RISD RESUMES & CAREERS ESSENTIALS

QUICK START-UP GUIDE

2018 EDITION

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RISD RESOURCES

ARTWORKS
risdcareers.com/artworks

ArtWorks is a searchable database designed to help RISD students and alumni find jobs, internships, and creative opportunities throughout the country and internationally

CAREER ADVISING
risdcareers@risd.edu / 401-454-6614

Consider scheduling a career advising appointment to help refine your resume, cover letters and portfolio Brainstorm with a career advisor about creative opportunities and learn about resources that can lead to valuable professional relationships and career strategies for life after RISD. Career advising is available to all RISD students and alumni

CAREER PROGRAMS
risdcareers.com/careerprograms/career-programs

Check the career programs listed on our website for updates on workshops, seminars and speakers. Current events will have links to RSVP and you'll see our brochures and speaker updates. Many of our programs are open to alumni.

GRANTS AND RESIDENCIES
risdcareers.com/grants/grant-resources/
risdcareers.com/grants/residency-resources/

RISD's Career Center provides information and guidance for a number of national and international grants, fellowships and residencies and can provide the research tools you'll need to find and apply for them. Individual appointments with a grants and residencies specialist are available to assist in guiding your process.

RISD CAREERS ON LINKEDIN
linkedin.com/groups/3809

At LinkedIn, you can reach out to thousands of alumni and students from around the world and reconnect, foster professional and artistic relationships, and create career opportunities. Join the Rhode Island School of Design Alumni Group, open to all RISD students and alumni.

RISD PORTFOLIOS
portfolios.risd.edu

Join RISD's first centralized source for portfolios powered by Behance and gain outstanding exposure for your work. Being a part of the RISD portfolio community allows you to be seen by employers searching for RISD talent. To join, simply click the signup button and follow the signup steps to create your profile.

ONLINE CAREER LIBRARY
risdcareers.com/onlinelibrary/career-library-overview/

Delicious serves as our online career resource library and is populated with thousands of links to bring you valuable and interesting RISD discipline-related websites. Explore four RISD categories of bookmarks saved on Delicious: Career and Discipline, Talent and Networking, Freelance and Entrepreneur, and Grants and Residencies.

RISD CAREERS @ FACEBOOK
facebook.com/risdcareers

If you're career-curious, then risd/careers/ @ Facebook will provide you with up-to-date information on our career programs, pertinent websites, career-related articles and more to help you follow your creative path.

JOB BOARDS & POSTING WORK ONLINE
risdcareers.com/jobs/job-search-resources/
risdcareers.com/files/pdf/jobs_internships/PostingWorkOnline.pdf

RISD Career Center has put together a resource list of useful job boards organized by industry as well as useful sites for posting your work online. These lists are not exhaustive, but should be a nice guide to help you get started.

PREPARING FOR INTERNSHIPS

WHEN TO DO ONE

Freshman
First-year internships are possible – use your enthusiasm and flexibility to open doors. You're likely to have basic responsibilities, but you'll also see directly the work of a discipline. Credit is not available this year.

Sophomore
Apply the skills and knowledge you've gained in classes to secure an internship. Consider which studios will best prepare you for the future. Department approval is necessary for credits.

Junior
Perfect time to put to use what you've learned in your major. You'll have more responsibilities and opportunities during your internship while making professional contacts. Department approval is necessary for credits.

Senior
Internships can lead directly to employment, build contacts within your field and open career opportunities. During fall and winter, department approval is necessary. Unpaid experiences, though, may require credits which are not available once you've graduated.

Graduate Students
Prior professional experience, skills, drive and maturity give you a competitive edge. Identify those internships which most advance your career opportunities. Department approvial is necessary for credits. Pay options may be more likely and negotiable.

TIMING

Fall & Spring Semesters
You'll need to balance an internship with your classes and seek opportunites within commuting distances of RISD. Approval from your department head is necessary for credits.

Wintersession
Popular time for internships. Be sure to explain to sponsors that you'll be available when other students are on holiday break or in classes.

Summer
Provides the most options and flexibility and expands the range of places for you to apply to. Paid, unpaid, credit and non-credit bearing experiences are often available.

PAID OR UNPAID

Paid
Best case scenario. Usually offered at an hourly rate or stipend per week. Paid experiences may result in job-like expectations and responsibilities which extend the scope of the internship.

Unpaid
In changing economies, more companies offer unpaid internships which often require college credits and approval. Speak to the employer about the possibility of a stipend for commuting costs, meals and other expenses.

PAPERWORK & FORMS

Credit
In order to receive credit for an internship experience, you must complete the online internship application form in ArtWorks which can be found at: risdcareers.com/artworks

Approval from your internship advisor and department head is required for credit-bearing internships and an evaluation from the employer at the end of the internship is also required.

A guide to filling out the online application can be found at: risdcareers.com/files/pdf/jobs_internships/GainingCreditForInternships.pdf

Noncredit
While department approval is not required, you still need to complete the online internship application form in ArtWorks which can be found at: risdcareers.com/artworks to document your experience.

PREPARATION

Organize
Start exploring internship listings in the fall and fine tune your resume, portfolio and materials. Be aware of any early deadlines for Wintersession internships. By having your materials prepared early, you can be ready for any opportunities that arise.

SEARCHING FOR JOBS AND INTERNSHIPS

MEET WITH A CAREER ADVISOR

Resumes, Feedback, Brainstorming & More

- Schedule a career advising appointment and have your resume, cover letter and materials reviewed.
- Learn about career resources and how to use them to expand your job hunting opportunities.
- Discuss past experiences, challenges and issues and get feedback that can improve your outlook.
- Brainstorm new directions for your career path
- Appointments can be in person, over the phone, or via Skype.

