

SP 2020 - PROFESSIONAL PREPARATION FOR THE VISUAL ARTIST

ART 6987 - "Life After MFA"

Planning and navigating your place within the multi-layered art world

Required Texts:

Art/Work - Revised & Updated: Everything You Need to Know (and Do) As You Pursue Your Art Career Paperback – October 17, 2017 by Heather Darcy Bhandari and Jonathan Melber

Suggested Text Resources:

- **Art-Write: The Writing Guide for Visual Artists**
 - Vickie Krone Ambrose
- **Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings** (Second Edition)
 - Kristine Stiles
- **Business and Legal Forms for Fine Artists** (Business and Legal Forms Series) Fourth Edition –
 - Tad Crawford
- **The Artist as Culture Producer: Living and Sustaining a Creative Life**
 - Sharon Loudon (Editor)
- **How to Write About Contemporary Art**
 - Gilda Williams
- **Artists' Rights: A Guide to Copyright, Moral Rights and Other Legal Issues in the Visual Art Sphere**
 - Molly Torsen Stech
- **Criticizing Art, Understanding the Contemporary**
 - Terry Barrett

By now everyone knows that art is business, the art world a public relations machine.
Holland Cotter, NY Times,

For some of you, this just may be one of the most useful classes you take in graduate school, for others it will be just another class... My intention for the class is to prepare you for what may lie ahead in the unpredictable, complicated, sometimes mysterious but exciting system that is the contemporary art world. This course will attempt to accomplish the following:

1. Encourage you to think of yourself as a professional artist NOW actively participating in the system
2. Help you to better prepare and get feedback on your promotional material including:
 - Resumes
 - Correspondence
 - Artist Statements
 - Web sites
 - Proposals
 - Teaching Portfolios
 - PR Material
 - PPT presentations surrounding your work
3. Conduct market and opportunity research including:
 - Artist "Friendly" City Search
 - Seeking Opportunities
 - Residencies
 - Public art
 - Exhibition Proposals
4. Setting goals and objectives
 - Consider a plan of action as well as considering alternative options
5. Better inform you about the commodity and theoretical systems surrounding art practice

This class is intended to provide you with insights and information to help you in preparing for your future as artists. This course will ask questions, provide advice, and give tips, and present suggestions on strategies of survival and hopefully successful planning for your future as an artist.

There are a myriad of opportunities and paths of success available in the art world. There are multiple possibilities you may consider ranging from:

- Teaching - Tenure track, Visiting, Adjunct, K-12
- Independent artists
- Assisting other artists in their production
- Exhibiting in street fairs, art fairs, frame shops, regional galleries, alternative galleries, blue-chip galleries, as well as studio exhibitions as well as group and solo shows in galleries, museums and art centers.
- Public art and commissions
- Web design, animation, game design, illustration, special effects, set design and display design
- Internet start up business opportunities
- Curation, exhibition design, art preparator, gallery and museum management.

Our alums have been involved in all of these paths

It is impossible for this class to cover even a fraction of the opportunities and paths available for artists to follow these days... but we will try to examine and inform you on some of the opportunities and pathways available. The course will also attempt to examine some of the cultural and theoretical issues facing practicing artists today and address some common cultural stereotypes as well as various relevant cross-disciplinary issues.

This course is not intended to serve as a placement course, or a class in how to be a “rich and famous” artist, or even expose the “secrets” of what is the best way for you to secure income as an artist. It is, however intended to serve as a resource to develop a level of “professionalism,” attempting to guide you in focusing your objectives and perhaps giving you an “edge” or insights that you may help you to survive and become a success in the art world.

SOMEBODY HAS TO BE THE NEXT ART WORLD SUCCESS STORY - WHY NOT YOU!

*“It’s very easy to confuse the art world with art, and they are not the same thing...
The art world is what people talk about at cocktail parties, art is what people do in their studios.”*
Davis Salle

IT IS IMPORTANT TO INVEST IN YOURSELF

And always try to produce...

“HIGH QUALITY” INTERESTING & HONEST ARTWORK !

Course Structure

This course will consist of a series of presentations, lectures, field trips and discussions including:

- Basic Professional Practice Information:** A series of presentations will focus on practical information intended to help you in your future endeavors including, publicity, presentation, and marketing.
- Student Presentations:** Each student will be required to give a short, formal presentations on their work
- Skype Interviews-** Weekly Skype Interview with SA+AH alumni perusing a variety of career paths.

