

# SUZANNE DELEHANTY LLC

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ABOUT	2
SERVICES	3
EXPERIENCE	
PROFESSIONAL EXPERIENCE	4
SELECTED BOARDS	8
SELECTED COMMITTEES	9
SELECTED PANELS	11
CULTURAL EXCHANGE PROGRAMS	13
PROFESSIONAL AFFILIATIONS	14
EXECUTIVE TRAINING SEMINARS	15
EDUCATION	16
SELECTED EXHIBITIONS AND PUBLICATIONS	17
CONTACT	19

# SUZANNE DELEHANTY LLC

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## ABOUT

SUZANNE DELEHANTY LLC provides strategic planning and art advisory services for initiatives that bring art, artists, and communities together. Founded in 2006, the firm serves an international roster of clients, including museums, foundations, government agencies, and other nonprofit organizations as well artists' estates, individuals, and corporations.

Clients have included the Smithsonian's National Museum of the American Indian (NMAI) based in Washington DC and New York; ZKM/Center for Art and Media in Karlsruhe, Germany; a center for artists' residencies in printmaking in Hawaii; the city of Winter Park, Florida; a family foundation in Connecticut; and a private collector.

After serving as the director of the Zimmerli Art Museum at Rutgers for five rewarding years, Suzanne Delehanty reopened the firm in April 2014.

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## SERVICES

The firm draws upon Suzanne Delehanty's four decades of museum experience and specializes in:

- Strategic planning, including capital projects
- Developing exhibition and publication programs
- Building educational programs for audience of all ages in multicultural communities
- Creating, developing, and conserving collections, particularly of modern and contemporary art
- Overall management of art museums, including board development and fundraising

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## PROFESSIONAL EXPERIENCE

**2009–2014**

Director

Zimmerli Art Museum

Rutgers University

- Revitalized the Zimmerli's role as a teaching museum and incubator for interdisciplinary exchange at Rutgers and a vital educational resource for the broader community
- Created a strategic plan that strengthened all of the museum's core functions: fundraising capability, facilities management and security, collection conservation and access, communications and programs
- Rebuilt membership and fundraising efforts; raised more than \$7.8 million
- Developed a comprehensive master plan for the modernization of the museum's 70,000 square-foot facility and refurbished 30,000 square feet of public space
- Established up-to-date policies for the care, management, and conservation of the museum's 60,000 works of art to ensure its long-term stewardship
- Reinvigorated installations of the collection and special exhibitions
- Published three major books with Prestel for international distribution
- Raised the national profile of the museum and of Rutgers in such publications as The New York Times, The Wall Street Journal, and The Washington Post
- Expanded the Zimmerli's digital footprint from the ground up by rebuilding the museum's fifteen-year-old website and forming alliances with the Google Art Project, ARTstor, and Art.sy

**2006–2009**

Principal

SUZANNE DELEHANTY LLC

Miami

- Established a company that provides strategic planning and management for initiatives that bring together art, artists, and communities
- Served an international roster of clients, including a center for artists' residencies in Hawaii; a foundation in Connecticut; a private collector; the Smithsonian's National Museum of the American Indian; the Cuban Museum in Miami; ZKM/Center for Art and Media in Karlsruhe, Germany; and the City of Winter Park, Florida

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## PROFESSIONAL EXPERIENCE

### 1995–2005

Director/CEO/Founding Director

Miami Art Museum

Miami

- In tandem with trustees, spearheaded a community-wide planning effort that transformed the Center for the Fine Arts, a non-collecting space, into Miami's flagship art museum
- Oversaw privatization of this once-county department with goodwill on all fronts, uniting two systems—private and public—into a single structure for governance, personnel, and finances
- Established a collection of 20th- and 21st-century international art, with an emphasis upon the art of the Americas; drafted criteria and policies for this initiative; attracted major gifts of art
- Redesigned the exhibitions program to fulfill MAM's ambitious goals and its commitment to audience diversity, modern and contemporary art, and new work by living artists, especially Miami-based artists
- Developed a branding and marketing program to reach grass-roots communities as well as international audiences; made the facilities more welcoming to visitors
- Formed the institution's first education department and built it into the largest and most highly regarded program of its kind in South Florida
- Created a library to make scholarship a priority for staff and volunteer docents; library holdings totaled 5,000 at the end of 2005
- Launched the first after-hours art-museum program in Florida
- Started groups for collectors of contemporary art and young professionals, ensuring that the museum developed its next generation of patrons and civic leaders
- Championed the investment in professional fundraising software and increased private support, not only in the size of gifts but in the diversity of donors
- Retired a lingering six-figure debt, established controls to prevent its reoccurrence, and doubled the operating budget to \$5 million
- Developed personnel policies and a handbook on ethics for sixty full- and part-time staff
- Sought out a formal partnership with the Miami Museum of Science; together, successfully advocated for the creation of Museum Park on 30 acres of abandoned waterfront land
- Secured \$100 million in Miami-Dade County funds for a new MAM building, which opened in 2013 as the Perez Art Museum Miami, designed by Herzog de Meuron

