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NEW YORK ACADEMY OF ART

ANNUAL REPORT



FISCAL YEAR 2016
YEAR ENDING JUNE 30



Letter from the Chair



As chair of the New York Academy of Art's Board of Trustees

I am delighted to have the opportunity to thank you and all of our supporters on behalf of the students, faculty and my fellow board members, for all you have done to support the school this year. We hope you find this summary of the year that ended on June 30th informative.

The Academy is a vibrant and exciting place to learn and to look—open studio tours, faculty critiques, lectures by visiting artists, and spectacular special events all offer exciting opportunities to our students and visitors. None of this would be possible without the generous and continuing support of our donors. We are deeply grateful for all you do to ensure the Academy remains one of the country's most vibrant art schools.

Thank you again. I look forward to seeing you soon and often in 2017!

Eileen Guggenheim, PhD
Chair, Board of Trustees

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.

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Letter from the President

The energy and excitement at the Academy is palpable,

and it's not just within the studios. It thrives in our community of incredible supporters who motivate us daily to fulfill our promise to the next generation of figurative artists and put the Academy firmly on the map of New York's important cultural institutions.

We are justly proud of the graduating class of 2016; 49 students from 15 nations. Their astonishing level of technical skill and artistic prowess is self-evident: they have exhibited in Paris, Vancouver, New York, London, Rome and Florence; they are represented in the permanent collections of the British Consulate General and the Brooklyn Museum; and their work has been featured in *The New York Times*, *ArtNews*, and *The Wall Street Journal*, among many other publications.

In 2015, we introduced the Certificate of Fine Arts program and enrolled 11 students in the inaugural class. Conceived as a post-baccalaureate course for students seeking immersive training, the creation of this program is an exciting addition to the Academy's offerings.

Always looking to directly engage the wider art world, our series of exhibitions and speakers reaffirmed us as a leader in the New York cultural landscape. Speakers like Tom Wolfe, Nicole Eisenman, Tom Sachs and Eric Fischl drew record crowds, and our winter exhibition "Now and Then: Drawings from the 19th Century to the Present" in partnership with the Dahesh Museum of Art, received national attention and praise.

As exciting as our special events have become, these are parties with a purpose. Tuition accounts for only a portion of our operating budget and *Take Home a Nude* and *Tribeca Ball* ensure we can continue to offer admission to students regardless of their ability to pay. In addition to fundraising, these nights introduce the Academy and our artists to collectors, gallerists, critics, art world luminaries and, most importantly, patrons.

Take Home a Nude, celebrating Tom Wolfe and Jerry Saltz, greeted 700 guests and auctioned nearly 200 donated works of art at Sotheby's to benefit the Academy, generating \$800,000. Six short months later, *Tribeca Ball* hosted almost 1,000 art lovers at our home in Tribeca. Six floors of artist studios became 100 pop-up galleries where the students were the stars. The gala, honoring artists, collectors and philanthropists Eva and Michael Chow, raised over \$850,000 for scholarships and programming.

Finally, we end with a very meaningful cap to the year. In 2016, the Academy was granted accreditation from the Middle States Commission on Higher Education. This was the culmination of a rigorous five-year process which included an extensive self-study, site visits by accreditation teams, and interviews with students, alumni, staff, faculty, and board. Their approval affirms the Academy's mission, goals and performance meet the highest educational standards. This recognition is a milestone for the Academy. As an alumnus myself, I knew firsthand the exceptional quality of the Academy's academic offerings, faculty and student body, and am proud to have it recognized in this way.

None of these achievements would have been possible without the ongoing support of you, our dedicated community, who give time and expertise, purchase tickets to our events, make gifts to our Annual Fund, donate artworks to auctions and fund scholarships, and so much more. For that, we thank you.

David Kratz
(MFA 2008)

Chubb Fellows Exhibition
September 8-30, 2015



"Tom vs. Tom"
Tom Wolfe & Tom Sachs Talk
October 6, 2015



Take Home a Nude
October 15, 2015



Deck The Walls
December 11, 2015



Tribeca Ball
April 4, 2016



Commencement Speaker:
Dana Schutz
May 19, 2016



Summer

Autumn

Winter

Spring



Art Southampton
July 9-13, 2015



Nicole Eisenman Lecture
October 7, 2015



Forensic Sculpture Workshop
January 11-15, 2016



**Now and Then: Drawings from the
19th Century to the Present**
January 19-March 6, 2016



Iggy Pop poses at the Academy
February 21, 2016



Will Cotton Drawing Party
September 28, 2015

**our year
in pictures**

Thank You!

We offer our sincere gratitude to everyone on the pages that follow for their generosity and belief in the Academy's mission.

The New York Academy of Art's Annual Fund includes gifts in support of scholarships, the Fellows program, international residencies, and general operations. We have also received generous gifts in support of our building renovations (see page 16), contributions and/or tickets to our annual events, artwork donations and in-kind support of goods and services (see pages 23 and 25).

