



Pirelli: The 2012 Pirelli Calendar by Mario Sorrenti New York City preview

New York City, December 6, 2011 – **The 2012 Pirelli Calendar** was today previewed by the world media, international guests and collectors at **“The Armory”**, the 19th century New York City military landmark.

The 39th issue of ‘The Cal™’ is the work of **Mario Sorrenti**, the first Italian photographer in the history of a calendar that has become a cult. Neapolitan by birth and New Yorker by adoption, Sorrenti chose the island of Corsica and its rugged landscape to create his **‘swoon’**: ecstasy captured by images.

“The intense relationship between a photographer and his Muse is the very essence of the creation of a strong aesthetic dialogue which leads to the sublimation of natural beauty. In making “The Cal™”, I approached the subjects of my pictures by building a straightforward, intimate and real relationship which made it possible for me to instill the images with purity. In “swoon”, I put the bodies in direct contact with Nature, which harbors them as if they were its extension, in a set of images where rocks, land, tree trunks, sky and sea are all turned into a backdrop for the bodies”, says Mario Sorrenti, an artist whose fame was built on his extraordinary skill with nudes.

The 25 pictures of the 2012 “Calendario Pirelli” eighteen black and white and seven colour – are presented in a refined, canvas-lined portfolio, a format that has never been used before.

The 2012 Calendar features 12 protagonists, nine models and three actresses. The models include the Brazilian Isabeli Fontana (2003 Cal by Bruce Weber, 2005 by Patrick Demarchelier, 2009 by Peter Beard and 2011 by Karl Lagerfeld), the Russian Natasha Poly (2011 Pirelli Cal by Karl Lagerfeld), the Dutch Saskia de Brauw and Lara Stone (2009 Cal by Peter Beard and 2011 by Karl Lagerfeld), the Americans Joan Small and Guinevere Van Seenus (2006 Cal by Mert and Marcus), the Polish Malgosia (2009 Cal by Peter Beard), the Lithuanian Edita Vilkeviciute, the British Kate Moss (1994 Cal by Herb Ritts and 2006 by Mert and Marcus). The actresses are the Ukrainian Milla Jovovich (1998 Cal by Bruce Weber), the Italian Margareth Madè and the Japanese Rinko Kikuchi.

Mario Sorrenti for the 2012 Pirelli calendar

Twenty five moments captured for Pirelli to create “Swoon”

The nude figure is one of the most beautiful expressions of Nature and the purest way for us to reveal our humanity in the face of art.

Being born in Naples, Italy, I was influenced at a young age by the great artworks of the Renaissance artists and their struggle to express their vision of beauty in Art. This today plays a fundamental role in my image-making.

The images in the Calendar are the culmination of my creative energy, trying to materialize the emotion shared by me and the subject, respecting their beauty, their nature and our integral presence in the universe.

Swoon: to become enraptured by; to be overwhelmed by joy; to faint in ecstasy; a feeling of being in love and within ease. This is the title for this collection of images.

Mario Sorrenti

Mario Sorrenti interviewed by Glenn O’Brien

Glenn O’Brien: – *Had you seen the Pirelli Calendar before?*

Mario Sorrenti: – I did have a bunch of books about the Calendar over the years that I really liked, and I have used them for reference before, but I’d never actually seen the Calendar. I don’t know if a lot of people have seen them.

They are a very limited edition. I was surprised when I read that you were the first Italian photographer ever to shoot this legendary Calendar from an Italian company.

MS: – Me, too. Now everybody says, “Why didn’t you shoot it in Italy? So, why did you go to Corsica?”

It’s almost Italy, right?

MS: – It’s so close. It’s the Mediterranean.

I think the French consider Corsicans half-Italian anyway

MS: – They are half-Italian and half-French. But they have their own cultural identity. They have their own vibe going on. I loved it. It’s incredible, beautiful.

Was Corsica your choice?

MS: – It was basically a matter of deduction, finding locations with the right weather for the time of year, trying to get all the geology that I was looking for, finding the right trees, rocks...

