

Master of Arts in

Visual Arts Administration

Prospectus

Department of Art and Art Professions
New York University / Steinhardt School of Culture
Education and Human Development
34 Stuyvesant Street
New York, NY 10003
Tel. 212-998-5700 Fax 212-995-4320
steinhardt.nyu.edu/degree/ma-visual-arts-administration

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MASTER OF ARTS IN VISUAL ARTS ADMINISTRATION

THE PROGRAM

Established in 1971, the M.A. Program in Visual Arts Administration was the first in the nation to focus specifically on management careers in the visual arts, in both traditional and alternative contexts. Taking into account the cultural and economic impact of the visual arts, nationally and internationally, as well as the challenges facing the arts today, the program prepares students to become leaders in a broad range of arts organizations.

The Visual Arts Administration M.A. Program addresses the whole art ecology, including the cultural environment in which art and arts organizations operate; the role of the artist in society; how artwork is documented, presented and interpreted; the structure and management of organizations that display artwork - both non-profit and for-profit; and the role of art theorists, critics, curators, and collectors.

The program curriculum also considers how education in arts organizations expands knowledge and builds audiences, the increasing role of art in urban development and public spaces, and new approaches and tools for encouraging access and participation. A strong emphasis is placed on acquiring the theoretical and practical tools for fundraising, financial management, marketing and knowledge of new media and technology in the visual arts. While the program is primarily oriented toward the non-profit segment of the field, it also offers a strong for-profit concentration.

Emphasis is placed on collaboration across the visual arts administration field. The program takes advantage of its position in New York City to utilize the variety of arts organizations and professionals available through case studies, focus groups, site visits and examples of theory applied to practice. Using the program's extensive internship and alumni networks allows students access to a wide range of individuals and organizations in the field and increases the depth of their understanding of the complexities of this challenging area.

Since its beginnings, the program has taken an extensive and integrated international outlook. The curriculum fosters a global perspective within course readings and discussions, and through several study abroad options. In London, for example, students analyze the exhibition and display of art in material culture through a dynamic curriculum that blends classroom sessions and site visits. In the Netherlands and Berlin, Performing Arts Administration and Visual Arts Administration students compare and contrast the management of cultural institutions in the U.S. and Europe, with an emphasis on cultural policy, cultural diplomacy, funding mechanisms, globalism and mobility, and cultural identity and diversity.

Internships

Taking advantage of the wide variety of training opportunities available in New York City, the program requires at least one regulated internship. Students are placed in positions with museums, alternative spaces, public arts agencies, galleries, auction houses and consultancies and work with program advisors and the Department's Internship Coordinator in planning this important component of their educational experience.

The Master's Thesis/Final Project

Students in the program must complete a substantial, well-researched paper which focuses on a particular interest or relevant issue/problem in the visual arts field. The Master's Thesis/Final Project is conducted over two semesters beginning with an interactive seminar. Students complete the final phase of the paper, by advisement, in their last semester in the program.

Enrollment

Students may participate in the program on a full or part-time basis. A two year period is required for full-time completion, which may include one summer session. The majority of students are already working in the arts or arts-related fields either full or part-time. The Visual Arts Administration M.A. Program welcomes students from diverse cultural and national backgrounds and seeks to enroll up to forty students each academic year. Admission is for the Fall Semester only. In order to be considered for admission to the program, applicants must have a minimum G.P.A. of 3.0 and a strong art history background as well as appropriate internship and/or work experience.

The Department of Art and Art Professions

In addition to the M.A. in Visual Arts Administration, the Department offers an M.F.A. in Studio Art, M.A. Programs in Art Education, Art Therapy, and Costume Studies. A B.F.A. Degree is also offered in Studio Art. The Department functions as a microcosm of the pluralistic, international visual arts community where individuals with diverse artistic concerns share perspectives in a stimulating educational environment at the center of the art world.

The Steinhardt School of Culture, Education and Human Development

The Steinhardt School of Culture, Education and Human Development is dedicated to the study of education, health, communications, and the arts professions. More than 6,400 students enroll annually in a range of undergraduate and graduate programs; one-quarter of these are studying art and music. The school is especially concerned with preparing professionals to assume leadership roles in the arts, education, and health institutions in urban centers throughout the world. Faculty research and special projects focus on some of the most pressing issues confronting their disciplines today.

New York University

The University provides the opportunity for intensive experience within the vital New York art community. The University is located in historic Greenwich Village, a few blocks from SoHo. Departmental courses and activities are enhanced by the academic resources of a major university, including seven libraries containing over 3 million volumes, the Kimmel Center for Student Life, and the Palladium Academic Facility. The largest private university in the United States, New York University has 48,000 students, 18 colleges, schools and divisions, including a medical school, dental school, and school of law.