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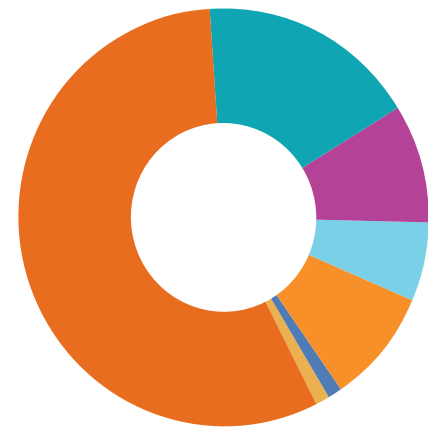
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Ciara Rafferty (MFA 2016) Landscape with Pink Sky



Revenues

56% MFA Program

17% Special Events

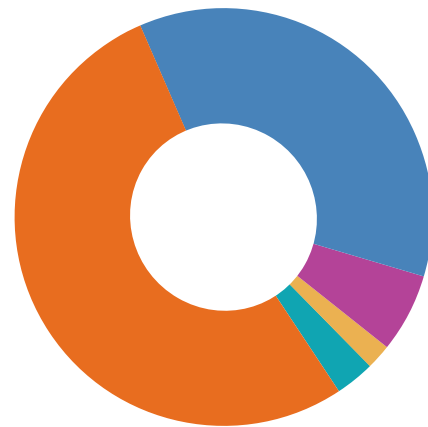
9% Continuing Studies

6% Contributions (Unrestricted)

9% Contributions (Restricted)

1% Exhibitions

1% Other



Expenses by Function

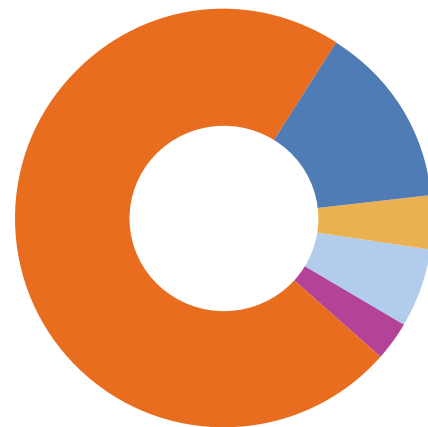
53% Payroll and Benefits

36% Supplies and Expenses

6% Depreciation

2% Interest Cost

3% Rental & Other Capital Costs



Contributions by Source

72% Trustees

14% Individuals

4% Foundations

6% Corporations

3% Government

Highlights

The Academy's fiscal year ending June 30, 2016 closed on a positive note. The Academy's annual operating net gain is \$316,945; after adjusting for restricted contributions, investment income and depreciation, the net assets increased by \$557,656.

Tuition accounted for more than half of the Academy's operating income which totaled \$5.5 million. New educational offerings beyond the MFA program added close to \$200k in income. Fundraising through our special events, Take Home a Nude and Tribeca Ball, and annual giving bridges the gap between our operating expenses and tuition, and helps support our unique educational programming and provides scholarship funds for students to attend the Academy who otherwise could not. Unrestricted contributions grew significantly in the past year. We have seen an increase in the dollar value as well as the number of individuals contributing to the school.

The Academy's operational expenses totaled \$5.2 million in fiscal year 2016. Our investment in the school's faculty and academic services that support the delivery of the Academy's educational program is our most significant expense.

Overview of Revenues & Expenses for June 30, 2016

	Actual FY 2016	% of total Revenue	Budget FY 2016	% of Total Revenue	VARIANCE (UNFAV)
OPERATING INCOME					
MFA Program	\$ 3,391,305	61.4	\$ 3,424,154	64.4	\$ (32,849)
Continuing Studies	415,395	7.5	331,330	6.2	84,095
Summer Residency Program	53,750	1.0	55,000	1.0	(1,250)
CE Certificate Program	98,346	1.8	105,000	2.0	(6,654)
Special Events	1,058,012	19.2	1,040,000	19.6	18,012
Grants and Contributions	395,965	7.2	266,456	5.0	129,509
Exhibitions	63,754	1.2	62,843	1.2	911
Other	43,123	0.8	29,982	0.6	13,141
Total Operating Income	5,519,649	100.0	5,314,735	100.0	204,915
OPERATING EXPENSES					
Academic Services	3,810,019	69.0	3,761,110	70.8	(48,909)
Administration	825,424	15.0	629,108	11.8	(196,316)
Development	276,143	5.0	279,961	5.3	3,817
Marketing	291,117	5.3	308,160	5.8	17,042
Total Operating Expenses	5,202,704	94.3	4,978,339	93.7	(224,365)
NET GAIN FROM OPERATIONS	316,945		336,396		(19,450)
ADJUSTMENTS TO NET OPERATING INCOME					
Add: Renovation Contributions	557,500		490,000		67,500
Add: Investment Gains/Losses	26,218		96,755		(70,537)
Less: Depreciation & Amortization	(343,007)		(346,596)		3,589
Change in Unrestricted Net Assets	\$ 557,656	10.1	\$ 576,555	10.8	\$ (18,898)
CHANGES IN UNRESTRICTED FUND BALANCE					
Balance - Beginning of Year	\$ 7,820,749		\$ 7,820,749		\$ -
Reclass to Permanently Restricted Fund	-		-		-
Reclass from Temporary Restricted Fund	(161,270)		-		(161,270)
Net Gain from Operations	557,656		576,555		(18,899)
Total Unrestricted Fund Balance	8,217,135		8,397,304		(180,169)
CHANGES IN TEMPORARY RESTRICTED FUND BALANCE					
Balance - Beginning of Year	638,517		638,517		-
Addition	-		-		-
Reclass from Unrestricted Fund	161,270		-		161,270
Total Temporary Restricted Fund	799,787		638,517		161,270
CHANGES IN PERMANENTLY RESTRICTED FUND					
Balance - Beginning of Year	316,948		316,948		-
Reclass from Unrestricted Fund	-		-		-
Total Permanently Restricted Fund	316,948		316,948		-
BALANCE - JUNE 30TH, 2016	\$ 9,333,870		\$ 9,352,770		\$ (18,899)

Comparative Statement of Operations



RESTORATION OF THE HISTORIC FACADE
 The new facade will restore the building's original beauty and architectural integrity.