The trees are amazing.

MS: – They are really beautiful. And the rock formations there are incredible. Incredible! I could have spent more time on the rock formations, they are really amazing.

Had you been to Corsica before?

MS: – Never. We did a lot of scouting, a lot of research. Then it was enough to see the photos and we decided to go there. It's an amazing place. I would go again.

There's a funny thing on your Wikipedia page. It says, "Mario Sorrenti is primarily known for his spreads of nude models."

MS: – Yes

How did you get a reputation for doing nudes? You don't see a lot of nudes in fashion.

MS: – I think I just did it naturally because it was something that I really enjoyed doing. I didn't really think about it. I always thought about taking clothes off as a way of getting closer to the individual and the person, and of getting something that was more honest and pure. And I think that happened because my father was a painter and was always painting nude women. That's what I grew up with, and that's the thing I thought I could do to get my work closer to art.

Also you were comfortable with it.

MS: – I was really comfortable with it; personally and physically as well. I was very comfortable being naked, because when I was modeling I did a lot of nudes with other photographers. So at the time, I associated that with the closest thing to artistic expression that I could have achieved intellectually at that period. I didn't really intellectualize photography as an art with ideas, or consider what you could achieve through different concepts and so on. To me, the closest that I could come to achieving an artistic photograph was to do a nude. So I just did it all the time.

Was it easy to make people comfortable doing that? I imagine there's a lot of difference from one person to another, but...

MS: – I remember at the time I thought it was easy because I had just come from being a model, so I felt like I had an understanding of what models felt like in front of the camera. And a lot of the people I was photographing were my friends, or models that I had met through modeling and so on. So I felt that some barriers were eliminated because we knew each other intimately and we understood each other in a way. It's always difficult for somebody to reveal themselves completely in front of you. But I've always been the type of photographer that likes to share my work with other people, and show it, especially to the people I'm photographing. I really like to show them what I'm doing. I want them to appreciate it and to be happy with it. I am not interested in making people feel uncomfortable. I like the idea of empowering the people that I photograph through the experience.

Did you get to do exactly what you wanted on this project?

MS: – I did.

So these are the girls that were your choice?

MS: – It was all my choice, but of course I was limited by scheduling and other things beyond our

control. But it was completely my choice. I worked with the casting agent in the way that we shared some ideas of girls. She said a lot of the girls had been used before in the calendar but I didn't care. These are the girls that I like, and that I want to photograph and they have to be in it. Because these are the girls that I have ten years of experience with or even longer, maybe twenty years. So it had to be them for it to really represent me, in a sense. But I brought in some new girls as well, to bring some new blood or freshness to it, I guess.

I think one of the best things about what you've done here is the mix of ages. You've got Milla and Kate, and then the younger girls. It's a good blend.

MS: – I wanted it to be familiar. I felt that the more familiar it was the more personal it would be and the closer it would be to being true to me.

When you're shooting nudes, how many people are on the set? Do you keep it down?

MS: – I just kept it to me and my assistant, and then I made everybody else go away. Basically, I made a very specific structure for how the day and the photographs were going to go. I would spend the first two or three hours on my own with the model, photographing her, and really just getting to know her if I didn't know her. After that I would bring in the behind-the-scenes team. I didn't want the girls to be distracted by that. A lot of them also didn't want to be filmed nude and I wanted them to be completely nude in the photographs. So after a while, for the behind-the-scenes video, we put on some clothes that could work and then we got the behind-the-scenes people to come in and do their stuff. But by that point, I had already achieved what I was trying to do, which was really super intimate. It's actually the most intimate that I've been in a really long time taking pictures, which was really nice.

It has that feeling. It reminds me of pictures that you see from like the 1940s or something, where it's just the photographer and a model and nature, like Weston, almost.

