



PRESS RELEASE

PIRELLI: 2017 CALENDAR BY PETER LINDBERGH UNVEILED IN PARIS

Exclusive new content about the latest edition of "The Cal"TM
at www.pirellicalendar.com

Paris, 29 November 2016 – The 2017 Pirelli Calendar, created by one of the world's top photographers, **Peter Lindbergh**, was presented in Paris today. The 2017 edition, which follows on from the one by Annie Leibovitz in 2016, sees the German master become the only photographer to have been asked to produce the Pirelli Calendar for the third time. It was Peter who shot the Calendar of 1996 in the El Mirage desert in California, and the one of 2002 at the studios of Paramount Pictures in Los Angeles. In 2014, it was again Lindbergh, together with Patrick Demarchelier, who took the photographs to celebrate 50 years of the Calendar, which was first launched in 1964.

Taking into account some gaps in its publication, the Pirelli Calendar has now reached its forty-fourth edition.

The photographer explains the underlying theme of the 2017 Pirelli Calendar: *"In a time when women are represented in the media and everywhere else, as ambassadors of perfection and youth, I thought it was important to remind everyone that there is a different beauty, more real and truthful and not manipulated by commercial or any other interests, a beauty which speaks about individuality, courage to be yourself and your own private sensibility..."*

Lindbergh has chosen the title "Emotional" in order to emphasize how the idea behind his photos was *"to create a calendar not around perfect bodies, but on sensitivity and emotion, stripping down to the very soul of the sitters, who thus become more nude than naked."*

In order to convey his idea of natural beauty and femininity, Lindbergh has portrayed 14 internationally renowned actresses. They are Jessica Chastain, Penelope Cruz, Nicole Kidman, Rooney Mara, Helen Mirren, Julianne Moore, Lupita Nyong'o, Charlotte Rampling, Lea Seydoux, Uma Thurman, Alicia Vikander, Kate Winslet, Robin Wright and Zhang Ziyi. He has also included Anastasia Ignatova, professor of Political Theory at MGIMO - Moscow State University of International Relations. These choices once again reveal Lindbergh's love of the cinema which makes the Cité du Cinéma in Saint Denis, one of Europe's most important film studios, the natural setting for the traditional gala dinner where the new calendar has been presented.

"My aim was to portray women in a different way", says Lindbergh, "and I did it by calling in actresses who've played an important role in my life, getting as close as possible to them to take my photos. As an artist, I feel I'm responsible for freeing women from the idea of eternal youth and perfection. The ideal of perfect beauty promoted by society is something that simply can't be attained."

The photos were taken between May and June of this year in five different locations: Berlin, Los Angeles, New York, London and the beach at Le Touquet in France. The result is a calendar consisting of 40 images – with portraits and environments – made not just in the studio, but also in a number of city corners and open-air sets. We thus see the streets, fast food joints and run-

down hotels in downtown Los Angeles, along with Times Square in New York, the Sophiensaele theatre in Berlin, attic roofs in New York and London and the beach at Le Touquet.

However, the world of cinema is not the only thing that makes Lindbergh's work so unique. He has always been known for his ability to bring into his pictures elements of the industrial world he grew up in. His initial idea was to introduce aspects of technology and industry into the Calendar, so while he was working on it, he also took many photographs at the Pirelli industrial centre in Settimo Torinese, which is the Group's most technologically advanced factory. This experience led to a series of photographs of the world of automation and innovation, which turned out to be so evocative and powerful – as the photographer himself says in the [interview](#) published in Pirelli World magazine – that *“In the end we decided to keep the two series of shots separate and to use the ones in the factory for an independent project, rather than for the Calendar.”*

What goes on behind the scenes, the shoots, the stories and the personalities of the 2017 Pirelli Calendar can be found on the dedicated website, www.pirellicalendar.com. This recently renovated platform takes visitors back over the history of more than 50 years of The Cal™ through films, interviews, photographs and previously unpublished texts. The exclusive content of this new edition includes a section on the Making of The Cal™, which retraces the process from the original concept to the creation of the artistic work by the great photographer and his team. The Icons section will also have exclusive new interviews with protagonists of the 2017 Pirelli Calendar.

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“THE 2017 PIRELLI CALENDAR, PHOTOGRAPHY AND ME”

A conversation with Peter Lindbergh

Where did the idea for this Calendar come from?

