

# AMPLIFY ARTS

## Artist CV and Résumé Resource Guide

### **What is the difference between an Artist CV and Artist Résumé?**

There is a difference, albeit slight, between an artist CV and an artist résumé. Generally speaking, a CV or “curriculum vitae” will be much longer, more detailed, and used when applying for teaching positions, research and travel grants, or employment opportunities. Curriculum vitae, translated literally, means “the course of one’s life,” and should include headings that accurately represent all your professional activities. It’s not uncommon for established artists and educators to have a 20+ page CV.

The artist résumé, on the other hand, is a more tailored and concise document (typically no more than four pages) that is used when applying to residencies, for public art proposals, artist grants, and open call exhibition opportunities or in conjunction with commercial or nonprofit galleries. Résumés often reflect a specific expertise or artistic practice rather than the entire breadth of an artist’s career.

### **How do I format my CV and what should I include?**

How you approach writing your CV can depend on a number of factors. How long you’ve been in the field, area(s) of specialization, specified institutional formats, etc. That said, let your CV speak for itself and avoid complicated layouts and design. Don’t include images, headshots, colored text, or print on colored paper. Think about ways to make the text as legible as possible through using easy-to-read fonts and standard spacing that won’t detract attention from your accomplishments. Neatness, legibility, grammar, and spelling are often problematic in visual artists’ résumés and CVs. These things count! Proofread multiple times, and ask a friend or two to proofread it as well.

It’s always a good idea to save a master copy of your CV in both PDF and Word formats. Word docs are easily edited. PDF are great for actual submissions because spacing, margins, and formatting are retained across computer platforms. If no submission directions are given in the application directions, or if you’re given the option of sending a Word document or a PDF, you should always choose to send a PDF. Keeping a master CV handy will also help you compile your artist résumé more quickly and easily because you will have a thorough archive of entries of all your professional activities from which to draw and then tailor to your intended audience. A comprehensive master CV will also help you to retain important information that might otherwise get lost or disappear completely.

Both your résumé and CV should list entries within each category in reverse chronological order. That means you’ll place the most recent entry first, with the least recent entry showing up last in each category. There are a couple of exceptions. Entries without dates under categories such as “Collections” or “Gallery Affiliation” should be listed in

alphabetical order. Another exception to using reverse chronology is found under "Education." If you attended institutions as a non-degree seeking student, list those institutions alphabetically, after listing schools where degrees were earned in reverse chronology.

Depending on your individual strengths as an artist, you may choose to rearrange the order of the categories listed below. If you've built up a substantial exhibition history, you may choose to put exhibitions first, before any awards or honors. As a general rule, you should "play to your strengths" by placing more important, relevant, and recent information near the beginning of your CV. Otherwise, the order presented below can be a good template to follow. Also, do not list category headings that are not relevant to you.

**1. Name and Contact Information:**

- a. Name: Use your first and last name
- b. Address: List a current address where you can be reached easily by mail. Providing your work or studio addresses is optional.
- c. Phone number: List a current phone number where you can be reached easily. If posting your CV to an artist website, consider omitting personal cell numbers or any number other than an institutional or studio phone number.
- d. Email: An email address is a must. If you don't have a professional email attached to an institution, consider creating a personal account that looks professional dedicated to art related business.
- e. Website: Websites are becoming essential. Include a URL to a personal website if you have one.

**2. Education:**

List all academic degrees you have earned and don't shy away from listing degrees outside the studio fields! In fact, a degree in French, for example, could tell a dean or department chair that you might be able to assist with their study abroad program. An art history degree might indicate an ability to teach a course in art appreciation. Also, a lot of us have studied at a university or college without completing a 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. Here's a quick example:

- a. 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)

**3. Teaching Experience:**

The exact professional titles you provide are very important. There are distinct differences between titles like Instructor, Lecturer, Adjunct Professor, Visiting Assistant Professor, etc. Some schools do not have these ranks or distinctions. If that's the case, use the word "faculty" instead.

