



# GLASSELL

# SCHOOL

# OF ART

**Fall 2011  
Course Catalog**

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

***Studio School***

---

# 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.

## **Discounts at the Studio School**

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. Discount does not apply to Special Topics courses.

## **Discounts at the Junior School**

MFAH members at the Family level and above receive a 10% discount on tuition for up to four children (18 and younger) in the same household. Discount is valid for one course per student, per semester. Discount does not apply to weekend 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) for online purchase.
- 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.*

---

# Contents

4	Academic Calendar
5	General Information
6	General Policies
6	Admissions
8	Tuition, Fees, and Discounts
9	Refund Policy
9	Certificate of Achievement
10	Course Descriptions
22	Classes
29	Workshops at Bayou Bend
30	Studio School Workshops
33	Registration Form
35	Faculty and Staff

## Academic Calendar

**August 9 (11:00 a.m.–6:00 p.m.)**

Registration and faculty counseling for *continuing students*

**August 10–11 (11:00 a.m.–6:00 p.m.)**

Registration and faculty counseling for *new students*

**August 15–17**

Late registration (*call 713-639-7500 for appointment*)

**August 22**

Fall semester begins

**September 5**

Labor Day holiday (*no classes*)

**October 10–11**

Fall semester break

**Monday, October 17**

Last day to withdraw from courses without academic penalty

**Monday, November 7**

Scholarship portfolios due for spring 2012

**November 14–December 2**

Preregistration for spring 2012 semester open to fall 2011 students

**November 23–26**

Thanksgiving Break (*no classes*)

**Monday, December 5**

Fall semester ends

**January 3 (11:00 a.m.–6:00 p.m.)**

Registration and faculty counseling for *continuing students*

**January 4–5 (11:00 a.m.–6:00 p.m.)**

Registration and faculty counseling for *new students*

**January 9–11 (10:00 a.m.–4:00 p.m.)**

Late registration (*call 713-639-7500 for appointment*)

**January 16**

Martin Luther King, Jr., holiday (*no classes*)

**January 19**

Spring semester begins

## General Information

Housed in a 41,669-square-foot, glass-block building that permits diffused daylight in every classroom and workshop, the Glassell School of Art Studio School for Adults provides instruction and education 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

Glassell School  
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/glassell>.

---

## 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.

For the complete list of the Glassell School of Art Studio School for Adults guidelines and policies, including information on **adding, dropping, or withdrawing from a class, grading policies, and information on how to obtain transcripts**, please visit <http://mfah.org/glassell>.

---

## Admissions

The school provides art history, workshop, and studio courses for adults 18 and older. Students must be 18 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 registrar. 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. 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 in order to place students into courses commensurate with their experience and skills. These sessions allow each student to discuss goals with a faculty member, who also evaluates the student's experience based on a portfolio review, a Glassell School academic record, or a transcript from another institution.

### **International Students**

The Glassell School is able to serve as the certifying institution for those students needing F-1 visas (foreign/international student visas). International students must 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 purposes of international student visa certification due to the credit-hour requirement.

Prior to their first semester, international students must present themselves to the administrative office and schedule an initial meeting with the faculty chair to prepare a plan of course work for their term at Glassell, 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.

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

his or her visa applications, renewals, and any other paperwork are submitted to SEVIS in a timely fashion. The school does not file paperwork on behalf of students beyond the basic electronic certification through the SEVIS system that is required of the school as the certifying institution.

The Glassell School charges administrative fees for processing and maintaining international students within the SEVIS system. Fees are charged for initial application and for subsequent semester certifications, and are included in the registration process. The school does not offer financial assistance to international students and reserves the right to adjust fees as necessary.

### **Studio School Scholarships**

A limited numbers of scholarships are available for studio courses for the fall and spring semesters only. Awards are made on the basis of portfolios, as judged by a faculty committee. The school does not offer need-based scholarships. Scholarship recipients are notified prior to Studio School registration. For more information, visit <http://mfah.org/glassell> 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. Glassell School students receive free general admission to the MFAH (excluding ticketed exhibitions and events).

---

## Tuition, Fees, and Discounts

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

*Discounts are available to MFAH members at the Patron level and above.*

### 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.

2-D Courses:	COM	\$60
	DRA	\$10
	DRF	\$10
	DRL	\$90
	PAI	\$25
	PHO	\$80
	PRI/PRM	\$55
	BBD	\$35
	SEM	\$25
	CRT	\$25
	CER 2000–2400	\$75
3-D Courses:	CER 3000–3400	\$100
	CER 4000–4400	\$125
	FOU	\$130
	SCU 2300–2400	\$55
	SCU 3000–4000	\$75
	JWL/ENM	\$60

---

## Refund Policy

Registration fees, including late fees and add/drop fees, are not refundable, except in cases where the Glassell School has canceled the class, or in instances of illness or other long-term emergency. Students enrolled in classes that are canceled because of low enrollment will be notified by the registrar prior to the start of the semester and 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 full refund, students must notify the registrar prior to the first class meeting. After the first class meeting, 50% refunds are given. After the second class meeting, no refunds are given. “First” and “second” class refer to the number of classes that have been held, not the number attended by the student. 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. The school does not provide any cash refunds.

In the case of serious illness or other long-term emergency resulting in the student’s withdrawal from the school, it is the responsibility of the student to notify the registrar immediately. 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

The Glassell School has developed a comprehensive fine arts program 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 composed of Studio School faculty.

For more information on the Certificate of Achievement requirements, please visit <http://mfah.org/glassell>.

# Course Descriptions

## Modernism 1940–1960

ARH 393

*Modernism 1940–1960* traces the developments in modern art that emerged in America and Europe during and after World War II. Emphasis is placed on the evolution of Abstract Expressionism in New York, which shifted the center of modernism from Paris. Radical artists such as Gorky, de Kooning, Pollock, Rothko, Newman, and Motherwell are examined, along with the parallel activities of the Postwar School of Paris, which included such figures as Wols, Dubuffet, Fautrier, de Stael, and Buffet. Also discussed are the concurrent strands of *abstraction lyrique* and Tachisme that flourished in Paris, geometric abstraction in America, the continuity of figurative painting exemplified by the works of Hopper and Wyeth, and the early works of Rauschenberg and Johns that laid the foundation for Pop Art.

## Manet & Impressionism:

### Early Modernism in Paris 1860–1886

ARH 390M

This course examines Manet's seminal paintings of the 1860s, long regarded as having laid the foundations for modern art. Lectures will trace Manet's radical new art and its impact and influences on his contemporaries Whistler, Degas, Fantin-Latour, and Tissot. Although early Impressionists had developed their signature styles by 1868, the first Impressionist exhibition did not take place until 1874. The class will examine the reasons for both the delay and the deep divisions between the artists in the group, which eventually led to its fragmentation.

## Film Salon

ARH 299

Appreciation of film is more than just "going to the movies," and critical appraisal can deepen that appreciation, increasing the enjoyment and understanding of a film. This course will 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 explored are the Georges Méliès, Charles Chaplin, Sergei Eisenstein, Alfred Hitchcock, Jean-Luc Godard, Akira Kurosawa, and Jim Jarmusch.

