

RISD RESUMES & CAREERS ESSENTIALS

APPLICATION MATERIALS GUIDE

2021 EDITION

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WORKING SAMPLES

RESUMES, COVER LETTERS, ARTIST STATEMENTS, & CURRICULUM VITAE

These samples provide content and formatting for basic job resumes and cover letters used for fine art and design opportunities. Examples for both entry-level and more experienced candidates are shown.

Use these samples for guidance and inspiration, to create your own unique documents based on your personal background, skills and goals. The content and design of your materials should reflect the best way to describe and demonstrate your abilities.

Will Hyre

Rhode Island School of Design
2 College Street, Box # 00 / Providence, RI 02903
401.001.7533 / willhyre@glime.art
www.whyre.portfolios.art

April 15, 2018

Ms. Amy Burgess
0 Flatbush Avenue, 1st floor
Brooklyn, NY 10001

Dear Ms. Burgess,

I am completing my sophomore year at Rhode Island School of Design and wanted to contact you regarding a possible internship experience with your studio for this summer. I have been admiring your work since my Freshman Foundation Professor, Gary Ferrous, presented images of your installations to our class. Last November I was able to attend the opening of your show, 'Disintegration', at Socrates Sculpture Park. At the opening we had a chance to speak briefly and you recommended that I contact you if I had further questions about your work.

This semester I have been involved in a course devoted to Public Art and have created a Project Proposal called 'Open Shell'. In the same way that your works invite interaction, I developed a site-specific sculptural piece for a public park in downtown Providence, RI. My concept involves a form based on a chambered nautilus which uses fiberglass, metal and cast concrete and allows the public to climb, walk or sit within it. My experience in working with these materials is complemented with my skills in woodworking and even model making.

If I was able to assist you this summer, I would not only be able to work on fabricating your pieces, but I could also provide help in managing your studio. I am very well organized and can handle a variety of office skills from answering emails and ordering supplies to data entry. I am comfortable with computers and very familiar with Microsoft programs, Excel charts, and have some knowledge of 3D imaging programs. I also work well with clients and have great people skills from my experiences as a Resident Assistant at RISD.

I have enclosed my resume and 3 samples of my work for your consideration. Thank you for reviewing these materials and I look forward to hearing from you.

Sincerely,
Will Hyre

Will Hyre

Rhode Island School of Design
2 College Street, Box # 00 / Providence, RI 02903
401.001.7533 / willhyre@glime.art
www.whyre.portfolios.art

Goal Internship experience working with an established sculptor or fine art foundry that will provide exposure to professional contemporary art markets and utilize a broad range of 3D and 2D artistic skills.

Education **Rhode Island School of Design (RISD), Providence RI**
Bachelor of Fine Arts, Sculpture — 2020
Concentration, Art History

Skills **3D:** Refined skills in casting plaster forms, model making techniques and working with a wide variety of woodworking processes and equipment. Able to work in plastics and basic knowledge of welding and metal forming processes. Skilled in use of shop tools including band saws, lathe, belt sander, drill press, and joiners.

2D: Drawing — Utilize sketching and detailed drawings to work out sculptural ideas. Photography — Extensive art documentation work with digital cameras for publishing online and in print.

Computer: Macintosh and PC. Working knowledge of Form Z and AutoCAD. Photoshop, Illustrator, and Microsoft Word. Ability to learn programs quickly and adapt them to studio needs.

Organizational: Ability to thoroughly research, organize, and manage projects from concept to production. Strong client communication experience and office skills — answering phones, data entry, and meeting deadlines.

Related Studios and Experience **Public Art, RISD Sculpture Department, Providence RI**
Open Shell: Public Art Project Proposal — 2018
Developed site-specific sculptural piece made of fiberglass, metal and cast concrete for a public park in downtown Providence. Concept based on a chambered nautilus shell with expanded and abstracted shell segments including chambers that allow a child or adult to enter the piece and climb, walk or sit within it. Formal proposal submitted including artist statement, detailed description of the piece, budget for fabrication and installation, and hand drawn and computer renderings of proposed sculpture.

Somerville Community Arts Center, Somerville MA
Summer Art Instructor — 2017, 2016

Taught art day camp program for children ages 8 to 12 years old. Under the direction of lead teacher developed lessons and provided class instruction independently once a week. Supported lead teacher with regular assistance to students throughout class sessions by guiding their use of materials and encouraging their creativity.

Other Experience **Office of Residence Life, RISD, Providence RI**
Resident Assistant — 2017 - Present
Coordinate activities for dormitory floor of 30 students; provide guidance to students adjusting to college life; plan social gatherings; and problem solve roommate conflicts. Work as a team with other resident assistants.

Exhibitions **Sculpture Department Show, Woods-Gerry Gallery, Providence RI — 2017**
Geometry, Johnson Craft Gallery, Racine WI — 2017
Fresh Cut, Wexler Art Center, Jersey City NY — 2016
Mano Grande, San Diego Museum, San Diego CA — 2015

Diya Patel

dpatel@risd.edu | <https://www.behance.net/risd/diyapatel> | 2 College Street, Providence, RI

To The EcoVentures Design Team,

I have always been passionate about nature and the environment. Some of my earliest memories are of times spent discovering riverways, planting new flowers with my mother in her small garden, and learning about the new creatures I encountered while exploring the outdoors. I have a deep commitment to nature, so as a designer I feel a tremendous responsibility to help protect it.

It is this desire that first compelled me to study design. In my time at RISD, I have committed to learning all that I can about sustainable design processes by majoring in Industrial Design, and concentrating in Nature-Culture-Sustainability Studies. In particular, the concentration is a way for me to ensure that I am building expertise in critical issues related to biomimicry, emerging technologies, global warming, and other topics that will allow me to build a holistic approach to designing responsibly.

My passion for sustainability aligns perfectly with the work you do at EcoVentures. When I first learned of your innovative mission to grow materials using mycelium to ultimately create biodegradable packaging and leather-like textiles, I was instantly hooked. I was even more excited when I realized that you are hiring an intern this summer to join your diverse group of engineers, biologists, artists, and designers.

Through coursework and various projects, I have developed skills that I can contribute as an intern to your studio. In fact, in my Sustainable Wearable Device course, I have even worked on projects that have experimented with biomaterials such as PLA and mycelium. Beyond that, I have gained confidence in 3D modeling skills using Rhino and SolidWorks in addition to cultivating excellent hand sketching and visualization abilities related to concept development.

I look forward to the possibility of using these skills towards the creation of eco-friendly packaging and products at EcoVentures. I know it would be an incredible opportunity to learn from such a talented and values-driven team. Thank you for considering my application.

Best Wishes,

Diya Patel

Diya Patel

dpatel@risd.edu | <https://www.behance.net/risd/diyapatel> | 2 College Street, Providence, RI

OBJECTIVE

Seeking an internship with a sustainably-focused and material-conscious design studio where I can contribute my skills in prototyping, fabrication, and research.

EDUCATION

Rhode Island School of Design (RISD) | Providence RI | 2023

Bachelor of Fine Arts, Industrial Design

Concentration in Nature–Culture–Sustainability Studies (NCSS)

RELATED COURSEWORK

Sustainable Wearable Devices | RISD Industrial Design Department | Wintersession 2021

Explored wearable devices and their interaction with the human body. Researched the relationships between human ergonomics, products, and sustainability. Learned principles of form and material as they relate to sustainable design concepts. Developed a final project concept for an original wearable wrist device. Created digital product renderings, final prototype, and a presentation for a group critique.

Design Principles | RISD Industrial Design Department | Fall 2020

Developed conceptual, strategic, and manual skills as part of the design process for this studio class. Cultivated critical thinking and concept generation skill sets. Investigated form and function through drawing and model making activities. Designed multiple physical product prototypes, ranging from hand tools to decorative objects, in weekly exercises.

SKILLS

Design: Concept Sketching, Orthographic Drawing, Rapid Prototyping, Design Thinking

Fabrication: Biomaterial 3D Fabrication (PLA, Mycelium), Laser Cutting, 3D Printing, Metal and Woodworking

Digital: Solid Works, Rhino, Sketchup, Fusion 360, Illustrator, InDesign, and Photoshop.

ADDITIONAL EXPERIENCE

Teaching Assistant | RISD Experimental and Foundation Studies | 2021

Assisted professor Ethan Farrell with preparation and instruction of Spatial Dynamics class. Aided in laser cutting workshops and 3D modelling demonstrations. Provided guidance to twenty first-year students.

OLIVIA PHLAIR

222.999.8888 >> oliviaphlair@risd.edu >> www.oliviaphlair.art

March 15, 2018

Mr. Patrick McKing
3 Silk Boulevard
London, England

Dear Mr. McKing,

You may recall, we met last spring when I came to interview for a summer internship at Patrick McKing Studio. Due to financial and practical considerations, I was unable to take the internship at that time. However, I left our meeting extremely excited about your company and hoped that a future opportunity would develop to work with you on your women's knitwear collection. For this reason, I was happy to see your recent posting to RISD's job board, ArtWorks, for an entry-level position in the same knitwear division.

I have been closely following your collections over the past several years, and I am consistently inspired by your notable experimentation with materials and the richness and elegance of your clothing. Your Spring 2018 Collection was breathtaking and many of your designs continue to resonate with me. Being able to see how the creative, technical, and logistical processes inform each other in a successful business in the fashion industry is exactly the kind of professional perspective I would like to attain after my RISD studio experience.

Since speaking with you last year, I have further developed my knitting and apparel skills. I feel that I am now in an even better position to offer my assistance. I have drafted patterns for knitted and finished garments and broadened my understanding of the principles of shape and structure in knitwear. I have been fortunate to have three internship experiences including my most recent at Renegade Rose in NYC where I also provided freelance work for their knit dresses and tops. Additionally, I have served as the Head Dresser and Runner for RISD's Apparel Show 2017 and provided my support to the Apparel Department by serving as a mentor to underclassmen as well as a studio monitor.

Thank you for once again considering me for an opportunity at Patrick McKing. Attached is my resume and a PDF of samples of my work. You can see further examples of my projects at www.oliviaphlair.art and I can be reached by email at oliviaphlair@risd.edu and by phone at 222-999-8888. I would be happy to schedule a phone interview in the coming weeks and look forward to hearing from you soon.

Sincerely,
Olivia Phlair

OLIVIA PHLAIR

222.999.8888 >> oliviaphlair@risd.edu >> www.oliviaphlair.art

OBJECTIVE

Seeking an entry-level apparel design position working for an established label where I can apply my extensive design skills while being exposed to the professional fashion industry.

EDUCATION

RHODE ISLAND SCHOOL OF DESIGN, RISD > Providence, RI >
2018 Bachelor of Fine Arts, Apparel, Honors

FASHION INSTITUTE > New York, NY >
2013 Pre-College Concentration, Apparel

APPAREL DESIGN EXPERIENCE

RENEGADE ROSE > New York, NY > 2018

Freelancer for Knit Dresses & Tops > Sketched designs for Spring 2019; created artwork including eyelet, embroidery and soutache designs which were sampled; utilized NedGraphics software to draw and fill CADs; and updated tech packs for Resort 2019 Collection. Conducted extensive research for inspirations, design concepts, and trend forecasting for Spring 2019; developed presentation boards and participated in hand-offs and sample fittings.

RISD APPAREL FASHION SHOW > Providence, RI > 2017

Head Dresser & Runner > Directed models, designers and dressers backstage as well as prepared the order of the designs; set up the modeling racks and handled other venue preparations during the Fall 2016 and Spring 2017 Senior Critiques for RISD Collection 2017.

TRACY HARRIS & VICTORY > New York, NY > 2017

Design Intern > Worked directly with owner/head designer to develop color story, silhouettes, patterns, flats and tech packs for Holiday 2017, Spring 2018, and Fall 2018, lines of the company. Sourced materials, coordinated production, and served as fit model and showroom model during market events.

ELOCIN VON THURSTENBERG > New York, NY > 2016

Design Intern for Womenswear > Swatched for fabrics and trims; fabric dyed; researched for inspiration images; executed patterns; communicated and worked with sample room and production team; assisted with fittings and styling meetings in preparation for Fall 2017 show.

