

# CURRICULUM VITAE GUIDE

COLLEGE FOR CREATIVE STUDIES

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*Recommended Guide, obtained from College of Art Association, adopted by the CAA Board of Directors, Feb 1999.*

Obtained from College of Art Association website: <http://www.collegeart.org/guidelines/visartcv.html>

## General Comments

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

Please remember that there is a difference between a curriculum vitae and the “artist résumé.” The curriculum vitae is a record of all of your professional activities and is intended for use in academic situations. The artist résumé is an abbreviated document that is used in conjunction with commercial galleries, the search for exhibition opportunities, and certain grant applications. It is typically one to four pages in length.

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 those reading 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 your letters of reference.

On occasion you might be asked to provide a “short cv.” It, too, is designed for academic needs and is often required for grant applications, special events, etc. It highlights your most significant professional achievements and should not be longer than three or four pages. Service and nonacademic activities are usually left out. If you have a significant number of shows or a lengthy bibliography, you might use headings such as “Selected Solo Exhibitions” or “Selected Bibliography.”

Avoid making your cv complicated. Dramatic layouts and attempts to pad your cv will probably work against you. During the job search, the cv augments your slides and other documentation. A beautifully prepared cv will not get you the job if your art or its documentation is weak.

While it is important to avoid padding your cv, it is equally important that you do not leave anything out. Be sure to list all of your degrees, not just the ones related to studio art. In your efforts to keep the cv current, get in the habit of documenting everything you do. Keep a file or some type of scrapbook that proves you had an exhibition, received a grant, gave a visiting-artist lecture, etc. You will eventually have to do this in some form for salary raises, retention (renewal), promotion, tenure, and post-tenure reviews. Your record keeping should prove the existence of everything in your curriculum vitae.



The term “curriculum vitae” is commonly used, so it need not be underlined or italicized. The abbreviation “cv” is to be written in lower case and does not require periods. This format has been adopted by the Modern Language Association of America (MLA).

### **Developing Your Curriculum Vitae**

Job applicants are often unaware that individuals outside the department to which they are applying are frequently involved with the search process. There are many administrators in academia who are not familiar with the specifics of art-related fields. Make your cv easy to follow.

Search-committee members and administrators may need to review hundreds of applications, so your cv needs to be easy on the eye. Select fonts and font sizes that facilitate reading. Use the white space well. Do not submit your cv on a computer disk or CD-ROM unless it is specified.

Neatness, legibility, grammar, spelling, etc., are often a problem with studio-art cvs. Take extreme care with your proofreading.

Keep in mind that the studio artist’s exhibition record is the equivalent of a publication record in other academic disciplines. It plays a major role in the hiring process. It is often used as a barometer of how active you will be as a colleague, and it is the kind of activity that you place near the beginning of your curriculum vitae.

### **Sample Curriculum Vitae (with Commentary)**

List your most recent activities first (under each heading). Pagination after the first page is recommended. Use 10 pt. type or larger.

1. **Name** (in bold or larger font)

Address:

Phone Number(s): Work, Studio, Home, Fax

Email:

Personal Website: (if appropriate)

Comments: Be sure to list addresses and phone numbers that are current. Make it easy to be reached. The inclusion of such information as place and date of birth is optional.

2. **Education**

MFA 1998 Sculpture University of Kansas

BFA 1995 Studio Art University of Oklahoma

BA 1992 French Southern Methodist University (cum laude)

Area(s) of Specialization: Sculpture, Installation Art

Comments: List all of the 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. In the example listed above, the French degree 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 without completing the degree. You may want to list these periods of study, but they should be listed after the degrees you have earned.

3. **Professional Experience** (Teaching Experience, Art or design positions, internships or apprenticeships)

1998– Present	Visiting Assistant Professor of Art, Hamilton College, Clinton, New York
1997– 98	Teaching Assistant, University of Kansas Drawing, Fall 1997 (instructor of record) Introduction to Sculpture, Spring 1998
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)

Comments: The exact professional titles you provide are very important. There are distinct differences between such titles as Instructor, Lecturer, Adjunct Professor, Visiting Assistant Professor, etc.

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.” That tells the reader you were responsible for all aspects of the course (lectures, syllabi, grades, etc.).

If you are just out of graduate school and do not have significant teaching experience, you may have art-related experiences and/or important positions outside the world of art that are worth listing (military service, Peace Corps). Be sure to use a heading that best describes your work experience. It is acceptable to provide brief descriptions of nonacademic positions.

4. **Grants/Fellowships** (Awards/Honors, etc.)

1998	New York Council on the Arts Fellowship
1997	University of Kansas Graduate Student Travel Grant
1996- 1998	Lockwood Graduate Fellowship, University of Kansas

5. **Exhibition Record** (\* solo shows marked by asterisk)

1998	<i>* MFA Thesis Exhibition,</i> University of Kansas  <i>Sculpture: Carved and Forged,</i> Kirkland Art Center, Clinton, NY, Curator: Jane Doe, Professor of Art, Syracuse University  <i>New York Fine Arts Association</i> <i>National Competition, Juror:</i> Robert Smith, Director, Milwaukee Museum of Art, Best of show
1997	<i>They Landed in Lawrence,</i> Lawrence Art Association, Lawrence, KS, Invitational (catalogue)

Comments: The exhibition record may be the most important category in your curriculum vitae and should be near the beginning. It serves as a rough measure of how active you may be as a member of the faculty.

There are many ways to present an exhibition record. Artists well into their careers often separate solo exhibitions from group exhibitions. For those just out of graduate school, it is probably more useful to list all exhibitions during each year. This allows the reader or administrator to easily grasp the number and type of shows in any given year.