Academy Renovation Project

The Academy is engaged in a multi-year phased renovation to its home on Franklin Street in Tribeca.

The projected cost of scheduled improvements is \$7.5 million. The renovations are being made possible thanks to generous multi-year pledges from an active Board of Trustees and committed Patrons. One of the most notable gifts thus far is a generous challenge grant – all gifts in support of the project up to \$1 million will be matched one-to-one by a donor.

By transforming our space and creating a state-of-the-art facility, we plan to guarantee the school's future and affirm its place within the leading art schools of the world.

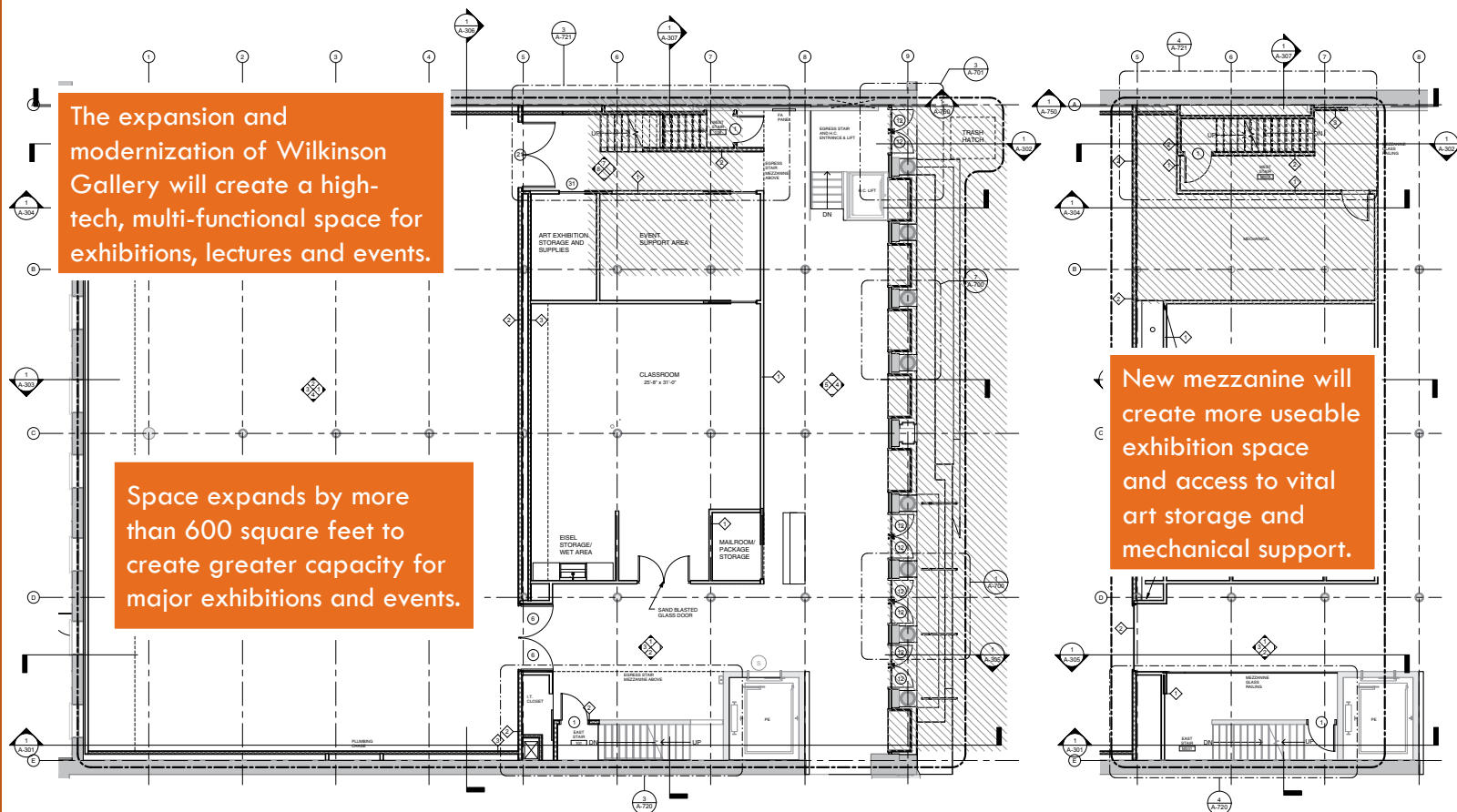
Donors to the Academy Renovation project include:

\$1,000,000+
 Eileen Guggenheim and Russell Wilkinson
 David Schafer

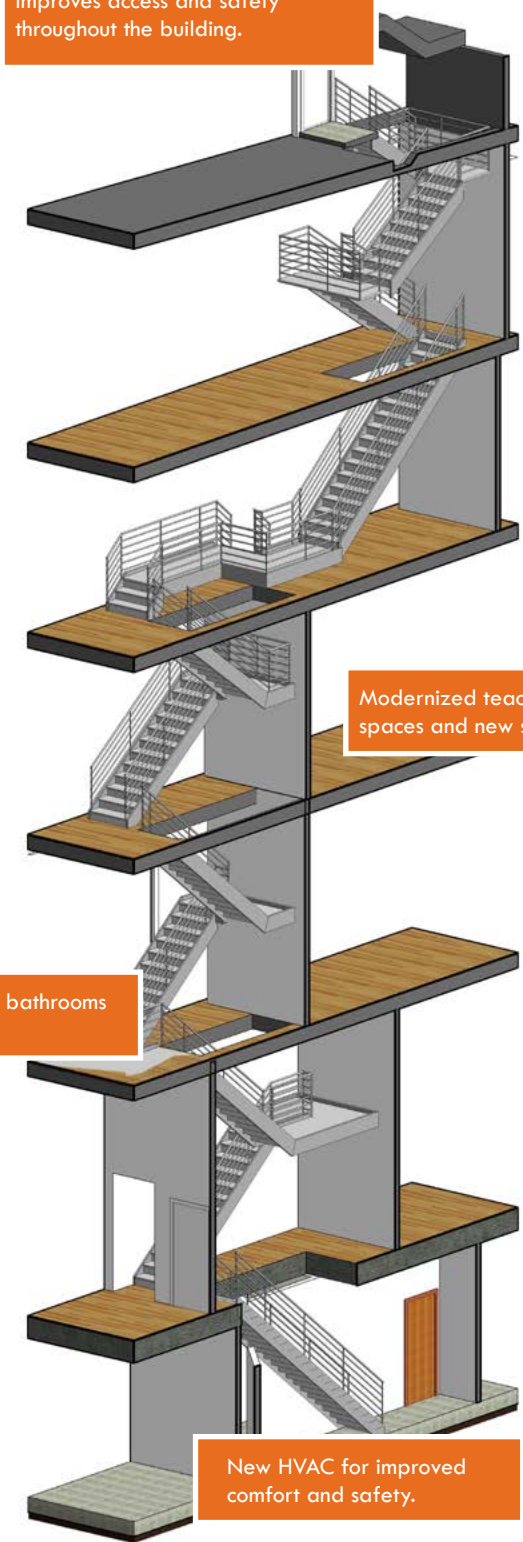
\$100,000 - \$999,999
 Monica and Rick Segal
 Eric Fischl

\$50,000 – \$99,999
 Anonymous
 Gordon Bethune
 Kate de Brienne
 Sara Paschall Dodd
 Valda Witt and Jay D. Hatfield

Up to \$49,999
 Curtis Bashaw
 Maureen Chiquet
 Gabby Karan de Felice and Gianpaolo de Felice
 Sharon and Bill Jacob
 Ippolita Rostagno
 Janet Rosel Smith and Mark Smith
 Jonathan Tibett



The addition of a second stairway improves access and safety throughout the building.



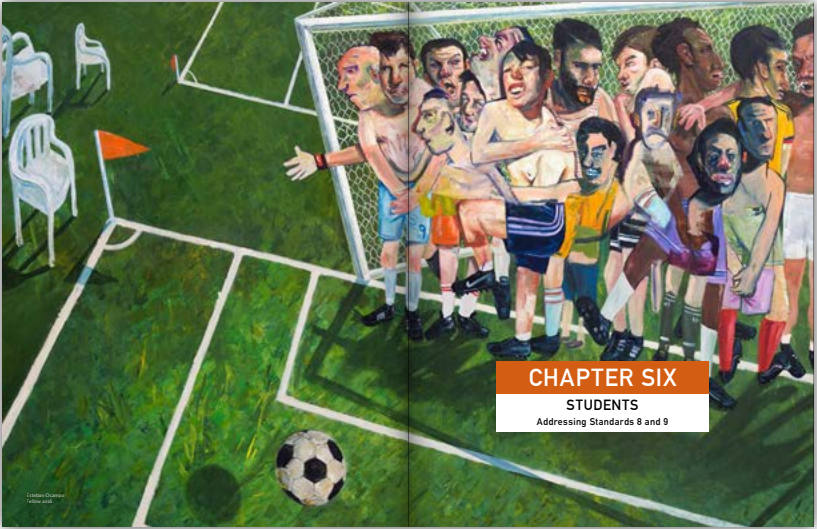
Accreditation

The Academy was granted accreditation from the Middle States Commission on Higher Education (MSCHE) in June 2016. Middle States accreditation is the culmination of a rigorous five-year process which included an extensive self-study, site visits by several accreditation teams, and interviews with students, alumni, staff, and faculty. In addition to our accreditation by the New York State Board of Regents and the National Association of Schools of Art and Design (NASAD), the MSCHE approval confirms that the Academy's mission, goals and performance meets the highest educational standards. Established in 1919, the Commission is an independent body which evaluates educational institutions through peer review. "This recognition is a significant step for the Academy," said President David Kratz. "As an alum myself, I always knew the exceptional quality of the Academy's academic offerings, faculty and student body, and this confirms it. We could not be more pleased."

