

PROFESSIONAL ART PRACTICES

Spring 2025

Course Reference: ART 3306 CRN: 21255

Class Hours: 12:00-1:20 PM Tuesday/Thursday

Class Location: Fox Fine Arts Center - Art A349A

INSTRUCTOR CONTACT INFORMATION

Faculty: Professor Haydee Alonso

Office: Graham Hall 205

Office Phone: 747-7667 Department Phone: 747-5462

Email: shalonso@utep.edu

Office hours: MW 12– 1 PM T TR 10:30 – 11:30 AM & by appt.

INSTRUCTOR BIO

Haydee Alonso is a contemporary artist and educator with a strong focus in jewelry and object making. She pursued her education in the field of arts, completing her Bachelor of Fine Arts (BFA) with a concentration in Metals and Sculpture from the University of Texas at El Paso (UTEP). She honed her craft by pursuing a Master of Fine Arts (MFA) degree in Jewelry and Metal at the Royal College of Art, known worldwide for its excellence in the field.

Haydee's artistic endeavors have gained recognition both nationally and internationally. Her works have been exhibited in prominent events and institutions, including the El Paso Museum of Art, Texas Biennial, New York City Jewelry Week, Munich Jewellery Week, Museo de Arte de Ciudad Juárez and Kunsthal KAdE in the Netherlands. Her artwork was also featured in exhibitions at The Pitt Rivers Museum in Oxford, Craft Contemporary in Los Angeles, the Women's Museum in Dallas, and 516 Arts in Albuquerque, among others. She has been invited to showcase her work and give lectures at various institutions, such as the Universidad Autónoma de Baja California, New Mexico State University, and Wave Pool: A Contemporary Art Fulfillment Center in Cincinnati, OH. Her work has been highlighted in publications such as The New York Times, Texas Monthly, The National Gallery of Art, among others.

Currently, Haydee is preparing to exhibit her work at the Material Art Fair, the largest art fair in Latin America. In addition to her artistic practice, she co-founded San Luis Contemporáneo, a cultural space in Ciudad Juárez, CHIH, dedicated to fostering creativity among local, national, and international artists.

COURSE PREREQUISITES

This course is for art students who have completed all foundation-level studio courses and a minimum of five courses in their major area of studio art study.

COURSE DESCRIPTION

This course is intended for graduating studio majors in the Department of Art. You will actively participate in the creation of professional goals, the development of an artistic profile, the study of basic business and marketing practices, and set the groundwork for the development of a creative life, in ways that are relevant to your particular path as a creative professional.

LEARNING OUTCOMES

Upon successful completion of the course, students will have:

- Created a concrete set of professional goals, a basic portfolio including a headshot, resume, an artist statement, and professional quality images of work produced during their student career.
- Identified a variety of resources for sustaining and furthering both their creative life and their professional career

- Gained experience persuasively and coherently presenting their artistic vision in both written and spoken formats.
- Develop an active understanding of the skills and knowledge to negotiate the business aspect of art.

REQUIRED TEXTS

“Getting Your Sh*t Together: A Professional Practices Manual for Artists” by Karen Atkinson & Gyst Ink and “Get your Sh*t Together” by Sarah Knight. Most of your readings will be drawn from these books. These will be supplemented with other readings that complement the topics discussed. All readings will be posted in PDF format on Blackboard.

COURSE REQUIREMENTS:

Course Attendance

Regular and punctual attendance is essential for your success in this course. You are expected to arrive on time, having completed all assigned readings and homework to fully engage in class discussions and activities. You are permitted up to three unexcused absences throughout the semester. Any additional unexcused absences will result in a deduction of half a letter grade from your final grade. To excuse an absence, you must provide appropriate documentation, such as a doctor’s note. Please note that three instances of tardiness will be counted as one unexcused absence. If you foresee any circumstances that may affect your attendance, it is crucial to notify me as early as possible, ideally before the absences occur. In the event of an absence, you are responsible for catching up on all material covered during that class. It is your responsibility to reach out to a classmate for notes or updates on what you missed. Absence or tardiness does not exempt you from meeting assignment deadlines or understanding course content. Please do not contact me for missed class information; instead, coordinate with your peers to stay informed.