Special Resources

In addition to the following curriculum highlights, the program benefits from the special events, panel discussions and mentoring opportunities organized by Visual Arts Administration Alumni Council. Program alumni represent a broad cross-section of museums, cultural institutions, foundations, galleries, auction houses, and advisory services throughout the United States, Europe and Asia. The program organizes three colloquium events per term covering issues in the field, serves as an active information center for advocacy issues and internships and maintains a Job Referral Network which puts students and alumni in touch with employment opportunities throughout the country.

Summer Study Abroad

The Visual Arts Administration Program and the Performing Arts Administration Program co sponsor a two-week summer program serving the needs of both graduate students and alumni of Arts Administration programs as well as professionals in the field from across the United States. This intensive and interactive three-credit study experience begins in Paris, France followed by a trip to Berlin and provides first-hand analysis of the exciting changes taking place in a broad range of established and alternative venues in both the performing and visual arts. For further information please contact Steinhardt Global at steinhardt.nyu.edu/programs/graduate-study-abroad.

Tuition

Please visit [Steinhardt Graduate Tuition](#) at the Steinhardt School of Culture, Education and Human Development Graduate Bulletin for detailed information about tuition and fees.

Financial Aid

In addition to the aid available through NYU's Office of Financial Aid, 25 W. 4th Street, there are a limited number of graduate assistantships awarded to students in the department. These non-teaching positions provide paid hourly work for students. Graduate Assistants are hired to specific program areas, and are selected based on the recommendation of the Program Director.

The Federal Work-Study Program

Established under the Economic Opportunity Act of 1964, this program is supported by both federal and University funds and is administered by the University. To participate in the program, students must first fill out a Free Application for Federal Student Aid (FAFSA). This information is then processed and the school is notified as to whether the student is eligible for the work-study program. The school then notifies the student. Maximum earnings from this program are assigned as part of the financial aid package drawn up by the University for aid recipients. Students work an average of 20 hours per week during the school term and 35 hours per week during vacations and summer. Students in the program may choose from a number of part-time job opportunities; they are not required to accept a specific job assignment. Financial aid is only available to U.S. Citizens and Permanent Residents.

VISUAL ARTS ADMINISTRATION M.A. PROGRAM FACULTY

Sandra Lang, *Director and Full-Time Faculty*, sandra.lang@nyu.edu

Sandra Lang has extensive experience in both non-profit and for-profit organizations. Formerly Administrative Director, Art Advisory Service, The Museum of Modern Art, and Executive Director, Independent Curators International. She has advised corporations and not-for-profit organizations on administrative, programmatic and fundraising issues including strategic plans, policy and procedures, exhibition development and tours, acquisitions and commissions of art, feasibility studies, communications programs, budgeting and contracts.

Melissa Rachleff Burt, *Full-Time Faculty*, mjr2007@nyu.edu

Melissa Rachleff Burt spent 8 years as a program officer at the New York State Council on the Arts. She was associate curator at Exit Art and head of adult and community programs at the Brooklyn Museum. She has written on the subject of photography, art, and art management for a variety of publications. She is an alumna of the ICP MA Program at NYU and received her B.S. degree in Art and Design from Drexel University. She was a scholar in residence at the Schomburg Center for Research in Black Culture under the auspices of a grant from the National Endowment for the Humanities, and received a research grant from the Smithsonian Institution in collaboration with the African American museum project. Recently, Rachleff Burt received a Steinhardt Faculty Challenge Grant for a collaborative study at the Bronx Museum of the Arts. Her essay, "Do It Yourself: A History of Alternatives" appeared in *Alternative Histories: New York Art Spaces, 1960-2010*, published by MIT Press, fall 2012. She is the curator of "Inventing Downtown, a recent exhibition at NYU's Grey Art Gallery which has been received with great acclaim.

Amy Whitaker *Full-Time Faculty*, amy.whitaker@nyu.edu

Amy teaches and writes at the intersection of art, design, and business. She holds both an MBA from Yale University and an MFA in painting from the University College London. She started her career in art museums, including the Museum of Modern Art, the Guggenheim, and the Tate, before going to work for the investment firm D.E. Shaw & Co., L.P., and the start-up Locus Analytics. From 2011 until 2015, Amy was a full-time member of the Art Business faculty at the Sotheby's Institute. She has also taught at Williams College, the Rhode Island School of Design, the School of Visual Arts, and California College of the Arts. She is the author of *Museum Legs* (Hol Art Books, 2009) and *Art Thinking* (Harper Business, 2016), and co-author of *The Social Life of Artistic Property* (Publication Studio, 2014). Amy received the 2012 Sarah Verdone Writing Award from the Lower Manhattan Cultural Council. From 2013 until 2016, she served as president of POWarts, the Professional Organization for Women in the Arts. She has advised artists and designers on business strategy for LMCC, the TED Fellows, the Joan Mitchell Foundation, and the New Museum Incubator, where Amy was an entrepreneur-in-residence from 2015 until 2016.

