In Focus
Each spring for nearly a decade, media arts professor Sarah Van Ouwerkerk, an avid equestrian, has brought horses to campus for those who wish to draw, paint, film, or photograph the magnificent steeds. The event attracts students and faculty members alike.
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A SENSE OF PLACE
SUMMER 2007

I always look forward to my copy of Prattfolio. “A Sense of Place” reminded me of several of my favorite spots. The first week of my senior year, I met my husband of 41 years, Larry Koltnow, in photography class. We went for a coffee break and have been together ever since. The old photo lab is not there anymore, but we still visit “the spot.”

I actually started going to Pratt when I was eight years old. There were Saturday morning classes taught by the art education students. My father would drive me to class and wait in a nearby empty classroom, working on his own art. The classes were always in Main Building, so during Freshman Week of 1960, when I was officially a full-time Pratt student, the elevator operator said to me, “Here for good now?” I felt as if I owned the school. I think of that moment every time I take that elevator.

Emily Numeroff Koltnow
B.F.A., Fashion Design, ’64
Brooklyn, New York

Here’s my memory: The smell of Pratt Studios. It’s a sublime mix of plasitcene clay and the floor-sweeping compound. A few years back, I took my husband for a walk through campus. We went to the building, and it was as if time had stood still. The first thing that greeted us was that smell. Upstairs in the ID rooms, the student work was strewn about—the same projects that we did 20 years earlier. Very cool. It made me want to come back and get my hands dirty.

Katherine Lenard
B.I.D., ’81
Washington, D.C.

I’ve been making art all my life. When I read the summer issue of Prattfolio and saw how far back the class of ’61 was listed, I was reminded just how long that life has been. At Pratt, I learned to see and interpret the world and to “be creative.” As a mature artist, I continue to work, sometimes with an ease born of repetition, but always with an eye to finding something new to say. Each day brings the opportunity to start a new canvas.

Valetta Marascia
B.S., Art Education, ’61
Westtown, Pennsylvania

The archival photos of 1945 Commencement and the 1899 millinery class in the last issue were fascinating and speak to Pratt’s long tradition of excellence. Pratt’s historic standing in the community is, without a doubt, responsible for the local urban renaissance, but it’s not a particular place that reminds me the most of my experience at Pratt. It’s the happiness and enthusiasm I see in the faces of the students and faculty. There is a spirit of excitement and anticipation among serious young professionals about to embark on their dream careers. I can see it’s still there, just as I remember.

Rick Fichthorn
M.S., Communications Design, ’82
Sanibel, Florida

What a pleasure to receive the “A Sense of Place” issue. The front cover unleashed a flood of priceless memories. This past weekend was spent with the Starwoods—David Starwood graduated with me in advertising design. Of course, the talk inevitably went back to our Pratt days. He wondered if that little coffee shop on the corner was still there. I told him, “Yes, several years ago I visited Pratt and it was still there. In fact, Prattfolio just mentioned it in its summer edition.”

Homer Guerra
B.A., Advertising Design, ’59
Brooklyn, New York

I enjoyed the summer issue, especially the picture taken of one of the groups at last year’s alumni reunion. I was in it. My visit to the campus—including the night I shared a dinner table with Pratt’s president—was memorable. I revisited the spot where I used to do my reading. I sat again in the same place and closed my eyes. It brought me back to the 1980s.

Julio R. Monroy
B.S., Electrical Engineering, ’86
New York, New York

Please send letters for Mailbox to mara.mcginnis@pratt.edu or mail to Prattfolio, Managing Editor, 200 Willoughby Avenue, Brooklyn, NY 11205.
Both on campus and on the road, I am always delighted to hear the heart-warming stories that show how much Pratt truly is in the hearts, lives, and careers of our alumni.

Every one of you has an important piece of the Pratt story to tell. Class notes have long been a feature of Prattfolio, but I want to call your attention to two new departments that encourage interaction with our readers: Mailbox on the previous page and Pratt Stories (page 45), where we give brief excerpts of stories alumni have shared with us. I am always amazed at the creativity, resilience, and accomplishments of our graduates.

Beyond these printed pages, the online publication of Alumni Stories—selected theme-based recollections, interviews, and musings by and about our graduates—will further help us to remember those who have and continue to contribute to Pratt’s history and legacy. Ruminations on the magazine’s last theme—“A Sense of Place”—and responses to a call for alumni who are “Sustaining a Creative Life” are the first two categories of stories featured at http://www.pratt.edu/alumnistories.

By revising the format of the magazine and adding extra pages, we are able to give you a greater appreciation for the breadth and depth of intellectual and creative explorations in our classrooms and studios.

We hope this is the beginning of a robust dialogue.

Sincerely,

Thomas F. Schutte, President
The phrase “the body” suggests there is just one, but the artwork of Pratt alumni, faculty, and students reveals that the body is perceived, composed, and defined in different ways all the time. Constructing prosthetic limbs, photographing female bodybuilders, and adorning themselves with everyday objects, Pratt alumni, faculty, and students show just how interesting the body is and how variously it can appear.

The work artists put into learning to draw the nude underscores the dense complexity of the body, and whether they continue striving toward verisimilitude or move into subjective expression, artistic renditions of the body remind us that it is inextricably tied to the particular ways our visual perceptions organize the world. In other words, as theorists and historians of the visual like Jonathan Crary remind us, visual perceptions shift and respond to historical change, and, therefore, how we see the body is historically contingent. It can be frightening or fascinating to realize that history writes our bodies into visibility, and student Caitlyn Phillips’s tattoos, inspired by Art Nouveau (see page 20), beautifully bring this fact to the surface of her body as well as our understanding.

Feminism has been vital for transforming and challenging our understandings of the body. The title of the essay on photography and gender—“Our Bodies:
“Pratt alumni, faculty, and students show just how interesting the body is and how variously it can appear.”

Ourselves” (see page 14)—alludes to the book produced by the Boston Women’s Health Book Collective. This group consisted of 12 women motivated by the imperative to provide clear information about the female body, reproduction, and sexuality, detached from distorting myths and deliberate obfuscations. The pamphlet the organization produced in 1969 evolved into a book with the widely recognizable title that now has come to emblematize the desire for self-determination.

Feminist artists and thinkers interrogate how we think about the body and have pushed us to realize that representations of the body are not innocent but have political stakes, meanings, and effects. Though Raphael Zollinger’s sculpture Welcome (see page 13), currently on Pratt’s Brooklyn campus, depicts young male prisoners, his portrayal of forced subjugation dramatically illustrates what feminist artists continue to stress: The body’s vulnerability and fragility make it a site for articulating political arguments.

How does the body become a site for making meaning? How do we come to “inhabit” the body with the unpredictable particularities of our psychological lives? In my class “Body Politics” I draw from psychoanalysis to pursue these questions.

To my mind, psychoanalysis tells the most complicated story of the body. It is fun to read this tangled “body of thought” with art students, as they bring their elaborate visual imaginations to an equally complicated world composed of babies reaching for mirrors and the paintings of Hieronymus Bosch, which Jacques Lacan uses as an example of the fragmented bodies we repress to become individualized, upright, and civilized adults.

While psychoanalysis is crucial to my thinking about the body, artists such as Martha Rosler, Carrie Mae Weems, Mary Kelly, and Lorna Simpson make the class both vital and necessary. Though we may spend more time reading about the body than looking at images of it, these artists are my touchstone. They do far more than represent the body; they draw from their artistic talents and analytical insight to defamiliarize it. They reveal how assumptions about the body emerge from systems and ideas that extend far beyond any one physical form. Perhaps most important, their work shows us how concepts as diverse and capacious as race, language, motherhood, work, and housing shape themselves around particular definitions of the body.

In “Body Politics,” I try to show students how the histories of racism and sexism both insist and rely upon severely limited definitions of bodies and all they can mean, do, and be.

Simpson, who is famous for her photographs of African American women with figures and faces turned away from the viewer’s gaze, makes the subtle but trenchant argument that our perceptions of race and gender are woefully inadequate, and it is difficult to see the black female body with any kind of clarity. However, through her shrewd, deceptively simple images, often framed by texts and fragmented narratives, Simpson inspires the desire to make art the place where the body can be seen anew.

I have found the scholarship and artistic production of Deborah Willis, M.F.A., ’80, and recipient of a 2007 honorary doctorate from Pratt, particularly inspiring in this regard. With her multi-dimensional and ever-expanding oeuvre, Willis has documented the ways in which African American artists have used photography to reshape perceptions of race.

Willis’s work has far-reaching consequences. From her exhibition devoted to photographs of African American icons, to her scholarship on the documentary images W.E.B. DuBois presented at the Paris Exposition of 1900, to her own photographs of beauty salons in Philadelphia, Willis has shown how the camera has been an effective tool for not only rematerializing the perceptions of the raced and gendered body but rethinking our vision of the national body and to whom it belongs.
What are you doing?
Right now I’m doing a monkey fighting a python for Andy. He’s a graphic designer, so we do a trade. He does all the design for the shop and I do his tattoos.

How many tattoos do you have?
I’m not really sure. They keep getting closer and closer together, so it seems like less and less each time.

What is your favorite tattoo?
There’s a tin can on my leg floating in water that this 80-year-old man in Rhode Island did for me.

What’s the strangest tattoo you’ve ever done?
People ask for some pretty strange stuff. I had a guy about eight years ago who asked me to tattoo a unibrow on his face.

Why did you name your shop East River Tattoo?
A lot of my artwork has to do with the East River and nautical themes. I’m interested in maritime history, waterfront communities, forgotten spaces, and how urban environments interact. I recently built a submarine, which I took out in the East River, that is currently part of an exhibition at Magnan Emrich Contemporary in Chelsea that runs through December 22, 2007.
Mickalene Thomas
B.F.A., Painting, ’00
Artist
Photographed in her studio on Grand Avenue in Brooklyn, N.Y.

What kind of artist do you consider yourself to be?
I’m the type of artist that oscillates between the Romantic notion of painting and engaging in a conversation around art history as it relates to the positioning of African American women. My style is unpredictably consistent.

Who or what inspires you?
I am inspired by beauty, love, sensuality, pain, perseverance, obstacles, agility, sharp tongues, polyglots, silence, Audre Lorde, Matisse, Alice Neel, Balthus, Grace Jones, Andy Warhol, Ethel Waters, Pam Grier, Seydou Keita, dollar stores, music, anything with a 1970s aesthetic (especially faux wood paneling), honesty, laughter, Malick Sidibe, passion, faith, determination, the luxuries of life, and waking up in the morning.

How do you choose your subjects?
Most of my subjects are women who personify an inner beauty that’s palpable. They understand their position in the world and consummate a powerful yet fragile femininity.

What is the painting behind you about?
The painting is titled A Moment’s Pleasure. The concept of the painting hinges on friendship and the absence of love.

Do you have any upcoming exhibitions?
I have a solo show at the Indianapolis Museum of Contemporary Art next year, a fantastic group show at Von Lintel Gallery in Chelsea that will open on November 28, and a show at Santa Barbara Contemporary Art Forum that will open on March 1, 2008.

What are the names of your dogs?
The black male is Rocco and the brown female is Priscilla.
Why are you wearing a white jacket?
Occasionally, I serve as a volunteer docent for “Bodies … The Exhibition.” I brought my Pratt anatomy class here for a demonstration lecture with the specimens and so many visitors joined the group that I was asked by the exhibition’s education coordinator to join the docent staff.

Are you an artist-educator or medical practitioner?
It’s one of my real strengths to be both.

How did you pursue two such different careers simultaneously?
While working part-time as a nurse, I began taking art classes at Southern Connecticut State University, where I earned a B.A. in studio art with a focus on photography. A few years later I took undergrad painting classes in the special studio program at Yale.

After that I was a studio assistant to the figurative sculptor Robert Taplin in New Haven, helping him with life-size bronzes. All the while, I continued my nursing career. I worked at clinics in East New York while studying sculpture at Pratt.

Although I don’t work as a nurse now, I am always a nurse. On September 11, 2001, I was out of the city when the Twin Towers fell, but I drove back to volunteer at the World Trade Center site, passing out respiratory masks and washing out the eyes of fireman at the eyewash station. It was devastating.

What do you currently teach at Pratt?
I teach an elective titled “Drawing Anatomy” to students from all departments at Pratt. It’s wonderful to see how the approach to the body differs by students from various majors. I teach students from fashion, architecture, and industrial design as well as those in the fine arts program.

What’s your favorite body part?
The eyes—they are the window to the interior.
When did you become interested in designing latex clothing?
Soon after being introduced to the goth, fetish, and industrial scene in New York. Latex seemed to be at the top of the list of fetish fashion. It was sleek, sexy, shiny, and body forming.

What materials did you use to make the outfit you’re wearing?
The shirt and pants are made of used bicycle inner tubes and plastic zip ties. I cut the tubes into small rubber rings, then fixed them together with the ties, forming hexagons. In total, this outfit uses eight tubes, and about 4,000 zip ties.

Sounds like a great way to recycle.
The owners of the various bike shops I visit are always happy to see me. They like that I help them dispose of this waste product. The extension of the life of the rubber from the road to the runway is not only economical, but it’s also a sustainable solution for otherwise expending energy to recycle.

Where are your designs worn?
My work has been worn at various alternative venues around the city, including nightclubs and other events. When someone wears one of these pieces, they empower themselves with an air of fantasy.

Your masks are particularly elaborate. What draws you to mask making?
Ever since I was allowed to use scissors, I have made masks—first with paper, then with plaster gauze, and so on. A mask can be so powerful. It doesn’t change its wearer, yet somehow it gives them license to act as though they have a new identity. As a mask maker, I feel as if I’m writing the outline for a script that its wearer may rise to perform.
1. Figure studies from a student’s sketchbook, *Pratt Institute Monthly* (no. 12) 1903. Courtesy of Pratt Institute Archives.
3. Life class at Pratt Institute, late 19th century. Courtesy of Pratt Institute Archives.
Basic Training: The Human Form

By Adrienne Gyongy

Much as dancers do their barre exercises and musicians practice scales, so do visual artists in the Western tradition continually return to the rendering of the human form as a basic element of their repertoire. What begins as a rite of passage in their student days becomes a habitual exercise sustained throughout their careers. Whether from life, memory or imagination, the representation of the human form summons all the skills an artist can muster, and its many technical challenges become ongoing tests of artistic mettle. Trying to achieve the unity of form and expression demanded by life drawing (or painting) is as useful a discipline to the experienced professional as it is to the fledgling in a foundation class.

Only a year before Pratt opened its doors to students in 1887, the American Realist painter Thomas Eakins had been forced to resign from his position at the Pennsylvania Academy of Fine Arts in Philadelphia over an incident in a life class attended by women. Eakins was a popular and influential teacher, who stressed anatomy and life drawing over the prevalent study of plaster casts of antique sculpture as a means of training young artists. To show his students the complete length of a particular muscle group, Eakins removed the loincloth of a male model, an act that violated the academy’s rules of decorum and concluded his career there.

How did Pratt Institute manage to provide the artist’s basic training in this era of Victorian morality? Margaret Latimer’s unpublished history of Pratt’s first 100 years offers some clues. Although Pratt was originally classified as a trade or industrial school, by the 1890s the composition and design course included “the artistic rendering of the human form.” Latimer mentions, “[The art educator] Walter Scott Perry thought it proper to maintain separate life drawing classes—at least at first.” A late-19th-century photograph in Pratt’s archives reveals a mixed life class sketching from the partially draped human form in a studio with casts of statues of classical antiquity.

Single-sex figure-drawing classes could work from the nude model, however, and by 1900 Pratt was receiving visits from Anthony Comstock, secretary of the New York Society for the Suppression of Vice, who not only disapproved of life classes but of nudity in art altogether. Despite such surveillance, a 1903 issue of Pratt Institute Monthly published drawings of male nudes from the life class.

