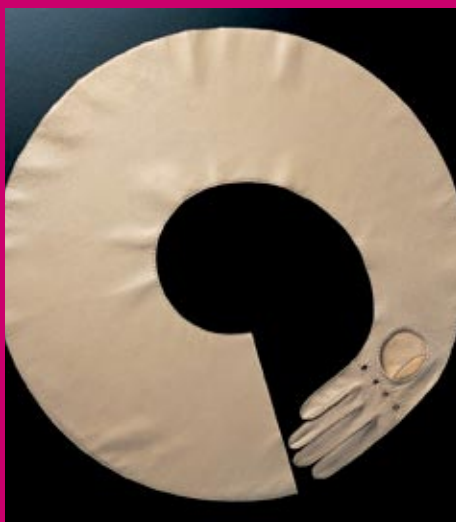


# Cutting Edge: The Avant-Garde and Fashion

A CONFERENCE IN NEW YORK

*Thursday, November 30 – Sunday, December 3, 2006*

Photo: Bert Stern/Courtesy Staley-Wise Gallery, New York



Courtesy, *2wice Magazine* and Daniel Storto.

Photo: Louise Dahl-Wolfe; courtesy, Staley-Wise Gallery.



Courtesy, Harry Winston, Inc.

# Cutting Edge: The Avant-Garde and Fashion

A CONFERENCE IN NEW YORK

*Thursday, November 30 – Sunday, December 3, 2006*

In the eighth annual fashion conference, we consider the avant-garde and radical in fashion—historically as well as in the present.

Critical to this consideration is the role of tastemakers—including magazine editors and style directors—in recognizing, defining, explicating, and advancing the avant-garde. We examine how the avant-garde is successfully introduced to a broader group of consumers by visionary retailers. Seminal to this discussion are those who transform and reposition traditional brands or houses and, in so doing, make them new. We also consider forces that have shaped designers approaches to the avant-garde.

Yet another important topic is cutting and draping of fabric, how handling of fabric has shaped the “cutting edge.” Significant and related is treatment of the textile’s edge and its embellishment, as well as artistic and technologic innovation in textiles.

We turn to fashion in photography and film and how it can be artistically transformative, considering costume and its importance both to the metaphoric and literal director’s cut.

We also address the interplay between fashion and jewelry or precious stones—in the latter case, diamonds in particular—on the cutting edge artistic expressions by legendary houses such as Harry Winston, Tiffany & Co., and Graff; by mining companies now in the retail world, such as DeBeers; by individual artists working in the studio tradition, among them young jewelers such as Lola Brooks; and by fashion designers including Diane Von Furstenberg.

Often the most effective ways of introducing a new trend or dramatic departure is through accessories, in particular handbags and shoes. These allow the consumer to plunge into the new while retaining a look more rooted in the familiar.

We express our deep gratitude to Asiatica, Bergdorf Goodman, Coach Inc., Doyle New York, ELLE Magazine, Federated Department Stores, Inc., Harry Winston, Inc., The Louis and Lena Minkoff Foundation, and Staley-Wise Gallery for their support.



Courtesy, Project Alabama.



Courtesy, Project Alabama.

Thursday, November 30, 2006

---

6:00 – 8:00 p.m. Reception and Viewing  
**Horst: Shadow and Light**  
25th anniversary exhibition  
**Staley-Wise Gallery**  
560 Broadway, 3rd Floor

Friday, December 1, 2006

---

The day's sessions will take place at Parsons the New School for Design at 560 Seventh Avenue (at 40th Street).



Photo: Horst; courtesy, Staley-Wise Gallery, New York.

8:30 – 9:00 a.m. **Coffee and Check-in.**

9:00 – 9:05 a.m. **Welcome.** Tim Gunn, chair, Fashion Design Department, Parsons the New School for Design.

9:05 – 9:20 a.m.

**Introduction.**

Lisa Koenigsberg.

9:20 – 10:00 a.m.

**Incubating Innovation: Education and the Cutting Edge.** Tim Gunn.

10:05 – 11:05 a.m.

**Parallel Lines: Cutting Edge Partnership.** Ruben and Isabel Toledo.

11:05 – 11:20 a.m.

**Break.**

11:25 a.m. – 12:05 p.m.

**Hard Rock: The Eternally Modern Diamond.**

Susy Korb.

12:10 – 12:50 p.m.

**Pressure Points: Defining Moments of Change.**

Holly Brubach and  
Laura Jacobs.

12:50 – 2:10 p.m.

**Lunch** (on your own).

2:15 – 3:15 p.m.

**The Power of the Image: How the Photograph Shapes our Vision.**

Bert Stern with Nancy  
Hall-Duncan.

3:20 – 3:55 p.m.

**Radical Transformation: Yves Saint Laurent and Karl Lagerfeld in the 1970s.** Alicia Drake.

4:00 – 4:15 p.m.

**Break.**

4:15 – 4:55 p.m.

**Collage: a Designer's Perspective on Cutting Edge.** Koos van den Akker.

5:00 – 5:40 p.m.

