

Rough Art Guide For Students
NEW YORK CITY
COLORADO
TEXAS

**Rough Guide for Art Students
NEW YORK CITY**

Rough Guide for Art Students (NY)

The following is a Six 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/VitaeCV). 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 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 material
- 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, 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 (See IV,B, 6, i)

II Portfolio or Art Work Presentation/Documentation/Archiving

Objective: To develop a portfolio/art work presentation/power point for potential internships/jobs and presentation to curators/non profit spaces/galleries and begin to document and archive these presentations.

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

A) Amass two portfolios or art work 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 power point of these same portfolio images and have it on cd or jump 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 power point of these same portfolio images and have it on cd or jump 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

3) Document and Archive all art work, power points, databases

- a) Documenting and archiving is as all important as making art work and should be part of your routine as you make work
 - i) Document art works
 - a) After an art work is finished, either photograph the art work or arrange to have it photographed. It is best to do this digitally

- b) As you are finishing an art work, write the caption. This includes but is not limited to name, title, year, medium, dimensions, edition
- ii) Archive documentation of art works, work product such as presentation power points and their support materials (Statements, Captions, CVs, Resumes, and Databases)

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 work place. 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 enclose your work Resume
 - 2) One week after letter/Resume is sent, do a follow up call
 - 3) If you receive an interview, send a thank you email and better yet, a note
 - 4) Suggested potential places for internships (Here are few in Colorado but certainly not all)

a) Galleries

- i) See gallery list in zingmagazine recommends NY the app is downloadable at Appstore for free, key word zingmagazine

b) Magazines/Blogs

The following are some NY Media, as well as places for potential internships:

- ii) New York Times
- iii) Village Voice
- iv) Time Out NY
- v) The New Yorker
- vi) Artforum/Artforum diary
- vii) New York Magazine
- viii) The Brooklyn Rail
- ix) zingmagazine
- x) Cabinet
- xi) Artnet.com
- xii) artfagcity.com
- xiii) Blouin Artinfo
- xiv) Artthreads
- xv) Wooster Collective
- xvi) Art Slant
- xvii) Hyperallergic
- xviii) Gallerist NY
- xix) NYFA
- xx) Printed Matter, 192 Books, Spoonbill & Sugartown (stores) are excellent resources for all arts media

c) Museums/Institutions/Non Profit Spaces

- i) Metropolitan Museum of Art (Met)
- ii) Museum of Modern Art MoMA
- iii) Whitney Museum
- iv) Guggenheim Museum
- v) Neue Galerie
- vi) Studio Museum
- vii) New Museum
- viii) University Galleries
- ix) Frick Galleries
- x) Jewish Museum
- xi) Museum of the City of New York
- xii) Copper Hewitt
- xiii) JP Morgan Library
- xiv) Brooklyn Museum
- xv) Bronx Museum
- xvi) Queens Museum
- xvii) Isamu Noguchi Museum

- xviii) Forbes Museum
- xix) Merchant Museum
- xx) The Asia Society
- xxi) The Museum of Arts and Design
- xxii) International Photography Center
- xxiii) The Japan Society
- xxiv) White Columns
- xxv) Artists' Space
- xxvi) The Drawing Center
- xxvii) The Sculpture Center
- xxviii) Art In General
- xxix) The Hispanic Society Museum and Library
- xxx) El Museo del Barrio
- xxxi) American Folk Art Museum
- d) Individual Artists
 - i) 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 through *the art diary*, the Flash Art Directory of artists/critics/spaces etc. This resource is annual compendium of all the artists, galleries, critics, institutions and nonprofit spaces and is organized by region, then type. In general this is a good resource for all of the above, and is most likely available at the library
- e) Asking for a Recommendation
 - i) At the end of your internship you may ask for a recommendation
 - ii) Do not ask the editor in chief, the gallery owner, or the artist, ask the managing editor, gallery director, studio manager
 - iii) Do ask the managing editor, gallery director, studio manager
 - iv) Often times, 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
- f) Internships for Credit
 - i) 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
 - ii) Do not give the forms a day before graduation, expecting your employer to drop everything so that you get your diploma
 - iii) 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