## 2-D Design

2DD 1303

Students are introduced to the basic 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 facilitate rapid solutions.

## Beginning/Intermediate/

### Advanced Book Arts

BBD 2395, 3395, 3396, 4395, 4396

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

Beginning students learn the basic techniques of book-binding, including both adhesive and non-adhesive bindings. Book construction techniques include concertina, pamphlet, album, sewn signature formats with hard and soft covers, and decorative processes that include both water-based Japanese marbling techniques and making paste papers. Intermediate students produce finished books using both text and imagery. Students at the advanced level will work on projects designed in consultation with the instructor and executed independently. Aesthetic and technical advice will be provided to students at all levels during both group and individual critiques.

## Collage and Assemblage I

COL 2350

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

This two-semester course is for students who want 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).*

## Color

CLR 2306, 2307

*Prerequisites:* 2DD 1303, DRF 1301

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

## Drawing Fundamentals

DRF 1301, 1302

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 involve the exploration of different representational techniques in black-and-white media and the development of visual awareness and discrimination. 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.

**Beginning/Intermediate/Advanced Drawing: Color Pastels**

DRA 2303, 2304, 3303, 3304, 4303, 4304

*Prerequisites:* 2DD 1303 and DRF 1301 (CLR 2306 is highly recommended)

The versatility of pastels is often overlooked. This course focuses on the many ways hard and soft pastels can be used to create a variety of effects. The class teaches a wide range of pastel techniques—such as scumbling, dusting, soft and broken color, and the incorporation of liquid fixative and water—resulting in pastel drawings with many rich layers of color. Students also work with acrylic media and pastels to achieve effects similar to frescoes and painting. Subject matter ranges from representational to abstract, and from still-life to figurative.

**Beginning/Intermediate/Advanced Drawing: Landscape Drawing**

DRA 2314, 2315, 3314, 3315, 4314, 4315

*Prerequisites:* DRF 1302 and 2DD 1303

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

**Beginning/Intermediate/Advanced Drawing: Monumental Drawing**

DRA 2301, 2302, 3301, 3302, 4301, 4302

*Prerequisites:* DRF 1302 and 2DD 1303

In this multiple skill-level course, students focus on the creation and the properties

of drawings with dimensions of 5 x 5 feet or larger. Examples of various rolled papers are provided along with an introduction to materials appropriate for mark-making on large-scale drawings. Demonstrations, discussions of technique, slide lectures, and field trips to the MFAH are also included. *Enrollment is limited to 8 students.*

**Intermediate/Advanced Drawing: Contemporary Concepts and Techniques**

DRA 3316, 3317, 4316, 4317

*Prerequisites:* 2DD 1303, DRF 1302

Students explore the act of drawing using nontraditional materials such as talcum powder, dye, bleach, dirt, glass beads, molten wax, and metal. The use of transfer techniques, resists, and incising paper are demonstrated. The drawings may be executed on a diverse range of surfaces such as glass, wallboard, acoustic tiles, canvas, and rubber. Lectures on artists who push the envelope of contemporary drawing are included.

**Beginning Life Drawing**

DRL 2310, 2311

*Prerequisites:* DRF 1301 and 2DD 1303

Students concentrate on representing an anatomically convincing account of the human figure while focusing on balance, movement, proportion, volume, and space. Short poses build an understanding of anatomy; long poses permit the exploration of media and the development of technique. 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/Advanced Life Drawing & Painting**

DRL 3310, 3311, 4310, 4311

*Prerequisites:* DRL 2311 and permission of the instructor

This course is designed for students who have completed at least two semesters of *Beginning Life Drawing* and wish to continue working with figurative imagery. Studio time allows for longer, more complex poses. Students work toward greater control in a variety of wet and dry media. The class includes slide lectures, gallery visits, and ongoing critiques. 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/Advanced Drawing: Ideas & Images**

DRA 3318, 3319, 4318, 4319

*Prerequisites:* DRF 1302, 2DD 1303, and permission of the instructor.

More than the simple documentation of a subject, drawing is about communicating ideas, unleashing the imagination, and questioning the world. This course focuses on a series of special topics that include the personal narrative, the natural and industrial landscape, objects dissected and transformed, social and political issues, and an investigation into drawing processes. Students work individually and collaboratively to explore format, scale, technique, and both conventional and unconventional media (ink, paint, pastel, collage, photo-montage, xerography, and more). This course includes discussions, critiques, and slide presentations. Advanced students will concentrate on individual projects generated through discussions with the instructor.

**Intermediate/Advanced Drawing: Drawing Realistically**

DRA 3328, 3329, 4328, 4329

*Prerequisites:* DRF 1302 and 2DD 1303

This course gives intermediate and advanced students more time to both explore technical drawing methods and further their interest in imagery development. Both traditional and nontraditional drawing mediums will be covered. The class will emphasize the literal depiction of objects. Students will work on several long drawings over the course of the semester with a range of goals to further their artistic advancement. Advanced students will be encouraged to continue using the realistic drawing skills learned in prior semesters, and will be using additional mixed-media techniques including textural enhancement to further their artistic research. The three long drawings will be based around a theme chosen by the student. Students will learn how to incorporate their drawing skills and drawing media with their conceptual goals to produce finished drawings.

**Beginning Painting**

PAI 2320, 2321

*Prerequisites:* DRF 1301 and 2DD 1303

Beginning 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 figures largely in the learning process.

### **Intermediate/Advanced Painting**

PAI 3320, 3321, 4320, 4321

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

For students at the intermediate level, this course balances 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.

Advanced students are encouraged to develop their own projects and personal directions with a combination of intensive, independent studio work and ongoing guidance and critique.

### **Intermediate/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.

### **Intermediate/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.

### **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. *Enrollment is limited to 12 students.*

### **Advanced 2-D/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.

### **Theory and Practice (Praxis Seminar)**

SEM 4305

*Prerequisites:* DRF 1301; 2DD 1303 or 3DD 1304; and a working knowledge, at the intermediate level, of 2-D and/or 3-D media  
This course merges modern and contemporary theories with studio practice. It explores the dominant theoretical trends that have shaped contemporary artistic practices from 1940 to the present. Students are challenged to think about their work in regard to prevalent theoretical/aesthetic issues and situate their practices within cultural context. Through seminars and discussions, the student is exposed to essays by such writers and

artists as Clement Greenberg, Walter Benjamin, Roland Barthes, Sol LeWitt, and Miwon Kwon. The course involves both written projects and critique of studio work.

