

# Initiatives

in Art and Culture

## Timeless: Icons, Style, and Artistry

A CONFERENCE IN NEW YORK

Thursday – Saturday, November 29 – December 1, 2007

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 (Kornemann Verlagsgesellschaft mbH, 1999, English edition, 2000, p. 357)



Grace Kelly, in *High Society*, 1956, director: Charles Walters; studio: Metro-Goldwyn-Mayer; photo: <http://www.doctormatrimonio.it>

Verdura Showing his Cuff bracelet to Chanel, c. 1935 @ Verdura.



Christian Dior, *"The Bar Suit"*, from the "The New Look," 1947; photo: Willy Maywald, mid-1950s.

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Thom Browne, Men's Suit, Autumn/Winter 2006-2007; photo: Dan Lecca.

In the ninth annual fashion conference, we consider "Timeless," a collective vocabulary to which we return for inspiration and a yardstick against which we measure all that follows.

Central to this canonical vocabulary are particular colors, images, scents, motifs, objects, and garments, each with potent associations that endow them with enduring power as cultural referents and social signifiers. That which, or those who, become part of the canon transcend fashion, conveying values, virtues, and emotions.

We also consider the tastemakers responsible for creation of the timeless, such as legendary editors, photographers, and individuals of taste and style, and periodicals that have shaped and continue to shape our vision. Central to this year's theme is the discussion of fashion marketing, and the relationship between the timeless and timeliness.

We express our deep gratitude to Asiatika, Bergdorf Goodman, Brooks Brothers, Coach Inc., A Diamond is Forever, Doyle New York, Hermès, Kaleidoscope Consulting, The Louis and Lena Minkoff Foundation, and MOVADO for their support.

A selection of rough diamonds from Botswana. Photo: Diamond Information Center.



Loose round brilliant diamonds. Photo: Diamond Information Center.





Hermès, *Leather Birkin Bag*, designed in 1984 and named for Jane Birkin; photo @ Hermès.

## Thursday, November 29, 2007

6:00 – 8:00 p.m.

**Cocktail Reception at Hermès.**  
691 Madison Avenue (at 62nd Street)

Remarks on the History and Tradition of Hermès by Laura Jacobs.

## Friday, November 30, 2007

The day's sessions will take place at the National Academy Museum and School of Fine Arts at 1083 Fifth Avenue (Fifth Avenue between 89th and 90th Streets).

8:30 – 9:00 a.m.

**Coffee and Check-in.**

9:00 – 9:05 a.m.

**Welcome.** Annette Blaugrund,  
Director, National Academy Museum and School of Fine Arts.

9:05 – 9:20 a.m.

**Introduction.** Lisa Koenigsberg.

9:20 – 10:00 a.m.

**Our Love Affair with Legends: Timeless People, Places, and Things.** Pamela Fiori.

10:05 – 11:05 a.m.

**Creating a Classic: My Life at Bergdorf Goodman.** Ira Neimark.

11:05 – 11:20 a.m.

**Break.**

11:20 a.m. – 12:20 p.m.

**Goddesses, Symbols and Textiles of the Ancient World.** Mary McFadden.

12:20 – 2:00 p.m.

**Lunch** (on your own).

2:00 – 2:40 p.m.

**Icons of Time: Masterpieces of Horology.** Daryn Schnipper.

2:45 – 3:30 p.m.

**Timeless Jewelry Design.** Ward Landrigan.

3:30 – 3:45 p.m.

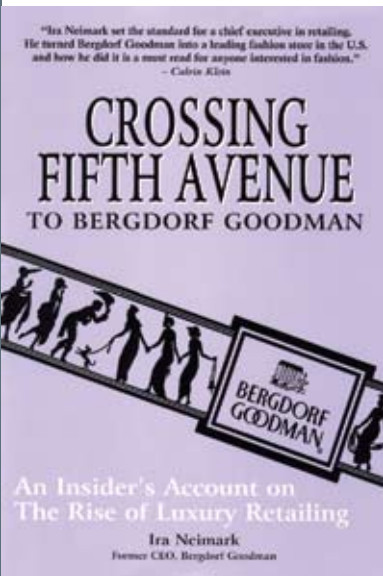
**Break.**

3:45 – 4:30 p.m.

