PRATT INSTITUTE TO AWARD NEARLY 2,000 DEGREES AT 2010 COMMENCEMENT
HONORARY DEGREE RECIPIENTS REPRESENT RANGE OF CREATIVE FIELDS

Pra t Institute will award nearly 2,000 degrees to graduating bachelor's and master's degree candidates at the 121st annual Commencement exercises Monday, May 17 at 11 AM at Radio City Music Hall.

As part of the ceremonies, Pratt will award honorary degrees to Barbara Lee Diamonstein-Spielvogel, Jonathan Lethem, Daniel Libeskind, Glenn Lowry, Patti Smith, and Steven Soderbergh. Smith will deliver the Commencement address and perform at the ceremony.

ABOUT THE HONORARY DEGREE RECIPIENTS:

BARBARAEE DIAMONSTEIN-SPIELVOGEL is one of New York City’s leading champions of the arts. An author and television producer, she has written several books, including the forthcoming The Landmarks of New York, V. She was named vice chair of the New York State Council on the Arts in 2008, and in April 2010 chaired the 45th anniversary of the passage of the New York City Landmarks Preservation Law. This fall, Duke University will launch the Diamonstein-Spielvogel Visiting Filmmaker Series to address topics of social, political, and economic urgency from a global perspective.

JONATHAN LETHEM is a Brooklyn-based writer of eight novels, including The Fortress of Solitude and Chronic City. His sixth book, Motherless Brooklyn, won numerous awards, including the National Book Critics Circle Award. In 2005, he won a MacArthur “Genius” Fellowship.

DANIEL LIBESKIND has designed some of the world’s most celebrated buildings, including the Jewish Museum Berlin and the Imperial War Museum North in Manchester, England. Among the architect’s works under construction are the Grand Canal Performing Arts Centre and Galleria in Dublin, Ireland, and the Creative Media Centre in Hong Kong.

GLENN LOWRY has served as director of The Museum of Modern Art since 1995, guiding the museum’s major capital campaign for its renovation and expansion. He is the author of several books and articles, including The Museum of Modern Art in This Century.

PATTI SMITH is an iconic performer, poet, and visual artist. Her extensive music catalog includes the seminal 1975 album “Horses,” and in 2007 she was inducted into the Rock and Roll Hall of Fame. Smith is touring with her new book Just Kids, about her friendship with photographer Robert Mapplethorpe, whom she met while he was a student at Pratt.

STEVEN SODERBERGH just directed his 23rd film, the spy thriller Knockout. He received an Oscar nomination for Best Original Screenplay for his directorial debut, sex, lies, and videotape, and the Academy Award for directing Traffic the same year he was nominated for Erin Brockovich. Among his many other credits are the Ocean’s trilogy films. Most recently, he created and directed the play Tot Mom for the Sydney Theatre Company. While in Sydney he also directed the film The Last Time I Saw Michael Gregg.

COMMENCEMENT INFORMATION:

Radio City Music Hall, 6th Ave. at 50th St.
Doors: 10 AM, Processional: 11 AM (Tickets required)
For information: www.pratt.edu/commencement

DESIGNER CATHERINE MALANDRINO TO RECEIVE 2010 FASHION ICON AWARD AT STUDENT FASHION SHOW ON MAY 13

New York-based French fashion designer Catherine Malandrino will receive the 2010 Pratt Institute Fashion Icon Award at Pratt’s year-end fashion show, an annual event that showcases designs by select graduating Pratt seniors.

The 2010 Pratt Fashion Show will take place Thursday, May 13 at 5:30 PM at The Altman Building, 135 West 18th Street in Manhattan.

There is perhaps no better display of Pratt fashion talent than the year-end runway show. This year, students will go through a judging process, in which they will present their collections to a panel of five garment-industry professionals. Each student must have all of his or her “looks” selected by the judges to take part in the runway show, says Rebecca Pailes-Friedman, acting chair of the Fashion Design Department.

“Students should know that it’s a privilege and an honor to be in the show,” she says, adding that the students most likely to make it into the show are the ones who work hard on their collections and meet their deadlines.

Pailes-Friedman also says this year students will be heavily involved in overall show production. For the first time, the Fashion Design Department has hired a professional stylist to teach students about every- thing from styling, to dressing their models, to working the back of the house on show day. And student committees are taking part in almost every detail—from choosing makeup to curating a soundtrack—to give the show a seamless look and feel.

“We'll be creating much more of an exclamation point with the show this year. It’s all about the ‘wow factor,’” says Pailes-Friedman.

