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# PREVIEW COVERAGE

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## artnet® news

### Artists Go Back to School for Will Cotton's 'Take Home a Nude' Drawing Party

Nude models and hors d'oeuvres make a great combination.

Sarah Cascone, September 27, 2016

It was an unusual scene at the Meatpacking District's Highline Stages on September 26, where some 30 artists, including Ryan McGinness, Nicole Eisenman, and Kalup Linzy, could be found posted up at easels, sketching and drawing as live models posed and waiters passed out cocktails and hors d'oeuvres. If it all sounds like some kind of bizarre art school, there's a reason for that: the evening was being hosted by New York-based artist Will Cotton to generate artworks for the New York Academy of Art's 25th annual "Take Home a Nude" auction.

The event, now in its ninth year, has its roots in a drawing group that Cotton began hosting at his home in 2002. He was working on a series of figurative works, and "it dawned on me that I was really rusty," Cotton told artnet News. Having last done figure drawing at art school (he graduated New York's Cooper Union in 1987 and also attended the academy), he decided it was time to reincorporate the live model into his practice.

"Live models are 3-D. Photographs are not. It's not a small difference," Cotton said. "There's really something in meditative process of staring at the model."

In order to make sure he committed to the idea, Cotton decided to turn the drawing session into a party with other artists, which soon became a weekly event. The drawing group eventually became such a hit that Cotton had to scale back, inviting fewer people so he didn't have to spend the night opening the door for new arrivals.

"It's a nice way for us to get together," Cotton explained, noting that "artists have very solitary days for the most part."

At Highline Stages, the evening did have a festive feel, with noted PR maven April Hunt spinning tunes from a walkway above the artists. Participants could choose from models holding five-minute poses, 20-minute poses, or a single pose for the entire night.



An art school grad myself, I eased back into the saddle with a handful of five-minute poses before trying one of the 20-minute sessions. It had been over nine years since I last took a figure drawing class, and the charcoal felt unfamiliar in my hand. While I wasn't fully satisfied with my results, it was a transporting experience, reminding me of all the reasons I fell in love with art in the first place—and how I wound up, however circuitously, in the career I have today.

I imagine there were others who hadn't done this in a while, but all around me the results were impressive, especially compared to my unpracticed efforts. The human body is a compelling subject, and the drawings done from life seemed to have an essential spark and liveliness that is difficult to fake.

"Part of the beauty of it is how everyone's approaching the same pose so differently," said Cotton. He began teaching at the academy in 2006, but it wasn't until 2008 that he proposed incorporating his drawing sessions into the institution's annual "Take Home a Nude" auction.

For David Kratz, the academy's president, the resulting works always stand out at the benefit auction. "These are drawings that are very expressive, beautiful, and obviously spontaneous," he told artnet News. "When you see them all together, it's like looking at a many-sided jewel. Each one is like the artist's handwriting."

*The New York Academy of Art's "Take Home a Nude" auction will be held at Sotheby's New York, 1334 York Avenue, New York, October 24, 2016.*



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# ARTNEWS

## Full Disclosure! Will Cotton's Nudes Party Draws a Crowd

By Robin Scher, 10/06/16

In 2002 the artist Will Cotton hosted a handful of friends at his lower East Side loft for a live drawing session. Cotton had grown a bit rusty at depicting people in his work and figured it was as good an excuse as any to throw a party. What he didn't count on was the evening's success, which spawned a series that reached its zenith in 2005 with the publishing of a New York Times article that described Cotton's evenings as "collegial and supportive."

Those same terms could be used to describe the atmosphere at Chelsea's Highline Studio one weekday evening last week, when a couple of veterans and some newbies got together for yet another night of live drawing. "This is fun because I can invite more people than I used to," Cotton said during a break, grinning at the sight of the large space scattered with easels surrounding empty fabric-lined podiums. The models, in silk robes, were making small talk with those artists who hadn't clambered for the open bar.

Around 50 artists—including Nicole Eisenman, Inka Essenhigh, and David Humphrey—had been invited to the drawing party, an annual happening hosted by the New York Academy of Arts. It's a kind of prelude to NYAA's popular 'Take Home a Nude' fall auction, which raises money for scholarships; the artists get a chance to create nudes to donate to the sale. As Academy president David Kratz put it, "It's a community raising event."

Taking advantage of the drinks break, I approached some such community members. "Five years we've been coming, it's kind of like a reunion," said Alison Elizabeth Taylor, standing beside fellow artist Ryan McGinness. For many of the artists in the room, the opportunity to rekindle their drawing practice is what Taylor believes continues to, er, "draw them to the event."

It's also a nice respite from the isolated life of the studio. "What we do is so solitary in general," Cotton said. "so coming here is a really nice break," he said.

For artist and Academy lecturer Jean-Pierre Roy, it's "the closest I get to a meditative practice."

As for the silk robe set, "I model this party whenever they ask me to," said Kimberly Chou, a "reformed arts journalist" (and, full disclosure, a one time contributor to these pages). "It's elemental," Chou said, "the partnership between artists and their models has been a part of art practice for ever."





