

# **Rough Guide for Art Students COLORADO**

## Rough Guide for Art Students (Colorado)

The following is a Seven Point Outline and Summary to help you wade through the perils of being a student and emerging from the academic environment into the professional environment of the arts.

### I Resume

**Objective: To develop two Resumes—one for potential internships/jobs (Resume) and one for exhibitions (Curriculum Vitae/CV).** Advice: The development of your Resume/CV is an ongoing process that you should begin as soon as possible, for both your future—after graduation—and as an artist, and a person in the work force. Where you work and where you show will depend on the presentation of both your Resume and CV, and will make or break your chance for an interview/studio visit. The Resume is your ambassador to potential internships/jobs and your CV is your ambassador to curators/galleries. Both should be clearly and cleanly presented without spelling mistakes. Getting an interview/studio visit will depend on the presentation of your Resume/CV through the mail or email. Think about this.

#### A.) Develop Style Guide

1. A Style Guide is the way in which you write and refer to various items that recur in your Resume/CV or other written material like captions, titles, etc. You should be consistent using your Style Guide as you put together any public written materials
2. Choose a way in which you refer to these items, ie, artists, titles, dates, years, medium, size, measurements, exhibitions, writers, publications, cities, states, etc, as well as choose a consistent font and size of the letters for your documents. Never vary from this. It will aid in the development of both your Resume/CV, as once you decide on a format, you will not have adjust your Resume/CV, rather simply add to them

#### B.) Develop and write both a Resume and a CV

1. For a Resume for potential internships/jobs
  - a. Write a comprehensive job objective (1 sentence)
  - b. On Resume list contact information, job objective, education, experiences, skills, languages, interests
2. For a CV for future professional art exhibitions
  - a. On CV list contact information, education, exhibition experiences, articles, reviews, mentions in blogs, awards, residencies, and any other relevant artistic achievements

#### C.) Business Card

1. Design a business card, with your name, phone, email, address, and website and print no more than 500, as your contact info may change before you dispense of 500 business cards
2. Give this card to people you meet at openings and at professional

interviews, do not tape cards into gallery guest books, do write your name and email followed by ML (Mailing List) in guest books

## II Documentation/Archiving/Website/Portfolio/ArtWork Presentation

**Objective: To develop a website/portfolio/artwork presentation/PowerPoint for potential internships/jobs and presentation to curators/nonprofit spaces/galleries and begin to document and archive in these platforms.**

Advice: As with the Resume/CV, this is an ongoing process, which you will continue to hone and update.

### A.) Document and Archive all artwork, PowerPoints, databases

1. Documenting and archiving is as all important as making artwork and should be part of your routine as you make work

#### a. Document art works

i. After an artwork is finished, either photograph the artwork or arrange to have it photographed. It is best to do this digitally.

ii. As you are finishing an artwork, write the caption. This includes but is not limited to name, title, year, medium, dimensions, edition

b. Archive documentation of art works, work product such as presentation PowerPoints and their support materials (Statements, Captions, CVs, Resumes, and Databases)

### B.) Website

1. Create a website that presents your work, Resume/CV/Contact Info/Press

a. Think about organization of website so it is easily navigable and shows your work in its best light

i. Categories are often good ways to organize (Painting Drawings) or by year chronologically

### C.) Amass two portfolios or artwork PowerPoint Presentations

1. For potential internships/jobs

a. Choose twenty images of work that clearly show what your job objective is (this may or may not be required for an internship but is good to have nonetheless)

b. Place images neatly in a portfolio/viewing vehicle so that titles etc are clear and legible

c. Create a PowerPoint of the same portfolio images and save it on a flash drive in case this is the preferred method of viewing

d. Have a clean, unwrinkled Resume ready for potential employer at each interview, even if you have already sent one

2. For potential curators/non profit spaces/galleries

a. Choose twenty images of work that clearly show what your artistic objective is

b. Place images neatly in a portfolio/viewing vehicle so that titles etc are clear and legible