- a. 2011 - 15 Part-time Faculty, The City University of New York-City College, New York, NY
- 2009 - 11 Adjunct Lecturer, Maryland Institute College of Art, Baltimore, MD
- 2007 - 08 Teaching Assistant, University of Kansas, Lawrence, KS (courses taught: Introduction to Sculpture [instructor of record], Spring 1998, and Drawing, Fall 1997)

- b. **OR** take the above example and list positions as separate lines:
  - 2008                    Teaching Assistant, University of Kansas, Lawrence, KS (Introduction to Sculpture [instructor of record], Spring 2008)
  - 2007                    Teaching Assistant, University of Kansas, Lawrence, KS (Drawing, Fall 2007)

4. **Related Professional Experience:**

If you have just completed grad school and don't have significant teaching experience, you may have art-related experience and / or other positions outside of the field that are worth listing (museum or gallery experience, artist assisting, Peace Corps, AmeriCorps, etc). Use a heading that best describes your work experience. It's a good idea to provide brief descriptions of nonacademic positions in a CV like in the example below:

- a. 2006-10 Studio Manager, Ghada Amer Studio, New York, NY (supervised artwork production, exhibitions schedules and installations, maintained artist's archive, biography, and travel schedule)
- 2002-05 Outreach Assistant, Joslyn Art Museum, Omaha, NE (prepared classes, workshops, and outreach materials for Omaha area K-12 students)

5. **Awards / Grants / Fellowships (Honors / Scholarships / Residencies, etc.):**

If you're at a more established point in your career, these categories can be broken up into individual headings rather than grouping them all together.

- a. 2016    NYFA Fellowship (sculpture), New York Foundation for the Arts, New York, NY  
Artist-in-Residence, McColl Center for Visual Art, Charlotte, NC
- 2015    Residency, Helsinki International Artist Programme, Suomenlinna, Finland
- 2012    Berkman Development Grant, Carnegie Mellon University, Pittsburgh, PA
- 2011    Pollock-Krasner Foundation Grant, New York, NY

6. **Solo Exhibitions (or Selected Solo Exhibitions):**

When listing solo exhibitions, begin with the italicized title of the exhibition (if there is one) then the name of venue, city, state, and country, if necessary. If an exhibition catalogue accompanies the exhibition, note it with "(catalogue)" placed at the end of the entry. The CV serves as a record of all professional activities. If you're just starting out, you probably won't need headings for "Selected Solo Exhibitions" and "Selected Group Exhibitions." As your career gains steam and you get more shows under your belt, those headings will become more helpful.

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 "Solo" or "Group Exhibitions." Performance artists may want to use a heading like "Performances."

Examples of proper citation format for exhibitions below:

- a. 2007    *Hot Air Sincerely*, Barrow and Juarez Contemporary Art, Milwaukee, WI
- 2005    *Ad Infinitum*, Art in General, New York, NY
- 2004    Lee Hansley Gallery, Raleigh, NC
- 2002    *Dream Life of Babies*, Fay Gold Gallery, Atlanta, GA (catalogue)

7. **Collaborative Projects:**

If you work in digital art, new media, video, performance, or in other collaborative ways, be sure to note whether or not the work is collaborative. Develop a simple and consistent method for identifying and crediting individual contributors, as well as clarifying your own contribution. One way to go about this is by listing projects you've worked on with other artists under a "Collaborative Projects" heading.

- a. 2008 *Some Things We Do Together*, Momenta Art, Brooklyn, NY (performance in collaboration with Clifford Owens)

2006 *RN: The Past, Present and Future of the Nurse Uniform*, The Fabric Workshop and Museum, Philadelphia, PA (in collaboration with J. Morgan Puett)

8. **Group Exhibitions (or Selected Group Exhibitions):**

Group exhibition entries should begin with the italicized title of the exhibition, name of gallery or venue, city, state, and country, if necessary. If the exhibition has no formal title, but is a group exhibition, then you may list it under "Group Exhibition" (no italics). If a catalogue accompanies the group exhibition, you can note it with "(catalogue)" placed at the end of the entry. With a juried or curated exhibition, you should also list the names of the jurors or curators, their professional titles and institutions, city, and state of their residence or work. If prominent jurors were involved, this is the place to do a little name dropping.