The cv is to serve as a record of all professional activities, so for those just beginning their careers there is little need to use the phrase “Selected Solo Exhibitions” or “Selected Group Exhibitions.”

Solo shows can be identified by an asterisk or by using the word “solo” in parentheses at the end of the entry. For group shows, it is often useful to provide information about the juror, awards, or type of show (e.g., juried vs. invitational). Administrators who are not familiar with the visual arts may want to know if any of your shows have been adjudicated or refereed. Refereed academic activities often carry more weight.

For artists in certain time-based media an exhibition might be referred to as a “Screening.” In that case the heading might read “Exhibitions/Screenings” or “Exhibitions/Screenings/Performances” instead of “Exhibition Record.” For performance artists, the heading “Performances” may be adequate. Others may require the heading “Exhibitions/Commissions.”

For those doing digital, technological, video, performance, etc., please note if a work is collaborative. If the work is collaborative, develop a simple method for identifying individual contributions.

Sometimes a catalogue is produced in conjunction with an exhibition. This can simply be noted by putting the word “catalogue” in parentheses at the end of the entry.

If you work in different disciplines and you are just beginning your career, it is recommended that you do not list different sets of exhibitions by media. You might note somewhere at the end of the entry that it was sculpture, photography, etc., being exhibited.

## 6. **Bibliography** (Reviews/Articles/Catalogues, Reviews/Articles/Interviews)

Diane Terrel, “New Work in Central New York,” *Sculpture* 17, no. 1 (January 1998): 63.

Willard W. Wilson, “Sculpture Exhibition Clinton Shows Region’s Best,” *Syracuse Gazette*, December 11, 1998, 42.

Jane Williams, Interview, WUWJ Radio, Utica, New York, December 9, 1998.

*Utica Post*, exhibition announcement with photograph, Utica, New York, December 8, 1998, 12–18.

Comments: The bibliography is a record of material about you. Articles, reviews, catalogues, radio and television interviews, etc., are placed under this heading. The *Art Bulletin* Style Guide may be useful in listing entries under this heading as well as that of “Publications.”

7. **Publications** (Published Writings, Critical Writings)

Review of William Jones solo exhibition, *Art Papers* 17, no. 6 (1998): 31.

“Art in Architecture,” *New York Architect*, Fall 1998, 18–20.

Comments: This category describes the material that you have written. From time to time, an artist will review a show for a magazine or be asked to write an essay for a publication about some contemporary art issue.

8. **Conferences** (Conferences/Symposia)

College Art Association Annual Conference, 1998, Toronto, Ontario  
Paper: “Is Sculpture Dead?” (Panel title may be listed as well)

Mid-America College Art Association, 1998, Lexington, Kentucky  
Panel Chair: “What Really Counts? Evaluating the Performance of the Artist-Educator.”

Symposium: “Postmodern Art,” 1998, Hamilton College, Clinton, New York

Comments: From time to time, you may give a presentation or chair a panel at a conference. Some institutions value this kind of activity because it adds to the visibility of a department, helps the faculty member network, etc. Only list conferences if you gave a paper, chaired a panel, led a workshop, exhibited your work, etc.

9. **Visiting Artist Lectures** (Lectures/Workshops/Critiques, Guest Lectures)

1998	Syracuse University, Syracuse, NY
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	Colgate University, Hamilton, NY
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1997	Lenexa Community College, Lenexa, KS
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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. If desired, you can specify the type of activity at the end of the entry.

## **Other Categories**

There are a wide variety of professional activities that can be deserving of headings.

### **Gallery Representation (Gallery Affiliation)**

This is a category that can be placed where deemed appropriate. Some artists have careers that involve a close working relationship with a commercial gallery. Sometimes these working relationships are temporary or sporadic. Only list those galleries whose working relationships with you are current. Many artists go their entire career without representation, so it would not need to be listed.

### **Artist Residencies (Artist-in-Residence)**

This category should not be confused with 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.

### **Professional Service (Service)**

Most universities require a certain amount of service within the university and local community. This can be in the form of committee work, serving on a board, consulting for a public-art project, assisting with a local art event, etc.

### **Technical Abilities (Technical Expertise, 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, etc., that you know well enough to teach.

### **Professional Organizations (Professional Affiliations)**

It is important to list the professional organizations to which you belong at the national, regional, and local levels.

### **Exhibitions Juried**

On occasion you may serve as a juror for an exhibition (university, art association, etc.). Record the year and institution, These may also be listed under "Professional Service."

### **Exhibitions Curated**

You may have the opportunity to select work for an exhibition that does not involve a blind jurying process. List the title of the show, the institution (university, museum, gallery, etc.), and the year.

### **Collections**

If your work is part of a collection (private, public, institutional, corporate, museum, etc.), that should be included in your cv.

**Commissions**

This heading can be used with or in place of solo exhibitions. It can also be used as a separate heading. If the commissions are few in number or do not reflect the normal artistic direction of your work, you may want to list the category separately.

**Website**

It is very common for artists to have their work included on a webpage. Some even have their own website. A personal webpage or website address might even be listed at the beginning of the cv after "email."

**References**

It is often helpful to list the names, addresses, and phone numbers of your references in the cv. References might best be included on a separate page with your cover letter.

**Travel/Foreign Languages Spoken**

*Submitted by the CAA Professional Practices Committee: Michael Aurbach (chair), Frederick Asher, Whitney Davis, Linda Hults, Dennis Ichiyama, Annette Weintraub, and Richard West. Special thanks to Ellen Konowitz.*