

TRIBECA BALL 2021

Honoring
Eric Fischl

Chairs

Steve Martin & Anne Stringfield

Scott & Sarah Avett

Nicolas Bos

PRESS COVERAGE

111 Franklin Street, NYC 10013

**NEW YORK ACADEMY OF ART'S TRIBECA BALL GOES VIRTUAL,
HONORS ERIC FISCHL**Livestream: **Monday April 5, 6 pm EST**Student Artwork Gallery and Benefit Sale: **April 5 – May 2**www.tribecaball.com

On **Monday, April 5**, the New York Academy of Art will present its first ever virtual Tribeca Ball, honoring longtime trustee and distinguished faculty member **Eric Fischl** for his 30 years of Academy support. The chairs for the virtual gala are **Scott & Sarah Avett, Nicolas Bos of Van Cleef & Arpels** and **Steve Martin & Anne Stringfield**. **Van Cleef & Arpels** continues its decade-long support of the Academy by sponsoring Tribeca Ball 2021.

The virtual gala will be free to watch and features tributes to Eric Fischl, a musical performance by **Steve Martin** and **Scott Avett of the Avett Brothers**, a conversation about our founding father **Andy Warhol** with **Kenny Scharf** and **Brooke Shields**, a filmed tour of our Franklin Street studios and much more. The livestream will air at 6 pm EST at www.tribecaball.com as well as the Academy's YouTube channel.

In addition to being one of the most prominent artists of our time, Eric Fischl has been an incredible supporter of the Academy and its artists, generous with his time, expertise, and resources. Eric has enhanced our community in many ways: he has endowed alumni residencies, taught master classes, conducts regular artist critiques and mentored numerous students. Most recently, during the height of New York's pandemic in spring 2020, Eric created a limited-edition print to sell in aid of the Academy.

Despite the pandemic, artists at the Academy have steadily continued to produce exceptional work in the studios over the past year. Traditionally, Tribeca Ball offers guests a chance to tour over 100 artist studios in our landmark Tribeca space. Transferring this experience to the digital realm, on April 5 the Academy will also launch an online gallery with hundreds of MFA student artworks, accompanied by mini-profiles of the artists. The gallery will be available online for a full month, and sale proceeds will benefit scholarship and programming funds at the Academy.

Tickets are available now to become a benefit committee member for Tribeca Ball 2021. Ticket packages include items like early access to the artwork sale, private studio tours, and exclusive virtual drawing parties, and are available for sale at www.tribecaball.com.



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New York Academy of Art



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SCOTT AVETT



STEVE MARTIN



BROOKE SHIELDS

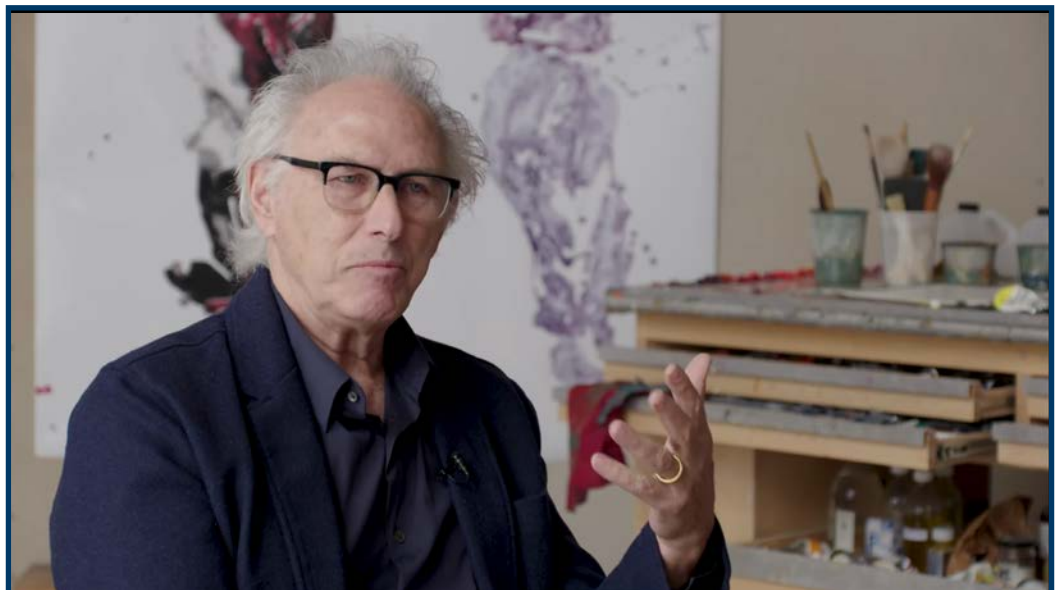


KENNY SCHARF

TRIBECA BALL
2021

Virtual Gala Telecast

April 5, 2021



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New York Academy of Art's Virtual Tribeca Ball Honors Eric Fischl

