

MFAH *The Museum of Fine Arts, Houston*

# THE GLASSELL SCHOOL OF ART STUDIO SCHOOL

[MFAH.ORG/STUDIOSCHOOL](http://MFAH.ORG/STUDIOSCHOOL)

**Spring 2013**

COURSE CATALOG

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Photography by Will Michels

## Academic Calendar

### November 12–30

Pre-registration for *current students* for spring 2013 semester

### January 2

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

### January 3–4

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

### January 7–9

Late registration (*call 713-639-7500 for appointment*)  
10:00 a.m.–4:00 p.m.

### January 17

Spring semester begins

### January 21

Martin Luther King Jr. Holiday

### March 11–17

Spring Break

### March 18

Scholarship portfolios due for fall 2013 semester  
Last day to withdraw from a spring course with no academic penalty

### March 25–April 12

Pre-registration for *current students* for summer 2013 semester

### March 28–31

Easter Break

### April 15–26

Priority registration for *current students* for fall 2013 semester

### May 6

Spring semester ends

### May 14

Registration and faculty counseling for *continuing students*

### May 15–16

Registration and faculty counseling for *new students*

### June 6

Summer semester begins

### July 4

Independence Day holiday, *no classes held*

### July 15–25

Pre-registration for *spring 2013 and summer 2013 students*  
for fall semester

### July 25

Summer semester ends



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## General Information

Housed in a 41,669-square-foot, glass-block building that permits diffused daylight in every classroom and workshop, the Glassell Studio School provides instruction to student artists at basic, intermediate, and advanced levels.

### Physical Address

*(Note: Do not mail registrations to this address)*

5101 Montrose Blvd.  
Houston, Texas 77006

### Mailing Address

The Glassell School of Art  
P.O. Box 6826  
Houston, Texas 77256-6826

### Office Hours

Monday–Friday, 9:00 a.m.–5:00 p.m.

### Building Hours

Monday–Friday, 9:00 a.m.–10:00 p.m.  
Saturday–Sunday, 9:00 a.m.–7:00 p.m.

### Facility Highlights include:

Sculpture Studio  
Ceramics Studio  
Digital Imaging Lab  
Jewelry and Enamel Studio  
Printmaking Studio  
Photography Studio  
Painting, Drawing, and Design Classrooms  
Freed Auditorium  
Hirsch Library

For more information about the school's facilities and faculty, please visit <http://mfah.org/studioschool>.

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## General Policies

The Glassell School of Art is a 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.

### Studio School Scholarships

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

### Free Museum Admission

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

# 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 attend art history 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 faculty chair. Students enrolled in 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 the English language 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.

## 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 portfolio review, Glassell School of Art academic records, or a transcript from another institution.

## Prerequisites and Registration

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

Art history courses and workshops do not have any prerequisites unless otherwise indicated. Students may register for art history courses and workshops in person, by mail, or by fax. Use the form on page 29 or go to [www.mfah.org/glassell](http://www.mfah.org/glassell) to download a form.

All students enrolling in studio courses must register in person in order to attend mandatory faculty counseling. Studio course registrations are not accepted via mail, telephone, fax, or third-party representative.

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.

## 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 faculty chair review of the student's transcript.

## Adding/Dropping/Withdrawing

Students wishing to add or drop must complete an Add/Drop form, available at [www.mfah.org/glassell](http://www.mfah.org/glassell) and in the registrar's office. All courses are considered closed after the first class meeting, and permission of the instructor is required to add into a course. Additional tuition charges and refunds are processed as appropriate.

## International Students

The Glassell School of Art is able to serve as the certifying institution for students wishing to obtain F-1 visas (foreign/international student visas). International students are required to take a full-time course load consisting of four courses per semester, and must take their courses for letter grades. Workshops do not count toward the full-time course load for the purpose of international student visa certification due to the credit-hour requirement.

Prior to their first semester, international students must schedule an initial meeting with the Studio School Dean to prepare a plan of course work for their term at the Glassell School of Art, and to discuss the required paperwork needed by the school in order to complete documentation with SEVIS. The school will then prepare and electronically file an I-20 form, and will recertify the student for subsequent semesters based on continued full-time enrollment and successful academic performance of grades **C** and higher. The school reserves the right to refuse subsequent certifications for those international students who fail to maintain a full-time course load each semester or who fail to complete courses with satisfactory grades.

The Glassell School of Art provides instruction in English only and therefore requires that international students demonstrate English proficiency by provided TOEFL scores, dated within two (2) years, of the following: TOEFL Internet Based Test: 79 or Paper Based Test: 550

International students must identify themselves to the Registrar during each registration period and must identify themselves to their individual instructors at the start of each semester's courses. At all times, it is the responsibility of the student to ensure that their visa applications, renewals and any paperwork are submitted to SEVIS in a timely fashion. The School does not file paperwork on behalf of a student, and only monitors status as required by SEVIS for certifying institutions. Glassell only sponsors students for the F1 visa, which is a visa that does not allow the student to seek employment. At this time, because of the restrictions on employment of the student and of any spouse or children, Glassell can only offer sponsorship for the student, and not for spouses and/or children. International students must enroll in the stated enrollment periods and follow all policies of the School, particularly those regarding payment in full at the time of registration. The School reserves the right to refuse enrollment or subsequent certifications to those international students who fail to register in a timely fashion and fail to pay in full at the time of registration.

Glassell charges administrative fees for processing and maintaining international students within the SEVIS system. Fees are listed under published Tuition and Fees. Fees are charged for initial application and for subsequent semester certifications. Initial application fees must be paid with the submittal of the initial packet of information. Subsequent semester renewals are included in the registration process. The School does not offer financial assistance or employment to international students and reserves the right to adjust fees as necessary.

## Tuition and Fees

Tuition and fees are due in full at the time of registration.

### Registration Fees (nonrefundable)

Registration Fee	\$40
Add/Drop Fee (charged after second add/drop request)	\$20

### Tuition for Full-Time Students (4 courses)

3 Studio Courses and 1 Art History Course	\$1,465
4 Studio Courses	\$1,530

### Tuition for Part-Time Students

Studio Courses (3 hours)	\$425 each
Art History Courses	\$350 each

### International Student (F-1) Visa Fees

Initial Application (I-20) Processing Fee	\$100
Subsequent Semester Renewals	\$40

### Lab Fees

Lab fees cover equipment use and maintenance in all studios, photography chemicals, ceramic glazes, printmaking inks and chemicals, live-model fees, hazardous-waste disposal, and miscellaneous supplies. *Lab fees do not include personal supplies such as clay, canvas, paints, photographic or print-making paper, brushes, and tools.* Supply lists are provided by instructors at the first class meeting.

2DD, 3DD, CLR, COL, CRT, DRA, DRF, PAI, SEM, WAT	\$25
ARH 304 (Picasso)	\$75
CER (2000 Level)	\$75
CER (3000 Level)	\$100
CER (4000 Level)	\$125
COM	\$80
DRL	\$90
DGL/SCU	\$75
FIG	\$75
FOU	\$130
JWL/ENM	\$60
PHO	\$80
PHO 3302	\$120
PRI/PRM	\$55
SCU	\$75

## Tuition Discounts for MFAH Members

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

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

Museum members at the Patron level and above are eligible for a 10% discount on tuition for two adults in the same member household.

Discount applies to one course per student, per semester. Discount is valid for studio courses, art history classes, and workshops.

### Five Easy Ways to Join

- Call the MFAH Membership Hotline at 713-639-7550.
- Visit [www.mfah.org/member](http://www.mfah.org/member).
- Use the registration forms in this course catalog.
- Become an MFAH member during on-site registration for Glassell School courses.
- Stop by any of the Membership Services desks in the MFAH lobbies.

### Questions?

Contact the membership department at [membership@mfah.org](mailto:membership@mfah.org) or 713-639-7550.

