

ARTX492 Professional Practices
Spring Quarter 2024, Kalamazoo College
Richard Koenig, Professor

Meeting Time: Tuesday & Thursday 8:30 to 11:30 AM

Meeting Place: Computer Lab of the Light Fine Arts (room 122)

Class Homepage (NOT optimized for phones): <http://people.kzoo.edu/~rkoenig/educator/pp/pp.html>

Office Hours: Wednesday 1:30 to 2:30 PM (plus other times by appointment—IRL or via MS Teams)

Office Location: Light Fine Arts Building Room 203, Phone: 337.7003

Cell Phone (emergency only, please): 269.270.8110

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TA: Elijah.Hamilton-Wray@kzoo.edu

Course Description and Goals

Professional Practices for Studio Artists is a senior-level Shared Passages Seminar for studio art majors and students who have completed a studio art SIP. The many facets to this course are designed to reflect on your SIP process and emulate the numerous practices involved in being a working artist.

This course was developed by Tom Rice and Sarah Lindley and modified by Richard Koenig.

Assignments and exercises will include installing an exhibition, documenting your artwork, writing grant, residency and exhibition proposals, and presenting your artwork and research in a public lecture format. Class time is used for critiques, presentations, discussions, and professional practice workshops and does not usually include open studio time.

Prerequisites & Credit

You must be a senior Art Major or have permission, plus must have taken at least one 400-level studio art course. Non-majors who have completed a studio art SIP may also take this course. This course will count for the following...

- Shared Passages: Senior Capstone unit for K College graduation requirement
- Required unit for Studio Art Major
- Elective unit for Studio Art Minor

Objectives

- Reflect on your creative process and overall portfolio with an emphasis on the SIP, through your narrative paper, oral presentation, and other reflection exercises
- Advance your ability to critically evaluate your own creative work and the work of others through class discussions and group critiques
- Expand your knowledge and understanding of contemporary artists and theory through individualized research and participation in peer presentation review

- Solidify visual fundamentals covered in introductory and intermediate courses through readings, group critiques, and reflective writing
- Develop oral, written, and exhibition presentation skills in preparation for life after “K” through proposal writing, the important SIP narrative paper, as well as a SIP presentation
- Develop exhibition skills, including organization of a show and methods for display
- Graduate with high-quality documentation of your portfolio, developed through photo and Adobe workshops and a personal webpage

Meeting Place, Start Time, Computers, and Lab time

After the experience of holding classes on-line over the last couple of years, I continue to provide all materials ahead of class time (via Moodle). Please look this over prior to our class meeting time so that we can make the most of our time together. While I’m not expecting it, if we must return to on-line instruction, we would meet synchronously via MS Teams. As with my schedule during the last two years, in the midst of the pandemic, I’ve tried to make our schedule as regular as possible so that it’s easy to remember when things are due, etc.

Our default meeting place will be in the computer lab in Light Fine Arts, room 122. We may sometimes move to Photography (103) or meet downtown in the Kalamazoo College Community Studio (KCCS) in the Park Trades Center (PTC). We’ll be using Padlet to post some of our work on-line for review.

You *may* continue to use your studio space in the PTC studio (with permission, each student must sign a separate contract covering the expectations and rules for appropriate use of the space prior to receiving your key and security access). If you need to use space or equipment on campus at any point during the quarter consult the studio professor in charge of that area prior to use. Tools or materials may not be brought from campus without advance written consent of the responsible faculty member.

Evaluation

Although you may continue to make creative work during the quarter, the primary focus of this course will be upon contextualizing and disseminating your artwork in a professional manner. The projects will include producing and organizing supporting documents, installing an exhibition, writing a grant, applying for shows and residencies, and presenting your work. Grading criteria follow expectations established in Advanced Studio and align with objectives for each assignment. Here’s a breakdown for your final grade...