Carlo M. Lamagna, *Part-Time Faculty for Global Programs*, carlo.lamagna@nyu.edu

Carlo Lamagna is an art historian of modern and contemporary art and material culture, a former art museum curator (DeCordova Museum, MA), gallerist (Carlo Lamagna Gallery, NYC), independent curator, and corporate curator (Best Products Company, VA). He is a current board member of the Committee on Museum Professional Training, a professional network of the American Alliance of Museums; an immediate past board member of the Association of Arts Administration Educators; and Vice President of Trademark West!, a New York-based historic preservation advocacy organization. Formerly Director, Visual Arts Administration M.A. Program 1991-1998, and Chair, Department of

Art and Art Professions, 1997-2005. Prof. Lamagna has collaborated on, created, and led study abroad programs in the management of cultural institutions in the Netherlands, Paris, and Berlin (since 1994), and the exhibition and display of art and material culture in London (since 2007). He is academic co-director for the International Leadership Program in Visual Arts Management, a collaboration among NYU Steinhardt; the Deusto Business School, University of Deusto, Bilbao; and the Guggenheim Museum Bilbao.

RoseLee Goldberg, Part-Time Faculty

RoseLee Goldberg is an art historian, author, critic and curator. She is the author of *Performance Art: From Futurism to the Present* (Thames & Hudson, 2011), a key text for teaching performance in universities. Throughout her career, Goldberg has established new models for exhibiting modern and contemporary performance and organized exhibitions. As curator at the Kitchen in New York, she presented works by Laurie Anderson, Phillip Glass, and Meredith Monk, and curated the first solo exhibitions of Robert Longo, David Salle, and Cindy Sherman. Goldberg has created performance series for The Museum of Modern Art and the Solomon R. Guggenheim Museum, and is a frequent contributor to Artforum. She is the author of *Performance: Live Art Since 1960* (Abrams, 1998), *Laurie Anderson* (Abrams, 2000) and *Shirin Neshat* (Charta, 2002). In 2004, Goldberg founded PERFORMA, a non-profit multi-disciplinary arts organization for the research, development, and presentation of 21st Century visual art performance. She received her degree at the Courtauld Institute of Art, University of London.

Noreen Ahmad

Noreen Ahmad currently works as a Company Director for Sutton specializing in strategic communications and marketing and development initiatives for a broad range of institutions, clients and cultural organizations. Before joining Sutton, Noreen launched Third Eye and was an Assistant Director at FITZ & CO where she was responsible for company communications, events, audience development, cohesive marketing and messaging platforms. Noreen has also held key positions at LaPlaca Cohen and the Whitney Museum of American Art. Noreen belongs to a number of patrons groups throughout New York City, chairs the Young Collectors Council at the Solomon R. Guggenheim Museum and serves on the board of Independent Curators International (ICI). Noreen graduated from New York University with a Masters in Visual Arts Administration and Northwestern University with a Bachelors of Science.

Victoria Brooks

Victoria Brooks is a curator and producer based in upstate New York. She is curator of time-based visual art at EMPAC / Rensselaer, chair of the Contemporary Curatorial Workshop at the Williams Graduate Program in the History of Art, and makes films with the research and production collective Thirteen Black Cats. She has commissioned and produced major new works in the expanded field of visual arts, moving image and performance for art institutions, cinemas, festivals, television and radio worldwide with artists such as Tarek Atoui, Charles Atlas, Rashaun Mitchell + Silas Riener, Martine Syms, Wu Tsang, Rosa Barba, Ephraim Asili, Laure Prouvost, Oraib Toukan + Ala Younis, A.K. Burns, Patricia L. Boyd, Lucy Raven, Cally Spooner, Boudry/Lorenz, and Agnès Varda among others.

Sarah Calderon

Sarah Calderon is the Managing Director of ArtPlace America. Previously, Sarah Calderon was the Executive Director of Casita Maria Center for Arts & Education (Bronx, NY) from 2008-2015. During her tenure, she has overseen the opening of a new, 90,000-square-foot facility for the Center's arts and

education programming and developed partnerships with organizations ranging from Lincoln Center to the NYC Housing Authority. Before joining Casita, Sarah founded and ran Stickball Printmedia Arts in East Harlem a printmaking and digital arts organization for youth. Prior to that she was with the NYC Department of Education creating the Annual Arts in Schools Report - a data collection, analysis, and reporting effort for arts education in NYC's public schools, and at MPR Associates working as a consultant, managing research and evaluation projects from design through publication. Sarah has also worked as a teaching artist in Chicago, Oakland and New York City. Sarah holds a BFA in printmaking and a BA in psychology from the University of Michigan; and an M.Ed. in arts education from Harvard University.