RESEARCH

Other Cities & Other Markets

Broaden your job definition: Think of places that would benefit from the art and design thinking you have learned at RISD.

Expand your search beyond traditional art and design markets like New York, Boston, Chicago, Los Angeles and San Francisco. Consider regions of the country that are economically stable even if it means working for a couple of years and moving back to a larger urban area.

Research cost-of-living information at sites like payscale.com/cost-of-living-calculator

Broaden your job definition and evaluate related markets that could utilize your skills. Adjust language and descriptions on your resume to reflect other career paths.

Find information on companies, people, and industries using LinkedIn's search function and our Career Library resources at risdcareers.com

REFINE WHAT YOU HAVE

Resume, Portfolio, Website, & Samples

Update your resume and materials with current work and experiences. Adjust layout, presentation and information.

Target your information to specific jobs and develop multiple versions of materials.

Broaden the description of your abilities and emphasize transferable skills that appeal across different jobs and markets. Note strengths in communication, organization, management and work ethic.

Get your work seen and post it to RISD Portfolios powered by Behance at portfolios.risd.edu

Consider creating a personal website and posting your work to multiple places online. A list of resources can be found at risdcareers.com/files/pdf/jobs_internships/PostingWorkOnline.pdf

NETWORK

Alumni, Professionals, & Online Networks

Join RISD's digital career connection to alumni at LinkedIn by going to linkedin.com/groups/3809

Use RISD's online Alumni Directory to access 20,000+ alumni living throughout the world. Search by name, region, major and even company. alumni.risd.edu

Approach alumni as mentors, ask questions about markets and seek suggestions for contacts.

Join professional organizations like AIA, AIGA, IDSA, or CAA to connect with others in your field. Attend trade shows, conferences and art fairs to meet with professionals directly and collect business cards and materials, to use for future follow-up.

EXPAND YOUR SEARCH

Artworks, Job Boards & Directories

Check out RISD's job & internship database, ArtWorks, several times a week for direct postings to the college at: risdcareers.com/artworks

Extend your search beyond Craigslist to art and design specific job boards such as:

- coroflot.com
- idealist.org
- creativehotlist.com

Browse our Online Career Library to find numerous directories per major and career path. There are also over 300 job links tagged by art and design specializations in our online library: risdcareers.com/onlinelibrary/career-library-overview/

Think beyond job listings and find companies where you could work by using directories, databases and magazines. Subscribe to publications specific to your career, and research directories like:

- designguide.com
- firmlist.com
- designdirectory.com
- workbook.com

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Significantly increase the number of jobs you apply to and the number of contacts you make. Instead of 10, strive for 20 or more.

Create tiers to focus your energy. Top tier are the firms you would love to work for; tailor your materials for them. Mid tier are good choices that will help build your resume. Bottom tier are your back-ups and may involve less effort.

BROADEN YOUR SKILLS

Workshops, Career Programs & Grad School
Acquire technical and computer software skills you may need through workshops or continuing education classes. Specifically, look into RISD CE courses or professional development sites like lynda.com. RISD offers students a free subscription to the site. Click on the Lynda.com icon on risdcareers.com

Attend the Career Center's programs, panels and presentations that can help improve your materials, inform your decisions and enhance networking with professionals.

Determine if graduate school and an advanced degree may be a necessary step for your career path.

GAIN EXPERIENCE

Internships, Apprenticeships & Volunteer
Explore paid internship and apprenticeship opportunities, even after graduation, that can help get your foot in the door and establish valuable networks. Check ArtWorks for current internship opportunities.

Devote time to volunteering through trade shows, fundraising, art fairs, non-profits and other organizations connected to your profession. Meet like-minded individuals and create new tangents for your career.

Check out sites like idealist.org for extensive listings of non-profit organizations, internships and volunteer opportunities throughout the world.

Discover residency opportunities in the U.S. and abroad for emerging and established artists at the Alliance of Artists Communities and Res Artis.
artistcommunities.org, resartis.org

Need a more practical option? Get information and test the waters through a job shadow or an informational interview.

BE PERSISTENT

Emails, Calls, Follow-Up & More
Develop a plan to contact and follow-up on job leads. Maintain a database and track people, contact information, dates and responses.

Make initial contact with an email; check in with another email in two weeks; follow-up with a call after another two weeks. Consider a visit to the company to drop off materials.

Try contacting 2 to 4 individuals in a firm – Design Director, Assistant Directors, Project Managers, Human Resources, etc. Don't rely on one contact.

Request an informational interview if opportunities are not currently available.

Gain excellent advice for your job search at
aiga.org/content.cfm/get-a-design-job

Use the RISD alumni network and LinkedIn to help you navigate organizations.

ACE THE INTERVIEW

Interview Advice & Preparation
Review tips, potential questions and advice provided through our Interview Handout on page 11.

Meet with a RISD Career Advisor to discuss interview tactics and gain feedback on your interviewing approach.

If you are offered a phone or Skype interview, you should approach it the same way you would any personal interaction

EVALUATE THE OFFER

Personal Finances, Salaries & Other Sources
Evaluate your financial situation; know how much money you need monthly to meet your needs to establish your salary requirements.

Research salary information at sites like salary.com, designsalaries.org, aiga.org/salary-survey, and creativegroup.com/SalaryCenter along with information from professional organizations such as AIGA, AIA, IDSA and others.

Prospect for grant money from state, regional and national art councils and organizations. Explore NYFA Source at nyfa.org for its extensive database of resources.

Look past the salary and take into consideration the entire package (benefits, vacation, perks, etc.)

