

A painting of a person's back and shoulder, rendered in a soft, painterly style. The person is wearing a dark blue top. On their head is a white, angular, paper-like mask with a large, stylized red ear and a small teal cone on the side. The background is a deep blue. The overall mood is contemplative and artistic.

NEW YORK ACADEMY OF ART

MASTER of FINE ARTS

Drawing
Painting
Sculpture
Anatomy
Printmaking

MISSION

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. Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. The Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.



Edward Schmidt teaching Cast Drawing at the Academy's Lafayette location.

HISTORY

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 school's founders and early supporters were dedicated to improving fine arts education in the United States and sought to compensate for the disappearance of traditional training in studio art programs. The Academy began as a merger between the New Brooklyn School of Life Drawing, Painting, and Sculpture and the New York Drawing Association. From its first home in a loft by the Holland Tunnel, the Academy expanded into four floors next to the Public Theater on Lafayette Street before purchasing its current home at 111 Franklin Street in Tribeca in 1993. In 1994 the New York Academy of Art was granted an Absolute Charter by the Board of Regents of the State of New York.

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Vincent Desiderio, *Sleep*, 2008, oil on canvas © Vincent Desiderio, image courtesy Marlborough Gallery, New York



ACCREDITATION



The New York Academy of Art is an accredited Associate member of the National Association of Schools of Art and Design (NASAD) effective as of April 2013. NASAD is a specialized accrediting agency for schools of art and design and is recognized by the U.S. Department of Education.
NASAD 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, 20190, p: 703.437.0700



The New York Academy of Art is accredited by the Middle States Commission on Higher Education (MSCHE). The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.
MSCHE 3624 Market Street, Philadelphia, PA 19104, (p) 267-284-5000

Office of College and University Evaluation
Attention: Accreditation State Education Department
89 Washington Avenue, 5 North Mezzanine
Albany, NY 12234
p: 518.474.1551
f: 518.486.2779

CHARTER



The New York Academy of Art 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.
NYSED Office of Higher Education, 89 Washington Ave., Albany, NY 12234, p: 518.474.2593

The purposes for which such corporation is to be formed are:
To conduct studio art education programs (painting, drawing, and sculpture) leading to the Master of Fine Arts degree, which offer college graduates intensive advanced education in the classical tradition of figurative art, and to assure that such academically trained artists will continue to be available in sufficient numbers to our schools and the society at large.

LOCATION

New York City is an art world capital and offers unique resources and advantages. The Academy’s (1) location in the lower Manhattan historic district of Tribeca affords students access to world-class museums and galleries that are invaluable learning tools. Furthermore, the Tribeca neighborhood has been at the center of cutting-edge art and music for over forty years. Our home at 111 Franklin Street is an 1860’s landmark, cast iron building that recalls the neighborhood’s industrial beginnings as well as the roots of the Academy’s curriculum.

Notable cultural institutions including The Frick Museum (2), The Guggenheim Museum (3), Hispanic Society of America (4), The Metropolitan Museum of Art (5), The Morgan Library and Museum (6), The Museum of Modern Art (7), Museo del Barrio (8), Neue Galerie (9), The New Museum (10), P.S.1 (11), The Studio Museum in Harlem (12) and The Whitney Museum of American Art (13) are easily accessible by public transportation and serve as an extension of the Academy’s campus. The vigorous life and ambience of New York City is one of substance and inspiration for emerging artists.



FACILITIES

The Academy occupies a renovated five-story 40,000-square foot building constructed in 1861 in the heart of Tribeca’s creative community. By expanding into a neighboring building in the summer of 2010, the Academy increased the footprint of its facilities by 4,500 square feet, housing the library and the sky-lit David Schafer drawing resource room. In total, the Academy houses eight classrooms, multiple exhibition spaces, approximately 110 studio spaces, student lounges, a woodshop, a kiln and printmaking facilities.

Well-lit classrooms and studios are provided throughout the building for instructed classes and self-directed learning. The fifth floor holds four large rooms for painting, drawing and history of techniques classes, as well as Art & Culture seminars. The fourth floor has first-year and second-year studio spaces. The third floor features the Academy’s printmaking facility and first and second-year studio spaces. The second floor was completely redesigned in 2009 to maximize the availability of natural light and features a generous exhibition space as well as a classroom for collaborative and large-scale works. Administrative offices are located throughout the building, which allows faculty and staff to easily maintain contact with students. The main floor has a new multi-purpose classroom, increasing the Academy’s ability to deliver its programs. This multi-purpose classroom, while open to all disciplines, has been designed to accommodate and highlight the Academy’s impressive collection of plaster casts. The Garden Level has been completely renovated to provide ample shared workspaces open to all students in addition to an exhaust booth for using aerosols and particulates, a kiln, a wood shop and two ADA-compliant bathrooms.



Pedro Troncoso (MFA 2022)



Shicheng Zhao (MFA 2022)



STUDIOS

The Academy provides on-premise studios for each student during their course of study. The open-design studio arrangement is designed to promote the exchange of ideas and thinking across disciplines.



LEARNING RESOURCES

The Academy provides students with access to a wide range of resources to enhance their research methods and studio practice.

LIBRARY

The Academy library provides written, visual, and electronic resources to meet the intellectual and creative needs of the Academy’s community of artists. Through specialized collections, bibliographic instruction, writing support, and outstanding services, the library is a space for technical study, critical exploration and idea generation. It equips students with the skills to embark on a lifetime of learning and artistic growth.

Resources are selected specifically to support the MFA curriculum. The focus is on figurative art and its cultural impact, past through present. The media of painting, sculpture and drawing are emphasized, as are collections in anatomy, theory and technique. Currently, the collection features over 9,000 items and 40 electronic and print subscriptions. Full-text databases provided through Gale Cengage Learning, Academic OneFile and InfoTrac, and access to J-Stor and ArtStor are available through the library website.

Apple computer stations are provided for student use. Scanners, a color copier and a large format photo printer are available for student and faculty use. The library also circulates digital projectors, photographic and video equipment and computer accessories.

Students are encouraged to visit the Library homepage at www.nyaa.edu/library or email the Librarian at library@nyaa.edu with any questions.



Darla Barolini-Lawrence (MFA 2017) reading in the Library stacks

New York Academy of Art Library & Resource Center



SPECIAL COLLECTIONS

The Academy provides additional collections to encourage exploration and self-guided learning.

ART COLLECTION

The Academy has collected the work of students, fellows, visiting artists and faculty since its inception. The Fine Art Collection documents the institution's past and is a point of inspiration for the Academy community.

MFA Thesis Exhibition, 2022



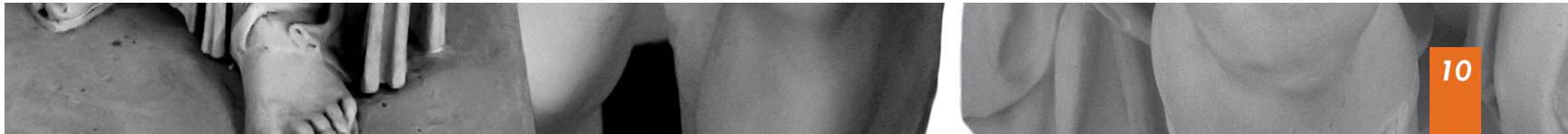
ANATOMY & SPECIMENS

The Academy collects anatomy, taxidermy, geological and botanical specimens that students may utilize in coursework or independent study.



CASTS

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.



FACULTY

The Academy’s faculty of distinguished artists and experienced academics have 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. The low student-faculty ratio (11:1) provides students with ease of access to instructors and a highly individualized education.

FULL-TIME FACULTY

The Full-time Faculty are at the center of the MFA curriculum. These renowned artists and expert educators see that each student develops to the fullest extent possible.



Splash, 2016, mixed media

NINA LEVY Director of Sculpture

Nina Levy attended Yale University where she received her B.A. in English and Art, and University of Chicago where she received her M.F.A. Levy has participated in many exhibitions including: Souvenirs at Peter Miller Gallery in Chicago Illinois in 1994, New Photographs at Peter Miller Gallery in Chicago in 2000, To Scale at Rotunda Gallery in Brooklyn, NY in 2002, Beyond Appearances at Lehman College Art Gallery in Bronx, NY in 2009, Chimera, at Elena Ab Gallery in New York City in 2015, and LIU Brooklyn in Brooklyn, New York in 2015. Nina Levy lives and works in Williamsburg, Brooklyn.



CLIFFORD OWENS Director of Critical Studies

Clifford Owens is an interdisciplinary artist. He makes photographs, performance art, drawings, videos, and texts. His art has appeared in many solo and group exhibitions, both nationally and internationally. Owens’s solo museum exhibitions include *Anthology* at MoMA PS1, *Better the Rebel You Know* at the former Cornerhouse in Manchester, England, and *Perspectives 173: Clifford Owens* at the Contemporary Arts Museum Houston. His group exhibitions include *Freestyle*, *Greater New York 2005*, and *Performance Now: The First Decade of the New Century*. Owens’s performance-based projects have been widely presented in museums and galleries, including the Museum of Modern Art, the Baltimore Museum of Art, and the Brooklyn Academy of Music. Owens has received a Guggenheim Fellowship and numerous other fellowships and awards.



