



NEW YORK
ACADEMY
OF ART


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.





*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

Alonsa Guevara (MFA 2014, Fellow 2015), *My Ceremony* (detail), 2015

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 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.



The New York Academy of Art is accredited by 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.



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.



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.

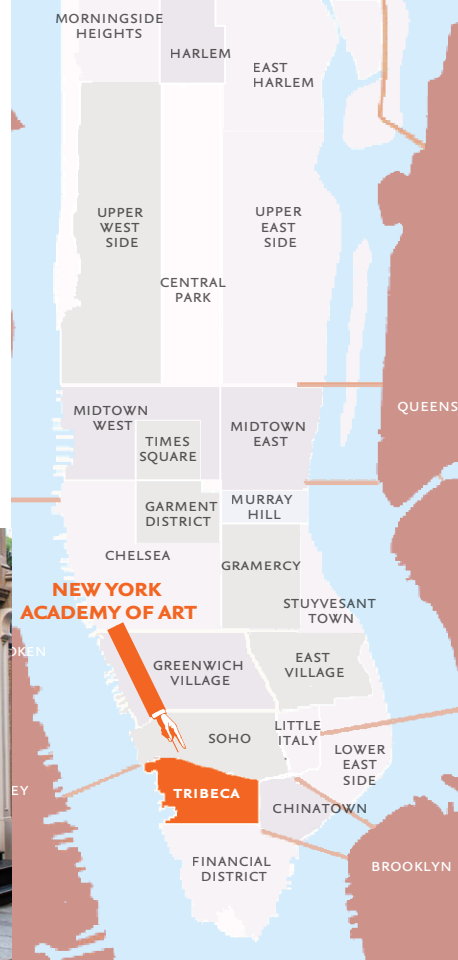


Cast drawing at the early Academy.

LOCATION

The Academy isn't just in New York – it's in Tribeca. This historic downtown neighborhood has become an epicenter of the international art world in recent years. World renowned galleries line every block, meet-and-greets for artists and collectors are a fixture of daily life, and a vibrant scene offers the perfect environment for creative growth. This is the Academy's backyard.

New York City's numerous world-class museums – essential resources for artists – are easily accessible by public transportation from the Academy, including the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, Museum of Modern Art, The Whitney Museum of American Art, The Frick Collection, The Morgan Library, Brooklyn Museum of Art, MoMa PS1, the New Museum, and countless others.



FACILITIES & SPECIAL COLLECTIONS



Naudline Pierre (MFA 2017)

The Academy's home is a six-story fully renovated historic landmark. Built in 1861 as a rope factory, the building is now home to eight MFA classrooms, multiple exhibition spaces, approximately 110 studios, a student lounge, a woodshop, a kiln and printmaking facilities. In recent years, the Academy has expanded its campus to include a stunning new library and a sky-lit perspective/specimen room.

STUDIO SPACE During their course of study, students are provided with dedicated studio space to spend time immersed in their work, as dictated by the needs of their program track. For first year MFA students, studio spaces are shared with other students. In their second year, students receive a private studio space devoted entirely to their practice.

LIBRARY The Academy's library provides written, visual, and electronic resources to meet the intellectual and creative needs of our community of artists. Through specialized collections, bibliographic instruction, and outstanding services, the library equips students with the skills necessary to embark on a lifetime of learning and artistic growth. The library collects in the area of visual art and includes titles specifically selected to support the MFA curriculum. The collection features:

- over 10,000 books, with a focus on the work of figurative artists, art history, criticism, and anatomical studies
- contemporary, print periodical subscriptions, DVDs, plus electronic resources and scholarly database subscriptions
- a special collection including casts, taxidermy and organic specimen for visual reference



PRINTSHOP

While primarily serving students in printmaking, the printshop is available to all students for independent work. What sets the Academy apart is that we open our printshop to all our alumni. It is fully equipped with etching and lithography presses facilitating intaglio, relief and both plate and stone lithography.

EXHIBITION SPACES & WILKINSON HALL

There are exhibition spaces on every floor available for shows of student work, and the lobby gallery features a rotating display of alumni, faculty and student artwork. Frequent public exhibitions, special events, and lectures are held in the Lawrence and Josephine C. Wilkinson Hall

I am most grateful to be a member of an incredible community of delightful weirdos who are as excited as I am!

Laura Romaine, (MFA 2022, Chubb Fellow 2024)