### **Photography: Basic Camera and Darkroom Techniques**

PHO 1305

This practical one-semester introduction to black-and-white photography places emphasis on becoming competent with a 35mm camera, shooting and processing film, and printing and developing photographs. *Students must bring their 35mm film camera to the first class meeting. Only black-and-white film will be used.*

### **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 35mm film camera to the first class meeting. Only black-and-white film will be used.*

### **Intermediate Photography**

PHO 3305, 3308

*Prerequisites:* PHO 2308 and permission of the instructor

Students continue to 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 35mm*

*film camera to the first class meeting. Only black-and-white film will be used.*

### **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.

### **Beginning Digital Photography**

PHO 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 Photography: Photoshop and Digital Imaging for Photographers**

PHO 3316, 3317

*Prerequisite: PHO 2316 or permission of the instructor*

This computer-based course introduces the process of digitally editing and manipulating photographic images using Adobe Photoshop. The course teaches practices for refining digital images and shows how digital media open up new possibilities for expression. Students must have access to and operating knowledge of a digital or film camera. Computer imaging experience is helpful, but not necessary. Basic maneuvers for operating within a computer-based environment will be covered as needed. The digital lab is outfitted with a PC platform. *Enrollment is limited.*

### **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. *Only black-and-white film will be used.*

### **Advanced Photography: Digital Emphasis**

PHO 4316, 4317

*Prerequisite: PHO 3317 or permission of the instructor*

This course emphasizes, but is not limited to, the use of digital media as a vehicle for personal artistic investigation and expression. Students employ technical, conceptual, and perceptual approaches to realize individual agendas and explore their disciplines. The course structure is similar to an independent study, yet includes the benefits of a classroom environment along with individual and group critiques.

### **Photoshop for Studio Artists I**

COM 3318

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

In this course, students explore the multitude of ways that computers can enhance art. Although basic computer skills will be developed, the emphasis is on conceptualizing and creating artwork with the assistance of a computer. This class is not about learning 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. Some computer experience is helpful but not required.

### **Photoshop for Studio Artists II**

COM 3319

*Prerequisites: permission of the instructor*

Building upon ideas explored in the first semester (COM 3318), this course allows students to explore digital-imaging software in greater depth. The assignments are again conceptual in nature: students use computers and software to conceive ideas, but the final work is completed with traditional techniques such as drawing, painting, sculpture, and printmaking. Ultimately, the goal is for students to think of the computer as a personal studio assistant, using it to enhance their personal art practice.

### **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.

### **Printmaking: Monoprint**

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

*Prerequisites: DRF 1301 and 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/Intermediate/Advanced Printmaking**

PRI 2303, 2304, 3303, 3304, 4303, 4304

*Prerequisites: DRF 1301 and 2DD 1303*

Beginning students participate in 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 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/Intermediate Watercolor**

WAT 2380, 2381, 3380, 3381

*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 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.

### **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 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: DRF 1301 (3DD 1304 is highly recommended)*

This course introduces students to the tools, techniques, and vocabulary of clay through lectures, demonstrations, and studio participation. The 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: DRF 1301 and 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: Wheel-Throwing**

CER 3348

*Prerequisites: DRF 1301 and CER 2341*

In this course, students will enhance their ceramic vocabulary through wheel-throwing. Emphasis will be placed on improving utilitarian work in addition to using the wheel as a tool to create sculptural objects. Glaze-making will be addressed with a focus on utilitarian surfaces.

### **Intermediate Ceramics: Hand-Building**

CER 3346

*Prerequisites: DRF 1301 and CER 2341*

In this 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/Advanced Ceramics:**

#### **Alternative Firing Techniques**

CER 3342, 3343, 4342, 4343

*Prerequisites: CER 2340 and permission of the instructor*

This course will focus on alternative firing processes including saggar, pit, raku, wood, and other experimental methods. In addition to firing processes, clay bodies, glazes, and other surface treatments will be addressed. This course 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. The student's goals and direction are discussed, as are methods of presentation, self-evaluation, and critical review.

### **Beginning/Intermediate/**

#### **Advanced Foundry**

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

*Prerequisites: DRF 1301, 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. 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. *Enrollment is limited to 10 students.*

### **Beginning Jewelry**

JWL 2360, JWL 2361

*Prerequisite: DRF 1301 (3DD 1304 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: DRF 1301 and JWL 2361*

The first semester of *Intermediate Jewelry* 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: DRF 1301 (3DD 1304 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 silk-screening 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**

SCU 2330, 2331

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

This introduction to 3-D form and space explores the aesthetic and conceptual possibilities of a variety of materials such as wood, clay, plaster, and metal. Students gain an understanding of language and processes while working in the studio on projects covering a broad range of sculptural concerns. 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, welding techniques, wood fabrication, and ceramic processes are explored.

### **Beginning Sculpture: Sculptural Design and Material Processes**

SCU 2332

*Prerequisites: DRF 1301 (3DD 1304 is highly recommended)*

The goal of this course is to acquaint students with the materials and processes typically used in the course of sculpture making. Emphasis is placed on the relationships between sculptural materials and sculptural design. Traditional materials and tools are demonstrated, along with traditional techniques such as fabricating and mold-making, and students are encouraged to experiment to suit their own artistic goals.

### **Intermediate/Advanced Sculpture:**

#### **Woodworking for Sculptors**

SCU 3330, 3331, 4330, 4331

*Prerequisites: DRF 1301 and SCU 2331*

Students expand their creative horizons through woodworking processes. Wood is amazingly versatile and is frequently used as a primary or support material to create a vast array of sculptural forms. This course covers basic techniques for cutting and fabrication as well as advanced techniques for bending, laminating, and shaping different types of wood. Also included are surface treatments such as painting and leafing, as well as textural processes. Experimentation is encouraged. The class is studio-driven, supplemented by slide and video presentations on artists and processes both traditional and experimental.

### **Intermediate/Advanced Sculpture:**

#### **Found Objects**

SCU 3337, 3338, 4337, 4338

*Prerequisites: DRF 1301 and 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:**

#### **Mixed Media**

SCU 3333, 3334, 4333, 4334

*Prerequisites: DRF 1301, 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 specific their particular interests. Group and individual critiques, as well as slide presentations, are incorporated.

# Classes

## Art History Courses

Course Number	Section	Day	Time	Instructor
ARH 299	A	Saturday	1:00 p.m.–4:00 p.m.	Ballou
ARH 299	N	Monday	7:00 p.m.–10:00 p.m.	Ballou
ARH 393	A	Tuesday	10:00 a.m.–12:00 p.m.	Brauer
ARH 393	N	Tuesday	7:00 p.m.–9:00 p.m.	Brauer
ARH 390	A	Thursday	10:00 a.m.–12:00 p.m.	Brauer
ARH 390	N	Wednesday	7:00 p.m.–9:00 p.m.	Brauer

## 2-D Courses

### 2-D Design

2DD 1303	A	Monday	9:30 a.m.–12:30 p.m.	Mittag
2DD 1303	B	Monday	1:00 p.m.–4:00 p.m.	Martz
2DD 1303	N	Monday	7:00 p.m.–10:00 p.m.	Martz
2DD 1303	NA	Tuesday	7:00 p.m.–10:00 p.m.	Mazzu

### Book Arts

BBD 2395	A	Wednesday	1:00 p.m.–4:00 p.m.	Manns
BBD 3395	A	Wednesday	1:00 p.m.–4:00 p.m.	Manns
BBD 3396	A	Wednesday	1:00 p.m.–4:00 p.m.	Manns
BBD 4395	A	Wednesday	1:00 p.m.–4:00 p.m.	Manns
BBD 4396	A	Wednesday	1:00 p.m.–4:00 p.m.	Manns

