

SPRING

2019

COURSE CATALOG

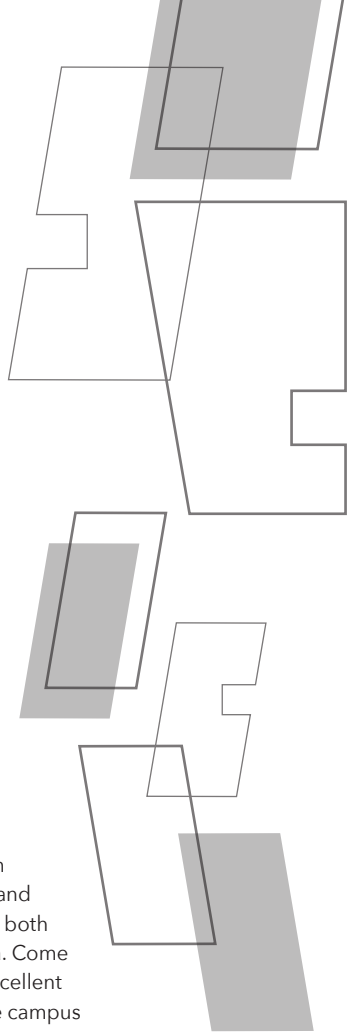
THE GLASSELL SCHOOL OF ART STUDIO SCHOOL



WELCOME

We are delighted to present the spring catalog, with course selections for the second semester in the magnificent Glassell School building. The enthusiasm generated by our wonderful facilities was tangible this fall semester, with the students inspired by their new environment. And we have just begun! Now that we are fully moved in and completely operational, look for additional exciting opportunities to learn about art, explore your own creativity, and develop the skills to express yourself. We are offering several innovative courses this spring semester, including metalworking; an advanced critique course; and an art history class dedicated to Vincent van Gogh that complements the special exhibition *Vincent van Gogh: His Life in Art*, on view at the Museum of Fine Arts, Houston, March 10 through June 27, 2019. Along with these recent additions, we continue with a full curriculum of 2-D and 3-D programs, enhanced by updated equipment and studios. We also offer more chances to explore digital media, both in focused classes and integrated into more traditional media. Come visit us and take a class at the new Glassell, where we have excellent teaching artists and scholars, plus exceptional facilities on the campus of a major museum.

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



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Academic Calendar

November 12–December 3

Preregistration for *current students* for spring 2019 semester

January 15–16

11:00 a.m.–6:00 p.m.

Registration and faculty counseling for *new and continuing students*

January 17

11:00 a.m.–4:00 p.m.

Registration and faculty counseling for *new and continuing students*

January 17

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).

January 21

Martin Luther King, Jr. holiday,
Glassell offices closed

January 24

Spring semester begins

March 4

Scholarship portfolios due for fall 2019 semester

March 11–17

Spring break, *no classes*

April 1–May 10

Preregistration for *current students* for summer 2019 semester

April 15–May 10

Priority registration for *current students* for fall 2019 semester

April 18–21

Easter break, *no classes*

May 10

Spring semester ends



GENERAL INFORMATION

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

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

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 dean. 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. Scholarships are not awarded based on financial need. 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).

TUIITION DISCOUNTS

The Glassell School of Art offers a number of discounts. All discounts are applicable to tuition only, and not to class fees. Class fees are added to the transaction after discounts have been applied. Only one discount may be used per registration.

MFAH MEMBERS

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

Museum members receive year-round free general admission to the Museum, invitations to members-only events and exhibition previews, and are eligible for discounts on film tickets, purchases in the MFAH Shop, admission to both Bayou Bend and Rienzi, and much more.

Museum members at the Patron level and above are eligible for a 10% discount off tuition only on one course or workshop per semester for two adults in the same member household. The maximum discount available to Patron level members is \$70 off tuition on a studio course.

MFAH Docents

Currently active MFAH docents (including docents at Bayou Bend and Rienzi) are eligible for a 40% discount off tuition for art history classes and a 20% discount off all other courses and workshops. Docents must present a docent ID with the registration form.

MFAH Staff

Current MFAH staff are eligible for a 40% discount off any course or workshop tuition. Staff must present a staff ID with the registration form.

