
Introduction

This second edition of *World Cultural Leaders of the Twentieth and Twenty-first Centuries* is the first published by Grey House Publishing. The previous edition was published by ABC-CLIO in 1999.

This two-volume revised edition abounds with new material and new features. Most notably is the addition of American individuals who have made significant contributions to the cultural community in not only the twentieth century, but also into the twenty-first. The previous edition did not include American individuals, which were covered in a separate ABC-CLIO publication, *American Cultural Leaders*.

When choosing which American individuals to write about, we did not simply add new names to existing cultural movements, but identified a number of distinctly American elements that form part of international culture. Among these are a variety of popular music styles—blues, jazz, rock and roll, and country—as well as uniquely American institutions such as Hollywood and Broadway that created many imitators around the world.

Features of this edition:

This edition of *World Cultural Leaders of the Twentieth and Twenty-first Centuries* includes a total of 577 biographical profiles, 139 of them new American additions. It also offers valuable new sections and elements designed to offer a comprehensive view of who and what shaped world culture in the last 100 or so years.

- **NEW Timelines:** Three timelines (1880-1919; 1920-1959; 1960-2007) each in a colorful fold-out design, that highlight significant events in each of six major cultural categories – Artists, Dance, Film, Literature, Music, Theater – and includes major historical and political events that affected the cultural climate.
- **NEW Places to Visit:** This new section highlights 103 individuals from the main pages of the book. From birthplaces to gravesites, museums to libraries, frequented shops to neighborhood hangouts, this section also includes web sites, audio/video recordings, building designs, and walking tours. Complete with photos and Further Reading, **Places to Visit** offers the opportunity to get a real life sense of these cultural leaders.
- **NEW Primary Documents:** Includes full reprints of articles from newspapers and cultural magazines that offer background information on cultural issues and insight into trends that shaped – and continue to shape – world culture.
- **NEW Photographs:** In addition to replacing many of the existing images with new images, this new edition includes over 75 more photos – for a total of 225 images.
- **Updates to Existing Profiles:** These include not only death dates for those individuals who have died since the last edition was published, but also new works produced by profiled individuals in the last 8 years, new buildings and museums to house their works, and current additions to their bibliography.
- **Updates to Glossary:** This 17-page document is so much more than a definition of terms. The 170 culturally relevant people, places and events are not only clearly defined, but also weighted with examples and See Alsos. The **Glossary** is also where you will find possibly unfamiliar “-isms,” such as names of movements and eras, and technical terms related to one’s work or awards.
- **Updates to Leaders by Occupation:** This detailed document lists all individuals by 63 alphabetical fields, such as Actor, Cartoonist, Harmonica Player, Pianist, Theorist and

composition Arbus used a flash in daylight to separate her subject from the background. She also wrote photo essays to accompany her work, which were published in magazines including *Harper's Bazaar* and *Esquire*.

Arbus separated from her husband in 1960, and published her first article in *Esquire* magazine that same year. Around this time, Arbus was greatly influenced by her visits to nudist camps in Pennsylvania and New Jersey and completed a series on the subject. She was awarded Guggenheim fellowships in 1963 and 1966 for her photojournalism work. In 1965, three of her photographs were included in an exhibition at the Museum of Modern Art (MOMA); two from her nudist series and one of female impersonators. Two years later her work was shown again at the MOMA and included thirty of her images. Arbus's work was controversial, receiving either praise or dismay for the frankness of her images. In the late 1960s, she began teaching photography and was employed at Hampshire College and the Parsons School of Design.

One of Arbus's most famous, and most reproduced photographs is *Identical Twins, Roselle, New Jersey* (1967) which sold for \$478,400 in 2004. This image depicts two sisters standing next to each other, wearing

identical dresses, one with a slight smile, and the other with a slight frown. In another well-known piece, *Child with a Toy Hand Grenade in Central Park, N.Y.C.* (1962) a young, thin boy holds a toy grenade in one hand and forms the other hand into a claw-shape, wearing a frustrated grimace on his face.

