

## **PROFESSIONAL ART PRACTICES**

Fall 2025

Course Reference: ART 3306 CRN: 10991

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

Class Location: Fox Fine Arts Center - Art A349A

## **INSTRUCTOR CONTACT INFORMATION**

Faculty: Professor Haydee Alonso

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Office hours: MW 12 -1 PM & by appt.

## **INSTRUCTOR BIO**

Haydee Alonso is a contemporary artist and educator with a strong focus in jewelry and object making. She earned a Bachelor of Fine Arts (BFA) with a concentration in Metals and Sculpture from the University of Texas at El Paso (UTEP) and a Master of Fine Arts (MFA) in Jewelry and Metal from the Royal College of Art in London.

Her artistic practice has been presented at leading institutions and museums, including the El Paso Museum of Art, Museo de Arte de Ciudad Juárez, Pitt Rivers Museum in Oxford, Craft Contemporary in Los Angeles, the Women's Museum in Dallas, 516 Arts in Albuquerque, and Kunsthal KAdE in the Netherlands. She has also participated in international biennials and fairs, such as the Texas Biennial, New York City Jewelry Week, Munich Jewellery Week, and Material Art Fair (CDMX).

Her work has been highlighted in publications such as The New York Times, Texas Monthly, and the National Gallery of Art. She has been invited to lecture and present her work at institutions including the Universidad Autónoma de Baja California, New Mexico State University, and Wave Pool in Cincinnati, OH.

Alonso recently completed an artist residency at Cobertizo in Jilotepec and is currently exhibiting in the UTEP Faculty Show at the Stanlee and Gerald Rubin Center for the Visual Arts. She is also the co-founder of San Luis Contemporáneo, a cultural space in Ciudad Juárez that fosters creative exchange among local and international artists, and is currently developing projects with support from the Transborder Fund, Patronato de Arte Contemporáneo and the Mellon Foundation.

## **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

There is no required textbook for this course. Selected readings will be provided as PDFs on Blackboard throughout the semester.

## 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, ready to engage in class discussions and activities.

- You may have up to three unexcused absences during the semester. Each additional unexcused absence will lower your final grade by half a letter.
- Documentation (e.g., doctor's note) is required to excuse an absence.
- Three tardies = one unexcused absence.
- Notify me in advance if possible about circumstances that may affect your attendance.
- If absent, you are responsible for catching up by getting notes from a classmate. Do not contact me for missed material.
- Absence or tardiness does not exempt you from assignment deadlines or course content.

### ***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***

We will cover practical aspects of sustaining a career as an artist: pricing work, billing and collecting, contracts, commissions, gallery, juried competitions, exhibitions, grants, residencies, 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. 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) Aug 31	10
- Artist Statement (Week 5) Sept 28	15
- Resume (Week 8) Oct 19	10
- 10 Work Samples/Photography (Week 13) Nov 23	20
- Headshot (Week 14) Nov 30	5
- Attendance & Participation (Ongoing)	10
- Final Portfolio (Week 16) Dec 12	30
<b>Total</b>	<b>100</b>

**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 based on your overall engagement with the course—through assignments, class discussions, and attendance—which together reflect your growth and understanding of the material. 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:**

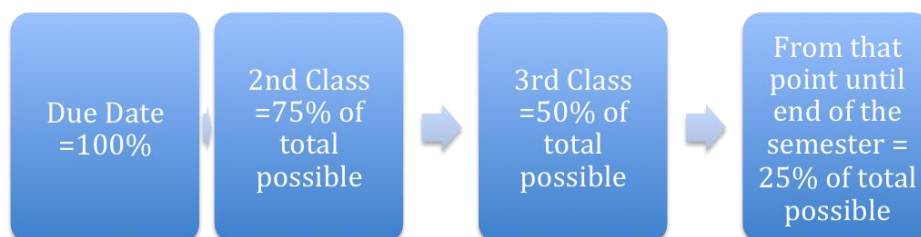
Writing, analytical, and critical thinking skills are essential outcomes of this course. You may use AI tools such as ChatGPT, Grammarly, or similar software to support your work. For example, to brainstorm ideas, check grammar, or clarify concepts.

