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New York Academy of Art to Honor Muses at 'Take Home a Nude' Auction

By *Claire Selvin*

07/16/18

Instead of honoring an individual as in past years, the 27th edition of the Take Home a Nude benefit for the New York Academy of Art will celebrate eleven “muses” who have inspired notable artists and artworks. The auction event on October 9 at Sotheby’s in New York will be chaired by Princess Alexandra of Greece, art collector Adam Lindemann, MinnieMuse founder Colby Mugrabi, and actor Liev Schreiber.

A release states, “As the global center for the preservation and promotion of the tradition of figurative art, the New York Academy of Art recognizes the vital role that muses play in the artist’s practice.”

Muses being honored by the New York Academy for having played that vital role will be Brooke Shields (a muse for Eric Fischl); Jerry Hall (Lucian Freud, Francesco Clemente, Andy Warhol); Debbie Harry (Andy Warhol); David Croland (Robert Mapplethorpe); Helena Christensen (Herb Ritts); Alba Clemente (Francesco Clemente); Zoya Loeb (Damian Loeb); Racquel Chevremont (Mickalene Thomas); Louie Chaban (Billy Sullivan); Rose Dergan (Will Cotton); and Anh Duong (a muse for herself).

For Naomi Watts, Art Is Like a Tattoo. She Explains How.

by ROBIN POGREBIN 07/16/18



Naomi Watts at home with "Swing," a 2011 work in graphite and ink on paper by Alison Simmons, left, and "Tumbling Boy" by Scott Avett.

Naomi Watts — whose work includes such varied films as “King Kong,” “The Ring” and “Diana” — will be the first to tell you she is no big-league collector. She also does not buy in bulk, having purchased just 20 pieces since 2011. And while she once spent nearly \$100,000 on a painting, even that is inexpensive compared with the multimillions circulating at the highest levels of the collecting world.

Ms. Watts, who is from England, grew up around art — her mother was a painter and her brother, Ben Watts, is a photographer — and she loves to live around it, she said. So this versatile actress has covered the wall space of the TriBeCa home she shares with her two young sons — much of it with work from fund-raising auctions for the New York Academy of Art, where she is a board member. Ms. Watts said she looks forward to those galas (the next, “Take Home a Nude,” is scheduled for Tuesday) as opportunities to discover new artists and raise money for scholarships.

At those auctions — where she has been known to get into bidding wars — Ms. Watts has acquired work by Will Cotton, Donald Sultan, Hugo Guinness and Liz Markus, among others.

Though her homes in New York and Los Angeles don’t have much wall space left, Ms. Watts said it will be hard not to keep acquiring pieces. “I won’t buy big paintings right now,” she said, “but stranger things have happened. If I fall in love with something, I don’t want to say never.”

These are edited excerpts from the conversation.

What got you interested in art?

I love art. I’ve always loved it. I was raised by an artist. The first art I started investing in was photography — a Bill Henson photograph I bought for \$14,000. I knew it would go up in value.

When did you feel ready to start buying?

I think it was “King Kong” money or “The Ring.” I just wanted a home, I wanted to lay some roots and I wanted it to look good. I said, “I’m going to spend \$1,000 on a great photograph rather than a dress.” I love to find works by emerging artists because I can’t afford to buy huge pieces. I know it sounds funny, but I grew up poor, so I still think I’m poor.

What is your biggest purchase to date?

The Harland Miller [“Love, Stretch Me No Longer in This Rough World,” 2013]. I know him. He said, ‘How about it?’ I said, ‘Yeah, you’re right, it’s too good.’ He kind of did that one for me and this house. I love the vibrancy of it, the color. It’s dark, but it’s whimsical as well.

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The New York Times

Is there any content you're consistently drawn to?

In some of them, there is humor, like that little boy in the middle of a handstand [Scott Avett's "Tumbling Boy," 2017]. Mostly, there is mystery.

What is it you like about living around art?

I love that I can find a painting that tells a whole story. And you don't lose it, like a piece of jewelry, and it doesn't fray like a dress — it doesn't go out of fashion. It's like a tattoo. It always has meaning at that time in your life and it's a reminder of that. It tells the story of that experience.

So you don't view art as an investment?

I'm not planning on selling anything.

Do you consider yourself part of the art world?

I'm not a highly sophisticated curator or knowledgeable art historian. I'm totally drawn to it and interested and open to learning.

Why did you get involved with the Academy?

It's not outside my wheelhouse because art is something I'm passionate about. And I love the school. Every time I'm there, I feel the energy.

What made you buy the Liz Markus ["C.Z. Seated"]?

I was attracted to the expression — that's a face that's really strong. It really calms me.

And the Alison Simmons "Swing?"

It speaks to me of freedom. The image of a woman falling or flying — she looks to be enjoying herself.

Do you see yourself someday raising your paddle among major collectors at Sotheby's or Christie's?

Probably not. I might go just out of interest, but I wouldn't be putting my hand up. I'm not necessarily the real thing, but I love art and so, it's real to me.