## Payment and Refund Policy

Payment for tuition, related materials, and registration fees is due in full at the time of registration. Students must pay any outstanding balances by the start of the semester. Students still maintaining an outstanding balance after the first class meets will be dropped from the class and will not be eligible for a refund.

Registration fees, including late fees and add/drop fees, are not refundable, except in cases where the Studio School has canceled the class. Students enrolled in classes that are canceled due to low enrollment will be notified by the registrar prior to the start of the semester and be given an opportunity to enroll in another class or receive a refund.

Students dropping a class must inform the registrar and complete an add/drop form. In order to receive a refund, students must notify the registrar prior to the first class meeting. After the first scheduled class meeting, 50% refunds are given. After the second class meeting, no refunds are given.

Non-attendance does not constitute an official withdrawal, nor a cancellation of tuition and fees. Refunds are processed through the MFAH accounting department via the original method of payment after all classes have met twice. Refund checks are sent by U.S. mail.

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. If requesting a refund, the student must provide medical documentation. The registrar will process the student out as appropriate, including initiating any refund, 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.

The school does not offer refunds 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.

## Certificate of Achievement

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

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

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

### Certificate of Achievement Requirements

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

As of the fall 2008 semester, certificate students are required to receive a letter grade. Pass/Fail grades received prior to fall 2008 will still be accepted toward certificate credits.

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

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 faculty chair and the registrar. Students interested in the Certificate of Achievement program should call 713-639-7500 to schedule an appointment with the faculty chair.

# Student Policies

## Homework

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

## Attendance

Each student is permitted three (3) absences per semester. Four (4) or more absences may result in dismissal or a grade of **I** (Incomplete) 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 **DR** (Dropped) 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 **DR** on their transcript.

## Discipline/Dismissal

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

## Grading

Grades are issued at the end of each semester and are mailed to each student. A student may elect to receive a letter grade or a Pass/Fail (**P/F**).

## Letter Grades

Letter grades range from **A** to **F**: **A** (Excellent), **B** (Good), **C** (Average), **D** (Below Average), **F** (Fail). Pluses and minuses may be used with letter grades, with the highest grade given being **A**. **Note: Students who cease to attend class after March 18, will receive a letter grade of F.**

## 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. Incompletes must be resolved prior to the midterm break of the following semester or it becomes an **F** grade.

## Withdrawn/Dropped

To withdraw from a class, a student must complete the Add/Drop form and notify the registrar by March 18. The student will receive a **W** (Withdrawn) on his/her transcript. A student who ceases to attend class before March 18 and does not notify the registrar will receive a **DR** (Dropped). **Students who cease to attend class after March 18 will receive a letter grade of F.**

## Workshops

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

## Lockers and Personal Property

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

## Parking

Limited parking is available in the areas designated in the map on the back cover of this booklet. The School and the MFAH 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 [www.mfah.org/glassell](http://www.mfah.org/glassell) and from the registrar and must be on file for information to be released to anyone other than the student. Exceptions may be made for health and safety emergencies, or to comply with legally issued subpoenas.

## Safety

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

## Transcripts

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

# Course Descriptions

## ART HISTORY

### Modernism: 1940–1960

ARH 393

This series of lectures traces the new developments in Modern art that emerged in America and Europe during and after World War II. The emphasis is on the evolution of Abstract Expressionism in New York, which shifted the center of Modernism in Paris. The radical new work of Arshile Gorky, Willem de Kooning, Robert Motherwell, Barnett Newman, Jackson Pollock, and Mark Rothko is examined, along with the parallel activities of the postwar School of Paris, which included figures such as Bernard Buffet, Jean Dubuffet, Jean Fautrier, Nicolas de Staël, and Wols. Also discussed are the concurrent strands of *Abstraction Lyrique* and Tachism that flourished in Paris; Geometric Abstraction in America; the continuity of figurative painting exemplified by the work of Edward Hopper and Andrew Wyeth; and the early work of Robert Rauschenberg and Jasper Johns that laid the foundation of Pop Art.

### Manet and Impressionism:

#### Early Modernism in Paris 1860–86

ARH 390M

This course examines Édouard Manet's seminal paintings of the 1860s, long regarded as having laid the foundations for Modern art. The evolution and influences of Manet's radicalism and those of his contemporaries—Edgar Degas, Henri Fantin-Latour, James Tissot, James Abbott McNeill Whistler—are covered, as are the Impressionists who developed their signature styles by the late 1860s (although the first Impressionist exhibition did not take place until 1874). The works of Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Alfred Sisley, and many others are compared, and discussion about the revolutionary nature of their painting is enhanced by slides of rarely seen images.

### Film Salon 4

ARH 299-4

In this ongoing series, this course will continue to explore the medium of film, sampling its broad history from its earliest days as an emerging technology and novel form of entertainment to the artists and trends that emerged in the postwar era whose influence is still felt today. Each week we will screen a seminal work and follow it with a lively discussion of the filmmakers, the film's technical merits, and its significance relative to the larger cultural moment in which it was created. Among the filmmakers included this semester are Cecil B. DeMille, Harold Lloyd, Ernst Lubitsch, Billy Wilder, Federico Fellini, François Truffaut, and Robert Altman.

### Picasso Black and White

ARH 304

This course will offer a unique opportunity to survey the most prolific and influential artist of the first half of the 20th century with a special focus on his exploration of the black and white palette, including shades of gray. Nearly seven decades of incessant art making will be examined in relation to major currents and themes in European art, history, and culture. This fourteen-week program is based on the temporary exhibition *Picasso Black and White*, on view at the Museum of Fine Arts, Houston, and will highlight current scholarship and conversations in order to reassess Picasso's unique vision and his legacy to the art world. Visits to the exhibition will be an integral part of the class.

## 2-D COURSES

### 2-D Design

2DD 1303

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

### Beginning Collage and Assemblage II

COL 2351

*Prerequisites: DRF 1301, 2DD 1303, or permission of the instructor*

This two-semester 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, to experiment, to share ideas and techniques, and to 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 and Assemblage

COL 3350, 3351, 4350, 4351

*Prerequisites: 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. Advanced students will meet with the instructor to discuss projects and project series that will be worked on throughout the semester.

### Color

CLR 2306, 2307

*Prerequisites: 2DD 1303, DRF 1301*

This class is designed to address the relativity and interaction of color in the visual arts with a range of different projects. Emphasis is placed on learning by direct perception of color phenomena, with studies on juxtaposition, harmony, and quantity, executed in paint and colored papers. Studies in hue, value, and intensity are followed by studies in color composition and harmony. This course will help both beginning and advanced students take color to the next step.

### 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.

### 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.

### Beyond Fundamentals

DRF 2314, 2315

*Prerequisite: DRF 1302*

In the process of becoming an artist, one must build a strong foundation in drawing by working with a wide range of tools and materials, focusing on how these skills will be useful in future work. In the first semester of *Beyond Fundamentals*, students learn and refine fundamental drawing techniques and proceed to develop independent work through ongoing explorations of more advanced techniques as well as contemporary drawing formats and materials. Second semester students explore thematically driven projects and a variety of approaches to style, form, and content, including both representational and invented concepts. Drawing assignments in both semesters focus on self-expression and working out formal problems through observation and abstraction. Students also engage in research of historical and contemporary artists. In-class assignments and independent work will be reviewed in regular critiques.

**Intermediate Drawing**

DRA 3312, 3313

*Prerequisites: DRF 2315*

First semester Intermediate Drawing students build upon their skill levels, while they consider drawing from various cultures and contemporary thematic approaches to image-making. Working with either representation or abstraction, themes may include figure, variations in perspective, landscape, and architecture. Issues of scale—both miniature and monumental—and the use of non-traditional materials with the inclusion of photographic, digital, and mass-produced imagery are addressed. Second semester students continue to build skills while working on individual projects investigating in-depth topics addressed in the first semester.

