|  |  |
| --- | --- |
| **NAME** | *Your full name in can appear in uppercase, bold, or large type—or a combination of these* |
|  | Address  *Providing your institutional, studio, or home address is optional* |
| Phone Number  *List any numbers (work, studio, home, or fax) where you are comfortable being contacted* |
| Email |
| Website  *Personal websites are becoming more and more essential. Providing a URL to a personal website is highly recommended. . Institutional and/or professional websites may be used* |
| *The inclusion of personal information such as place and date of birth is optional; however, the inclusion of date of birth, race, or marital status is not recommended* |
|  |
| *Under each heading, list your most recent activities first, and use 10-point or larger type.* | |
| **EDUCATION** | *List all academic degrees you have earned (noting honors). Degrees outside the studio fields do not diminish your standing as an artist. It is not uncommon to have studied art at a university or college without completing the degree. You should list these periods of study, but they should be listed after the degrees you have earned. For currently enrolled degree-seeking students, clearly state that the degree is pending and list an expected graduation date.* |
| 2013 | MFA (pending), Maryland Institute College of Art, Baltimore, MD (expected May 2013) |
| 2010 | BFA with Distinction, Sculpture, Rhode Island School of Design, Providence, RI |
| 2005 | BA cum laude, Studio Art and Art History, University of Chicago, Chicago, IL |
| 2011 | Brown University, Providence, RI (French language courses) |
|  |  |
| **PROFESSIONAL EXPERIENCE** | *Teaching/Academic Appointments/Related Work Experience* |
| 2011–Present | Full-time Faculty, Maryland Institute College of Art, Baltimore, MD |
| 2009–11 | Part-time Faculty, Maryland Institute College of Art, Baltimore, MD |
| 2009–10 | Adjunct Instructor, University of North Carolina, Asheville, NC |
| 1997–98 | Teaching Assistant, University of Kansas, Lawrence, KS (courses taught: Introduction to Sculpture [instructor of record], Spring 1998, and Drawing, Fall 1997) |
| 1996 | Teacher’s Assistant, Lawrence High School, Lawrence, KS (Drawing, Ceramics) |
| 1995 | Studio Assistant, Norman Art Association, Norman, OK (maintained studio equipment and prepared workshops) |
|  |  |
| **AWARDS/GRANTS/FELLOWSHIPS** | *Honors/Scholarships/Residencies, etc.* |
| 2012 | NYFA Fellowship (sculpture), New York Foundation for the Arts, New York, NY |
|  | Third Place Award, Earth Through a Lens, an international juried exhibition, Rancho |
|  | Mirage, CA, and Museum of Photographic Arts (MOPA), San Diego, CA (Juror: Arthur Ollman, Founding Director, Museum of Photographic Arts, San Diego, CA) |
| 2011 | Artist-in-Residence, McColl Center for Visual Art, Charlotte, NC |
| 2009 | Residency, Helsinki International Artist Programme, Suomenlinna, Finland |
| 2007 | Berkman Development Grant, Carnegie Mellon University, Pittsburgh, PA |
|  |  |
| **EXHIBITION RECORD** | *The visual artist’s exhibition or creative activity record is the equivalent of a publication record in other academic disciplines. This record may be the most important category in your CV and should be near the beginning. If you have a more impressive exhibition record than list of awards, then list exhibitions before awards. For those wishing to teach, an exhibition record serves as a rough measure of how active you may be as a member of the faculty and often plays a major role in the hiring process.*  *There are many ways to present an exhibition record. For less experienced artists, such as artists just out of graduate school, it is probably more useful to list all exhibitions under one heading, and indicate (in bold) any that are solo exhibitions, by stating “Solo Exhibition” or “Two-Person Exhibition” at the beginning of the entry, just after the date.* |
|  |  |
| EXHIBITIONS | *May include a combined list of solo, two-person, and group exhibitions. Artists well into their careers may want to divide the Exhibitions category into separate headings such as Solo Exhibitions and Group Exhibitions, Selected Solo Exhibitions, Selected Group Exhibitions. This allows the reader to easily grasp the number and type of exhibitions in any given year.*  *For artists in certain time-based media, an exhibition might be referred to as a screening. In that case, the category heading might read Exhibitions/Screenings or Exhibitions/Screenings/ Performances instead of Exhibitions or Exhibition Record.*  *For performance artists, the heading Performances may be adequate. Depending upon the nature of the work, an artist may use any one or any combination of headings, such as Exhibitions, Screenings, Performances, Curatorial Projects, or Collaborative Projects.* |