SKILLS

DESIGN > Pattern drafting, draping, and tailoring. Strong apparel design and construction skills using knit, woven, and innovative materials. Advanced experience in machine, hand sewing, knitting, fabric dyeing and screen printing. Confident fashion illustration and observational drawing skills in various mediums. Instinctive color design ability with conceptualization, layout, and presentation skills. Thorough execution of graphic design and marketing work.

COMPUTER > Macintosh + PC. Photoshop, Illustrator, InDesign, Kaleido, Excel. Ability to learn programs quickly and adapt them to studio needs.

ORGANIZATIONAL > Ability to perceive and execute necessary tasks in advance. Excel in taking direction and able to work independently when needed. Personal: Resourceful, optimistic, motivated, enterprising, adaptable, and collaborative work ethic.

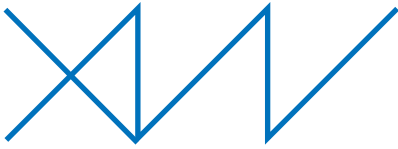
OTHER EXPERIENCE

OFFICE OF INSTITUTIONAL ENGAGEMENT, RISD > Providence, RI > 2018

Phonathon Supervisor > Caller > Oversaw RISD Phonathon callers while contacting alumni and donors, tweeting Phonathon updates and news, and inputting data from nightly calling sessions into Microsoft Excel. Called alumni and donors to update contact information, discuss donating to RISD, and providing alumni with RISD resources.

APPAREL DESIGN DEPARTMENT, RISD > Providence, RI > 2016 - 2017

Mentor & Studio Monitor > Worked in the department to support and guide undergrads with design and technical challenges. Answered questions, problem-solved, and sought resources when necessary.



XAVIER WILLIAMS

xavierwilliamsgames.com

xwilliams1234@risd.edu

Dear Ms. Lu,

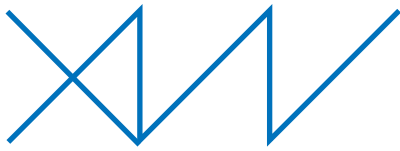
I remember the feeling like it was yesterday. My brother and I raced home one afternoon, having just bought the new release of Elevate Studios' Cracket and Mace. Having watched and re-watched the game trailer in the weeks leading up to its release, we were eager to explore exotic planets, collect out-of-this-world gadgets, and help Cracket and Mace save the galaxy from certain doom. The countless hours spent immersed in that fantastical world would be the beginning of my love for concept art, and my fascination with the incredible power games have to introduce us to complex characters and environments that are limited only by the imagination.

As a senior in RISD's Illustration department, I was so excited to learn that you graduated from the department as well and are now leading Elevate Studios' art department as an Art Director. During my own time at RISD, I have taken advantage of the courses offered to hone my abilities as a game artist. Specifically, I was able to produce professional quality game art assets in my Character and Environment Design class using both traditional and digital tools.

Beyond the classroom, I was a member of the selective BostonDIGI Summer Innovation Program. In this program I worked with other students as well as seasoned gaming professionals to develop an original mobile game intended for market. In this project I played an art directorial role as well as illustrated key assets for the game. This experience taught me so much about the process of building a game, skills I hope to bring to Elevate Studios.

I would value the chance to speak with you further about the studio and professional opportunities that might be available. From one RISD illustrator to another, thank you so much for the amazing creative work you do at Elevate. I truly hope to be a part of it.

All the best,
Xavier Williams



XAVIER WILLIAMS

xavierwilliamsgames.com

xwilliams1234@risd.edu

EDUCATION

Rhode Island School of Design

BFA Illustration 2019

SKILL SET

Art + Design

Character and Environment Design, Game Design and Asset Creation, Figure and Observational Drawing, Landscape Painting, Human and Animal Anatomical Illustration, Storyboarding, Beatboarding, Color Keys

Software

Photoshop, InDesign, Illustrator, Maya, ZBrush

ACHIEVEMENTS

Honors

Winner, Society of Illustration Student Scholarship, 2018
Speaker, Boston Festival of Indie Games, 2017
RISD Honors, 2016-2017

Exhibitions

Senior Exhibition, ISB Gallery, 2018
RISD Portfolios Online Gallery, Curated Selection, 2017
Fame, RISD Expose, Group Show, 2016

GAMING EXPERIENCE

Our Earth LLC — *Game Design Intern*, 2018

Collaborated with Our Earth LLC, an educational media nonprofit aiming to teach children about climate change, to design a game for distribution in educational institutions. Coordinated with Creative Director to draft multiple concept pitches for the game based on research of environmental pollution and its effects. Researched and applied theories of play-based learning.

BostonDiGi Summer Innovation Program — *Artist Intern*, 2017

Worked as part of a team to develop a mobile app game for launch on iOS and Android. Established art direction and produced illustrated assets for weekly builds while maintaining consistency, quality, and pace. Distributed tasks to team members based on individual skill sets, and solved UI, design, and technical challenges with the team.

Demon Games LLC — *Freelance Game Artist*, 2017

Created detailed environment concept drawings for a horror-mystery virtual reality game. Created concept sketches and final illustrations for in-game implementation and promotional distribution. Communicated with creative director to ensure that art followed artistic guidelines.

RELEVANT STUDIOS

Character and Environment Design, RISD Illustration Department, 2018

Learned the many artistic and technical aspects of designing and producing characters, environments and props for 3D games. Designed effective low-polygon characters and scenes. Learned and implemented texturing and UV mapping, as well as simple character rigging.

3D Illustration, RISD Illustration Department, 2017

Self-directed visual development, game mechanics, and production design for a narrative board game entitled FrogHop Escape. Created 2D assets, 3D assets, and promotional packaging. Revised designs based on critique.

Mail -



COMPOSE

Inbox
Starred
Important
Sent Mail
Drafts (17)
Follow up
Misc
Notes

To: imosi@chicagochronicle.com
Subject: RISD Student seeking Junior Graphic Designer position

Dear Ms. Mosi,

I am writing with great excitement to be considered for the Junior Graphic Designer role at The Chicago Chronicle. I have long been an avid reader of your content, always viewing the publication as the premier news media platform in the country. In particular, I was profoundly impacted by your recent digital series telling the stories of Japanese-American families forcibly placed in internment camps during WWII. As an American of Japanese heritage myself, the power of the stories combined with the somber beauty of the associated design elements and imagery impacted me deeply.

My goal as a designer is to tell stories that educate, bring people together, and bring positive impact to the world. My education in the Graphic Design Department at Rhode Island School of Design (RISD), along with numerous real-world applications of my design practice, has provided me with the skills to be just this kind of designer in the world.

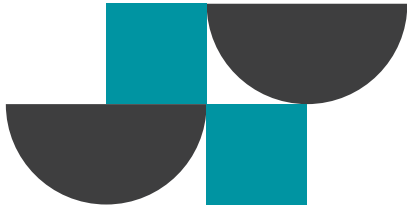
While at RISD I worked as a Layout Editor for Visions Magazine, a literary art publication produced by Brown and RISD which focused on the stories and issues pertinent to Asian and Asian-American students. In this role, I was responsible for layout design, typesetting, and content management. I also interned at the notable New York design studio, PS Design. As an intern, I was embedded with the design team on multiple projects for clients, and even got to lead the design on a digital publication for the Columbia Business Review. In addition to the skills gained through these experiences, I am highly capable in Adobe Illustrator, Photoshop, and InDesign as well as front-end coding.

I firmly believe I am an ideal fit as part of the creative team at The Chicago Chronicle. I will be in Chicago the week of March 23rd and would be more than happy to meet with you at your convenience. I look forward to hearing from you.

Sincerely,
James Yamamoto



jamesyamamotodesign.art
james.yamamoto@risd.edu



JAMES YAMAMOTO

jamesyamamotodesign.art jyamamot2222@risd.edu

EDUCATION

Rhode Island School of Design (RISD)

Providence, RI | Sept. 2013–2017

BFA Graphic Design Honors

Brown University

Providence, RI | Sept. 2015–2017

日本語 Japanese Language Courses

SKILLS

Design | Print, digital, and editorial design; installation and curation experience; front-end coding and prototyping; signage and wayfinding.

Artistic | Printmaking and illustration.

Computer | Adobe InDesign, Illustrator, and Photoshop; HTML/CSS; Microsoft Word, PowerPoint, and Excel; Apple Keynote.

EXHIBITIONS

Reflecting Room | RISD Museum, Gelman Gallery

Providence, RI | 2014

Live Love | New City Arts

Providence, RI | 2015

AWARDS & CERTIFICATES

Haystack Art School Collaborative | 2016

Malcolm Grear Endowed Scholarship | 2016

Nestlé Professional Scholarship | 2013, 2014, 2015, 2016

Japanese American Treaty Centennial Scholarship | 2013

Lucille Ryman Carroll Scholarship | 2013

The President's Volunteer Service Award: Gold | 2013

CREATIVE EXPERIENCE

PS Design | Design Intern

New York, NY | June 2016–Present

Design signage, graphic standards, presentations, web and print materials for clients as a part of a team of designers. Assist on-site for installations; attend client meetings and project presentations; typeset and collaborate on larger projects; lead the design of client-based projects.

Impact Agency | Graphic Design Intern and Freelance Illustrator

Pawtucket, RI | June 2015–September 2015

Design and illustrate icons, posters, and packaging; assist in rebranding design for Farm Rhode Island.

BDRI Letterpress | Letterpress Production Assistant

Providence, RI | June 2015–September 2015

Print, die-cut, and collate client work on the Vandercook letterpress press; design digital files; assist in print shop operations; design and produce a new business card book and a ludlow type-sample book.

New City Arts | Printmaking Artist Mentor

Providence, RI | September 2015–Present

New City Arts is a nonprofit after school art program for high school students from all over Rhode Island. Mentor, teach and collaborate with artist mentors and students on silk screen and relief printmaking techniques, student projects, and portfolio development.

VISIONS Magazine | Layout Editor

RISD/Brown University | Providence, RI | February 2015–September 2016

VISIONS Magazine is a student-run, printed, biannual publication. Design the layout of the publication; edit and curate content for the magazine; oversee the design and content.

ADDITIONAL EXPERIENCE

RISD Career Center | Office Assistant and Design Assistant

RISD | Providence, RI | June 2015–Present

Manage the front-desk; design presentations; assist in design of print and digital material; organize information in an online database.

Design for US | RISD/Brown Studio Member

RISD/Brown University | Providence, RI | February 2016–May 2016

Design for US is a national network of interdisciplinary student teams working together to promote social activism through human-centered design and design-thinking.

Maria Santos

www.msantosartist.art msantos2222@risd.edu 305.355.7000 7 Barn Road, Miami, FL 33018

To the Brooklyn Creative Arts Exchange Team,

As a socially-engaged artist who believes in open access to the arts for all, I have been following the Brooklyn Creative Arts Exchange for some time. I have long admired your organization as a hub for NYC youth and professional artists to share space, thoughts, and resources. In particular, I am compelled by your “Speak Up” program, which brings together performance artists and local youth to create work that resonates with the community and stimulates dialogue. This type of exposure to the arts is crucial for young people, and was an essential part of my own development as an artist. I hope I can create more of these types of experiences as the Art Programs Associate at Brooklyn Creative Arts Exchange.

In my time as an undergraduate student in the Painting department at Rhode Island School of Design, I've been intentional about seeking out opportunities to expand my skills as an artist and administrator. I have had multiple experiences working for non-profits, including internships at the Brent Howel Art Foundation and the City Children's Museum in Providence. At Brent Howel in particular, I co-led an initiative to curate work by both students in the program and affiliated professional artists for a community-facing exhibition. This project involved significant research, scheduling, and coordination. Furthermore, I also understand the life of a working artist, a perspective I gained in part from my role as a Studio Assistant for internationally-exhibited artist Atulya Ganesh. This understanding would allow me to thrive in the Associate role when collaborating with local artists.

I believe deeply that I can contribute to the meaningful work happening at Brooklyn Creative Arts Exchange. The values of your organization pair perfectly with my own. I truly hope I can join you in spreading those values, and look forward to the chance to speak with you more about the position.

Sincerely,
Maria Santos

Maria Santos

www.msantosartist.art msantos2222@risd.edu 305.355.7000 7 Barn Road, Miami, FL 33018

Objective

Seeking an opportunity within a non-profit art center where I can contribute my curatorial, art administrative, and community engagement skills.