### 1994–1995

Independent Curator and Museum Consultant

New York

- Developed exhibition projects for the House Foundation and Exhibitions International
- Advised the University of New Mexico on the creation of an Agnes Martin Gallery at the Harwood Museum in Taos

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## PROFESSIONAL EXPERIENCE

**1989–1993**

Director

**Contemporary Arts Museum**

Houston

- With the trustees, developed a strategic plan that sharpened the institution's curatorial focus in Houston's complex cultural environment
- Heightened CAM's profile with a roster of international exhibitions and educational offerings for underserved audiences as well as vigorous rebranding and marketing programs
- Recruited and developed a talented staff; crafted written staff handbooks and job descriptions
- Enhanced visitors' experience with low-cost, high-impact improvements to the building and grounds, customer-service training for staff, and the expansion of the CAM store
- Increased earnings from the store, fundraising events, and fees from CAM touring exhibitions
- Stabilized the finances of this \$2 million annual operation, including the adoption of written investment policies for the management and use of working capital and endowed funds
- In fierce competition, secured the top National Endowment for the Arts Challenge Grant of \$250,000 to set the stage for the expansion of Contemporary Arts Museum's facilities and endowment

**1978–1988**

Director

**Neuberger Museum of Art**

State University of New York at Purchase

- Brought faculty and trustees together to realize the mandate for the Neuberger—one of the largest university museums in the nation—to serve both academic audiences and New York State residents; as a result, faculty from all disciplines began to use the museum in their teaching, and regional audiences grew in number and diversity
- Repositioned the exhibition and educational programs to establish the museum's profile in the metropolitan New York area; the impact was increased buzz, prestige, and greater press coverage
- Made scholarly publications a priority; negotiated national distribution agreements
- Launched one of the first twelve museum-school partnerships in the US, and upgraded training for more than fifty docents to support this ambitious initiative
- Uncovered outstanding collections of American, European, African, and ancient art languishing in storage; catalogued, conserved, and shaped them into shows for students and visitors
- Attracted national media attention and engaged campus and community audiences in the acquisitions program with a provocative series of exhibitions called Hidden Desires; as a result, purchase funds for art acquisitions grew, and the quality of gifts of art increased dramatically
- Created an endowment fund with a \$1 million gift—at the time, the largest private contribution in the history of the state university system

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## PROFESSIONAL EXPERIENCE

**1971–1978**

Director

**Institute of Contemporary Art**

University of Pennsylvania

- Conceptualized and, in most cases, served as the frontline curator for an annual cycle of one-person and thematic exhibitions
- Toured acclaimed Institute-originated exhibitions nationally and internationally
- Published scholarly catalogues, many of which are collectors' items today
- Initiated a student internship program and Saturday family programs
- Built alliances with Philadelphia artists and mounted artists' projects in sites around the city
- Leveraged the university's annual allocation with increased government and private support
- Secured a six-figure contribution to create the Institute's first endowment fund
- Realigned the Institute's reporting relationship from the fine arts department to the provost of the university

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## SELECTED BOARDS

### **2008–present**

Board of Directors

**Tunnels and Towers, Inc.**

New York

### **2007–present**

Advisory Board

**Robin Utterback Trust**

Houston

### **2005–2009**

Board of Directors

**Museums of Florida History**

Tallahassee

### **1997–present**

Advisory Council

**Art for the Twenty-First Century: A Series for PBS**

New York

### **1985–2000**

Advisory Council

**The Art Museum**

Princeton University



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## SELECTED COMMITTEES

### 2003–2004

Art Advisory Committee

One Miami Riverwalk

Miami

### 2001–2005

New World Committee

Greater Miami Chamber of Commerce

Miami

### 2000–present

Host Committee

ArtBasel/Miami Beach

Miami

### 2000–2001

Fine Arts Advisory Committee

Federal Reserve Bank

Atlanta

### 1995–1999

Exhibitions Committee

Independent Curators International (ICI)

New York

### 1993

President's Roundtable on Art in Neighborhoods

Little Rock, AK

### 1991–1994

Federal Advisory Committee on International Exhibitions (FACIE)

Washington, DC

### 1991–1993

Committee for Art in Public Spaces

United States Holocaust Memorial Museum

Washington, DC

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## SELECTED COMMITTEES

### 1985–1991

Art Committee

Chase Manhattan Bank

New York

### 1975–1990

National Exhibitions Committee

American Federation of Arts

New York

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## SELECTED PANELS

### 2002–present

National Peer Professional Panel, Design Excellence Programs  
**General Services Administration (GSA)**  
Washington, DC