**On the making of *American Fashion*.** Charlie Scheips.

4:35 – 5:15 p.m.

**Jeans: From Anti-Fashion to Fashion Icon.** James Sullivan.



Jacket design by Fabrice Frere and Hamish Robertson. Ira Neimark, *Crossing Fifth Avenue to Bergdorf Goodman: An Insider's Account on the Rise of Luxury Retailing*. New York: Specialist Press, International, 2006.



Mary McFadden, *Wedding Dress Detail*, with "Fortuny" pleating, gold thread embroidery, pearl/jewel-toned beadwork cuff. In collection of and photo: Historic Fashion Collection. Stephens College, Columbia, MO.



Balenciaga, *Ensemble de cocktail*, 1965 (M-0004-11), inv. UF 69.10.3; photo: Les Arts décoratifs, musée de la mode et du textile/ Jean Tholance.



Chanel, *Tailleur*, 1960-1965 (M-0001-203) inv. 990.111 ABC; photo: Les Arts décoratifs, musée de la mode et du textile/ Jean Tholance.



## Saturday, December 1, 2007

The day's sessions will take place at the National Academy Museum and School of Fine Arts at 1083 Fifth Avenue (Fifth Avenue between 89th and 90th Streets).

- 9:00 – 9:40 a.m.                    **Making Choices: Timely or Timeless.** David Wolfe.
- 9:45 – 10:25 a.m.                **Fashioning Modernism: Paul Poiret.** Andrew Bolton.
- 10:25 – 10:45 a.m.               **Break.**
- 10:45 – 11:25 a.m.               **Masters of French Fashion: Balenciaga, Chanel, Dior.** Pamela Golbin.
- 11:30 a.m. – 12:15 p.m.        **Radical Transformation: Yves Saint Laurent and Karl Lagerfeld in the 1970s.** Alicia Drake.
- 12:15 – 1:45 p.m.                **Lunch** (on your own).
- 1:45 – 2:25 p.m.                **Rock Legends: From Royalty to Red Carpet Diamonds.** Penny Proddow.
- 2:30 – 3:10 p.m.                **Two Soles as One: Designing for Bruno Frisoni and Roger Vivier.** Bruno Frisoni.
- 3:10 – 3:30 p.m.                **Break.**
- 3:30 – 4:15 p.m.                **Tweaking the Timeless: A Conversation with Thom Browne.** Thom Browne with Andrew Bolton.
- 4:20 – 5:00 p.m.                **Jolie Laide (Beautiful – Ugly): 'Best Actress' as Plain Jane, 1928 – 2006.** Deborah Nadoolman Landis.
- 5:05 – 5:45 p.m.                **100 Years of Scent Design: What Makes a Scent Last?** Tania Sanchez.
- 5:50 – 6:20 p.m.                **The Invisible, Evaporating, Wearable Art: Encounter a Perfume Masterpiece.** Tania Sanchez.
- 6:30 – 9:00 p.m.                **Reception (black and/or white attire, if you wish), Presentation, and Revelry.**
- 7:00 – 7.45 p.m.                **PARTY OF THE CENTURY: The Fabulous Story of Truman Capote and his Black and White Ball.** Deborah Davis.

Charlize Theron, *Monster*, 2003, writer/director: Patty Jenkins; studio: DEJ Productions; High Flier. Photo courtesy, Deborah Nadoolman Landis.



Charlize Theron on the Red Carpet, photo courtesy, Deborah Nadoolman Landis.



Frank Sinatra and Mia Farrow at the Black and White Ball, reproduced in Deborah Davis, *The Party of the Century: The Fabulous Story of Truman Capote and His Black and White Ball*, New Jersey: John Wiley & Sons, 2006.