MICHAEL GRIMALDI Director of Drawing + Anatomy

(b. 1971, New York) Grimaldi studied painting and drawing at the New York Studio School, the National Academy, and the Art Students League of New York, and performed independent studies in anatomy and dissection at the Facultad Medicina in Buenos Aires and Drexel University College of Medicine. He has received numerous awards including the Alma Schapiro Prize at the American Academy in Rome, the Edward G. McDowell Travel Grant and two Elizabeth Greenshields Foundation Grants. His work has been exhibited at the Mori Arts Center (Tokyo), the Arnot Museum (Elmira, NY), the National Academy Museum, the Beijing Art Museum, the Pennsylvania Academy of the Fine Arts Museum, Fontbonne University Gallery (St. Louis), de Young Museum (San Francisco), Naples Museum of Art, John Pence Gallery (San Francisco), Forum Gallery (New York), Hirschl & Adler Modern (New York) and Joshua Liner Gallery (New York).

Chinatown, 2020, charcoal on paper



JOHN JACOBMEYER Director of Printmaking

(b. 1964, Michigan) Jacobsmeyer earned his BFA from the University of New Hampshire in 1986 and an MFA in painting and printmaking from Yale University in 1989. He has received artist residencies at the MacDowell Colony, Roswell Artist-in-Residence Program and Shanghai University. Awards include two fellowships from the New Hampshire State Council on the Arts, a Fulbright Fellowship, a Pollock-Krasner Grant, and a New York Foundation for the Arts Artist Fellowship. Exhibitions include solo shows at the New York Center for Book Arts, Fraser Gallery (Washington, D.C.), College of Charleston and group exhibitions at Ming Yuan Art Museum (Shanghai), Seoul Museum of Art and White Columns (New York). His work is housed in the permanent collections of the Anderson Museum of Contemporary Art (New Mexico), the Springfield Museum of Art (Ohio), the states of New Hampshire, South Carolina, and the City of Seattle. He is represented by Gallery Poulsen (Copenhagen).

WoodRot (detail), 2019, oil on paper mounted to linen

WADE SCHUMAN Director of Painting

(b. 1962, Massachusetts) Schuman studied at the Rhode Island School of Design and at the Pennsylvania Academy of the Fine Arts and traveled extensively in Europe on a Schiedt Travel Grant from the Pennsylvania Academy of the Fine Arts. He has received three Visual Arts Fellowship Grants for Painting from the Pennsylvania Council on the Arts, an Award of Excellence from the Philadelphia Museum of Art and was a National Endowment for the Arts Mid-Atlantic Regional Fellowship Finalist. He has received solo shows at the Huntington Museum of Art (Huntington, WV), Arnot Art Museum (Elmira, NY), Forum Gallery (New York) and participated in group shows at Philadelphia Museum of Art, the Delaware Art Museum and the Museum of American Art at the Pennsylvania Academy of Fine Arts. He is represented by Forum Gallery (New York) .



Avarice, 1994, oil on linen

ADJUNCT FACULTY

The adjunct faculty represents a diverse group of exhibiting artists invited to teach at the Academy in their specific areas of expertise. Through a rotation of Adjuncts, the Academy keeps the curriculum balanced, current and vibrant.

Cori Beardsley, Sculpture	Rie Hasegawa, Printmaking	Guno Park, Drawing
John Belardo, Sculpture	John Horn, Anatomy & Sculpture	Heather Personett, Sculpture
Lisa Blas, Critical Studies	Scott Hunt, Drawing	Colette Robbins, Sculpture
Margaret Bowland, Drawing & Painting	Vera Iliatova, Critical Studies	Mario Robinson, Drawing
Adam Cvijanovic, Painting	Edgar Jerins, Drawing	Jean-Pierre Roy, Painting
Marcelo Daldoce, Drawing	Kyle Johanson, Critical Studies	Manu Saluja, Painting
Cynthia Eardley, Anatomy & Sculpture	Marshall Jones, Drawing & Painting	Justin Sanz, Printmaking
David Ebony, Critical Studies	Kurt Kauper, Drawing & Painting	Sarah Schmerler, Critical Studies
Audrey Flack, Drawing & Painting	Evan Kitson, Anatomy & Drawing	Chie Schimizu, Sculpture
Steve Forster, Painting	Jessica Leo, Drawing	Bernardo Siciliano, Painting
Thomas Germano, Critical Studies	Greg Lindquist, Critical Studies	Robert Simon, Critical Studies & Sculpture
Gianluca Giarizzo, Sculpture	Dik Liu, Painting	Dan Thompson, Drawing & Painting
Aaron Gilbert, Painting	Randy McIver, Anatomy	Melanie Vote, Painting
Christina Giuffrida, Sculpture	Fred Mershimer, Printmaking	Steve Walker, Drawing
Elizabeth Glaessner, Drawing & Printmaking	Steve Mumford, Painting	Jiannan Wu, Sculpture
David Gothard, Drawing	Gina Miccinilli, Sculpture	Zane York, Painting
Heidi Hahn, Critical Studies	Roberto Osti, Anatomy & Drawing	



SENIOR CRITICS

Selected from outstanding artists and distinguished arts professionals, Senior Critics regularly offer Master Classes and special critiques in conjunction with the core MFA curriculum.



Julie Facing, 2013, Graphite and crayon on paper,

STEVEN ASSAEL *Senior Critic*
(b. 1957, New York) Steven Assael holds a BFA from Pratt Institute. He has taught at Pratt Institute and the School of Visual Arts and has been a Senior Critic at the New York Academy of Art since 1997. He is the recipient of an Elizabeth Greenshields Foundation Grant, the Charles Roman Award and an ED Foundation Grant. His work has been exhibited throughout the US, including solo exhibitions at the Naples Museum of Art, the Frye Art Museum (Seattle) and the University of Tennessee, and group shows at the Flint Institute of Art (Michigan), the Kemper Museum (Kansas City), the Yale University Art Gallery, the Queens Museum of Art, and the New York State Museum at Albany. His work is in the permanent collections of the Metropolitan Museum of Art, the Hunter Museum of Art (Chattanooga), the Kemper Museum of Contemporary Art & Design (Kansas City), and the Columbus Museum of Art. In 2000 Lindenhill Books published *Steven Assael: Selected Drawings*. He is represented by the Forum Gallery in New York.

WILL COTTON *Senior Critic*
(b. 1965, Massachusetts) Will Cotton studied at the École des Beaux Arts, Rouen, France, received his BFA from Cooper Union and trained at the New York Academy of Art. He has been included in numerous national and international exhibitions including solo shows at Mary Boone Gallery and Pace Prints in New York, Mario Diacono Gallery (Boston), Galerie Templon (Brussels), and Michael Kohn Gallery (Los Angeles). Group shows include the National Portrait Gallery (Washington, D.C.), Norton Museum of Art (Palm Beach), San Francisco Museum of Modern Art, the Seattle Art Museum, the Hudson River Museum, the Triennale di Milano, the Musée Marmottan Monet (Paris) and the Museo Nacional de Bellas Artes (Havana). His work is in the collections of the Seattle Art Museum and the Columbus Museum of Art in Ohio, as well as many prominent private collections. He is a recipient of the Princess Grace Foundation Award for Contemporary Art. He is represented by Baldwin Gallery, Aspen, Colorado; Michael Kohn Gallery, Los Angeles; Galerie Daniel Templon, Paris, France, and Jablonka Galerie, Cologne, Germany.

Cotton Candy Cloud Study, 2006, oil on canvas





Double Self-Portrait (detail), 2020, oil on canvas

the collections of the Metropolitan Museum of Art, the Denver Art Museum, the Museum of Fine Arts in Boston, the Guggenheim Museum, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Walker Art Center (Minneapolis), the Everson Museum of Art (Syracuse), Galerie Sammlung Ludwig (Germany), the Greenville County Museum of Art (South Carolina) and the Indiana University Museum of Art. He is represented by Marlborough Gallery.

