



CHIEF ADVANCEMENT OFFICER  
WHITNEY MUSEUM OF AMERICAN ART  
New York, New York  
[Whitney Museum of American Art](https://www.whitney.org/)

# WHITNEY

The Aspen Leadership Group is proud to partner with the Whitney Museum of American Art in the search for a Chief Advancement Officer.

The Chief Advancement Officer (CAO) will be responsible for the planning, management, and success of the comprehensive fundraising efforts of the Whitney Museum in pursuit of its commitment to advance strategic and institutional priorities and build long-term relationships for the financial health of the organization. The CAO will oversee policy, strategy, and execution of the work in the Advancement department, which includes individual and planned giving, corporate membership and sponsorship, special events, foundation and government grants, and stewardship programs. The CAO will be a key member of the senior leadership team, the Management Council, which makes important strategic, financial, operational, and programmatic decisions for the Museum.

As the preeminent institution devoted to the art of the United States, the Whitney Museum of American Art presents the full range of twentieth-century and contemporary American art, with a special focus on works by living artists. The Whitney is dedicated to collecting, preserving, interpreting, and exhibiting American art, and its [collection](#)—arguably the finest holding of twentieth-century American art in the world—is the Museum's key resource. The Museum's signature exhibition, the Biennial, is the country's leading survey of the most recent developments in American art.

Innovation has been a hallmark of the Whitney since its beginnings. It was the first museum dedicated to the work of living American artists and the first New York museum to present a major exhibition of a video artist (Nam June Paik in 1982). Such figures as Jasper Johns, Cy Twombly, and Cindy Sherman were given their first museum retrospectives by the Whitney. The Museum has consistently purchased works within the year they were created, often well before the artists became broadly recognized. The Whitney was the first museum to take its exhibitions and programming beyond its walls by establishing corporate-funded branch facilities, and the first museum to undertake a program of collection-sharing (with the San José Museum of Art) in order to increase access to its renowned collection.

Designed by architect Renzo Piano and situated between the High Line and the Hudson River, the Whitney's [new building](#) vastly increases the Museum's exhibition and programming space, providing the most expansive view ever of its unsurpassed collection of modern and contemporary American art.

## **REPORTING RELATIONSHIPS**

The Chief Advancement Officer will report to the Alice Pratt Brown Director, Adam D. Weinberg.

## **PRINCIPAL OPPORTUNITIES**

Following its recent and successful expansion and move to downtown Manhattan in 2015, completion of a \$670 million capital campaign, and, most recently, adoption of a new strategic plan in 2017, the Whitney Museum of American Art has never been more ideally positioned, dynamic or relevant than it is today. Building on more than a decade of balanced budgets and the incredible strength of its stable, long-tenured Advancement team, the Whitney seeks a Chief Advancement Officer to lead all advancement and fundraising strategies and activities in its next stage of operational development and growth.

Reporting to and closely partnering with Adam D. Weinberg, the Whitney's Alice Pratt Brown Director, who has led the Museum's transformational growth over the last 15 years, the Chief Advancement Officer is charged with the planning, management, and success of the Whitney's comprehensive fundraising efforts—totaling more than \$20 million in annual operating income, as well as large-scale, strategic fundraising initiatives—in pursuit of its commitment to advancing the institution's leading priorities. The Chief Advancement Officer is also responsible for building long-term relationships for the financial health and sustainability of the organization—the Museum's Board of Trustees among the most important of these relationships. The Chief Advancement Officer oversees policy, strategy, and execution of the work in the Advancement department, which includes individual and planned giving, corporate membership and sponsorship, special events, foundation and government grants, and stewardship programs. For effectiveness in the role, the Chief Advancement Officer must work collaboratively with colleagues in the curatorial, education, conservation, publications, and exhibitions management departments, as well as with the finance, legal, trustee affairs, and other administrative offices. The Chief Advancement Officer also works closely with the membership, business systems, communications, and marketing teams to ensure seamless and strategic focus on the Museum's most critical constituencies.

As a key member of the Management Council, the Whitney's senior leadership team, the Chief Advancement Officer helps inform and make important strategic, financial, operational, and programmatic decisions for the Museum. The Whitney seeks the candidate who can capably build on these strengths, is excited and inspired by the singular opportunities in front of the Whitney today, and can lead others to collaborative, spirited success as part of the Museum's senior leadership team.

