



NORTHERN EXPOSURE

Canadian rock star turned lensman Bryan Adams unleashes his first photographic retrospective.
By ELIO IANNACCI



LEFT: BRYAN ADAMS.
ABOVE: DAPHNE GUINNESS, 2011

IT'S hard to believe it's been 15 years since musician Bryan Adams decided to choose photography as his encore career. Working the rounds as a consistently booked magazine shooter in Europe and North America, the 52-year-old Grammy winner has built his portfolio by taking pictures of fellow hit disturbers in music (Mick Jagger, Lana Del Rey, Amy Winehouse) and fashion luminaries (Linda Evangelista, Daphne Guinness, Twiggy). The most striking images from his adventures behind the lens have been collected for a book called *Exposed*, which explores something Adams is well versed in: the cult of celebrity. In between touring and shooting, the Kingston, Ont., native answered a few fast ones about his enticing body of work.

WHAT WERE THE FIRST CAMERAS YOU USED AND THE FIRST IMAGES YOU TOOK WITH THEM? "The first camera I bought was in the '70s, and it was a Polaroid SX-70. Before that, I toyed around with my parents' camera. The first bunch of photos I took were of the first concerts I went to. I also took shots of walls, my friends and my mum. I still have the negatives too. I even have some not so incredible photographs I took of the Beach Boys when they were on tour sometime in the '70s."

WHAT IS YOUR IDEA OF A PERFECTLY LIT SET? "My theory on lighting is, there is only one sun, therefore you should be able to get what you need with one light. It doesn't matter where it comes from either, as long as it is strong and really directional."

EXPOSED FEATURES BACK-TO-BACK IMAGES OF LEGENDS MICK JAGGER AND ISABELLA BLOW. HOW DIFFERENT WERE YOUR APPROACHES TO CAPTURING THEM? "The photos of Mick were a proper session, which suited him, since he seemed up for anything and was so energetic. Isabella's photo was a candid snapshot taken at a dinner in Paris. We were all sitting around after the meal was over and she looked like she was ready for teatime with her hat. I wasn't having a conversation with her—it was a quiet, stolen moment that, I think, also suited her."

HOW HAS YOUR PROCESS CHANGED THROUGHOUT THE YEARS? "Technically, it changed radically with the birth of digital cameras, but my sense of style develops as I go along. The more time you spend with something, the better you become at it."

HOW LONG DID IT TAKE TO GO THROUGH YOUR ARCHIVES FOR EXPOSED, AND WHAT KIND OF CRITERIA DID YOU USE WHEN PUTTING THE BOOK TOGETHER? "It is a full retrospective »

PHOTOGRAPHY BY BRYAN ADAMS



TILDA SWINTON,
2010, AND AMY
WINEHOUSE, 2007



of my work, so editing took more than two years. While I was choosing images for the book, I was also shooting other people for it. I'd say most of the work is from the past six years or so. I was editing right down to the last day before signing off every page with the printer. It's 10 years of work, ranging from snapshots to studio work, so I'm thinking I must have gone through thousands of pictures."

ELLEN VON UNWERTH WAS QUOTED AS SAYING: "I'M NOT TOO TECHNICAL, AND I REALLY LOVE TO JUST MAKE WOMEN LOOK BEAUTIFUL." DO YOU FEEL THE SAME WAY? "It's a nice quote, but I don't agree. You have to know what you are doing in order to capture that energy and passion when it presents itself. Someone could be giving you the best stuff in front of your camera, but if you aren't set up for it, it will be a really long and excruciating edit."

DOES BEING A MUSICIAN GIVE YOU AN UPPER HAND WHEN PHOTOGRAPHING FELLOW MUSICIANS? "There are no upper hands to be had in photography. It's all a collaborative effort, and that shows in lots of great experiences working with my fellow musicians. Working with Mick Jagger was very cool—we had blues playing throughout the shoot, so that really worked. Working with Amy [Winehouse] was different. She wasn't ready to try on an Armani dress we had picked out for her, but I talked her into it. She ended up loving it so much, she wanted copies of the photo to be sent to her husband, who was in jail at the time."

YOU'VE SAID HERB RITTS WAS ONE OF THE FIRST TO ACKNOWLEDGE YOUR AMBITION TO SWITCH GEARS AND BECOME A PHOTOGRAPHER. HOW WAS HE SUPPORTIVE?