VINCENT DESIDERIO *Senior Critic*

(b. 1955, Pennsylvania) Desiderio received a BA in fine art and art history from Haverford College. He subsequently studied at the Accademia di Belle Arti in Florence, Italy, and at the Pennsylvania Academy of the Fine Arts. His paintings and drawings have been exhibited widely in solo exhibitions at the Marlborough Gallery and Greenville Museum of Art, and group shows at MoMA P.S. 1, the New Museum, the Queens Museum of Art, the Portland Art Museum and the Kemper Museum (Kansas City). He is a recipient of a Pollock-Krasner Foundation Grant, two National Endowment for the Arts grants, the Everson Museum of Art Purchase Prize, a Rome Grant from the Creative Artists Network and a Cresson Traveling Scholarship from the Pennsylvania Academy of the Fine Arts. In 1996 he became the first American artist to receive the International Contemporary Art Prize awarded by the Prince Pierre Foundation of the Principality of Monaco. His works are included in



McEnroe Family (detail), 2006, oil on linen

ERIC FISCHL *Senior Critic*

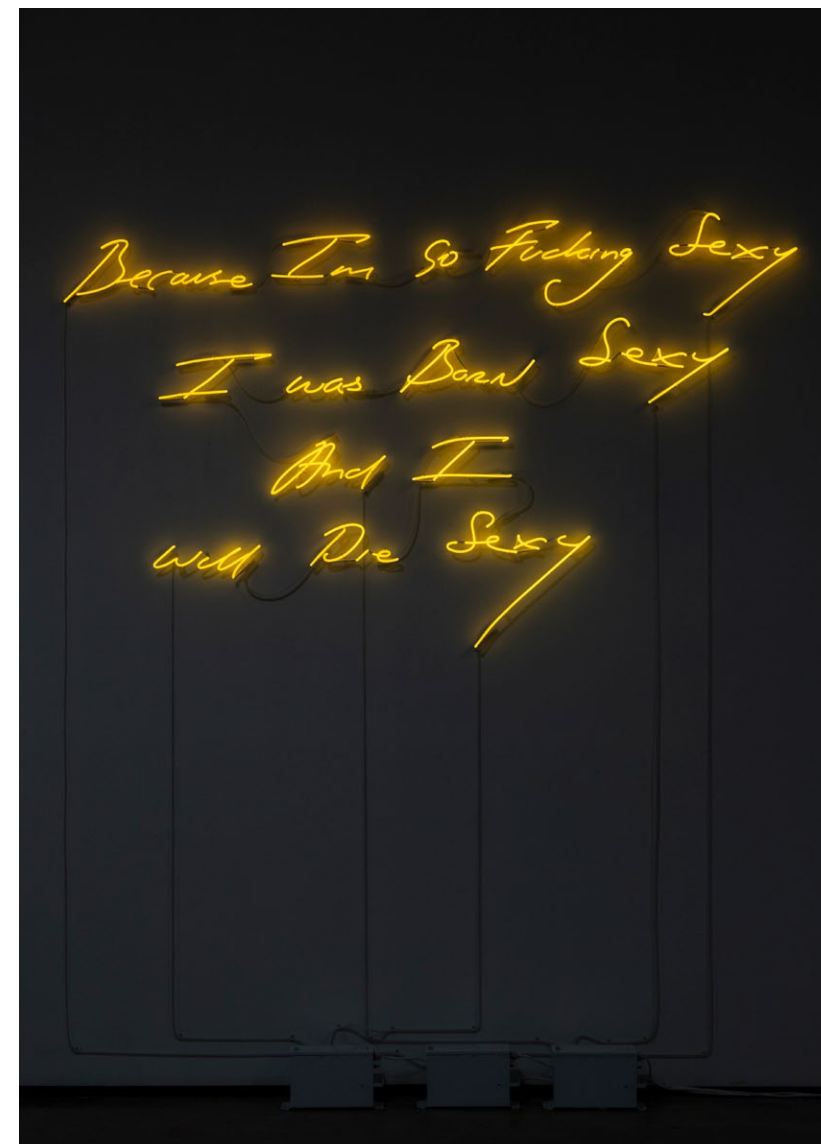
(b. 1948, New York) Fischl earned his BFA from the California Institute for the Arts in 1972. His paintings, sculptures, drawings and prints have been the subject of numerous solo and major group exhibitions, including solo exhibitions at Mary Boone Gallery, Gagosian Gallery, the Kunstmuseum Wolfsburg (Germany), Fondazione Cassa di Risparmio (Bologna, Italy), Jablonka Gallery (Zurich), and the Delaware Center of Contemporary Art, and group shows at MoMA, the Whitney Museum, the Denver Art Museum, the San Francisco Museum of Modern Art, the Musee d'Art Americain (Giverny, France), the Los Angeles County Museum of Art and the Museum of Fine Arts in Boston. His work is represented in the permanent collections of the Metropolitan Museum of Art, the Whitney Museum, MoMA, MoCA Los Angeles, the St. Louis Art Museum, the Louisiana Museum of Art in Denmark, Musée Beaubourg in Paris, and the Paine Weber Collection. Fischl is a Fellow at both the American Academy of Arts and Letters and the American Academy of Arts and Science, and a Board Member at the New York Academy of Art. He is represented by Skarsedt Gallery.



Snow White and the Seven Sins, 2007, aqua-resin and casein

JUDY FOX *Senior Critic*

(b. 1957, New Jersey) Fox received her BA from Yale University and trained in sculpture at Skowhegan School and the École Supérieure des Beaux Arts in Paris. She received an MA in Art History and Conservation from the Institute of Fine Art at NYU. She has participated in numerous private and public exhibitions around the US and internationally including solo exhibitions at PPOW Gallery (New York), ACE Gallery (Beverly Hills) and Galerie Thaddaeus Ropac (Paris), and group shows at the American Academy of Arts and Letters, the Contemporary Museum of Honolulu, the Tate Museum (Liverpool), the Chicago Museum of Contemporary Art, the Venice Biennale and Kunst Werke (Berlin). Fox has been awarded residencies at the MacDowell Colony and Yaddo and is a 2006 fellow of the John Simon Guggenheim Memorial Foundation and a 2009 Fellow of the New York Foundation for the Arts. She is represented by Nancy Hoffman Gallery.

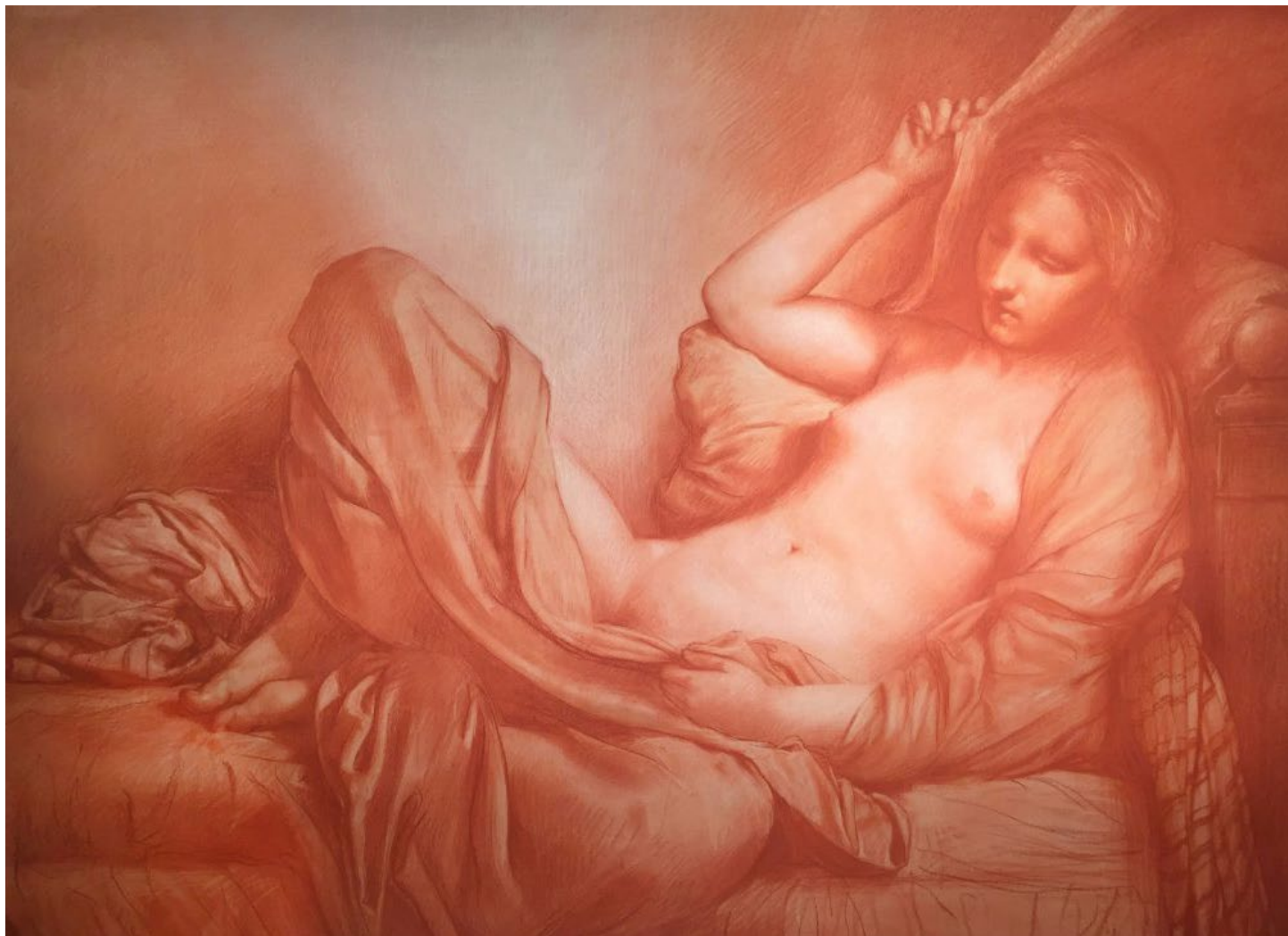


TRACEY EMIN *Senior Critic*

(b. 1963, London) Tracey Emin currently lives and works between London, the South of France, and Margate, UK. Emin is best known for her poignant works that mine autobiographical details through a variety of media including painting, drawing, photography, video, sculpture, and neon text. She is a prominent member of the Young British Artists who rose to fame in the late 1980s. Emin's seminal works *Everyone I Have Ever Slept With* 1963–1995 (1995) and *My Bed* (1998)—her own unmade, messy bed installed at the Tate Gallery—provocatively contributed to feminist discourse with the raw, confessional nature of her art.

