COURSE CATALOG
THE GLASSELL SCHOOL OF ART • STUDIO SCHOOL

2020 SPRING CATALOG

MFA H The Museum of Fine Arts, Houston
mfah.org/studioschool
WELCOME

For the start of 2020, the second spring semester in our new home, we continue to expand offerings as the student body grows and we fully utilize the facilities. Spring semester promises a variety of avenues for students to engage in their own creativity and the cultural life of Houston.

Along with the usual exciting array of beginning, intermediate, and advanced classes, we are adding new courses to help students develop their studio practices and remain absolutely current in contemporary art ideas. Content and Context, taught by Francesca Fuchs, focuses students on the ideas that drive their creative work. Critique classes for both two- and three-dimensional artists give intermediate and advanced students an opportunity to refine critical thinking and artistic output by looking at their work through the lens of a structured critique class.

Our art history courses explore a range of topics from Renaissance to contemporary art. Two courses this semester, Museums in Paris “Behind the Scenes” and Auguste Rodin (1840–1917) and His Artistic Legacy, emphasize Dr. Anna Tahinci’s depth of experience in French art and promise to offer a small slice of Paris right here in Texas.

Workshop classes provide focused, intensive experiences. Students should get to know our outstanding digital lab and discover how it might inspire their practice. Instructors Jimmy Castillo, Robert Ruello, and Mark Ponder lead a variety of workshops to help students add digital tools to their tool box. Plus, Pete Gershon’s workshop, The History of Contemporary Art in Houston (1930–1985), provides a sampling of the local art scene’s rich and raucous foundations.

The spring semester wouldn’t be complete without the annual Glassell Benefit and Auction. The fundraiser, which includes cocktails, a seated dinner, and a silent auction, is an opportunity to celebrate another great school year while supporting our many programs. The semester culminates with the popular annual juried student exhibition, allowing students to showcase their work.

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

November 11–December 2
Preregistration for current students

January 7
11:00 a.m.–6:00 p.m.
Registration and faculty counseling for new and continuing students

January 8
11:00 a.m.–4:00 p.m.
Registration and faculty counseling for new and continuing students

January 13
10:00 a.m.–4:00 p.m.
Late registration (Call 713-639-7500 for appointment.)

January 16
Last day to drop studio and art history courses and receive a refund (minus $100 processing fee). Last day enrolled students can change class schedules.

January 20
Martin Luther King Jr. holiday, no classes

January 23
Spring semester begins

March 9
Scholarship portfolios due for fall 2020

March 16–22
Spring break, no classes

March 30–May 8
Preregistration for current students for summer 2020

April 9–12
Easter break, no classes

April 13–May 8
Priority registration for current students for fall 2020

May 8
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 course instructor. Questions regarding permission may be directed to the dean. New students must attend mandatory faculty counseling for placement in courses. Continuing students may only continue if they have successfully completed courses with grades of C or higher, and with the permission and approval of an instructor in their area of study. Students may not repeat courses without faculty approval.

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

Due to class-size limitations, the Studio School does not allow enrollment solely for the use of equipment and facilities, nor offer rental of studio time, equipment, or facilities for working artists. Students may be asked to leave the program or not be approved for reenrollment if they are solely enrolled to use equipment and facilities.
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 or by mail, email, or fax. Use the form on page 41 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 or by mail, email or fax, as long as their form is signed by an instructor or instructor’s approval has been obtained. Forms without signatures or approvals will not be accepted. 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 visas to international students seeking to study studio arts. If looking to enroll in a visa-based program, we recommend registering through our partner program with the University of St. Thomas.

TUITION AND FEES

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

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

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
Studio Courses (3 hours)
$700 tuition, plus $25 fee: $725 each
- 2-D Design
- 3-D Design
- Collage & Assemblage
- Color
- Critique
- Drawing
- Drawing Fundamentals
- Painting
- Seminar
- Watercolor

Studio Courses (3 hours)
$700 tuition, plus $100 fee: $800 each
- Ceramics
- Digital Photography
- Digital Sculpture
- Enameling
- Foundry
- Jewelry
- Life Drawing
- Life Painting
- Photography

Printmaking/Monoprint
Sculpture
Art History Courses (2 hours)
$500 tuition, no fee: $500 each

Please note: All workshops are individually priced, with prices listed in workshop description.

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.

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

Students wishing to add a course or workshop must complete an add/drop form, available at mfah.org/glassell and in the administrative office. All courses are considered closed after the first class meeting, and permission of the instructor is required to add into a course. Additional tuition charges and refunds are processed as appropriate.

Students wishing to drop a class must either inform the registrar in writing at registration@mfah.org or complete an add/drop form. All registrations are considered final as of the stated drop date in the calendar (see page 2). No refunds or credits are available for students who drop after that date. If applicable, refunds will be processed for the full amount of tuition, minus a $100
Refunds are processed through the MFAH accounting department and, in most cases, are processed through the original method of payment. Refunds by check are sent via U.S. mail and may take up to three (3) weeks to process. Credit card refunds may take up to a full statement cycle to appear.

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

The school does not offer prorated refunds 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. Students using a credit would need to complete all appropriate enrollment forms, obtain necessary approvals, and indicate that they are using a credit on file for payment purposes.

**SCHOLARSHIPS, FINANCIAL AID, AND DISCOUNTS**
The school does not offer any need-based financial aid, nor is the school eligible to participate in federal financial-aid programs.

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

**TUITION DISCOUNTS**
All discounts are applicable to tuition only, and not to class fees. Class fees are added to the transaction after discounts have been applied. Discounts may not be combined, and are not issued retroactively. Discounts are
not applicable on Glassell study-tours courses, BLOCK courses, or any courses and workshops involving travel.

**MFAH MEMBERS**

Museum members at the Patron level ($200 annual membership fee) and above are eligible for a 5% discount on all courses and workshops per semester. Discount is valid for studio courses, art history classes, and/or workshops.

