

FALL

2018

COURSE CATALOG

THE GLASSELL SCHOOL OF ART STUDIO SCHOOL



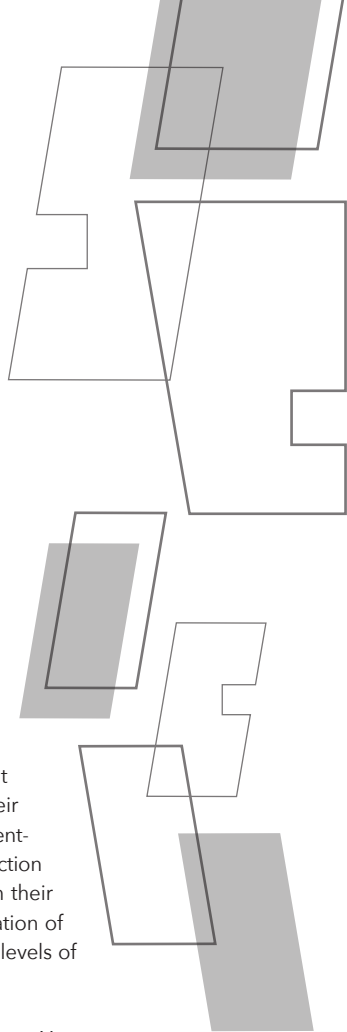
WELCOME

Fall semester begins a new stage for the Glassell School of Art. Moving into our magnificent new building and back on the campus of the Museum of Fine Arts, Houston, we are positioned as a dynamic leader of the next generation of culture in the city of Houston. Upgraded facilities, beautiful light-filled classrooms, and increased space create new opportunities for our students in both traditional and innovative media. We can't wait to see what our students do, inspired by the remarkable new spaces of the Steven Holl-designed building.

We start the year with *Futures/Faculty Selections*, an exhibition in the Levant Foundation Gallery on the ground floor. It highlights our exceptional faculty and the diverse nature of their work. They have spent the last few years helping design student-responsive spaces for teaching, and the exhibition is a reflection of their expertise in a broad range of media. The faculty, with their enthusiasm for the future of our new home, forms the foundation of the Glassell School—a school committed to teaching art to all levels of students from beginning to advanced.

I hope you will join us this fall for classes in studio art and art history. You can find your creative self or connect to your cultural heritage with outstanding examples exhibited in the Museum galleries next door. The return of the Glassell School to the campus of a first-tier museum creates an unmatched experience for learning and discovery, and the dynamic building with its public plazas and rooftop garden is a true jewel for Houston.

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



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Academic Calendar

August 7-8

11:00 a.m.–6:00 p.m.

Registration and faculty counseling for *new and continuing students*

August 9

11:00 a.m.–4:00 p.m.

Registration and faculty counseling for *new and continuing students*

August 13

10:00 a.m.–4:00 p.m.

Late registration

(Call 713-639-7500 for appointment.)

August 13

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

August 20

Fall semester begins

September 3

Labor Day holiday, *no classes*

October 8-9

Fall semester break

October 22

Scholarship portfolios due for spring 2019 semester

November 12-December 3


Preregistration for *current students* for spring 2019 semester

November 21-25

Thanksgiving Break

December 3

Fall semester ends



*MFA **H** Glassell School of Art*
Susan and Fayez S. Sarofim Campus

GENERAL INFORMATION

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

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

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 schedule. 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 the course are the sole property of the MFAH and may be used in future publications, web pages, promotions, advertisements, and exhibitions of the school or the MFAH or any other person authorized to use such images by the school or MFAH

without the need of additional permission from or consideration to the student.

ADMISSIONS

The school provides art history, workshop, and studio courses for adults. Students must be at least 18 years of age to attend any studio courses or workshops. Students younger than 18 may enroll in courses (offered during the fall and spring semesters) with the permission of their legal guardian and the course instructor. Questions regarding permission may be directed to the dean. Students enrolled in the Studio School courses are expected to actively participate in their courses and to work toward the improved development of their artistic practices. Students at advanced levels looking to work independently must have faculty approval for their projects and be registered for either advanced-level courses or independent study. The school uses English as the medium of instruction, and all students are assumed to have proficiency in English, particularly with regard to understanding statements and instructions about safety and equipment operation. Due to class-size limitations, the Studio School does not allow enrollment solely for the use of equipment and facilities, nor offer rental of studio time, equipment, or facilities for working artists.

PREREQUISITES AND REGISTRATION

Registrations are not accepted by phone. Undersubscribed sections are canceled at the discretion of the Glassell School.

Art history courses and most workshops do not have any prerequisites, unless specifically noted in description. Students may register for art history courses and workshops in person, by mail, or by fax. Use the form on page 37 or go to mfah.org/glassell to download a form.

All new students enrolling in studio courses must register in person in order to attend

mandatory faculty counseling. Continuing students may register in person, by mail, or by fax, as long as their form is signed by an instructor (should the class they wish to enroll in require approval). Studio course registrations are not accepted via third-party representatives.

Students may skip prerequisite courses only if their student file contains one of the following: 1) documentation that the prerequisite was waived by a faculty counselor or 2) a transcript showing that the prerequisite was completed at another institution. Students must repeat any prerequisite courses in which they received grades of **W**, **DR**, or **F**.

Each level of a studio course consists of two semesters. Students are expected to enroll in each semester in numerical sequence without skipping semesters, unless the student's record file contains either 1) a transcript showing completion of similar course work at another institution or 2) faculty approval. Additionally, students are expected to progress through the levels at a reasonable rate of study. Students may repeat levels only with faculty approval.

FACULTY COUNSELING AND PLACEMENT

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

TRANSFER CREDIT

Students wishing to transfer credits from other institutions must submit official transcripts

and a portfolio for review. Portfolios should be submitted during registration to be reviewed during faculty counseling. Official transcripts must be provided no later than one month after the end of the semester's registration period. Students who do not furnish transcripts by this deadline may be dropped from all classes with no tuition refund. Transfer credit will be evaluated on a case-by-case basis by a faculty counselor, in conjunction with the registrar's review of the student's transcript.

INTERNATIONAL STUDENTS

The Glassell School is not able to grant F1 student visas to international students seeking to study studio arts.

STUDIO SCHOOL SCHOLARSHIPS

A limited number of scholarships are available each fall and spring semester for both studio and art history courses. These merit-based scholarships are awarded through a portfolio review by a panel of Studio School faculty. Scholarships are funded through proceeds from the Annual Student Sale as well as privately funded grants. Scholarships are available to students at all levels but are awarded solely based on the quality of the artwork submitted through portfolios. For more information, visit mfah.org/studioschool or call 713-639-7500.

FREE MUSEUM ADMISSION

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

TUITION DISCOUNTS FOR MFAH MEMBERS

**Become a Museum member today and
receive a discount on classes at the
Glassell School of Art.**

Museum members receive many exclusive benefits, including discounts on art classes, year-round free general admission to the Museum, invitations to members-only events and exhibition previews, insider information from the Museum's publications and email newsletters, discounts on film tickets and items in the MFAH Shop, discounted admission to Bayou Bend and Rienzi, and much more.

Museum members at the Patron level and above are eligible for a 10% discount on tuition for two adults in the same member household. Discount applies to one course per student, per semester. Discount is valid for studio courses, art history classes, and workshops.

Five Easy Ways to Join

- Call the MFAH Membership Hotline at 713-639-7550.
- Visit mfah.org/member.
- Use the registration form in this course catalog.
- Become a Museum member during on-site registration for Glassell School courses.
- Stop by any of the Membership Services desks in the Museum lobbies.
- Questions? Contact membership@mfah.org or 713-639-7550.

TUITION AND FEES

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

Tuition covers the cost of the class and includes scaled fees for appropriate use and maintenance of equipment in all studios,

purchase of bulk supplies (chemicals, glazes, and inks) in various areas, hazardous waste disposal fees, and all fees to figure models in scheduled classes and figure drawing lab sessions. Tuition rates are listed below for courses in various areas and reflect the appropriate scaled fee for use of school-provided resources.

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

Tuition for Full-Time Students

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

Tuition for Part-Time Students

Studio Courses (3 hours)	\$725 each
2-D Design	
3-D Design	
Collage & Assemblage	
Color	
Critique	
Digital Photography	
Drawing	
Drawing Fundamentals	
Painting	
Seminar	
Watercolor	
Studio Courses (3 hours)	\$800 each
Ceramics	
Digital Sculpture	
Enameling	
Foundry	
Jewelry	
Life Drawing	
Life Painting	
Photography	
Printmaking/Monoprint	
Sculpture	
Art History Courses	\$500 each

PAYMENT AND REFUND POLICY

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

Adding/Dropping/Withdrawing

Students wishing to add or drop must complete an add/drop form, available at mfah.org/glassell and in the registrar's office. All courses are considered closed after the first class meeting, and permission of the instructor is required to add into a course. Additional tuition charges and refunds are processed as appropriate. **Any student submitting more than one (1) add/drop form per semester will be charged a processing fee of \$50 for each additional form submitted.**

Students dropping a class must inform the registrar and complete an add/drop form by the last day of registration. Refunds will be processed for the full amount of tuition, minus a \$100 processing fee. After that date, which is listed in the calendar for each semester, no credits or refunds are given. Refunds are processed through the MFAH accounting department and, in most cases, are processed through the original method of payment. In cases where the student's credit card was swiped in the original transaction, the school does not maintain swiped credit card information on file. Refunds in these situations will be processed by check. Refunds by check are sent via U.S. mail and may take up to three (3) weeks to process.