# 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 the first three fashion conferences and directed the five subsequent fashion 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 *Auspicious Vision: Edward Wales Root and American Modernism* (2007), *The Gilded Edge: The Art of the Frame* (2002), the *Archives of American Art Journal*, the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*.

**Andrew Bolton**, curator, The Costume Institute, The Metropolitan Museum of Art; previously, he served as Senior Research Fellow in Contemporary Fashion, Victoria & Albert Museum/London College of Fashion. Among the recent exhibitions he has curated are: "Poiret: King of Fashion" (2007), "AngloMania: Tradition and Transgression in British Fashion" (2006), "Chanel" (2005), "Wild: Fashion Untamed" (2004), "Dangerous Liaisons: Fashion and Furniture in the 18th Century" (2004), and "Bravehearts: Men in Skirts" (2003) for which he authored the accompanying publications. He is currently working on two exhibitions and catalogues: "blog.mode: addressing fashion," and "Superheroes: Fashion and Fantasy." He is visiting professor, University of the Arts London (2007).

**Thom Browne**, designer, known for his relaxed but meticulously hand-made clothes in familiar fabrics and cut for a youthful sensibility. Opening his doors in 2001 offering custom made clothes, Browne stepped into ready-to-wear in 2004. His capsule collection for men and women designed for Brooks Brothers as part of their new creative concept laboratory launched in Fall 2007, and a line of men's jewelry through Harry Winston is planned for Spring 2007. Browne designs for the client who seeks an alternative to traditional bespoke ideas. His attention to detail and tailoring are evident in his use of grosgrain taping under the working buttons of jacket sleeves, the lapels and trimmings of jackets, and the pants hem. Browne's aesthetic is inspired by such late 1950s and early 1960s American icons as Steve McQueen in *The Thomas Crown Affair* and John F. Kennedy as junior senator from Massachusetts. His ready-to-wear collection retains the commitment to hand-made garments. In November 2006, the formerly by-appointment-only shop relocated to Tribeca, accommodating both custom clients and essential Thom Browne ready-to-wear items. Recipient, 2006 CFDA Menswear Designer of the Year and 2005 Rising Star Award for Menswear, Fashion Group International; finalist, 2006 National Design Award from the Cooper-Hewitt National Design Museum; and recipient, runner-up prize of the 2005 CFDA VOGUE Fund.

**Deborah Davis**, author *PARTY OF THE CENTURY: The Fabulous Story of Truman Capote and his Black and White Ball* (2006). Among her other publications are *Strapless: John Singer Sargent and the Fall of Madame X* (2003) and her most recent book is *The Secret Lives of Frames: One Hundred Years of Art and Artistry* (2007). Davis is currently working on a book about Newport entitled *Gilded: Riches, Romance, and Reversals of Fortune in America's Most Exclusive Resort*, which will be published in 2008.

**Alicia Drake**, author, *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.

**Pamela Fiori**, editor-in-chief of *Town & Country* (T & C), America's premier luxury lifestyle magazine since May 1993. T & C is America's oldest continuously-published general interest magazine, now addressing a greater diversity of topics, features, voices, and columns. In addition to her monthly column, Fiori's initiatives include a major emphasis on philanthropy and health. She has also introduced *Town & Country Travel*, which launched in October 2003 and is published quarterly, *Town & Country*

*Weddings*, which appears twice a year. Prior to joining *Town & Country*, she served as executive vice president and editorial director at American Express Publishing Corporation, overseeing all editorial operations for the Corporation's magazines. A member of the Board of Directors of the U.S. Fund for UNICEF, Fiori is also founding co-chairperson of the UNICEF Snowflake Project. Recipient, UNICEF's Audrey Hepburn Humanitarian Award (2005); Ellis Island Medal of Honor (1998); Chevalier de l'Ordre du Mérite (1985); the Matrix Award for magazine journalism by Women in Communications, Inc, and L'Etoile Award from the Savannah College of Art and Design (both, 2007); and the Gem Award (2006) from the Jewelry Information Council for the magazines coverage of fine jewelry.