**MFAH Docents**

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

**MFAH Staff**

Current MFAH staff are eligible for a 30% discount on all courses and workshops for the semester. Staff must present a staff ID with the registration form.

**GRADING INFORMATION**

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. *Note: Students enrolled through UST must take all classes for letter grades and may not select the Pass/Fail option.

**Incomplete**

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

**Withdrawal**

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

**Workshops**

Students enrolled in workshops will receive grades of S (Satisfactory) or U (Unsatisfactory). Satisfactory completion of workshops earns one elective credit hour. Workshop credit hours do not apply toward the Certificate of Achievement program.

**STUDENT POLICIES & INFORMATION**

**Attendance**

Each student is permitted three (3) absences per semester. Four (4) or more absences may result in dismissal or a grade of F (Fail) if the student fails to complete assignments that were scheduled during the absence(s). Registered students who fail to attend any classes in a given semester will receive a W (Withdrawn) on their transcript. Instructors reserve the right to drop a student who has been absent from the first two (2) class meetings. In this case, refunds and/or credits will not be issued and the student will receive a W on their transcript.
Building Hours/Classroom Access
The Glassell School of Art is open Monday through Friday from 9:00 a.m. to 10:00 p.m. on Saturdays from 9:00 a.m. to 7:00 p.m. and Sundays from 10:00 a.m. to 7:00 p.m. during the scheduled semester programs. Hours may be adjusted for holidays. From time to time, hours may also be adjusted for private events. It is recommended to check the website and social media for information on closures related to holidays and private events. The school makes all efforts to provide advance notice of event closures, including notices on social media and via email.

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

During the breaks between semesters, students may access studios only if preregistered for the next semester. Studio access during breaks is not guaranteed, as that time is used for maintenance, cleaning, and equipment upgrades.

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

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

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

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

Students may also be dismissed for inappropriate and disruptive behavior towards Museum staff, for nonpayment of any tuition and fees past or present, and for unlawful possession or use of drugs and/or alcohol.

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

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

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

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

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

**Parking**
Parking for classes and workshops is included in tuition. Parking is available in the MFAH Montrose Garage (located directly under the Glassell School of Art). Enrolled students will receive free parking sufficient to attend their weekly class and one additional open studio or scheduled lab session per week for the duration of the semester, for each class enrollment. Additional parking will be at the student’s own expense and at the posted rates for the MFAH Montrose Garage. The school does not sell additional parking passes, extend parking passes past the end-of-semester expiration date listed on the pass, nor provide validated parking. 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.

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

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.

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

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

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

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

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

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

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.

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

Students enrolling through the UST program may only enroll in those courses offered through the UST registration system. Please note, due to UST policies and rules, not all Glassell courses are offered and available for UST enrollment.

For more information, please visit the UST website at stthom.edu.
ART HISTORY

Art History Survey: Renaissance to Contemporary
ARH 307-2
This course explores the development of Western art from the Renaissance to the present. Structured chronologically, the class is designed to encourage a critical understanding of the meaning and function of selected art objects, architecture, and design artifacts within their original historical contexts. Emphasis is placed on a visual and verbal examination and analysis, as well as discussion of societal and historical contexts of all the major stylistic and thematic trends in Western artistic tradition. Slide presentations and case studies of individual museum objects are incorporated in the survey.

Art Appreciation: The Formal Elements of Art and Principles of Design
ARH 321
This introduction to art history is a global investigation of artistic styles, methods of artistic production, media, and techniques. A variety of artwork mostly from the permanent collection of the Museum of Fine Arts, Houston, is analyzed and defined in relation to formal elements (line, space, light and color, form, texture, and pattern) and the principles of design (balance, scale, proportion, rhythm, unity, and variety). Universal themes are studied within historical, political, economic, sociological, conceptual, and aesthetic contexts. Students develop observational skills and critical thinking through visual and verbal examination and analysis. Slide presentations and case studies of individual museum objects are incorporated in the class.

Art History: Light, Sound, Space, and Time—Intangible Elements in Contemporary Art
ARH 329
In the 21st century, light, space, time, and sound have been folded into our cultural understanding of material in new ways. This is as true in art making as it is in science or any other discipline. This course explores how artists such as James Turrell, Carlos Cruz-Diez, Janet Cardiff, and Angela Bulloch have made use of such intangibles as real physical art media.

Art History: Museums in Paris “Behind the Scenes”
ARH 315
This course takes students on a virtual artistic journey to Paris, its arts scenes and museums. Parisian museums have long functioned not merely as sites for the preservation and presentation of art, but also as emblems of national identity, reservoirs of collective memory, and centers for the education of the public. By studying both well-known Parisian museums (the Louvre, the Musée d’Orsay, the Centre Georges Pompidou, the Musée Picasso) and hidden gems (the two Musées Rodin in Paris and Meudon, the Musée Bourdelle, the Musée Zadkine, the Musée de la Vie Romantique), we will analyze architecture, painting, sculpture, decorative arts, and photography and trace the history and culture of France in Paris. By combining methods of analyzing visual arts and architecture, we will hone our skills in interpretation across disciplines. This course will also address the historical, financial, administrative, and political challenges Parisian museums are facing in the 21st century: globalization and export of French art and culture, the necessity of being profitable due to less governmental support, Relational Aesthetics, and the requirements for introducing contemporary art in the context of a rich cultural heritage.
Art History: Auguste Rodin (1840–1917) and His Artistic Legacy
ARH 314
This course examines how Auguste Rodin interacted with his contemporaries and why the origins of modern sculpture are traced to him. Emphasis is not only on stylistic developments during the artist’s lifetime and artistic career, but also on the way Rodin interacted with the ideas and values of his culture and time. The aim of the course is to increase visual literacy and to deepen students’ awareness of the cultural and conceptual framework in which Rodin’s sculptures were made and used. Class sessions are primarily lecture with some discussion. Slide presentations and case studies of individual sculptures are incorporated in the course.