- D. **Guest Lectures and Field Trips:** Presentations will be made by various members of the faculty, local artistic and business community members regarding their work and their relationship to the art world.
- E. **Discussion and Information Sharing:** Discussions and presentations addressing various issues facing the artist today.
- F. **The Artist and the Market:** We will examine how your field intersects with commerce, commodity and the general marketplace.

Student Responsibilities

The success of this class will be based on your involvement in the class as a contributor and participant of all aspects of the class.

1. **Regular and prompt attendance.** Your presence, participation, and contributions in the class are critical to the success of this class. I will make every effort to adapt the class to your needs and address topics that are of concern to you. However, this requires your input! Please let me how the course might serve you better. I will attempt to modify the content and structure to adapt to your needs.
2. **Completion of all assignment and projects in timely fashion, to the best of your abilities (see individual assignment description handouts).**
3. **Performance and participation in the discussion, questioning and exchange sessions.**

YOUR GRADES WILL BE BASED ON

The creativity, ambition, and quality of your performance in the following areas:

1. IGNITE Presentation.....	10%
2. "Opportunity Package," form and content.....	30%
3. Personal Web site.....	15%
4. Exhibition Proposal	20%
5. The "Artist Friendly City Profile"	15%
7. Participation.....	10%

*Please keep in mind that much of this information comes from my own personal experience and should be taken as SUGGESTIONS OR ADVICE - **NOT FACT OR GOSPEL.** Please take it in the spirit of community that it is intended.*

Isn't the point of art, though, to acknowledge that some questions can never be answered, but to ask them anyway? Isn't part of the job of artists to refuse smoothness and to keep opening up space, formal, temporal, psychic, emotional, whatever you want to call it? In the end the generational model may be most useful for showing us the artists who don't fit, who aren't interested, who think old when they're young and young when they're old, to whom it may or may not occur as they walk past the hall of fame, "not me, not here, not yet."

Holland Cotter - NY TIMES

PROFESSIONAL PRACTICES COURSE CALENDAR

wk	THURSDAY	IACTIVITY 3:00 PM – 5:00PM SKYPE INTERVIEWS 5:00 – 6:00PM
1.	JAN 09	Introduction Syllabus Assignment Handouts
2.	JAN 16	Letters Correspondence Resumes
3.	JAN 23	Portfolios Image preparation workshop
4.	JAN 30	PPT tips Artist Statements
5.	FEB 06	Teaching Portfolios Interviews – CAA
6.	FEB 13	IGNITE personal presentations #1 5 mi – 20 slides
7.	FEB 20	IGNITE personal presentations #2 5 mi – 20 slides
8.	FEB 27	Galleries / Museums Exhibition Proposals
9.	MARCH 05	SPRING BREAK- NO CLASS
10.	MARCH 12	NO CLASS – RESEARCH DAY <i>SA+AH NYC Trip</i>
11.	MARCH 19	Artist Friendly City Discussion ARTIST FRIENDLY CITY MARKET RESEARCH DUE 3:00PM
12.	MARCH 26	Public Art EXHIBITION PROPOSAL PACKAGE DUE 3:00PM
13.	APRIL 02	Residencies
14.	APRIL 09	WEB SITE REVIEW Frame workshop ???
15.	APRIL 16	Shea Field Trip
16.	TUESDAY APRIL 28	ARTIST OPPORTUNITY /PROMOTIONAL PACKAGE DUE 3:00PM

PLEASE NOTE: Subject to change with advance notice

INFORMATION ON UF GRADING POLICIES CAN BE FOUND AT:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>.

UNIVERSITY AND SA+AH RESOURCES AND POLICIES:

Students with disabilities requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

“Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.”

This course will follow the Universities honesty policy regarding cheating and use of copyrighted material.

Full information regarding these policies is available at the following links:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

UNIVERSITY COUNSELING SERVICES:

352-392-1575 <http://www.counsel.ufl.edu/>

The UF Counseling Center offers counseling and therapy to help students confront personal, academic, and career concerns.

STUDENT HEALTHCARE CENTER:

<http://shcc.ufl.edu/>

FOR MEDICAL EMERGENCIES CALL 911.

352-392-1161 for urgent after-hours care.

352-392-1171 for after-hours mental health assistance.

SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> 352-392-1111.

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department. Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

DRUG-FREE SCHOOL & WORKPLACE AND CLEAN INDOOR AIR ACT:

SA+AH is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

ACADEMIC HONESTY POLICY:

The course will follow the University's honesty policy found on-line at: <http://www.dso.ufl.edu/stg/>.

Work should be your own and must be created specifically for this class. In other words “no double dipping” by submitting projects to multiple classes.