SEEKING GRANTS AND RESIDENCIES

OPPORTUNITIES

Individual artistic achievement and creative excellence are often recognized and rewarded through fellowships and scholarships. Numerous opportunities exist for undergraduates, graduates, post-graduates and alumni and these often take the form of specialized grants, cash awards or residencies—all of which are designed to inspire and support the individual by enhancing and sustaining their creative practice and career aspirations.

Anyone seeking to continue their art practice, carve out time to develop an idea, sharpen their artistic vision, attend graduate school or create a new body of work will find an abundant number of viable opportunities, nationally and internationally. Discuss past experiences, challenges and issues and get feedback that can improve your outlook

RESEARCH

People ask, "I am looking for money to study painting in France – what grant should I apply for?" or, "Can you give me a list of the best residency programs in France?" Our best answer is: if you walk into a library and ask for a book about France, what are the odds the librarian will choose the perfect book for you?

Through active, in-depth research and by utilizing the tools and resources provided here and on our website risdcareers.com, you will find opportunities best suited to your experiences, tastes, goals, needs and creative direction. Although many well-known opportunities exist, such as the Fulbright Scholarship, the Rhodes Scholarship, or the Rome Prize, many lesser known opportunities also exist and may be far less competitive and a better fit for your specific goals. RISD's Career Center directly manages several scholarship, residency, and cash award opportunities and provides ample resources on our website to assist in your research

APPLYING

Regardless of whether you are applying for a fellowship, scholarship, grant, award or residency, once you find an opportunity that interests you, you will first need to determine your eligibility and then begin to fill out the application form, carefully gathering all necessary information and closely following the detailed guidelines.

Depending on the kind of program you are seeking, whether a scholarship for graduate school, a cash award that will allow you to travel and/or purchase necessary materials, a fellowship that provides a stipend for focused research or study, or a residency that will provide studio space, designated time, and a network of like-minded individuals, the application will be very specific and almost always include an element of writing. Although the application process may prove rigorous, the experience and insight you gain through the activity will truly benefit you and serve you well for the rest of your career.

SAMPLE APPLICATIONS

To assist in your research we post several successful Fulbright scholarship applications at risdcareers.com/grants/fulbright for your review. But keep in mind as with any creative endeavor, the process of applying for a grant is an individual experience, which takes time, thoughtful consideration, lots of research, reflection, writing and rewriting.

Although each application is unique, most require a proposal, personal statement, budget, timeline, and visual materials. Some require personal financial information and transcripts. As mentioned above, be sure to familiarize yourself with and carefully follow the directions associated with any application.

Most imperative is accuracy, including careful proof-reading to correct ALL typos and/or grammatical errors, providing all materials as requested, and carefully observing all stated deadlines including RISD internal deadlines that may be different from the award's official deadline.

ADVISING

The Career Center can advise you in every aspect of the application process, including idea development, editorial support and content guidance, and encourages you to set up a meeting with our Grants and Residencies Advisor to answer any questions you may have along the way.

To ensure that your meeting with the advisor is productive and to get you started before scheduling an appointment, we encourage you to complete an initial search of resources to identify possible options and develop related questions.

For more information or to set up an appointment, contact the RISD Career Center at risdcareers@risd.edu or call 401-454-6614.

PERSISTENCE

As the saying goes, "If at first you don't succeed, try, try again". Determination and persistence are critical to success in practically everything related to a career in the arts, especially scholarships, grants, fellowships and residencies.

Sometimes applicants feel that getting a small grant may be a necessary stepping-stone to receiving a larger grant, and that regional awards are often easier to obtain than national ones, which tend to be highly competitive. But don't give up! There is something perfect out there just for you!

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RESEARCH RESOURCES

RISD Resources

On the RISD Career Center website, click on 'Grants/ Residencies' to find links for Grant Resources, RISD Managed Awards, Residency Resources, Fulbright, Crowdsource Funding, and meeting with a Grant Advisor. risdcareers.com

Grants & Residencies at our Online Career Library. An extensive listing of links to grants, residencies, fellowships, scholarships and awards.
pinboard.in/u:risdgrants

In addition to posting jobs and internships, ArtWorks list residencies, competitions, awards and other opportunities.
risdcareers.com/artworks

Key Resources

NYFA Source from the New York Foundation for the Arts is one of the best directories to research grants, residencies and awards. source.nyfa.org

Foundation Center Grants for Individuals is an excellent resource listing thousands of grants and scholarships for students, artists and researchers. gtionline.fdncenter.org

Foundation Center – Cooperating Collections is a great place to find free fundraising information and other funding-related technical assistance.
foundationcenter.org/collections/CClist.pdf

State Arts Agencies Directory is a great source for grant opportunities and resources.
nasaa-arts.org/About/State-Arts-Agency-Directory.php

Alliance of Artists Communities has an exceptional directory of residencies within the United States and abroad including programs for emerging artists. artistcommunities.org

Res Artis is one of the best worldwide directories for international residencies. resartis.org

Regional Resources

- New England Foundation for the Arts (NEFA) nefa.org
- Western States Arts Federation (WESTAF) westaf.org
- Mid Atlantic Arts Foundation (MAAF) midatlanticarts.org
- Mid-America Arts Alliance (MAAA) maaa.org
- South Arts southarts.org

Additional Resources

- CaFÉ—Call For Entries callforentry.org
- Art Deadline—Income & Exhibition Opportunities artdeadline.com
- Art Deadlines List—Art Competitions & Exhibitions artdeadlineslist.com
- College Art Association (CAA) collegeart.org/opportunities
- National Council on Education for the Ceramic Arts (NCECA) nceca.net
- Society of North American Goldsmiths (SNAG) snagmetalsmith.org/resources-opportunities/awards-scholarships
- International Sculpture Center (ISC) sculpture.org/documents/awards
- The Furniture Society furnituresociety.org/furn/index.php?page=resources

RISD Managed Awards

The RISD Career Center supports a number of national and international funding opportunities with liaisons, jurying processes and internal management.