2-D COURSES
2-D Design
2DD 1303
2-D Design teaches the basic grammar underlying all visual language. Students are introduced to design elements that are common to all works in two dimensions. Students will learn to manipulate movement, line, shape, texture, value, and color to achieve specific artistic goals through practical exercises and to analyze how compositions work through discussion. 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 I & II
DRA 3312, DRA 3313, DRA 4312, DRA 4313
Prerequisites: DRF 1302 and 2DD 1303
Drawing is an essential 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: Transfer Works on Paper I & II
DRA 3307, DRA 3308, DRA 4307, DRA 4308
Prerequisites: DRF 1302 and 2DD 1303
In this class we will explore the many ways that artists transfer images from one surface to another. Some of these methods involve acrylic lifts where a printed image is transferred to paper, canvas, or wood “frescoes” (where an image is absorbed into plaster, producing cylinders that form images once rolled out) and the use of essential oils to liberate images from their supports. More advanced students will focus on specific themes and various kinds of storytelling, along with the completion of a final independent project at the end of the semester that will be achieved with the instructor’s guidance.

Intermediate/Advanced Drawing: Monumental I & II
DRA 3301, DRA 3302, DRA 4301, DRA 4302
Prerequisites: DRF 1302 and 2DD 1303
Students focus on the creation and the properties of drawing with dimensions 5 x 5 feet or larger. Examples of various rolled papers are provided, along with an introduction to materials appropriate for mark-making on large-scale drawings. Demonstrations, discussions on technique, and field trips to the Museum augment this course.

Intermediate/Advanced Drawing: Ideas & Images I & II
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 I & II  
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 I & II  
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 I & II  
DRL 3310, DRL 3311, DRL 4310, DRL 4311  
Prerequisite: DRL 2311  
This sequence of courses is designed for students who have completed at least two semesters of Beginning Life Drawing and wish to continue working with figurative imagery. Studio time allows for longer, more complex poses. Students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students begin to concentrate within one primary medium. Two labs on Fridays and Saturdays at 9:30 a.m.–12:30 p.m. provide additional time to work from the model. Critiques and demonstrations occur throughout the semester.

Color  
CLR 2306  
Prerequisites: DRF 1301 and 2DD 1303  
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 & Assemblage I & II  
COL 2350, COL 2351  
Prerequisites: DRF 1301, 2DD 1303, and 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/Advanced Collage & Assemblage I & II  
COL 3350, COL 3351, COL 4350, COL 4351  
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 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 I & II**  
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 I & II**  
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 I & II**  
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 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 I & II**  
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 I & II**  
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.
Beginning/Intermediate/Advanced Printmaking:
Silkscreening I & II
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, and are 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.

Beginning/Intermediate/Advanced Printmaking: Etching I & II
PRI 2313, PRI 2314, PRI 3313, PRI 3314, PRI 4313, PRI 4314
Prerequisites: DRF 1301 and 2DD 1303
This course focuses on establishing a firm understanding of traditional “intaglio” techniques utilizing copper plates, including drypoint, hardground etching, aquatint, and sugarlift. Intaglio, also known as etching, offers artists the ability to render incredibly detailed lines and areas of tone and texture and to print a large quantity of multiples from the plate. Students will learn how to prepare the copper, transfer designs to the plate surface, and safely work with etching tools and ferric chloride. Over the course of the semester, each student will be expected to produce three small editions. The semester begins with a discussion of the medium’s history and then a visit to the prints and drawings room at the Museum of Fine Arts, Houston, to look more closely at historical and contemporary examples. No previous printmaking experience is required.

Intermediate/Advanced Printmaking: Independent Projects I & II
PRI 3311, PRI 3312, PRI 4311, PRI 4312
Prerequisites: PRI 2304 and permission of the instructor
This course is for students who have already taken several printmaking courses, have been exposed to a broad range of techniques, and who show great proficiency in one or more areas of printmaking. Advanced students work toward a further refinement of technical procedures with a focus on personal practice and the development of visual content. All students will be challenged to consider the final print product, and to push beyond the traditional notion of a print. Individual
and group critiques are a key part of the class format. Students are required to have some ideas in mind prior to the start of the semester, and will meet one-on-one with the professor. The class will be supplemented outside of class time with visits to the MFAH prints and drawings collection, as well as to a print exhibition in the Houston area.

**Beginning/Intermediate/Advanced Printmaking: Monoprint I & II**

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, as well as on 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 & II
COM 3316, COM 3317
Prerequisite: COM 2317 or permission of the instructor
At the intermediate levels of digital photography, students manipulate digital photos and found images while exploring the range of ideas Adobe Photoshop makes possible. Students refine their development while learning advanced software techniques and large-scale printing, and exploring hard and soft materials for output. Emphasis is placed on personal development by exploring contemporary styles, personally expressive projects, and ongoing references to contemporary photographers and artists.

Advanced Digital Photography I & II
COM 4316, COM 4317
Prerequisites: COM 3316 and COM 3317, or permission of the instructor
Advanced-level Digital Photography students are encouraged to develop their own projects and personal directions with a combination of intensive, independent studio work and ongoing guidance and critique from the instructor. Technical digital darkroom skills will be discussed on an individual basis, but ultimately the students are encouraged to develop a cohesive and conceptually strong body of work.

Intermediate/Advanced Digital Projects
COM 3327, COM 3328, COM 4327, COM 4328
Prerequisite: permission of the instructor
This intermediate-/advanced-level class is for students who have some digital experience, meaning they have already taken one of our digital classes, workshops, or presented a digital portfolio to the instructor. Students will work independently on their own unique projects with the teacher acting as a resource/guide. Every four students will receive feedback from both the instructor and students in a class critique. An open exchange of ideas and technical tips is strongly encouraged.