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# VOGUE

## Naked With Clothes On: How It Feels to Be a Drawing Model

by Sarah Brown, October 16, 2016

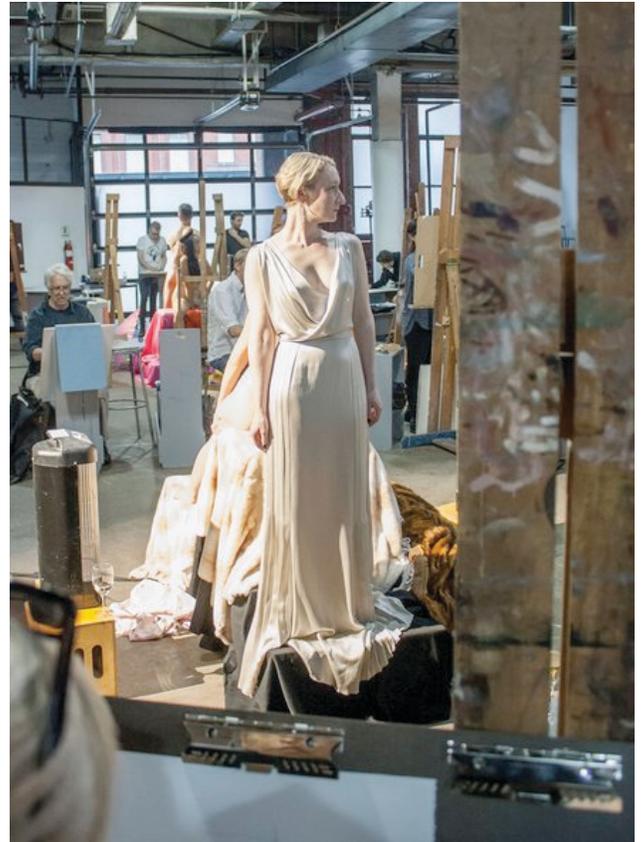
My (short-lived) muse moment began when the New York Academy of Art called to ask if I would be a guest model at Will Cotton's annual Drawing Party. I've known Will for years—he's one of my favorite painters, and people—and who wouldn't be the slightest bit flattered to be considered a "model," if only for one night?

I immediately said yes, before fully comprehending that it was a life-drawing party, i.e., the models would be nude. A helpful clue I somehow disregarded was that many of the evening's works would later be auctioned at the popular Take Home a Nude event at Sotheby's, which benefits the school.

The New York Academy of Art was established in 1982 by an artsy, intellectual group—Andy Warhol, Tom Wolfe, and others—who sought to promote and preserve figurative art. The goal was to teach traditional skills like drawing and painting, which the founders felt that contemporary artists, no matter their medium, needed, and in some cases, lacked.

Will, one of the Academy's senior critics (along with other luminaries like Eric Fischl, Jenny Saville, and Vincent Desiderio), has been holding these intimate soirees for years. They are casual affairs that in both spirit and practice harken back to the way artists used to operate a century ago in Montmartre. "There's this social aspect, which is completely absent from art-making today," said Will when we met one morning at his studio. Since artists from various disciplines participate, I imagine that in some cases, the flexing of muscles not often used—say, a sculptor or abstract painter suddenly sketching a reclining nude as if back in art school—must send off sparks in exciting, surprising ways. Yes, responded Will, "some have told me that it has fed back into their work, even if it's not figurative work."

Once I confirmed I could remain clothed—in years past, guest model Padma Lakshmi had worn a leotard; Brooke Shields had worn a nude slip. Phew—the rest of what I had signed up for dawned on me. I am (painfully) aware that I have a not-quite-from-this-time face that artists often find "interesting" in some way or another. And it is precisely the "interesting" parts—you know, the strong profile, the things that give you "character"—that had me worried. Would Will and his circle of contemporary art stars immediately zero in on the features, the angles, I most dislike about myself, confirming, objectively, yes, this is how the world sees you, and it is hideous? Because, that's the thing: In this Insta era, as members of this selfie generation, we have become accustomed to capturing and controlling the image. If I don't like it, I delete it. If I do like it, I filter



and Photoshop away, to make it even more becoming—my perfect version of me. There would be no way to influence how this group of people interpreted me. What each artist commits to paper, Will noted, is a function of how he or she sees the world. Many versions of me. All true. I would be exposing my vulnerabilities—and hoping for the best. I would, in fact, be naked, just with clothes on.

Speaking of clothes, I flicked through some old favorites in my closet and found a long-forgotten gem tucked in the back: a classic goddess dress in heavy folds of cascading champagne-color silk that, against my very pale skin, had the sheen of candlelight. It draped dramatically in the front, dipping nearly to my navel, and had an elegant cowl detail in the back that made my neck look about as long as a giraffe's. I slipped it on, and the train, with its intricate pleating at the sides, was about a foot too long—clearly I'd never worn it, or bothered to have it hemmed. But that didn't matter. I loved the generous folds of fabric, how they fell like a silken puddle around me on the floor. If I couldn't (or wouldn't) give them nudity, at least I could give them my best approximation of a Greek statue.



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Will Cotton "Sarah Brown"

The morning of the event, I called former-guest-model Waris Ahluwalia for any helpful recon or last-minute wisdom. The handsome and prolific Waris—jewelry designer, actor, model—was an old pro at being studied and admired by rooms full of strangers. “At first, you can’t help but feel a little self-conscious, posing, but then you’re reminded that’s what you’re there for,” he said encouragingly. “It’s an exchange. They’re looking at you, celebrating everything about you, the human form in all its shapes and sizes. It’s not a fashion shoot.” Indeed: Can you imagine if all art, throughout the ages, only focused on slender, tall people with perfectly symmetrical features? How boring the world would be! Waris continued: “You walk down the street and look at a tree and admire its beauty for all of its variations—a crooked branch, gnarled trunk. You glance over at a human being, and immediately you’re judging ears, nose, butt. Why is it different than a tree?”

That evening, at a sprawling Meatpacking District photo studio, the other models in attendance—pros who did not have my benefit of a scrap of clothing—and I were positioned in various stances and states of repose on a series of pedestals strewn languorously with fur throws. An intimidating conglomeration of wooden easels encircled us. Before we began our pose, I asked Kate, the pretty brunette behind me, who was an aerialist by day, how she stayed perfectly immobile for 20 or more minutes at a time. “I make to-do lists in my head, and plan my week,” she said cheerfully.