Course participation

The creativity, integrity, and commitment that you bring to this class will not only impact your final grade but will also be indicative of how you will conduct yourself as an arts professional in the future. **Engage. Push yourself. Make it count. For yourself and the other artists who are in this class with you.**

This is a class based on collaborative discourse. As such, being prepared to participate in discussions is a course requirement. **Ask questions. Share ideas. Be curious. Share your perspectives and experiences in a productive and supportive manner.** Your thoughts and questions will provide the starting point for our discussions. If you’re reluctant to speak up, please talk to me and we’ll figure out a way for you to participate.

As in all university classes, events, and extracurricular activities, students should observe the university code of conduct during discussions by being respectful of other students, and their opinions, and by contributing to an atmosphere of collegial and collaborative learning in the classroom.

Student Conduct: [From the Handbook of Operating Procedures: Student Affairs]: Each student is responsible for notice of and compliance with the provisions of the Regents Rules and Regulations, which are available for inspection electronically at <http://www.utsystem.edu/bor/rules/homepage.htm>.

ASSIGNMENTS AND GRADING

Detailed instructions regarding your assignments will be available on a week-by-week basis. I try to provide as much information as possible with each assignment, but please don’t be shy about contacting me via email if you find that anything is not clear. While I will try to share deadlines well in advance, please note that any changes in deadlines or class meetings will be noted on Blackboard and through the Blackboard “Announcement” feature or through email.

Following is a list of the topics that will be explored and the problems that will be assigned for the semester

A. The Business of Art

The topics in this section include pricing your work, billing and collecting, art contracts, gallery representation, and art commissions. We will also be discussing juried competitions, exhibitions, grant funding and applications, residency programs, and internships.

B. Artist Statement and Final Portfolio

You will have multiple activities that help you develop your final packet and presentation. You will have graded drafts of your artist statement, resume, and images. This final packet will be due during finals week. We will do final presentations during the final exam period scheduled for our class which will include a 15-minute slide presentation of personal work and influences, plus a five-minute question/answer session to follow. Students are expected to participate in question/answer sessions of fellow classmates. Your final project should show evidence that you have incorporated both direct feedback and general concepts learned in the course into a final version of your work.

C. Class participation

Throughout the semester your learning, and the learning of the artist cohort who is taking the class with you, will depend greatly on your participation in class discussions (I'll count on you to be both a good listener as well as a responsive and articulate member of the group) and on a variety of informal exercises, writing assignments and conversations that will take place in class as we explore different ideas. I will be watching and listening, and will also ask you for a written justification of your participation grade at the end of the semester. We all have different roles to play when we are in a group situation, I don't give points for being the loudest or talking the most, in this class I am more interested to see you seriously considering your own future and supporting the contributions and aspirations of your peers, critically and constructively.

Core assignments

| | |
|---|------------|
| - Introductory Presentation (Week 1) | 10 |
| - Artist Statement (Week 5) | 10 |
| - Website Domain (Week 9) | 5 |
| - 10 Work Samples/Photography (Week 12) | 20 |
| - Headshot (Week 13) | 5 |
| - Resume (Week 15) | 10 |
| - Attendance & Participation (Ongoing) | 10 |
| - Final Portfolio (Week 17) | 30 |
| Total | 100 |

COURSE EVALUATION

Your grade will be based on the quality of the completed assigned problems and meeting scheduled deadlines.

Grading Scale:

Final grades will be given according to the student's demonstrated level of mastery of the subject matter as determined by assignments, class discussion, and attendance. The assignments for this course are based on a scale of 100 points. Letter grades will be assigned according to the following scale:

(A): 90-100 (B): 80-89 (C): 70-79 (D): 60-69 (F): 0-59

EXTRA CREDIT/MAKEUP WORK

I will receive up to but no more than two extra-credit assignments per student. I will announce extra credit opportunities in class and on Blackboard.