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 I & II
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 I & II
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.
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.

Advanced Photography I & II  
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.

Digital Sculpture  
DGL/SCU 3300  
Prerequisite: 2DD 1303 or 3DD 1304  
This course focuses on the use of digital tools in the process of producing physical sculpture. Using software such as Rhino 3D, combined with digital hardware such as laser cutters, 3-D printers, digital CNC cutters/carvers, and a CNC plasma cutter, students design, cut, carve, and assemble a variety of different sculptures from a variety of different materials such as wood, plastic, paper, metal, and found materials. Class assignments are supported with demonstrations and slide presentations.

Beginning 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 I & II  
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.

**Beginning/Intermediate/Advanced Foundry I & II**  
FOU 2335, FOU 2336, FOU 3335, FOU 3336, FOU 4335, FOU 4336  
*Prerequisites: SCU 2330 and permission of the instructor*  
Students are introduced to lost-wax casting using aluminum and bronze; learn to work with wax; discover techniques of investment and procedures for pouring molten metal; and gain experience with mold making, welding, chasing, and patina applications. The course also examines the history of metal casting in industry and the fine arts. Projects are executed on a small scale to allow students to complete their work within the semester.

**Beginning Ceramics I & II**  
CER 2340, CER 2341  
*Prerequisite: 3DD 1304 (DRF 1301 is highly recommended)*  
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 I & II**  
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 I & II**  
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: Large Scale
CER 3354

Prerequisite: CER 2341

In this class students will plan and execute two (or more) large-scale ceramic works. Sketches may be used, while spontaneity is encouraged. Large works will be constructed through hand-building and wheel-throwing. Surface treatments may incorporate texture, underglaze, and oxide stains. Final works may be finished with cone-six glazes, or naked clay fired to maturity. John Mason, Peter Voulkos, and Jun Kaneko are the artists suggested to research for inspiration. Mid-range or high-fire stoneware clay with a heavy grog content is strongly recommended. Demonstrations of slab construction and wheel-throwing techniques will occur daily.

Intermediate/Advanced Ceramics: Multiplicity I & II
CER 3352, CER 3353, CER 4352, CER 4353

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 will work independently, demonstrations and technical support will be available upon request. In addition to writing a strong proposal, exhibition installation will be addressed. The course terminates in an exhibition to be announced.

Intermediate Ceramics: Wheel-Throwing I & II
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 I & II
CER 3350, CER 3351

Prerequisite: CER 3341

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.
Advanced Ceramics I & II  
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 I & II  
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 I & II  
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 focuses on mechanisms as they apply to both jewelry and containers. Techniques included are hinges, clasps, and stone setting.

Advanced Jewelry: Special Topics I & II  
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 I & II  
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, graffito, 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.

CRITIQUE & SEMINAR COURSES  
Intermediate/Advanced Abstract Painting Essentials I & II  
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 I & II
CRT 4396, CRT 4397
Prerequisite: admission by portfolio review
This critique course is designed for the serious, advanced student working in drawing or water-based media on paper. The course provides an arena for constructive criticism within a nurturing environment. As this is primarily a critique course, most work discussed will be on art that was created outside of the classroom.

Advanced Content & Context with Core I & II
CRT 4326 CRT 4327
Prerequisite: permission of the instructor
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 will meet with one of the nine Core artists or critics and the three Core program leaders (Joe Havel, Mary Leclerc, and Pete Gershon) to learn how they approach their own practices as artists, writers, or curators. In the second part of each class, students get feedback on their work from that week’s Core artist or leader. With the ensuing discussions, students will deepen their understanding of contemporary practices and gain a critical perspective on their own work.

Advanced 2-D Studio Critique I & II
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 3-D Studio Critique I & II
CRT 4324, CRT 4325
Prerequisite: permission of the instructor
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.

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.

Advanced Studio BLOCK
CRT 4400 BLOCK Seminar
CRT 4401 BLOCK Critique
Prerequisite: admission by application
The Advanced Studio BLOCK program will be run by Francesca Fuchs with the addition of two-hour morning seminars led by Laura August, PhD. This intensely focused program is for advanced students with their own studios and an ongoing studio practice. Each participant receives weekly individual critiques with Glassell faculty and Houston-area artists, critics, and curators. The program encourages the development of a peer group of artists, allowing for lasting interactions and shared learning. Weekly seminars require advance preparation and focus on contemporary artists’ practices, combining lecture, discussion, and field trips. The BLOCK
expects significant developments in participants' work and their presentation of it. Included in the $1,800 fee, students have access to all areas of the school equipment/classrooms within regular school hours outside of class times. There will be a curated exhibition after the conclusion of each year.

**Please note:** Application deadline is Friday, April 12, 2020. Information on how to apply will be posted at the beginning of the spring semester.
# SPRING 2020 CLASS SCHEDULE

## ART HISTORY COURSES

Art History Survey: Renaissance to Contemporary

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ARH 307-2</td>
<td>Art History Survey: Renaissance to Contemporary</td>
<td>A</td>
<td>Thursday 10:00 a.m.–12:00 noon</td>
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Art Appreciation: The Formal Elements of Art and Principles of Design

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<th>Instructor</th>
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<tr>
<td>ARH 321</td>
<td>Art Appreciation: The Formal Elements of Art and Principles of Design</td>
<td>N</td>
<td>Wednesday 7:00–9:00 p.m.</td>
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Art History: Light, Sound, Space, and Time—Intangible Elements in Contemporary Art

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<tr>
<td>ARH 329</td>
<td>Art History: Light, Sound, Space, and Time—Intangible Elements in Contemporary Art</td>
<td>A</td>
<td>Monday 10:00 a.m.–12:00 noon</td>
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Art History: Museums in Paris “Behind the Scenes”