| 2012 | **Solo Exhibition**, *MFA Thesis Exhibition*, Katherine Nash Gallery, Regis Center for Art, University of Minnesota, Minneapolis, MN |
| 2011 | *The Light of Day*, Lee Hansley Gallery, Raleigh, NC |
| 2007 | **Two-Person Exhibition**, Reeves Contemporary, New York, NY (with sculptor, Johnny Swing) |
| 2006 | **Solo Exhibition**, *Blue Spiral 1*, Asheville, NC |
| 2005 | *100% Acid Free*, White Columns, New York, NY (curated by Micaela Giovannotti) |
| 2000 | **Solo Exhibition**, *Dream Life of Babies*, Fay Gold Gallery, Atlanta, GA (catalogue) |
|  |  |
| **COMMISSIONS** | *Commissions, if numerous, may be divided into subcategories such as Public, Corporate, and Private.* |
| 1995 | Public Art Commission, *Diversity and Hope*, large-scale painting (8 x 16 ft.), acrylic and oil on canvas on panel, Charlotte Convention Center, Charlotte-Mecklenburg Arts & Science Council, Charlotte, NC |
|  |  |
| **BIBLIOGRAPHY** | *Reviews/Articles/Catalogues/Interviews*  *A bibliography in a CV or résumé consists of entries published about you and your artwork. These include reviews or articles (in print or online), books, catalogues, radio and television interviews, and photographic reproductions of your artwork.*  *When you have a large number of publications about your work on your CV, consider editing the list down to the most important and relevant for a “short CV”; title the category Selected Bibliography.* |
| **Print Media** | Daniel Mendelsohn, “But Enough about Me,” *New Yorker*, January 25, 2010. 68. |
|  | Willard W. Wilson, “Sculpture Exhibition: Clinton Shows Region’s Best,” *Syracuse Gazette*, Syracuse, NY, December 11, 1998. 42. |
|  | *Utica Post*, exhibition announcement with photograph, Utica, NY, Dec. 8, 1998. 12–18. |
|  | Diane Terrel, “New Work in Central New York,” *Sculpture 17*, no. 1 (January 1998): 63. |
| **Radio/Television** | Jane Williams, Interview, WUWJ Radio, Utica, NY, December 9, 1998. |
|  | John Doe, “Commissioned Artwork Arrives in Charlotte,” WSOC-TV, Charlotte, NC, March 12, 1995 |
| **Online Periodicals** | Eva Diaz, “Critic’s Picks,” *Artforum*, February 28, 2010. http://artforum.com/archive/id=25015 |
|  | Jessica Lack, “Exhibition Preview: Omer Fast, London,” *The Guardian*, October 2, 2009.  http://www.guardian.co.uk/artanddesign/2009/oct/03/art-preview-omerfast |
| **Website Publications**  *for images or text published on various websites about you and your artwork* | Hooper Turner, “Artist Statement,” Skidmore Contemporary Art, access date: February 2, 2012.  http://www.skidmorecontemporaryart.com/hooper-turner-about |
|  | “Image Credits,” Smithsonian National Portrait Gallery, 2011. http://www.npg.si.edu/competition/site3/about/image\_credits.html |
| **Blogs** | Lee Rosenbaum, “Dorothy Kosinski, Phillips Collection’s Director, Named to National Council on the Humanities (plus some musings on NEA),” CultureGrrl: Lee Rosenbaum’s cultural commentary (blog). July 11, 2012. 11:52 am. www.artsjournal.com/culturegrrl |
|  |  |
| **PUBLICATIONS AS AUTHOR**  *(or Published Writings, Critical Writings, Selected Publications as Author)* | *This category describes material that you have written. Artists who are also writers should use this category heading or something similar to distinguish it from the bibliography to list books, articles, etc., written by the artist. List any art related publications you have written here, including reviews, catalogue essays, blogs, etc.* |
|  | “A Day in the Life: Editing and Writing for the New Art Examiner*,” The Essential New Art Examiner*, Terri Griffith, Kathryn Born, and Janet Koplos, eds. (DeKalb, IL: Northern Illinois University Press, 2011): 259–264. |
|  | “What does it mean to kill an animal in the name of art?,” *Quodlibetica*, Constellation #5 Death, November 2009.  ww.quodlibetica.com/author/jestep/ |
|  | “Pop Art and Vernacular Cultures,” *Modern Painters*, October 2007. 105–106. |
|  |  |
