If you play with people who are at the top of their game, you come up to that level; you learn faster, you evolve faster and that’s what the community is like here.

David Kratz, President
The New York Academy of Art is a graduate school that combines intensive technical training in the fine arts with active critical discourse. We believe that rigorously trained artists are best able to realize their artistic vision. Therefore, Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. As such, the Academy serves as a creative and intellectual center for all artists dedicated to highly-skilled, conceptually-aware figurative and representational art.

HISTORY & ACCREDITATION
The New York Academy of Art was founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, who were interested in fostering the resurgence of figurative and representational art. The Academy was granted an Absolute Charter on June 24, 1994 by the Board of Regents of The University of the State of New York, for and on behalf of the State Education Department, and executed under the seal of said University and recorded as Number 21,661. It is institutionally accredited by the Board of Regents and the Commissioner of Education acting under their standing as a nationally recognized accrediting agency.
The Academy is located in the lower Manhattan historic district of Tribeca, once a commercial area and the city’s primary distribution center for textiles and dry goods. Tribeca’s warehouses and lofts, many designed by notable architects, were renovated in the 1970s and proved especially appealing to artists and small businesses. Tribeca and its neighboring districts, SoHo and Chelsea, are noted for their restaurants, boutiques, galleries, museums and large population of artists. Tribeca hosts its own annual film festival and an annual tour of artists’ studios. Also nearby are New York’s Chinatown and the cluster of municipal buildings that includes Federal Plaza and City Hall.

The Academy occupies a renovated five-story, forty-two thousand square foot landmark building constructed in 1861. By expanding into a neighboring building in the summer of 2010, the Academy increased the footprint of its facilities by 8,000 square feet, housing a stunning new library and a sky-lit perspective/specimen room. In total, the Academy houses eight MFA classrooms, multiple exhibition spaces, approximately 100 studio spaces, three student lounges, a woodshop, a kiln and printmaking facilities.

STUDIO SPACE
During the course of study, all students are provided with either communal or semi-private studio space as dictated by their program track and progress in the course. The studios are shared in the first year and private in the second year.

LIBRARY
Print, video, and electronic collections include works specifically selected to support the MFA curriculum. Emphasis is on anatomical studies and figurative art, as well as the historical periods in which figurative art flourished: ancient Greece and Rome, the Renaissance, Baroque and Neo-Classical periods. The media of painting, sculpture and drawing are emphasized, as are books and journals on theory and method. Currently, the collection features over 7,000 books, 12,000 slides, 250 videotapes and DVDs and 40 periodical subscriptions.
CAST COLLECTION
The cast collection consists of 59 nineteenth century plaster casts of Classical, Renaissance and later European sculpture, most on extended loan from the Metropolitan Museum of Art, Harvard University, Cornell University and Amherst College.

DRAWING RESOURCE ROOM, EXHIBITION SPACES & WILKINSON HALL
On view in the Drawing Resource Room are a number of casts as well as anatomical models. These are available for coursework and independent study. There are several informal gallery spaces throughout the building available for small curated shows of student work and the lobby features a rotating display of alumni, faculty and student artwork. Public exhibitions and lectures are held in the Lawrence and Josephine C. Wilkinson Hall, in which a large portion of the cast collection is on permanent display.

PRINTSHOP
While primarily serving students in printmaking, the printshop is available to all students and alumni for independent work. It is fully equipped with etching and lithography presses facilitating intaglio, relief and both plate and stone lithography.

Top to bottom: Casts from the collection; studio of Annie Wildey, MFA '08; Fellow '09; Printshop; Opposite: Sculpture in progress by Kelly Lannen, MFA '04.
We talk about the ability to make something exquisite or have the tools available to you but at the same time to frame that in a conceptual discourse.

Peter Drake, Dean of Academic Affairs
Our faculty of professional artists and experienced academics has extensive exhibition, publication, award, and grant history and a variety of professional affiliations. Faculty specialties reflect the major concentrations of the curriculum, assuring that students receive outstanding education in all areas. The high ratio of faculty to students allows for ease of access to instructors for individualized attention.