In order to remain completely still, I picked a single point on which to fix my gaze and did not waiver. For the first pose, it was a piece of masking tape stuck to the back of an easel with the number 44 scrawled on it. This was working great until an artist came in late and sat down in front of it. (Luckily, once he got going, he worked with a board on his lap, which meant he bent over enough that I could still focus on my number 44.)

I felt serene, and strangely unself-conscious, standing there beneath the spotlight. I let go, and trusted everyone to see their own version of me. At one point, I felt I could not hold the pose any longer—all five fingers on my right hand were numb from being frozen in place; my left knee, slightly twisted so my hip would be positioned just-so, throbbed; my nose itched—but if I moved, the folds of the dress might change; the position of my chin could shift, casting new shadows. There were no less than 10 people positioned around me, measuring, studying, and scribbling away intently, counting on me to just stay still. So, I did.

Walking around the room, glass of wine in hand, after the session, seeing so many renditions of myself was like looking into 10 different mirrors. Will’s drawing—dreamy and soft, with elegant lines, virtuoso draftsmanship—predictably made my heart soar. Jansson Stegner, a painter known for distorted bodies with mile-long torsos and limbs—“weird figuration,” he calls his style—probably had the worst seat in the house: directly in back of me. But he created one of my favorite portraits of the evening: a delicate sketch, almost classical in nature, of the back of my head and neck that, even without showing my face, was just perfectly, unmistakably me. Jocelyn Hobbie, whose figurative paintings feature exuberant colors and joyous floral-print backgrounds that look like they came straight off the Spring runways, took a few iPhone snaps of me so she could continue the piece in her studio. What resulted several days later was a luminous oil on canvas that made me gasp: me on my very, very best day, like, ever. Inka Essenhigh, a painter lauded for her surreal, undulating dreamscapes, confirmed my worst suspicions about my hated profile, but her drawing reminded me of a Toulouse-Lautrec, which softened the blow.

“You’d have to be confident with your perceived flaws,” Will had said to me of facing the room from that pedestal. It’s his use of the word “perceived” that I keep coming back to: As in, not everyone would consider the things that make one most insecure flaws or deficiencies. Some might view these defining characteristics as a person’s best assets. Becoming comfortable, even proud, of what you don’t like about yourself is easier said than done, but if I take one thing from that evening, along with the honor of being in the sights of so many talented people for even one minute, it will be that.

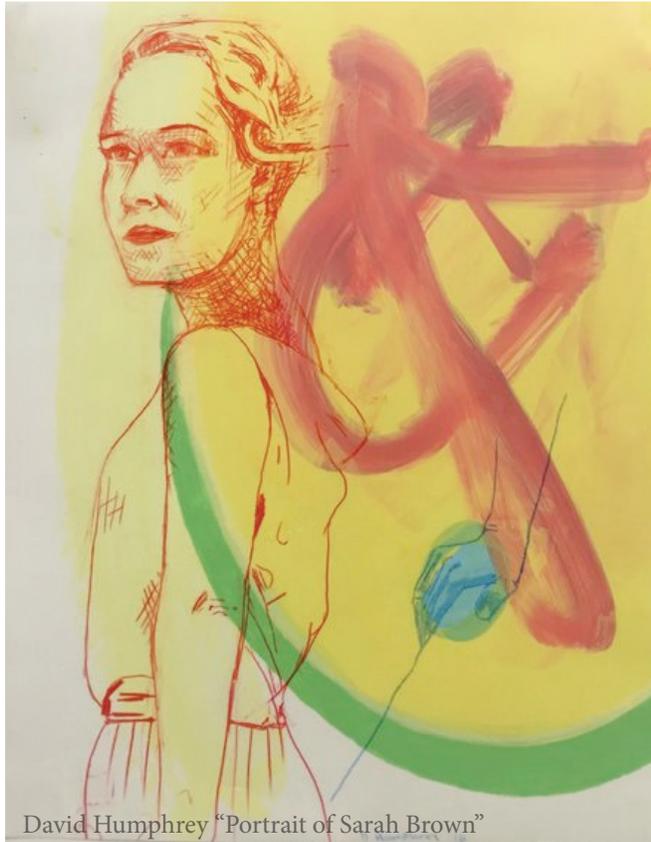
*The New York Academy of Art’s Take Home a Nude event will be held October 24 at Sotheby’s in New York City.*



