

## Resume Writing

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General resumes communicate your education, experiences and capabilities (skills). Artist resumes provide information about exhibitions, awards, grants, residencies, education and perhaps a brief artist's statement.

Your resume should list all experiences that may be relevant to your career choice. Don't think you have not had enough experiences just make the list. Experiences may include coursework, jobs, volunteering, internships, externships and other relevant experiences. Demonstrate qualifications for a given position by always tailoring your resume to the description of the position for which you are applying.

Typically, resumes appear in reverse chronological order (most recent first) and are most commonly presented in either a paragraph or bulleted format. Functional resumes highlight your skills and have a different presentation, allowing a demonstration of your capabilities, regardless of experiences. Examples of the paragraph, bullet, and functional resumes consisting of the same experiences, follow the information provided in this handout.

Remember, resumes are fluid documents that need to change for each new application.

### General Resume Formats/Styles

There is no one correct format. However, there are general guidelines about what to include on a resume. A resume should look good, be concise and read well. Format and style are two different things in resume writing. The examples in this hand out are all created in Word but you may wish to create documents in a program that allows for more style such as InDesign or Illustrator. However, when using these two programs save as a PDF document before sending via email.

In general, avoid using too much color on a resume and unless the information is VERY pertinent, stick to one page. Employers of all stripes will not read past the first page unless the information is applicable. When presenting a resume on a web site you may take a few more liberties than in a printed resume, but be aware potential employers may wish to print the resume as well, and therefore your digital resume should look good as a printed document as well.

### Heading

The heading includes name and contact information. Your name should be in a larger font than the rest of the resume. Contact information includes address, e-mail address, URL and telephone number(s). Make sure your telephone number(s) have reliable recording devices (e.g., voice mail, answering machine or someone who will take a message). Additionally, your out-going message needs to sound professional.

### Objectives/Summary of Qualifications

Objectives on a resume are optional. If you choose to include an objective statement make sure it is clear and tailored to the job for which you are applying. Generalized objectives should be avoided. A Summary of Qualifications is like a brief cover letter at the top of you resume and what follows should support the statements made in the summary. It is not recommended to have both an objective and a summary of qualifications.

## Education

List all your post-secondary education in reverse chronological order. If you are a graduate student start with your MFA or MA degree. Include the name of the institution, the name of your degree, concentration area, GPA, and date of graduation or expected graduation. You may also wish to include course highlights if they are relevant to the position for which you are applying.

## Experience

There are many ways you can present your experiences. If you are writing a general resume, group your experiences so that the most relevant experiences are listed first.

List your current and past experiences in reverse chronological order. Give the name of the company or organization, followed by the name of your position, and then a description of what you did and/or the skills you employed or gained (see sample resumes). Unless the dates are relevant, list them on the right side of the page rather than down the left side. Use action verbs to strengthen descriptions of your capabilities (see list of action verbs). Action verbs are more powerful and persuasive than passive voice.

## Other Sections

Experiences may be categorized into sections; some headings might be:

- Activities
- Leadership
- Skills
- Volunteer/Community Service

## References

It is not necessary to state “references available upon request” on your resume. Instead, have a list of three references with all pertinent contact information (name, address, telephone number[s] and e-mail) on a separate typed sheet of paper.

## **Artist Resume Format**

Sometimes in written material you will find artist resumes referred to as artist bios or artist CV's (Curriculum Vitae). Regardless of the reference, an artist resume lists exhibitions, grants and awards, reviews and education. The artist resume is used to inform potential gallery owners, art dealers, and others about artwork, and to a certain extent, verify credibility of the artist. As with general resumes there is no correct format, but there are general guidelines.

## Heading

The heading includes your name and contact information. Your name should be in a larger font than the rest of the resume. Contact information includes your address(es) (you may want to include both your home and studio addresses), your telephone number(s), your e-mail address and your website address. Make sure you have a reliable and professional means to handle telephone messages (i.e., answering machine, voice mail or human). Again, the outgoing message needs to sound professional.

## Exhibitions

Break this down into several categories or keep it as one category. Possible categories are:

Solo Exhibitions (sometimes called One Person Exhibitions)

Group Exhibitions

Juried Shows

It is an especially good idea to break this category down if you have had a significant number of solo exhibitions.

### Teaching

If you are applying to teach, it is important to list teaching experience on your resume. If you are not interested in teaching don't list this as a category. Many artist-in-residence programs include an educational component, so listing teaching experience for those positions can be to your benefit.

### Articles and reviews

This includes articles and reviews written about you and articles that you have published. It is to your benefit to list review information if the review has been positive. You may also use the heading "Publications/Bibliography" if you have written and published a substantial number of articles.