I wanted to use the 2017 Calendar to convey a different kind of beauty. Since it's based on consumption, the present system offers a single kind of beauty, which is essentially one of youth and perfection, since its objective is to get people to consume. But this idea of beauty has nothing to do with the real world or with women. Through the Pirelli Calendar I've tried to convey a different message, which is that beauty is far more than what advertising offers us today. My aim was therefore to portray women in a different way: and I did this by calling in actresses who've played an important role in my life, getting as close as possible to them to take my photos. Right from the first photos, I could see that it was working. I think it's amazing to look at someone like Nicole Kidman – who was the first I photographed – in a totally different way. It's a sensational experience to look at someone who's looking at you through the camera, and to form a direct bond with them – it was a unique experience, unlike anything I'd had before. When, after an hour or two of shooting, Nicole turned to me and said: “I don't know why I'm having so much fun... no one has ever photographed me like this... no one has ever seen this part of me and it's really beautiful”, she captured the essence of what I was trying to do with the 2017 Pirelli Calendar. I wanted to portray women not in terms of their perfection, but through their feelings and emotions. That's why I called this edition of the Calendar “Emotional”: not some artificial perfection, but the real world and the emotions that well up behind the faces of these women.

Why black and white?

When you photograph something in black and white, you place your subject in a reality that's different from that of the real world in colour: it's you who interpret reality by mixing the black and white in order to create shadows, lights and forms. I think that black and white is the reduction and transformation of reality into something else. It's the first small step towards getting away from something normal or real and finding something more interesting – something that isn't real.

Is your work being influenced by technological innovation?

No, because I defend against it. Today's young photographers don't even know what it means to use an analog camera. I know the world of film very well and I didn't want a digital camera. I was quite happy with the way things were. Then, as time went by, I found that digital is fantastic in many ways – except for two. The first is that the digital image is too sharp and it loses the softness and emotion. That's why I use Photoshop to reduce the digital effect. Secondly, the most annoying aspect of working with a digital camera is that it transforms the shoot into a collaborative effort. Every time I find myself with a sitter and take a picture, the photo appears on a screen in the room next door, with ten people watching, judging and advising... This way of photographing completely destroys the intimacy between the photographer and the sitter. What I'm interested in is the relationship I build up with the sitter, because this is what leads to beautiful pictures – shooting with a digital camera prevents me from bringing about this special relationship.

As in 2002, also the 2017 Calendar testifies to your love of the cinema. How do photography and cinema relate to each other?

They're linked by the concept of time, which is very difficult to make visible in photography even though photography is all a matter of time. Because it stops time. I'm always being asked “why

don't you want to make movies?" and I say yes, maybe I'd like to, but it's not what really concerns me.

I think photography is as interesting as cinema because you can use just the slightest thing to make a whole lot of things visible. You see someone crossing the street: in cinema it would be nothing, whereas in photography time stops at a given moment – a wonderful, strange, intensely profound and emotional moment – a moment that comes from nothing, simply because time has stopped. I think this is what makes photography so fascinating.

When making the 2017 Calendar you also took photos at the Pirelli industrial centre in Settimo Torinese. What took you into the factory?

It all started when Marco Tronchetti Provera contacted me. "Peter," he said, "we're a high-tech company and I'd like to do something innovative." His idea was to introduce some technological aspects into the new Calendar, and I found the idea very exciting. Actually, to tell the truth, I initially told him the idea wasn't feasible. But then, as we talked, his arguments were so smart and intellectually challenging that I found myself being caught up by them. He told me what machines mean for him and he told me about the history of Pirelli and at that point I found the idea, with all it involved, really exciting. The next day I set off with the aim of studying the matter and seeing how I felt about it. From a purely practical point of view, I almost immediately realised that it would be impossible to take the actresses into the factory and photograph them there. So I suggested I go anyway to photograph just the factory, with its machines and robots, trying to establish an emotional bond with them, making them come alive, as it were. I wasn't sure I'd succeed, but the result was really very rewarding and it still is. In the end, we decided to keep the two series of shots separate and to use the ones in the factory for an independent project, rather than for the Calendar.

What is your greatest source of inspiration?