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<tr>
<td>ARH 315</td>
<td>Art History: Museums in Paris “Behind the Scenes”</td>
<td>A</td>
<td>Wednesday 10:00 a.m.–12:00 noon</td>
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Art History: Auguste Rodin (1840–1917) and His Artistic Legacy

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<tr>
<td>ARH 314</td>
<td>Art History: Auguste Rodin (1840–1917) and His Artistic Legacy</td>
<td>A</td>
<td>Thursday 2:00–4:00 p.m.</td>
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## 2-D STUDIO COURSES

2-D Design

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<th>Instructor</th>
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<tr>
<td>2DD 1303</td>
<td>2-D Design</td>
<td>A</td>
<td>Monday 9:30 a.m.–12:30 p.m.</td>
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<td>Monday 1:00–4:00 p.m.</td>
<td>Ponder</td>
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<td>B</td>
<td>Tuesday 9:30 a.m.–12:30 p.m.</td>
<td>Johnson</td>
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<td>NA</td>
<td>Tuesday 6:30–9:30 p.m.</td>
<td>Johnson</td>
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<td>C</td>
<td>Thursday 1:00–4:00 p.m.</td>
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<td>Thursday 9:30 a.m.–12:30 p.m.</td>
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Drawing Fundamentals I

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<td>DRA 3307, DRA 3308, DRA 4307, DRA 4308</td>
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<td>DRA 3301, DRA 3302, DRA 4301, DRA 4302</td>
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<td>Drawing &amp; Painting the Human Head I &amp; II</td>
<td>DRL 2312, DRA 2313</td>
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<td>Beginning/Intermediate/Advanced Collage and Assemblage I &amp; II</td>
<td>COL 2350, COL 2351, COL 3350, COL 3351, COL 4350, COL 4351</td>
<td>Monday 9:30 a.m.–12:30 p.m.</td>
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<td>WAT 2380, WAT 2381, WAT 3380, WAT 3381</td>
<td>Monday 1:00–4:00 p.m.</td>
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<td>Monday 6:30–9:30 p.m.</td>
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<td>PAI 3320, PAI 3321, PAI 4320, PAI 4321</td>
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<td>Advanced Painting I &amp; II</td>
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<td>Beginning/Intermediate/Advanced Printmaking: Silkscreening I &amp; II</td>
<td>PRI 2307, PRI 2308, PRI 3307, PRI 3308, PRI 4307, PRI 4308</td>
<td>Monday 9:30 a.m.–12:30 p.m.</td>
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<td>Beginning/Intermediate/Advanced Printmaking: Etching I &amp; II</td>
<td>PRI 2313, PRI 2314, PRI 3313, PRI 3314, PRI 4313, PRI 4314</td>
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<td>Friday 9:30 a.m.–12:30 p.m.</td>
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<td>Intermediate/Advanced Printmaking: Independent Projects I &amp; II</td>
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<td>PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302</td>
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<td>Beginning Digital Photography I &amp; II</td>
<td>COM 2316, COM 2317</td>
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<td>COM 3327, COM 3328, COM 4327, COM 4328</td>
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<td>Photography: Basic Camera and Darkroom Techniques</td>
<td>PHO 1305</td>
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<td>PHO 2305, PHO 2308</td>
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<td>PHO 2305, PHO 2308, PHO 3305, PHO 3308</td>
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<td>Intermediate Photography: Non-silver Processes</td>
<td>PHO 3302</td>
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<td>Michels</td>
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Intermediate Photography I & II

PHO 3305, PHO 3308
B  Wednesday  1:00–4:00 p.m.  Blakemore

Advanced Photography I & II

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
B  Monday  1:00–4:00 p.m.  Dennard
N  Monday  6:30–9:30 p.m.  Hill
A  Tuesday  9:30 a.m.–12:30 p.m.  Dube

Digital Sculpture

DGL/SCU 3300
A  Monday  1:00–4:00 p.m.  Hill

Beginning Sculpture I & II

SCU 2330, SCU 2331
B  Wednesday  9:30 a.m.–12:30 p.m.  Hill

Intermediate/Advanced Sculpture: Mixed Media I & II

SCU 3333, SCU 3334, SCU 4333, SCU 4334
B  Monday  9:30 a.m.–12:30 p.m.  Emamifar
A  Tuesday  9:30 a.m.–12:30 p.m.  Hill
N  Tuesday  6:30–9:30 p.m.  Hill

Beginning/Intermediate/Advanced Foundry I & II

FOU 2335, FOU 2336, FOU 3335, FOU 3336, FOU 4335, FOU 4336
N  Thursday  6:30–9:30 p.m.  Garcia
A  Friday  9:30 a.m.–12:30 p.m.  Garcia

Beginning Ceramics I & II

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 I & II

CER 3340, CER 3341
N  Wednesday  6:30–9:30 p.m.  Budge
**Intermediate Ceramics: Hand-Building I & II**

*CER 3346, CER 3347*

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**Intermediate Ceramics: Large Scale**

*CER 3354*

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**Intermediate/Advanced Ceramics: Multiplicity I & II**

*CER 3352, CER 3353, CER 4352, CER 4353*

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**Intermediate Ceramics: Wheel-Throwing I & II**

*CER 3348, CER 3349*

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**Intermediate Ceramics: Narrative Sculpture I & II**

*CER 3350, CER 3351*

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**Advanced Ceramics I & II**

*CER 4340, CER 4341*

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**Beginning Jewelry I & II**

*JWL 2360, JWL 2361*

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**Beginning/Intermediate Jewelry I & II**

*JWL 2360, JWL 2361, JWL 3360, JWL 3361*

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**Intermediate Jewelry I & II**

*JWL 3360, JWL 3361*

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**Advanced Jewelry: Special Topics I & II**

*JWL 4360, JWL 4361*

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**Beginning/Intermediate/Advanced Jewelry: Enameling I & II**