After suffering from depression for years, Arbus took her own life on July 26, 1971. Her first book of photography was published a year after her death. In 1972, MOMA exhibited a major retrospective of Arbus's work, which traveled throughout the United States and Canada.

BIBLIOGRAPHY

Bosworth, Patricia, *Diane Arbus: A Biography*, 1995; Israel, Marvin, *Diane Arbus: Monograph*, 2005; Arbus, Diane, *Diane Arbus Revelations*, 2005; Arbus, Doon, *Diane Arbus: Untitled*, 2005.

www.answers.com/topic/diane-arbus.

http://findarticles.com/p/articles/mi_gx5229/is_2003/ai_n19144542.

www.masters-of-photography.com:80/A/arbus/arbus_articles1.html.

<http://photography.about.com/library/weekly/aa110600b.htm>

Armstrong, Louis

(ca. August 4, 1900–July 6, 1971)

Singer, Musician

A monumental figure and pioneer in American jazz, Louis Armstrong was undoubtedly one of the most famous and influential musicians in the genre in the twentieth century. His highly innovative, improvisational, spirited, and confident style influenced a generation of musicians both during his lifetime and after his death. He lent his gravelly voice and experimental instru-

mentals to improvised soloing, a movement in jazz for which he is largely responsible, and enjoyed great success both as a soloist and an accompanist to many of his era's most noted jazz musicians.

Armstrong was born into severe poverty in New Orleans, Louisiana. The exact date of his birth is disputed. His father, a laborer, abandoned the family shortly after he was born.



Louis Armstrong (Library of Congress, Prints & Photographs Division, NYWT&S Collection, LC-USZ62-118720)

His mother was a prostitute. Armstrong and his sister grew up in the impoverished Storyville section of New Orleans, the red-light district where he lived near music-filled clubs and dance halls.

Despite his difficult circumstances, he learned to play music at a young age. He sang in a barbershop quartet and learned the cornet playing in the band at the Colored Waifs' Home for Boys, to which he was sent for repeated misbehavior. After his release from the home, he frequented clubs around Storyville and learned the music of the time.

Among the musicians he met in the course of his rounds was cornetist and bandleader Joe "King" Oliver (1885–1938), who became his mentor and friend, allowed him play time, and gave him an instrument. Armstrong eventually obtained positions playing in dance halls and brass bands on New Orleans riverboats and trains, and when Oliver left the popular trombonist Kid Ory's (1886–1973) band in 1919, he took his place. He also played with pianist and bandleader Fate Marable (1890–1947).

In 1918, Armstrong married Daisy Parker, a prostitute with whom he adopted his three-year-old second cousin. The couple divorced in 1922, and Armstrong subsequently moved to Chicago. There he rejoined Oliver in the latter's successful Creole Jazz Band, which played regular gigs at the Lincoln Gardens ballroom. In 1923, he made his first recordings playing second coronet to Oliver. Noteworthy among these was "Dipper Mouth Blues."

The following year he married Lillian ("Lil") Hardin, who played piano for the band. Partly under his wife's influence, he decided in 1924 to move to New York. There he played with the popular big band era Fletcher Henderson Orchestra, led by the pianist and bandleader Fletcher Henderson (1897–1952). Armstrong was less than comfortable with the disciplined rhythms the orchestra demanded of him, but during live performances he found outlets for the free-form improvisational solos that bewitched audiences and defined the unique style for which he is famous.

By 1925, he had returned to Chicago and begun to record under his own name, completing approximately sixty songs, mostly for OKeh Records. Early popular tunes such as "Big Butter and Egg Man," "Muggles," "St. Louis Blues" (with blues singer Bessie Smith, 1892–1937), "Potato Head Blues," "West End Blues," and other recordings with soprano saxophonist and clarinetist Sidney Bechet (1897–1959) belong to this early period of his career.

He recorded many of his songs at this time with band lineups known as the Hot Five and the Hot Seven. In 1928, he recorded his famous "Weatherbird" duet with pianist Earl Hines (1903–1983). His prowess on the cornet and the trumpet dominated the early era in his music, and his enormously successful vocal era was still yet to come.

