

ART 375: Professional Practices

SPRING 2016 Monday and Wednesday 1.15- 3.45pm

Instructor: Angela Fraleigh

Office: Art Office 5

Office Hours: Monday/ Wednesday 12-1pm or by appointment

Phone: 861-1652 (my office) or 861-1680 (art office – Jan)

Email: fraleigha@moravian.edu

***Please note that email is the best way to communicate with me

Professional Practices is one of the two capstone experiences for studio art majors at Moravian College; the other is ART 372, Senior Projects, which should be taken simultaneously. Professional Practices prepares students for the business aspects of a career in the fine arts, while Senior Projects focuses on studio practice and thesis development. Classes will be structured around visiting artist/special guest presentations, technical demonstrations, readings, student presentations, and class discussions. The course objective is to prepare studio art majors for a professional life after college.

This course will cover professional practices in the fine art world as appropriate to an emerging artist. Topics will include documenting artwork, artist statements, resumes, jobs, financial planning and fundraising, exhibition opportunities, promotional material, networking, and other opportunities and tools that can support working in the field of art. Outside weekly reading is an essential component to this portion of the course, which provides a platform for discussion on issues pertaining to professional practice and the contemporary art world.

GOALS:

Students will:

- Understand what is needed to promote emerging visual artists through talks with visiting artists, visits to galleries, and readings and research.
- Develop resumes, artist statements and documentation of artwork appropriate to seeking exhibitions and gallery representation.
- Expand knowledge of contemporary art and be able to critically address the arts in relationship to its history and the progress of society.

OBJECTIVES:

Students will:

- Develop analytical and communicative skills through written material and oral presentations utilizing appropriate art vocabulary.
- Establish a positive work ethic.
- Gain an appreciation for the contemporary art world and explore how to find one's place in it.
- Research art and art movements, especially in the contemporary art arena.
- Understand appropriate craftsmanship and present documentation of their artwork in a professional manner.

REQUIREMENTS:

- On time attendance for every class meeting
- Prepare materials for professional practice as assigned
- Field study requirement and Keep a journal
- Complete all class readings
- Prepare materials for professional practice as assigned
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics
- Actively participate and contribute to class discussion
- Make an alternative portfolio: DVD, Book, Zine, website

TEXTS:

Getting Your Sh*t Together: by Karen Atkinson & GYST Ink.

Living and Sustaining a Creative Life: Essays by 40 Working Artists Edited by Sharon Loudon

OTHER SUPPLEMENTAL TEXTS:

The Artists Guide How to Make a Living Doing What You Love, Jackie Battenfield

I'd Rather be In the Studio, Alyson B. Stanfield

ART/WORK: Everything you need to Know (and do) As You Pursue Your Art Career, Heather Bhandari, Jonathan Melber

In The Making, Creative Options for Contemporary Art by Linda Weintraub

The Artists Marketing and Action Plan Workbook, Jonathon Talbot (author), Geoffrey Howard (contributor)

The Practical Handbook for the Emerging Artists, Second Edition by Margaret R. Lazarri

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Kristine Stile and Peter Selz

How to Survive and Prosper as an Artist, Selling Yourself without Selling your Soul, Fifth edition, Carroll Michaels

Manual of Contemporary Art Style, Pablo Helguera

Living the Artists Life, A Guide to Growing , Persevering, and Succeeding in the Art World, Paul Dorrell

Advice to Young Artists in a Postmodern Era - by [William V. Dunning](#) and Ben Mahmoud

Inside the Studio: Talks With New York Artists by Judith Richards

HOMEWORK:

The majority of the workload for this class is independently driven, and it is expected that you will be working on your resume, artist statement, portfolio, etc., on a regular basis outside of class. There will be outside weekly readings due every Monday (see below). Be conscious of deadlines. Due to the sequential nature of this course, all assignments must be completed on time with no exceptions, and this will be heavily considered in your grade.