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

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

Tuition for Full-Time Students

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

Tuition for Part-Time Students

Studio Courses (3 hours)

\$700 tuition, \$25 fee: **\$725 each**

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

Studio Courses (3 hours)

\$700 tuition, \$100 fee: **\$800 each**

Ceramics
Digital Sculpture
Enameling
Foundry
Jewelry
Life Drawing

Life Painting
Photography
Printmaking/Monoprint
Sculpture

Art History Courses **\$500 each**

Study Abroad Program **\$2,500 each**

Greek Art: From Cycladic to Contemporary

Travel expenses, meals, and accommodations are not included and will be paid by each student individually.

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 no later than stated drop date in calendar. 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, nor does it 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. Lost parking cards will not be replaced without a fee. 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.



ART HISTORY

Art History Survey 2:

Renaissance to Contemporary

ARH 307-2

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

Art Appreciation: The Formal Elements of Art and the Principles of Design

ARH 321

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.

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.

Art History: Vincent van Gogh: His Life in Art

ARH 400

This course offers a unique opportunity to survey Vincent van Gogh as one the most influential Post-Impressionist artists. Van Gogh's art making will be examined in relation to major currents and themes in European art, history, and culture. This fourteen-week program is offered in conjunction with the special exhibition *Vincent van Gogh: His Life in Art*, on view at the Museum of Fine Arts, Houston, March 10-June 27, 2019, and will highlight current scholarship and conversations in order to reassess Van Gogh's unique vision and his legacy to the art world. Students develop observational skills and critical thinking through visual and verbal examination and analysis. Slide presentations and case studies of individual artworks are incorporated in the class. Visits to the exhibition will be an integral part of the course.

Study Abroad Greek Art: From Cycladic to Contemporary

ARH 401

Class limited to two sessions of 18 students each; dean's approval required to sign up.

Four preparatory lectures on Thursdays, 4/18, 4/25, 5/2, and 5/9, 7:00-9:00 p.m. in the Glassell School's Favrot Auditorium. Most of the instruction takes place in Greece during the five-day field trip in May 2019 (Session 1: May 20-24, 2019; Session 2: May 27-31, 2019).

In this study abroad program, four preparatory lectures in the Glassell School's auditorium offer a panoramic overview of Greek art and museums in Athens. Then, students visit a curated selection of museums and sites in Greece for a five-day trip, with 20 hours of instruction, Monday to Friday. On-site visits are structured chronologically and thematically. The first two days, students explore ancient Greek art, with visits to the Cycladic Art Museum, the Acropolis Museum, and the Archaeological Museum. On the third day, a day excursion to Delphi allows an in-depth exploration of the ancient sanctuary of oracle Pythia and its museum. The last two days focus on museums and spaces of modern and contemporary art. A day cruise to the artsy and cosmopolitan island of Hydra concludes the program. Two optional studio sessions will be offered each week. (Course worth: 3 credits).

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.

Drawing & Painting the Human Head

DRL 2312, DRL 2313

Prerequisites: DRF 1301 and 2DD 1303

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

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.

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: permission of the instructor

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 Painting 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 Content & Context with Core

CRT 4326

Prerequisite: permission of the 2-D chair

This course is for the advanced-level student, artist, or alumna in any media

who wishes to explore what cutting-edge, young artists are thinking about. Students will engage in a range of topics important for their own art making. For each class, students meet with one of the nine Core artists or critics and the three Core Program leaders, Joe Havel, Mary Leclere, and Pete Gershon, to learn how they approach their own practice as artists, writers, or curators. In the second part of each class, students get feedback on their work from that week's Core fellow or leader. Students will deepen their understanding of contemporary practices and gain a critical perspective on their own work with ensuing discussions.

Advanced Studio BLOCK

CRT 4399

Prerequisite: admission by portfolio review

Please note: The Advanced Studio Block course is taught by a team of Glassell faculty and members of the Houston art community. Included in the \$3,000/semester fee is this weekly critique course, full access to a private studio, an assigned mentor, plus access to the classroom and equipment during regular school hours. Interested students in the 2018-2019 Block need to submit a letter of interest, a CV, and six 8.5" x 11" printed images for review by April 13, 2019. The director and 2-D chair choose 15 students for placement in the course.

