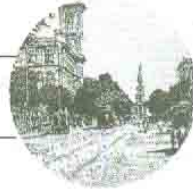


## caledoscope



**W**e don't need stardust in our eyes to be fascinated by these lovely black and white photographs from the golden age of Hollywood shot by some of Magnum's finest photographers. At least one, Robert Capa, is associated more with five wars than with glamour. Magnum is the first cooperative agency for worldwide freelance photographers.

Film directors and actors were included among Capa's wide network of contacts. Capa had the exclusive rights to shoot John Huston's *The Misfits*, which was Marilyn Monroe's last film. It was written by her former husband, Arthur Miller, and she was cast opposite Montgomery Clift and Clark Gable.

In the exhibition, *At the Movies — Magnum ke Tasveer*, at the Seagull Foundation for the Arts, Monroe poses with her co-stars, script writer and director in a draped dress

clinging to her curves. The cherry prints on her dress could easily be magnified images of spermatozoa on the move.

In an uncanny image, a half-draped Monroe sits on a chair with her back to the camera, while someone's flabby arm shoots out from the side of the frame as if to slap her on her shoulder. The actress, whose skirt-in-her-face pose is one of the most imitated anywhere (you can see this famous shot from *Seven Year Itch* revealing her gams like ham here), was to die mysteri-



Elizabeth Taylor at 25 shot by Burt Glinn

ously a year after this photo shoot.

One cannot take one's eyes away from those stunning photo shots of a young Elizabeth Taylor and a nubile Sophia Loren, but Paul Newman's penetrating blue eyes look straight into the viewer's soul. A glimpse of Grace Kelly caught between the heads of two men is even more captivating.