

# GATEWAY

THE COMMUNITY NEWSLETTER OF PRATT INSTITUTE

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## NEW BUILDING TO RECEIVE FIRST LEED-GOLD CERTIFICATION IN NEW YORK STATE

INSTITUTE PREPARING FOR SUMMER 2010 OCCUPANCY AT 524 MYRTLE AVENUE



Pratt's new building, designed by Studio A, the architectural design studio of WASA LLP, is slated for completion in June 2010.

Pratt is again bursting the boundaries of its Brooklyn campus as the Institute's largest construction project to date—its cutting-edge “green” building at 524 Myrtle Avenue—continues to progress with a scheduled completion date of June 2010. It will be the first academic building with LEED-Gold certification in New York State and the first LEED-certified building on Myrtle Avenue. It will become a neighbor to the Prattstore, the Institute's art supply and bookstore, which opened at the corner of Myrtle Avenue and Emerson Place in 2005.

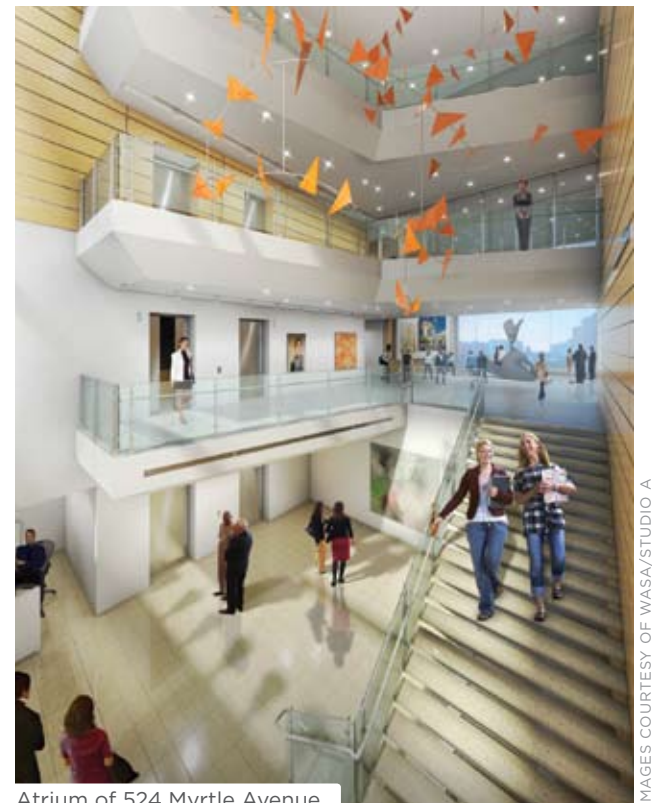
Designed by the architecture firm WASA/Studio A, 524 Myrtle Avenue will meet LEED Gold standards, (designating those buildings that have achieved the highest level of sustainable building practices, developed and administered by the U.S. Green

Building Council), making it a model of sustainability for Brooklyn and for campuses nationwide.

According to Edmund Coletti, executive director of Planning, Design, Construction, and Facilities Management, the “green” elements of the building include solar photo-voltaic panels that will generate onsite electricity; a “green” roof that will absorb rainwater, reflect heat, and sequester greenhouse gasses; and furnishings and finishes that will consist of low volatile organic compounds, which will maintain high air quality for the building's occupants.

“Low building energy use will be accomplished by condensing gas-fired hot water boilers, efficient air conditioning systems with economizer cycles, a dry cooler to utilize ‘free cooling’ and lowering heat loss in the facades,” Coletti explained. “Water use will be reduced by low flow fixtures for hand washing and toilets and no site irrigation through the use of native plants that require minimum maintenance and watering.” In addition, the use of native plants and bio-swales in the landscaped plaza south of the building will help retain storm water on site. Light colored walkways will reflect sunlight and reduce the “heat island” effect, the tendency for materials to absorb and retain heat from the sun, which increases temperatures outside the building, requiring higher cooling costs. Bicycle racks will be placed near the building to discourage forms of transportation that cause pollution.

By late summer, academic and administrative departments will start moving in, to occupy the top five stories of the the new 120,000-square-foot structure. The first floor spaces will be reserved for rental to retail shops, a measure intended to spur economic development in the area and revitalize the local neighborhood. “The move-in schedule is still being developed based on needs of each department and the timing of the construction schedule and will be evaluated over the next few months,” said Coletti.