| **LECTURES, PRESENTATIONS, WORKSHOPS** *(Critiques/Conferences/Symposia, etc.)* | *Depending upon the nature of the presentation, an artist may use any one or a combination of headings, such as: Visiting Artist Lectures, Lectures, Presentations, Panels, Workshops, Critiques, and Guest Lectures. For lectures at conferences, be sure to list the title of your paper or presentation, as well as the title of the session (in italics), title of conference or sponsoring institution, city, and state. Some universities like to see specific dates as well, which should be placed at the end of the entry.* |
| 2013 | “Title of Presentation,” Title of Panel in Italics, panelist, Name of Conference, city, state, month, date(s). |
| 2012 | “Applying Relevancy,” What Is Conceptual Thinking?, session chair and panelist, sponsored by the Mid-America College Art Association, College Art Association Annual Conference, Los Angeles, CA, February 23. |
| **Visiting Artist Lectures/Presentations/Critiques** | *Giving a lecture or technical demonstration at another institution is an important activity. This is often done in conjunction with a solo show at an institution. Sometimes the visiting artist will be asked to conduct a critique as well. You should specify the type of activity at the beginning of the entry, along with the host institution, city, state, and date(s), as shown above.* |
|  | 2007 Lecture/Presentation, Graduate and Undergraduate Critiques, The Ernest G. Welch  School of Art and Design, Georgia State University, Atlanta, GA, March 21.  2006 Lecture and Graduate Critiques, Syracuse University, Syracuse, NY, November 15.  2005 Workshop, Colgate University, Hamilton, NY, April 28–30. |
|  |  |
| **COLLECTIONS** | *If your work is part of a collection (private, public, institutional, corporate, museum, etc.), this should be included in your CV. Simply list the name of the collector, city, and state. If your list of collections is long, separate collections into subcategories such as Private, Public, and Corporate.*  *List collections alphabetically under each category or subcategory. Because some private collectors often prefer to maintain privacy, it is best to ask for their consent before listing the names of private collectors of your work. A collection listing should only be used for high profile, public or corporate collections and very impressive private collections. (Some artists list friends and family members in this section when they should be omitted.)* |
|  | Agnes Gund, New York, NY |
|  | Hirshhorn Museum and Sculpture Garden, Washington, DC |
|  | The Progressive Art Collection, Cleveland, OH |
|  | The West Collection, Paoli, PA |
|  |  |
| **OTHER CATEGORIES** | *There are a wide variety of professional activities that may require additional headings.* |
| ARTIST RESIDENCIES  *(or Artist-in-Residence)* | *This category is sometimes combined with Awards Honors and Grants. It should not be confused with the heading “Visiting Artist Lectures.” The major distinction is one of duration. This heading includes visits to universities where you are scheduled to conduct seminars, workshops, lectures, etc., over a period of several days, as opposed to residencies, which can last weeks, months, or years.*  *List the year, name of residency, institution (if applicable), city, and state, (and dates).* |
| 2012 | MacDowell Colony, Peterborough, NH (June 1–September 30) |
| 2010–11 | Roswell Artist-in-Residence Program, Roswell, NM (December 1–November 30) |
| PROFESSIONAL SERVICE  *(or Professional activities/Service)* | *Most universities require a certain amount of service within the university and local community. This can be in the form of working on a committee, serving on a board, consulting for a public art project, assisting with a local art event, etc. (List year, title or role, organization, city, and state.)* |
| 2007–09 | Co-Chair of Programming, ArtTable, New York, NY |
| 1993–94 | Board of Directors, Asheville Area Arts Council, Asheville, NC |
|  |  |
| TECHNICAL ABILITIES  *(or Technical Expertise, or Technical Skills)* | *It is highly desirable to list your technical skills somewhere in your cover letter, CV, or both. You might indicate the types of tools, machines, presses, computer technologies, processes, software, etc., that you know well enough to teach. (At the artist’s discretion, such skills may be listed here or above under category 3, Professional Experience or Related Work Experience.)* |
| 2009–2011 | Woodshop and Sculpture Technician, School of Art, Ohio University, Athens, OH (extensive operational and safety knowledge of a variety of woodworking power tools, such as: table, radial-arm, jig and band saws; planers; drills; routers, and sanders.) |
|  |  |
| CONSULTANCIES | *If you served as a consultant to an art center, gallery, corporation, institution, etc., list it here.* |