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

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 2DD 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 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: Silkscreening

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

Prerequisites: DRF 1301 and 2DD 1303

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

Intermediate/Advanced Printmaking: Independent Projects

PRI 3311, PRI 3312, PRI 4311, PRI 4312

Prerequisites: PRI 2304 and permission of the instructor

This lab is for intermediate and advanced students who have taken a minimum of two printmaking classes, and who show great proficiency in one or more forms of printmaking. Students will have access to working in a broad range of techniques, including etching, lithography, relief, silkscreen, and some alternative methods. Advanced students work toward a further refinement of technical procedures with a focus on personal practice and the

development of visual content. The class focuses on studio time and challenges students to pursue ambitious projects and consider the final print product. Critiques are an important part of the class format. Students are required to have some ideas in mind prior to the start of the semester.

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.

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.

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

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.

Advanced 3-D Studio Critique

CRT 4324

This critique course is designed for advanced students working in a 3-D media including sculpture, jewelry, or ceramics. The course provides an environment for constructive feedback and critique by faculty as well as outside members of the Houston community. As this is a critique course, the work discussed will be created outside the classroom.

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/Advanced Sculpture:

Metal Working

SCU 3350, SCU 3351, SCU 4350, SCU 4351

Prerequisite: SCU 2331 and permission of the instructor

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

Beginning/Intermediate/Advanced Foundry

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 Ceramics: Multiplicity

CER 3352, CER 3353

Prerequisite: CER 2341

In this course students propose a topic of study for the semester to be approved by the instructor. While most of the semester students work independently, demonstrations and technical support will be available upon request. In addition to writing a strong proposal, installing exhibitions is addressed. The course terminates in an exhibition at Gallery 100 in the Silos at Sawyer Yards.

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.

SPRING 2019 CLASS SCHEDULE

ART HISTORY COURSES

Art History Survey 2: Renaissance to Contemporary

ARH 307-2

A	Thursday	10:00 a.m.-12:00 noon	Tahinci
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Art Appreciation: The Formal Elements of Art and the Principles of Design

ARH 321

N	Wednesday	7:00-9:00 p.m.	Tahinci
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Art History: Contemporary Sculpture

ARH 325

A	Monday	10:00 a.m.-12:00 noon	Hill
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Art History: Vincent van Gogh: His Life in Art

ARH 400

A	Wednesday	10:00 a.m.-12:00 noon	Tahinci
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Art History: Study Abroad Greek Art: From Cycladic to Contemporary

ARH 401

A	Thursday	7:00-9:00 p.m. (Week One: May 20-24)	Tahinci
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B	Thursday	7:00-9:00 p.m. (Week Two: May 27-31)	Tahinci
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2-D STUDIO COURSES

2-D Design

2DD 1303

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

DRF 1301

D	Monday	9:30 a.m.-12:30 p.m.	Manns
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A	Monday	1:00-4:00 p.m.	Bise
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NA	Monday	6:30-9:30 p.m.	Manns
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B	Wednesday	9:30 a.m.-12:30 p.m.	Cosgrove
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C	Thursday	9:30 a.m.-12:30 p.m.	Cosgrove
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F	Thursday	1:00-4:00 p.m.	Masson
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N	Thursday	6:30-9:30 p.m.	TBA
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Drawing Fundamentals II

DRF 1302

A	Monday	1:00-4:00 p.m.	Manns
B	Tuesday	9:30 a.m.-12:30 p.m.	Cosgrove
D	Wednesday	9:30 a.m.-12:30 p.m.	Manns
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

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

Drawing & Painting the Human Head

DRL 2312, DRL 2313

A	Tuesday	9:30 a.m.-12:30 p.m.	Palmer
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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
NA	Thursday	6:30-9:30 p.m.	Greenwalt

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.	De Vries
C	Tuesday	9:30 a.m.-12:30 p.m.	Fuchs
A	Tuesday	1:00-4:00 p.m.	Masson

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.	James

Advanced Painting Studio Critique

CRT 4394, CRT 4395

B	Tuesday	1:00-4:00 p.m.	Fuchs/Bise
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Advanced Content & Context with Core

CRT 4326

N	Monday	6:30-9:30 p.m.	Fuchs
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Advanced Studio BLOCK

CRT 4399

A	Thursday	1:00-4:00 p.m.	Fuchs
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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

A	Wednesday	1:00-4:00 p.m.	Kenny
N	Wednesday	6:30-9:30 p.m.	Ruello

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/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.	Willis
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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: Silkscreening

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

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

PRI 3311, PRI 3312, PRI 4311, PRI 4312

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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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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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

Beginning/Intermediate Photography

PHO 2305, PHO 2308, PHO 3305, PHO 3308

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

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

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

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

Advanced 3-D Studio Critique

CRT 4324

A Friday 9:30 a.m.-12:30 p.m. Dube/Havel

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

Intermediate/Advanced Sculpture: Metal Working

SCU 3350, SCU 3351, SCU 4350, SCU 4351

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

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.

