

**MAN SITTING
IN A ROOM,
IN PROFILE,
LOOKING
DOWN, WITH
HIS HAND BY
HIS CHIN.**

POSE OF 'THE THINKER', A BRONZE STATUE AND THE UNIVERSAL SIGN OF 'DEEP THOUGHT'. WRINKLED FOREHEAD AND SLIGHTLY SALLOW SKIN SUGGESTS MIDDLE AGE. THE ROOM IS EMPTY BAR FOR A BLURRED OUT PICTURE THAT IS A DARK SQUARE BEHIND HIS HEAD. THIS DRAWS THE EYE TO HIS FACE, WHICH IS CENTRAL IN THE FRAME. THE COLOURS ARE DARK AND RICH, THE LIGHTING DRAMATIC AND STRONG, SUGGESTING ELEGANCE, LUXURY, SOPHISTICATION AND SERIOUSNESS. HE WEARS A COAT THAT COVERS HIS BODY EXPOSING SKIN ONLY ON HIS HANDS AND FACE. HE IS WEARING A COAT INDOORS WHICH IS WEIRD, BUT GOES UNNOTICED IN THE ABUNDANCE OF OTHER SIGNIFIERS THAT COMBINE TO CREATE ONE SIGN.

**MIDDLE AGED
MEN ARE SERI-
OUS, WISE, DEEP
THINKERS. WITH
AGE COMES WIS-
DOM (EVEN IF
YOU WEAR A
COAT INDOORS)**

**THE SIGN FROM
THE SEMIOLOG-
ICAL ANALYSIS.
MIDDLE AGED
MEN ARE SERI-
OUS, WISE, DEEP
THINKERS. WITH
AGE COMES
WISDOM.**

THE CONCEPT OF THE FEATURE IS AN INTERVIEW WITH ACTOR OF THE MOMENT ADRIAN BRODY, A SERIOUS ACTOR WITH INTEGRITY AND AUTHENTICITY. PORTRAYING BRODY AS SERIOUS, INTELLIGENT, THOUGHTFUL AND DEEP THROUGH IMAGE IS COMPOUNDED BY THE PHOTOGRAPHER (AND JOURNALIST) WHO ARE BOTH ACCLAIMED IN THEIR RESPECTIVE FIELDS. THE LIGHTING AND TONE OF THE IMAGE IS REMINISCENT OF THE AESTHETIC OF THE FILM THE BRUTALIST (THE FILM BRODY STARS IN AND IS INTERVIEWED ABOUT) WHICH IS OSCAR AND ACADEMY AWARD NOMINATED. AS IS BRODY. SIMULTANEOUSLY COMPOUNDING INTEGRITY AND INTELLIGENCE, AS WELL AS MODERNITY, ASPIRATION, GLAMOUR AND BEING PART OF AN EXCLUSIVE GROUP.

**VOGUE IS A MAG-
AZINE OF THE
HIGHEST LEV-
EL OF INTEGRITY,
SERIOUSNESS,
INTELLIGENCE,
CONTEMPORARY
CULTURE, SOCIE-
TY AND CLASSY.**

MULTIPLE LAYERS OF MEANING ARE COMBINED THROUGH THE IMAGE THAT REINFORCE THE SAME IDEALS - INTELLIGENCE, INTEGRITY AND WEALTH. THE SEX, THE POSE, THE AGE, THE PHOTOGRAPHER, THE LIGHTING, THE COLOURS, THE CLOTHING, THE BACKGROUND CREATE EIGHT LAYERS OF MEANING. THROUGH REPEATED EXPOSURE TO IMAGERY IN SOCIETY, WE DON'T INTERROGATE IMAGES, WE JUST ACCEPT THEIR SIGNIFICATION UNQUESTIONED. MIDDLE AGED MEN ARE INTELLIGENT, SOPHISTICATED AND WISE.