**Advanced Drawing**

DRA 4312, 4313

*Prerequisites: DRA 3313*

In the first semester of Advanced Drawing, students will work with selected themes, including personal narratives. Choice of medium or combination of mediums is determined by each student. This highly experimental course engages the student in making drawings utilizing every conceivable material—on paper, on the wall or in space—working through both known and invented processes. Second semester students continue their investigations working on independent projects in consultation with the instructor.

**Beginning Life Drawing**

DRL 2310, 2311

*Prerequisites: DRF 1301, 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. Weekly three-hour labs on Friday (9:30 a.m.–12:30 p.m.) and Sunday (1:00–4:00 p.m.) provide additional time to work from the model.

**Drawing and Painting the Human Head**

DRL 2312, 2313

*Prerequisites: DRF 1301, 2DD 1303*

This course offers an intensive exploration of the possibilities presented by portraiture, in which 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. Weekly three-hour labs on Friday (9:30 a.m.–12:30 p.m.) and Sunday (1:00–4:00 p.m.) provide additional time to work from the model.

**Intermediate and Advanced Life Drawing and Painting**

DRL 3310, 3311, 4310, 4311

*Prerequisites: DRL 2311 and permission of the instructor*

These sequences of courses are designed for students who have completed at least two semesters of *Beginning Life Drawing* and wish to continue working with figurative imagery. Studio time allows for longer, more complex poses. Students work toward greater control in a variety of wet and dry media. The class includes slide lectures, weekly demonstrations, and ongoing critiques. Advanced students are expected to begin to concentrate within one primary media. Weekly three-hour labs on Friday (9:30 a.m.–12:30 p.m.) and Sunday (1:00–4:00 p.m.) provide additional time to work from the model.

**Beginning Painting**

PAI 2320, 2321

*Prerequisites: DRF 1301, 2DD 1303*

Students explore the formal elements of painting, including the nature and versatility of the medium. Projects are designed to familiarize students with the capacity of paint, to promote the development of technical proficiency, and to encourage personal vision. Students paint in the studio, principally from still-life setups. Critical dialogue and frequent critiques figure largely in the learning process.

**Intermediate Painting**

PAI 3320, 3321

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

These courses balance technical and conceptual challenges with projects that are tailored to accommodate individual needs and goals. A review of fundamental procedures is included when necessary, and emphasis is placed on personal development. Ongoing references to contemporary painters, frequent critiques, and demonstrations will encourage the student's understanding that both technical and conceptual skills are necessary in order to improve.

**Intermediate and Advanced Painting:****Abstract Painting Essentials**

PAI 3322, 3323, 4322, 4323

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

This multiple skill-level course 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.

**Advanced Painting**

PAI 4320, 4321

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

Advanced level painting 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.

**Works on Paper Critique**

CRT 4396, 4397

*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 objective is to provide 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 done outside of the classroom. *Enrollment is limited to 12 students.*

**Intermediate and Advanced Studio****Critique: 2-D and 3-D**

CRT 3394, 3395, 4394, 4395

*Prerequisites: DRF 1301, 2DD 1303 or 3DD*

*1304, and a working knowledge, at the intermediate level, of 2-D and/or 3-D media* Whether working in two dimensions or three, art students must develop an understanding of the creative process. Through weekly critiques—including both individual analysis and group discussion—students discover the forces that influence their work, learn to recognize and shape their own creative rhythms, and compare perceptual and technical options.

**Contemporary Art Survey: 1990 to Present**

SEM 3305

This course is a survey of contemporary art of the past 12 years. We will learn about the artists, theories, and movements that make up the art world today and how those ideas have been built upon earlier artistic movements and concerns. The course will consist of discussions, readings, field trips, slide shows, and videos. Students will be able to identify and situate their own practices in a larger context by locating their work among current styles of artistic production.

**Advanced 2-D and 3-D Media:****Professional Practice**

SEM 4398

*Requires permission of the instructor*

This professional practice seminar gives advanced students an opportunity to discuss issues involved in how and when to exhibit their work, such as the process of selecting work from a body of existing images or determining the conceptual scope and media parameters of new work. This course also examines the range of options available to artists for preparing and designing installations, documenting their work, approaching gallery directors, and writing proposals or artist's statements.

**Beginning Digital Photography**

COM 2316

A practical, one-semester introduction to digital photography, this course prepares students for further study in digital imaging. Emphasis is placed on becoming competent with an SLR digital camera, composition, color space, shooting, and how to store and save digital files. Basic printing will also be covered. *Please bring your SLR digital camera to the first class meeting.*



### Intermediate Digital Photography: Photoshop and Digital Imaging for Photographers I

COM 3316

*Prerequisite: COM 2316 or permission of the instructor*

This computer-based course introduces the process of digitally manipulating photographic images using Adobe Photoshop, the most complete and professional software for digital imaging. The course focuses on basic image and color enhancement, provides a proper foundation for any art practice utilizing digital-image technology, teaches good practices for refining digital images, and shows how digital media opens up new possibilities of expression. Students must have access to and operating knowledge of a digital or film camera. Basic maneuvers for operating within a computer-based environment will be covered as needed. The digital lab is outfitted with a PC platform. Computer-imaging experience is helpful, but not necessary. *Enrollment is limited.*

### Intermediate/Advanced Digital Photography: Photoshop and Digital Imaging for Photographers

COM 3317, COM 4316, COM 4317

*Prerequisite: COM 3316 or permission of the instructor*

Students refine skills learned in the first semester (COM 3316) as they practice techniques for major image manipulation and digital-image construction. Emphasis is placed on broadening technical knowledge while developing personal viewpoints and departures for investigation. Critiques have greater importance and impact, as students explore not only their artistic potential within digital media but also their personal agenda in producing images. Enrollment is limited.

### Flash Animation

COM 3320

This computer-based course teaches the basics of how to use Flash software. Students will learn sequential storytelling and storyboarding and also gain proficiency using this software. Through a series of short projects, students will gain the basic principles needed to create computer-generated, animated projects.

### Photoshop for Studio Artists I

COM 3318

*Prerequisite: DRF 1301; 2DD 1303 or 3DD 1304; and COM 2316*

In this course, students explore the multitude of ways that computers can enhance art. Although basic computer skills will be developed, emphasis will be placed on conceptualizing and creating artwork with the assistance of a computer. This class is not only about how to use Photoshop, but about using software and the Internet to assist with handmade art. All students must be working in studio classes at the intermediate level or above. Participants must have a laptop and Adobe Photoshop Elements or the full version of Adobe Photoshop. Basic computer knowledge is required.

### Stop-Motion Digital Animation

COM 3321

This course provides a basic understanding of stop-motion animation using puppets, found objects, and cut paper. With the use of Dragon software, students will create animated narratives exploring topics such as composition, lighting, exaggeration, and human movement. Students will become familiar with the tools and materials used by professional filmmakers to create a series of short animations. A wide variety of stop-motion films and contemporary artists who use stop-motion in their work will be viewed and discussed.

### Digital Drawing

COM 3322

*Prerequisites: DRF 1301 and 2DD 1303*

Using Adobe Illustrator, participants will explore the world of digital drawing. The course will include topics such as layering, customized brushes, and smart objects. Basic computer knowledge is required. *Enrollment is limited to 8 students.*

### Intermediate Digital Photography: Photoshop Digital Collage

COM 3323

*Prerequisites: DRF 1301 and 2DD 1303*

In this course, we will work with Adobe Photoshop and Premiere to make digital collages and animations. The first part of the course will focus on using Photoshop to develop and experiment, with focus on the areas of Photoshop that pertain to altering, layering, and transforming images from a variety of sources, such as digital photographs, and scanned pictures, drawings and images sourced from the Internet. Students will produce weekly collages that will be critiqued in class and informed by readings. In the second part of the class, we will put our collages into motion and create small digitally animated works in Adobe Premiere. Basic familiarity with Photoshop is suggested, but not necessary.

### Photography: Basic Camera and Darkroom Techniques

PHO 1305

Through this introductory course, students will 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 will receive extensive instruction on camera operation, black-and-white film processing techniques, and traditional darkroom printing skills. In-depth class discussions will 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, are also encouraged. A limited number of film cameras are available for lease.