Education

Rhode Island School of Design (RISD)

Providence, RI, 2019

Bachelor of Fine Arts, Painting

Concentration in History of Art and Visual Culture (HVAC)

Art Administration Experience

Brent Howel Art Foundation, Brooklyn, NY

Curator in Residence, 2018

Brent Howel Art Foundation is a community arts non-profit that provides free community studio programming lead by professional artists. Collaborated with the staff to curate a show representing the work of students and professional artists at the foundation. Developed, designed, and produced catalogue for the show. Managed the design and installation of the exhibition.

City Children's Museum, Providence, RI

Program Development Assistant, 2017

City Children's Museum inspires and celebrates learning through active play and exploration. Acted as an assistant program developer and play-guide at the museum. Assisted the museum Program Coordinator in designing and crafting educational, STEAM-based learning experiences for elementary school-aged children.

Atulya Ganesh Studio, Boston, MA

Artist Assistant Intern, 2016

Assisted the artist with her creative work and studio management. Introduced to a professional fine art practice through assisting with budgeting, funding, artist promotion, website management, and gallery communication. Contributed to the artist's work by sourcing inspiration from contemporary art. Fabricated sculptural pieces under the guidance of the artist.

Skills

Art Administration

Knowledge of contemporary art, historical art movements, curatorial practice, fundraising, marketing, planning, budgeting, grant proposals, and youth art education

Computer

Adobe Creative Suite—Photoshop, Illustrator, Acrobat DC

Coding—HTML, Javascript

Language

Fluent in Spanish and Portuguese

Awards & Exhibitions

Americana, Grin Gallery, 2018

Triennial, RISD Painting Department, Woods Gerry Gallery, 2017

LACE Fellowship, RISD, 2017

RISD EFS Triennial Exhibition, Woods Gerry Gallery, 2015

Student Honor Roll, RISD Academic Affairs, 2015–2018

RACHEL MACNULTY

CINEMATOGRAPHY & VIDEO PRODUCTION

moviesbymacnulty.com / rmacnulty20@risd.edu / 333.100.9999

To the Happy Pancake Production Team,

I was so excited to see your position for a Digital Video Producer on the RISD ArtWorks platform. I have been a big fan of your content since you launched in 2015. I deeply connect with your mission to produce media that explores life's big questions, celebrates humanity, and champions creativity. In fact, I vividly remember the first time I watched your YouTube series Metaphysical Milkshake. I was delighted and impressed by the way the show blended humor, philosophy, and feel good vibes. In a world that can sometimes feel chaotic, the content that Happy Pancake produces creates some very welcome positivity.

As a recent graduate of the Film/Animation/Video program at Rhode Island School of Design (RISD), I feel I have the background and skill set needed to contribute to the great work happening at Happy Pancake. In addition to my education, I have five years of freelance and in-house production experience developing content for clients across a range of industries. I managed the entire process, from scripting in pre-production to editing in post-production. Through these experiences, I've honed my ability to create and pitch concepts, manage production logistics, and deliver compelling video content on deadline.

Beyond my freelance work, I also was a Creative Intern with the socially-focused production agency, Impact Films. In this role, I generated original short-form videos to be used for the agency's social media accounts. This involved extensive coordination with senior producers to organize shoots in the agency's studio space, as well as collaboration with staff motion designers and animators to finalize the finished media content.

I am enthusiastic about the opportunity to join the creative team at Happy Pancake and contribute to producing the fun, inspiring, and hopeful message you put out in the world. As a BIPOC individual, it meant a lot to see that the company has a commitment to hiring diverse creatives and telling stories that elevate the voices of traditionally underrepresented communities. I hope to get the chance to be a part of that storytelling moving forward.

Sincerely,
Rachel Macnulty

Cinematographer & Video Producer
moviesbymacnulty.com
rmacnulty20@risd.edu

RACHEL MACNULTY

CINEMATOGRAPHY & VIDEO PRODUCTION

moviesbymacnulty.com / rmacnulty20@risd.edu / 333.100.9999

SELECTED CREDITS

"PRISM" (2020)

Independent Film
Director / Editor /
Cinematographer

"THE SNOWFINCH" (2020)

Independent Film
Gaffer / Cinematographer

"JUMP" (2019)

Feature Film
Gaffer / Cinematographer

"PERSPECTIVA DE LA PAOLA" (2018)

Documentary
Director / Editor /
Cinematographer

SKILLS

Software: Adobe
Photoshop, Adobe
Lightroom, Adobe Premiere
Pro, AVID Pro Tools, DaVinci
Resolve, Capture One

Film & Video:

Screenwriting, Directing,
Nonlinear Video Editing,
Steenbeck Film Editing,
Sound Design & Mix

Studio Equipment: Sony A7
III, Sony X-70, Lumix GH5,
Bolex Camera, BlackMagic
Pocket Camera, Panasonic
HMC 150, Zoom
Microphone, Boom Pole +
Microphone, LED DMX,
Panel Lighting, Studio
Lighting

EDUCATION

RHODE ISLAND SCHOOL OF DESIGN / PROVIDENCE, RI

BFA in Film/Animation/Video (FAV) / 2020

PRODUCTION EXPERIENCE

FREELANCE PRODUCTION / PROVIDENCE, RI

CINEMATOGRAPHER / PHOTOGRAPHER / 2015 - PRESENT

Produce video and photography for clients in education, media, commercial products, and cultural institutions. Manage preproduction through post production including concept, schedule, locations, budget, camera, lighting, retouch, edit, color grade, sound mix & deliverables. Utilize expertise in multiple technical roles on set ranging from camera, sound, and lighting.

Selected Clients include: Brown University, Luxurious Leather, Mystic Maritime Museum, Impact Films, RISD Media

IMPACT FILMS / BOSTON, MA

CREATIVE INTERN / 2019

Assisted with in-studio production and marketing of media content for this socially-focused creative production agency. Generated original studio content to be used for the agency's social media accounts. Coordinated with producers to organize and direct shoots in the agency's studio space for various non-profit clients.

"PERSPECTIVA DE LA PAOLA" / SAN JUAN, PR

DIRECTOR & PRODUCER / 2018

Independently produced, directed, filmed, and edited a short documentary exploring the impact of Hurricane Maria on the life of a young girl in Puerto Rico. Conducted initial interviews, casting, and location scouting. Developed film treatment, budget, and crowdfunding campaign to finance film. Coordinated travel arrangements and equipment needs. Filmed 50+ hours of media content.

RISD MEDIA / PROVIDENCE, RI

PHOTOGRAPHER & JOURNALIST / 2017 - 2018

Documented 20+ RISD community events through photography and writing. Conducted live interviews with event hosts and attendees, capturing quotes and photographs in real-time. Generated journalistic content to be published in RISD XYZ Alumni Magazine and Our RISD blog. Created content on deadline and presented final selections to editor.

To the Colossal Design Team,

As a recent graduate from the Industrial Design Department at Rhode Island School of Design, I have focused my studies on exploring the principles of user experience design and front end web development. I am passionate about using research, design, and technology to find solutions to diverse problems. For these reasons, I am excited to apply for the User Experience Designer role at Colossal Design.

I had first heard about Colossal through my friend Zoe Winston, who was a Design Apprentice in the Brooklyn office. She told me that her co-workers were not only extremely talented but were also great listeners, which ultimately allowed the work environment to be open and collaborative. I believe great design is achieved not only with talented people, but also with great communication. This is the kind of an environment I strive to be a part of, and why I hope to join Colossal Design.

Through internships during my time at RISD, I've developed the skillset needed to be an effective user experience designer. Most recently, I was an Experience Design Intern at Digitech, a creative agency in Boston. In this role, I worked on projects for clients across industries by creating user journeys, wireframes, and UI prototypes to build meaningful end-to-end experiences. Prior to that, I gained significant experience in user research as an intern at Centra Aircrafts. While there, I investigated the needs of small aircraft travelers and created corresponding user personas. At the conclusion of my internship, I provided staff engineers and designers with insights into the physical, digital, and ergonomic needs to improve the experience of flight for Centra customers.

I believe I can build upon these experiences as a part of the Colossal team. Thank you for reviewing my application and considering me for the User Experience Designer position. I hope to speak with you further about contributing to the amazing work at Colossal!

Sincerely,
Jalessa Adams

JALESSA ADAMS

jadams3333@risd.edu 912.814.0900 jalessaadamsdesign.art

I BELIEVE IN

Rigorous research, collaboration, and exploratory solutions to create interactive experiences that bridge the connection between people and our technologies.

I STUDIED AT

Rhode Island School of Design (RISD), 2018
Bachelor of Fine Arts, Industrial Design

General Assembly, 2017
Front-End Web Development Winter Course

I AM SKILLED WITH

Software

Sketch – XD – InVision – Principle – Balsamiq
Illustrator – Photoshop – InDesign – Final Cut – Lightroom – Keynote
HTML – CSS – Javascript

Design

Prototyping – Wireframing – Usability Testing – User Research – Information Architecture
Interaction Design – Data Visualization – Brand Identity

I WORKED AT

Digitech, Boston, MA
Experience Design Intern, Summer 2017

Optimized digital platforms for a productive user experience and to increase conversion rates for major companies in manufacturing, banking, food and beverage, and health industries. Developed interactive designs, user journeys, and UI specifications to build meaningful end-to-end experiences. Created visual assets for campaign materials, promotional media outputs, comprehensive layouts, and decks.

Centra Aircrafts, North Kingstown, RI
Research Assistant Intern, Summer 2016

Researched performance requirements and ideal environmental conditions for a new aircraft model. Investigated the needs of average small aircraft travelers through primary research. Created various user personas. Provided insights into the physical, digital, and ergonomic needs to improve the experience of flight for travelers.

I LED

RISD Student Alliance, Providence, RI
President, 2017–2018

The Alliance is a platform that represents all student voices in order to facilitate and advocate ideas and solutions within the RISD community. As President, manage team of six Executive Committee members and 23 Academic Department Representatives. Respond to current campus events and act as a general link between administration and the student body.

RISD Residence Life, Providence, RI
Resident Advisor, 2015–2018

Served as a student guide and mentor for a residence hall of 39 students. Organized, advertised, and hosted monthly educational and cultural events. Mediated between the residents, the Department of Public Safety, and the Office of Residence Life. Act as a resource for students in need of assistance.

To Dr. Allison van Gogh,

I was incredibly excited to see the posting for a Program Coordinator at the Universal Health Institute (UHI). I am a socially-oriented artist and designer who is eager to use my hybrid abilities in visual art and science toward solving public health issues. Your mission to reduce the incidence of infectious diseases in underserved populations and empower these communities through education resonated with me deeply. I believe my experiences have prepared me to contribute to the vital work you are doing at UHI.

Collaborating with the communities I hope to serve, I often use textile design to bridge the worlds of art and science. For example, as part of Rhode Island School of Design's Maharam STEAM Fellowship, I created cotton prints with vivid imagery to spread health messaging during a campaign for women's reproductive health in West Africa. This project involved a long-term partnership with the African non-profit National Vaccine Foundation, and also required deep understanding of disease prevention as well as the cultural norms of the local community in Mali.

In addition, I've further bridged the worlds of art and science through experiences as a Graduate Research Assistant at RISD's renowned Nature Lab as well as being an Artist-In-Residence at the Marine Biological Research Center. Through these experiences I've learned how to collaborate with physicians and scientists, practice various research methodologies, and coordinate educational projects and initiatives.

I see myself as a unique candidate with the ability to bridge the worlds of healthcare, science, and the arts. I am passionate about public health, and my training as an artist can be a valuable asset in exploring new ways to understand and empower the populations you work with at UHI. You can find my resume attached, and I invite you to see images from the textile project I mentioned by visiting www.kekart.com. I look forward to the possibility of working with you and eagerly await the chance to speak with you further.

Sincerely,
Kyeu Eun Kim

Kyeu Eun Kim

kkim1111@risd.edu
555.351.7012

7 Defoe Place
Providence, RI 02903

Social Impact Artist & Designer

www.kekart.art

I am seeking to bridge expertise in textiles and visual art with strong knowledge and experience in science and healthcare.

Education

Rhode Island School of Design

Providence, RI, 2017-2019

Masters of Fine Arts, Textiles
Textile Graduate Scholarship

Art and Science Experience

RISD Maharam Fellow, 2018

National Vaccine Foundation, Mali, West Africa

Working with the Africa-based non-profit, National Vaccine Foundation, developed an educational textile pattern that serves to promote knowledge of cervical cancer and the HPV vaccine. West Africa has one of the highest rates of cervical cancer in the world, primarily due to lack of information and access to screening and vaccination. The goal of the textile pattern is to show the connection between HPV and cervical cancer and provide an important visual reminder that women can share with each other.