Students wishing to drop a workshop and receive a refund must submit a drop form one (1) week prior to the start of the workshop. Refunds will be processed for the full amount of the workshop costs, minus a \$50 processing

fee. The school does not offer prorated refunds or credits for individual sessions of courses or workshops that are canceled for reasons beyond the school's control, such as weather or unexpected absence of the instructor.

Medical Drop Policy

In the case of serious illness or injury necessitating the student's withdrawal from the school, it is the responsibility of the student to notify the registrar immediately.

Requests will only be honored if the student submits documentation from his/her physician that a withdrawal from the course is medically necessary. A tuition credit will be issued for the student to take the course in a future semester.

The registrar will process the student out as appropriate, including initiating any credit, and notify the student's instructor(s). Instructors cannot initiate or complete the withdrawal process on behalf of a student, nor initiate any refund or credit processes.

Credits

Once issued, credits for dropped courses or workshops cannot be exchanged for a monetary refund. Credits remain on file for two (2) semesters before expiring. Credits are filed in the dollar amount originally paid, not as placement in a particular course or workshop. If a student uses a credit on file, and later drops the course, the student forfeits that credit. It does not remain on file, or roll into the next semester.

STUDENT POLICIES

Homework

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

Attendance

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

Discipline/Dismissal

The Glassell School reserves the right to remove students from classes for unsatisfactory achievement, excessive absences, or behavior that is deemed to be rude, disruptive, inappropriate, dangerous, or in violation of school health and safety regulations. Individual instructors maintain the right to dismiss a student from a class with a warning, and to remove a student permanently from a class for repeated offenses. In the event of subsequent behavior problems, the student will be dismissed with no refund and no access to further programming. Students may also be dismissed for nonpayment of any tuition and fees, past or present, and for unlawful possession or use of drugs and/or alcohol.

Grading

Grades are issued at the end of each semester and are mailed to each student. A student may elect to receive a letter grade or a Pass/Fail (**P/F**). Students who have chosen Pass/Fail (**P/F**) grades may petition for letter grades within two years of taking the course. After two years, grades cannot be changed.

Letter Grades

Letter grades range from **A** to **F**: **A** (Excellent), **B** (Good), **C** (Average), **D** (Below Average), and **F** (Fail). Pluses and minuses

may be used with letter grades, with the highest grade given being **A**.

Incomplete

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

Withdrawn/Dropped

To withdraw from a class, a student must complete the add/drop form and notify the registrar. The student will receive a **W** (Withdrawn) on his/her transcript.

Workshops

Students enrolled in workshops will receive grades of **S** (Satisfactory) or **U** (Unsatisfactory). Satisfactory completion of workshops earns one elective credit hour.

Lockers and Personal Property

A limited number of lockers are available in specific classes and designated areas for student use during the registered semester. The school does not guarantee a locker for each student. At registration, the student releases and discharges the school and the MFAH from any liability or claim of liability for any damage to or loss of personal property, including artwork. All artwork and personal property left at the school between semesters is discarded. The school, the MFAH, and their agents or designees are not liable for damage to or loss of personal property left unattended. (Instructors will provide additional information about lockers during course introductions.)

Parking

Parking is available in the MFAH Montrose Garage (located directly under the Glassell School of Art). Enrolled students will receive free parking sufficient to attend their weekly class and one additional open studio or scheduled lab session per week for the duration of the semester, for each class enrollment. Additional parking will be at the student's own expense and at the posted rates for the MFAH Montrose Garage. The school, the MFAH, and their agents or designees are not liable for damage or loss to vehicles or the contents of vehicles parked in or around designated areas.

Release of Information

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

Safety

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

Transcripts

Students requesting transcripts must submit a written request and appropriate payment to the registrar. Transcripts cost \$5 per copy. Request forms are available at mfah.org/

glassell and from the registrar. Transcript requests will not be processed if the student owes any fees. Students may also mail a request in writing to:

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

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

CERTIFICATE OF ACHIEVEMENT

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

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

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

Certificate of Achievement Requirements

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

As of the fall 2008 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 2DD 1303 and 3-D Design 3DD 1304	6
Drawing Fundamentals DRF 1301, DRF 1302	6
Life Drawing DRL 2310, DRL 2311	6
Major field of study	24
2-D courses (other than major)	9
3-D courses (other than major)	9
General electives	24
Total	96

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



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ART HISTORY

Art History Survey 1:

Caveman to Medieval

ARH 307

One of two art history survey courses, this course explores the development of Western art from prehistory to the 14th century. The class is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in Western artistic tradition. Slide presentations and case studies of individual museum objects are incorporated in the survey.

Modern & Contemporary Art at the MFAH

ARH 310

This course examines the history of European and American art from the 1870s through today through studying art in the Museum's permanent collection. The course is structured chronologically and is designed to encourage a critical understanding of the meaning and function of selected art objects and design artifacts within their original historical contexts and within the museum context. Emphasis is placed on visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in modern and contemporary art. Course topics are related to the collections on view, but recurring questions will focus on materiality and display.

Women in Art

ARH 312

In this course, students study women artists from the 19th century until the present day. Emphasis includes not only stylistic developments, but also the way women artists interacted with the ideas and values of their times and cultures. Students study and interpret works by Angelica Kauffmann, Rosa Bonheur, Berthe Morisot, Mary Cassatt, Camille Claudel, Georgia O'Keeffe, Frida Kahlo, Louise Bourgeois, Marina Abramović, Judy Chicago, Kara Walker, Cindy Sherman, and Sophie Calle, and examine the cultural and artistic contexts of these works. The artists' relationships to the society that produced them will be examined, as well as feminism and gender.

Art History: Contemporary Sculpture

ARH 325

From at least the Futurist artist Umberto Boccioni through contemporary artists such as James Turrell, time, motion, light, and even sound have not only been fair game as subject matter but these elements have been actual media used by painters and sculptors as they make their work. This course walks through modern and contemporary art and culture as artists explore the use of these "intangible" materials as a component of their artwork.

From Cradle to Hub: Architectural History in Houston

ARH 326

Using the new buildings and campus redevelopment of the Museum of Fine Arts, Houston, as a point of departure, this course introduces students to the rich architectural history of Houston. Architectural developments from the founding of Houston in 1836 to the present day will be analyzed through the study of both representative building types and significant architects.

Students develop observational skills and critical thinking through visual and verbal examination and analysis. Slide presentations and case studies of individual buildings are incorporated into the class.

Film Salon: Studios and Icons

ARH 327

Paramount, RKO, Warner Brothers, MGM, United Artists. Pickford, Fairbanks, Garbo, Cagney, Astaire. The names are familiar, even if the films are not. What is an icon and how is one made? Film Salon explores these questions, screening a seminal work each week and following it with a lively discussion of the exemplary performances, the studios that made the iconic stars possible, and the ongoing significance to their own time and ours.

2-D COURSES

2-D Design

2DD 1303

Students are introduced to basic design elements that are specific to two-dimensional work. Classroom exercises and homework assignments help students visually organize and understand formal issues such as pattern and rhythm, and the effects of line, shape, value, texture, and color on a flat surface. A variety of materials, including colored paper, glue, markers, and paint are employed to provide students with many options for their work. Critiques and demonstrations occur throughout the semester.

Drawing Fundamentals I

DRF 1301

In this introductory course, students learn to transpose 3-D objects into 2-D equivalents. While studying the relationships between planes and evaluating proportions, students develop perceptual skills in order to translate these observations to paper. The goals of this course involve the exploration of different representational techniques in black-and-white media and

the development of visual awareness and discrimination. Critiques and demonstrations occur throughout the semester.

Drawing Fundamentals II

DRF 1302

Prerequisite: DRF 1301

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

Intermediate/Advanced Drawing

DRA 3312, DRA 3313, DRA 4312, DRA 4313

Prerequisites: DRF 1302 and 2DD 1303

Drawing is a fruitful medium for creative research, a way of processing and trying out new ideas before translating them to other media. Intermediate/Advanced Drawing combines studio work, critique, and slide lectures. Students explore ideas through mixed-media works on paper. Homework assignments, critiques, and demonstrations occur throughout the semester.