Atrium of 524 Myrtle Avenue

IMAGES COURTESY OF WASA/STUDIO A

## ARTIST ERIC FISCHL EXPLORES THE ART OF PAINTING AT 16<sup>TH</sup> ANNUAL PRESIDENT'S LECTURE

ILLUSTRATED TALK REVIEWS THE BODY IN ART OVER 100-YEAR PERIOD



Eric Fischl with Van Gogh's *Self-portrait with Bandaged Ear* (1889)

Visiting Pratt for the first time, famed artist Eric Fischl enthralled the standing-room-only audience in Memorial Hall on December 3, 2009, as he presented a slide talk titled “How Painting Died” for the 16th annual President's Lecture, a series that brings outstanding individuals in the arts to the Pratt campus.

Fischl illustrated his talk with a comparative analysis of works by more than 40 artists, covering the 100-year period in avant-garde thinking from 1881—the period when Van Gogh painted his *Self-portrait with Bandaged Ear*—to 1971, the year that performance artist Chris Burden had himself shot in the arm. Fischl's lecture stressed the irony that Van Gogh's painting of his self-mutilation is regarded as a great work of art while Burden's experience of being shot and bleeding is considered art, but its photo documentation is not.

“What started me thinking about all this happened around 9/11,” said Fischl. “It was the most traumatic, most tragic event that we've experienced in our

lives...and it was amazing to me how fast we forgot the bodies....[Yet the central fact was] these were people and they died, and it was horrible.” In response to the tragedy, Fischl created *Tumbling Woman* (2002), a sculpture that was placed in Rockefeller Center on the first anniversary of 9/11. “Within a day, it was covered up and taken away because the outcry was so great,” Fischl recalled, concluding that the sculpture had fueled too much anxiety about the body's vulnerability for people to be able to view it.

Fischl himself works not from models but from photographs, a method that has shown him ways of animating a scene to trigger narration. Describing *Bad Boy* (1981) as his most notorious painting, Fischl explained: “I go through journeys to locate feelings that came from my original response to the body as gesture.” Recently, he has responded to bullfighters in his series *Corrida in Ronda* (2008) and hired actors to stage scenes for *Krefeld Project* (2003), themes he has tackled at the suggestion of dealers or friends. “Art is a high level of magic,” said Fischl.

# FACULTY AND STAFF FOCUS

NELSON HANCOCK, Visiting Assistant Professor, Critical and Visual Studies



ELIZABETH BERNBACH

**As a Princeton graduate with a Ph.D. in anthropology from Columbia, what perspective do you offer Pratt's Critical and Visual Studies students?**

As an undergrad I split my time between photography and anthropology, and have been doing so ever since. Before graduate school I taught social studies at a high school on the Lower East Side, and then moved to Prague and worked for a year as a photojournalist. After graduate school I had a

three-year fellowship at the American Museum of Natural History and after that, I was director of a photography gallery in Dumbo for four years. The perspective I offer to Crit/Viz students is informed by all of these experiences.

Looking back to my own undergraduate education, I see how a solid background in two areas has allowed me to work in a number of fields and never to feel like I've strayed too far from my training. We work hard in the Crit/Viz program to introduce the students to a fairly wide array of intellectual practices. I feel that the faculty's broad range of specializations is the program's greatest strength and student reviews of the program generally cite it as its single best feature.

**What are you teaching next?**

This spring I'll be teaching a class called Aesthetics and the Document. Artists, historians, novelists, and many others all draw upon archival materials and documentary images, so this course will examine the way that documents are asked to function both as vessels of truth and as aesthetic objects. This will be my fourth year teaching at Pratt.

**What do you most want students to take away from your classes?**

In my classes I try to combine general coverage of a specific literature with a broader sensibility that comes from my training in cultural anthropology. In a broad sense, anthropology is more about a way of seeing and asking questions than it is a discipline organized around a canon of specific knowledge. The advantage for that, in this context, is that anthropologically informed questions can be brought to bear on any number of practices—from studio art to architecture to Crit/Viz.