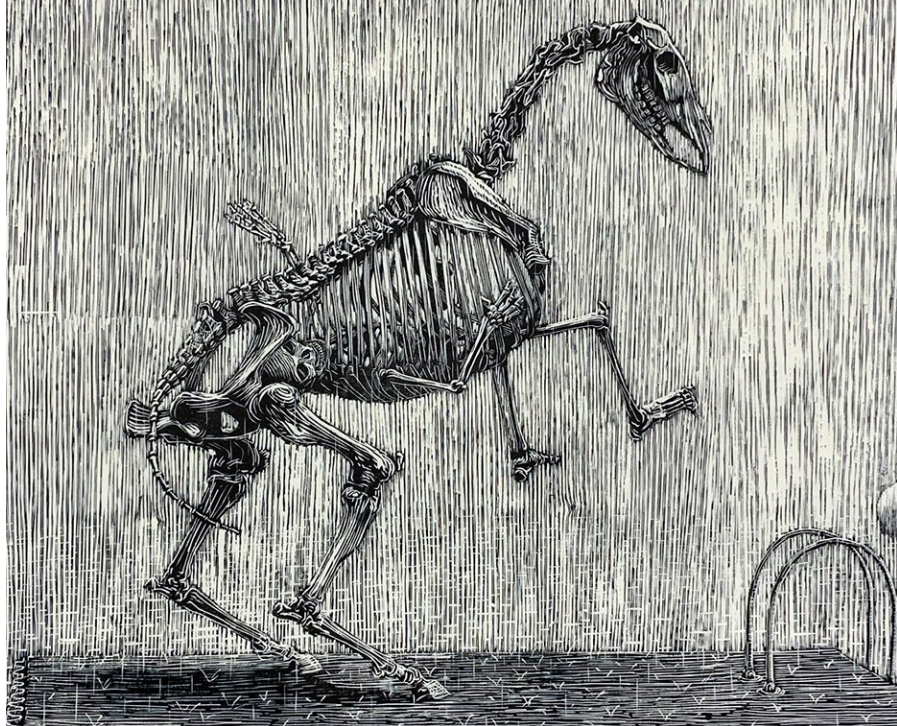


Cast Drawing

FACULTY

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 students receive outstanding education in all areas.

Faculty and classes offered vary each semester. The high ratio of faculty to students allows for ease of access to instructors for individualized attention. Students receive nearly three times more direct instruction than most other art schools.



John Jacobsmeyer, *Departure* (detail), 2023

The knowledge I gained at the Academy transformed my artistic practice, and the friendships and connections I developed continue to provide invaluable support.

Kylee Snow, (MFA 2022, Chubb Fellow 2024)

FULLTIME FACULTY

John Jacobsmeyer Faculty Chair, Director of Printmaking

Michael Grimaldi Director of Drawing & Anatomy

Nina Levy Director of Sculpture

Clifford Owens Director of Critical Studies

Wade Schuman Director of Painting

Dan Thompson CFA Faculty Chair



Michael Grimaldi, *Bridesmaid*, 2011



Nina Levy, *Boy with Big Arm*, 2008

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

John Belardo, Sculpture

Lisa Blas, Critical Studies

Margaret Bowland, Drawing & Painting

Sharon Butler, Critical Studies

Adam Cvijanovic, Painting

Marcelo Daldoce, Drawing

Jon DeMartin, Drawing

Cynthia Eardley, Anatomy & Sculpture

David Ebony, Critical Studies

Audrey Flack, Drawing & Painting

Steve Forster, Painting

Thomas Germano, Critical Studies

Gianluca Giarrizzo, Sculpture

Aaron Gilbert, Painting

Christina Giuffrida, Sculpture

Elizabeth Glaessner, Drawing & Printmaking

David Gothard, Drawing

Heidi Hahn, Critical Studies

Rie Hasegawa, Printmaking

John Horn, Anatomy & Sculpture

Scott Hunt, Drawing



Margaret Bowland, *Gilt* (detail), 2015

Vera Iliatova, Critical Studies

Edgar Jerins, Drawing

Kyle Johanson, Critical Studies

Marshall Jones, Drawing & Painting

Kurt Kauper, Drawing & Painting

Evan Kitson, Anatomy & Drawing

Jessica Leo, Drawing

Greg Lindquist, Critical Studies

Dik Liu, Painting

Randy McIver, Anatomy

Fred Mershimer, Printmaking

Steve Mumford, Painting

Gina Miccinilli, Sculpture

Roberto Osti, Anatomy & Drawing

Guno Park, Drawing

Heather Personett, Sculpture

Colette Robbins, Sculpture

Mario Robinson, Drawing

Jean-Pierre Roy, Painting

Manu Saluja, Painting

Justin Sanz, Printmaking

Sarah Schmerler, Critical Studies

Chie Shimizu, Sculpture

Bernardo Siciliano, Painting

Robert Simon, Critical Studies & Sculpture

Dan Thompson, Drawing & Painting

Melanie Vote, Painting

Steve Walker, Drawing

Jiannan Wu, Sculpture

Zane York, Painting

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.

Steven Assael, Drawing & Painting

Will Cotton, Painting

Vincent Desiderio, Drawing & Painting

Tracey Emin, Drawing

Eric Fischl, Painting

Judy Fox, Sculpture

Edward Schmidt, Drawing

Amy Sherald, Painting

Mickalene Thomas, Painting

Dexter Wimberly, Professional Practice

Alexi Worth, Critical Studies & Painting



Amy Sherald Visiting Critic

ACADEMICS

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.



Danica Lundy
(MFA 2017, Chubb Fellow 2018)

MFA CURRICULUM

The MFA is a specialized terminal degree at the graduate level for students seeking advanced education in fine arts. It is a concentrated two-year, 60-credit program that requires 85% of coursework to be completed in studio art. Students specialize in one of three concentrations, Drawing, Painting, or Sculpture. Applicants must declare their intended concentration. Students may also elect to complete a track in Anatomy or Printmaking. Tracks supplement the concentrations with focused attention on additional areas of study.