COURSE POLICIES

Cheating and Plagiarism

Cheating is unethical and unacceptable. Work done for this course should be done by you and by you alone. Plagiarism, which is the use of information or original wording in a paper without giving credit

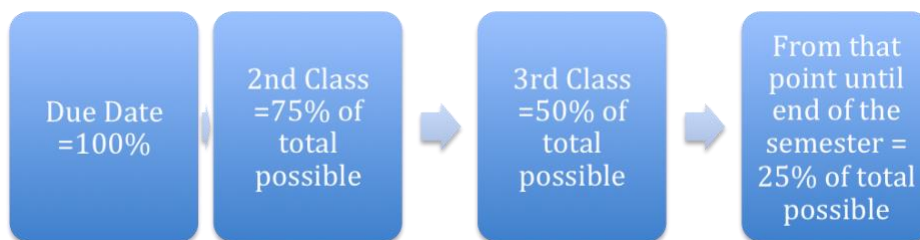
to the source of that information or wording, is not acceptable. Students should not submit work that 1) was not completed by the student him/herself or 2) that was created for another class. Cheating and plagiarizing, you will be subject to disciplinary action, per UTEP policy. Refer to: <http://www.utep.edu/dos/acadintg.htm> for further information. Any instances of cheating or plagiarism will be reported to the Dean of Students who will initiate disciplinary proceedings.

Usage of Artificial Intelligence:

Since writing, analytical, and critical thinking skills are part of the learning outcomes of this course, all work submitted in this course must be your own and completed in accordance with the UTEP Handbook of Operating Procedures Chapter 1 Section 1.2.3. AI generated submissions that use ChatGPT, Grammarly, Chegg or other AI composition software is prohibited, will be treated as cheating, and reported to the Dean of Students.

Late work

Late work will be accepted without penalty only in the case of a pre-excused or appropriately documented absence (ie, doctor's note, accident report, etc). All other late assignments will lose 25% if turned in by the first class period after the assignment is due, 50% if turned in by the second class period after the assignment is due, and 25% from that point on until the end of the semester.



Incompletes, Withdrawals, Pass/Fail

Incompletes will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All "I" grades are at the discretion of the instructor and the approval of the Department of Art chair. Students hold the full responsibility for withdrawing from this course. Withdrawals must be completed on or before the final date to drop a course with a W. Students missing this deadline will be issued a grade for their performance in the course. This class is not available for audit or pass/fail.

STUDENT RESOURCES:

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Students who become pregnant or have parenting responsibilities may also request reasonable accommodations. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. The UTEP Center for Accommodations and Support Services (CASS) will process requests for accommodations based on a disability, pregnancy, or parenting. Contact the Center for Accommodations and Support Services at 915-747-5148, email them at cass@utep.edu, or apply for accommodations online via the CASS portal.

The Center for Accommodation and Support Services is located at Union Building East Room 106. It is open Monday thru Friday 8:00a.m.-5:00p.m. Phone:(915) 747-5148 cass@utep.edu.

On average, 350 students with disabilities attend classes at UTEP each semester. Each student will have a unique set of abilities and disabilities requiring unique accommodations. These accommodations may include but are not limited to:

- Extended time on examinations and quizzes
- Note-taking assistance and/or copies of notes
- Use of tape recorder in class
- Preferential seating in the classroom
- Alternative text in Braille or e-text format
- Alternate testing format, (i.e., oral vs. written)
- Sign Language Interpreter
- Scribes/Readers for tests
- Large print material
- Assistive Listening Device
- The freedom to change positions or take breaks in class
- Computer use in class

If you have a disability, illness, or special need that you feel would benefit from one of the above accommodations or services, please be sure to visit the Center early in the semester. Do not hesitate to make an appointment to speak to me about your concerns, share any special needs or get assistance in connecting with this office or any other university Services.

