



NEW YORK ACADEMY OF ART

presents

Artists for Artists

ART PARTY + AUCTION

HONORING
PETER SAUL



Benefiting emerging Academy artists



2021 PRESS DECK



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Artists for Artists

Art Auction + Party

To Benefit
New York Academy of Art
nyaa.edu/afa

Tuesday, December 14, 2021

6:00 PM

Sotheby's

1334 York Avenue, NYC

The New York Academy of Art's beloved annual art party and auction returns in person this December at Sotheby's. Formerly called **Take Home a Nude** and now known as **Artists for Artists**, the event raises much-needed funds for public programming and scholarships at the Academy. The 2021 honoree is legendary painter **Peter Saul**, in whose honor the Academy is creating the **Peter Saul Scholarship Fund** to benefit aspiring artists. Chairs for the evening are **Fabiola Beracasa & Jason Beckman**, **Julia Chiang & KAWS**, **Racquel Chevremont & Mickalene Thomas**, **Amalia Dayan & Adam Lindemann** and **Gordon VeneKlasen**.

The evening, which has been called "the sexiest auction of the year," begins with a silent and live auction of over 170 artworks at reserves ranging from \$400 to \$100,000, accompanied by live music, stiltwalkers, Academy artists live-drawing models and more. Hundreds of guests from the worlds of film, media, fashion, art and business attend the party at Sotheby's, which includes an exclusive seated dinner from Sant Ambroeus.

True to the spirit of its name, this year works have been donated to Artists for Artists by hundreds of artists, including **Raymond Pettibon**, **Shepard Fairey**, **Tracey Emin**, **Hugo Guinness**, **Spencer Tunick** and **Peter Saul** himself. Artworks will be available for bidding on ARTSY.com starting November 30. Artists for Artists is generously sponsored by Sotheby's, Sant Ambroeus and Cadogan Tate, along with support from AXA XL.

ABOUT THE NEW YORK ACADEMY OF ART

Founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, the New York Academy of Art is an educational and cultural institution that combines intensive technical training in the fine arts with active critical discourse. The Academy believes that rigorously trained artists are best able to realize their artistic vision. Through major exhibitions, a lively speaker series, and an ambitious educational program, 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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New York Academy of Art



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PRE-PRESS:

Sotheby's Magazine

Juxtapoz

HypeBeast

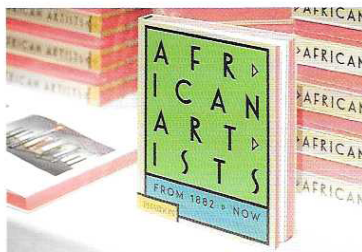
Cool Hunting



Left and centre: Curator Ekow Eshun in conversation with artists Sokari Douglas Camp, Samson Kambalu and Ibrahim Mahama, and a copy of the book *African Artists: From 1882 to Now*; Bottom, left to right: Inside Sotheby's new Cologne office; Tracey Emin, *Seated Back*, 2015

African artists talk

A live talk on 12 October marked the launch of *African Artists: From 1882 to Now*, Phaidon's newest book in its Contemporary Artists series, and the accompanying Contemporary African art online auction. Curator and writer Ekow Eshun, Sotheby's head of modern and contemporary African art, Annah O'Leary, and artists Sokari Douglas Camp, Samson Kambalu and Ibrahim Mahama took part in a conversation on the history of modern art on the African continent and the rising global interest in a new generation of African artists. The talk can be viewed online at sothebys.com/AfricanArtistsTalk



✧ Cologne office opening

This autumn Sotheby's opened a new global headquarters in Cologne at the Palais Oppenheim, establishing it as the only international auction house to hold sales in Germany. Franka Haiderer, chairman and head of Sotheby's Germany, said: "Germany has long been an important sourcing centre for major works for Sotheby's international sales, and it is high-time for the country to be transformed into a Sotheby's selling centre too." A week of events celebrated the opening, including a press brunch and two VIP dinners held at the new office. Sotheby's owner Patrick Drahi attended the first dinner on 14 September and the Carpenter musical trio performed at both events.