Budge

Intermediate Ceramics: Hand-Building

CER 3346, CER 3347

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

Forster

Intermediate Ceramics: Wheel-Throwing

CER 3348, CER 3349

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

Forster

Intermediate Ceramics: Narrative Sculpture

CER 3350, CER 3351

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

Dennard

Intermediate/Advanced Ceramics: Multiplicity

CER 3352, CER 3353

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

Forster

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

Beginning/Intermediate Jewelry

JWL 2360, JWL 2361, JWL 3360, JWL 3361

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

Dube

Intermediate Jewelry

JWL 3360, JWL 3361

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

Dube

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: January 28–March 18

Monday 6:30–9:30 p.m.

(no class on March 11)

Tuition: \$425

Ceramics: Low-Down on Low Fire, Part 2

Dennard

AW115-2

7 sessions: March 25–May 6

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***

Drawing Flowers and the Floral Tradition

Manns

AW287

7 sessions: January 30–March 20

Wednesday 1:00–4:00 p.m.

(no class on March 13)

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.

Drawing: Brush and Ink Washes

Manns

AW279

7 sessions: March 27–May 8

Wednesday 1:00–4:00 p.m.

Tuition: \$400

Ink as a sophisticated artistic medium developed sometime between the 7th and 8th centuries in China, where a range of subjects, from religion, history, and daily life were illustrated. This workshop explores contemporary and traditional ink-wash techniques such as wet-on-dry, dry brush and wet-in-wet. Although there are many colored inks and surfaces now available, this workshop teaches the wonderful tradition of black waterproof ink on watercolor paper. Subjects

Photograph by Kristin Liu

include still-life, interior, and landscape possibilities. There are no prerequisites for this workshop, which is suited for the beginner drawer as well as the more advanced student wanting to work with ink and brush imagery. A list of materials will be provided before the first workshop session.

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

Drawing: Monumental Drawing

Portman

AW946

7 sessions: January 30-March 20
Wednesday 1:00-4:00 p.m.
(no class on March 13)
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: March 27-May 8
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

Drawing: Bringing Back the Sketchbook

Palmer

AW337

7 sessions: March 21-May 9
Thursday 1:00-4:00 p.m.
(no class on April 18)
Tuition: \$400

Let's bring back sketching! This workshop reintroduces students to the age-old idea of sketching. The entire range of sketching materials will be introduced and demonstrated: graphite drawing, colored pencils, india and sepia-toned inks, ballpoint pens, coffee/tea washes, and watercolor. We will explore realistic, gestural, and expressive/interpretive sketching techniques along with landscape sketching; group, solo and portrait sketching; and object sketching. Quickly recording everyday moments in life, travels, and ideas in a visual diary is a brilliant way of exploring creativity!

The Magic of Korean Papermaking

Lee

AW340

3 sessions: April 12-14
Friday/Saturday/Sunday 10:00 a.m.-4:00 p.m.
Tuition: \$240

In this process-focused workshop, students learn how to make one style of *hanji* (Korean paper) from raw-paper mulberry bark. By working together, students complete various steps to prepare raw materials for sheet formation in the *gadum tteugi* method. Bark considered too tough to make paper will be transformed into

bark lace for future applications in fiber, sculpture, and books. This class is ideal for those with papermaking experience who want to learn East Asian techniques and those interested in the history and folklore of hanji, but is open to all levels. Joint offering with Asia Society Texas Center.

Advanced Painting: Clinic 1

Fuchs/Ruello

AW342-1

1 session: February 22
Friday 9:30 a.m.-12:30 p.m.
Tuition: \$225

Advanced Painting: Clinic 2

Palmer/Masson

AW342-2

1 session: April 12
Friday 9:30 a.m.-12:30 p.m.
Tuition: \$225

These clinics are for the advanced-level painter, artist, and alumna with an established studio practice. If you feel stuck in your work, want to check in with some professionals for feedback, or hear an additional voice about your work: this opportunity is for you! Each session includes a 15-20 minute critique dedicated to your work alone. Two instructors will be present so that you get to hear more than one voice. Workshop is limited to 8 students.

