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## Standards & Guidelines » CAA Guidelines

### Visual Artist Curriculum Vitae: Recommended Conventions

*Adopted by the CAA Board of Directors in February 1999; amended on October 28, 2012.*

#### General Comments

The curriculum vitae conventions presented here are primarily for those with academic careers. Approaches to CV development can vary based on number of years in the field, area(s) of specialization, specified institutional formats, etc.

According to Merriam-Webster's Online Dictionary ([www.m-w.com](http://www.m-w.com)), the noun "curriculum vitae" is pronounced: "ˌkə-ˈri-kyə-ləm-ˈvē-ˌtī, -kə-ləm-, -ˈwē-ˌtī, -ˈvī-ˌtē\ plural: cur-ric-u-la vitae" and literally means "course of (one's) life." The Latin term "curriculum vitae" is commonly used, so it need not be underlined or italicized. The abbreviation "CV" should be written in uppercase without periods. This format has been adopted by the Modern Language Association of America (MLA) and *The Chicago Manual of Style* (CMOS).

There is a difference between a CV and an artist résumé. The CV is a record of all your professional activities, usually intended for use in academic situations as well as for applications to employment opportunities. The artist résumé is an abbreviated document, typically one to four pages in length, and is often tailored to reflect a specific expertise. The artist résumé is used in conjunction with commercial and non-profit galleries, the search for exhibition opportunities, residency and grant applications, public art proposals, etc.

The CV outlined here, the "long CV," is merely a framework on which to build. It takes into account the basic needs of both the artist and the readers of the document. As your career progresses, you will undoubtedly need to add new categories or make changes in your format. Always keep your CV up to date, just as you would letters of reference.

Occasionally, you might be asked to provide a "short CV." It, too, is usually designed for academic needs and is sometimes requested for grant applications, special events, etc. It highlights your most significant professional achievements and should be three or four pages in length (unless the maximum length is specified). Service and nonacademic activities are usually omitted in a short CV. If you have a significant number of exhibitions or a lengthy bibliography, you might place them under Selected Solo Exhibitions or Selected Bibliography.

Avoid making your CV complicated. Dramatic layouts and attempts to pad your CV will probably work against you. The CV should augment your images and other documentation. A beautifully prepared CV will not earn you a position if your art or its documentation is weak; however, a poorly designed CV could cost you one, especially if you're applying for employment or an opportunity in a design-related field.

Easy-to-read fonts and type sizes help facilitate reading. In general, use white space well and do not use colored paper. Do not use headshots, images, or colored type. Submit your CV in the format the application or guidelines specify.

You should always keep a comprehensive master copy of your CV with everything relevant included. This will allow you to compile a short CV when needed by adding items in relevant categories and by subtracting items in less relevant categories, depending on the target audience and the required length of the CV. If you take the time to document all relevant entries in a comprehensive master copy, you can retain important information that might otherwise be forgotten or lost.

A current good practice is to save your CV as both PDF and Word files. You should maintain a current copy of

your CV as a Word document because it is the easiest format to edit and update. PDF files are best to submit or display because spacing, margins, and formatting are retained across computer platforms. If no submission directions are given, or if an institution gives you the option of sending a Word document or a PDF, you should always choose to send a PDF.

Both the résumé and the CV should list entries within each category in reverse chronological order (i.e., placing the most recent entry first and so on, with the least recent entry being the last entry in each category). Exceptions to this convention are entries without dates under categories such as Collections or Gallery Affiliation. In these cases entries should be listed in alphabetical order. Another exception to using reverse chronology is found under Education, where you should list institutions attended without earning a degree after listing schools (in reverse chronology) where degrees were earned.

Depending on your individual strengths as an artist, you may choose to rearrange the order of the categories listed below. For example, 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 is suggested. Also, do not list category headings that are not relevant to you.

While it is important to avoid padding your “long CV,” it is equally important that you do not omit anything. Be sure to list all your degrees, not just the ones related to studio art. In your efforts to keep the CV current, you should develop the habit of documenting everything you do. Keep a file or records that prove you had an exhibition, received a grant, gave a visiting-artist lecture, etc. You may eventually have to do this in some form for salary raises, retention (reappointment), promotion, tenure, or post-tenure reviews. Ideally, your record keeping should prove the existence of everything in your curriculum vitae.

## Developing Your Curriculum Vitae

Applicants for positions in academia should be aware that individuals outside the department to which they are applying are frequently involved in the search process, and there are many administrators in academia who are unfamiliar with the specifics of art-related fields. Therefore, make your CV easy to follow, so it can be understood by laypeople.