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

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<td>Monday</td>
<td>6:30-9:30 p.m.</td>
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Advanced Jewelry: Enameling I & II
ENM 4362, ENM 4363
B Monday 1:00-4:00 p.m. Harrell

CRITIQUE AND SEMINAR COURSES
Intermediate/Advanced Abstract Painting Essentials I & II
CRT 3322, CRT 3323, CRT 4322, CRT 4323
A Tuesday 9:30 a.m.-12:30 p.m. Masson

Works on Paper Critique I & II
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 Content & Context with Core I & II
CRT 4326, CRT 4327
A Monday 6:30-9:30 p.m. Fuchs

Advanced 2-D Studio Critique I & II
CRT 4394, CRT 4395
B Tuesday 1:00-4:00 p.m. Fuchs/Bise

Advanced 3-D Studio Critique I & II
CRT 4324, CRT 4325
A Friday 9:30 a.m.-12:30 p.m. Havel/Dube

Advanced 2-D/3-D Media: Professional Practices
SEM 4398
A Tuesday 1:00-4:00 p.m. Hill

Advanced Studio BLOCK
CRT 4400 BLOCK Seminar
A Friday 9:30 a.m.-12:30 p.m. August

CRT 4401 BLOCK Critique
B Friday 1:00-4:00 p.m. Fuchs
WORKSHOPS

Ceramics: Low-Down on Low Fire, Part 1
Dennard
AW115
7 sessions: January 27–March 9
Monday 6:30–9:30 p.m.
No class on September 2
Tuition: $425

Ceramics: Low-Down on Low Fire, Part 2
Dennard
AW115-2
7 sessions: March 23–May 4
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.

Tuition for both Dennard workshops: $800

Glassell Faculty Tours of the Glassell School of Art
Various Glassell Instructors
AW371
7 sessions: Dates TBD
Friday 10:30 a.m.–12:30 p.m.
Tuition: $250

This introductory workshop is designed for all those curious about the artistic processes that take place at an art school. For each session of this workshop, one of seven different faculty members of the Glassell School of Art will lead participants on a tour through one of school’s various areas of study (art history, ceramics, drawing, jewelry/enameling, painting, photography, and sculpture). Throughout the course of the workshop students will receive an overview of the history of art and will have the chance to see processes for casting bronze, throwing and glazing ceramic pots, and constructing jewelry. Students will be introduced to various painting tools and techniques, and have the opportunity to learn and execute their own live-model sketches. Workshop is limited to 15 students.

Conversations & Coffee
Palmer
AW367 6-10
5 sessions: Dates TBD
Saturday 10:00 a.m.–12:00 noon
Tuition: $250

This new semester workshop series, Conversations & Coffee, will bring five legends of Houston’s vibrant art community to talk about their early exposure to art and how these experiences molded them into the influential artists and art patrons they are today. Students will have the chance to listen to and speak with each artist, learning
about their impressive careers, their challenges and achievements, and their intentions for the future of their work, as well as for the Houston art community as a whole. The workshop’s guest speakers and dates will be announced in January 2020.

**Tuition for a single session of Palmer’s workshop:** $75  
**Tuition for all five sessions:** $250

**Digital to Printmaking: Creating & Printing Color**  
Ponder/Squier  
**AW369**  
7 sessions: January 29–March 11  
Wednesday 1:00–4:00 p.m.  
Tuition: $425

This workshop combines the digital lab and printmaking studio for creating editions of multiple screen prints. Students will begin by learning how to create unique graphic shapes and lines, as well as photographic half tones and dot patterns using Adobe Photoshop and Adobe Illustrator. These prepared files are then adapted to stencils where students have the ability to print on paper and other surfaces. With the ability to print multiples, students will create their own edition as well as participate in a large-scale collaborative piece. This is an excellent opportunity to explore personalized motifs, icons, and symbols without any previous knowledge needed in either digital or printmaking practices.

**Art History: The History of Contemporary Art in Houston (1930–1985)**  
Gershon  
**AW334**  
5 sessions: January 29–February 26  
Wednesday 1:00–4:00 p.m.  
Tuition: $350

This course examines the rich but often hidden history of contemporary artists working in Houston from the 1930s through the 1980s. Structured chronologically, the course focuses not on art theory but rather on the social history of the Houston art scene. Who were the significant artists, and what were their major works? What unique challenges and opportunities has life in Houston presented? What exhibitions, organizations, and loading-dock fistfights gave rise to the Houston art scene of today? Class time will be divided between classroom lectures and field trips to galleries and artists’ studios. Over the course of the semester, students will develop a final project—a paper, presentation, or a pop-up micro-exhibition—focusing on their chosen topic.
Women Artists from Latin America &
Latinx U.S. at the MFAH (and Beyond)

Donato

AW372

5 sessions: January 28–March 10
Tuesday 6:00–8:00 p.m.
Tuition: $350

Building off the momentum of recent exhibitions in Houston—Beatriz González: A Retrospective, Jacqueline Nova: La Creación de la Tierra, and the upcoming survey of Olga de Amaral—this workshop focuses on women-identified artists from Latin America and Latinx communities in the U.S. Organized chronologically and thematically, we will examine how women artists negotiated, critiqued, and defied patriarchal society via distinct avant-garde strategies, ranging from abstraction, (dis)figuration of the body, performance, and conceptualism. The course will privilege works and artists in the MFAH collection, translations of texts in the ICAA digital archive, and materials in Hirsch Library to provide a foundation for further study.
STUDENT EVENTS

Annual Student Sale
Students have the opportunity to sell work in this December group event. The popular and profitable event is a great opportunity for students to showcase their work. Information on the sale is available at the end of the fall semester.

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

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

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

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

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

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

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

Use this form to register for art history courses and workshops, by mail, email, 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

Address 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 Patron-Level Membership

MFAH members at the Patron level and above are eligible for a 5% discount. Member benefits are nontransferable and may be used only by persons on the member account.