✧ Artists for Artists gala

The New York Academy of Art's Artists for Artists fundraiser gala, previously called Take Home a Nude, will be held on 14 December this year rather than the usual October date. Artists for Artists annually raises funds for the academy and its artists, with proceeds going towards programming and scholarships. The event, held in partnership with Sotheby's, will honour renowned figurative artist Peter Saul, and the academy will be creating a scholarship fund in his name. American artist and designer KAWS, an avid collector of Saul's works and a longtime supporter of the academy, will be chair for the evening. On Saul, KAWS says: "I've always been inspired by Peter's fearless attitude towards painting. He has no filter between his thoughts and the work he puts into the world." The evening will start with an auction at Sotheby's New York, featuring 150 artworks by artists including Raymond Pettibon, Shepard Fairey, Peter Saul and Tracey Emin. Entertainment will include stilt walkers, contortionists and artists live-drawing models.





Generational Talent: Peter Saul and Anna Park in Conversation

December 10, 2021 | in In Session

Anybody can be a world famous artist, instantly, if enough important people think they are,” Peter Saul says in a morning.” conversation, days after he returned from Miami Art Week in early December. Ironically, or perhaps ideally, the 87-year old painter had just been in South Florida for a public conversation with Beeple, and even if you think the artist most famously associated with NFTs speaking with one of the great American political painters of his generation doesn’t make sense, it’s 2021 and what we perceive as normalcy was thrown out the window in March 2020. Ironically, the last social thing I did before the pandemic was visit Saul’s Crime and Punishment retrospective at the New Museum in NYC in early March 2020, so to speak with him today, one of the most accomplished painters of his era who has seen a resurgence of appreciation in his work in the last decade, felt like a bookend to a masterfully complex time.

The occasion that Saul was speaking with Juxtapoz was his honoring at the New York Academy of Art’s Artists for Artists gala on December 14th, not only for his support of the school but for his massively influential voice and bodies of work on the current young generation of figurative painters that we have seen emerge so strongly in recent years. One of those painters is NYAA alum, Anna Park, herself a critically acclaimed painter who at the time of our interview had just been represented by international powerhouse Blum & Poe gallery. A torch has been passed in many ways, but just as important, Saul continues to immerse himself in contemporary figurative painting, and as Park expands on the legacy of past generations, she herself has become a voice for students at the school.

Evan Pricco: I think this is a great time to speak to you both, especially after Art Basel just happened. You know there's generations we're talking about here. Peter you've been a painter and exhibiting artist for decades and Anna you have emerged into this scene over the course of the last few years in such a special way. For you Peter, how important is it for you to still go and see things like Basel, and have this dialogue with both peers and new generations?

Peter Saul: I think it's important to be present as a human being and talk to people, but as far as actually seeing stuff, no, a fair hasn't been important to me (laughs). I mean this last time was great, really, I mean I felt very appreciated, and this is unusual and a good sign for the art. I haven't thought about that so deeply so ask Anna that one. (laughs)

Anna Park: I think it's important, in whatever capacity, to immerse yourself. But as long as it's organic. I think what Peter mentioned being present is really important. I love going to shows and seeing other works. We're all kind of in this cacophony, this art world mess together so it's nice to find camaraderie throughout it all.

PS: Well, I would like to change my answer. I think it's important, too. I didn't realize when I got into art that it was going to be a real career thing, a profession. I thought it was a way to avoid going to an office building and being told what to do when you got there. And after about 15 or 20 years I realized, I was wrong and I began to know other artists and I admit it now that I found out the truth that is a profession like any other. That I want to get ahead, too. I want to get my share of art appreciation, I want to talk to the other artists and find out what they think.

And Peter, there are just so many more artists and shows and opportunities now. It must seem so different from the era you came out of?

PS: Yes there's many more shows and art now is just so gigantic. I can't even believe it; it's like the third thing happening in Manhattan: you got real estate, finance and art. Bong, bong, bong. And I don't know what happened to law and medicine! I mean as a way to spend time, making art is not like pushing boxes in the hardware store; this is something that is very pleasant.

Anna, what do you think about that? That process and the ritual of making, that it can be pleasant, especially now as you have left school and have a deeper exhibition schedule?