However, copying and pasting AI-generated content directly into your assignments is prohibited. All submitted work must reflect your own thinking, effort, and understanding, and must follow the UTEP Handbook of Operating Procedures (Chapter 1, Section 1.2.3). Substituting AI output for your own work will be considered academic misconduct, treated as cheating, and reported to the Dean of Students.

If you choose to use AI tools, be transparent and cite their use where appropriate. Most importantly, make sure the work you turn in is clearly in your own voice.

### **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](mailto: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](mailto: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](http://epstrong.org). For more information about the current rates, testing, and vaccinations, please visit [epstrong.org](http://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 – Aug 26 and 28      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, Aug 31 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 – Sept 2 and 4      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 – Sept 9 and 11**

### **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:**

- [Se Jong Cho talks Art and Science, Embracing All Aspects of Identity, and Pursuing Your Curiosities](#) (70 min).

#### **Week 4 – Sept 16 and 18      Artist statement**

**Learning Objectives / 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, Sept 28 on or before midnight via Blackboard

**Resources:**

- [Creative Capital Artist Lab: Artist Statements with Maura Brewer](#) (60 min).

#### **Week 5 – Sept 23 and 25      Elevator Pitch and Beyond Graduation**

**Learning Objectives/Outcomes:** Explore strategies for navigating life as a creative professional post-graduation. Gain insights from Natalia Olivares on transitioning after art school.

**Reading(s):** [Artists Report Back: A National Study on the Lives of Arts Graduates and Working Artists](#), A report by BFA MFA PhD, 2014

**Discussion:** After reading, note one finding that surprised you and prepare a question for Natalia about how her own experience does or doesn't align with it.

**Resources:**

- [Jessica Lee talks legal issues, art copyright and the art of negotiation](#) on Beyond the Studio Podcast (53 min)

#### **Week 6 – Sept 30 and Oct 2      Pricing and Invoices; Financial Literacy**

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

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

**Discussion:** From Bates's article, choose one pitfall or solution that stood out to you. Be ready to share why and bring one question for our guest speaker that connects her advice to your own situation or future career.

**Guest Speaker:** Tamara Bates (Oct 2)

**Resources:**

- [Real cost budgeting](#) (creative capital) by Andrew Simonet and Aaron Landsman
- Free GYST Professional Practices for Artists Resources: [Taxes](#)
- Read Sarah Knights chapter on *Work and Finances*
- Karen Atkinson on *Health Insurance* Pgs. 266-269

#### **Week 7 – Oct 7 and 9      Artist Resumes**

**Learning Objectives / 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:** Artist Resume due on Sunday, Oct 19 on or before midnight via Blackboard

**Resources:**

- [10 Ways Anyone Can Improve Their Blank Artist Resume. How To Set Up Your Artist Resume With No Experience.](#) by Julien Delagrance
- [Letter of Interest: Definition, Tips and Examples](#) by Jennifer Herrity

### **Week 8 – Oct 14 and 16**      **Intro to Proposals and Grants; Creative Practice in Action**

**Learning Objectives / Outcomes:** Gain a foundational understanding of proposal and grant writing essentials. Gain insight into how professional creative practice translates across institutional work and freelance design—via the lens of graphic design, branding, web development, and campus-wide marketing.

**Video(s) / Readings:** None.

**Discussion:** Think about one aspect of freelance or creative work you want to know more about—pricing, client relationships, balancing multiple projects, or branding yourself. Be ready to ask Jorge a question that connects his experience to your own future goals.

**Guest Speaker:** Jorge Calleja

**Assignment(s) Due:** Artist Resume due on Sunday, Oct 19 on or before midnight via Blackboard

**Resources:**

- [Graphic Artists Guild Handbook: Pricing & Ethical Guidelines](#)
- Free GYST Professional Practices for Artists Resources: [Fundraising without Grants](#)

### **Week 9 – Oct 21 and 23**      **Artist Residencies and Community Engagement MACC**

**Learning Objectives / Outcomes:** Recognize the potential benefits of artist residencies for artists. Explore how institutions like the MACC create opportunities for artists from diverse backgrounds.