05%	Artist Statement
05%	Group Project—Exhibit Concept/Title/Didactic Panel
05%	Resume and Biography
15%	Photography of Artwork
20%	Website
20%	Exhibit
20%	SIP Narrative Document
10%	Presentation (SASS—Thursday, May 16 th)

Credit/No Credit Policy

Students in good academic standing may elect to take at most one letter graded course per term as CR/NC for a total of up to four courses while enrolled at Kalamazoo College. Courses taken CR/NC must be outside the major, minor, or concentration (including cognates). Students may elect this option for at most one course in any one department. Before signing this form, please be sure to investigate all possible implications:

- This form is due to the Registrar's Office on or before Friday of eighth week of the quarter during which Credit\No Credit is a course registration option.
- Once declared a Credit\No Credit course, the course cannot be converted back to a letter-graded course.
- Declaration of a course as Credit\No Credit makes the student ineligible for the Dean's List consideration for that quarter.
- Many graduate schools and professional institutions may not accept Credit\No Credit graded coursework in subjects related to an intended program of study.
- Students may retake a CR/NC option for a letter grade.
- The course will not satisfy prerequisites for those course sequences that require a "C- or better."
- The course will not satisfy the last course in the language requirement (103 or 201) or any of the Shared Passages Seminar requirements.

SAVE THE DATE(S)

The following events are required. If you have sporting events or other activities that conflict, contact your coach or other leader to let them know.

- Art Hops take place on the first Friday of every month from 5:00 to 9:00 PM. All students are expected to assist with and attend (TBD).
 - The May Art Hop will be for all art students and have a reception
- Weekly SIP exhibitions will be taking place week one through ten—receptions for each SIP will take place in the FAB lobby on Thursdays (of each SIP week) between 3:30-5:00 PM. The Art Department will provide each of you \$25 for this—save receipts to give to Marissa in the office.
- The Studio Art SIP Symposium (SASS) will take place mid-quarter (Thursday, May 16th). You will make a short presentation on your SIP production for this event.
- Attendance at all visiting artists and art-sponsored events is required; see class schedule

Land Acknowledgement

We gather on the land of the Council of the Three Fires—the Ojibwe, the Odawa, and the Potawatomi. Indigenous nations of the Great Lakes region are also known as the Anishinaabe (Ah-nish-nah-bay), or original people, and their language is Anishinaabemowin (Ah-nish-nah-bay-mow-in). We acknowledge the enduring relationship that exists between the People of the Three Fires and this land.

Attendance and Participation

As a member of the Professional Practices and KCCS learning and creative community, your presence and engagement are critical for the success of the group. Plan to attend all of every class and to support your colleagues through thoughtful and critical engagement with their work and group discussions.

Of course, if you are extremely ill or contagious, don't come to class, but make sure to communicate and follow up with me as soon as possible.

Please turn off all phones, do not email, text, or Facebook during structured class time. Do not record others (audio or visual) without their permission.

Partial attendance is considered an unexcused absence. More than five unexcused absences may result in a no credit for the class. After the first unexcused absence, your overall grade may be lowered by one grade step for each additional unexcused absence. Three instances of being tardy (5-15 minutes late) are marked as the equivalent of an absence.

It is your responsibility to let me know if you will not be able to attend class. If you are sick, it is your responsibility to give me written confirmation from a doctor or it will be considered an unexcused absence.

Much of what we do in this course involves using your body to manipulate materials. If you have a learning difference or health consideration that might impact your approach to this class, please make an appointment to speak with me, so that we can find a way to make the class accessible.

Course Learning Outcomes vis-à-vis Institutional Learning Outcomes

In order to cultivate cross-institutional consistency and coherence, departments and units are encouraged to identify how their learning outcomes might align with and support the broader institutional learning outcomes. These four ILOs were approved by a vote of the faculty in 2019 after thorough campus-wide discussion and deliberation. ILOs enable graduates to...

- Communicate effectively
- Address complex problems
- Collaborate successfully
- Demonstrate intercultural competency

Most, if not all, of the courses in the department of Art & Art History fulfill the ILOs. Beyond communicating through visual artwork, we, in this class, will exercise this ability through discussion, critiques, and possibly some small written pieces or oral presentations.