At Pratt today, life drawing is offered daily to entering freshmen in the School of Art and Design, approximately 400 of whom attend weekly six-hour classes during their first two semesters, three hours of which are devoted to life drawing. Students are also encouraged to attend additional open sessions held in the evening. For many, it is their first exposure to this practice, since precollegiate training in life drawing is not readily available.
It is not hard to understand why. As recently as 2005, school district officials in Middletown, N.Y., tried to fire a tenured high school art teacher for encouraging students to take life-drawing classes in the city. After serving a 15-day suspension without pay, the teacher was reinstated in February 2007 and returned to find his classroom of 23 years gutted and his students’ murals whitewashed. Even in this permissive era, it seems there are still obstacles to achieving the skills needed to depict the human form, an activity that has engaged artists from the 15th to 19th centuries.

“I would say,” said the distinguished art historian Meyer Shapiro in a 1967 lecture at the New York Studio School, “that the study of the human figure, and particularly the nude figure, is the study of the most complex, the most articulated, the most subtle, the most interesting, and most difficult object in the world. Just stop to think. Ask yourself, what else is there in the world that has these qualities?”

Caitlyn Phillips, student Graphic Design, ’07, whose mother enrolled her in drawing classes at the Mill Street Loft in Poughkeepsie, N.Y., in the eighth grade, expresses similar thoughts. “Figure drawing is a staple to any art,” says Phillips. “It teaches you proportions, movement, composition. It taught me every fundamental and advanced skill of drawing I can think of, and even helped me with graphic design.”

Shawnee Epstein, M.F.A., Painting, ’92, was also 13 years old when she started taking figure drawing in museums. Her work today is primarily abstract, but she continues to draw from the figure on a weekly basis, sharing a model with another artist. “It’s what stretching is for a dancer,” she says. Her Degas-like sketch Woman with Table shows Epstein’s masterful rendering of a typical art school pose, enriched by her acquaintance with the 19th-century painter’s numerous pastels of bathers.

By contrast, Pratt adjunct faculty member Jeffrey Ingram Stone’s painting Woman on a Ball transforms a similar classroom pose into a provocative image of a manicured nude woman pivoting toward the viewer, her open lipsticked mouth and projecting tongue extending a blatant sexual invitation as commonly seen in pornographic photographs. The black background only heightens the figure’s fleshy appeal, as the woman raises a black mask to her eyes. Stone, a professional lithographer once affiliated with the Bank Street Atelier, has been teaching printmaking in Pratt’s fine arts department since receiving his M.F.A. from Pratt in 1969. The model was “a very sensuous woman” he met at Studio 54.

“We know the figure more intimately than any other form on the planet, because we live in one,” says Lori Sikorski, M.F.A., Sculpture, ’03, who was a practicing nurse for 20 years before teaching anatomy for artists at the Institute. “Understanding the underlying structures of the human body,” she explains, “greatly increases the possibilities of what students can articulate. The figure seemed to disappear from art discourse during ’60s, ’70s, and ’80s, but has reappeared in the post-modernist movement in a very exciting way.”

Sikorski’s popular electives in basic and advanced anatomy comprise students from architecture, industrial design, fine arts, creative studies, and photography; by the end of her training they have a basic understanding of musculoskeletal form and function and can all draw the human skeleton from top to bottom from memory. Her classes meet in the Drawing
Resource Center’s fourth-floor studio in Main Building, sketching from models amid skeletons, bones, and plaster casts.

Another Pratt alumnus who is known for his passionate interest in the human figure is the controversial photographer Robert Mapplethorpe (1946-89), B.F.A., Painting, ’70. Inspired by the classical ideal, he interpreted the human body as a sculptural form, posing his friends in imitation of bas-reliefs and statues of antiquity in numerous black-and-white photographs. Although Mapplethorpe perceived in photography “a very quick way to see, to make sculpture,” other Pratt graduates have followed the traditional paths of painting and sculpture.

Raphael Zollinger, B.F.A., Sculpture, ’02, has created the most arresting image of the human form currently to be found on the Pratt campus: the five-figure installation of cement prisoners placed upon the lawn in front of Main Building. Welcome, as the work is ironically titled, is a commentary and protest on recent events.

In this installation, Zollinger uses the human figure to enable the viewer to empathize with the prisoners’ loss of freedom. We see five robust men in the prime of youth who have been humbled into submission, their shoulders and torsos sloping forward in deference to an unseen captor. Obliged to kneel with their hands bound behind their backs and their

The Draw-a-Thon: New Options to Practice Old Skills

PRATT’S DRAW-A-THON
Brooklyn Campus (718) 636-3600
The Draw-a-Thon is an event originated by the Institute in the early 1990s under the leadership of the late Alan Blaustein, a professor in Pratt’s Foundation program. Pratt’s annual Draw-a-Thon takes place every April, runs all night long, and welcomes all interested parties for a modest entry fee. Every year hundreds of people with the stamina to attend the 12-hour session participate in this intensive exercise. Described by one attendee as “an absolute hoot,” the event offers coffee and free pizza while “a drum circle in the stairwell provides a pounding beat that keeps you alert and excited.”

DR. SKETCHY’S ANTI-ART SCHOOL 245
Grand Street, Williamsburg, Brooklyn, N.Y. (718) 782-0437
Founded in 2005 by artist Molly Crabapple, the school offers three-hour sketch sessions in 40 cities around the world. Those in New York are held every other Saturday from 3 to 6 PM at The Lucky Cat, a café/bar in Brooklyn with live music and a selection of beverages. Dr. Sketchy’s sustains interest with costumed models, burlesque dancers, circus freaks, and other nontraditional models from performance backgrounds. The admission fee is $10 and prizes are offered in various categories. Contact drsketchy.com/schedule.php.

MICHAEL ALAN’S DRAW-A-THONS
147 Front Street (between Jay and Pearl), 2nd Floor, DUMBO, Brooklyn, N.Y.
Taking figure drawing to new creative extremes, the artist Michael Alan offers alternative figure-drawing sessions with themed variations and live music every Friday night from 8 PM to 4 AM for a $12 admission fee. Launched by Michael Alan in 2005, it features dynamic poses and special lighting effects. Contact michaelalan.com, for up-to-date information.

SPRING STUDIOS
64 Spring Street, New York, N.Y. (212) 226-7240 www.springstudiosoho.com
Considered by many artists to be the best place to draw in New York City, Spring Studio offers ongoing life-drawing sessions, seven days a week all year-round. Located on the edge of Manhattan’s SoHo, the studio was started by artist Minerva Durham in 1992 and attracts artists and students from all over the world.

SOUTH STREET SEAPORT EXHIBITION CENTRE
11 Fulton Street 2nd Floor, New York, N.Y. (646) 837-0300
In response to popular demand “Bodies … The Exhibition” now has sketch nights for artists included in the regular $26.50 price for adult admission. For its three-hour sessions, one may use folding stools, sketchbooks, and dry media to work directly from the specimens on display. For information on these special events, visit bodiestheexhibition.com or call the number above.

FOR A COMPLETE LISTING of 26 other life drawing opportunities in the New York area (and one in Ischia, Italy) visit www.nyfew.com/information/ateliers-figure-drawing/nyc_drawing_workshops.html.
In 2003, Evan Schwartz, B.F.A., ’05, realized that he wanted to become a male after having been born a female. Schwartz, who was a photography student at Pratt, began to examine the notion of gender, posing the question “What does society consider ‘man’ and ‘woman’ to be?”
Schwartz used his own body as subject, often invoking stereotypes. “I wasn’t comfortable with the middle ground because I was in the middle ground,” he explains. “So there was me in a lavish gown, white gloves, and lipstick and then there was me in men’s underwear in front of a refrigerator, drinking from a carton with milk running down my face.”

With this project, Schwartz joined a long list of Pratt photography students, alumni, and faculty who use their own bodies—and the bodies of others—to document one of the most universal of human urges: the desire for self-determination. In the process, these photographers point to the places where individuality diverges from societal expectations, revealing blurred lines and boundaries.

The late Robert Mapplethorpe, B.F.A., ’70, is the alumnus perhaps most famous for pushing the envelope in this regard. Early in his career, Mapplethorpe photographed his vast circle of friends and acquaintances, including artists, composers, and socialites. He also photographed the stars of pornographic films and members of the gay and sadomasochistic communities, revealing sides of his subjects that were rarely seen outside of their inner circles.

As Germano Celant wrote in the catalog Robert Mapplethorpe and the Classical Tradition, which accompanied the 2004 Deutsche Guggenheim exhibition of the same name, “Eros dominates the world, and the photographs of Robert Mapplethorpe glorify its power and multiplication ... they exalt it for the plurality of its expressions, its irregular, diverse movements and the disorder it provokes in the identities of individuals.”

The frank treatment of sexuality, sexual orientation, and gender transition may seem extreme to some, but a closer look may reveal something to which most can relate—a search for identity. The work of Evan Schwartz is one example. The testosterone required to bring his body in line with his self-image gave Schwartz the sense that he was reliving adolescence, so the photographer began “Reclaiming Puberty,” a series that documented his second passage through this awkward phase.

After undergoing a double mastectomy, Schwartz restaged typical childhood scenes like playing in the bathtub and having a birthday party with friends—this time as a boy. He employed humor to avoid cliché. “So much of the art built around gender expression and sexuality is so dramatic and painful, but it can also be funny and ironic,” says Schwartz. For one of the final photographs taken for the series, Schwartz shot himself in a redo of his prom shot, looking handsome and happy in a tuxedo, with his arms wrapped around his gum-chewing girlfriend. These images, assembled for his senior project at Pratt, led to his first solo show, in 2005, at Schroeder Romero Gallery, then located in Williamsburg, Brooklyn.

“So much of the art built around gender expression and sexuality is so dramatic and painful, but it can also be funny and ironic.”

Other artists, such as Pratt photography instructors Sarah Van Ouwerkerk and Julie Pochron, have taken on the subject of women’s self-determination in works that pose provocative questions about female bodies and the dynamics of physical and social power. By its very nature, Van Ouwerkerk’s series Female Bodybuilders, with its unflinching representation of hypermuscular women, confronts the notion of “the weaker sex.” Inspiration came in the early 1990s when Van Ouwerkerk was photographing a teen for Scholastic magazine—the girl’s mother happened to be a bodybuilder. Intrigued by the power and strength represented by the sculpted physique, Van Ouwerkerk began to document variety shows featuring dances and skits designed to introduce women bodybuilders to an audience outside of the competitive arena.
In 2000, photographs from Van Ouwerkerk’s series were featured in one of the most comprehensive group exhibitions on the representation of the physically strong woman, “Picturing the Modern Amazon,” at the New Museum of Contemporary Art in Manhattan. The show explored both the image and psychological reality of female bodybuilders. Van Ouwerkerk’s photograph *Mother and Daughter*, for example, resonated with viewers because it communicated the normalcy of the female bodybuilder. In it a young girl sweetly rests her head on her mother’s massive knee, which trails down into a taut, muscular calf.

After spending time with these women, Van Ouwerkerk realized that bodybuilding had not just given them physical strength, but also discipline, a sense of self, and an opportunity to feel important and beautiful—as they defined it. It’s a lesson she shares with her students. “It’s important to teach young women who are struggling with how they look and who they are, that beauty is, in fact, relative to its audience,” she says.

The work of photographer Julie Pochron, B.F.A., ’91, explores the way women’s bodies are viewed and “consumed” by exposing the relationship between female bodies and the food we eat. In multiple-exposure self-portraits that are at once erotic and cerebral she juxtaposes her own body with meat and desserts. The series, she says, came out of her relationship with herself and how she, as a woman, “functions in society as both an object and as something to be reckoned with.”

Because her work is inspired by life as she experiences it, each piece tells a different story. In one photo, Pochron superimposes a perfectly butterflied shrimp above her fishnet-stocking-clad thighs and rear. The shot was inspired by dinner at a Japanese restaurant. “Someone had ordered sashimi and there was this shrimp laid over a bed of rice,” she recalls. “I instantly had this memory of being in the backseat of the car and my father and my uncles looking out of the window at a woman saying, ‘Hey, look at that piece of tail!’”

Photos in the series frequently expose the duality of human nature and of nature itself. “We have distanced ourselves from eating—where food comes from and how it ends up shrink-wrapped in our freezers—but the act of eating is incredibly violent,” she says. “There is a parallel with sexual experience, which is also kind of grotesque and violent, if you really think about it, so that feeling of being consumed can be positive or negative, divine or grotesque.”

Despite the layers of meaning in Pochron’s work, the photographer says, “I don’t need people to absolutely get what I’m thinking. Once you create a work, it has its own life. I just like to start the dialogue.”

Her work and that of Mapplethorpe, Ouwerkerk, and Schwartz are nothing if not conversation starters. Their photographs allow the photographers and their subjects to be themselves, to show themselves. In the process, they illuminate the realities of the world in all of its grotesque and divine glory.
Some Pratt students and alumni have concentrated on designing products for the body. Such products assist people with a range of abilities, while others prevent injury. They all serve as examples of how a Pratt art and design education can contribute to making the world a better place to live, work, and play.

By Elizabeth Randolph

**PROSTHE TICS FOR HUMAN LIMBS**

Christopher Conte, B.F.A., ’91

Function: Boosts the confidence of amputees with attractive, natural-looking design

Inspiration: Conte has had a keen interest in anatomy and biomechanics for as far back as he can remember. While a student at Pratt, he also studied human anatomy at Columbia-Presbyterian Hospital through a program sponsored by Columbia University and created distinctive 3-D mechanical sculptures in the shape of living organisms in his spare time. After graduating, Conte looked for a way to combine his love for sculpture, medical science, and biomechanics. He happened upon a prosthetic limb-making company while thumbing through the yellow pages one day, and the profession seemed a perfect fit.

Prosthesis making is a blend of art and science, says Conte, and having an art education definitely helps. His Long Island, N.Y., company creates prosthetic arms and legs for amputees and his background in art and design provides a strong aesthetic sense when shaping the limbs. People appreciate that, Conte notes, especially women.

His client Iselyne Hennessey (shown here) doesn’t mind showing off her legs (the left is prosthetic). Moreover, she still dances, rides bikes, and scuba dives at 73 years of age.

**EXERCISE GEAR FOR QUADRI PLEGIC WHEELCHAIR RUGBY PLAYERS**

Yuki Hirayama, M.I.D., ’07

Function: Allows athletes who use wheelchairs to regularly and inexpensively exercise with no assistance

Inspiration: Hirayama watched the popular 2005 documentary Murderball, about the fast-paced, full-contact sport of wheelchair rugby, with awe. At first, she was shocked by the “recklessness” of quadriplegic players who routinely crashed their wheelchairs into each other at full speed—but she soon found herself fascinated by the sport. As an athlete, she could relate to the passion of the players, but she was curious about the special exercise needs of those with spinal cord injuries.

Hirayama interviewed players at various levels of competition and found that they shared several challenges. Since most spend much of their days in wheelchairs, they overuse the muscles used to move themselves about, resulting in chronic fatigue and long-term damage to their muscular anatomy. This can be prevented by exercising the muscles that oppose those engaged in pushing the chair forward, but it is often difficult for players to find time to go to a gym and portable equipment is hard for individuals with spinal cord injuries to use without assistance.

Hirayama designed small, easy-to-use pieces of equipment that would have a big impact on the strength-training efforts of these athletes. These included weighted gloves with an easy-to-change elongated weight bar and an exercise band consisting of a series of rubber hoops. This band allows the athletes to exercise their chest muscles that oppose the back muscles engaged in pushing their chairs.
PROTECTIVE SUITS FOR SKIERS

Heidi Newell, M.I.D., ’06

FUNCTION: Protects skiers’ heads and spines with impact-resistant fabric

INSPIRATION: Newell was greatly affected by the story of Christina Porter, daughter of Pratt architecture professor Brent Porter and his wife, Mary Salstrom. Christina died as a result of head injuries sustained during a skiing accident, and it is speculated that her injuries may have been prevented or minimized by the use of protective gear. Newell spent two years researching ski injury prevention for her thesis project.