**Video(s) / Readings:** *Residency Reflections* by Tracie Lee

**Discussion:** The author admits they didn't see themselves as a "Serious Artist" until this residency. What part of their reflection on that struggle resonates with you? Bring one question for Pico about how students can connect with or contribute to the MACC.

**Guest Speaker:** Pico del Hierro

**Assignment(s) Due:**

**Resources:**

- Karen Atkinson on *Residencies*

### **Week 10 – Oct 28 and 30**      **EME Studio's and Documentation**

**Learning Objectives / Outcomes:** Understand the importance of documenting your work. Photography assignment overview. Learn how creative studios like EME develop their practice, from client relationships to branding strategies. Explore how skills in design, photography, and communication translate to building sustainable careers in the arts.

**Readings:**

**Discussion:** EME Studio began as a small independent project and grew into a full design agency.

Think about your own creative practice—what part of their story feels most relevant to you (starting out, collaboration, branding, documenting projects)? Come prepared to share this connection and ask Iris and Joel one question about building and sustaining a creative business.

**Guest Speakers:** Iris Morales and Joel Martinez (Tues Oct 28)

**Assignment(s) Due:** Headshot Scheduling

**Resources:**

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



- [Branding for Artists: Here's What Works \(+ What Doesn't\)](#) by Suzanne Wentley

### **Week 11 – Nov 4 and 6**      **Photography Workshop**

**Learning Objectives / 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:** Photography Assignment due Sunday, Nov 23 on or before midnight via Blackboard

**Resources:**

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

### **Week 12 – Nov 11 and 13**      **Final Portfolio Brief**

**Learning Objectives / 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:**

**Assignment(s) Due:**

**Resources:**

- Free GYST Professional Practices for Artists Resources: [Portfolios](#)

### **Week 13 – Nov 18 and 20**      **Contracts, Agreements and Museum Opportunities**

**Learning Objectives / Outcomes:** Grasp the importance of contracts, recognizing and understanding various types. Learn about career pathways in museums and arts education, with a focus on opportunities at EPMA. Gain insight into how working artists balance personal practice, teaching, and institutional work.

**Video(s) / Readings:**

**Discussion:** Bring one question for Iván Calderón about how artists can navigate opportunities within museums or balance working in institutions with sustaining their own artistic practice.

**Guest Speaker:** Ivan Calderon

**Assignment(s) Due:** 10 Work Samples/Photography on or before midnight via Blackboard

**Resources:**

- Karen Atkinson on Contracts and Agreements
- [Jessica Lee talks legal issues, art copyright and the art of negotiation](#) on Beyond the Studio Podcast (53 min)

### **Week 14 – Nov 25 (Nov 27 is Thanksgiving- No Class)**      **Grad School Pathways**

**Learning Objectives / Outcomes:** Understand what graduate school in the arts entails, including benefits, challenges, and application processes. Gain perspective on how graduate studies can shape an artistic practice and career trajectory.

**Readings:** Karen Atkinson on *Art School*

**Discussion:** Bring one question for Eddy Escobar about his grad school experience. This could relate to applications, funding, balancing studio work with coursework, or how grad school impacted his practice.

**Guest Speaker:** Eddy Escobar

**Assignment(s) Due:** Headshot Assignment due Sunday, Nov 30 on or before midnight via Blackboard

**Resources:**

- [The Great MFA Debate: Do Artists Need Graduate School to Succeed?](#) Emilie Trice

### **Week 15 – Dec 2 and 4**      **Finding a Studio Space & Presentation Venues**

**Learning Objectives / 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:** Super Ultra Nova and Lup Lup Lup Lup

**Resources:**

- Karen Atkinson on *Finding a Studio Space*

**Week 16 – Dec 9 and 11**      ***Finals Week***

**Learning Objectives / Learning Outcomes:** Final Portfolio Due