It's also worth providing information about the type of exhibition (e.g., juried vs. invitational) and any awards won. Administrators who are unfamiliar with the visual arts may want to know if any of your exhibitions have been adjudicated or refereed. Refereed academic activities often carry more weight, especially if they are juried exhibitions that do not charge artists entry fees. "Pay-to-play" exhibitions are far less important and should not necessarily be listed on your CV once you have more prestigious shows under your belt. For example:

- a. 2012 *The Ungovernables: 2012 New Museum Triennial*, New Museum, New York, NY (curated by Eungie Joo) (catalogue)
- 2011 *The Age of Aquarius*, The Renaissance Society, The University of Chicago, Chicago, IL  
Group Exhibition, Gallery A, Richmond, VA
- 2010 *Worlds Away: New Suburban Landscapes*, Walker Art Center, Minneapolis, MN (catalogue)  
*10th Annual Iowa Sculpture Festival*, Des Moines Area Community College, Newton, IA First Place (Juror: Jeff Fleming, Director, Des Moines Art Center, Des Moines, IA)

9. **Commissions:**

For many artists making public work or work for public spaces, this will be an important section. You may want to create subcategories that describe the type of commission. Creating subcategories for "Public," "Private," or "Corporate" commissions will most likely cover all your bases. Include the work's title in italics, a brief description, including medium and dimensions, and the venue, institution, or public space where the work is located like the following example:

- a. 2009 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

#### 10. **Bibliography (or Selected Bibliography):**

A bibliography in a CV or résumé consists of entries published about you and your artwork. These include print and online reviews, books, catalogues, radio and television interviews, and photographic reproductions of your artwork. When you've accumulated a large number of entries, consider pulling from your master CV to create a Selected Bibliography for your résumé that highlights the entries you're most proud of.

- a. **Print Media:** Art historians and critics use *The Chicago Manual of Style* when citing sources and listing articles and reviews. Your CV should follow suit ([http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)). If you've written research papers in studio or art historical disciplines, you're probably already a pro. One interesting variance to note: *The Chicago Manual of Style* recommends that the author's last name come before the first name in an alphabetical list, but since in a résumé or CV, bibliography and publication entries are listed in reverse chronology, rather than alphabetically, the preferred convention is to list the first name before the last name, as it is easier to read like in the examples below:
  - i. 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.
- b. **Radio or Television Interviews:** Follow the examples below when formatting TV or Radio entries on your CV:
  - i. Jane Williams, Interview, WUWJ Radio, Utica, NY, December 9, 1998.  
John Doe, "Commissioned Artwork Arrives in Charlotte," WSOC-TV, Charlotte, NC, March 12, 1995.
- c. **Online Periodicals:** For online articles and reviews, your citations should also follow *The Chicago Manual of Style*. If you don't know the publication date, you can list date you accessed the article instead. You may also want to list the URL at the end of the entry, but keep in mind, links can break, and maintaining links requires upkeep.
  - i. 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>  
Stuart Low, "Rochester Contemporary Art Center features exhibit of Alison Saar art," *Rochester Democrat and Chronicle*, May 11, 2008.  
[http://www.lalouer.com/html/saar\\_bio/rochester.html](http://www.lalouer.com/html/saar_bio/rochester.html)
- d. **Website Publications:** For other web-based material that might not fall under the category of an Online Periodical, this category can be particularly helpful. List websites and include the author (if known), "title of webpage," publishing organization or name of website, publication date (if available) or an access date, and the URL.
  - i. 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](http://www.npg.si.edu/competition/site3/about/image_credits.html)
- e. **Blogs:** Format your citations for blog entries with the author, "title of blog entry," title of blog in italics, followed by "(blog)." date and time of blog entry. URL
  - i. 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](http://www.artsjournal.com/culturegrrl)

11. **Publications as Author (or Published Writings / Critical Writings / Selected Publications as Author):**

This category is great for artists who incorporate writing into their practice and can include citations for anything you've written. Books, reviews, scholarly or critical articles, blogs, and catalog essays could all be listed here.