Intermediate/Advanced Drawing: Ideas & Images

DRA 3318, DRA 3319, DRA 4318, DRA 4319

Prerequisites: DRF 1302 and 2DD 1303

Drawing is about observing, documenting, communicating ideas, unleashing the imagination, and questioning the world we live in. This course focuses on a series of topics including personal narrative, the natural and industrial landscape, objects dissected and transformed, social and political issues, and investigation of the drawing process. Students explore format, scale, technique, and mixed media. The course includes discussions, critiques, and slide presentations.

Beginning Life Drawing

DRL 2310, DRL 2311

Prerequisites: DRF 1301 and 2DD 1303

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 at 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

DRL 3310, DRL 3311, DRL 4310, DRL 4311

Prerequisite: DRL 2311

These sequences of courses are 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 at 9:30 a.m.–12:30 p.m. provide additional time to work from the model. Critiques and demonstrations occur throughout the semester.

Beginning Painting I & II

PAI 2320, PAI 2321

Prerequisites: DRF 1301 and 2DD 1303

Students learn to paint in oil and/or acrylic paint. The course is designed to familiarize students with the formal elements of painting and to build their technical proficiency. Students paint in the studio, mostly from observed situations and still-life setups. Critical dialogue and frequent

critiques figure largely in the learning process and encourage each student's personal vision.

Intermediate Painting

PAI 3320, PAI 3321

Prerequisites: DRF 1301, 2DD 1303, and PAI 2321

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

Intermediate/Advanced Life Painting

PAI 3328, PAI 3329, PAI 4328, PAI 4329

Prerequisites: DRF 1301, 2DD 1303, DRL 2311, and PAI 2321

Intermediate- and advanced-level painting and life drawing students are encouraged to develop their figurative/narrative skills in this course. The course includes demonstrations in acrylic media, and in many techniques such as alla prima, palette knife, monochromatic washes, and deletive painting. Choosing a palette, abstracting the human form, and creating strong narratives are encouraged. Guidance from the instructor and critiques are ongoing throughout the semester.

Advanced Painting

PAI 4320, PAI 4321

Prerequisites: DRF 1301, 2DD 1303, PAI 3321, and permission of the instructor

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.

Intermediate/Advanced Abstract Painting Essentials

CRT 3322, CRT 3323, CRT 4322, CRT 4323

Prerequisites: DRF 1301, 2DD 1303, PAI 2321, and permission of the instructor

This course for multiple skill levels explores the generative ideas underlying abstract art. Each week, a slide presentation introduces a new theme. Students work at home, in any medium, and bring their work to the weekly class meetings for discussion and critique.

Works on Paper Critique

CRT 4396, CRT 4397

Prerequisites: admission by portfolio review

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.

Advanced Studio Critique

CRT 4394, CRT 4395

Prerequisite: permission of the instructor

This critique course is designed for advanced students in any area trying to push their practices forward through ongoing feedback and critique. Students have access to the thoughts and opinions of two different faculty members on alternate weeks. As in any critique class, work discussed is made independently outside the classroom. The intense focus of this course allows students to grow their work substantially.

Advanced Studio BLOCK

CRT 4399

Prerequisite: admission by portfolio review

Advanced Studio Block course is taught by a team of different Glassell Faculty and members of the Houston art community. Included in the \$3,000/semester fee is this weekly critique course and use of a private studio. Fifteen students will have full access to their studios and access to the classrooms and equipment of their choice during normal school hours. Interested students must complete an application for review by the dean and director, who make the final selections for placement in the course. Interested students in the 2019-2020 period must submit a short bio and three images of their work to Patrick Palmer. Applications for Advanced Studio Block 2019-2020 are due April 1, 2019.

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

SEM 4398

Prerequisite: permission of the instructor

This professional-practice seminar for advanced students focuses on skills involved with exhibiting artwork, such as selecting and documenting work, approaching gallery directors, and writing proposals or artist's statements. This course also examines the range of options available for exhibition venues and funding sources, as well as how to arrange and handle studio visits and talk about one's artwork.

Color

CLR 2306, CLR 2307

Prerequisites: 2DD 1303 and DRF 1301

Projects in this class are designed to address the relativity and interaction of color in the visual arts. Emphasis is on learning by direct perception of color phenomena, with studies on juxtaposition, harmony, and quantity, executed in paint, colored papers, and nontraditional materials.

Beginning Collage and Assemblage

COL 2350, COL 2351

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

This course allows students to express themselves not only through traditional art media but also with objects that are common or unusual: papers, fabrics, printed images, words, machine parts, and things old and new. An overview of the history of collage and assemblage features slide presentations, videos, demonstrations, field trips, and critiques. Students are encouraged to think comprehensively, experiment, share ideas and techniques, and develop integrated and creative collages and assemblages. Collage and Assemblage offers different projects in the fall and spring. Students may enroll for the semesters in either order. (COL 2350 is not a prerequisite for COL 2351.)

Intermediate Collage and Assemblage

COL 3350, COL 3351

Prerequisite: COL 2350 or COL 2351, or permission of the instructor

The genres of collage, assemblage, and found-object art have revolutionized the nature of art and how it is made. In these courses, students develop a personal point of view and a body of work through challenging projects in mixed media that may be approached individually or as collaborative adventures. The class focuses on exploring ideas, collecting materials, experimenting with construction methods, and arranging a cohesive and meaningful collage, relief, box environment, assemblage, or found-object hybrid. Assignments include book and postcard alterations, map works, personages, game boards, and more. Field trips as well as slide and video presentations are integral to the course.

Advanced Collage and Assemblage

COL 4350, COL 4351

Prerequisite: COL 3350 or COL 3351, or permission of the instructor

Students continue to participate in many of the assignments featured in Intermediate Collage and Assemblage, but also begin focusing on individualizing their research within this limitless medium. Students meet with the instructor to discuss projects and project series that are worked on throughout the semester.

Beginning Digital Photography I

COM 2316

A practical, one-semester introduction to digital photography, this course prepares students for further study in digital imaging. Emphasis is placed on competence with an SLR digital camera, composition, color, space, shooting, and storing and saving digital files. Basic printing is also covered. Bring your SLR digital camera to the first class meeting.

Beginning Digital Photography II

COM 2317

Prerequisite: COM 2316

Students continue to refine their digital photography skills while improving creativity in composition and developing personal viewpoints. This course offers a more in-depth study of lighting, printing, camera RAW, and different types of photography, such as portraiture, still life, or landscape. Emphasis is on improving skills in camera operation, composition, and personal concepts. Computers are only used for basic printing and RAW-processing procedures.

Intermediate Digital Photography I

COM 3316

Prerequisite: COM 2317 or permission of the instructor

This course is a digital darkroom experience that uses Adobe Photoshop. Photoshop can be used sparingly to enhance a photograph or extensively to push the photograph into abstraction. Everything from dodging and burning to using image-altering filters will be explored, giving students a solid understanding of Photoshop and its capabilities.

Intermediate Digital Photography II

COM 3317

Prerequisite: COM 3316 or permission of the instructor

Students refine skills from the first semester (COM 3316) and expand their technical knowledge while developing personal viewpoints and departures for investigation. Critiques have greater importance and impact, as students explore not only their artistic potential within digital media but also their personal agenda in producing images.

Intermediate Digital Sculpture

DGL/SCU 3300

Prerequisite: 2DD 1303 or 3DD 1304

This course focuses on the use of digital tools in the process of producing physical sculpture. Using software such as Rhino 3D, combined with digital hardware such as laser cutters, 3-D printers, digital CNC cutters/carvers, and a CNC plasma cutter, students design, cut, carve, and assemble a variety of different sculptures from a variety of different materials such as wood, plastic, paper, metal, and found materials. Class assignments are supported with demonstrations and slide presentations.

Beginning Watercolor

WAT 2380, WAT 2381

Prerequisites: DRF 1301 and 2DD 1303

Beginning students are introduced to the inherent properties of watercolor through projects that start with the translation of a single object and progress to include more complex ideas. Critiques and demonstrations occur throughout the semester.

Intermediate Watercolor

WAT 3380, WAT 3381

Prerequisite: WAT 2381

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. Critiques and demonstrations occur throughout the semester.

Advanced Watercolor

WAT 4380, WAT 4381

Prerequisite: permission of the instructor

This advanced-level watercolor course promotes the development of conceptualization skills and media control. Students are encouraged to develop their own projects. Ongoing class critiques and guidance are provided. Critiques and demonstrations occur throughout the semester.