Course Resources:

UTEP provides a variety of student services and support: Technology Resources

- [Help Desk](#): Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone, email, chat, website, or in person if on campus.

Academic Resources

- [UTEP Library](#): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources. **
- [Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.
- [Center for Accommodations and Support Services](#): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [Counseling and Psychological Services](#): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

**** *University Writing Center***

Your grades in this class are heavily dependent on written assignments. It is important that your papers are well organized and well written, and that they contain the appropriate citations and documentation. The University Writing Center (UWC) is an excellent resource for improving the effectiveness of your writing and the quality of your writing assignments. I highly encourage its use during the semester. The UWC provides individualized online and face-to-face writing assistance to all UTEP students, from freshman to graduate and among other things can help you:

- decide on the appropriate format for your writing
- brainstorm ideas and organize your thoughts
- find the right words to express yourself

- decide on the best way to revise your drafts
- learn how to correct grammatical errors
- document your sources

Their services are free for all UTEP students. They are located in the Library, room 227.

You can call them at (915) 747-5112 or go to their website

(<http://academics.utep.edu/Default.aspx?tabid=47508>) which has their hours and satellite locations, along with a wide variety of writing resources of all kinds.

COVID-19 PRECAUTION STATEMENT

COVID-19 is still present, so please stay home if you feel unwell or have tested positive. Let me know as soon as possible so we can arrange appropriate accommodations. For COVID-19 testing, contact the Student Health Center. For more information on resources, testing, and vaccination sites, visit epstrong.org. For more information about the current rates, testing, and vaccinations, please visit epstrong.org.

COPYRIGHT STATEMENT FOR COURSE MATERIALS:

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated.

Please SILENCE cell phones before class!!

COURSE CALENDAR

Week 1 – Jan 21 and 23 Goal Setting and Job Options for Creative Professionals

Learning Objectives / Outcomes: In this week, we will provide a brief overview of the course parameters. We will start by completing the Artist Survey, "See if You Have Your Sh*t Together." Additionally, we will engage in reviewing students' goals and job options after graduation. Preview and discuss the upcoming assignment for next week: Intro Presentation.

Reading(s): [*Life After Art School*](#) by Clara Lieu and Karen Atkinson on *Life Planning & Goal Setting*.

Discussion: This class is founded on collaborative discourse. Come prepared to actively participate in a discussion related to the assigned reading material for this week.

Assignment(s) Due: Artist Survey, "See if You Have Your Sh*t Together" (in class) and Intro presentation due Sunday, Jan 26 on or before midnight via Blackboard

Resources:

- [Free GYST Professional Practices for Artists Resources: Ethics](#)
- [What Matters Most? A Conversation About Time, Priorities & Organisation](#) [142] Art Juice: A podcast for artists, creatives and art lovers By Louise Fletcher/Alice Sheridan (62 min)

Week 2 – Jan 28 and 30 Introductory 7 min Presentations

Learning Objectives / Outcomes: This week is dedicated to the completion and presentation of introductory presentations.

Reading(s): None.

Discussion: Connect and communicate with your fellow classmates to actively engage in conversations about their presentations. Share insights, ask questions.

Assignment(s) Due: Intro presentation

Resources:

- Karen Atkinson on *Presenting Yourself* Pgs. 161-164
- [Free GYST Professional Practices for Artists Resources: Elevator Speech](#)

Week 3 – Feb 4 and 6 **Guest speaker series I: Beyond Graduation**

Learning Objectives / Learning Outcomes: Explore strategies for navigating life as a creative professional post-graduation. Gain insights from Andrea Mariana Figueroa on transitioning after art school and learn from Estudio Norte about securing studio spaces and presentation venues.

Reading(s): None.

Discussion: This is a class based on collaborative discourse. Please be prepared to engage with this week's guest speakers.