*The greatest misfortune is when
theory outstrips performance.*

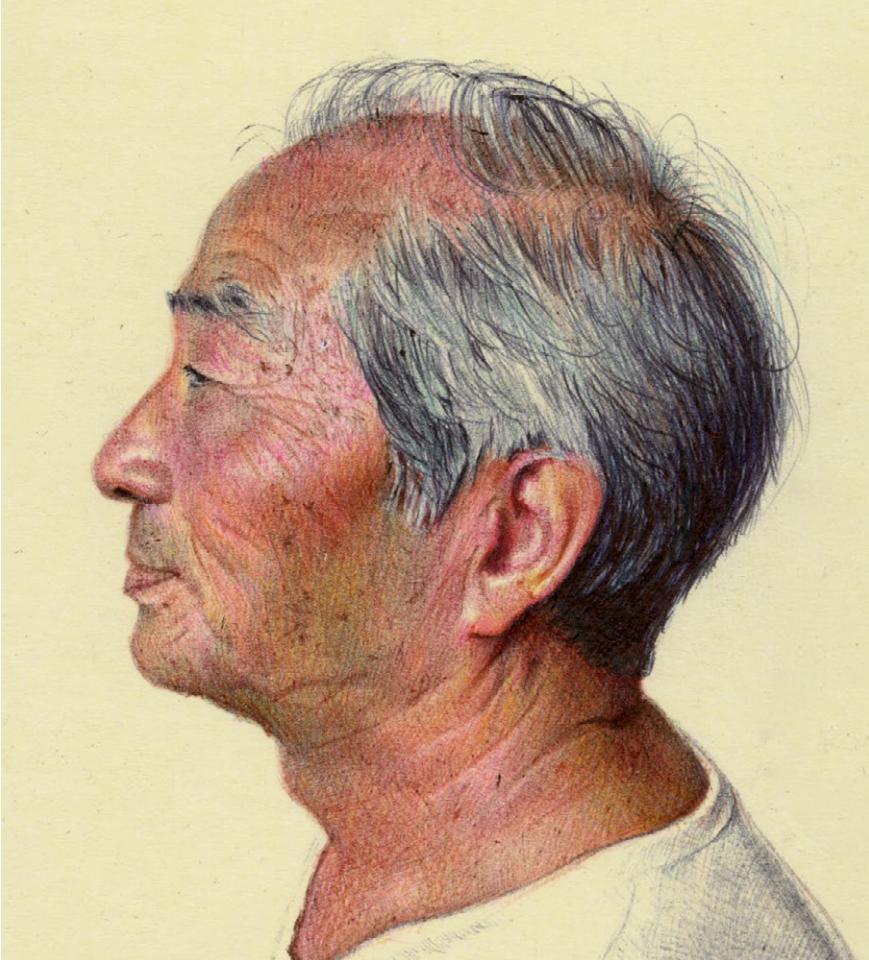
Leonardo da Vinci

Jacob Hayes (MFA 2014) Thesis Critique

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.

Nicolas Sanchez,
Wang Guanqing (detail), 2012





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.

Anna Park (MFA 2020)
Untitled (detail), 2019

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.

Flesh was the reason why oil painting was invented.

Willem de Kooning



Shiqing Deng (MFA 2018, Chubb Fellow 2019)
Dilemma (detail), 2019



The Painting Concentration immerses students in the variety of languages in which the human form is represented in oil. Direct painting addresses opaque perceptual description while indirect painting addresses mixing of color through layering. Second-year practices 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.

Naudline Pierre (MFA 2017)
The Visit (detail), 2016

SCULPTURE

The Sculpture Concentration provides students with a 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.



Chie Shimizu (MFA 2001)
Fishbell (detail), 2001



Brice Esso (MFA 2017)
Le poids de mes Ambitions, 2017

The curriculum offers offer 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 year, 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.

ANATOMY TRACK

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.