Valentina Castellani

Valentina Castellani grew up in Turin, Italy where she graduated magna cum laude in Greek Archaeology and History of Art at the University of Turin. In 1997, she began working for Sotheby's in London as an expert in the Contemporary Art Department. She continued to work for Sotheby's as a deputy director in New York, and in 2005 joined Gagosian Gallery as a director. At Gagosian she organized and curated a number of highly acclaimed exhibitions, including Pablo Picasso Mosqueteros (New York 2009); Francis Bacon: Late Work (2015); and Piero Manzoni: A Retrospective (New York, 2009) with Germano Celant, which won the Art Awards for Best Exhibition of the year in a commercial gallery. In addition to her involvement in exhibitions, she actively worked in the secondary market, outsourcing important works of art from European collections. In 2014 the Society of Foreign Consuls in New York recognized her for outstanding achievements and contributions in Community Empowerment. Since 2016, she has worked as an independent dealer. Among her new activities, she is collaborating with Levy-Gorvy gallery in promoting the work of Carol Rama. She sits on the board of the Casa Italiana of NYU and of the Drawing Center of New York.

Michael Danoff

Michael Danoff has built contemporary art collections for art museums, – four of which he directed– corporations and individuals, and continues to advise and lecture. He was director of the Art Program at Neuberger Berman and Senior Vice President, building an internationally renowned contemporary art collection. For Lehman Brothers he researched and acquired contemporary art globally in locations including Beijing, Dubai, Hong Kong, London, Mumbai, Paris, Seoul, Singapore, Sydney and Tokyo. Danoff has organized and co-organized many exhibitions, including the first one-person museum shows in the United States of artists such as Georg Baselitz, Daniel Buren, Peter Halley, Jeff Koons, and Gerhard Richter. He has published extensively, held faculty positions at Dickinson College and the University of Texas at Austin, and lectured at art museums, universities and art fairs internationally. Danoff has lectured on contemporary art and on collecting art at The Museum of Modern Art, Sotheby's Institute of Art, Christie's Education, 92Y Tribeca, Art Basel Miami, the Armory Show and Art Dubai. Danoff has a B.A., M.A., and Ph.D, the latter in humanities with a concentration in art history.

Alan Fausel

Alan Fausel is Director Emeritus of the Fine Art Department, Bonhams Auctioneers & Appraisers, New York and currently serves as the firm's representative for New Jersey and Pennsylvania. Formerly he was Senior Vice President, European and American Paintings at Doyle/New York Auctioneers and Appraisers. He was previously Curator at the The Frick Art Museum, Pittsburgh; Assistant Curator, European Sculpture and Decorative Arts, the Fine Arts Museum of San Francisco; and Director of Museum Services and European Paintings at Butterfield & Butterfield. He can frequently be seen as one of the appraisers on "Antiques Roadshow".

Kendal Henry

Kendal Henry is Director of the Percent for Art Program in NYC's Department of Cultural Affairs. He has over 20 years of experience working with cultural agencies domestically and abroad, including NYC's DCA, New York State's Metropolitan Transportation Authority Arts for Transit Program, the US Department of State in Port Moresby, Papua New Guinea, the Maribyrnong City Council in Melbourne, Australia, the NEA Our Town program for the city of Shreveport, LA, and as Director of Culture and Economic Development for the City of Newburgh, NY. In addition to his work fostering the arts through city-based initiatives, Henry also serves as a public art curator for CEC ArtsLink and has taught at the School of Visual Arts Summer Residency Program. He has served on boards for the Museum of Contemporary African Diasporan Arts, the Caribbean Museum Center for the Arts and the West Harlem Art Fund.

Sandy Lee

Sandy Lee has a background in both finance and the arts. Across disciplines, she possesses interest in themes of global exchange and shifts in materials, processes, and technology. Within finance, Sandy has worked extensively with institutions, pension plans, and private investors on alternative investments. She is a co-founder and principal of Eight Seven Capital. She has also worked at the D. E. Shaw group and Morgan Stanley. Sandy serves on the board of the Joan Mitchell Foundation, where she advises on the finance and investing activities of the artist-endowed foundation. She received a BA in History from Yale University and an MA in the History of Design and Curatorial Studies from the Cooper Hewitt, Smithsonian Design Museum and Parsons School of Design, where she has taught design history.

Aviva Lehman

Aviva Lehmann joined Heritage Auctions as Director of American Art in 2013, after fourteen years in the auction industry. Ms. Lehmann previously served as Vice President, Specialist in the American Art department at Christie's, where she was instrumental in establishing dozens of auction records in virtually every category of American Art. While directing their mid-season auctions in 2004-6 she doubled the value of these sales. Additionally Ms. Lehmann has lectured on American Art at museums and institutions throughout the country. Prior to her tenure at Christie's, Ms. Lehmann worked for two years as assistant curator of Judaica at the Jewish Theological Seminary in New York. Ms. Lehmann graduated Magna Cum Laude with a Bachelor of Arts degree in Art History from Yeshiva University.