☐ I am not an MFAH member, but I would like to join, and my dues are included.
   (Select a level below to be eligible for 5% discount.)
   ☐ $200 Patron  ☐ $350 Supporting  ☐ $800 Sponsor  ☐ $1,500 Benefactor
☐ I am an MFAH member. My information is below.

Name of member, as it appears on your membership card

Member ID # ____________________________ Expiration date ________________
   (located under the bar code on your membership card)

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

Tuition and Fees

$______________________ Tuition*                                            $______________________ Donation to Glassell School
$______________________ Total amount

Tuition and lab fees for art history courses are listed on page 6. Tuition and lab fees for workshops are listed with each course description.

Payment

☐ My check is enclosed.  ☐ Charge payment to my credit card:
   ☐ Visa       ☐ MasterCard  ☐ American Express  ☐ Discover

Card number ____________________________ CVC ______   Expiration date ____________________________

Name as appears on card (please print) ____________________________ Name (signature) ____________________________

Return completed form and full payment:

By email: registration@mfah.org
By fax: 713-639-7709

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

In person:
5101 Montrose Blvd.
Houston, TX 77006
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

Mathilde Bowen
Program Coordinator & Assistant Registrar

Lindsay Kayser
Communications Liaison & Assistant to the Director

Shelby O’Dell
Administrative Assistant

Department Chairs

Francesca Fuchs
2-D Department Chair

Nathan Dube
3-D Department Chair

Anna Tahinci
Art History Department Chair

Faculty

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

Laura August is a writer and independent curator. She has received The Creative Capital | Andy Warhol Foundation Arts Writers Grant for her writing in Central America; The IDEA Fund Stimulus Grant for her exhibition Mud & Blue; and the HAA Support for Artists and Creative Individuals Grant for Studio Visit, a book of interviews with Houston artists. She served as critic-in-residence at the Core Program at the Museum of Fine Arts, Houston, from 2016-18. In 2018-19, she is curating citysinging (Lawndale, Houston, TX), Mud & Blue (Houston, TX), To look at the sea is to become what one is (Radiator Arts, New York, NY), The hurt can also be dyed blue (Centro Cultural de España, Guatemala), Sanación (The Anderson, Richmond, VA), Yvonne writes letters to the sky (San Jacinto Community College, Houston, TX), and To Weave Blue (University of Memphis, TN). She is founding director of Yvonne, a residential project space in Guatemala City, where she divides her time with Houston.

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. mbise@mfah.org

Amy Blakemore
Department Head, Photography

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

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

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

Lydia Bodnar-Balahutrak joined the faculty of the Glassell School in 2008 and teaches life drawing and painting. She completed her undergraduate art studies at Kent State University, studied at the Corcoran School of the Arts and Design, and received an MFA in painting from the George Washington University, Washington, D.C. Since 1991, the artist has participated in a number of curated, catalogued, and touring national and international exhibitions and...
been awarded artist residencies in France, Ukraine, and the United States. Her work can be found in museum and private collections in the United States, Canada, and Europe. A monograph of her work was published in 2005. From 2015–17, traveling solo exhibitions Dialogues and Discourse presented comprehensive selections of her mixed-media explorations of narrative that combine collage, text, and figuration. sbudge@mfah.org

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. sbudge@mfah.org

Curator in Houston, Texas. A native Houstonian, Castillo graduated from the High School for Performing and Visual Arts in Houston. He received his BFA (2000) and MFA (2019) from the University of Houston. His work has been exhibited nationally, and is represented in the collections at the Museum of Fine Arts, Houston, and the Harry Ransom Center at the University of Texas in Austin. Castillo's work often uses photography to examine the endurance of the powerless against the powerful, and his current projects include a photographic series about changes and memories of Northside, the Houston neighborhood where he was born and where he still lives with his family. jcastillo@mfah.org

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 co-founded a professional photography business in Houston. ccosgrove@mfah.org

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

Charlotte

Jimmy Castillo
MFA, BFA, University of Houston

Jimmy Castillo is an artist and independent photographer from Odessa, Texas. Castillo was born and where he still lives with his family. jcastillo@mfah.org

Liz Donato holds a PhD in art history from the CUNY Graduate Center and is a specialist in modern and contemporary art and architecture in Latin America. She was the 2017–2018 Mellon Museum Research Consortium Fellow in the department of photography at the Museum of Modern Art. Dr. Donato has taught at the City College of New York, the New School, and the Cooper Union. She is quite new to Houston, having recently joined the MFAH’s International Center for the Arts of the Americas (ICAA) as the research specialist. At the ICAA, Dr. Donato works on an array of projects that center on the arts of Latin America and the Caribbean. She is particularly interested in photography and the history of photography, and the ways in which the history of photography changes our understanding of the world.

Liz Donato
PhD, CUNY Graduate Center; MPhil, CUNY Graduate Center; BA, University of Richmond

Liz Donato
PhD, CUNY Graduate Center; MPhil, CUNY Graduate Center; BA, University of Richmond

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 curates exhibitions and lectures on subjects such as ceramic sculpture and design. She also teaches at the High School for Performing and Visual Arts. sdennard@mfah.org

Sharon Dennard
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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. ndube@mfah.org

Niloufar Emamifar received her BFA in interior architecture from Soore School of Architecture, Iran, and her MFA in studio art from the University of California, Irvine, CA. Emamifar’s practice is media-fluid, taking the form of sculpture, photography, drawing, installation, digital print, and public interventions. Her projects explore the interrelations between social and physical space in order to ask questions regarding urban interstices and their relational properties. Her work has been exhibited at SculptureCenter, Essex Street Gallery, Los Angeles Contemporary Exhibitions, Venice Biennale of Architecture, Iran Biennale of Architecture, and Human Resources Los Angeles. She participated in residency programs at the London College of Communication and Grand Central Art Center. nemamifar@mfah.org

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

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

Pete Gershon MA, University of North Texas; BA, Hampshire College Pete Gershon is the author of Collision: The Contemporary Art Scene in Houston, 1972-1985

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. ffuchs@mfah.org

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

Carlos David Garcia Foundry Manager
MA, Royal College of Art, London; BFA, University of Houston
SPRING 2020

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.

