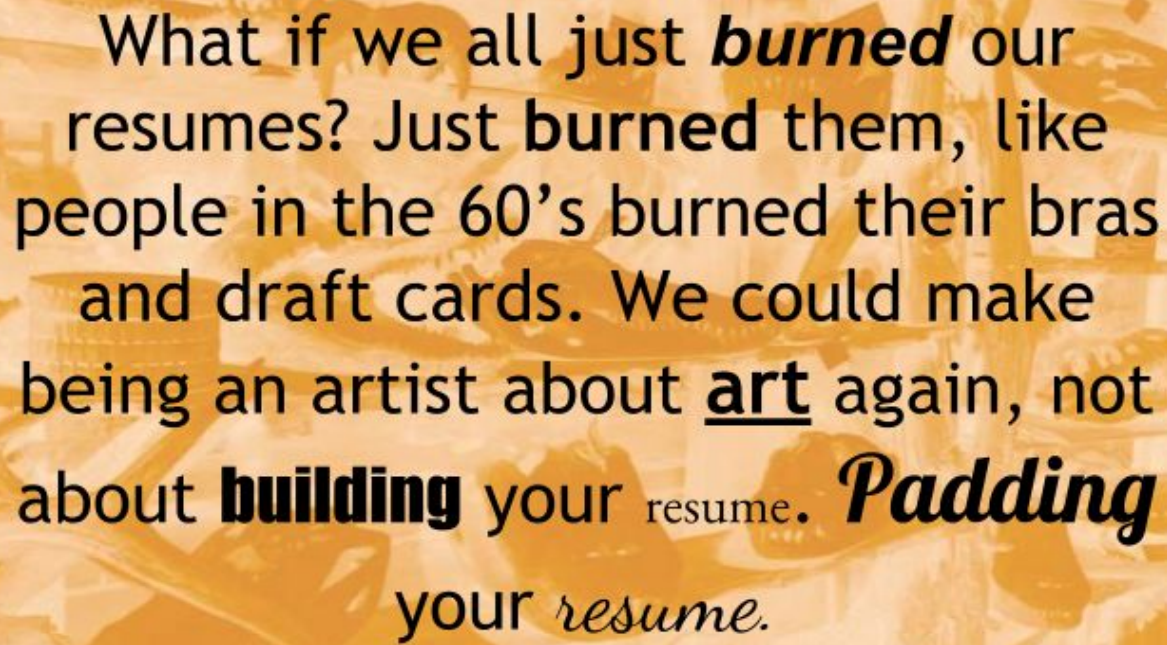




BURN YOUR RESUME

Questioning careerism in the visual arts

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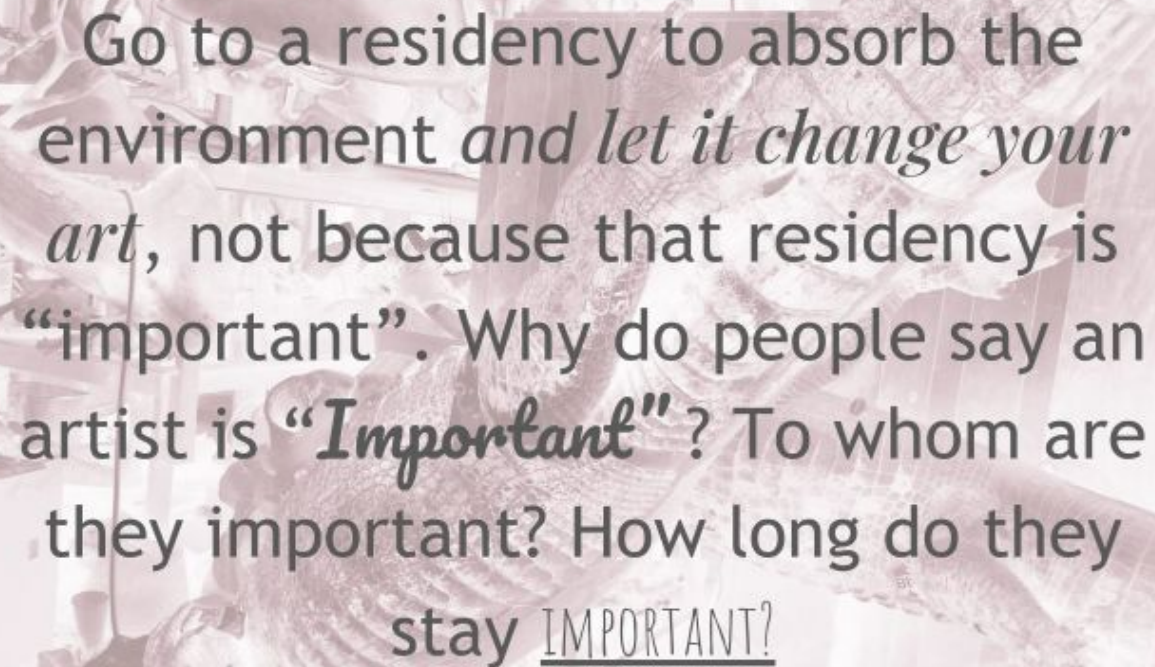
What if we all just **burned** our resumes? Just **burned** them, like people in the 60's burned their bras and draft cards. We could make being an artist about art again, not about **building** your resume. **Padding** your resume.