The result was the design of a ski suit that protects the spine with a lightweight matrix of d3o technology, a specially engineered material with intelligent molecules that flow with the body but lock together to absorb energy when the body experiences impact. The suit also protects the head with a slim-fitting d3o-embedded ski mask and has an avalung that will function as an artificial air pocket in the event of an avalanche. No more skiers lost on mountaintops, either. A secure, over-the-shoulder data pack functions as a single data processor for GPS, beacon, radio transceiver, camera, cell phone, and mp3. Newell’s design recently won second place in the d3o Design Competition.

PRODUCTS FOR NURSING HOME AND ASSISTED-LIVING FACILITY RESIDENTS

Maura Parente, M.I.D., ’06

FUNCTION: Increases an individual’s sense of self and reinstates lost dignity

INSPIRATION: Parente’s thesis project was fueled by her experience as an art and recreational program director for a Boston-based nursing home and rehabilitation center, where she noticed that residents felt stigmatized when they used products such as walkers and dining bibs because their association with the items branded them as “disabled.” Parente spent time talking to residents in assisted-living facilities to gain a better understanding of how people with a range of cognitive and physical abilities experience products. She observed that residents often sat next to each other without speaking, so she designed “Moving Memories,” double-sided frames that easily clicked onto walkers and wheelchairs and rotated to allow users to show their friends the photos inside. The frames served as both a communication aid and a way to help residents connect to a sense of self.

Parente also designed the Mina Pocket, a Pashmina-like scarf with compartments, as an alternative to inconvenient and sometimes perilous handbags, which residents tended to drop while using their walkers or tangle in their wheelchairs. The accessory also made residents feel confident and regal. These modifications prompted profound changes in the perception of themselves and their living environments.

Parente now works as coordinator of the Institute for Human-Centered Design at Adaptive Environments, a Boston-based nonprofit organization that educates people about design that works for everyone across the spectrum of ability and age.
Even to the casual observer, the prevalence of tattoo, piercing, and experimental fashion on the Pratt campus is conspicuous: Nostrils and earlobes shimmer with silver studs as students hurry along, cloaked in artful ways, carrying portfolios like massive shields. Designs swirl with colorful exuberance not only on sketchbooks and canvas but also on shoulders and calves, upper arms and thighs.

For centuries the art of tattoo has been a cultural practice in many parts of the world: the Middle East, India, China, the Pacific Islands, Europe, and the Americas. New York enjoys the distinction of being the place where the first electric tattoo machine was patented in 1891 by local inventor Samuel O’Reilly. From the 1920s through the 1970s the practice of sporting a tattoo was largely a mark of American fringe cultures, sailors, soldiers, bikers, and convicts. It was not even legal in much of the United States. Since the 1980s, however, the leaders of the art form have downplayed the working-class roots of tattooing to make the practice acceptable to the vast audience of the middle class seeking new forms of self-expression. The exoticism of non-Western motifs was brought into play, celebrating skin art as a form of spiritual expression invested with new meanings, thereby shifting the image of tattoo from a mark of patriotism or rebellion to a display of status and self-enhancement.

Highly skilled tattoo artists stand prepared to view the body as a blank canvas awaiting their designs, among them Jennifer Billig, B.F.A., Printmaking, ’92, whose reputation is based on her ability to execute tattoos stylistically similar to the works of artists Mucha, Kollowitz, and others. Pratt alumnus Eli Quinters created this tattoo on student Caitlyn Phillips, which derives from Art Nouveau posters by Alphonse Mucha.
**THE BODY AS ARMATURE**

In Western culture, taste is fickle and style changes rapidly, so the lasting quality of tattoo is not for everyone. Wearable art negotiates the distance, channeling the desire for body modification to the less risky maneuvers of fashion. Much as the classical tradition in art instilled admiration for an ideal human form, the fashion world promotes its own ideal of a better appearance, attained by giving the body a new outer layer—aesthetically fabricated of metal, cloth, or new materials—to mold or set off the physique in some distinctive way.

Wearable art describes the making of individually designed pieces of clothing, usually handmade as artistic expressions. As taught at Pratt since the late 1990s by Adjunct Professor Melanie Schmidt, the elective course includes body sculpture and decoration and stresses construction techniques that do not require sewing, such as stapling and taping or using yards of elastic or just shoulder pads to create a wearable project. "Wearable art is not for the mainstream consumer," Schmidt explains, "it's for someone looking to make a statement, artistically or politically." To blur the lines between art and fashion, Schmidt uses such design challenges as shaping an item with paper instead of cloth or using exclusively yarn, zippers, ribbons, or buttons to construct a garment. To encourage spontaneity, she demands that students work within a 2.5-hour time frame to quickly execute design ideas.

Schmidt’s course has unleashed the creative energies of such future costume and fashion designers as Kerin Mooney, a fashion major, who created a glamorous meshlike evening wear design out of blue and silver paper clips. In response to a “Light, Color, and Design” class assignment to create something wearable using an object as inspiration, fashion student Kristen Steinman based her design on the human heart. To carry it out, she made a fully functional handbag out of gloves arranged in a hand-shaking position to resemble an anatomical heart. Held together with safety pins, it is remarkably easy to use.

From the 1920s through the 1970s the practice of sporting a tattoo was largely a mark of American fringe cultures.

Koniyoshi, and Kiyosi. The client can carry around a personal print collection of sorts, embellishing his or her own epidermis with customized artwork.

Communications design student Caitlyn Phillips, for example, has tattoos running all the way down her side in a continuous design that conforms to her body contours. The pattern uses themes she personally selected from Alphonse Mucha’s *Four Seasons* posters (1895) in the Art Nouveau style, which were then adapted and tattooed on her by longtime friend and Pratt alumnus Eli Quinters, Illustration ’01, who works from a Williamsburg studio. Phillips sees her body art as a work in progress and plans to add a hummingbird later this year to boost Mucha’s summer theme.

The Food and Drug Administration estimates that as many as 45 million Americans have tattoos, and a Harris Poll of 2003 found that 16 percent of all adults and 36 percent of people between the ages of 25 to 29 had at least one tattoo. Though seemingly commonplace, it was only a decade ago in 1997 that tattooing was officially permitted in New York. (Oklahoma was the last U.S. state to prohibit tattooing; its ban on body art was lifted in November 2006.) Today, it looks as if tattooing enjoys nationwide popularity with tattoo parlors and piercers nearly as prevalent as nail salons, hairdressers, and spas. Modern equipment and licensing requirements for practitioners allay most concerns about possible health perils of tattooing, and laser treatments administered by skilled dermatologists can carefully, if painfully, erase its effects.

Angel Colon, B.F.A., Illustration, ’07, was drawing designs for friends to bring to tattoo artists. Impressed by the quality of his work, they invited him to visit their studios, and Colon was soon apprenticing to learn the craft himself. Working by day as an illustrator for a Manhattan interior design firm, he devotes evenings and weekends to his active tattoo practice. “When I have someone walk out thrilled and happy with their tattoo,” says Colon, “I know I have given them something they really wanted.”

Pratt students Kerin Mooney’s paperclip dress, left, and Kristen Steinman’s “heart” handbag, right.
New and Noteworthy

ITEMS IN THE MARKETPLACE CREATED BY PRATT ALUMNI, FACULTY, AND STUDENTS

**PARCEL TABLE**

Jeannie Choe, B.I.D., Industrial Design, ’03, and Steven Tomlinson, B.I.D., Industrial Design, ’03

$165

The Parcel Table, so named because it packs completely flat and is as portable and shippable as a common parcel, is the work of two Pratt grads who formed The Design Can partnership in 2003. Each component is made out of Baltic birch plywood (or acrylic), which is lightweight, inexpensive, and durable. The tabletop stays in place with “friction fit.” The table can be assembled from its four identical parts and one square surface, without any hardware or adhesives, and disassembles just as easily for storage. One table weighs about three pounds but can withstand over 300 pounds of pressure, making shipping and storage as easy as stacking one table on top of another. Available through www.thedesigncan.com.

**RAZORBLADE NECKLACE**

**ANATOMICAL HEART PENDANT**

**SKULL NECKLACE**

Judith Hoetker, B.F.A., Fine Arts/Jewelry, ’96

Sterling silver, $110, $65, $85

Designed to make you “look sharp” is Hoetker’s Razorblade Necklace with a heart cut out of the center to suggest that the wearer is both “cute and vicious.” Also made of sterling silver is her Anatomical Heart Pendant, which is intended to be amusing by floating the miniaturized body part on a valentine heart. The Skull Necklace, which resembles a bead on a chain at a distance, gets scary on closer viewing as the necklace streams through the eye sockets. Hoetker, who has a day job as a goldsmith in Manhattan, fabricates her original jewelry designs in wax or silver before putting them into production. Available through artezn.com, raredevice.com, and elsewares.com.
Egg Pants is an easy-to-clean set of two egg cups produced by dip-molding, a process usually used to create industrial parts. Made of a flexible material that visually resembles ceramic, the cup stretches to give a perfect fit to a variety of egg sizes. Besides being easy to clean, Egg Pants is also shatterproof, so it's suitable for use by kids as well as adults. Launched during New York Design Week 2007, the design won Kinnmark the Young Designer Award, conferred by Design Within Reach, and was soon on sale at the International Contemporary Furniture Fair. Available at the MoMA Design Stores in New York, at The Curatorium in Providence, R.I., and through the designer's Website, www.lizkin.com.

ANATOMY OF FEAR
Jonathan Santlofer, M.S., Art Education, '69
$24.95 (William Morrow, 2007)

In his fourth novel, the author uses his formidable skills, both as a writer and an artist, to create a unique thriller with a tantalizing concept: There are two men—one good, one evil—who think in pictures and whose drawings illustrate this gripping novel. The author pits his new hero, the talented and highly successful police sketch artist Nate Rodriguez, against a vicious murderer who makes portraits of his victims before he kills them. Adding to the suspense are the graphic elements that alternate throughout the text to deliver clues in a very unusual way. Available in bookstores.
**WHITE CORAL DINNER SERVICE**

Ted Muehling, B.I.D., Industrial Design, ’75

$279 to $459

Muehling has just designed a new tableware setting for Nymphenburg Porzellan, called White Coral, a series of pure white plates with surface detail inspired by delicate bleached coral. As clean and meticulous as a starched doily, White Coral’s crisply conceived appearance lends high style to any dining experience. The line expands on his popular Coral Lantern and Vase, which were issued in his original launch with Nymphenburg. Available at the Ted Muehling store in New York City and through nymphenburgusa.com.

**SOLAR SPINNER**

David Jost, B.F.A., Sculpture, ’79

$24

Outdoors and in sunny windows the Solar Spinner—a novel New Age toy—creates a dazzling, colorful motion that brightens rooms and gardens. Jost’s inventive design combines solar cell technology, high-tech holographic materials, and simple physics to create a whirling centrifugal display. The self-starting device creates a sparkling color “bubble” from pure sunlight. The Solar Spinner is “green.” It does not require batteries or a plug. On its top, a solar cell converts sunlight to electricity powering a small DC motor within its chrome housing. The spinning parts, highly refractive holographic filmstrips, “inflate” via the centrifugal force of the spinning motor. Available exclusively through Kikkerland Design (info@kikkerlanddesign) in New York City.

**WORLDCHANGING**

Book design by Stefan Sagmeister, M.S., Communications Design, ’89

$37.50 (Abrams, 2006)

Stefan Sagmeister’s design for this 608-page volume for the environmentally-conscious citizen is consistent with the theme. A tab at the top of each page (in gradients of green) helps readers keep their bearings as they scan their way through the book’s very legible two-column grid. The book is printed entirely on New Leaf Opaque recycled paper (saving, according to its environmental impact statement, 3,846 full-grown trees), and wind credits were purchased by the publisher to offset electricity used in its production. The die cut holes of the recycled paper on the book cover yellow significantly over time, allowing the sun to imprint (and change) the book cover itself. Available at bookstores nationwide.
WISHBONE SOAP DISH  
Jeremy Alden, B.I.D., Industrial Design, ’05  
$4.50

A molded rubber soap dish in the shape of a fish skeleton comes in many colors and lends a whimsical touch to any bathroom, as the bar of soap resting upon it fleshes out the fish while letting sudsy water drain. Wishbone was a winning design in the 2005 Pratt-Umbra Design Competition, so a portion of the sales proceeds goes to Pratt, and the Institute’s logo appears on the packaging. Available through umbra.com and stores nationwide.

CITIZEN OF  
Christian Hawkey, Pratt faculty  
$14; (Wave Books, 2007)

In his second volume of poetry, Hawkey, an associate professor in the department of English and humanities, continues to delve into surreal landscapes and word-bending sentences to create playful poems that entertain while constructing a visionary world rich with fantastic imagery. Blurring the line of reality versus imagination, this turbulent dreamscape calls into question the frightening and surprising nature of the actual world. Available at bookstores and through amazon.com.

CONCEAL BOOKSHELF  
Miron Lior, B.I.D., Industrial Design, ’07  
$10.50

Surprise your friends with this powder-coated steel floating bookshelf, which conveniently disappears behind a stack of books. Conceal was a winning design in the 2005 Pratt-Umbra Design Competition, so a portion of the sales proceeds goes to Pratt, and the Institute’s logo appears on the packaging. Mounting hardware is included. Available through umbra.com and stores nationwide.
THE SABOTAGE CAFÉ
Joshua Furst, Pratt faculty
$23.95 (Knopf, 2007)

In this debut novel under his nom de plume, Joshua Furst, the author Joshua Sessions, a visiting professor in the department of English and humanities, takes an intense look at the subculture of contemporary youth and the unruly lives of teens. The book offers some chaotic portraits of gutter punks and squatter life, but it is also an artful examination of family bonds, memory, and adult mental instability. Available at bookstores.

HANDBAG
Sarah Morgan, M.I.D., Industrial Design, ’04
KC03 from the Kensington Collection, $296

Sarah Morgan styles leather handbags, belts, and cuffs for urban women, “modern nomads,” as she calls them, who require handsome but lightweight fashion accessories for their active lifestyles. Made in Brazil or China, her latest handbag designs are rooted in the past but updated for the present. Style KC03 from the Kensington Collection is made of vinyl and reflects the simplicity of luxury handbags of the 1920s to 1940s. A sustainable company, her business eenamaria is constantly improving products to make them last longer, wear better, and work comfortably on the human form in the living environment. Available in boutiques in New York City and through eenamaria.com.

FORGET ME KNOT RING
Kiel Mead, B.I.D., Industrial Design, ’06
$50

If you need an easy way to jog your memory, the Forget Me Knot ring will do it. Created in 2005 from a master mold crafted from an actual tied piece of string, the sterling silver ring is Brooklyn-based designer Mead’s best-selling work. Mead finds the aesthetic in the ordinary, with results that are whimsical and unexpected. His innovative designs include furniture, lighting, belts, buckles, necklaces, earrings, other rings, and key chains. Available at The MoMA design store, the Cooper Hewitt National Design Museum, The Institute of Contemporary Art in Boston and through areaware.com, and kielmead.com.
**MEGA-BEASTS**

Illustrated and written by Robert Sabuda, B.F.A., Graphic Design, ’87, and Matthew Reinhart
$27.99 (Candlewick Press, Inc., 2007)

This third and final volume of the best-selling series *Encyclopedia Prehistorica* brings to life some of the startling mega-beasts that preceded man on planet Earth. Yeti-like mammals, now-extinct birds, and giant flying lizards come alive in this novelty book featuring more than 35 handmade cut-paper collages, designed by the pioneers of pop-up books. Dynamic pages unfold to reveal beautifully painted 3-D images of saber-toothed cats, huge bears, and the woolly mammoth, giant beasts that roamed freely in the Ice Age. Available at bookstores and through candlewick.com.