- RISD is one of the top Fulbright producing institutions in the United States. Be sure to consider this outstanding opportunity and work with our Fulbright Program Advisor. us.fulbrightonline.org
- RISD Maharam STEAM Fellowships in applied art and design provide stipends of up to $5,000 each for select internships with a government agency or nonprofit organization. risdmaharamfellows.com
- Windgate Fellowship Award craftcreativitydesign.org/grants/
- St. Botolph Emerging Artists Award stbotolphclub.org/foundation/grants.html
- Toby Devan Lewis Fellowship Award risdcareers.com
- Marshall Scholarship marshallscholarship.org
- George J. Mitchell Scholarship us-irelandalliance.org
- Guggenheim Fellowship gf.org/about/fellowship
- Rome Prize aarome.org/apply
- Ox-Bow Residency/Fellowship ox-bow.org
- Skowhegan Artist Residency skowheganart.org

THE VALUE OF USING LINKEDIN

EXPLORE A WORLD OF CREATIVE PROFESSIONALS

LinkedIn has a community of over 500 million users in over 200 countries, including people from virtually every industry imaginable across fine art and design. On top of that, nearly 94% of all job recruiters are active on LinkedIn, which means it is a terrific place to find work.

GROW YOUR NETWORK

Networking is a key part of any career and job search. According to research, networking accounts for around 70% of how people find opportunities. Through filtered searches on LinkedIn, you can find people to connect with by industry, location, company, job title, college, and more.

HELLO MY NAME IS

Connecting to people on LinkedIn is one of the easiest ways to make initial contact online. Keep your connection message very short and sweet, and if they accept, follow up with a thank you message to get the conversation started. It's like any new relationship, baby steps!

FIND YOUR PEOPLE

LinkedIn has over 1.5 million industry and alumni groups that you can join. These groups are made up of professionals who share similar interests, jobs, or educational backgrounds and want to connect with each other. Joining these groups is a key way to grow your network and build a creative community that is meaningful to you.

ENGAGE WITH RISD ALUMNI

RISD alumni have a big presence on LinkedIn. In fact, there is a RISD Alumni group on LinkedIn with over 9,000 members! Joining this group is an essential way to build your professional community. Joining the group will give you instant access to connect with other group members. Not an alum yet? No worries, you can still join as a student.

Why Alumni? Although you may be strangers, your fellow alums are likely to be more welcoming to you than others. They can relate to the RISD experience, the intense curriculum, and will have a level of confidence in your skills.

EXPLORE ALUMNI CAREER PATHS

LinkedIn allows you to easily discover and search for RISD alumni in multiple ways. You can easily find alums working at companies of interest, or take a more general approach and find alumni working in certain cities or countries. If you want to connect with RISD alumni, LinkedIn is a go-to tool.

LEARN ABOUT COMPANIES & STUDIOS

More than 16 million companies across the world have pages on LinkedIn. These company pages are goldmines of information and resources. You can see available jobs; Learn about the company culture and work life; See the profiles of alumni already working there. You'll even find similar companies automatically listed on these pages.

Pro tip: Follow a company or art organization page to keep informed of new opportunities. Some employers may even check to see if you are following to gauge your interest.

SHOWCASE YOUR PROFILE TO EMPLOYERS

Having a profile on LinkedIn that effectively shows your skills, experience, recommendations, and creative work is a huge help in your career. Hiring managers and art professionals may look at your profile to learn more about you in the hiring process. Be sure to link your profile on your resume, portfolio website, and business cards so it is easy to find.

FIND YOUR NEXT CLIENT

LinkedIn has a special platform just for freelancers, called LinkedIn Profinder. This platform makes it easy for freelancers to connect with people needing their services, and it's totally free! Profinder is available to roughly 20 types of creative freelancers including illustration, industrial design, graphic design and much more. This is a new service that will likely continue to grow!

LEARN HOW TO USE LINKEDIN LIKE A PRO

We have created a custom visual tutorial showing you the ins and outs of using LinkedIn effectively.

Learn how to build a profile, search for professionals, and research organizations. This guide can be downloaded anytime on our website in the Career Tutorials section.

INTERVIEWING FOR OPPORTUNITIES

HOW TO BEGIN

Online Research
Make sure to investigate the company website and pay particular attention to sections such as: About Us, Company Philosophy, Client List, People, Leadership and/or Mission Statement. Do your homework; use LinkedIn's Company Pages to research organizations and their employees.

Topical Issues
Periodicals, blogs and trade journals are excellent sources for information on specific industries or companies. Virtually every field has useful directories that provide information about the industry.

Direct Contact with the Organization's People
Informational interviews are the best way to gather data and get a glimpse into the industry or field you are researching. Consider an informational interview with a company you may be interested in. This is a way to get your foot in the door and make a great first impression.

WEIGHING YOUR OPTIONS

Research the Organization's Mission
- What business is it?
- What services or products does it provide or produce?
- Who are its customers or clients?
- Is the company a subsidiary or does it have subsidiaries?
- Is the company involved in a growing industry?
- Is it a leader or notable in its field?
- Who are its Foreign or Domestic competitors?

