

**ARTX492 Professional Practices**  
**Spring Quarter 2025, Kalamazoo College**  
**Richard Koenig, Professor**

Meeting Time: MWF 2:45 to 4:00 PM

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: Monday & Friday 1:00 to 2:30 PM (plus other times by appointment)

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

Cell Phone (emergency only, please): 269.270.8110

Richard's e-mail: [rkoenig@kzoo.edu](mailto:rkoenig@kzoo.edu)

TA: [Jacob.Converse@kzoo.edu](mailto:Jacob.Converse@kzoo.edu)

## **Course Description and Goals**

Professional Practices is a senior-level Shared Passages Seminar for studio art majors. This course is designed around the completion of your SIP production with an exhibit, a public presentation, and the creation of the SIP narrative document. In addition, we cover the numerous practices involved with life beyond college as a working artist.

Beyond the SIP exhibition, students will document their artwork and optimize images for dissemination. They will explore self-promotion tactics (create a website and consider various social media) and the writing of grant and exhibition proposals. They will reflect on their SIP production and craft a scholarly document to be stored in CACHE (Kalamazoo College's digital archive). Class time is used for presentations, discussions, and professional practice workshops rather than the production of artwork.

## **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...

- Shared Passages Senior Capstone
- Required unit for Studio Art Major
- Elective unit for Studio Art Minor

## **Objectives**

The chief aim of this course is to reflect upon and critically evaluate your Senior Individualized Project via three important activities: install a solo exhibition, craft a SIP narrative document, and give a public presentation.

In the process of installing your show, you'll consider methods of display, order or arrangement, lighting, and the crafting of text panels and labels. For the SIP narrative document, you'll relate the story of your artistic production from impetus, through research connections and use of chosen materials and techniques, to reflection upon the final product. You'll use the outline from that SIP document to provide the structure for your public presentation.

Concurrent with those important activities, you'll develop skills associated with life beyond college by...

- Creating a group exhibition concept by writing a didactic panel
- Expanding your photography and documentation skills
- Developing image post-production skills using Adobe software
- Participating in a grant proposal writing workshop
- Exploring and developing forms of self-promotion via portfolio, a personal website, and use of social media
- Studying tactics for applying for exhibits, residencies, as well as employment in a creative field

## Meeting Place, Start Time, Computers, and Lab time

After the experience of holding classes on-line during the pandemic, 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. Also, due to this experience, 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. You'll have access to this space any time other than when another class meets (TR 8:30 to 11:30 AM and TR 12:30 to 3:30 PM). We will also use Photography (103) and may meet in the Park Trades Center (PTC). We'll be using Padlet to post some of our work digitally for on-line 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.

Although you may continue to make creative work during the quarter, the primary focus of this course will be upon exhibiting, contextualizing, and disseminating your artwork in a professional manner.

## Evaluation

Here's the breakdown for how your final grade will be determined...

05%	Artist Statement
05%	Group Project—Exhibit Concept/Title/Didactic Panel
05%	Resume and Biography
15%	Photographic Documentation of Artwork
10%	Digital Portfolio/Website
20%	Exhibit
10%	Presentation (SASS—Thursday, May 15 <sup>th</sup> )
20%	SIP Narrative Document
10%	Participation

## 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 two 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 15<sup>th</sup>). 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**

Attendance is mandatory: it is crucial that you miss as few of the meetings as possible as the instruction builds upon itself. After two unexcused absences your grade can be lowered at my discretion. This penalty is applied to your course grade after it is determined using the above formula (see “evaluation”). If possible, one should have documentation to obtain an excused absence. Also, two late arrivals will be counted as one absence. If you do miss a class, get notes from another student.

### **Participation**

Good participation means one actively and candidly contributes to the conversation, while also being supportive of one’s peers. It means one is following what is going on and is a constructive presence to the goings-on of the class. It means, quite simply, that one contributes to a positive class atmosphere.

Ten percent of the final grade in this class has been set aside for the evaluation of your participation.

### **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. Lastly, 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](mailto: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](http://sexualsecurity.kzoo.edu)).

#### **Acceptable and Unacceptable Uses of Artificial Intelligence**

[From Temple University] 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.

## 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/>

## Textbook

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

## Supplies

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. (This may be borrowed from the department: see Marissa in the office.)
- Sharpie
- Scissors and X-acto knife (plus blades)
- Cutting mat or cardboard
- Adhesives (tape, glue, staples)
- Ruler and 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 (gallery cart in the kitchen) after each use. 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.

In general, prints or digital photographs should be made through the digital services in the Center for New Media (in the library).

## 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 Center (there may be duplicate copies available for checkout from 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

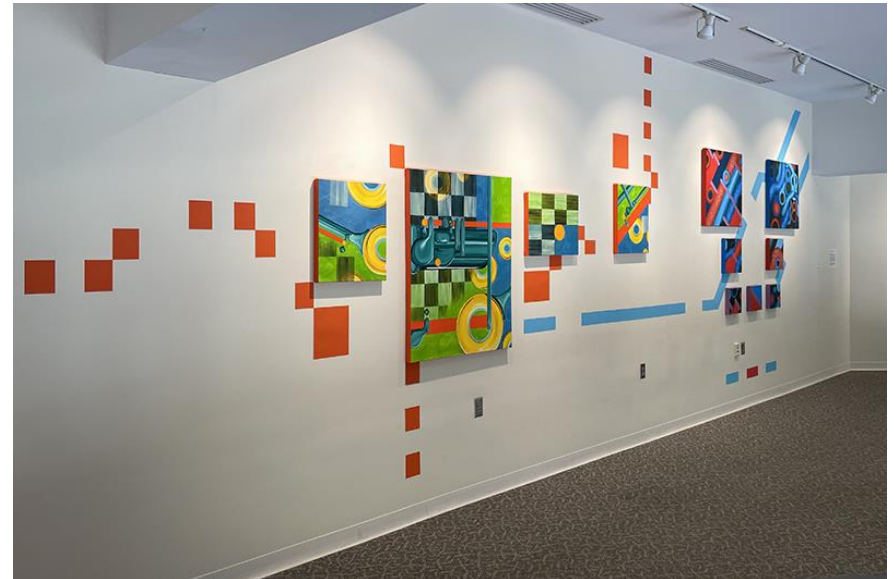
## Studio Practice

- *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

*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.  
Now that you're finishing up your academic career, please obtain a nice flash drive capable of holding a terabyte of data for file storage.  
For secure file management, if possible, one should have files backed-up and stored in two different locales.*



Brett Manski (2024)



Julia Holt (2024)