### Collage

COL 2350	A	Monday	9:30 a.m.–12:30 p.m.	Cosgrove
----------	---	--------	----------------------	----------

### Color

CLR 2306	N	Tuesday	7:00 p.m.–10:00 p.m.	Fuchs
CLR 2306	B	Thursday	1:00 p.m.–4:00 p.m.	Ruello
CLR 2306	A	Wednesday	1:00 p.m.–4:00 p.m.	Turner
CLR 2307	A	Wednesday	1:00 p.m.–4:00 p.m.	Turner

## Critiques & Seminars

CRT 3394	A	Thursday	9:30 a.m.–12:30 p.m.	Sherman
CRT 3394	N	Thursday	7:00 p.m.–10:00 p.m.	TBA
CRT 3395	A	Thursday	9:30 a.m.–12:30 p.m.	Sherman
CRT 3395	N	Thursday	7:00 p.m.–10:00 p.m.	TBA
CRT 4394	A	Thursday	9:30 a.m.–12:30 p.m.	Sherman
CRT 4394	N	Thursday	7:00 p.m.–10:00 p.m.	TBA
CRT 4395	A	Thursday	9:30 a.m.–12:30 p.m.	Sherman
CRT 4395	N	Thursday	7:00 p.m.–10:00 p.m.	TBA
CRT 4396	A	Tuesday	9:30 a.m.–12:30 p.m.	Turner
CRT 4396	B	Tuesday	1:00 p.m.–4:00 p.m.	Turner

## Critiques & Seminars *continued*

CRT 4397	A	Tuesday	9:30 a.m.–12:30 p.m.	Turner
CRT 4397	B	Tuesday	1:00 p.m.–4:00 p.m.	Turner
SEM 4305	A	Monday	1:00 p.m.–4:00p.m.	Lemu
SEM 4398	A	Wednesday	1:00 p.m.–4:00 p.m.	Hill

## Drawing

DRF 1301	A	Monday	9:30 a.m.–12:30 p.m.	Martz
DRF 1301	E	Monday	1:00 p.m.–4:00 p.m.	Manns
DRF 1301	D	Tuesday	9:30 a.m.–12:30 p.m.	Manns
DRF 1301	G	Tuesday	1:00 p.m.–4:00 p.m.	Masson
DRF 1301	NB	Tuesday	7:00 p.m.–10:00 p.m.	Ruello
DRF 1301	B	Wednesday	9:30 a.m.–12:30 p.m.	Cosgrove
DRF 1301	NA	Wednesday	7:00 p.m.–10:00 p.m.	Manns
DRF 1301	C	Thursday	9:30 a.m.–12:30 p.m.	Cosgrove
DRF 1301	N	Thursday	7:00 p.m.–10:00 p.m.	Mazzu
DRF 1302	A	Monday	9:30 a.m.–12:30 p.m.	Mazzu
DRF 1302	N	Monday	7:00 p.m.–10:00 p.m.	Manns
DRF 1302	B	Thursday	1:00 p.m.–4:00 p.m.	Cosgrove
DRF 2301	A	Monday	1:00 p.m.–4:00 p.m.	Portman
DRF 2302	A	Monday	1:00 p.m.–4:00 p.m.	Portman
DRA 2303	A	Friday	9:30 a.m.–12:30 p.m.	Martz
DRA 2304	A	Friday	9:30 a.m.–12:30 p.m.	Martz
DRA 2314	B	Thursday	9:30 a.m.–12:30 p.m.	Portman
DRA 2315	B	Thursday	9:30 a.m.–12:30 p.m.	Portman
DRF 3301	A	Monday	1:00 p.m.–4:00 p.m.	Portman
DRF 3302	A	Monday	1:00 p.m.–4:00 p.m.	Portman
DRA 3303	A	Friday	9:30 a.m.–12:30 p.m.	Martz
DRA 3304	A	Friday	9:30 a.m.–12:30 p.m.	Martz
DRA 3314	B	Thursday	9:30 a.m.–12:30 p.m.	Portman
DRA 3315	B	Thursday	9:30 a.m.–12:30 p.m.	Portman
DRA 3316	N	Wednesday	7:00 p.m.–10:00 p.m.	Portman
DRA 3317	N	Wednesday	7:00 p.m.–10:00 p.m.	Portman
DRA 3318	A	Tuesday	9:30 a.m.–12:30 p.m.	Cosgrove
DRA 3319	A	Tuesday	9:30 a.m.–12:30 p.m.	Cosgrove
DRA 3328	A	Wednesday	1:00 p.m.–4:00 p.m.	Martz
DRA 3329	A	Wednesday	1:00 p.m.–4:00 p.m.	Martz
DRF 4301	A	Monday	1:00 p.m.–4:00 p.m.	Portman
DRF 4302	A	Monday	1:00 p.m.–4:00 p.m.	Portman
DRA 4303	A	Friday	9:30 a.m.–12:30 p.m.	Martz
DRA 4304	A	Friday	9:30 a.m.–12:30 p.m.	Martz
DRA 4314	B	Thursday	9:30 a.m.–12:30 p.m.	Portman
DRA 4315	B	Thursday	9:30 a.m.–12:30 p.m.	Portman
DRA 4316	N	Wednesday	7:00 p.m.–10:00 p.m.	Portman
DRA 4317	N	Wednesday	7:00 p.m.–10:00 p.m.	Portman
DRA 4318	A	Tuesday	9:30 a.m.–12:30 p.m.	Cosgrove

**Drawing** *continued*

DRA 4319	A	Tuesday	9:30 a.m.–12:30 p.m.	Cosgrove
DRA 4328	A	Wednesday	1:00 p.m.–4:00 p.m.	Martz
DRA 4329	A	Wednesday	1:00 p.m.–4:00 p.m.	Martz

**Life Drawing**

DRL 2310	N	Monday	7:00 p.m.–10:00 p.m.	Mazzu
DRL 2310	A	Wednesday	1:00 p.m.–4:00 p.m.	Mazzu
DRL 2311	N	Monday	7:00 p.m.–10:00 p.m.	Mazzu
DRL 2311	A	Wednesday	1:00 p.m.–4:00 p.m.	Mazzu
DRL 3310	A	Tuesday	1:00 p.m.–4:00 p.m.	Palmer
DRL 3310	N	Tuesday	7:00 p.m.–10:00 p.m.	Palmer
DRL 3311	A	Tuesday	1:00 p.m.–4:00 p.m.	Palmer
DRL 3311	N	Tuesday	7:00 p.m.–10:00 p.m.	Palmer
DRL 4310	A	Tuesday	1:00 p.m.–4:00 p.m.	Palmer
DRL 4310	N	Tuesday	7:00 p.m.–10:00 p.m.	Palmer
DRL 4311	A	Tuesday	1:00 p.m.–4:00 p.m.	Palmer
DRL 4311	N	Tuesday	7:00 p.m.–10:00 p.m.	Palmer