*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



Peter Mühlhäußer (MFA 2009, Fellow 2010),
Écorché, 2008, plasteline



1. Temporalis
2. buccinator
3. masseter

nuchal lig

glabella

frontal
occipital
parietal
Temporal

Supraorbital
infraorbital

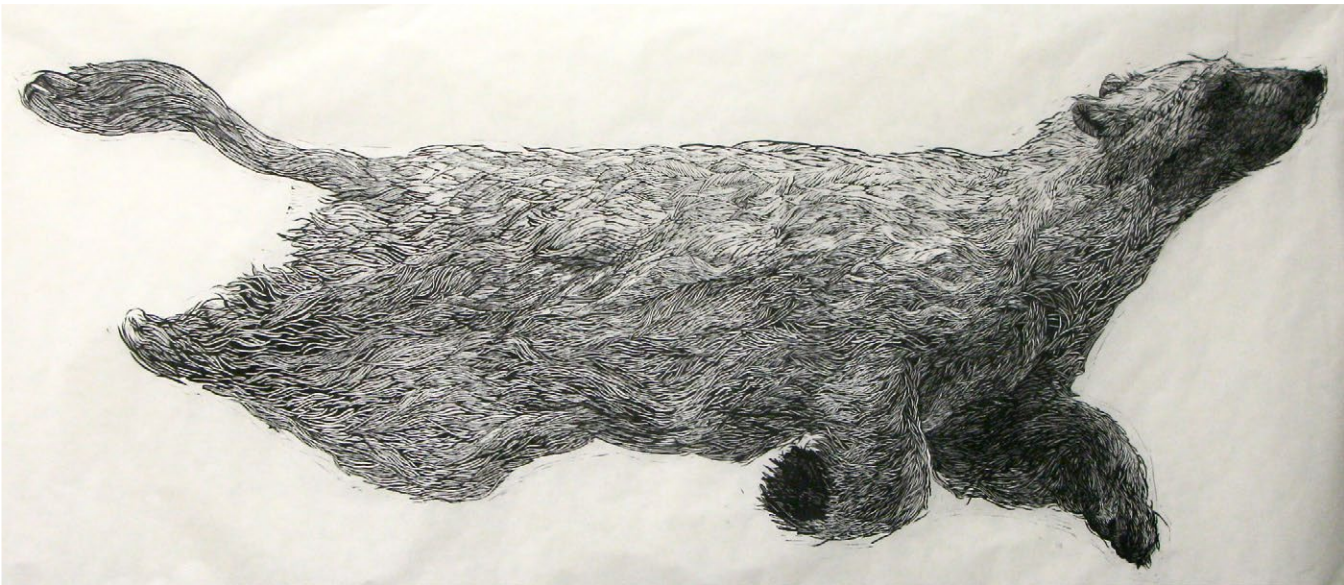
PRINTMAKING TRACK

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 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.

Luján Pérez Hernández (MFA 2020, Chubb Fellow 2021)

Here's to a Future Embrace IX (detail), 2021





Aliene de Souza Howell (MFA 2011)
Ursa Major Lost at Sea, 2012

HISTORY & THEORY

In addition to our core studio classes, the Academy offers classes that provide students with a sound theoretical and historical base to support their practice.

History and Theory of Composition

I examines historical modalities and methods of compositional construction from Classicism to early Modernism;

Theory and Practice of Composition II begins with the birth of Modernism and culminates with the early 21st century.

These courses present art history largely through practice, investigating the various strategies for representing form and content in Western art.





Jean-Pierre Roy (MFA 2002, Fellow 2003), *The Narrow Field*, 2015



CRITICAL STUDIES

Through readings, slide lectures, and discussions, the Art & Culture sequence offers two semesters of advanced study and guided research. It explores a range of historical and current perspectives that shape visual art and reflects on the human figure's enduring role.

Art & Culture I presents the various meanings that have accrued over the past century of Western visual art beginning with the onset of Modernism. Students closely examine the major art movements and artists of European Modernism in the context of related philosophical, critical, and literary texts.

Art & Culture II addresses the late Modernist and Post-Modern underpinnings of the emerging contemporary milieu. Students explore the ways in which contemporary artistic practice and critical theory inter-relate. The course introduces methods of art criticism, provides an academic and theoretical basis upon which to discuss current artistic practice, and teaches students to gauge personal reactions against established scholarly approaches.

*It is not the position,
but the disposition*

Susan Sontag



MASTER OF FINE ARTS THESIS

*In order to move others deeply
we must deliberately allow
ourselves to be carried away
beyond the bounds of our
normal sensibility.*

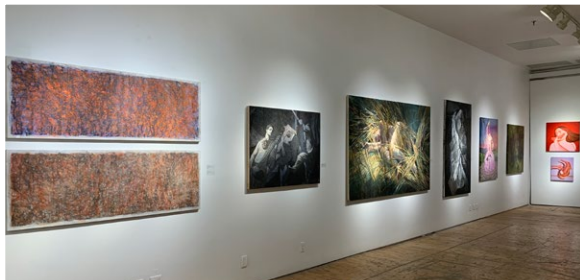
Joseph Conrad

Audrey Rodriguez (MFA 2022, Chubb Fellow 2023)
Exodus and Consumption, 2022



Thesis I In the first semester of the MFA Thesis, the emphasis is placed on developing individual direction through the exploration of ideas resulting in the execution of artwork. These ideas may first be outlined in maquettes, studies and compositional plans that clarify, refine, and consolidate the developing work. The works are presented in-progress during the mid-semester critique and should show significant development as coherent artworks for the end-of-semester critique.

Thesis II In this course, students continue building on the body of work and themes addressed in MFA Thesis I. In addition to completing paintings, drawings or sculpture over the semester, students are required to refine their research paper that began in the fall semester in Art and Culture II.



MFA 2023 Thesis Exhibition



Kathryn Goshorn (MFA 2015, Chubb Fellow 2016)
Portrait with Still Life, 2015

VISITING ARTISTS

The Academy hosts prominent visiting artists from the U.S. and abroad who teach Master Classes and deliver lectures. As part of the Visiting Critics program, artists and critics from across the country visit the Academy regularly for individual critiques.

MASTER CLASSES 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.