- c. Create a PowerPoint of these same portfolio images and have it on a flash drive in case this is the preferred method of viewing
- d. Write a comprehensive Artist's Statement about your artwork that surmises your aims, vision, goals etc in less than 200 words
- e. Have a clean, unwrinkled CV ready for potential curators at

each studio visit

- f. If you have any Press, have a select package of that Press ready to give to curators in case they are further interested. It is a good idea to have clean presentation folder for your CV, Statement, Business Card, and Press so that curators receive all this material in an organized, clean manner

### III Internship

**Objective: To select and apply for internships, gain experience through internship, and receive a recommendation.** Advice: As stated above, where you decide to be employed will professionally enhance your career in the work force, and as an exhibiting artist. With all choices in your professional career, you should do your homework diligently, and know exactly where, whom, and what you expect to gain and learn from an internship. Planning for an internship is a rigorous and competitive process, and not one to be ignored, or you will find that the best jobs and opportunities are taken. To get any internship or job for that matter, will take at best three months and potentially as long as year, so keep that in mind. The internship you eventually take, should enable you to further your connections by meeting interesting people, and potentially finding employment with the internship, or elsewhere. You should take the search and the internship seriously. In other words, employers who offer an internship do not want to waste their time and effort, so if you do not think the internship is for you, do not take it. Absences at any job are basically unacceptable, as your co-workers prepare for your time at the workplace. If you are unable to go to work, notify your employer 24 hours before your absence by phone, not by email, and arrange to make the day up. Do not quit, one day or a short period after you are hired; often the segue is hard, but most internships are essentially three months, for two days a week, which is not that much (30 days). This type of behavior will burn bridges at worst, and simply waste time for all those concerned at best. And with all professional relationships, be on time, for both your interview and as a working intern. To quote Woody Allen, "Being on time is 90% of life". While working at the internship you need to be helpful and strive to complete the tasks given. If you don't understand something, ask. Be honest and clear. Go the extra mile. These qualities will only behoove you, and through the process, gain your objective—a good reference/recommendation and/or maybe a paying job. A lot of this may seem obvious, but how you perform will make the difference for your two objectives.

#### A.) Select and approach potential places for internships

1. Write a letter of introduction and include your resume
2. One week after letter/resume is sent, do a follow up call or email

3. If you receive an interview, send a thank you email and better yet, a note

B.) Suggested potential places for internships (Here are a few in Denver but certainly not all)

1. Galleries: see gallery list in zingmagazine recommends, zingrecsDENVER
2. Colorado Media
  - a. Denver Post
  - b. Westword
  - c. DARIA Magazine
  - d. 5280 Magazine
  - e. Southwest Contemporary
  - f. Tattered Cover stores are excellent resources for all arts media
3. Museums/Institutions/Non-Profit Spaces
  - a. Denver Art Museum (DAM)
  - b. Museum of Contemporary Art (MCA)
  - c. Kirkland Museum of Fine and Decorative Art
  - d. Dikeou Collection
  - e. Museo de las Americas
  - f. CU Boulder Art Museum
  - g. RedLine Contemporary Art Center
  - h. Boulder Museum of Contemporary Art (BMoCA)
  - i. Aspen Art Museum
  - j. Colorado Springs Fine Arts Center
  - k. Colorado Women's History
  - l. Molly Brown House Museum
  - m. Black Cube Nomadic Museum

4. Individual Artists: Lots of artists need assistants and this is good way to network. Choose five artists whose work you admire and send them a letter/Resume

C.) Internships for Credit

1. If the internship is for credit, supply your employer with all the necessary forms at the beginning of internship. Make sure they know when the forms are due and remind them 2 weeks before. It is your responsibility to make sure that your employer delivers these forms to the proper authorities

2. Do not give the forms a day before graduation, expecting your employer to drop everything so that you get your diploma

3. Credit internships should be taken as seriously as non credit internships: they equal a class and should fill the same amount of time and effort as any other credit class

D.) Asking for a Recommendation

1. At the end of your internship you may ask for a recommendation

2. Do not ask the editor-in-chief, the gallery owner, or the artist

3. Do ask the managing editor, gallery director, or studio manager

4. Oftentimes you will be asked to write your own recommendation—this is not atypical—in which case write what you actually did, do not fabricate things

#### IV Viewing Exhibitions Reading about Art

**Objective: View exhibitions and Read Art Media.** Advice: Need I say more. Viewing art is the best teacher. Check everything out. Go to all the openings. The best thing about being a young artist is to go to openings/parties/events and meet people of the same ilk, age, and social concern. Try to make friends and create a network. 10 years from now you will not want to do any of this, and you will not need to sow your wild art oats, but your connections will remain. You should see 10 art shows a week, minimum. And while you may go to 10 social events, make sure you see the art too. It keeps you grounded.