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**ECRATE**

Peter Pracilio, Industrial Design, Class of ’08
$325

The eCrate is an egg-shaped pet cage constructed from 60 curved metal rods welded together to offer an alternative to the boxy crates in which pets often have to sleep or travel. The eCrate’s innovative design of bent wires complements interior home décor and gives pets breathing space. The ovoid shape was chosen in part because the designer felt that his idol, the late sculptor and furniture designer Isamu Noguchi, might have used it himself had he developed a line of pet products. The eCrates come in a variety of powder-coated color choices and in chrome. Information through nypet.com or zoomiesnyc.com.
Both the CONCEAL shelf and WISHBONE soap dish were winners in the 2005 Umbra/Pratt Design Competition. The competition was established to recognize and support emerging talent.

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Mike Pratt Named Chair of Board of Trustees

Mike Pratt, a descendant of Pratt Institute founder Charles Pratt, has been named chair of the Institute’s Board of Trustees. He replaces Pratt alumnus Robert Siegel of Gwathmey Siegel & Associates Architects who had served as chair since 2001. Pratt had previously served as vice chair of the Board.

“Mike Pratt has the perfect background to help lead Pratt and to build on the momentum of the Institute’s extraordinary growth and success over the last decade,” said Pratt Institute President Thomas F. Schutte.

Pratt is the sole program officer for the Scherman Foundation, which annually distributes more than $4 million. He has primary responsibility for giving in the areas of community and economic empowerment and the environment, and for shared responsibility for grant making in the arts. He also is the treasurer of the foundation and supervises the managers of the foundation’s endowment. Previously, Pratt spent 10 years practicing law with the civil division of New York City’s Legal Aid Society.

“The breadth of Pratt’s faculty and curriculum—from architecture and industrial design to painting, fashion, information science, and digital design—enables us to move beyond mere excellence to become a source of synergistic inspiration and creativity,” said Pratt. “The Institute’s commitment to integrating principles of sustainability into its entire curriculum and campus is but one example of this potential. I look forward to building on the Institute’s history of innovation and leadership.”

Deborah Welcomes New Trustees

Deborah Buck and Gary Hattem have joined Pratt’s Board of Trustees. They replace outgoing Trustees Michele Oka Doner and Edmund S. Twining, III.

Deborah Buck graduated with honors with a B.A. in fine arts from Trinity College in Hartford, Conn., in 1978 and later attended the Skowhegan School of Painting and Sculpture in Skowhegan, Maine. She has since exhibited her paintings in galleries and museums in Baltimore, Boston, and New York. Buck worked for seven years as a designer and illustrator for Disney Productions. An accomplished chef, she has lectured and appeared on numerous cable and network shows as a design, food, and lifestyle consultant. She also is the owner of Buck House, an international art and antiques emporium on Madison Avenue in New York City, and The Gallery at Buck House, a few blocks from the showroom. Buck considers all of her activities part of her work as an artist.

Pratt alumnus Gary Hattem is managing director of Deutsche Bank, where he heads the Foundation and Community Development Finance Group responsible for the firm’s lending, investment, and philanthropic activity targeted to disadvantaged communities and oversees the firm’s corporate citizenship activities for the Americas. Hattem also is the president of the Deutsche Bank Americas Foundation and manages its philanthropic program with grants made in the fields of education, arts, the environment, and community development. He earned an M.S. in City and Regional Planning from Pratt Institute in 1975 and was awarded Pratt’s Alumni Achievement Award.
Pratt Accepts Mayor’s Challenge to Reduce Emissions

At a press conference held in June on Pratt’s Brooklyn campus, New York’s Mayor Michael Bloomberg and representatives from nine colleges and universities, including Pratt, announced a commitment to reduce their schools’ greenhouse gas emissions by 30 percent over the next 10 years. The 2030 Challenge Partners, as the group is called, are Pratt Institute, Barnard College, Columbia University, The City University of New York’s 23 campuses, The Cooper Union, Fordham University, New York University, St. John’s University, and The New School.

With a large number of administrators and faculty members who are already leaders in sustainability, Pratt is well positioned to play a leadership role both nationally and locally by becoming one of Mayor Bloomberg’s Challenge Partners. Since 2005, the campus organization Sustainable Pratt (www.sustainablepratt.org) has brought together members of the campus community who are dedicated to incorporating sustainability into curricula, operations, and programs. In recent years, Pratt has increased the vegetation on campus, introduced electric cars to its fleet of security vehicles, and is presently working with a consultant on an audit of greenhouse gas emissions that will help to identify short- and long-term strategies for decreasing energy usage on campus.

President Schutte Joins College Presidents to Address Climate Change

Pratt’s President Thomas F. Schutte recently joined the American College and University Presidents Climate Commitment (PCC), which calls on colleges and universities to address climate change by modeling ways to minimize global-warming emissions and by educating students on how to achieve carbon neutrality. President Schutte has agreed to take a leadership role in these efforts as a member of PCC’s Leadership Circle, which includes more than 100 college and university presidents. PCC held a summit and public launch of the initiative in June in Washington, D.C.

Debera Johnson Named Pratt’s First Academic Director of Sustainability

Debera Johnson, who has taught industrial design at Pratt Institute since 1988, has been named the Institute’s first academic director of sustainability. She will lead Pratt’s academic sustainability initiatives; develop and operate an interdisciplinary center for sustainable design studies; and support Pratt’s faculty in identifying and solving environmental problems in order to place the Institute at the academic forefront among colleges of art, design, and architecture worldwide for its sustainability efforts.

Johnson, a Pratt alumna (B.I.D., ’86) and former chairperson of the Department of Industrial Design, will collaborate closely with Anthony Gelber, director of facilities for Pratt’s Manhattan campus, who was named the coordinator of administrative sustainability earlier this year.

Johnson has served since 2002 as the director of the Pratt Design Incubator for Sustainable Innovation, which links recent Pratt graduates with manufacturing, design engineering, and business mentors, helping the eco-entrepreneurs turn concepts that originated in the classroom into start-up businesses. The Incubator also consults to help collaborative teams to design socially responsible products. As the new academic director of sustainability, Johnson will make the Incubator a primary component of the Institute’s broader sustainability initiative.

“Beyond creating comprehensive coursework that focuses on the environment, we will be creating interdisciplinary studios that bring together students and faculty Institute-wide, making the campus a living laboratory for sustainable solutions,” said Johnson. She plans to create research opportunities for Pratt’s faculty and collaborative partnerships with other educational institutions as well.
Pratt Schools

School of Architecture

New Chair of GCPE Named
Cathy Herman, a highly regarded planning practitioner, has been appointed chair of Pratt's Graduate Center for Planning and the Environment.

Herman has served as director of Planning and Development at Los Sures Community Development Company (Southside United Housing Development Fund Corporation), where she led in the creation and preservation of hundreds of low- and moderate-income apartments in Williamsburg and Greenpoint for more than a decade.

Herman, who recently completed a year as a Revson Fellow at Columbia University, received her master's in city and regional planning from Pratt Institute in 1979. Throughout her years at Pratt and after graduation she was employed by PICCED, now Pratt Center for Community Development.

Students Study in Historic Rome
This spring, 41 fourth-year architecture students participated in the School of Architecture’s Rome Program, which offers students an opportunity to study architecture and Italian culture in the historic city.

Architecture professor Frederick Biehle coordinates Pratt’s Rome Program. He, along with Erika Hinrichs and Anthony Caradonna, also on Pratt’s architecture faculty, taught the design studio City of Composite Presence.

Outside of class, students attended lectures, enjoyed field trips to southern Italy (Paestum and Puglia), Florence, and northern Italy (Urbino, Spoleto, Venice, Vicenza, Verona, and Mantova) and participated in walking tours, cooking, and wine- and cheese tasting.

At the culmination of the semester, participants presented their architectural projects.

Students sketching at the Pantheon

School of Art and Design

School Remembers Beloved Professors Ariev and Goslin
Donald Ariev, who had taught in the graduate and undergraduate communications design departments at Pratt for 39 years died in July after a long illness. He had served as chair of the graduate communications-packaging design department for the past 16 years. Ariev also served as a member of Pratt’s Academic Senate, which speaks as the primary voice of Pratt’s faculty, for 13 years, three of those years as its chair.

After receiving a bachelor's in Industrial Design from Pratt Institute in 1960, Ariev became a successful package designer for the Olin Corporation, receiving a number of major awards, including recognition by the American Institute of Graphic Arts. Though he is best known for his work at Schechter & Luth, where he designed the H.J. Heinz logo and developed the company’s corporate identity program, Ariev also created trademarks and directed graphics programs for major corporations such as Macy's and Exxon and designed several award-winning annual reports for CARE International. He and his wife, Laurel Ariev, had been principals in Ariev & Ariev Design Consultants since 1980.

Prominent designer and illustrator Charles Goslin, who began teaching at Pratt Institute in 1966, died in May. Goslin helped to shape the aesthetic in the communications design department by emphasizing concept/metaphor and image-based design. He educated generations of designers and illustrators who have gone on to successful careers in a wide variety of disciplines and continued to mentor many of his students long after they graduated. For his efforts, Goslin was named Pratt’s Distinguished Professor in 2003.

Goslin received a B.F.A. in Graphic Design from the Rhode Island School of Design in 1954 and soon began working for noted American designer Lester Beall. He later opened his own studio in Brooklyn, N.Y., in 1958, serving such clients as non-profit organizations, local businesses, and large corporations.

Pratt held memorial services this fall to honor Ariev’s and Goslin’s years of dedication to the Institute.

To contribute to scholarship funds established at Pratt in their names, please contact Lenora Hallums at 718-636-3600 ext. 2463 or via email at lhallums@pratt.edu.
A Summer of Collaborative Learning in Florence
For the last four years Pratt’s School of Information and Library Science (SILS) has collaborated with the School of Architecture to offer a three-week Summer Institute in Florence. Under the direction of SILS’s Dean Tula Giannini and Professor Anthony Caradonna, an architect and design firm partner who teaches at Pratt, the interdisciplinary program prepares students to work at the intersection of the arts and technology.

The Florence program builds upon SILS’s nationally acclaimed program in “cultural informatics” as well as its successful seven-year track record as a partner for LIS education with the New York Public Library Research Libraries and The Metropolitan Museum of Art. The interdisciplinary program brings together the study of art, architecture, museum and library research, and digital technology, as well as art history and art education.

Thirteen Pratt students immersed themselves in Florentine art and culture and worked in major collections in and around Florence, including the Biblioteca Nazionale, the Uffizi library and galleries, the Villa I Tatti, and the Bargello museum. Participants curated individual collection exhibition catalogs of Florentine design, based on a theme.

Giannini says “The course was a transformative and deep learning experience across art, architecture, and information. From the program’s meet-and-greet dinner to an all-day urban architectural tour of Florence guided by Professor Caradonna, the students lived and breathed the art and architecture of Florence.”

Eye on Students

Words of Wisdom as Class of 2007 Heads Toward Careers
The rain showers that made intermittent appearances on the morning of Friday, May 11, were no match for the sunny dispositions of the 1,300 bachelor’s and master’s degree candidates taking part in Pratt’s 118th Commencement exercises.

In addition to granting degrees, Pratt also bestowed honorary degrees on Rackstraw Downes, a realist painter; Harriet Selverstone, a leading library media specialist and alumna (Library and Information Science and Advanced Certificate in Information Management, ’72); and Deborah Willis, photographer, art historian, and alumna (Fine Arts, ’80). In addition, Pratt named Douglas Wirls, who is associate professor of foundation and fine arts, its 2007 Distinguished Teacher.

Willis, who delivered Commencement remarks, advised the graduates to look for
“signposts” that would provide direction as they explored their professions. Her own career has traversed studio art, art history, writing, curating, and teaching, and one of her first signposts after graduation, she told the audience, was noticing that there were “missing histories” in American art. “My heart told my feet where to go,” Willis said. She listened and began to set aside her own artistic interests in order to find and document previously unknown African American photography. Her publications on African American photography offer new ways of looking at these works. “I look at how photographs have been used by art photographers, how families and the general public preserve and consume images, the implications of stereotyping, and how gender is portrayed and what assumptions are made of images of women,” she told the graduates.

Graduating Design Students Showcase Work at 2007 Pratt Show
The Institute’s annual Pratt Show, which ran from May 8 to 10 at the Manhattan Center, showcased the best work of approximately 500 graduating students of design. The juried show provides industry professionals and the public a chance to see the best work of students in Pratt’s design programs, including graphic design and illustration, digital arts, interior design, industrial design, jewelry, packaging design, and more.

More than 980 professionals from 541 companies, including Cosmo, Glamour, Martha Stewart Living, and Time magazines, BBDO Worldwide, Comedy Central, Nickelodeon, Ogilvy and Mather, Pentagram, Scholastic, and Smart Design attended over the course of the event.

Pratt Fashion Show: A Celebration of Stunning Design
On May 9, Manhattan’s Gotham Hall was the site of Pratt’s 108th annual fashion show, which displayed the fearless creativity of 31 graduating seniors. During the event, Pratt conferred the 2007 Fashion Icon Award on acclaimed designer Narciso Rodriguez. Rodriguez’s longtime friend, the Golden Globe award-winning television and film actress Claire Danes, presented the award. Pratt also screened a video that featured excerpts from an interview conducted with the designer by Pratt students earlier in the semester. Following the show, Pratt Institute President Thomas F. Schutte hosted an exclusive after party at the Gramercy Park Hotel in honor of Rodriguez.

Students Respond to Global Warming: Proposals for DUMBO Waterfront
Students, inspired by changes in the curriculum, are designing sustainable solutions and many are exhibiting their green projects to a wider audience. This spring, participants in Professor Meta Brunzema’s fall Urban Design studio showed their work in “Futuristic DUMBO: Rising Seas, Thriving Artists, Charming Alleys, and Other Scenarios,” an exhibition at a DUMBO gallery.

They presented innovative plans for the DUMBO and Vinegar Hill sections of Brooklyn, including an elevated DUMBO, that take, global warming and rising seas into account. The works were the result of collaboration between Pratt and the DUMBO Improvement District.
Architecture Students Display New Visions for Ancient Cyprus City

Ten graduate students in architecture displayed a variety of multidimensional proposals for a new community natatorium (narrow valley) in Nicosia, capital of the Republic of Cyprus, at Cyprus House, Consulate General of The Republic of Cyprus, in Manhattan this May. The exhibition included architectural models, drawings, and computer simulations illustrating the Pratt graduate students’ propositions for the project. The exhibited materials also included historical research and site documentation obtained by the students during the conceptual phase of their designs.

The proposals, developed under the guidance of Pratt professor Theoharis David, FAIA, incorporate segments of the city’s historic 15th-century walls and the moat surrounding it, along with the urban architecture of the modern city, in an attempt to connect the past with the present through dynamic urban interventions such as public swimming pools and community recreational facilities.

Students Display Designs in AIA Show

Pratt architecture students participated in the exhibition “arch schools: reaching out,” the American Institute of Architects (AIA) New York Chapter’s third annual presentation of student work. The show, whose theme “Architecture Inside/Out” emphasized experimental design, was on display July 19 through October 19 at the Center for Architecture in downtown Manhattan.

Participating schools included Pratt Institute, The Cooper Union, Columbia University, The City College of New York, Parsons the New School for Design, the New York School of Interior Design, and the School of Visual Arts.