Bruno Frisoni, *Black Satin Ribbon Bootie*; photo courtesy: Bruno Frisoni.

**Bruno Frisoni**, shoe designer, became creative director of Roger Vivier in 2004, following in the footsteps of the legendary footwear designer whose Pilgrim shoe adorned with its iconic buckle graced the feet of Catherine Deneuve in *Belle de Jour*. Born in France to Italian parents, Frisoni began his career working for designers such as Jean-Louis Scherrer, Lanvin, and Christian Lacroix, and later went on to work with Yves Saint Laurent. Frisoni launched his own shoe collection in 1999, which he continues to design. At Roger Vivier, Frisoni has reinvigorated the brand by updating signature Vivier motifs—like the buckle and the Shock Heel—and incorporating them into his modern designs.

**Pamela Golbin**, curator in chief, Musée de la Mode et du Textile, Paris. In 1997, she installed, with the museum team, the largest permanent galleries devoted to costume and textiles in the world, where she has organized numerous major exhibitions and has written the accompanying publications. Golbin has also supervised projects in Brazil and in China. Her most recent exhibition project, a Balenciaga retrospective, 2006 - 2007, was accompanied by the publication *Balenciaga Paris* (2006). Golbin lectures regularly all over the world at institutions such as the Royal College of Art, the Los Angeles County Museum of Art, the Fashion Institute of Technology and the Cultural Foundation in Abu Dhabi (Arab Emirates). Among her publications are *Garde-robes* (1999) and *Fashion Designers* (2001), a fashion reference book that surveys 20th-century fashions since World War II.

**Laura Jacobs**, contributing editor, *Vanity Fair*; her fashion criticism has appeared in *The New Republic* and the English periodical, *The Modern Review*; author, *The Art of Haute Couture* (1995), *Beauty and the Beene* (1999), and the novel, *Women about Town* (2002).

**Deborah Nadoolman Landis**, costume designer and author, received an MFA in Costume Design from UCLA and a PhD in the History of Design from the Royal College of Art, London, where her dissertation, *Scene and Not Heard: The Role of Costume in the Cinematic Storytelling Process*, was the first in costume design. Her collaboration with John Landis ranges from *Animal House* (1978) to *Coming to America* (1988)—for which she was nominated for an Academy Award—and the costumes for the groundbreaking music video Michael Jackson's *Thriller* (1983). Landis has worked with directors such as Steven Spielberg, (designing the garb for Indiana Jones in *Raiders of the Lost Ark* [1981]), Louis Malle, and Costa Gavras. Landis was honored by the UCLA School of Theater, Film and Television as Distinguished Alumna (2005), delivered the keynote address at the inaugural Costume Symposium in 2006 in London, and served on the 2007 Cinefondation Jury at the 60th Anniversary of the Cannes Film Festival. Landis teaches at the USC School of Cinematic Arts, the American Film Institute, and is a professor at the University of the Arts, London. She recently completed her second term as president of the Costume Designer's Guild, Local 892. She is the

author of *Screencraft/Costume Design* (2003), *50 Designers/50 Costumes: Concept to Character* (2004), and the forthcoming *Deconstructing Glamour* (2008). Her most recent book is *Dressed: A Century of Hollywood Costume* (2007).

**Ward Landrigan**, owner of Verdura since 1985; former head of fine jewelry at Sotheby's. He was born in New Jersey, received a degree in history of fine arts from Drew University, and attended London's Courtauld Institute. After becoming the head of the jewelry department at Sotheby's at the age of 24 and dealing in estate jewelry, Landrigan discovered and fell in love with the work of Duke Fulco di Verdura. Since purchasing Verdura, Landrigan has continued to make new pieces from original designs, visiting the extensive Verdura archives to decide which pieces to make. He has revitalized the business and the enthusiasm for the wild, witty, and voluptuous jewels of Verdura. He purchased the Belperron name and archives in 1998 and now produces new pieces from original Belperron designs. "Verdura: The Life and Work of a Master Jeweler" will be on view at the Houston Museum of Natural Science (November 16, 2007 – February 17, 2008).