**You also coordinate outside speakers for the Critical and Visual Studies 3-credit colloquium that meets off campus, after hours, on field trips, and is taught by a different faculty member each semester.**

The program was designed to combine theoretical understanding with practical experience. Praxis courses are one way we do this and the colloquium courses are another. By rotating the faculty member each semester, we give the students an opportunity to learn about the many specialized intellectual practices that compose the program. Last year the Crit/Viz program launched a new project called Wallabout Film Festival that is entirely run by the students. It's another example of our emphasis on combining theoretical training with hands-on learning.

**What are your research interests?**

Right now I'm working on a book about ethnicity and colonialism in Kamchatka (the Russian peninsula in the north Pacific). It draws on the research I did for my dissertation, but shifts the emphasis quite a bit. I'm now examining historical representations of the indigenous populations of Kamchatka and trying to create a dialogue between those historical accounts (by explorers, artists, tax collectors, etc.) and the contemporary discourses that indigenous peoples in Kamchatka use to understand their own history today.

**How do you spend your spare time?**

My recreational pursuits mostly revolve around my two kids, who are 2 and 5 years old. I'm learning chess to keep up with my daughter. I spend a lot of time at zoos and parks and I'm pretty good with shrinky dinks and baking.

## FACULTY AND STAFF NOTES

The work of **MELISSA BARRETT**, assistant chair and adjunct instructor, Digital Arts, was featured in La Superette 2009, an event in the South Street Seaport area held from Dec. 4–6.

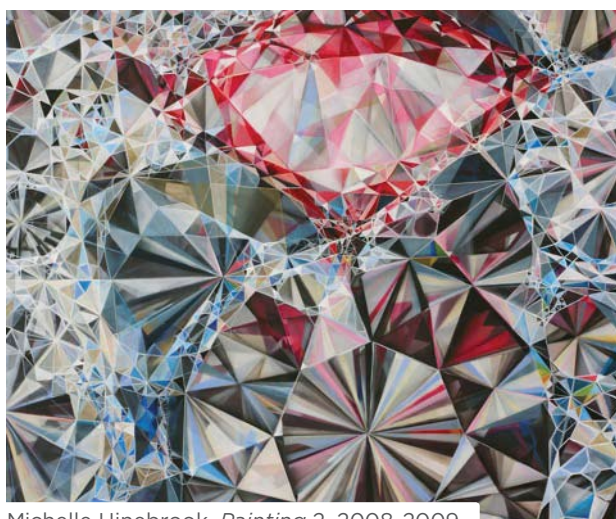
**THEOHARIS DAVID**, professor, Undergraduate Architecture, was awarded the 2009 Prize in Architecture from the Cyprus Architects Association during a ceremony at the Cyprus Hilton on Dec. 5.

**MARY D. EDWARDS**, adjunct professor, History of Art and Design, read three scholarly papers at three conferences in October. She spoke on the classical textual sources for the phalliform images in some Renaissance works of art at the annual Southeastern Medieval Association meeting on Oct. 15 in Nashville, Tenn.; on Duccio's painting of the Samaritan woman at the well at the annual Patristic Medieval and Renaissance Studies meeting on Oct. 17 in Villanova, Pa; and on correspondences between Native American and European Art at the annual Southeastern College Art Conference meeting on Oct. 22 in Mobile, Ala.

**DEBORAH GARWOOD**, assistant professor, Film/Video and Photography, gave an illustrated lecture to the public on Dec. 9 at the Haddonfield Borough Hall Auditorium. She was invited to speak on behalf of The Historical Society of Haddonfield and the Haddonfield Parks Conservancy. Garwood recently authored *Evans Pond: A Long-term Study of a Single Place* (Hunter & Co., 2009), a detail of which is shown to the right.



© Deborah Garwood, *Evans Pond, November 19, 2007* (parts 1-2), 2009, selenium-toned gelatin silver prints



Michelle Hinebrook, *Painting 2, 2008-2009*

**MICHELLE HINEBROOK**, assistant chair, Graduate Communications/Package Design, will exhibit paintings and works on paper as part of "Exposure: Michelle Hinebrook & Nicki Stager" at Like the Spice Gallery in Brooklyn from Dec. 18, 2009 through Jan. 17, 2010. To view Hinebrook's works on display, visit [www.michellehinebrook.com](http://www.michellehinebrook.com).