Current artwork more often than not addresses complex social issues such as climate change or institutional racism, to name but a couple. Collaboration may be exercised through a group project where participants modulate their contributions for the best result of the whole. And we are constantly examining the *impact* (rather than the *intent*) of our artistic production using an intercultural lens.

Respect in the Community: Creating a Culture of Support

K College is committed to fostering a supportive campus community that values respect, dignity, and safety free from fears of retaliation or reprisal. We all have a role in creating a supportive and respectful culture.

Ways to show respect and support:

1. Consider any gathering for school purposes, such as group projects or assistance with course work, as a professional space. This extends to both physical and virtual settings. For example, do not misconstrue help from other students or student employees as affection; please respect the body autonomy of others; do not flirt with student employees; and be conscientious with humor that may be unwelcome. Generally, it is best to avoid inappropriate jokes of a sexual nature or unwelcome slang about someone's appearance.
2. Professionalism also includes not targeting someone and intentionally making them feel uncomfortable because of an aspect of their identity – such as race, gender, gender identity, gender expression, sexual orientation, religion, national origin, or disability.
3. If you believe that your teaching assistant made a mistake, let them know in a respectful way. Consider your approach. This may mean speaking to them away from other students, sending an email, or approaching your professor for further assistance.
4. K College encourages students, faculty, and staff to respectfully and supportively intervene when they witness problematic situations or behaviors. Keep in mind these four ways that you may be able to intervene and support those involved:
 - **Direct:** If safe to do so, address the situation directly by communicating with the individuals involved.
 - **Delegate:** Delegate by asking others to help or refer the individuals to a campus or community resource.
 - **Distract:** Create a distraction to disrupt or stop the situation.
 - **Delay:** After the situation, address it and provide support, including listening without judgement and connecting the person to confidential resources.
5. Remember that the future of science is collaborative. It is not cut throat or zero sum.

Reporting and Support Resources

K College's commitment to creating an environment free from unlawful harassment and discrimination are set out in the College's Nondiscrimination Policy and Policy Against Harassment. Faculty, staff, and teaching assistants are not confidential resources and are required to report incidents to the Office of Gender Equity and Access.

If you experience sexual harassment, sexual misconduct, or discrimination at any point during the quarter—inside or outside of class—you are encouraged to contact the Office of Gender Equity and Access. The Office of Gender Equity and Access (titleix.kzoo.edu) can answer questions and provide supportive measures even if you do not file a report. Confidential help is also available. Students are encouraged to learn more about confidential help at Sexual Violence and Prevention Advocacy (sexualsecurity.kzoo.edu).

Artificial Intelligence: what is Acceptable and Unacceptable

The use of generative AI tools (ChatGPT, for example) is permitted in this course for the following activities:

- Brainstorming and refining your ideas
- Fine tuning your research questions
- Finding information on your topic

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts assigned to you or content that you put into an MS Teams chat.
- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Creation of a draft of an image or writing assignment.
- Creation of final images or entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws, or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within college policies on [academic dishonesty](#). Any assignment that is found to have used generative AI tools in unauthorized ways will result in failure for that assignment. When in doubt about permitted usage, please ask for clarification.

The section above has been adapted from guidance provided by Temple University's Center for the Advancement of Teaching.

Accommodations

If you are a student with a disability who seeks accommodation or other assistance in this course, please let me know. Kalamazoo College is committed to making every effort to providing reasonable accommodations.

If you want to discuss your overall needs for accommodation at the College, please direct your questions to the office of Associate Dean of Students. [<https://www.kzoo.edu/student-life/students-with-disabilities/>]

Learning Support

Learning Support collaborates with students to find effective learning techniques for time management, notetaking, test-taking skills, organization, and more. One-time appointments or regular check-ins are available with a learning coach or peer consultant.

We welcome all students who are interested in practicing new study strategies. If you're facing challenges like ADHD, Autism, or other learning differences, you can expect an ongoing commitment to empathetic support, encouragement, and accountability for student-defined goals and paths.