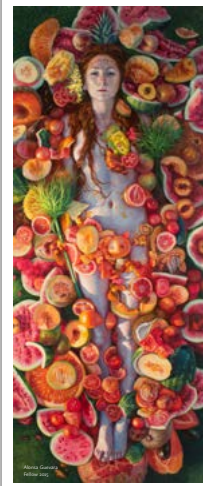
SELF-STUDY REPORT

Prepared for the Middle States Commission on Higher Education
February 2016

NEW YORK
ACADEMY
OF ART



CHAPTER SIX
STUDENTS
Addressing Standards 8 and 9



After receiving departmental budgets, the President and CFO review the entire budget in detail, adjusting for various items of the revenue, institutional financial aid, salaries, contractual relationships, debt service, security and insurance contracts, facility improvements, capital needs and departmental program and administrative resource requests.

Upon approval of the budget by the President, the Board's Finance Committee reviews the budget to ensure its expenditures align with the Academy's mission. Any revisions deemed necessary by the Finance Committee are presented to the President for consideration. In the event that no revisions are deemed necessary, the Finance Committee recommends the budget for Board approval (3-4).

The Academy reviews the profits and loss accounts for every department on a monthly basis. Over the past year, the directors of each department were asked to submit five-year need estimates and have held a series of meetings aimed at defining the most pressing matters of the institution. As a result, the Academy will produce a five-year operating budget (2016 - 2020) that will serve as a guideline for future planning and help identify and prepare for emerging challenges. Staff and faculty will continue to meet regularly to discuss future changes and address cross-institutional challenges.

Development and Fundraising
The Academy is fortunate to have many additional sources of revenue to help open its doors to more students. The two principal fundraising events are "Take Home a Tune," an annual auction held at SoHo's in New York City, and "Tribute Ball," an annual fundraising event that takes place on campus. Other on-campus events that feature exhibits and alumni and provide support for the program are Open Studios and the annual Dick the Wolf's holiday celebration. Managerial and product in-house with a small staff, these events generated over \$100,000 in net revenue for the Academy in 2015. The Academy President, Director of Finance, and all senior staff involved meet a few days after the event to assess what was successful and what requires improvement. Extensive notes are taken and applied to planning for the following year. To show its commitment to a broad range of development options, the Academy created a dedicated staff position, the Director of Development, in 2015.

Revenue & Support	2011	2012	2013	2014
Tuition & Fees (net)	\$2,954,788	\$2,848,347	\$3,143,680	\$3,289,788
Governmental Grants	-	-	\$181,531	-
Contributions	\$723,319	\$814,986	\$659,867	\$548,522
Special Events, (net of costs of direct benefits to donors)	\$908,611	\$947,314	\$1,156,025	\$1,183,179
Interest & Dividends	\$77,241	\$30,296	\$45,759	\$65,120
Net Realized and Unrealized gain on Investments	(\$1,303)	(\$216,084)	\$284	\$218,020
Other Revenue	\$52,274	\$101,973	\$51,914	\$110,742
Total Revenue & Support	\$4,706,728	\$4,826,342	\$5,219,870	\$5,436,381

Operating Expenses	2011	2012	2013	2014
Academic Services	\$3,127,426	\$3,385,228	\$3,362,388	\$3,588,723
Development	\$378,086	\$459,438	\$402,873	\$481,104
General and Administrative	\$414,988	\$514,121	\$465,263	\$544,996
Total Operating Expenses	\$3,921,100	\$4,358,797	\$4,230,524	\$4,614,823

	2011	2012	2013	2014
Loss on Extinguishment of Debt	-	-	\$88,948	-
Change in Net Assets	\$785,628	\$167,545	\$909,620	\$841,528

Table 3-1 Revenue and Expenses for FY 2011 - FY 2014

The Assessment Process

The Academy's mission and institutional goals serve as the foundation for all programs and practices and are utilized to evaluate overall effectiveness. Planning, budget allocations and analysis are linked to the mission through the Strategic Plan, which provides a platform for institutional assessment and critical self-examination. The overall goal of the Academy's assessment process is to provide a thorough review of its policies and practices, including review and revision as necessary of the institutional goals and mission. This strategic goal makes evident the degree to which assessment is prioritized at the Academy. The objective for the completion of goal seven provides both a timeline and a framework for ongoing assessment. (Standard 1, 1B, 1, 1C)

As a result of the MSCHE Accreditation process, the Academy reported to budget cycle in 2015 and initiated a more rigorous IEP for the 2016 academic year. (Figure 2-1) The Academy has adopted this transparent culture of assessment to measure performance and ensure institutional success. The assessment cycle is managed by the Assessment Committee. Departments contribute their contributions to the IEP at year-end intervals, projecting their goals for the coming year to the next spring, adjusting their goals after budget approval in September and assessing the success of their plans at the end of the cycle in April. In 2015, the first year the Academy had implemented a full cycle of the IEP, departments had regularly met with the IEP Committee for support and feedback on their individual plans. At the end of each phase, departments report on each step of their IEP during the Weekly Staff Meeting. At the institutional level, assessment occurs annually through the evaluation of the Strategic Plan, the IEP and budget planning cycle. (Figure 2-1, Table 2-1, 1A, 1B, 1C)