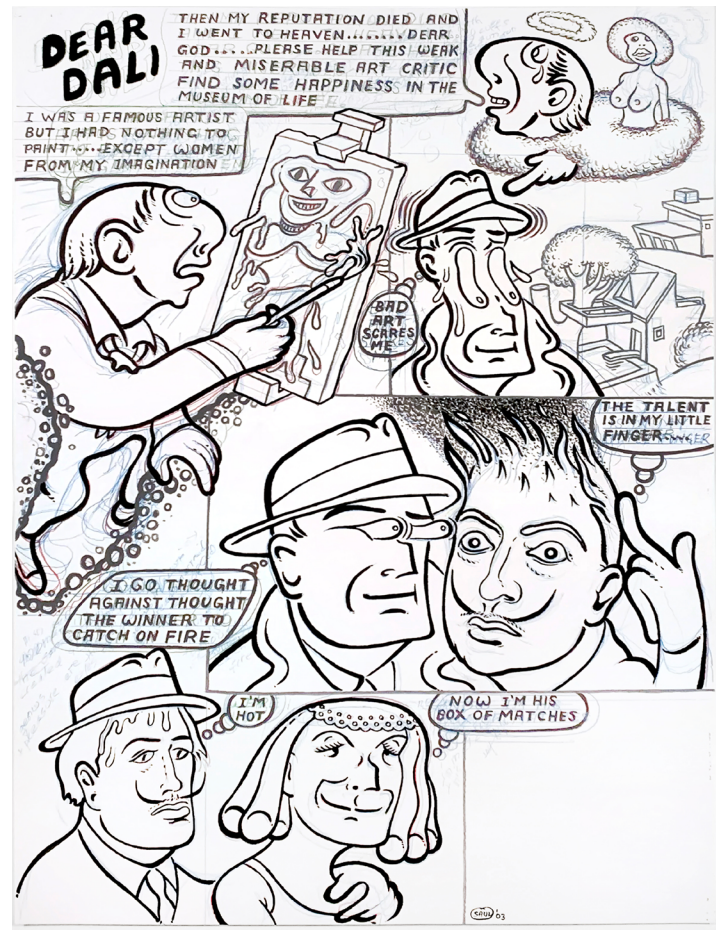
PS: I still have my idea of a work day; 1pm to 7pm approximately.

AP: That's nice, life goals. That's the kind of structure I'm looking for. I think it's a privilege that we get to do this every day. I could have never imagined like I could be doing it to sustain myself. Obviously there are days where I'm just like pretty much crying in a corner or just thinking it's the worst day possible. Then I realize it's probably the best day if

I was comparing it to being back home, you know when I was stuck in suburban Utah. So you have to put it in perspective when you struggle in the studio.

PS: I would think Utah was quite strict, but it must have strengthened you as an artist?

AP: Most definitely I think it definitely made me who I am now. Being in Utah for most of my childhood forced me to quickly adapt and change into different roles, and taught me how to fight against something.



And strict rules make you break rules.

AP: I think that is important. It's what you define it as, right? The environment kind of drives you to challenge yourself and to break these rules or or you set these parameters for yourself to break or stay within. I feel like the medium I chose myself has very strict parameters and I think that's kind of a reflection of life.

PS: I'm glad you paint pictures. We have that in common. Today, art can be anything, I mean you can make a movie of an ice cube melting and it's probably been done 25 times. Art only means man made, so theoretically, according to the language, a salad bowl is just as much art as Rembrandt's Night Watch. I'm not sure why I brought that up but I was thinking about rules.

Why do you think you are both attracted to figurative art?

AP: It was kind of a natural thing for me. My old mentor told me that if I could draw a figure that I could do anything. And being 15 and 16 years old I felt like I should be able to master figure painting or drawing. You know you're constantly interacting with other human beings, and I think it's natural of us to kind of

want to depict that and maybe that's also why there's this huge excitement and resurgence for figuration. And that is why I went to the New York Academy of art, because it was touted as such a strong figurative school.

PS: When I started in the 1950s at art school, art was supposed to be figurative, but it was understood that the exciting part of art was Abstract Expressionism. And if you wanted to be part of the future, that was it. So I was just very careful to be rebellious against what was expected of me. I realized right away that you have to be different to be noticed. That is pointless to be a modern artist like every other modern artist. There were too many modern artists, even in 1952 to even remember their names. No kidding!