"Herb Ritts was the most helpful for me when I was starting out. He let me work in his studio in L.A., and that time was my own baptism by fire in professional photography. I went from doing it on my own, setting up my own set, to suddenly having two assistants and a guy loading film for me. [Ritts] was a very generous guy. His work ethic was the most inspiring thing I've seen. To be around a really attentive team and to see such precise organization was priceless. I learned a lot about how to be ready for any instance. He even introduced me to Julia Roberts once, but I had a girlfriend at the time."

ASIDE FROM THE SUBJECT, WHO WOULD YOU SAY IS A FASHION PHOTOGRAPHER'S MOST IMPORTANT COLLABORATOR?

"A stylist. Styling is the single most important thing about making a good photo. I typically like to have a conversation with the stylist ahead of time to talk about how we are going to achieve our mood. Some people just walk in off the street and they don't need to be fussed with. Dree Hemingway—Mariel Hemingway's daughter—was like that. She had a look that was incredible. I had to tell the makeup and hair people to leave her as she was."

DO YOU SEE YOURSELF EVOLVING INTO DIRECTING FILMS?

"I'd like to try something scripted, a feature film with dialogue instead of a documentary. My favourite recent film is *The Guard*. It's an Irish comedy and it is so funny. I think every frame of that movie is brilliant."

OF ALL THE PHOTOGRAPHERS WHO HAVE TAKEN YOUR PICTURE, WHO WOULD YOU SAY HAD THE SHARPEST EYE?

"A Japanese shooter by the name of Hiro. He used to shoot for *Harpers' Bazaar* and did the cover of my *Reckless* album in 1984. »



MICK JAGGER, 2008

He is truly a master. What was very clear before he started shooting was what we were going to do. There wasn't any question about what was going to happen. I knew what was coming."

ONE OF THE MOST MEMORABLE PHOTOS IN *EXPOSED* IS OF THE QUEEN OF ENGLAND. HOW DID YOU DIRECT HER FOR THE SHOOT? "I only had five minutes, but sometimes it only takes one second to get something beautiful. I had to ask her to sit down. The shot was taken at her home—she has a little house in London called Buckingham Palace. I didn't spend the day there, though. I was in and out."

ANOTHER STANDOUT SHOT IS YOUR IMAGE OF LANA DEL REY. AT WHAT POINT IN HER CAREER WAS THAT TAKEN? "It was done right after she sang on *Saturday Night Live*. She was quite sensitive. I told her she shouldn't worry about the [critics] because she was just being who she was and I didn't think it was a bad performance at all. I made her feel comfortable by making sure her team was around her."

WHAT HAS BEEN THE MOST EXPERIMENTAL SHOOT YOU'VE DONE SO FAR? "They are all equally experimental and surprising. Even if you are organized in your set-up, you never know what is going to come next when you step on set."

WHO ARE SOME MODELS YOU'D LOVE TO PHOTOGRAPH? "How much time do you have?"

DOES FASHION PLAY A GREATER ROLE IN SHAPING A MUSICIAN'S CAREER AND IMAGE NOW THAN WHEN YOU STARTED RECORDING? "There is always going to be someone who successfully crosses the boundaries of fashion and music in a fresh way. If you go back to the influence of the Beatles in the '60s or heavy metal bands in the '70s, the new wave, acid-wash era in the '80s or Madonna bringing her fashion sense to the masses, there has always been someone to remind us of the great synergy between fashion and music."

SHOULD WHAT YOU WEAR MATCH THE TYPE OF MUSIC YOU PLAY? "As long as the image of what you want to portray is truthful, then you're OK. If it means being really diverse like Lady Gaga or just being in a band and wear-

ing a plaid shirt, your clothes do set the tone and should work with the type of music you are playing. You don't have to be underground to be authentic. All the musicians in *Exposed* have a great sense of style, whether or not they were conscious of it."

WHO WOULD YOU SAY IS THE MOST FASHION-OBSESSED PERSON YOU'VE PHOTOGRAPHED? "Daphne Guinness. We worked with a few stylists for the shot—which was a proper fashion shoot—and put together a story that had a number of looks with the theme of surrealism. She really gravitated toward pieces by McQueen because she loved Alexander. I like things that are really strong and graphic."

WHO IS ON YOUR WISH LIST TO PHOTOGRAPH NEXT? "That's easy: Sylvester Stallone would be my number one choice. He's a fantastic character, a great actor and an amazing filmmaker. I'm really sorry to hear about what happened to his son. In terms of women? I've always wanted to work with Christina Ricci."