**America, Land of Simplicity and Frivolity: Questions and Answers, Theories and Dreams.** Zac Posen.

6:00 – 8:00 p.m.

Reception and Viewing  
**Cutting Edge: An Invitational Exhibition of Contemporary Gem Sculpture.**

Aaron Faber Gallery  
666 Fifth Avenue  
(enter on 53rd between Fifth  
and Sixth Avenues)

Photo: Karl Lagerfeld; courtesy, Toledo Studio.





Courtesy, Coach, Inc.



Courtesy, Coach, Inc.

## Saturday, December 2, 2006

The day's sessions will take place at Parsons the New School for Design at 560 Seventh Avenue (at 40th Street).

- 9:00 – 9:40 a.m. **The Daring Radical: Carmel Snow.** Penelope Rowlands.
- 9:45 – 10:30 a.m. **Singular Vision: Louise Dahl-Wolfe.** Tom Neff.
- 10:30 – 10:50 a.m. **Break.**
- 10:55 – 11:35 a.m. **Graphic Fashion and Fashion Graphics.** Abbott Miller.
- 11:40 a.m.– 12:30 p.m. **Fashion as Communication.** Frank Nuovo.
- 12:30 – 1:45 p.m. **Lunch** (on your own).
- 1:45 – 2:45 p.m. **Weaving Transformations.** Reiko Sudo.
- 2:50 – 3:30 p.m. **Handmade Social: Traditional American Techniques in Contemporary Context.** Nathalie Chanin.
- 3:30 – 3:50 p.m. **Break.**
- 3:50 – 4:30 p.m. **Master Handwork: One-of-a-Kind Gloves.** Daniel Storto.
- 4:35 – 5:15 p.m. **Taming the Wild Beast: Luxurious Handbags.** Santiago Gonzalez.
- 5:20 – 5:50 p.m. **Cutting Edge: Statement, Impact, and Consumer.** David Wolfe.
- 6:30 – 8:30 p.m. **Reception hosted by ELLE Magazine**  
**National Academy Museum and School of Fine Arts**  
1083 Fifth Avenue (at 89th Street)  
**Remarks. Radical Experiment: Project Runway.** Tim Gunn.

## Sunday, December 3, 2006

- 9:00 – 9:30 a.m. **Coffee.**
- 9:30 – 10:00 a.m. **Screening of Fashionation (2003)** by Isabel and Ruben Toledo.
- 10:00 a.m. – 12:30 p.m. **A Morning with Judianna Makovsky.**



Photo: @Twentieth-Century Fox Film Productions.

- 10:05 – 10:30 a.m. **My Life in Film: Remarks.** Judianna Makovsky.
- 10:35 – 11:35 a.m. Screening of clips from films for which Judianna Makovsky has designed the costumes.
- 11:40 a.m. – 12:30 p.m. **Question-and-Answer and Discussion** with Judianna Makovsky.

# Presenters

**Lisa Koenigsberg**, conference director and president and founder, Initiatives in Art and Culture; formerly, she served as advisor to the dean for arts initiatives, and director, programs in the arts and adjunct professor of arts, NYU School of Continuing and Professional Studies. After initiating the series of fashion conferences, she co-directed three and directed four of the first seven conferences. Former positions include: assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals, among them *The Gilded Edge: The Art of the Frame* (2002), *Architecture: A Place for Women* (1991), *the Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*.

**June Weir**, senior conference advisor, who, having co-directed three conferences and served as an advisor to four, has participated in the fashion conference since its inception; former vice president, Fairchild Publications where she was fashion editor and assistant publisher of *Women's Wear Daily* and *W*; has served as an editor at *Vogue*, *Harper's Bazaar*, *The New York Times*, *Mirabella*, and *inshop.com* where her column "June Buzz" appears; adjunct faculty, NYU School of Continuing and Professional Studies and Parsons New School for Design.

**Holly Brubach**, writer and design consultant; a dancer forced to retire prematurely by an injury, she turned to journalism and over the next two decades worked at *Vogue* as a contributing editor; the *Atlantic Monthly* as a staff writer; *The New Yorker* as a staff writer; and *The New York Times* as style editor, overseeing coverage of fashion, architecture, and design in the magazine and its supplements. In 1998, she joined Prada where she directed development of a home collection and served as design liaison with architects for the company's new flagship stores. She then formed **StudioHollyBrubach**, a consulting firm; she has since advised the Ford Motor Company, Banana Republic, Nike Europe, YOOX, and other companies on brand identity. Since 2003, Brubach has served as creative director for Birks, the Canadian jewelers. Brubach co-wrote *Choura: The Memoirs of Alexandra Danilova* (1983, recipient, de la Torre Bueno prize for best dance book), and is the author of *Girlfriend and A Dedicated Follower of Fashion*. She has written extensively for television, including the documentary "Balanchine." She has contributed book reviews to *The New York Times Book Review*, and articles to *Vanity Fair*. "Bibliofile," her column about books appears in *The New York Times Magazine's* supplement. Brubach has lived in New York, Milan, and Paris.