Its Size and Structure
- Number of employees?
- Any RISD alumni working for the company?
- Does it have one location or is it regional, national, or multinational?
- What are the current trends in the industry?
- Financial stability of the firm and growth potential?

PORTFOLIO

Preparation & Presentation
The quality of your work is a key factor in getting the job you want. When you are ready to begin assembling your portfolio, you face some important decisions about what to include and how to present it. Faculty in your department and the advisors in the Career Center are resources for this process. Each professional area has its own norms and standards. You should investigate those standards by looking at the portfolios of professionals in your career area. For examples of RISD student and alumni work, go to portfolios.risd.edu and pinboard.in/u:risdtalent

General Guidelines
Neatness is essential; artwork should be free of smudges, erasures, and any other distracting information. Sequence your work carefully and logically, starting strong and finishing strong.

Only include those pieces that you feel are your best work and are appropriate to the kind of job for which you are applying. This means that you might have to change your portfolio for different kinds of interviews and prospective employers.

You will have to make some decisions about the focus of your portfolio. You may want to show the breadth of your talent and your ability to do many different things or you may want to focus your portfolio in a specialized area. These decisions will be determined by your chosen field and the specific kind of work for which you are applying.

Be prepared to talk about your work and to have comments for all your pieces. Establish an online presence join RISD Portfolios at portfolios.risd.edu

EFFECTIVE COMMUNICATION

Remain Positive
An interviewer wants to learn not only about your skills, but also about your character. It is important to keep your responses, and the interview in general, upbeat and positive. Employers look for people who can think under pressure, and the interview is an opportunity to prove you can do this.

Employers are like everyone else—they want to hire and be around enthusiastic and motivated people. It is important to feel confident and relaxed. Practice interviewing can help you feel comfortable and ensure that you are making the best impression possible without being insincere.

Body Language
Beware of how feelings and attitudes can be expressed visually. Use your skills to interpret the interviewer's body language. Good eye contact and a firm handshake are only part of successful body communication. Posture, tone of voice, facial expressions, and hand movements also play an integral role.

Dressing for Success
It is better to err on the side of formality than informality. Professionalism in personal appearance is a strong complement to the quality of your work. There will be plenty of time to express your individuality once you get the job.

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ANSWERING THEIR QUESTIONS

Typical Interview Questions

- Tell me a little about yourself.
- Why did you choose to attend RISD?
- What led you to choose your major field of study?
- What motivates you to put forth your greatest effort?
- How do you feel about your work being changed or modified?
- Can you work under pressure?
- Who was the worst person you ever worked for; why?
- Why are you interested in this position?
- Why are you interested in this firm?
- What is the greatest challenge you have had to face?
- How did you handle this situation?
- What are your greatest strengths? Weaknesses?
- What kind of decisions are most difficult for you?
- What do you see yourself doing five years from now?
- Is graduate education a future goal? When?
- What are you most proud of about yourself?
- Do you prefer to work alone or in a group?
- How do you feel about working in a team setting?
- What else should I know about you?
- I see many students with credentials similar to yours, why should I hire you?

Remember that you are being evaluated throughout the interview process and especially during "casual" conversations, lunches, etc. Federal laws, and some state laws restrict interviewers and require them to ask only questions that pertain to the job requirements. Inquiries about race, national origin, gender, sexual orientation, marital status, age, and other matters not directly connected to job performance are not valid, or legal topics.

ASKING YOUR QUESTIONS

They Expect You to Ask

Asking questions serves two purposes: first, to clarify issues or concerns you may have related to your potential employment, and second, to convey your interest in the position. Questions should never be gratuitous, but if you are really interested in a position, you can always think of something more that you would like to know about it.

Prepare Your Questions Beforehand

- As I gain more experience, what opportunities might become available to me?
- Can you give me a little more detail regarding the specific job responsibilities?
- What do you think is the most challenging aspect of the job?
- Who would be my direct supervisor? How is the supervision done?
- What qualities are you looking for in new hires?
- What would my work environment be like?
- What kinds of projects do you see the company developing within the next few years?
- How would this position allow me to use my initiative and develop my skills?

Don't bring up the issue of compensation during the interview. The interview is about your potential to perform the job well. You will want to make sure the interviewer has an objective opportunity to realize that you would be an excellent choice before you discuss your requirements with regard to salary and benefits. If the job notice asks for a resume and salary history, send the resume and the salary range you feel is appropriate given your experience, education and knowledge.

Follow Up

After an interview, send a thank you note/email, as well as any additional materials the employer has requested, within 48 hours. Keep it short and sincere. The follow-up serves several purposes:

- It provides the opportunity for further visibility.
- It gives you the opportunity to briefly remind the interviewer of your strengths and genuine interest in the position.
- It demonstrates that you are a thoughtful person who values the interviewer's time.

SALARY NEGOTIATIONS

Salary Negotiation is a sometimes complex and nuanced discussion. It is difficult to explain briefly, and likely may require advising from one of the Career Advisers at the Career Center. However, being prepared by researching average salary numbers for your field as well as in your geographic location is a good start. Also, be sure to consider the benefits package being offered, as this is a big part of your compensation as well.

PORTFOLIOS & MOTION REELS

YOUR WORK COMES FIRST

A resume, cover letter or artist statement are very informative elements, but your art and design work is the undeniable proof of your creative capabilities. Often, the best way for an art director or curator to evaluate you is to start with your portfolio or motion reel before anything else.

WHAT IS A PORTFOLIO?

Portfolios come in many forms. A traditional portfolio is a large-format binder with printed reproductions of artwork, and this version is still relevant today. In some applications, a digital PDF is required. But the most popular type of portfolio is an online website which has many advantages. Websites are easy to share, update, and provide viewers with a non-linear experience. While Instagram and social media are effective promotional tools for artists and designers, these forms typically don't replace a proper portfolio experience.