Emin went on to receive her MA from the Royal College of Art in London, where she is now a Royal Academician and Honorary Doctorate. She was nominated for the Turner Prize in 1999, and was awarded a Commander of the Most Excellent Order of the British Empire in 2013. Emin currently lives and works in London, United Kingdom. The artist's works are held in the collections of The Museum of Modern Art in New York, the Tate Gallery in London, and the Goetz Collection in Munich, among others.

Because Im So Fucking Sexy, I Was Born Sexy, And I Will Die Sexy 2022, neon



Danae II, 2015, Sanguine chalk on prepared toned paper

EDWARD SCHMIDT *Senior Critic*

(b. 1946, Michigan) A founding member of the faculty at the New York Academy of Art, Schmidt earned a BFA from Pratt Institute and an MFA from Brooklyn College. He also studied drawing and painting at the École des Beaux Arts in Paris. He is a Prix de Rome recipient from the American Academy in Rome, and has received painting grants from the National Endowment for the Arts and the Ingram Merrill, Elizabeth Greenshields, and Adolph Gottlieb Foundations. He has been awarded the Classical America Arthur B. Ross Award for painting and won, with Michael Graves, the San Francisco Museum of Modern Art Clos Pegase Competition. He has had a solo exhibition at Marguerite Oestreicher Fine Arts (New Orleans) and been featured group exhibitions at the Centre Georges Pompidou (Paris), Albright-Knox Art Gallery (Buffalo, NY), the Arnot Museum (Elmira, NY) the Bayly Museum at the University of Virginia, the Brooklyn Museum, the Gibbs Museum (St. Paul, Minneapolis), and the San Francisco Museum of Modern Art. He is represented by the More Gallery in Philadelphia and the Hackett Freedman Gallery in San Francisco.



DEXTER WIMBERLY *Senior Critic*

(b. 1973, New York) Wimberly is an entrepreneur and independent curator who has organized exhibitions and developed programs with galleries and institutions throughout the world including The Third Line, Dubai; Koki Arts, Tokyo; Contemporary Art Museum, Raleigh; and the Museum of Arts and Design, NYC. His exhibitions have been reviewed and featured in publications including The New York Times, Artforum, and Hyperallergic; and have received support from The Andy Warhol Foundation for the Visual Arts. Wimberly has served on the board of the New York-based arts nonprofit, The Laundromat Project and actively supports other arts organizations. Prior to developing his curatorial practice, Wimberly was the founder and CEO of the pioneering marketing and public relations agency, August Bishop. Wimberly has also served as Director of Communications for The Museum for African Art, NY; Director of Strategic Planning at Independent Curators International, NY; and Executive Director of Aljira, a Center for Contemporary Art in Newark, NJ. In 2018, he founded the professional development company, ART WORLD CONFERENCE, and serves as its CEO.



Shoreline, 2020, acrylic on nylon mesh

ALEXI WORTH *Senior Critic*

(b. 1964, New York) Worth received his BA from Yale and his MFA from Boston University. He has had numerous solo exhibitions at Elizabeth Harris Gallery (New York), Bill Maynes Gallery (New York) and DC Moore (New York). Recent group exhibitions include *Open Windows*, curated by Carroll Dunham at the Addison Gallery (Andover); *Private Future*, curated by Michael Cline at Mark Jancou (New York); and *In A Violet Distance*, curated by David Humphrey at Zurcher Studio (New York). He has received awards from the Guggenheim Foundation, Tiffany Foundation and New England Foundation for the Arts. Worth has written for The New Yorker, Artforum, T magazine, Art in America, ARTnews and Slate. He has written catalog texts for artists such as Martha Armstrong, Carroll Dunham, David Humphrey, James Hyde, Susan Jennings, Jackie Saccoccio, George Nick, Jim Nutt and Philip Pearlstein. Worth lives in Brooklyn NY with his wife, the architect Erika Belsey, and their two boys. He is represented by DC Moore Gallery (New York).

EXECUTIVE ADMINISTRATION



DAVID KRATZ *President* (b. 1958, New York)

David Kratz is a painter and the President of the New York Academy of Art. In 2008, he received an MFA from the Academy, where he focused on figurative art and won the Vasari Prize for best-in-show painting at the MFA Thesis exhibition. Kratz has shown in group exhibitions at the New York Academy of Art, Lodge Gallery and Sotheby's, and at Eden Rock Gallery in St. Barth. Prior to attending the Academy, Kratz was the founder and CEO of Magnet Communications, a leading public relations firm. A graduate of Dartmouth College and Boston University School of Law, Kratz has served on the boards of Citymeals-on-Wheels, the Lifelines Center, and the New Group, as well as helping to found One Day's Pay. He became president of the Academy in 2009, and since then developed a new strategic plan, spearheaded a facilities renovation and expansion, overseen the Academy's accreditation from the National Association of Schools of Art and Design and the Middle States Commission on Higher Education, and organized some of the most successful fundraising events the Academy has seen.

Night Swimming, 2019, oil on canvas



CR1-515, 2021, acrylic on canvas

PETER DRAKE *Provost* (b. 1957, New York)

Peter Drake was appointed Provost in January 2018 and previously served as the Dean of Academic Affairs since 2010 at the New York Academy of Art. He continues to be a Thesis Advisor and previously taught at Parsons the New School for Design, the School of Visual Arts, and the Maryland Institute College of Art. Drake received his BFA from Pratt Institute.

His art has been featured in 27 Solo exhibitions and his work is held in private, corporate and public collections throughout the US, China and Europe including the Whitney Museum of Art, Phoenix Museum of Art, MOCA LA, Weatherspoon Art Museum and the L.A. County Museum of Art, among others. Drake actively lectures and curates, was a curator for The Drawing Center in New York City and wrote for Flash Art Magazine. He is the recipient of numerous grants and awards, including a fellowship from the New York Foundation for the Arts, a National Endowment for the Arts Award, a Two Trees Cultural Space Subsidy Program Grant and a MTA Arts & Design permanent public art commission for the Long Island Railroad (LIRR) Massapequa Station that opened to the public in 2015. Drake maintains an active studio practice and is represented by Linda Warren Projects, Chicago / L.A. and Craighead Green Gallery, Dallas.

Most schools either talk about what you make or how you make it and what we try to do here is talk about both of those things, we see them both as equally important.

Peter Drake, Provost



LECTURES



The Academy hosts a robust speakers program, featuring illustrated talks by some of the world’s most distinguished visual artists, scholars and critics. Lectures begin at 6:30 pm and are free and open to the public. The Art & Culture Lecture Series presents illustrated artist talks by established, emerging and mid-career sculptors, painters and mixed-media artists, discussing their studio practice, influences and artistic journeys. The Professional Practice Lecture Series features art world professionals such as gallerists, curators, museum directors, dealers, and critics, in conversation with Academy Senior Critic Dexter Wimberly. The conclusion of each lecture is an opportunity for questions from audience members.



From top left:
Jerry Saltz in conversation with Tracey Emin;
Francis Cunningham; JiaJia Fei,
Antwaun Sargent and Sharon Louden;
David Kratz, Brooke Shields and Eric Fischl;
Vincent Desiderio and Daniel Maidman;
Donald Kuspit and Peter Drake; Eddie Arroyo

VISITING ARTISTS & CRITICS

The Academy invites prominent artists, critics and scholars from the US and abroad for the Visiting Critics, Master Class and lecture programs.

As part of the Visiting Critics program, students have the opportunity to participate in one-on-one studio visits each week. Distinguished visual artists and critics engage with students to provide a fresh perspective on the development of their technical processes and conceptual awareness.

A variety of guest artists deliver Lectures and Master Classes each semester. Master Classes and lectures provide opportunities for intensive interaction with professional artists working in a variety of media and from a broad spectrum of cultural viewpoints. This exposure to a range of artists, critics and professionals, in conjunction with the MFA training, develops and improves the professional character of Academy students.