YOU'VE ALREADY HAD A GREATEST HITS CD, AND *EXPOSED* IS YOUR PHOTOGRAPHIC RETROSPECTIVE. WHAT'S NEXT, A BIOPIC? "No. It is already hard enough for me to look at my old music videos and the control factor wouldn't be there. Besides, they already made *Shrek*." □

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Interview

EDITOR:
ELIO IANNACCI

TIFF Talk

The brightest stars
of the Toronto
International Film
Festival.

LUXURY CRUZ

Penélope Cruz is navigating a new cinematic voyage.

WHEN PENÉLOPE CRUZ WAS 13 YEARS old, she lied about her age to buy a ticket to see director Pedro Almodóvar's *Tie Me Up, Tie Me Down!* Naturally, she left the theatre crushing on the film's leading man, Antonio Banderas, but fell in love with something far more important: a career in movies.

"I remember deciding that day that I would become an actress," she says. "I had to take a walk to digest the film and that's when working with Pedro and Antonio became one of the biggest obsessions I began to have in life." It took 25 years—and four films with the director, who would >

PHOTOGRAPHY BY TESH/CORBIS OUTLINE

become her mentor—but Cruz’s teenage fantasy became reality when she was cast opposite Banderas in Almodóvar’s new comedy, *I’m So Excited* (hitting theatres in March).

According to Cruz, she could not have realized her ambition without her colourful upbringing. Her family ran a hair salon that saw a steady stream of stylish, chatty clients who wore hyper-colourful outfits and often talked over one another (staple elements in Almodóvar’s best scenes). “I learned how to dream big at my mom’s salon. I think of it as my first theatre experience. Being there felt like I was already living in an Almodóvar movie,” she says. “I learned about drama and performance from all the fascinating customers. They were part of my early education as an actress. I was pre-

Woody Allen’s rom-dram, *Vicky Cristina Barcelona*. “These characters have a piece of my mother in them... and some of her clients,” Cruz says. “There is a little bit of her strength in them all.”

A performance fuelled by Cruz’s own experience as a mother—she has a one-year-old son, Leo, with her husband, actor Javier Bardem—can be seen in her next project, *Twice Born*. Based on the novel by Margaret Mazzantini, the film, which premiered at the Toronto International Film Festival and hits theatres next year, centres around a woman who is infertile yet desperate to become a mother. “I understood Gemma on a deeper level because I was blessed with the biggest life could give you,” Cruz says, alluding to Leo. “She fights to find that gift her whole life and cannot have it.”

“It can’t be just about movies for me. I need art around me too.”

tending to do my homework while they would get their hair fixed but I was studying these women.

“They used the salon as a place of therapy,” Cruz continues. “While these women were trying to convert their image into what they dreamed of being, they were revealing all of their intimate secrets. I soaked up all that they were saying about men, family matters and life.”

She also credits her time among the blow dryers and curling irons as informing her approach to key roles in her career. These include *Hermana Rosa*, a pregnant nun dealing with an HIV diagnosis in *All About My Mother*; Lena, an aspiring actress infatuated with the lime-light in *Broken Embraces*; and her Oscar-winning turn as Maria Elena, a manic, short-tempered artist in

The next projects on Cruz’s plate include a Ridley Scott-directed thriller co-starring Michael Fassbender slated for release next year, a lavish calendar campaign for Campari (snapped by Romanian-born fashion photographer Kristian Schuller), and her ongoing job as the face of Lancôme’s Trésor perfume. Cruz feels her many-fingers-in-different-pies approach to life keeps her creative juices flowing.

“It can’t be just about movies for me,” she says. “I need art around me too. Right now I would love to buy a huge Guy Bourdin photo and put it in my house. He is my favourite photographer and the way he uses colours with such a sophisticated ’70s touch is so innovative. I can look at his images for hours and they inspire me as much as a film can.” —*Elio Iannacci*

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**SCREEN
SAVER**

At 23, actress Imogen Poots is experiencing the biggest break of her career.

IMOGEN POOTS LOOKS LIKE A FASHION blogger and acts like an Oscar contender. Wearing black Derek Lam boots, faded Topshop pants and a reversible white T-shirt with the words “It was the best of times” printed on one side and “It was the worst of times” on the other, the 23-year-old British talent is eager to talk shop while doing the rounds at the Toronto International Film Festival for *A Late Quartet* and *Greetings from Tim Buckley*. Signed on to five new films for 2013—including a Jimi Hendrix biopic and Terrence Malick’s *Knight of Cups* (starring Natalie Portman, Cate Blanchett and Christian Bale)—Poots is on a serious mission to leading ladyland.