 Contributing to the “wow factor” will be the appearance of Malandrino who, over the last decade, has emerged as one of the country’s foremost designers, renowned for her feminine, yet often audacious, designs—a dress designed to look as though it’s made of fragments of the American flag is just one of her signature pieces.

Malandrino began her career in the Paris couture houses of Dior, Alberta Ferretti, and Emanuel Ungaro, and in the 1990s became the creative force at the French label Et Vous. In 1998, she moved to New York City, where she began presenting her own collections. Malandrino currently designs two collections: her contemporary Catherine Malandrino line and her runway line, Malandrino, featuring shoes and accessories.

Malandrino will be the fifth designer to receive the Fashion Icon honor from Pratt, following Ralph Rucci in 2009, Carmen Marc Valvo in 2008, Narciso Rodriguez in 2007, and Diane von Furstenberg in 2006.

Pailes-Friedman says students are excited to cap their Pratt fashion education with a visit from one of the world’s top designers.

“Catherine Malandrino’s European sense of style and the way she expresses her individual voice through her designs is greatly admired by the students in this year’s graduating class,” says Pailes-Friedman. “We are thrilled that she will be Pratt’s 2010 Fashion Icon.”
FACULTY AND STAFF NOTES

ED DARINO, adjunct associate professor, Digital Arts, exhibited Trip from Analog to Digital at the Audio/Visual Museum in Uruguay and lectured on "Motion Graphics today" at ORT University in Montevideo.

The video and photography work of MARIANNA ELLENBERG, visiting instructor, Digital Arts, was recently exhibited in a two-person show titled "Warm And Heavy" at X3 Projects in Tegucigalpa, Honduras.

Professor, History of Art and Design and Director of Pratt in Venice DIANA GISOLFI, gave a talk on "Berenon, Vasari, Verona, and Venice" in the "Berenson 50 Years Later" session at the 58th annual College Art Association Conference in Chicago, February 11–13.


What brought you to Pratt?
Although I had never formally taught before, I came to Pratt in fall 2006 to teach a jewelry course in the Fashion Design Department. I absolutely loved giving the class and working with the students. The level of the students’ creativity and raw talent constantly amazes me.

What did you do before coming to Pratt?
I was a costume jewelry designer and then co-owner of Orange Lola, an online boutique. The focus of the boutique was to sell "green" clothing and accessories as well as support independent artists and designers.

What’s your Eco-Fashion course this spring semester about?
It’s a jumping off point for students to begin thinking about sustainable design. We work with recycled materials and "green" fabrics, such as organic cotton or wool, bamboo blends, and other materials that students research and locate for their projects. The students are also introduced to the Pratt Center for Sustainable Design Studies.

Next year, all junior fashion design students will be required to take a year-long course in sustainability, so I’ll be teaching a class called Sustainable Practices in Fashion Design. That will be more of an in-depth examination of all aspects that make a design sustainable—from materials to labor practices. Students will learn to take this knowledge and layer it onto their already-existing design processes.

Designers need to consider the environmental and social impact of the garments and other objects we design. I’m excited about teaching this to students and seeing what they come up with as solutions.

What have been the highlights of your professional life as a jewelry designer?
The peak of my career is where I am right now. I have my own line, dealing mostly with private clients and collaborating with other artists on really interesting projects. This is fun for me because I get to incorporate my vision and skill with another artist’s.

Has the fashion industry changed much since you started your career?
While I was growing up in Rhode Island, my dad owned a jewelry factory, so I got started in the fashion jewelry business early. I have seen many changes since that time, but the most substantial being that design and manufacturing jobs in the U.S. have moved to overseas factories in house-designers and less expensive labor costs. As a result, independent designers have been forced to come together and impose a new set of standards for the trade. We are seeing many of the smaller companies creating their work in the U.S. and, in turn, creating new jobs for up-and-coming designers.

Was fashion a childhood interest?
Yes, definitely. As a kid, I was always making things and most of them involved fabric and beads. I always knew I’d end up doing something fashion-related.

What do you do for fun?
I love to explore New York City! My favorite days are the ones that I leave the apartment with no plan and see where I end up.

What would we be most surprised to learn about you?
That I never leave home without my chihuahua, Lola.
INTERIOR DESIGN DEPARTMENT AT THE ARCHITECTURAL DIGEST HOME SHOW

Third-year graduate students in the interior design master’s program Exhibition Design Intensive (EDI) course designed booths for the Architectural Digest Home Show held in March in Manhattan. Professor Jon Otis, who teaches the course, says that working on the show is an invaluable experience. “The student who has designed for the Architectural Digest Home Show will leave Pratt having done nearly everything a professional designer does,” he says.