Instructors have included:

John Alexander

Judy Fox

Lou Mariano

Juan Cardenas

Hilary Harkness

James McGarrell

Sue Coe

Anne Harris

Alyssa Monks

Will Cotton

David Humphrey

Odd Nerdrum

Amy Cutler

Michael Grimaldi

Evan Penny

Vincent Desiderio

Arthur Gonzalez

Jenny Saville

Wei Dong

Kurt Kauper

Judith Schaechter

Inka Essenhigh

Laurie Hogan



Jenny Saville



Will Cotton



Vincent Desiderio

VISITING LECTURERS & CRITICS

VISITING LECTURERS The Academy hosts an ambitious speaker's 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. Speakers have included:

Nina Chanel Abney	E.V. Day	Hillary Harkness	David Salle	Kehinde Wiley
William Bailey	Carroll Dunham	Ken Johnson	Jerry Saltz	Alexi Worth
Ross Bleckner	Tracey Emin	Odd Nerdrum	Andres Serrano	Robert Yarber
Jonas Burgert	April Gornik	Philip Pearlstein	Dana Schutz	Lisa Yuskavage
John Currin	Trenton Doyle Hancock	Rona Pondick	Eric White	

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 with students. Critics have included:

Brian Alfred	Carl D'Alvia	Lindsey Guile	Carlo McCormick	Adam Parker Smith
Hugo Bastidas	Jane Dickson	Matt Hansel	Walter Robinson	Ed Smith
Ana Benaroya	Greg Drasler	Julie Heffernan	Alexis Rockman	Kathia St. Hilaire
Matt Bollinger	Monika Fabijanska	Kurt Kauper	Tschabalala Self	Emma Stern
Aleah Chapin	Michele Fenniak	Zachari Logan	Bob Simon	Robert Taplin
Taha Clayton	Arthur Gonzalez	Paul Marcus	Sandy Skoglund	Charles Yoder



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TRACEY EMIN: MY LIFE IN A CHAIR

JERRY SALTZ: ART IS LIFE

Tracey Emin in conversation with Jerry Saltz



Alyssa Monks (MFA 2001), *Tell* (detail), 2001

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.

NOTABLE ALUMNI

Trey Abdella	Maud Madsen
Ali Banisadr	Kylie Manning
Amy Bennett	Alyssa Monks
Aleah Chapin	Arcmanoro Niles
Chloe Chiasson	Anna Park
Elizabeth Glaessner	Naudline Pierre
Sally Han	Jean-Pierre Roy
Monica Igkegwu	Taylor Schultek
Michael Kagan	Jiannan Wu
Danica Lundy	

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

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, (MFA 2001)



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

EXHIBITIONS

The Academy maintains an active exhibitions schedule. Annual presentations include the MFA Thesis 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 Derrick Adams, Jean-Michel Basquiat, Nicole Eisenman, Alex Katz, Alice Neel, Peter Saul, Jenny Saville, Laurie Simmons, Kiki Smith, Mark Tansey, Mickalene Thomas, Andy Warhol, and Liu Xiaodong.

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** allowing 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. Curators have included:

George Adams

Joeonna Bellardo-Samuels

James Cohan

Eric Fischl

Matthew Flowers

Vincent Fremont

Anna Furney

Michael Nevin

Alia Nour

Wendy Olsoff

Larry Ossei-Mensah

Stephanie Roach

Alice Gray Stites



SPECIAL EVENTS

The Academy is renowned for its special events. These parties with a purpose allow new and longtime collectors alike to gain unprecedented access to the creative process while helping to raise funds for scholarships and educational programs. After two decades, Take Home a Nude and Tribeca Ball have become staples on the New York social calendar, supported by prominent sponsors like Burberry, Chanel, Gagosian, Gucci, and Van Cleef & Arpels.

Each fall, **Take Home a Nude** attracts more than 700 artists, patrons, gallerists and collectors. The evening consists of a silent auction with over 200 works and a rousing live auction of the top lots, followed by a world-class dinner. Venues have included Sotheby's, Phillips, and Christie's. Past auctions have included work by:

John Alexander

Scott Avett

Donald Baechler

Joseph Beuys

David Bowie

Cecily Brown

Sante D'Orazio

Patrick Demarchelier

Vincent Desiderio

Shepard Fairey

Hugo Guinness

Stephen Hannock

Jasper Johns

Alex Katz

Jeff Koons

Sol Lewitt

Steve Martin

Ryan McGinness

Marilyn Minter

Yoko Ono

Philip Pearlstein

Elizabeth Peyton

Pablo Picasso

Richard Prince

Neo Rauch

Herb Ritts

David Salle

Julian Schnabel

Andres Serrano

Cindy Sherman

Laurie Simmons

Kiki Smith

Mark Tansey

Andy Warhol

Bruce Weber

William Wegman

Kehinde Wiley



SPECIAL EVENTS

Each spring, the Academy presents **Tribeca Ball**, an elegant gala quite unlike any other. Inspiration and whimsy await around every corner, from artists in action and surprising musical acts to entertainers and interactive installations. Cocktails take place throughout the 100 studios at the school where guests have a chance to meet our student artists and even purchase their work. Past event honorees include:

Francesco Clemente

Robert De Niro

Peter Saul

Amy Sherald

Bob Colacello

Walton Ford

Jenny Saville

Mickalene Thomas

Will Cotton

KAWS

Kenny Scharf

Salman Toor

John Currin

John Richardson

Dana Schutz

Tom Wolfe

“The city’s leading art event for serious collectors, in-the-know enthusiasts, and real-deal patrons.”