Beginning/Intermediate/Advanced Printmaking: Relief

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

Prerequisites: DRF 1301 and 2DD 1303

This technical course establishes a thorough foundation for relief printing through three areas of focus: mark making, layered design, and color economy. Students are introduced to a range of carving and mark-making methods, and learn to use color efficiently and effectively. Students are expected to produce three editions

and a self-directed final project utilizing any of the techniques learned over the course of the semester. Discussions include black-line versus white-line design strategies; demonstrations include linocut, reductive color printing, woodcut, offset/multiple block printing, as well as printing on fabric, and combining woodcut with collagraph techniques for those interested. For inspiration, we will examine historical and contemporary artists working in relief, and make a visit to the prints and drawings room of the Museum of Fine Arts, Houston.

Intermediate/Advanced

Printmaking: Intaglio

PRI 3309, PRI 3310, PRI 4309, PRI 4310

Prerequisites: DRF 1301, 2DD 1303, and PRI 2304

This course focuses on establishing a firm understanding of intaglio techniques utilizing copper plates. Beginning with drypoint, students continue with line etching with a hard ground and adding layers of aquatint. Students learn how to bevel and degrease plates, transfer images to the plate surface, and safely work with etching tools and ferric chloride. Over the course of the semester, each student is expected to produce three editions, the last being a self-directed final project. The semester begins with a discussion of etching history and later a visit to the prints and drawings room at the Museum of Fine Arts, Houston, to closely examine historical and contemporary examples.

Beginning/Intermediate/Advanced Printmaking: Monoprint

PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302

Prerequisites: DRF 1301 and 2DD 1303

This course is recommended as an introduction to the fundamentals of printmaking, and there are no printmaking course prerequisites. Monoprinting is a process that utilizes a broad variety of

techniques to create unique prints from easily manipulated materials. Over the course of the semester, the class covers printing by hand and with the etching press, using oil-based inks, watercolor, and dry-stick drawing materials on both plexiglass plates and silkscreens. In addition to painterly and drawing approaches, students learn sculptural methods involving embossments and techniques for printing with actual flat objects as well.

Photography: Basic Camera and Darkroom Techniques

PHO 1305

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 a 35mm film camera, but use of other film camera formats, such as the Holga, is also encouraged. A limited number of film cameras are available for lease. Please bring your camera to the first class meeting.

Beginning Photography

PHO 2305, PHO 2308

Prerequisite: PHO 1305

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.

Intermediate Photography:

Non-silver Processes

PHO 3302

Prerequisites: PHO 1305 and COM 2316

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.

Intermediate Photography

PHO 3305, PHO 3308

Prerequisites: PHO 2308 and permission of the instructor

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.

Advanced Photography

PHO 4305, PHO 4306

Prerequisite: permission of the instructor

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

3-D COURSES

Supplemental workshops will be included with enrollment for students from Beginning to Advanced Sculpture. Topics and times will be posted throughout the semester on various tools and techniques including woodworking, metal fabrication/welding, and mold making.

3-D Design

3DD 1304

This course explores how to make decisions about form; how to affect the way form is seen using color, scale, mass, line, plane, texture, and balance; how to apply the elements of design to different materials; and how to express emotions, attitudes, and ideas with form. These elements are taught within the context of 3-D objects, along with the practical application of the elements of design.

Beginning Sculpture I

SCU 2330

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

One of two required beginning-level sculpture courses, this course introduces students to the possibilities of sculptural form and space while exploring the aesthetic and conceptual potential of materials and processes such as clay, plaster, and mold making. Basic techniques are introduced alongside slide presentations and critiques to help students become familiar with the ideas that form the foundation of contemporary sculpture. Hand tools, power tools, mold-making techniques, ceramic processes, and other practices are explored.

Beginning Sculpture II

SCU 2331

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

One of two required beginning-level sculpture courses, the goal of this course is to acquaint students with the fundamental materials and processes typically used in the course of fabricating sculpture. Emphasis is placed on the relationships between sculptural materials and sculptural design, with a specific focus on the use of wood and metal. Traditional materials and tools are demonstrated, along with traditional techniques such as fabricating. Students are encouraged to experiment and develop their own artistic goals.

Intermediate/Advanced Sculpture: Mixed Media

SCU 3333, SCU 3334, SCU 4333, SCU 4334

Prerequisite: SCU 2331

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

Intermediate Sculpture: Woodworking

SCU 3330, SCU 3331

Prerequisite: SCU 2331

Students expand their creative horizons through woodworking processes. Wood is amazingly versatile and is frequently used as a primary or support material to create a vast array of sculptural forms. Basic techniques for cutting and fabrication as well as advanced techniques for bending, laminating, and shaping different types of wood will be covered. Also included are surface treatments such as painting and textural processes. Experimentation is encouraged. The class is studio-driven, supplemented by slide and

video presentations on artists and processes both traditional and experimental.

Beginning/Intermediate/Advanced Foundry

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

Prerequisites: SCU 2330 and permission of the instructor

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

Beginning Ceramics

CER 2340, CER 2341

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

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

Intermediate Ceramics

CER 3340, CER 3341

Prerequisite: CER 2341

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

Intermediate Ceramics: Hand-Building

CER 3346, CER 3347

Prerequisite: CER 2341

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

Intermediate Ceramics: Wheel-Throwing

CER 3348, CER 3349

Prerequisite: CER 2341

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

Intermediate Ceramics: Narrative Sculpture

CER 3350, CER 3351

Prerequisite: CER 2341

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

Intermediate/Advanced Ceramics:

Alternative Firing Techniques

CER 3342, CER 3343, CER 4342, CER 4343

Prerequisites: CER 2341 and permission of the instructor

At the intermediate and advanced levels, students focus on alternative firing processes including sagger, pit, raku, wood, and other experimental methods. In addition to firing

processes, clay bodies, glazes, and other surface treatments are addressed. The instructor requires students to meet at a location in Huffman, Texas, for several of the classes. Advanced students are expected to have a better understanding of kilns and firing, and therefore be able to address different finishing applications, including slips, glazes, and *terra sigillata*.

Advanced Ceramics

CER 4340, CER 4341

Prerequisites: CER 3341 and permission of the instructor

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

Beginning Jewelry

JWL 2360, JWL 2361

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

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

Intermediate Jewelry

JWL 3360, JWL 3361

Prerequisite: JWL 2361

The first semester of this two-semester course explores the lost-wax casting process with an emphasis on matrix development.

The second semester, which focuses on fabrication techniques applied to containers, covers a variety of forms, including lids and hinging mechanisms.

Advanced Jewelry: Special Topics

JWL 4360, JWL 4361

Prerequisite: permission of the instructor

This advanced-level course introduces students to more complex forming processes and surface treatments such as forging, raising, patinas, and plastics. Independent development is emphasized as students combine process with concepts and content.

Beginning/Intermediate/Advanced Jewelry: Enameling

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

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

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

FALL 2018 CLASS SCHEDULE

ART HISTORY COURSES

Art History Survey 1: Caveman to Medieval

ARH 307

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

Modern & Contemporary Art at the MFAH

ARH 310

N Wednesday 7:00-9:00 p.m. Tahinci

Women in Art

ARH 312

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

Art History: Contemporary Sculpture

ARH 325

A Monday 10:00 a.m.-12:00 noon Hill

From Cradle to Hub: Architectural History in Houston

ARH 326

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

Art History: Film Salon: Studios and Icons

ARH 327

N Monday 6:30-9:30 p.m. Ballou
Ten 3-hour sessions: Sept. 10-Nov. 19 (no class Oct. 8)

2-D STUDIO COURSES

2-D Design

2DD 1303

A Monday 9:30 a.m.-12:30 p.m. Bise
N Tuesday 6:30-9:30 p.m. Ruello
B Wednesday 9:30 a.m.-12:30 p.m. Bodnar-Balahutrak
C Thursday 1:00-4:00 p.m. Cosgrove

Drawing Fundamentals I

DRF 1301

D Tuesday 9:30 a.m.-12:30 p.m. Manns
B Wednesday 9:30 a.m.-12:30 p.m. Cosgrove
NA Wednesday 6:30-9:30 p.m. Manns
C Thursday 9:30 a.m.-12:30 p.m. Cosgrove
F Thursday 1:00-4:00 p.m. Masson

Drawing Fundamentals II

DRF 1302

A	Monday	9:30 a.m.-12:30 p.m.	Manns
NA	Monday	6:30-9:30 p.m.	Manns
B	Tuesday	9:30 a.m.-12:30 p.m.	Cosgrove
C	Wednesday	1:00-4:00 p.m.	Masson
N	Wednesday	6:30-9:30 p.m.	Bise

Intermediate/Advanced Drawing

DRA 3312, DRA 3313, DRA 4312, DRA 4313

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

Intermediate/Advanced Drawing: Ideas & Images

DRA 3318, DRA 3319, DRA 4318, DRA 4319

A	Friday	9:30 a.m.-12:30 p.m.	Cosgrove
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Beginning Life Drawing

DRL 2310, DRL 2311

B	Monday	9:30 a.m.-12:30 p.m.	Bodnar-Balahuttrak
N	Monday	6:30-9:30 p.m.	Bodnar-Balahuttrak
A	Wednesday	1:00-4:00 p.m.	Mazzu