The Academy’s teaching philosophy provides a challenging and supportive learning environment and an instructional experience that prepares students to apply their training to contemporary discourse in the visual arts.
FULLTIME FACULTY
Margret McCann, Faculty Chair
Harvey Citron
Catherine Howe
John Jacobsmeyer
Edward Schmidt
Wade Schuman

Opposite, Wade Schuman, Faculty, Bird and Egg (detail), 2006; Above, clockwise from top left: Harvey Citron, Sisyphus, 2008; John Jacobsmeyer, No Pudding, 2010; Margret McCann, Carmen Miranda Still Life (detail), 2009; Catherine Howe, Proserpina (Winter) (detail), 2009; Edward Schmidt, Nude at Table (detail), 2004.
ADJUNCT FACULTY

Lisa Bartolozzi   Laura Fazure   Andrew Lenaghan
Margaret Bowland Thomas Germano Leonid Lerman
Noah Buchanan Debra Goertz Nina Levent
Susanna Coffey Laurence Hegarty Dik Liu
Monica Cook Jeffrey Hesser Randolph L. McIver
Patrick Connors John Horn Mark Mennin
Cynthia Eardley Edgar Jerins Fred Mershimer
Dan Edwards Kurt Kauper Roberto Osti
Stephen Ellis David Klass Jean-Pierre Roy
Judy Fox Sharon Louden Judith Schaechter

Robert Simon
Robert Taplin
Dan Thompson
Nicola Verlato
Patricia Watwood
John Wellington
John Zinsser
SENIOR CRITICS
Steven Assael
Will Cotton
Vincent Desiderio
Eric Fischl
Donald Kuspit
Jenny Saville

Opposite, left to right: Laura Frazure, Adjunct Faculty, Jealousy-Self portrait as a Japanese Bride, 2001; Dan Edwards, MFA ’01, Monument to Pro-Life: The Birth of Sean Preston, 2009; Margaret Bowland, Adjunct Faculty, Wedding Cake, 2009; Above, left to right: Will Cotton, Senior Critic, Ghost (detail), 2007; Vincent Desiderio, Senior Critic, Cockaigne, 2003.
The greatest misfortune is when theory outstrips performance.

Leonardo da Vinci
The New York Academy of Art offers a two-year, full time, four-semester program leading to the Master of Fine Arts degree. The Academy offers graduate students intensive advanced education in both the traditions and current developments in figurative art. The creation of convincing works of art that deliver penetrating insights into the human condition requires a level of drawing ability, spatial conception and theoretical underpinning that is unique to the Academy’s MFA Program. With this goal in mind, the curriculum is organized into a sequence of courses that build on each other but allow for choice and flexibility so that individual artists can tailor their education to their particular artistic goals. Students may concentrate in painting, drawing or sculpture, any of which may be combined with printmaking or anatomy.
The drawing core is an intensive sequence of figure drawing challenges culminating in advanced problems in multi-figure composition, life-scale and synthetic approaches. Special subjects in drawing include Linear Perspective and Cast Drawing, a quintessential practice within the academic curriculum. As examples of great sculptural art, the Academy’s casts reward close study with insights into how reality is abstracted, clarified and translated into artistic form. Linear Perspective addresses theoretical and applied perspective in order to build spatial environments within artworks.
Opposite, left to right: Tun Ping Wang, MFA ’11, Vogue, 2010; Charles Barge, plate I-56m from The Drawing Course; Above: Steven Assael, Senior Critic, Venus with Leopard Corset (detail), 2002; Matthew Woodward, MFA ’07, drawing at the Metropolitan Museum of Art.
Flesh was the reason why oil painting was invented.

Willem deKooning
Through a core sequence, painting students are immersed in the variety of languages with which the human form is represented in oil. Direct Painting examines opaque perceptual description followed by Indirect Painting’s unique approach to mixing color through layering. These courses provide the groundwork for second year painting when challenges of transposing figures to imagined or constructed spaces and other conceptually driven methods are studied in depth. Individual criticism, group critiques, and self-directed projects are all vital aspects of the second year painting program.

Sculpture

The sculpture program is dedicated to the tradition of hand-modeling the human figure. The core sequence begins with an emphasis on skill development in perceptual modeling while providing opportunity for and critical response to self-directed projects. In the second year, students address problems of life-scale sculpting, contextualizing sculpture and integrating multiple elements into a coherent composition.

The student work just blew me away. I was so impressed. I didn’t see that in any other school.

Elina Anatole, Class of 2011
There is as much difference in bodies as in faces, and the character should be sought in its complete unity. On seeing a hand one should know instinctively what the foot must be.

