

VOGUE contributors



rhoda koenig

Rhoda Koenig used to write about the theater, but frankly she's relieved to have switched her focus to books, because she can review them while lying in bed, guarded by Monty, her devoted Welsh terrier (LEFT). The former book critic of *New York* magazine—who examines new fiction by Doctorow, Naipaul, and Ellen Currie beginning on page 96—Koenig has also contributed to *The New York Review of Books*, *The New Republic*, and *Literary Review*. Until 1987, when she moved to London—where she lives near the homes once inhabited by several of her favorite writers: Thackeray, Max Beerbohm, and Ford Madox Ford—she was a lifelong New Yorker. Now Koenig compares her expatriate life to “going to a rest home. No building on my street is higher than four stories,” she says. “I see more sky now than I’ve ever seen before in my whole life.” While in New York, Koenig made a hobby of singing in nightclubs (with the agreement of the management) but has now taken up life drawing instead. Although she feels book reviewing is a more intellectual exercise than reviewing theater, she admits, “I do at times laugh out loud or cry while reading a book, which is why I try not to do it on the bus.”

ellen von unwerth

Ellen Von Unwerth may conduct her work from behind the lens, but her presence never fails to emerge in the final product. The images she photographed for “Diary of a Spa” (pages 146–161) are no exception. “I tried to make the shoot [with model Nadja Auermann] sexy and funny . . . more like the fantasy of how you wish a spa would be,” she explains. “And Nadja added a separate twist to the fantasy because she can make any shoot look slightly futuristic.” A former model herself, German-born Von Unwerth picked up a camera only eight years ago and now confesses that she can’t bear to be without one. “If I don’t shoot for a week, I really miss it,” she says. “I have a passion for striking objects and pictures that tell stories—never simply a pretty girl in a pretty dress. My photos always do something.” Her bold images, which often incorporate the idea of “sex with a sense of humor,” are regularly featured in American, Italian, and British *Vogues*, *Vanity Fair*, and *Interview*. She has also done ad campaigns for Guess and Replay Jeans and has directed several short films, including *Inferno*, a made-for-TV movie, and a music video for Duran Duran. *Snaps*, her first book of photographs, will be published by Little, Brown/Bulfinch in September.



lori miller kase

Journalist Lori Miller Kase thrives on the challenge of untangling conflicting reports on health issues. The controversy surrounding mammography—the screening method used to detect breast cancer—was no exception. For this issue (see page 200), she confronted leading researchers about the grim statistics of mammography (it varies widely in quality and often doesn’t pick up cancer in younger women) and new techniques on the horizon. “There may not be evidence that doing mammography regularly in women in their forties saves a statistically significant number of lives,” Kase points out. “But doctors told me countless stories about younger women that they found breast cancer in through mammography. I’m convinced that if lives are saved, it should be done.” A former health and fitness associate editor at *Vogue*, whose articles have appeared in *The New York Times* and *The Philadelphia Inquirer*, Kase has continued to cover the subject for *Glamour*, *Self*, *Health*, and *American Health*. Now, with a two-year-old son and a baby on the way, she is turning her attention to parenting and children’s issues as well.