### Beginning Photography

PHO 2305, 2308

*Prerequisite: PHO 1305*

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. *Students must bring their film camera to the first class meeting.*

### Intermediate Photography

PHO 3305, 3308

*Prerequisites: PHO 2308 and permission of the instructor*

Students continue to refine their processing, printing, and conceptual skills. 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 PHO 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 film processes. Image-making techniques include cyanotype (blueprinting), Van Dyke (brown printing), gum-bichromate (multicolor printing), and *cliché-verre* (hand-drawn negatives). Individual expression and experimentation are encouraged.

### Intermediate Photography: Portraits

PHO 3307

*Prerequisite: PHO 2308*

This in-depth exploration of portraiture presents a variety of formats and styles. Students are encouraged to develop their own photographic visions. Demonstrations of studio preparation and basic lighting, as well as museum visits and critiques, expand students' ideas of the possibilities of the photographic portrait.

### Advanced Photography

PHO 4305, 4306

*Requires 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.

**Printmaking: Monoprint**

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

*Prerequisites: DRF 1301, 2DD 1303*

This course is recommended as an introduction to the principles and concepts of printmaking. Monoprinting utilizes a variety of techniques for making unique prints from easily manipulated materials. The class includes traditional painting and drawing approaches as well as new technologies that are rewarding for painters or sculptors working from any stylistic approach. Products and processes are demonstrated, including printing from photocopies and photosensitive polymers requiring no harmful chemicals. Students work with both black and colored inks. *Enrollment is limited to 12 students.*

**Beginning Printmaking**

PRI 2303, 2304,

*Prerequisites: DRF 1301, 2DD 1303*

Beginning students learn basic printmaking techniques—including etching, collagraph, lithography, and relief—while engaging in a historical study of printmaking. Techniques are introduced in conjunction with an exploration of visual-arts elements and how they serve image development.

**Intermediate and Advanced Printmaking**

PRI 3303, 3304, 4303, 4304

*Prerequisite: PRI 2304*

Intermediate students are exposed to a broader range of techniques and to safer photosensitive possibilities, including photopolymers. Advanced students work toward a further refinement of technical procedures with a focus on visual content. Individual and group critiques are part of the class format.

**Beginning Watercolor**

WAT 2380, 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.

**Intermediate Watercolor**

WAT 3380, 3381

*Prerequisite: WAT 2381*

Intermediate students review the concepts of composition and color, learn new technical approaches, and are encouraged to develop disciplined studio practice, with personally expressive images as the goal. Homework assignments, critiques, and demonstrations will occur throughout the semester.

**Advanced Watercolor**

WAT 4380, 4381

*Prerequisite: permission of the instructor*

This advanced-level watercolor course supplements the development of conceptualization skills and media control. *Enrollment is limited to 12 students.*

**3-D COURSES****3-D Design**

3DD 1304

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

**Beginning Ceramics**

CER 2340, 2341

*Prerequisite: 2DD 1303 or 3DD 1304**(DRF 1301 is highly recommended)*

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

**Intermediate Ceramics**

CER 3340, 3341

*Prerequisites: CER 2341*

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

**Intermediate Ceramics: Hand-Building**

CER 3346, 3347

*Prerequisites: CER 2341*

In this two-semester course, students will 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 will be an emphasis on glaze-making, specifically related to ceramic sculptural surfaces.

**Intermediate and Advanced Ceramics: Alternative Firing Techniques**

CER 3342, 3343, 4342, 4343

*Prerequisites: CER 2340 and permission of the instructor*

At these levels the student will focus on alternative firing processes including sagger, pit, raku, wood, and other experimental methods. In addition to firing processes, clay bodies, glazes, and other surface treatments will be addressed. The instructor will require students to meet at a location in Huffman, Texas, for several of the classes. Advanced students will be expected to have a better understanding of kilns and firing, and therefore be able to address different finishing applications, including slips, glazes, and terra sigillata.

**Advanced Ceramics**

CER 4340, 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 will be discussed, methods of presentation will be addressed, and the student's critical analysis of the work will be continually reviewed.

**Intermediate and Advanced Foundry**

FOU 3335, 3336, 4335, 4336

*Prerequisite: FOU 2336*

Intermediate and advanced students explore more complex techniques, including lost-wax casting, basic mold-making, wax chasing, and spruing, as well as investing with ceramic shell.

**Beginning Jewelry**

JWL 2360, 2361

*Prerequisite: 2DD 1303 or 3DD 1304**(DRF 1301 is highly recommended)*

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

**Intermediate Jewelry**

JWL 3360, 3361

*Prerequisites: JWL 2361*

The first semester of this two-semester course explores the lost-wax casting process with an emphasis on matrix development. The second semester, which focuses on fabrication techniques applied to containers, covers a variety of forms, including lids and hinging mechanisms.

**Advanced Jewelry: Special Topics**

JWL 4360, 4361

*Prerequisite: permission of the instructor*

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

**Beginning/Intermediate/Advanced Jewelry: Enameling**

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

*Prerequisite: 2DD 1303 or 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.

**Beginning Sculpture I: Processes**

SCU 2330

*Prerequisites: 2DD 1303 or 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 potentials 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: Concepts**

SCU 2331

*Prerequisites: 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 Digital Sculpture**

DGL/SCU 3300

*Prerequisites: 2DD 1303 or 3DD 1304*

This course will unite the virtual world of digital art with the physical world of sculpture. Students will learn how to create digital drawings in the computer lab, and then move to the sculpture studio to experience how the Digital CNC machine carves and fabricates three-dimensional sculptures. Various materials will be explored as potential end products and class assignments will be fortified with demonstrations and slide presentations.

**Intermediate/Advanced Sculpture:****Stone Carving**

SCU 3335, SCU 3336, SCU 43335, SCU 4336

This class introduces students to the process of carving stone with chisels, grinders, and rasps. Working from their own maquettes, each student will learn the various steps needed to translate their thoughts from mere ideas into beautiful sculpture carved in limestone or alabaster. Class discussions will cover carving techniques, finishing, tool use and safety—including electric and pneumatic tools.

**Beginning Figurative Sculpture**

FIG 2337, 2338

*Prerequisites: 2DD 1303 or 3DD 1304*

This beginning figure sculpture class focuses on learning the anatomy of the human head (*ecorche*). Students will sculpt the human head starting with the skull and adding muscles and tendons. This three-dimensional approach to learning anatomy is the most successful approach to understanding the complex relationships amongst the forms of the body. Through this study students will become familiar with the anatomy of the human head along with traditional modeling techniques. The last part of the class focuses on creating a mold from the sculpt, along with the plaster cast.

**Intermediate/Advanced Sculpture:****Found Objects**

SCU 3337, 3338, 4337, 4338

*Prerequisites: 3DD 1304, SCU 2331*

Found-object sculpture utilizes everyday and uncommon objects as raw material. The creative possibilities are endless: steel wool, bubble gum, bee pollen, fluorescent lights, etc. This course covers the various technical and conceptual approaches to working with found objects as sculptural material, from object investigation and dissection to assemblage, accumulation, and site-specific presentation. Working with found objects also means working with found dialogue and understanding how the meaning of an object itself can direct the content or message of a sculpture. Classes consist of investigative exercises, artist presentations, and critiques of works-in-progress. Students are encouraged to experiment and collaborate.

**Intermediate/Advanced Sculpture:****Metalworking for Sculptors**

SCU 3350, 3351, 4350, 4351

*Prerequisites: 3DD 1304 and SCU 2331*

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

**Intermediate/Advanced Sculpture:****Mixed Media**

SCU 3333, 3334, 4333, 4334

*Prerequisites: SCU 2331 and permission of the instructor*

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 Foundry**

FOU 2335, 2336

*Prerequisites: 2DD 1303 or 3DD 1304,**SCU 2330, and permission of the instructor*

Beginning students are introduced to lost-wax casting using aluminum and bronze; learn to work with wax, techniques of investment, and procedures for pouring molten metal; and gain experience with 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.