## **PRIMARY RESPONSIBILITIES**

The Chief Advancement Officer will

- lead, manage, and inspire a 25-person Advancement team including direct supervision of the Director of Philanthropy; Director of Individual Giving; Director of Special Events; Director of Foundation and Government Relations; Director of Corporate Partnerships; and Executive Coordinator;
- ensure staff members clearly understand annual fundraising, institutional and strategic plan goals, and have the tools, support, and resources to meet them;

- develop and help drive overarching long-range, annual, and project-based strategic and tactical fundraising plans for individual (major gifts, donor groups, planned giving) and institutional donors and prospects;
- manage all aspects of advancement planning and fundraising for strategic plan initiatives;
- oversee the special events program and ensure the success of the key fundraising events (Gala, Art Party);
- lead and/or participate in major fundraising solicitations;
- assist with Board development and management;
- act as the staff liaison to the Board Nominating Committee;
- oversee systems for gift management, reporting, and stewardship;
- integrate systematic research throughout the Advancement program;
- maintain a portfolio of major donors;
- position and prepare Trustees, Directors, senior managers, and curators for fundraising cultivation, solicitation, and stewardship;
- build internal relationships across the Museum to allow for effective partnerships between Advancement and Program (Curatorial, Education, Conservation) as well as other departments to progress strategic and fundraising goals; and
- manage day-to-day operations of the Advancement office.

#### KEY COLLEAGUES



**Adam D. Weinberg**

**Alice Pratt Brown Director**

Adam D. Weinberg became the Alice Pratt Brown Director of the Whitney Museum in October 2003. During his tenure, the Whitney has presented major exhibitions on a range of artists, including William Eggleston, Jeff Koons, Yayoi Kusama, Sherrie Levine, Glenn Ligon, Gordon Matta-Clark, Georgia O’Keeffe, and Ed Ruscha; offered award-winning educational programs; experienced dramatic growth in the permanent collection; and, in 2015, opened its new 220,000-square-foot building in the Meatpacking District.

From 1999 to 2003, Weinberg was the Director of the Addison Gallery of American Art at Phillips Academy. Prior to that, he was Senior Curator and Curator of the Permanent Collection at the Whitney. In 1991, Weinberg became the Artistic and Program Director of the American Center in Paris. He first joined the Whitney in 1989 as Director of the Whitney at Equitable Center. Beginning in 1981, Weinberg served as Director of Education and Assistant Curator at the Walker Art Center.

Weinberg has curated exhibitions on artists from Edward Hopper, Richard Pousette-Dart, and Isamu Noguchi to Alex Katz, Robert Mangold, Sol Lewitt, and Terry Winters. He has also organized numerous thematic exhibitions, including *The Architectural Unconscious: James Casebere and Glen Seater*, *Vanishing Presence* (Walker Art Center, 1989), and *On the Line: The New Color Photojournalism*. For the Whitney, he curated the groundbreaking series *Views from Abroad: European Perspectives on American Art* (1995), with the Stedelijk Museum, the Museum für Moderne Kunst, and the Tate Gallery. He has also curated major public projects with such artists as Christian Boltanski, Yoko Ono, Nam June Paik, Mark Dion, Jessica Stockholder, and Andrea Zittel. He

is the author of numerous catalogues and essays on contemporary and modern art, and has been a grant panelist for numerous federal, state, city, and private foundations.

Weinberg serves as a board member of the Andy Warhol Foundation for the Visual Arts, Storm King Art Center, the American Academy in Rome, and the Terra Foundation for American Art. He holds a BA from Brandeis University and a master's degree from the Visual Studies Workshop, the State University of New York at Buffalo.



**Idehen (I.D.) Aruede**

**Co-Chief Operating Officer and Chief Financial Officer**

I.D. Aruede was named Co-Chief Operating Officer and Chief Financial Officer in 2018. Prior to his current role, Aruede served as Director of Finance from 2009 to 2012 and as Chief Financial Officer from 2012 to 2018 during which he oversaw financial planning for the transition to the Whitney's new building. As a member of the senior management and policy-making team, Aruede works closely with the Director, staff, and trustees, and has broad responsibility for Museum-wide planning and operations. As CFO, Aruede oversees operating and capital budgets along with finance, treasury, investment, endowment, and accounting functions. In addition, he oversees the Human Resources and Legal departments, and co-leads Whitney Publications and Equity and Inclusion initiatives.

Aruede began his career in public accounting at KPMG, where he audited clients in the financial services, healthcare, and not-for-profit sectors. Prior to joining the Whitney, Aruede held various roles in equity research covering the consumer food and beverage sectors at leading global investment banks, including J.P. Morgan and Bank of America Merrill Lynch. He serves as a board member of the Careers through Culinary Arts Program (C-CAP). Aruede received a BS in Accounting from Morgan State University and earned his MBA from the Wharton School of the University of Pennsylvania.