John Alexander	Amy Cutler	Anne Harris	David Salle
William Bailey	Lesley Dill	Julie Heffernan	Tschabalala Self
Cecily Brown	Carrol Dunham	David Humphrey	Joan Semmel
Jonas Burgert	Nicole Eisenman	Damian Loeb	Dana Schutz
Beth Cavener Stichter	Tracey Emin	Alfred Leslie	Amy Sherald
Nina Chanel Abney	Rachel Feinstein	Alex Kanevsky	Roberta Smith
Kate Clark	Walton Ford	Wendy Olsoff	Mickalene Thomas
Sue Coe	Natalie Frank	Philip Pearlstein	Kehinde Wiley
Susanna Coffey	April Gornik	Evan Penny	Jerome Witkin
Michele Cone	Stephen Hannock	Rona Pondick	Alexi Worth
John Currin	Hilary Harkness	Kara Rooney	Lisa Yuskavage

Amy Sherald Visiting Critic



An MFA student is expected to achieve mastery of traditional techniques and practices as well as successful engagement with current art methodologies and critical discourse. The achievement of these goals allows students to develop an authentic visual language as a means to communicate their personal vision, resulting in technically and formally sophisticated work that is engaged with the contemporary art world.

Central to the curriculum is the study of figurative and representational art and the reinterpretation of traditional methods for the contemporary artist. The Academy's unique curriculum combines courses in figurative drawing, painting and sculpture with courses in anatomical study, critical theory and art history. The instruction offered at the Academy focuses on the complex nature of the human form and its relationship to the creation of vital contemporary art. Candidates in the MFA program specialize in one of three concentrations, drawing, painting or sculpture. Tracks in anatomy and printmaking supplement the concentrations with focused attention on additional areas of study.



Liza Little (MFA 2022)



Tommy Levato (MFA 2022)



Audrey Rodriguez (MFA 2022, Chubb Fellow 2023)

DRAWING

The foundational principles of drawing are the basis of all forms of visual communication. Regardless of the chosen concentration, all students at the New York Academy of Art are immersed in an intensive sequence of drawing courses that present and examine fundamental and advanced perceptual and conceptual approaches to figuration and visual storytelling. Through this engaged and intensive study, students explore the elements of design, composition, scale, proportion, gesture, light on form, value, tonal construction, and the practical application of anatomy and perspective through sustained investigations of the human figure from direct observation.

The Drawing Concentration provides intensive challenges that expand upon drawing’s foundational principles through the exploration of the nature of drawing as a unique, progressive, and constantly evolving visual language that embraces both tradition and innovation. The subject of drawing is explored to expand upon the formal, narrative and conceptual potentials of the medium while encouraging students to realize their artistic vision and formulate their unique experiences and insights into compelling and articulate visual statements.

YEAR ONE: FALL SEMESTER	Credits	YEAR TWO: FALL SEMESTER	Credits
Figure Drawing I: Intensive	3	Figure Drawing III	3
Artistic Anatomy I: Structural Anatomy	3	Art and Culture Seminar II	3
Art & Culture Seminar I	3	MFA Thesis Project I	3
History& Theory of Composition	3	Select two of the fall electives	6
Light on Form	3	FALL SEMESTER TOTAL	15
FALL SEMESTER TOTAL	15		
YEAR ONE: SPRING SEMESTER	Credits	YEAR TWO: SPRING SEMESTER	Credits
Figure Drawing II	3	Figure Drawing IV	3
Theory & Practice of Composition	3	MFA Thesis Project II	6
Perspective	3	Select two of the spring electives	6
Artistic Anatomy II: Anatomical Drawing	3	SPRING SEMESTER TOTAL	15
Select one of the spring electives	3	MFA DEGREE TOTAL CREDITS	60
SPRING SEMESTER TOTAL	15		

Wilba Simson (MFA 2021, Chubb Fellow 2022) 5:30 (detail), 2022, charcoal on canvas



PAINTING

The technical, formal and conceptual development of painting is at the core of the curriculum. The intensive two-year program combines the study of historic and contemporary painting methodologies with emphasis on exploration of critical theory allowing students to develop an individual artistic vision. The core studio sequence begins with direct, perceptually-based methods and progresses to advanced synthetic modes of pictorial construction.

The Painting Concentration immerses students in the variety of languages in which the human form is represented. Direct painting addresses opaque perceptual description; indirect painting addresses mixing of color through layering; and second-year outcomes include integrating disparate sources and multiple figures into coherent compositions. Self-directed work is regularly critiqued by renowned visiting artists and faculty in the context of a diverse contemporary discourse.

YEAR ONE: FALL SEMESTER	Credits	YEAR TWO: FALL SEMESTER	Credits
Painting I: Direct Painting Intensive	3	Painting III: Synthetic Painting	3
Artistic Anatomy I: Structural Anatomy	3	Art & Culture Seminar II	3
Figure Drawing I: Intensive	3	MFA Thesis Project I	3
Art & Culture Seminar I	3	Select two of the fall electives	6
History & Theory of Composition	3	FALL SEMESTER TOTAL	15
FALL SEMESTER TOTAL	15		
YEAR ONE: SPRING SEMESTER	Credits	YEAR TWO: SPRING SEMESTER	Credits
Figure Drawing II	3	Painting IV	3
Painting II: Indirect Painting	3	MFA Thesis Project II	6
Theory & Practice of Composition	3	Select two of the spring electives	6
Artistic Anatomy II: Anatomical Drawing	3	SPRING SEMESTER TOTAL	15
Select one of the spring electives	3	MFA DEGREE TOTAL CREDITS	60
SPRING SEMESTER TOTAL	15		



SCULPTURE

The Sculpture Concentration provides students with a functional-working understanding of the conceptual and formal means of expression through study of traditional modeling of the human figure by hand. Direct observation of the body, supported by the study of anatomical structure, provides a platform for exploring the challenges of creating three-dimensional form and encourages the development of each student’s singular vision.

The curriculum offers a solid background in the processes, principles and hands-on skills necessary to develop works of art that bridge tradition and find placement in a contemporary context. 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 semester, students master life-scale figure modeling, contextualizing sculpture and integrating formal strategies into compositions with a study of historical precedence. Emphasis on discussion and critique with prominent figurative sculptors creates a dialogue on expression, metaphor and the role of figuration.

YEAR ONE: FALL SEMESTER		Credits	YEAR TWO: FALL SEMESTER		Credits
Sculpture I: Intensive		3	Sculpture III		3
Écorché Intensive A		3	Art and Culture Seminar II		3
Figure Drawing I		3	MFA Thesis Project I		3
Art & Culture Seminar I		3	Select two of the fall electives		6
History of Sculpture Composition & Technique		3	FALL SEMESTER TOTAL		15
FALL SEMESTER TOTAL		15			
YEAR ONE: SPRING SEMESTER		Credits	YEAR TWO: SPRING SEMESTER		Credits
Sculpture II		3	Sculpture IV		3
Écorché Intensive B		3	MFA Thesis Project II		6
Theory & Practice of Composition		3	Select two of the spring electives		6
Artistic Anatomy II: Anatomical Drawing		3	SPRING SEMESTER TOTAL		15
Select one of the spring electives		3	MFA DEGREE TOTAL CREDITS		60
SPRING SEMESTER TOTAL		15			



Kristen Pedote (MFA 2019), *Boys Are Out Tonight Huh*, 2019, mixed media

ANATOMY

Anatomy is a fundamental area of study in each concentration of the MFA program. The Academy ensures the continuation of the historic tradition of anatomical study by offering students the opportunity to expand their theoretical knowledge of the human figure through courses and workshops. Unique to the Academy, the curriculum provides a breadth of knowledge in artistic anatomy for application in one's own artwork or to inform college-level teaching.

The Anatomy Track may be taken in addition to the required concentration in drawing, painting or sculpture. Three distinct approaches make up the artistic anatomy program: Structural Anatomy entails the study of the skeleton, muscular structures, groupings, and kinesthetic functions; Anatomical Drawing combines lectures with perceptual drawing; Écorché involves the sculpting of an anatomical model built from the skeleton to the muscle masses. Special courses in Comparative Anatomy and other topics are offered regularly. Each spring students have the opportunity to participate in a dissection workshop at a local medical college.

YEAR ONE: FALL SEMESTER		YEAR TWO: FALL SEMESTER	
Écorché Intensive A or Artistic Anatomy I: Structural Anatomy	Credits 3	Artistic Anatomy IV: Écorché II	Credits 3
FALL SEMESTER TOTAL	3	FALL SEMESTER TOTAL	3
YEAR ONE: SPRING SEMESTER		YEAR TWO: SPRING SEMESTER	
Écorché Intensive B or Artistic Anatomy II: Anatomical Drawing	Credits 3	Artistic Anatomy Elective Comparative Anatomy or Anatomical Dissection (optional if 4 courses in Anatomy have been taken)	Credits 3
Artistic Anatomy III: Écorché I	3		
SPRING SEMESTER TOTAL	3-6	ANATOMY TRACK TOTAL CREDITS	12



Peter Mühlhäußer (MFA 2009, Fellow 2010), *Ecorché*, 2008, plasteline

PRINTMAKING

The Printmaking Track is a set of three courses providing students with educational depth in lithography, intaglio, relief, and monotype, for application to one’s own work as well as the challenges of college-level teaching. It may be taken concurrent with the required concentration in drawing, painting or sculpture. The Printmaking Track is designed to advance printmaking’s great tradition of craftsmanship, the Academy’s dedication to figurative representation, and most importantly the individual student’s artistic vision.