WHAT IS A REEL?

A demo reel is a 1-2 minute movie featuring several short clips that represent your best motion-based work. Online video platforms such as Vimeo and YouTube provide directors convenient access whether viewed on desktop or mobile. Full length videos should not be mistaken as a demo reel. Pro tip: Demo reel music soundtracks should be considered cautiously since it can distract from the actual work. Many directors claim to turn off the sound if there is music.

CURATING YOUR WORK

Employers and curators are very busy people. Their initial review of artist applications is fast-paced, looking for relevant work that meets their needs and rejecting those that are not a good fit. This is all the more reason to give reviewers exactly what they're looking for.

Always consider the organization's work to guide your decisions on what to show. Display your highest quality and most relevant work to provide the best first impression. Pro tip: Less is more! Six to twelve pieces can be good enough to earn an interview. Remember that last impressions can be as important as first impressions, begin strong and end strong with your best work.

Keep in mind that different disciplines require different approaches. More images showing process and more text descriptions are often integral to portfolios from the Architectures and process is essential for Industrial Design and can be for Graphic Design as well.

PORTFOLIO PLATFORMS

Portfolio platforms such as RISD Portfolios, powered by Adobe, offer a community of like-minded artists and designers. While these platforms are not customizable, they serve as a valuable promotional tool, by directing employers and art organizations to your work.

Registering a domain name is considered to be a professional move and highly recommended for Seniors and recent graduates. A custom URL is easy to remember and the site can be customized to the unique vision of the artist or designer. Pro tip: Many artist graduates maintain a site on a community platform for promotional purposes with a link to their custom website to exploit the benefits of both experiences.

PRESENTING YOUR WORK

While portfolios and reels should stand on their own in the application process, they are also relied upon in interviews. Use your critique skills as a RISD student or graduate to present your process, the background story and final results. Be sure to relate to the art direction and mission of the company or organization where you want to work.

Include notes on each image to give the viewer a better understanding, such as title, medium, technical process, tools, date, etc. For reels, include a demo reel breakdown with notes for each segment with associated time stamps.

NEVER STOP CREATING

Whether you've just graduated or in between jobs, never stop creating. Job searches and networking day after day can feel burdensome. As an artist or designer, you need daily creative time to keep your skills sharp and to develop your creative practice. And, new work is a terrific excuse to reach out to your preferred contacts to share your hard work and progress!

Looking for a source of inspiration for new work? For designers, try emulating the design direction of one of your dream jobs. For fine artists, investigate fine art residencies that facilitate new work that can be featured in your portfolio. Pro tip: Online art challenges are a great way to find inspiration, to participate in critique with new peers and to gain exposure to professionals in your field. For example, artstation.com and 11secondclub.com host art challenges for visual artists and animators respectively.

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

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.

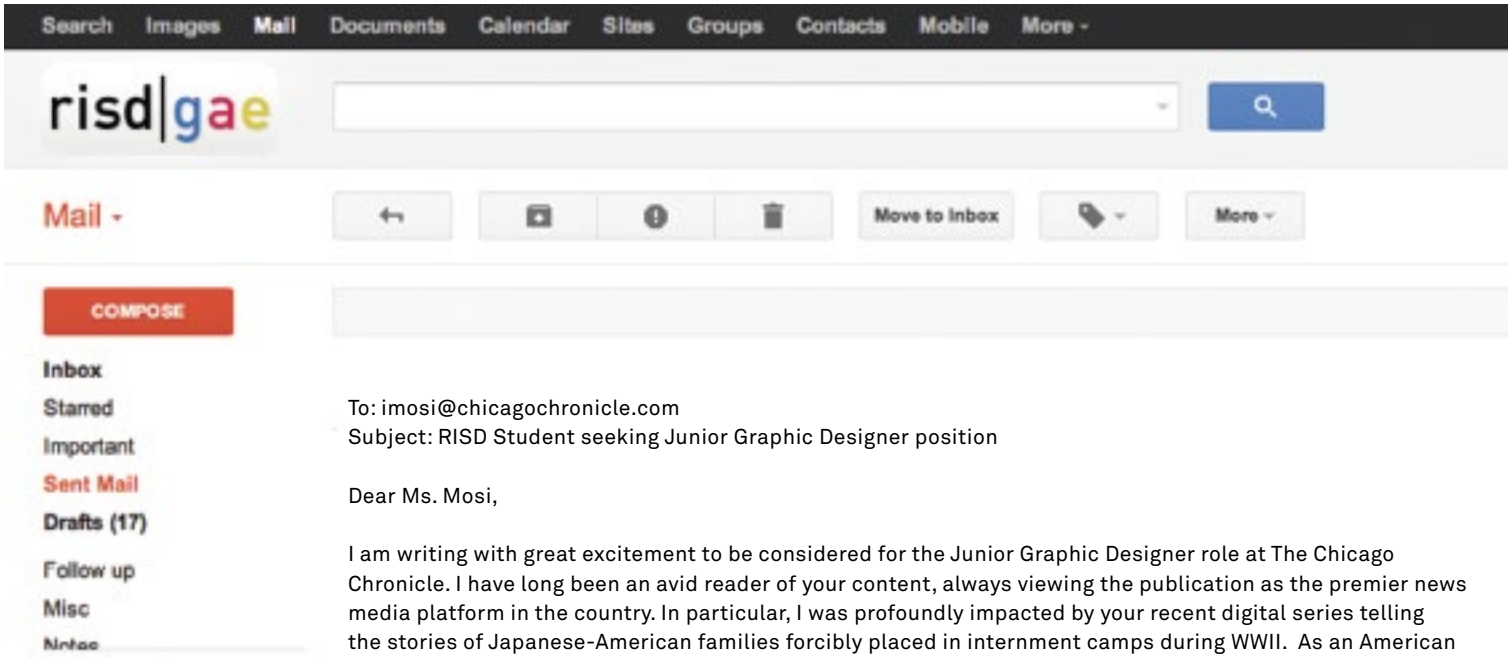
BostonDiGi Summer Innovation Program — *Artist Intern*, 2017
Worked as part of a team to develop a mobile app game for launch on iOS and Android. Established art direction and produced illustrated assets for weekly builds while maintaining consistency, quality, and pace. Distributed tasks to team members 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.