**Natalie Chanin**, founder, Project Alabama was born and raised in Florence, Alabama, a small town on a plain between the Appalachian foothills and the Tennessee River; after 22 years abroad, Chanin returned home in 2000 to build Project Alabama. After six years under her creative direction, Project Alabama established a strong presence in the fashion industry, having offered a full range women's fashions, a line of men's T-shirts, and home accessories, all sold at over 50 stores around the world. A line of custom-made jewelry is in development, and a book project, the *Stitch Book* is forthcoming (2007). Project Alabama gained recognition for its innovative, cottage-industry business model that contracted artisans, ranging from their early 20s to her late 70s, to produce garments in the spirit of the traditional "quilting bee." Each product was signed by its primary stitcher on a hand-made label. Each collection consisted of limited-edition custom garments with a modern twist. Because each garment is completely cut, painted and sewn by hand, no two items are identical. Chanin's work continues to be based in what she terms the "Living Arts," the craft and traditions passed down primarily orally. These provide a basis for truly sustainable, contemporary communities rooted in their histories. Project Alabama's work exemplifies a movement which has come to be known as "Slow Design," an approach that embraces the long-term view over short-term gain, using age-old traditions to create products for modern living. A designer of junior sportswear before beginning a career as stylist, costume designer and, eventually, director, Chanin credits her background in environmental design which she studied at North Carolina State University as the basis for her endeavors as a designer. She was a finalist for the 2005 Cooper-Hewitt National Design Award and the 2005 Vogue/CFDA Fashion Fund. She continues to live and design in Florence, Alabama.

**Alicia Drake**, author; her most recent publication is *The Beautiful Fall: Lagerfeld, Saint Laurent and Glorious Excess in 1970s Paris* (2006); she writes regularly for periodicals including the *International Herald Tribune*, *British Vogue*, *Travel & Leisure*, and *W* magazine, for which she was a contributing editor. She has lived and worked in Paris for 10 years.

**Nancy Hall-Duncan**, senior curator of art, The Bruce Museum; formerly an assistant curator at the International Museum of Photography, she has also served as a guest curator at The New Gallery of Contemporary Art in Cleveland, and has curated over 60 exhibitions on numerous topics in 19th- and 20th-century art and photography exhibitions on numerous photographers, including Shirin Neshat, Hiroshi Sugimoto, Eli Reed and on topics such as photographic truth. Her exhibition "The History of Fashion Photography" (1997) was named the most important

Photo: Twice Magazine, 2004. Design Abbott Miller. Photography Jay Zukerkorn.



historical exhibition of that year by *The New York Times*. Among the other major photography exhibitions she has curated are: "Photographic Surrealism"; "Elegance, Glamour and Style: Fashion and its Photography"; "Alfred Stieglitz: A Collective Portrait"; and "Picture Perfect: Masterworks of Photography from the Hochberg/Mattis Collection." She is the author of numerous books and articles on art and photography. These include *The History of Fashion Photography* (published in French as *L'Histoire de la Photographie du Mode*, Chêne, 1979) and catalogues such as *The Great American Nude*, *The American Avant-Garde: A Decade of Change, 1936-1946* (with I. Sandler); *A New York Time: Drawings of the 1980s; JFK and Art; Photographic Surrealism*; and numerous others. She co-edited *Fashion* (1984); one of a 12-volume series on photography. Recipient: Grand Prix from the Musée Français de la Photographie (1980) and grants from the NEA, the NEH, the Cleveland Foundation, and the Smithsonian Institution.

**Santiago Barberi Gonzalez**, president of Nancy Gonzalez handbags and accessories; a graduate of the Savannah College of Art and Design, who earned a BFA in fashion design with a concentration in the business of fashion, he has brought a company whose debut collection featured just 16 handbags designed by Nancy Gonzalez, his mother to one with more than 300 styles—including woven clutches, weekenders, satchels, structured purses, and hobo bags—that push the limits of what can be done with exotic skins. Since launching sales in the US in 1997 with a debut collection at Bergdorf Goodman, Mr. Gonzalez has led the company to year-on-year double-digit growth, making Nancy Gonzalez the largest purveyor of brand-name exotic skin bags in the world. A native of Colombia, he understands first-hand the world which Nancy Gonzalez—whose name has become synonymous with vibrant color and luxurious textures—credits as inspiration in her designs. In addition to producing bags that are a hallmark of luxury, the company strives to break the cycle of poverty in Colombia where the line is produced, and is a driving force for social change there, employing almost entirely women and providing daycare for their children. The collection is available at luxury retailers including Harrod's of London, Aizel of Moscow, Isetan of Japan, Joyce of Hong Kong and, in the US, Bergdorf Goodman, Neiman Marcus and Saks Fifth Avenue.