Search-committee members and administrators may need to review hundreds of applications, so your CV must be easy on the eye. Select typefaces and sizes that facilitate reading, and use white space well. Submit your CV in the format specified in the submission guidelines (e.g., a PDF file). 10–12-point type should be sufficient, depending on the font. (Times New Roman is very small at 10-point size.) Consider simple and straightforward fonts like Arial, Helvetica, Times New Roman, or Palatino, to name a few. Avoid using exotic fonts that may detract from the content.

Neatness, legibility, grammar, spelling, etc., are often problematic in visual artists' résumés and CVs. Take extreme care proofreading, and ask a friend or two to proofread it, as well.

## Sample Curriculum Vitae (with Commentary)

Comments: For hard copies, pagination (after the first page) is recommended. Following the personal information at the top of your CV, list dates (years) in reverse chronology, on the far left for all categories (if relevant) with the exception of Collections, Gallery Affiliation, Bibliography, and Publications as Author which follow their own particular format. (See below under these headings.)

Under each heading, list your most recent activities first, and use 10-point or larger type.

### 1. Name (and Contact Information)

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(s): List any numbers (work, studio, home, or fax) where you are comfortable being contacted.

Some artists prefer to list their cell number as a studio number. Other artists may choose to remove their cell number and other personal address information from their CV—especially from a web version of the résumé or CV. Consider listing at least one phone number, so you can be easily reached.)

**Email:** An email address (a must!) can be an institutional or a non-institutional address, depending on personal preference. (If you are an employed faculty member searching for another position, it is advisable to use a separate, personal email address.) If you choose to use a personal email address, use one that looks professional.

**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.

**Comments:** List addresses and phone numbers that are current. Make it easy to be reached. 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.

## 2. Education

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 <i>cum laude</i> , Studio Art and Art History, University of Chicago, Chicago, IL
2011	Brown University, Providence, RI (French language courses)

**Comments:** List all academic degrees you have earned (noting honors). Degrees outside the studio fields do not diminish your standing as an artist. In fact, the opposite is true. For example, a degree in French 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.

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.

## 3. Professional Experience (Teaching/Academic Appointments/Related Work Experience)

### Teaching Experience

2011–Present Full-time Faculty, Maryland Institute College of Art, Baltimore, MD

**OR**

2011–13 Full-time Faculty, Maryland Institute College of Art, Baltimore, MD

**OR**

2011–	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

**Comments:** The exact professional titles you provide are very important. There are distinct differences among such titles as Instructor, Lecturer, Adjunct Professor, Visiting Assistant Professor, etc.—however, some schools do not have these ranks or distinctions, so the word “faculty” can be used.

1997–98 Teaching Assistant, University of Kansas, Lawrence, KS (courses taught: Introduction to Sculpture [instructor of record], Spring 1998, and Drawing, Fall 1997)

**OR** list the above two positions separately as below:

1998 Teaching Assistant, University of Kansas, Lawrence, KS (Introduction to Sculpture [instructor of record], Spring 1998)

- 1997 Teaching Assistant, University of Kansas, Lawrence, KS (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)

If you had the opportunity to teach as a graduate student, it might be useful to indicate whether or not you were the instructor of record. This tells the reader you were responsible for all aspects of the course (lectures, syllabi, grades, etc.).

If you have just completed graduate school and do not have significant teaching experience, you may have art-related experiences and/or other positions outside of the field that are worth listing (e.g., military service, Peace Corps, AmeriCorps). Use a heading that best describes your work experience. It is acceptable to provide brief descriptions of nonacademic positions in a CV.

#### 4. 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
- 2002 Pollock-Krasner Foundation Grant, New York, NY

#### 5. Exhibition Record

Comments: 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.

In listing exhibitions, include the title of the exhibition (if applicable) in italics, then the name of venue, city, and state (and country, if needed). If an exhibition catalogue accompanies the exhibition, this may also be noted with "(catalogue)" at the end of the entry. (See below.)

#### Exhibitions (may include a combined list of solo, two-person, and group exhibitions)

- 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)

Comments: Artists well into their careers may want to divide the Exhibitions category into separate headings such as Solo Exhibitions and Group Exhibitions. This allows the reader to easily grasp the number and type of exhibitions in any given year. (See below.)

#### Solo Exhibitions (or Selected Solo Exhibitions)

Comments: As you exhibit more, you may want to separate the categories and use both Solo Exhibitions and Group Exhibitions as headings. (If you include the separate heading Solo Exhibitions, it is not necessary to include the words “solo exhibition” at the beginning of the entry, as they are all solo.)