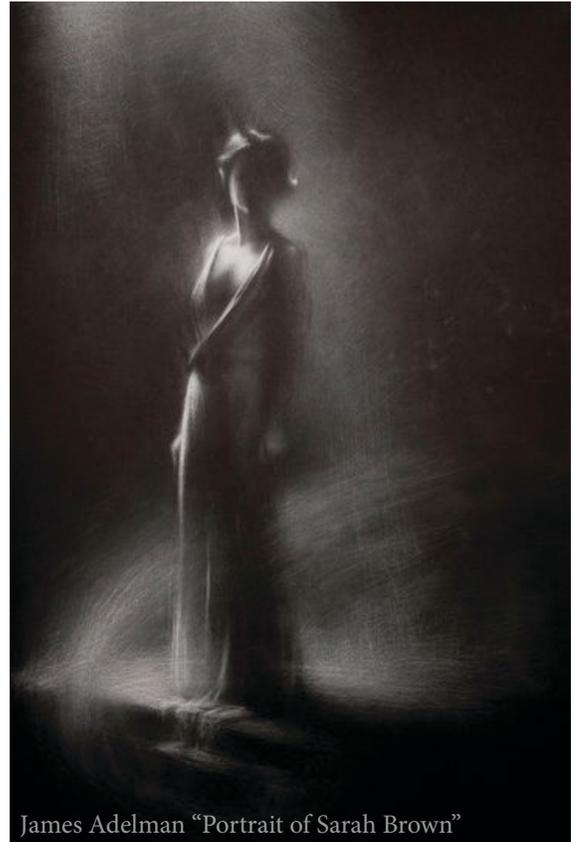
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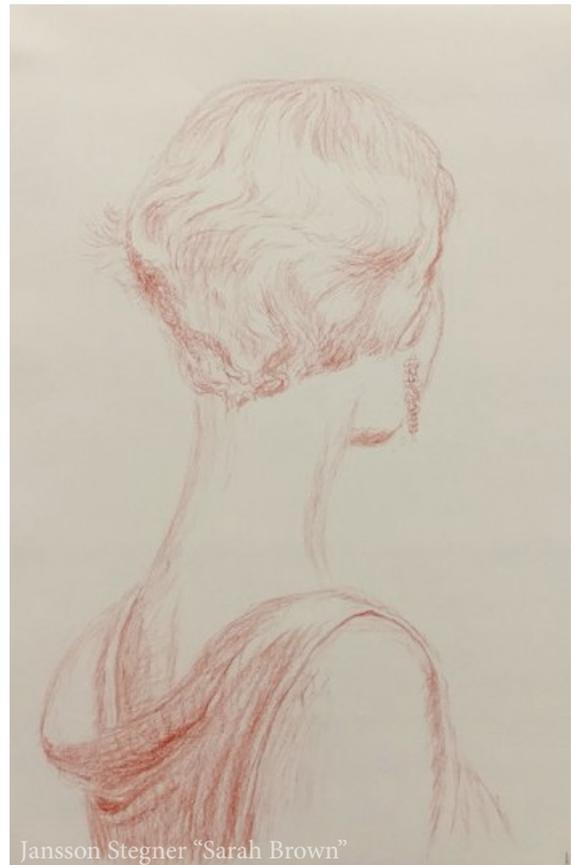
David Humphrey "Portrait of Sarah Brown"



James Adelman "Portrait of Sarah Brown"



Jocelyn Hobbie "SB Profile"



Jansson Stegner "Sarah Brown"



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# W

## TAKE A PEEK AT NEW YORK'S MOST ELIGIBLE NUDES

For 25 years now, the New York Academy of Art has faced the not too difficult task of imploring New Yorkers to **take home a nude**, buying up the cream of the art world crop's fleshiest imaginations and benefitting the institution all the while. Patrick Demarchelier, Nan Goldin, and Marina Abramovic are just some of this year's dozens of contributors, and while the online auction ends tomorrow, there'll be time for in-person appreciation on Monday night at an event honoring Academy cofounder Andy Warhol's former muse, Jane Holzer.

Take a sneak peek at the raciest of the bunch, here.

by Stephanie Eckardt, October 20, 2016



Crystal Portrait Collection, "Twin," 2015.



Steven Assael, "Megan Asleep," 2016

W



Roberto Leone, "Lust," 2012



Spencer Sweeney, "Nude Man," 2016



Todd Bradway,  
"Untitled (Study for Woman in Bath)," 2016



Lynda Churilla, "Silence, Adirondacks," 2015



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## **EVENT COVERAGE**

ArtNet News

W Magazine

Fashion Week Daily

The New York Observer

WWD

The New York Times



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## artnet® news

### Naomi Watts Nabs Four Racy Portraits at 'Take Home a Nude' Auction

It was a star-studded evening.  
Sarah Cascone, October 25, 2016



The fall gala season's most fun event just might be "Take Home a Nude," the New York Academy of Art's annual fundraiser. After all, at what other benefits do actresses Brooke Shields and Naomi Watts vie for paintings while begowned women on stilts inform guests the bidding will soon come to an end?

Such was the stage at Sotheby's New York headquarters, where friends and supporters of the Andy Warhol-founded school gathered on October 24 for the 25th annual auction and party. Sotheby's auctioneer Courtney Christensen commanded the sale, and Factory star and film producer "Baby" Jane Holzer was the evening's honoree.

"She's kind of a phenomenon," academy president David Kratz told artnet News about Holzer, pointing out that beyond her Warhol fame, she is "an incredible collector."

For her part, Holzer praised the event as "great party," and the school in general, telling artnet News that Warhol was "prescient" in founding an institution that put such an emphasis on figure drawing.

"There's just real fundamental rigor of that type of an education—it's like learning grammar, and then you can write any kind of poetry you want," added Shields, an academy board member who has been encouraged to explore her own artistic side by Kratz, who enlisted her to curate the school's booth at the most recent edition of Art Southampton. Shields is perhaps especially drawn to "Take Home a Nude" because the very first work of art she ever owned was a 19th century etching of a nude, a gift from her husband.

"I'm telling you, I was very hesitant at first [to get involved at the Academy], because I don't have an art history background," she said. "But this school has zero pretension." The actress has no plans as of yet for a repeat curatorial performance, but, she said, "I know I'm on the hook again!"

Other guests included dealers Bill Powers, Emmanuel DiDonna, and Vito Schnabel, writers Glenn O'Brien and Bob Colacello, designers John Varvatos, Cynthia Rowley, and Nicole Miller, the Art Production Fund's Yvonne Force Villareal and Casey Fremont, artists Damian Loeb and Will Cotton, Princess Alexandra of Greece, and new Sotheby's hire and former Andy Warhol Museum director Eric Shiner.