**Tim Gunn**, chair of the Department of Fashion Design, Parsons the New School for Design and co-host of Project Runway, a reality-based fashion design incubator; as department chair, he was charged with invigorating the curriculum for the 21st century. Under his direction, the department has been repositioned as the leader in fashion design education in America and one of a handful of leading programs in the world, with enrollment increasing by 200%. The success of Jack McCollough and Lazaro Hernandez of Proenza Schouler, whose senior year thesis collection was bought off the School's runway by Barneys New York, was both an academic and fashion industry first and a bellwether for graduating classes to follow. He has been a member of the administration and faculty at Parsons School of Design for 23 years, most of that time as associate dean, working closely with the academic departments to develop programs and relationships abroad. Gunn has lectured widely on fashion and lifestyle design and Parsons' role in putting America on the global design map. Interviews with Tim Gunn have appeared in publications such as *Time*, *Newsweek*, *Crain's Business Weekly*, *The Wall Street Journal*, *Martha Stewart Living*, *Women's Wear Daily*, and *People*, and on such television shows as *Late Night* with Conan O'Brien, *The View*, *The Big Idea* with Donny Deutsch, *CBS Sunday Morning*, *NBC Nightly News*, *CNBC*, *MSNBC*, *ESPN*, and *Full Frontal Fashion* on the WE Network. He also covered the red carpet at the 2006 Academy Awards for the Today Show. He has written articles for *ELLE*, *Seventeen*, *People*, *US Weekly*, and has a regular feature on the *bravotv.com* website.

**Laura Jacobs**, contributing editor, *Vanity Fair*; where she writes on fashion and the arts; author, *The Art of Haute Couture* (1995), *Beauty and the Beene* (1999), and the novel *Women about Town* (2002). This fall, *Landscape with Moving Figures*, a collection of her dance criticism was published by Dance & Movement Press.

**Susy Korb**, creative director and chief marketing officer, Harry Winston; a brand strategist who aligns business plans with creative vision, she is responsible for all customer touch points (product and store design, advertising, public relations and events) at Harry Winston. She began her career at Tiffany & Co. in 1982, where she developed the renowned Blue Box advertising campaign that helped accelerate growth while

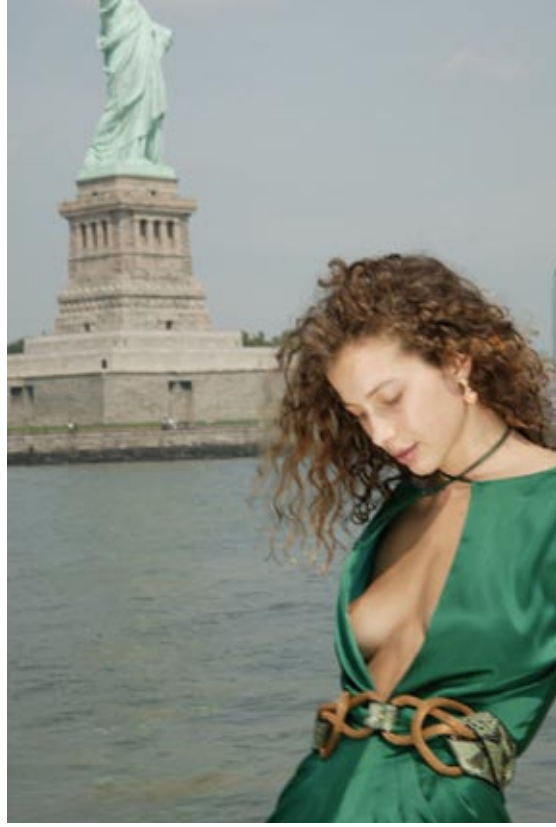


Photo: Lola Schnabel; courtesy, Zac Posen.

preserving the company's image. In 1997, Ms. Korb joined Christie's as senior vice president of marketing, clarifying the firm's corporate voice as communicated through publications, direct marketing, public relations, events and sponsorship. In 2001, Ms. Korb co-founded Point One Percent, a marketing company focused on high-net-worth customers, among whose clients were Godiva, Tiffany & Co., Rolex, Williams-Sonoma and AIG Private Client Group. In 2003 and 2004, Ms. Korb served as the president of Assouline, which publishes books on art, culture, fashion and design. A member of the board of the New Yorkers for Children, Ms. Korb holds a B.A. in art history from Yale and attended Harvard for graduate studies in art history.

**Judianna Makovsky**, costume designer; she has created costumes for every period and genre of feature film including those addressing 1950s American suburbia, Westerns, baseball, and sailing, and for such projects as contemporary version of a Charles Dickens tale and the first of the acclaimed fantastical Harry Potter series. In 1999 she received an Academy Award nomination for Best Achievement in Costume Design for *Pleasantville* (1998) for which she also received a Costume Designers Guild Award. Her second Academy-Award nomination was received for *Harry Potter and the Sorcerer's Stone* (2001), and her third for *Seabiscuit* (2003). Among her more recent accomplishments are the costume designs for *The Legend of Bagger Vance* (2000) starring Matt Damon; *For Love of the Game* (1999) starring Kevin Costner; *Gloria* (1999) for which she designed Sharon Stone's costumes; *Practical Magic* (1998) starring Nicole Kidman and Sandra Bullock; *Great Expectations* (1998) starring Gwyneth Paltrow; *National Treasure* (2004) and *X-Men: The Final Stand* (2006). Makovsky's other major feature film credits include: *Devil's Advocate* (1997); *Lolita* (1997); *White Squall* (1996); *A Little Princess* (1995); *The Quick and the Dead* (1995); *The Ref* (1994); *The Specialist* (1994) for which she designed Sharon Stone's costumes; *Six Degrees of Separation* (1993); *Reversal of Fortune* (1990); *Big* (1988); and *Gardens of Stone* (1987). She has also designed the costumes for several television films including: *Wild Palms*; *Miss Rose White*; *Margaret Bourke-White* and for the pilot episode of Robert De Niro's series *Tribeca*.

