

# KEITH SKLAR

## Curriculum Vitae

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## ARTIST / EDUCATOR

### EDUCATION

M.A., Art Education, New York University, Steinhardt School of Culture, Education and Human Development, New York City, NY (2010)  
B.A., Art, Wesleyan University, Middletown, CT Cum Laude (1980)

### ART EDUCATOR PROFESSIONAL EXPERIENCE since 1992

Teaching Artist. Opportunities for All, Chicago, IL (2022)  
Designed and presented professional development workshops for Chicago public school teachers.

Teaching Artist. Redwood Day School, Chicago, IL. School for neurodiverse students. (2022-2023)

Visual Art Teacher. North Shore Country Day, Winnetka, IL. Middle School Art. (2012-2021)  
Interim Art Department Chair. (2019)

Teaching Facilitator. New York City Dept. of Education, Arts Achieve i-3 Innovation Program. (2012)

Teaching Artist. Brooklyn Museum, New York, NY. Gallery/Studio Program. (2011-2012)

Teaching Artist. Museum of Modern Art, New York, NY. MoMA Teen program. (2011-2012)

Visual Art Teacher. Los Angeles County High School of the Arts, Los Angeles, CA. (2003)

Instructor. Otis College of Art and Design, Los Angeles, CA. Summer of Art College Prep. Program. (2000-2003)

### COLLEGE AND UNIVERSITY TEACHING EXPERIENCE

Visual Arts Director. New York University IMPACT (Interactive Multimedia Performing Arts Creative Technology), Multidisciplinary program (2011)  
IMPACT engages US and foreign college students to explore advanced multimedia technologies for creative artistic purposes.

Instructor. Adelphi University, Garden City, NY *Introduction to the History of Art Education*. (2010)

Instructor. Manchester Community College, Manchester, CT., Fine Arts Dept. *Drawing I*. (2007)  
*Drawing I & II*. (2005)

Instructor. Wesleyan University, Middletown, CT – Undergraduate Fine Arts Dept. (2004)  
*Drawing I*  
Graduate Liberal Studies Program. Adjunct Fine Arts Faculty. *Beyond Style: Painting*.

Instructor. Otis College of Art and Design, Los Angeles, CA Fine Arts Dept. (2000-2003)  
Classes include: *Foundation: Oil Painting, Oil Painting II, Representational Painting, Figurative, Painting, Extended Techniques: Painting.*

## MUSEUM COLLECTIONS

San Francisco Museum of Modern Art  
The UC Berkeley Art Museum and Pacific Film Archive  
Oakland Museum of California, Oakland, CA

## HONORS and AWARDS – Complete list available upon request

*Notable Alumni Listing* Wesleyan University, Middletown, CT. (2003– present)  
*Rauschenberg Residency Award.* Robert Rauschenberg Foundation, Captiva FL. (2014)  
Residency is not applied for. Awardees chosen by a panel of renowned curators, artists and arts administrators as individuals who embody “risk-taking, experimentation & collaboration” in the fields of literary, visual and performing arts.  
*Faculty Excellence Grant Award.* North Shore Country Day School. (2014)  
*Outstanding Mentor Award.* Nominee. University of California, San Diego. (2006)  
*Art Here and Now Award.* Semi-Finalist. Los Angeles County Museum of Art. (2003)  
*Best Show Awards. Nominee.* International Association of Art Critics-USA. (Season 1999-2000)  
*Best Exhibition by an Under-known or Emerging Artist: Keith Sklar at Rosamund Felson Gallery*  
*Fellowship in Visual Art (Painting).* California Arts Council. Awarded to “artists whose work showcases leadership in generating social impact and the evolution of traditional and contemporary cultures.”  
*Oakland City Landmark Status.* Awarded to *Mitzvah* and *Grand Performance* murals.  
*Artist in Communities Grant Award.* California Arts Council. 3-time recipient. *Grand Performance* and *Mitzvah* mural projects. Supported community-based mural design workshops and project execution.