MS: – That's what I was trying to achieve. It was like "I want to bring you back to photography; I want to bring you back to when it was Edward Weston and Bill Brandt (noted early 20th century photographers)" and focus on photography in that way. It was great because somehow I've become so desensitized over time that now, when I work, I can have 20 people behind me, and I don't even know they're there. I think that sometimes a model is the same way. She can be looking into a group of people and doesn't even see anybody. When I first started taking pictures, I used to kick everybody out of the set. I'd be extremely influenced by people watching and now I don't even feel it. So to go back to that all of a sudden was so good, man. It was so beautiful. It reminded me how much more special it is when it's just you and your subject, you and the model. It's just complete intimacy, nothing and no one else to interrupt that communication, that sharing, because you're really sharing this experience, this process.

I think a lot of people don't realize how a great model really works. It's not just an object, sitting there like a piece of fruit on a table. There really is a lot of work involved, a lot of concentration and responsiveness.

MS: – There is a lot of emotion involved, and there's a lot of give-and-take emotionally between the photographer and the model. The best models are the ones who can tap into that emotion, who day after day constantly give you that. Sometimes, you're taking a picture of somebody and you're communicating but you're not using any words at all. You start mimicking them and they mimic you, and they look at your eyes and all of a sudden you're communicating, and you don't even know how things are happening. There's an osmosis or something psychic happening. The best models are the ones that open themselves up to that. That's when the best work happens.

When you went out there, did you know you were going to mix color in with the black-and-white? The black-and-white is so dramatic.

MS: – It's funny. The way I work usually, professionally, on a job, is that I always tend to think that everything has to look the same. There needs to be a consistent, constant language. When I did these pictures, even though it naturally has a language that's coherent, I didn't want the frame and the cropping of the images to be the same. I didn't want them to be the same in black-and-white. I wanted some of them to be soft, some to have more contrast, some to be color. I did not want to force a specific style on to it. I just wanted the picture to be, and to exist on its own terms.

I think the format of the calendar is really superb. Do you want to comment on that?

MS: – I think that one of the interesting things about the calendar is actually the design of it. The fact is that Karl Lagerfeld had done this thing last year and it was something that I wanted to continue and to further somehow.

I thought the calendar was one of the best things he's done as a photographer. Maybe it's because I'm into Greek myth....

MS: – It's funny. I don't know a lot of Karl's pictures. I've seen some of them on his walls, and I'm like, "Wow, that's really beautiful. Did you take that picture?" I just thought that the way it was all presented would look really amazing. So somehow, I was really focused on it being that again, at least for me.

It's beautifully designed. Was it your idea to make the calendar sort of interactive, that you can decide which picture to put with which month?

MS: – Originally, I wanted it just to be 12 pictures and I didn't really care what girl was for what month. We asked ourselves how do we make an object that is at once a calendar and a portfolio. And the creative director came up with a solution, the interactive idea.

Well, the black matte gives it a really classical feel. It makes the pictures stand out.

MS: – It's very classic. It is about the photographs and the photographs speak for themselves.

Pirelli

Pirelli & C Spa is the fifth largest producer of tyres in the world in terms of sales. Today it counts 19 plants on four continents, is present in over 160 countries and employs over 30,000 people worldwide. In the US, Pirelli has a plant and headquarters in Rome (Georgia) and offices in New York City. Indeed, in 1908, in New York City the stretched P, which has been the corporate logo for more than a century, was created. The need to give more visibility to the Pirelli range of products through their immediate identification arose then. Alberto Pirelli, on a business trip to the US, drew the stretched P which symbolizes the key property of an extraordinary material such as rubber: its elasticity.

As part of its international expansion strategy, the company recently began construction of a new plant in Mexico to serve NAFTA area markets and partnered with a Russian group to develop its industrial presence in the Russian market, as well as announcing the construction of a new radial truck tyre plant in Argentina and a new motorcycle tyre plant in Indonesia.

Pirelli is among the world leaders in the “Premium” segment which is focused on the top-of-the-range and produces tyres for cars and motorcycles, and industrial and agricultural vehicles, uniting its technology with a “Green Performance” strategy, which combines performance and safety with reduced environmental impact. It aims to become the absolute leader in the Premium segment by 2015.