| 2011 | Consultant, Ann Arbor Public Art Commission regarding large-scale sculpture installation, Ann Arbor, MI |
| 2007 | Consultant, Asheville Regional Airport Authority regarding new gallery design and construction, Fletcher, NC |
|  |  |
| PROFESSIONAL ORGANIZATIONS  (or Memberships, or Professional Affiliations) | *It is important to list the professional organizations, to which you belong at the international, national, regional, and local levels. (These may be listed alphabetically.)* |
|  | College Art Association (CAA), New York, NY |
|  | Foundations in Art: Theory and Education (FATE) |
|  | Museum of Modern Art (MoMA), New York, NY |
|  | Southeastern College Art Conference (SECAC) |
|  |  |
| EXHIBITIONS JURIED | *On occasion you may serve as a juror or judge for an exhibition (university, grant, residency program, art association, etc.). Record the year, name of exhibition, venue (and institution, if applicable), city, and state. These may also be listed under “Professional Service” or “Professional Activities.”* |
| 2012 | *A Better World By Design*, Pop-Up Shipping Container Gallery, Rhode Island School of Design, Providence, RI |
| 2010 | Artist Studio Program, Smack Mellon, Brooklyn, NY |
|  |  |
| EXHIBITIONS CURATED  *(or Curatorial Projects)* | *You may have the opportunity to select work for an exhibition that does not involve a blind jurying process. List the year (in reverse chronology), title of the show, venue, institution (if applicable), (e.g., university, museum, art center, etc.), city, and state. If you co-curated an exhibition, be sure to give credit to other curators.* |
| 2012 | Systemic Risk, NurtureArt, Brooklyn, NY |
| 2010 | Inside OUT, Artists Alliance Inc, New York, NY |
| 2003 | Make it Real, co-curated with Alison Gerber, No Name Exhibitions at The Soap  Factory, Minneapolis, MN |
|  |  |
| TRAVEL/FOREIGN LANGUAGES SPOKEN | Fluent in Spanish. Traveled to Barcelona and Madrid, Spain, in 2005. |
|  |  |
| **GALLERY AFFILIATION(S)**  *(or Client List)* | *This category can be placed where appropriate, but it is usually found at or near the end of the CV. Some artists have careers that involve a close working relationship with a commercial gallery. Sometimes these working relationships are temporary or sporadic. List only galleries with whom you have current relationships. Many artists spend their entire career without representation, so this heading may not be necessary.*  *Designers may want to use a category such as Client List.* |
|  |  |
| **REFERENCES** | *It is often helpful to list the names, titles, addresses, phone numbers, and email addresses of references at the end of the CV, or they might best be included on a separate page, behind a cover letter. These would usually be former teachers or other art professionals with whom you have worked. You should always get permission, by asking these individuals if they would be willing to serve as a reference for you, before placing them on your list.*  *For academic positions, a CV typically contains academic references (former professors or faculty colleagues, for example) but this may not always be the case. Other professionals in the field may sometimes prove to be better references. As with academic positions, applications for non-academic positions should include references who know you well, can attest to your strengths, and would be best able to articulate your qualifications for the position you seek. Non-academic references might include art professionals such as: gallery directors, museum curators, or other artists.*  *List the name, title, institution, address, phone (office or referee’s preferred phone number), and email address of each reference. A list of three to five references is typical, and the number is often specified in a position announcement. (It is advisable for emerging artists/professionals to include a list of references. However, depending on the specific purpose of the CV and the targeted audience, established artists/professionals often do not feel the need to include references.)* |
|  | Jane Doe, Chair and Professor of Art, Department of Art, XXX College, City, ST ZIP  Phone: 555.555.1212 Email: jane.doe@xxx.edu |
|  | John Doe, Faculty, XXXX College of Art, Printmaking Department, City, ST ZIP  Phone: 555.555.1212 Email: jdoe@xxxxcoa.edu |
|  | Morgan Doe, Associate Professor of Art, Art Department, University of XXXXX, City, ST ZIP  Phone: 555.555.1212 Email: mdoe@xxxxx.edu |