

Ian Hart

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www.ianhartart.com

Summary

Skilled artist and technician; physical and conceptual problem-solver excelling in collaborative work environments designing and building prototypes and new things. Rich background in natural science. Special interest in storytelling and inspiring action through objects and images.

Skills

Excellent drawing skills. Expert in pen and ink. Airbrush. Color mixing. Ability to read and make technical drawings and patterns.

Basic shop tools: table saw, drill press, band saw, sanders, grinders, etc., and hand tools.

Modeling, carving, sculpting. Excellent mold making and casting skills. Experience in maquette construction.

Plastic casting and forming. Composite layup. Pressure casting. Vacuforming and other sheet forming techniques.

Metal working techniques: soldering, brazing, making custom brass mounts for artifacts.

Knowledge of artistic processes and materials with an understanding of underlying physics and chemistry.

Exhibit installation with a wide variety of objects in institutional and non-institutional settings.

Experience in object conservation practices, including object cleaning and restoration.

Knowledge of museum registration methods.

Experience teaching classes and workshops.

Photoshop, InDesign, HTML, CSS, live-capture digital photography.

Professional Chronology

2005–2011

Preparator, Artist, and Conservation Technician, American Museum of Natural History, New York.

Designed, fabricated, installed, and repaired models of plants, animals, and cultural objects for the exhibitions *Dinosaurs: Ancient Fossils, New Discoveries*, *Water, The Horse*, *Climate Change*, *Extreme Mammals*, *Silk Road*, *Race to the End of the Earth*, and *The World's Largest Dinosaurs* using a wide variety of modeling, mold-making, and casting materials and techniques.

Traveled domestically and internationally with exhibitions *Totems to Turquoise* and *Genomic Revolution*, packing and handling artifacts, installing exhibitry, repairing models, and working with museum registrars and exhibition managers at a variety of venues.

Supervised and coordinated volunteers and interns in fabrication tasks.

Mounted artifacts for display.

Designed, fabricated, repaired, and installed exhibitry and artifacts in the Discovery Room, a hands-on science center for children.

Performed a variety of exhibit maintenance tasks.

In 2006, as conservation technician, participated in the conservation survey, cleaning, and restoration of a large 19th-century dugout canoe, working under the direction of conservators.

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- 2005–2010** **Installer, Display Graphics, New York.**
Installed exhibition titles and graphics in paint, vinyl, and silkscreen for The Museum of Modern Art and Guggenheim and Dahesh museums. Executed Lawrence Weiner's *Rocks Upon the Beach Sand Upon the Rocks* in MoMA's lobby in 2006.
- 2009** **Diorama Artist** for Dominique Gonzalez-Foerster's site-specific installation *Chronotopes & Dioramas* (September 23, 2009–June 27, 2010) at Dia at the Hispanic Society, New York.
- 2000–2008** **Biological Illustrator** specializing in fish anatomy. Visiting Artist, American Museum of Natural History, Department of Ichthyology (2002–2008). Illustrator and Post-Graduate Researcher, Wainwright Lab, UC Davis (2000–2002); in residence at Los Angeles County Museum of Natural History, Section of Ichthyology (2001–2002).
- Illustrations have appeared in: *Evolution, Journal of Morphology, The Biological Journal of the Linnean Society, Proceedings of the Royal Society, Journal of Experimental Biology, Journal of Experimental Marine Biology and Ecology, Evolution, Copeia, and American Museum Novitates*, among others.
- 2004–2005** **Printer's Assistant** to master printer Kathy Caraccio, New York.

Education

- 2000** B.Sc., Evolution and Ecology, University of California, Davis.
- 1998–2000** Independent study in printmaking at UC Davis. Studied with Tim Berry (Teaberry Press), Linda Katzdorn, and Conrad Atkinson.

Other Activities

Sustained work as individual artist and member of nonprofit art collectives including Not An Alternative, Brooklyn, New York (2004–present), and Arts in Action Los Angeles (2001–2002). As a member of these collectives, designed numerous patterns for props and signage executed with volunteer help in workshop settings. This work has included numerous group exhibitions, art installations, and teaching workshops.

Occasional artist and mechanic with Madagascar Institute, Brooklyn (2010–2011).

Portfolio available at IanHartArt.com/cv

Full CV and references available on request.