Pirelli is also the sole maker and supplier of tyres for Formula One racing. It has been involved in motorsports since 1907 and won the contract to supply F1 for the 3-year period 2011-2013. As well, Pirelli is the exclusive tyre supplier for the Superbike World Championship, FIA GP3 and GP2, Ferrari Challenge, Lamborghini Blancpain Super Trofeo and Maserati Trofeo.

The Pirelli tyre range covers the consumer segment (cars and motorcycles), the industrial (truck and agricultural) and motorcycles. Among Pirelli's greatest successes of the last decade, are the Cinturato family for cars, Diablo tyres for motorcycles and Serie 01 truck tyres.

The high quality of its products, the fame of the Pirelli Calendar, the prestige of F1 and the group's presence also in the fashion business through its “industrial design” PZero project together contribute to the success of Pirelli. Today, the brand is one of the best known in the world and its value has been estimated by Interbrand at 2.27 billion euro.

The Pirelli Calendar 2012: the photographer

Mario Sorrenti

Mario Sorrenti was born in Naples, Italy in 1971. When he was ten years old his family moved to New York City which provided great opportunities for an unusually creative clan. Mario's father was an artist, and his mother worked in the fashion industry. In his teens Mario began documenting his life through photography and elaborate diaries, filled with his own pictures, drawings, inspirational images and notes. Still in his teens he began taking photographs professionally in London, for *The Face*, and rather quickly into the bigger arena of *Elle* and *Harper's Bazaar*. His work came to the attention of Calvin Klein and at the age of 21 he created the Calvin Klein Obsession fragrance campaign starring the young model Kate Moss, including television spots. Moving to New York, Sorrenti quickly became a star photographer for such publications as *Harper's Bazaar*, *French Vogue*, *Italian Vogue*, *V Magazine*, *W Magazine*, *Vanity Fair*, *Self Service*, *Another Magazine*, *Arena Homme Plus* and *Vogue Hommes International*.

In addition to Calvin Klein, Mario Sorrenti has also worked with many leading fashion houses, beauty and fragrance clients including Giorgio Armani, Barney's New York, Hugo Boss, Chloe, Dolce and Gabbana, Hermes, Kenzo, Lancome, Longchamp, Max Mara, Missoni, Yves Saint Laurent, Jil Sander, Shiseido, and Prada.

Sorrenti has directed commercials and moving image pieces for Calvin Klein, Emporio Armani, Dsquared, John Mayer and Usher among others. He has published the books *The Machine*, (Steidl/editions Stromboli, 2001), a photographic study of his younger brother and fellow photographer Davide who passed away in 1997, and *Mario Sorrenti: Blood for Work* (Steidl, 2011). Other books containing his photographs include *Kate*, (Pavilion Books Ltd., 1995); *Fashion*, (Scalo 1996); *The Imperfect Beauty*, (V&A Publications 2000); *Tomo* (in memory of Davide), (Sartorial Comunicazione 2001); *Archeology of Elegance*, (Thames & Hudson and Shirmer/Mosel 2002); *Water Culture*, (Trolley Ltd., 2003); *Fashioning Fiction: Photography since 1990*, (The Museum of Modern Art, 2004), and *Face of Fashion*, (National Portrait Gallery, 2007).

Mario Sorrenti has mounted solo exhibitions at Gallery 213, Paris, October 1997; Ferrini and Biondi (photographs and diaries) Los Angeles, November 2002; and *Draw Blood*, Roth Horowitz, New York City, May 2004. Significant group shows include "Festival de la Mode", Monaco, 1995; "The Imperfect Beauty (the making of contemporary fashion photographs)" at the Victoria & Albert Museum, London, September 2000; "Attitude, a story of posing," the Victoria & Albert Museum London, September 2000; "Copy," Roth Horowitz, New York City, May 2002; "Archeology of Elegance", Paris 2002; "Chasing its Tale", Sara Meltzer Gallery, New York, April 2004; and "Face of Fashion," National Portrait Gallery, London, February 2007. In July 2008 Sorrenti was chosen to be part of an international group show entitled "Fashion in Motion," as a recipient of the "2008 Martell Artist of the Year" Award. The exhibition traveled from Guangdong to Shanghai, and ended in Beijing at the Today Museum.