"C.Z. Seated" (2015), in pencil and acrylic, by Liz Markus.



Scott Avett's "Tumbling Boy" (2017), a screen print and acrylic on canvas.

'80s Icon Brooke Shields on Being a Muse for Warhol, Avedon, and Fischl

Alina Cohen Oct 8, 2018

Brooke Shields isn't the typical artist's model. She's been a celebrity for decades, acting in films like *Pretty Baby* (1978) and *The Blue Lagoon* (1980), and posing for high-profile photographers and fashion campaigns. ("What gets between me and my Calvins? Nothing.")



So Eric Fischl didn't exactly have an ingenue on his hands when the two paired up for a photo shoot. Asked to contribute to an auction for Southampton's Parrish Art Center in 2013, the painter offered the opportunity for the highest bidder to sit for a portrait session that would culminate in a collaged artwork. Chris Henchy, Shields's husband, was the winning bidder.

A year later—Shields's schedule was hectic—Fischl arrived at her Southampton home. The actress had hired a hairdresser and make-up artist, and brainstormed characters she could personify in front of the camera. Shields told Fischl that she is a Gemini and often feels as though she is two people at once. Fischl came up with a narrative about a pair of twins—one who followed social conventions (wearing white and a hat to the Hamptons Classic horse show) and one who didn't. Shields developed a series of costumes that would correspond to the theme. "The thing about Brooke," Fischl recently told me by phone, "is that she's such a good actor, she disappears." He didn't feel he was capturing a celebrity, but rather an invented persona. Fischl, who's known for eerie depictions of upper-class Americana, generally catches his models unaware. He takes candid photographs of people without their knowledge, looking for "authenticity, rather than preconceived gesture."

Even when he uses live models, Fischl prefers in-between moments, like when his subjects are shifting posture or walking away from the camera. Until 2000, during a project for a German museum, he hadn't enlisted actors to pose for him.



The experience was something of a revelation. "Actors come alive," he said. "They use their bodies in deep, expressive ways." Their drama fuels his own practice. Fischl so enjoyed working with Shields that after he gave her the agreed-upon collage, he used her image for a painting. (The likeness might not jump out at viewers: "The way I paint, no one recognizes her anyway," he said.) For *Daddy's Gone, Girl* (2016), he rendered Shields in a filmy black dress, legs immersed in a swimming pool, glass of liquor by her side. A black dog floats toward her. Her face is splashed and white, her hair badly dyed—without knowing what you were looking at, you'd never guess that Brooke Shields modeled for the picture. "It's early for drinking and wearing that dress," said Fischl about the unsettling scene. A sense of vague recognition—Don't you know that woman from somewhere?—contributes to this unease.

"It felt very much like a collaboration," Shields told me, by phone, about the process of working with Fischl. She felt freer when she was playing different characters than she would have been simply posing as herself. This Tuesday, October 9th, Shields and Fischl will reunite to celebrate artistic muses at the New York Academy of Art's "Take Home a Nude" art party and auction. Shields has long been a muse for major artists: She was friends with Andy Warhol, and she recalled how he'd follow her around parties, taking candid pictures of her from varying angles, often not even looking through the lens. "Any time you had his attention, it was always very sweet and funny," she said. "He was extremely celebrated, but he was also very personally sweet and pretty shy. So I would make faces or do something to make him laugh."

In Shields's estimation, the best collaborations between artist and muse occur when they aren't pre-planned: "If you set out to make money, or create a stir, or sell as much as some other photograph that you did," she said, "I think by virtue of that fact, I don't think it can happen." In contrast, she believes her work with Fischl was so fruitful because the pair went into it without fixed expectations.

That said, the life of a muse is not always easy or uncomplicated. When Richard Avedon and Keith Haring decided to team up to create posters in 1985, they chose Shields as their subject. Haring created a series of sculptural hearts with cartoon faces, behind which Shields posed and reclined—in the final images, she looks as though she's only wearing the heart. She believes that Avedon was trying to recreate the wild success of a racy poster he'd previously made (entitled *Nastassja Kinski and the Serpent*, 1981), depicting a boa constrictor wrapped around the nude body of the titular actress.

"I don't know if it did as well as he thought," Shields said. That's something of an understatement. The day of the photo shoot, she had an eye infection, and the team poorly airbrushed her swollen eye in the retouching process. Additionally, the producer insisted on attaching a tacky tagline to the image: something along the lines of "Brooke, with a heart-on for Keith Haring," as she recalled. "My mother lost her mind," Shields said. They refused to sign any releases until the producer nixed the terrible pun.

Even more notorious was Shields's earliest role as a muse—an entirely unwitting one. In 1983, Richard Prince re-photographed a leaked nude childhood photograph of her for his work *Spiritual America*. A photographer, Gary Gross, had taken the picture in 1975, for Playboy Press's 1976 *Sugar & Spice: Surprising and Sensuous Images of Women*, when she was 10 years old. Once Shields became famous, Gross attempted to republish the images on posters, and Shields's mother sued. The resulting legal battle made headlines, capturing national attention. "This was a 'complicated' photograph," Prince wrote. "This no longer had anything to do with money or censorship or even embarrassment. For me this photograph had to do with the medium and how the medium can get out of hand."