Cost to enroll in both Painting Clinic workshops: \$400

Digital: Basic Rhinoceros

Dube

AW231-1

7 sessions: January 25-March 8
Friday 1:00-4:00 p.m.
Tuition: \$425

Digital: Basic Rhinoceros

Dube

AW232-2

7 sessions: March 22-May 10
Friday 1:00-4:00 p.m.
(no class on April 19)
Tuition: \$425

In this basic introduction to 3-D digital drawing and design using the software Rhinoceros, students create an original work in Rhinoceros and then have it printed either using an onsite MakerBot or Form 2 3-D printer or by sending the drawing to an off-site printer such as Shapeways.

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

Digital: Painting

Ruello

AW328

7 sessions: January 30-March 20
Wednesday 1:00-4:00 p.m.
(no class on March 13)
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: Chine-Collé

Ruello

AW338

7 sessions: March 27-May 8
Tuesday 1:00-4:00 p.m.
Tuition: \$425

This workshop will combine digital technology with a printmaking technique called *chine-collé* (the fusing of various papers together). We will use the Glassell computer lab's software (Illustrator and Photoshop) to create images, which will be printed upon the chine-collé paper using the lab's Epson archival printer. Some computer experience is helpful, but not necessary. Students explore their own imagery and work at their own pace. We begin with 8" x 10" prints, and work our way up to 16" x 20" final prints.

Cost to enroll in both sessions of Ruello's workshops: \$800

Digital: Preparations for Painting & Drawing

Ponder

AW339

7 sessions: January 29-March 19
Tuesday 9:30 a.m.-12:30 p.m.
(no class on March 12)
Tuition: \$425

This workshop helps students visualize painting and drawing designs before committing the time to render them. This course provides a basic introduction to Photoshop collaging and photo editing. Students learn the select tools, layers, basic image editing, basic transformation, and scaling for any small-, medium-, or large-scale drawings/paintings. Students also explore several

methods of transferring images directly onto working surfaces. No previous computer experience is needed.

Digital: Documenting Artwork & Software Correction

Ponder

AW294

7 sessions: March 26-May 7
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.

Cost to enroll in both of Ponder's workshops: \$800

Starting Your Own Art Business

Wexler

AW343

3 sessions: February 12, 19, & 26
Monday 7:00-9:00 p.m.
Tuition: \$225

Do you look at all of your art and feel overwhelmed when you think about selling it? Don't know how to even start the process? This workshop gives you the basics of starting your own art business. Discussions include business formation, intellectual property, fair use and copyright infringement, work registration, website creation, use of social media, necessary business documents, work and name protection,

the right of publicity and privacy, and how to market your work.

Glassell Tours the MFAH Collection

Palmer

AW344

7 sessions: February 22–April 12

Friday 10:30 a.m.–12:30 p.m.

(no class on March 15)

Tuition: \$250

For each session of this workshop, a different faculty member of the Glassell School of Art leads participants on a unique, personal tour of the collection of the Museum of Fine Arts, Houston. The faculty members represent all areas of study (art history, ceramics, drawing, jewelry/enameling, painting, photography, and sculpture) and will explore a wide array of the Museum's collection, including some works from the archives for special private viewing. Faculty members will offer their personal viewpoints and perspectives, highlighting works that are most meaningful to them. Participating faculty: Jeff Forster, Francesca Fuchs, Joe Havel, Will Michels, Patrick Palmer, Anna Tahinci, and Sandie Zilker. Limited to 15 students.

Sculpture: Soft Sculpture

Hill

AW345

7 sessions: January 24–March 8

Thursday 9:30 a.m.–12:30 p.m.

Tuition: \$425

A significant portion of modern and contemporary sculpture makes use of nontraditional, "soft" media such as canvas, linen, fur, silk, and other fabrics. After introducing basic materials and methods, this seven-week workshop guides students through a set of projects using soft material to explore the field of soft sculpture. The workshop will help students expand their own artistic practices.

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 hhoran@mfah.org or call 713-639-7559.

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 _____

Address _____ Evening phone _____

City _____ Zip code _____ Email address _____

Course number _____ Day _____ Time _____ Instructor _____

Course number _____ Day _____ Time _____ Instructor _____

Course number _____ Day _____ Time _____ Instructor _____

How did you hear about the Glassell School?