Students

Students are given several opportunities throughout the year to provide feedback used in institutional assessment. The Quality Improvement Committee (QIC) meets every semester and is comprised of the Faculty Committee, staff and student representatives. (Standard 4, 1) The QIC meetings are structured to provide feedback and ensure that this information is used to guide program change. During these meetings, each student representative identifies problems, makes suggestions and engages in dialogue with senior administrators and full-time faculty members in order to find solutions to these issues. Their concerns and respective solutions are recorded both in the

Month	Assessment Reports Due
January	Campus Health & Safety Report
February	Full Course Evaluation Report
March	QAC Progress Report, Peer Evaluation Report
April	IEP Part Three
May	Master Class Survey Report, Strategic Plan Progress Report, IEP Part One
June	Spring Course Evaluation Report, Library Usage Report, Budget Assessment & Proposals
July	Exhibitions Report, Courses Report, Registration Report
August	Advocacy Report, Staff Survey Report, Student Exit Survey Report
September	Excellent Report, Emerging Student Survey Report, Mastering Student Survey Report, IEP Part Two
October	Feedback Survey Report
November	Residency Survey Report, QAC Progress Report, Alumni Survey Report
December	President's Annual Report, Strategic Plan Progress Report

Table 2-1 Assessment Calendar



Figure 2-1 Institutional Effectiveness Planning Cycle

Certificate of Fine Arts

This year the Academy launched the Certificate of Fine Arts program, enrolling 11 students in the inaugural class. The CFA is a twelve-month post-baccalaureate diploma for artists interested in developing particular skills or building a portfolio of work for admission to an MFA program. Students receive a rigorous course of training in drawing, painting and sculpture from Academy instructors, culminating in a final exhibition of works. We are thrilled to expand our education offerings in this way and expect tremendous growth in this area.



Lectures

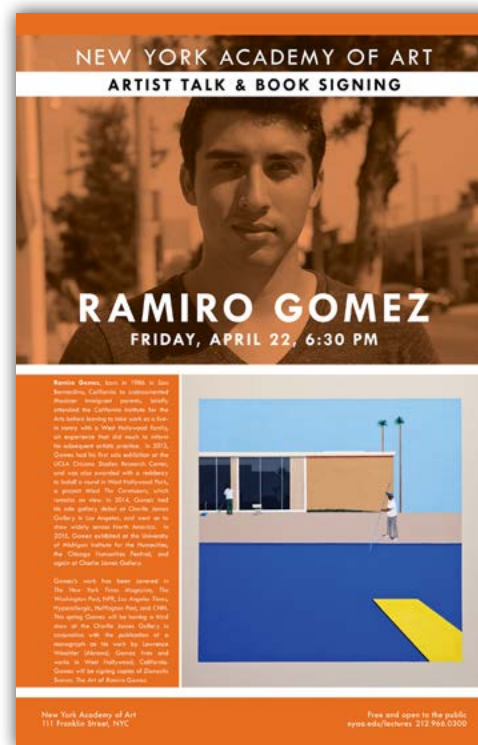
Ramiro Gomez Artist Talk

The Academy hosted an impressive array of artists, critics, curators, museum directors and more during its 2015-16 talks series. Artists like Rachel Hovnanian, Ramiro Gomez, Evan Penny and Eric Fischl spoke on their artistic practice to rapt audiences, while our annual “Conversations with the Critics” featured major art writers from publications such as *ArtNews* and *Artnet*.

Nicole Eisenman spoke at the Academy to a record-setting crowd a few short days after winning a MacArthur Genius Grant, while the highlight of the season was conceptual artist Tom Sachs interviewing staunch classicist Tom Wolfe, in a rollicking conversation billed as “Tom vs. Tom.”



Tom Sachs and Tom Wolfe in Conversation



Exhibitions

Now and Then

Our exhibitions programming kicked off in September with the annual Fellows Exhibition, held at the Mark Miller Gallery on the Lower East Side. Each year, the Academy selects three outstanding graduates from its MFA program as Chubb Fellows. Generously sponsored by Chubb Personal Risk Insurance, it is the highest honor the Academy bestows, and the yearlong fellowship culminates in this exhibition, which marks the beginning of the artists' promising careers. Many thanks to the Mark Miller Gallery and Board Member Eric Fischl for their generous support of the 2015 Chubb Fellows.

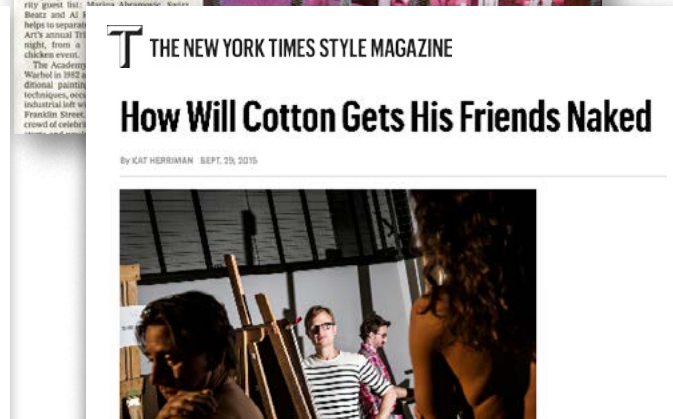
In collaboration with the Dahesh Museum of Art, the Academy staged “Now and Then: Drawings from the 19th Century to the Present,” which paired contemporary works on paper by Academy faculty with exceptional drawings from 19th century. The Dahesh is the only institution in the United States devoted to collecting academic artists of the 19th century, and “Now and Then” featured pieces from masters such as Gustave Doré, Léon Bonnat and Léon-Augustin Lhermitte. The exhibition, curated by Dean Peter Drake and Director of Exhibitions Heidi Elbers, explored the practice of drawing across the centuries, portraying changes in style, subject matter and artistic technique.