What would change if we made art
because **we want to make art**, and
we're good at it?

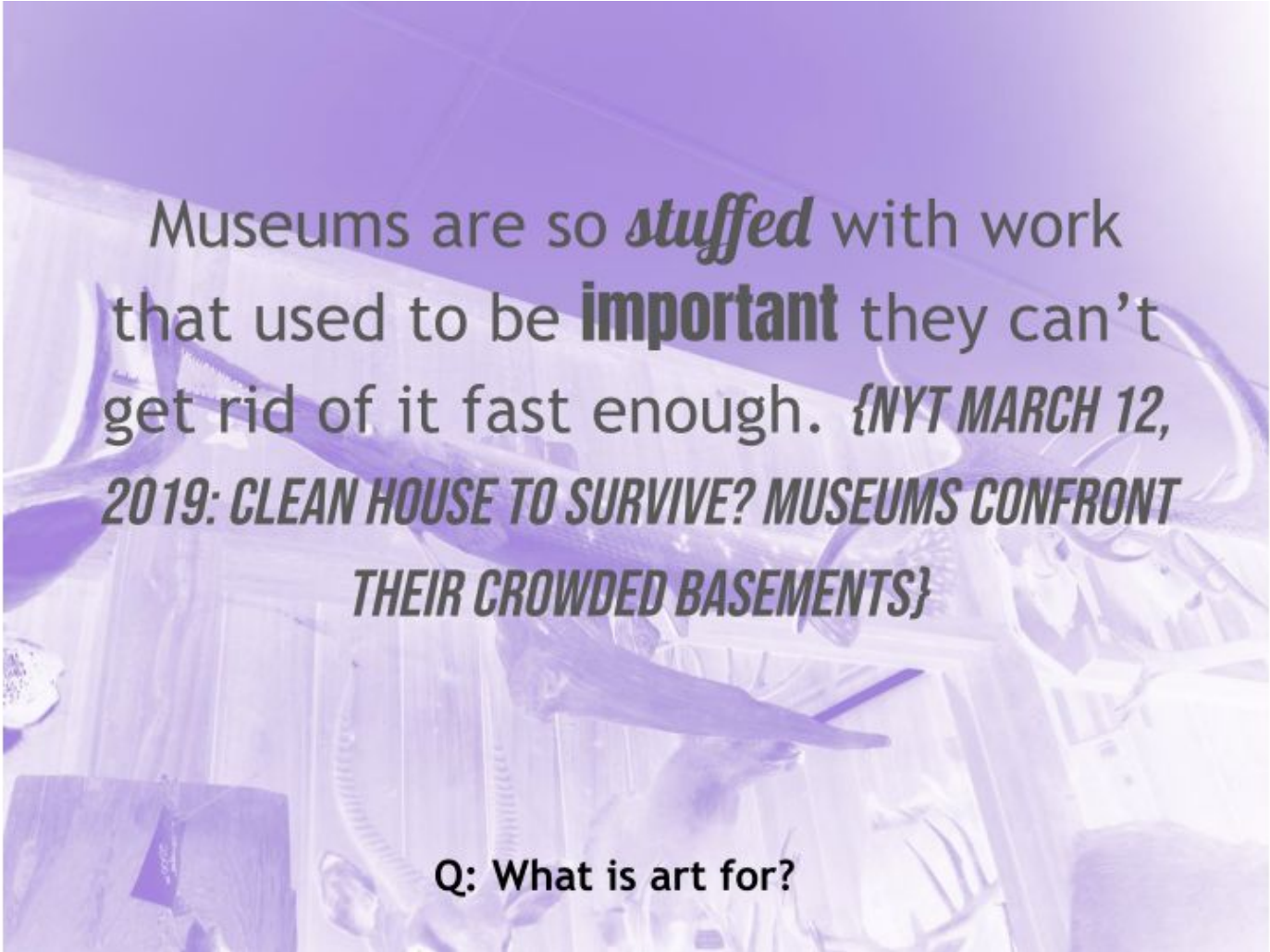
If you showed your work in a space
because you could reach your
audience that way, and not
because that **GALLERY** is *IMPORTANT* and
will add *lines* to your **resume**?

