



Brian De Palma, winner of the Glory to the Filmmakers Award 2015.

PAYING TRIBUTE TO CREATIVE INGENUITY

Jaeger-LeCoultre attaches great importance to supporting a unique artistic vision. Whether in the workshops of the Manufacture or behind the scenes in the making of a movie, artisans and artists are fired by the same passion, and the same creative impulse: to ensure that every second captures a moment of eternity.

The brand has actively supported the art of filmmaking for more than a decade. Daniel Riedo, CEO of Jaeger-LeCoultre, emphasises that, "Haute Horlogerie and cinema share common values: both create dreams and a sense of wonder through aesthetic and technical mastery. Jaeger-LeCoultre draws upon the talent of its many artisans to create exceptional watch objects, just as it takes talented writers, directors, actors and technicians to produce a work of filmmaking art. It is all about two worlds infused with creative ingenuity."

A DECADE OF PATRONAGE

For the past nine years Jaeger-LeCoultre has paid tribute to the creative ingenuity of filmmakers by conferring the Glory to the Filmmaker Award to a personality "who has brought great innovation to contemporary cinema". Awarded annually at the Venice International Film Festival, the award was first given to Takeshi Kitano, a multi-talented Japanese filmmaker, actor, painter, writer and poet, whose film 'Glory to the Filmmaker!' was a sarcastic and surrealistic take on his own career.

According to Alberto Barbera, director of the 72nd Venice International Film Festival, the award has acquired increasingly substantial significance and importance, and the list of past honourees definitely makes for fascinating reading: Takeshi Kitano (2007), Abbas Kiarostami (2008), Agnès Varda (2008), Sylvester Stallone (2009), Mani Ratnam (2010), Al Pacino (2011), Spike Lee (2012), Ettore Scola (2013), James Franco (2014), and Brian de Palma (2015). Says Barbera, "Above and beyond the official prizes awarded by different juries, the choice of annually celebrating filmmakers appreciated for their personal contribution to the development of film art represents a gesture designed to highlight values and to mark differences. The honour roll of the winners signifies a strong and lasting bond between the artists and the Venice International Film Festival, strengthened by the encouragement of such a prestigious partner as Jaeger-LeCoultre."

To commemorate its 10-year relationship with the Venice International Film Festival, and to honour the artists who have made an original mark on contemporary filmmaking,

Photos: Jaeger-LeCoultre



Photos: © Eve Arnold / Magnum Photos

Eve Arnold
Shepperton. Anne Bancroft, Peter Finch
and the director Jack Clayton on the set of
The Pumpkin Eater, 1963



Bob Willoughby
Anne Bancroft & Dustin Hoffman on a specially constructed set during the filming of "The Graduate", Paramount Studios, Hollywood, 1967.

Jaeger-LeCoultre presented a special photographic exhibition on Lido Island during the Venice International Film Festival, from September 2nd to September 12th 2015. The Jaeger-LeCoultre's 'Behind the Scenes' Exhibition gave visitors insight into the filmmaking process of such diverse artists as Takeshi Kitano, Abbas Kiarostami, Agnès Varda, Sylvester Stallone, Mani Ratnam, Al Pacino, Spike Lee, Ettore Scola and James Franco. Each of them have contributed to creating and bringing life to the art of filmmaking and have been rewarded by the Jaeger-LeCoultre Glory to the Filmmaker Award, the annual prize established by Jaeger-LeCoultre in association with the Venice International Film Festival.

In addition to the nearly decade-long partnership with the Venice International Film Festival, Jaeger-LeCoultre participates in restoring historical Chinese films, through its link with the Shanghai Film Festival, and in 2013 launched the Filmmaker in Residence Program, as part of the actions of the "Film Society of Lincoln Center" in New York. The brand also sponsors film festivals in San Sebastian, Toronto, Abu Dhabi and Los Angeles. Jaeger-LeCoultre is committed to supporting the cinema in all its diversity by standing behind the camera, alongside the artists.