I don't have any particular areas that I can use as hidden sources of creativity. I take inspiration from everything I see, and sooner or later I use it to create something. I avoid going to fashion shows. I prefer using the time of the collections in a different way. I often see clothes in the ateliers of my friends – today, for example, I spent the whole time with my friend Azzedine Alaïa, with whom I'm going to work on a project, and he showed me his new collection, with some stunningly beautiful dresses. We were talking about fashion photography a few days ago, when someone told me that the task of fashion photography is to show the clothes. That may be partly true. But I'd say that fashion photography shouldn't be reduced to just showing the clothes and helping the industry sell them – rather, it should have the freedom to exist in a much broader setting – much broader than fashion itself.

What do you see as the most creative aspect?

I think the first question is really: what is creativity? And the second is: how can we draw on it? And then: how can we use it? These are truly fascinating matters, and I've devoted a lot of time to them over the years. Ultimately, I think that creativity comes from your vision of the world, which is somehow recreated through your own personal experience. Many people have creativity, but simply don't know how to access it. I've been practicing transcendental meditation for forty years now and it has helped me understand who I am and how to find my own inner way.

2017 PIRELLI CALENDAR

Credits

Nicole Kidman *Los Angeles*

Alicia Vikander *Berlin*

Léa Seydoux *London*

Robin Wright *New York*

Lupita Nyong'o *New York*

Kate Winslet *London*

Rooney Mara *New York*

Jessica Chastain *New York*

Penelope Cruz *New York*

Zhang Ziyi *Los Angeles*

Julianne Moore *New York*

Uma Thurman *New York*

Helen Mirren *London*

Charlotte Rampling *London*

Anastasia Ignatova *Le Touquet, France*

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Photographer: **Peter Lindbergh**

Art Director: **Juan Gatti**

1st Assistant to Peter Lindbergh: **Stefan Rappo**

Hair: **Odile Gilbert, Vernon Francois** (Lupita)

Make up: **Stephane Marais, Nick Barose** (Lupita), **Groomer Pablo** (Penelope)

Stylist: **Julia Von Boehm**

Producer: **2b Management**

Casting: **Piergiorgio Del Moro**

PETER LINDBERGH

Biography

Known for his memorable cinematic images, Peter Lindbergh is recognized as one of the most influential contemporary photographers. Born in Lissa (Germany) in 1944, he spent his childhood in Duisburg (North Rhine-Westphalia). He worked as a window dresser for a local department store and enrolled in the Berlin Academy of Fine Arts in the early 1960's. He remembers these years: "I preferred actively seeking the inspirations of Van Gogh, my idol, rather than painting the mandatory portraits and landscapes taught in art schools..." Inspired by the work of the Dutch painter, he moved to Arles for almost a year, and then embarked on a journey hitchhiking through Spain and North Africa. He later studied free painting at the College of Art in Krefeld. Influenced by Joseph Kosuth and the Conceptual movement, before graduating he was invited to present his work at the renowned avant-garde Galerie Denise René-Hans Mayer in 1969. After moving to Düsseldorf in 1971, he turned his attention to photography and worked for two years assisting German photographer Hans Lux, before opening his own studio in 1973. Becoming well known in his native country, he joined the Stern magazine family along with photography legends Helmut Newton, Guy Bourdin and Hans Feurer, and moved to Paris in 1978 to further his career.

Considered a pioneer in photography, he introduced a form of new realism by redefining the standards of beauty with timeless images. His humanist approach and idealization of women set him apart from the other photographers as he prioritizes the soul and the personality. He drastically changed the standards of fashion photography in times of excessive retouching, believing that there is something that makes a person interesting beyond their age. He explains: "This should be the responsibility of photographers today: to free women, and finally everyone, from the terror of youth and perfection." His singular vision presents them in their pure state, "in all honesty", avoiding all stereotypes as he favours a face with hardly any make-up, bare in a way that enhances the authenticity and the natural beauty of the women he photographs. He offered a new interpretation of women post-1980's without paying too much attention to clothing, believing that, as he said, "If you take out the fashion and the artifice, you can then see the real person." British journalist Suzy Menkes points out that "refusing to bow to glossy perfection is Peter Lindbergh's trademark – the essence of the images that look into each person's unvarnished soul, however familiar or famous the sitter." Lindbergh was the first photographer to include a narrative in his fashion series, and his storytelling introduced a new vision of art and fashion photography. Over the years, he has created images that marked the history of photography, characterized by a minimalist approach to post-modernist photography. Back in 1988, Lindbergh garnered international acclaim and launched the careers of a new generation of models he had recently discovered, showing them all dressed in white shirts. A year later he photographed Linda Evangelista, Naomi Campbell, Cindy Crawford, Christy Turlington and Tatjana Patitz, young models then, together for the first time, for the legendary January 1990 Vogue UK cover.