Mario Sorrenti's work is in many important collections, public and private including: The Victoria & Albert Museum, The New York Public Library, and The National Portrait Gallery, London. Mario Sorrenti lives in New York City with his wife and children.

The Pirelli calendar 2012: the protagonists

Isabeli Fontana

Born: Brazil

Photographers: Steven Meisel, Mario Sorrenti, David Sims, Mario Testino, Mert Alas and Marcus Piggott, Inez Van Lamsweerde and Vinoodh Matadin, Mikael Jansson, Sølve Sundsbø, Peter Lindbergh, Alasdair McLellan, and Patrick Demarchelier, and Bert Stern

Campaigns: Roberto Cavalli, Balenciaga, Versace, Chanel, Louis Vuitton, Valentino, Hermes, Missoni, Moschino, Hussein Chalayan, Armani Jeans, Oscar de la Renta, MaxMara, Roberto Cavalli, Nicole Farhi, Donna Karan, Flowerbomb by Viktor & Rolf fragrance campaign, Estee Lauder Sensuous Nude Fragrance, Bottega Veneta, Escada, Mango & Dolce & Gabbana and Hermes

Editorial: Vogue (American, French, Japanese, German, Turkish and Brazilian), Self Service, Numero (French and Japanese), V, i-D, W Korea, W Jewelry, Muse, Doingbird, Rebel and Time

Milla Jovovich

Born: The Ukraine

Campaigns: Banana Republic, Chanel, Dior, DKNY, Donna Karan, Donna Karan Cashmere Mist, Escada, Etro, Gap, Isabel Marant, Mercedes Benz, Tiffany & Co, Tommy Hilfiger, Versace and L'Oreal Paris

Film: Night Train to Kathmandu, Two Moon Junction, Return to the Blue Lagoon, Kuffs, Chaplin, Dazed and Confused, The Fifth Element, He Got Game, The Messenger: The Story of Joan of Arc, The Million Dollar Hotel, The Claim, Zoolander, No Good Deed, Ultraviolet and the Resident Evil series.

Rinko Kikuchi

Born: Japan

Campaigns: Chanel, Yves San Laurent, Tom Ford

Editorials: Vogue, T Magazine, Harper's Bazaar and others

Film: Ikitai (To Live), Hole In The Sky (2002) and The Taste of Tea (2004), Babel (2006), The Brothers Bloom (2008), Map of the Sounds of Tokyo (2009) and Norwegian Wood (2010)

Margareth Madè

Born: Italy

Film/TV: Baaria, La mia casa è piena di specchi, Buoi, Una donna per la vita, Donna sotto le stelle, La Kore (2002),

Editorials: Corriere Magazine, io Donna, Grazia, Gioia, Ladies, Cosmopolitan, Max

Malgosia

Born: Poland

Photographers: Steven Meisel, Inez & Vinoodh, Mark Segal, Paolo Roversi, Mario Sorrenti, Mert & Marcus, Tim Walker, Camilla Akrans, Cedric Buchet, Solve Sundsbo, Terry Tsiolis, Josh Olins, Alasdair McLellan, Greg Kadel, Paolo Roversi, Mario Sorrenti, Peter Lindberg, Willy Vanderperre, Emma Summerton, David Sims, Glen Luchford, Kataj Rahlwes

Campaigns: Gianfranco Ferre, Malo, Chanel Beauty, Jill Sander, Aquascutum, BGN, H&M, Chloe, Max Mara, Club Monaco, Pucci, Givenchy, Roberto Cavalli, Stella McCartney, Iceberg, Nina Ricci, DSquared2, Theory, Rock & Republic, Ermanno Scervino

