

**BETTINA PRENTICE**

FOUNDER & CREATIVE DIRECTOR,  
PRENTICE CULTURAL COMMUNICATIONS



Despite traveling the globe to get into any closet we deem fancy, cool or Céline, we always come back to New York—what can we say, it's a hot bed for all three of the aforementioned qualities. And in our tour of some of the city's finest, we've come to recognize certain tribes that exist within creative industries, if you will (just bare with us for a sec, okay?!). There's the jet-setting fashion editors with their extensive collections of Altuzarra, Ghesquière-era Balenciaga and souvenirs from the days of the mythical CHANEL sample sales. There's the black leather armor-wearing agents and PR executives, the vintage-collecting writers and columnists and the sundress-loving models. And then there are the art-world impresarios who collect Proenza Schouler along with their Pieter Schoolwerth.

Bettina Prentice, the founder and creative director of her namesake communications firm fits into the latter pretty nicely. With a cursory glance at her client list (Art Production Fund, ArtBinder, Tiffany & Co.), you kind of get that her company is one of the most sought after in the art world. Charter tribe member, are we right?

Upon arrival at her (appropriately art-filled) Greenwich Village apartment, we quickly realized that beyond the surface credentials, Prentice is also one of those women unique to New York (she's a native, so we guess we should have seen this coming), who make 'doing it all' seem like a walk in the park. You know, she runs her own company, is a mom to a toddler, while living in downtown Manhattan, and still manages to have perfectly shiny Eva Scrivo hair and the time to find her favorite MAC x Daphne Guinness on eBay. All this while wearing

a craftily curated (with the help of friends like Fivestory's Claire Distenfeld) wardrobe of Proenza, J.W. Anderson and Balmain. #Goals, people.



Left to Right: 1) Top, Thakoon; Pants, Rag & Bone; Earrings, Noor Fares, 2) Shoes, Pierre Hardy; Work, McDermott & McGough, 3) Bag, Roger Vivier



Bag, Roger Vivier; Work, McDermott & McGough

relief for Sandy. People really responded emotionally to it, which really speaks to the power of art. That was a lifetime highlight, being able to work on that.”

“We have two separate branches: we do a select number of special events per year and then we also do PR for major public art projects and global initiatives by artists, as well as individual exhibitions. As far as the events side goes, I would say that The Museum of Arts and Design gala last year was a lifetime highlight. We were honoring the artists McDermott & McGough, the artist collaborative who are really old friends and colleagues of mine. Because the artists medium is time travel, I suggested that we do a time immersion experiment to whatever year the artists were currently living in - 1928. My colleagues and I took over this beautiful Beaux-Arts mansion on the Upper East Side and everything we did had to be period. We had Woody Allen’s favorite band play and a Josephine Baker performer who just completely blew everyone’s mind. It was incredible to see how the artists responded—that everything was exactly as they would have wanted it.

A meaningful project from the PR standpoint would probably be working with Art Production Fund on Yvette Mattern’s Global Rainbow, which was made in response to Hurricane Sandy. Mattern used a monumental outdoor laser to project a rainbow over the streets of New York out to the Rockaways and it was visible to millions of New Yorkers and up to 35 miles away depending on the atmospheric conditions. Using only the electrical power equivalent to two hair dryers, we were able to project this message of hope for the Rockaways and encourage support for organizations that were providing