Students presented a range of projects including housing projects, research centers, high-rises, and theoretical and technical studies, using a wide range of methods—such as computer renderings, laser-cut models, and even hand drawings—to execute the work.
In the early 80’s I broke up with my cows. This is different from breaking up with a guy. You don’t watch a guy walk the plank into someone’s big cattle truck with those strangely delicate, vulnerable ankles, wondering whether he’ll ever get to go outside again or just be stuck in a stanchion the rest of his life, shaking his head back and forth, up and down, trying to scratch that place I always used to brush. You don’t wonder, usually, if anyone will ever talk to him softly again, whether anyone will play Garrison Keillor’s morning show for him, whether he’ll be yelled at, mistreated, or maybe, at best, be ignored except for the milking machine stuck on his udder twice a day, che-chook, che-chook, che-chook, morning and night. Ignored except for the indignity, the false forced intimacy, even an odd kind of rape in a way when the breeder sticks his latex-gloved arm up you-know-where with a load of bull sperm.

No. These are definitely not worries when you break up with a guy. On the other hand, just like in a normal breakup, there you are, watching years of struggle, years of hopes and dreams and emotional investment drive down the road forever, away from you, knowing that what has been put asunder will not be made whole again.

It was a bad moment, watching that truck lumber away down our rutty driveway with its load of living beings in the back, some of whom I had raised from birth.

Farming isn’t cute and cuddly—it’s full of mud and blood and manure and medicine and birth and death and broken machinery and money down the drain and the awful and awesome perversities of the fates and weather and look at that huge dark cloud coming across a clear blue sky to rain specifically on my field where the hay has just dried to perfection which will now be ruined, good for maybe mulching the garden if anything instead of feeding the cows, and oh, god, I had HAD it with farming. I had looked in the mirror and the face looking back said, “You are dying.” I was barely thirty and my life was milk and manure, manure and milk, surrounding, drowning me in a big roiling slurry of work, work, work.

I’d grown up first in Duluth and then in the western suburbs of Minneapolis until dropping out of college in the late sixties to go back to the land as many were doing, you know, all that idealistic, well-meaning, soul-yearning blah, blah, blah stuff of the “counter-culture”—don’t-call-us-hippies-we-are-workers-of-the-world types...I wanted to save the world, at least do something useful...I believed my chosen path to saving the world was via a small dairy farm. What I didn’t count on was the world not wanting me to save it. Kind of the ultimate rejection: the fates, karma, universal forces all lining up, Job-style, against me and my well-meaning farming aspirations. The world, frankly, not giving a damn.

The way dairy farming was supposed to work, was that you bought cows and then those cows would replace themselves with more cows. In other words, at least half of their offspring
would be females, heifers, who would get “bred” when they were about two years old, then they would become cows after they “freshened”—a strangely quaint dairy way of saying “gave birth.” Then, in the perfect dairy world, every 12 months thereafter, each cow would have another baby, and “freshen” again. But that didn’t happen in our barn. In our barn, rarely did cows have calves every year—the first or second breeding didn’t take, or we missed them going into heat in the first place, usually evidenced by the cows “humping” each other, but sometimes you didn’t catch the barnyard action, being busy running back to the house after you let the cows out to make sure your child was still safely in his crib—and when the cows DID have calves, it was 2 boys to every girl, at best.

However, there was one breakthrough, a beautiful, mostly white heifer resulting from the union of our best cow and an expensive catalog bull, via the breeder, of course. I raised that baby so lovingly; I watched her grow, such a wonder, she was, and, in time, we had her bred to another pricy bull. She was big, strong and bright-eyed and I spent a lot of time getting her ready for her upcoming milking experience. This young Holstein was one beloved creature. She was going to freshen early fall, maybe mid-September. It happened that my tenth high-school reunion was that August, so my husband and I decided to finally take two days off, find someone to do the chores and drive to Minnetonka to attend this momentous gathering.

That night there was a big storm that ran through the area, lots of thunder and lightning, one of those major mid-western crash-and-boom events. I worried, of course, because cows and worry go together, and because our pasture was hilly and when it rained our small herd, sensible animals that they were, would go to the highest hill to find a nice big tree to lay under so they wouldn’t get wet. But when we got back to the farm it seemed like everything was okay until I noticed that our nearly eight-months pregnant beauty wasn’t around. I walked around the pasture until I found her, lying at the bottom of a gully where she had slid after being hit by lightning, and of course she was long dead, along with her unborn calf.

So the next day, there I was, walking out to meet the truck which somehow managed to get up the rocky, bumpy roadless hill slippery with long grass, fix a tow-rope around her and pull her up from the other side all floppy and limp and leaking, oh god, what a grim and sad, tragic mess.

I began to feel kind of, I don’t know, haunted by animal deaths. It just wasn’t working out. Farming and me, well, something was happening that was bigger than the both of us. Or something wasn’t happening. Eventually I ended up as an artist in Brooklyn—what else? I remember the cows with fondness, and I think about them sometimes, like when I see boys-cows with udders and get all annoyed and disgusted with we Americans and our ignorance about the way things work. Or don’t work.

I’ll always be grateful to Violet and Clarabelle and Mary and Curly and all the rest—I thank them in my heart for what they gave me, for their sacrifices, their big-heartedness, patience and humor, and I hope they had good rest-of-their-lives and okay deaths. Which is what I feel about anyone I’ve broken up with, human or otherwise, at least, ultimately, I wish that for them, since most of the guys I went with are probably still around somewhere. Anyway, for the record, I really meant all those sweet nothings I whispered in their ears. But like people sometimes say about breakups: in spite of our best efforts, I guess it just wasn’t meant to be.
Pratt Receives Kresge Planning Grant for Green Building on Myrtle Avenue

Pratt Institute has received a $75,000 Green Building Planning Grant from The Kresge Foundation, one of the country’s largest foundations, to support the planning costs associated with developing a new building of optimum efficiency on its Brooklyn campus. The grant will support supplementary research to be conducted by Pratt’s architectural team during the schematic and design development phase, including ecological site planning, energy analysis and modeling, and materials analysis.

The 120,000-square-foot, mixed-use structure, to be located at 524 Myrtle Avenue, one block from the main campus, will house several academic programs and administrative offices, fulfilling a major and immediate need for more institutional space. Pratt officials plan to break ground on the new project in spring 2008 with an anticipated completion date sometime in summer 2009.

By utilizing an integrated design process to create a high-performance facility, Pratt aims to achieve a LEED Gold certification. Green features currently being considered for potential application include a landscaped roof to help insulate the building and prevent water runoff, photovoltaic solar panels, and a geothermal climate control system.

The multidisciplinary architectural and engineering firm Studio A and WASA designed the new building. “We are committed to the idea that the building be exemplary, both as architecture and in its environmental performance,” said Jack Esterson, partner in charge at Studio A and WASA, who received a bachelor’s degree in Architecture from Pratt in 1975. “The north façade is highly insulated and finished in brick and glass, in order to complement the 19th-century commercial architecture of Myrtle Avenue without imitating it. On the south side, a glazed wall with ultra-high-performance clear and translucent glass and solar shading is designed to bring daylight into the building year-round while keeping summer heat out.”

The firm’s consultant for sustainable design Tony Daniels, who will oversee the project, has been recognized for excellence by such organizations as the U.S. Environmental Protection Agency, the World Renewable Energy Congress, and the New York Society of Registered Architects.

The Kresge Foundation’s Green Building Initiative, launched in 2003, is intended to increase the awareness of sustainable or green building practices among nonprofits and encourage them to consider building green. Upfront planning and an integrated design process are necessary to achieve the full benefits of a green building. The initiative offers educational resources and special grants to help nonprofits during this planning phase.
Advertising and Photography Icon Henry Wolf Leaves a Legacy to Pratt: Scholarships to Benefit Students in Photography and Communications Design

PRATT INSTITUTE recently received a grant of $500,000 from the Henry Wolf Foundation to create the Henry Wolf Scholarships for economically disadvantaged students pursuing a bachelor’s or master’s degree of Fine Arts in photography or communications design. Funds for the scholarships will be generated by the Henry Wolf Scholarship Endowment, which will enable Pratt to provide these academic awards in perpetuity.

In announcing the gift, President Schutte said: “Henry Wolf was a man of enormous talent and accomplishments during his lifetime. Now, through the generosity of the Henry Wolf Foundation, generations of talented students will be able to pursue their dreams and careers.”

Wolf, who died on February 16, 2005, at the age of 79, began his career in advertising in 1951 as art director for the U.S. State Department, where he designed publications and posters for use abroad. He went on to serve as art director at Esquire, redesigning the magazine to include sharp new cover designs and editorial photography. Wolf also served as art director at Harper’s Bazaar and Show, an arts magazine that emerged in the 1960s. In 1971 he founded Henry Wolf Productions, Inc., dedicated to photography, film, and design. In 1976, his accomplishments were recognized with the American Institute of Graphic Arts Medal for Lifetime Achievement, and in 1980 he was inducted into the Art Directors Club Hall of Fame.

Born in Vienna in 1925, Wolf with his family fled the advancing Nazis, traveling through France and North Africa before emigrating to the United States in 1941. In 1943, Wolf joined the army and served in Army intelligence in the Pacific until 1946.

Wolf was a man of lively intelligence, with a wide-ranging circle of personal and professional friends. Among those who spoke movingly at his memorial service in 2005 were designers Milton Glaser, Ivan Chermayeff, and Niels Diffrient; film director Robert Benton; and photographer Guenter Knop.

Morton Flaum Establishes Scholarship in Memory of Selma Seigel

MORTON FLAUM, M.S., Information and Library Science, ’71, has established an endowed scholarship fund at Pratt Institute in memory of a valued friend. The fund, to be called The Selma Seigel Memorial Scholarship Fund, will provide financial aid to students in Pratt’s interior design department.

Morton Flaum was a history teacher in Brooklyn for 33 years. Upon moving to Florida, he became acquainted with Selma Seigel, whom he describes as “a sweet person—sophisticated, cogent, and refined.” Originally from Connecticut and Boca Raton, Seigel was not conventionally educated in interior design but possessed instinctive good taste. She assisted Flaum in decorating two residences.

In announcing the establishment of The Selma Seigel Memorial Scholarship Fund, President Thomas F. Schutte said: “We gratefully acknowledge this gift from Morton Flaum in memory of his dear friend Selma Seigel. Through his gift, generations of Pratt students in Interior Design will benefit.”

Ensuring Pratt’s Future

CHARLES PRATT left an indelible mark on Brooklyn, the art and design world, and society at large when he founded Pratt Institute. Since that time, many generous individuals have sought to ensure Pratt’s future by including the institution in their estate plans. Today, bequests provide critical resources for Pratt’s most fundamental endeavors, including professorships, scholarships, and academic facilities. Beyond the financial resources they provide, bequests are truly gifts from the heart, enabling alumni and friends to perpetuate their vision and love of Pratt Institute for generations to come.

REMEMBERING PRATT IS EASY.

You may make an outright bequest by specifying a specific dollar amount or a percentage of your estate to Pratt Institute. Sample language might include the following:

“I give, devise, and bequeath to Pratt Institute, a not-for-profit educational institution located at 200 Willoughby Avenue, Brooklyn, NY 11205, and incorporated in the State of New York, the sum of $_____.”

You may also bequeath a percentage of your estate. Or you may make a residuary request, which indicates that a gift of the remainder of your estate will be made to Pratt Institute after all other specific bequests have been fulfilled. You may not have to change your will to remember Pratt. Many states, including Connecticut, New Jersey, and New York, allow residents to add a codicil to their wills.

Please contact Cindy Forbes, major gifts officer, should you wish advice and assistance at 718-636-3757 or email her at caforbes@pratt.edu.

If you notify us of your bequest intention, we will enroll you in the Renaissance Society of Pratt Institute.
Pratt>>>Connects Reception for San Diego Alumni, Computer Graphics and Digital Arts Alumni, and SIGGRAPH Guests

August 8, 2007

San Diego-area alumni, computer graphics and digital arts alumni, and industry professionals who attended SIGGRAPH 2007 gathered at the Design Within Reach San Diego studio for cocktails, hors d’oeuvres, networking, and a brief presentation by digital arts chair Peter Patchen.

Patchen discussed 524 Myrtle, the building slated to open in fall 2009 to house the digital arts department, art studios, administrative offices, and more.

Four Artists: Work by Recent Pratt Alumni

Pratt>>>Connects Opening Reception

June 14, 2007

Alumni, gallerists, collectors, curators, faculty, students, and friends attended the opening reception for “Four Artists: Work by Recent Pratt Alumni” at the Pratt Manhattan Gallery. Fay Ku, Jean Shin, and Swoon all discussed how their works in the show fit with other projects, and exhibition curator Eugenie Tsai, director of curatorial affairs at P.S. 1 Contemporary Arts Center, discussed her reasons for choosing these four from among the 50 recent alumni artists who were nominated for inclusion in the exhibition. Department of Fine Arts chair and alumna Donna Moran was among the 100 guests.
Construction Management Alumni Event
May 24, 2007

F.J. Sciame Construction, located in the South Street Seaport area of Manhattan, hosted the annual Construction Management Alumni Reception in May to distribute scholarships and certificates of merit to students and to bring together alumni, family, and friends.

Joseph Mizzi, who is president of Sciame Construction, received a degree in Construction Management from Pratt in 1991.

Pratt>>>Connects Fashion Alumni Afterparty
May 9, 2007

Hundreds of fashion alumni, industry professionals, faculty, students, and friends joined fashion designer Narciso Rodriguez and actress Clare Danes to celebrate and network at the Gramercy Park Hotel after the Pratt Institute Fashion Show, held in nearby Gotham Hall in Manhattan.

Guests at the Afterparty included Jessica Weinstein, Philip Bloch, Simon Doonan, and Kathy Kalesti.
Pratt>>>Connects Engineering Alumni
April 14, 2007

Engineering alumni from across the country came together for a full day of activities in Brooklyn and Manhattan in April. They began their day in the gallery café (formerly the PI Shop) for breakfast with President Schutte. Then the group of graduates toured the campus, stopping by the Pratt Design Incubator for Sustainable Innovation for a visit with alumna Deb Johnson, who is looking for engineering consultants for the incubator’s various projects. Next, they took a bus trip to the Jacob Javits Center for a tour of the 2007 International Auto Show and viewed Pratt students’ redesigns of the New York City taxicab. The day ended with a gala dinner and live music in the Caroline Ladd Pratt House, where the alumni shared career and family news. Industrial design department chair and alumnus Matthew Burger joined in the discussion.

“Navigating Professional Career Paths for Planners” Panel and Reception
March 23, 2007

More than 60 Pratt Institute Planning alumni, faculty, students, and prospective students, as well as planning students from Columbia and New York universities, gathered at Pratt Manhattan on Friday, March 23, for a panel discussion and a Pratt>>>Connects alumni networking reception. Todd Okoli-chany, M.S., City and Regional Planning, 07, and president of Pratt Institute Planning Student Association, initiated the event as a way to bring students and alumni together.

Brad Lander, director of the Pratt Center for Community Development, moderated the all-alumni panel “Navigating Professional Career Paths for Planners,” which included Jenifer Becker, assistant VP, Clean Energy & Sustainability, NYC Economic Development Corporation; Micaela Birmingham,
ham, planning director, New Yorkers for Parks; Frank Fish, FAICP, principal, Buckhurst Fish and Jacquemart Planning; and Sandy Hornick, director of strategic planning, NYC Department of City Planning. Lander and each of the panelists hold master’s degrees in City and Regional Planning from Pratt Institute.

After the panel, alumni mentors who work with Pratt Institute’s Career Services, discussed careers and opportunities with students. They included Akosua Albritton, principal, Planning to Succeed; Patricia Anthony, director of housing development, Unified Vailsburg Service Organization (UVSO); Virginia Borkoski, design manager, Metropolitan Transit Authority (MTA) Capital Construction; Allison Cordero, deputy director, St. Nicholas Neighborhood Preservation Corporation; Ann Marie Jones, director of downtown revitalization, Town of Babylon, New York; Roger Keren, GIS director, NJ Highlands Council; Paul Proulx, attorney, WolfBlock; and Winston Von Engel, deputy director, Brooklyn office, New York City Department of City Planning.