## ARTIST/EDUCATOR PRESENTATIONS – (Since 2000). Complete list available

Visiting Artist. The College of Saint Rose, Albany, NY. Lecture and critique. (2010)  
Guest Artist. Rhode Island School of Design. Providence, RI. Discussion & Critique (2006)  
Visiting Artist. University of Texas, San Antonio, TX. Lecture and critique (2005)  
Visiting Artist. Wesleyan University, Middletown, CT. Lecture and Critique. (2005)  
Panelist. San Jose Museum of Art. San Jose, CA. Lecture. LA: Post-Cool, (2002)  
Visiting Artist. University of California, Irvine. Lecture and critique (2001)  
Visiting Artist. University of Arizona, Tucson, AZ. Critique. (2000)  
Visiting Artist. California Polytechnic State University, San Luis Obispo, CA. Lecture & Critique (2000)  
Visiting Artist. Otis College of Arts and Design. Lecture and critique. (2000)  
Visiting Artist. University of Illinois at Chicago. Lecture and critique (2000)

## SERVICE

Member. Equity, Diversity and Inclusion Council. (2017-2020)  
Co-Teacher EDI Lessons (2017-2021)  
Integrated global historic and contemporary visual culture, cultural literacy and issues of equity into Visual Art curricula. (2012-2021)  
Integrated Art lessons into Academic Core courses. (2012-2021)  
Taught multiple interdisciplinary lessons that developed skills in anti-racism, cultural competence, empathy and identity. (2012-2021)  
One Schoolhouse. “Designing, Building and Teaching For Hybrid Learning.” (2020)  
Member. Intercultural Development Inventory. Individual Assessment and Group Study (2019-2020)  
ISACS (Independent School Association of the Central States) Zoom Presentation “Ethical Grading During Remote Instruction.” (2019)  
In-Service Training: Equity, Diversity and Inclusion. (2019) E.D.I. Workshops attendee: “Using Art to Teach Challenging Topics,” “Implicit Bias,” “Creating More Inclusive LGBTQI+ Classes and Spaces.” (2019)  
Attendee. NAEA (National Arts Education Assoc.). Interactive Webinar. “STEAM: From Theory to Practice,” (2018)  
Attendee. People of Color Conference, National Association of Independent Schools (2017)  
Attendee. NAEA. National Conference. (2017)  
NAEA. Webinar. “The Portfolio: Four Schools of Art & Design Share Tips and Techniques.” (2017)  
Co-presenter. NSCDS. In-Service presentation for Faculty and Staff members. “Cross-Curricular Resources: Where to Find Culturally Relevant Visual & Material Artifacts.” (2017)

## INVITED LECTURES

ISACS (Independent School Association of the Central States) Annual Conference. (2017)  
*Up in the Air: Planned, Scaffolded and In the Moment.* PRESENTER & WORKSHOP.  
*Shifting Borders: Art Lessons Across Subject & Discipline.* CO- PRESENTER & WORKSHOP  
*Cast.* Irvine Fine Arts Center, Irvine, CA Exhibition Lecture. (2000)

## SELECTED GROUP EXHIBITIONS since 1992 – (Complete list available upon request)

*Abundance.* Wayward Arts, Chicago, IL, (2022)  
*Suffering From Realness.* Massachusetts Museum of Contemporary Art, North Adams, MA, (2020)  
*Strange.* The UC Berkeley Art Museum and Pacific Film Archive, Berkeley, CA. (2019)  
*Process 4.* Almquist Gallery, North Shore Country Day School, Winnetka, IL, (2016)  
*RR9.* Rauschenberg Residency, Captiva, FL. (2014)  
*Outside In.* Almquist Gallery. North Shore Country Day School. Winnetka, IL (2013)  
*Borough/Burrow: Four Brooklyn Artists.* Kingsborough Community College Art Gallery. Brooklyn, NY. (2012)