**Painting**

PAI 2320	A	Tuesday	1:00 p.m.–4:00 p.m.	Martz
PAI 2320	B	Thursday	9:30 a.m.–12:30 p.m.	Masson
PAI 2320	N	Thursday	7:00 p.m.–10:00 p.m.	Ruello
PAI 2321	A	Tuesday	1:00 p.m.–4:00 p.m.	Martz
PAI 2321	B	Thursday	9:30 a.m.–12:30 p.m.	Masson
PAI 2321	N	Thursday	7:00 p.m.–10:00 p.m.	Ruello
PAI 3320	N	Monday	7:00 p.m.–10:00 p.m.	Fuchs
PAI 3320	C	Tuesday	9:30 a.m.–12:30 p.m.	Fuchs
PAI 3320	NB	Tuesday	7:00 p.m.–10:00 p.m.	Masson
PAI 3320	B	Wednesday	1:00 p.m.–4:00 p.m.	Masson
PAI 3320	A	Thursday	1:00 p.m.–4:00 p.m.	Masson
PAI 3320	NA	Friday	7:00 p.m.–10:00 p.m.	Portman
PAI 3321	N	Monday	7:00 p.m.–10:00 p.m.	Fuchs
PAI 3321	C	Tuesday	9:30 a.m.–12:30 p.m.	Fuchs
PAI 3321	NB	Tuesday	7:00 p.m.–10:00 p.m.	Masson
PAI 3321	B	Wednesday	1:00 p.m.–4:00 p.m.	Masson
PAI 3321	A	Thursday	1:00 p.m.–4:00 p.m.	Masson
PAI 3321	NA	Friday	7:00 p.m.–10:00 p.m.	Portman
PAI 3322	A	Wednesday	9:30 a.m.–12:30 p.m.	Masson
PAI 3323	A	Wednesday	9:30 a.m.–12:30 p.m.	Masson
PAI 4320	NB	Tuesday	7:00 p.m.–10:00 p.m.	Masson
PAI 4320	B	Wednesday	9:30 a.m.–12:30 p.m.	Fuchs
PAI 4320	N	Wednesday	7:00 p.m.–10:00 p.m.	Fuchs
PAI 4320	D	Thursday	1:00 p.m.–4:00 p.m.	Portman
PAI 4320	A	Thursday	1:00 p.m.–4:00 p.m.	Masson
PAI 4320	NA	Friday	7:00 p.m.–10:00 p.m.	Portman
PAI 4321	NB	Tuesday	7:00 p.m.–10:00 p.m.	Masson

**Painting** *continued*

PAI 4321	B	Wednesday	9:30 a.m.–12:30 p.m.	Fuchs
PAI 4321	N	Wednesday	7:00 p.m.–10:00 p.m.	Fuchs
PAI 4321	D	Thursday	1:00 p.m.–4:00 p.m.	Portman
PAI 4321	A	Thursday	1:00 p.m.–4:00 p.m.	Masson
PAI 4321	NA	Friday	7:00 p.m.–10:00 p.m.	Portman
PAI 4322	A	Wednesday	9:30 a.m.–12:30 p.m.	Masson
PAI 4323	A	Wednesday	9:30 a.m.–12:30 p.m.	Masson

**Photography**

PHO 1305	A	Tuesday	9:30 a.m.–12:30 p.m.	Blakemore
PHO 1305	N	Tuesday	7:00 p.m.–10:00 p.m.	Blakemore
PHO 1305	B	Thursday	1:00 p.m.–4:00 p.m.	Blakemore
PHO 2305	A	Tuesday	1:00 p.m.–4:00 p.m.	Blakemore
PHO 2305	N	Wednesday	7:00 p.m.–10:00 p.m.	Blakemore
PHO 2308	A	Tuesday	1:00 p.m.–4:00 p.m.	Blakemore
PHO 2308	N	Wednesday	7:00 p.m.–10:00 p.m.	Blakemore
PHO 3302	A	Tuesday	1:00 p.m.–4:00 p.m.	Michels
PHO 3305	B	Wednesday	1:00 p.m.–4:00 p.m.	Blakemore
PHO 3305	N	Wednesday	7:00 p.m.–10:00 p.m.	Blakemore
PHO 3307	NA	Monday	7:00 p.m.–10:00 p.m.	Michels
PHO 3308	B	Wednesday	1:00 p.m.–4:00 p.m.	Blakemore
PHO 3308	N	Wednesday	7:00 p.m.–10:00 p.m.	Blakemore
PHO 4305	A	Thursday	9:30 a.m.–12:30 p.m.	Blakemore
PHO 4305	N	Thursday	7:00 p.m.–10:00 p.m.	Blakemore
PHO 4306	A	Thursday	9:30 a.m.–12:30 p.m.	Blakemore
PHO 4306	N	Thursday	7:00 p.m.–10:00 p.m.	Blakemore

**Digital Photography**

PHO 2316	B	Thursday	1:00 p.m.–4:00 p.m.	Correa-Carlo
PHO 2316	N	Monday	7:00 p.m.–10:00 p.m.	Haider
PHO 3316	A	Tuesday	9:30 a.m.–12:30 p.m.	Neill
PHO 3316	NA	Tuesday	7:00 p.m.–10:00 p.m.	Neill
PHO 3317	A	Wednesday	9:30 a.m.–12:30 p.m.	Neill
PHO 4316	C	Monday	1:00 p.m.–4:00 p.m.	Neill
PHO 4317	C	Monday	1:00 p.m.–4:00 p.m.	Neill

**Photoshop**

COM 3318	A	Thursday	9:30 a.m.–12:30 p.m.	Ruello
COM 3319	A	Monday	9:30 a.m.–12:30 a.m.	Ruello

**Flash Animation**

COM 3320	A	Wednesday	7:00 p.m.–10:00 p.m.	Mittag
----------	---	-----------	----------------------	--------

**Printmaking**

PRM 2301	A	Thursday	9:30 a.m.–12:30 p.m.	Manns
PRM 2301	N	Thursday	7:00 p.m.–10:00 p.m.	Masterson

**Printmaking** *continued*

PRM 2302	A	Thursday	9:30 a.m.–12:30 p.m.	Manns
PRM 2302	N	Thursday	7:00 p.m.–10:00 p.m.	Masterson
PRM 3301	A	Thursday	9:30 a.m.–12:30 p.m.	Manns
PRM 3301	N	Thursday	7:00 p.m.–10:00 p.m.	Masterson
PRM 3302	A	Thursday	9:30 a.m.–12:30 p.m.	Manns
PRM 3302	N	Thursday	7:00 p.m.–10:00 p.m.	Masterson
PRM 4301	A	Thursday	9:30 a.m.–12:30 p.m.	Manns
PRM 4301	N	Thursday	7:00 p.m.–10:00 p.m.	Masterson
PRM 4302	A	Thursday	9:30 a.m.–12:30 p.m.	Manns
PRM 4302	N	Thursday	7:00 p.m.–10:00 p.m.	Masterson
PRI 2303	A	Tuesday	1:00 p.m.–4:00 p.m.	Manns
PRI 2303	N	Tuesday	7:00 p.m.–10:00 p.m.	Masterson
PRI 2304	A	Tuesday	1:00 p.m.–4:00 p.m.	Manns
PRI 2304	N	Tuesday	7:00 p.m.–10:00 p.m.	Masterson
PRI 3303	A	Tuesday	1:00 p.m.–4:00 p.m.	Manns
PRI 3303	N	Tuesday	7:00 p.m.–10:00 p.m.	Masterson
PRI 3304	A	Tuesday	1:00 p.m.–4:00 p.m.	Manns
PRI 3304	N	Tuesday	7:00 p.m.–10:00 p.m.	Masterson
PRI 4303	A	Tuesday	1:00 p.m.–4:00 p.m.	Manns
PRI 4303	N	Tuesday	7:00 p.m.–10:00 p.m.	Masterson
PRI 4304	A	Tuesday	1:00 p.m.–4:00 p.m.	Manns
PRI 4304	N	Tuesday	7:00 p.m.–10:00 p.m.	Masterson