Intermediate/Advanced Life Drawing & Painting

DRL 3310, DRL 3311, DRL 4310, DRL 4311

B	Tuesday	1:00-4:00 p.m.	Palmer
N	Wednesday	6:30-9:30 p.m.	Bodnar-Balahuttrak

Beginning Painting I & II

PAI 2320, PAI 2321

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

Intermediate Painting

PAI 3320, PAI 3321

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

Intermediate/Advanced Life Painting

PAI 3328, PAI 3329, PAI 4328, PAI 4329

A	Tuesday	9:30 a.m.-12:30 p.m.	Palmer
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Advanced Painting

PAI 4320, PAI 4321

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

Intermediate/Advanced Abstract Painting Essentials

CRT 3322, CRT 3323, CRT 4322, CRT 4323

A	Tuesday	9:30 a.m.-12:30 p.m.	Masson
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Works on Paper Critique

CRT 4396, CRT 4397

A	Tuesday	9:30 a.m.-12:30 p.m.	Ruello
B	Tuesday	1:00-4:00 p.m.	Turner

Advanced Studio Critique

CRT 4394, CRT 4395

B	Tuesday	1:00-4:00 p.m.	Fuchs/Bise
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Advanced Studio BLOCK

CRT 4399

A	Thursday	1:00-4:00 p.m.	Palmer
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Advanced 2-D/3-D Media: Professional Practices

SEM 4398

A	Tuesday	1:00-4:00 p.m.	Hill
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Color

CLR 2306

N	Wednesday	6:30-9:30 p.m.	Ruello
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Color

CLR 2306, CLR 2307

A	Wednesday	1:00-4:00 p.m.	Turner
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Beginning/Intermediate/Advanced Collage and Assemblage

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

A	Monday	9:30 a.m.-12:30 p.m.	Cosgrove
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Beginning Digital Photography I & II

COM 2316, COM 2317

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

Intermediate Digital Photography I & II

COM 3316, COM 3317

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

Intermediate Digital Sculpture

DGL/SCU 3300

A	Monday	1:00-4:00 p.m.	Hill
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Beginning/Intermediate Watercolor

WAT 2380, WAT 2381, WAT 3380, WAT 3381

D	Monday	1:00-4:00 p.m.	Mazzu
A	Wednesday	9:30 a.m.-12:30 p.m.	Mazzu
C	Thursday	9:30 a.m.-12:30 p.m.	Willis

Intermediate/Advanced Watercolor

WAT 3380, WAT 3381, WAT 4380, WAT 4381

B	Thursday	1:00-4:00 p.m.	Turner
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Beginning/Intermediate/Advanced Watercolor

WAT 2380, WAT 2381, WAT 3380, WAT 3381, WAT 4380, WAT 4381

N	Monday	6:30-9:30 p.m.	Mazzu
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Beginning/Intermediate/Advanced Printmaking: Relief

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

A	Monday	9:30 a.m.-12:30 p.m.	Squier
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Intermediate/Advanced Printmaking: Intaglio

PRI 3309, PRI 3310, PRI 4309, PRI 4310

N	Tuesday	6:30-9:30 p.m.	Squier
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Beginning/Intermediate/Advanced Printmaking: Monoprint

PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302

A	Wednesday	9:30 a.m.-12:30 p.m.	Squier
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Photography: Basic Camera and Darkroom Techniques

PHO 1305

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

Beginning Photography

PHO 2305, PHO 2308

A	Tuesday	1:00-4:00 p.m.	Blakemore
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Beginning/Intermediate Photography

PHO 2305, PHO 2308, PHO 3305, PHO 3308

NA Monday 6:30-9:30 p.m.

Michels

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

Blakemore

Intermediate Photography: Non-silver Processes

PHO 3302

A Monday 1:00-4:00 p.m.

Michels

Intermediate Photography

PHO 3305, PHO 3308

B Wednesday 1:00-4:00 p.m.

Blakemore

Advanced Photography

PHO 4305, PHO 4306

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

Blakemore

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

Blakemore

3-D STUDIO COURSES

3-D Design

3DD 1304

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

Hill

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

Dube

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

Dube

Beginning Sculpture I & II

SCU 2330, SCU 2331

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

Medina

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

Hill

Intermediate/Advanced Sculpture: Mixed Media

SCU 3333, SCU 3334, SCU 4333, SCU 4334

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

Hill

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

Hill

B Wednesday 6:30-9:30 p.m.

Medina

Intermediate Sculpture: Woodworking

SCU 3330, SCU 3331

A Monday 6:30-9:30 p.m.

Renner

Beginning/Intermediate/Advanced Foundry

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

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

Medina

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

Medina

Beginning Ceramics

CER 2340, CER 2341

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

Intermediate Ceramics

CER 3340, CER 3341

N	Wednesday	6:30-9:30 p.m.	Forster
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Intermediate Ceramics: Hand-Building

CER 3346, CER 3347

A	Wednesday	9:30 a.m.-12:30 p.m.	Forster
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Intermediate Ceramics: Wheel-Throwing

CER 3348, CER 3349

A	Tuesday	9:30 a.m.-12:30 p.m.	Forster
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Intermediate Ceramics: Narrative Sculpture

CER 3350, CER 3351

A	Friday	9:30 a.m.-12:30 p.m.	Dennard
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Intermediate/Advanced Ceramics: Alternative Firing Techniques

CER 3342, CER 3343, CER 4342, CER 4343

A	Wednesday	1:00-4:00 p.m.	Forster
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Advanced Ceramics

CER 4340, CER 4341

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

Beginning Jewelry

JWL 2360, JWL 2361

A	Tuesday	9:30 a.m.-12:30 p.m.	Zilker
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Beginning/Intermediate Jewelry

JWL 2360, JWL 2361, JWL 3360, JWL 3361

N	Wednesday	6:30-9:30 p.m.	Dube
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Intermediate Jewelry

JWL 3360, JWL 3361

A	Wednesday	9:30 a.m.-12:30 p.m.	Dube
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Advanced Jewelry: Special Topics

JWL 4360, JWL 4361

N	Tuesday	6:30-9:30 p.m.	Zilker
A	Thursday	9:30 a.m.-12:30 p.m.	Zilker/Dube

Beginning/Intermediate/Advanced Jewelry: Enameling

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

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

Harrell

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

Harrell

Advanced Jewelry: Enameling

ENM 4362, ENM 4363

B Monday 1:00-4:00 p.m.

Harrell



WORKSHOPS

Ceramics: Low-Down on Low Fire, Part 1

Dennard

AW115-1

7 sessions: August 20–October 15

Monday 6:30–9:30 p.m.

(no class on September 3 or October 8)

Tuition \$425

Ceramics: Low-Down on Low Fire, Part 2

Dennard

AW115-2

7 sessions: October 22–December 3

Monday 6:30–9:30 p.m.

Tuition \$425

This class answers the question, “Why low fire?” Lectures are designed to enrich the student’s ceramic knowledge and technique. A variety of low-fire glaze decoration and hand-building techniques are presented, including unconventional hand-building and glazing solutions. Experimentation is encouraged. This class is open to all skill levels; it is a welcoming entry for a beginning student and a way to increase technical knowledge and expand as an intermediate or advanced student. Both sculptors and those interested in functional ceramics are encouraged to try this fascinating approach to ceramics. Beginning students are required to enroll in the first session of the workshop.

Cost to enroll in both sessions of

Low-Down on Low Fire: \$800

Ceramics: Experiments in Clay

Espersen

AW335-1

7 sessions: August 20–October 15

Monday 1:00–4:00 p.m.

(no class on September 3 or October 8)

Tuition: \$425

In this playful course, students learn how to implement experimentation, trying things without knowing the outcome. Students learn how to conduct safe experiments and, by evaluating the results, make those experiments successful. Each project begins with a simple question, with the kiln as the students’ playground where “things magically happen.” Part of the class is an introduction to collecting and processing indigenous clays. This workshop is recommended for intermediate and advanced students.

Ceramics: Ceramic Sculpture—Thinking in 3D

Espersen

AW335-2

7 sessions: October 22–December 3

Monday 1:00–4:00 p.m.

Tuition: \$425

This course examines clay as a sculptural material, with discussions on clays, tools, construction possibilities, proportion, and finishing techniques, along with textures. Special consideration will be given to carving and creating relief imagery in both 2-D and 3-D ceramic objects. Various building processes will be addressed including soft shaping, hard carving, and using glue to create soft surface reliefs. This workshop is recommended for intermediate and advanced students.

Cost to enroll in both Espersen workshops:

\$800

Photograph by Kristin Liu

Drawing: Pen and Ink Explorations

Manns

AW278

7 sessions: August 21–October 2

Tuesday 1:00–4:00 p.m.