The Academy continued to partner with the art fairs Art New York and Art Southampton. At Art Southampton in July, artist April Gornik curated an exhibition of alumni works, and at Art New York during May's Frieze Week, our booth hosted a special exhibition devoted to our international alumni, spotlighting works from Academy graduates hailing from Iran, Colombia, South Korea, Portugal and Panama.



Press

The Academy's profile continued to grow, with news features on our many exciting programs. In addition to our renowned events Take Home a Nude and Tribeca Ball, in the just the past 12 months, the Academy mounted an exciting debate on contemporary art between Tom Wolfe and Tom Sachs, hosted Iggy Pop as a model for a life-drawing class and served as the site for a Vanessa Beecroft performance piece – projects that were featured everywhere from *ArtNews* to *The Wall Street Journal* to *Rolling Stone*. Our annual Artists' Drawing Party, hosted by Will Cotton, made a splash in *The New York Times Magazine*. We continue to gain attention everywhere from *People Magazine* to CNN to *The Times of London* for our unique Forensic Sculpture workshop, in which students recreate the faces of cold case victims.



Clockwise from top left
Max Perkins (MFA 2016), *Rououn Cathedral*
Jingyi Wang (MFA 2016), *Water Lily*
Anna Wakitsch (MFA 2016), *Interior Exterior*
Lowell Poisson (MFA 2016), *book 2a*
Pedro Pérez-Guillon (MFA 2016), *Mao Tao*

Artist Residencies

Each summer MFA students have the opportunity to participate in international residencies, which are generously supported by Academy donors. The Academy owes special thanks to Gordon Bethune for the gift of air travel that makes these residencies possible.

Mexico City, Mexico

Supported by Stephen Henderson and James LaForce

Carrara, Italy

Supported by Jonathan Tibett and ABC Stone

Beijing, China

Supported by the Villore Fund and the Central Academy of Fine Arts, Beijing

Giverny, France

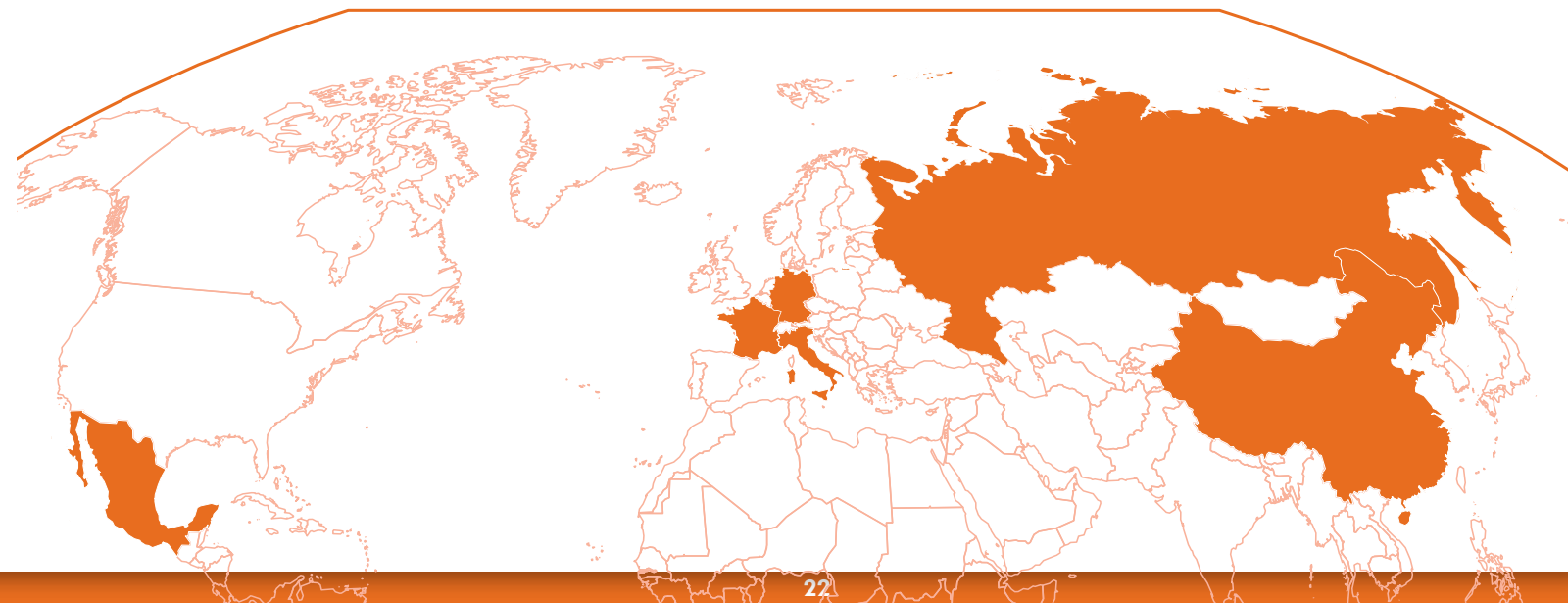
Supported by the Terra Foundation for American Art

Leipzig, Germany

Supported by the Villore Foundation and Gordon Bethune

Moscow & St. Petersburg, Russia

Conceived and coordinated by Stephan Korsakov and Nikolay Koshelev





take home a nude®

Tom and Jerry are more than a cartoon pair – they were also our honorees for Take Home a Nude 2015.