In 2005, for another series, Prince hired Sante d'Orazio to photograph the adult Shields in a bikini, alongside a motorcycle—restaging the Gross image while giving the subject more agency. "It was my way of finishing a chapter," Shields told me, "coming out on top, and owning the experience."



Ye made this work famous-and you can buy it

Sotheby's New York to sell Sleep which inspired the rapper's video from Famous

The Art Newspaper

9th October 2018 21:33 GMT

Nudity sells, so tonight (9 October) at Sotheby's in New York, the New York Academy of Art is holding its 27th annual Take Home a Nude auction to support programming and scholarships at the artist-founded school. The sale has around 150 works—many, but not exclusively, nudes—by artists such as Judy Chicago, Damian Loeb and Herb Ritts, whose model, the 1990s supermodel Helena Christensen, is among the muses honoured this evening. One lot sure to grab attention is a female nude by Vincent Desiderio based on a figure in his 2008 painting Sleep, a horizontal lineup of naked people sleeping in twisted sheets. Sleep was the inspiration behind the video for Kanye West's 2016 song Famous, which infamously depicted life-sized snoozing nudes of characters including Anna Wintour, George W. Bush and West himself, sandwiched between his wife Kim Kardashian-West and Taylor Swift. The nude study to be auctioned appears to be the figure turned into West's ex, Amber Rose, in the video.

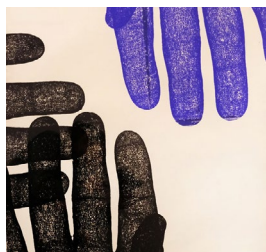
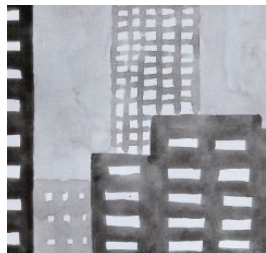


The Sexiest Auction Of The Year: Must-See Works From Take Home A Nude 2018

by Christie Grimm · October 2, 2018

'Tis that magical time of year again. As the leaves began to change, the finest names New York society has to offer will be exercising their paddle hands at The New York Academy of Art's 27th Annual Take Home A Nude Art Party and Auction. Chaired by Alexander Gilkes, Princess Alexandra of Greece, Adam Lindemann, Colby Mugrabi and Liev Schreiber, this year's event will celebrate the role of the artistic muse. Lucian Freud's Jerry Hall, Eric Fischl's Brooke Shields, Herb Ritts's Helena Christensen, and more.

Can't make it to the October 9th soiree at Sotheby's? You're in luck. Paddle8 is hosting a pre-event online auction of some of the works so you can steal the good stuff straight out from under Liev Schreiber before he even realizes it's gone.



Brooke Shields on Photography, Take Home a Nude and the Artist She'd Love to Paint Her

by Stephanie Sporn | Oct 4, 2018



A muse for virtually every revered fashion photographer, from Avedon to Afanador, Brooke Shields continues to be a timeless source of inspiration for new artists and mediums. An ardent supporter of the New York Academy of Art, Shields is being honored at the school's annual Take Home a Nude benefit auction, which this year will celebrate "The Muse," on 9 October at Sotheby's New York. "I've always wanted to get involved with art, possibly because I have zero talent in drawing," a very humble Shields told Sotheby's. The actress, model and businesswoman has been a part of Take Home a Nude for nearly a decade. "I'm in awe of people who create figurative art. If you have that strength, you can depart from the human subject, and your work is still informed by it." Having recently sat for Eric Fischl and in the midst of curating a show with NYAA president David Kratz for Art Basel Miami Beach, Shields spoke to Sotheby's about her artistic endeavors, past and present.

How did you get involved with the New York Academy of Art and Take Home a Nude?

I have this really good friend who helped my husband get our ten-year anniversary present. She knows my taste, and she suggested that he commission Will Cotton to do portraits of our girls. After my husband gave me this amazing gift, Will asked me if I would sit for Take Home a Nude. In the process of modeling, I met David Kratz, and we quickly struck up a beautiful friendship. He invited me to Take Home a Nude, and I fell in love with the New York Academy of Art and its mission. David later asked me to be on the board and creative committee.

What is your collecting philosophy?

I don't collect art for the value – it just has to be what I like. I love living with art and switching it out. I grew up aware of art, and I'm lucky enough to have been given some wonderful pieces from Andy Warhol and Keith Haring.

You're a recurring figure in Eric Fischl's art. How did this relationship begin?

About three years ago, Eric donated an experience to the Parrish Art Museum where he would come to your house, take a picture, give you a study and possibly put you in it. My husband knew that I loved Eric's work, and he bought it for me as a Christmas present. I called Eric and told him I was the recipient, and he invited me to his studio. After we met, I suggested that instead of just doing one picture of me, I could play a bunch of different characters. He eventually came up with the idea of me playing twins who couldn't be more polarized. There was the perfectly dressed twin and the trashy twin. It was so much fun and inspired him to do a whole series.