Besides viewing art you should be aware of the Arts Coverage/Media in your locale. Reading about art is the next best thing as seeing it. Most cities have a daily paper that features art on a weekly basis. Usually, the reviews come out on Friday. There is usually a secondary paper that comes out weekly, usually on a Wednesday. You should read these reviews in both the weekly papers and the daily newspapers and be aware of what is being written about the art in your local community. Most cities will also have a monthly magazine that has arts coverage, some of these are free and others you can access at the library. These too are must reads. There are also blogs which report regularly on art around your community, follow these as well. Further, you need to take note of who writes for these papers/magazine/blogs, who the editors and art editors are, and put them in your database. Besides your local arts scene you should follow the NY papers, *The NY Times*, *The New Yorker*, and *New York Magazine*, as well as artnet.com. Further you should be aware of the following magazines: *Artforum*, *Art in America*, *Frieze*, *Flash Art*, *zingmagazine*, *Cabinet*. All have online presences and most will be in the library. You should know who these prominent voices are and they too should be in your database. Since you don't live in New York this may seem unnecessary, but the art world looks to New York, what is shown there, and the reactions to it, so should you. (There is one crucial media outlet that is by subscription only: Baer Fax. It is quite expensive, but worth it. Baer Fax lists job openings.)

- A.) For current exhibitions and openings you should look at the zingrecsDENVER on the zingmagazine website
- B.) Galleries are located in the following area and should be visited at least once—if not in your immediate area—and on a regular basis in your local area. Sign the guestbook at galleries to join the mailing list so that you get mailings and emails about openings
  - 1. The Golden Triangle

2. LoDo
3. RiNo
4. Santa Fe Arts District
5. Highlands and Lower Highlands
6. Boulder
7. Aspen & Vail

C.) The follow Colorado Non-Profits/Institutions are must-sees and should visit them as much as possible

1. **Denver Art Museum:** The Lanny & Sharon Martin Building was designed by Gio Ponti and is the encyclopedic part of the museum's collection. This includes architecture and design, Asian art, Indigenous arts of North America, Northwest Coast and Alaska Native, European and American art before 1900, Latin American and art of the ancient Americas, photography, textile art and fashion, and Western American art collections. The Hamilton Building , designed by Daniel Libeskind houses contemporary art, new exhibitions, and African & Oceanic Art.

2. **Clyfford Still Museum:** Brad Cloepfil is the architect behind this museum dedicated to the work of the premiere Abstract Expressionist artist

3. **Museum of Contemporary Art:** Housed in the David Adjaye building, the MCA acts as the Kunsthalle (non-collecting museum) of Denver. They also have a programming space called The Holiday on west 32<sup>nd</sup> Ave

4. **Kirkland Museum of Fine and Decorative Art:** Home of the original studio of Colorado Modernist, Vance Kirkland which gives a wonderful glimpse to his genius. Further, this collection of objects and furniture is one of the most complete and in-depth concentration of 20<sup>th</sup>-century design and decorative arts in the United States—on par with the MoMA

5. **Dikeou Collection:** Housed in a Bricolage of Beaux Arts/Art Deco/Mid-Century, this landmark building on the California St Mall—halfway between the Golden Triangle and LoDo is a private collection of Siblings, Devon and Pany Dikeou and houses over 30 Contemporary artists displayed in a permanent space. It's free and has programming . . . among the big names are Wade Guyton, Vik Muniz, Agathe Snow and much, much more

6. **RedLine:** Denver's Residency Program and Studio Spaces, and brain child of (Hot Pockets) Laura and David Merage and located in the RiNo district

7. **Aspen:** Aspen Art Museum, The Bayer Center, The Powers Collection, Anderson Ranch, Baldwin Gallery

8. **BMoCA:** Boulder's Kunsthalle showing the work of regional and national emerging art