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 (See VI, 1, A, i, ii, iii). Besides following your local arts scene *The NY Times*, *Time Out New York*, *The Village Voice*, *The New Yorker*, and *New York Magazine*, as well as artnet.com and artfagcity.com, 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 live in New York this is even more necessary. The art world looks to New York, what is shown here, and the reactions to it. Your employers and colleagues will be aware of the arts coverage and you should be too. (There are two media outlets that are by subscription only: Baer Fax and the *Art Economist*. They are quite expensive, but worth it. Baer fax and the NYFA site have list job openings.)

- A) For current exhibitions and openings you should look on the zingrecommends NY, area of the zingmagazine web site and/or app for their listings (See IV, A, 4, b, i)
- B) Galleries are located in the following areas and should be visited at least once—if not in your immediate area—and on a regular basis in your local area
 - 1) Chelsea
 - 2) Lower East Side (LES)
 - 3) Upper East Side
 - 4) Williamsburg
 - 5) Soho

- 6) Tribeca
 - 7) Bushwick
 - 8) 57th St
 - 9) Harlem
 - i) Sign the guest book at galleries to join the mailing list so that you get mailings or emails about openings. Most galleries have a mailing list option on their website as well.
- C) The following NY Non-Profits/Institutions/Public-Private Collections are must sees you should visit them on your own as much as possible
- 1) Metropolitan Museum of Art (Met)
 - i) The United States most pre-eminate Encyclopedic Museum: with wonderful Ancient Roman and Greek Departments, Egyptian, Costume, European Painting and American Painting and Sculpture
 - ii) Cloisters: This amazing museum on the tip of Manhattan is a branch of the Met that specializes in Romanesque objects and is a refurbished castle or monastery
 - 2) Museum of Modern Art
 - i) This behemoth is the touchstone of Modernism, and been through a bevy architectural remodels. It houses some of the most important examples of 19th, 20th, and 21st century Art
 - ii) PS1 this branch of MoMA shows more emerging work in a funky environment of an old public school. Has anew emphasis on performance
 - 3) The Whitney Museum
 - i) Housed in the Marcel Breuer building, the Whitney has long been the champion American Art—and its infamous Biennial, held every other year. Soon it will be relocated to the High-Line, with the Met taking over the Breuer building.
 - 3) Guggenheim Museum
 - i) The spiral of Frank Lloyd Wright does not disappoint
 - ii) Further, world wide museum presence known for its vast holdings of Kadinsky's also opens its doors to artists to transform their monumental building
 - 4) The New Museum
 - i) Marcia Tucker's vision of an artist's museum is growing up—nonetheless it is the go to place for downtown edge, the view is especially killer
 - 5) Neue Gallerie
 - i) Ronald Lauder's Personal house museum, specializing in Austrian and German art and decorative arts, including the Gustave Klimnt "Adele"
 - 6) Studio Museum