**Watercolor**

WAT 2380	A	Wednesday	9:30 a.m.–12:30 p.m.	Hassinger
WAT 2380	NA	Wednesday	7:00 p.m.–10:00 p.m.	Mazzu
WAT 2380	C	Thursday	9:30 a.m.–12:30 p.m.	Turner
WAT 2381	A	Wednesday	9:30 a.m.–12:30 p.m.	Hassinger
WAT 2381	NA	Wednesday	7:00 p.m.–10:00 p.m.	Mazzu
WAT 2381	C	Thursday	9:30 a.m.–12:30 p.m.	Turner
WAT 3380	A	Wednesday	9:30 a.m.–12:30 p.m.	Hassinger
WAT 3380	NA	Wednesday	7:00 p.m.–10:00 p.m.	Mazzu
WAT 3380	N	Tuesday	7:00 p.m.–10:00 p.m.	Hassinger
WAT 3380	C	Thursday	9:30 a.m.–12:30 p.m.	Turner
WAT 3380	B	Thursday	1:00 p.m.–4:00 p.m.	Turner
WAT 3381	N	Tuesday	7:00 p.m.–10:00 p.m.	Hassinger
WAT 3381	A	Wednesday	9:30 a.m.–12:30 p.m.	Hassinger
WAT 3381	NA	Wednesday	7:00 p.m.–10:00 p.m.	Mazzu
WAT 3381	C	Thursday	9:30 a.m.–12:30 p.m.	Turner
WAT 3381	B	Thursday	1:00 p.m.–4:00 p.m.	Turner
WAT 4380	B	Thursday	1:00 p.m.–4:00 p.m.	Turner
WAT 4380	N	Tuesday	7:00 p.m.–10:00 p.m.	Hassinger
WAT 4380	NA	Wednesday	7:00 p.m.–10:00 p.m.	Mazzu
WAT 4381	B	Thursday	1:00 p.m.–4:00 p.m.	Turner
WAT 4381	N	Tuesday	7:00 p.m.–10:00 p.m.	Hassinger
WAT 4381	NA	Wednesday	7:00 p.m.–10:00 p.m.	Mazzu

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

3DD 1304	A	Monday	1:00 p.m.–4:00 p.m.	Zilker
3DD 1304	N	Wednesday	7:00 p.m.–10:00 p.m.	Medina

**Ceramics**

CER 2340	A	Thursday	9:30 a.m.–12:30 p.m.	Forster
CER 2340	N	Thursday	7:00 p.m.–10:00 p.m.	Eggert
CER 2341	A	Thursday	9:30 a.m.–12:30 p.m.	Forster
CER 2341	N	Thursday	7:00 p.m.–10:00 p.m.	Eggert
CER 3340	N	Wednesday	7:00 p.m.–10:00 p.m.	Forster
CER 3341	N	Wednesday	7:00 p.m.–10:00 p.m.	Forster
CER 3342	A	Wednesday	9:30 a.m.–12:30 p.m.	Forster
CER 3343	A	Wednesday	9:30 a.m.–12:30 p.m.	Forster
CER 3346	A	Thursday	1:00 p.m.–4:00 p.m.	Forster
CER 3348	A	Tuesday	9:30 a.m.–12:30 p.m.	Forster
CER 4340	A	Monday	9:30 a.m.–12:30 p.m.	Forster
CER 4340	N	Tuesday	7:00 p.m.–10:00 p.m.	Forster
CER 4341	A	Monday	9:30 a.m.–12:30 p.m.	Forster
CER 4341	N	Tuesday	7:00 p.m.–10:00 p.m.	Forster
CER 4342	A	Wednesday	9:30 a.m.–12:30 p.m.	Forster
CER 4343	A	Wednesday	9:30 a.m.–12:30 p.m.	Forster

**Foundry**

FOU 2335	N	Thursday	7:00 p.m.–10:00 p.m.	Medina
FOU 2335	A	Friday	9:30 a.m.–12:30 p.m.	Medina
FOU 2336	N	Thursday	7:00 p.m.–10:00 p.m.	Medina
FOU 2336	A	Friday	9:30 a.m.–12:30 p.m.	Medina
FOU 3335	N	Thursday	7:00 p.m.–10:00 p.m.	Medina
FOU 3335	A	Friday	9:30 a.m.–12:30 p.m.	Medina
FOU 3336	N	Thursday	7:00 p.m.–10:00 p.m.	Medina
FOU 3336	A	Friday	9:30 a.m.–12:30 p.m.	Medina
FOU 4335	N	Thursday	7:00 p.m.–10:00 p.m.	Medina
FOU 4335	A	Friday	9:30 a.m.–12:30 p.m.	Medina
FOU 4336	N	Thursday	7:00 p.m.–10:00 p.m.	Medina
FOU 4336	A	Friday	9:30 a.m.–12:30 p.m.	Medina

**Jewelry & Enameling**

JWL 2360	A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
JWL 2360	N	Wednesday	7:00 p.m.–10:00 p.m.	Zilker
JWL 2361	A	Tuesday	9:30 a.m.–12:30 p.m.	Zilker
JWL 2361	N	Wednesday	7:00 p.m.–10:00 p.m.	Zilker
JWL 3360	N	Monday	7:00 p.m.–10:00 p.m.	Zilker
JWL 3360	A	Wednesday	9:30 a.m.–12:30 p.m.	Zilker
JWL 3361	N	Monday	7:00 p.m.–10:00 p.m.	Zilker
JWL 3361	A	Wednesday	9:30 a.m.–12:30 p.m.	Zilker
JWL 4360	N	Tuesday	7:00 p.m.–10:00 p.m.	Zilker