I think had I been in school a few years earlier, I would definitely have tried harder to be more interesting to look at to counteract Jackson Pollock and de Kooning and Rothko and so on, who weren't all that interesting to look at in my opinion. Mainly, they were really interesting to know about, I mean they got drunk, they did the wrong things, they tormented women, you know all that sort of thing. Oh, they were bad! Okay, okay, right? But their actual artwork wasn't interesting to look at. In my actual opinion, you have to have the human figure, or something with the human form in order to be interesting to look at.

Did you go into art school thinking that you were going to be able to have exhibitions? Was that the ambition?

PS: The ambition was merely to sell art and live through my life without having this affliction of business thrust on me. I was just so happy to be isolated. I was completely anormal; I found a girlfriend who felt the same way I did, and we were just so happy not speaking the language, not talking to anybody, just way out there in a foreign country sitting and drinking beer. Just wonderful.

AP: Sounds like the dream, honestly. I don't know I'm kind of a hermit myself so that sounds amazing. I feel like being an artist you learn day to day how it is to be alone.

Did the last 18 months or so change either of your practices or routines?

AP: Honestly, it was kind of this, the same. Definitely jarring, but I actually kind of liked being undisturbed. Is that bad to say?

PS: I felt the same. I didn't mind the virus on that level either. I mean you worry about getting it, your family getting it and so on, but it didn't bother my work day. I don't think you bothered my wife's either, we just calmly continued doing what we do.

Peter as we are talking now, you are being honored by the New York Academy of Art this week, Anna's old school, and I wondered if you either reflect on awards or what it feels like to have this sort of influential recognition in the art world. Do you soak in the adulation at all, or is it back to work?

PS: Really it doesn't soak in because I feel it's not fair that if you don't pay attention to bad reviews then it's not fair to pay a lot of attention to the ones that are good, you know? You have to sort of keep an arm's distance from all reviews and realize that it's just a changing scene and all objects are basically equal on this level, I mean you know it could be Grandma Moses,



Picasso, de Kooning... anyone could be honored! Boom, suddenly there they are, they are! It could be the worst artist you've ever met, it could be your grandmother, it could be anyone, it could be a teenager! Anybody can be a world famous artist instantly if enough important people think they are.

And that's just the way it is. And if, for some reason, you're flung into this group towards the top, thank your lucky stars, but I never think of it. I try not to think of art appreciation; I think about art, meaning my pictures, and one person standing in front of one of my pictures. And does my picture have a sufficient amount of interest to be looked at. An art collector once told me the average time spent looking at a picture is seven seconds. Maybe it's true? I don't know, but so often I go to an art show and I don't spend long looking at the pictures, then I feel guilty.

Peter I know you were a teacher for years and probably gave great insight and advice to students, but Anna I'm curious what the best advice you received from a professor was?

AP: I think it was to find the right group of peers and friends, the right group of people to talk about your art with. It wasn't really about art, it was about at the end of the day, it was about the people you surround yourself with. I also think it was the things that the professors told me not to do. I remember one saying, "You just think it's all going to work out, don't you?" And I thought, well, yeah! You need to have that kind of like blind optimism and I still have that to this day. I can make paintings and draw everyday and if I work hard enough, hopefully that will be enough. And that optimism is the best to have.

Thank you to the New York Academy of Art for organizing this conversation with Peter Saul and Anna Park // nyaa.edu



Michael Kagan Is Auctioning a Sculptural Astronaut via Artsy

Dec 14, 2021

Brooklyn-based artist Michael Kagan is known for his gestural artwork that typically depicts astronauts, Formula 1 drivers and the various technologies that power them. Kagan is currently exhibiting a series of new paintings at Kantor Gallery, however, for those who can't make the show, the artist is also auctioning off a sculptural astronaut through Artsy and Sotheby's with the proceeds benefitting the New York Academy of Art.

CERNAN (Black), 2020 is made of polyresin and depicts a graphite astronaut with hits of red along its space suit. The sculpture is part of Kagan's artist proofs, which he donated as a way to honor the Academy in which he attended grad school 20 years ago. "It's a special and important place in the city and the art world and it was a key part of my path that lead to where I am today," said the artist in a statement.

Standing at 11 inches high and 5 inches wide, the sculpture being auctioned is edition 20/20. The current bid stands at \$3,500 USD and will end today at 12pm PST via Artsy.