- i) Harlem museum headed by Thelma Golden, this museum also has a residency and describes itself as “a nexus of artists of African descent . . . “
- 10) University Galleries/Independent Study Programs
 - i) All University Galleries: important to see what your contemporaries are doing. Also note when each school has open studios and visit the open studios
 - a) Grey Art Galleries NYU
 - b) Cooper Union
 - c) SVA Galleries
 - d) Hunter College
 - e) ICP
 - f) International Studio & Curatorial Program
 - g) Whitney Independent Study Program
- 8) Frick Galleries
 - i) Henry Clay Frick, robber baron extraordinaire NY Home houses a complete collection in the Grand tradition with 3 Vermeers alone
- 9) Jewish Museum
 - i) Showcasing visual art of artist with Jewish heritage has an excellent programming history
- 10) Museum of the City of New York
 - i) Don't miss the toy collection especially the Florine Steheimer dollhouse with mini masterpieces by pre-eminent 20th century masters
- 11) Cooper Hewitt
 - i) Museum, “devoted exclusively to historic and contemporary design”
- 12) JP Morgan Library
 - i) Financier JP Morgan's personal library and works on paper this museum brings together interesting exhibitions derived from a plethora of periods—ancient, medieval, Renaissance to present periods. Don't miss the actual library rooms and masterpieces
- 13) Brooklyn Museum
 - i) Brooklyn's Answer to the Met, this encyclopedic museum has a wonderful Egyptian collection and the Elizabeth A Sackler Foundation for Women's Art
- 14) Bronx Museum
 - i) Bronx's borough museum has an AIM (Artists in the Market Place) program for emerging artists, as Smartpower, a program that pairs New York artists with art communities abroad with the goal of creating community based art projects
- 15) Queens Museum
 - i) This borough museum has a diorama of all 5 boroughs along with contemporary programming
- 16) The Noguchi Museum

- i) Devoted the work of the art and decorative objects of Isamu Noguchi, this personal museum has garden among its many treasures

17) Forbes Museum

- i) Malcolm Forbes' collection of monopoly Boards, Presidential correspondences, miniature boats and toy soldiers, this personal collection also has some programming that make it an exceptional visit. Too bad the Faberge Eggs have been de-acquisitioned

18) Merchant House Museum

- i) A House Museum, preserving a way of life of a typical merchant family that resided un-interrupted for more than 100 years

19) Asia Society

- i) Located on the Upper East Side, this institution aims to create a dialogue between Asia and the US through art and other medias

20) International Center of Photography

- i) While also a school the ICP has an important museum and its archive is impressive

21) Museum of Arts & Design

- i) Designed by Brad Coepfil this museum specializes in decorative arts and examines the line that is "blurred between art, design, and craft today" The view from the eighth floor is not to be missed

22) Japan Society

- i) Like the Asia Society, the Japan Society's goal is to create understanding between the US and its namesake Japan—rather than the whole of Asia

23) White Columns

- i) An historical extension of 112 Greene St, began by Gordon Matta Clark this non-profit space shows cutting edge contemporary artist and is the voice of its artist curator Matthew Higgs. Check submission policies

24) Artists' Space

- i) non-profit exhibition space in Soho, has an artists database, which well worth submitting to

25) The Drawing Center

- i) Specializing in the practice of drawing, The Drawing Center stretches the definition of drawing—Newly renovated digs are now open

26) The Sculpture Center

- i) Located in a relatively fairly new location, the Sculpture Center exhibits sculpture and or installation

27) Art In General

- i) Located in Tribeca, Art in General

28) Hispanic Society of America Museum and Library

- i) Concentrates on the studies of the arts and cultures of Spain, Portugal, and Latin Americas

29) El Museo del Barrio

i) Newly opened in a new location El Museo aims to “present and preserve the cultures of Puerto Rico and Latin Americas in the US”

30) American Folk Art Museum

i) Currently Housed in the Billie Tsien Architectural anomaly, this Museum will soon move and give way to the MoMA. It mounts wonderful exhibitions of Folk Art often with the likes the infamous Henry Darger—which is always worth the visit

31) Lever House

i) Real Estate Scion/Collector Aby Rosen has a created a special atmosphere in the Landmark Gordon Bashaft International Style building. Expect to see ambitious installations by artists who are among the most select contemporary artists out there

32) The New York Earth Room (DIA)

i) Permanent Installation of Walter Di Maria, sponsored by DIA Foundation—read the pamphlet

33) The Broken Kilometer (DIA)

i) Permanent Installation of Walter Di Maria, sponsored by DIA Foundation—again, read the pamphlet

34) Keith Haring Mural at the Carmine Street Swimming Pool at Leroy St

i) Not quite Haring’s Public art masterpiece, “Crack is Whack”, but one of the few surviving Haring Murals, and a glimpse of his genius with the public, and Public Art