# Class Schedule

## Art History

### Modernism: 1940–1960

ARH 393			
A	Tuesday	10:00 a.m.–12:00 p.m.	Brauer
N	Tuesday	7:00–9:00 p.m.	Brauer
Tuition: \$350		No lab fee	

### Manet and Impressionism: Early Modernism in Paris 1860–1886

ARH 390M			
N	Wednesday	7:00–9:00 p.m.	Brauer
A	Thursday	10:00 a.m.–12:00 p.m.	Brauer
Tuition: \$350		No lab fee	

### Film Salon 4

ARH 299-4			
N	Monday	6:30–9:30 p.m.	Ballou
Tuition: \$350		No lab fee	

*Film Salon 4 is a 10-week course, beginning January 28 through April 8.*

### Picasso Black and White

ARH 304			
N	Thursday	7:00–9:00 p.m.	Tahinci
Tuition: \$350		Lab fee: \$75	

*Please note: Three visits to the Picasso exhibition are included in the \$75.00 lab fee.*

## 2-D Courses

### 2-D Design

2DD 1303			
A	Monday	9:30 a.m.–12:30 p.m.	Mittag
B	Monday	1:00–4:00 p.m.	Martz
C	Monday	6:30–9:30 p.m.	Cosgrove
N	Tuesday	9:30 a.m.–12:30 p.m.	Martz
NA	Tuesday	6:30–9:30 p.m.	Mazzu

*Please note: 2DD 1303 N with Stephanie Martz will be held in Studio 8 at the Jr. School Facilities. The Glassell Jr. School is located at 5100 Montrose Blvd., directly across from the Studio School.*

### Drawing Fundamentals I

DRF 1301			
A	Monday	9:30 a.m.–12:30 p.m.	Martz
E	Monday	1:00–4:00 p.m.	Manns
D	Tuesday	9:30 a.m.–12:30 p.m.	Manns
NB	Tuesday	6:30–9:30 p.m.	Ruello
B	Wednesday	9:30 a.m.–12:30 p.m.	Cosgrove
NA	Wednesday	6:30–9:30 p.m.	Manns
C	Thursday	9:30 a.m.–12:30 p.m.	Cosgrove
F	Thursday	1:00–4:00 p.m.	Masson
N	Thursday	6:30–9:30 p.m.	Mazzu

### Drawing Fundamentals II

DRF 1302			
A	Monday	9:30 a.m.–12:30 p.m.	Mazzu
N	Monday	6:30–9:30 p.m.	Manns
C	Wednesday	1:00–4:00 p.m.	Masson
B	Thursday	1:00–4:00 p.m.	Cosgrove

### Beyond Fundamentals

DRF 2314, DRF 2315			
A	Wednesday	9:30 a.m.–12:30 p.m.	Masson
B	Wednesday	1:00–4:00 p.m.	Bodnar-Balahutrak
N	Wednesday	6:30–9:30 p.m.	Martz

### Intermediate/Advanced Drawing

DRA 3312, DRA 3313, DRA 4312, DRA 4313			
B	Monday	1:00–4:00 p.m.	Bodnar-Balahutrak
A	Thursday	9:30 a.m.–12:30 p.m.	Portman
N	Thursday	6:30–9:30 p.m.	Martz

### Beginning Life Drawing

DRL 2310, DRL 2311			
N	Monday	6:30–9:30 p.m.	Alverson
A	Wednesday	1:00–4:00 p.m.	Mazzu

### Drawing and Painting the Human Head

DRL 2312, DRL 2313			
A	Tuesday	9:30 a.m.–12:30 p.m.	Palmer

### Intermediate/Advanced Life Drawing and Painting

DRL 3310, DRL 3311, DRL 4310, DRL 4311			
B	Tuesday	1:00–4:00 p.m.	Palmer
N	Tuesday	6:30–9:30 p.m.	Bodnar-Balahutrak

### Beginning Painting

PAI 2320, PAI 2321			
C	Tuesday	6:30–9:30 p.m.	Alverson
B	Wednesday	1:00–4:00 p.m.	Martz
A	Thursday	9:30 a.m.–12:30 p.m.	Masson
N	Thursday	6:30–9:30 p.m.	Ruello

### Intermediate Painting

PAI 3320, PAI 3321			
A	Monday	1:00–4:00 p.m.	Portman
N	Monday	6:30–9:30 p.m.	Fuchs
C	Tuesday	9:30 a.m.–12:30 p.m.	Fuchs

### Intermediate/Advanced Painting

PAI 3320, PAI 3321, PAI 4320, PAI 4321			
E	Friday	1:00–4:00 p.m.	Portman
NA	Friday	6:30–9:30 p.m.	Portman

### Intermediate/Advanced Painting: Abstract Painting Essentials

PAI 3322, PAI 3323, PAI 4322, PAI 4323			
A	Tuesday	6:30–9:30 p.m.	Masson

### Advanced Painting

PAI 4320, PAI 4321			
A	Tuesday	1:00–4:00 p.m.	Masson
B	Wednesday	9:30 a.m.–12:30 p.m.	Fuchs
N	Wednesday	6:30–9:30 p.m.	Fuchs
C	Thursday	1:00–4:00 p.m.	Portman

### Works on Paper Critique

CRT 4396, CRT 4397			
A	Tuesday	9:30 a.m.–12:30 p.m.	Turner
B	Tuesday	1:00–4:00 p.m.	Turner

### Intermediate/Advanced Studio Critique: 2-D and 3-D

CRT 3394, CRT 3395, CRT 4394, CRT 4395			
A	Tuesday	1:00–4:00 p.m.	Fuchs

### Advanced 2-D/3-D Media: Professional Practice

SEM 4398			
A	Wednesday	1:00–4:00 p.m.	Hill

**Contemporary Art Survey: 1990 to Present**

SEM 3305				
A	Thursday	9:30 a.m.–12:30 p.m.		Martinez

**Color**

CLR 2306				
B	Tuesday	9:30 a.m.–12:30 p.m.		Ruello

**Color**

CLR 2306, CLR 2307				
A	Wednesday	1:00–4:00 p.m.		Turner

**Beginning Collage and Assemblage II**

COL 2351				
A	Monday	9:30 a.m.–12:30 p.m.		Cosgrove

**Intermediate/Advanced Collage and Assemblage**

COL 3350, COL 3351, COL 4350, COL 4351				
A	Tuesday	1:00–4:00 p.m.		Cosgrove

**Beginning Digital Photography**

COM 2316				
NA	Monday	6:30–9:30 p.m.		Mittag
B	Tuesday	1:00–4:00 p.m.		Ragsdale
A	Wednesday	9:30 a.m.–12:30 p.m.		Neill
C	Thursday	1:00–4:00 p.m.		Ragsdale
NB	Thursday	6:30–9:30 p.m.		Ragsdale

*Please note: COM 2316 NA with Seth Mittag will be held in Studio 4 at the Jr. School Facilities. The Glassell Jr. School is located at 5100 Montrose Blvd., directly across from the Studio School.*

**Intermediate Digital Photography: Photoshop and Digital Imaging for Photographers I**

COM 3316				
A	Tuesday	9:30 a.m.–12:30 p.m.		Neill
NA	Tuesday	6:30–9:30 p.m.		Neill

**Intermediate/Advanced Digital Photography: Photoshop and Digital Imaging for Photographers**

COM 3317, 4316, 4317				
N	Monday	6:30–9:30 p.m.		Neill

**Photoshop for Studio Artists I**

COM 3318				
N	Wednesday	6:30–9:30 p.m.		Ruello
A	Thursday	9:30 a.m.–12:30 p.m.		Ruello