YEAR ONE: FALL SEMESTER		Credits	YEAR TWO: FALL SEMESTER		Credits
Woodcut		3	Woodcut		3
FALL SEMESTER TOTAL		3	FALL SEMESTER TOTAL		3
YEAR ONE: SPRING SEMESTER (SELECT ONE TO TWO CLASSES)		Credits	YEAR TWO: SPRING SEMESTER (SELECT ONE TO TWO CLASSES)		Credits
Intaglio		3	Intaglio		3
Monotype		3	Monotype		3
Figure in Lithography		3	Figure in Lithography (optional if 3 courses in printmaking have been taken)		3
SPRING SEMESTER TOTAL		3 - 6	SPRING SEMESTER TOTAL		3 - 6
			PRINTMAKING TRACK TOTAL CREDITS		9



Luján Pérez Hernández (MFA 2020, Chubb Fellow 2021), *Salero, One Will Thrive, Que Suertel*, 2021
multi-block woodcut, handmade oil-based ink, oil, and oil pastel on Evolon hung from oil on Magic Sculpt sculptures

RESIDENCIES

After their first year, the Academy offers selected MFA students and alumni the opportunity to study abroad during summer break. Residents are chosen through a committee selection process based on merit, academic performance and other variables. Residencies in Italy, Germany, and Ireland expose students to new cultures and research opportunities, allow for the production of work in a new creative environment and afford the opportunity to exhibit work abroad. Residents return to the Academy with knowledge that enhances their MFA Thesis and inspires the Academy community through exhibitions of the work they produced abroad and through interactions with their peers. Residencies are awarded competitively. The number and location of residencies vary each year. Past residencies include:

- Carrara Residency, Carrara, Italy
- Kylemore Abbey Global Center Residency, Dublin, Ireland

Opposite page:
Carrarra, Italy Residency Sculpture Studio
Maud Madsen (MFA 2020, Chubb Fellow 2021), *Flightless Bird*, 2020, acrylic on linen Ireland Residency

Kylemore Abbey, Ireland Residency



EXHIBITIONS

The Academy maintains an active exhibitions schedule. Annual presentations include the MFA and Chubb Fellow exhibitions, and the Summer Exhibition featuring works by Academy students and Alumni. In addition, the Academy presents curated exhibitions of works by major artists, including Nicole Eisenman, Jean-Michel Basquiat, Kiki Smith, and Andy Warhol

Students have the opportunity to exhibit throughout the year and may submit work to juried exhibitions including *Take Home a Nude*, *Deck the Walls* and *Summer Exhibition*. This allows students to show alongside alumni, faculty and established artists. At Tribeca Ball and Open Studios, members of the New York art community and the public tour the Academy and studios. These events expose students to gallerists, curators, collectors and other arts professionals and afford them the opportunity to interact with visitors, practice speaking about their work, and develop relationships with potential future patrons.

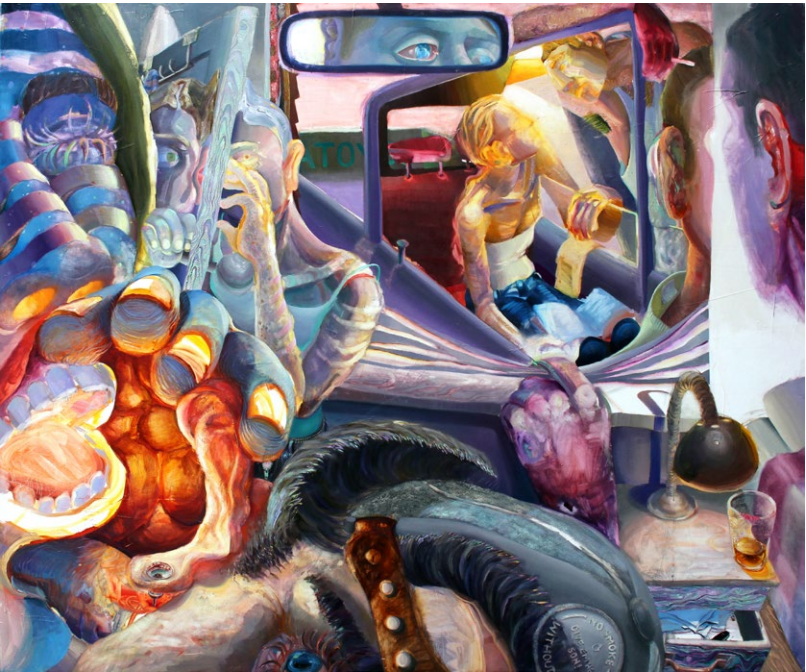


Beautiful Beast, 2015

ALUMNI

One of the Academy’s strengths is the success and closeness of our alumni community. Alumni regularly show in Academy exhibitions and attend Academy events. Graduates and faculty members from 1990 onward have exhibited in major galleries and museums such as the National Portrait Gallery in London, the Metropolitan Museum of Art, the Venice Biennale and the Museum of Art and Design and are teaching in prominent university and graduate programs around the world including the Central Academy of Fine Arts in Beijing, Rhode Island School of Design, Parsons: The New School and the Pennsylvania Academy of Fine Art.

The Academy provides artist residencies and teaching opportunities through the Fogo Island Arts Administrative Internship and at West Nottingham Academy in Colora, Maryland. The Academy offers exhibition opportunities, free drawing sessions and group critiques to alumni.



Danica Lundy (MFA 2017, Fellow 2018)
Pass It On, 2018, oil on canvas
Anna Park (MFA 2020)
Untitled, 2019, charcoal on paper



Naudline Pierre (MFA 2017)
Wound (detail), 2016. Oil on canvas, 24 x 18 inches

WHERE OUR ALUMNI SHOW

21C
1969
Albertz Benda
Art Basel
Art Chicago
The Armory Show
Blain Southern
Blum & Poe
The British Museum
Casita Maria
Christie’s
Dacia Gallery
Danese Gallery
Dean Projects
District & Co. The Gallery
Eden Rock Gallery
The Essl Collection
Famous Accountants
Flowers Gallery
Forbes Galleries
Fredericks Freiser
Freight + Volume
Forum Gallery
Galerie Lelong

Gallery Poulsen
Galerie Restigouche
Galerie Templon
Galerie Thaddeus Ropac
George Segal Gallery at
Montclair State University

Half Gallery
Jablonka Galerie
James Cohan Gallery
Jeffrey Deitch
John Pence Gallery
Kathleen Cullen Fine Arts
Leo Kesting Gallery
Leslie Tonkonow Artwork + Projects
Linda Warren Projects
Luce Gallery
Magenta Plains
Marian Boesky Gallery
Marlborough Gallery
Mark Moore Gallery
Mary Boone Gallery
Medialia Gallery
The Metropolitan Museum of Art

Michael Kohn Gallery
Monica de Cardenas
Museum voor Schone Kunsten Gent
National Portrait Gallery
The New Museum
Phillips de Pury
Pocket Utopia
P.P.O.W.
P.S.1
Queens Museum of Art
Rachel Uffner
Richard Heller Gallery
The Saatchi Collection
Sloan Fi ne Art
Sotheby’s
Sperone Westwater
Stricoff Fine Art
Thierry Goldberg
Tony Shafrazi Gallery
UTA Artist Space
V. Cacciola Gallery
Vito Schnabel Gallery
Wally Findlay Gallery
White Cube



Antoinette Legnini (MFA 2022, Chubb Fellow 2023)

WHERE OUR ALUMNI WORK

Adelphi University
Aldrich Contemporary Art Museum
The Brooklyn Rail
California State University
John Alexander Studio
Donald Judd Foundation
E.V. Day Studio
East Tennessee State University
FIT
Fullerton College
Houston Museum of Fine Arts
Indiana University
Jeff Koons Studio
Laguna College of Art and Design
Lehigh University
Little Red School House
Long Island University
Lyme Academy of Art
Marist College
McNeese State University
Merrimack College
The Metropolitan Museum of Art
Milwaukee Institute of Art and Design
Montclair State University

Murakami Studio
Museum of Fine Arts Boston
Museum of Modern Art
New York Academy of Art
Parsons The New School of Design
Pratt Institute
Queens College
Queens Museum
Ringling College of Art & Design
Rhode Island School of Design
Robert Longo Studio
Rockport Center for the Arts
Savannah College of Art and Design
School of the Art Institute of Chicago
School of Visual Arts
Sing Sing – Rehabilitation Through the Arts
Skowhegan School of Painting and Sculpture
State University of New York
Storm King School
University of North Carolina Asheville
University of San Diego
University of Texas
Virginia Commonwealth University
Washington University in St. Louis