**BILL MACDONALD**, professor and chair, Graduate Architecture and Urban Design, was announced as a 2009 finalist for the INDEX:award. His company KOL/MAC's INVERSABrane was recognized in the Community category for its capacity to process air, water, and light to carry out life-sustaining functions for the environment. In addition, KOL/MAC's *rootChair* was recently launched at Moss Gallery in Manhattan. The chair was fabricated by .MGX by Materialise, Belgium and will be on view as part of the 123 exhibition from May 17 to June 27.



*rootChair*, inspired by Asian root furniture, is the first product in a line of limited edition chairs designed by Chair Bill MacDonald's company KOL/MAC.

## STUDENT SPOTLIGHT



ANUSHA VENKATARAMAN  
City and Regional Planning

### You're doing work on art and social change.

My studies, work, and extracurricular interests all involve art and social change in some form. For the past year and a half, I have been the administrative organizer of the Pratt Initiative for Art, Community, and Social Change (IACSC), a faculty and student group that seeks to promote social change in the curriculum and provide resources for faculty members and students that want to engage the community in the classroom. I actually decided to apply to Pratt based on my experience at the 2006 IACSC Art and the Contested City conference. Before coming to Pratt, I ran youth programs in metalworking and public art at the Steel Yard, an industrial arts community center in Providence, R.I.

### Tell us about your studio course.

Last spring, I took a Sustainability Studio taught by Ron Shiffman, Meta Brunzema, and Viren Brahmhatt. My group worked with the Broadway Triangle Community Coalition (BTCC) to develop a community vision for the 31-acre area that sits in South Williamsburg immediately adjacent to Bed-Stuy and Bushwick. The community objected to the city's proposed rezoning, primarily on the grounds of affordability and sustainability, and we worked with them to develop an alternative.

### You're also working with the Pratt Center.

I work with Caron Atlas on the Arts and Community Change Initiative. We're exploring ways that arts and cultural organizations can become more holistically integrated into the planning process and equitable development. We also organized a number of events and roundtable conversations with artists, activists, policymakers, and funders to reconsider the role arts and culture have in affecting policy change. One roundtable, "Creative Stimulus," looked at the integration of arts and culture in economic recovery efforts.

### Is working across disciplines challenging?

I love working with people from other disciplines and backgrounds, but often the language we use to talk about our work is the biggest barrier. Continuing to work together despite those challenges, however, is the only way we can develop a common language. It is also a personal challenge to combine many disciplines in one person and one creative practice, but I couldn't imagine working or living any other way. I've learned to create my own combination of jobs, projects, and classes.

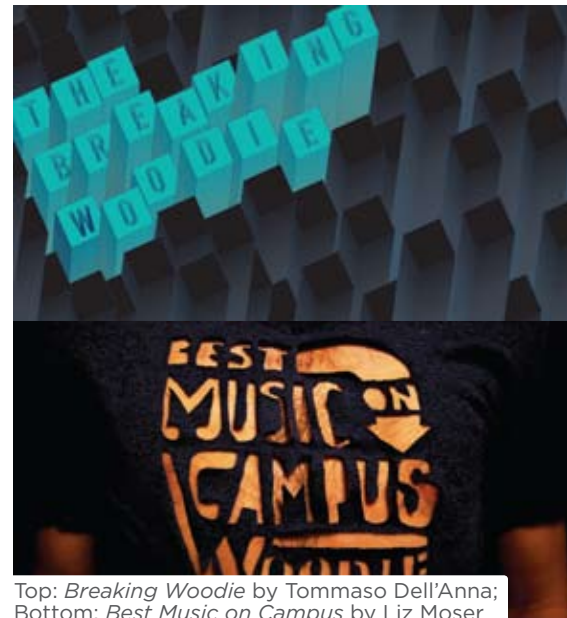
### Is there anything we forgot to ask?

Who are the faculty members that make my work possible? Ron Shiffman, one of the founders of community-based planning, has been an amazing mentor. Many others in the planning department have been very supportive of the crazy things I do, including Chair John Shapiro. All of the faculty members involved with IACSC have been invaluable resources!

## PRATT DESIGNS ON MTV

MtvU challenged 25 art schools across the country to create on-air graphics for the mtvU Woodie Awards, an annual college music awards show which aired on Dec. 4. Eight final designs were selected from 300 unique entries presented to be the graphic introductions to each musical category; five of the eight final designs were submitted by students from Pratt's Communications Design department.