35) Frank Stella’s in the Lobby of Saatchi & Saatchi Building

i) Two Huge Frank Stella’s from the 80s which explore his thesis of literal

space

36) Alan Sonfist’s Time Landscape

i) Conceptualist Sonfist’s Time Landscape incorporates indigenous plants from Pre-colonial Manhattan

37) Public Art Fund

i) Located in various public spaces around the city, The Public Art Fund commissions artists to create public art pieces, check website for new installations and locations

38) Art Production Fund

i) A non-profit that helps artists create hard to realize projects mostly in the public realm, check website for new installations and locations

39) Creative Time

i) One of the oldest non-profits engaging in creating works for the public in unusual places and spaces, check the website for locations and installations

40) Serendipity Restaurant

i) Warhol’s sugary enclave, order frozen hot chocolate

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 make 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, 2nd 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

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
Parallax View: Alan Pakula
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
Straight Out of Brooklyn: Matty Rich
The Kid Stays in the Picture: Nanette Burstein, Brett Morgen, with Robert Evans

The Sweet Smell of Success: Alexander Mackendrick
The Swimmer: Frank Perry
Diner: Barry Levinson
Three Days of the Condor: Sydney Pollack

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

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 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
 - a) Compile these names, addresses, etc, and maintain them in a coherent manor
 - b) Compile the names of all the contemporary curators and directors of the above institutions (See III and IV)

- c) 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 you 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, your only as good as your rolodex (database, fb friends, twitter followers)

VII Summary

- A) Maintain, refine, and add to Resume and CV and Artist's Statement using your style guide, and maintain and collect Press
- B) 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
- C) Examine your employment choices and strategize about building a job history that helps you achieve your goals
- D) See and view as much art in as many different venues as possible
- E) Read art reportage and critical writings and indulge in all visual media (ie movies and other visual media)
- F) 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 is 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. Finally, if you have not already started a website, I strongly recommend that you do. Having done all the above you are well on the way.

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 - f) Place images neatly in a portfolio/viewing vehicle so that titles etc are clear and legible
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 - h) Have a clean, unwrinkled Resume ready for potential employer at each interview, even if you have already sent one
- 5) For potential curators/non profit spaces/galleries
 - g) Choose twenty images of work that clearly show what your artistic objective is
 - h) Place images neatly in a portfolio/viewing vehicle so that titles etc are clear and legible
 - i) Create a power point of these same portfolio images and have it on cd or jump drive in case this is the preferred method of viewing
 - j) Write a comprehensive Artist's Statement about your artwork that surmises your aims, vision, goals etc in less than 200 words
 - k) Have a clean, unwrinkled CV ready for potential curators at each studio visit
 - l) 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
- 6) Document and Archive all art work, power points, databases
 - b) Documenting and archiving is as all important as making art work and should be part of your routine as you make work
 - i) Document art works
 - a) After an art work is finished, either photograph the art work or arrange to have it photographed. It is best to do this digitally

- b) As you are finishing an art work, write the caption. This includes but is not limited to name, title, year, medium, dimensions, edition
- ii) Archive documentation of art works, work product such as presentation power points and their support materials (Statements, Captions, CVs, Resumes, and Databases)

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 work place. 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.

B) Select and approach potential places for internships

- 7) Write a letter of introduction and enclose your work Resume
- 8) One week after letter/Resume is sent, do a follow up call
- 9) If you receive an interview, send a thank you email and better yet, a note
- 10) Suggested potential places for internships (Here are few in Colorado but certainly not all)

- g) Galleries
 - xxi) See gallery list in zingmagazine recommends Denver the app is downloadable at Appstore for free, key word zingmagazine
- h) Magazines/Blogs

The following are some Colorado Media, as well as places for potential internships:

 - xxii) Denver Post
 - xxiii) Westword
 - xxiv) adobeairstream.com
 - xxv) 5280
 - xxvi) Tattered Cover (stores) are excellent resources for all arts media
- i) Museums/Institutions/Non Profit Spaces
 - xxxii) Denver Art Museum (DAM)
 - xxxiii) Clyfford Still Museum
 - xxxiv) Museum of Contemporary Art (MCA)
 - xxxv) Kirkland Museum
 - xxxvi) Dikeou Collection
 - xxxvii) Museo de Los Americas
 - xxxviii) Victoria Myren Museum, University of Denver
 - xxxix) Museum of Art University of Colorado
 - xl) Red Line
 - xli) BMOCA
 - xliv) Aspen Museum of Art
 - xliv) Colorado Springs Fine Arts Center
 - xliv) Artyard
 - xliv) Byers/Evans House Museum
 - xlvi) Molly Brown House Museum
- j) Individual Artists
 - j) 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 through *the art diary*, the Flash Art Directory of artists/critics/spaces etc. This resource is annual compendium of all the artists, galleries, critics, institutions and nonprofit spaces and is organized by region, then type. In general this is a good resource for all of the above, and is most likely available at the library
- k) Asking for a Recommendation
 - v) At the end of you internship you may ask for a recommendation
 - vi) Do not ask the editor in chief, the gallery owner, or the artist
 - vii) Do ask the managing editor, gallery director, studio manager
 - viii) Often times, 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

l) Internships for Credit

- iv) 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
- v) Do not give the forms a day before graduation, expecting your employer to drop everything so that you get your diploma
- vi) 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

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 (See VI, 1, A, i, ii, iii). Besides your local arts scene you should follow the NY papers, *The NY Times*, *Time Out New York*, *The Village Voice*, *The New Yorker*, and *New York Magazine*, as well as *artnet.com* and *artfagcity.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 are two media outlets that are by subscription only: *Baer Fax* and the *Art Economist*. They are quite expensive, but worth it. *Bare fax* does list job openings.)

- D) For current exhibitions and openings you should look on the zingrecommends Denver, area of the zingmagazine web site and/or app for their listings (See IV, A, 4, b, i)
- E) Galleries are located in the following areas and should be visited at least once—if not in your immediate area—and on a regular basis in your local area
 - 11) Golden Triangle
 - 12) LoDo
 - 13) Rhino
 - 14) Santa Fe Arts District
 - 15) Highlands
 - 16) Boulder
 - 17) Aspen, Vail
 - i) Sign the guest book at galleries to join the mailing list so that you get mailings or emails about openings
- F) The following Colorado Non-Profits/Institutions are must sees you should visit them on your own as much as possible
 - 4) Denver Art Museum (DAM)
 - iii) Gio Ponti Wing; The encyclopedic part of the DAM collection. All Pre-Columbian and Spanish Colonial is a must see, especially the study area of the Pre-Columbian. Also don't miss the newly renovated and opened American Indian floor. This is a special place take the Stairs to appreciate the old building's bones
 - iv) Hamilton Building, designed by Daniel Libeskind this new addition houses the museums Contemporary Art and new exhibitions
 - 5) Clyfford Still Museum
 - i) Brad Coepfil, is the architect behind this Museum dedicated to the work of the premiere Abstract Expressionist Clyfford Still. Opening November 2011
 - 6) Museum of Contemporary Art (MCA)
 - i) Housed in the David Adjaye building, the MCA acts as the Kunsthalle of Denver—showing works of Contemporary artists both established and emerging. It's a non-collecting institution, and its "Mixed Taste" is highly popular
 - 3) Kirkland Museum
 - iii) The is the original studio of Colorado Modernist, Vance Kirkland, his studio is still in place and gives a wonderful glimpse of his genius
 - iv) Further, this collection of objects and furniture is one of the most complete and in depth and concentration of 20th century design and decorative arts in the United States—on par with MoMA, visit often
 - 4) The Dikeou Collection