**Amy Roth**

**Co-Chief Operating Officer**

Amy Roth was named Co-Chief Operating Officer in 2018. Previously, she served as the Whitney's Chief Planning Officer from 2012 to 2018. As Chief Planning Officer, she oversaw strategic planning and research and analysis, both in preparation for the Museum's relocation to its new building and in helping to build and execute its expanded operation. Between 2015 and 2018 she steered the formulation and implementation of a new strategic plan, and since 2017, she has led the marketing, membership, and business systems functions as well. As a member of the senior management and policy-making team, Roth works closely with the Director, staff, and trustees, and has broad responsibility for Museum-wide planning and operations, including oversight of Strategy, Marketing, Communications, Membership, Business Systems, Information Technology, Facilities, Security, Visitor Experience, Retail, and Food and Beverage services.

Prior to her role as Chief Planning Officer, Roth was the Whitney's Director of Corporate Partnerships since 2005 and, previously, Manager of Foundation and Government Relations. Before joining the Whitney in 2002 as a Development Associate, Roth held positions of corporate finance analyst and

equity research associate at several San Francisco-based investment banks, covering the technology and telecommunications sectors, respectively. Roth received her undergraduate degree from Harvard College and earned her MBA from Columbia Business School.



**Scott Rothkopf**

**Senior Deputy Director and Nancy and Steve Crown Family Chief Curator**

Scott Rothkopf was appointed Nancy and Steve Crown Family Chief Curator in 2015 and Senior Deputy Director in 2018. As a member of the senior management and policy-making team, Rothkopf works closely with the Director, staff, and trustees, and has broad responsibility for Museum-wide planning. He served on the curatorial team responsible for the Whitney's inaugural collection display *America Is Hard to See*. Since then, he has also curated *Laura Owens* (2017), *Open Plan: Andrea Fraser* (2016, with Laura Phipps), *Human Interest: Portraits from the Whitney's Collection* (2016, with Dana Miller), and *Virginia Overton: Sculpture Gardens* (2016, with Laura Phipps). At the Whitney, he has also curated *Mary Heilmann:*

*Sunset* (2015), *Jeff Koons: A Retrospective* (2014), *Sinister Pop* (2012–13, with Donna De Salvo), *Wade Guyton OS* (2012–13), *Glenn Ligon: AMERICA* (2011), *Singular Visions* (2010, with Dana Miller), and *Whitney on Site: Guyton\Walker* (2010).

Prior to joining the Whitney, Rothkopf served as Senior Editor of *Artforum International* from 2004 through 2009, where he was a frequent contributor of feature reviews and essays. He began his curatorial career at the Harvard University Art Museums, organizing *Mel Bochner: Photographs, 1966–1969* (2002) and *Huyghe + Corbusier: Harvard Project* (2004, with Linda Norden).

Rothkopf has published widely on the work of contemporary artists, including Paul Chan, Diller and Scofidio, Carroll Dunham, Katharina Fritsch, Eva Hesse, Jasper Johns, Sol LeWitt, Roy Lichtenstein, Josiah McElheny, Takashi Murakami, Laura Owens, Elizabeth Peyton, James Rosenquist, Ed Ruscha, Paul Thek, Kelley Walker, T. J. Wilcox, Terry Winters, and Karen Kilimnik. He also served as editor of *Yourself in the World* (2011), a volume of the collected writings and interviews of Glenn Ligon.

Rothkopf is a member of the board of trustees of the Louis Comfort Tiffany Foundation. He holds undergraduate and graduate degrees in the history of art and architecture from Harvard University.



**Donna De Salvo**

**Deputy Director for International Initiatives and Senior Curator**

Donna De Salvo joined the Whitney in 2004 and was appointed the Museum's first Chief Curator in 2006, a post she held until 2015, when she assumed the role of Deputy Director for International Initiatives and Senior Curator. In her role as Chief Curator and Deputy Director for Programs, De Salvo oversaw the Museum's artistic program, was instrumental in the design of the Whitney's new building, and led the curatorial team for the Museum's inaugural presentation, *America Is Hard to See* (2015). Currently leading the Museum's efforts to define and communicate an expanded notion of art in the United States, both domestically and internationally, De Salvo also organizes

exhibitions and collection displays, co-directs the Painting and Sculpture Acquisition Committee, and oversees the Andy Warhol films catalogue raisonné project. A noted expert on the work of Warhol, she curated the Whitney's major thematic retrospective *Andy Warhol—From A to B and Back Again* (2018). Recent exhibitions De Salvo has curated or co-curated include *Hélio Oiticica: To*

*Organize Delirium* (2017), *Open Plan: Michael Heizer* (2016), and *Open Plan: Steve McQueen* (2016), in addition to numerous others prior to the Whitney's move downtown.