Naomi Leibowitz

Naomi Leibowitz is a digital-first content producer and strategist with over 10 years of experience in the cultural sector. Most recently, Naomi served as Associate Director, Creative Strategy and Operations at the Solomon R. Guggenheim Museum. In that role, she oversaw the development of all audio and video content for exhibitions and special projects, working cross-departmentally to bring Guggenheim programming to life for onsite audiences and social networks of over 5 million users. Naomi previously led product development and management for the Guggenheim's mobile apps and served as their sole rights manager. Prior to joining the Guggenheim, Naomi was a photo editor in the publishing industry. She holds a BFA in Photography and Imaging from New York University's Tisch School of the Arts.

Elizabeth Marcus

Elizabeth Marcus is an art historian and Associate Director at Galerie St. Etienne, New York. She is also an Assistant Professor at Pratt Institute. Prior positions include research associate at The

Cooper-Hewitt Museum, The Metropolitan Museum of Art and faculty at Sotheby's Institute of Art, New York.

Bob Monk

Bob Monk is a director at Gagosian Gallery. He began his career at Leo Castelli Gallery and went on to have his own gallery, Lorence Monk, before working as a director at Sotheby's. Additionally, Bob has been involved in many Gagosian publications. Bob serves as a board member for the International Print Center New York.

Sam Morse

Sam Morse is the president and co-founder of South Side Design & Building in Brooklyn, NY. South Side works with museums and the arts community bringing exhibits to life as designers, fabricators, and construction consultants. For over 10 years, Sam has been working with museum and gallery directors, curators, architects and designers to make their ideas take shape in reality.

Kirsten Munro

Kirsten Munro has nearly 20 years of experience in the non-profit sector, with a strong track record in developing and identifying funding for strategic institutional programming, and with a focus on international cultural exchange. She is currently Director of Development at Baryshnikov Arts Center. Previously, she was Director of Grants at Brooklyn Academy of Music (BAM) where her work included large-scale special projects such as *Muslim Voices: Arts and Ideas* (2009); *Si Cuba*, (2011); and a partnership with the U. S. Department of State, *DanceMotion USASM*. She served as the Project Manager for a cultural exchange partnership with the Mikhail Prokhorov Fund, *TransCultural Express: Russian and American Arts Today*. She is also an executive producer of *The Earth Moves: a documentary about Einstein on the Beach*, currently in production. Kirsten has held previous strategic development positions at Brooklyn Botanical Garden, The Cooper Union for the Advancement of Science and Art, as well as managed Czech and Slovak cultural and educational exchange programs at the Foundation for a Civil Society. Prior to working in development, she taught English in the Czech Republic. She was a founding board member of Dušan Týnek Dance Theatre, and currently serves on its Advisory Board. Kirsten attended the London School of Economics and Pomona College.

MaryLouise Napier

MaryLouise has been a fine arts museum professional at the Solomon R. Guggenheim Foundation in New York City for over 20 years. She started her career at the museum in the Directors Office but moved to the technical side where she worked as a registrar and remained for over a decade. In 2004 she rejoined the Director's Office as the Deputy Chief of staff and worked on a wide variety of projects across the museum platform including a number of feasibility studies for countries interested in building major art museums. As the Guggenheim's Director of Registration, MaryLouise oversees all artwork movement, storage, packing, handling, and insurance for the Museum's permanent collection of over 7000 artworks, as well as the more than 500 loaned artworks in the Guggenheim's care in the iconic Frank Lloyd Wright building in New York and traveling abroad, including to the Guggenheim Museums in Bilbao, Spain and Venice, Italy, and the future Guggenheim Abu Dhabi, United Arab Emirates.

Steven R. Schindler

Steven Schindler is one of the founding partners of Schindler Cohen & Hochman LLP. Almost twenty years after it was founded, SC&H continues to earn its reputation as one of the City's outstanding litigation and art law boutiques. In addition to being a senior member of the firm's litigation practice,

Steve also heads SC&H's Art Law Group. This practice area combines SC&H's formidable litigation expertise with a deep knowledge of the art market and its specific legal issues. Steve regularly advises art galleries, other art related businesses, collectors, artists, and not-for-profit corporations on transactional matters, such as the sale and acquisition of art and their relationships with dealers, banks and auction houses, and has litigated cases involving the authenticity, title, provenance and appraisals of art. Steve is Chair of the Art Law Committee of the New York City Bar Association and is co-president of the board of Artists Space, whose mission is to encourage diversity and experimentation in the arts and to provide an exhibition space for new art and artists. Steve often speaks on legal and industry sponsored panels relating to current topics in art law, and is the author of articles on art law including, *The "Red Flags" Standard: Rationalizing ACA Galleries, Inc. v. Kinney*, International Foundation for Art Research Journal, Vol. 16, No. 4, 2016, *Buyer Beware: Is There A Duty To Authenticate Art?*, International Foundation For Art Research Journal, Vol. 15 Nos. 3 & 4, 2014; *Role of Judges in Authenticating Art in United States and Europe*, New York Law Journal, Sept. 15, 2014; *Questioning 'Cariou' Rationale On Transformative Fair Use*, New York Law Journal, Nov. 19, 2014.