TEXT: SIGNIFIER

MAN ON
WIRE

TEXT: SIGNIFIED

**EDGY, BRAVE,
COURAGEOUS**

TEXT: SIGN

**MEN ARE BRAVE AND
COURAGEOUS AND
RISK TAKERS**

TEXT: FORM

**MEN ARE BRAVE AND
COURAGEOUS AND
RISK TAKERS**

TEXT: CONCEPT

**HOLD THE PAGE AND
PROVOKE THE READER TO
READ THIS TALE OF DANGER**

TEXT: SIGNIFICATION

**HEADLINES MUST ATTRACT
THE READER AND PIQUE
CURIOSITY OR A REACTION**

**ALL CAPS,
WHITE ON BLACK**

DESIGN: SIGNIFIED

**STRONG, UNIQUE
SOLID**

DESIGN: SIGN

**MEN ARE STRONG AND
SOLID, RELIABLE AND
CLEAR AND DOMINATE**

**HEADLINES MUST ATTRACT
THE READER AND PIQUE
CURIOSITY OR A REACTION**

**DON'T TAKE UP TOO MUCH
ROOM, ALIGN TO THE GRID,
LET THE IMAGE LEAD THE
SPREAD, BUT BE IMPACTFUL**

DESIGN: SIGNIFICATION

QUIET MEN ARE THOUGHTFUL
AND CONTEMPLATIVE AND DON'T
NEED TO SHOUT TO BE HEARD,
THEY SHOULD BE LISTENED TO

TEXT: SIGNIFIER

A

TEXT: SIGNIFIED

**BIG,
BOLD,
DOMI
NANT**

TEXT: SIGN

**DOMI
NATE
TEXT**

**LARGE
CAPIT
AL A**

**START
HERE**

HIERA RCHIES WORK BY SIZE

HIERA RCHIES WORK BY SIZE

DESIGN: CONCEPT

HOLD THE
PAGE AND
TELL THE
READER
WHERE TO
START

**WE
CONTROL
THE
NARRATIVE
ORDER**

TEXT: SIGNIFIER

[illegible]

TEXT: SIGNIFIED

[illegible]

TEXT: SIGN

THIS IS A
SERIOUS
PIECE OF
WRITING THIS
IS A SERIOUS
PIECE OF
WRITING THIS
IS A SERIOUS
PIECE OF
WRITING THIS
IS A SERIOUS
PIECE OF
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IS A SERIOUS
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WRITING THIS
IS A SERIOUS
PIECE OF
WRITING THIS
IS A SERIOUS
PIECE OF
WRITING THIS
IS A SERIOUS

THE INDEPTH
DETAIL OF
WHAT WE HAVE
PROMISED
SO FAR. THE
INDEPTH
DETAIL OF
WHAT WE HAVE
PROMISED
SO FAR. THE
INDEPTH
DETAIL OF
WHAT WE HAVE

PROMISED
SO FAR. THE
INDEPTH
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SO FAR. THE
INDEPTH
DETAIL OF
WHAT WE HAVE
PROMISED
SO FAR. THE
INDEPTH
DETAIL OF
WHAT WE HAVE
PROMISED

REITERATE AND
ELABORATE ON
CLASS, WEALTH,
CONTEMPORARY
CULTURE,
INTELLIGENCE,
INTEGRITY.
REITERATE AND
ELABORATE ON
CLASS, WEALTH,
CONTEMPORARY
CULTURE,
INTELLIGENCE,
INTEGRITY.
REITERATE AND

ELABORATE ON
CLASS, WEALTH,
CONTEMPORARY
CULTURE,
INTELLIGENCE,
INTEGRITY.
REITERATE AND
ELABORATE ON
CLASS, WEALTH,
CONTEMPORARY
CULTURE,
INTELLIGENCE,
INTEGRITY.
REITERATE AND
ELABORATE ON
CLASS, WEALTH,
CONTEMPORARY
CULTURE,

VOGUE IS
INTELLIGENT,
ARTICULATE,
DETAILED,
CONTEMPORARY,
FRIENDS WITH THE
STARS, ELITIST,
ASPIRATIONAL.
VOGUE IS
INTELLIGENT,
ARTICULATE,
DETAILED,
CONTEMPORARY,
FRIENDS WITH THE
STARS, ELITIST,
ASPIRATIONAL.

VOGUE IS
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ARTICULATE,
DETAILED,
CONTEMPORARY,
FRIENDS WITH THE
STARS, ELITIST,
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VOGUE IS
INTELLIGENT,
ARTICULATE,
DETAILED,

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INDEPTH
DETAIL OF
WHAT WE HAVE
PROMISED
SO FAR. THE
INDEPTH
DETAIL OF
WHAT WE HAVE
PROMISED

READ THE
FIRST COLUMN
FROM TOP
TO BOTTOM.
WHEN YOU
GET TO THE
BOTTOM MOVE
TO THE TOP OF
THE SECOND
COLUMN.
READ THE
FIRST COLUMN
FROM TOP

TO BOTTOM.
WHEN YOU
GET TO THE
BOTTOM MOVE
TO THE TOP OF
THE SECOND
COLUMN.
READ THE
FIRST COLUMN
FROM TOP
TO BOTTOM.
WHEN YOU
GET TO THE
BOTTOM MOVE
TO THE TOP OF
THE SECOND

THIS IS HOW
WESTERN
PEOPLE
READ, THIS
MAGAZINE IS
FOR WESTERN
PEOPLE.
THIS IS HOW
WESTERN
PEOPLE
READ, THIS
MAGAZINE IS
FOR WESTERN

PEOPLE.
THIS IS HOW
WESTERN
PEOPLE
READ, THIS
MAGAZINE IS
FOR WESTERN
PEOPLE.
THIS IS HOW
WESTERN
PEOPLE
READ, THIS
MAGAZINE IS
FOR WESTERN
PEOPLE. THIS
IS HOW