*Scope NY*, New York, NY  
*Incognito*. Santa Monica Museum of Art, Santa Monica, CA. (2008)  
*Unrehearsed Acts*. Artspace, New Haven, CT. (2006)  
*This Will Be the Last*. Commons Gallery, New York University, New York, NY. (2010)  
*Wallpainting*. University of Texas at San Antonio Art Gallery, San Antonio, TX. (2005)  
*SouthwestNET: PHX/LA*. Scottsdale Museum of Contemporary Art, Scottsdale, AZ (2004)  
*Zip*. Artspace, New Haven, CT. Three-person show. (2004)  
*LA: Post Cool*. San Jose Museum of Art, San Jose, San Jose, CA. (2003)  
*Alumni*. Zilkha Gallery, Wesleyan University, Middletown, CT (2003)  
*Made in California: Art, Image and Identity 1900-2000*. Los Angeles County Museum of Art, CA (2001)  
*Structure*. Patricia Faure Gallery, Santa Monica, CA 2000  
*Incognito*. Santa Monica Museum of Art, Santa Monica, CA.  
*Scope Miami*, Miami, FL  
*Three Curators Select*. Institute of Contemporary Art, Maine College of Art, Portland, ME.  
*LA: Post Cool*. San Jose Museum of Art, San Jose, CA  
*LA at Kaus*. Kaus Australis, Rotterdam, Netherlands (2002)  
*West Coast: 16 Artists from LA*. Art Affairs, Amsterdam, Netherlands. (2002)  
*Made in California: Art, Image and Identity 1900-2000*. Los Angeles County Museum of Art, CA. (2001)  
*Biennial Art Auction*, Museum of Contemporary Art, Los Angeles, CA (2000)  
*Blood Lines*, Roberts and Tilton Gallery, Los Angeles, CA ,  
 New Langton Arts, San Francisco, San Francisco, CA  
*Biennial Art Auction*, Museum of Contemporary Art, Los Angeles, CA. (2000)  
*Facing the New Millennium* Jan Baum Gallery, Los Angeles, CA  
*Painting: Fore and Aft*. ACME Gallery, Los Angeles, CA (1999)  
*Sig-Alert*. Arizona State University Art Museum, Tempe, AZ (1999)  
*Pushing Paint*. Guggenheim Gallery, Chapman University, Orange, CA (1999)

#### SOLO EXHIBITIONS – Since 1992

*Quiet/Noise*. Almquist Gallery, North Shore Country Day School, Winnetka, IL (2012)  
*A Good Egg*. Giampietro Gallery, New Haven, CT, (2011)  
*de-lux*. Dorsch Gallery, Miami, FL, (2010)  
*All The Cats Were Fast As Lightning*. Newspace Gallery, Manchester Community College, CT, (2006)  
*Actual Size*. Carl Berg Gallery, Los Angeles, CA, (2004)  
*Cast*. Irvine Fine Arts Center, Irvine, CA (2001)  
*Heroes* Rosamund Felsen Gallery, Santa Monica, CA. (1999)  
*Valencia*. Rosamund Felsen Gallery, Santa Monica, CA. (1998)  
*Sightseeing*. Rosamund Felsen Gallery, Santa Monica, CA. (1997)  
*SeeSaw*. P.P.O.W., New York, NY (1997)  
*Restaurant*. University of Illinois at Chicago, A. Montgomery Ward Gallery, Chicago, IL (1993).  
*Keith Sklar*. Hugieia Art Gallery, Bruges, Belgium,  
*Keith Sklar*. Hugieia Art Gallery, Tongeren, Belgium,  
*Keith Sklar*. Galería Estól, Barcelona, Spain. (1992)

## SELECTED PUBLIC COMMISSIONS

- Forest*, PS.95, Brooklyn, NY. Collaborative mural. 8th grade students. Funded by Brooklyn Arts Council (2012)
- All the Cats Were Fast As Lightning*. Site-specific painting. Newspace Gallery, Manchester Community College, CT (2006)
- Opus 20*, Mural. Lancaster Arts Festival, Lancaster, OH. (2005)
- Dining Room*, Topiary sculpture public installation Los Angeles, CA. Sponsored by West Hollywood Arts Commission. Over-scale table, settings, chairs. Constructed with artificial and living flowers, plants, steel and wire.
- Wallpainting*, Site-specific painting. University of Texas at San Antonio Art Gallery, TX. (2005)
- Hi Noon*, Site-specific painting. Scottsdale Museum of Contemporary Art, AZ. (2004)
- Wallwork for Food*. Site-specific painting. Otis College of Art and Design, Ben Maltz Gallery, Los Angeles, CA. (2002)
- Learning Wall*, Mural, Civic Center, San Francisco, CA. Solo, Improvised On-site. San Francisco Board of Education Building, Nourse Auditorium. Sponsored by SF Arts Commission, California Arts Council, public and private donors. 4,500 sq. ft.
- Mitzvah*, Mural. Oakland, CA. Sponsors include California Arts Council, Mayor's Office on Community Development and private donors. Design workshop with 60 community participants, age 16 through seniors. Painted with two assistants. 7,200 sq. ft. .
- Grand Performance*, Mural. Co-creator, Oakland, CA. Mayor's Office on Community Development, and public and private sources. 3,400 sq. ft.