- a. "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. [www.quodlibetica.com/author/jestep/](http://www.quodlibetica.com/author/jestep/)  
"Pop Art and Vernacular Cultures," *Modern Painters*, October 2007. 105–106.

12. **Lectures / Presentations / Workshops (Critiques / Conferences / Symposia, etc.):**

Depending upon the nature of the presentation, you may want to use any one or a combination of headings, such as: 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. For example:

- a. 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.

13. **Visiting Artist Lectures / Artist Talks / Critiques:**

Lecturing or giving technical demonstrations are important professional activities and deserve a spot on your CV. These will happen in conjunction with exhibitions fairly often and entries should specify the type of activity at the beginning, along with the host institution, city, state, and date(s):

- a. 2008 Lecture / Presentation, Graduate and Undergraduate Critiques, The Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA, March 21.
- 2007 Artist Talk and Graduate Critiques, Syracuse University, Syracuse, NY, November 15.
- 2005 Workshop, Colgate University, Hamilton, NY, April 28–30.

14. **Collections:**

If your work is part of a collection (private, public, institutional, corporate, museum, etc.), this should be included in your CV. List the name of the collectors in alphabetical, city, and state. If your list of collections is long, separate collections into subcategories such as "Private," "Public," and "Corporate." It's always a good idea to ask for private collectors' consent before listing their names. Don't list friends and family members. A collection listing should only be used for high profile, public or corporate collections and established, well known private collections.

- a. Agnes Gund, New York, NY  
Hirshhorn Museum and Sculpture Garden, Washington, DC  
The Progressive Art Collection, Cleveland, OH  
The West Collection, Paoli, PA

**15. Artist Residencies:**

This category is sometimes combined with “Awards and Honors.” If you’re an artist that does lots of residencies however, it can be helpful to make that clear right away in your CV. Remember, an Artist in Residence is different from a Visiting Artist in the sense that residencies last a much longer time—usually several months as opposed to several days. List the year, name of residency, institution (if applicable), city, and state, and dates.

- a. 2012 MacDowell Colony, Peterborough, NH (June 1–September 30)
- 2010-11 Roswell Artist-in-Residence Program, Roswell, NM (December 1–November 30)

**16. Professional 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.

- a. 2007-09 Co-Chair of Programming, ArtTable, New York, NY
- 1998-99 Board of Directors, Asheville Area Arts Council, Asheville, NC

**17. Technical Abilities (or Technical Expertise, or Technical Skills):**

A list of skills representative of your experience and qualifications is essential. You might indicate the types of tools, machines, presses, computer technologies, processes, software, etc., that you know well enough to teach. Some artists chose to list these skill under the Professional Experience category. Here’s an example:

- a. 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.)

**18. Consultancies:**

If you served as a consultant to an art center, gallery, corporation, institution, etc., list it here.

- a. 2011 Consultant, Ann Arbor Public Art Commission regarding large-scale sculpture installation, Ann Arbor, MI
- 2009 Consultant, Asheville Regional Airport Authority regarding new gallery design and construction, Fletcher, NC

**19. Professional Organizations (or Memberships, or Professional Affiliations):**

If you belong to any regional, national, or international professional organizations, list them alphabetically here.