**Abbott Miller**, designer and writer, is a partner at Pentagram. He has curated several exhibitions and authored several books, including *Dimensional Typography*; *The Process of Elimination: The Bathroom, the Kitchen, and the Aesthetics of Waste*; and *The ABC's of snl: The Bauhaus and Design Theory* (both with his wife Ellen Lupton); *Printed Letters: The Natural History of Typography*; *Up, Down, Across: Elevators, Escalators, and Moving Sidewalks*; and *Swarm*. His exhibition design projects include "The Couch: Thinking in Repose" at the Freud Museum, Vienna; "Geoffrey Beene Unbound"; and "Sarah Bernhard: The Art of High Drama" at the Jewish Museum, New York; "RockStyle" and "Lennon: His Life and Work," both at the Rock and Roll Hall of Fame and Museum. He has received numerous awards for

his art direction of *Twice* magazine; the International Center of Photography Infinity Award for his use of photography in design; and together with his wife Ellen Lupton, the first annual Chrysler Award for Innovation in Design (1994) for their joint practice. His book design, in which he has collaborated with artists including Matthew Barney, Nam June Paik, and Hans Haacke has been widely recognized. His writing has appeared in *Eye*, *Print*, *I.D.*, and *Émigré*. Among his clients are Knoll, Vitra, Steuben, and Harley-Davidson. His work is in the collections of the Cooper-Hewitt National Design Museum, San Francisco Museum of Modern Art, and the Art Institute of Chicago.

**Tom Neff**, documentary filmmaker, CEO and founder, The Documentary Channel, the first channel devoted to showing independent documentaries; among his films are: "Louise Dahl-Wolfe: Painting with Light" (1999); "Beatrice Wood: Mama of Dada" (1993, recipient: the CINE Golden Eagle Award, the Bronze Plaque Award, Columbus International Film & Video Festival, and the Golden Panda Award, Sichuan Television Festival, China) which was screened as one of the year's best documentaries by the Academy of Motion Pictures; "Frederic Remington: The Truth of Other Days" (1991, recipient: Special Jury Prize, Houston Film Festival and CINE Golden Eagle); "Our Country" (2003); "Herb Alpert: Music For Your Eyes" (2002); the Emmy-nominated series "America's Music: The Roots of Country"; and the Oscar-nominated "Red Grooms: Sunflower in a Hothouse." Among his most recent work is "Chances: The Women of Magdalene" (recipient: Audience Award for Best Documentary, Nashville Film Festival and the Tennessee Spirit Award, both 2006). A member of the Academy of Motion Picture Arts & Sciences and Television Academy of Arts and Sciences, he serves on the nominating committees for Best Documentary for both. He is also a member, board of directors, International Documentary Association (IDA) and an adjunct professor at the University of Southern California's School of Cinema.

**Frank Nuovo**, designer; after over 16 years of design for Nokia, with over 10 of them as chief of design for Nokia Corporation, building and leading their company-wide design group, he will pursue independent new product and brand development with a sharp focus on function, design and styling excellence, while continuing under retainer as Vertu's principal designer, both in England and at his base in Southern California. At Nokia, he participated in creating historically significant advances in the merging of technology with human-centered design

**Zac Posen**, designer; he grew up in New York's Soho, the son of a painter and a lawyer, Posen has been designing clothes since early childhood, spending his teenage years learning about fashion history and at his sewing machine. After the pre-college program at Parsons New School for Design and two years interning at The Metropolitan Museum's Costume Institute with curator Richard Martin, he was accepted to London's Central St. Martin's at 18; a couture piece that he submitted for the Victoria and Albert (V & A) "Curvaceous" exhibit won the V & A prize and was acquired for the permanent collection. Posen also set up a studio in his Bloomsbury apartment, where he made one-of-a-kind pieces and gowns. Arguably, this is where his most important training took place, while designing, patternmaking, sewing and tailoring the custom garments. In 2001, Posen returned to New York where he caught the attention of several retailers and was invited to participate in a Gen Art Fashion Show. Posen's Fall '02 line, presented at the Angel Orensanz Center, was picked up by several key retailers. While working from his parents' loft, Posen solicited the collaboration of his mother, Susan Posen, as his CEO and of his sister, Alexandra, as his creative director. Posen now works in a beautiful studio in Tribeca, where he creates three collections a year. His line is sold at leading retailers and in the finest specialty stores across this country as well as in England, France, Germany, Italy, Russia, and the growing markets of Canada, Brazil and Japan.