**Stop-Motion Digital Animation**

COM 3321				
A	Wednesday	6:30–9:30 p.m.		Mittag

*Please note: COM 3321 A with Seth Mittag will be held in Studio 4 at the Jr. School Facilities. The Glassell Jr. School is located at 5100 Montrose Blvd., directly across from the Studio School.*

**Flash Animation**

COM 3320				
A	Tuesday	9:30 a.m.–12:30 p.m.		Mittag

*Please note: COM 3320 A with Seth Mittag will be held in Studio 4 at the Jr. School Facilities. The Glassell Jr. School is located at 5100 Montrose Blvd., directly across from the Studio School.*

**Digital Drawing**

COM 3322				
A	Monday	9:30 a.m.–12:30 p.m.		Ruello

**Intermediate Digital Photography: Photoshop Digital Collage**

COM 3323				
A	Wednesday	1:00–4:00 p.m.		Sears

**Beginning/Intermediate Watercolor**

WAT 2380, WAT 2381, WAT 3380, WAT 3381				
NA	Monday	1:00–4:00 p.m.		Mazzu
N	Thursday	6:30–9:30 p.m.		Hassinger
C	Thursday	9:30 a.m.–12:30 p.m.		Turner

**Intermediate/Advanced Watercolor**

WAT 3380, WAT 3381, WAT 4380, WAT 4381				
A	Wednesday	9:30 a.m.–12:30 p.m.		Hassinger
NB	Wednesday	6:30–9:30 p.m.		Mazzu
B	Thursday	1:00–4:00 p.m.		Turner

**Printmaking: Monoprint**

PRM 2301, PRM 2302, PRM 3301, PRM 3302, PRM 4301, PRM 4302				
B	Wednesday	1:00–4:00 p.m.		Manns
A	Thursday	9:30 a.m.–12:30 p.m.		Manns

**Printmaking**

PRI 2303, PRI 2304, PRI 3303, PRI 3304, PRI 4303, PRI 4304				
A	Tuesday	1:00–4:00 p.m.		Manns
N	Tuesday	6:30–9:30 p.m.		Masterson

**Photography: Basic Camera and Darkroom Techniques**

PHO 1305				
A	Tuesday	9:30 a.m.–12:30 p.m.		Blakemore
N	Tuesday	6:30–9:30 p.m.		Blakemore
B	Thursday	1:00–4:00 p.m.		Blakemore

**Beginning Photography**

PHO 2305, PHO 2308				
A	Tuesday	1:00–4:00 p.m.		Blakemore

**Beginning /Intermediate Photography**

PHO 2305, PHO 2308, PHO 3305, PHO 3308				
N	Wednesday	6:30–9:30 p.m.		Blakemore

**Intermediate Photography: Non-Silver Processes**

PHO 3302				
A	Tuesday	1:00–4:00 p.m.		Michels

**Intermediate Photography**

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

**Intermediate Photography: Portraits**

PHO 3307				
NA	Monday	6:30–9:30 p.m.		Michels

**Advanced Photography**

PHO 4305, PHO 4306				
A	Thursday	9:30 a.m.–12:30 p.m.		Blakemore
N	Thursday	6:30–9:30 p.m.		Blakemore

**3-D Courses****3-D Design**

3DD 1304

B	Wednesday	9:30 a.m.–12:30 p.m.	Wilson
N	Wednesday	6:30–9:30 p.m.	Medina

**Beginning Figurative Sculpture**

FIG 2337, FIG 2338

A	Wednesday	9:30 a.m.–12:30 p.m.	Mittag
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Please note: FIG 2337–2338 A with Seth Mittag will be held in Studio 8 at the Jr. School Facilities. The Glassell Jr. School is located at 5100 Montrose Blvd., directly across from the Studio School.

**Beginning Sculpture I: Processes**

SCU 2330

A	Monday	9:30 a.m.–12:30 p.m.	Medina
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**Beginning Sculpture II: Concepts**

SCU 2331

A	Wednesday	9:30 a.m.–12:30 p.m.	Hill
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**Beginning Sculpture I & II: Processes and Concepts**

SCU 2330, SCU 2331

N	Monday	6:30–9:30 p.m.	Hill
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**Intermediate Digital Sculpture**

DGL/SCU 3300

A	Monday	1:00–4:00 p.m.	Hill/Ruello
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**Intermediate/Advanced Sculpture: Stone Carving**

SCU 3335, SCU 3336, SCU 4335, SCU 4336

A	Thursday	9:30 a.m.–12:30 p.m.	Medina
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**Intermediate/Advanced Sculpture: Found Objects**

SCU 3337, SCU 3338, SCU 4337, SCU 4338

A	Monday	1:00–4:00 p.m.	Medina
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**Intermediate/Advanced Sculpture: Metalworking for Sculptors**

SCU 3350, SCU 3351, SCU 4350, SCU 4351

A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
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**Intermediate/Advanced Sculpture: Mixed Media**

SCU 3333, SCU 3334, SCU 4333, SCU 4334

N	Tuesday	6:30–9:30 p.m.	Hill
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**Beginning/Intermediate/Advanced Foundry**

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

N	Thursday	6:30–9:30 p.m.	Medina
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A	Friday	9:30 a.m.–12:30 p.m.	Medina
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**Beginning Ceramics**

CER 2340, CER 2341

A	Thursday	9:30 a.m.–12:30 p.m.	Glendinning
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N	Thursday	6:30–9:30 p.m.	Glendinning
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**Intermediate Ceramics**

CER 3340, CER 3341

N	Wednesday	6:30–9:30 p.m.	Glendinning
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**Intermediate Ceramics: Hand-Building**

CER 3346, CER 3347

A	Tuesday	9:30 a.m.–12:30 p.m.	Forster
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**Intermediate/Advanced Ceramics: Alternative Firing Techniques**

CER 3342, CER 3343, CER 4342, CER 4343

A	Wednesday	9:30 a.m.–12:30 p.m.	Forster
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**Advanced Ceramics**

CER 4340, CER 4341

A	Monday	9:30 a.m.–12:30 p.m.	Forster
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N	Tuesday	6:30–9:30 p.m.	Forster
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**Beginning Jewelry**

JWL 2360, JWL 2361

A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
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B	Tuesday	1:00–4:00 p.m.	Zilker
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N	Wednesday	6:30–9:30 p.m.	Dube
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**Intermediate Jewelry**

JWL 3360, JWL 3361

A	Wednesday	9:30 a.m.–12:30 p.m.	Zilker
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N	Thursday	6:30–9:30 p.m.	Dube
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**Advanced Jewelry: Special Topics**

JWL 4360, JWL 4361

N	Tuesday	6:30–9:30 p.m.	Zilker
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A	Thursday	9:30 am–12:30 p.m.	Zilker
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**Beginning/Intermediate/Advanced Jewelry: Enameling**

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

A	Monday	9:30 a.m.–12:30 p.m.	Harrell
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N	Monday	6:30–9:30 p.m.	Harrell
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**Advanced Jewelry: Enameling**

ENM 4362, ENM 4363

B	Monday	1:00–4:00 p.m.	Harrell
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# Workshops

## Ceramics: Wood-Fired Ceramics

Forster

### AW149-2

6 sessions: March 27–May 1

Wednesdays 1:00–4:00 p.m.

Tuition: \$240 Lab fee: \$45

In this workshop students will learn to prepare for and participate in a wood firing. While much of the classes will be work time to create pieces for the firing, lectures will cover clay bodies, slips and glazes for wood firing. Also, kiln types, loading as aesthetic decision and a range of surface outcomes depending on location in the kiln will be discussed. This class will meet the last 6 weeks of the Spring Session and will have an additional 3 meetings the week after the Spring Session finishes.

## Ceramics: Low-down on Low-fire

Dennard

### AW 115-12

7 sessions: January 28–March 18

(no class January 21 or March 11)

Mondays 6:30–9:30 p.m.

Tuition: \$315 Lab fee: \$50

### AW115-13

Dennard

7 sessions: March 25–May 6

Mondays 6:30–9:30 p.m.