BY KATIE WHITE | APR 1, 2021

The cherished community art event and open studios tour goes online 5 April, honoring trustee and distinguished faculty member Eric Fischl.

Suntan lines on a bared back, wafts of cigarette smoke, light reflected off a pool at midday: over the decades, American artist Eric Fischl has depicted the pleasures and squalors of suburban life with an evocative sensitivity that has made him one of the leading artists of his generation.

Emerging in the 1970s and '80s, Fischl's fresh and provocative style of painting offered an exciting way forward for the next generation of figurative artists, to whom he became nothing short of an inspiration. The role of mentor is one Fischl took seriously from early on, too; in the 1990s, he struck up a relationship with the

New York Academy of Art, first offering studio critiques, and over the years becoming a beloved trustee and faculty member.

Some 30 years later, the academy's annual Tribeca Ball debuts its first virtual edition on Monday, 5 April. This year, it will be honoring Fischl's contributions with a star-studded live stream toast that includes a musical performance by Steve Martin and Scott Avett of the Avett Brothers. Kenny Scharf and Brooke Shields will follow up with a conversation about the New York art scene of the 1980s.

On the eve of the excitement, Sotheby's spoke with Fischl about his longstanding commitment to the New York Academy of Art, how it's transformed over the past 30 years, and why mentoring artists is mutually rewarding.

Your relationship with the New York Academy of Art dates back some 30 years and to a very different New York art world. How did you first get involved and what interested you about it?



I was invited to give a critique by Eileen Guggenheim – our paths had crossed one way or another. At the time, I knew very little about the place other than it was very reactionary for the times – a school committed to the figure and based on 19th-century French academy values. I was almost perversely drawn to it by that anachronistic dynamism set within the New York art world of the late '80s and '90s. I was curious about it, especially as somebody who was self-taught in terms of figuration. When I went to school, the worst thing you could do was to be a figurative painter, so they didn't teach techniques for it. I wanted to know how you could learn anatomy and perspective and things like that in the current moment. How do you make a figuration that's not tied to the social realists from the '30s? How do you make a hand that feels contemporary – or do all hands have to look like Michelangelo's?

In those early days, what was the energy like at the Academy?

In those days, it was filled with many artists who had

been beaten up, in one way or another, by the art world, and they came back to the Academy just wanting to learn how to paint portraits so that maybe they could make a living that way. There wasn't a lot of art ambition attached to the school at the time.

How would you say that the Academy transformed over the years then?

Simply put, it got more exciting. Thirty years ago the idea of painting was very fixed in both its techniques and subject matter, and people leaned heavily into allegories. I am serious when I say people were literally painting people in togas. But what started to happen was that the influences from visiting lecturers and critics, along with changes in some of the faculty, began to open the school up to other ways of painting that were not so rigid about what a painting should look like, as opposed to what a painting must be, in terms of the authenticity of expression and intention.

Our world changed as well. All of a sudden figuration was not anathema. The school began to be taken more seriously as an institution and that again brought in a kind of vibrancy that was inspiring to students, which in turn attracted a different kind of student, one wanting to engage contemporary dialogue and have more of an impact on culture.

You've mentored many artists including Arcmanoro Niles, who recently signed with Lehmann Maupin. Why has that role been important to you?

Is it pretentious to say that I think it's a responsibility? I'm not a teacher-teacher in the sense that I'm not particularly good at the handholding part – I'm a little selfish for that. But in terms of conversation and dialogue and getting the students to maybe recognize or see something differently, that I find very stimulating. For me, mentoring is a way of connecting to younger people and finding out what the hell they're thinking about, too.

You've also started two artist residencies with the Academy – a teaching residency at West Nottingham Academy in Maryland and one on Fogo Island in Newfoundland. Can you tell me about those?