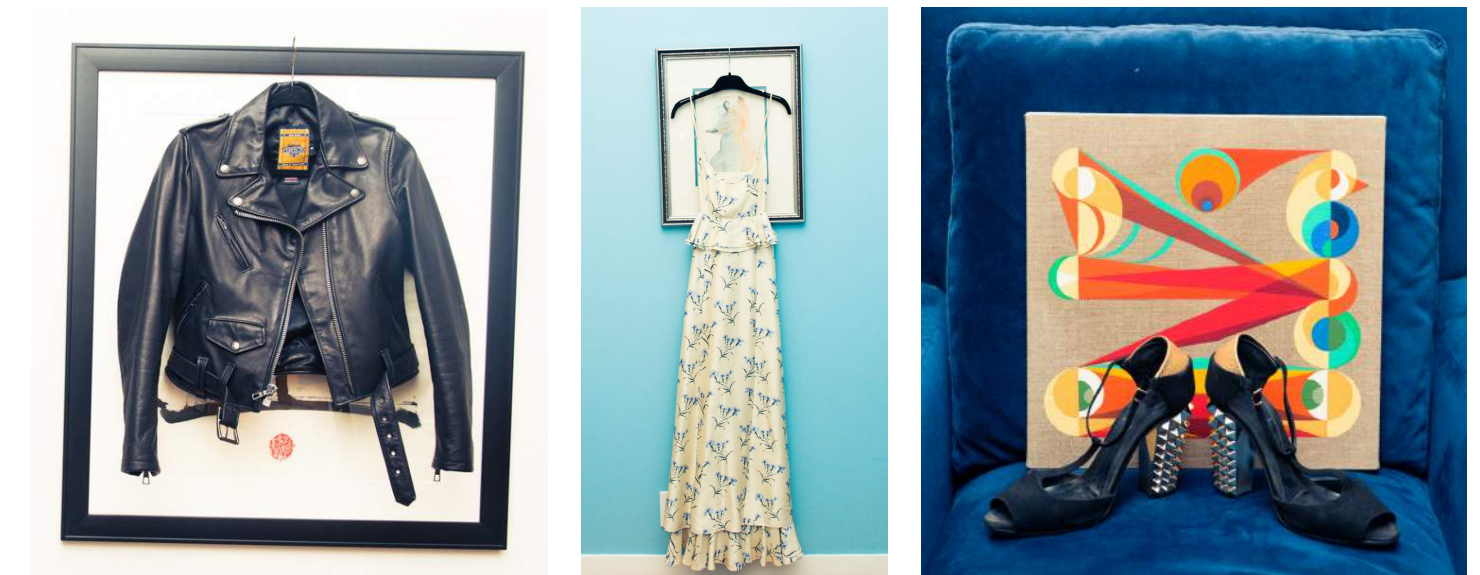


“I bought a piece by a young unknown artist named Henry Hemming. It was done during the initial occupation of Iraq. On my \$20,000 salary, I had to pay for it over a year, but I was committed to owning this work. It actually changed the course of my life because it introduced me to the New York gallery world. I was working at an auction house at the time, in the Print department at Sotheby’s, and I ended up becoming the director of the gallery that I bought it from. It’s still the piece that when people come over for dinner, everyone asks about it. It is also the thing I know my husband loves most.

The skirt is vintage Oscar de la Renta, which I loved so much that I had it entirely re-pleated.”  
Sweater, Ralph Lauren; Necklace, vintage; Skirt, Oscar de la Renta; Painting, Henry Hemming



Left to Right: 1) “The artists [are the reason I love the art world]. It’s the artists, the artists, the artists. They are the reason to get out of bed in the morning.” Bag, Moda Operandi 2) “I dyed my hair blonde for a decade because a high school boyfriend didn’t like my red hair. I go to Eva Scrivo, she has been helping me transition back to my natural color.” Top, Balmain; Skirt, J.W. Anderson; Earrings, Pamela Love 3) “My husband is as happy as the waiters at Café Lipp to wake up to a topless 19 year old Kate Moss every morning.” Shirt, Dolce & Gabbana, Photograph, Arthur Elgort



Left to Right: 1) Jacket, Schot, 2) Dress, Suno; Work, Dali, 3) “I’m all about heels. I’m 5’3”; Shoes, Fendi; Work, Eamon Ore-Giron

“Naming my favorite piece that I own is a political question because I work with so many of the artists I collect. But I would say my Ray Johnson collage. It has so many different layers, there’s so much to look at in it, there’s new things I notice everyday. That’s the beauty of collage — it’s a medium that really encourages more looking. I am deeply honored to work with The Estate of Ray Johnson and am continuously inspired by the complexity and spirit of his work. This particular collage is a silhouette of the brilliant collector Christoph De Menil – within the inside of De Menil’s head are five stamped self portraits of the artist, Johnson’s iconic bunny figure, a cartoon character in high heels and a snake cut into several parts which together spell out ‘Picasso.’” Top, Balmain; Skirt, J.W. Anderson; Ring, Chloé; Work, Ray Johnson