10. **University Galleries:** Vicky Myhren Gallery, CU Boulder Art

Museum

11. **House Museums:** Byers Evans House/Center for Colorado Women's History, Molly Brown House: Home of Titanic Survivor located on the old "Gold Coast Street" aka Pennsylvania St

12. **Black Cube Nomadic Museum:** Roving sites and an HQ which shows lots of emerging projects

V Additional Reading Material/Video Material

**Objective: Gain knowledge of literary and film influences on contemporary art.**

Advice: Education does not stop when you finish school. The art world references and points to many different influences, many of which you may or may not be aware of. The following lists of readings and videos explore lots of the ideas and visions that contemporary art also examines. I strongly recommend trying to complete these lists, as just like seeing art and reading about art makes you informed, these movies and writings will inspire and contribute to making you a better and more knowledgeable artist. I keep adding to these lists, so that means after 20 years, I find new readings and movies that are as newly exhilarating as this seasons' newest round of exhibitions.

A) Reading List: (By *Title*: Author)

*Theories of Modern Art*: Herschel B Chipp

Pages: 1-66

114-123

129-170

182-186

193-199

259-280

281-293

321-325

337-364

377-391

397-445

501-626

*Illuminations*: Walter Benjamin

*Sense and Non Sense*: Maurice Merleau-Ponty, "Cezanne's Doubt"

*Letters to a Young Poet*: Rainer Maria Rilke

*Philosophy A to B and Back Again*: Andy Warhol

*Popism*: Andy Warhol

*The Invention of Solitude*: Paul Auster

*Working Space*: Frank Stella

*Outside*: Margueritte Duras

*A Room of One's Own*: Virginia Wolff

*Writing a Woman's World*: Carolyn Hielbrun

*Air Guitar*: Dave Hickey

*On Longing*: Susan Stewart, "The Gigantic and the Miniature"

*On Photography*: Susan Sontag

*The Accidental Masterpiece*: Michael Kimmelman

*Alias Olympia*: Eunice Lipton

The Art Dealer's: Alan Jones and Laura De Coppett, 2<sup>nd</sup> edition

*Still Life with Oysters and Lemon Peel*: Matt Doty

*Easy Riders, Raging Bulls: How Sex-Drugs-Rock 'N' Roll Saved*

*Hollywood*: Peter Biskind

*The Shape of a Pocket*: John Berger  
*Here is New York*: EB White  
*Seeing Out Loud* and *Seeing Out Louder*: Jerry Saltz  
*Let's See*: Peter Scheljdahl  
*Collecting Contemporary*: Adam Lindemann  
*The Art of Buying Art*: Paige West  
*Art/Work*: Heather Darcy Bhandari  
*The Art Life: On Creativity and Career*: Stuart Horodner  
*Confessions of a Poor Collector*: Eugene M Schwartz  
*Seven Days in the Art World*: Sarah Thorton  
*The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*: Don Thompson  
*Loft Generation*: Edith Schloss  
*Ninth Street Women*: Mary Gabriel  
*Joan Mitchell: Lady Painter*: Patricia Albers  
*Lee Krasner: A Biography*: Gail Levin  
*Fierce Poise: Helen Frankenthaler and the 1950s New York*: Alexander Nemrov  
*The Slip: The New York City Street that Changed American Art*: Prudence Peiffer  
*Edie: An American Biography*: Jean Stein and George Plimpton  
*As It Turns Out*: Alice Sedgwick

B) Video List: (By Title: Director)

*Dr Strangelove*: Stanley Kubrick  
*The Third Man*: Carol Reed  
*Rome Open City*: Federico Fellini  
*Written on the Wind*: Douglas Sirk  
*Blowup*: Carlo Ponti  
*The Conversation*: Francis Ford Coppola  
*Midnight Cowboy*: John Schlesinger  
*Double Indemnity*: Billy Wilder  
*Don't Look Now*: Nicolas Roeg  
*A Hard Day's Night*: Richard Lester  
*Logan's Run*: Michael Anderson  
*The Music of Chance*: Peter Haas  
*Traffic*: Jacques Tati  
*Safe*: Todd Haynes  
*Pulp Fiction*: Quentin Tarantino  
*My New Gun*: Stacy Cochran  
*King of New York*: Abel Ferraro  
*Sex, Lies and Video Tape*: Steven Soderberg  
*Five Corners*: Tony Bill  
*Mean Streets*: Martin Scorsese