- i) 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
- 11) Redline
 - i) Denver's Residency Program and Studio Spaces, and brain child of (Hot Pockets) Laura and David Merage and located in the Highlands district
- 12) Museo de los Americas/Santa Fe Arts District
 - i) The old Santa Fe Trail, this Boulevard of galleries has openings coinciding usually on the "First Friday" of each month (see zingrecsdnver) plus the area is home to Museo de los Americas
- 10) Vail
 - i) Residents Vicki and Kent Logan live here and have a private collection. Word has it that their phone number is in the phone book and that they are welcome to visitors, if so take advantage
- 11) Aspen
 - i) Aspen Art Museum
 - ii) Aspen Art Institute
 - iii) Anderson Ranch
 - iv) Baldwin Gallery
- 12) BMOCA
 - i) Boulder's Kunsthalle showing the work of regional and national emerging art
- 13) University Galleries
 - i) Victoria Meyren Gallery Denver Art Museum
 - ii) University of Colorado Museum of Art
- 19) House Museums
 - i) Byers Evans House: Original Denver House with twice daily tours and more modern programming
 - i) Molly Brown House: Titanic Survivor, and on the old "Gold Coast Street" of Denver—Pennsylvania St

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 make 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

501-629

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

I Bought Andy Warhol: Richard Polsky

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, 2nd 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

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
Parallax View: Alan Pakula
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
Straight Out of Brooklyn: Matty Rich
The Kid Stays in the Picture: Nanette Burstein, Brett Morgen, with Robert

Evans

The Sweet Smell of Success: Alexander Mackendrick
The Swimmer: Frank Perry
Diner: Barry Levinson
Three Days of the Condor: Sydney Pollack
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

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 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:

B) Develop Data Base/Mailing List

- 2) 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
 - d) Compile these names, addresses, etc, and maintain them in a coherent manor
 - e) Compile the names of all the contemporary curators and directors of the above institutions (See III and IV)
 - f) 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 you 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, your only as good as your rolodex (database, fb friends, twitter followers)

VII Summary

- G) Maintain, refine, and add to Resume and CV and Artist's Statement using your style guide, and maintain and collect Press
- H) 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
- I) Examine your employment choices and strategize about building a job history that helps you achieve your goals
- J) See and view as much art in as many different venues as possible
- K) Read art reportage and critical writings and indulge in all visual media (ie movies and other visual media)
- L) 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 is 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. Finally, if you have not already started a website, I strongly recommend that you do. Having done all the above you are well on the way.

Rough Guide for Art Students TEXAS

Rough Guide for Art Students (Texas)

The following is a Six 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 Verité/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 the presentation of your Resume/CV through the mail or email. Think about this.

G) Develop Style Guide

- 5) 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 material
- 6) 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

H) Develop and write both a Resume and a CV

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

I) Business Card

- 5) 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

- 6) Give this card to people you meet at openings and at professional interviews, do not tape cards into gallery guest books (See IV,B, 6, i)

II Portfolio or Art Work Presentation/Documentation/Archiving

Objective: To develop a portfolio/art work presentation/power point for potential internships/jobs and presentation to curators/non profit spaces/galleries and begin to document and archive these presentations.

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

C) Amass two portfolios or art work presentations

7) For potential internships/jobs

- i) 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)
- j) Place images neatly in a portfolio/viewing vehicle so that titles etc are clear and legible
- k) Create a power point of these same portfolio images and have it on cd or jump drive in case this is the preferred method of viewing
- l) Have a clean, unwrinkled Resume ready for potential employer at each interview, even if you have already sent one

8) For potential curators/non profit spaces/galleries

- m) Choose twenty images of work that clearly show what your artistic objective is
- n) Place images neatly in a portfolio/viewing vehicle so that titles etc are clear and legible
- o) Create a power point of these same portfolio images and have it on cd or jump drive in case this is the preferred method of viewing
- p) Write a comprehensive Artist's Statement about your artwork that surmises your aims, vision, goals etc in less than 200 words
- q) Have a clean, unwrinkled CV ready for potential curators at each studio visit
- r) 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

9) Document and Archive all art work, power points, databases

- c) Documenting and archiving is as all important as making art work and should be part of your routine as you make work
 - i) Document art works
 - a) After an art work is finished, either photograph the art work or arrange to have it photographed. It is best to do this digitally

- b) As you are finishing an art work, write the caption. This includes but is not limited to name, title, year, medium, dimensions, edition
- ii) Archive documentation of art works, work product such as presentation power points and their support materials (Statements, Captions, CVs, Resumes, and Databases)

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 work place. 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.