Vogue Magazine



Georgia Hinaris (MFA 2019) & Elody Gyekis (MFA 2019)



Chinedu Victor (MFA 2023)



Amy Sherard, Tribeca Ball 2023 honoree



Tribeca Ball



Brooke Shields and KAWS, Tribeca Ball 2019 Honoree

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 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. Residencies are awarded competitively. The number and location of residencies vary each year.

I found a community of such talented and committed artists, that my loneliness and fears melt into the pleasure of being in the place I knew I was supposed to be.

Claudio Cecchetti
(MFA 2023, Chubb Fellow 2024)

Carrara, Italy



I came to the Academy because I wanted intensive, technical knowledge in painting but I got so much more than that from the program. I found community, opportunity, and a better sense of myself as an artist.

Jane Philips, (MFA 2023, Chubb Fellow 2024)



POSTGRADUATE FELLOWS

Each year, the Academy selects three outstanding graduates and alumni to serve as postgraduate fellows. Chubb is the title sponsor of the program. The Chubb postgraduate fellowship is the highest honor the Academy bestows on its graduates. Under the program, the fellows have the opportunity to expand the breadth and depth of their artistic prowess while serving as teaching assistants and mentors to a new crop of talented figurative artists. Chubb fellows also receive studio accommodations, exhibition opportunities and a stipend. Previous recipients include:

Trey Abdella (Vito Schnabel Gallery)

Ali Banisadr (Kasmin Gallery)

Amy Bennett (Miles McEnery Gallery)

Aleah Chapin (Flowers Gallery)

Elizabeth Glaessner (P.P.O.W)

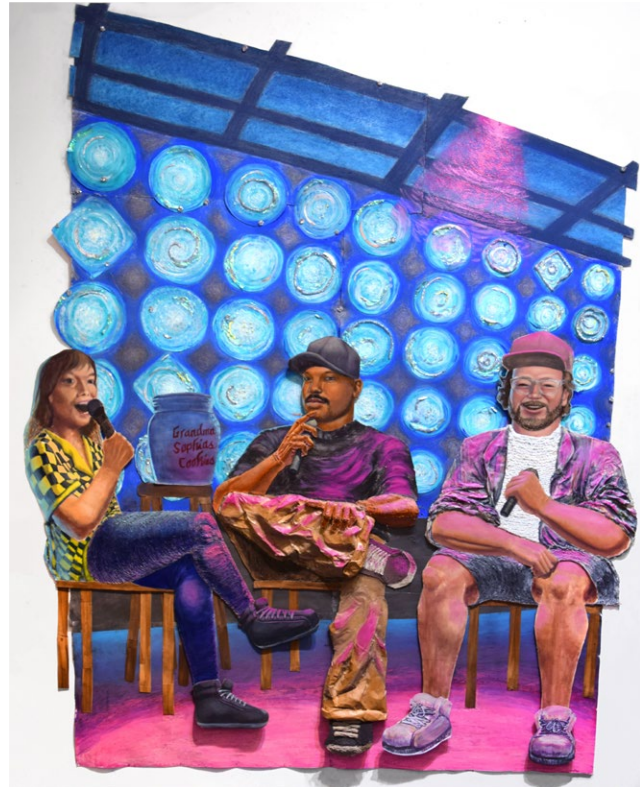
Alonsa Guevara (Anna Zorina Gallery)

Danica Lundy (White Cube)

Anna Park (Blum & Poe)

Jean-Pierre Roy (Gallery Poulsen)

Antoinette Legnini (MFA 2022, Chubb Fellow 2023)
Do You Wanna Talk About It?, 2023



STUDENT SERVICES

The Department of Student Services offers a range of programs and services to support students' personal, academic and professional development. Our goals are to build a strong sense of community, foster an environment conducive to learning and advocate for students as they meet the challenges of the Academy experience.

By circulating professional, academic, wellness, and living opportunities to students and alumni, the Office of Student Services is an information hub that fosters a healthy and productive learning and post-graduate environment to enhance the Academy student and alumni experience.

Danica Lundy (MFA 2017, Fellow 2018)
The Reach, 2018



ADMISSION TO THE MFA PROGRAM

Applicants are encouraged to attend an Academy Open House event, participate in a free portfolio review. For more information on attending an Open House or scheduling a campus tour of the Academy please email admissions@nyaa.edu.

APPLICATION Applicants must register for a free account to complete the application online.

PORTFOLIO The portfolio should include up to twenty (20) images that represent your best work, indicates your major interest and direction, and demonstrates your ability. Of those twenty (20), applicants must submit five (5) life drawings of the figure from observation in a traditional drawing medium such as charcoal, graphite, ink, etc. Those submitting images of sculptures should include no more than two views of each sculpture.

STATEMENT A one-page statement of educational objectives and career goals indicating why you believe these will be advanced by study at the Academy. Applicants are encouraged to discuss an understanding of the Academy's unique mission and indicate how study at the institution will progress individual artistic development and aspirations.