While I might not be the best board member in terms of attending meetings, instead over the years, I've tried to develop opportunities or programs for students and those who are graduating from the Academy. One opportunity that I'm very proud of is that I connected my childhood prep school in Maryland, West Nottingham Academy, with recent graduates and students from the New York Academy of Art in an artist-in-residence style program. West Nottingham is on a trimester system, and in this program three graduate students from New York Academy of Art go down to Maryland and teach ten weeks each. They are funded by me, and are given room and board. The New York Academy of Art students get teaching credits, which are very important for artists. The kids of West Nottingham meanwhile get the benefit of this nice range of talent because every year it's three different teachers with them, say a printmaker, a sculptor and a painter – and of high quality too.

The other program we set up on Fogo Island in Newfoundland, an extraordinary program and internship where art students can learn the practical side of the art business. Many art students aren't going to go on to become professional artists. They're going to find other things to do along the way that are more practical or better suited to their personalities. So why not learn the business? And it's just beautiful there too. The residency sits on a cliff overlooking the North Sea – you'll wake up in the morning and icebergs are floating by.

Last question before you get ready to celebrate: this is the first virtual Tribeca Ball. Is there anything you're looking forward to particularly on your special night?

I'm not sure if I'm supposed to even know about this surprise, but I found out! Two of our hosts are dear friends of mine and incredible musicians – Steve Martin and Scott Avett – and they are teaming up to perform, which I am so excited and honored about.

What I Buy and Why: Actor Liev Schreiber on Why He Collects Art From His Friends, and the Beloved Painting His Mother Made Him

The actor tells us about the art that fills his New York City home.

Sarah Cascone, April 5, 2021

Liev Schreiber claims he's not an art expert—"I know very little about art," he tells Artnet News—but as an actor who came up through the Yale School of Drama before finding success on both stage and screen, he can relate to young artists' struggle to earn a living from their craft.

That's part of what drew him to the New York Academy of Art, where he has become something of a fixture at the school's fundraising parties. Its annual Tribeca Ball—where the school throws open the doors to the students' studios—is one of Schreiber's favorite places to buy art.

"It felt to me like my own experience of graduating and being hired to work in a professional theater for the first time. The sensation, as I imagined it, as I walk through those studios, that those artists must've felt, seeing all these well-healed new Yorkers come and look at their pieces, was really exciting to me," Schreiber says.

"I loved being there for that moment of their actualization: They had always been artists, but somehow this financial exchange ratified them as such," he adds. "And I remember that feeling for myself and really, really, really appreciated being there for someone else's story."

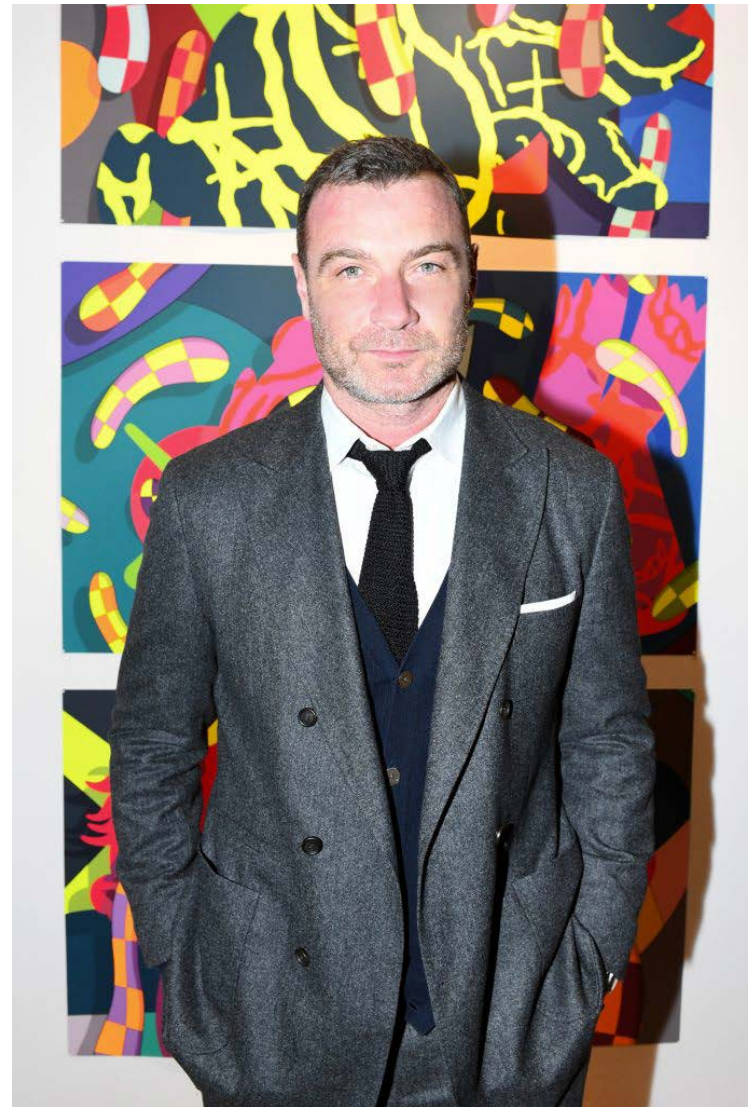
Ahead of this year's ball—a virtual event, naturally—Schreiber spoke with Artnet News about the art he's purchased over the years for his New York City home, and the beloved painting his mother made of his dog.