### Awards

If you have won awards at juried shows list them here rather than have a separate category for juried shows. Additional awards may be scholarships, grants, or other commendations for which you or your work has received an award (for example, "Portland's Outstanding Artist of the Year Award").

### Collections

If your work is included in a permanent collection (public or private) list that here.

Other categories may include a listing of Bodies of Work, Travel, and people with whom you have studied.

### **Artist Resumes for those just starting out**

Include the same information as above as appropriate. However, because you will have less experience, try some of the following strategies:

- Use a larger font size
- Use more spacing
- Write a summary artist's statement at the top
- List those with whom you have studied
- Use "Bodies of Work" as a category



General Resume, bullet style:

## Jo O. Public

### **Campus Address** (through June, 2003)

613 Catherine Str, #2  
Ann Arbor, MI 48109  
(734) 123-4567  
E-mail address

### **Permanent Address**

210 Main Str.  
Springfield, WY 12345  
(211) 987-6543  
e-mail address

### **EDUCATION School of Art & Design, University of Michigan**

Bachelor of Fine Arts 3.6/4.0

Ann Arbor, MI

May 2002

#### **The Sorbonne**

Study Abroad Program

Paris, France

June 2001-Sept. 2001

### **EXPERIENCE ABC Gallery**

*Assistant Curator*

- Install monthly shows of regional and nationally known artists
- Inform collectors of new works available
- Initiated new outreach program for school children

Ann Arbor, MI

Sept. 2001-Present

#### **Ann Arbor Art Center**

*Work Study Position*

- Maintained records of all sales and became familiar with basic accounting
- Collaborated with staff to display artwork
- Increased ability to work well with the public

Ann Arbor, MI

Dec. 2000-May 2001

#### **Campbell Ewald**

*Graphic Design Intern*

- Reorganized information about the history of advertising campaigns
- Created a display using graphic, print and audio/video media entitled "Campbell Ewald: 85 Years of Success"
- Developed promotional materials, marketing packages and press releases

Detroit, MI

June 2000-Sept. 2000

#### **Middle Earth**

*Sales Associate*

- Devised maximum exposure display for jewelry case
- Increased knowledge of local jewelry makers
- Successfully marketed jewelry to increase sales by 25%

Ann Arbor, MI

Sept. 1999-May 2000

### **SKILLS**

- Adobe Pagemaker
- Adobe Illustrator
- Adobe Indesign
- Adobe Photoshop
- Aridi Calligraphia
- Aridi Typography
- Aridi Webclips
- Quark Xpress (Mac)
- Quark Xpress (Windows)

### **ACTIVITIES**

- University of Michigan Art Students League, member
- Habitat for Humanity, volunteer
- University of Michigan Project Serve, volunteer

General Resume, skill based format:

**Jo Q. Public**

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210 Main Str.  
Springfield, WY 12345  
(211) 987-6543  
E-mail address

**Objective** Gallery Director for the Springfield Museum of art capitalizing on art knowledge, design, organizational and communication skills.

**Education** **School of Art & Design, University of Michigan** Ann Arbor, MI  
Bachelor of Fine Arts, 3.6/4.0 May 2002

*Relevant Courses* History of Art Graphic Design Western Art History  
Social Psychology Economics Organizational Psychology

**Skills**

- Art Knowledge* \* Identify and differentiate between various Western style artists  
\* Researched the advent of the Western style and how it has evolved  
\* Attended conferences on supporting the arts in Wyoming
- Design* \* Proficient in Adobe Pagemaker, Illustrator, Photoshop and Indesign  
\* Familiar with most Aridi programs  
\* Familiar with most Quark programs
- Organizational* \* Collaborated with gallery staff in creating and mounting monthly exhibitions  
\* Maintained sales records and became familiar with basic accounting principles  
\* Initiated an outreach program to educate local school children about art  
\* Designed display case to better display art and craftworks
- Communication* \* Created informational displays to educate the public about the history of advertising  
\* Facilitated educational discussion groups for children about art  
\* Wrote copy and created graphics for promotional display  
\* Negotiated with collectors on the sale of gallery artworks