Pop singer George Michael, the initiator of the "Supermodels movement" later followed by Gianni Versace, was inspired by Lindbergh's Vogue photos to create the iconic video for his song "Freedom '90", marking the beginning of the era of celebrity models, which redefined the image of the modern woman.

Famous for his narrative fashion series, Lindbergh's work is best-known for his simple and revealing portraits, his still lifes, and strong influences from early German cinema and the industrial surroundings of his childhood, dance and cabarets, but also landscapes and outer space.

Lindbergh has worked with the most prestigious fashion brands and magazines since the late 1970's, including international editions of Vogue, The New Yorker, Rolling Stone, Vanity Fair, Harper's Bazaar US, Wall Street Journal Magazine, The Face, Visionaire, Interview and W.

His work is part of the permanent collections of many fine arts museums around the world and has also been shown in prestigious museums and galleries. Among these are the Victoria & Albert Museum (London), Centre Pompidou (Paris) and the recent “A Different History of Fashion” exhibition at Rem Koolhaas’ Kunsthall in Rotterdam (September 2016), as well as solo exhibitions at Hamburger Bahnhof (Berlin), Bunkamura Museum of Art (Tokyo) and the Pushkin Museum of Fine Arts (Moscow).

Lindbergh has directed a number of critically acclaimed films and documentaries: *Models, The Film* (1991); *Inner Voices* (1999) which won the Best Documentary prize at the Toronto International Film Festival (TIFF) in 2000; *Pina Bausch, Der Fensterputzer* (2001) and *Everywhere at Once* (2007), which was narrated by Jeanne Moreau and presented at the Cannes and Tribeca Film Festivals. Lindbergh is represented by Gagosian Gallery and 2b Management. He currently lives between Paris, Arles and New York.

PIRELLI CALENDAR: PHOTOGRAPHERS, LOCATIONS AND MODELS

1964

Robert Freeman in Maiorca, Spain
Jane Lumb, Sonny Freeman Drane, Marisa Forsyth

1965

Brian Duffy in Monaco and on the French Riviera, South of France
Pauline Dukes, Annabella, Virginia, Pauline Stone, Jeannette Harding

1966

Peter Knapp in Al Hoceima, Morocco
Shirley Ann, Sue

1967

not published

1968

Harri Peccinotti on Djerba, Tunisia
Ulla Randall, Elisa Ngai, Pat Booth, Jill La Tour

1969

Harri Peccinotti in Big Sur, California

1970

Francis Giacobetti on Paradise Island, Bahamas
Alexandra Bastedo, Anak, Pegga, Paula Martine

1971

Francis Giacobetti in Jamaica, Greater Antilles
Caileen Bell, Angela McDonald, Kate Howard, Christine Townson, Gail Allen

1972

Sarah Moon at Villa Les Tilleuls, Paris
Suzanne Moncurr, Mick Lindburg, Boni Pfeifer, Inger Hammer, Magritt Rahn, Barbara Trenthan

1973

Brian Duffy in London, England
Erica Creer, Sue Paul, Nicki Howorth, Kubi, Nicky Allen, Jane Lumb, Kate Howard, Vida, Penny Steel, Kari Ann, Elizabeth, Vicky Wilks

1974

Hans Feurer in the Seychelles, Africa
Eva Nielson, Kim, Marana, Chichinou, Kathy Cochaux

1975 - 1983

not published

1984

Uwe Ommer in the Bahamas, Central America
Angie Layne, Suzy-Ann Watkins, Jane Wood, Julie Martin

1985

Norman Parkinson in Edinburgh, Scotland
Anna, Cecilia, Iman, Lena, Sherry

1986

Bert Stern in the Cotswolds, England
Julia Boleno, Jane Harwood, Louise King, Deborah Leng, Suzy Yeo, Beth Toussaint, Gloria, Joni Flynn, Caroline Hallett, Samantha, Juliet, Clare Macnamara

1987

Terence Donovan in Bath, London

Ione Brown, Colette Brown, Naomi Campbell, Gillian De Turville, Waris Dirie

1988

Barry Lategan in London, England

Hugo Bregman, Briony Brind, Victoria Dyer, Nicola Keen, Kim Lonsdale, Sharon MacGorian, Naomi Sorkin, Carol Straker