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.

Liv Johnson earned her BA at the University of Hawaii at Hilo. In 2015 she moved to Lubbock where she earned her MFA at Texas Tech University in printmaking and sculpture. While her primary emphasis is in printmaking, her work branches into multiple media, developing pieces that explore sound, light, installation, and combine a wide variety of materials. Over the years she has organized and volunteered for numerous community art events and has taught courses and workshops at universities and community studios. She has also published the first scientific illustrations of four new species of Cystandra in the peer-reviewed journal PhytoKeys. Her work has been shown across the country and she has curated a number of exhibitions. She now lives in Houston where she continues to develop her studio work at Burning Bones Press.

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

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

Terrer James
BA, Sewanee: The University of the South

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

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.

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

Born and raised in Pahoa, Hawaii, Liv Johnson earned her BA at the University of Hawaii at Hilo. In 2015 she moved to Lubbock where she earned her MFA at Texas Tech University in printmaking and sculpture. While her primary emphasis is in printmaking, her work branches into multiple media, developing pieces that explore sound, light, installation, and combine a wide variety of materials. Over the years she has organized and volunteered for numerous community art events and has taught courses and workshops at universities and community studios. She has also published the first scientific illustrations of four new species of Cystandra in the peer-reviewed journal PhytoKeys. Her work has been shown across the country and she has curated a number of exhibitions. She now lives in Houston where she continues to develop her studio work at Burning Bones Press.

jhill@mfah.org

THERRELL 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.

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

Born and raised in Pahoa, Hawaii, Liv Johnson earned her BA at the University of Hawaii at Hilo. In 2015 she moved to Lubbock where she earned her MFA at Texas Tech University in printmaking and sculpture. While her primary emphasis is in printmaking, her work branches into multiple media, developing pieces that explore sound, light, installation, and combine a wide variety of materials. Over the years she has organized and volunteered for numerous community art events and has taught courses and workshops at universities and community studios. She has also published the first scientific illustrations of four new species of Cystandra in the peer-reviewed journal PhytoKeys. Her work has been shown across the country and she has curated a number of exhibitions. She now lives in Houston where she continues to develop her studio work at Burning Bones Press.
Bradley Kerl
MFA, University of Houston; BFA, University of North Texas

Bradley Kerl is a painter based in Houston. He received his BFA from the University of North Texas in 2009, and has been an instructor of drawing and painting throughout the Houston area since completing his MFA at the University of Houston in 2014. His work has been shown widely across Texas, including solo presentations at Jonathan Hopson Gallery, the Galveston Arts Center, and Art Palace; and in group exhibitions in Houston, Dallas, and Lubbock. Kerl’s work also appears in the recent publications New American Paintings No. 138 and Friend of the Artist: Volume 7. He is represented in Houston by Jonathan Hopson Gallery. bkerl@mfah.org

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. smanns@mfah.org

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

Arielle Masson joined the Glassell School faculty in 1990 and teaches painting and drawing. She first studied fine art drawing at L’École d’Art d’Uccle Brussels, Belgium. She earned an MA in Latin American literature and did postgraduate studies in linguistics at La Sorbonne. She received an MFAH in fine arts/painting from the University of Houston. She was awarded a residency with the Core Residency Program of the Glassell School and with the Brown Foundation Fellows Program at the Dora Maar House, Ménerbes, France. She has extensively exhibited in museums and galleries throughout Texas, France, and Mexico, including a solo exhibition at the Museum of Anthropology of Xalapa, Veracruz, Mexico. Her studio practice includes all painting media and wall installations, with a specialization in the fabrication and use of egg tempera and gouache paint. She has designed major public artwork for the City of Houston, including the MetroRail Transit. amasson@mfah.org

Ken Mazzu
Department Head, 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. In 1997 Mazzu begin his own studio art practice in Houston; prior to that, he received an MFA in painting from the University of Houston and a BFA in studio art from Lamar University. kmazzu@mfah.org

Will Michels
BArch, Pratt Institute

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

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

Brian Portman  
BFA, Rhode Island School of Design  

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

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. rruello@mfah.org

Alexander Squier  
Area Coordinator, Printmaking  
MFA, Tufts University; 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. asquier@mfah.org

Dr. 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. ata@mfah.org

Kelli Vance
MFA, University of Houston; BFA, University of North Texas

Kelli Vance is an artist working mainly in painting and drawing, and is currently an affiliate professor at the University of Houston. She has also taught painting, drawing, and art history courses at Houston Community College, Lonestar College, and Long Beach City College in California. She has had numerous solo and group shows in cities throughout the U.S., including Houston, Dallas, Los Angeles, Chicago, and New Mexico. Vance earned her BFA in painting and drawing from the University of North Texas in Denton and completed her MFA at the University of Houston in 2008, after which she was awarded a year-long residency in Roswell, New Mexico. She was recently awarded an Individual Artist Grant through the City of Houston. Vance is represented by McClain Gallery in Houston and Cris Worley Fine Arts in Dallas. kvance@mfah.org

Sandra Zilker
Department Head, 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 past president of Houston Metal Arts Guild. The Houston Center for Contemporary Craft named her Texas Master Artist in 2014. szilker@mfah.org
THE ANNUAL FUND DRIVE SUPPORTS THE GLASSELL SCHOOL OF ART

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

For more information about the Annual Fund Drives or the Leadership Circle, please contact Haley Horan, senior development officer, Annual Campaigns, at 713-639-7559, or hhoran@mfah.org.

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