Editorial: Vogue Paris, Vogue Italia, British Vogue, Vogue Espana, Vogue Japan, i-D, Self Service, V Magazine, Acne, Purple, Numero, Interview, Muse

Runway: Givenchy, Michael Kors, Anna Sui, Jill Stuart, Donna Karan, MaxMara, Moschino, Jil Sander, Fendi, Balmain, YSL, Louis Vuitton, Dior, Chloe, Lanvin, Celine, Balenciaga, Christian Lacroix, Calvin Klein, Prada, Alberta Ferretti, Ann Demeulemeester, Marc Jacobs, Carolina Herrera, Oscar De La Renta, Ralph Lauren, Giles, John Galliano, Jean Paul Gaultier

Film: Bez Tajemnic (2011), Prawdziwa historia (2009), Chrystusami (2006, aka We're All Christs), Un Papa rimasto uomo (2006, aka Karol - The Pope, the Man), Ono (2004, aka Stranger)

Kate Moss

Born: United Kingdom

Campaigns: Gucci, Dolce & Gabbana, Calvin Klein, Chanel, Rimmel, Bulgari, Rimmel

Editorials: Vogue UK, US, France, Another Man, Vanity Fair, the Face, W.

Photographers: Mario Testino, Mario Sorrenti, Steven Klein, Juergen Teller, Peter Lindbergh, Agent Provocateur, Calvin Klein Jeans and Burberry.

Portraits: Lucien Freud, Chuck Close

Natasha Poly

Born: Russia

Photographers: Steven Meisel, Inez Van Lamsweerde & Vinoodh Matadin, Mario Sorrenti, David Sims, Mert Alas + Marcus Piggott, Mario Testino, Craig McDean, Peter Lindbergh, and Helmut Newton

Campaigns: Gucci, Louis Vuitton, Givenchy, Ralph Lauren, MaxMara, Roberto Cavalli, Lanvin, Jimmy Choo and Balmain

Editorial: French Vogue, American Vogue, V Magazine, i-D Magazine, Japanese Vogue, Russian Vogue, Chinese Vogue, German Vogue, Japanese Numero & Korean W Magazine, Spanish Vogue

Runway: Prada, Miu Miu, Balenciaga, Anna Sui, Calvin Klein, Alexander Wang And Gucci

Joan Smalls

Born: Puerto Rico

Photographers: Steven Meisel, Mert Alas & Marcus Piggott, Terry Richardson, Craig McDean and Peter Lindbergh, Mario Sorrenti

Campaigns: Gucci, David Yurman, H&M, Givenchy, Roberto Cavalli, Stella McCartney, Gap and Estée Lauder

Editorials: V Magazine, New York Times, Vogue, Elle UK, W, i-D, Last Magazine

Runway: Marc Jacobs, Chanel, Prada, Gucci, Jil Sander, Givenchy, and Louis Vuitton. Demonstrating her wide-range and versatility, Joan debuted in the Victoria's Secret fashion show this fall

Lara Stone

Born: Holland

Photographers: Steven Meisel, Mert & Marcus, Mario Testino, Inez Van Lamsweerde & Vinoodh Matidan, Davis Sims, Craig McDean, Mario Sorrenti, and Terry Richardson

Campaigns: Calvin Klein, Givenchy, Jil Sander, Louis Vuitton, Hugo Boss, Max Mara, Jean Paul Gaultier, Nicole Farhi, Versace, Calvin Klein cosmetics, and Prada, DKNY and Tom Ford fragrances

Editorial: Vogue, French Vogue, Italian Vogue, British Vogue, W, Japanese Vogue, Interview, Self Service, V, Numero, and I-D.

Runway: Chanel, Lanvin, Givenchy, Louis Vuitton, Miu Miu, Balmain, Marc Jacobs, Missoni, Hermes, Karl Lagerfeld, Jean Paul Gaultier, Christian Dior and Prada.