Skills

Print Design

Experience developing repeat patterns and compositional patterns using silkscreen, intaglio, stenciling, block printing, Photoshop and NedGraphics. Competent in hand and machine-sewing, embroidery and needle-felting.

Fibers and Dyeing

Hands-on experience with fiber identification, spinning, felting, and dyeing; including dip-dyeing, shibori resist, and batch dyeing using MX, acid, disperse and direct dyes.

Knitting and Weaving

Skilled hand-knitter. In-depth experience knitting swatches and garments on a single-bed machine. Experienced weaver on 4-harness loom and computer-assisted 24-harness dobby loom using Weavepoint.

Computer

Photoshop, InDesign, After Effects, NedGraphics; Weavepoint, Keynote, Powerpoint

Graduate Research Assistant, 2017-2018

RISD Nature Lab, Providence, RI

Assisting faculty and students in class projects involving Nature Lab tools and technology. Provide training on the use of Nature Lab equipment. Maintain equipment and ensure proper lab procedures are followed.

Artist-In-Residence, 2017

Marine Biological Research Center, Woods Hole, MA

Collaborating with the scientists and researchers of the lab, created pieces in response to ongoing research exploring organismal adaptation and resilience in the face of global climate change and rapidly changing ecosystems. As part of the lab's mission to educate, co-led undergraduate level workshops focused on communicating complex scientific data and concepts visually.

Relevant Coursework

Leadership of Social Change, 2017

RISD Liberal Arts Department

Reflecting on historical and contemporary models of leadership, this course examined individual leadership potential by exploring how personal affinities can be focused and developed into effective strategies for solving problems, advancing ideas, and making change. Explored the ways artists and designers practice leadership.

Emily Tan

www.tandesign.com | etan01@risd.edu

Dear Ms. Tyler,

As someone who has been following the work of Tyler Architecture & Interiors for some time, I was ecstatic to see an opening to join the team as an Interior Designer. Ever since I came across a profile of your projects featured in Metropolis Magazine, I became an admirer of your “transterior” approach, blurring the edge between indoor-space and nature. Not only do your projects successfully integrate natural elements into the design, but they also unite architectural aesthetics with cutting edge sustainable technology to create resilient and efficient buildings that are optimized for their South Florida environments.

I am drawn to this position not only because of the great match for my skill set, but also for the range of projects I would be able to contribute my abilities to. I am excited by the chance to offer unique design perspectives on office buildings, resorts, libraries, airport concourses and residences. In fact, my previous roles at New Concept Studio gave me the chance to design interior spaces for varying scales of residential and hospitality projects. In these projects, I led multiple team concept development sessions, and worked closely with senior designers on spatial planning and design development. I am well-equipped to help prepare client presentations inclusive of plans, elevations, drawings and material selections. This experience, along with my academic focus on adaptive reuse, has proven useful in my ability to offer new design perspectives when engaging in a variety of interior design challenges.

Beyond my commitment to interior architecture, I am also a firm believer in the creative potential of collaboration and community. I have always sought to engage with and learn from other creatives that surround me. During my undergraduate studies, this led me to pursue roles as a Student Government Representative for my department, a Resident Assistant, and a Content Coordinator for the leading student-run design conference in the nation. Taken together, these roles have helped me develop skills as a leader and communicator while also reinforcing my belief in the power of diverse perspectives in problem solving. Speaking further to the value of diversity, I also believe I can contribute an original viewpoint on design due to my experiences growing up in China combined with pursuing higher education in the United States.

I look forward to the chance to join your team and support you in carrying forward exciting design concepts. I am a designer who is passionate about great design and I also care deeply about the people I work with. I hope to demonstrate this as an Interior Designer for Tyler Architecture and Interiors.

Sincerely,

Emily Tan

Emily Tan

www.tandesign.com | etan01@risd.edu

INTERIORS | SUSTAINABILITY | COMMUNITY

EDUCATION

RHODE ISLAND SCHOOL OF DESIGN (RISD) PROVIDENCE, RI

BFA, Interior Studies: Adaptive Reuse | 2019

EXPERIENCE

NEW CONCEPT STUDIO INC. ATLANTA, GA

DESIGNER | AUGUST 2019 — MAY 2021

Assisted project leads with site research, spatial planning, developing design intents, and sourcing FF&E items. Led concept development sessions on selected projects. Created final interior 3D renderings for multiple projects. Contributed to client presentations and pitches.

Selected Projects:

Hadid Hotel | Doha, Qatar

Three Lions Resorts | London, England

Independence Square Residences | Washington, DC

INTERIORS INTERN | JUNE 2019 — AUGUST 2019

Provided design assistance on hospitality and residential projects, including large-scale hotels and multifamily residential developments.

Contributed in multiple phases of design with a focus on schematic design, product sourcing, and design documentation.

CABELLO ADAPTIVE DESIGN AUSTIN, TX

DESIGN INTERN | JUNE 2018 - AUGUST 2018

Worked alongside firm principal to develop design ideas and schematic drawings for various small-scale adaptive reuse projects. Produced 3D models and presentation materials.

SKILLS

ARCHITECTURAL

Concept Development, Schematic Design, FF&E Specifications, Space Planning, Hand Drafting, Product Sourcing, Design Documentation

SOFTWARE

AutoCAD, Revit, Rhino, V-Ray, Illustrator, Photoshop, InDesign

LANGUAGES

Mandarin (Native), English (Fluent)

LEADERSHIP

RISD INTERIOR ARCHITECTURE PROVIDENCE, RI

STUDENT REPRESENTATIVE | 2019

Co-organized and facilitated monthly meetings to maintain constructive communication among student body, faculty, and school administration.

RISD RESIDENCE LIFE PROVIDENCE, RI

RESIDENT ASSISTANT | 2017 - 2019

Served as a resource for first-year college students. Fostered an inclusive community and designed programs to cultivate holistic student development.

A BETTER WORLD BY DESIGN PROVIDENCE, RI

CONTENT COORDINATOR | 2018

Researched expert speakers for a conference that convenes a global community of socially-conscious innovators. Coordinate travel logistics, presentations, and tech support.

SAMANTHA SMITH

1776 Colonial Way | Boston, MA 02020 | 617.001.5678 | samantha@glime.art | www.samantha.glimeart.art

4 March 2018

Timothy Richman
Principal
Island Architectural Collaborative
0 Main Street
Nantucket, MA 01112

Dear Mr. Richman,

I was recently speaking with Jack Larsen of Larsen & Larsen Associates, and he recommended that I contact you regarding a potential opening in your firm for an architect. I have worked with Jack on a free-lance basis for nearly 5 years and he has spoken highly of your work at Island Architectural Collaborative. I understand that one of your architects, Jennifer Tyme, may be leaving her position and I would like to be considered for this possible opening.

I am quite familiar with your projects and have greatly admired your careful integration of green design and contemporary aesthetics with the beloved historical architecture of Nantucket. Your recent renovation of the Captain Jacob Hotel was especially impressive with notable sensitivity to the historic details while doubling the size of the existing structure with the addition of the spa facility. The reproduction of the original hand-blown window glass in the new high efficiency windows is outstanding. My own commitment to green design and historical preservation has significantly impacted my work for the past 5 years and I've been fortunate to address these issues throughout my projects with Torque Associates in Boston.

In my current position, I have gained extensive experience across a range of projects from residential, office and corporate facilities. I especially enjoy the master planning phase of my work and always remain focused on exceptional client relationships. I played an integral role in the design of the Charles River Condominium Development which also won the Boston Architects Design Excellence Award, and our work on the AlTech Headquarters in Dallas achieved the American Green Lead Honor for Outstanding Design. Recently, Torque Associates has been involved in the design of a 25,000 sq/ft project for Montefalco Estates in Montefalco, Italy and this has proven an ambitious and exhilarating experience for both its scale and international scope. It also has marked my return to Italy nearly 10 years after my studies in Rhode Island School of Design's European Honors Program.

After 6 years of working in Boston, I am focused on relocating to Nantucket or Martha's Vineyard. Your potential opening at Island Architectural Collaborative is of great interest to me and a perfect fit for my background and this change. I hope this letter reflects my enthusiasm for your firm, and I appreciate this advance consideration for the position of architect. I will follow up on receipt of these materials and contact your office to see if an interview can be arranged. I can often flex my schedule on Fridays and this would be an ideal day to take the ferry and travel to Nantucket. Thank you.

Sincerely,
Samantha Smith

SAMANTHA SMITH

1776 Colonial Way | Boston, MA 02020 | 617.001.5678 | samantha@glime.art | www.samantha.glimeart.art

SUMMARY

Ten plus years of extensive experience with high-end residential projects with an emphasis on green design and historical preservation. Exceptional skills managing client relationships and establishing strong communication with consultants and contractors. Proven ability in architectural visualization to successfully complete challenging projects. Global perspective and commitment to international clients.

PROFESSIONAL EXPERIENCE

Torque Associates | Boston MA

Architect | 2010-present

Design residential, office, and corporate spaces from master planning and programming to finished details and punch lists. Focus on integration of green design construction elements in coordination with contractors and code consultants. Manage construction administration; record meetings; review drawings; and provide project timetables. Oversee all financial aspects of projects from pricing and change orders to payment applications.

Selected clients include: Montefalco Estates, Montefalco, Italy - 25,000sq/ft | AlTech Corporate Headquarters, Dallas, TX - 18,000sq/ft. | Cambridge Housing Development Charles River Condominiums, Cambridge, MA - 35,000sq/ft. | Tucker, Smith & Johnson LLP, Boston, MA - 7,000sq/ft.

Charlie Golden Associates | New York NY

Project Manager + Architectural Designer | 2007-2010

Design and layout of corporate offices, religious facilities and private residencies. Coordinated structural contractors and furniture and lighting consultants for cohesive construction documentation. Provided space planning and specified furniture and finishes. Reviewed contracts, developed project budgets, and analyzed vendor bidding.

Selected clients included: Johnson & Johnson Residence, Saratoga Springs, NY - 5,000sq/ft. | Temple New Town, New Town, NY - 6,000sq/ft. | Feelgood Residence, White Plains, NY - 3,800 | Solid Rock Insurance Company, New York, NY - 8,000sq/ft. | Hyper Genetics, Tenafly, NJ - 9,200sq/ft.

Green & Green | Providence RI

Architectural Intern | 2006-2007

Contributed to project teams with preparation of construction drawings, space planning and specifying furniture and finishes. Managed architecture design library. Prepared marketing presentations for prospective clients. Created models with high attention to detail and materials. Projects included law offices, residences, retail spaces, and educational facilities.

COMPUTER SKILLS

Macintosh + PC | Revit, Form Z, AutoCAD, 3D Studio Max, InDesign, Photoshop, Illustrator, Filemaker Pro, Excel

EDUCATION

Rhode Island School of Design | Providence RI

Bachelor of Architecture | 2006

Bachelor of Fine Arts, Architecture | 2005

European Honors Program | 2005

Syracuse University Florence Study Program | Florence Italy

Architectural Studies Exchange Program | 2006

AWARDS

Boston Architects Design Excellence Award | 2013

American Green Leaf Honor for Outstanding Design | 2013

National Architectural Forum Competition Best in Show | 2011 Architectural Society Athena Award | 2010

NAAF Residential Professional Team Award | 2007

Thompson Award for Innovative Solutions in Assisted Living | 2005

DESIGN + VOLUNTEER

Cambridge Housing Initiative | 2011-present

Boston Architects: Affordable Housing Planning Committee | 2013-present

Long Island City Green Design Fund Raiser | 2010

Suburban Urban Fall Event NYC | 2009

LING CHEN

Educator | Architect | Designer

ling.chen@arch | www.lingchenarch.portfolio | 100-703-0000

To the Syracuse University Search Committee:

I am writing to enthusiastically express my interest in the Assistant Professor – Architecture teaching position at the Syracuse University School of Architecture. As a recent graduate of the Master of Architecture program at Rhode Island School of Design, and recipient of the school's Certificate in Collegiate Teaching in Art and Design, I am eager to contribute to Syracuse University's long history of guiding the next generation of successful and responsible architects.