Thomas Eakins
The Anatomy Track is a set of courses which provides students with educational depth in artistic anatomy for application to their own work or to inform college-level teaching. The Anatomy Track may be taken in addition to the required concentration in drawing, painting or sculpture. It requires a minimum of four courses in anatomy over the two year program. Three distinct approaches makeup the artistic anatomy program: Structural Anatomy entails building planar constructions of the figure with attention to proportion and orientation, Anatomical Drawing lectures provide in-depth knowledge of anatomy, and Écorché I & II involve the construction of a three-dimensional, anatomically accurate human figure built out from the skeleton to the muscle masses. Special topic courses in anatomy are also offered, for example, Comparative Anatomy.
PRINTMAKING TRACK
The Printmaking Track is a set of courses providing students with educational depth in lithography, intaglio, relief, and monotype for application not only to their own work but also to college-level teaching. It may be taken in addition to the required concentration in drawing, painting or sculpture. The printmaking program seeks to bring together a profound respect for printmaking’s culture of craftsmanship with the artists’ personal dedication to their own pictorial vision. The program provides both highly technical instruction, as in the course “The Figure in Lithography,” and critical discourse in issues like narrative printmaking.
HISTORY OF TECHNIQUE & COMPOSITION AND DESIGN
The objective of courses in these areas is to support the skills learned in studio classes with a sound theoretical and historical base.

**HISTORY OF TECHNIQUE**

History of Technique classes examine the relationship of technique to content. Students gain both practical experience and historical perspective on the uses of materials and techniques employed by master artists from a variety of periods.

**COMPOSITION AND DESIGN**

These courses present art history largely through practice, investigating the various strategies for representing form and content in Western art. Composition and Design I examines historical modalities and methods of compositional construction from Classicism to early Modernism; Composition and Design II begins with the birth of Modernism and culminates with the early 21st century.
It is not the position, but the disposition.

Susan Sontag
Art & Culture seminars focus on analysis and interpretation of visual culture and connect with issues raised in the weekly evening lectures. The approach is multi-disciplinary and the goals are manifold: reacting to the ideas of current artists, writers, critics and theorists; exploring the history of figurative art and the methods and theory of art history; learning to underpin personal reactions with established scholarly approaches; and engaging in reasoned discussion and debate with peers and colleagues. The seminars provide forums for lively debate based on shared knowledge.

ELECTIVES & INDEPENDENT STUDY

Each year the Academy offers different electives in painting, drawing, printmaking and sculpture. Elective courses are instructed by art world professionals outside of the normal teaching faculty at the invitation of the Faculty Committee. The instructor is generally permitted a wide latitude in the design and implementation of the course. These classes are designed to accent the curriculum with ideas, viewpoints, artistic methods and techniques beyond the core.

Occasionally, a student may wish to pursue research in an area not covered by the curriculum. Working with a faculty sponsor, a student may formulate a project designed to develop critical faculties and independent thinking. Proposals must receive approval from the Faculty Committee.
In order to move others deeply we must deliberately allow ourselves to be carried away beyond the bounds of our normal sensibility.

Joseph Conrad
The MFA Thesis is a self-directed body of work produced in the second year. Each student is assigned a studio with ample space in which to work. Individual critiques with faculty and distinguished visiting artists occur regularly. The many components of the MFA Thesis curriculum are designed to simulate, in a concentrated fashion, the types of discourse and challenges faced by a working artist preparing for a solo exhibition. The Faculty Committee selects one artwork by each student for inclusion in the final critique and MFA Thesis Exhibition.

Opposite: Phillip Thomas, MFA ’08, Fellow ’09, Untitled (detail), 2009; Above: Seul Ki Lee, MFA ’10, Lost in Translation, 2010; Right: Holly Hudson, MFA ’10, Counting Sheep, 2010.
PROFESSIONAL PRACTICES

The Professional Practices program prepares students for the realities of postgraduate life by developing skills needed to navigate the professional world. Among topics discussed are practical and legal issues faced by independent artists, grant and residency applications, and career opportunities in galleries, museums and higher education.
The Master Class program invites well-established artists to the Academy to teach intensive workshops that are highly condensed versions of an apprenticeship. Through exposure to artists’ opinions, motivations and working methods, Master Classes allow students to gain insight into how artists approach the making of art and respond to the work of others. Each invited artist determines the overall design of the Master Class. Some may construct a concentrated period of drawing directly from the model, while others may organize gallery and studio visits along with seminars and lectures. The sole directive to each master artist is that a group critique be held at the end of the class. In recent years, Master Class artists have included:

- John Alexander
- Juan Cardenas
- Sue Coe
- Will Cotton
- Amy Cutler
- Wei Dong
- Inka Essenhigh
- Judy Fox
- Julie Heffernan
- David Humphrey
- Arthur Gonzalez
- Kurt Kauper
- Laurie Hogan
- James McGarrell
- Alyssa Monks
- Odd Nerdrum
- Jenny Saville
- Judith Schaechter
VISITING CRITICS
Critical feedback is a valuable component of the curriculum and the basis of instruction in MFA Thesis coursework. As part of the Visiting Critics program artists and critics from across the country visit the academy weekly for individual critiques. Visiting Critics have included:

William Bailey        Amy Bennet        John Bowman
Ross Bleckner        Fritz Drury        Wendy Olsoff
John Currin           Stephen Gaffney     Brenda Zlamany
Carol Dunham          Marjorie Portnow     Beth Cavener Stichter
Eric Fischl            April Gornik        Rona Pondick
                        Ken Johnson         David Salle
                        Odd Nerdrum         Hillary Harkness
                        Jerry Salz          Rona Pondick

VISITING LECTURERS
Each fall the Academy hosts an ambitious speakers’ program. Established visual artists, celebrated authors, seasoned critics, as well as noted scholars are invited to address issues of contemporary culture. The series introduces students to a wide range of ideas and topics that enrich the day-to-day academic discourse and impact the contextual decisions shaping studio practice and research. Past lecturers have included:

William Bailey        April Gornik        Trenton Doyle
Ross Bleckner        Ken Johnson         Hancock
John Currin           Odd Nerdrum        Hillary Harkness
Carol Dunham          Jerry Salz          Rona Pondick
Eric Fischl            Alexi Worth        David Salle
                        Dana Schutz         Eric White
                        Fritz Drury         Robert Yarber
                        Stephen Gaffney     Lisa Yuskavage
                        Marjorie Portnow
This is the moment we’re seeing our graduates go into all the best galleries in Chelsea and all over the world and it couldn’t be more exciting.

Eileen Guggenheim, Chair of the Board of Trustees
We strive to provide our artists with real art world experience and to bring the city’s art community into the Academy throughout the year.

The New York Academy of Art produces a full exhibitions calendar, creating ample opportunities for students and alumni to present their work at the school, throughout the city, and around the world. In addition to traditional gallery settings, Academy artists are on view prominently at a number of special events, all of which offer unparalleled exposure to international dealers, curators and collectors.

Each year the Academy kicks off the fall semester with an exhibition of work by its three annual Fellows in residence. Other annual highlights include *Take Home a Nude* at Sotheby’s, *Deck the Walls*, the *Tribeca Ball*, the *MFA Open Studios*, the *MFA Thesis Exhibition*, and the *Summer Exhibition*.

**GUEST CURATORS**

Will Cotton
Clarissa Dalrymple
Anne Ellegood
Eric Fischl

Matthew Flowers
Carter Foster
Julie Heffernan
Kurt Kauper

David Salle
Jenny Saville
Eric Shiner
Neville Wakefield


Summer Exhibition 2011, at Flowers Gallery.

“Single Fare” alumni-produced exhibition of small works on used metrocards.
SPECIAL EVENTS

The Academy is renowned for its special events. New and longtime collectors alike gain unprecedented access to the creative process while helping to raise funds for MFA scholarships and educational programs. After two decades, Take Home a Nude Art Auction & Party and the Tribeca Ball have become iconic New York City events, supported by prominent sponsors like the Gagosian Gallery, Chanel, Sotheby’s, Gucci, and Van Cleef & Arpels.

Each fall, Take Home a Nude attracts more than 700 artists, patrons, gallerists and supporters. Venues have included Sotheby’s, Phillips de Pury & Company and Christie’s. Artists whose works have been auctioned alongside our own Academy artists include John Currin, Jasper Johns, Julian Schnabel, Cecily Brown, and Will Cotton, Eric Fischl and Jenny Saville (all of whom are Senior Critics of the Academy).