## Jewelry & Enameling *continued*

JWL 4360	A	Thursday	9:30 a.m.–12:30 p.m.	Zilker
JWL 4361	N	Tuesday	7:00 p.m.–10:00 p.m.	Zilker
JWL 4361	A	Thursday	9:30 a.m.–12:30 p.m.	Zilker
ENM 2362	A	Monday	9:30 a.m.–12:30 p.m.	Harrell
ENM 2362	N	Thursday	7:00 p.m.–10:00 p.m.	Harrell
ENM 2363	A	Monday	9:30 a.m.–12:30 p.m.	Harrell
ENM 2363	N	Thursday	7:00 p.m.–10:00 p.m.	Harrell
ENM 3362	A	Monday	9:30 a.m.–12:30 p.m.	Harrell
ENM 3362	N	Thursday	7:00 p.m.–10:00 p.m.	Harrell
ENM 3363	A	Monday	9:30 a.m.–12:30 p.m.	Harrell
ENM 3363	N	Thursday	7:00 p.m.–10:00 p.m.	Harrell
ENM 4362	A	Monday	9:30 a.m.–12:30 p.m.	Harrell
ENM 4362	N	Thursday	7:00 p.m.–10:00 p.m.	Harrell
ENM 4362	B	Monday	1:00 p.m.–4:00 p.m.	Harrell
ENM 4363	A	Monday	9:30 a.m.–12:30 p.m.	Harrell
ENM 4363	N	Thursday	7:00 p.m.–10:00 p.m.	Harrell
ENM 4363	B	Monday	1:00 p.m.–4:00 p.m.	Harrell

## Sculpture

SCU 2330	A	Wednesday	9:30 a.m.–12:30 p.m.	Hill
SCU 2330	N	Monday	7:00 p.m.–10:00 p.m.	Hill
SCU 2331	A	Wednesday	9:30 a.m.–12:30 p.m.	Hill
SCU 2331	N	Monday	7:00 p.m.–10:00 p.m.	Hill
SCU 2332	A	Monday	1:00 p.m.–4:00 p.m.	Medina
SCU 3330	A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
SCU 3331	A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
SCU 3333	N	Tuesday	7:00 p.m.–10:00 p.m.	Hill
SCU 3334	N	Tuesday	7:00 p.m.–10:00 p.m.	Hill
SCU 3337	A	Thursday	9:30 a.m.–12:30 p.m.	Medina
SCU 3338	A	Thursday	9:30 a.m.–12:30 p.m.	Medina
SCU 4330	A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
SCU 4331	A	Tuesday	9:30 a.m.–12:30 p.m.	Hill
SCU 4333	N	Tuesday	7:00 p.m.–10:00 p.m.	Hill
SCU 4334	N	Tuesday	7:00 p.m.–10:00 p.m.	Hill
SCU 4337	A	Thursday	9:30 a.m.–12:30 p.m.	Medina
SCU 4338	A	Thursday	9:30 a.m.–12:30 p.m.	Medina

## Studio School Workshops at Bayou Bend's Lora Jean Kilroy Visitor and Education Center



**Bayou Bend Collection and Gardens**  
6003 Memorial Drive  
Houston, TX 77007

BBW100

### Oil Pastels

**Wednesdays, August 24–September 7,  
10:00 a.m.–12:00 p.m., 3 sessions**

Martz

\$120 + \$10 Lab Fee

This workshop will teach participants various oil pastel techniques. Each session will begin with a demonstration of a technique that students will continue to explore in the Bayou Bend gardens.

BBW101

### Chalk Pastels

**Wednesdays, September 14–October 5,  
10:00 a.m.–12:00 p.m., 4 sessions**

Martz

\$150 + \$10 Lab Fee

This workshop offers a sampling of the various ways to manipulate chalk pastels through fixes, water, and acrylic mediums. Each session will begin with a demonstration of a particular technique, which students will continue to explore in the Bayou Bend gardens.

*Cost to enroll in both Oil Pastels and Chalk Pastels: \$230 + \$15 Lab Fee*

BBW102

### Charcoal Washes

**Wednesdays, October 19–November 2,  
10:00 a.m.–12:00 p.m., 3 sessions**

Martz

\$120 + \$10 Lab Fee

This workshop demonstrates how to combine water and compressed charcoal to create a variety of textures and drawing styles, enhancing the participants' drawing skills. Participants will work in the gardens at the Bayou Bend.

BBW103

### Pen and Ink Drawing

**Wednesdays, November 9–30 (no class  
November 23), 10:00 a.m.–12:00 p.m.,  
3 sessions**

Martz

\$120 + \$10 Lab Fee

Using a speedball pen holder and nib, participants will learn sketching and drawing techniques with the pen medium. Participants will work from the Bayou Bend gardens and photographs.

*Cost to enroll in both Charcoal Washes and Pen and Ink Drawing: \$210 + \$15 Lab Fee*

*Cost to enroll in all four sessions:  
\$425 + \$20 Lab Fee*

# Studio School Workshops at Glassell

AW134-1

## **Mixed Media: Light Installation and Contemporary Art**

Tuesdays, 9:30 a.m.–12:30 p.m.

August 23–October 4 (7 sessions)

Portman

\$315 + \$25 Lab Fee

This workshop will explore the work of contemporary artists, such as James Turrell and Dan Flavin, who use light as a medium. Students will be introduced to one artist per week, and will then carry out individual investigations using similar concerns and materials.

AW936-2

## **Mixed Media: Lit from Within**

Tuesdays, 9:30 a.m.–12:30 p.m.

October 18–November 29 (7 sessions)

Portman

\$315 + \$25 Lab Fee

This workshop addresses art made on transparent and translucent surfaces (glass, Plexiglas, Mylar, oiled paper) that can be backlit. We will also explore different kinds of lighting, fixtures, light boxes, and methods of presentation.

AW979-9, AW979-10

## **Painting: Materials and Techniques I & II**

Fridays, 9:30 a.m.–12:30 p.m.

August 26–October 7 (7 sessions)

October 14–December 2 (7 sessions,

*no class Nov. 25*)

Bodnar-Balahutrak

\$315 + \$25 Lab Fee

Section I serves as an introduction to materials and techniques used by artists throughout history, as students investigate practices such as glair and gold leafing in

miniature medieval illuminations, egg tempera on panel, and encaustic. Students in section II explore the history and application of more modern painting materials and practices, as exemplified by the Impressionists and others. Museum and gallery visits, lectures, technical instruction, and demonstrations make up a significant part of each class, with the rest of the time devoted to studio work. By studying and copying examples of particular media and techniques, students learn about each medium and gain some technical know-how. Whenever possible, works from the MFAH collections are referenced.

*Cost to enroll in both sessions of Materials & Techniques: \$425 + \$50 Lab Fee*

AW963-5

## **Managing Digital Images & Creating a Portfolio: Using Adobe Bridge**

Wednesdays, 1:00 p.m.–4:00 p.m.

August 24–September 14 (4 sessions)

Neill

\$180 + \$15 Lab Fee

This workshop introduces the application Adobe Bridge, a valuable tool used by professionals to quickly sort and organize large quantities of images for efficient workflow and to develop portfolios for presentation. Among the topics covered are computer fundamentals such as the basic methods of browsing and moving images, common professional standards for formatting and naming files, and tips for organizing image collections for future accessibility and archives. *This workshop is suitable for both the beginner and advanced digital photographer.*

AW993-1

## **Introduction to Scanner Photography**

Wednesdays, 1:00 p.m.–4:00 p.m.