Q: What are some ways that artists can build economies
that benefit ourselves and our communities?



Go to a residency to absorb the environment *and let it change your art*, not because that residency is “important”. Why do people say an artist is “*Important*”? To whom are they important? How long do they stay IMPORTANT?

Q: Who decides which art is included in a country’s cultural canon? What criteria is used to make this determination?



Museums are so *stuffed* with work that used to be **important** they can't get rid of it fast enough. *{NYT MARCH 12, 2019: CLEAN HOUSE TO SURVIVE? MUSEUMS CONFRONT THEIR CROWDED BASEMENTS}*

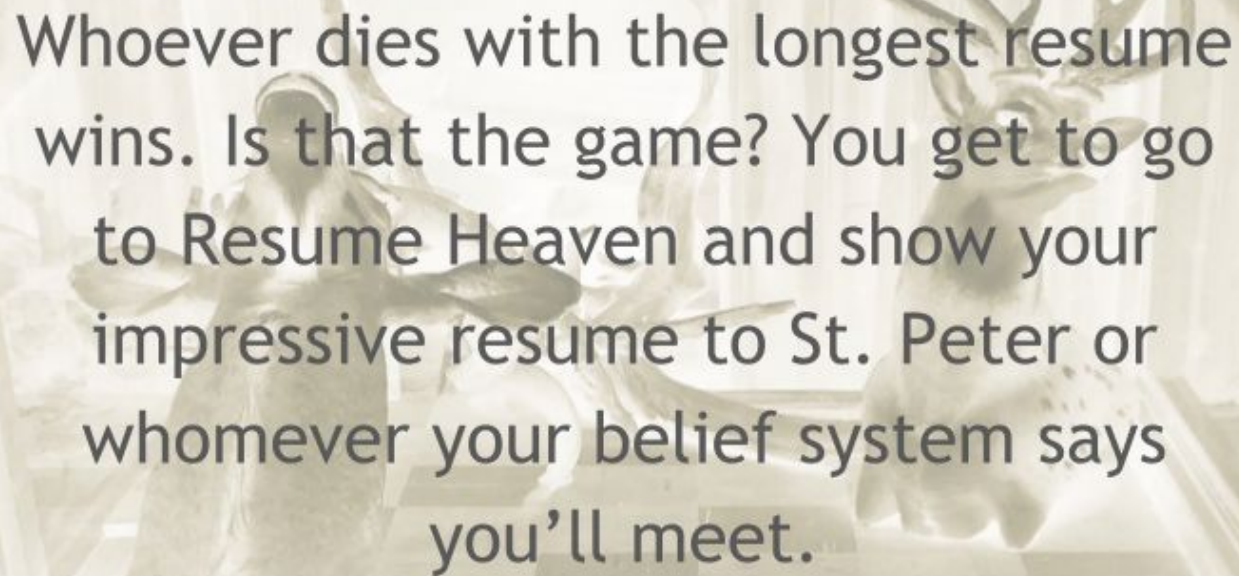
Q: What is art for?



What **Important Artist** made the cover of **Art in America** in April of 2004?