A switch from playing the cornet to the trumpet, partly encouraged by a recurring lip problem, accompanied his growing rise to fame. Around this time, he also recorded his first scat song, yet another medium in which

he would prove his mastery. Scat performers sang improvisational pieces using nonsense syllables. Now, in addition to proving himself as a talented instrumentalist, Armstrong began to establish himself as an admired and respected vocalist. The scat song "Heebie Jeebies" became a major hit and brought Armstrong widespread fame.

In 1929, Armstrong recorded a number of popular hits, including "When You're Smiling" and "I Can't Give You Anything But Love." He again returned to New York the same year. There he played in the pit orchestra for the Broadway musical revue *Hot Chocolates*, the score of which included compositions by FATS WALLER such as the popular "Ain't Misbehavin'." In the 1930s, he recorded a series of vocal performances using the new RCA ribbon microphone, a bidirectional microphone that added warmth, clarity, and detail to vocalists' recordings. In 1931, he recorded a version of "Stardust," which became one of his biggest hits. He infused his innovative, interpretive vocal style into reworkings of such songs as "Lazy River" (1931).

In 1930, Armstrong moved to Los Angeles. He subsequently toured extensively in the United States and Europe with a big band lineup characteristic of the Swing Era, which reached its height between the mid-1930s and the mid-1940s. In 1943 he made his permanent home in Queens, New York. By that time, he had married his fourth and last wife, Lucille. He continued to keep an aggressive and hectic touring schedule for years to come, often delivering more than three hundred performances a year.

During the late 1940s, Armstrong's band was pared down from more than a dozen players to a smaller entourage in keeping with the decline of the Swing Era. The new group was eventually dubbed the All Stars and featured, at various times, trombonist Jack Teagarden (1905–1964), Hines, drummer Sidney Catlett (1910–1951), clarinetist and tenor saxophonist Barney Bigard (1906–1980), and other top musicians of the day.

Armstrong recorded extensively during this time. He toured internationally, sometimes representing the U.S. State Department in Africa, Asia, South America, and Europe. Already having earned such nicknames as "Dippermouth," "Satchmo," and "Satch," he was affectionately dubbed "Ambassador Satch." During the last years of his life, particularly after his 1959 heart attack, Armstrong's health waned, but he still continued to perform and record as he could.

He recorded a number of notable albums in the 1950s, including *Louis Armstrong Plays W.C. Handy* (1954) and *Satch Plays Fats* (1955, consisting of all Waller tunes). With ELLA FITZGERALD, he made *Ella and Louis* (1956), *Ella and Louis Again* (1957), and *Porgy and Bess* (1957). Armstrong also recorded and popularized many other hit songs, including "What a Wonderful World," "Mack the Knife," and "Hello Dolly." The last of these topped the pop charts in 1964, knocking THE BEATLES' "Can't Buy Me Love" from the number one spot.

Armstrong was a tremendous influence on many musicians, the popular singer and actor BING CROSBY (1903–1977) being among the most notable of them. In addition to his live appearances and recordings, he appeared in dozens of films, including *Pennies from Heaven* (1936) with Crosby and *Hello Dolly!* (1969) with singer Barbara Streisand (1942–).

Armstrong died of a heart attack at age 69, shortly after he gave a performance at the Waldorf Astoria's Empire Room. The City University of New York's Queens College operates the Louis Armstrong House & Archives. Concerts, educational and archived materials available to the public for research, and a historic museum open to the public all form part of its offerings.

While Armstrong became wealthy through his musical success, he was noted for his generosity to friends. He was also an avid supporter of the American civil rights movement and supported the efforts of Dr. Martin Luther King, Jr. Armstrong was posthumously award-

ed the Grammy Lifetime Achievement Award in 1972 and was inducted into the Long Island Music Hall of Fame in 2007.