### **Solo Exhibitions**

- 2007            *Hot Air Sincerely*, Barrow and Juarez Contemporary Art, Milwaukee, WI  
2005            *Ad Infinitum*, Art in General, New York, NY  
2004            *Snow Never Melts*, Franklin Art Works, Minneapolis, MN

Comments: When listing solo exhibitions, begin with the italicized title of the exhibition (if applicable), then the name of venue, city, state, and country (if needed). If an exhibition catalogue accompanies the exhibition, it may be noted with “(catalogue)” placed at the end of the entry.

The CV serves as a record of all professional activities, so for those just beginning their careers, there is little need for the headings Selected Solo Exhibitions and Selected Group Exhibitions. However, as your career progresses, it is likely that you will use the Selected Solo Exhibitions.

### **Selected Solo Exhibitions**

- 2004            Lee Hansley Gallery, Raleigh, NC  
2000            *Dream Life of Babies*, Fay Gold Gallery, Atlanta, GA (catalogue)

Comments: 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.

### **Collaborative Projects**

- 2008            *Some Things We Do Together*, Momenta Art, Brooklyn, NY (performance in collaboration with Clifford Owens)  
2003            *RN: The Past, Present and Future of the Nurse Uniform*, The Fabric Workshop and Museum, Philadelphia, PA (in collaboration with J. Morgan Puett)

Comments: If you work in digital art, new media, video, performance art, or other collaborative projects (such as co-curating exhibitions), 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 option is to list these under the heading “Collaborative Projects.”

### **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 needed). 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, this may also be noted with “(catalogue)” placed at the end of the entry.

With a juried or curated exhibition, you should list the name of the jurors or curators, their professional titles and institutions (if applicable), city, and state of their residence or work. This section may be of particular important if prominent jurors were involved. It is also worthwhile to provide 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. However, “pay-to-play” exhibitions are far less prestigious and should not necessarily be listed on your CV once you have more prestigious shows to list.

## Group Exhibitions

Comments: Consider separating the venue city and state from the curator or juror information with parentheses (for example). Remember to be consistent!

- 2012            *The Ungovernables: 2012 New Museum Triennial*, New Museum, New York, NY (curated by Eungie Joo) (catalogue)
- 2012            *Neu!*, Ebersmoore Gallery, Chicago, IL
- 2011            *The Age of Aquarius*, The Renaissance Society, The University of Chicago, Chicago, IL
- 2011            Group Exhibition, Gallery A, Richmond, VA2008
- Worlds Away: New Suburban Landscapes*, Walker Art Center, Minneapolis, MN (catalogue)
- 2006            *Land Tracking Land*, Rochester Contemporary, Rochester, NY (catalogue)

## Selected Group Exhibitions

Comments: You may choose to list awards won in juried exhibition competitions under “Exhibitions.” It is acceptable to use bold text to highlight these awards. You may also choose to list these awards under the heading Awards. (See example below and under Awards/Grants/Fellowships in section 4, above.)

- 2012            *Earth Through a Lens*, an international juried photography exhibition, Rancho Mirage, CA and electronically at the Museum of Photographic Arts (MOPA), San Diego, CA Third Place Award (Juror: Arthur Ollman, Founding Director, Museum of Photographic Arts, San Diego, CA) (catalogue)
- 2012            *Domestic Diaries: Photographic Viewpoints*, Rockford Art Museum, Rockford, IL (curated by Karen Irvine, Curator, Museum of Contemporary Photography, Chicago, IL)
- 2012            *DesignArts '12*, Rio Gallery, Rio Grande Depot, Salt Lake City, UT (Juror: David Revere McFadden, Chief Curator, Museum of Arts & Design, New York, NY)
- 2012            *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)
- 2011            *The Figure Now*, international juried exhibition, Fontbonne University Fine Arts Gallery, St. Louis, MO, Second Place (Juror: Michael Grimaldi, artist, New York, NY)

## 6. Commissions (if applicable)

Comments: 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

## 7. Bibliography (Reviews/Articles/Catalogues/Interviews)

Comments: 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.

### Print Media

*The Chicago Manual of Style* is a good resource if you are in need of a style guide for listing articles and reviews, etc. The link below is useful in understanding how to format entries under the Bibliography heading, as well as those in Publications or Publications as Author.

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

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.

Comments: The example (immediately above) refers to a review or article written by Diane Terrel in *Sculpture* magazine, volume 17, issue one, in January 1998, on page sixty-three. *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.

### Radio/Television

Comment: You should document interviews and/or features about your work on radio or television and enter the following information on your CV or résumé.