C) Select and approach potential places for internships

- 13) Write a letter of introduction and enclose your work Resume
- 14) One week after letter/Resume is sent, do a follow up call
- 15) If you receive an interview, send a thank you email and better yet, a note
- 16) Suggested potential places for internships (Here are few in Texas but certainly not all)

m) Galleries

- xxvii) see gallery list in zingmagazine recommends Austin (soon to be Texas) the app is downloadable at Appstore for free, key word zingmagazine

n) Magazines/Blogs

The following are some Texas Media, as well as places for potential internships:

- xxviii) Austin Statesman
- xxix) San Antonio Express
- xxx) The Chronicle (Austin)
- xxxi) San Antonio Current
- xxxii) glasstire.com
- xxxiii) ...might be good (www.fluentcolab.org/mbg/)
- xxxiv) adobeairstream.com
- xxxv) Texas Monthly
- xxxvi) Tribeza (Austin)
- xxxvii) Dallas News
- xxxviii) Dallas Observer
- xxxix) Houston Chronicle
- xl) Domy Books (stores) are excellent resources for all arts media (Austin & Houston)

o) Museums/Institutions/Non Profit Spaces

- xlvi) Dallas Museum of Art
- xlvi) Nasher Sculpture Center (Dallas)
- xlix) Dallas Contemporary
- l) Museum of Modern Art Fort Worth
- li) Kimbell Museum (FW)
- lii) Artpace (SA)
- liii) San Antonio Museum of Art
- liv) McNay Museum of Art (SA)
- lv) Guadalupe Cultural Art Center (SA)
- lvi) Blue Star (SA)
- lvii) Arthouse (Austin)
- lviii) Laguna Gloria (Austin)
- lix) Mexic Arte (Austin)
- lx) AMoA (Austin)
- lxi) Visual Arts Center (Austin)
- lxii) Umlauf Sculpture Garden and Museum (Austin)
- lxiii) Chinati Foundation (Marfa)
- lxiv) University of Texas, all branches, Including UT Austin: The Blanton, UT San Antonio, UT San Marcos, UT El Paso, Rice University Art Museum
- lxv) The Menil (Houston)
- lxvi) Museum of Fine Arts Houston (Houston)

- lxvii) Contemporary Arts Museum (Houston)
- lxviii) Baffler Museum (Houston)
- lxix) Diverse Works (Houston)
- lxx) El Paso Museum of Art
- p) Individual Artists
 - k) 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 through *the art diary*, the Flash Art Directory of artists/critics/spaces etc. This resource is annual compendium of all the artists, galleries, critics, institutions and nonprofit spaces and is organized by region, then type. In general this is a good resource for all of the above, and is most likely available at the library
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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 (See VI, 1, A, i, ii, iii). Besides your local arts scene you should follow the NY papers, *The NY Times*, *Time Out New York*, *The Village Voice*, *The New Yorker*, and *New York Magazine*, as well as artnet.com and artfagcity.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 are two media outlets that are by subscription only: Baer Fax and the *Art Economist*. They are quite expensive, but worth it. Bare fax does list job openings.)