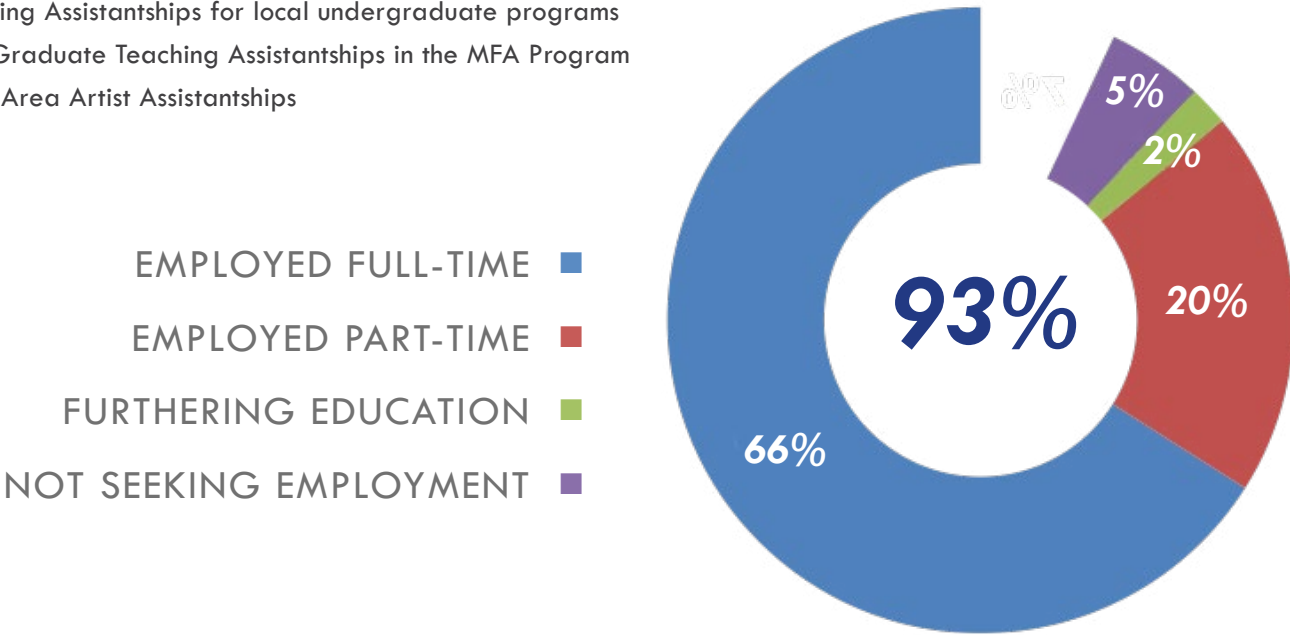


Jean-Pierre Roy (MFA 2002, Fellow 2003)The Narrow Field, 2015, oil on linen

CAREER SERVICES

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, as well as learning how to write a resume and handle the interview process, Career Services offers strong job placement support. The Academy shares job openings and exhibitions as well as grants and funding opportunities through a weekly opportunities e-blast. Both paid and unpaid opportunities for students and alumni include:

- Teaching Assistantships in Academy Continuing Studies programs
- Teaching Assistantships for local undergraduate programs
- Post-Graduate Teaching Assistantships in the MFA Program
- Local Area Artist Assistantships



EMPLOYMENT OUTCOMES RATE: 93%

The Academy’s Employment Outcomes Rate is calculated from the percentage of alumni employed, continuing their education or not currently seeking employment within 12 months of graduation.



Copying at the Met

HOUSING

Living in New York City is an exciting and rich experience. As one of the world’s great art capitals, New York promises an endless stream of inspiring places, people, and neighborhoods. Finding housing within the city is a challenge and requires patience, research and determination. The NYC Rent Guidelines Board (www.nycrgb.org) explains the most common ways people find apartments throughout the city. The website also provides helpful information about estimated apartment prices, tenant rights, signing a lease, and broker information.

New York City is composed of five boroughs – Manhattan, Brooklyn, Queens, the Bronx, and Staten Island. Most affordable housing can be found in boroughs outside Manhattan as well as New Jersey. Two important factors to keep in mind when looking for an apartment are safety and travel time. Applicants are encouraged to contact the Student Services Office for assistance in securing housing.

NYC Rooftops, Photo by Guno Park (MFA 2011)



SCHOLARSHIPS & GRANTS

New York Academy of Art scholarships are highly competitive. The Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or physical handicap in the distribution of scholarships. Academy scholarships for first-year students are renewable based on the institution's policy of satisfactory academic performance. Details on all grants and scholarships can be found on the Academy's website (nyaa.edu/scholarships).

FIRST-YEAR SCHOLARSHIPS

- | | |
|---------------------------|---|
| President's Scholar Award | LCU Female Student Housing Assistance Scholarship |
| Academy Scholar Award | Lyme Academy Scholarship |
| Drawing Merit Scholarship | Sculpture Merit Scholarship |

SECOND-YEAR SCHOLARSHIPS

- | | |
|-----------------------------|--------------------------|
| Academy Service Scholarship | Portrait Scholar Award |
| Exhibition Scholarship | Social Media Scholarship |

PRIVATE SCHOLARSHIPS

- | | |
|--------------------------------|--------------------------------------|
| Nicolas V. Sanchez Scholarship | Detour Gallery Art Scholarship |
| Buddy Taub Scholarship | Hollis Taggart Galleries Scholarship |

Michael Weiss (MFA 2020)
King of the Hill (detail), 2020, oil on panel,



FINANCIAL AID

EXTERNAL FUNDING

Many of the Academy's students receive funding from foundations and organizations outside the Academy. An extensive list of these external grants and scholarships can be found on the Academy's website (nyaa.edu/scholarships).

The Academy's Financial Aid Office is committed to assisting students and families in planning for and meeting expenses associated with a graduate degree. In addition to grants and scholarships, federal and alternative education loans and work-study are available to assist students in paying for their education. For more information, students and families may contact the Financial Aid Office (fa@nyaa.edu).

FEDERAL STAFFORD UNSUBSIDIZED LOANS

Eligible Students may receive Unsubsidized Stafford Loans. The maximum limit for Federal Stafford Unsubsidized Loan is \$20,500 per academic year. In addition, students may borrow Federal Graduate Direct Plus Loans to cover the remaining cost of attendance. Details about the Graduate Direct Plus program and how to apply for both Stafford and Graduate Direct Plus Loans are outlined below.

FEDERAL GRADUATE DIRECT PLUS LOANS

Students may borrow additional Federal Graduate Direct Plus Loan to cover their cost of attendance at the Academy. The combined loan total of Stafford Unsubsidized and Graduate Direct Plus Loans may not exceed the cost of attendance (tuition, fees and living expenses). Please note that all Direct Plus Loan borrowers are subject to a credit check. Direct Plus Loan borrowers must have an acceptable credit history or an endorser (someone who agrees to repay the loan if the borrower does not pay it) with an acceptable credit history. For information about lenders and for individual borrower limits, matriculated and accepted students should contact the Academy's Financial Aid Office (fa@nyaa.edu).

We recommend applicants to check following websites for additional financial aid information.

- International Education Financial Aid (iefa.org)
- Federal Student Aid (studentloans.gov)
- Free Application for Federal Student Aid (fafsa.ed.gov)
- National Student Loan Data System (nslds.gov)

Applicants must be US citizens or permanent residents. For more information on Federal Student Aid and how to apply, please visit fafsa.ed.gov. The Academy's Federal School Code is 026001.

FEDERAL WORK-STUDY PROGRAM

The Federal Work-study Program (FWSP) is an employment program funded by the federal government and the Academy. Eligible students are placed in part-time positions and paid an hourly wage. FWSP funds are not credited to students' term bills. In addition to gaining valuable job skills, students who work through the FWSP will have the opportunity to earn funds to help offset educational costs.

COST OF ATTENDANCE

The Academy charges a flat tuition rate to all in-state, out-of-state and international students for each semester of full-time study. Students may enroll up to the credit limit outlined in their respective curriculum charts and be charged the flat rate. Additional credits taken beyond those needed to fulfill degree requirements will be charged at the prevailing per credit charge. Students must demonstrate sufficient income sources to meet one academic year’s expenses. The non-refundable \$850 tuition deposit will be subtracted from the first semester’s tuition invoice. Tuition and fees are outlined below.

2023-2024 MFA TUITION & FEES*

Annual Tuition:	\$46,300.00
Mandatory Fees**	\$1,650.00
Total Tuition and Fees:	\$47,950.00

*Please note that tuition and fees are subject to annual increases.
**Fee includes registration, commencement, model, materials and technology.

2023–2024 ESTIMATED LIVING EXPENSES

	FALL	SPRING	ANNUAL TOTAL
Housing	\$11,250.00	\$11,250.00	\$22,500.00
Utilities	\$1,200	\$1,200	\$2,400
Food/Clothing	\$4,000	\$4,000	\$8,000
Health Insurance	\$2,700	\$2,700	\$5,400
Art Materials	\$2,000	\$2,000	\$4,000
Transportation	\$762	\$762	\$1,524
Total	\$21,912.00	\$21,912.00	\$43,824.00

TUITION PAYMENT

The institution expects students to keep their financial accounts current. Students are billed on a semester-to-semester basis and receive an account statement of tuition and fees. Full payment is due no later than the first day of class each semester. No student may attend semester classes until the full semester’s tuition has been paid either by check, money order, credit card or guaranteed student loan payment. Students in default of bursar payments may not pre-register, enroll or attend spring semester classes. For student’s dependent on government sponsored financial aid programs (both domestic and foreign), supplemental bank loans or bank financed tuition payment plans are advised to adhere to application deadlines to ensure that their funds arrive at the school in a timely manner.