Field Trip: Both classes this week will be held at Rubin Center for the Visual Arts

Assignment(s) Due:

Resources:

- [Se Jong Cho talks Art and Science, Embracing All Aspects of Identity, and Pursuing Your Curiosities](#) (70 min).
- [Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists](#), A report by BFA MFA PhD, 2014

Week 4 – Feb 11 and 13 **Artist statement**

Learning Objectives / Learning Outcomes: Develop a clear and compelling one-page artist statement by understanding its significance and identifying key elements.

Podcast(s): [Developing Your Artist Statement](#) (17 min) Professional Development Podcasts: Season 1.

Readings: Karen Atkinson on *Artist Statements*

Discussion: This class is based on collaborative discourse. Be prepared to discuss this week's podcast and reading in class.

Assignment(s) Due: Artist Statement: Sunday, Feb 23 on or before midnight via Blackboard

Resources:

- [Creative Capital Artist Lab: Artist Statements with Maura Brewer](#) (60 min).
- [Se Jong Cho talks Art and Science, Embracing All Aspects of Identity, and Pursuing Your Curiosities](#) (70 min).

Week 5 – Feb 18 and 20 **Pricing and Invoices**

Learning Objectives / Learning Outcomes: Understand how to price your work and how different institutions deal with pricing work. Review different types of invoices.

Reading(s): Read Sarah Knights chapter on *Work and Finances*

Discussion:

Assignment(s) Due: Artist Statement: Sunday, Feb 23 on or before midnight via Blackboard

Field Trip: Cantareras (Thurs)

Resources:

- [Real cost budgeting](#) (creative capital) by Andrew Simonet and Aaron Landsman
- Free GYST Professional Practices for Artists Resources: [Taxes](#)
- Karen Atkinson on *Contracts and Agreements*

Week 6 – Feb 25 and 27 **Guest speaker series II: Building Relationships with Galleries and Curators in the borderlands.**

Learning Objectives / Learning Outcomes: Understand how to build meaningful relationships with galleries and curators in the borderlands. Learn about supporting artists through Azul Arena with Edgar Picazo and explore local collaborations with La Nice Klika to foster creative connections within the community.

Reading(s):

Discussion: This is a class based on collaborative discourse. Please be prepared to engage with this week's guest speakers.

Field Trip: Both classes this week will be held at Rubin Center for the Visual Arts

Assignment(s) Due:

- **Resources:** Free GYST Professional Practices for Artists Resources: [*Fundraising without Grants*](#)

Week 7 – March 4 and 6 Intro to Proposals and Grants; Grad School vs Artist Residencies

Learning Objectives / Learning Outcomes: Gain a foundational understanding of proposal and grant writing essentials. Explore the benefits and opportunities of attending art school or participating in artist residencies.

Video(s) / Readings: None.

Discussion: This is a class based on collaborative discourse. Please be prepared to engage with this week's guest speakers.

Guest Speaker: Jess Tolbert

Assignment(s) Due: None.

Resources:

- Karen Atkinson on *Art School*
- Karen Atkinson on *Residencies*

Week 8 – March 11 and 13 Spring Break

Week 9 – March 18 and 20 Purchase Website Domain and Documentation

Learning Objectives / Learning Outcomes: Understand the importance of documenting your work. Photography assignment overview and purchasing your website domain.

Readings: Sarah Knight- Get Your Sh*t Together- *Beginning for Beginners* Pgs. 58-90

Discussion: This is a class based on collaborative discourse. Please be prepared to engage with this week's guest speaker.

Guest Speaker: Xingaderas

Assignment(s) Due: Headshot Scheduling and website domain link due Sun, March 23

Resources:

- Free GYST Professional Practices for Artists Resources: [Documentation](#)
- [How Filming my Art Crushed my Dream](#) by Jono Dry (7 min)

Week 10 – March 25 and 27 Photography Workshop

Learning Objectives / Learning Outcomes: Learn the basics for editing your photographs using Photoshop and Lightroom. Understand the principles of photography and their application in capturing artwork.