1989

Joyce Tennyson at Polaroid Studios, New York

Lisa Whiting, Nicky Nagel, Dannielle Scott, Brigitte Luzar, Gilda Meyer-Nichof, Kathryn Bishop, Susan Allcorn, Susan Waseen, Rosemarie Griego, Akura Wall, Gretchen Heichholz, Rebecca Glen

1990

Arthur Elgort in Seville, Spain

Laure Bogeart, Laurie Bernhardt, Christina Cadiz, Anna Klevhag, Florence Poretti, Debrah Saron

1991

Clive Arrowsmith in France

Alison Fitzpatrick, Lynne Koester, Monika Kassner, Paola Siero, Nancy Liu, Katherina Trug, Jackie Old Coyote, Tracy Hudson, Rachel Boss, Carole Jimenez, Saskia Van Der Waarde, Rina Lucarelli, Susie Hardie-Bick

1992

Clive Arrowsmith in Almeria, Spain

Alison Fitzpatrick, Julienne Davis, Judi Taylor

1993

John Claridge in the Seychelles, Africa

Christina Estrada, Barbara Moors, Claudie

1994

Herb Ritts on Paradise Island, Bahamas

Karen Alexander, Helena Christensen, Cindy Crawford, Kate Moss

1995

Richard Avedon in New York, United States

Nadja Auermann, Farrah Summerford, Naomi Campbell, Christy Turlington

1996

Peter Lindberg at El Mirage, California, United States

Eva Herzigova, Nastassja Kinski, Kristen Mc Menamy, Navia, Carre Otis, Tatjana Patitz

1997

Richard Avedon in New York, United States

Honor Fraser, Ling, Cordula, Sophie Patitz, Ines Sastre, Waris Dirie, Anna Klevhag, Monica Bellucci, Gisele, Kristina, Tatiana, Irina, Jenny Shimizu, Marie Sophie, Brandy, Julia Ortiz, Nikki Uberti

1998

Bruce Weber in Miami, United States

Tanga Moreau, Stella Tenant, Milla Jovovich, Charolyn Murphy, Eva Herzigova, Patricia Arquette, Shalom Harlow, Kristy Hume, Elaine Irwin Mellencamp, Georgina Grenville, Kiara, Rachel Roberts, Daryl Hannah. Guests: Dermot Mulroney, Fred Ward, Ewan Mc Gregor, Dan O'Brien, BB King, Sonny Rollins, Bono, Paul Cadmus, Francesco Clemente, John Malkovich, Kelly Slater, Kris Kristofferson, Robert Mitchum.

1999

Herb Ritts in Los Angeles, United States

Chandra North, Sophie Dahl, Karen Elson, Michele Hicks, Carolyn Murphy, Shirley Mallmann, Laetitia Casta, Audrey Marnay, Elsa Benitez, Bridget Hall, Angela Lindvall, Alek Wek

2000

Annie Leibovitz in Rhinebeck, New York, United States

Lauren Grant, June Omura, Mireille Radwan-Dana, Laetitia Casta, Alek Wek, Julie Worden, Jacqui Agyepong, Marjorie Folkman

2001

Mario Testino in Naples, Italy

Gisele Bundchen, Aurelie Claudel, Karen Elson, Rhea Durham, Marianna Weickert, Fernanda Tavares, Angela Lindvall, Ana Claudia Michael, Liisa Winkler, Noemi Lenoir, Frankie Rayder, Carmen Kass

2002

Peter Lindbergh in Los Angeles, United States

Lauren Bush, Erika Christensen, Amy Smart, Bridget Moynahan, James King, Shannyn Sossamon, Selma Blair, Kiera Chaplin, Brittany Murphy, Monet Mazur, Rachel Leigh Cook, Mena Suvari, Julia Stiles

2003

Bruce Weber in Cilento and Paestum, Italy

Jessica Miller, Lisa Steiffert, Heidi Klum, Isabeli Fontana, Mariacarla Boscono, Natalia Vodianova, Karolina Kurkova, Sienna Miller, Alessandra Ambrosio, Rania Raslan, Bridget Hall, Sophie Dahl, Eva Riccobono, Yamila Diaz-Rahi, Filippa Hamilton, Valentina Stilla, Enrico Lo Verso, Alessandro Gassman, Tomasino Ganesh, Marcelo Boldrini, Jak Krauszer, Stephan Ferrara, Ajay Lamas

