

Sarah Hromack

BIOGRAPHY

Sarah Hromack is a media strategist with over 15 years of experience working in the cultural sector. She has spearheaded thinking around digital platforms and interface design first as an early-adopting art blogger and editor and eventually as the founding director of the Whitney Museum of American Art's Digital Media Department, where she led the creative and technical development of the museum's digital channels. With a consistent focus on this growing field—developing radically new, insightful, and informed ways of engaging audiences with art and visual culture while maintaining an understanding of the technologies and platforms involved—Sarah regularly writes on the topic for publications such as *Frieze*, *Artforum*, *Art in America*, *Mousse*, and *Rhizome*. She has taught about the strategic relationship between digital media and arts organizations in the MA Art and Art Professions program at New York University Steinhardt School; she has also served as a visiting critic and writing mentor in the MA Graphic Design program at the Rhode Island School of Design. Sarah's recent work, which actively engages questions of equality and representation in the digital space, is supported by a 2016 Creative Capital | Andy Warhol Foundation Arts Writers Grant.

Sarah holds an MA, with honors, in Visual and Critical Studies from the California College of the Arts in San Francisco, California (2007) and a BFA, with honors, in Fine Arts and Art History and Theory from the Maryland Institute College of Art in Baltimore, Maryland (2002).

WORK EXPERIENCE

6/2018—Current

Founder | Soft Labor

Soft Labor is a strategic research-based consultancy focused on the intersection of art, technology, and gender with a focus on creative and editorial direction and strategy, strategic planning, and change management.

2013—Current

Part-Time Faculty | New York University, Steinhardt School, Department of Art, MA Visual Arts Administration

"Digital Technologies and the Arts Organization: From Strategy to Practice," a required course in the MA Arts Administration program; authored and taught new syllabi from 2013 to 2018.

MA Design Program | Rhode Island School of Design

"Thesis II: Writing" instructor, Spring 2018 semester; Visiting MFA Thesis Critic, 2016— 2017

9/2017— 2/2018

Executive Staff | Kickstarter, Brooklyn, New York

Hired by the CEO to collaborate with newly-hired executive team during a challenging period of rapid change within the company; Devised conceptual, strategic, and hiring plan for an in-house creative studio featuring interpretative initiatives including editorial, social media, podcasting, and digital publications; this plan has since been implemented within the

company. Evaluated existing creative talent; identified and recruited new talent into the company. Strong emphasis on diversity in external recruiting efforts.

1/2016 — 3/2017

Senior Associate | Project Projects, New York, New York

Served as a senior creative director and strategist for the 2015 Cooper Hewitt National Design Award-winning graphic design studio. Collaborated on internal business initiatives which increased the contract value on new business by an average of thirty-percent; Led a range of new strategic, publishing, and interactive projects as the studio's senior creative director and technologist; Led and managed the studio's internal design process for digital projects, which spanned from research to technical development; Managed and mentored twelve junior staff.

Clients: Bard Graduate Center (New York, New York), Powerhouse Workshop (Brooklyn, New York), Kadist (Paris, San Francisco), SALT (Istanbul), Common Field (everywhere), Ballroom Marfa (Marfa, Texas), and the Current Museum (New York, New York).

10/2009 — 10/2015

Director of Digital Media | Whitney Museum of American Art, New York, New York

Promoted from Digital Content Manager role (10/2009 — 2/2012) to serve as the founding creative and technical director of the museum's first Digital Media department after authoring and implementing its strategic and business plan in 2011; Recruited, hired and managed an in-house staff of five museum technologists, developers, and content strategists; contracted and managed over thirty external freelance designers, developers, writers, editors, filmmakers, and technical consultants to develop content for the museum's website, whitney.org, and related digital products and initiatives; Managed department and project budgets whose value exceeded \$1M in 2015; Managed several mission-critical initiatives related to the physical and social function of the Whitney's new building in lower Manhattan, which opened in May 2015, including the implementation of the museum's new online collection, its graphic identity, and its digital signage system; Authored and managed creative briefs, contracts, budgets, and RFPs for all projects; Served as a core member the museum's Technology Planning Group, which collaboratively authored the technical strategy for its new building; served on the museum's Visitor Experience Strategic Planning Committee and Collections Management Strategic Planning Committee.

Initiated partnerships: Microsoft, Artsy.net, Second Story, Cognitive Applications (Cogapp), Antenna Audio, Linked by Air, Experimental Jetset, LABOUR, filmmaker Matt Wolf and composer Ben Sterling (Cookies).

Selected major creative projects: Led the redesign and launch of the museum's website in 2013; Managed the relaunch of the museum's online collection (2013); Collaboration with Microsoft/Second Story on a visitor application for the 2014 Whitney Biennial; Authored the initial creative brief for Whitney Stories, the museum's online magazine, launched in 2011 and relaunched as an ongoing series of films in 2013.

1/2009 — 8/2009

Associate Web Editor | Art in America Magazine, Brant Publications, New York, New York

Served as launching editor and creative director of new web vertical for *Art in America* magazine; Authored and executed an editorial strategy that included a new social media

presence for the magazine; Recruited and hired a new stable of over thirty freelance writers while working with existing writers from the magazine to publish original content; Conceptualized, commissioned and wrote features and reviews; Established and maintained a daily publishing schedule; Edited copy for content, clarity, and style.

8/2007—12/2008

Editor | *Curbed* San Francisco, Curbed Media, New York, New York

Served as launching editor and creative director for San Francisco outpost of New York-based website focused on cities and neighborhoods; Recruited and hired a new stable of twenty freelance writers, photographers, and interns; Commissioned and edited original photography; Authored and commissioned features for the website; Established and maintained an editorial calendar and daily publishing schedule; Edited copy for content, clarity, and style.

11/2002 — 5/2005

Curatorial Assistant, 54th Carnegie International | Carnegie Museum of Art, Pittsburgh, Pennsylvania

Managed relationships and logistics with and for over fifty artists; Managed exhibition checklist of over 500 works using exhibition management software; Created and produced content for exhibition website; Authored copy for exhibition catalogue; Provided insight regarding the use of then-nascent social media platforms for marketing and communications efforts related to the exhibition; Liaised with and between artists, galleries, legal and production entities and the museum, as needed; Served as creative producer for productions including works by artists Pawel Althamer (Poland), Kataryzna Kozyra (Poland), Jeremy Deller (UK), Christian Jankowski (Germany), Trisha Donnelly (United States), Maurizio Cattelan (Italy), and KaiKai Kiki (Japan).

6/2001 — 5.2002

Research Intern, Department of Contemporary Art | Baltimore Museum of Art, Baltimore, Maryland

Performed extensive research on Marxist feminism and contemporary art for *Work Ethic* exhibition and catalogue. (Penn State University Press, 2003); Researched and wrote label copy for *Looking Forward, Looking Black* exhibition; General acquisition research.

SKILLS

International technical and creative project management for budgets exceeding \$1M; Talent evaluation, recruitment, hiring, and management; use of collaborative project and client management software including Slack, Basecamp, Asana, Pipedrive, etc.; All major content management systems and publishing platforms; Early adoption of blogging/ digital publishing; Personal and professional use of most major social media platforms since inception of the medium. Microsoft Office, Google Suite, InDesign, etc.

List of publications, project, and lectures (2007—present) available upon request.