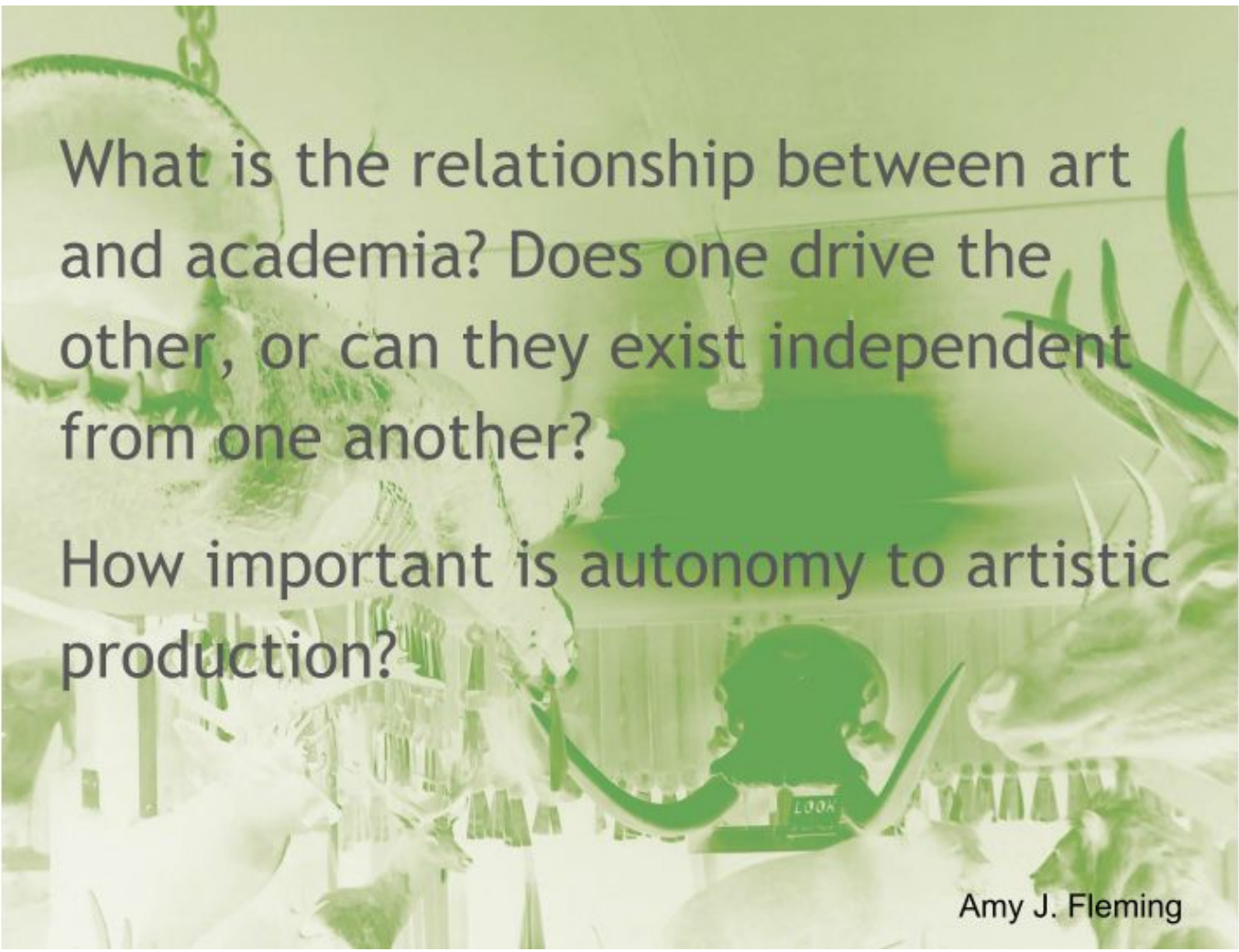
I don't remember either. But hey, they can put that **line** on their *resume*.

Q: Are artists reward oriented? Do grants and awards play a role in the kind of work that artists produce?



Whoever dies with the longest resume wins. Is that the game? You get to go to Resume Heaven and show your impressive resume to St. Peter or whomever your belief system says you'll meet.

What if we made art because we have something valuable to share.



What is the relationship between art and academia? Does one drive the other, or can they exist independent from one another?

How important is autonomy to artistic production?

Amy J. Fleming

Notes