The team designed the booth for custom-furniture design company GEORGE NAKASHIMA WOODWORKER to highlight the company’s economical furniture choices. To reference one of Nakashima’s influences, the team hung chairs on the wall in the style of the Shakers, the religious sect known for its furniture. Nakashima won an Imagine Top Pick award from the New York metro chapter of the American Society of Interior Designers.

Nakashima’s second booth highlights the company’s SHOKI collection, based on sketches discovered after the death of company founder George Nakashima.

PRATT COMMUNITY SERVICE EFFORTS EARN HIGH MARKS

The federal agency that oversees national community service programs, including AmeriCorps, has named Pratt Institute to the 2009 President’s Higher Education Community Service Honor Roll.

The Corporation for National and Community Service included Pratt because of its active America Reads/Counts program, which sends college students into elementary and middle schools to tutor young people. Launched as a national initiative in 1997, America Reads, now America Reads/Counts, has been active at Pratt Institute for about 10 years.

Each week, about 70 Pratt students fan out across approximately 40 schools, mostly in Brooklyn, and help children with everything from their homework to art projects. “Their hearts just go out to the children,” says Peggy West-Barton-Feagin, Pratt’s America Reads/Counts coordinator.

In addition to the weekday program, America Reads/Counts also runs a monthly Saturday School on Pratt’s Brooklyn campus, for about 150 children.

And once a year, about 130 children pack the ARC on the Brooklyn Campus for daylong Read Outs. At these, Pratt students run workshops for children on storytelling, sign language, and puppet making—to name just a few of the dozens of activities.

West-Barton-Feagin says Pratt students make the perfect mentors. “There’s something about the heart in the art,” she says. “The students are passionate about their art, and they’re passionate about teaching young people.”

To get involved, contact program coordinator Peggy West-Barton-Feagin at pwestbar@pratt.edu.

PRATT SHOW TO PRESENT BEST DESIGN WORK BY GRADUATING STUDENTS FROM MAY 11–14

Pratt Institute will present the 2010 Pratt Show, an annual juried exhibition of the best design work by more than 300 of Pratt’s graduating students.

The show will take place from May 11–14 at the Manhattan Center, located at 311 West 34th Street. It will be free and open to the public.

One of the show’s main events will be a reception for design-industry professionals. The gathering gives creative directors and art directors the chance to view the freshest design work in New York.

“The exhibition sets the students up for connections for many months, even years into the future,” says Judith Nylen, director of career services and visiting assistant professor of industrial design.

Faculty will review hundreds of student submissions from the departments of advertising, digital arts and animation, graphic design, illustration, industrial design, interior design, jewelry design, and package design. Each department has a formal selection process to decide what work gets displayed.

Public hours for the 2010 Pratt Show are Tuesday, May 11, 9 AM–5 PM; Wednesday, May 12, 9 AM–9 PM; Thursday, May 13, 9 AM–9 PM, Friday, May 14, 9 AM–1 PM.

PRATT MANHATTAN GALLERY HOSTS CONTEST TO DESIGN MOBILE VOTER-REGISTRATION CENTERS

Pratt Manhattan Gallery will host a contest to design mobile voter-registration structures. The contest is open to anyone. The centers may be any shape but must collapse to no more than three feet on one side, and be able to be set up by just one person.

The deadline is June 15. All entries will be displayed at Pratt Manhattan Gallery between August 31 and September 7. The winning structures will tour the city with Pratt student volunteers and be used to register people to vote.

Winners will receive cash amounts of $500, $400, and $300, plus $1,000 to build their designs. The contest will be judged by Pratt Director of Exhibitions Nick Batts; producer Larry Litt; cultural critic and writer Eleanor Heartney; and Yale School of Art Dean Robert Storr. For entry forms visit Pratt’s website.
While being introduced at a lecture once, LENORE LUCEY, B. Arch. ’70 was called “the poster child for alternative careers in architecture.” While she enjoys designing, she finds the administrative side of the profession to be more her calling. Since becoming a licensed architect, she has spent much of her career at the helm of the field’s most prominent professional organizations.

Since 1997, she has been the executive vice president of the National Council of Architectural Registration Boards (NCARB), the profession’s chief oversight body. She has been instrumental in setting national standards so architects are educated, appropriately trained, and can take one exam to be licensed in all 50 states and four territories; she has also created mechanisms to license internationally trained architects.

“The appeal of running an architectural organization like NCARB is that you are an integral part of deciding what form the future of the profession will take,” she says.

While at Pratt in the 1960s, Lucey studied with Stanley Salzman, William Breger and the late Sidney Katz, and had part-time jobs at Breger’s and Katz’s firms. Often she worked on similar projects at work and in school, learning from both.