Prior to working at the Whitney, De Salvo served for five years as a Senior Curator at the Tate Modern, London, where she curated such exhibitions as *Open Systems: Rethinking Art c. 1970* (2005), *Marsyas* (Anish Kapoor's 2003 work commissioned by Tate Modern for its Turbine Hall), and *Century City: Art and Culture in the Modern Metropolis* (2001).

From 1981 to 1986, De Salvo was a curator at the Dia Art Foundation, where she worked closely with several of its artists, including John Chamberlain, Walter De Maria, Donald Judd, Cy Twombly, and Andy Warhol. She was Adjunct Curator for the Andy Warhol Museum and was curator of *Andy Warhol: Disaster Paintings, 1963* (Dia Art Foundation, 1986), *Andy Warhol: Hand-Painted Images, 1960–62* (Dia Art Foundation, 1987), *"Success is a Job in New York": The early art and business of Andy Warhol* (Grey Art Gallery, 1989), and a retrospective of the artist's work at Tate Modern (2002).

She has written catalogues and essays and lectured on a wide range of modern and contemporary artists, including Barbara Bloom, Lee Bontecou, John Chamberlain, William Eggleston, Isa Genzken, Robert Gober, Philip Guston, Wade Guyton, Ray Johnson, Anish Kapoor, Per Kirkeby, Barbara Kruger, Giorgio Morandi, Barnett Newman, Chris Ofili, Gerhard Richter, Robert Smithson, Cy Twombly, Mark Wallinger, and Gillian Wearing. A recipient of the Alfred H. Barr, Jr. Award from the College Art Association, she has participated in many international juries and review panels, and has taught at the curatorial studies programs at Bard College and the Royal College of Art.

### **CANDIDATE QUALIFICATIONS AND QUALITIES**

The Whitney Museum of American Art is seeking a Chief Advancement Officer with

- senior level decision-making experience and a high degree of creativity and innovation in the development of fundraising strategies and programs for donor cultivation;
- an intimate understanding of the Whitney's mission and programs in helping to make decisions regarding goals and strategies for the Museum;
- the excellent judgment needed to work with the Board and upper level donors;
- budgeting acumen including experience developing budgets for Advancement;
- exceptional leadership, management, and organizational skills;
- excellent written and verbal skills; and
- knowledge of the museum and art worlds, including knowledge of the museum funding world, specifically American art collectors, dealers, artists, and New York area donors and prospects.

A bachelor's degree is required for this position as is at least ten years in the advancement and/or development field at a senior level in fundraising, membership, events, corporate, grants, and major donors. Public relations and/or marketing experience in the cultural arts is desired as is knowledge of 20<sup>th</sup> century American art. A master's degree in Art History, Marketing, Business or Arts Administration is preferable.

### **SALARY & BENEFITS**

The Whitney is a great place to work and offers an excellent benefit package including health insurance, generous paid time off, a 403(b) retirement plan, and free admission to many museums in New York City and the nation.

### **LOCATION**

The Whitney Museum of American Art is located in New York City.

### **DIVERSITY AND INCLUSION**

The Whitney collects, preserves, interprets, and exhibits American art in the broadest context. It values diversity in every aspect of its mission: starting with the art collection it builds and preserves, and extending to the histories it writes through exhibitions and programs, the audiences who engage with the Museum and provide context and meaning for everything it does, and the staff whose voices and experiences shape its work.

The Whitney is committed to creating a work environment where staff, interns, and volunteers of different races, ethnicities, ages, gender identities, sexual orientation, socioeconomic backgrounds, immigration status, and abilities feel not just welcome, but fully included and able to bring their own experiences and aspirations to their work.

### **APPLICATION INSTRUCTIONS**

All applications must be accompanied by a cover letter and résumé. Before submitting your materials, please review them for accuracy. Review of applications will begin immediately and will continue until the successful candidate has been selected.

*To nominate a candidate, please contact Ron Schiller:*

*[ronschiller@aspenleadershipgroup.com](mailto:ronschiller@aspenleadershipgroup.com).*

*All inquiries will be held in confidence.*