NEW YORK ACADEMY OF ART'S ARTISTS FOR ARTISTS BENEFIT AUCTION 2021

December 14, 2021 | in In Session

An annual arts extravaganza that raises funds for emerging artistic talent studying at the iconic New York Academy of Art (NYAA), the Artists for Artists benefit auction commenced online this year and concludes at 3PM EST on 14 December. Within, a diverse roster of donated works—from NYAA alumni, students and faculty, as well as donations from friends of the acclaimed institution—are available to bring home. Founded by a coalition of art scholars and artists, including Andy Warhol, NYAA continues to nurture and develop unprecedented artistry and aptitude through their programs. View the online auction items at [Artsy](#). Afterward, a live auction will commence 14 December at 8:30PM EST at Sotheby's, which people can follow along online.

EVENT PRESS:

Vogue

Town & Country

Vanity Fair



The Beautiful and the Glamorous Bid High at The Artists for Artists Gala Auction

December 15, 2021

“Each year, this event gets sexier, more glamorous, and more fun,” exclaimed Sotheby’s Michael Macaulay from the auctioneer’s podium. His audience for the evening’s live auction proved just that. From a Marni silk blouse to a corduroy emerald green suit, it seemed that the attendees’ looks were just as much of a visual treat as the gleaming artworks on display. The sparkle from the many Van Cleef jewels draped around necks and hung on earlobes was enough to light up the room adequately. To put it simply: the Artists for Artists Gala auction to benefit the New York Academy of Art was utterly fashionable and fabulous. But, after the auction’s two-year pause, it only made sense that guests attempted to turn it up.

Nestled in Sotheby’s galleries, the evening began with a silent auction. Glitzy guests with Champagne in hand penned their bids on over 180 works by various artists such as Will Cotton, Tracey Emin, Hugo Guinness, and more. Should anyone have been lost in the glamorous scene, all they needed to do was follow one of the floral-costumed giants catapulted into the air by stilts who guided bidders to the galleries. It felt like a chicer version of a county fair.



At around 8:30 pm, the real fun started with the live auction. The evening's honoree, Peter Saul, auctioned one of his distinct pieces and caused a bidding tug-o-war. Once Macaulay declared the piece sold for \$44,000, thunderous applause erupted.

Afterward, select guests ascended to Sotheby's seventh floor, where they were met with a three-course dinner courtesy of Saint Ambroeus. "Yes, the event is glamorous," Brooke Shields, a Trustee of The New York Academy of Art, told Vogue. "But, it's glamorous in the sense that the people who continue to support the Academy do so because of their deep desire and love to foster young artists." That love raised over \$800,000—an amount invested into the future of great artists to come.





The New York Academy of Art Hold Its Artists for Artists Gala

Guests included Brooke Shields, Max Hollein, and Princess Alexandra of Greece.
December 15, 2021

On Tuesday, December 14, the New York Academy of Art held its Artists for Artists gala—formerly known as Take Home a Nude— at Sothebys, bringing back the live drawing, musical performances, stilt walkers, and general revelry for which the art-world favorite event is known.

Guests including Princess Alexandra of Greece, Brooke Shields, Hugo Guinness, and more flocked to the auction house's York Avenue headquarters for the evening, which was chaired by KAWS and Julia Chiang, Fabiola Beracasa Beckman and Jason Beckman, Gordon VeneKlasen, and Adam Lindemann, and held in honor of the legendary painter Peter Saul. After bidding on works by the likes of Tracey Emin, Raymond Pettibon, and Lee Quinones, guests enjoyed a seated dinner courtesy of Sant Ambroeus.





The Rundown

Your crib sheet for comings and goings in the art world this week and beyond...

...The New York Academy for Art held its annual fundraiser at Sotheby's Tuesday night, honoring **Peter Saul**, who at 87 was there to be fêted, omicron be damned. Catered by Sant Ambroeus, the fancy Italian sandwich joint with an outpost in the Sotheby's lobby, the dinner brought out collectors Adam Lindemann and Glenn Fuhrman; artists Laurie Simmons and Carroll Dunham; and museum bigwigs like the Met's director Max Hollein and the New Museum's Massimiliano Gioni. But the most talked-about guest may have been Alison Roman, controversial queen of the viral anchovy-heavy recipe. It was her first public appearance since The New Yorker's Lauren Collins dropped a much talked-about profile of Roman on Monday.



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