**Mary McFadden**, designer, who formed her own company in New York in 1976, is well-known for her distinctive look inspired by the art, artifacts, and textiles of Greece, China, and South America, among other cultures she has encountered during her travels around the world. McFadden has been acclaimed for her use of African and Asian prints, as well as her trademark looks, including slim tunics and dresses in "marii" pleats, hand-painted silk pajamas, and intricately quilted and decorated jackets. A major retrospective of her work accompanied by a publication, *Mary McFadden: High Priestess of Fashion*, was presented by the Allentown Museum of Art in 1994. The recipient of two COTY awards, in 1979, she was elected to the American Fashion Critics' "Hall of Fame," received the Neiman Marcus Fashion Award, and was elected to the Best-Dressed List Hall of Fame.

**Ira Neimark**, former president and CEO of Bergdorf Goodman (1975 – 1983), then chairman and CEO (1983 – 1992), and author, *Crossing Fifth Avenue To Bergdorf Goodman: An Insider's Account on The Rise Of Luxury Retail* (2006). During his tenure, Bergdorf Goodman received the CFDA award for creating a "unique new spirit in a retail environment." He began his retail career at Bonwit Teller in 1938 as a page boy and rose through the ranks, working in various capacities until 1950, when he became executive vice president, general merchandise manager at Gladdings in Providence, RI (1951 – 1959), and then assistant general merchandise manager at G. Fox & Co. in Hartford, CT (1959 – 1962). After serving as president of Brown Thompson, a subsidiary of G. Fox also in Hartford (1962 – 1964), he returned to the parent company as executive vice president, general merchandise manager (1964 – 1969). He then became executive vice president, general merchandise manager at B. Altman & Co., New York (1969 – 1975). He has also been adjunct professor of retail marketing, Columbia University School of Business (1983 – 1984), merchandise advisor to Neiman Marcus (1987 – 1989), and advisor to Mitsukoshi Ltd, Tokyo, Japan (1992 – 2003), a director, Hermès of Paris since 1992, and is director emeritus, Fashion Institute Foundation. He has received the Cavaliere della Repubblica (Italy), the Chevalier of the Order of Arts and Letters (France), the Medal of the City of Paris, and the Holmstead Award for the renovation of Central Park's Pulitzer Fountain.

**Penny Proddow**, author; among her publications are: *With This Ring: The Ultimate Guide to Wedding Jewelry* (2003) and *Diamonds: A Century of Spectacular Jewels* (1996). A contributing editor at *In Style* for over a decade, Proddow and co-contributor Marion Fasel are responsible for the monthly Jewel Box pages and special features on fine jewelry and watches. Trained as an archeologist at Bryn Mawr College, Proddow originated the program *Pause for Pegasus: The Inspiration of Antiquity* in the Education Department at the Metropolitan Museum of Art.

**Tania Sanchez**, co-author, *Perfumes: The Guide*, a critical reference book (with L. Turin, 2008); the forthcoming book combines in-depth individual reviews of over 1,200 fragrances with longer essays on the art, history, and production of perfume, and is an extension of her collaboration with Luca Turin that began when she provided editorial advice on his book *The Secret of Scent* (2006). While contributing commentary and hundreds of fragrance reviews to the online perfume lovers' community and amassing a major fragrance collection, Sanchez has worked as a writer and editor at various publications in New York, on subjects both serious and frivolous, from film reviews to finance. She currently splits her time between New York and London.



Cartier, *The Franklin Delano Roosevelt Cartier Victory Clock*, 1943, a silver, onyx and nephrite eight-day, five time zone desk timepiece presented to President Franklin Delano Roosevelt by Pierre Cartier on December 20th, 1943. To be sold in at Sotheby's New York on December 4th, 2007. Photo courtesy, Sotheby's.