READING ASSIGNMENTS

You will be assigned short reading assignments and should be prepared to discuss each in class or write a brief analytical response in your journal as assigned.

SKETCHBOOK/ JOURNAL:

All art students are required to keep a journal. Assignments may be given during the semester, either on an individual basis or to the entire class. You should strive to make frequent contributions each week on your own – examples of resumes and artist statements, vocabulary terms, ideas, useful websites, anything that will enhance your performance and personal work. This will also be a reflective space for you to record your experiences interning for artists or arts organizations. You will be graded on your journal, and you are required to have it with you in class at all times.

FIELDTRIP/ ART DEPT. EVENTS:

Students need to be able to contextualize their work within the framework of the history, theory, and contemporary practice of their discipline. Departmental events and activities, outside of class time, provide a rich complement to one's studio and scholarly pursuits. Students are required to attend the following events:

- Department field trip to New York City: Friday, April 8
- The Rudy Ackerman Visiting Artist Lecture: Kurt Kauper, Wednesday, February 10, 4:15, HUB/Prosser
- Payne Gallery Openings: Thursdays at 6:30: Jan 21, We're all Homeless; March 17, Faculty Show
- Senior Thesis Exhibition Opening: Saturday, March 14, after graduation

The school and neighboring communities in New York and Philadelphia also offer many worthwhile, cultural experiences. Any events that are especially pertinent to this class will be recommended. Please also bring your own findings to class to share.

PARTICIPATION:

Students will be graded on participation in class discussions, etc. (attendance is mandatory). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process, and every student's input is a valuable contribution. Participation also includes coming to class on time, having read assignments, and completing work on time. Participation means you actively share your own insights and perspectives during discussions and you willingly offer support and feedback to your peers. As mentioned, this class is a seminar environment, which means that the course material is directed by conversation, questions, and discussion. Participation is 10% of your grade!

ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

After the second unexcused absence, final grade will be dropped by one full letter.

After the fourth unexcused absence, student will receive a failing final grade.

- An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness) ON-CAMPUS HEALTH SERVICES WILL NOT BE ACCEPTED. Death in family should be confirmed with Student Services.
- Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.
- Job interviews or doctor's/dentist's appointments are not to be scheduled during class and are not excused.
- Missing Portions of Class: The following count as unexcused absences
 - More than 15 minutes late for class
 - Failure to bring supplies to class
 - Failure to return from break
 - Leaving class half an hour or more early without permission
 - Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

NOTE: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner. Have fellow student as your go-to person.

GRADING:

Students will be assessed through frequent assignments, projects, and participation as outlined below. Again, it is important to note that students will be graded on class participation. Students will be made aware of the expectations for each assignment in terms of grading.

The instructor reserves the right to apply qualitative judgments in determining grades. It is the professor's responsibility to assist and give feedback to the students throughout the course of the semester. It is the student's responsibility, however, to ask for help when a particular problem arises, miscommunication, or misunderstanding of requirements.

Professional Practice Assignments	15%
Professional artist packet and website	35%
Class Participation	30%
Field study and Journal	20%
TOTAL POINTS	100

GRADING CRITERIA:

-CRAFTSMANSHIP/PRESENTATION

-PROCESS/EXPERIMENTATION/PLANNING/REASSESSMENT

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS (including completing projects on time)

-EFFORT/ENGAGEMENT/TIMELINESS

- "A": Excellent, outstanding achievement (see "A" criteria below)
- "B": Good- average attainment – demonstrates an understanding of material but may need some minor improvements in certain areas
- "C": Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- "D": does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete, only given in the most extreme circumstances

NOTE: Criteria for an "A":

- Consistently going beyond the basic requirements of the course/ each assignment
- Innovative and meaningful solutions for all assignments
- Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class
- Productive use of class time
- Homework assignments that show a strong degree of effort and engagement

- Clean, well-crafted presentation
- Consistent, on time attendance and active engagement while in class
- All work completed and submitted on time
- Class participation as outlined in syllabus

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final review.