- G) For current exhibitions and openings you should look on the zingrecommends Austin, (soon to be Texas) area of the zingmagazine web site and/or app for their listings (See IV, A, 4, b, i)
- H) Galleries are located in the following areas and should be visited at least once—if not in your immediate area—and on a regular basis in your local area
 - 18) Marfa
 - 19) San Antonio
 - 20) Austin
 - 21) Fort Worth
 - 22) Dallas
 - 23) Houston
 - i) Sign the guest book at galleries to join the mailing list so that you get mailings or emails about openings
- I) The following Texas Non-Profits/Institutions are must sees you should visit them on your own as much as possible
 - 7) Menil Foundation: One of the finest private collections in the United States, assimilated by Dominique and John De Menil, in a series of buildings several designed by Renzo Piano
 - v) Rothko Chapel
 - vi) Cy Twombly Gallery
 - vii) Byzantine Fresco Chapel
 - viii) Dan Flavin Installation (Grocery Store)

- ix) Menil Main Building
- 8) Marfa
 - i) The Chinati Foundation: Judd's Foundation with the Dia that is housed in a series of army barracks, also includes buildings in town and the work of many other artists that Judd admired
 - ii) The Judd Foundation: Judd's personal home, library, drawing studio, and furniture collection. Both of these are must sees
 - iii) Ayn Foundation: Near the Judd Foundation on Main, this houses beautiful Warhols and other permanent projects
 - iv) Prada Marfa
- 3) Kimbell Museum (Fort Worth)
 - v) The architectural masterpiece of Louis Kahn
 - vi) See Michelangelo's recently discovered St Anthony, it is among the amazing gems housed in this exquisite museum
- 4) Fort Worth Museum of Modern Art
 - i) Designed by Tadao Andoe, this building is among the finest examples of the Japanese Architect. Go in, feel the cement much less the art in the cement
- 24) Artpace
 - i) Make sure to visit this world-class artists residency program and exhibition space in San Antonio. 15 years of wonderful artists making magical installations. Beginning with Felix Gonzales Torres, big art stars including Maurizio Cattelan Isaac Julian, Klara Liden, Spencer Finch and more—including a bevy of Texan artists too
 - ii) Closely associated with Artpace is the Linda Pace Foundation. Both are founded by the visionary artist, collector, and philanthropist Linda Pace, this is a peak into her private collection
- 25) Arthouse
 - iii) Austin's Newest Kunsthalle type exhibition space soon to join forces with AMoA
- 26) Museum of Fine Arts Houston
- 27) Contemporary Arts Museum Houston
- 28) Diverse Works (Houston)
- 29) San Antonio Museum of Art
- 30) McNay Museum of Art
- 31) Dallas Museum of Art
- 32) Dallas Contemporary
- 33) Nasher Sculpture Center
- 34) Laguna Gloria (Austin)
- 35) Umlauf Sculpture Garden (Austin)
- 36) El Paso Museum of Art
- 37) Baffler (Houston)
- 38) University of Texas, all branches, Including UT Austin: The Blanton, UT San Antonio, UT San Marcos, UT El Paso, Rice University Art Museum

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 make 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

501-629

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, 2nd 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

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
Parallax View: Alan Pakula
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
Straight Out of Brooklyn: Matty Rich
The Kid Stays in the Picture: Nanette Burstein, Brett Morgen, with Robert Evans

The Sweet Smell of Success: Alexander Mackendrick
The Swimmer: Frank Perry

Diner: Barry Levinson
Three Days of the Condor: Sydney Pollack
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

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 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:

C) Develop Data Base/Mailing List

- 3) 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
- g) Compile these names, addresses, etc, and maintain them in a coherent manor

- h) Compile the names of all the contemporary curators and directors of the above institutions (See III and IV)
- i) 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 you 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, your only as good as your rolodex (database, fb friends, twitter followers)

VII Summary

- M) Maintain, refine, and add to Resume and CV and Artist's Statement using your style guide, and maintain and collect Press
- N) 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
- O) Examine your employment choices and strategize about building a job history that helps you achieve your goals
- P) See and view as much art in as many different venues as possible
- Q) Read art reportage and critical writings and indulge in all visual media (ie movies and other visual media)
- R) 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 is 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. Finally, if you have not already started a website, I strongly recommend that you do. Having done all the above you are well on the way.