TUITION REFUNDS

The add/drop period is held during the first two weeks of each semester. Students leaving school for any reason are entitled to a refund according to the schedule indicated below.

Fall and spring semester refund policy for students who withdraw before the end of the:

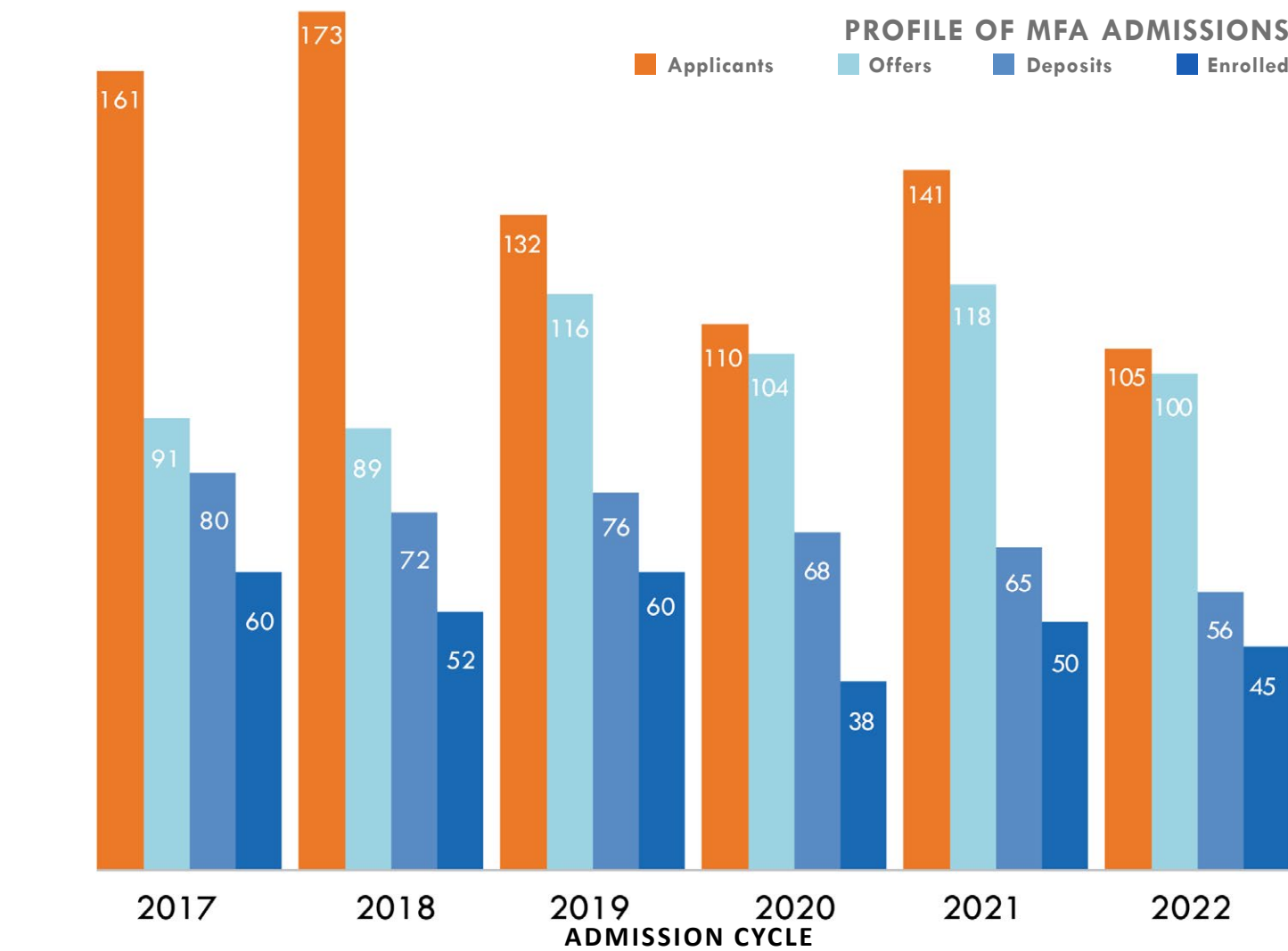
First week of class	100% of tuition
Second week of class	80% of tuition
Third week of class	60% of tuition
Fourth week of class	50% of tuition
After the fifth week of class	0% of tuition

According to the provisions of the Higher Education Opportunity (HEOA) of 2008, the refund calculation for students receiving Title IV funds are based on the number of days attended during the term. The portion of federal loans and grants the student earned is calculated on a percentage basis comparing the total number of calendar days in the semester to the number of days completed before the withdrawal. Once the 60 percent point of the enrollment period has lapsed, the student has earned 100 percent of the Title IV aid. The return of these funds may result in a balance due to the Academy and/or the federal government. Semester fees are non-refundable.

Trey Abdella (MFA 2019, Chubb Fellow 2020), *Sunny Days*, 2020, acrylic on canvas



ADMISSION, ENROLLMENT & STUDENT ACHIEVEMENT



PROFILE OF 2022–2023 MFA STUDENTS

TOTAL STUDENTS	94	DRAWING	12	FEMALE	58
FIRST-YEAR	47	PAINTING	71	MALE	26
SECOND-YEAR	47	SCULPTURE	11	NON-BINARY/THIRD GENDER	3

AVERAGE AGE: 32
INTERNATIONAL: 22, 23%
RECEIVING ACADEMY SCHOLARSHIPS: 92%
RECEIVING FINANCIAL AID FROM LOANS & OTHER SOURCES: 43%

TWO-YEAR STUDENT RETENTION RATES

2021-2022	93%
2020-2021	89%
2019-2020	93%
2018-2019	95%
2017-2018	91%
2016-2017	98%
2015-2016	93%
2014-2015	92%
2013-2014	97%
2012-2013	98%
2011-2012	91%
2010-2011	92%
AVERAGE	94%

STUDENT GRADUATION RATES

2021-2022	93%
2020-2021	99%
2019-2020	92%
2018-2019	97%
2017-2018	93%
2016-2017	98%
2015-2016	98%
2014-2015	92%
2013-2014	97%
2012-2013	98%
2011-2012	91%
2010-2011	92%
AVERAGE	96%

ADDITIONAL ACADEMY PROGRAMS

The Academy charges a flat tuition rate to all in-state, out-of-state and international students for each semester of full-time study. Students may enroll up to the credit limit outlined in their respective curriculum charts and be charged the flat rate. Additional credits taken beyond those needed to fulfill degree requirements will be charged at the prevailing per credit charge. Students must demonstrate sufficient income sources to meet one academic year’s expenses. The non-refundable \$850 tuition deposit will be subtracted from the first semester’s tuition invoice. Tuition and fees are outlined below.

CONTINUING EDUCATION

Learning to draw, paint or sculpt in the studio of a master artist is a time-honored tradition through which knowledge and skills are passed from generation to generation. The “Atelier” of the Academy is a continuing education program that offers the serious student and passionate beginner an opportunity to study with accomplished artists. Here, students acquire the skills necessary to invest their work with sound draftsmanship, convincing technique and visual authority.

CERTIFICATE OF FINE ARTS PROGRAM

The New York Academy of Art Certificate of Fine Art (CFA) Program is a twelve-month, 36-credit studio sequence that provides students the opportunity to develop their personal vision and specialized skills within an active and inspiring environment. The CFA program is designed for those seeking intensive instruction in drawing, painting and sculpture and interested in engagement in critical discourse. The CFA program will provide the student with a strong body of work for graduate admissions and lay the foundation for their career as a practicing studio artist.

SUMMER UNDERGRADUATE RESIDENCY PROGRAM

The New York Academy of Art offers a month-long intensive Summer Undergraduate Residency Program (SURP) in New York City for ambitious undergraduates and recent graduates. Students admitted to the program have the opportunity to take Academy classes, use an Academy studio and exhibit their work at the Academy at the end of the residency. An extensive itinerary of gallery openings, museum visits and private tours of artist studios complete the immersion in New York’s art world.

All students in the Summer Residency take five required courses:

- Drawing: Exploration of the Human Form
- Theory: The Trajectory of Contemporary Artistic Practice
- Cultural Studies: Museums, Galleries, Artist Studios
- Dialogues in Painting: Traditional Materials
- Sculpting the Figure: Perceptual Modeling

TO LEARN MORE ABOUT OUR OTHER PROGRAMS PLEASE CONTACT US:

nyaa.edu / 212 966 0300 / admissions@nyaa.edu

Front cover image credits:
Shiqing Deng (MFA 2018, Chubb Fellow 2019), *Girl with Cat*, 2018, oil on linen
Back cover image credits:
Chloe Chiasson (MFA 2019, Chubb Fellow 2020), *Like This?*, 2018, oil on canvas





NEW YORK
ACADEMY
OF ART

111 Franklin Street
New York, NY, 10013
212 966 0300
nyaa.edu
admissions@nyaa.edu