Also in attendance was celebrity chef and fledgling collector Bobby Flay, who was also spotted at Frieze New York this year. Shields, for her part, admitted to partaking in some pre-auction online bidding, to help "jack up the prices" on the over 180 works that took over the auction house's seventh floor galleries.

Watts was also proud of her haul, telling artnet News that she was taking home not one nude but four: a Sebastian Black, a Hugo Guinness, an Adam Lupton, and a "beautiful portrait" of actress C.Z. Guest by Liz Markus, which went for \$14,000.

Did she have to engage in any spirited bidding wars to secure her favorites, we asked? "I did the 'buy it now,'" Watts admitted. "I don't like wars."

Introducing the live auction portion of the evening was Shields, who described the sale as a "twofer," offering buyers the chance to not only bring home an amazing work of art, but also to support a vital New York arts institution.

The first lot was Nicole Eisenman's *Reign*, a pastel drawing the artist created during a party and live figure drawing session hosted by Cotton last month in anticipation of tonight's sale.

At the time, Eisenman told artnet News she wasn't planning on contributing what she drew that night to the benefit, but she obviously changed her mind.

Other highlights from the sale included commissioned portraits from Nan Goldin and Cotton. When a two-person bidding war stalled at \$60,000 for the Goldin photograph, Christensen offered the bidders a rare opportunity to both win, cleverly raising double the amount from the sale.

For the latter lot, Christensen pointed out that you'd be getting a portrait from the man who painted Katy Perry on the cover of her *Teenage Dream* album. Before the auctioneer got things started, Sotheby's director of strategy Joe Dunning chimed in threatening to sing the pop anthem if the bidding didn't get "high enough."

Luckily, his warning was heeded, and Cotton's was the top lot of the night, hammering down at \$80,000. Altogether, the Take Home a Nude auction raised a record total of over \$1.1 million.



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## INSIDE THE 25TH ANNUAL TAKE HOME A NUDE BASH WITH BROOKE SHIELDS AND JANE HOLZER

At the New York Academy of the Arts's annual auction-turned-party, a Warhol muse was honored, an actress shopped with purpose, and a slew of varied New Yorkers from Naomi Watts to Francisco Costa to even Bobby Flay mingled among the fleshy art works.

by Stephanie Eckardt, October 25, 2016

"Please don't hold back, please don't be polite," Brooke Shields implored the crowd gathered at Sotheby's on the Upper East Side on Monday night for the 25th edition of the New York Academy of Art's annual Take Home a Nude auction and celebration, this year honoring Academy cofounder Andy Warhol's former muse, Jane Holzer.

Shields, both a curator and board member of the Academy, certainly seemed to be taking her own advice. "Can we talk over here, closer to this painting?" she said, pulling me over to a large canvas depicting Nefertiti that bidding was soon to start for. It was clearly a work she'd set her sights on, and hardly the only one: "I started bidding online [last week] because I wanted to get it going," she said enthusiastically. Even still, she wasn't up to her usual standards this year, the fifth in a row she's attended: "I was a little disjointed and I didn't do as well as I normally do," she lamented.

Competition, then, was definitely in order: Along with Holzer, Glenn O'Brien, Naomi Watts, Francisco Costa, Cynthia Rowley, Anja Rubik, and Brandon Maxwell, Shields was up against hundreds of other art-world and fashion figures in taking home the artworks most worth ogling by artists like Marina Abramovic, Nicole Eisenman, Patrick Demarchelier, Joseph Kosuth, and Nan Goldin — all of which were going fast.

"The first time somebody comes to this event, they usually come at a normal social time, and then they're angry because so much of the good stuff is gone," said the Academy's president, David Kratz. And while seasoned pros like Shields and the artist Will Cotton know to arrive early, this year Kratz benevolently shifted the closing of each of the three galleries to a bit later in the evening "to give the latecomers more of a chance," he said. (For the first time this year, the event raised over a million dollars.)

Among the first-timers was celebrity chef Bobby Flay, who'd wandered in late looking to add to his burgeoning collection, which he'd started in that very same location at a Sotheby's auction just last year. "This is such a new world to me," Flay said, looking around and admitting that his new scene was

definitely great for people-watching. "I mean, it's intimidating of course, if you don't know anything — and I don't know anything — but about a year ago I started paying attention, and it's been really fun to discover," he said. (He has a passion, it turns out, for contemporary and abstract art — he had just bid on a canvas called "TriBeCa" to match his new neighborhood.)

But even some of the event regulars made their forays later into the evening, too: Holzer could barely make it past the bar at the entrance because she was so held up with congratulations, an honor she described simply as "nuts." She's been coming to the event longer than she can remember, and got an even further throwback to the Warhol days later in the evening when former Interview editor Bob Colacello staged an impromptu interview with Holzer in the spirit of the magazine during dinner, after guests had finished up sipping tequila drinks appropriately called "The Nudie."

But you needn't have spent decades in the art world like Holzer to get comfortable, as Flay was learning. "Art is almost like the wine business," he reflected. "You don't have to spend a gazillion dollars to drink a good bottle of wine — you just have to seek out the things you like."