**Penelope Rowlands**, writer; her most recent book, *A Dash of Daring: Carmel Snow and Her Life in Fashion, Art, and Letters*, was published by Atria Books, a division of Simon & Schuster (2005), and has since appeared in the United Kingdom, Ireland, Australia, and New Zealand. As a journalist, she has contributed to numerous publications, including *Vogue*, *Art + Auction*, *Architectural Digest*, *ARTnews*, the *International Herald Tribune*, *W*, *Women's Wear Daily*, *People*, and *The New York Times Magazine*. She is also the author of three books on design-related subjects: *Weekend Houses* (2000), *Jean Prouvé* (2002), and *Eileen Gray* (2002) (all published by Chronicle Books).

**Bert Stern**, photographer; in 1947 at the age of 17, Stern took a job as a messenger and clerk in the *Look* magazine mailroom where, recognizing his talents, art director Herschel Branson encouraged him to pursue a photography career. After learning as much as he could about art history, Stern left to become the art director of a small magazine, where he began taking photographs. He was drafted in 1951 and talked his way into an army job as a motion picture cameraman in Japan. After his 1953 release from the army, Stern worked on advertisements for Smirnoff Vodka. More like editorial photography than advertising, these images were considered a striking stylistic breakthrough. Using a huge and lavishly equipped studio, Stern experimented with many unconventional techniques, including videotape, screen-printing, photo-offset combinations and computerized printouts. He set a hectic pace doing advertising photography for such brands as American Cyanamid, Arpège, Canon cameras, duPont, Pepsi-Cola, US Steel, Volkswagen and many others. His best-known work is arguably a collection of 2,500 photographs (many of them nude or semi-nude) taken of Marilyn Monroe over a three-day period, six weeks before her death. The last posed photographs taken of Monroe, the portfolio has come to be known as "The Last Sitting." The photographs were taken for *Vogue*, which published several of them following Monroe's death. *Marilyn Monroe: The Complete Last Sitting*, a book containing these photographs, including copies of proofs over which Monroe had written comments or crossed her own image out with lipstick, was published in 1992. Stern closed his studio in 1971 and now does advertising photography in New York, while remaining the prototype of the fashion photographer who captures glamour.

**Daniel Storto**, glove couturier; born 1954 in Toronto, and trained by his Italian grandfather who was an artisan shoemaker; this tradition contributes to Storto's concern with "what I can contribute and leave behind." Storto resides in Gloversville, New York (onetime glovemaking capital of the world), where he has the only storefront glovemaking shop in North America where one can experience the art of glovemaking. He only develops series, rather than seasonal collections. His artistic preoccupation is with "large scale sculptural shapes—when worn, the shape becomes three dimensional." He also has an overriding concern with craft: each pair is hand-stitched by Storto, a trademark of his work, which he views as a "medium, not as an accessory to fashion." Since 1990, he has been represented by Julie Artisans' Gallery, New York. Since 1982, Storto has collaborated with fashion designers such as Geoffrey Beene, Dries Van Noten, Alexander McQueen, Paul Smith, Adeline Andre, and Ralph Rucci. Recurring inspirations for his work are American artists Louise Nevelson, Ellsworth Kelly, Tony Smith, Yoko Ono, and Richard Serra. *Twice*, a visual arts publication based in New York, featured

Photo: Helmut Newton. Reproduced in *Fashion: The Century of the Designer, 1900 – 1999* by Charlotte Seeling (Konemann Verlagsgesellschaft mbH, 1999; English edition, 2000, p. 357).



his sculptural gloves with the work of artists Sophie Calle, Nan Goldin, Andrea Zittel, and Matthew Barney. He is working on a series of gloves based on the Helvetica block shape of the alphabet.

**Reiko Sudo**, co-founder and director of NUNO Corporation, is an innovator in both the textile arts and revolutionary textile invention. Sudo's works are firmly based on innovating new fibers and creating textiles and patterns that have never been seen or touched before. Whether it is knitting nylon tape and fiber together to make a new piece of whole cloth, or pressing rusted metal on rayon to create new patterns, Sudo and the other artists at NUNO are on the vanguard of the textile world. In 2002 she was named Eminent Professor, Tokyo Zokei University. Included in the permanent collections of numerous museums among them the Powerhouse Museum, Sydney, Royal Ontario Museum, Baltimore Museum of Art, The Metropolitan Museum of Art, the V & A, the Museum of Modern Art (New York), Staatliches Museum für angewandte Kunst (Munich), RISD (Providence), and Cooper-Hewitt National Design Museum, her work has been featured in exhibitions around the globe, including solo shows at the University for the Creative Arts, England; UCLA Fowler Museum of Cultural History, Weatherspoon Museum, Greenland; The Atlanta International Museum of Art and Design; the University Art Museum, Santa Barbara, Kyoto Art Center / Tokyo Park Tower Gallery; and Southern Alberta Art Gallery, Australia. Recipient: Kuwasawa Award, foundation of Kuwasawa Gakuen (2005), Honorary M.A., The Surrey Institute of Art & Design, University College, England (2004), JID Award (1999), Roscoe Award, Cooper-Hewitt National Design Museum (1994).