What was your first purchase?

A painting that my friend in college did. Her name was Gina Freschette. It was a favor because she was broke. It was an abstract work and I had just done my first movie gig and paid off my student loans and was flush. I think I gave her 1,000 bucks.

What was your most recent purchase?

Anna Park's Making Friends. She's a graduate student at the academy. It's an absurd, distorted picture of a bunch



of people at a party who look kind of drunk and blurred. When an artist captures an idea perfectly—I thought between the title and the image, she had really nailed the chaotic, inebriated state that we call making friends, which people take for granted in social situations. I thought the ironic title was really perfect.

What is the most expensive work of art you own?

I have a piece by Jan Frank. He's my neighbor and we're friends. It's an abstract on plywood. Actually, I take that back. I have one of Sam Messer's typewriters. That's probably my most expensive work.



Where do you buy art most frequently?

From my friends or from the New York Academy. At the Tribeca Ball, the whole fun of it is going and meeting the artists. And that's the reason to buy pictures, to me. You have some connection to the artist and the piece.

Is there an artwork you regret purchasing?

No. Why would you buy it if you didn't want to buy it? It's not a business to me. I'm not thinking about resale value. I'm buying for reasons that go beyond the work itself. I want to keep something that somebody did that means something to me.

What work do you have hanging above your sofa? What about in your bathroom?

There's no wall behind my sofa, but it's facing the Jan Frank and my Madeleine Hines. In the bathroom, I have Nick Sanchez ballpoint drawings of my kids and a lot photographs of them.

What is the most impractical work of art you own?

My favorite piece is actually impractical, I guess, because of how large it is, but it makes me the happiest. It's a gigantic bear, I believe it's called Ursa Major by Aliene de Souza Howell. It's one of the first things that I got. It's hanging in my daughter's bedroom. It's a huge woodcut of a bear swimming in space, and it just makes me happy every time I look at it.

Another is something my mother painted for me, but I don't have anymore because it rotted. My mother did a giant Bollywood movie poster of my dog, Chicken. It was a nine-by-six-foot wooden cutout of a Jack Russell with rainbows over his head. I loved it, but it was very hard to hang. I used to have it at my house upstate, but eventually it rotted in the rain. I should have taken better care of it.

What work do you wish you had bought when you had the chance?

I can't remember those types of things. I think once I had an opportunity to buy a [Saul] Steinberg, but it was way too expensive for me, so I don't regret that! It was nice, but I couldn't afford it.

If you could steal one work of art without getting caught, what would it be?

Naomi [Watts, Schreiber's ex-wife] took an extraordinary picture of our daughter, Kai, that she has in her office that I'm obsessed with. I suppose I could just reproduce it and buy the same frame and everything, but I would like to steal the one she has.

The New York Academy of Art's virtual gala streams at 6 p.m. on April 5. Student artwork will be for sale through May 2.



How to Responsibly Collect Work by MFA Students

Olivia Gavoyannis Apr 12, 2021 2:48pm

MFA shows have long been fertile ground for collectors looking to discover a fresh crop of artistic talent from around the globe. In addition to being great places to acquire major statement pieces at accessible prices, graduate exhibitions also give collectors an opportunity to directly connect with and support the next generation of artists.