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# the Daily *front row*



## Brooke Shields, Naomi Watts, and More Come Out for Sotheby's Take Home a Nude Auction

By Kristen Heinzinger, October 25, 2016

The Sotheby's Upper East Side headquarters hosted one of its all-star events of the year last night: the Take Home A Nude Art Auction. The annual affair, which puts up for auction a variety of nude art, from paintings to sculptures to sketches, benefits the New York Academy of Art. "The reason I created Take Home a Nude years ago was because mastering the nude is one of the fundamentals taught at the Academy," Eileen Guggenheim, chair of the New York Academy of Art, told us. "In the beginning, it was a much smaller event—it's grown tremendously!" Notables from the worlds of media, fashion, and the arts, who were there to walk the galleries, mingle, and of course, try to outbid each other, included: Glenda Bailey, Francisco Costa, Will Cotton, Bobby Flay, Eileen Guggenheim, Gabby Karan, Dominique Levy, Dorothy Lichtenstein, Damian and Zoya Loeb, Brandon Maxwell, Misha Nonoo, Glenn O'Brien, Loree Rodkin, Cynthia Rowley, Anja Rubik, Vito Schnabel, Brooke Shields, Jamie Tisch, Stefano Tonchi, John Varvatos, Joyce Varvatos, and Naomi Watts (who wore Vilshenko). This year, the honoree was Jane Holzer, art collector and muse to the Academy's co-founder Andy Warhol, and the benefit broke records, raising over \$1.1 million dollars. The more than 180 works for auction included pieces by Marina Abramovic, Patrick Demarchelier, Nicole Eisenman, and more. The top-selling pieces? Portrait commissions from Nan Goldin (\$60K) and Will Cotton (\$80K).

In the spirit of the evening, we asked a few guests the last time they went nude. Here's what they had to say...

"Getting ready for tonight. My youngest daughter used to love walking around the house in high heels and no clothes...my husband turned to me one time and said, now that's a good look!" —Brooke Shields, actress and model

"A shoot in Chile for a magazine. I wore a headdress and nothing else. It was freezing." —Di Mondo, fashion personality

"On a beach!" —Francisco Costa, designer

"In college, a classmate and I stood on the lawn naked with paper bags on our heads. It was a performance art piece." —Brandon Maxwell, designer

"In the shower, before coming here." —Stefano Tonchi, editor-in-chief, W



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# THE NEW YORK OBSERVER

## Battle of the Nudes: Celebrities Vie for X-Rated Art at NY Academy's Annual Fête

Portraits sans clothes were the evening's hot ticket items

By Alina Cohen • 10/25/16

In the crush to enter the Take Home a Nude art auction and party at Sotheby's last night, not even Brooke Shields was safe. As I spoke to her outside the stanchions leading into the galleries, a guest elbowed her and she lost her balance. "I didn't even have a drink!" she said. Indeed, she was sipping VOSS water—probably for the best, considering the amount of schmoozing and art hunting the evening required from her: she's a member of the Board of Trustees at the New York Academy of Art, the event's beneficiary.

Shields first got involved with the Academy through her friend, artist Will Cotton, who invited her to sit for a drawing session. This past summer, Shields co-curated her first show with Academy president David Kratz, an exhibition titled "Call of the Wild" in Bridgehampton, New York. Shields also collects nudes, so getting involved with the party was a natural fit for her. "One of the first presents my husband ever gave me was this beautiful etching, the back of a woman from the early 1900s," she said. In a white halter-style blouse that revealed her shoulders and arms, she bared a bit of her own skin.

Kratz himself began his own collection at the Take Home a Nude Event, which is now in its 25th year. The Academy president went to the school, and the first nude he bought was a six-foot portrait of a man lying down. "It looked like an Old Master drawing," he said, "but it was all done in ballpoint pen." His collection has grown so expansively that he said he no longer has enough wall space—some of his pieces now rest on his floor. On the evening's packed house, Kratz said, "It starts at six. By five after six, it's already full because once somebody comes once, they want to get here so they don't miss anything." We also wondered which of the Academy's major star-studded benefits he preferred more, this party or the Tribeca Ball? "That's like saying, 'which child do you like better?'" he waffled and declined to choose.

Shields wasn't the only celebrity attendee who recently upped her involvement in the art world. Chef Bobby Flay, who arrived later in the evening in a maroon suit, told me he became interested in art about a year ago. "I know nothing about it," he admitted. "It's sort of like food and wine where, even as a chef, it takes a lifetime to learn everything." Last year at Sotheby's, he bought a work by Anselm Kiefer. "It was all about the texture of the painting," he said. "Which is an important part of what I do as a cook, because when you cook, the two most important things are flavor and texture."

Despite the swarm of patrons, stars and members of the media, the evening's honoree and former Andy Warhol film star Jane Holzer had some trouble shaking off photographers. "My involvement is because of Andy," she told me just outside



the stanchions. She said she owns a few nudes by Warhol, who was one of the school's original founders in 1982. Upon a photographer's request to take her picture, Holzer quickly flitted away into the galleries, requesting to be left alone. Her attire for the evening privileged anonymity over nudity—yet even in black pants, top, and a heavy jacket, she couldn't totally blend into the evening's crowd. The photographers continued to pursue her.

Thankfully, well-placed bars kept attendees happy throughout the silent auction. They milled, drinks in hand, towards the works that lined the walls and sculptures that sat in the galleries, marking their bids on taped-up sheets of paper. Stilt walkers directed patrons' attention to "Hot-Lot Bid-Offs," which determined the winners for contested lots with multiple bids. At 8:30, a live auction in the back of the room began. Glenn O'Brien, former editor of Interview magazine (founded by Warhol in 1969) was still looking at works in the silent auction. He praised the evening's elusive honoree. "There were certain people that made me want to be a part of the Factory, and Jane was one of them," he said. "She wasn't just pretty, but she was lively and creative." As for his own collection, he owns several nudes by artist and critic Walter Robinson, skateboarder-cum-artist Mark Gonzales, and painter Jane Dickson.

Though actress Naomi Watts sat in the front row during the live auction, where works by artists such as Jimmy DeSana and Nicole Eisenman were on offer, she wasn't interested in involving herself in a bidding war. "I did the 'buy it now,'" she said. "I don't like wars." She took home four paintings. The evening raised record funds of over \$1.1 million from the sale's 180 total auction lots. Top live auction lots included portrait commissions by Nan Goldin (\$60,000) and Will Cotton (\$80,000). Whether the winners opt to pose nude is, certainly at that price, up to them.