Podcasts: [Beyond the Studio with Kiana Honarmand](#) podcast. Be prepared to discuss next week.

Guest Speaker: Skylar Boone

Assignment(s) Due:

Resources:

- [Take Your Best Shot](#) by Al Parrish and Ric Deliantoni

Week 11 – April 1 and 3 Guest Series IV: Financial literacy

Learning Objectives / Learning Outcomes: Build foundational financial literacy skills for artists, including budgeting, expense tracking, and managing taxes. Explore strategies to navigate uneven income streams and create financial stability in your practice. Participate in quick 1:1 meetings for personalized guidance.

Reading(s): Financial Lifespan of an Artist: Basics of Managing Uneven Income by Tamara Bates

Discussion: This class is based on collaborative discourse. Be prepared to discuss this week's reading and engage with this week's guest speaker.

Guest Speaker: Tamara Bates

Assignment(s) Due: Resources:

- Sarah Knights chapter on Work and Finances

- Karen Atkinson on *Health Insurance* Pgs. 266-269
- [Jessica Lee talks legal issues, art copyright and the art of negotiation](#) on Beyond the Studio Podcast (53 min)

Week 12 – April 8 and 10 Final Portfolio Brief and EPMA

Learning Objectives / Learning Outcomes: Understand what a portfolio is for and ways to use it to further your career. Examples of what the final presentation needs to include.

Video(s) / Readings:

Discussion:

Field Trip: El Paso Museum of Art

Assignment(s) Due: Photography Assignment due on Sunday, April 13

Resources:

- Free GYST Professional Practices for Artists Resources: [Portfolios](#)
- [Letter of Interest: Definition, Tips and Examples](#) by Jennifer Herrity

Week 13 – April 15 and 17 Guest Speaker series III: Telling Your Story

Learning Objectives / Learning Outcomes: Discover the importance of storytelling in shaping your artistic practice. Gain insights from Andrés Payán on career choices and leveraging digital tools, and explore how PR can amplify artistic voices with Barracuda.

Video(s) / Readings: None.

Discussion: This is a class based on collaborative discourse. Be prepared to engage with this week's guest speaker

Field Trip: Both classes this week will be held at Rubin Center for the Visual Arts

Assignment(s) Due: Head shots due on Sun, April 20 on or before midnight via Blackboard

Resources:

- [Branding for Artists: Here's What Works \(+ What Doesn't\)](#) by Suzanne Wentley
- [Jessica Lee talks legal issues, art copyright and the art of negotiation](#) on Beyond the Studio Podcast (53 min)

Week 14 – April 22 and 24 Artist Resumes

Learning Objectives / Learning Outcomes: Understand what an artist resume is. Complete the resume question template. Begin creating a resume of your exhibitions, projects, jobs, etc.

Video(s): [How to Write an Artist CV & Resume](#) by Art Prof (42 min)

Discussion: In-class

Assignment(s) Due:

Resources:

- [10 Ways Anyone Can Improve Their Blank Artist Resume. How To Set Up Your Artist Resume With No Experience.](#) by Julien Delagrangue

Week 15 – April 29 & May 1 Finding a Studio Space & Presentation Venues

Learning Objectives / Learning Outcomes: Learn how to find and evaluate studio spaces and presentation venues, including costs, waitlists, and availability. Gain practical insights through visits to potential spaces and discussions on securing the right fit for your artistic practice.

Video(s) / Readings:

Discussion:

Field Trip: El Paso Art Association and Super Ultra Nova

Assignment(s) Due: Artist Resume due on Sunday, May 4 on or before midnight via Blackboard

Resources:

- Karen Atkinson on *Finding a Studio Space*

Week 16 – May 6 and 8 *Putting it all together*

Learning Objectives / Learning Outcomes: Revisiting goals, and preparing for the Final Presentation.

Week 17 – May 13 and 15 *Final Portfolio Due*