BIBLIOGRAPHY

Bergreen, Laurence, *Louis Armstrong: An Extravagant Life*, 1997; Bradbury, David, *Armstrong*, 2003; Brothers, Thomas David, *Louis Armstrong's New Orleans*, 2006; Collier, James Lincoln, *Louis Armstrong: An American Success Story*, 1985; Giddins, Gary, *Satchmo: The Genius of Louis Armstrong*, 2001; Iverson, Genie,

Louis Armstrong, 1976; Jones, Max, *Louis: The Louis Armstrong Story, 1900–1971*, 1988; McKissack, Pat, *Louis Armstrong: Jazz Musician*, 1991; Nollen, Scott Allen, *Louis Armstrong: The Life, Music, and Screen Career*, 2004; Pinfold, Mike, *Louis Armstrong: His Life & Times*, 1987; Storbe, Ilse, *Louis Armstrong: The Definitive Biography*, 1999.

www.louis-armstrong.net.

www.pbs.org/jazz/biography/artist_id_armstrong_louis.htm.

www.satchmo.net.

Arp, Jean

(September 16, 1887–June 7, 1966)

Painter, Sculptor, Poet, Short-Story Writer, Essayist

Jean Arp assimilated the influences of German Expressionism, Dadaism, and Surrealism, forging his own abstract style marked by his treatment of curvilinear forms. Arp's work in numerous styles—including stone sculpture, painted wood reliefs, torn paper creations, collages, and lithographs—contributed to the development of abstract art in the second half of the century.

Arp was born in Strassburg, Germany, now Strasbourg, France. He began to draw at a young age. While studying at the Strasbourg School of Fine Art, Arp tired of “everlasting copying of stuffed birds and withered flowers.” During a 1904 visit to Paris he discovered modern art, and the following year he entered the Weimar Art School in Germany. After studying there from 1905 to 1907, he enrolled in the Académie Julien in Paris in 1908.

By 1911 Arp had associated himself with a number of modern artists, including WASSILY KANDINSKY. The same year, he helped organize an exhibition at Lucerne entitled *Moderne Bund*, featuring his own works as well as those of PABLO PICASSO, HENRI MATISSE, and others. While in Munich in 1912, Arp briefly

involved himself in the activities of the Expressionist group Der Blaue Reiter (The Blue Rider).

Arp moved to Paris in 1914, enabling him to meet avant-garde artists such as Picasso and ROBERT DELAUNAY as well as the writer Max Jacob. With the outbreak of World War I, he moved to Zurich, where with Tristan Tzara, Hugo Ball, and others he helped found the Dadaist movement. The Dadaists rejected traditional, representational forms of art and saw all aspects of existence as art.

Inspired by the elementary forms embodied in his children's blocks, Arp created what he termed his first “essential” picture in Zurich. Rebellious against traditional oil-on-canvas creations, Arp created and exhibited collages, tapestries, and fabrics. By 1917 the angular forms of his early works had given way to the curvilinear and biomorphic forms that characterized the remainder of his work.

While in Switzerland, Arp also created his first painted wood reliefs. Works such as *Plant Hammer* (1917) and *Birds in an Aquarium* (1920) combine separate, sometimes painted, pieces of wood cut into ab-

Places to Visit**Alvar Aalto Museum**

Alvar Aallon katu 7
Box 461, 40101
Jyväskylä, Finland
Open Tue-Sun 11 a.m.-6 p.m.
tel. +358 14 - 624 809
www.alvaraalto.fi
Email: museum@alvaraalto.fi

Exhibitions, design seminars, preservation, archive materials, and research library.

Everett Moore Dormitory

Massachusetts Institute of Technology
362 Memorial Dr.
Cambridge, MA 02139
Tel: 617-253-1000

Books, correspondence, and other documents relating to Aalto and to Baker House are available for research in several of the MIT Libraries, including the Institute Archives and Special Collections.