Vida Schreiberman

Vida Schreiberman is Director, Cultural Destinations NYC, a customized educational art tour and advisory service serving foreign and domestic corporate, philanthropic, academic and alumni organizations. Prior positions include directorships at Germans Van Eck Gallery, NY; Margulies Taplin Gallery, FL; and South Florida Art Center.

Linda Selvin

Linda Selvin is the Executive Director of the Appraisers Association of America, the premier association of personal property appraisers of the fine and decorative arts and collectibles. Linda has 25 years of experience in the visual arts and association management. She began her career as the Gallery Manager of the Newhouse Center for Contemporary Art, and went on to become the Program Officer at the Pollock-Krasner Foundation, distributing funds internationally to artists of both merit and need. For 10 years she served as the Executive Director of the New York Branch of The International Dyslexia Association. Linda holds a Bachelor of Science from Wagner College and a Masters in Public Administration from Baruch College, CUNY. She has been a guest lecturer both nationally and internationally. She is the Chairman of the Appraisal Foundation's Advisory Council based in Washington, D.C. and is a member of their Personal Property Issues Committee. Linda is also a member of ArtTable, an organization of women of leadership in the visual arts. From 2011-2013, she was the Chairman of the Board of Directors for the Robert Louis Stevenson School and from 2009-2011 was the President of the Executive Women's Golf Association, New York City Chapter.

Jovana Stokic

Stokic is a Belgrade-born, New York-based art historian and curator. She holds a PhD from the Institute of Fine Arts, New York University. Her dissertation, *The Body Beautiful: Feminine Self-Representations 1970–2007*, analyzes works of Marina Abramovic, Martha Rosler, Joan Jonas particularly focusing on the notion of self-representation. Stokic was a fellow at the New Museum of Contemporary Art, New York; a researcher at the Whitney Museum of American Art, New York; the curator of the Kimmel Center Galleries, New York University; and the performance curator at Location One, New York. She is currently on the faculty of the MFA Art Practice, SVA, SUNY New Paltz, and NYU Steinhardt Department of Art and Art Professions. Her book on contemporary performance art will be published by Bloomsbury in February 2020.

Alina Sumajin

Alina Sumajin is co-founder and principal of PAVE Communications & Consulting, a strategic communications agency based in New York. She has nearly 10 years of experience in cultural communications, and has developed an extensive network of media and professional relationships that span the visual and performing arts, design, and architecture. Prior to founding PAVE, Alina most recently served as a Vice President at Resnicow + Associates (R+A), the youngest team member to ascend to the position in that firm's history. She has held positions in the publicity departments at Christie's (New York), NYU Press, Workman Publishing, and the Wexner Center for the Arts. Alina holds a Masters degree in Visual Arts Administration from New York University and a Bachelor's degree in the History of Art and Journalism from Ohio State University.

Wendy Woon

Wendy Woon, The Edward John Noble Foundation Deputy Director for Education at the Museum of Modern Art, has over 26 years of award-winning experience in museum education. She oversees all educational departments at MoMA. She has worked at a variety of museums in both Canada and the United States including The London Regional Children's Museum, the Royal Ontario Museum, the Art Gallery of Hamilton and the Museum of Contemporary Art in Chicago as well as consulting for museums privately. She has curated numerous historical and contemporary international exhibitions and presented on panels and in talks internationally.

Alice Zimet

Alice Sachs Zimet is Founder and President of Arts + Business Partnerships LLC, a consulting group with a focus on corporate sponsorship marketing. During nearly 20 years at The Chase Manhattan Bank, Ms Zimet created the first Cultural Affairs Marketing Group in a commercial bank. Recent client assignments include: American Express, Fleet Bank, International Center of Photography, Orpheus Chamber Orchestra, Sephora USA, U.S. Department of State and the Arts & Business Council, Inc. Alice is a member of the Collections Committee of the Harvard University Art Museums.