Joan Waltemath, director of the LeRoy E. Hoffberger School of Painting MFA at the Maryland Institute College of Art (MICA), said that during her decades-long career, graduate shows have also become a chance for collectors to have a voice in the art market. “It can be very exciting for a collector if they see that their decisions about what to buy are suddenly influencing the way the market is moving,” she said.

But with this influence comes responsibility—championing

a student’s work could help to establish their career, while practices such as bargaining or flipping can hinder their progress. To help navigate the wealth of emerging talent at the MFA shows this season, we spoke to a few experts on the subject.

Make the most of online resources

If you’re thinking about collecting works by MFA students, spring is the best time to look. “While you can buy at any time from September to May, the best time to collect is near MFA thesis time, as that is when artwork will be more developed as a cohesive body of work,” said Heidi Elbers, director of exhibitions at the New York Academy of Art.

Although the pandemic has stopped many collectors from being able to see MFA shows in person, the shift to digital

does have its advantages—it is easy to find and view virtual MFA shows from around the world with a quick Google search, and staff are often on hand to help with logistics.

Jane South, chair of the fine arts department at Pratt Institute, suggested reaching out to students through these platforms and asking for a virtual studio visit, both to learn more about their work and to share your vision for the collection you are building.



“The nice thing about buying artworks online is you’re already in your house, so you’re not in a studio trying to remember if you have enough wall space,” Elbers said. “You can always contact the sales staff to get a quick photo of how the work looks on the wall, additional images, or video before making the decision to buy.”

She also recommended reaching out to a school’s exhibitions department, as staff know their artists’ rosters and are often happy to act as de facto art advisors, guiding a collector towards options that suit their taste, budget, and space.

Develop a relationship with the artist

Another benefit of the shift to digital is that it’s easier to discover and contact emerging artists online, as most art schools now have links to their students’ websites and Instagram accounts on their student work pages.

Longer term, she suggested using social media as a springboard to build a meaningful relationship with the artist: Check in every six months to see what they are working on, share their work on social media, and go to shows they are in and encourage others to do the same.

“Build your collection with a spirit of generosity and you will discover that you have a wonderfully rich experience as an active member of the arts community—as well as having great work in your collection,” South said.

Buy what engages you, beyond an investment

While “trusting your instincts” is familiar advice for art collectors, it is essential when collecting works by MFA students, as these purchases often require accepting more risk for your investment.

Dr. Roman Vasseur, joint course leader of MFA at Kingston School of Art in London, advised: “Buy what captivates you and don’t buy for strategic reasons or for reasons of fashion. If the work is engaging, then it will be intellectually sustaining and is more likely work that will continue to develop and contribute something valuable to contemporary art.”

He suggested looking at what shows and projects a student has done prior to and during their MFA program and getting a sense of how the artist sees their work in relation to other contemporary art practices.

Vasseur also encouraged collectors to consider their role in helping institutions address imbalances and champion diversity. “Collectors can help this process by looking at and collecting the work of women and previously underrepresented groups,” he said.

Be mindful of the impact of bargaining

While MFA shows are one of the best ways to acquire major statement pieces such as sculptures or oversized paintings at accessible prices, bargaining can be harmful to an emerging artist’s market.

Waltemath said collectors shouldn’t take pride in negotiating lower prices on a young artist’s work, especially if they are not represented by a gallery. At this stage, it is often the case that the artist has to do their own photography and PR in addition to creating their work.

Instead, Ian Monroe, course leader at Falmouth University in the U.K., encouraged collectors to engage in a productive conversation with the artist. “There is a steep learning curve for artists going from an often very personal studio practice to the more professional and practical requirements of selling your work,” he said.

“You may have to guide the conversation more or be willing to support them in some of the logistics,” Monroe continued. “Do they need a shipper or art handler? Do they need to hire assistants to install the work? If their price seems too high, a discussion of how they are arriving at that figure can help if they are willing to discuss.”

Be the artist’s biggest champion

One of the approaches that Monroe has found to be fairly common at MFA shows is a collector wanting to buy all the work that a student has produced, and sometimes, even their future works.