CELL PHONES AND EMAIL:

All phones must be turned to the Silent position. No texting while class is in session. If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support center.

ACADEMIC HONESTY POLICY:

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

CLEANLINESS AND LAB RULES:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

MATERIALS:

All students should have an external hard drive for storage of work in a digital format.

- A folder specifically to hold reading handouts and technical information sheets
- Journal

***Digital SLR camera, video cameras, tripods, lights are available for check out from the department.

Art 399 Professional Practices	Hours	Weeks	Total
Seminar Discussion	2.5	13	32
Internship Outside Class	5	5	25
Home Work & Independent Problems	4	12	48
Proposal application	4	3	12
Research/Reading	2	10	20
NY Trip	12	1	12
Artist Talk(s) & Gallery opening(s)	1	4	4
Group Critiques prep	1	5	5
Individual Critique Prep	1	10	10
Website	5	5	25
Total Task Time			181

Course Schedule: 2015 PROFESSIONAL PRACTICES * Note- syllabus subject to change

Week 1: Introductions- What do you want and How do we get there?

W 1/20 Introduction to course objectives, and requirements. Review of text and supplemental reading.

Prof Practice Seminar 1: Self-Assessment and Success Discussion: Define Success for Yourself/
Share/ expand upon each student's goals. Create calendar, discuss field study, Grad program/trip to Chelsea/ artist studios?
Student picks. What do you want from this semester?

HW- "Finalize" and specify your personal vision of success? How do you spend your time? What life do you want to create for yourself? Dream Big. No wish is too silly.
Lifetime/ 10 year/ 3 year/ 1 year goals.
Find and approach Field Study/ Internship opportunities.
Read GYST 15-26, 42, AG 3-23. Answer Personal Survey, Self Assessment Questions, Life Goals.

Week 2: Self –assessment, Life Planning and Goal Setting, Brave Actions

W 1/27 DUE: Self-Assessment Survey and life goals.

Prof Practice Seminar 2: Plan of Action/ Get Organized/ Set Goals
Time management/ organizational skills.

HW- Professional development outline- working backwards from a big goal.
Rd. GYST 42, 27-33, AG 46-61.
Answer artist statement questions on AG pg. 51 and GYST pg. 29 questions

Week 3: What you do: Artist statement and Resume

W 2/3 DUE: Professional Development outline and Artist statement questions.

Prof Practice Seminar 3: The Artist Statement
Review readings. Writing and peer review exercise, presentation skills.
Group critique with outline. Present Professional development outline to peers for feedback/ create personal calendar with deadlines/ discuss artists and research materials for thesis work, how to apply research to artist statement and marketing.

HW- Review examples of previous artist statements. Review CAA guidelines. Revisit artist statement questions.
Write Artist Statement

Week 4: Artist Statements, Long, Medium, Short and the Elevator Pitch + Curators

W 2/10 DUE: 7 copies of 3 different Artist Statements, Long, Medium and Short
Writing peer review.

HW- rd. GYST 149-160, bring in 3 examples of artist websites, and various posters, postcards, blogs etc. that you want to model and one you don't like. Be able to discuss why you like them, what is working about them and what isn't.

Sketchbook: Promotional material ideas, for solo exhibition and otherwise, concept, layout designs, website structure etc.

VISITING ARTIST Kurt Kauper 4:15 Prosser auditorium. Take notes on VA's presentation

Week 5: Promotional material

W 2/17 DUE: Show and tell artists marketing materials.

Prof Practice Seminar 4: Curatorial ideas and Promotional material for exhibitions and artist talks,
Postcards, posters, mailing lists, blogs, newsletters, press releases and press kits, and other
Self-promotion ideas, websites and your virtual footprint. Discuss pgs.149-160. AG 152-154.

HW-. GYST 86, 34-4. AG 117-8. Supplemental texts. Write cover letter and resume.