I have long known of the program at Syracuse University to be of high quality. It is consistently ranked among the top architecture programs in the United States, having been noted as a top ten program for the past twenty years. The scope of educational offerings at Syracuse University is also a major asset and personal draw for me. The university offers a choice of more than 200 majors and 100 minors along with a student population from all 50 U.S. states and 123 countries. As a former international student, it is incredibly meaningful to me to be a part of an institution that is committed to diversity, both in thought as well as through representation amongst the student body and faculty. The study and practice of architecture thrives when it can be explored from various and divergent perspectives.

During my time studying at RISD, I have cultivated valuable teaching experience. I have held multiple Teaching Assistant roles at RISD, supplementing the learning experience for students in classes such as Introduction to Architecture, Spatial Design, and Site Structures. Beyond that, I seized the opportunity to independently design and instruct a new course for undergraduates in the department, entitled Ancient Gardens. We explored microscopic biological organisms as an inspiration for architectural design. I managed all aspects of the course, including leading lectures, organizing studio activities, and providing feedback for student project development.

I also dedicated time during my study at RISD to complete an additional program focused on exploring teaching pedagogy. Through this, I learned various models of teaching to develop a personal teaching philosophy and acquired important skills that prepare me to excel as a faculty member at the collegiate level.

Additionally, it is clear this role will require skills not only in the classroom, but also in individual academic and career advising to students. My experience as a Graduate Assistant Peer Career Advisor will prove incredibly useful when advising students at Syracuse. In this role at the RISD Career Center, I advised students with a variety of career concerns. I collaborated closely with students to review their application materials, offered suggestions for improving them, and shared valuable advice on career development and the pursuit of professional opportunities. I know well that students need professors to not only be excellent classroom educators, but also to provide guidance on their individual academic and career path.

I thank you for considering me for the Assistant Professor position. My background, values, and philosophy align perfectly with this role. It would be an honor to join the esteemed faculty at the Syracuse University School of Architecture, and I look forward to the chance to discuss this opportunity with you soon.

Sincerely,

Ling Chen

LING CHEN

Educator | Architect | Designer

ling.chen@arch | www.lingchenarch.portfolio | 100-703-0000

EDUCATION

Rhode Island School of Design (RISD) | Providence, RI

Master of Architecture | 2020

Honors: RISD Fellowship | 2020 & RISD Grad Scholarship Award | 2018

Certificate in Collegiate Teaching | 2020

University of Massachusetts, Amherst (UMASS) | Amherst, MA

Bachelor of Arts | 2017

Dean's Honor List | 2017

TEACHING EXPERIENCE

RISD Architecture Department | Providence, RI

Instructor of Record, "Ancient Garden" | Winter 2019

Created and designed the curriculum for a new class in the Architecture department. The concept of the class explored microscopic biological organisms as an inspiration for architectural design. Prepared class materials, held lectures, organized studio activities, provided feedback for project development, evaluated students' projects and performance.

Teaching Assistant, "Spatial Design I" | Spring 2018

Assisted professor with preparing teaching materials and post-class communication to students. Aided in organizing and implementing classroom activities. Managed student attendance and participation tracking, graded homework assignments, and provided demonstrations to students for studio projects.

Teaching Assistant, "Site Structures" | Fall 2019

Assisted professor with classroom activities, attendance, and participation tracking. Prepared teaching materials and held weekly TA open hour sessions to answer questions from studio work.

RISD Continuing Education | Providence, RI

Teaching Assistant, "Introduction to Architecture" | 2018

Assisted instructor with organizing and running class activities. Guided students and professor with model photography and documentation for every project.

ADVISING EXPERIENCE

RISD Career Center | Providence, RI

Graduate Assistant Peer Career Advisor | 2018 - 2020

Advised a wide range of art and design students around a variety of career concerns during assigned drop-in service hours and scheduled appointment office hours. Reviewed student career application materials, offered feedback and suggestions for improving them, and shared relevant online career resources that can help initiate job/internship searches.

UMASS Architecture Department | Amherst, MA

Student Mentor | 2015

Met students weekly during office hours by appointment; gave advice to students on specific works and portfolio documentation methods.

WORK EXPERIENCE

Richard Bern Construction | San Jose, CA

Architectural Design Intern | 2018

Contributed to project teams with the design and development phase and construction development phase of residential projects. Works focused on topographic design, space planning, structure layout, and specifying materials, furniture and finishes. Assisted associate architects with preparing graphics presentation and producing construction drawings.

Elite Landscape Design | Guangzhou, China

Urban Design Intern | 2017

Participated with the design team on ecological site analysis and coming up with site plans. Focused on the integration of green design construction elements in coordination with existing site topography. Assisted the associate landscape architects in preparing and producing construction drawings and graphic presentations.

SKILLS

Computer | Revit, Rhino, Grasshopper, AutoCAD, Sketch Up, Adobe suite, ArcGIS, Maya

Design | Hand Drafting & Model Making, 2D Diagrammatic Graphics & 3D Construction Details, Conceptualization & Problem Solving

Studio Equipment | CNC, Laser-cutting, 3D Printing, Bandsaws, Chop Saw, Track Saw, Scroll Saw, Wood Modeling

Language | Mandarin (native), English (fluent), Spanish (beginner)

OBLLOT BOZZONO

Associate Professor of Film & Art / Celluloid University / Boston, MA 02020 617-001-1776 / oblot@celluloiduniversity.edu / www.greatfilmmaker.art

Graduate & Undergraduate-Level Teaching Experience • Program and Curriculum Creation & Development • Award-Winning Filmmaker Media Design & Production • Extensive Public Speaking Experience

EDUCATION

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO / Chicago, IL / 2006
Master of Fine Arts, Film - Full Merit Trustee Scholarship

RUSSIAN STATE INSTITUTE OF CINEMATOGRAPHY / Moscow, Russia / 2003

RHODE ISLAND SCHOOL OF DESIGN / Providence, RI 2002
Bachelor of Fine Arts, Film/Animation/Video - President's Scholar

TEACHING EXPERIENCE

CELLULOID UNIVERSITY / Boston, MA / 2011 - present

Associate Professor - Filmmaker & Studio Art

- Instituted the college's new professional Filmmaker curriculum within the Art Department, overseeing program budget, events, adjunct hires and course development.
- Created and taught courses in Studio Drawing, introductory and advanced 16mm Film Production and Video Production for undergraduate course levels.
- Organized a university film society and film series; created and oversaw a juried public student film festival.
- Developed various public screenings and events, bringing notable guest speakers to campus and the region at large.
- Organized operational procedures including film checkout and ordering; wrote the student film handbook for all majors/minors; purchased all equipment and supplies; maintained/repaired all equipment; and provided technical support.

MOTION PICTURE INSTITUTE / Columbus, OH / 2006 - 2011

Assistant Professor - Filmmaker & Film Studies

- Developed and instituted the university's professional Film Production program, including the filmmaker curriculum.
- Created and taught courses in American Cinema, Russian Cinema, Religion and Cinema, World Cinema, introductory and advanced 16mm Film Production and Video Production for the graduate and undergraduate levels.
- Responsible for fund-raising and securing donations of money and equipment to the Department; managing program budget and accounts with various laboratories, stock and equipment suppliers.
- Featured in regional radio, television and print promoting the film program in addition to design and content of the department's website.
- Awarded competitive university-wide teaching grants for curriculum development, course enhancement and professional activities; regularly selected to give trustee, faculty and alumni event presentations.
- Created and designed a DVD of student media work distributed to 2,000 national liberal arts colleges as part of the president's initiative to increase visibility of university academics and the undergraduate film program.
- Advised and directed graduate and festival award-winning senior honors thesis projects.

TEACHING COMPETENCIES AND INTERESTS

Filmmaker: Production Techniques • Studio & Field Cinematography • Low & No-Budget Film Production Methods
Directing for Film (Actors and Non-actors) • Fiction and Non-Fiction Filmmaker • Digital Video Production • Non-Linear Post-Production • Analogue Animation • Sound Design • Screen writing • American Cinema • Religion and Cinema • Russian/Soviet Cinema, Culture and History • Experimental/Avant-garde Film Aesthetics, Techniques

SELECTED SKILLS

- Working experience in narrative and non-fiction video, 16mm sync-sound cinematography and lighting; grip/support, spot/incident meters; Aaton, Arri-S/M/BL/SR-2, Bolex Rex-EBM, Eclair, ACL, NPR, Scoopic, CP-16, Konvas, Quartz, K-3; Intervalometer, HD, DVCam, Beta; Conforming-negative-cutting; Animation on Oxberry and Mitchell stands; timing and contact printing on Bell & Howell Model; Media software including Photoshop, Flash, AfterEffects, DVD Studio Pro, GoLive, Word.
- B/W photo processing and printing; medium-format photography; printmaking (photo-litho, etching) & drawing skills.
- Knowledge of Russian history and culture, especially Orthodox Icon Painting and Russian Cinema; Avant-garde and Experimental film History. Russian Language Fluency.

SELECTED CINEMATOGRAPHY

UNDERGROUND / 120 Minutes / Color / DV / In-Progress

A narrative feature-length film about a man whose life is subterranean

Rockefeller Media Arts Fellowship / *Feature Film Grantee* / 2013
Bellagio Study & Conference Center Residency / *Rockefeller Foundation* / 2013
Sundance / *NHK Award / Nomination for United States Region* / 2012
Annenberg Foundation Film Fellowship / *Sundance Institute Production Grant* / 2012
John Simon Guggenheim Memorial Foundation Fellowship / *Filmmaker* / 2012
25 New Faces of Independent Film / *Filmmaker Magazine* / 2011
Creative Capital Foundation / *Film Production Grant* / 2011

STRATUS / 8 Minutes / 35mm Film / 2010

A series of short films exploring the dynamic undulations of weather systems.

Rotterdam International Film Festival / *International Short Film Competition* / 2012
International Bunker Film Festival / *Ventimiglia, Italy* / 2012
Sundance Film Festival, Frontier / *International Short Film Competition* / 2011
Chicago Underground Film Festival / *Nature Studies Program* / 2011
Portland Institute of Contemporary Art / *Time-Based Art Festival* / 2011
Cinematexas / *Opening Night Film / International Short Film Competition* / 2010
Virginia Film Commission / *VA Film Office Completion Grant* / 2010
Sowell Fund Research Grant / *Film Production* / 2010

UPROOTED / 84 Minutes / B&W / 35mm Film / 2009

A documentary film that considers the isolation of migrant workers.

Southern Circuit Tour / *Clemson / Sweetbriar / Millsaps / Columbia Colleges* / 2011
Pacific Film Archive / *Berkeley Art Museum / Alternative Visions* / 2011
Edinburgh Film Festival / *Official Selection / Black Box* / 2010
Stockholm International Film Festival / *American Independent Film* / 2010
Calgary International Film Festival / *American Independents* / 2010
Jeonju Film Festival / *Indie Vision* / 2009
Emerging Filmmaker Special Jury Prize / *Minneapolis-St. Paul Film Festival* / 2009
Ceres Foundation / *Film Production Grant* / 2008

ACADEMIC AWARDS & GRANTS

College Faculty Research Grant / *Filmmaker* / 2013
Herta Freitag Legacy Award / *Professional Accomplishment* / 2012
Teaching Innovations & Curriculum Development / *Motion Picture Institute* / 2011
Research and Travel Grant / *Motion Picture Institute* / 2010
Sowell Fund Project Grant / *Studies Production* / 2010
Verizon Technology Grant / *Verizon Communications* / 2009
Experimental Learning Grant / *Motion Picture Institute* / 2009
Moviemaking Monograph & DVD / *Academic Enhancement Grant* / 2009
Kodak Target of Opportunity Grant / *Graduate Thesis Product Grant* / 2008
Eastman Product Grant / *Kodak Student Filmmaker's Stock Grant* / 2008

MEMBERSHIPS & SERVICE

Chair - Budget/Finance Committee / *Motion Picture Institute* / 2012 - 2013
Association of Independent Video & Filmmakers / *Individual Member* / 2010 - present
College Art Association / *Faculty Member* / 2010 - present
Society for Cinema and Media Studies / *Faculty Member* / 2010 - present
University Film/Video Association / *Faculty Member* / 2009 - present
Electric Light House Student Film Society / *Founder/Advisor* / 2006 - 2010
Pennsylvania State Media Fellowship / *Jury Member* / 2010

PUBLIC PRESENTATIONS & INVITED LECTURES

RISD Experimental Techniques Class / *Visiting Artist Lecture* / 2013
Montclair University / *Film Forum: Visiting Filmmaker Series* / 2013
Playwrights Horizons, NYC / *Staged Screenplay Reading* / 2012
George Mason University / *Art & Visual Technologies Advanced Course* / 2011
Environmental Film Festival / *Presentation at Eckherd College* / 2010
RISD FAV Senior Class / *Alumni Presentation* / 2010

Lucas Pierre

Artist Statement

My work explores the potency, malleability, and mystery of memory. Through the prism of reminiscence and recollection, my paintings depict abstracted personal moments from my childhood experience. Figurative imagery, vibrant color, and abstract shapes mix together to reflect the complex nature of recalled scenes from my past. Collectively, these abstract painted scenes reflect my connection to and expression of my Haitian cultural heritage.