Tuition: \$315 Lab fee: \$50

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 will be presented, including unconventional hand building, both sculptural and functional, and glazing solutions. Possibilities for decoration including decals, majolica, lusters, and unique applications of glaze will be demonstrated. Students are encouraged to experiment to see just what is possible! This class is open to all skill levels, as it is a welcoming entry point 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.

*Cost to enroll in both sessions of*

*Ceramics: Low-down on Low-fire*

*Tuition: \$425.00 Lab Fee: \$100.00*

## Ceramics: The Enhanced Surface

Dennard

### AW176

12 sessions: January 18–April 19

(no class March 15 or 29)

Fridays 9:30 a.m.–12:30 p.m.

Tuition: \$400 Lab fee: \$50

This class explores the infinite possibilities of the ceramic surface. From burnished to textured, vivid or subtle coloration, this is the place to explore the new technology in decals and silkscreen and use the familiar in totally new ways. We’ll rub, scrub, scratch, and float, vary from high and low temperatures, and everything in between. If you would like to expand your palette and knowledge of surface possibilities, this is the place to do it. Students will be working with techniques that can be applied to already existing work or freshly made pieces. It is a fast-paced atmosphere designed to help students move in new directions with their ceramic work.

## Landscape Painting with Watercolor & Mixed Media

Hassinger

### AW139-2

5 sessions: February 2–March 2

Saturdays 9:30 a.m.–12:30 p.m.

Tuition: \$225 Lab fee: \$25

### AW139-3

5 sessions: April 6–May 4

Saturdays 9:30 a.m.–12:30 p.m.

Tuition: \$225 Lab fee: \$25

In this workshop, students will explore landscape painting using watercolor, inks, watercolor pencils, and many other water-based, mixed-media options. Among traditional and interpretive landscapes ideas, students will explore representation of space and light while developing ideas and sources that will enable the artwork to convey intended concepts.

*Cost to enroll in both sessions of*

*Landscape Painting with Watercolor & Mixed Media*

*Tuition: \$350 Lab Fee: \$50*

## Developing the Abstract in Watercolor

Hassinger

### AW138-4

5 sessions: February 1–March 1

Fridays 6:30–9:30 p.m.

Tuition: \$225 Lab fee: \$25

The term “abstraction” originates from the Latin *abstrahere*, meaning to drag or take away. In this workshop, students follow a simple method that focuses on a form, develops it into an essence, and leads to an image that cannot be as easily defined.

## Ceramics: Dada Doll Making

Neill

### AW177

7 sessions: January 17–February 28

Thursdays 1:00–4:00 pm

Tuition: \$315 Lab fee: \$50

### AW177-2

7 sessions: March 7–May 2

(no class March 14 or 28)

Neill

Thursdays 1:00–4:00 pm

Tuition: \$315 Lab fee: \$50

In this ceramic-based, mixed-media workshop, students will produce abstract and surreal dolls inspired by the practice of Dadaism, which celebrates the poetics of nonsense, irrationality, and intuition. Students will make nontraditional ceramic doll limbs and components, such as crab claw forms for hands, or minimal cubes as a head. Creating a stuffed body through sewing will also be covered. Students will be encouraged to incorporate found objects and additional techniques in creating their dolls.

*Cost to enroll in both sessions of*

*Ceramics: Dada Doll Making*

*Tuition: \$425 Lab Fee: \$100*

## Temporary Sculpture and Photography

Neill

### AW124-3

7 sessions: January 18–March 1

Fridays 9:30 a.m.–12:30 p.m.

Tuition: \$315 Lab Fee: \$50

### AW124-4

7 sessions: March 8–May 3

(no class March 15 or 29)

Neill

Fridays 9:30 a.m.–12:30 p.m.

Tuition: \$315.00 Lab fee: \$50.00

Part photography, part sculpture; this workshop experiments with these two mediums. Some artists make artwork from materials that are so impermanent, using

natural elements such as ice or even the wind, that photography is used to not only document the created form but the process of its construction and decay. Students will create ephemeral or temporary artworks that rely on photography as the final presentation, as well as experiment in creating dimensional works from photographs.

*Cost to enroll in both sessions of*

*Temporary Sculpture and Photography*

*Tuition: \$425 Lab Fee: \$100*

## The Artful Journal

Orseck

### AW160-3

7 sessions: January 18–March 1

Fridays 9:30 a.m.–12:30 p.m.

Tuition: \$315 Lab fee: \$25

Capture travel memories in pencil, pen, and ink. Students will become skilled at enhancing their travel sketches with watercolor, coffee, tea, cranberry juice, and imagination. Classes will take advantage of various locations around the MFAH campus as well as the collections of the MFAH. Journal sketches, paintings, and notes will be shared over herbal tea and coffee. The workshop will include demonstrations, slide presentations, field trips, and critiques. Students completing the workshop will be encouraged to participate in the Brooklyn Art Library Sketchbook Project 2013. Please bring a blank journal to the first class.

## Plein-Air Watercolor

Orseck

### AW161-3

7 sessions: March 8–May 3

(no class March 15 or 29)

Fridays 9:30 a.m.–12:30 p.m.

Tuition: \$315 Lab fee: \$25

Corners and hallways, sculpture installations, city vistas, museum visitors, patterns and textures—the MFAH campus is rich with subjects for painting in situ, en plein air. This course will target spaces in and around the Glassell School for assignment subjects, and focus on working outside of a traditional painting studio space. Portions of the workshop will be devoted to the study of watercolor techniques, critiques, and the history of plein air, especially watercolor work, focusing on artists such as Constable, Courbet, Millet, Pissarro, Renoir, and Homer. The class will culminate in an exhibition at a local restaurant.

**Warhol, Under the Pop**

Regan

AW178

12 sessions: January 22–April 16

(no class March 12)

Tuesdays 5:00–6:30 p.m.

Tuition: \$275 No lab fee

This course is an in-depth interdisciplinary exploration of the work which Andy Warhol produced over the course of his lifetime. By focusing on his personal philosophies we will investigate the nuances of his processes and inspirations. Along with looking at his paintings and drawings, we will focus on his films (*Chelsea Girls*, *Sleep*, *Screen Tests*, *Empire*, etc.) and his personal writings to go beyond the pop facade and get to the root of who Warhol was and what he was really interested in. Discussions about his studio, The Factory, and the dynamic cultures it helped to foster will play a major role in our examination. This course will also include a private viewing of Warhol works in a Houston collection.

**Masterpieces from the Prado: Four Centuries of Painting in Spain (1500–1900)**

Roldán

AW179

7 sessions: January 23–March 6

Wednesdays 5:00–6:30 p.m.

Tuition: \$250 Lab fee: \$100

**Please note: Four visits to the Prado exhibition are included in the lab fee.**

Organized to coincide with the MFAH exhibition, *Portrait of Spain: Masterpieces from the Prado* (on view December 16, 2012 through March 31, 2013), this seven-session workshop will alternate between the classroom and privileged access to the exhibition galleries. Classes will historically contextualize the artists and subject matter on view, delving into the Renaissance, Baroque, Romantic, and Modern art periods in Spain. The exceptional story of Spanish art in the second half of the 20th century, and how its artists represented the society, culture, politics, and religion that contributed to the development of a modern Spanish identity, will be told via the masterworks of such leading painters as Velázquez, Zurbarán, Murillo, Titian, Rubens, and Tiepolo, and by the later works of Goya and Sorolla, among many others.

**WAR/PHOTOGRAPHY:****The Anatomy of an Exhibition**

Michels

AW180

6 sessions: January 23–February 27

Wednesdays 6:30–8:30 p.m.

Tuition: \$250 Lab fee: \$50

**Please note: Two visits to the WAR exhibition are included in the lab fee.**

Join Will Michels, one of three co-curators of the unprecedented exhibition *WAR/PHOTOGRAPHY*, for an in-depth tour and look at the editing process, the inner workings, and complications of a massive show. Learn what sparked the exhibition, the evolution of its categories, and works that were cut, and have discussions with the curators. Other sessions include a visit to the museum's print room to view the current MFAH photography collection not on view and a discussion debunking untruths about the battle of Iwo Jima, which produced one of the most famous photographs in photo history.