All of the mentors hold master’s degrees in city and regional planning from Pratt Institute. The evening was sponsored by Pratt Institute Planning Student Association, the Graduate Center for Planning and the Environment, Pratt Career Services, and Alumni Relations.

Support Pratt’s Annual Fund
It is through the strength of active alumni that Pratt attains its greatest potential. Please help support tomorrow’s creative professionals today.

To make a gift to Pratt’s annual fund, please send a check to Jonathan Post, Division of Development, 200 Willoughby Avenue, Brooklyn, NY 11205 or call him directly at 718-636-3710.

Your gift is tax deductible to the full extent allowable by law.

Call for Submissions: Stories by Pratt Alumni Couples and Partners
Pratt is looking for Pratt couples and partners to submit their stories for its new Web site titled Alumni Stories. Select excerpts from the stories will be featured in the next alumni magazine with the writer’s permission. Please send your account to stories@pratt.edu.

Were you a Pratt “Gatekeeper?”
Spring 2008 will mark the 30th anniversary of Pratt’s Annual Student Leadership Awards and the Division of Student Affairs is seeking Pratt Gatekeepers, or the alumni who were recipients of those awards, from the last 29 years to join the celebration. If you received a Student Leadership Award at Pratt, please email your name, graduation year, degree, award won, and address and email address to cforetic@pratt.edu or to Chantel Foretich, Director of Alumni Relations, 200 Willoughby Avenue, Brooklyn, NY 11205.
Two Alumnae Celebrate One Hundred Years

Fashion alumnae Bernice Derrick King, Costume Design, ’26, and Wilhelmina Lowe DeLyons, Merchandising and Fashion Management, ’30, celebrated their 100th birthdays this year with jubilant gatherings of family and friends. King and DeLyons share some of their memories with Prattfolio.

by Elizabeth Randolph

During her days at Pratt, Bernice Derrick King, who turned 100 in April, used one of her greatest assets, her knack for social organizing, to create a group that brought her lifelong friends. King is the founder of The Patricians, a group of African American fashion students who became buddies and stayed in touch, meeting well into the 1970s. The organization held several events each year, including a formal dance and a tea, which supported a local home for the African American aged. But the most exciting, she says, was The Patricians’ annual fashion show, whose proceeds went to support African American student scholarships at Pratt. The format of the show often was a play, which gave King and fellow fashion graduates an opportunity to stretch themselves as designers and have loads of fun in the process.

King’s mother, Maude Wells, attended the Institute before the dawn of the 20th century and encouraged her daughter to apply. Her brother William B. Derrick, an electrical engineering major who later worked for Douglas Aircraft Company, also attended Pratt, graduating four years after his sister did.

King now laughs remembering her daunting commute to campus each day, which took nearly two hours and involved a trolley ride from Flushing, Queens. Some mornings when she was slow to rise, the trolley operator would stop in front of her home and blow his horn so she would know it was time to go to school.

After graduating from Pratt, King found a job that paid her $12 per week. “There was no way to get into the field of costume design, if you were a black woman,” she laments. “No matter how good you were, how talented, there was no place for you.” She worked for years at Toby’s Children’s Clothing on Madison Avenue in Manhattan, where she sewed clothing for “rich kids and the children of movie stars,” then later went into business for herself, as a seamstress. “I’ve seen such marvelous changes,” she says, noting how happy she is that today’s African American fashion graduates have greater opportunities than were available to her at the start of her career.

Despite her struggles, she says her life was made all the richer by the support of family and friends. Her husband, John O. King, died in 1982. Now King resides in a Harlem high-rise, from which she can view a panorama of the city, and is cared for by a loving family.

Wilhelmina Lowe DeLyons, who also celebrated her birthday in April, says, “Everyone asks me, ‘How’d you live so long?’ and I tell them, ‘I just lived and had a good life.’”

Under the watchful eye of her caring relatives, DeLyons lives on the 16th floor of an Astoria, Queens, apartment, which has a view of the East River. She says when she moved into the building in the early 1950s—before Queens experienced its building boom—she even could see the Empire State Building from her living room window.

DeLyons, who has always preferred the nickname “Willie,” moves quickly and with ease in her domain, only occasionally using the walker recommended as a precaution by her doctor. She takes pride in her mobility, having been a star of baseball and basketball during her days at Pratt. So impressive was she that the 1929 issue of the yearbook Prattonia says of her: “Willie is our star athlete—but sport is not the only field in which she shines. She excels in everything she does.”

DeLyons reports that, after graduating from Pratt, she used the skills she learned there to make all manner of stylish clothes for herself, but the lack of opportunities for black women in fashion led her into a life of civil service. She worked as an administrator responsible for postal uniforms out of the Central Midtown Manhattan branch of the U.S. Postal Service for 39 years before retiring in 1979.

Mrs. DeLyons was twice married—first to Nahlan Foster, then to Oscar DeLyons in 1957. Both husbands have died. These days, DeLyons, a longtime bird lover, enjoys spending time with family members and her yellow-necked parrot, Petey, who reminds his companion when it’s time to go to bed and, amusingly, says hello to visitors only as they are exiting the apartment.
Sustaining a Creative Life
Alumni reflections on how making art has remained a part of their lives

“When I am discussing or showing my art, people often ask, ‘Have you painted all your life?’ My answer to that is ‘Not yet.’ As long as I can see and hold a brush, I will be painting. Art is not just what I do, but what I am. Since I am still healthy in body, mind, and spirit, the years are not closing down, but are opening up.”

-Robert Christie, B.F.A., Illustration, ’52

“Age is NO deterrent to creativity. I’m pushing 80 and painting up a storm. Thirty years ago I had no time to paint; now in retirement, it’s complete freedom of expression. No client demands, deadlines, or disappointments. As long as I don’t see my name in the 1950s obituaries column of Prattfolio, I’ll keep on painting!”

-Jack L. Rothschild, B.F.A., Art Direction, ’52

“My Pratt education trained my eyes to observe, appreciate, and translate both the subtle and flamboyant designs of life and living. I keep the creative spirit thriving by following those impulses that make me want to pick up a pen, brush, pencil, clay, or possibly a twig dripping in paint, by joining art workshops, visiting galleries and museums, by being open to current art trends, entering juried shows, and keeping my eyes wide open to the world around me.”

-Marguerite (Montalbano) Gager, M.S., Art Education, ’53

“In 2001, a few years after we both retired, I came upon my portfolio in the garage. It contained my submissions of work to get into Pratt, along with a stack of Norm’s Pratt drawings and paintings on paper. You could say a bolt of lightning struck and, with some trepidation, we both decided to see if we still had any art ability after 30 years away from it. Today, both Norm and I exhibit our work widely and are very involved in art again. We’ve never forgotten the fun we had at Pratt.”

-Toni Petersen, Art Education, ’57 (and Norm Petersen, B.F.A., Sculpture, ’57)

“One does not retire from art. I am 82 now and work in my studio or workshop almost every day. I can’t imagine not keeping busy. Ideas come faster than I can develop them. I’ve had a good life as an artist and it continues. Pratt helped make it possible.”

-Janet Potter D’Amato, B.F.A, ’46

For more alumni stories, visit www.pratt.edu/alumnistories. Email your own stories to stories@pratt.edu.
Pratt Exhibitions

FALL 2007–SPRING 2008

Past

Pratt Manhattan Gallery

Terra Infirma
September 26–November 30, 2007

An exhibition of images and narratives by an international group of video artists that represents the displacement, mobility, globalization, and exclusion of people and cultures characterizing the post-September 11 political era.

The Rubelle & Norman Schafler Gallery
Foundation Faculty
September 19–October 26, 2007

Paintings, drawings, prints, sculpture, design, and video by members of Pratt’s foundation faculty.

Current

Pratt Manhattan Gallery

My World: The New Subjectivity in Design
December 18, 2007–February 23, 2008

An exhibition that explores the meaning and status of craft-influenced design in the early years of the 21st century.

The Rubelle & Norman Schafler Gallery

Brooklyn vs. Baltimore: Pratt/MICA Student Sculpture Exhibition
November 9–December 21, 2007

A juried exhibition of work by students from Pratt Institute and Maryland Institute College of Art that strives to broaden perspectives on sculpture.

Upcoming

Pratt Manhattan Gallery

Impermanent Markings
March 3–April 18, 2008

Artists’ markmaking with ephemeral media such as sand drawings, digital renderings, performance, and video.

The Rubelle & Norman Schafler Gallery

Art/Dance Therapy Department Exhibition
January 18–March 14, 2008

The first exhibition representing the students, faculty, and patients from this unique Pratt program.

President’s Office Gallery

Mark J.S. Lim: Paintings and Drawings

Mark J.S. Lim, adjunct professor of industrial design and Pratt M.F.A. ’97, presents paintings and drawings, primarily of the human figure. The gallery is on the first floor of Main Building on the Brooklyn Campus.

Steuben Media Arts Gallery

Stoned at Twilight
September 10–October 4, 2007

The first extensive display of Pratt alumnus Oren Slor’s large-format photographic work, 1990-2005

About Pratt Manhattan Gallery

Pratt Manhattan Gallery is the public art gallery of Pratt Institute. The goals of the gallery are to present significant innovative and intellectually challenging work in the fields of art, architecture, fashion, and design from an international perspective and to provide a range of educational initiatives to help viewers relate contemporary art to their lives in a meaningful way. It is located at 144 West 14th Street between sixth and seventh Avenues in Chelsea. Gallery hours are Tuesday–Saturday, 11AM to 6PM. Phone 212-647-7778 or contact pratt.edu/exhibitions.

About The Rubelle & Norman Schafler Gallery

The Schafler Gallery presents exhibitions by Pratt Institute faculty, students, and alumni in fine arts, architecture, and design. The gallery favors cross-disciplinary topics drawn mainly from the work of students and faculty and provides an open forum for the presentation and discussion of contemporary culture. The Schafler Gallery is located on the first floor of the Chemistry Building on Pratt’s Brooklyn Campus and is open Monday–Friday, 9AM to 5PM. Phone 718-636-3517 or contact pratt.edu/exhibitions.

About Steuben Media Arts Gallery

Located on the third floor of Steuben Hall on the Brooklyn campus, the Steuben Media Arts Gallery showcases the work of Pratt Institute students majoring in photography. It also features solo exhibitions by contemporary photographers whose work highlights interdisciplinary connections between architecture, design, and fashion. Gallery hours are Thursday–Saturday 1 to 5 PM.

Nick Battis Named Exhibition Director

Nick Battis has been named director of exhibitions at Pratt Institute, where he will direct the programming for Pratt’s two major exhibition spaces: Pratt Manhattan Gallery in Chelsea and The Rubelle & Norman Schafler Gallery on the Brooklyn campus. Battis, an accomplished fine artist, previously worked as assistant director of exhibitions at Pratt and for 17 years has helped to organize countless exhibitions for the department. Battis received his master’s degree in fine arts from Pratt Institute and a bachelor’s degree in studio arts from the University of Pittsburgh.
The Arnold Syrop (Architecture, ’61) and Joanne Syrop Annual Lecture: Fumihiko Maki
April 19, 2007
On Thursday, April 19, internationally acclaimed architect Fumihiko Maki of the Tokyo firm, Maki and Associates, spoke to a standing-room-only audience in Higgins Hall Center auditorium. Maki, winner of the 1993 Pritzker Architecture Prize, delivered a lecture “On Scenery,” in which he shared personal philosophies, experiences, and professional advice. The event, sponsored by the Selz Foundation, is an annual lecture by outstanding individuals in interior design.

Anna and Joseph Syrop Annual Lecture: Kevin Walz
April 23, 2007
In April, Interior Design Hall of Fame inductee, Rome Prize recipient, and former Pratt Institute fine arts student Kevin Walz, addressed students, faculty, design industry leaders, and special guest, Academy Award–winning actress Susan Sarandon, in Higgins Hall Center auditorium. Walz discussed his “accidental” career in interior design, his passion for industrial design and use of renewable resources such as bamboo and cork, and his life in Rome. This event, sponsored by the Selz Foundation, is an annual lecture by outstanding individuals in interior design.

The Black Alumni of Pratt
A Celebration of the Creative Spirit
May 3, 2007
The Black Alumni of Pratt (BAP) held its 16th annual gala benefit dinner on May 3 at Jazz at Lincoln Center in New York City. BAP honored philanthropist and former news anchor Prudence Solomon Inzerillo and Prudential Foundation president Gabriella Morris with BAP’s Lifetime Achievement Award for their outstanding contributions, which have made positive impacts on our society. David and Joyce Dinkins were the honorary patrons, comedian Chris Rock and Malaak Compton-Rock were the honorary dinner chairs, and Bruce S. Gordon and Deborah Grubman were dinner co-chairs. Presenters were former BAP honoree Kathryn Chenault and Harold E. Doley, Jr., and Sade Baderinwa, co-anchor of Eyewitness News at 5, presided over the event as master of ceremonies.

David Dinkins’ Surprise 80th Birthday Party
Friday, May 11, 2007
The Black Alumni of Pratt (BAP) paid tribute to the Honorable David Dinkins (Honorary Doctorate, ’00), with a surprise birthday party and celebration on his 80th birthday. The event was held at the Rainbow Room in Manhattan.

Art of Packaging Award 2007
Tuesday, May 22, 2007
Pratt Institute and co-host Luxe Pack honored Clinique and its global president Lynne Greene, at the 18th anniversary of the Art of Packaging Award dinner in May. The elegant gala, which was held at Manhattan’s University Club, convened an illustrious group of friends and supporters including guest emcee, Eyewitness News at 5’s Sade Baderinwa, and two-time Academy Award winner Dustin Hoffman. The annual event supports the Marc Rosen Scholarship for Graduate Packaging Design at the Institute.
1930s
Joseph X. Labovsky, Chemical Engineering, ’34, was featured in Delawareonline: The News Journal last March for his work, as a young college graduate, with Wallace Carothers, who invented nylon for DuPont in 1935. This work earned Labovsky a DuPont scholarship to attend Pratt Institute. Part of Labovsky’s collection of Carothers artifacts and nylon paraphernalia were displayed at the Wallace Carothers Award Lecture on March 22 in Wilmington, Del.

John H. Hill, Jr., Illustration, ’35, worked for the Manhattan ad agency Kenyon and Eckhardt after graduation. In 1956, he moved to the William Esty Agency, where he was art director and vice president, responsible for national accounts, including Kelloggs, Lincoln-Mercury, Borden, Colgate, R. J. Reynolds, and Sunoco. Hill was happily married for 63 years to Dorothea “Dot” Michel, Industrial Design, ’34, until her passing in 1999.

1940s
Edgar M. Anderson, Architecture, ’48, and his wife, Joyce, 50 years ago, began cutting trees that had fallen on their 15-acre wooded property as material for their hexagonal studio/home in Harding, New Jersey, near Morristown National Historic Park. Over the years they have used a wide, variety of local wood to construct the house and its innovative wood interiors and furniture. According to the Star-Ledger, The Smithsonian Institution has begun documenting their careers, and local governments have laid the groundwork to preserve the house and the pristine woods in which it sits. The house will eventually become a small museum overseen by the New Jersey Audubon Society.

1950s
Harvey Appelbaum, Advertising Design, ’55, presented his photo essay book Lifeguard, on June 23, at Gone Local Gallery in Amagansett, Long Island. A longtime resident of East Hampton, NY, Appelbaum has spent a great deal of time at area beaches. In 2005 and 2006 he photographed the lifeguards as they performed their daily chores to collect the more than 300 shots included in the book.