I draw from my subconscious and dreams for the content of my paintings. Energetic scenes from my early childhood growing up in Haiti compose the core of my work. Moments like visits to the local market with my grandmother, festive parades and performances during Carnival, or folklore and stories shared by fireside serve as raw imagery for my work. These memories explode from the canvas in a swirl of references to my past and the collective experience of my fellow Haitians.

My process reflects the sometimes deceptive and fluid nature of memory. My work is often constructed in layers, reacting to the imperfect and changing qualities of my recollection. I simultaneously build up and erase over time as I work. I sketch, paint, rub, expunge, and layer on the canvas until an image emerges from my subconscious mind's eye. Never truly finished, these paintings are an evolving reflection on a moment in time, forever morphing in my mind.

J.C. Velez

Fine Artist • jcvelez.art.portfolio • jcvelez00@risd.edu • 777.100.1414

ARTIST STATEMENT

J.C. Velez creates work that explores subtle moments in nature. Their work employs elements of biomimicry, inspired by the patterns and structures of plants, flowers and fungi. From this inspiration, they aim to recreate the natural world's ability to alter forms that seem familiar, but dissolve into something unrecognizable and new. Using clay as a medium, they attempt to capture the beauty of new growth that nature exemplifies.

EDUCATION

Rhode Island School of Design (RISD), Providence RI
Bachelor of Fine Arts Ceramics, 2021
Literary Arts Concentration

EXHIBITIONS

Uniting the People - BFA Showcase, Online, 2021
Explorers, The Reuse Art Center, Boston MA, 2021
Transcendent Figures, Ceramics Senior Show, Woods-Gerry Gallery, RISD, 2021
The Colors of This Space, Gelman Gallery, RISD, 2020
Reflections From The Studio, Woods-Gerry Gallery, RISD, 2019
The Joke is On Us, The Waterman Gallery, RISD, 2018
EFS Design Show, The Waterman Gallery, RISD, 2017

AWARDS AND RESIDENCIES

Skowhegan Summer Residency Scholarship, Madison ME, 2020
Arrowmont School of Craft Scholarship, Gatlinburg TN, 2018
Carissa Cordova Ceramics Foundation - Student Award, North Adams MA, 2018

ARTISTIC EXPERIENCE

Miles Studio, Artist Assistant, Providence RI, 2021
Assisted with design and production of ceramic decorative objects meant for residential spaces.
Worked with the lead artist to develop concepts and prototypes.
Evocative Tile, Design Intern, Augusta GA, 2019
Guided by senior staff, designed the terrazzo sample kits that highlight performance diversity of light-interactive architectural surfaces to be used in retail showroom.
RISD EFS Department, Woodshop Monitor, Providence RI, 2018
Advised students on safe and proper use of tools, and offered guidance on effective applications for projects.

SKILLS

Clay: porcelain and stoneware, mixing, coil & slab building, wheel-throwing, glazing
Casting: ceramic, cement, plastic, silicone, sterling, bronze, cast iron
Software: Rhino, Adobe Illustrator, Adobe Photoshop, Final Cut Pro, Microsoft Excel,

FINN ARTISTE

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Born • New York, NY

EDUCATION

- 2005 Rhode Island School of Design • Providence RI
Master of Fine Arts • Painting
- 2003 Pratt Institute • Brooklyn NY
Bachelor of Fine Arts • Painting

PUBLIC COLLECTIONS

Fuller Craft Museum • Brockton MA
Newport Art Museum • Newport RI
RISD Museum • Providence RI
Warwick Museum • Warwick RI
Worcester Museum of Art • Worcester MA

SOLO EXHIBITIONS

- 2017 Drawing Center • New York NY
- 2016 PS1 • New York NY
- 2016 Clayfeet Gallery • New York NY
- 2016 Gallery 100 • New York NY
- 2015 Virginia Lynch Gallery • Tiverton RI
- 2013 New Art Center • Newton MA
- 2011 Under the Radar Gallery • Provincetown MA
- 2010 Jenny Fine Art • Jersey City NJ
- 2010 Big Town Gallery • Stowe VT
- 2009 The Barn Gallery • Kent CT

SELECTED GROUP EXHIBITIONS

- 2016 Exit Art • New York NY
"Water Water"
- 2016 Art Society • New York NY
"Box Art"
- 2016 Ruth Hall Gallery • New York NY
"Popped"
- 2015 LOL Gallery • New York NY
"Satiated"
- 2015 Vision 5 Space • Boston, MA
"Out of Focus"
- 2015 The Golden Sparrow • Boston MA
"Midas Touch"
- 2014 ICA Boston • Boston MA
"Shimmering" • Curator • John Kritik
- 2013 RISD Museum of Art • Providence RI
"Site Specific"
- 2011 Firehouse 39 • Providence RI
"Fire Fire"
- 2010 New Art Center • Newton MA
"RISD on the Road • Painting & Printmaking"
- 2010 Olive's • New York NY
"In Pursuit"
- 2009 The Pier 50 Show • New York NY
"Beautiful Dreamers"
- 2005 Woods-Gerry Gallery • Providence RI
"Painting Graduate Show"

BIBLIOGRAPHY

- 2016 Art in Review Magazine, July 2016, p. 30, Smith, Jane. "Water Water".
- 2016 The New York Times, October 16, 2016, p.E40 Hock, Jack. "3 Boxes".
- 2016 Art Pulse Magazine, December 2016, p.20, Cutter, Michael. "Popped".
- 2015 Boston Globe, February 2, 2015, p.C15 Bocagrande, Andrea. "New Art".
- 2015 Bostonia Magazine, May 2015, p.55, Pious, Heather. "Gold".
- 2014 The Dig, May 2014, p.10 Angus, Andy. "All That Shines".
- 2014 Vermont Times, September 21, 2014, p. D12 Reader, Jonathan. "Big Art".

REVIEWS BY ARTIST

- 2016 Village Voices, October 20, 2016, p. B14, "Out of the Box".
- 2014 Time Out Magazine, December 2014, p.8, "Pop Culture".
- 2013 The Phoenix, May 18 2013, p.22, "Creative Mining".

LECTURES

- 2016 "Artists Talk", Exit Art • New York NY
- 2015 "Boxed In", Art Society • New York NY
- 2015 "Art Conversations", New Art Center • Newton MA
- 2014 "Visiting Critic", RISD Graduate Seminar • Providence RI

AWARDS/GRANTS

- 2016 New York Foundation for the Arts
- 2015 Marie Walsh Sharpe Art Foundation Creative
- 2013 Capital
- 2013 Leif Foundation
- 2011 NEA Artistic Development Grant
- 2006 Fulbright Grant
- 2004 17th Century Romanian Painting Techniques RISD Graduate Painting Fellowship

RESIDENCIES

- 2015 Henry Street Settlement
- 2014 Vermont Studio
- 2010 Skowhegan
- 2009 PS1 Project Studio

TEACHING EXPERIENCE

- 2016 Pratt Institute • Brooklyn NY
Adjunct Professor • Painting Department
- 2014 Massachusetts College of Art • Boston MA
Adjunct Professor • Fine Arts Division
- 2005 Rhode Island School of Design • Providence RI
Graduate Teaching Assistantship

RESUME ACTION WORDS

Abstracted	Contracted	Facilitated	Maximized	Reduced
Achieved	Contributed	Fashioned	Mediated	Referred
Acquired	Converted	Financed	Memorized	Related
Acted	Cooperated	Fixed	Mentored	Relied
Adapted	Coordinated	Followed	Met	Reported
Addressed	Copied	Formulated	Minimized	Researched
Administered	Correlated	Fostered	Modeled	Responded
Advertised	Counseled	Founded	Modified	Restored
Advised	Created	Gained	Monitored	Revamped
Advocated	Critiqued	Gathered	Narrated	Reviewed
Aided	Cultivated	Gave	Negotiated	Scanned
Allocated	Dealt	Generated	Observed	Scheduled
Analyzed	Debated	Governed	Obtained	Screened
Answered	Decided	Guided	Offered	Set Goals
Anticipated	Defined	Handled	Operated	Shaped
Applied	Delegated	Headed	Ordered	Skilled
Appraised	Delivered	Helped	Organized	Solicited
Approved	Designed	Identified	Originated	Solved
Arranged	Detected	Illustrated	Overcame	Specialized
Ascertained	Determined	Imagined	Oversaw	Spoke
Assembled	Developed	Implemented	Participated	Stimulated
Assessed	Diagnosed	Improved	Perceived	Strategized
Assisted	Directed	Improvised	Perfected	Streamlined
Attained	Discovered	Inaugurated	Performed	Strengthened
Audited	Discriminated	Increased	Persuaded	Stressed
Augmented	Dispatched	Indexed	Planned	Studied
Authored	Displayed	Indicated	Practiced	Substantiated
Bolstered	Dissected	Initiated	Predicted	Succeeded
Briefed	Documented	Inspected	Prepared	Summarized
Brought	Drafted	Instituted	Presented	Synthesized
Budgeted	Drove	Integrated	Prioritized	Supervised
Built	Edited	Interpreted	Produced	Supported
Calculated	Eliminated	Interviewed	Programmed	Surveyed
Cared	Empathized	Introduced	Projected	Sustained
Charged	Enabled	Invented	Promoted	Symbolize
Checked	Enforced	Inventoried	Proposed	Tabulated
Clarified	Enlightened	Investigated	Protected	Talked
Classified	Enlisted	Judged	Proved	Taught
Coached	Ensured	Kept	Provided	Theorized
Collaborated	Established	Launched	Publicized	Trained
Collected	Estimated	Learned	Published	Translated
Comforted	Evaluated	Lectured	Purchased	Upgraded
Communicated	Examined	Led	Queried	Utilized
Compared	Exceeded	Lifted	Questioned	Validated
Completed	Excelled	Listened	Raised	Verified
Complied	Expanded	Located	Ran	Visualized
Composed	Expedited	Logged	Ranked	Won
Computed	Experimented	Made	Rationalized	Wrote
Conceived	Explained	Maintained	Read	
Conducted	Explored	Managed	Reasoned	
Conserved	Expressed	Manipulated	Recorded	
Consulted	Extracted	Mastered	Received	

BASIC RESUME

WHERE TO BEGIN?

Take a Deep Breath

Think of the resume like a blank canvas. You have to start somewhere and the best place to start is at the top. Resumes are all about hierarchy—information at the top is most important and each entry further down the document is slightly less critical to the potential employer. Always keep this in mind because you may need to shuffle sections for different employers based on their needs. For this reason, do your best to learn about the employer and position you're interested in before you work on your resume. The more you can match their expectations, the more likely they'll contact you for an interview.

Remember—the resume gets you the interview; the interview gets you the job. In most cases, the employer knows nothing about you prior to seeing your resume. Typically, employers make several cuts and the first one involves pulling out the best resumes to move to the interview stage. To prepare for an interview, check out our Interview Advice on page 11 of this booklet.

From the Top

It's all about your name! They're hiring you, and it's essential that they connect the information on the resume with your name. Imagine someone reviewing 100 resumes; how do certain candidates stick in their mind? Think of your name as a brand and all the detailed information on the resume supporting that brand.

Make your name pop; give it impact. Is it one of the first things you see when you look at the resume or does it get lost with all the other type? It doesn't have to be billboard in scope but consider making it a point size larger than the rest of the type on the page. Try bolding it or adding space between the letters to give it prominence.