“To the collector, this makes sense because the work is inexpensive, and the artist must surely want to sell as much as possible. The artist is usually surprised by this, and sometimes scared as it feels as though the collector will then control the work or that the artist will be beholden,” he explained. “To some degree, both positions have validity. I suggest finding a balance here and making it clear that you as a collector have the long-term interests of the work in mind.”

According to Monroe, the best way a collector can help nurture an artist’s career is by not dominating their market, letting others buy their work, and, most importantly, showing it off. “The more the work is seen the better its chance of growing in value,” he explained.

His advice is echoed by Luca Buvoli, director of the Mount Royal School of Art Multidisciplinary MFA at MICA, who encouraged collectors to avoid reselling a student’s work at auction. Instead, collectors should hold onto works and act as liaisons, offering to introduce students and their work to curators, dealers, and museums.

“In some cases, they might not even collect the work of a student but still provide an introduction to people who they think may help them in their career,” Buvoli said. “Think of collecting MFA work as supporting an artist at the beginning of their career. Buy a work because you’re really invested in the ideas, perspective, and values that it offers—not just as an investment.”

PREVIEW MFA ARTIST STUDIOS AT THE NEW YORK ACADEMY OF ART + GET READY FOR THEIR FIRST VIRTUAL TRIBECA BALL



The New York Academy of Art is set to host their first-ever virtual Tribeca Ball on Monday, April 5 via live stream on the ball's website tribecaball.com as well as the Academy's YouTube channel, beginning at 6 p.m. The event, which was first hosted in 1994, is considered one of the most cherished events in the art community as it recognizes hundreds of emerging artists, gives them a platform to sell their work, and acts as a fundraiser for the Academy. This year's event will honor longtime trustee and distinguished faculty member Eric Fischl for his 30 years of Academy support. The virtual gala, which will be free to watch, is set to feature a multitude of interesting tributes, conversations, and more.

In celebration of the event, The Untitled Magazine headed over to the academy to preview the MFA candidates' artist studios.

Traditionally, the Tribeca Ball offers guests a chance to tour over 100 artist studios at their landmark Tribeca space. Transferring this experience to the digital realm, on April 5th the Academy will also launch an online gallery with hundreds of MFA student artworks, accompanied by mini-profiles of the artists. The gallery will be available online for a full month, and sale proceeds will benefit scholarship and programming funds at the Academy.

Tribeca Ball Honoree Eric Fischl, who is one of the most prominent artists of today, has endowed alumni residencies, taught master classes, conducted regular artist critiques, and mentored numerous students at the Academy. During the height of the COVID-19 pandemic in spring 2020, he created a limited-edition print to sell in aid of the Academy.

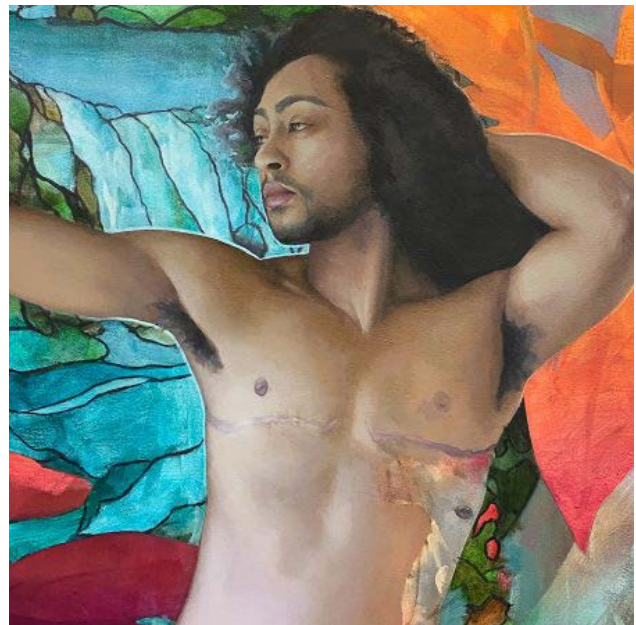
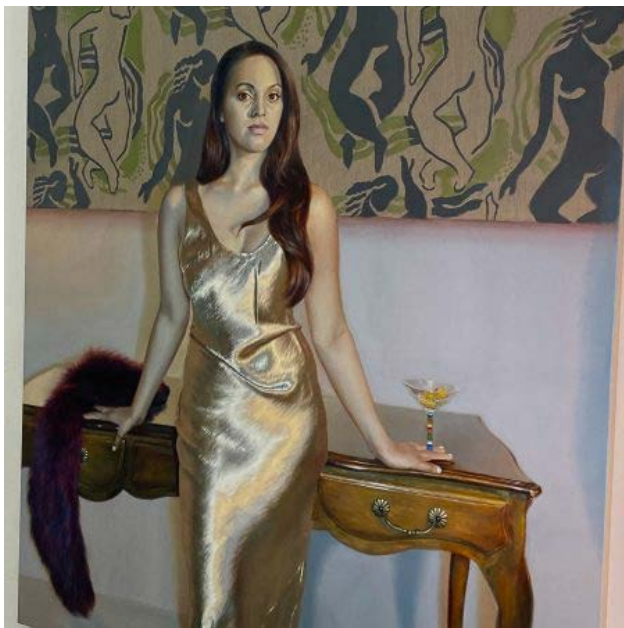
TRIBECA BALL 2021