TEXT: SIGNIFIER

WORK ETHIC

TEXT: SIGNIFIED

LOUD
CONCISE

TEXT: SIGN

SUB HEADS
ARE SHORT
AND SNAPPY

TEXT: FORM

SUB HEADS
ARE SHORT
AND SNAPPY

TEXT: CONCEPT

REINFORCE WHAT
HAS COME BEFORE
AND ENTICE READER

TEXT: SIGNIFICATION

VOGUE HAS A GOOD WORK
ETHIC WHICH MAKES IT
SERIOUS, CONSIDERED,
IMPORTANT AND ASPIRATIONAL

DESIGN: SIGNIFIER

**ALL CAPS,
BOLD**

DESIGN: SIGNIFIED

MORE IMPORTANT
THAN WHAT COMES
NEXT BY WEIGHT

DESIGN: SIGN

SUB HEADS
ARE TO BE
READ FIRST

DESIGN: FORM

SUB HEADS
ARE SHORT
AND SNAPPY

DESIGN: FORM

SUB HEADS
ARE TO BE
READ FIRST

DESIGN: CONCEPT

DON'T TAKE UP TOO MUCH
ROOM, ALIGN TO THE GRID,
BUT BE IMPACTFUL THROUGH
SPACE AND WEIGHT

DESIGN: SIGNIFICATION

VOGUE IS CONSISTENT,
ORDERED AND FAMILIAR
AND THEREFORE IS A
VOICE TO LISTEN TO

ONE COLUMN

TWO COLUMN
GRID. TWO
COLUMN GRID.
TWO COLUMN
GRID. TWO
COLUMN GRID.
TWO COLUMN
GRID. TWO
COLUMN GRID.
TWO COLUMN
GRID. TWO
COLUMN GRID.
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COLUMN GRID.

GRID. TWO
COLUMN GRID.
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GRID. TWO
COLUMN GRID.
TWO COLUMN
GRID. TWO
COLUMN GRID.
TWO COLUMN
GRID. TWO
COLUMN GRID.

TEXT CAN ALSO GO
ACROSS TWO COLUMNS
TEXT CAN ALSO GO

BOOKS BUT
MORE! TEXT
THAT ISN'T
PART OF
THE MAIN
COPY CAN GO
ACROSS TWO
COLUMNS, BE
BIGGER, HAVE
DIFFERENT
SPACING, BUT
STILL ALIGNS
AT THE EDGES

BOOKS BUT
MORE! TEXT
THAT ISN'T
PART OF
THE MAIN
COPY CAN GO
ACROSS TWO
COLUMNS, BE
BIGGER, HAVE
DIFFERENT
SPACING,
BUT STILL
ALIGNS AT THE
EDGES BOOKS
BUT MORE!
TEXT THAT



MAN ON WIRE

ADRIEN BRODY IS DRAWN TO HIGH-RISK ROLES AND FILMS THAT PUSH HIM TO EXTREMES. NOTHING HE'S DONE COMPARES TO *THE BRUTALIST*. BY WENDELL STEAVENSON. PHOTOGRAPHED BY ANTON CORBIJN.

A

Adrien Brody was just 29 when he won the best-actor Oscar for *The Pianist*, Roman Polanski's haunting film set in the Warsaw Ghetto. He was the youngest ever recipient, a record that still stands. The immersive effort of preparing for the role, moving out of his New York apartment, avoiding friends, and starving himself to understand loss and isolation, left him depressed and exhausted. He did not work for a year afterward. The next role he took was a developmentally disabled murderous boy in M. Night Shyamalan's *The Village*, a gothic tale of monsters in the woods; hardly leading-man material.

"I accepted that role without my agents even reading the script," Brody told me with a wry expression. "Night didn't want anyone to read it, so I honored his request." Brody had come up working with directors like Spike Lee, Ken Loach, Barry Levinson, Steven Soderbergh, and Terrence Malick, and he wanted more of the same: interesting roles, collaborations with great artists. "I didn't want to say: Okay, now I'm only looking for an overtly heroic

character. I wanted to have a creative journey. But that is the problem."

It's a choice that has led to a career that can look, at superficial glance, like a slide after an early peak. But the optics are misleading. To date, Brody has made almost 60 movies playing a multiverse of characters, from punk rocker to ventriloquist to bull fighter to Roman general; he's played Arthur Miller, Houdini, and a wonderfully whimsical Salvador Dalí in Woody Allen's *Midnight in Paris*. He has defied genre and typecasting, headlining big action movies like Peter Jackson's *King Kong* and the *Predators* reboot; done sci-fi, thrillers, and horror; and become a recurring member of Wes Anderson's film troupe. Some of his movies are critically acclaimed; plenty have bombed, but his performances are never less than wholly committed.

Brody is sanguine about the business of show business. In conversation he was open about the strange alchemy of moviemaking, and about the interplay of fame, publicity, and marketability. He told me that before winning an Academy Award, actors tend to be judged on their performance; afterward they are more likely to be held responsible on how well the movie did as a whole, critically and commercially.

"That is an actor's dilemma," he said. "But an actor's journey should

WORK ETHIC

Brody is constantly acting, painting, making music. "It all connects," he says. Gucci trench coat.

Fashion Editor: Edward Bowleg III.