*Bonnie and Clyde*: Arthur Penn  
*Chinatown*: Roman Polanski  
*Bartleby the Scrivener*: Jonathan Parker  
*She's Gotta Have It*: Spike Lee  
*Being There*: Hal Ashby  
*Painters' Painting*: Emil De Antonio  
*Scratch*: Doug Pray  
*Dogtown and Z Boys*: Stacy Peralta  
*Wild Style*: Charlie Ahearn  
*Easy Rider*: Dennis Hopper  
*Frenzy*: Alfred Hitchcock  
*Slackers*: Richard Linklater  
*Empire*: Andy Warhol  
*The Player*: Robert Altman  
*Dog Day Afternoon*: Sidney Lumet  
*The Kid Stays in the Picture*: Nanette Burstein, Brett Morgan with Robert Evans  
*The Sweet Smell of Success*: Alexander Mackendrick  
*The Swimmer*: Frank Perry  
*Diner*: Barry Levinson  
*Three Days of the Condor*: Sydney Pollack  
*Parallax View*: Alan J Pakula  
*Straight Out of Brooklyn*: Matty Rich

#### VI Senior Exhibition or First Professional Exhibition

**Objective: To edit and choose the work that will best represent you at the Senior/Final or First Professional Exhibition.** Advice: Basically, this is your first exhibition in a long line of shows. Nevertheless, see this opportunity as a culmination of a period of your work, so whether this is your final show or your first exhibition, prepare well. If possible, you should try to invite as many colleagues as possible and friends for studio visits in the months before the exhibition. This helps you to learn to speak about your work and exposes you to many different concepts, tastes, voices, eyes, and ears. Going through this process will help you come to your own conclusion and learn what is more or less successful, and you should have a good idea which work is the strongest. There is no doubt that you should choose the best piece/pieces to exhibit. Any opportunity to exhibit your work should be viewed like the opportunity you might have to interview for an internship/job or to have a professional studio visit. It is important to show your work, process, and history in a professional capacity.

Beyond that, you will need to prepare the following both for the exhibition and continue all of the following practices as professional artist:

##### A) Develop Data Base/Mailing List

- 1) As stated above, you should read all the newspapers/magazines and gather the names addresses/emails of pertinent critics, editors, as well as artists that you meet, professional colleagues, and friends etc. You

will use this database for many different purposes including inviting your database to your own openings, exhibitions, performances, happenings, etc

- 2) Compile these names, addresses, etc, and maintain them in a coherent manor
- 3) Compile the names of all the contemporary curators and directors of the above institutions

#### B) Social Networking:

i) Facebook: Now that you are a professional, you may wish to change how you network on fb. Use this to post photos of artworks, articles, openings, and other professional achievements. Do not post post-party pics of you and your friends

a. fb friend all the people in your database and people that you meet

ii) Twitter: same goes for twitter

iii) Wikipedia: it may be to your benefit to make a Wikipedia page, posting a few works, your statement, and perhaps your CV with links to relevant articles and/or your own website

Your database and your social networking are some of the most important and continual bureaucratic jobs you will have, and it is your responsibility to maintain and update them, as the saying says, you're only as good as your rolodex (database, Instagram, fb friends, twitter followers)

#### VII Summary

- B) Maintain, refine, and add to Resume and CV and Artist's Statement using your style guide, and maintain and collect Press
- C) Continually critique, edit, and select work you will show in any professional presentation of your work either for employment or exhibition. In general, this is the hardest and most important aspect of being an artist and something you should constantly examine
- D) Examine your employment choices and strategize about building a job history that helps you achieve your goals
- E) See and view as much art in as many different venues as possible
- F) Read art reportage and critical writings and indulge in all visual media (ie movies and other visual media)
- G) Maintain a database, organize your social networking so that they aid you in your exhibition and professional experiences

Again, it cannot be stressed enough, all of the above need to be maintained continually. This may be your biggest lesson but may be your smallest lesson. While I know this, I am sure you will come to your own conclusion. Having done all the above you are well on the way.