Week 6: Presenting your work/ Marketing/ Social Media

W 2/24 DUE: Cover letter and Resume
Group workshop of Cover letters and Resumes

Prof Practice Seminar 5: Professional presentation packets and marketing your work. Review GYST 86, 34-4. AG 117-8
Discuss: proposals, artist bios, business cards, note cards, brochures, folders, alternative forms of portfolios, and other promotional materials (articles, catalogues, etc.)

HW- Finalize cover letter and resume. Promotional Materials. Create Business card, letterhead, Poster/ postcard for solo exhibition and begin website

HW- Read GYST 66-75, 196-202. AG 24-46

Student Gallery: Solo Exhibitions 1

Week 7: Exhibiting and other Opportunities

W 3/03 DUE: Business card, letterhead, Poster/ postcard for solo exhibition and begin website
Group review of promotional materials.

Prof Practice Seminar 6: Galleries, Exhibitions, and Artist Registries, GYST pg 44-54. AG 95- 117, 125-136
Approaching a gallery, juried exhibitions, artist run spaces, putting on your show: DIY, video screenings, public art, performance events. Resources: Artist alliances, mentors, art organizations, and other resources for artists, expanding scope of influence and finding context. Curators and Critics- What's a curator do? How do you connect with them? How do you become one?
Visiting Curator- Mark Wonsidler

HW- Explore and apply to at least one grant, exhibition or other opportunity by April. Begin research.
Complete exercise AG pg. 114-5. Where will you be living following graduation?

Hand out midterm self-evaluation

Student Gallery: Solo Exhibitions 2

F 3/5 Midterm

Week 8: Spring Break

Week 9: Documentation and Presentation

W 3/17 DUE: What opportunity are you applying for, be able to present on that.
Hand back midterm evaluation

Demo with Visiting Professional Kenne EK and Dave Leidech in Payne Gallery

Prof Practice Seminar 7: Documenting Artwork/ The Alternative Portfolio Project/ The Portfolio
Review readings GYST 66-75, 196-202, AG 24-46
Photographing Artwork: workshop on camera, video, and lighting, Digital editing and workflow
Tutorial on editing work. Ideas for alternative ways to show work. Review Presentation: preparing for and installing an exhibition

HW- Read GYST pgs- 243-6, AG 197-240

Student Gallery: Solo Exhibitions 3

Week 10: Funding sources

W 3/24 Prof Practice Seminar 8: Grants, Fellowships, Contests, and Residencies, GYST pgs- 243-6, AG 197-240
Where and how to find financial support? Writing a grant application, Applying to Artist-in-Residence Programs, Handling "rejection" and Keeping a perspective on criticism

HW: Choose where to apply. Begin proposal. Rd. GYST 225-227, 270-80, 287-298, 299-321

Sketchbook: brainstorm five funding sources locally, nationally, internationally.

Student Gallery: Solo Exhibitions 4

Week 11: Behind the scenes

W 3/30 Review personal funding sources.

Prof Practice Seminar 9: From the Business End review readings 225-227, 270-80, 287-298, 299-321, AG 159-196, 241-280. Taxes, Finding a Studio, Insurance, Keeping Good Records, Legal Issues, Copy Right, Metadata in digital files, sources of funding, surviving on a shoestring budget, consignments, loans and commissions, auditioning and pricing work and work/ gallery contracts

HW- Proposal for grant or residency opportunity

TH 3/31 Last day for withdrawal with a W

Week 12: Finalize materials for Thesis exhibition

W 4/6 DUE: Proposal for grant or residency opportunity

Alternative approaches: Selling online, having your own storefront or gallery, art consulting and more
Guest Speaker Ken Jones Jr.

-or-

Public Art: Where to find the money? How to create a proposal, Budget, How to present to a committee and more.
Guest speaker: Wes Heiss

HW: Rd. GYST 76-83, 203-12 AG 311-340. Scholarship Day/ Artist Talks application.