If you could be painted or photographed by any artist – living or dead, who would it be?

Elizabeth Peyton. I feel that she paints people's souls. I'd also say Edward Hopper. John Singer Sargent did a beautiful portrait of my grandmother [Marina Torlonia di Civitella-Cesi], and I always thought that would be an amazing person to have had a portrait done by.

Time for a photography quick fire: Which photographer made you feel most like yourself?

I would say Bruce Weber. There's something about his pictures of me that always struck a chord.

Who has been the most fun to shoot with?

Ruven Afanador is so much fun. He loves women and glamour, and his pictures of me are some of the best. He has a gentle, beautiful soul, and he is probably the sweetest to work with. And he's fast!



Who challenged you the most?

Richard Avedon. It was always such a controlled, intense environment. It was not very personal but was very stressful. Also Steven Meisel because there's always action and jumping, so you had to bring a lot of energy to a very small space. With Bruce Weber, you know it's going to be a long day because he never finishes shooting. He'll shoot 100 rolls, and it has to be like all light is lost, so that it's virtually impossible for him to take another photo.

Who do you feel most challenged you in terms of pushing your artistry to new levels?

Sheila Metzner and I did a photo shoot for Vogue on this incredible jewelry, and the positions she would have me hold were very challenging physically. That was tiring and painful, but it was also exciting because with her characters, I had to be as architectural as the jewelry.

What was your scariest shoot?

Probably Robert Mapplethorpe. He wasn't well, and I hadn't met him before the shoot. It was scary for me because I couldn't gauge if he was pleased or not.

Is there a series you're most proud of?

It's not as much pride as it is honor to have worked with these giants of their professions. If I had to be proud of something, it would be that I can adapt to how differently all the photographers approach their shoots. I can morph into whatever it is they need.

What is different about the way you approach being photographed now versus in your past?

When I was younger it was more about approval, whereas now it's more interesting for me to see how different people's interpretations of me are. If you've been around for a while, there is something in people's psyche that has put you in a certain light, almost like a caricature of yourself. Now it's much more about character than it is perfection or looks.

In addition to your malleability, are there other traits you attribute your long and diversified career to?

My degree has informed everything in my life. All of that beauty stuff feels much more like a projection onto me because it seems arbitrary. I didn't do anything to get those eyebrows or that face, so it feels unmerited, but the hard work I did to graduate was what made me able to write books, design a clothing line and curate art exhibitions. It has informed the way I analyze a character and my approach to comedy or being on Broadway. My education has given me longevity more than any physical attribute.





Art Industry News: John Waters Issues a Grave Warning to the Art Market + Other Stories

artnet News, October 10, 2018

Kanye Art Sells at Take Home a Nude – Artist and New York Academy of Art professor Vincent Desiderio donated a never-before-seen study of his painting *Sleep*, the inspiration for Kanye West's infamous "Famous" video featuring naked celebrities in bed, to the school's annual Take Home a Nude benefit auction at Sotheby's. It sold for \$8,500; the top lots of the night were John Alexander's *Two Owls Are Better Than One*, which hammered down at \$38,000, and Eric Fischl's *Untitled (Beach Scene With Red Hat)*, which sold for \$40,000. (artnet News)

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A Bounty of Fall Parties

by KRISTA SCHLUETER 10/12/18



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A Bounty of Fall Parties

by KRISTA SCHLUETER 10/12/18





Talking Muses at the Annual Take Home a Nude Fundraiser

Sotheby's was full of action on Wednesday night.

By Kristen Tauer on October 12, 2017

The allure of the muse was the topic of the night Tuesday at Sotheby's, where the New York Academy of Art hosted their 27th annual Take Home a Nude event.

Forgoing their usual single honoree, the Academy recognized 11 muses, including Jerry Hall, Helena Christensen, Brooke Shields and more, who attended alongside Naomi Watts, Liev Schreiber (the friendly exes chatted with friends and even sat for the auction near one another), Padma Lakshmi, Will Cotton, Tali Lennox, Gabby Karan de Felice, Alexander Gilkes, Colby and Tico Mugarabi, Ippolita Rostagno and more.

"My children, obviously," said Watts during the cocktail hour of the muses in her life. "I think it's someone who makes you think about stories and inspired you and pulls your focus from a day-to-day, routine way of thinking, and pulls you into something enigmatic."

Watts, an avid collector, said she'd placed a couple bids but "I've actually run out of wall space. I'm trying to be modest tonight."

Hall arrived with her husband Rupert Murdoch; the pair posed briefly for photos and Murdoch waited patiently for his wife while she spoke with reporters.

"It's very nice and flattering to have been painted, six times by Andy [Warhol], and a few other artists," Hall said of her muse status. "Working as a model there are lots of photographers and I've been very, very lucky. And working with so many great fashion designers — it's been lovely. It's very flattering to inspire someone to do something beautiful." Her own muses? "I always loved the old Hollywood movie stars — Veronica Lake was my favorite," she said.