Department of Art and Art Professions Full Time Faculty

Jesse Bransford, B.A. 1996, New School for Social Research; B.F.A. 1996, Parsons School of Design; M.F.A. 2000, Columbia University
Clinical Associate Professor
Chair, Department of Art and Art Professions

Ikuko Acosta, B.A. 1966, Rutgers University; M.A. 1981, Ph.D. 2002, New York University
ATR-BC, LCAT
Clinical Assistant Professor
Director, Art Therapy M.A. Program

Noel Anderson, B.F.A. 2003, Ohio Wesleyan University; M.F.A. 2007, Indiana University; M.F.A. 2010, Yale University School of Art
Clinical Assistant Professor of Printmaking

Nancy Barton, B.F.A. 1982, M.F.A. 1984, California Institute of the Arts
Clinical Associate Professor

Jonathan Berger, B.F.A. 2002, CalArts; M.F.A. 2006, New York University
Clinical Assistant Professor

Ross Bleckner, B.S. 1971, New York; M.F.A. 1973, California Institute of the Arts
Clinical Associate Professor

Sue de Beer, B.F.A. 1995, Parsons School of Design; M.F.A. 1998, Columbia University
Associate Professor

Nancy Deihl, B.A. 1981, Douglass College; Rutgers University; M.A. 2002, New York University
Master Teacher; Director, Visual Culture: Costume Studies M.A. Program

Dipti Desai, Diploma (Textile Design) 1981, National Institute of Design (India); M.A. 1984, University of Wisconsin (Madison); Ed.M. 1986, Columbia; Ph.D. 1995, University of Wisconsin (Madison)
Associate Professor
Director, Art Education M.A. Program

Maureen Gallace, B.F.A. 1981, University of Hartford; M.F.A. 1983, Rutgers University
Clinical Associate Professor
Director, M.F.A. Program

RoseLee Goldberg, B.A. 1967, University of Witwatersrand 1967; M.A. 1970, Courtauld Institute of Art, London University
Clinical Associate Professor

Jessica Hamlin, M.A. 1999, New York University
Clinical Assistant Professor of Art+Education

Lyle Ashton Harris, B.A. 1988, Wesleyan University; M.F.A. 1990, California Institute of the Arts
Assistant Professor

Shadi Harouni, B.A. University of Southern California; M.F.A. 2012, New York University
Clinical Assistant Professor of Studio Art
Director of Undergraduate Studies

Natalie Jeremijenko, B.S. 1993, Griffith; B.F.A. (hon.) 1992, Royal Melbourne Institute of
Technology; Ph.D. 2007, Queensland
Associate Professor

Sandra Lang, B.A. 1972, Middlebury College; M.B.P. 1983, Columbia University
Clinical Associate Professor
Director, Visual Arts Administration M.A. Program

Marlene McCarty, 1978-1982: Schule für Gestaltung, Basel Switzerland, degree- Eidgenössischen
Fähigkeitsausweis/ Grafiker
Clinical Associate Professor

Kevin McCoy, B.A. 1989, Whitman College; M.F.A. 1994, Rensselaer Polytechnic Institute
Associate Professor
Studio Director, Art in Media: Digital Media

Gerald Pryor, B.A. 1968, Trinity College; M.A. 1976, Hunter College (CUNY)
Associate Professor
Studio Director, Art in Media: Photography

Melissa Rachleff Burtt, B.S. 1985, Drexel University; M.A. 1993, New York University
Clinical Associate Professor

Linda Sormin, B.A. 1993, Andrews University; M.F.A. 2003, Alfred University
Associate Professor of Studio Art

Andrew Weiner, B.A. 1997, Wesleyan University; M.A. 2004, Ph.D. 2010, University of California
(Berkeley)
Assistant Professor

Amy Whitaker, B.A. 1996, Williams College; M.B.A. 2001, Yale University; M.F.A. 2004,
University College London (Slade School of Fine Art)
Assistant Professor

Application Procedure

Applications for admission to the program and financial aid information should be requested from:

New York University / Steinhardt School of Culture, Education and Human Development
Office of Graduate Admissions
Joseph and Violet Pless Hall
82 Washington Square East
New York, NY 10003
212-998-5030 FAX 212-995-4328

<https://steinhardt.nyu.edu/degree/ma-visual-arts-administration/how-apply>

Follow the instructions outlined by the Steinhardt School of Culture, Education and Human Development Graduate Admissions Office for filing your application. Your application, transcripts and other necessary material can be uploaded, and applicants can register their recommenders via the online system.

In order to be considered for admission to the program, applicants must have a minimum G.P.A. of 3.0 and a strong art history background as well as appropriate internship and/or work experience. After applications have been reviewed, you will be contacted for a personal interview. If this is not possible, a phone or Skype interview will be arranged.

International students must have a minimum TOEFL score of 600 on the paper exam and 100 on the online exam in order to apply to the program.