Literary lion, New York icon and early Academy supporter Tom Wolfe was honored alongside legendary New York art critic Jerry Saltz, famous for three decades of impassioned, irreverent reviews for *The Village Voice* and *New York Magazine*. The two mavericks made for a fabulous art party and auction at our longtime partner Sotheby's, where 700 guests bid on nearly 200 works, ultimately raising over \$800,000 dollars for scholarships and programming at the Academy.

In a cheeky reference to Jerry's penchant for getting tossed off social media for posting nude artworks, and in recognition of its game-changing

effect on the artworld, the theme for the evening was "Celebrating Instagram." Before the event, the Academy created the #NYAANudeTakeover, a 24-hour guerrilla Instagram takeover. Over 1,000 Academy friends posted nude artworks, everything from Michelangelo's *David* to Nan Goldin photos. During the evening, guests posed at the Academy's custom "selfie-station" and Instagram stars roamed the crowd. Artist Ryan McGinness unveiled a monumental work created in the medium of Instagram, consisting of over 1,000 images posted over a period of three years and assembled together into a massive self-portrait, on view for one night only.

Guests dressed in white in tribute to Tom's signature look, and as a salute to our writerly honorees, nude models wore cleverly assembled sheafs of newsprint. We thank our energetic and dedicated leadership for the evening: Chairs Maureen Chiquet, Sharon Jacob and Luke Janklow, alongside Junior Chairs Tali Lennox and Leandra Medine. We were honored to be sponsored once again by Chanel and to welcome Sant Ambroeus as our dinner sponsor. And of course, Take Home a Nude would never be possible without the generosity of the artists who donate works.



FELLOWSHIP LEVEL SUPPORTERS

David Schafer

SCHOLARSHIP LEVEL SUPPORTERS

Michele and Timothy Barakett
Maureen Chiquet
Eileen and Russell Wilkinson
Sharon and Bill Jacob
David Kratz and Greg Unis

PATRONS

Curtis Bashaw and Will Riccio
Linda Morgan and Richard Blumenthal
Bob O'Leary
Allison Wise and John de Neufville

IN-KIND DONATIONS

Cadogan Tate
Paddle8
Proof7
Proximo Spirits
Sant Ambroeus
Voss Artesian Water from Norway



TRIBECA BALL

The Academy's annual Tribeca Ball, sponsored by Van Cleef & Arpels, continued to astonish in its creativity and scale.

With an ocean-inspired theme, the Tribeca Ball took nearly a thousand guests on a journey across the seas and to the far horizon, with six floors of shimmering jellyfish forests, enchanted coral reefs and seductive mermaids. In addition to over 100 open artist studios, guests were treated to interactive installations, roaming musical performers, and pop-up galleries sprinkled throughout the Academy's landmark building in Tribeca. After cocktails and a dinner from Sant Ambroeus, guests danced

the night away at the "Sunken City" afterparty with a DJ duo. For the first time at the Tribeca Ball, the Academy also mounted a major exhibition, curated by *New York Times* art critic Ken Johnson. "Funny Stuff" featured humorous artworks from students, faculty and alumni and was inspired by Johnson's upcoming book on visual art and humor. Led by our event chairs Virginie and Nicolas Bos, Jeffrey Deitch and Urs Fischer, Dinner Chairs John de Neufville, Joshua Roth, and Brooke Shields, and Junior Chairs

Fabiola Alondra, Colby Jordan and Arden Wohl, the Tribeca Ball honored artists, collectors and style icons Eva and Michael Chow. The evening was a wild success, raising over \$850,000 dollars to support the Academy's scholarships and public programming. A special thank you to our outstanding sponsors Van Cleef & Arpels for their unflagging and generous support of the Academy.

FELLOWSHIP LEVEL SUPPORTERS

David Schafer

SCHOLARSHIP LEVEL SUPPORTERS

Eva and Michael Chow
Valerie and Harry Cooper
Eileen Guggenheim and Russell Wilkinson
David Kratz and Gregory Unis

PATRONS

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Anthony DeLorenzo
John de Neufville
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Sara Paschall Dodd
Edgewood Management, LLC
Sharon and Bill Jacob
Joshua Rehnitz
Sonya Rolin
Jessica Rossman and Gordon Bethune
Jennifer Tunney

IN-KIND DONATIONS

Avenú Brands
MAGArts
Modern Painters
Paddle8
Proximo Spirits
Stella Artois
Van Cleef & Arpels
Voss Artesian Water from Norway



Thank You

Thank you to everyone who has supported the New York Academy of Art in fiscal year 2016. Our donors and event sponsors play a vital role. Your generosity means a great deal to us as we work to achieve our vision of excellence for the school. You are a critical part of the Academy community and all of us at the Academy are deeply grateful.

For more information about the ways in which you can support the New York Academy of Art please contact

Lisa Kirk

Director of Development

212 842 5977 lkirk@nyaa.edu