Muse to many, Shields spoke of the women in her life who have given her inspiration.

"I'm inspired by women who have weathered time and stood the test of time and didn't lose their own self, their own essence in the process," she said. "I'm working with Candice Bergen right now and I watch her and I'm in no position to say a muse but I watch her have grace and humor and respect and those are the kinds of people that I look up to and who inspire me."

Shields is a longtime fan of the event, and marked her fifth one on Tuesday night.

"I was invited years ago and I was so excited by how included I felt, just by virtually enjoying art. I didn't need a degree, I didn't need talent, I needed to have an open mind, and there aren't many environments that nurture that, and ask for that of people," she said. "There is very little pretension — none actually — in this room. The art community has always been very personal to me, and I think it's probably because I'm not a figurative artist, I don't paint, but I've been surrounded by artists my entire life via my mom — she just had an eye. She understood it. I was lucky enough to be in the company of people like Andy — oh, that sounded obnoxious. Warhol! That sounds really — 'let me get my invisible cigarette and tap it!'"

Just then a margarita, black salt on its rim, appeared for her. "This is a thing of beauty!" she thanked its escort profusely. "I have a reputation around here — I'm proud of myself."

The 27th Annual Take Home a Nude Art Auction and Party

October 10, 2018

Last night, Sotheby's New York got a bit steamy. The occasion was the 27th annual Take Home a Nude art auction and party, benefiting the New York Academy of Art, at which over 150 works were for sale.

The evening was a resounding success, raising \$900,000 through the silent and live auction with guests including Rupert Murdoch and Jerry Hall, Liev Schreiber, and Brooke Shields all taking in the scene. As the evening progressed, others like Naomi Watts, Colby and Alberto "Tico" Mugrabi, and Helena Christensen took their seats for dinner prepared by Sant Ambroeus.



Nude, Not Rude at Sothebys

by Michael Gross

Wednesday, October 10, 2018

“Tonight gets my blood going,” a pink-clad Brooke Shields was saying at the 27th annual Take Home a Nude Art Party and Auction to benefit the New York Academy of Art at Sotheby’s in New York—and it wasn’t (only) because of the Bollinger Champagne being poured. The evening included both a silent and a live auction, cocktails and dinner catered by Sant Ambroeus, and celebrated eleven artist’s muses. They were Jerry Hall (muse to Lucian Freud, Francesco Clemente, Andy Warhol, Ed Ruscha and Antonio Lopez); Helena Christensen (muse to Herb Ritts, Peter Lindbergh and countless designers); Brooke Shields (muse to Richard Avedon, Eric Fischl and Keith Haring—as well as Calvin Klein), David Croland (muse of Robert Mapplethorpe), Racquel Chevremont (muse to Mickalene Thomas), Rose Dergan (muse to Will Cotton), Zoya Loeb (muse to Damian Loeb) and Anh Duong (who amuses herself).

“I’m in awe of the talent” at the Academy, Shields continued. “Four years ago, I was drawn in by Will Cotton as an honorary muse.” It was the beginning of a love affair, she continued, that saw her join committees, meet artists and “become the muse that would not leave,” she joked. “I need attention.” But with that, she ceded the spotlight, introducing David Kratz, the Academy’s president.

Amused and no less amusing guests included Mickalene Thomas, Alina Cho, Kristy and Jim Clark, Oliver Clegg, Bob Colacello, Will Cotton, John Demsey, Sante D’Orazio, Griffin Dunne, Princess Alexandra of Greece and Nicolas Mirzayantz, Jan Frank, Vincent Fremont, Alexander Gilkes, Eric Goode, Eileen Guggenheim, Zani Gugelmann, Hugo Guinness and Elliott Puckette, Kilian Hennessy, Stephanie and Tim Ingrassia, Gabby Karan and Gianpaolo de Felice, David Kratz and Greg Unis, Luke and Xela Janklow, Padma Lakshmi, Tali Lennox, Adam Lindemann and Amala Dayan, Damian Loeb, Nicole Miller and Kim Taiple, Nicolas Mirzayantz, Colby and Tico Mugrabi, Rupert Murdoch, Alan Patricof, Ippolita Rostagno, Peter Thomas Roth, Liev Schreiber, Billy Sullivan, Robert Verdi, O’Pam Taylor, Ann Bexamat, Jennifer Creel, Mary Snow, Tom Cashin, Jay Johnson, and Naomi Watts.

The evening raised more than \$900,000 dollars from the auctions featuring works from Judy Chicago, Jessica Craig Martin, Duong, Eric Fischl, Jan Frank, Guinness, Loeb, David Lynch, Santi Moix, Herb Ritts, Walter Robinson, Mark Tansey, and Rob Wynne. The highlight of the live auction was a study for the painting “Sleep” by Academy faculty member Vincent Desiderio. This painting, which depicted over a dozen nude sleepers, became iconic when it inspired the notorious Kanye West music video “Famous.” Proceeds from the sale go to student scholarships and programs at the Academy.