2004

Nick Knight in London, England

Adina Fohlin, Amanda Moore, Jessica Miller, Natalia Vodianova, Karolina Kurkova, Mariacarla Boscono, Esther de Jong, Frankie Rayder, Liberty Ross, Dewi Driegen, Ai Tominaga, Pollyanna McIntosh, Alek Wek

2005

Patrick Demarchelier in Rio de Janeiro, Brazil

Adriana Lima, Julia Stegner, Michelle Buswell, Erin Wasson, Marija Vujovic, Fillipa Hamilton, Liliane Ferrarezi, Valentina, Diana Dondoe, Isabeli Fontana, Naomi Campbell

2006

Mert and Marcus at Cap d'Antibes, France

Jennifer Lopez, Gisele Bundchen, Guinevere Van Seenus, Kate Moss, Karen Elson, Natalia Vodianova

2007

Inez and Vinoodh in California

Sophia Loren, Penelope Cruz, Lou Doillon, Naomi Watts, Hilary Swank

2008

Patrick Demarchelier in Shanghai, China

Maggie Cheung, Agyness Deane, Lily Donaldson, Du Juan, Doutzen Kroes, Catherine McNeil, Mo Wan Dan, Sasha Pivovarova, Coco Rocha, Caroline Trentini, Gemma Ward

2009

Peter Beard at Abu Camp/Jack's Camp, Botswana

Daria Werbowy, Emanuela De Paula, Isabeli Fontana, Lara Stone, Rianne Ten Haken, Malgosia Bela, Mariacarla Boscono

2010

Terry Richardson in Bahia, Brazil

Daisy Lowe, Georgina Stojiljkovic, Rosie Huntington, Eniko Mihalik, Catherine McNeil, Ana Beatriz, Abbey Lee Kershaw, Marloes Horst, Lily Cole, Miranda Kerr, Gracie Carvalho

2011

Karl Lagerfeld in Paris, France

Bianca Balti, Eliza Sednaoui, Freja Beha Erichsen, Isabeli Fontana, Magdalena Frackowiak, Anja Rubik, Abbey Lee Kershaw, Lakshmi Menon, Heidi Mount, Erin Wasson, Natasha Poly, Lara Stone, Daria Werbowy, Iris Strubegger, Jeneil Williams, Baptiste Giabiconi, Sebastian Jondeau, Brad Kroenig, Garrett Negg, Jake Davis

2012

Mario Sorrenti at Murtoli, Corsica

Isabeli Fontana, Natasha Poly, Saskia De Brauw, Lara Stone, Joan Small, Guinevere Van Seenus, Malgosia Bela, Edita Vilkeviciute, Kate Moss, Milla Jovovich, Margareth Made, Rinko Kikuchi

2013

Steve McCurry in Rio de Janeiro, Brazil

Isabeli Fontana, Adriana Lima, Sonia Braga, Marisa Monte, Elisa Sednoui, Petra Nemcova, Hanna Ben Abdesslem, Liya Kebede, Karlie Kloss, Kyleigh Kuhn, Summer Rayne Oakes

2014

Celebrations for the 50th birthday of the Calendar in Milan

1986 Calendar by Helmut Newton, in Montecarlo and in Chianti

Antonia Dell'Atte, Susie Bick, Betty Prado

2015

Steven Meisel in New York, United States

Karen Elson, Anna Ewers, Isabeli Fontana, Gigi Hadid, Candice Huffine, Adriana Lima, Sasha Luss, Cameron Russel, Joan Smalls, Natalia Vodianova, Raquel Zimmerman

2016

Annie Leibovitz in New York, United States

Yao Chen, Natalia Vodianova, Kathleen Kennedy, Agnes Gund and Sadie Rain Hope-Gund, Serena Williams, Fran Lebowitz, Melody Hobson, Ava Duvernay, Tavi Gevinson, Shrin Neshat, Yoko Ono, Patti Smith, Amy Schumer

2017

Peter Lindbergh in Berlin, Los Angeles, New York, London and Le Touquet

Jessica Chastain, Penelope Cruz, Nicole Kidman, Rooney Mara, Helen Mirren, Julianne Moore, Lupita Nyong'o, Charlotte Rampling, Lea Seydoux, Uma Thurman, Alicia Vikander, Kate Winslet, Robin Wright, Zhang Ziyi, Anastasia Ignatova