CURRICULUM VITAE Submission of a CV or resume enhances the MFA application by giving more insight into a candidate's creative experience. Please include educational background, professional experience, awards, residencies, exhibitions, etc.

LETTERS OF RECOMMENDATION Letters from academic professionals who are familiar with the applicant's work are strongly encouraged. Enter the name of your recommender under references in your online application and they will be sent an automatic email with submission instructions.

TRANSCRIPTS Certified 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 directly from the institution by mail or sent as an e-transcript to admissions@nyaa.edu.

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 an English language test.

FILING DATES & NOTIFICATION Applicants have the option of submitting their completed applications by one of two submission dates for fall admission.



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	Academy Scholar Award
Drawing Merit Scholarship	LCU Female Student Housing Assistance Scholarship
Lyme Academy Scholarship	Sculpture Merit Scholarship

SECOND-YEAR SCHOLARSHIPS

Academy Service Scholarship	Exhibition Scholarship
Portrait Scholar Award	Social Media Scholarship
Plus additional Private Scholarships	

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.

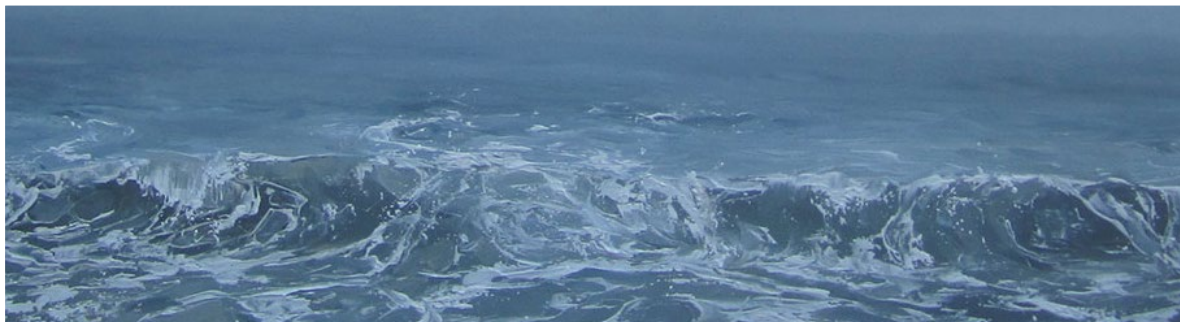
Direct Plus Loan borrowers must have an acceptable credit history or an endorser (someone who agrees to repay the loan if the borrower does not pay it) with an acceptable credit history. For information about lenders and for individual borrower limits, matriculated and accepted students should contact 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 \(iefa.org\)](http://iefa.org)
- [Federal Student Aid \(studentloans.gov\)](http://studentloans.gov)
- [Free Application for Federal Student Aid \(fafsa.ed.gov\)](http://fafsa.ed.gov)
- [National Student Loan Data System \(nslds.gov\)](http://nslds.gov)

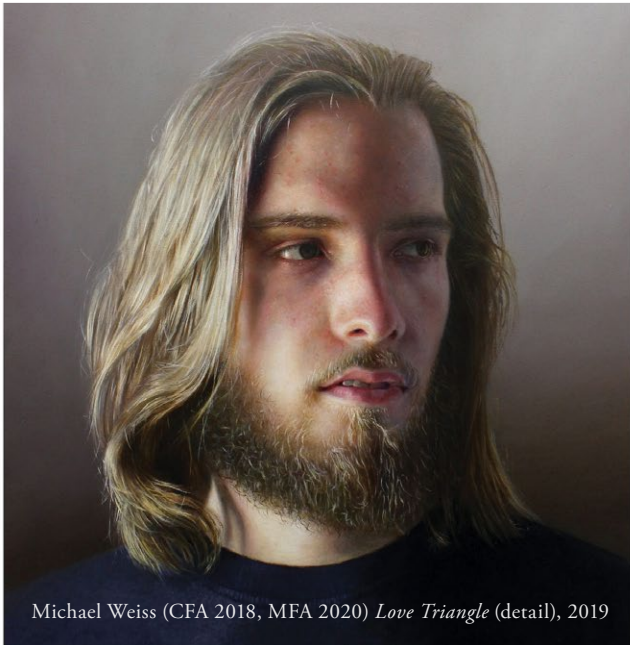
Applicants must be US citizens or permanent residents. For more information on Federal Student Aid and how to apply, please visit fafsa.ed.gov. The Academy's Federal School Code is 026001.

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.



CERTIFICATE OF FINE ARTS

The New York Academy of Art Certificate of Fine Art (CFA) Program is an immersive twelve-month, 36-credit studio sequence that provides students the opportunity to develop their unique personal vision and traditional skills within a highly specialized and inspiring fine arts school. The CFA program is designed for those seeking intensive instruction in painting, sculpture, and drawing and interested in engaging in the critical discourse of contemporary representational art.



Michael Weiss (CFA 2018, MFA 2020) *Love Triangle* (detail), 2019





Nathaniel L. Gaefcke (CFA 2019), *Connie in Profile*, 2019



Irina Lakshin (CFA 2019, MFA 2021) *Gargon*, 2019

SUMMER UNDERGRADUATE RESIDENCY

The New York Academy of Art offers a unique month-long intensive Summer Undergraduate Residency Program (SURP) in New York City for ambitious undergraduates and recent graduates.