## ARTICLES ABOUT TEACHING – Complete list available upon request

- Online Schooling Has A Tech Issue That No Apps Can Fix*. Garun, Natt. The Verge Magazine. [theverge.com](https://www.theverge.com). (April 29, 2020).
- Keith Sklar Studio Color Memory Exercise*. Andrus, Gretchen. [MuseumModernArt.com](https://www.MuseumModernArt.com). (2016-2022)
- North Shore 8<sup>th</sup> Graders Use Art To Reflect On Transition To High School*. Chicago Tribune. O'Shea, Bridget. (May 26, 2015)

## ART PUBLICATIONS AND ARTICLES. Since 1998.

- “Don't Be Afraid Of Doing Something Bold.” Katz, Marni Elyse. Boston Globe. Design Section. (reproductions). May 13, 2022
- “Famed SF Mural Painted Over.” Whiting, Sam. SF Gate (reproductions). Nov. 25, 2014
- “NSCDS Art Teacher Receives Rauschenberg Residency.” Wilmette Sun Times. August 13, 2014
- “Grand Performance,” Brown, Katherine. Ain't Nuthin' Like the Town [Katbrownoak.wordpress.com](https://www.katbrownoak.wordpress.com). (reproductions) Aug. 24, 2013
- “Borough/Burrow: Four Brooklyn Artists,” Woods, Eben. Kingsborough Community College, Brooklyn, NY. Exhibition catalogue. (reproductions) Feb. 2012
- “Keith Sklar at Giampietro Gallery, Nov 2011.” Gorky's Granddaughter. [gorkysgranddaughter.com](https://www.gorkysgranddaughter.com). Video Interview. 2011

"Painting Is Messy Business," Rahn, Jami Nix. Art South Florida, "Three Solo Shows Review." Feb.19, 2010

"Create For Yourselves," Oaktown Art, oaktownart.com, Sept. 21, 2010

"Learning Wall," Veltman, Chloe. ArtsJournal Blog, "Lies Like Truth," Artsjournal.com, Oct 30, 2009

"Murals: A Colorful Journey Through Oakland," Payton, Brenda. SFGate. Oct. 4.2009

"Pie in the Face," Clothier, Peter. ArtScene Radio, "Art of Outrage." Interview. Sept. 2007

"Pie in the Face," Sklar, Keith. Curator essay. Los Angeles. Oct. 2007

"Wallpainting," Colpitt, Frances. Exhibition catalogue essay, San Antonio, TX, Sept. 2005

"Zip," Markonish, Denise. Exhibition catalogue essay, New Haven, CT, April 2005

"Interview with Rosamund Felsen." Ayres, Anne. Smithsonian Institution, Archives of American Art. October. 2004

"Environmental Conscience," Nilsen, Richard. Arizona Republic. Review, p.E4, May 16, 2004

"Urban Cowpie," Vanesian, Kathleen. Phoenix New Times, May 13, 2004

Review. Cavallo-Collins, Gina and Vanesian, Kathleen. ArtScene, June 24, 2004

"SouthwestNet: PHX/LA," Kane, Erin. Exhibition catalogue essay, Scottsdale, AZ, 2004

"Actual Size," Frank, Peter. AC Institute [Direct Chapel], AC Reviews #2, artcurrents.com, Fall-Winter 2004

"For a Few Days, New Haven Artists Give Up the Hermits Life," Genocchio, Benjamin. New York Times. October 12, 2003