Avoid placing your name and contact information in other areas of the resume—at the bottom or along the side. There's a very high expectation to see your name at the top and you don't want the employer to go hunting for it.

Your contact information is nearly as critical as your name, and you must keep this information up-to-date. Always double check that your correct email address and phone number are listed. Also, consider the kind of phone message an employer will encounter if they call you. It may be time to change your voicemail to something succinct and professional; remember these are all first impressions.

Though seemingly simple, the address is important; employers want to know where you're coming from and this does affect how they consider the resume. If you can, it is always a plus to include an address that is relatively close to the employer's place of business, even if this is not your main address. If the employer sees you as a local candidate, it could make it easier

for them to hire you. You can list all of your contact information in a block style—line by line, or you can run it in a masthead approach where the information forms one or two long lines across the top of the page. Be sure to separate information with spaces, bullets, lines, backslashes, etc. so it will be easy to read.

OBJECTIVES + SUMMARIES

Objective

Yes, they can sound simplistic and overly generalized, but they have a purpose—an objective gives an employer a quick fix on what you're seeking and at what level, which frames how the employer evaluates you through the rest of the resume. Typically an objective works best for applications to internships or entry-level positions, or when you're making a career change to a different market or field.

EXAMPLE: 'Seeking an entry-level product design position in which knowledge of diverse materials, fabrication techniques and innovative problem-solving can be used to create outstanding design solutions.'

Summaries

Once someone is established in their profession, a summary is often used to provide critical details to prospective employers and further encourage them to review the rest of the resume. Think of the summary as sound bites that quickly grab their attention. This section may have titles like 'Summary of Qualifications', 'Achievements', or simply list bulleted details at the top after your name and contact information.

EDUCATION

Purpose

'Education' usually appears at the top of the resume since many employers require a college degree for their positions. List all colleges you've attended and note them in reverse chronological order with most recent first. Spell out the name of the school and indicate location and dates attended. You may want to include RISD's acronym next to its name if you're using it in other parts of the resume and to save space. Consider bolding or capping the name to make it pop.

Name Dropping

Many details on a resume serve as markers to a prospective employer. By listing RISD's name, an impression of your abilities may result which will help in their selection of candidates. Over time, your work experience will take precedent over the 'Education' category and 'Education' may move down on the resume. After RISD, you'll want to list your degree.

BASIC RESUME (CONTINUED)

Although you can use an acronym for this, we recommend that you spell it out to reflect its importance. If you have a few awards/honors and want to list them with the schools, you can do so, but a separate 'Awards/Honors' category may be best. Additionally, travel courses, EHP, and workshops may be listed with the schools.

High School or No High School?

In most cases, there is no need to list your high school. However, if you're job hunting in a region where you're from, then include your high school since there's often strong interest for employers to hire people who are from their region. This may also open up networks you have in the community. If you attended a well-known private school, you'll want to indicate this on your resume, too.

DATES + LOCATION

Consistency, Consistency, Consistency

Make it easy for a prospective employer to see and read your information: a consistent layout helps! Whatever you do in one category of the resume, try to maintain the same layout in other areas.

Simplify employment dates by focusing on the year and leaving out months or seasons.

Dates can be placed in many different locations but keep in mind that they'll draw more attention to themselves if they're placed in a column design. If they're embedded in the text, they're not as apparent, which may be helpful if you do have gaps in your record or changes in your career path. Also, avoid the 'running leap' format where the dates are justified left or right with some distance to the text. This can create awkward negative spaces in resume design.

The same approach should be followed for listing locations. Always include a location, typically a city and state, even if you think the employer will know where a company or school is located. You don't need to indicate a street address.

SKILLS

Purpose

A 'Skills' category is especially helpful when you don't have as much work experience to list. Since work descriptions often note skills, you'll need to reassure the employer that you can either do the work required or adapt readily to the work environment. Think of the skills section as a pre-job check-list for the employer. While you're in college, it's understood that many of your current skills may result from experiences you've had in class.

Studio = Skills

This is an important concept to utilize on your resume, and a way to articulate what skills you've gained from your studio work. One of the best ways to start is to look in the course catalog at descriptions of the classes you took. This text will jog your memory, and usually provides a good synopsis of the core skills gained in that studio.

What to Include

Sub-categories may be necessary to organize your skill sets and allow the employer to quickly identify your abilities. Usually the first sub-category pertains directly to the kind of work you hope to acquire. For a graphic design position, =this category may be 'Graphic Design' or 'Design'.

The next sub-category is often 'Computer' where you would list the software programs you know in order of importance (to the employer). Start with creative software packages first and follow with other supportive programs that may be used in the work environment. When you're starting out, you don't have to list your experience level with each program, but over time this may be necessary depending on which industries you're working in. Also, the employer will definitely question you about any software experience they need or even give you a test/assignment to ascertain your ability.

While you're a student, you may want to include a category such as 'Organizational' or 'Office', which describes your ability to function in an office—meeting deadlines, researching materials, working collaboratively, answering phones, greeting clients, etc. These skills demonstrate that you're ready for a professional work environment and show your willingness to take on various responsibilities.

Try to keep your sub-categories limited to 3 or 4 sections, as more than that can become confusing and take away from your strengths. Over time, the 'Skills' category may diminish to simply a listing of software and move down the resume superseded by 'Professional Experience'. This category is beneficial, though, when you're starting out, or switching careers and need to convince an employer of your abilities, which may be different from your work experience.

EXPERIENCE

It Takes Work to Get Work

This is one of the most important sections on a resume and builds your case for being interviewed. As you gain more and more professional experience, this category moves to the top of the resume where it's most valued in the resume hierarchy.

Basically, the employer is looking for who you have worked for, where they are located, your dates of employment, and what your level or title was. This is followed by a description of your responsibilities, which more or less relates skills.

Remember to keep your formatting the same as other sections of the resume. Consider bolding or capping the names of companies or your level or title in order to draw attention to them. Also, it is standard that experiences be listed in reverse chronological order (most recent to oldest).

Differentiating Experiences

It may be necessary to group your experiences into different categories in order to better frame how an employer thinks of them. If you've completed several internships while in school, for example, you can title the category 'Internships'. As a rule, a category should have at least two items in it. So if you've had only one internship, combine it under another experience title.

In general, if you've had a variety of experiences, then name the category 'Experience' or 'Professional Experience'. If your experiences have been specific to the industry in which you're looking for work, then title the category with a name like 'Design Experience'. This can also confirm for the employer that they might have the right candidate for the job.

Many artists and designers freelance and wonder how this should be listed. A separate category can be titled 'Freelance' with individual listings of projects and clients. Or, the freelance work can be integrated into the 'Experience' category along with other job listings. In both cases, still note dates and location, usually the current location you're freelancing from. If you've completed numerous freelance projects, you may want to provide an overview description of your skills and services and then add a selected client list in order to consolidate your experiences.

You may find that you have other experiences that don't fit neatly into one of your categories, but that you know are worth including. These may be grouped with titles like 'Relevant', 'Other', and 'Additional'. If these experiences are focused on an area of interest, then the category may reflect this with a title like 'Photography Experience'. Or, if you've devoted your time to volunteering, then a category may be used such as 'Volunteer'.

Studio = Experience

Although your studio experiences may be best listed under a skills category, there are times you may want to note 'Studios' as its own category and list the titles of classes and possibly a brief description of each. This method is valuable when you have little work experience outside of school. Another option is to describe studio experiences separately when they relate to sponsored studios, in which a company is working with your class.

Film/Animation/Video students may also want to list their productions as a new category in order to imply experience. Using a title like 'Films', 'Selected Films', or 'Filmography', list the name of the production, dates, and running time along with specific roles you had and a very brief description of the film.

Action Words

All of your experiences should include at least brief descriptions and it's important that you begin each description with an action word. This is a common and expected element of resumes, and it places your skills in an active context. Avoid beginnings like 'Responsibilities included...' and cut-to-the-chase with verbs like 'Created', 'Designed', 'Assisted', 'Managed', etc. These action words make you seem like a doer—a person who can accomplish things on the job. Be careful, though, not to use the same verbs repeatedly or they will lose their impact.

To find a list of action words that will help you get started, check out page 28 of this booklet.

As you write your descriptions, emphasize skills and accomplishments that would be most valued by prospective employers by placing them early in the description.

Occasionally provide concrete details or projects, and if you've worked with specific clients, integrate a 'Selected Clients' list in the description. One to three sentences are typical for descriptions but they should vary depending on how important the experiences were to you.

EXHIBITIONS, AWARDS + HONORS

Icing on the Cake

For a job resume, these categories usually appear lower on the page and are supportive of the other categories. Depending on your accomplishments, each of the three can be listed separately or combined. If you have a couple of awards and honors that are connected directly to your educational experiences, you may want to forgo a separate category and combine them under the 'Education' category.

Try to be more succinct in the amount of information you provide for these categories. Formatting may also be adjusted; for instance, it may be overkill to bold all exhibits or awards even though you've bolded other information. For awards and honors, list titles, dates and possibly the sponsoring organizations or institutions. If there were unique or notable aspects to the award, such as famous jurors or a highly competitive selection process, then describe this, too.

Exhibitions

Depending on the job you're applying for, an exhibition record may be important to some prospective employers. This is especially true for fine artists considering positions in arts administration and with non-profit arts organizations, as well as artist's assistant positions.

Although you can submit a separate exhibition resume, it may be beneficial to expand this category on your job resume. Doing so can result in a two-page resume, but this length is acceptable in these circumstances. Please see the 'Exhibition Resumes' section if you need to create a separate document.

BASIC RESUME (CONTINUED)

List the name of the show, the gallery or space where the exhibition took place, its location and dates. As with awards, include prominent jurors or selection process details if they're notable.

OTHER CATEGORIES

More Options

If you think of other categories or titles that enhance your background, then consider including them on the resume. These might include options like the ones described below.

- Professional organizations, affiliations, and certain memberships can proclaim your commitment to your field and suggest a further base of knowledge you may bring to a job.
- Conferences, workshops and training sessions also demonstrate your professional commitment and imply your willingness to learn and adapt in your field.
- For fine artists, categories such as grants, residencies, fellowships, commissions, and public art projects be necessary additions to your job resume, as well as including them in your exhibition record.

Hobbies?

This was a common category of past resumes that has all but disappeared from current versions. These days it's best to list more relevant information in the skills section or under other categories.

References

This category also has all but disappeared from current resumes. The preference seems to be for an employer to contact you for your references' phone numbers or email addresses if needed. Always have this information ready as you job hunt. Although noting 'References Available Upon Request' is redundant and takes up valuable space, in certain professional fields and job listings, references may still be required for inclusion on the resume.

FORMATTING + TYPE

One page?

Yes! Really! For most jobs, the prospective employer is expecting to see a one page resume and there is a belief that all important details of your background can fit in this format.

Many experienced professionals may find the need to extend their credentials to a second page. When this is necessary, try not to fill the second page entirely as this can seem like information overload; aim for a 1/2 to 2/3 proportion of text to page coverage. If you only have a small section carried over to the second page, you should examine the formatting on the first page and consolidate the information to this page only.

Additionally, fine artists and arts administrators may need to expand the resume to 2 pages when they include their exhibition records with the other categories.

Always update and edit your resume as new experiences occur in your career.

When in doubt, keep the resume simple and straight-forward. Avoid integrating other visual elements into the design except for a small logo or similar image. In general, save your work for the portfolio. Images screened in back of text can distract from the information at hand.

Use plain white or off-white paper for your resume if a hard copy is requested. Keep the design consistent throughout the resume and carry over formatting to other documents like your cover letter. Be sure to utilize the white space of the page and consider the impact of negative space in improving readability.

Always use spell check and re-read your resume several times for errors. Misspelling names of people and companies can be a critical mistake. It's helpful to have other people review your resume before sending it out.

Type

Choose a typeface that is legible and doesn't distract from the content of the resume. Limit your font selection to one or two typefaces and try to choose fonts that complement each other.

Type size is very important! Keep the size legible and avoid microscopic type for the sake of the design. Depending on what font you're using, the point size should range between 8-12 points.

Bolding, capping, and italicizing are all effective in capturing attention but stick with one or two methods to avoid overkill. Also, be consistent throughout the document with the method you select.

Indentations, tabs and bullets provide further methods for organizing information but follow the same rules above for usage and consistency.