Tuition: \$400

As early as the 8th century BC, ancient cultures in Egypt, Greece, and Asia used ink for creating handwritten manuscripts, religious and political documents, and works of art. In keeping with this wonderful tradition, projects in this workshop explore various subject matter such as still life and landscape using black ink on paper. A range of techniques and tools will be implemented. There are no prerequisites. A list of materials will be provided before the first workshop session.

Drawing Flowers and the Floral Tradition

Manns

AW287

7 sessions: October 16–November 27

Tuesday 1:00–4:00 p.m.

Tuition: \$400

Flowers have been an endless source of inspiration for poetry, stories, and visual art as early as the 16th century to the present day. Working from observation, students will draw flowers with various media in both black and white and color. Starting with single, simple forms, the projects become more complicated, focusing on form and expressiveness. An overview of artists working with flowers and floral symbolism is included. There are no prerequisites for the workshop, which is suited for the beginner as well as the more advanced student wanting to focus on the anatomy and splendor of flowers. A list of materials will be provided before the first workshop.

Book Arts: Sketchbooks & Structures for Artists

Manns

AW319

7 sessions: August 24–October 5

Friday 9:30 a.m.–12:30 p.m.

Tuition: \$400

Designed specifically for artists, this workshop includes structures that can help enhance, as well as protect, a student's work. Students build an archival portfolio to the specifications of their work, such as a special series of drawings or photographs. Using paper specific to each student's preferred proportions, the students learn how to design a sketchbook that lays flat while they work. Time permitting, students also create a transparent phase bookcase for protecting completed sketchbooks. Some materials will be provided.

Cost to enroll in any two of Manns's workshops: \$725

Drawing: Monumental Drawing

Portman

AW946

7 sessions: August 22–October 3

Wednesday 9:30 a.m.–12:30 p.m.

Tuition: \$400

This seven-week workshop focuses on the creation and properties of drawings with dimensions 5 x 5 feet or larger. Examples of various rolled papers will be provided, together with an introduction to materials appropriate for mark making on large-scale drawings. Demonstrations, discussions on technique, slide lectures, and field trips to the Museum augment this workshop. Enrollment is limited to 8 students.

Drawing: Landscape Drawing

Portman

AW242

7 sessions: October 10–November 28
(no class on November 21)

Wednesday 9:30 a.m.–12:30 p.m.

Tuition: \$400

This course for multiple skill levels offers students the opportunity to learn landscape drawing techniques in an off-campus setting. Participants meet at various sites to experience and translate nature firsthand with the supportive guidance of a Glassell instructor. For critique sessions, and in the case of inclement weather, the class meets in an appointed studio at the Glassell School building.

Cost to enroll in both of Portman's workshops: \$725

Mixed Media: Word and Image

Bodnar-Balahuttrak

AW297-1

7 sessions: August 22–October 3
Wednesday 1:00–4:00 p.m.

Tuition: \$400

Mixed Media: Word and Image

Bodnar-Balahuttrak

AW297-2

7 sessions: October 10–November 28
(no class on November 21)

Wednesday 1:00–4:00 p.m.

Tuition: \$400

Students investigate and create 2-D mixed-media work based on visual wordplay. Each project focuses on evocative rendering of letters, words, or phrases for purposes of storytelling or for abstract formal compositions. Techniques of calligraphy, stenciling, stamping, transfer, and collage are explored, along with the use of traditional drawing materials like pen and ink, paint, and pencil. Students

study the strategies of contemporary artists such as Ed Ruscha, Jasper Johns, Glen Ligon, Mark Bradford, and Gael Stack. The class sessions include lectures, technical instruction, and guided studio work. There are no prerequisites, but basic 2-D design and drawing skills are helpful.

Tuition for both of Bodnar-Balahuttrak's workshops: \$725

Basic Rhinoceros: Signet Rings

Dube

AW333-1

7 sessions: August 23–October 4
Thursday 1:00–4:00 p.m.

Tuition: \$425

Basic Rhinoceros: Signet Rings

Dube

AW333-2

7 sessions: October 11–November 29
(no class on November 22)

Thursday 1:00–4:00 p.m.

Tuition: \$425

In this short introduction to 3-D digital drawing and design using the software Rhinoceros, students create one original signet ring. Students also learn how to prepare digital files to be sent to an offsite printer and foundry. Rings finished by the end of the workshop will be printed using an onsite MakerBot.

Cost to enroll in both sessions of the Rhino workshops: \$800

Digital: Painting

Ruello

AW328

7 sessions: August 22–October 3
Wednesday 1:00–4:00 p.m.
Tuition: \$425

David Hockney has explored and embraced digital painting as a tool for artists. This workshop builds upon and expands that notion of painting, using powerful software such as Photoshop along with the Glassell computer lab. The workshop explores the use of Photoshop to sketch as well as to create a final product ready for printing in local print labs such as Que Imaging or Aker Imaging. All skill levels are welcome to learn how to use this very flexible software that helps create incredible images with a few simple tools. You will be amazed at what this digital tool can help you create.

Digital: 2-D Layouts & Digital Assistance

Ponder

AW329

7 sessions: August 21–October 2
Tuesday 9:30 a.m.–12:30 p.m.
Tuition: \$425

This workshop will quicken the production of painting and drawing compositions and the transferring of them onto your working surface. Students will be given a basic introduction to Adobe Photoshop, some digital transformation skills, and various methods to transfer their work onto paper or canvas.

Digital: Documenting Work & Software Correction

Ponder

AW294

7 sessions: October 16–November 27
Tuesday 9:30 a.m.–12:30 p.m.
Tuition: \$425

In this workshop, students learn how to light and capture their finished works. Students also learn how to modify color and light in Adobe Photoshop to help develop a professional-looking portfolio. Students learn about lighting, backdrops, and basic image editing, as well as saving and organizing. No previous knowledge of either photography or digital editing is needed. A DSLR camera is not needed for this workshop.

Tuition for both of Ponder's workshops:
\$800

Art History: Contemporary Art in Houston: 1930–1985

Gershon

AW334

5 sessions: October 2–November 6
(no class on October 9)
Tuesday 10:00 a.m.–12:00 noon
Tuition: \$300

This course examines the rich but often hidden history of contemporary artists working in Houston from the 1930s through the 1980s. Structured chronologically, the course focuses not on art theory, but rather on the social history of the Houston art scene. Who were the significant artists, and what were their major works? What unique challenges and opportunities has life in Houston presented? What exhibitions, organizations, and loading-dock fistfights gave rise to the Houston art scene of today? Topics emphasized include Houston's alternative art spaces, public

art projects, and “visionary” artists. Three lecture sessions are supplemented by two field trips to artists’ studios and/or galleries.

Seminar: Public Art Practices

Gregory

AW336

7 sessions: September 10–October 29
(no class on October 8)

Monday 6:30–9:30 p.m.

Tuition: \$400

This workshop focuses on public art processes with the explicit purpose of developing skills and literacy specific to public art. Students learn about three important phases of civic art—design, fabrication, and installation—as well as gain pertinent knowledge about application and selection processes. Included are site visits touring Houston’s two major airport collections, as well as other public art destinations in Houston. The information in these workshops is essential to any sculptor interested in pursuing public art projects, but is available to artists of all disciplines.

STUDENT EVENTS

Lectures

The school sponsors several lectures annually that are open to students and the public. Artists, curators, critics, and historians are invited to speak.

Annual Student Sale

Students have the opportunity to sell work in the December group event. The popular and profitable event is a great opportunity for students to showcase their work.

Annual Juried Student Exhibition

A panel of faculty selects student work to show in an annual exhibition in the student gallery every spring. Each student can submit one piece to be juried. A reception celebrates the school year and awards are presented.

Departmental Exhibitions

The student gallery shows a series of departmental exhibitions of student work. Department heads organize the presentations.

Student Alumni Organization

The Student Alumni Organization (SAO) is a donor group created specifically for the students and alumni of the Glassell School of Art. For current and former students who are passionate about giving back to the Glassell School community, the SAO provides an opportunity not only to connect with other Glassell alumni, but also to contribute to the school's mission. By joining the SAO, your gift will allow the school to continue giving excellent instruction; to keep its tuition fees affordable; and to create an ever-growing community of artists.

For more information or to join SAO, please contact ktyson@mfah.org or call 713-639-7571.

Studio \$75 (FMV \$50)

- Eligibility for entry in the SAO Select Juried Exhibition
- An invitation to the preview party for the Annual Student Sale

Workshop \$250 (FMV \$125)

All of the benefits of Studio level, and:

- An invitation to an exclusive Dean's Reception held at the private residence of a faculty member or donor

Exhibition \$1,000 (FMV \$150)

All of the benefits of Workshop level, and:

- Recognition at the Annual Student Exhibition
- A complimentary copy of the annual Core publication
- One complimentary art history course at the Glassell School

Leadership Circle

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

Art History Courses & Workshops Registration Form

DO NOT USE THIS FORM FOR STUDIO COURSES. Students must register for studio courses in person.