**Experience** ABC Gallery Ann Arbor, MI  
*Assistant Curator* Sept. 2001-present

Ann Arbor Art Center Ann Arbor, MI  
*Work Study Position* Dec. 2000-May 2001

Campbell Ewald Detroit, MI  
*Graphic Design Intern* June 2000-Sept. 2000

Middle Earth Ann Arbor, MI  
*Sales Associate* Sept. 1999-May 2000

Artist Resume, experienced

## **Bob Brown**

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	Address	Phone number(s)	e-mail
<b>Selected Solo Exhibitions</b>		Tate Gallery, London, June 2002 Raydon Gallery, New York, February 2001 The Institute of Contemporary Art, Boston, October 2000 Mars Gallery, Chicago, December 1999	
<b>Selected Group Exhibitions</b>		Galerie Protee, "Portraits of Innocence," Paris, April 2002 Galerie Albrecht, Munich, May 2001 Museum of Contemporary Art, Los Angeles, September 1999 University of Michigan Slusser Gallery, Ann Arbor, March 1997 Contemporary Arts Center, Cincinnati, July 1996	
<b>Articles and Reviews</b>		<i>The Times of London</i> , "Painting Can be Fresh," June 2002 <i>Art in America</i> , article, December 1999 <i>The Detroit News</i> , "Local Artist Returns with Fame," March 1997 <i>Artweek</i> , "Representational Art Makes a Comeback," August 1996	
<b>Grants and Awards</b>		The Doris Duke Charitable Foundation, 1995 National Endowment for the Arts, Artist Fellowship, 1994 The Downtown Arts Project, Artist in Residence, San Diego, 1993 Michigan Association of Community Arts Agencies, 1992	
<b>Education</b>		Master of Fine Arts, University of Michigan, 1992 Bachelor of Science, New York University, 1989	
<b>Collections</b>		Detroit Institute of Art, Detroit MI City University of New York, The New School Mr. David Enholdter Ms. Leonora Thompson Domino Farms, Ann Arbor MI	
<b>Represented by</b>		George Costamonger Gallery, 654 E. 54 <sup>th</sup> Str., New York, 10088 Helen DeVries, 1024 Managerie Lane, London	

Artist resume, recent grad

## Jo Q. Public

Address \_\_\_\_\_ Phone number(s) \_\_\_\_\_ e-mail \_\_\_\_\_

The surrealist movement heavily influences Jo Q. Public's painting style. Public's incorporation of mixed media into the work takes surrealism to a different level by juxtaposing various materials to represent ideas in the paintings. While using oil painting as a springboard, Public creates depth, texture and meaning with elements as diverse as crystals, rubber bands, and dental instruments.

### Selected Exhibitions (\* solo shows)

- \*Media Union Gallery, Ann Arbor MI 2002
- State Street Gallery, Ann Arbor MI 2001, 2002
- \*Café Zola, Ann Arbor MI 2002
- Kalamazoo Institute of Arts, Kalamazoo MI 2001
- South Haven Center for the Arts, South Haven MI 2000

### Grants and Awards

- Audre Lourde Scholarship Award, 2002
- Michigan Creative Artist Award, 2002
- Emerging Artists Competition, First Place, Limner Gallery, New York, 2001

### Education

Bachelor of Fine Arts, University of Michigan, 2002  
Studied under:

Vincent Castagnacci  
Jim Cogswell  
Al Hinton  
Sei Saito

### Bodies of Work

*Hiding Behind Hats*, oil on canvas, 2002  
Study of how women use hats to create identity.

*Sharing Secrets*, Pastel illustrations, 2001  
Portraits of Detroit children.

*It's All One World*, Mixed media, 2000  
Cross-cultural depictions of deities

## **Action Verbs**

Achieved	Examined	Printed
Adapted	Expanded	Processed
Addressed	Explained	Produces
Administered	Experimented	Projected
Advised	Financed	Promoted
Analyzed	Formulated	Proofread
Arranged	Gathered	Provided
Assembled	Generated	Publicized
Assessed	Grossed	Purchased
Assisted	Guided	Received
Attained	Handled	Recommended
Audited	Hypothesized	Reconciled
Budgeted	Identified	Recorded
Calculated	Illustrated	Recruited
Classified	Implemented	Reduced
Coached	Improved	Referred
Collected	Increased	Refined
Communicated	Influenced	Rehabilitated
Compile	Initiated	Repaired
Composed	Inspected	Reported
Computed	Installed	Represented
Conducted	Instituted	Researched
Consolidated	Instructed	Resolved
Constructed	Interpreted	Responded
Consulted	Interviewed	Restored
Coordinated	Invented	Retrieved
Counseled	Investigated	Reviewed
Created	Lectured	Scheduled
Critiqued	Managed	Selected
Defined	Marketed	Solved
Designed	Mediated	Sorted
Detected	Modeled	Studied
Determined	Monitored	Summarized
Devised	Motivated	Supervised
Diagnosed	Negotiated	Supplied
Directed	Obtained	Surveyed
Discovered	Operated	Tested
Displayed	Ordered	Trained
Earned	Organized	Transcribed
Edited	Oversaw	Translated
Eliminated	Performed	Traveled
Enforced	Persuaded	Tutored
Established	Photographed	Upgraded
Estimated	Planned	Utilized
Evaluated	Prepared	Wrote
	Presented	