You do not have to submit an English language exam score if:

- Your native language is English
- You completed four years of study in the US (undergraduate, graduate, or a combination of both undergraduate and graduate study)
- You received the equivalent of a four year college education from a non-US school where English is the only and official language of instruction

For additional information regarding the program please call or write directly to:

Meghan Wilcox
Internships and Graduate Professions Advisor
Department of Art & Art Professions
Steinhardt School of Culture, Education and Human Development
34 Stuyvesant Street, 3rd Floor
New York, NY 10003
212-998-5753/mew430@nyu.edu

Application Deadlines

Admission for the following academic year (admission is for the Fall semester only):

Admission (Financial Aid deadline is January 6)

January 6	Graduate application
April 30	Notification of acceptance

VISUAL ARTS ADMINISTRATION CURRICULUM PLAN (9/23/19 JLO)

I. Core Courses

(9 pts required)

ARVA-GE 2030	Environment of Visual Arts Administration (3 pts)
ARVA-GE 2109	Digital Technologies and the Art Organization: From Strategy to Practice (3 pts)
ARVA-GE 2028	Law and the Visual Arts (3 pts)

Primary Areas of Study (Select either area - 9 pts required)

II. Arts Management

ARVA-GE 2032	Development for the Vis. Arts (3 pts)
ARVA-GE 2133	Strat Plng. and Governance (3 pts)
ARVA-GE 2027	Show and Tell: Interpreting Exhibitions (3 pts)

II. Arts Market

ARVA-GE 2016	Art Collecting (3 pts)
ARVA-GE 2076	Visual Arts Markets (3 pts)
ARVA-GE 2171	Appraisal & Valuation of Art (3 pts)

III. Business Courses (9 pts. required)

Leonard N. Stern School of Business or Robert F. Wagner Graduate School of Public Service	
COR1-GB 1306	Financial Accounting (3 pts)
COR1-GB 1302	Leadership in Organizations (3 pts)
COR1-GB 2310	Marketing Concepts and Strategies (3 pts)

IV. Internships (3 pts. required)

ARVA-GE 2302	Internship in Art (variable 0-6 pts)
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V. Thesis (3 pts. required)

ARVA-GE 2299	Research in Visual Arts Administration (2 pts)
ARVA-GE 2301	Final Project (1 pt)

Secondary Areas of Study

(Choose one from the following suggested areas of study, or create your own area of study - 9 pts required.)

VI. Curatorial Studies

ARVA-GE 2019	Exhibition Design (3 pts)
ARVA-GE 2198	Collections & Exhib. Mgmt. (3 pts)
ARVA-GE 2911	Curatorial Practice (3 pts)

VI. Arts Advocacy/Art Education

ARVA-GE 2035	Arts Advocacy: Concept and Practice (1.5 pts)
ARVA-GE 2112	Urban Dev. & Visual Arts (3 pts)
ARVA-GE 2021	Education in Art Museums (3 pts.)

VII. Electives (selected from, but not limited to, courses offered throughout the university - 9 pts)

ART-GE 2002	Intro to Galleries and Museums (3 pts)
MPAPA-GE 2225	Cultural Tourism (1.5 pts)
ARVA-GE 2212	Corporate Sponsorship in the Arts (1.5 pts)
ARVA-GE 2118	Business and the Visual Arts (3 pts)
ARVA- GE 2120	Contemporary Art and Community Museums (3 pts)
ARVA-GE 2134	Cultural Branding in Arts Organizations (3 pts)
ARVA-GE 2024	Economics of the Visual Arts (3 pts)
ARVA-GE 2035	Grad Projects: Arts Advocacy (1.5 pts)
ARVA-GE 2912	Grad Projects: Aspects of the Art World (1.5 pts)
ARVA- GE 2921	Grad Projects: Strategic Communications (1.5 pts)
ARVA- GE 2922	Grad Projects: Art World Ethics (1.5 pts)
ARVA-GE 2923	Grad Projects: Creative Placemaking (1.5 pts)
ARVA-GE 2924	Grad Projects: Entrepreneurial Projects in the Arts (3 pts)
ARVA-GE 2915	Art Market Analysis and Investment (1.5 pts)
ARTCR-GE 2141	History of Taste 1850-present (3 pts)
ARTCR-GE 2151	History of Art Since 1945 (3 pts)
ARTCR-GE 2235	History of Cont Art & New Media (3 pts)
ARTCR-GE 2802	Art Theory and Criticism (3 pts)
ARTED-GE 2070	Critical Pedagogy, Artists and the Public Sphere. (3 pts)

Study Abroad

ARVA-GE 2215	Issues and Practice in Arts Administration: The European Context (3 pts)
ARVA-GE 2027	Show and Tell: Interpreting Exhibitions in London (3 or 4 pts)
MPAPA-GE 2216	The Creative and Cultural Industries in the US and the UK in London (3 pts)

Program Total: 51 points