- a. Black Mountain College Museum + Art Center, Asheville, NC
- 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)

**20. Exhibitions Juried:**

On occasion you may serve as a juror or judge for an exhibition, grant, residency program, etc. Record the year, name of exhibition, venue and institution, city, and state. These may also be listed under “Professional Service” or “Professional Activities.”

- a. 2016 A Better World By Design, Pop-Up Shipping Container Gallery, Rhode Island School of Design, Providence, RI
- 2016 Artist Studio Program, Smack Mellon, Brooklyn, NY

### 21. Exhibitions Curated:

The artist as curator model is becoming more and more common for working artists. Organizing exhibitions can be a great way to build community and work with other curators. List the year in reverse chronology, title of the show, venue, institution, name of institution, city, and state. If you co-curated an exhibition, be sure to give credit to other curators.

- a. 2012 *Homecoming*, List Art Center, Brown University, Providence, RI
- 2009 *Make it Real*, co-curated with Alison Gerber, No Name Exhibitions at The Soap Factory, Minneapolis, MN

### 22. Gallery Affiliations:

This category can be placed where appropriate, but usually it's found at or near the end of the CV. Some artists have careers that involve a close working relationship with a commercial gallery. Others cultivate relationships that are more sporadic or temporary. You should avoid padding your CV here and really only list galleries with whom you have good, current working relationships. Many artists spend their entire career without representation, so this heading might be totally unnecessary.

- a. Mixed Greens, New York, NY  
Tony Wight Gallery, Chicago, IL

### 23. References:

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. 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. Non-academic references might include art professionals like gallery directors, museum curators, or other artists.

- a. 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

### Now that we've covered the CV, what about an artist résumé?

You can think of your artist résumé as an abridged version of your CV that's more streamlined and tailored to specific opportunities. When applying for open call exhibitions, residencies, artist grants, or public commissions, you will typically submit a résumé instead of a CV with your application. You can format the entries in each category in the exact same way they're formatted in your CV, but the categories and their sequence should be more succinct. If you keep a thoroughly updated copy of your CV at the ready, you'll be able to copy and paste categories and entries to create a résumé that will speak to the specific opportunity for which you're applying.

Here's a suggested sequence and a list of categories you may want to include in your résumé. You can easily pull all of these, and entries for each, from your master CV. Remember, just like your CV, you want your résumé to be easy to read and simply designed so as not to detract focus from your achievements.

1. **Name and Contact Information**
2. **Education**
3. **Grants / Awards (Grants / Fellowships, Awards / Honors, Residencies, etc.)**
4. **Solo Exhibitions or Selected Solo Exhibitions**
5. **Collaborative Projects**
6. **Group Exhibitions or Selected Group Exhibitions**
7. **Commissions**
8. **Collections**
9. **Bibliography**
10. **Teaching Experience**
11. **Related Professional Experience**
12. **Lectures, Artist Talks, Workshops**
13. **Curatorial Experience or Shows Curated**
14. **Gallery Affiliation(s)**
15. **References**

Lastly, make your résumé work for you. Foreground your strengths by emphasizing categories for which you have multiple entries and don't feel obligated to include each category you have listed in your CV. Make sure your résumé is tailored to a specific opportunity and don't be afraid to tweak or make adjustments to suit an application's specifications or requirements. While your CV may serve as more of an archive of all your professional activity, your résumé is flexible and easily adapted for different opportunities.

*\* Adapted from The College Art Association Standards and Guidelines.*

#### **Additional Resources:**

1. [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) (The Chicago Manual of Style)
2. <http://www.collegeart.org/standards-and-guidelines/guidelines> (The College Art Association Standards and Guidelines)
3. <https://thepracticalartworld.com/2013/04/09/how-to-write-an-artists-cv-when-you-dont-have-much-or-any-professional-experience/> (The Practical Art World)
4. <https://www.gyst-ink.com/resumes-cvs/> (Get Your Sh\*t Together)
5. <https://www.careereducation.columbia.edu/resources/artist-resume-and-cv> (Columbia University)