☐ MFAH ☐ *Houston Chronicle* ☐ Web ☐ 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 Stayshich
Registrar

Alexandria Gomez
Assistant Registrar

Lindsay Kayser
Communications Liaison &
Assistant to the Director

Nadia Al-Khalifah
Administrative Assistant

Faculty



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-Balahutruk
MFA, George Washington
University;
BS, Kent State University

Lydia Bodnar-Balahutruk 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.



Bill Davenport
MFA, University of Massachusetts,
Amherst;
BFA, Rhode Island School
of Design

Bill Davenport came to Houston in 1990 as a fellow in the Core Residency Program of the Glassell School. For ten years, his quirky objects and finicky hyper-real paintings, once likened by *Art in America* to "Zen koans by Bart Simpson," were in many exhibitions everywhere. A former editor of *Glassfire.com* and an art writer for the *Houston Chronicle*, he's taught at Rice University, Sam Houston State University, Texas Southern University, Houston Community College, and University of Houston. At Rhode Island School of Design, he studied 2-D design with the revered David Brissson, who studied with the legendary Hans Hofmann. For the past ten years, he has been proprietor of the fabulous Bill's Junk, a shop combining high art, low craft, nature, and salvage in the Houston Heights.



Julie De Vries
MFA, University of Houston;
BFA, School of the Art Institute
of Chicago

Julie De Vries is an artist and educator living in Houston. Her work includes painting, drawing, and sculpture, and she has exhibited work in both commercial and nonprofit spaces throughout the city and state. She received a BFA from the School of the Art Institute

of Chicago focusing on painting and Latin American art history, and her MFA in painting and drawing from the University of Houston. She currently teaches drawing and art appreciation at Lone Star College and is represented by Jonathan Hopson Gallery in Houston.



Nathan Dube
3-D Department Chair

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.



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
2-D Department Chair

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.



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

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



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.



Terrell James

BA, Sewanee: The University of
the South

Terrell James is happy to return to her professional alma mater, having been both a faculty member and student. She has worked in studios in New York's Soho, Harlem, Studio City, and Montauk; Bald Head Island, North Carolina; Bologna; San Miguel de Allende; and Berlin. In James's active career, her works have been seen in galleries and museums throughout the United States, Europe, and Asia. Collections include the Museum of Fine Arts, Boston; the Dallas Museum of Art; the Museum of Fine Arts, Houston; Transart Foundation; and the Whitney Museum of American Art. She has been included in more than 200 group shows, and completed more than 40 solo exhibitions in galleries, artist-run spaces, and museums.



Devin Kenny

MFA, University of California,
Los Angeles;

BFA, Cooper Union for the
Advancement of Science
and Art

Devin Kenny is an interdisciplinary artist, writer, musician, and independent curator. Hailing from the south side of Chicago, he relocated to New York to begin his studies at Cooper Union. He has since continued his practice through the Bruce High Quality Foundation, Skowhegan School of Painting and Sculpture, SOMA Mexico, and collaborations with DADDY, poool, Studio Workout, Temporary Agency, and various art and music venues in New York City, Chicago, Los Angeles, and elsewhere including: Recess, Roode Bioscoop, REDCAT, MoMa PS1, Freak City, and Santos Party House. He received his MFA in 2013 from the New Genres department at the University of California, Los Angeles, and is an alumnus of the Whitney Independent Study Program.



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 Kraszna-Krausz Award for Best Photography Book in 2013. His work was included in the traveling exhibition and catalogue *Who Shot Sports: A Photographic History, 1843 to the Present*, organized by the Brooklyn Museum. Michels has received grants from the Cultural Arts Council of Houston, the Summerlee Foundation, Houston Endowment Inc., and Artadia. He is also a collection photographer at the Museum of Fine Arts, Houston.



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. Anson's book, *Texas Artists Today*. He is represented by Meredith Long & Company, Houston.



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
Art History Department Chair

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.



Stephan Wexler
MD, University of Texas Health
Science Center, San Antonio;
MLA, University of St. Thomas;
MBA, University of St. Thomas;
JD, South Texas College of
Law-Houston

Among his many hats, Dr. Stephan Wexler is an attorney specializing in entertainment law and intellectual property. His clients include authors, musicians, actors, and artists. He brings his unique legal perspective and insight to a variety of topics important to all artists: art and media, copyright, the internet, and how to make art a business.



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 Haley Horan, senior development officer, Annual Campaigns, at 713-639-7559, or hhoran@mfah.org.

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