# THE NEW YORK OBSERVER

## SHINDIGGER

BY ZACHARY WEISS  
PHOTOS BY PATRICK McMULLAN



Parker Posey and Allison Sarofim.



Bettina Prentice, Sofia Sanchez de Betak, Misha Nonoo and Kate Bosworth.



Bob Colacello and Jane Holzer.



Bethann Hardison and Iman.

### FROM THE SUBLIME

A celebration of the artistic nude gave way to a Halloween freak fest

TWO ALL-STAR GALAS TOOK PLACE ON MONDAY EVENING, THE first at Sotheby's New York, with the Andy Warhol, Take Home a Nude benefit auction. Warhol "superstar" Jane Holzer was honored in an evening chaired by Andre Balazs, Peter Brant and Stephanie Seymour. Holzer took home her own nude after winning a hard-fought bidding battle to purchase a Jimmy DeSana painting for \$17,000.

The same night, the royals of Monaco swept into town for the annual Princess Grace Awards at Cipriani, 25 Broadway, sponsored by Christian Dior Couture. Naomi Campbell, who wore not one but two Dior looks following a mid-party outfit change, served as hostess for the evening. The evening's top honoree, Queen Latifah, was presented with the Prince Rainier III Award for her outstanding contribution to the arts by His Serene Highness Prince Albert II of Monaco and Her Serene Highness Princess Charlene of Monaco, who glittered in white Dior Couture.

Tuesday's Fourth Annual Save the Children Illumination Gala at the Plaza Hotel was similarly star-studded. Artist ambassador and trustee Jennifer Garner hosted the evening that honored Richard Curtis, Toys "R" Us, online social activist Athene—who accepted his award fittingly via video chat—and Iman, who was honored with the Voice Award by Bethann Hardison. "My husband, David, was also a staunch supporter of human rights and devoted an innumerable amount of time and resources, which he chose to do anonymously," the supermodel said in her acceptance speech. "I share this award with him, knowing that the fire in him lit the fire in me, and vice versa. Good partnerships have a habit of doing that."

Cipriani 42nd Street played host to the Alzheimer's Association Rita Hayworth Gala, also held on Tuesday night. Before recognizing Bill Brand for his work for the foundation, Princess Yasmin Aga Khan, the daughter of Rita Hayworth, announced that the foundation crossed the \$70 million mark in funds raised following events in Chicago, Palm Beach and New York City. Among the hot items up for sale in the evening's auction was a one-of-a-kind evening jacket, created in collaboration between Huntsman Savile Row and artist Ed Ruscha, which sold for a staggering \$26,000.

Wednesday was spent at New York's chicest subterranean club, Omar's La Ranita, celebrating the release of *The Pearl Necklace*, the newest Assouline tome by Japanese purveyor of pearls, Mikimoto. Those spotted ogling the archive jewels placed throughout the party included Alexander Assouline, Parker Posey, Alison Sarofim and the venue's owner, Omar Hernandez, all sporting their own pearl accessories.

More jewels were on display on Thursday night when Christoffe celebrated the launch of Idole de Christoffe, the brand's first-ever gold and diamond jewelry collection, with a glamorous cocktail hosted by Kate Bosworth at Bergdorf Goodman's BG Restaurant. The after-hours shopping festus was co-hosted by Sofia Sanchez de Betak, Misha Nonoo, Bettina Prentice and Olivia Putman, who also celebrated her new appointment as Christoffe's artistic director.

To kick off the Halloween spirit, Bette Midler hosted her annual, wacky Hulaween dinner at The Waldorf Astoria. The over-the-top production themed in homage to Midler's Hawaiian home benefited the New York Restoration Project, and saw Midler herself dressed as her iconic Winifred Sanderson from the cult classic *Hocus Pocus*. While she may have been recognizable, Marc Jacobs chose to party entirely incognito. The designer, who also judged the evening's costume contest, came dressed as a female weightlifter complete with a prosthetic face, washboard abs and barely there bikini. ■

### PARTY OF THE WEEK

#### THE 2016 PRINCESS GRACE AWARDS GALA

#### COCKTAIL OF THE WEEK:

##### Hennessy Mule

1.5 oz. Hennessy VS  
3.5 oz. ginger beer  
Lime wedge and/or fresh ginger slices

Method: Pour Hennessy and ginger ale into a rocks glass with ice, garnish with a lime wedge and/or fresh ginger slices.



Naomi Campbell and The Prince and Princess of Monaco.



Princess Yasmin Aga Khan, Bill Brand and Wendy Grossman.



Marc Jacobs.



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ART AUCTION + PARTY

# WWD

## 'Take Home a Nude' Party Honors Baby Jane Holzer

The 25th annual auction and dinner party raised over \$1.1 million for the New York Academy of Art.

By Kristi Garced on October 25, 2016



"I hear if you get far enough from the front of the room, the art gets less expensive."

So mused one partygoer at Sotheby's, which played host to the 25th annual "Take Home a Nude" auction and dinner party on Monday night benefitting the New York Academy of Art.

No word on whether his hypothesis had any merit, but not everyone in the room shared his frugal approach: The event, which featured over 180 lots with works from Marina Abramović, Patrick Demarchelier, Nicole Eisenman, Philip Pearlstein, Ross Bleckner, Walter Robinson and Kalup Linzy, ultimately raised over \$1.1 million for the Academy, a record-breaking amount.