Each spring, the Academy presents the Tribeca Ball, an elegant party at the school that provides an opportunity for our supporters to interact directly with student artists. These artists are the stars of the night and participate on every level, from curating shows and providing inspiration for décor and entertainment, to hosting guests in their studios and developing lifelong relationships with collectors.

In addition to its core fundraising activities, the Academy hosts an equally exciting and robust program designed to enrich the educational curriculum and enhance professional practices. These include drawing marathons and special lectures with prominent guests, exhibition openings and artist receptions, and an annual MFA Open Studios.

Opposite, top row (left to right): Atmosphere at Tribeca Ball ’07, Justin Timberlake, President Bill Clinton and Eileen Guggenheim at Tribeca Ball ’09; 2nd row: Paul Bettany and Jennifer Connelly at Tribeca Ball ’10, a performer at Tribeca Ball ’09, Naomi Watts and Liev Schreiber at Tribeca Ball ’11; 3rd row: Heather Graham at Take Home a Nude ’09, guests, and Padma Lakshmi at Take Home a Nude ’10.
The Academy sponsors several International Residencies awarded on the basis of merit and suitability. These residencies expose students to the global art world, build relationships, and often afford the opportunity to exhibit work abroad:

+ Beijing, China  
+ Giverny, France  
+ Leipzig, Germany  
+ Shanghai, China  
+ St. Barths
Each year, the Academy selects three outstanding graduates to receive a fellowship at the New York Academy of Art. This year in residence provides an unparalleled opportunity for an artist to pursue an independent body of work while immersed in a creatively challenging and supportive environment. It includes studio accommodations, an annual stipend, exhibition opportunities, tutorial support and opportunities for teaching assistantships. Previous recipients include Ali Banisadr (Leslie Tonkonow Artworks + Projects), Will Kurtz (Mike Weiss Gallery), Helen Verhoeven (Wallspace), and Matthew Miller (Famous Accountants).
STUDENT SERVICES

Tailored to individual needs, the Career Services program assists students and alumni with job search strategies and provides the tools needed to plan and accomplish career goals. From determining career paths and proper positioning in the marketplace, to learning how to write a resume and handle the interview process, Career Services offers strong job placement support.
If you want to learn how to paint the body, to draw the body, to sculpt the body, this is the place where you’re going to get that information.
Alyssa Monks, Class of 2001
Opposite: Alyssa Monks, MFA ’01, The Race, 2007; Above, left to right: Panni Malekzadeh, Fellow, 2010, Hearts and Rainbows, 2010; Ian Cao, MFA ’11, School Age Portrait #3, 2011.
ADMISSION TO THE MFA PROGRAM

Applicants are encouraged to attend an Academy Open House event and participate in a portfolio review. For more information on attending an Open House or scheduling a tour of the Academy please email admissions@nyaa.edu. Applicants who attend an Open House will receive a $20 discount on the application fee.

APPLICATION
Your application fee should be in the form of a check or money order that is made payable to New York Academy of Art. If a check is written for an applicant by a third party, the applicant’s name should appear in the memo line. International Applicants may pay by money order or by a check drawn from a United States bank.

STATEMENT
Your statement should clarify your educational objectives, career goals and why you believe these will be advanced by study at the Academy. Applicants are encouraged to discuss work in their portfolio and indicate how study at the Academy will support individual development.

PORTFOLIO
The portfolio should include up to 20 images that represent your best work, indicates your major interest and direction, and demonstrates your ability. At least half of the images should represent work done within the last 12 months and all should be within the last three years. Those submitting images of sculptures should include no more than two views of each sculpture. The Academy recommends each applicant submit five figure drawings as part of the portfolio. Portfolios should be submitted on CD that can be read by both MAC and PC operating systems. Images must be in jpeg format (without any text overlay on images) and no larger than 1600 pix in any direction, image resolution must be between 72 and 100 dpi and each file must be less than 1MB.

LETTERS OF RECOMMENDATION
Letters from academic professionals who are familiar with the applicant’s work are strongly recommended. Letters must be signed and sealed in an envelope. Letters may be sent with the application or directly from the recommender.
TRANSCRIPTS
Official transcripts from all undergraduate colleges should be sealed in an envelope issued by the institution that bears the signature of the Registrar and the seal of the institution. If you have attended more than one post-secondary institution, a transcript is required from each one. Transcripts may be sent with the application or directly from the institution.