“It was phenomenal working in the office and hearing the discussion about where the project was going, then formulating my own ideas for class.”

She worked at architecture firms after graduation. In 1978 she took a job with broadcast giant ABC as a real estate and construction director.

In 1986, having become active in the New York Chapter of the American Institute of Architects, she became the chapter’s first female executive director, serving until 1994.

When she landed the position at the NCARB, she was that organization’s first female executive vice president as well.

Lucey plans to leave NCARB next year and, she jokes, hopes to “find out what I want to be when I grow up.” But really, she says, she did most of her growing up at Pratt.

“My professors and the speakers we had, and working at architecture firms—all of it was very eye opening for me,” she says. “I was 17 when I started college. I was a kid, and I grew up at Pratt.”

While at Pratt in the 1960s, Lucey studied with Stanley Salzman, William Breger and the late Sidney Katz, and had part-time jobs at Breger’s and Katz’s firms. Often she worked on similar projects at work and in school, learning from both.

“It was phenomenal working in the office and hearing the discussion about where the project was going, then formulating my own ideas for class.”

She worked at architecture firms after graduation. In 1978 she took a job with broadcast giant ABC as a real estate and construction director.

In 1986, having become active in the New York Chapter of the American Institute of Architects, she became the chapter’s first female executive director, serving until 1994.

When she landed the position at the NCARB, she was that organization’s first female executive vice president as well.

Lucey plans to leave NCARB next year and, she jokes, hopes to “find out what I want to be when I grow up.” But really, she says, she did most of her growing up at Pratt.

“My professors and the speakers we had, and working at architecture firms—all of it was very eye opening for me,” she says. “I was 17 when I started college. I was a kid, and I grew up at Pratt.”

Lenore Lucey

While at Pratt in the 1960s, Lucey studied with Stanley Salzman, William Breger and the late Sidney Katz, and had part-time jobs at Breger’s and Katz’s firms. Often she worked on similar projects at work and in school, learning from both.

“It was phenomenal working in the office and hearing the discussion about where the project was going, then formulating my own ideas for class.”

She worked at architecture firms after graduation. In 1978 she took a job with broadcast giant ABC as a real estate and construction director.

In 1986, having become active in the New York Chapter of the American Institute of Architects, she became the chapter’s first female executive director, serving until 1994.

When she landed the position at the NCARB, she was that organization’s first female executive vice president as well.

Lucey plans to leave NCARB next year and, she jokes, hopes to “find out what I want to be when I grow up.” But really, she says, she did most of her growing up at Pratt.

“My professors and the speakers we had, and working at architecture firms—all of it was very eye opening for me,” she says. “I was 17 when I started college. I was a kid, and I grew up at Pratt.”

Lenore Lucey

While at Pratt in the 1960s, Lucey studied with Stanley Salzman, William Breger and the late Sidney Katz, and had part-time jobs at Breger’s and Katz’s firms. Often she worked on similar projects at work and in school, learning from both.

“It was phenomenal working in the office and hearing the discussion about where the project was going, then formulating my own ideas for class.”

She worked at architecture firms after graduation. In 1978 she took a job with broadcast giant ABC as a real estate and construction director.

In 1986, having become active in the New York Chapter of the American Institute of Architects, she became the chapter’s first female executive director, serving until 1994.

When she landed the position at the NCARB, she was that organization’s first female executive vice president as well.

Lucey plans to leave NCARB next year and, she jokes, hopes to “find out what I want to be when I grow up.” But really, she says, she did most of her growing up at Pratt.

“My professors and the speakers we had, and working at architecture firms—all of it was very eye opening for me,” she says. “I was 17 when I started college. I was a kid, and I grew up at Pratt.”

Lenore Lucey

While at Pratt in the 1960s, Lucey studied with Stanley Salzman, William Breger and the late Sidney Katz, and had part-time jobs at Breger’s and Katz’s firms. Often she worked on similar projects at work and in school, learning from both.

“It was phenomenal working in the office and hearing the discussion about where the project was going, then formulating my own ideas for class.”

She worked at architecture firms after graduation. In 1978 she took a job with broadcast giant ABC as a real estate and construction director.

In 1986, having become active in the New York Chapter of the American Institute of Architects, she became the chapter’s first female executive director, serving until 1994.

When she landed the position at the NCARB, she was that organization’s first female executive vice president as well.

Lucey plans to leave NCARB next year and, she jokes, hopes to “find out what I want to be when I grow up.” But really, she says, she did most of her growing up at Pratt.

“My professors and the speakers we had, and working at architecture firms—all of it was very eye opening for me,” she says. “I was 17 when I started college. I was a kid, and I grew up at Pratt.”