Guinevere Van Seenus

Born: USA

Photographers: Steven Meisel, Craig McDean, Nick Knight, Steven Klein, David Sims, Terry Richardson, Mario Sorrenti, Mert & Marcus, Inez Van Lamsweerde & Vinoodh Matadin, Paolo Roversi, Richard Avedon

Campaigns: Jil Sander, Versace, Dolce & Gabbana, Chanel, Belstaff, Yohji Yamamoto, Dries Van Noten, DKNY, Tse, Moschino, Kenzo, Jimmy Choo, the Gap, Swarovski, Armani Cosmetics, and Shiseido. Marc Jacob's fragrance Blush, Alexander McQueen's fragrance MyQueen, John Galliano's fragrance

Editorials: Vogue (Italian, French, American, British, Japanese), LOVE, Interview, W, Numero, i-D, Another and V magazine. In addition, she has walked the runways from New York to Paris and London in the most prestigious shows, most recently including Prada.

Edita Vilkeviciute

Born: Lithuania

Photographers: Steven Meisel, Mario Testino, Steven Klein, Solve, Sundsbo, Patrick Demarchelier and Terry Richardson

Campaigns: Calvin Klein White Label and Calvin Klein Jeans, Karl Lagerfeld, Emporio Armani, D&G, Pringle of Scotland Blumarine, YSL Beauty, Versace Perfume and Christian Dior Escale a' Portofino.

Editorials: American Vogue, Vogue Paris, Vogue Italia, German Vogue, W, Numero, V, i.D, Harper's Bazaar and Interview.

Runway: Chanel, Valentino, Givenchy, Lanvin, Yves Saint Laurent, and Hermes, as well as Balenciaga, Burberry Prorsum, Michael Kors, and Mui Mui.

Film: Karl Lagerfeld's "Chanel-The Silent Film",

Calendario Pirelli: photographers and locations

1964 Robert Freeman in Maiorca
1965 Brian Duffy in the south of France
1966 Peter Knapp in Al Hoceima, Marocco
1967 Non pubblicato
1968 Harry Peccinotti in Tunisia
1969 Harry Peccinotti in Big Sur, California
1970 Francis Giacobetti in Paradise Island, Bahamas
1971 Francis Giacobetti in Giamaica
1972 Sarah Moon in Villa Les Tilleuls, Paris
1973 Allen Jones in Londra
1974 Hans Feurer at the Seychelles islands
1975-1983 Non pubblicato
1984 Uwe Ommer in Bahamas
1985 Norman Parkinson in Edimburgh, Scotland
1986 Bert Stern in the Cotswolds, England
1987 Terence Donovan in Bath, England
1988 Barry Lategan in London
1989 Joyce Tennyson in the Polaroid Studios, New York
1990 Arthur Elgort in Seville, Spain
1991 Clive Arrowsmith in France
1992 Clive Arrowsmith in Almeria, Spain
1993 John Claridge at Seychelles
1994 Herb Ritts in Paradise Island, Bahamas
1995 Richard Avedon in New York City
1996 Peter Lindberg in El Mirage, California
1997 Richard Avedon in New York City
1998 Bruce Weber in Miami
1999 Herb Ritts in Los Angeles
2000 Annie Leibovitz in Rhinebeck, New York
2001 Mario Testino in Naples
2002 Peter Lindbergh in Los Angeles
2003 Bruce Weber in Southern Italy
2004 Nick Knight in London
2005 Patrick Demarchelier in Rio de Janeiro
2006 Mert and Marcus in Cap d'Antibes, Francia
2007 Inez and Vinoodh in California
2008 Patrick Demarchelier in Shanghai, Cina
2009 Peter Beard ad Abu Camp/Jack's Camp, Botswana
2010 Terry Richardson in Brazil
2011 Karl Lagerfeld in Parigi
2012 Mario Sorrenti in Murtoli, Corsica