Ted Lewin, Illustration, ’56, was the recipient of the 2007 Hamilton King Award, presented annually to a member of the Society of Illustrators for the best illustration of the year. The selection is made by former recipients and may be won only once. Mr. Lewin’s winning image is from the book *The World’s Greatest Elephant*, published by Penguin Young Readers Group.

Ann Gillen, Sculpture, ’58, was commissioned by the City University of New York to create a wall relief for the new Graduate School of Journalism, located on 41st Street, Manhattan, in the old Herald Tribune building. The relief, which was installed last spring in the stairwell between the third and fourth floors, consists of a stainless steel tube and rod on a bright red–painted wall and measures 25 feet high by 30 feet wide. Gillen has completed 28 public, private, and corporate commissions executed in a variety of media, including slate, marble, wood, and metal.

1960s
Louis Nelson, Industrial Design, ’58; M.I.D., ’64, heads Louis Nelson Associates, Inc. (LNA). LNA’s design of the new logo for 42West, a prominent public relations firm representing such clients as Martin Scorsese, Tom Hanks, and Kate Winslet, appeared on business cards and in emails in time to support this year’s Academy Award networking. Nelson also is the creator of the mural wall at the Korean War Veterans Memorial in Washington, DC.

Werner Bolz, Electrical Engineering, ’62, serves as board chairman of the Indian River Community College. Noting the critical shortage of nurses and K-12 teachers, the board recently applied for and received approval from the Florida State Board of Education to offer baccalaureate programs in those areas. Pending accreditation by the Southern Association of Colleges, the college will inaugurate its first junior class in 2008.

Grace Moon, M.F.A., Painting, ’98, says “The way we display ourselves in the world is our very first act of artistic expression.” She is a self-described traditionalist in the art world and a “die-hard figure painter” who is interested in “how all of our body parts integrate into our image, our persona, our attitude.”

During her early years in New York, Moon did what so many young artists do: She struggled for a while, working as a decorative painter, curating and participating in art shows, and applying for grants. Five years ago Moon took off in a different direction. With a handful of queer artists, writers, designers, photographers, and fans of pop culture, she founded a lesbian arts and culture magazine, titled *Velvetpark*.

The magazine’s initial six-month start-up period proved nearly as difficult as trying to pursue a career as an artist in New York, but the team learned a lot about publishing, and Moon’s sideline in painting soon developed into an all-consuming career path. Since its shaky beginnings, *Velvetpark* has grown into an internationally distributed arts and culture print and multi-platform online publication, which is read on five continents and several islands. The brand is now firmly established within the lesbian, gay, bisexual, and transgender media landscape.

While *Velvetpark* has been Moon’s main focus, she also teaches part-time in New Jersey, where she is an adjunct professor of fine arts at Kean and Monmouth universities. Moon also continues to paint regularly with the intention of showing her work again in the near future. The experience has taught her “never to quit doing what you love no matter what the outer appearance of success or failure may be. Your art, your craft, your skill is your path in life.”

Helaine Rosenthaler Soller, Illustration, ’62, exhibited a new series of expressionist landscape paintings, *Yaddo Gardens*, at the Mayor’s Office Gallery in City Hall, Saratoga Springs, NY., May through August of this year.

Pamela J. Waters, Industrial Design, ’63, went from designing car interiors at GM to designing exhibits and graphics at her own New York firm. She no longer practices industrial design, but the artist has numerous sculptural works installed.
Theodore “Ted” Southern, M.F.A., Sculpture, ’07, devoted his entire three years at Pratt to making sculpture related to the hand. He produced a jigsaw glove with a blade coming out of the finger and a motor going up the arm, for example, and drill gloves that enable the wearer to drill with the index and middle fingers. Southern, who lives near Pratt’s Brooklyn campus, credits much of his early success to the Institute’s responsive faculty, especially Robert Zakarian, who “bent over backwards” to help him.

Just as he was graduating, Southern’s design for a space suit glove, which served as his thesis project, won third place in NASA’s first Astronaut Glove Challenge, a competition held at the New England Air Museum in Windsor Locks, Conn. During the flurry of publicity that followed, his piece was mentioned in The Hartford Courant, Yahoo News, and Space.com. “My glove was thicker than the others,” he explained, “so dexterity suffered. But after seeing NASA’s, I got several ideas about how to improve mine.”

Though he’s now taking a break from hands, Southern hopes to enter another NASA competition in 2008 partnered with Gary Harris, a space suit mobility expert.

Meanwhile, Southern continues in his position as head artisan at Izquierdo Studio in the Chelsea section of Manhattan, where he has made costumes and props for the last five years while a graduate student at Pratt. In this capacity he has constructed the framework for more than 100 sets of the angel wings that appear in Victoria’s Secret’s show windows, catalog shoots, and its annual televised fashion show. As its “armature guy,” he is responsible for attaching his carefully crafted wings to live models and mannequins. Southern also has executed costumes for movies, among them The Village, Stepford Wives, The Adventures of Kavalier and Clay, and Julie Taymor’s Across the Universe.

Throughout Manhattan. She designed a chess wall, as well as the entire ground floor, plaza, and lobby at 767 Third Avenue, as well as the plaza, lobby, elevator, and signage at 747 Third Avenue.

David G. Bragin, Industrial Design, ’64, is currently an industrial design consultant, primarily working in product and package design. In 1972 he designed an anti-Viet Nam war poster that is included in the fall exhibition, “Weapons of Mass Communication,” at the Imperial War Museum in London. The poster also will be published in James Aulich’s book, The Poster at War, which will accompany the exhibition. His poster, titled Under Nixon 3 Million Tons of Bombs, has been collected by the Smithsonian Institution and included in its exhibition, “Images of an Era: the American Poster 1945-75.” It is also part of the permanent collection of the Museum of Modern Art in New York City.

Rosemary Relak Connor, Advertising Design, ’66, exhibited new oil and watercolor landscapes last March at historic 30 Bridge Street in New Milford, Conn., as part of the town’s tricentennial celebration. Her work depicts the countryside in and around New Milford in various seasons. Connor has participated in numerous exhibitions in New Milford, East Hampton, and New York City, including four solo shows at The National Arts Club.

Thomas J. Patti, Industrial Design, ’67; M.I.D., ’70, received his first major commission to create a monumental wall sculpture for the north and west garage façades of a luxury Marquis condominium building in Miami. The permanent sculpture, consisting primarily of architectural glass and metals, is scheduled for installation in 2009.

Gert D. Thorn, Architecture, ’67, became a principal at Ratcliff Architects in Emeryville, Calif., in March. He will be responsible for business development and project leadership for the health care practice group. Before joining Ratcliff, Thorn was managing principal of the architecture firm Perkins + Will’s New York office.

Michael A. Bernstein, Food Science and Management, ’68, was named vice president of Regulatory Affairs for DFB Branded Pharmaceuticals, which is a division of DFB Pharmaceuticals, Inc., based in Ft. Worth, Texas. Bernstein joined DFB in 2005 as vice president of Regulatory Affairs for the holding company.

Robert I. Wolf, Industrial Design, ’68; Art Therapy, ’73, continued his postgraduate training in psychoanalysis at the National Psychological Association for Psychoanalysis. Since 1980 he has been a full-time graduate faculty member at the College of New Rochelle, where he has been teaching and developing the graduate art therapy and studio art programs. At Pratt, he has integrated digital photography and art therapy (phototherapy) in Pratt’s graduate art therapy program. For 20 years, he has taught in Pratt’s annual summer art therapy institute in New Hampshire. Wolf is a practicing psychoanalyst and creative art therapist, who has been in private practice in Manhattan for more than 30 years.

Lorna J. Ritz, Art Education, ’69, recently had a solo exhibition alongside a group exhibition featuring renowned Aboriginal artists from Australia. The show, “Landscape: a place on earth, a place in mind,” was presented at Gallery Anthony Curtis in Boston, this summer. Ritz’s paintings capture her personal encounters with nature in her travels.

1970s

Emma Lee Crawford, Fine Arts, ’70; M.S., Packaging Design, ’75, exhibited her work in a two-person show called “Art in the Loft,” at Millbrook Vineyards & Winery, Millbrook, NY, from June to August. She welcomes visitors to her studio at the Cunneen-Hackett Arts Center, housed in a historic Victorian building in Poughkeepsie, NY.

Don A. Lasker, Architecture, ’70, joined Brennan Beer Gorman Architects New York, as a senior associate in February. He serves as project manager for an important mixed-use development in Philadelphia.
Susan Meshberg, Communications Design, ’70, recently won an award for the CI program design of a law firm to be published in American Corporate Identity 2008. Her company, SMGD, specializes in package design and brand identity and has been featured in many design publications including ACI 2007, 1000 Bags, Tags & Labels, Logos 4, and Creativity and PRINT annuals. An instructor of Package Design & Brand Identity at Pratt Manhattan, she consulted in package design and art college curriculum in Serbia in May ’05 and taught a packaging workshop in Chile.

Cheryl Phillips Raiken, Communications Design, ’75; Architecture, ’78, has had a lifelong passion for the culinary arts. She is the co-owner and executive chef of a catering company founded in 1993 with her husband, Dean. Their clients have included top research and educational institutes, biotechnology, pharmaceutical, and real estate development companies; and financial and art institutions in the San Diego area. In August, the company catered the Pratt>>Connects alumni reception in San Diego.

Dennis Di Vincenzo, Graphic Design, ’77, after operating his own design business for 17 years, has returned to the Manhattan office of Ernst and Young as supervisor of graphic design in the Creative Services Group for the Northeast Sub-Area, which includes Boston and New York. His design and illustration work has been featured in professional publications, and he has won numerous Westchester Ad Club and American Graphic Design Awards. Di Vincenzo also has a design piece in the permanent collection of the Library of Congress.

Peter J. Davoren, Construction Management, ’78, became chairman and CEO of Turner Construction Company in January. Turner is a leader in green construction and is the largest subsidiary of HOCHTIEF, a publicly traded company on the Frankfurt stock exchange and one of the five largest construction firms in the world.


1980s

Patrick Hardish, M.S., Information and Library Science, ’81, is a senior librarian at the New York Public Library, a co-director and co-founder of the Composers Concordance concert series.

Felix Gonzalez-Torres (1957-1996)

Fine Arts, ’83, is the United States’ official representative at the 2007 Venice Biennale. His minimalist installation “Untitled (Public Opinion)” 1991 consists of black rod licorice candies individually wrapped in cellophane. Placed on the floor, the work’s overall dimensions vary with installation, but ideally weigh in at 317.5 kg. The image above is courtesy of the Solomon R. Guggenheim Museum, New York; it was purchased with funds contributed by the Louis and Bessie Adler Foundation, Inc., and the National Endowment for the Arts Museum Purchase Program.

Len Soccocil, Industrial Design, ’83, has joined Evidence Design in Brooklyn and will serve as senior exhibitor designer for Science Storrs,
new 25,000-square-foot interactive gallery at the Museum of Science and Industry in Chicago. Soccolich was formerly an associate and senior project designer at DMCD Inc.

Michael Lorin Hirsch, Architecture, ’86; M.S., City and Regional Planning, ’07, won the 2007 Carole R. Bloom Award from the Resort and Tourism Division of the American Planning Association. The award was presented this spring in Philadelphia at the APA’s annual conference. Hirsch won the award for his master’s thesis, “Affordable Housing for Seasonal Workers in Wildwood, New Jersey.” Hirsch now works as a planner at Arquitectonica, Inc.

Fay Jean Hooker, M.P.S., Art Therapy, ’88, was inspired by her childhood love of family quilts in West Texas and the long tradition of American quilting. In 2005, she created “American Pattern Paintings: Wooden Quilts,” exhibited at The Women’s Museum in Dallas, April 26 through June 17. The quilts were constructed of thousands of pieces of cut birch plywood pieced together like a puzzle. The resulting patterns were then painted in vibrant color variations.

Anil C.S. Rao, Electrical Engineering, ’88, participated in a summer group tour of the West, “My Spiritual Journey,” at the Touchstone Gallery in Washington, D.C. He will have two exhibitions of his artwork and photography in 2008. “Digital Shakti,” will be shown at the Capital Arts Network Gallery at the Washington School of Photography in January, and “Digital Karma” will be shown at the Touchstone Gallery in March. Rao is working on an upcoming novel, “Srinivasa Kalyanam,” a piece relating mythology in 3D story. He hopes to distribute it in the temple town of Tirupati/Tirumala in southern India.

Nicholas Battis, M.F.A., ’89, George H. Gould, Graduate Art and Design, ’71, and Pratt professor Kye Carbone were among four artists selected from the staff of Pratt Institute and Kingsborough Community College to present work in a spring 2007 exhibition in the Community Room Gallery, Brooklyn Borough Hall.

Joseph M. Sanches, Construction Management, ’89, served as a panelist at the sixth Annual Environment Ethics Conference at Florida Atlantic University. The topic was “Education for Sustainability: Green Building and Environmentally-Themed Schools.” Sanches is chief of facilities management for the Palm Beach County School District, the 11th largest school district in the country.

1990s

Juli Cho Baier, Photography, ’90, who held the position of curator at the Museum of Glass from 2003, continues as a guest curator and has curated four exhibitions with accompanying catalogs for the museum. While at the museum, she introduced the work of alumna Jean Shin, Painting, ’94; M.S. History of Art, ’96. Baier lives in Switzerland with her husband, daughter, and infant son.

Michael Canavan, Communications Design, ’90, is director of design and marketing for 24-7 International, a luggage and bag company based in Paramus, New Jersey. Canavan was named as one of five finalists in the “Design Our Pepsi Can” promotion. Although he was not named the winner, the Pepsi Company was impressed by Canavan’s design and will feature it in packaging and promotion in 2008.

Kimberly S. Trusik, Photography, ’90, is a real estate agent in Sarasota, Florida. She focuses on selling land, international property, and developments with an emphasis on green building.

Raul M. Olmo-Martinez, Communications Design, ’93, served in the Puerto Rico Air Force National Guard for six years. During his tenure, he designed several posters for the Guard’s golf tournaments. For three years, he has been a contractor for the Department of Defense at the U.S. embassy in Bogotá, Colombia. He recently designed the logo for the 12th Air Force ACCE and continues his studies at the Art Students League.

Zigmund Rubel, Architecture/Planning, ’93, a principal at Anshen & Allen Architects, was named President of AIA San Francisco. As principal-in-charge/project director, Rubel oversaw the San Francisco Bay Area’s first hospital replacement project to meet the state’s seismic safety codes. Currently he is working on UCSF’s new Women, Children and Cancer Hospital in Mission Bay, as well as Laguna Honda Hospital, which was identified as one of the top 10 hospitals by The Green Guide. Rubel and his wife, Alisa, are the proud parents of daughter Sophia Lucille, born December 20, 2006.

Jason A. Brightman, Communications Design, ’96, an award-winning Web designer, is director of Web design at PCWorld and Macworld. Previously, Brightman worked nine years at New York’s Harris Publications, one of the largest special-interest publishers in the country.

Bushra Chaudry, M.F.A., ’96, participated in the spring exhibition, “Nature House,” at Woman Made Gallery in Chicago. The works of 40 artists and poets considered how humans interact with planet Earth. Many works reflected the negative impact on landscapes, while others reflected carefully tended environs.


Tahir Hemphill, M.S., Communications Design, ’97, was represented in a group show called “The View From Here,” at The Skylight Gallery in Brooklyn last January. Hemphill recently wrapped up his first music video of 2007 for an instrumental breakbeat song.

Stina Persson, Illustration, ’97, has a solo exhibit, titled “Immacolata and her Friends,” at gallery hanahou in Manhattan in summer 2007. Persson’s work has appeared in many publications, including Elle, Plant, Nylon, Travel and Leisure, Gourmet, and Self. She resides in Stockholm with her husband and son.