"In the Raw," Cooper, Bernard. Review. Los Angeles Magazine, p.12, Dec. 2002

"Forget the Theoretical Musings," Pincus, Robert. San Diego Union Tribune. Review 2002

"Post Cool Show Raises Hot Questions," Baker, Kenneth. San Francisco Chronicle. p.D3, December 20, 2002

"LA Post Cool Looks Inside," Fischer, Jack. Review. San Jose Mercury News, Dec. 6, 2002

"Recent Projects," Public Art Review. Vol. 4, Number 1, p.43, Fall/Winter 2002

"LA Post Cool," Duncan, Michael. Exhibition catalogue essay, San Jose, CA, 2002

Ayers, Anne. "Transport," Exhibition essay, Ben Maltz Gallery, LA. 2002

"Art Picks of the Week," Frank, Peter. LA Weekly, p.11-17, (Reproduction) 2002

Scarborough, James. NY Arts Magazine, p.58-59, (reproduction), October. 2001

"Peripheral Visions," Harvey, Doug. LA Weekly, p.4 (reproduction), Feb. 2-8, 2001

"Multiple Exposures," Harvey, Doug. LA Weekly, p.6, June 20, 2001

"Art Picks of the Week," Frank, Peter. LA Weekly, p.160, June 9-15, 2000

"Review." McGovern, Thomas. Art Papers, (reproduction), May/June 2000

"Review." Roth, Charlene. New Art Examiner, p.51, (reproduction), March 2000

"Review." Myers, Holly. Art Issues, p.45, (reproduction), January/February 2000

"Post-Boomers Spearhead the Boom," Knight, Christopher. LA Times, Calendar, p.5, 80, April 4, 1999

"LA Portraiture: Post-Cool," Duncan, Michael. Art in America. p.124-131, (reproduction), October. 1999

"Making Their Mark," Artnews. Muchnic, Suzanne. article, p.72-74, June 1999

"Art Picks of the Week," Frank, Peter. LA Weekly, p.188, (reproduction), Oct. 22-28, 1999

Clothier, Peter. "Heroes," exhibition catalogue essay, Los Angeles, 1999

Muchnic, Suzanne. "Making Their Mark," article, Artnews, p.72-74, June 1999

Knight, Christopher. "Post-Boomers Spearhead the Boom," LA Times, Calendar, p.5, 80, April

1999

- “Look Between the Lines,” Pagel, David. Review, Los Angeles Times, p.F30, April 10, 1998  
“History Embedded in the Paint,” Drohojowska-Philp, Hunter. Los Angeles Times, Profile, Calendar, p. 76, 78, (reproduction), Sunday, March 22, 1998

### BOOKS – Featured in.

- “Suffering From Realness,” Markonish, Denise. Author. Jesse Ball, Andy Campbell, et al. (Contributors), Exhibition Catalog. p.21-22, 168-175 (reproductions). Mass MoCA and Delmonico Books-Prestel. August 2019  
“Street Art San Francisco: Mission Muralismo.” Jacoby, Annice. p.93,106, 288-289. (reproductions). Abrams Books. Jan. 1, 2009  
“AfroAsian Encounters: Culture, History and Politics,” Raphael-Hernandez, Heike and Steen, Shannon, Editors. Banerjee, Mita. Ch.11, p.217-218. New York University Press, New York and London. 2006  
“Murals: Walls That Sing.” Ancona, George. p.16. (reproduction). Marshall Cavendish, NY. 2003  
“Public Speaking: Concepts and Skills for a Diverse Society.”, 3<sup>rd</sup> edition.” Jaffe, Clella, p.59-58. (reproduction) Cengage Learning Inc. Jan. 1, 2001  
“Painting the Towns: Murals of California.” Dunitz, Robin J. and Prigoff, Jim (Authors). p.16,70-71, 100-102. (reproductions). RJD Enterprises. Jan. 1, 1997

### Professional EXHIBITIONS CURATED

- Hand to Foot*, Available Space, Brooklyn, NY. (2010)  
*Like A Cool Clear Glass of Water*, Available Space, Brooklyn, NY (2009)  
*Goodnight Analog*, Available Space, Brooklyn, NY (2009)  
*Pie in the Face*, Ten–person show curated for Jail Gallery, Los Angeles, CA (2007)