**Isabel Toledo**, fashion designer, and **Ruben Toledo**, artist; recipients of the Cooper-Hewitt National Design Museum Award for Fashion (2005), they co-founded The Toledo Studio (1984) which exists to ground design and artistic invention in the reality of everyday life. Isabel's fashion is "liquid architecture" and "exercises in a pure geometry." Ruben's whimsical fashion illustrations have been exhibited in New York, Paris, and Tokyo. The Toledo Studio's ongoing projects consist of a fashion label, Isabel Toledo Ent. Inc. (21 years); a line of mannequins (Ruben Toledo for Pucci - 10 years), and a line of ceramic tiles (Ruben Toledo for Ceramica Bardelli - 4 years). The Studio was chosen by Peter Marino to create a large-scale mosaic for Barneys Los Angeles (1992); has costumed dance and theater productions, notably "Yemaya" (T. Tharp, 2000); published *Style Dictionary* (1995) and *Toledo-Toledo: a Marriage of Art and Fashion* (1998); and directed and animated a short film on French fashion, "Fashionation," sponsored by the Chambre Syndicale de la Haute Couture and Nordstrom (2003). Among their clients are Barneys New York, Louis Vuitton, Tiffany & Co., Burberry, Ian Schrager Hotels, and Nordstrom. Their work has been widely published internationally and featured in solo exhibitions including, "Toledo-Toledo: A Marriage of Art and Fashion" (Museum at the Fashion Institute of Technology, New York, 1998; Kent State University Museum, Kent, Ohio, 2000; and The Gallery Museum of Otis College of Art and Design, Los Angeles, 2002), and in group shows such as "Addressing the Century" (The Hayward Gallery, London, 1998), "Fashion Fast Forward" (Kuenstlerhaus Museum, Vienna, 1999), "Women Designers in the USA, 1900 - 2000: Diversity and Difference" (Bard Graduate Center for Studies in the Decorative Arts, New York, 2001), "Goddess" (The Metropolitan Museum of Art, 2003), "My Favourite Dress" (Fashion and Textile Museum, London, 2003), and the National Design Triennial (Cooper-Hewitt National Design Museum, 2003).

**Koos van den Akker**, designer; known for his painterly delight in mixing colors, patterns, and textures in unusual, often one-of-a-kind garments. Having studied at L'Ecole Guerre Lavigne and apprenticed at the House of Christian Dior, van den Akker



Photo: @ New Line Cinema.

undertook the fabric collages that have become his hallmark. He opened his first salon in The Hague in 1965, selling his own custom-made dresses. Since arriving in the US in 1968, he has been creating simple shapes embellished by rich surface manipulations. After selling fashions from his apartment and then a boutique on Columbus Avenue, he opened his store at Madison Avenue and 68th Street, and later one in Beverly Hills and a men's boutique. In the mid 1970s, he started a wholesale line with a showroom at 550 Seventh Avenue. In 1983, he presented a modestly priced collection, Hot House. By 1986, he was designing lingerie, daytime and evening clothes, furs, and home furnishings. During the 1980s, van den Akker gained a following among show business personalities, in particular Bill Cosby. In 1989, van den Akker detailed how to make creative clothing in an article in *Threads* magazine. After several difficult years, in 1995 long-time client Veronica Vickers approached Koos with the idea of a new partnership: "Koos & Co" was born, beginning in the Village and then returning to Madison Avenue. In 1998, Koos began working with QVC, designing a line called "Koos of course!" an exclusive QVC label that has become their top selling line and which he defines as "mass couture."

**David Wolfe**, creative director, Doneger Creative Service; one of the fashion industry's most quoted authorities, having earned international credentials for his work as a fashion, color, and trend forecaster; prior to joining to company in 1990, Mr. Wolfe spent 10 years at The Fashion Service, a trend forecasting service he founded and managed. His previous experience also includes the role of creative director with I. M. International, one of the world's first fashion forecasting and consulting firms. Prior to pioneering fashion forecasting, he was one of Europe's top fashion illustrators. During the 1970s, while living in London, he created editorial and advertising art for *Women's Wear Daily*, Fortnum & Mason, Selfridges, Galeries Lafayette, British Vogue, Liberty of London, and *The London Sunday Times*. Mr. Wolfe also acts as senior fashion editor for *Couture* and *MenMode* magazines published in Asia.