The Tribeca ball will additionally feature a musical performance by comedian Steve Martin and Scott Avett of the Avett Brothers, a conversation about Andy Warhol, founding father of the Academy, with Kenny Scharf and actress Brooke Shields, a filmed tour of the Franklin Street studios, where the ball typically takes place, and much more. The chairs for the virtual event, sponsored by Van Cleef & Arpels, are Scott and Sarah Avett, Nicolas Bos of Van Cleef & Arpels, as well as Steve Martin and his wife, Anne Stringfield.

Not even a pandemic can get these artists down as they make the transition to hold their annual affair virtually. As the Academy said regarding the canceled 2020 Tribeca Ball's movement to a virtual reality experience last year, "a baller's still gotta ball, am I right?"

For more info head over to the Academy's official website, and make sure to browse our photo gallery featuring many of the MFA students and their artworks that may be featured for this years event.





WATCH THE NEW YORK ACADEMY OF ART'S TRIBECA BALL PROGRAM

To accompany the annual sale of work by hundreds of emerging artists at their beloved spring benefit known as the Tribeca Ball, the New York Academy of Art compiled a star-studded program that includes a tribute to fine artist Eric Fischl, as well as thoughtful advice to art students. Traditionally held among the academy's halls (and within their art studios), the extravaganza took place online this year and is available for all to see. In addition to watching the 45-minute video, those interested can browse and buy the art—an act that sustains the institution, which was founded by artists (including Andy Warhol) in 1982. New art will be added online every Monday through 19 April and the work is on view through 2 May. Check it out at TribecaBall.com now.



Steve Martin invited artist Eric Fischl to St. Barts as soon as they met

By Ian Mohr April 9, 2021 | 3:27pm

Steve Martin and famed New York artist Eric Fischl first hit it off years ago when Martin visited Fischl's studio — and the movie star then invited the artist to join him on a tropical island.

"I've known him a long time," Martin said at the New York Academy of Art's virtual Tribeca Ball — which honored Fischl last week. "I have a vague recollection of going to his studio downtown," Martin recalled, adding he also met Fischl's wife, artist April Gornik, at the time. "I invited them to St. Barts for a weekend... I didn't really know them that well. That's where we really became friends."

Martin said of the trip, "I would also have evenings with myself, April, Eric, Martin Short."

Fischl later created artwork for Martin's 1990s play, "Picasso at the Lapin Agile." Martin recalled that after he told the artist what the play was about, Fischl, "got out his watercolors, and he dipped his brush in a color, and he dabbed it on

the paper and did a swirl and there was the face of Picasso."

Martin reminisced about the artist with one of the event's fellow chairs, musician and artist Scott Avett, via Zoom.

Also at the event: Artist Kenny Scharf and Brooke Shields spoke about Andy Warhol. Co-chairs for the evening included Sarah Avett, Nicolas Bos of Van Cleef & Arpels, and Anne Stringfield.

The Tribeca Ball traditionally gives guests a chance to tour over 100 artists' studios. But this year, the Academy of Art launched an on-line public gallery of MFA student artworks, with proceeds from sales going to scholarship and programming funds.

Martin recently told his Twitter followers: "Good news/Bad news. Good news: I just got vaccinated! Bad news: I got it because I'm 75. Ha!"



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