October 5–November 16 (7 sessions)

Neill

\$315 + \$15 Lab Fee

In scanner photography, images are captured using a flatbed scanner rather than a camera. The process is as simple as arranging and moving three-dimensional objects on the scanner bed. Advanced pioneers in this new field of image-making have rigged scanners to capture full environments, such as room interiors and landscapes. Scanner photography can be seen as the digital equivalent to the pictogram of the chemical darkroom, and also as an extension of Xerox art, which is the process of capturing images using a photocopier. *No previous experience is necessary, but an understanding of 2-D or 3-D composition and computers is helpful.*

AW135-1

## **Digital Drawing**

Tuesdays, 1:00 p.m.–4:00 p.m.

August 23–October 4 (7 sessions)

Ruello

\$315 + \$15 Lab Fee

Using Adobe Illustrator, participants will explore the world of digital drawing. The course will include topics such as layering, customized brushes, and smart objects. No previous computer work is necessary. *Enrollment is limited to 8 students.*

AW136-1

## **3-D Imaging with Photoshop 5**

Tuesdays, 1:00 p.m.–4:00 p.m.

October 18–November 29 (7 sessions)

Ruello

\$315 + \$60 Lab Fee

This workshop will explore the possibilities of creating 3-D imagery (both virtual and printed) within Adobe Photoshop CS5 Extended. You **MUST** have a basic knowledge of Photoshop prior to taking this workshop. The lab fee includes lenticular lens sheets as well as access to our computer lab and software. *Enrollment is limited to 8 students.*

AW115-5, AW115-6

## **Ceramics: Increase Your Low-Fire Vocabulary**

Mondays, 7:00 p.m.–10:00 p.m.

August 22–October 17 (7 sessions,

*no class Sept. 5 & Oct. 10*)

October 24–December 5 (7 sessions)

Dennard

\$315 + \$50 Lab Fee

A variety of low-fire, hand-building techniques and approaches to glaze decoration are presented, providing students with unconventional building and glazing solutions. Demonstrations include glaze and decoration techniques such as decals, majolica, lusters, and unique applications. Students are encouraged to experiment. Suitable for all skill levels, this workshop provides a welcoming entry point for the beginning student, as well as a way for intermediate and advanced students to increase their technical knowledge and expand their skills.

*Cost to enroll in both sessions of Low-Fire: \$425 + \$75 Lab Fee*

AW137-1

**Ceramics: Mold-making—  
Making Multiples**

Fridays, 9:30 a.m.–12:30 p.m.

August 26–October 7 (7 sessions)

Dennard

\$315 + \$50 Lab Fee

This workshop is for artists wishing to create multiples of their work. Basic one- and two-piece plaster mold-making techniques will be demonstrated. Students will be encouraged to complete at least one mold of each type. Instruction in slip-casting, press-molding, and building from multiple molds will be covered. This is not a production techniques course, and some ceramic experience is required.

AW967-3

**Ceramics: Color on Clay**

Fridays, 9:30 a.m.–12:30 p.m.

October 14–December 2 (7 sessions,  
no class Nov. 25)

Dennard

\$340 + \$50 Lab Fee

If you are interested in adding an exciting palette of colors to your ceramic vocabulary, then this is the class for you. No need to brush up on your chemistry; we will be using mostly commercial glazes and colorants that offer multiple possibilities and effects. This is the place to learn just how and when to bend the rules. We will cover glazes, underglazes, majolica, and stain techniques. Students desiring finished works should arrive with bisque low-fire pieces that are ready to color.

AW116-2

**The Practice of Geometry:  
A Basis for Drawing**

Wednesdays, 9:30 a.m.–12:30 p.m.

August 24–October 5 (7 sessions)

Haider

\$300 + \$35 Lab Fee

This course focuses on the development of technical knowledge for determining and drawing systems of pure pattern, geometric forms, and proportion. Archetypal geometric shapes such as the circle, square, and triangle provide a basis for the way art is framed and viewed, both conceptually and formally. The course aims to develop an understanding of underlying formal structures through drawing. Existing works of art will be mathematically deconstructed to understand composition, proportion, the golden ratio, and other principles. Exercises will be conducted to develop a mathematical approach towards drawing. Lectures and readings will be a key component.

## Studio School Registration Form

# Art History Courses & Workshops

**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 during office hours. *Please register early, as undersubscribed sections are canceled.*

### 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

☐ 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

☐ \$150 Patron\*

☐ \$50 Individual

☐ \$275 Supporting\*

☐ \$65 Dual

☐ \$550 Sponsor\*

☐ \$85 Family

☐ \$1,200 Benefactor\*

Name of member, as it appears on your membership card

Member ID # \_\_\_\_\_ Expiration date \_\_\_\_\_

(located under the bar code on your membership card)

\*Levels eligible for 10% discount.

For information about the many benefits of MFAH membership, visit [www.mfah.org/member](http://www.mfah.org/member) or call 713-639-7550.

(continued)

I have read and understand all Admission Requirements and Policies, including the Refund policy.

Signature

Registration will not be processed without signature of student. Proxy signatures not accepted.

### Age Requirements

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

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**

### Tuition and Fees

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

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

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

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

\$ \_\_\_\_\_ Donation to Glassell School (optional)

\$ \_\_\_\_\_ **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)

## Faculty and Staff

### Staff

**Joseph Havel**  
Director

**Jennifer Cronin**  
Assistant Director, Administration

**Patrick Palmer**  
Studio School and Department of  
Art History Faculty Chair

**Gina Lomeli**  
Registrar

**Kirby Johnson**  
Communications Liaison &  
Assistant to the Director

**Esther Guillory-Kyle**  
Receptionist

**Sandra Zilker**  
Exhibitions Coordinator

### Faculty

**Chris Ballou**  
BA, Occidental College

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

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

### David Brauer

National Diploma of Design,  
St. Martin's School of Art, UK;  
Christopher Wren School, UK

### Lourdes Correa-Carlo

MFA, Yale University;  
BFA, Esculelade Artes Plásticas, San Juan,  
Puerto Rico

### Charlotte Cosgrove

MFA, University of Pennsylvania;  
BA, Pennsylvania State University

### Sharon Dennard

BA, University of Houston

### Kelley Eggert

MFA, University of Florida;  
BFA, Myers School of Art,  
University of Akron;  
AS, Art Institute of Pittsburgh

### Jeff Forster

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

### Francesca Fuchs

MA, Kunst Akademie, Germany;  
BA, Wimbelton School of Art,  
University of the Arts London;  
BA, Bristol University, UK

### Fatima Haider

MFA, School of the Art Institute of Chicago;  
BFA, Beaconhouse National University

(continued)

## **Faculty and Staff** *continued*

### **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

### **Massa Lemu**

MFA, Savannah College of Art and Design;  
BA, Chancellor College, University of  
Malawi

### **Suzanne Manns**

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

### **Stephanie Martz**

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

### **Arielle Masson**

MFA, University of Houston;  
MA, La Sorbonne, 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;  
BFA, Columbus College of Art and Design

### **Patrick Palmer**

MFA, Arizona State University;  
BA, University of California

### **Brian Portman**

BFA, Rhode Island School of Design

### **Robert Ruello**

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

### **Howard Sherman**

MFA, University of North Texas;  
BA, University of Texas, Austin

### **Arthur Turner**

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

### **Sandra Zilker**

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