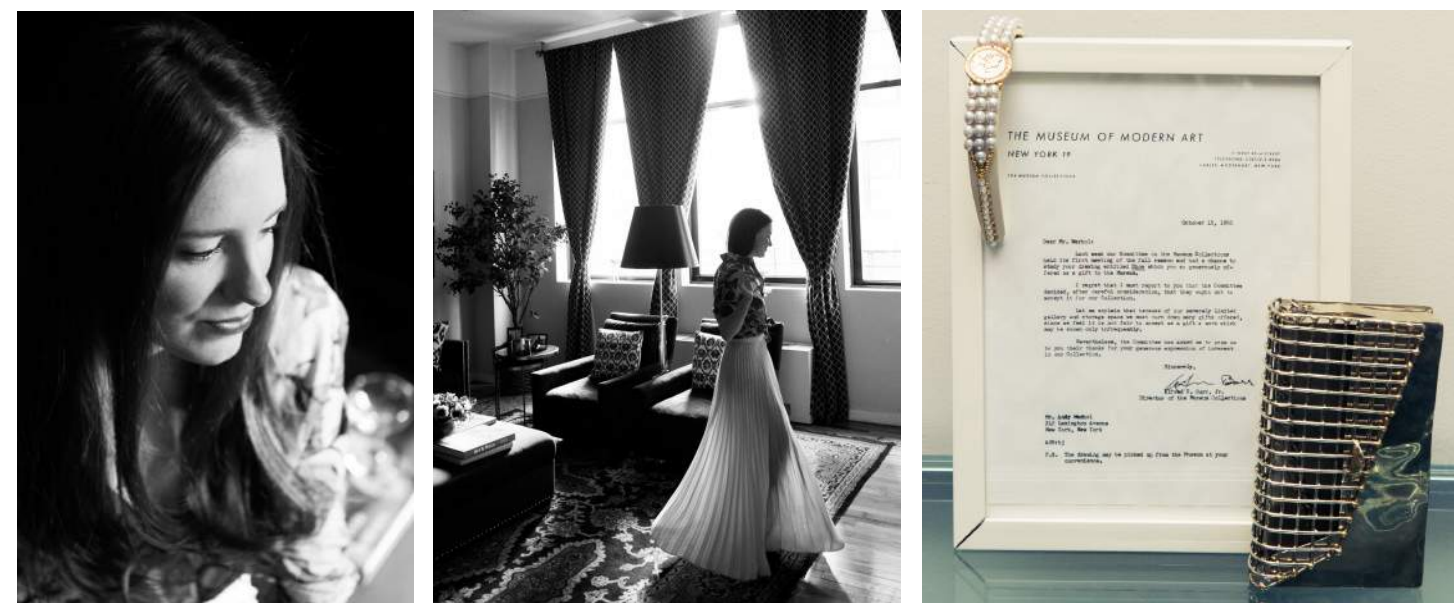




Left to Right:  
 1) “[These are] Egyptian revival bookends that were a gift from the artist Michele Oka Doner who shares my love of ancient Egypt. The ceramic bones I bought from NADA art fair a few years ago – I wish I knew the artist’s name so I could get more!” *Bag, Prada; Shoes, Gianvito Rossi; Work, Scott King* 2) *Shirt, Burberry; Skirt, Banana Republic; Earrings, Sucre; Bracelet, Aracano*; 3) “Since becoming a mom, I think that I’m a lot more confident and more comfortable in my own skin, more willing to take risks.” *Top, Thakoon; Pants, Rag & Bone; Shoes, Lanvin; Earrings, Noor Fares*



“I love Proenza Schouler. I mean, I just think they never get it wrong. And I like them personally. With the exception of Proenza I wouldn’t say that I’m continually drawn to a single designer. Moda Operandi’s edit introduced me to designers I never considered before. I think Claire Distenfeld of FiveStory has an extraordinary eye and she got me wearing designers like Balmain. She’s fantastic at putting an entire look together. So she is a friend, so when I go, I make my appointment with her: she walks me through everything and she tends to be pretty dead on. And she encourages me to push my boundaries. For jewelry, Latest Revival, which is owned by Dalia Oberlander, is fantastic. I find myself looking at pieces and buying pieces that may not be all that familiar, but she’ll suggest things I end up loving, she knows my taste.” *Coat, Proenza Schouler; Lamp, Philippe Starck; Pillows, Madeline Weinri*



Left to Right:  
 1) “[My favorite artists are] Fred Tomaselli, Wangechi Mutu, and one artist that I do own, who is the late artist, Ray Johnson. They all use collage as a medium. Spiritually, I would love to live with an Andy Goldsworthy or a Robert Smithson and install a secret room just for me of Yayoi Kusama ‘Fireflies On The Water.’ But I think that’s a pipe dream. I’m extremely drawn to earth works.” *Shirt, Burberry* 2) “Give me pleated anything. My wedding dress was pleated - I just swoon over pleats.” *Shirt, Burberry; Skirt, Banana Republic* 3) “Art Production Fund’s director, Casey Fremont gave me this xerox of a 1956 rejection letter to Andy Warhol from The MoMA. We’ve unframed it a couple of times to make copies for friends so the frame is an absolute wreck.” *Headband, Masterpeace; Bag, Anndra Neen*



Left to Right:  
 “[Starting Prentice Art Communications was] really making lemonade out of lemons. After Lehman Brothers collapsed I lost my job running communications for Yvon Lambert, a very well respected gallerist who at the time had locations in Paris, London and New York. And, you know, the bottom fell out—it was a very uncertain time. I didn’t get out of my pajamas for two weeks and cried my eyes out. And my husband, who I have been with for 16 years now, was incredibly supportive, and said why don’t you start a consultancy while you look for another job. I started the company without the intention of it ever becoming the thing it has become. Over the years it has grown and I’m continually amazed by the artists and institutions that seek us out—it’s really blown me away how much the company has grown and evolved.” *Dress, Misha Nonoo; Photograph, Arthur Elgort* 2) “My biggest career highlight has been being sought out by world-class institutions and artists. It’s a dream come true working with artists like Matthew Barney and the late Lucian Freud. And working on funds for urgent causes, like the Lunchbox Fund, which feeds undernourished children in South Africa, many of whom are AIDS orphans. Using the power of art to raise funds for causes like that has been extremely powerful and rewarding.” *Necklace, Vintage*