Use this form to register for art history courses and workshops by mail, by fax, or in person at the Glassell School of Art, 5101 Montrose Blvd., during office hours. Please register early, as undersubscribed sections are canceled.

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

Student Information

☐ Previously enrolled ☐ First time enrolled

Name	Daytime phone
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Address	Evening phone
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City	Zip code	Email address
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Course number	Day	Time	Instructor
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Course number	Day	Time	Instructor
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Course number	Day	Time	Instructor
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How did you hear about the Glassell School?

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

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

Signature

(Continued on next page)

MFAH Membership Status

MFAH members at the Patron level and above are eligible for a 10% discount. To receive the discount, you must provide your name, member ID number, and expiration date below or include membership dues with your payment. Member benefits are nontransferable and may be used only by persons on the member account.

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

☐ I am an MFAH member. (indicate level)

☐ \$45 Student

☐ \$60 Individual

☐ \$80 Dual

☐ \$95 Family

☐ \$185 Patron*

☐ \$330 Supporting*

☐ \$750 Sponsor*

☐ \$1,500 Benefactor*

*Levels eligible for 10% discount.

Name of member, as it appears on your membership card

Member ID #

(located under the bar code on your membership card)

Expiration date

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

Tuition and Fees

\$ _____ Tuition*

\$ _____ MFAH membership dues (if applicable)

\$ _____ Donation to Glassell School

\$ _____ Total amount

***MFAH members at the Patron level and above may take 10% off the price of tuition for one (1) class or workshop. (See above.) Tuition and lab fees for art history courses are listed on page 6. Tuition and lab fees for workshops are listed with each course description.**

Payment

☐ My check is enclosed.

☐ Charge payment to my credit card:

☐ Visa

☐ MasterCard

☐ American Express

☐ Discover

Card number

Expiration date

Name as appears on card (please print)

Name (signature)

Mail payment for full amount with completed registration form to:

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

Fax completed registration form with credit card information to: 713-639-7709.

FACULTY AND STAFF

Staff

Joseph Havel
Director

Jennifer Cronin
Associate Director

Patrick Palmer
Faculty Chair and Dean

Sandra Zilker
Associate Dean of Student Activities

Gina Stayschik
Registrar

Alexandria Gomez
Assistant Registrar

Lindsay Kayser
Communications Liaison &
Assistant to the Director

Nadia Al-Khalifah
Administrative Assistant

Faculty



Chris Ballou
BA, Occidental College

Chris Ballou began his film odyssey in a small, single-screen theater in Madison, Connecticut, in the 1970s. Ever since then he has spent far too much time watching movies and talking about movies. Fortunately, the Film Salon affords him ample time to do both. Now in its fifth year, the Salon has circled the cinema globe, sampling the delights of 125 years of film glory while cross-examining its history all along the way. Join us on our

cinematic voyage of discovery and see what you've been missing!



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

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



Amy Blakemore
Area Coordinator, Photography

MFA, University of Texas;
BS, BA, Drury College

Amy Blakemore has been teaching photography at the

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



Lydia Bodnar-Balahutrak
MFA, George Washington
University;
BS, Kent State University

Lydia Bodnar-Balahutrak joined the faculty of the Glassell School in 2008 and teaches life drawing and painting. She completed her undergraduate art studies at Kent State University, studied at the Corcoran School of the Arts and Design, and received an MFA in painting from the George Washington University, Washington, D.C. Since 1991, the artist has participated in a number of curated, catalogued, and touring national and international exhibitions and been awarded artist residencies in France, Ukraine, and the United States. Her work can be found in

museum and private collections in the United States, Canada, and Europe. A monograph of her work was published in 2005. From 2015–17, traveling solo exhibitions *Dialogues* and *Discourse* presented comprehensive selections of her mixed-media explorations of narrative that combine collage, text, and figuration.



Susan Budge

MFA, University of Texas,
San Antonio;
MA, University of Houston,
Clear Lake;
BFA, Texas Tech University

Susan Budge has taught ceramics at the Glassell School since 2015 and has been making ceramic sculpture for more than 30 years. She received a BFA from Texas Tech University in 1983, an MA from University of Houston in 1987, and an MFA from University of Texas at San Antonio in 1999. Budge's work has been included in hundreds of exhibitions throughout the United States and is in private and corporate collections around the world. Her work is in the permanent collections of the Smithsonian, the Honolulu Museum of Art, the Daum Museum of Contemporary Art, and more. Budge has also completed public commissions in San Antonio. She received an Artist in Education Grant from the Texas Commission on the Arts. Previously, she was the department head of ceramics at San Antonio College where she was awarded the NISOD Excellence in Teaching Award and established an endowed ceramics scholarship fund.



Charlotte Cosgrove

MFA, University of Pennsylvania;
BA, Pennsylvania State University

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



Sharon Dennard

BA, University of Houston

Sharon Dennard has taught ceramics at the Glassell School since 2003. Her relationship with visual art began in the fashion industry. The forms,

patterns, and colors used in clothing sparked a creativity and interest in design that led her to a degree in photojournalism from the University of Houston. She continued her studies at the Glassell School of Art and expanded her interest from photography to sculpture, working primarily in clay and wood. She has exhibited in galleries and museums throughout the United States. Her work has been featured in *Southwest Art*, *Texas Monthly*, the *Houston Chronicle*, *500 Cups: Ceramic Explorations of Utility & Grace*, and *PaperCity Magazine*. Outside of the studio, Dennard frequently juries exhibitions and lectures on subjects such as ceramic sculpture and design. She also teaches at the High School for Performing and Visual Arts.



Nathan Dube

MFA, Kent State;
BFA, University of Texas

Nathan Dube joined the Glassell faculty in 2012 and teaches jewelry and 3-D design courses. He is a metalsmith whose work explores his interest in childhood and play by exploring the relationship between humor, aggression, masculinity, and the ways contemporary adult male identity is constructed in American culture. He holds an MFA from Kent State University and a BFA from the University of Texas at Austin. His work has been exhibited both nationally and internationally, including a solo show at the National Ornamental Metal Museum in Memphis, Tennessee.



Maria Espersen

MFA, California Institute of the Arts;
BFA, Royal Danish Academy of
Design, Bornholm, Denmark

Maria Espersen joined the faculty of the Glassell School in 2018. She is also currently a fellow at the Core Residency Program of the Glassell School. She received an MFA in studio art from the California Institute of the Arts and a BFA in contemporary craft (specifically glass) from the Royal Danish Academy of Design, Bornholm, Denmark. Her most recent work is primarily ceramics, but involves multiple materials.



Jeff Forster

Area Coordinator, Ceramics

MFA, Southern Illinois University;
BA, St. John's University

Jeff Forster joined the Glassell School faculty in 2009 and is the head of the ceramics department. He has a BA from St. John's University and an MFA from Southern Illinois University. He has exhibited nationally and internationally, winning awards including Juror's Choice Award in *Ceramic Object/Conceptual Material* and the Luis Jiménez Award for First Place in *Sculpture on Campus* at Southern Illinois University. Forster was awarded the Helen Drutt Studio Fellowship with his residency at the Houston Center for Contemporary Craft and completed residencies at

Lone Star College-North Harris and the Armory Arts Center. Besides teaching and maintaining a studio practice, Forster sits on the Artist in Residence Committee at the Houston Center for Contemporary Craft and the Artist Advisory Committee for Fresh Arts. He also served on the board of the National Council on Education for the Ceramic Arts for the 47th annual conference in Houston.



Francesca Fuchs

Area Coordinator, Painting

MFA, Kunstakademie Düsseldorf, Germany;
BFA, Wimbledon School of Art, Great Britain;
BA, Bristol University, Great Britain

Francesca Fuchs has taught at the Glassell School since 1997, where she is head of the painting department. She completed a BFA at London's Wimbledon School of Art (now Wimbledon College of Arts) in 1993 and an MFA at the Kunstakademie Düsseldorf, Germany. Fuchs came to Houston in 1996 for the Core Residency Program of the Glassell School of Art. Fuchs's work has been shown at the Modern Art Museum of Fort Worth; the Museum of Fine Arts, Houston; the Contemporary Arts Museum Houston; and the Institute of Contemporary Arts, London, among others. She has been the recipient of two Artadia Awards and three Individual Artist Grants from the City of Houston. She has taught at University of Virginia, Charlottesville; Rice University; and University of Houston. Fuchs shows with Inman Gallery in Houston and Talley Dunn Gallery in Dallas. She also curates shows and writes articles.



