

W

September 2014

WHEN CULTURAL CALENDAR



Horst beauties, clockwise, from above: July 1939 Vogue cover with Muriel Maxwell; a photo of a suit and headress by Elsa Schiaparelli, 1947; Marlene Dietrich, 1942.



6th

EYE OPENING

In 1942, when the photographer Horst P. Horst met Marlene Dietrich on a shoot, she commanded him to “remember the von Sternberg lighting,” referring to Josef von Sternberg, whose style of illumination in films such as 1930’s *The Blue Angel* helped make her a star. Horst, however, had his own ideas: He placed a mirror next to the camera and moved the light slightly below her face. The resulting portrait is one of Dietrich’s most iconic. Nobody knew how to light a subject as well as Horst, heralded for his meticulously composed, dramatically shadowed black and white images of Dietrich, Coco Chanel, and other outside figures. But a new show opening September 6 (through January 4, 2015) at London’s Victoria and Albert Museum goes beyond the famous faces. “Horst: Photographer of Style” also explores his lesser known nudes, travel photos, and nature studies. The most startling revelation may be his mastery of color. Curator Susanna Brown commissioned the first large-scale prints of Horst’s color work, inviting visitors to see the photographer in a whole new light. CATHERINE HONG

18th

ON THE HEELS OF 2013’s VIRGULE REISSUE, BRUNO FRISONI IS BRINGING BACK ANOTHER DESIGN ELEMENT FROM THE ROGER VIVIER ARCHIVES—THE 1954 BOULE (BALL), REINTERPRETED IN RHINESTONES AND AFFIXED TO BAGS, CUFFS, AND BOOTIES



(ABOVE) THE LIMITED-EDITION RENDEZ-VOUS COLLECTION WILL TOUR THE WORLD, BEGINNING IN OSAKA, JAPAN, AND ARRIVING IN THE NEW YORK BOUTIQUE SEPTEMBER 18

27th

PRISON BREAK

What better site for the Beijing-based artist Ai Weiwei to use than the island of Alcatraz—the former federal penitentiary in San Francisco Bay and now one of the most visited national parks in the country—to reference his own 2011 incarceration in a secret prison by the Chinese government and give a nod to prisoners of conscience worldwide? “Whether you’re in jail or in a country that tries to control your activities, communication is the first thing that is limited,” says Cheryl Haines, the executive director of the For-Site Foundation, which has collaborated with the artist to produce seven sculptures and sound pieces for “@Large: Ai Weiwei on Alcatraz,” on view from September 27 through April 26, 2015. Three of the four installation sites have rarely been open to the public,



among them Cell Block A, which still has walls tagged with graffiti from the 18-month Native American takeover of the defunct prison in the late 1960s. That history of protest—as well as a palpable sense of isolation—is a theme all too familiar to Ai Weiwei. “Civilization is tantalizingly close—yet inaccessible,” Haines says. HILARIE M. SHEETS



19th

DOUBLE TROUBLE

Bill Hader and Kristen Wig (above) spent seven silly seasons making each other break character on *Saturday Night Live*, but they’ve never been better together than in the dark, moody dramedy *The Skeleton Twins*, in theaters September 19. Long-estranged siblings Milo (Hader), a failed L.A. actor, and Maggie (Wig), a deeply unhappy suburban housewife, reunite after Milo’s suicide attempt. The twins match each other in despair and self-pity, but their intimate familiarity—mirroring the performers’ own—pushes the film’s gentle melancholia to a cathartic and ultimately giddy high. VAN ZHONG

PHOTOGRAPHY BY PETER LINDBERGH; PHOTOGRAPHY BY PETER LINDBERGH; PHOTOGRAPHY BY PETER LINDBERGH; PHOTOGRAPHY BY PETER LINDBERGH; PHOTOGRAPHY BY PETER LINDBERGH

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