F 4/8 NY Trip HW- Specifically look at how exhibitions are installed, What works, what doesn't. Pick up any print marketing available, including postcards, press releases. Research the galleries via social media, print magazines, what works and what doesn't.

Week 13: Prep for thesis show Installation

W 4/13 Meet in gallery. Help install Senior Thesis Exhibition

HW- Finalize artist presentation. GYST 161-6, Prepare for artist talks and mock interview sessions next week

F 4/15 Group Visit to Grad Program of choice

Week 14: Artist Presentations

W 4/20 Dry-run of Artist presentations for feedback.

Prof Practice Seminar 10: Graduate School/ The Job Search review 76-83, 203-12
Letters of recommendations, MFA Programs, Job options for artist – what is right path for you? Where to find job opportunities, Field trip to MICA/ guest alumni speaker (TBA)

Mock Interviews and Final Review of Professional Material, Studio Life After College, A Plan of Action for the Future – Where to go from here? Studio visits, portfolio reviews

Group Critique on Professional materials and thesis project

TH 4/21

Week 15: Everything DUE and Final Critique

W 4/29 DUE: Professional packets including- artist statement, resume, grant/exhibition application, cover letter, images, image list and other professional materials.

Meeting in Payne Gallery. All work due for final group meeting, end of the semester party, and reflective conversation. With special Guest TBA

Congratulations, this part is over – next phase as an artist, just beginning....

Due this semester:

An artist website (or other online portfolio of your work.)

Artist presentation

A complete professional artist packet, which includes:

a cover letter

proposal to an approved exhibition, grant or other art opportunity of your choosing

cv/ resume

artist statement- long, medium and short

artist biography

images of your work

image list

business card

postcards or other promotional material

solo exhibition in space 105 or off campus

Field Study

You are also responsible for finding a field study where you will intern a total of 36 hours throughout the semester.

You can split this up in varying degrees... For instance, you may want to serve 10 hours as an artist assistant and 10 hours at an Art Museum. You may want to intern the whole term with one institution. The point is to go outside of your comfort zone, experience something you haven't before and see the inner workings of something you're curious about. You may also choose an institution that will help you learn related skills such as business or design skills, fundraising or marketing... Be creative and open minded about this.

A less than comprehensive list:

Art Museum

Art Gallery

Non-Profit Art Institution

Art Organization

Artist run spaces

Co-op

Artist Studio Assistant

Art Handler

Lab Assistant

Curatorial assistant

DIY pop up exhibition

Marketing department

Or something else that I haven't listed that you have an idea for.

An Abbreviated list of Studio Faculty in the area:

Natessa Amin

Ashley Kuhn

Doug Zucco

Wes Heiss

Berrisford Booth

Lucy Gans

Jason Travers

Jill Odegard

Brian Wiggins

Bruce or Rhonda Wall

Internship opportunities, Lehigh County...

<http://www.lvartscouncil.org/council/JobOpportunities.html>

Institutions for Internships:

Allentown art museum --- <http://www.allentownartmuseum.org/about-us/intern-application>

Philadelphia museum of art --- <http://www.philamuseum.org/jobs/?arID=50>
Barnes Foundation --- <http://www.barnesfoundation.org/about/careers-volunteering/internships>
Michener Museum --- <http://www.michenermuseum.org/education/community/summer-intern.php>
(15h per week for two months between May and August)
Historic Bethlehem --- <http://historicbethlehem.org/about/internships/>
“Curatorial and Exhibition Management”
Woodmere Art Museum --- <http://woodmereartmuseum.org/about/volunteer/>
(no internships available. volunteer or become a docent)
Moore Art Gallery --- <http://moore.edu/the-galleries-at-moore/about/opportunities>
Institute of Contem Art U of Penn -- <http://icaphila.org/about/internships>
FUSE <http://www.allentownfuse.org/fuse/Contribute.html>
Mercantile Home- <http://mercantile-home.myshopify.com/>