Divided into three galleries, the auction house was jam-packed with revelers, bidders and PYTs, including Naomi Watts, Anja Rubik, Glenda Bailey, Vito Schnabel, Glenn O'Brien, Francisco Costa, Di Mondo, Stefano Tonchi, John and Joyce Varvatos, Cynthia Rowley and Bill Powers, Yvonne Force Villareal, Alexander Gilkes, Eileen Guggenheim, Zani Gugelmann and Laura de Gunzburg.

But the most popular gal in the room was undoubtedly Jane Holzer, the event's honoree and muse to Andy Warhol, who cofounded the Academy. Holzer, as famous for being a Sixties socialite as she is for her modern art collection, was affectionately nicknamed "Baby Jane" by former WWD columnist Carol Bjorkman. "I don't love it," Holzer admitted of the nickname, which has stuck to her like glue. "But I love her."

Brooke Shields said a few pieces in the room had caught her eye, though she had yet to place any bids. "I'm a newer friend of Jane's. I'm more of a fan," she said. "Put in a good word for me."

Bob Colacello met Holzer during his tenure at The Factory, where he worked as an editor of Warhol's Interview Magazine. "Jane's just always been so cool," he said. "She's a businesswoman, she's a movie star, she's an art patron. And the hair. She's got it all."

"She was a great beauty," added Glenn O'Brien, "but she was also really fun — and funny."

Courtney Christensen, Sotheby's vice president head of department trusts & estates, led the live auction, which offered two special portrait commissions from Nan Goldin and Will Cotton, selling for \$60,000 and \$80,000, respectively. "We're starting with lot one, Nicole Eisenman. She's received a Guggenheim Fellowship Award, two Whitney Biennials and a MacArthur Genius Grant," Christensen said. "I have a D'Agostino's credit card; I don't know if that's comparable."

During dinner, where Academy alumni were seen sketching live models, Colacello and Holzer took the stage for an impromptu interview.

"Tell me the truth," said Colacello to Holzer. "When Andy met you, do you think he was more impressed by your fantastic mane of blonde hair or the fact that your parents owned half of 4th avenue?"

Holzer — who has retained her fantastic mane of blonde hair — took a moment to reflect on Warhol's generous spirit.

"He cared so much about people, and he was the antithesis of what people assumed," she said. "He would always pick up the tabs at Max's Kansas City, because he wanted all the young kids to be able to eat. He would purposely pick up the tab so they could eat. But he didn't want them to do drugs, so he would never give them money, because he was afraid what they might do with it."





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ART AUCTION + PARTY

# The New York Times

## Naomi Watts, Brooke Shields and Baby Jane Holzer at Take Home a Nude Party

Party Coverage: Scene City

By Julia Chaplin Oct. 26, 2016

“Andy gave me a ‘Dollar Sign’ and a signed a Debbie Harry Interview magazine cover,” said Brooke Shields, camped out on the seventh floor of Sotheby’s New York headquarters on Monday evening.

It was midway through the annual auction and party known as Take Home a Nude, which benefits the New York Academy of Art, co-founded by Andy Warhol in 1982, and where bargain hunters try to score reasonably priced works by Ross Bleckner, Marina Abramovic and Nan Goldin.



“He was sweet and shy,” Ms. Shields continued. “But I don’t know who got the portraits he did of me.”

By 7:30 p.m. the crowd had swollen to about 800, including Anja Rubik, Vito Schnabel, Jamie Tisch and Joyce and John Varvatos, who were drinking Champagne and popping lobster canapés.

Ms. Shields was on the outskirts of a group joggling around “C.Z. Seated,” a skin-toned portrait of the socialite C. Z. Guest in a low-cut gown and pearls. Ms. Shields had started the bidding, but Naomi Watts had swooped in, via her art consultant, and snapped up the portrait for \$14,000.

Socialites are a common subject for Liz Markus, the New York artist behind “C.Z. Seated.” “I think the great socialites would have benefited from being born today,” Ms. Markus said, referring to modern-day feminism and Hillary Clinton’s presidential run. “They couldn’t speak up and be taken seriously.

In another gallery the painter Will Cotton, one of the academy’s famous graduates, was huddled with his friends Cynthia Rowley and Yvonne Force Villareal. “The nude is being re-examined because of the issues around the election,” Mr. Cotton said. “There’s a new feminist critique. What is respectful, and what is not, is changing.”





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At 9 p.m. sharp, guests took elevators to the sixth floor for a seated dinner honoring Jane Holzer, the socialite, art collector and Warhol superstar. The room had been decorated in a loose Warhol Factory theme, with square silver balloons and photos of a young, bouffanted Ms. Holzer.



As plates of free-range chicken roulade from Sant Ambroeus were delivered, the Warhol biographer Bob Colacello took the stage with Ms. Holzer for questions and answers. “When Andy met you, was he more impressed by your blond mane or that your parents owned half of Worth Avenue?” Mr. Colacello asked.

“I wasn’t smart enough to figure that out,” Ms. Holzer said to laughter.



In the far corner, Ms. Watts, who is filming a Netflix series called “Gypsy,” slipped into her chair at Eileen Guggenheim’s table (an academy trustee). “You get to a point where buying jewelry doesn’t matter but art does,” said Ms. Watts, who bagged four works, by Ms. Markus, Sebastian Black, Hugo Guinness and Adam Lupton.

Next to her sat the fashion designer Brandon Maxwell and Bob Mankoff, the cartoons editor at The New Yorker. Ms. Watts showed off a cartoon that Mr. Mankoff had drawn on a napkin and given her, with a note that read: “Naomi, if this cartoon becomes valuable I would like it back.”

*A version of this article appears in print on October 27, 2016, on page D8 of the New York edition with the headline: Shopping in the Spirit of Warhol.*





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