Pete Gershon

BA, Hampshire College

Pete Gershon, Core Residency Program coordinator, previously served as the administrative coordinator at Nameless Sound and for 15 years published *Signal to Noise*, the internationally distributed quarterly journal of improvised and experimental music. He is the author of *Collision: The Contemporary*. Gershon's book *Painting the Town Orange: The Stories Behind Houston's Visionary Art Environments* was published by the History Press in February 2014 and *Collision: The Contemporary Art Scene in Houston, 1972-1985* will be published in fall 2018 by Texas A&M University Press.



Tommy Gregory

MFA, University of Texas;
BFA, University of Houston

Tommy Gregory joined the Glassell School faculty in 2018, teaching workshops. Additionally, he is the Public Art Program director and curator for the Houston Airport Systems (HAS), overseeing public art commissions, acquisitions, maintenance, and conservation for the three local airports. For HAS, Gregory also develops collaborative relationships with local art institutions, nonprofits, and galleries, as well as manages temporary art contracts with partners including NASA, Texas

Children's Hospital, and the Houston Livestock Show and Rodeo. Gregory is an established artist in his own right, exhibiting sculptures locally, nationally, and internationally. He holds an MFA degree from the University of Texas at San Antonio and a BFA degree from the University of Houston. He cofounded Sculpture Month Houston, a citywide art campaign that was given a Mayoral Proclamation in 2016.



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

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



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

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



Suzanne M. Manns
MA, Rhode Island School
of Design;
Atelier Garrigues, France;
BFA, Carnegie Mellon University

In 1980 Suzanne M. Manns joined the Glassell School, where she helped establish a substantial printmaking department, and teaches classes and workshops in drawing and printmaking.

She received a BFA in painting and printmaking from Carnegie Mellon University and received an MA in printmaking from the Rhode Island School of Design. Presently her work is inspired by the garden of her Heights bungalow and other places/landscapes of personal significance. Combining both traditional and innovative print and drawing techniques, her work is a diary of intimate experience meditating on the fragile, yet enduring nature of life. She has shown in numerous solo and group exhibitions, nationally and internationally, including the Galveston Arts Center and Flatbed Press & Gallery. Her work is included in numerous private and public collections including The JPMorgan Chase Art Collection; the Modern Art Museum of Fort Worth; and the Museum of Fine Arts, Houston.



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

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

solo exhibition at the Museum of Anthropology of Xalapa, Veracruz, Mexico. Her studio practice includes all painting media and wall installations, with a specialization in the fabrication and use of egg tempera and gouache paint. She has designed major public artwork for the City of Houston, including the MetroRail Transit.



Ken Mazzu
Area Coordinator, Works on Paper

MFA, University of Houston;
BFA, Lamar University

Ken Mazzu, a painter working in watercolor and oil media, has taught watercolor and drawing courses at the Glassell School since 1997 and also serves as department head for the works on paper department. Academically, Mazzu's philosophy is based upon building traditional, solid foundations that facilitate students' expansion toward individual interests as they advance as artists. Prior to maintaining his studio art practice in Houston for the past 20 years, Mazzu received an MFA in painting from the University of Houston in 1997. He is also a graduate of Lamar University, with a BFA in studio art.



David Medina
Area Coordinator, Sculpture

MFA, University of Houston;
BFA, Fort Lewis College

David Medina has taught sculpture at the Glassell School since 2004 and is the head of the sculpture department. He received an MFA from the University of Houston in 2002 after studying sculpture as an undergraduate at both the Minneapolis College of Art and Design and at Fort Lewis College in Durango, Colorado. He has worked as studio assistant to sculptors Luis Jiménez and Joseph Havel. Medina's work is included in the collections of the Museum of Fine Arts, Houston; City of Houston public art; and the Houston Airport System.



Will Michels
BArch, Pratt Institute

Will Michels has been employed with the Museum of Fine Arts, Houston, since 1985 and has taught photography at the Glassell School since 2001. He graduated with honors in 1991 from Pratt Institute, with a degree in architecture. When he was the project architect in charge of restoring the Battleship Texas, a World War I-era dreadnought, Michels began to explore fine art photography. He has focused on portraiture, including self-portraits, environmental portraits of Battleship Texas veterans, and living-history documentation. Michels curated the landmark exhibition *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath*. The accompanying catalogue won the Krasna-Krausz Award for Best Photography Book in 2013. His work was included in the traveling exhibition and catalogue *Who Shot Sports: A Photographic History, 1843 to the Present*, organized by the Brooklyn Museum. Michels has

received grants from the Cultural Arts Council of Houston, the Summerlee Foundation, Houston Endowment Inc., and Artadia. He is also a collection photographer at the Museum of Fine Arts, Houston.



Patrick M. Palmer
MFA, Arizona State University;
BA, University of California,
Santa Barbara

Patrick Palmer has been teaching painting at the Glassell School since 1992 and has been the dean since 2010. He also serves as faculty chair. He earned a BA from the University of California, Santa Barbara in 1977 and an MFA from Arizona State University in 1979. Throughout his 40-plus years of painting, Palmer placed works in the Metropolitan Museum of Art in New York; the San Francisco Museum of Modern Art; the Museum of Fine Arts, Houston; and many other prestigious museum and university collections. Palmer's current paintings revisit an often-examined theme using abstracted figures/heads edged with some psychological intrigue.



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

Mark Ponder joined the Glassell School faculty in 2014 and teaches digital photography. He creates playful, self-reflexive drawings and installations that critically address the potential empowerment and

perils that come from positive thinking. His subversive, brutally honest take on his quest for happiness and success reminds one of self-help posters gone extremely wrong. Often gaudy and sometimes slightly icky, his visuals seek to tease out the duality embedded in our deepest feelings and emotions. The works are cute, sarcastic, but perhaps most oddly, highly austere. Ponder earned an MFA from Southern Illinois University in 2009 and a BFA from Lamar University in 2005.



Brian Portman
BFA, Rhode Island School
of Design

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



Patrick Renner
MFA, Alfred University;
BFA, Kansas City Art Institute

Patrick Renner has taught at the Glassell School since 2017. He is a sculptor who received a BFA from the Kansas City Art Institute in 2004 and an MFA from the New York State College of Ceramics at Alfred University in 2006. Large civic works include the installation of *Funnel Tunnel*, a 180-foot steel and wood sculpture involving the public, in Houston (2013) and New Orleans (2015). In addition to a rigorous personal studio practice, Renner is a founding member of the collaborative multimedia arts group {exurb} and more recently, began a public sculpture company, Flying Carpet LLC.



Robert Ruello
Area Coordinator, Digital Arts

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

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

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



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

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



Anna Tahinci

Area Coordinator, Art History

PhD, DEA, BA, University of Paris I,
Panthéon-Sorbonne

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



Arthur Turner

MFA, Cranbrook Academy of Art;
BA, North Texas State University

Arthur Turner has been a watercolor instructor at the Glassell School since 1969 and has been

represented by Moody Gallery in Houston since the gallery opened in 1975. His large-scale watercolors are abstract intuitive structures that focus on the inherent properties of the medium's transparency and clarity. He received an MFA from Cranbrook Academy of Art, Bloomfield Hills, Michigan, in 1966 and a BA from North Texas State University, Denton, Texas, in 1962. His work has been exhibited in numerous exhibitions both nationally and internationally. His work is also part of the permanent collections of the Museum of Fine Arts, Houston; the Museum of Southeast Texas, Beaumont; the McNay Art Museum, San Antonio; and the Cranbrook Academy of Art, Bloomfield Hills, Michigan.



Bill Willis

MFA, University of Houston;
BFA, University of Texas

Bill Willis joined the Studio School faculty in 2018. He is a watercolor artist who promotes a studio environment conducive to discovery and nurtures students to advance and achieve their visions in watercolor. Willis paints for excitement and believes in painting as a practice of transformation, capable of revealing hidden truths through diverse modes of representation and ways of world making. Willis has maintained an active studio practice for more than 20 years. This October, Willis will participate in a group show at Galveston Arts Center.



Sandra Zilker

Area Coordinator, Jewelry

MFA, Cranbrook Academy of Art;
BFA, University of Houston

Sandie Zilker joined Glassell in 1974 and is now department head of jewelry/enamel and the associate dean of student activities. She earned a BFA from the University of Houston and an MFA from Cranbrook Academy of Art. Zilker's wild and colorful work has been exhibited worldwide. Several collections include her work: the Museum of Fine Arts, Houston; the Racine Art Museum; Designmuseo, Finland; and Norden Felske Kundi Industrimuseum, Norway. Her work has been published in numerous books, including *500 Brooches*, *500 Bracelets*, and *500 Plastic and Resin Objects*, as well as *The Art of Enameling* by Linda Darty. She is on the exhibition committee and has served on the board of the Society of North American Goldsmiths. Zilker also serves on the board of Houston Center for Contemporary Craft and is president of Houston Metal Arts Guild. The Houston Center for Contemporary Craft named her Texas Master Artist in 2014.



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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 Kimball Tyson, managing development officer, at 713-639-7571, or ktyson@mfah.org.

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