### Selected INTERDISCIPLINARY ART UNITS AND LESSONS (2012-2020)

- Color/Memory* Lesson. Replicated by Gretchen Andrus in Video featured on MuseumModernArt.com. (2016-2023) Titled “Keith Sklar Studio Color Memory Exercise.”  
*It’s a Hit.*” Art Unit. (2015-2016)  
Platformed upon the multiple meanings of the word “hit,” students investigated interconnection between mass media, popularity, and violence. Individual and collaboratively creation of videos, sculptures. Sculpture, painting, video, mixed-media and performance.  
*Complex Identity Self-Portrait Project.* Art. (2014-2021)  
*Class on Wire.*” Collaborative and Individual Art exploring Liminality. (2014)  
*Where I feel Most Free and Most Shut In.* Remote Learning Project. (2020)  
*Old Patterns, New Perspectives.* Digital artworks based on research and imagery of global visual culture. (2017-2021)  
*The Space Between.* Negative Space Lesson combined format art element with science, architecture, music, literature and issues of power inequity. (2016-2021)

### Selected ACADEMIC LESSONS AND PRESENTATIONS (NSCDS)

- Black History Month.* Humanities. Presentation and Activities. (2019-2021)
- Art Institute of Chicago.* Designed inclusive Tours and Presentations. Middle School students. (2012-2021)
- Civil Rights & Cultural Icons of the 1960's.* Humanities. Presentation and Lesson activities. (2017-2021)
- The Progressive Era.* Presentation. Humanities (2017-2021).
- The Art of the Holocaust.* Presentation. English (2016-2021)
- Native American Art.* Presentation and Lesson activities. Humanities. (2017-2020)
- Washington, DC: American City, Cultural Monuments: History and Symbolism.* Presentation. Humanities. (2014- 2020)
- Shakespeare Day.* Schoolwide Presentations and Lesson Activities. (2012-2020)
- Ruffs: The Elizabethan Collar*  
*Culture and Class: Meanings of Elizabethan Fashion and Color.*
- The Art of Haiti: Historic through Present.* Organized Guest Collector Exhibition and Lecture. (2019)

### MULTIMEDIA AND INTERDISCIPLINARY PERFORMANCES. NSCDS

- Draw/Bridge* (2018)  
Co-Created with and performed. Explored bridging identity and difference through Dance, Music, Movement, Spoken Word, Drawing and Video Projection.
- AzTech* (2017)  
Co-Created and performed. Traditional Aztec dance and music performed alongside video and live traditional and contemporary dance from around the globe.
- Telling Our Stories* (2017).  
Created Video presentation for schoolwide for Equity, Diversity and Inclusion event.
- The Rauschenberg Residency: Art and the Unexpected* (2016)  
Created Theatrical experience about the Rauschenberg Residency. “Lecture” frequently “interrupted” by short performances created independently by student chorus, dancers, readings, faculty painting and performance art.
- On Your Mark* (2014)  
Co-Creator. Choreographed and improvisational painting performance inspired by *Dada*, *Action* painting and the Japanese post-war *Gutai* movement. Combined dance, movement, choreography and music. Thirty-six (36) Lower and Middle School students and Faculty members dressed in full-body paper coveralls and used tools, their feet and their bodies to create three large-scale abstract paintings.



PROFESSIONAL REFERENCES

**1)** Denise Markonish

Senior Curator and Director of Exhibitions  
Massachusetts Museum of Contemporary Art (Mass  
MoCA)  
Tel: (413) 664-4481 x8155  
Email: [dmarkonish@massmoca.org](mailto:dmarkonish@massmoca.org)

**2)** Clint Jukkala

Executive Director,  
Southern Documentary Fund  
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Former:  
Dean of the School of Fine Arts  
Pennsylvania Academy of the Fine Arts (PAFA)  
Former:  
Professor of Art  
Director of Undergraduate Studies in Art  
Yale University

**3)** Dr. Susan Schinleber

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