How Is Champagne Like Art? It's About Time And Taste

Elva Ramirez , Contributor



What happens when you mix a roomful of art collectors, celebrities and emerging artists? Call it a potent mix of New York's art, fashion and finance worlds which adds up to over \$900,000 raised to benefit the arts.

The New York Academy's "Take Home A Nude" auction, now in its 27th year, takes place each year at Sotheby's, and raises money for student scholarships and programming at the Academy. A silent and live auction featured works from Herb Ritts, Jan Frank, Judy Chicago, David Lynch and others. Attendees included Brooke Shields, Liev Schreiber, Naomi Watts, Princess Alexandra of Greece, Eileen Guggenheim and artist Mickalene Thomas.

Champagne Bollinger was one of the event sponsors, serving up 18 cases of its Special Cuvee.

While both art and Champagne have intimidating reputations, it's doesn't have to be that way, experts say.

"Appreciating art and appreciating Champagne is ultimately a matter of taste," Bollinger brand director Rafaella Fontes said. "The best way to explore your taste in art is by visiting many galleries and museums and growing your visual vocabulary."

Similarly with Champagne, "the only way to figure out what best suits your palate is by trying as many expressions as you can, from different producers," Fontes added.

And, she notes, Champagne, like art, increases in value over time.

Jerry Hall, in attendance with her husband Rupert Murdoch, was among the 11 artists' muses honored that evening. "I'm looking forward to seeing the young people's art," she said. "I think it's so inspiring."

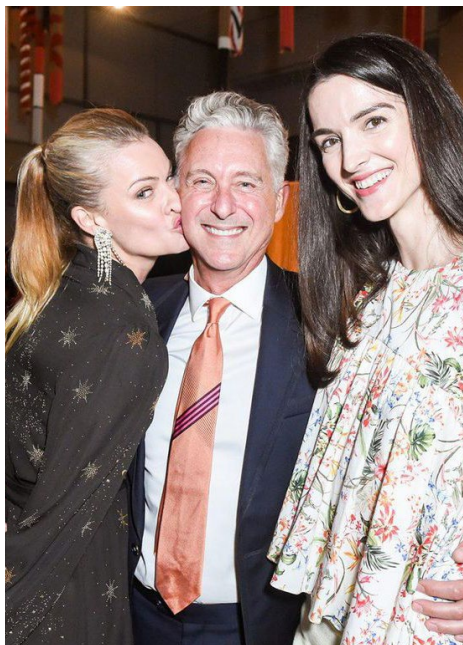
As a longtime artist muse to Lucian Freud, Andy Warhol and others, Hall is a dedicated art fan. "You should always listen to your gut," she said of approaching art collecting for the first time. "Buy something you really love, and don't take advice on what might be a good investment."

"You have to trust your eye," David Kratz, President of the New York Academy of Art, echoes. "If you respond to art, there's a reason for it."

"The fun thing about an event like this is that there are young emerging artists mixed in with brand name artists, so you can't go wrong," Kratz adds. "People get very excited about the chance to discover new artists."

There were no Banksy-style shenanigans during the evening's auctions, although the art world's current stunt was among the buzzed-about topics of the evening.

"I thought it was brilliant," David Kratz said. "It's probably worth more now than it was un-shredded."



27th Annual Take Home a Nude Art Party + Auction Raises Over \$900,000

October 10, 2018 by Kristina Adduci



Last night, October 10, 2018, the 27th annual Take Home a Nude® art party + auction to benefit the New York Academy of Art was held at Sotheby's in New York. The evening honored not one, but 11 individuals who have inspired great artists and artworks, from Jerry Hall (muse to Lucian Freud, Francesco Clemente, Andy Warhol, Ed Ruscha and Antonio Lopez) and Helena Christensen (muse to Herb Ritts) to Brooke Shields (muse to Richard Avedon, Eric Fischl and Keith Haring), David Croland (muse of Robert Mapplethorpe), Racquel Chevremont (muse to Mickalene Thomas), Rose Dergan (muse to Will Cotton), Zoya Loeb (muse to Damian Loeb) and Anh Duong (her own muse).

Guests were greeted with bites by Sant Ambroeus, a fantastic bar featuring Champagne Bollinger, Ozymandias Wines, PROXIMO Spirits and VOSS Water. The evening raised over \$900,000 through the silent and live auction featuring works from Judy Chicago, Jessica Craig-Martin, Anh Duong, Eric Fischl, Jan Frank, Hugo Guinness and Damian Loeb.