Nana Firman, Urban Design, ’98, has been working in Aceh, Indonesia, as coordinator for Post-Tsunami Reconstruction and Rehabilitation for the World Wildlife Fund (WWF). She is also involved in developing green architecture in Indonesia with WWF.

Juan Motos-Capote, M.F.A., ’98, participated last March in the inaugural exhibit of Penaler Studio, in Greenpoint, Brooklyn. His mixed-media sound sculpture, “Raga for a Telephone Call and Four Paintings,” included an edited reproduction of a phone call offering financial freedom by lowering the annual percentage rates on accumulated debts.

Bannavis Andrew Sribayta, Architecture, ’98, along with his wife, Michelle, created the furniture company Project Import Export (PIE), in spring 2005. Sribayta’s hand-crafted furniture, which is designed to imitate nature, is constructed mostly from natural materials, some of which are considered harmful to the ecosystem. Use of these materials helps to maintain environmental balance. Sribayta’s Steel Tongue Chair was acquired for the permanent collection of The Cooper-Hewitt National Design Museum in Manhattan. The chair also received the Merit Award from Interior Design Magazine for best outdoor seating for 2006 and was published in Time in the summer of 2006.

Amy N. Bolger, Photography, ’99, documents the bike messenger race scene in her photography book, New York Alleycats. A party to celebrate the book’s release was held in February at the Grand Central Bar in Brooklyn.

2000s

Mark Steven Ong, Architecture/Urban Design, ’00, is the architect of Neo Chinatown Mall by Manila Bay. The mall comprises six interlocking pavilions offering authentic Chinese retail goods and services, both traditional and modern.

Antonia Papatzanaki, M.F.A., ’00, had a solo exhibition, “Views of Light,” at Chashama in Manhattan in the winter of 2006. The gallery displayed her signature wall reliefs, as well as her new Plexiglas works.

Lydia Bradshaw-Rabie, M.P.S., Arts and Cultural Management, ’02, heads the Metropolitan Transportation Authority’s Music Under New York program, which was founded in 1985. Although about 250 applications are received annually, only about 70 are invited by Bradshaw to audition. The selected soloists and groups perform in various transit locations throughout the five boroughs.

Yuni Jie, M.I.D., ’02, recently released her third book, At Home, which was published in two languages. The book is divided into eight chapters based on different types of rooms in a house. She was the recipient of a Mowilex Color Competition Award in 2006. In addition to being a television and radio guest speaker on interior design, Jie is active in an organization of product designers in Indonesia. She and her husband reside in Jakarta.

Stacey B. Mariash, Architecture, ’02, married Rémy A. Bertin in a ceremony at the Central Park Boathouse in New York City on March 31. Mariash is an architectural designer at 1100 Architect in New York.

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Daniel B. Ryan, Illustration, ’02, and Matthew C. Bland, Construction Management, ‘05, shaved their heads this March in support of a special fund-raising event for the Chicago-based St. Baldrick’s Foundation, whose mission is to raise awareness of children’s cancer and to procure funds for research and fellowships that may lead to a cure. The foundation has raised over $20 million since the inception of the event.

John Hawke, M.S., History of Art/ M.F.A., ’03, exhibited an urban intervention project in a group show in Milan and participated in The Steam Shop Project, a public residency in the ruins of a gunpowder factory in Oeiras, Portugal. Hawke also was invited to work with Pace Editions in New York, where he produced monotypes for display in their January monoprints show. He was a participant in the studio program of the Whitney Museum Independent Study Program and his work was featured in the “ISP” exhibition at Artist’s Space in May.

Leon A. Reid, IV, Painting, ’03, served as a reBlogger for Eyebeam last spring and was a participant in Eyebeam’s exhibition and event series, “Open City.” In 2004 Reid received his M.F.A. from Central Saint Martins School of Art and Design in London. His street art is seen in the U.S. and England, and his work has been exhibited in New York, Ohio, Massachusetts, Germany, and England.

Kiersten Essenpreis, Illustration/ Communications Design, ’04, works as a freelance illustrator in Brooklyn. Her work has been published in The New York Times, Nylon, GQ, and Wired. Essenpreis’s dreamlike paintings were exhibited in a two-person show at Cinders Gallery in Brooklyn in May and June.

Miranda Hellman, Painting, ’04, and Jawaher Al-Bader, M.F.A., ’06, exhibited their work in a one-day, out-of-doors art show, called “Miranda Hellman and guests,” in Brooklyn last May.

James E. Huffman, M.S., Information and Library Science, ’04, was appointed correctional services librarian for The New York Public Library. In this capacity, he will perform library services for inmates in the New York State and city prison systems, including Rikers Island. Huffman has worked for the New York Public Library for more than 20 years.

Emilian Dan Cartis, M.I.D., ’05, was interviewed for the Romanian TV show Jobbing, which presents driven and successful professionals in a variety of fields. The interview was aired on the channel TVR2 in February. Cartis’s Cinto Stacking Chair, designed with Humanscale Design Studio, received the Good Design Award 2006 at the Chicago Athenaeum, and it has been mentioned in a number of magazines.

Siobhan L. Ryan, M.S., Library and Information Science/Media Specialist, ’05, was selected for the 2007 Emerging Leaders Program by the American Library Association. While completing her degree, she interned at the Bayard Rustin Educational Complex and the Bank Street College of Education. Ryan is currently completing her Island Institute Library Fellowship at the Frenchboro Libraries on Swan’s Island in Maine.


Lani Bouwer, Photography, ’06, and Norah Mays, Photography, ’06, curated and participated in “Observations and Illuminations,” a photography, sculpture, and painting exhibition at Pochron Studios in Brooklyn in May. Also participating were April Renae Henry, Photography, ’06, Gillian Wilson, Film, ’06, Jaclyn Broad- bent, Art and Design, ’07, Jessie Lied, Painting, ’05, Monica Wu, Photography, ’07, M. C. Nicholas Roudane, Sculpture, ’06, Orrie A.
Suzanne “Lesser” Osterweil Weber
Art and Design Education, ’61; M.S., Painting and Graphics, ’64, has pursued a dual career path as both artist and educator. She has taught at the Brooklyn Museum, Parsons School of Design, and at Manhattan’s High School of Art & Design and has served as principal in high schools in both New York and New Jersey. During this time, she also has had about 20 solo exhibitions of her photo-realist paintings, including a Pratt retrospective in 1988. Her paintings hang in the National Art Museum of Sport, the U.S. Information Agency, and the Monmouth Medical Center.

In 1976 Weber was deeply inspired by a black-and-white snapshot she found in Life magazine, which showed a family of six seated on the balcony of their villa overlooking the Aegean Sea. She decided to translate the scene to canvases in color using acrylic paints. “It was a perfect frozen moment,” Weber recalls, “the way we remember our childhoods.” Her portrayal of the family of Greek shipping magnate Stavros Niarchos went on view in 1977 as part of Weber’s “American Life Series,” a solo exhibition at the West Broadway Gallery in Soho, N.Y. In 2005, when she exhibited the work again at the annual Cancer Ball in Rumson, N.J., a friend suggested that she contact Stavros’s son Spyros Niarchos, who was now grown up and living on Park Avenue, and tell him about the painting. Upon seeing it, the younger Niarchos was so moved by the childhood reminiscence that he not only acquired the work but also commissioned Weber to paint a family portrait of his own children, who live in London. Weber is shown above, right, with her painting and Spyros Niarchos.

Though she retired from her career in education in 1997, Weber remains active as a society portrait painter for young families in Monmouth County, N.J. Most recently, Weber published a Breast Cancer Awareness Month poster for the Monmouth Medical Center.

King, Photography, ’00, Rachel Budde, Painting, ’07, and Salma T. Khalil, Graduate Fine Arts, ’06.

Miru Kim, M.F.A., ’06, established Naked City Arts, an art consulting company based in Manhattan, to provide opportunities for young artists to present and sell their work. An inaugural silent art auction was held there in June.

Gregory D. Lindquist, Combined Fine Arts/M.S., Theory, Criticism, and History of Design and Architecture, ’07, had a solo exhibition, titled “To Brooklyn,” at the McAig and Welles Gallery this March in Brooklyn. Lindquist’s paintings, drawings, and serigraphs focus on the transformation of the Williamsburg and Greenpoint waterfronts in the dawn of residential growth. Lindquist will have his first solo exhibition in February at Elizabeth Harris Gallery in Manhattan.

Cheryl Paswater, M.F.A., Fine Arts, ’07, is the 2007 recipient of the Vermont Studios Talent Grant. This year she also participated in “One Night Stand” at Micro Museum, Brooklyn, the Cooper Union Summer Residency Program show, and the IDADA Juried Group Exhibition at Stutz Gallery, Indianapolis.

Basic Training:
continued from page 13

heads lowered, the cement statues (who replace live demonstrators) have been depersonalized into a row of repetitive nude figures. We can almost feel their helplessness, discomfort, and fear, yet we are unable to release them.

Zollinger, who hails from Johannesburg, South Africa, believes that sculpture has the power to transform reality and to empower individuals to see the world differently. Welcome has been situated in Pratt’s Sculpture Park since his graduation in 2002.

In his recent work watch over us cause they have forgotten about us, David Antonio Cruz, B.F.A., Painting, ’92, offers a dynamic portrayal of two young men whose stances echo the vigorous interlocking poses of classical antiquity as interpreted in the Renaissance. The pose of the standing figure with a hat recalls the early-15th-century Italian sculptor Donatello’s bronze statue of David in the Bargello, Florence.

Cruz similarly uses the human forms to suggest a defiant attitude—perhaps to such external controls as gun laws—while also raising the specter of street crime and gang warfare. The man standing holds a lowered pistol in his right hand while his left hand embraces the man kneeling by his side. Or perhaps the standing figure, his hip thrust outward in classic contraposto, is threatening to shoot the kneeling figure he clutches by the neck? The deliberate ambivalence of this work heightens the viewer’s tension at being confronted by this pair.

Perri Neri, M.F.A., Painting, ’01, says that her work is about “the extraordinary experience of being surrounded by very strong, intelligent, beautiful women.” She adds that she is “rethinking the body to reappropriate femininity.” Neri is off to a good start; her seated nude woman in Good Food reflects her technical mastery of key elements of the Western tradition.

“Vivian Outlaw,” M.F.A., Painting, ’01, is fascinated by people and specializes in portraiture but also depicts her friends in full form. Her renderings of Tad and of Charlie recall the German expressionist tradition in their loose, watery brushwork and sardonic approach to the subject.

The fascination with the human form continues in unexpected ways. Since 2005 “Bodies ... The Exhibition” of 22 preserved human specimens displayed in active postures (along with 260 body parts) has been attracting the numbers of visitors of all ages that an art museum blockbuster might command, despite its hefty admission fee.

“Bodies” is still on view in eight U.S. cities and two in Europe, and as a result thousands of people have reportedly signed up to donate their bodies to last indefinitely through polymer preservation. Though intended for scientific and educational purposes, the mode of presentation of these anatomical displays invites comparison with traditional forms of representation that play upon the centrality of the human figure as the subject of art.
### 1920s
- **Andrew V. Boos**  
  Chemical Engineering, 1921
- **Frances Malmquist Carroll**  
  Milinary Design, 1925
- **Helen Trieberg Raudenbush**  
  Mechanical Engineering, 1928

### 1930s
- **Anne Carlson Ahlberg**  
  Dietetics, 1931
- **Jerome J. Bloch**  
  Electrical Engineering, 1932
- **Charles Blumenstock**  
  Electrical Engineering, 1932
- **Richard H. Hart**  
  Information and Library Science, 1932
- **Harry Harrison**  
  Electrical Engineering, 1933
- **Nathaniel T. Gorchoff**  
  Chemical Engineering, 1934
- **Donald L. Prior**  
  Chemical Engineering, 1936
- **Edward P. Zeale**  
  Electrical Engineering, 1937
- **David S. Shaw**  
  Illustration, 1938
- **Simon Goldman**  
  Electrical Engineering, 1939
- **Alfred A. Kuebler**  
  Mechanical Engineering, 1939

### 1940s
- **C. Gordon Beckwith**  
  Chemical Engineering, 1940
- **George L. Clementino**  
  Architecture, 1940
- **Robert Murray Mosedale**  
  Costume Design, 1940
- **Felix J. Andrews**  
  Mechanical Engineering, 1942
- **Lee Cooperman**  
  Advertising, 1942
- **Virginia Hartle Jackson**  
  Library Science, 1942
- **Dorothy Stratton King**  
  Costume Construction, 1942
- **Henry J. Myers**  
  Mechanical Engineering, 1942
- **Jane Frendlich Olliver**  
  Home Economics, 1942
- **June Teitlebaum Singer**  
  Costume Construction, 1942
- **William H. Boylan**  
  Mechanical Engineering, 1943
- **Richard D. Teale**  
  Chemical Engineering, 1943
- **Wendy Dembling**  
  Fashion Design, 1944
- **Clifford C. Valentine**  
  Electrical Engineering, 1944
- **Walter C. Schiller**  
  Chemical Engineering, 1945
- **Eleanore Marie Maimone Sivell**  
  Fine Arts, 1945
- **John Bartishevich (John Bart)**  
  Mechanical Engineering, 1946
- **Louise Merowitz Merrim**  
  Fine Arts, 1947
- **Richard Keiber**  
  Chemical Engineering, 1948
- **Ictor L. Rothstein**  
  Mechanical Engineering, 1948
- **Laurence B. Burke**  
  Science and Technology, 1949
- **Edward J. Manzo**  
  Electrical Engineering, 1949
- **John J. Rusnak**  
  Architecture, 1949

### 1950s
- **Thomas G. Affatigato**  
  Mechanical Engineering, 1950
- **Frank M. Beatch**  
  Mechanical Engineering, 1950
- **Mario J. Forte**  
  Electrical Engineering, 1950
- **Theodore Molokie**  
  Mechanical Engineering, 1950
- **Robert E. Othmer**  
  Electrical Engineering, 1950
- **Edward J. Latimer**  
  Electrical Engineering, 1951
- **Gilbert P. Murphy**  
  Architecture, 1953
- **Anthony E. Calaceto**  
  Interior Design, 1954
- **Vito J. Catalano**  
  Advertising Design, 1954
- **Rhea A. White**  
  M.S. Information and Library Science, 1965
- **Marcellus Michael Portilla**  
  Industrial Design, 1967
- **David M. Heckman**  
  Electrical Engineering, 1969

### 1960s
- **Martin D. Goldstein**  
  Advertising Design, 1960
- **Ronald G. Jehu**  
  Interior Design, 1960
- **Claus P. Arndt**  
  Interior Design, 1964
- **Richard Keiber**  
  Chemical Engineering, 1968

### 1970s
- **Lee Neuwirth**  
  Electrical Engineering, 1973
- **Susan Minton**  
  Graduate Fine Arts, 1974
- **David Mandl**  
  Architecture, 1976

### 1990s
- **Anne Clark (Link) Chadwick**  
  Graduate Fine Arts, 1995

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Pratt Institute, the first college in the United States to offer a bachelor’s degree in fashion, held its first annual fashion show at Wanamaker’s department store on Broadway in 1924. The Pratt Fashion Show has since introduced generations of new designers—and models—to fashion connoisseurs. The 2008 Pratt Fashion Show will be held in Manhattan on May 7.

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An image from the installation “Point A → B” by digital artists Marc Downie, Shelley Eshkar, and Paul Kaiser, whose work will be featured in “Impermanent Markings,” an exhibition of work in ephemeral media to open at Pratt Manhattan Gallery on March 7, 2008. The piece, which explores children’s movements, makes use of the trio’s new real-time rendering technology to impart a heightened sense of three-dimensional awareness.