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

Author's first and last name, "title of article," journal title in italics, volume, issue number (if available), date published, or accessed. DOI: or the URL

For online reviews or articles, etc., the following formats should be followed, including listing date of publication. (If the publication date is not available, date accessed should be listed.) The URL may be listed at the end of the entry, at the artist's discretion; however, links can break, and maintaining links requires upkeep.

Journals are increasingly assigning a DOI (Digital Object Identifier) to articles and reviews published online. Initiated by the International DOI Foundation (a not-for-profit member-based organization created in 1998), the DOI is an efficient means of identifying and managing digital entities. Designed not to "break" as some links do, the DOI is unique and remains unchanged even though the digital entity may move to different locations. See the Baylor University site for more information on locating a DOI. You may also find helpful information at the Purdue University Online Writing Lab (OWL) site.

To convert a DOI to a web address, add the following URL to the DOI: <http://dx.doi.org/>. Thus the example below becomes: <http://dx.doi.org/10.4018/ijacdt.2012010103>.

Patrick Lichty, "On Virtual FLUXUS," *International Journal of Art, Culture and Design Technologies*, 2(1), (January–June 2012). DOI: 10.4018/ijacdt.2012010103

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.lalouver.com/html/saar\\_bio/rochester.html](http://www.lalouver.com/html/saar_bio/rochester.html)

Comments: If you are in need of a style guide for listing articles and reviews about you, consider using *The Chicago Manual of Style Online*. [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

### Website Publications (for images or text published on various websites about you and your artwork)

Author (if known), "title of web page," publishing organization or name of website, publication date (if available) or alternatively an access date. DOI: if available, or URL

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)

### Blogs

Author, "title of blog entry," title of blog in italics, followed by "(blog)." date and time of blog entry. URL

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)

## Selected Bibliography

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.

### 8. Publications as Author (or Published Writings, Critical Writings, Selected Publications as Author)

Comments: 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. (See below.)

"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.

### 9. Lectures, Presentations, Workshops, (Critiques/Conferences/Symposia, etc.)

Comments: 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.

Comments: You may give a presentation or chair a panel at a conference. Many institutions value this kind of activity because it adds to the visibility of a department and institution, helps the faculty member network, etc. Do not list conferences attended; only list conferences if you presented a paper, chaired a panel, led a workshop, exhibited your work, etc.

### Visiting Artist Lectures/Presentations/Critiques

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.

Comments: 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.

### 10. Collections

Comments: 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.

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

Comments: 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.)

## 11. Other Categories

There are a wide variety of professional activities that may require additional headings.

### 11.A. Artist Residencies (or Artist-in-Residence)

Comments: 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)
2009	McColl Center for Visual Art, Charlotte, NC (January 1–March 31)
2008	Omi International Art Center, Ghent, NY (July)

### 11.B. Professional Service (or Professional Activities/Service)

Comments: 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

### 11.C. Technical Abilities (or Technical Expertise, or Technical Skills)

Comments: 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.)
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### 11.D. Consultancies

Comments: 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

### **11.E. Professional Organizations** (or Memberships, or Professional Affiliations)

Comments: 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.)

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)

### **11.F. Exhibitions Juried**

Comments: 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  
2009            North Carolina Arts Council, Individual Artists Fellowships, Raleigh, NC  
2007            *Metro Show*, City Without Walls, Newark, NJ

### **11.G. Exhibitions Curated** (or Curatorial Projects)

Comments: 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            *Homecoming*, List Art Center, Brown University, Providence, RI  
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

### **11.H. Travel/Foreign Languages Spoken**

Fluent in Spanish. Traveled to Barcelona and Madrid, Spain, in 2005.

### **12. Gallery Affiliation(s)** (or Client List)

Comments: 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.

#### **Gallery Affiliations**

Mixed Greens, New York, NY  
Tony Wight Gallery, Chicago, IL

**OR**

#### **Client List**

Maryland State Department of Education, Baltimore, MD  
The Children's Learning Center, Aspen Hill, MD  
Comments: Designers may want to use a category such as Client List.

### 13. References

Comments: 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.

#### 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

Comments: 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.)

#### Authors and Contributors

Submitted to the CAA Professional Practices Committee, Jim Hopfensperger (chair), by the Ad Hoc Committee to Review Artist Résumé and CV Recommended Conventions: Robert Tynes, University of North Carolina, Asheville (chair); Karen Atkinson, California Institute of the Arts; Heather Bhandari, Mixed Greens, NYC; Jenna Frye, Maryland Institute College of Art; Ralph Gilbert, Georgia State University; Dennis Ichiyama, Purdue University; and Clarence Morgan, University of Minnesota.

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