Guests included Racquel Chevremont & Mickalene Thomas, Helena Christensen, Princess Alexandra of Greece & Nicolas Mirzayantz, Gabby Karan de Felice & Gianpaolo de Felice, David Kratz & Greg Unis, Padma Lakshmi, Tali Lennox, Nicole Miller, Colby & Tico Mugarabi, Peter Thomas Roth, Liev Schreiber, Brooke Shields, Billy Sullivan, and Naomi Watts.



take home a nude®

ART PARTY + AUCTION



PARTY PEOPLE

by Lauren McCarthy October 13, 2018 8:00 am

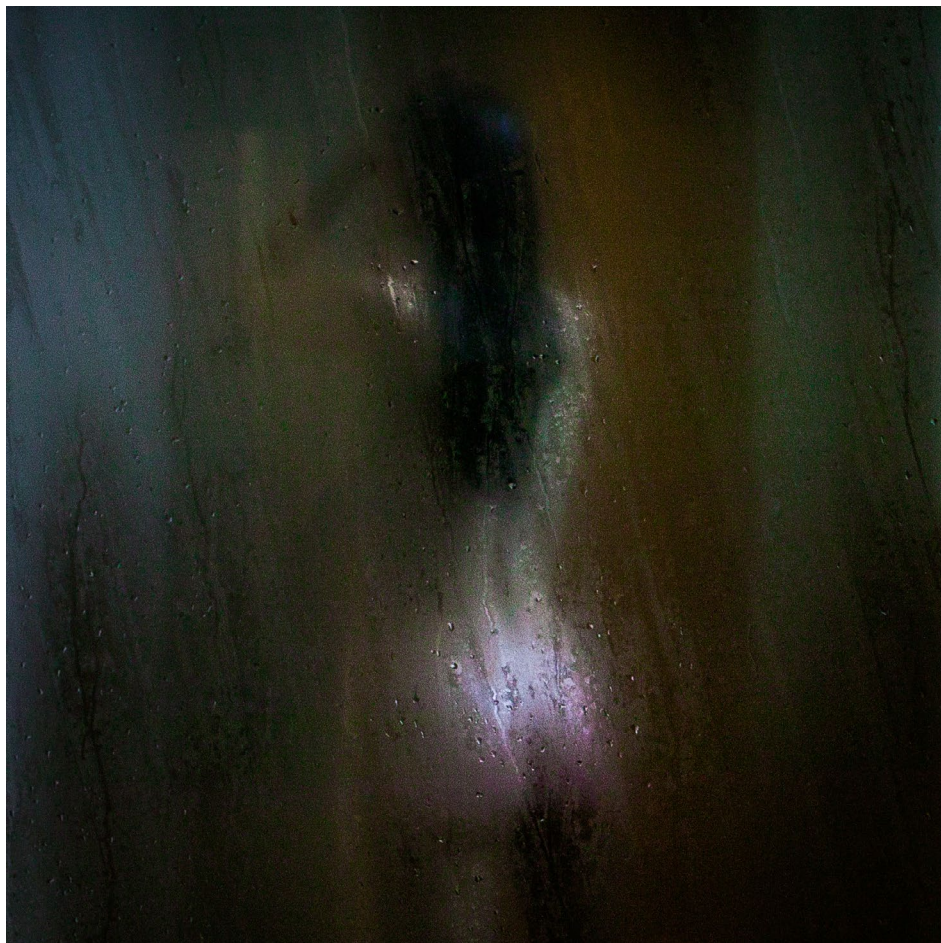
Helena Christensen, Padma Lakshmi, Liev Schreiber, Brooke Shields, and Naomi Watts attends the Take Home a Nude Art Party and Auction to benefit the New York Academy of Art in New York City.



The art of being a muse

Text by Ann Binlot

October 10, 2018



The muses of Robert Mapplethorpe, Herb Ritts, Keith Haring, Will Cotton, Mickalene Thomas, and Damian Loeb discuss their experiences sitting for some of history's most important artists.

According to Merriam-Webster, the word muse is defined as, "a source of inspiration." Pablo Picasso had several, including Françoise Gilot, Marie-Thérèse Walter, and Dora Maar, and more often or not, they were also his lovers. Auguste Rodin had Camille Claudel, an artist in her own right. Alfred Stieglitz would photograph the hands of his artist muse, Georgia O'Keeffe. Last night, the New York Academy of Art, the figurative art school co-founded by Andy Warhol, honored 11 muses—Louie Chaban, Racquel Chevremont, Helena Christensen, Alba Clemente, David Croland, Rose Dergan, Anh Duong, Debbie Harry, Jerry Hall, Zoya Loeb, and Brooke Shields—at its annual Take Home a Nude benefit. Together, the muses have appeared in the work of artists like Keith Haring, Richard Avedon, Damian Loeb, Andy Warhol, Francesco Clemente, Robert Mapplethorpe, Herb Ritts, Mickalene Thomas, and Will Cotton. Document interviewed several on the experience of being an artist's muse.

Zoya Loeb, muse to her husband, Damian Loeb

On being her partner's muse:

I think it's a two-way symbiotic relationship. We're inspired by one another. We've been together now for 15 years, and I feel like I've been so inspired by watching my husband paint and collect these mechanical images over the years, and even though I've watched him paint so many paintings, it's still so magical for me to see that process, and see every step of it, so I feel very honored to be a part of that.