COVER LETTER

The cover letter works in tandem with your resume and serves as an introduction to a prospective employer. It is a chance to share your most compelling and unique story in an effort to achieve the next step in the process, a job interview. When a cover letter is required* it can be sent as a PDF for a web-based application or typed as a message in an email application. (*Some employers do not want a cover letter so if it is not requested, don't send one.)

Never duplicate a cover letter for multiple applications, instead, conduct research on the company, products and news. Show you care and personalize your cover letters for each application by highlighting your most relevant skills and experience.

FIRST IMPRESSION

Employers and recruiters are typically very busy people. Their first review of job applicants can be fast-paced, quickly rejecting those who are clearly not qualified to arrive at a shorter list of preferred candidates to spend quality time with. For this reason, keep your cover letter concise and to the point in order to make a bold first impression before losing the reader's attention.

Where to begin: If you could only share 2 or 3 specific reasons why you are the ideal candidate, what would you say? The answer to this question is the basis of an effective cover letter.

BACK UP YOUR CLAIMS

Anyone can give praise for an employer's work or declare that they have the skills and experience to do a job, but is it believable? Make your cover letter stand out from the crowd by providing specific examples and justifications for your claims.

For example, if an employer is an industry-leader, convince them by offering specific details on how their products are superior to the competition. Or, if you explain your proficiency with a given tool set or technique, back up your claims with specific examples seen in your past work.

Bonus points: Draw direct connections between the employer's work and your skills and experience!

KEEP IT SHORT AND SWEET

As mentioned above, you want to be focused. Therefore, it is usually not appropriate to share your childhood origins, to copy and paste content from your resume, to describe your unrelated hobbies or to otherwise drift away from defending your candidacy for a job.

A good length for a cover letter is 3-4 paragraphs and less than one full page. Remember that the goal of a cover letter is to earn an interview, not to tell your life story.

PRO TECHNIQUES

Formatting

Use the header and footer from your resume on your cover letter if submitted as a PDF. The type and graphic treatment of your name and contact info should be consistent for the best professional appearance.

To Whom It May Concern

Whenever possible, the cover letter should be directed to a specific person. You can search for the company's "Hiring Manager" on their website or on LinkedIn. The last resort is either to call the company's general phone number to ask for a name associated with the job or simply address the letter, "To Whom It May Concern."

COVER LETTER STRUCTURE

First Paragraph - The Introduction

Explain who you are and the specific job title you're applying for. If you're a student, state your department, year in school and spell out RISD's name. Optional: If you have any connections to their internal staff, this would be a great time to mention the name and how you know the person.

Second to Third Paragraph - The Pitch

This is your chance to make the reader's job easier by connecting the dots between the company and yourself. Share your passion and enthusiasm for their work and give them praise with specific examples. Draw connections to your own work and skills while defending your specific abilities to fulfill the requirements of their job description, with examples. Share brief stories of how you utilized the skills they need in studio, internships and/or past jobs.

Last Paragraph - The Valediction

Close your letter on a positive note restating your enthusiasm for the role and offering your availability for an interview. You do not need to list any contact info in this paragraph as it should already be available in your header.

If you want to take a more assertive approach, state that you will follow up on the receipt of your credentials and explore whether an interview can be arranged at that time.

EXHIBITION RESUME

This resume serves specifically as a record of your accomplishments as an artist with an emphasis on exhibitions. It's often provided to galleries and museums but may also be used to apply for grants, fellowships, scholarships, competitions and residencies. Additionally, it may be submitted as part of a Curriculum Vitae for teaching jobs or included in a job resume for arts administration and curatorial opportunities.

FIRST STEP

Be sure to read through the information on the 'Basic Job Resume' as many of the details noted there apply to the 'Exhibition Resume', especially tips on formatting and type.

FROM THE TOP

Include your name, contact information and website. Many exhibition resumes list 'Born' below the contact information since galleries and museums often identify an artist as 'American' or 'International' and note the place of birth, including the city/state/province and country, along with date of birth.

EDUCATION

This is usually one of the first categories seen, but unlike the job resume, you don't need to list every school you've attended. Most artists list the colleges where they've attained their bachelors' and masters' degrees. Some artists include workshops and residencies here, but these categories tend to be placed later in the resume after exhibition listings.

SOLO & GROUP EXHIBITIONS

Since solo exhibitions indicate a level of achievement in the fine art world, the category appears near the top of the resume. Some artists will list 'Public Collections' and/or 'Private Commissions' before this category and younger artists will usually begin with solo exhibitions. Many emerging artists may simply begin with the category 'Exhibitions' or 'Group Exhibitions' as these reflect the starting point of their exhibition record.

List the name of the exhibition, the gallery or space where the exhibition took place, its location and dates. Provide prominent juror names or selection process details if they're notable. For Group exhibitions, you may want to include the names of other artists in the show if their names are notable. As you gain more experience and add more shows, you may want to use the term 'Selected' preceding your category title in order to focus on the most important exhibitions only. However, since exhibition resumes can run for several pages if necessary, you may list all of your exhibitions if you prefer

BIBLIOGRAPHY

This section includes listings of all materials published about you. Typically, it is focused on printed items: articles and reviews in magazines, newspapers, books and catalogs, but it can also include radio and television interviews along with material at websites and blogs. Information can be organized in alphabetical order by the last name of the author or it can be grouped in reverse chronological order by date. Within each year, use alpha order by author to organize the information.

Information may include the following if applicable: the year, name of author, title of article, name of publication or material, volume number, location, issue month & date, and page number.

PUBLICATIONS / REVIEWS BY ARTIST

Unlike the 'Bibliography' category, this section contains listings of materials that you've written, including reviews, articles, books, critical pieces, blogs, and other published writings both printed and online. Follow a format very similar to that of the bibliography, but, of course, without the author listing.

PUBLIC COLLECTIONS

This is a record of places that have your work (whether purchased or donated) within their collection. This can include museums, foundations, non-profits, libraries and universities. Dates are not necessary, but provide the name of the institution, and its location—city, state, and country if applicable.

OTHER CATEGORIES

As in a job resume, you can create categories that reflect your unique creative path if you believe they enhance your exhibition record and professional development. Within each section, be sure to keep the design and formatting similar to other parts of the resume so that your information is consistent and easy to follow. Possible categories include: Awards, Commissions, Residencies, Fellowships, Grants, Competitions, Lectures, and Exhibitions Curated (those that you've selected work for) among others.

ARTIST STATEMENT

An artist's statement is a document often included with your exhibition resume for galleries, museums, grants, residencies and teaching positions. Think of it as a cover letter, serving as the narrative to the details of the resume. Since it is a statement about your work, it can also be used by those writing about you for reviews, articles and other publications.

LENGTH

One page is the standard and usually 3 to 4 paragraphs will suffice. Although an important reflection on your work, the statement is simultaneously a bit of promotion and should be long enough to have substance but short enough for a quick read.

WHAT TO SAY

What you say can depend on the use of the statement. If it's submitted for a specific exhibition, then the statement may be specific to that work. If it's combined with grant or residency applications, for example, then it may be more generalized about your work and creative process.

It can be tough to summarize and articulate your creative process in several paragraphs, so consider approaching your statement like a critique. How would you explain and defend your work in a critique at RISD? To start, jot down your thoughts in a free-form manner so that you can begin to get them organized for a final document.

- Focus on the work's strengths; the things that matter most to you such as color, mark, composition, materials, concept, and process. Include some concrete details correlated to the work that is to be seen.
- Note influences, if applicable, including other artists, historical references, environmental conditions, etc.
- It's very helpful to review the statements of other artists before you write yours. You can often find examples of these on artists' websites, so check those of RISD alumni and students at: pinboard.in/u:risdtalent or explore the websites of galleries you admire, as many of them include resumes and statements from the artists they represent.
- Be descriptive and personal, but clear in your reasoning, and substantiate concepts and ideas. Use care with artistic terms and jargon, and avoid excessively stereotypical 'artsy' language.

FINISHING TOUCHES

Review your statement for grammar and spelling. Read it aloud to check the flow of language. Have a friend or colleague read it and ask them to point out areas they don't understand.

Format the statement so it's cohesive with your exhibition resume. Use similar margins, fonts, type sizes and tabbing along with your name and contact information.

Consider the use of the artist's statement in other contexts such as postcards, your website, or part of a review of your show. Does your statement encourage and entice the reader to want to see your work?

CURRICULUM VITAE (CV)

A Curriculum Vitae is used predominantly for teaching positions, although it is occasionally requested for grant and residency applications. It may be identified by this Latin name or the lower case letters 'cv' which do not have periods. In other countries, the cv may refer to a job resume, but in the United States the cv is considered a record of your professional academic career and may have categories and documentation that go beyond the needs of a standard resume.

FIRST STEP

As with the 'Exhibition Resume' be sure to read through the 'Basic Job Resume' as many of the details noted apply to the cv, especially tips on formatting and type.

FROM THE TOP

As on a resume, give your name prominence on the cv, and be sure all of your contact information is up-to-date. Keep similar formatting, font, type size, margins, etc., throughout all of the documents you submit including your cover letter, artist's statement and teaching philosophy statement. This cohesiveness will enhance the impression of your organizational ability and professionalism.

EDUCATION

This category includes all colleges you've attended and degrees you've acquired. Don't be concerned if there are colleges and degrees that are not art-focused as these may, in fact, enhance the range of your educational experiences.

TEACHING EXPERIENCE / PROFESSIONAL EXPERIENCE

A critical category on a cv, include all teaching-related experiences including teaching assistantships during college and graduate school. This category faces great professional scrutiny so specific titles are essential and it's important to learn the differences between them. Indicate whether you were an "Instructor of Record" or a "Teaching Assistant" for the classes you taught.

Provide a description for each experience, noting responsibilities, skills, processes, projects, and level of students. Begin descriptions with action verbs and make sure that your information is understandable to those who may not be involved in the arts, since search committee members can come from other areas of the institution.

RELATED EXPERIENCE / WORK EXPERIENCE

The format and content for work experience follows the structure of a traditional job resume.

SKILLS

Similar to the 'Skills' category on a job resume, you may need to emphasize your abilities here to counter limited teaching experience. Utilize sub-categories to highlight discipline-specific skills that may be applied to teaching opportunities. Focus on processes, equipment, and materials. If you're comfortable with more than one discipline area, it may be necessary to juggle these subcategories in the skills section depending on which teaching positions you're applying for.

You may want to create a skills category for 'Teaching', especially if you have limited experience, in order to demonstrate knowledge of curriculum development, syllabus creation, teaching methodologies, and approach to critiques.

A 'Computer' subcategory may be expected and you will want to list platforms and software. Start with creative software that would be most beneficial in the classroom and continue listing other supportive software programs that may be used for administrative work or other projects.

EXHIBITIONS

When listing exhibitions, include sections for 'Solo' and 'Group' shows, or organize all exhibitions together in reverse chronological order by year. If you do this, indicate which exhibits are solo shows.

Teaching positions typically demand an active exhibition record and this adds clout to your candidacy along with providing some indication of your role as a teacher and administrator. While job hunting, you may want to pursue gallery opportunities at the same time.

CURRICULUM VITAE (CONTINUED)

RELATED EXHIBITION CATEGORIES

Usually, the categories of 'Public Collections', 'Bibliography', and 'Publications' will follow directly after 'Exhibitions'. Other categories like Awards, Commissions, Residencies, Fellowships, Grants, Competitions, Lectures, and Exhibitions Curated may be placed here as well or shifted earlier in the cv depending on their value to the positions you're applying for.

MORE CATEGORIES TO CONSIDER

Other possibilities for categories include Conferences, Workshops, Visiting Artist Lectures, Professional Affiliations/ Memberships, Research, and Professional Service.

Professional Service can be an important category since most teaching positions will require additional commitments outside of the classroom.

COLLEGE ART ASSOCIATION

The College Art Association is an important resource for those seeking college-level teaching positions. Membership allows access to job listings and their annual conference provides valuable networking and learning opportunities. It is also worth exploring their website for information on legal issues and professional practices, along with cv guidelines for visual artists, art historians and museum professionals.

collegeart.org/guidelines

For more information, please
remember to visit:

RISD Career Center

20 Washington Place

Providence, RI 02903

401.454.6614

risdcareers@risd.edu

careercenter.risd.edu

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