Lisa Champ designed the graphics for the Best Video Woodie award; Tommaso Dell'Anna, the Breaking Woodie award; Julie Friedenberg, the Left Field Woodie Award; Michael Kennedy, the Good Woodie award; and Liz Moser, the Best Music On Campus award. Winners received a \$500 cash prize and two tickets to the taping of the event.



Top: *Breaking Woodie* by Tommaso Dell'Anna; Bottom: *Best Music on Campus* by Liz Moser

## MASSIVE INSTALLATION BY PRATT PARENT FINDS HOME IN PRATT SCULPTURE PARK



Avital Oz, *Oz's Henge*, 2009, post forms/plywood/cement, 910 cm diameter X 350 cm height

A monumental abstract sculpture evocative of Stonehenge is the most recent addition to the Pratt Sculpture Park, the largest in New York City and one of the 10 best campus collections in the United States, according to *Public Art Review* (2006). The 2009 work is titled *Oz's Henge* after its creator, international artist Avital Oz, whose daughter Pratt alumna Aimee Oz, B.A. Writing '08, was the student speaker at the 2008 commencement.

Situated near the Pratt Library, *Oz's Henge* is composed of eight standing parts (each 10-feet high) installed in a circular formation in homage to the prehistoric megaliths at the Stonehenge archeological site in Wiltshire, England.

The eight parts are made of cardboard cement-casting tubes that will eventually decay. Despite its massive scale and composition "the work has a limited life," according to Curator David Weinrib. "We might let it disintegrate on site because that's part of its process. *Oz's Henge* is not intended as a permanent work," he added, referring to it as a "process-piece." It was made specifically for Oz's recent retrospective at Art Sites in Riverhead, N.Y., an exhibition spanning 40 years of his work. The show concluded in December 2009.

Oz was born in a kibbutz in 1942 (in what was then Palestine) and raised and educated in Israel, where he served in the military before enrolling in Avni Institute for Fine Arts in Tel Aviv. In 1967, he left Israel to study at the National Academy of Fine Arts in Mexico City. Oz earned both his B.F.A. and M.F.A. from Yale University School of Art and Architecture in 1973 and has taught at Parsons and The New School in addition to completing many private and public commissions. His work has been displayed regularly at the O.K. Harris Gallery in Soho, NYC and in numerous solo and group exhibitions in the U.S. and abroad.

## PRATT HOSTS SPELLING BEE WITH GREEN FOCUS

On Friday, Dec. 4, America Reads/Counts filled Memorial Hall with over 500 local students for their second Annual America Reads/Counts Goes Green Spelling Bee. Participants were students from P.S. 282, M.S. 51, and Pratt's America Reads/Counts own Saturday Program. The spelling bee featured words highlighting the green movement and sustainability.

The students tackled all the words from all rounds, causing a fierce tiebreaker round. In the end, Maya, a student from America Reads/Counts' partner school, M.S. 51, was the winner.

America Reads/Counts has been focused for the past year on "going green." Last year, Peggy West-Barton, the America Reads/Counts' coordinator, had the tutors write books for children about the importance of saving the environment, recycling, and gardening.

America Reads/Counts is a community outreach program started in 1996 by then U.S. President Bill Clinton to increase literacy and math skills in America.

# GATEWAY

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## EYE ON ALUMNI

Alumnus **CARL GALIOTO**, FAIA, B. Arch. '76, has come a long way from his childhood days playing in his grandparents' back yard by folding and stacking yard furniture to create a variety of forms and spaces. He recently joined HOK as senior principal of the global architectural design and services firm, with 23 regional offices on four continents. Previously a partner at Skidmore, Owings and Merrill, Galioto has worked in myriad sectors including aviation, transportation, health care, commercial high-rise, and mixed-use housing for more than three decades. He grew up near Flushing Meadows Park during the construction of the 1964 World's Fair Center and recalls being thrilled by the sound of the pile-drivers and fascinated by the fanciful forms of the pavilions, a feeling that has never left him.

Today a leading expert on building information modeling, Galioto was instrumental in the design of One World Trade Center (initially referred to as the Freedom Tower), which pioneered the use of 3-D

Revit software on large-scale projects. He describes progress as "slow and difficult" though it builds on safety innovations he introduced on Seven WTC, especially the concept of an Emergency Access Core at the center of the building with a fire service elevator.