Learn more and schedule your appointments at the following link. [<https://learningsupport.kzoo.edu/>]

Books and Supplies

No text is required, but this one is recommended...

Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career
Heather Darcy Bhandari and Jonathan Melber

You are expected to purchase your own art materials, hardware, wood for custom shelves/pedestals, digital prints/exhibition posters, and food that you will need for your exhibition and other assignments.

EVERYONE in this class needs to obtain and have on hand their own

- Access to a high-resolution digital camera and tripod that you are committed to learning how to use. (Equipment may be borrowed from the department)
- Sharpie
- Scissors and X-acto knife (plus blades)
- Cutting mat or cardboard
- Adhesives (tape, glue, staples)
- Ruler & Tape measure

PLUS, whatever materials you need to make your work, such as clay, film, paint, canvas, plastic, etc.

Materials will vary for each student, but safe use of all materials is expected (for you and all those in your proximity). Follow manufacturer's directions on labels and use appropriate personal safety gear as directed (as in particulate respirator for dry materials).

Gallery tools will be available for exhibition installation; please return them to their storage spot after each use.

In general, prints or digital photographs should be made through the digital services in the Center for New Media (in the library). You may not use printers in the digital lab to create your work without written permission from a faculty member.

No epoxies, aerosols, oil or solvent-based materials may be used.

Please consult with faculty in your chosen area of focus for advice about safe use and disposal of your materials and make sure that those around you are equally protected.

Bibliography

Some of the readings for this class will be self-selected. Recommended sources for general concepts, artists and images will also be on closed reserve for the duration of the quarter (for use in thematic prep work and oral presentations).

There is a small reference library of books on contemporary art in the KCCS for your use...

Please use the books in the studio, but do not remove them from Park Trades (duplicate copies available for checkout in the library). Below are some general reference recommendations (ask profs in your area of focus for more).

Theory

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Ed Kristine Stiles
Theory in Contemporary Art Since 1985, Zoya Kocur and Simon Leung
Postmodern Perspectives: Issues in Contemporary Art, Ed. Howard Risati

Contemporary Art and Artists

Art and Today, Eleanor Heartney
Art Since 1960, Michael Archer
Art 21—a PBS Series with companion books, you can view here: <https://art21.org/watch/>

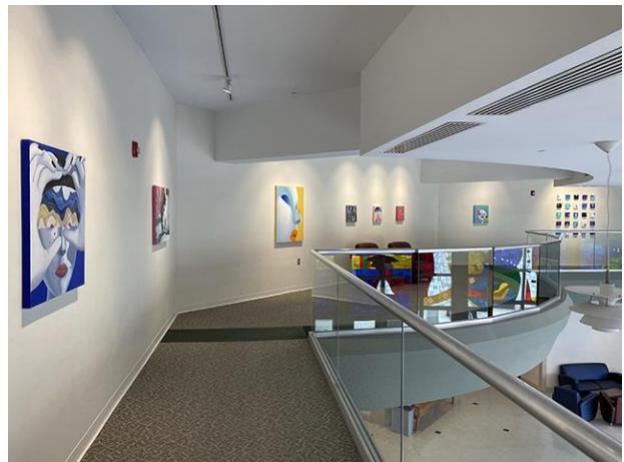
Contemporary Art: Art Since 1970, Brandon Taylor
Contemporary Art: 200 of the World's Most Groundbreaking Artists, Charlotte Bonham Carter
In the Making: Creative Options for Contemporary Art, Linda Weintraub

Studio Practice

Art and Fear: Observations on the Perils (and Rewards) of Artmaking, David Bayles & Ted Orland
The Critique Handbook, Kendall Buster & Paula Crawford
Making Art: Form and Meaning, Terry Barrett
Seven Days in the Art World, Sarah Thornton



Hao Jiang (2023)



Lingrui Xiang (2023)

Please remember to save/remove all of your files from the iMac computers in the FABLAB as these computers are wiped from time to time. For secure file management, if possible, one should have files backed-up and stored in two different locales.