HONOURING CREATIVE LEGENDS

In May 2015, Jaeger-LeCoultre and Finch & Partners collaborated to produce an original photographic exhibition entitled 'The Art

of Behind the Scenes', which was held at the Hôtel du Cap in Antibes and coincided with the annual Cannes Film Festival. The exhibition showcased photography by some of the world's most accomplished 'on-set' photographers, including Terry O'Neill, Burt Glinn, Eve Arnold, and Bob Willoughby. English photographer, Terry O'Neill, was prominent in the 1960s, his photographs documenting the era's fashions, lifestyle and celebrities. He had a talent for capturing his subjects candidly or in unconventional settings. This ability saw the likes of Judy Garland, the Beatles and the Rolling Stones revealing a more natural human side to their public personas. His most iconic photos include those of Elton John, many of which appeared in the book *Eltonography*, and those of Faye Dunaway, the morning after she won the Oscar for Best Actress for the film 'Network'. O'Neill was awarded The Royal Photographic Society's Centenary medal 'in recognition of a sustained, significant contribution to the art of photography' in 2011.

American freelance photographer Burt Glinn was a member of Magnum photo agency along with Eve Arnold and Dennis Stock. He was known for his spectacular colour series on the South Sea, Japan, Russia, Mexico and California. A collaboration with South African writer Sir Laurens van der Post, saw Glinn publish *A Portrait of All the Russias*, and *A Portrait of Japan*. His reportages have appeared in *Esquire*, *Geo*, *Travel and Leisure*, *Fortune*, *Life* and *Paris-Match*. He was versatile and technically brilliant, and had an eye for capturing true emotion in unguarded moments. He was one of the first on scene after news broke of Castro's takeover

of Cuba, but was equally comfortable in Seattle Washington, capturing the youthful embrace of the head cheerleader and the captain of the football team, after the team won their first game in three years. Glinn was president of Magnum between 1972 and 1975, and was re-elected to the post in 1987.

American photojournalist Eve Arnold OBE Hon. FRPS said, "If a photographer cares about the people before the lens and is compassionate, much is given. It is the photographer, not the camera that is the instrument." Like Glinn, she was a full member of Magnum, and was an equally versatile photographer. She was comfortable photographing iconic world figures like Queen Elizabeth II, Malcolm X and celebrities like Marilyn Monroe (whom she photographed a lot) and Joan Crawford. She was just as comfortable documenting the lives of the poor and dispossessed, capturing the lives and emotions of migrant workers, civil-rights activists and protestors in South Africa, or disabled Vietnam War veterans – no single subject more important than the other.

Bob Willoughby was the first external photographer hired by the major film studios to specifically create photographs to be used in the major magazines at the time. In 1954 Warner Bros. asked him to photograph Judy Garland's final scene on the set of *A Star is Born*, and her portrait became his first *Life* cover. His historic body of work is unsurpassed, with his photos appearing in print every week for at least twenty years. He was able to succinctly capture the spirit of the films he covered, including '*The Graduate*', '*My Fair Lady*', '*Rosemary's Baby*' and '*Who's Afraid of Virginia Woolf*', amongst others.

His photographs of the period's most famous actors and directors revealed unguarded moments of relaxation, vulnerability and high drama. He had the incredible ability to shoot for several different publications and still know exactly what kind of shot each one would need in terms of editorial content and layout. He also contributed a number of technical innovations to the world of photography, including the silent blimp for 35mm still cameras that became common on film sets. He was also the first still photographer to use radio-controlled cameras that allowed him to achieve unprecedented coverage.

The world of cinema allows us all to dream, and a huge number of people are involved in the production of a film. From actor to director, cameraman to editor, costume designer to sound recordist and film score composer, to set photographer, each tells their part of the story and contributes to the final product in a unique and important way. The exhibition was a wonderful opportunity to celebrate the visual art of photography, allowing visitors to travel back and rediscover some legendary films, as well as iconic directors and actors. ■ Lindsay Grubb



Burt Glinn
Twenty-five-year-old Elizabeth Taylor on the set of "Suddenly Last Summer". Spain, Sagaro. 1959.



Terry O'Neill
Actor Clint Eastwood reads a newspaper in a mobile home between takes of the western 'Joe Kidd' directed by John Sturges in 1972.



Bob Willoughby
Audrey Hepburn & director George Cukor, chat after filming has finished for the day on the Covent Garden set of "My Fair Lady", Warner Brothers Studios, Burbank, 1963.