**Cover (Clockwise from Top left):** Bert Stern, *Marilyn Monroe: from the Last Sitting*, 1962. Photograph: Bert Stern; courtesy, Staley-Wise Gallery, New York; Daniel Storto, *Leather Handmade Glove*. Photo courtesy: *Twice Magazine* and Daniel Storto; Harry Winston, *Scarab: South Sea Cultured Pearl and Diamond Earrings*. Photo courtesy, Harry Winston, Inc.; Louise Dahl-Wolfe, *Mary Jane Russell on Leopard Sofa*, Paris, 1951. Photograph: Louise Dahl-Wolfe; courtesy, Staley-Wise Gallery.

**Text Panel:** (top to bottom) Project Alabama, *Skulls Dress*. Photo courtesy, Project Alabama; Project Alabama, *Materials, Tools, and Embroidering*. Photo courtesy, Project Alabama.

**Thursday, November 30 panel:** (top to bottom): Horst, *Mainbocher Corset*, 1939. Photo: Horst; courtesy: Staley-Wise Gallery, New York. Karl Lagerfeld, *Isabel and Ruben Toledo*. Photo: Karl Lagerfeld; courtesy, The Toledo Studio.

**Saturday, December 1 panel (clockwise from top left):** Coach, *Legacy Leather Trench*, 2006. Photo: courtesy, Coach; Coach, *Leather Sara Boots*, 2006. Photo: courtesy, Coach; *X-Men: The Last Stand*, 2006, costumes by Judianna Makovsky. Photo: @ Twentieth Century-Fox Film Production.

**Presenters first page:** Abbott Miller, designer, "B O" from *Bolero Series*, 2004 appeared in *Twice* magazine. Photo: Jay Zuckerkom, courtesy, *Twice* magazine.

**Second presenters page:** Zac Posen, *Emerald Silk Neptune Gown*, Spring 2006. Photo: Lola Schnabel; courtesy, Zac Posen.

**Registration page (top to bottom):** Frank Nuovo design, *Ascent Vertu Cell Phone*, 2006. Photo courtesy, Frank Nuovo and Vertu; Nancy Gonzalez, *Navy, Hand-woven Crocodile Top Handle Tote with Banana Leaf*, resort 2006. Photo courtesy, Nancy Gonzalez, Inc.

**Third presenters page:** Yves Saint Laurent, *Grey pin-stripe suit and pearl-gray blouse*, 1975. Photo: Helmut Newton. Reproduced in *Fashion: The Century of the Designer*, 1900-1999 by Charlotte Seeling (Konemann Verlagsgesellschaft mbH, 1999; English edition, 2000, p. 357)

**Fourth presenters page:** Judianna Makovsky, *Pleasantville*, 1998, costumes by Judianna Makovsky. Photo @ New Line Cinema.

**Mail Panel:** Reiko Sudo, *Tsugihagi*, various content 31.5" Wide ("Chemical lace" technique). Photo courtesy: Nuno Corporation and Material Things.





Courtesy, Frank Nuovo and Vertu.



Courtesy, Nancy Gonzalez, Inc.

## To Register

**Your email address is your registration ID; registration confirmations are sent via email.**

### TO REGISTER ONLINE

**By Internet:** Register online with your credit card at [www.artinitiatives.com](http://www.artinitiatives.com)

### OTHER REGISTRATION OPTIONS

**By Fax:** Fill in the registration form, including credit card information, and dial (212) 935-6911, 24 hours a day.

**By Mail:** Return form at least two weeks before the conference start date with a check or money order payable to Initiatives in Art and Culture or complete the credit card information on the form and send to Initiatives in Art and Culture, 333 East 57th Street, Suite 13B, New York, New York 10022.

**By Phone/Internet:** Using American Express®, Visa® Card, MasterCard®, or Discover®, call (646) 485-1952.

**Fee:** The conference fee is \$355. A discounted rate is available for full-time students. To receive the discounted rate you must provide proof of ID and register with the program office at (646) 485-1952. For full-time students with ID the conference fee is \$160.

**Withdrawal and Refunds:** Notice of withdrawal must be made in writing to: Lisa Koenigsberg, Initiatives in Art and Culture, 333 East 57th Street, 13B, New York, NY 10022 or via email at [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com)

No refunds are made after November 16, 2006.

**Conference Location:** This conference is held at the Parsons New School for Design, 560 Seventh Avenue (at 40th Street).

**Note:** The New School is an affirmative action/equal opportunity employer.

*Program subject to change.*

## REGISTRATION FORM

Please register me for **Cutting Edge: The Avant-Garde and Fashion**/\$355

Name: \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Day-time Phone \_\_\_\_\_

E-mail Address \_\_\_\_\_

Payment is enclosed (check or money order made payable to Initiatives in Art and Culture), or

I authorize you to charge my credit card \_\_\_\_\_

Signature

Visa®  American Express®  Mastercard®  Discover®

Card Number \_\_\_\_\_ Expires \_\_\_\_\_

**Initiatives**  
In Art and Culture

Initiatives in Art and Culture  
333 East 57th Street, 13B  
New York, New York



Courtesy, Nuno Corporation and Material Things

# Cutting Edge: The Avant-Garde and Fashion

A CONFERENCE IN NEW YORK

*Thursday, November 30 — Sunday, December 3, 2006*