INTERNATIONAL STUDENTS
Applicants must submit certified true copies of academic transcripts in the original language issued. If transcripts are not in English, applicants must submit an official translation of the documents. International applicants are strongly encouraged to have their records evaluated by World Educational Services. Those whose native language is not English must also demonstrate evidence of English speaking ability by supplying TOEFL [Test of English as a Foreign Language] scores or through a personal/phone interview. TOEFL scores above 80 on the computer-based test and 550 on the paper-based test are acceptable scores.

FILING DATES & NOTIFICATION
Applicants have the option of submitting their completed applications by one of two submission dates for fall admission and will receive notification by mail no later than six weeks from that date. The schedule for the annual admission cycle is as follows:

<table>
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<tr>
<th>FILING DATE</th>
<th>NOTIFICATION</th>
<th>DEPOSIT DUE</th>
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<tr>
<td>February 1</td>
<td>March 10</td>
<td>April 1</td>
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<tr>
<td>April 15</td>
<td>May 5</td>
<td>May 25</td>
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Above schedules indicate postmark dates.

QUESTIONS MAY BE DIRECTED TO ADMISSIONS@NYAA.EDU
FINANCIAL AID & SCHOLARSHIP PROGRAMS

FEDERAL STAFFORD LOANS
Applicants for federally guaranteed loans must be U.S. citizens or permanent residents. Federal Stafford Loans are federally guaranteed loans that enable eligible students to borrow at low, fixed interest rates as much as $20,500 per academic year. Recipients of loans must remain in good standing at the Academy.

GRADUATE PLUS LOANS & ALTERNATIVE LOANS
Students may borrow any amount that does not exceed the cost of attendance less any grants or Federal loans received in private loans or the Graduate Plus loan program. Information on private loans and the Graduate Plus loan program is available through www.nyaa.edu and www.studentloan.com.

ACADEMY MERIT AWARDS & SCHOLARSHIPS
Students demonstrating merit are eligible for annual scholarships from the Academy. In its distribution of merit aid, the Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or physical handicap.

ACADEMY SCHOLARSHIPS
In its distribution of scholarships, the Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or physical handicap.

New York Academy of Art scholarships are highly competitive. Please take the time to submit application materials that represent your accomplishments. To receive fullest consideration for scholarships:

+ US citizens/permanent residents must complete the FAFSA by February 15th.
+ International Students must submit the International Need Assessment form by February 15th.

Notification and application deadlines vary for each award. Please read scholarship requirements and deadlines carefully. If you have additional questions, please email admissions@nyaa.edu.
PRESIDENT’S SCHOLARS
The President’s Scholars Program is the highest award for entering MFA candidates. President Scholars receive a $20,000 tuition credit for the first year of study. The two students granted this scholarship agree to provide assistance with MFA Open Houses, Academy tours, and coverage for the Library and Special Events on an “as needed basis.”

ACADEMY SCHOLARS
Students demonstrating merit may receive annual scholarship awards ranging from $3,000 to $10,000. Completed admission applications are reviewed, graded and ranked by the Scholarship Committee. Award amounts are credited towards the student’s tuition bill. Awards are for one year. Approximately 25-30% of applicants are offered Academy Scholars awards.

Decisions to renew or upgrade existing awards or grant new awards to continuing students not formerly awarded are made by the Scholarship Committee during the spring semester. The Academy reserves the right to adjust scholarships in the event that a student is awarded other substantial scholarship support.

ACADEMY SERVICE SCHOLARS
Students entering their second year of study are eligible to apply for this award of $15,000. This scholarship will be awarded on the basis of academic excellence as demonstrated by first-year performance at the Academy, financial need and vested interest in the public programs of the Academy. Application information is available through the Office of Admissions & Financial Aid in February.

PORTRAIT SCHOLARS
Portrait Scholars awards are sponsored by friends of the Academy. Students selected receive $10,000 from a sponsor. Selected students create one piece of artwork in collaboration with the sponsor. All enrolled MFA candidates are considered. Preference is given to students in their second year of study and notifications are sent year round.
I applied for a number of programs, not all of them were focused on skills training the way the Academy is, but in the end the Academy was the right place for me because of the skills that they teach here.

Carrie Ann Bracco, Class of 2006
NEW YORK ACADEMY OF ART

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Peter Drake, Dean of Academic Affairs, Schröpnel (detail), 2007.
Traditional Skills ~ Contemporary Discourse