To ensure her performance in *A Late Quartet* hit all the right marks, Poots insisted she take part in choosing what her character, a Lolita-lite Juilliard violinist named Alexandra, would wear in various scenes. “She dressed very conservatively because she’s in an environment where that is required,” says Poots, whose first film role was a small part in *V For Vendetta*. “But she attempted to make those clothes provocative. She understood the power of her sexuality.”

One of the most demanding scenes in *A Late Quartet* had Poots going head to head with Catherine Keener, who plays Alexandra’s mother. Drawing from her

own experiences with her TV producer dad and novelist mom, Poots shared a knock-down-drag-out moment with Keener for the camera. “I knew that final confrontation between mother and daughter would be challenging,” she says. “I felt it was important for the audience to recognize Alexandra’s immaturity. It was a real pivotal moment for her to shape up.”

In preparation for the role, Poots had to learn how to play the violin for a scene

in which Alexandra performs a classical arrangement for her mentor-turned-lover, Daniel (played by Mark Ivanir).

“We had a week of rehearsal prior to the actual shooting...we actually jumped right to the deep end because there was so little time. We were given sections of Opus 31 and other basic scales to focus on. It’s beyond the ability to play an instrument,” she says of the experience. “It’s really the physicality of the playing that matters.” —*E.I.*

PHOTOGRAPHY BY JESSIE CRAIG/CONTOUR BY GETTY

**ROLE
MODEL**

*Agyness Deyn
on her first
major film role,
walking for
Galliano and
shedding the
tomboy tag.*



FOR EVERY MODEL-TURNED-ACTOR success story (Halle Berry, Charlize Theron), there are too many failure-to-launch careers to count (Cindy Crawford, Estella Warren, Naomi Campbell). One can guess which tribe Agyness Deyn, a former face of Shiseido and Burberry, would like to join. In Canada to promote her first major movie role—in *Pusher*, an action thriller that premiered at the Toronto International Film Festival—Deyn says fashion and film are “two opposite worlds.”

“There are so few parallels,” says the 29-year-old Brit. “Any job where you have to be up in front of people may have some similarities but the same thing could be said about being a model and a come-

dian. I’m not cutting modelling off from my life but I do want to jump into film more. Acting involves the kind of exploration I feel like I’m missing.”

It hasn’t been a seamless transition for Deyn. Her fans in the fashion flock were betting that she would become a star in 2010 when she was cast as the goddess Aphrodite in a remake of *Clash of the Titans*. Unfortunately, Deyn’s scenes ended up getting snipped from the film’s final cut. Fortunately, *Pusher* (currently in theatres) makes up for that cinematic false start. In the role of a drug-abusing exotic dancer named Flo, Deyn’s screen time is substantial and vital to the film’s plot. There are flashes of her fashion past—shimmery Topshop archive pieces

and lacy Agent Provocateur lingerie—but the film isn’t about framing her in a posh context. In fact, to avoid the cliché-laden path of past stripper flicks like *Showgirls*, *Striptease* and *Grindhouse*, Deyn sought out an expert coach in London to help her prepare.

“I was learning on the job,” she says. “I worked with this wonderful woman called Jen and I went to work with her at night before we filmed. She’s such an intelligent, beautiful woman and she earns a lot of money dancing. She was like a psychologist on stage because she’d have to figure out what all these guys wanted from her without talking much. She had such class and was so generous with her time.”

Deyn’s next project is a film tentatively titled *Sunset Song*, in which she is cast as a farmer’s daughter in early 1900s Scotland who is trying to find her way. It’s a role that Deyn can relate to, being in the midst of her own reinvention. “I’m nearly 30 so I’m less of the tomboy that everyone knows me for,” she says. “I feel like I’m more of a woman. I’m just not a kid anymore. I’m looking for roles like that too.”

Considering her model past, she recalls disgraced Dior designer John Galliano as having a particularly cinematic approach. (Galliano was fired in 2011 after being caught on video delivering an anti-Semitic tirade.) “He created a wonderland during his shows—especially with his own line,” she says. “The models felt like they were going through this maze and experiencing different points of interaction. With him, it did feel like more of a performance.” If he were to make his rumoured return to the runway, Deyn would be happy to work with him again. “Yes, I would walk for him,” she says. “He’s such an amazing person. I hope he gets to do what he loves again.”

In addition to her husband, actor Giovanni Ribisi, Deyn has found inspiration in the work of director Terrence Malick (she credits *Badlands* as the film that made her want to act) and another model-turned-actress, Isabella Rossellini. “She’s unique, classic, grounded and so focused,” says Deyn. “When you look at her, you can see this centredness and this womanly power.” —E.I.