On sitting for her partner:

I don't sit for him, he takes his camera wherever we go, so basically, over the past 15 years, he's photographed every day of our relationship, so we have photographs of when we met, our first vacations together, so yeah, it's not so much sitting and posing. It's more of a documentary of our life together, so it's a really beautiful thing to have.

Racquel Chevremont, muse and partner to Mickalene Thomas

On whether being a muse or romantic partner came first:

They kind of came hand in hand, actually. I might have been her muse in 2003, I'm not sure, but that's not when we started dating.

What it's like to sit for Thomas:

It was pretty incredible. It was actually the first time I've sat for a female photographer that I was in a relationship with, and really one few female photographers I ever shot with. As a model in the '90s, almost all the photographers were men. I think only shot with maybe two other women my entire career, so that was new. Also, being in a relationship—I've never been in a relationship with a photographer, so that dynamic—it was a strange one initially, but it was great.

On seeing herself in Thomas's art:

It depends—if it's the paintings, it's pretty surreal when you see a painting of yourself in a museum. My grandchildren might see this one day! Then we have stuff that we actually work on together, like videos, so those are a little more collaborative, so those are a lot more fun, but the paintings took a while. She started photographing me many years before she started painting me. She said she was very nervous about it, and wanted to make sure that I loved them, so she said she was scared to paint me.

Brooke Shields, muse to Eric Fischl, Keith Haring, and Richard Avedon

On being a muse:

To me, it was always an honor that I was interesting enough for them. I think you can't set out—this whole concept of muse is counterintuitive—if you set out to be one. So I think that for me that these different artists chose to care enough to depict me in their own vision. To be able to be almost not having anything to do with the actual product to me, was, and still is, such a gift. Because what I do for a living is perform in some way, so to be the object of that type of attention for such different artists is just fascinating to me. It's like less about ego, and it's more about how the individual vision of an artist is able to come through.

On posing for artists such as Keith Haring, Eric Fischl, and Richard Avedon:

They're all so different, and they all really infuse their creation with them with their own self to a certain extent, and it's just being available to whoever they need you to be in that particular time.



Rose Dergan, muse and partner to Will Cotton

On posing for her husband:

I get to wear great outfits, that's the best part. I guess I'm available (laughing), but I do get to wear good clothes, that's the fun part. He's a good designer and a good seamstress.

On whether the relationship or being a muse came first:

We've met at a party, and yeah—painted after. I heard from friends he was the most fun person they've ever met, and I was like, I have to meet this person.

On seeing herself in Cotton's art:

Sometimes it feels strange at first, because it's not like I love looking at pictures of myself, but they really feel more like art than pictures of me.

David Croland, muse to Robert Mapplethorpe

On Mapplethorpe's early years:

I was his boyfriend, and so he had no Polaroid when I met him, he was just making his collage and things like that. I met him in 1970. We were both 22 years old. I had been used to doing for big photographers, like big cameras, so the Polaroid didn't mean that much to me, and then it did because I saw how beautiful they were. There were like 10 pictures in a roll, and it would take maybe 20 minutes for each picture, which considering a Polaroid happens quickly, it was beautiful. He was very exacting, and it was fun.

On thinking about the '70s:

It's nice. I love it because it brings back very good memories. It was a beautiful time. We were young, we were talented, we were working all the time, and we had a great time.

On Mapplethorpe's success:

I knew early on that he was going to become very well received. You've seen the pictures of me right? They're very studied.

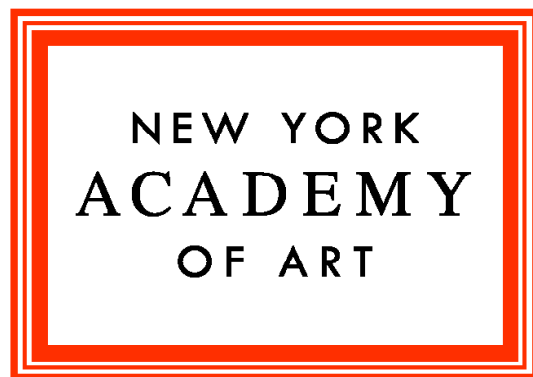
Helena Christensen, muse to Herb Ritts

On being Herb Ritts's muse:

That was probably one of the highlights of my career, and quite possibly, also my life. Being the muse was one thing, but being able to work with somebody so legendary, who ended up becoming a very close and dear friend, and who also became a mentor, and a teacher. Someone I looked up to in so many ways. He's a big part of why I'm a photographer, and why I shoot the way I do, and why I'm so fascinated by light.

On appearing in the Herb Ritts-directed music video for Chris Isaak's "Wicked Game:"

At the time we did it, it was just work, as in another workday, but again, with somebody I admire hugely. It was a very hard workday. It was 18 hours, so one long, very exhausting day, but I could sense something really magical was going to come out of it. The song itself is endlessly beautiful, but I had no idea of the effect it would have, and even now, how many people come up and tell me really lovely things about it. It's basically one of the jobs or things I've done in my life that has had the most effect for my career and on my career. That was long time ago. It stood the test of the time. He was amazing. I wish he was here.



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