**Daryn Schnipper**, international director of watches and clocks, Sotheby's, which she joined over 25 years ago; she is considered a pioneer of wristwatch sales at auction and can be credited with many unprecedented horological sales. The highlight of her career would be the auction of Masterpieces from the Time Museum, which took place from December 1999 through October 2004. The December 1999 Time Museum sale broke all previous auction world records as the highest sale total for horological objects. In that sale, four additional world records were toppled, in the fields of Swiss, French, and English horology, including Patek Philippe's legendary Henry Graves Supercomplication, a Breguet Sympatque, and a Thomas Tompion bracket clock. Once the final Time Museum sale was concluded in October 2004, a grand total of \$58,593,845 had been realized. Ms. Schnipper has handled many other famous and important single owner collections during her tenure, among them the Andy Warhol Collection of Rolex Watches, Sporting Time, an Important Collection of Rolex Wristwatches, the Esmond Bradley Martin Collection of Extraordinary Watches, and A Collection of 69 Exceptional 20th-Century Watches.

**Charlie Scheips**, Worldwide Director of Photographs, Phillips de Pury & Company and author, *American Fashion*, commissioned by CFDA (2007); a widely published writer and curator with particular emphasis on contemporary art and photography, Scheips brings over 25 years of experience in the art world and publishing to his present position. He served for a decade as founding director, Condé Nast Archive, and has helped organize exhibitions ranging from *David Hockney: Photocollages* (1988) for the International Center for Photography, to *Robert Mapplethorpe Curated by David Hockney* (2005), to shows of virtually every major Condé Nast photographer. Scheips was the photographic consultant for *Jacqueline Kennedy: The White House Years* (2000 - 2004), and is the guest curator for a *Luxe Life: Masterpieces of American Jewelry* at Pittsburgh's Carnegie Museum of Natural History (2007). Among his other publications are *John Rawlings: 30 Years in Vogue* (2000), and *Andy Warhol: The Day the Factory Died* (with photographs by Christophe von Hohenberg; released in 2006).

**James Sullivan**, author of *Jeans: A Cultural History of an American Icon*, was the pop culture critic at the *San Francisco Chronicle* for seven years, where he explored the interplay between the performing and visual arts and American consumer culture. A regular contributor to the *Boston Globe*, he has written for *Rolling Stone*, *Entertainment Weekly*, and many other publications, and his reviews and essays have appeared on NPR's "All Things Considered."

**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 the 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.

# To Register

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

## TO REGISTER ONLINE

**By Internet:** To register with a credit card, go to: [www.aceva.com/go/timeless](http://www.aceva.com/go/timeless)

## OTHER REGISTRATION OPTIONS

**By E-Mail:** Fill in the registration form and send to Lisa Koenigsberg at [lisa.koenigsberg@artinitiatives.com](mailto:lisa.koenigsberg@artinitiatives.com)

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

**Fee:** The conference fee is \$355; A discounted rate of \$170 is available for full-time students with ID. To receive the discounted rate, you must register by phone at (646) 485-1952 and present your ID at the registration desk.

**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, 2007.

**Conference Location:** This conference is held at the National Academy Museum and School of Fine Arts at 1083 Fifth Avenue (Fifth Avenue between 89th and 90th Streets) with evening events at other locations as specified.

*Program subject to change.*



MOVADO, timepiece featuring the single dot Museum Dial, an icon of modern design, which celebrates its 60th anniversary; photo: MOVADO.

## REGISTRATION FORM

- Please register me for **Timeless: Icons, Style, and Artistry**/\$355;  
*A discounted conference fee of \$170 is available for full-time students with ID. To receive the discounted rate, you must call (646) 485-1952 and present your ID at the registration desk.*

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Paul Poiret, *Evening Cape La Fersé*, 1911, made from a printed Durly velvet and worn by Denise Poiret.



Thom Browne for Brooks Brothers Black Fleece, *Woman's ensemble*, Fall 2007 Photo: Brooks Brothers.

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