**Sculpture: Body Articulation**

Wilson

AW181

6 sessions: January 18–February 22

Fridays 9:30 a.m.–12-30 p.m.

Tuition: \$250 Lab fee: \$50

Investigate the concept "Body Articulation" through critical reading assignments, discussions, film, field trips, and daily performance exercises to generate awareness of contemporary jewelry's relationship to performance art. Technical applications of basic sewing skills and the diversity and functionality of fabrics as media will be explored. Each participant will create a large-scale, interactive, wearable art object from fabric.

**Film Salon in Sharp Focus: The Alfred Hitchcock Seminar**

Ballou

AW 182

1 session: April 27th

Saturday 9:00 a.m.–5:00 p.m.

Tuition: \$80 No Lab fee

In this one-day seminar, we will explore the cinematic work of "Master of Suspense" Alfred Hitchcock. During a career that spanned more than five decades, Hitchcock created some of the most memorable films in the history of the medium. Since his death in 1980, his reputation has grown in a way that few other directors can claim and his fingerprints can be found on almost any thriller made since. The seminar will present three of Hitchcock's seminal films, interspersed with lively discussions about the director, his films, their technical merits, and the influence they have to this day.

# Art History Courses & Workshops Registration Form

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

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

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

**Student Information**

Previously enrolled  First time enrolled

Name \_\_\_\_\_ Daytime phone \_\_\_\_\_

Address \_\_\_\_\_ Evening phone \_\_\_\_\_

City \_\_\_\_\_ Zip code \_\_\_\_\_ E-mail 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 \_\_\_\_\_

**MFAH Membership Status**

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

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

I am an MFAH member. (*indicate level*)

\$40 Student  \$50 Individual  \$65 Dual  \$85 Family  \$150 Patron\*

\$275 Supporting\*  \$550 Sponsor\*  \$1,200 Benefactor\* *\*Levels eligible for 10% discount.*

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 [www.mfah.org/member](http://www.mfah.org/member) or call 713-639-7550.

I have read and understand all admission requirements and policies, including the refund policy available on the Glassell Studio School website (<http://mfah.org/studioschool>). *Registration will not be processed without signature of student. Proxy signatures not accepted.*

Signature \_\_\_\_\_

**Tuition and Fees**

\$ \_\_\_\_\_ 40 \_\_\_\_\_ Registration fee

\$ \_\_\_\_\_ Tuition\*

\$ \_\_\_\_\_ Lab fee(s)

\$ \_\_\_\_\_ MFAH membership dues (*if applicable*)

\$ \_\_\_\_\_ Donation to Glassell School

\$ \_\_\_\_\_ **Total amount**

**\*MFAH members at the Patron level and above may take 10% off the price of tuition.**

**Tuition and lab fees for art history courses are listed on page 8. Tuition and lab fees for workshops are listed with each course description.**

**Payment**

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

Card number \_\_\_\_\_ Expiration date \_\_\_\_\_

Name as appears on card (*please print*) \_\_\_\_\_ Name (*signature*) \_\_\_\_\_

Mail payment for full amount with completed registration form to:

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

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



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## Faculty and Staff

### Staff

**Joseph Havel**  
Director

**Jennifer Cronin**  
Assistant Director, Administration

**Patrick Palmer**  
Studio School Dean

**Gina Stayshich**  
Registrar

**Emily Hays**  
Communications Liaison &  
Assistant to the Director

**Mary Kathryn Salameh**  
Program Assistant, Studio School

**Esther Guillory-Kyle**  
Receptionist

**Sandra Zilker**  
Student Event and Exhibition Coordinator

### Faculty

**Seth Alverson**  
MFA, Virginia Commonwealth University;  
BFA, University of Houston

**Chris Ballou**  
BA, Occidental College

**Amy Blakemore**  
MFA, University of Texas;  
BS, BA, Drury College

**Lydia Bodnar-Balahutrak**  
MFA, George Washington University;  
BS, Corcoran School of Art,  
Kent State University

**David Brauer**  
National Diploma of Design, St. Martin's  
School of Art, Great Britain;  
Christopher Wren School, Great Britain

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

**Sharon Dennard**  
BA, University of Houston

**Nathan Dube**  
MFA, Kent State;  
BFA, University of Texas

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

**Francesca Fuchs**  
MA, Kunst Akademie, Germany;  
BA, Wimbledon School of Art, Great Britain;  
BA, Bristol University, Great Britain

**Chanda Glendinning**  
MFA, Kansas State University;  
BFA, SUNY Buffalo State College

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

**Janet Hassinger**  
MFA, Stephen F. Austin State University;  
MA, New York University;  
BFA, Boston University

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

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

**Gabriel Martinez**  
BFA, Corcoran College of Art and Design;  
MFA, Columbia University

**Stephanie Martz**  
MFA, California Institute of the Arts;  
BFA, Art Center Design College

**Arielle Masson**  
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France; BA, Lycée Français, Belgium

**Patrick Masterson**  
MFA, Rhode Island School of Design;  
BFA, Southwest Texas State University

**Ken Mazzu**  
MFA, University of Houston;  
BFA, Lamar University

**David Medina**  
MFA, University of Houston;  
BFA, Fort Lewis College

**Will Michels**  
BArch, Pratt Institute

**Seth Mittag**

MFA, University of Houston;  
BA, Southwestern University

**Kia Neill**

MFA, University of California, San Diego;  
BFA, Columbus College of Art and Design

**Ellen Orseck**

MFA, New York University;  
BSFA, Frostburg University

**Patrick Palmer**

MFA, Arizona State University;  
BA, University of California, Santa Barbara

**Brian Portman**

BFA, Rhode Island School of Design

**Britt Ragsdale**

MFA, University of Houston;  
BFA, Lamar University

**Anne Regan**

MFA, University of Houston;  
BFA, California College of the Arts

**Deborah Roldán**

MA, Hunter College,  
City University of New York;  
BBA, Baruch College,  
City University of New York;

**Robert Ruello**

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

**Kelly Sears**

MFA, University of California, San Diego;  
BA, Hampshire College

**Anna Tahinci**

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

**Arthur Turner**

MFA, Cranbrook Academy of Art  
BA, North Texas

**Kristi Rae Wilson**

MFA, University of Illinois  
BFA, Stephen F. Austin University

**Sandra Zilker**

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

## Student Events

### Lectures

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

### Annual Student Sale

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

### Annual Juried Student Exhibition

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

### Departmental Exhibitions

The upstairs Perimeter Gallery area shows a series of departmental exhibitions of student work. Department heads organize the presentations.

### Newsletter

Published six times a year, the newsletter highlights student, faculty, and departmental activities.

### Student Alumni Organization

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

#### Studio \$75 (FMV \$50)

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

#### Workshop \$250 (FMV \$125)

All of the benefits of Studio level, and

- An invitation to one professional development session with an insider's perspective into the inner workings of the art world
- An invitation to the annual Core Open Studio

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

All of the benefits of Workshop level, and

- An invitation to a faculty studio visit
- Recognition at the Annual Student Exhibition
- A complimentary copy of the annual Core publication
- One complimentary Art History course at the Glassell School

#### Leadership Circle

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

For more information or to join SAO, please call 713-639-7559.

# 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 on-going success of the school.

For more information about the Annual Fund Drives or the Leadership Circle, please contact Anissa Cordova, annual giving manager, by phone at 713-639-7559 or e-mail at [acordova@mfah.org](mailto:acordova@mfah.org).

## **We wish to thank and recognize those who made contributions to the 2012-13 Glassell School of Art Annual Fund Drive:**

### **Chairman's Circle**

Albert and Margaret Alkek Foundation/  
Mrs. Margaret Alkek Williams  
The Glassell Family

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