Participants admitted to the program experience life immersed in New York's art world: taking classes and working in Academy's studios, attending gallery openings, museum visits and private tours of artist studios. Students expand their technical skill, studio practice and professional development, culminating in an exhibition of their work at the Academy at the end of the residency.



Jed Smith (SURP 2018, MFA 2021, Chubb Fellow 2022)
March 7th (detail), 2021



Maud Madsen (SURP 2017, MFA 2020, Chubb Fellow 2021)
With Strings Attached (detail), 2021

ACADEMY EVERYWHERE

Academy Everywhere brings you the chance to study at the New York Academy of Art, wherever you are. Whether you're taking classes at our historic building in New York, or online from your home studio, or at your leisure with our Self-Paced Online learning, the Academy's world-class faculty of working artists bring their extensive teaching experience to every class.

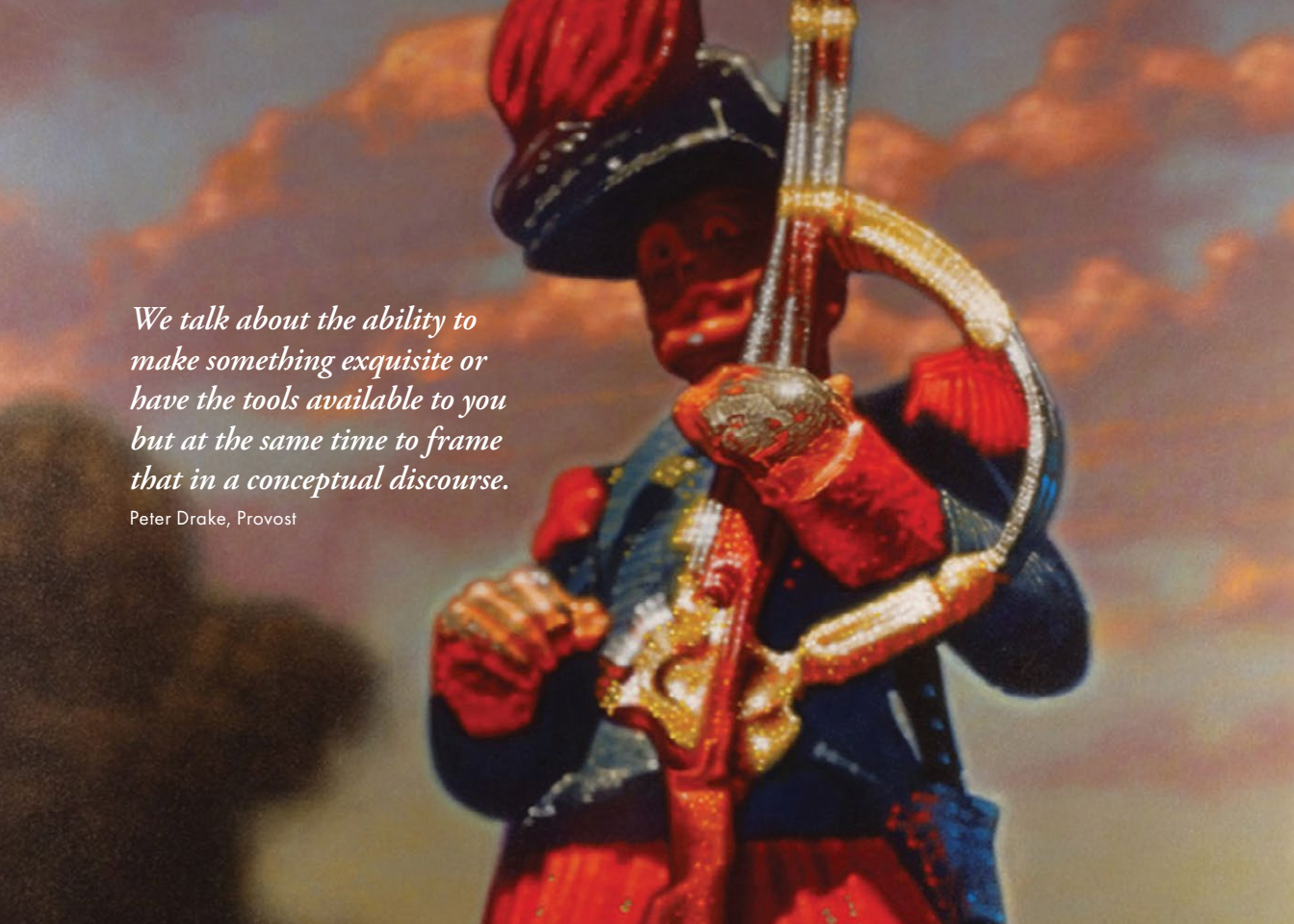
From classical techniques to contemporary applications in drawing, painting, sculpture, and more. Students of all skill levels are welcome: www.academyeverywhere.com

Painting Facial Features:
The eyes, nose and lips with Manu Saluja





How to Fool the Eye:
Realistic Still Life Painting with Zane York



*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, Provost

NEW YORK ACADEMY OF ART

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Traditional Skills ~ Contemporary Discourse

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