

Girls Just Want to Have Fund

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Left: Art Production Fund co-founders Doreen Remen and Yvonne Force Villareal. Right: Performers in Kate Gilmore's piece for the Public Art Fund benefit. (All photos: Linda Yablonsky)

THE ANNUAL NEW YORK MARATHON runs in November. In the nonprofit New York art world, it arrives in April—only instead of nylon shorts, runners wear designer frocks and patterned ties, while it's the events themselves compete for the title of most imaginative fundraiser. During the week of April 11, the race was fierce, with galas on six consecutive nights.

On Monday, Art Production Fund cofounders Yvonne Force Villareal and Doreen Remen decked themselves out in Dolce & Gabbana gowns for their "Good and Plenty Benefit" at the palatial Park Avenue Armory. Just inside the door, APF director Casey Fremont (also in D&G) directed guests past performer Eloise Fornieles, who stood atop a ladder clad only in makeup and antlers. Upstairs, Dana Schutz was sketching faces and Nate Lowman applying temporary tattoos, while Jeff Koons unveiled a plate he had designed for the APF and his Koons Family Institute for missing and exploited children.

The fabulousity meter only climbed from there, with nearly five hundred guests on their best behavior. Chief among the attractions was Clarissa Dalrymple, the perpetually underground, peripatetic curator who has given many a young art career a significant early boost. "She is a radiantly beautiful individual with the best eye in the city," Whitney Museum curator Chrissie Iles said in her toast. "If you want a lot of people to come to your benefit," whispered an observer, "just make Clarissa the guest of honor." (And put 150 glam artists and collectors on your benefit committee.)



Left: Filmmakers Jim Jarmusch and Amos Poe. Right: Jeff and Justine Koons.

Dalrymple was actually one of two honorees. The other was philanthropist John Dempsey, group president of the Estée Lauder Companies. Their pairing made two camps of the assembled, one corporate-casual, the other privileged-bohemian. The divide materialized in the seating arrangements for dinner. On one side of the soaring, ground-floor hallway were businessmen-collectors like Phil Aarons, lawyers (Michael Ward Stout), and art consultants (Mark Fletcher, Eileen Guggenheim). On the other sat artists, dealers, and more collectors, but mostly artists, so Rob Pruitt and Jonathan Horowitz, for example, could buddy up with Jane Holzer, or Elizabeth Peyton, Klara Lidén, and Nate Lowman could do the same with Adam McEwen, Hanna Lidén, and Dalrymple. Tables had caviar-Pop centerpieces and lipstick-smear napkins by Dan Colen—the APF's latest addition to its Works on Whatever inventory. Everyone carefully folded and pocketed their napkins after dinner (though a fresh one was waiting in their pink goody bags, along with a letter of solidarity from Senator Kirsten Gillibrand).