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, & editorial design; installation & curation experience; front-end coding & prototyping; & signage & wayfinding.

Artistic | Printmaking & illustration.

Computer | Adobe InDesign, Illustrator, & Photoshop; HTML/CSS; Microsoft Word, PowerPoint, & 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 & print materials for clients as a part of a team of designers. Assist on-site for installations; attend client meetings & project presentations; typeset & collaborate on larger projects; lead the design of client-based projects.

Impact Agency | Graphic Design Intern & Freelance Illustrator
Pawtucket, RI | June 2015 – September 2015
Design & illustrate icons, posters & packaging; assist in rebranding design for Farm Rhode Island.

BDRI Letterpress | Letterpress Production Assistant
Providence, RI | June 2015 – September 2015
Print, die-cut, & collate client work on the Vandercook letterpress press; design digital files; assist in print shop operations; design & 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 & students on silk screen & 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 & curate content for the magazine; oversee the design & content.

ADDITIONAL EXPERIENCE

RISD Career Center | Office Assistant & Design Assistant
RISD | Providence, RI | June 2015 – Present
Manage the front-desk; design presentations; assist in design of print & 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 & design-thinking.

OLIVIA PHLAIR

College: 2 College Street, Box # 123 >> Providence, RI 02903 >> Home: 7 Big Design Way, Noihsaf, NY 22210
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 Thurstenburg > 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. Also worked as a dresser at Fall 2017 fashion 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 dying 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.

RELEVANT 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 inputing 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 > Model > Worked in the department to support and guide underclassmen with design and technical challenges. Answered questions, problem-solved, and sought resources when necessary.

JALESSA ADAMS jadams3333@risd.edu 912.814.0900 jalessaadamsdesign.art

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.

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,

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

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

S A M A N T H A S M I T H

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 20112

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 AITech 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

S A M A N T H A S M I T H

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

Kyeu Eun Kim

kkim1111@risd.edu
555.351.7012

7 Defoe Place
Providence, RI 02903

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

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

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.

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.

HANNAH KIRSHNER

PROVIDENCE, RI
hannahheartattack@gmail.com
http://hannahheartattack.blogspot.com
617-909-1841

Artist's Statement

RIDING A STORY: MY BICYCLE AS A VEHICLE FOR MAKING ART

My bicycle is a vehicle for making art. It literally transports me through the environment where I collect images and ideas to use in my art. And, it is an expressive medium in and of itself. From the 'zines' I published as a teenager, to the comics and paintings I made throughout my studies at RISD, to my senior thesis, my artwork implies personas and narratives, and attempts to capture the zeitgeist of a moment and location. As my life comes into my art, so too my aesthetic and conceptual interest impact the way I live. My choices in appearance and action belie my artistic values. My bicycle is a prime example of such a choice. I ride it for its utilitarian, aesthetic and ethical qualities. Further, as a female cyclist and artist, I am thrilled by the opportunity to excel in fields historically dominated by men.

The form of a (racing) bike represents and elegant synthesis of beauty and efficiency. Objects in nature that we consider beautiful - the petals of a rose, an opalescent abalone shell, a swallow's outspread wings— are not designed to be pretty; rather, their beauty emerges from function and efficiency. A bicycle's design optimizes human anatomy and mechanical technology to propel motion.
Bicycles represent autonomy and freedom. They took on this significance for me when, as a teenager, I moved from a small farm in a rural town to an apartment in the city where my bike amplified my access to new resources and stimuli, and aligned with my political convictions. I love experiencing the sensory input that car travel would alienate for me; the excitement of feeling strong and fast as I maneuver through traffic, the physical challenge of competition, and the ethical satisfaction of utilizing environmentally low impact transportation.

Cycling involves me with local and global communities. I learn the geography and culture of each place I live in by riding my bike through it. Locally, I discover resources and friendships that imbue my artwork and afford me an opportunity to contribute to the place where I live. Globally, cycling connects me with other bike lovers. Both working in a bike shop at home and touring by bicycle through sections of the United States for days or weeks at a time, I have made friends from England, Korea, Germany, Wales, Australia, and all over this country who are eager to share tools or trade tales. Often, more than our passion for bicycles ties us together, because that passion springs from other interests and values that drive us.

My first overseas destination for bicycle travel is Japan. As a teenager in Seattle, I spent hours at a time at Kinokuniya (a Japanese bookstore) and Owajimaya (a huge Asian supermarket) because I admired the aesthetic and attention to detail in the Japanese objects I found there - from mayonnaise to magazines, and I felt a strong affinity for this pervasive sensitivity to visual beauty. There I discovered drawings and paintings of Yoshitomo Nara in two diary-sized books. Nara's pictures stunned me. I saw myself in his images of angry/innocent little girls drawn and painting with skillful simplicity - cute, tough, vulnerable, subversive, and frustrated; and I saw the way I wanted to make art in the paintings' form - sincere, direct, subtle, and yet complex. In the work of Nara and his contemporaries, I see the kind of dialogue between art and life that I strive for in my own work. I need to go to Japan and explore the source of this affinity, within myself and within Japanese culture, and transform it into a creative product.