### 2000

National Juror, Alliance for Young Artists and Writers  
**Scholastic, Inc.**  
New York

### 1998

Panel, Grants Program  
**Florida Arts Council**  
Tallahassee

### 1995

Panel, Arts in Education  
**National Endowment for the Arts**  
Washington, DC

### 1993

Panel, Visual Arts Program  
**National Endowment for the Arts**  
Washington, DC  
(also served in 1990)

### 1989–1991

Visual Arts Panel  
**Texas Commission on the Arts**  
Austin  
(named Chairman in 1991)

### 1989

Panel, Museum Program  
**National Endowment for the Arts**  
Washington, DC  
(also served in 1973, 1976, 1985, and 1986)

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## SELECTED PANELS

**1998**

Panel, Grants Program

Florida Arts Council

Tallahassee

**1995**

Panel, Arts in Education

National Endowment for the Arts

Washington, DC

**1993**

Panel, Visual Arts Program

National Endowment for the Arts

Washington, DC

(also served in 1990)

**1981**

Panel, Art in Public Places Program

National Endowment for the Arts

Washington, DC

(also served in 1979 and 1980)

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## CULTURAL EXCHANGE PROGRAMS

### **1986**

The United States Art Professionals Study Tour of Japan

Japan Foundation

Tokyo

### **1980**

Bulgaria

International Communications Agency

Washington, DC

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## PROFESSIONAL AFFILIATIONS

### **2003–present**

Member

*International Women's Forum*

### **1975–present**

Emeritus Member 2006–present

Board of Trustees 1982–1983

Member, 1978–2005

Associate Member 1975–1978

*Association of Art Museum Directors*

### **1972–present**

*American Association of Museums*

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## EXECUTIVE TRAINING SEMINARS

**2002**

Museum Planning and Design, Graduate School of Design  
**Harvard University**  
Cambridge, MA

**1994**

Diversity & Authority, Teachers College  
**Columbia University**  
New York

**1983**

Leadership Program, School of Organization and Management  
**Yale University**  
New Haven

**1980**

Museum Collaborative, Business Seminar  
**Columbia University**  
New York

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## EDUCATION

**1966–1968**

Graduate study, History of Art  
**University of Pennsylvania**  
Philadelphia

**1965**

BA with honors, History of Art  
**Skidmore College**  
Saratoga Springs, NY



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## SELECTED EXHIBITIONS AND PUBLICATIONS

### 2013

“Sounding” in *Sound by Artists*, edited by Dan Lander and Micah Lexier. Copublished by Blackwood Gallery, University of Toronto; and Charivari Press, Canada.

### 2008

“Paul Thek/Processions,” in *Paul Thek: Artist’s Artist*, edited by Harald Falckenberg and Peter Weibel. ZKM/Center for Art and Media, Karlsruhe, Germany; and MIT Press, Cambridge, MA.

### 2005

“Suzanne Delehanty in Conversation with Richard Artschwager,” in *40 Years/6 Interviews*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

### 2002

“Alchemy of Mind and Hand,” in *Writings on Cy Twombly*. Schirmer/Mosel Publishers, Munich.

### 2000–2005

*Converge*™, Miami Art Museum.

### 1992

*Meg Webster: Garden and Sculpture*, Contemporary Arts Museum, Houston.

### 1991

*Fred Sandback/Sculpture*. Contemporary Arts Museum, Houston; and Yale University Art Gallery, New Haven.

### 1989

“On Sounding,” in *An Anthology of Sound by Artists*. Art Metropole, Toronto.

### 1986

*The Window in Twentieth-Century Art*, Neuberger Museum, State University of New York at Purchase. Traveled to Contemporary Arts Museum, Houston.

### 1981

*Soundings*, Neuberger Museum, State University of New York at Purchase.

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## SELECTED EXHIBITIONS AND PUBLICATIONS

### 1979

*Richard Artschwager/Theme(s)*, a collaboration of Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Albright-Knox Art Gallery, Buffalo, NY; and Museum of Contemporary Art, La Jolla, CA.

*On Sculpture: Christo, George Segal, Mark di Suvero and Robert Irwin*, Neuberger Museum, State University of New York at Purchase.

### 1978

*Paul Thek: Processions*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

### 1976

*George Segal/Environments*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Traveled to Baltimore Museum of Art.

### 1975

*Cy Twombly: Paintings, Drawings and Constructions, 1952–74*. Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Traveled to San Francisco Museum of Modern Art.

*Video Art*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Traveled to Contemporary Arts Center, Cincinnati; and Museum of Contemporary Art, Chicago. Selected as the United States entry for the Biennial in São Paulo.

### 1973

*Agnes Martin*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Traveled to Pasadena Art Museum, CA.

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## CONTACT

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