"The real key to success," Galioto explains, "lies with personal interaction supported by professional excellence. Another key is to always strive for continuous improvement as well as maintaining a spirit of invention and a sense of joy. What we do is serious but it is also a great deal of fun, and enthusiasm and energy are infectious."

Galioto fondly recalls the Pratt faculty for their "patience, caring, dedication, and willingness to engage students in one-on-one dialogue," which are sentiments shared by his daughter, Louise Galioto, M.S. Art Education '03, a second-generation Pratt graduate. His advice to young architects: "Seriously study the core competencies and use them as your foundation for creativity."



Carl Galioto

DIANA PAU

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# Pratt

## EXHIBITIONS AND EVENTS

### BROOKLYN CAMPUS

200 WILLOUGHBY AVENUE

#### PRESIDENT'S OFFICE GALLERY

MAIN BUILDING, FIRST FLOOR

MONDAY-FRIDAY, 10 AM-4 PM

#### GEORGE HIROSE PHOTOGRAPHY

Ongoing through February 19

The adjunct associate professor exhibits images from his book *BLUE NIGHTS: Photographs by George Hirose*, introduced by the late Norman Mailer (Provincetown Arts Press, 2008).

#### THE RUBELLE AND NORMAN SCHAFLEER GALLERY

CHEMISTRY BUILDING, FIRST FLOOR

MONDAY-FRIDAY, 9 AM-5 PM

#### WHAT IS SUSTAINABILITY? PRATT STUDENTS RESPOND

February 10-March 10

Opening reception: Tues. Feb. 9, 4-6 PM

A multi-disciplinary student exhibition inspired by the Pratt Manhattan Gallery exhibition season theme of "Design and Sustainability."

#### STEBEN HALL, FOURTH FLOOR

#### DENMARK INTERNATIONAL STUDIES/COPENHAGEN STUDY ABROAD INFORMATION SESSION

Tuesday, February 2, 12:30 PM

The Denmark International Studies (DIS) program, affiliated with the University of Copenhagen, provides the opportunity to study in one of five seven-week summer programs: architecture and interior design, furniture design, textile design, glass, and jewelry. In addition to hands-on work in the studio, students in each discipline attend lectures by Danish professors active in their field and visit professional studios related to their field. The DIS program draws students from colleges throughout the U.S. and other countries, but Pratt remains an important constituency for their summer semester, accounting for about half the student body.



Exhibition of works made during the Summer 2009 DIS Program

DIANA PAU

### MANHATTAN CAMPUS

144 W. 14TH STREET

#### PRATT MANHATTAN GALLERY

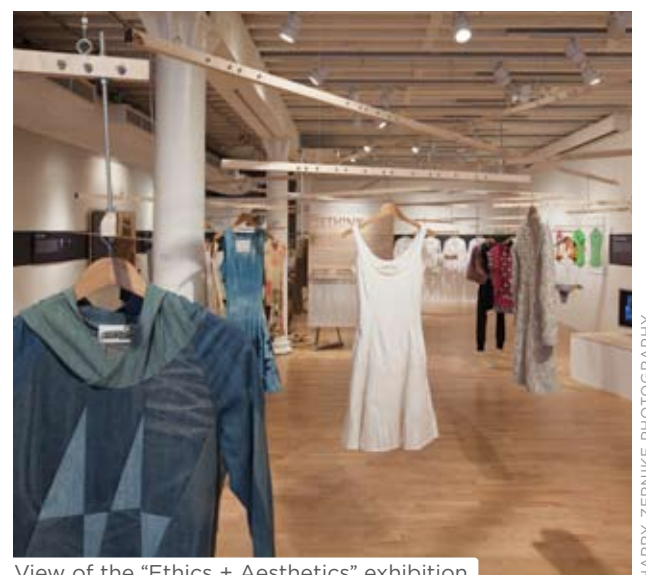
SECOND FLOOR

TUESDAY-SATURDAY, 11 AM-6 PM

#### ETHICS + AESTHETICS = SUSTAINABLE FASHION

Ongoing through February 20, 2010

This survey of the work of artists and designers who seek ways to integrate sustainable practices into the fashion system is guest-curated by Francesca Granata and Sarah Scaturro.



View of the "Ethics + Aesthetics" exhibition

HARRY ZERNIKE PHOTOGRAPHY