FINN ARTISTE

000 BROADWAY, NEW YORK, NY 10001 • 212.001.4040 • FINNARTISTE@FINNARTISTE.ART • WWW.FINNARTISTE.ART

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
"Satiate"
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 G rad 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
17th Century Romanian Painting Techniques RISD
2004 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

OBLOT 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

RESUME ACTION WORDS

Abstracted
Achieved
Acquired
Acted
Adapted
Addressed
Administered
Advertised
Advised
Advocated
Aided
Allocated
Analyzed
Answered
Anticipated
Applied
Appraised
Approved
Arranged
Ascertained
Assembled
Assessed
Assisted
Attained
Audited
Augmented
Authored
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Briefed
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Budgeted
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Coordinated
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Correlated
Counseled
Created
Critiqued
Cultivated
Dealt
Debated
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Defined
Delegated
Delivered
Designed
Detected
Determined
Developed
Diagnosed
Directed
Discovered
Discriminated
Dispatched
Displayed
Dissected
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Drafted
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Eliminated
Empathized
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Enforced
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Illustrated
Imagined
Implemented
Improved
Improvised
Inaugurated
Increased
Indexed
Indicated
Initiated
Inspected
Instituted
Integrated
Interpreted
Interviewed
Introduced
Invented
Inventoried
Investigated
Judged
Kept
Launched
Learned
Lectured
Led
Lifted
Listened
Located
Logged
Made
Maintained
Managed
Manipulated
Mastered
Maximized
Mediated
Memorized
Mentored
Met
Minimized
Modeled
Modified
Monitored
Narrated
Negotiated
Observed
Obtained
Offered
Operated
Ordered
Organized
Originated
Overcame
Oversaw
Participated
Perceived
Perfected
Performed
Persuaded
Planned
Practiced
Predicted
Prepared
Presented
Prioritized
Produced
Programmed
Projected
Promoted
Proposed
Protected
Proved
Provided
Publicized
Published
Purchased
Queried
Questioned
Raised
Ran
Ranked
Rationalized
Read
Reasoned
Recorded
Received
Reduced
Referred
Related
Relied
Reported
Researched
Responded
Restored
Revamped
Reviewed
Scanned
Scheduled
Screened
Set Goals
Shaped
Skilled
Solicited
Solved
Specialized
Spoke
Stimulated
Strategized
Streamlined
Strengthened
Stressed
Studied
Substantiated
Succeeded
Summarized
Synthesized
Supervised
Supported
Surveyed
Sustained
Symbolize
Tabulated
Talked
Taught
Theorized
Trained
Translated
Upgraded
Utilized
Validated
Verified
Visualized
Won
Wrote

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.

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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.

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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.

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

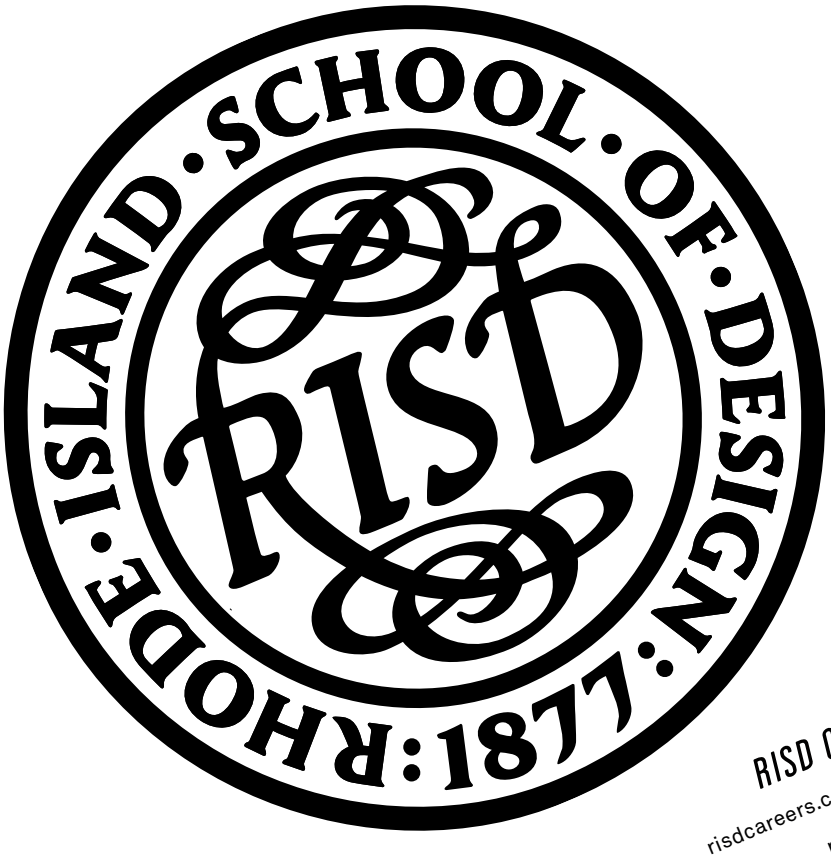
risdcareers@risd.edu

risdcareers.com

Typefaces used are Akkurat Pro and Garage Gothic

Design by Zach Deocadiz (‘17 GD) and Llewellyn Hensley (‘17 MFA GD)

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RISD CAREER CENTER

risdcareers.com

risdcareers@risd.edu

401.454.6614