Mount Angel Abbey Library

One Abbey Drive
St. Benedict, Oregon 97373
Tel. 503-845-3303

Mon-Thurs 8:30 a.m.-5:00 p.m. and 6:30 p.m.-9:30 p.m.
Fri : 8:30 a.m.-5:00 p.m.
Sat : 10:00 a.m.-4:00 p.m.
Sun: 1:00 p.m.-4:00 p.m. and 6:30 p.m.-9:30 p.m.
www.mtangel.edu

Further Reading

Profile: Time Magazine, October 5, 1955 (available to read online)

Alvar Aalto: The Early Years, by Goran Schildt Rizzoli, New York, 1984

Alvar Aalto: The Complete Catalogue of Architecture, Design and Art, by Goran Schildt Rizzoli, New York, 1994



Finnish Pavilion, 1939 New York World's Fair, designed by Aalto. Ezra Stoller © Esto.

Michelangelo Antonioni

DIRECTOR/PRODUCER

Places to Visit**Lapari Islands**

Sicily
The setting for Antonioni's 1960 film "L'Avventura."

Zabriskie Point

Death Valley National Park
Death Valley, CA 92328
Scenes from Antonioni's films.

San Domenico Palace Hotel

Piazza San Domenico 5
Taormina 98039, Italy
Tel: +39 0942 61 31 11
Scenes from Antonioni's films.

Filmography

www.imdb.com
www.filmitalia.org

Video

L'Avventura, starring Gabriele Ferzetti, Monica Vitti, Dir. Michelangelo Antonioni, Criterion DVD, 2001

Blow-Up, starring Vanessa Redgrave, Sarah Miles, directed by Michelangelo Antonioni, Warner Home Video DVD, 2004

Web

www.monicavitti.com

Further Reading

Obituary: Michelangelo Antonioni, by Penelope Houston, *The Guardian*, July 31, 2007

The Films of Michelangelo Antonioni, by Peter Brunette, Cambridge Film Classics, Cambridge University Press, 1998

List of Leaders by Occupation

Actor

Barrault, Jean-Louis
Baryshnikov, Mikhail
Brando, Marlon
Burton, Richard
Cash, Johnny
Chaliapin, Feodor
Chaplin, Sir Charles Spencer
Chevalier, Maurice
Coward, Noël
Craig, Gordon
Crosby, Bing
Cusack, Cyril
De Sica, Vittorio
DeMille, Cecil B.
Domingo, Plácido
Duchamp, Marcel
Eastwood, Clinton
Fassbinder, Rainer Werner
Fo, Dario
Forman, Miloš
Fry, Christopher
Fugard, Athol
Gabin, Jean
Gable, William Clark
Gielgud, John
Golding, William
Granville-Barker, Harley
Guinness, Alec
Guthrie, Tyrone
Harrison, Rex
Helpmann, Robert
Heston, Charlton
Kazan, Elia
Marx Brothers, The
Mason, James
Massigne, Léonide
Morley, Robert
Newman, Paul Leonard
Nureyev, Rudolf
O'Toole, Peter
Olivier, Laurence
Osborne, John
Pasolini, Pier Paolo
Peck, Gregory
Poitier, Sidney
Presley, Elvis Aaron
Redgrave, Michael
Reed, Carol

Richardson, Ralph
Sinatra, Francis Albert
Stanislavsky, Konstantin
Stewart, James Maitland
Sydow, Max von
Truffaut, François
Yevtushenko, Yevgeny

Actress

Angelou, Maya
Bardot, Brigitte
Bergman, Ingrid
Dietrich, Marlene
Evans, Edith
Ffrangcon-Davies, Gwen
Fields, Gracie
Garland, Judy
Guilbert, Yvette
Hepburn, Katharine Houghton
Leighton, Margaret
Moreau, Jeanne
Streep, Meryl
Tebaldi, Renata
Thorndike, Sybil
Winfrey, Oprah Gail

Architect

Aalto, Alvar
Behrens, Peter
Gehry, Frank
Gropius, Walter
Hoffmann, Josef
Horta, Victor
Jacobsen, Arne
Johnson, Philip
Kahn Louis I.
Le Corbusier
Loos, Adolf
Lutyens, Edwin
Mackintosh, Charles Rennie
Mendelsohn, Erich
Mies van der Rohe, Ludwig
Neutra, Richard
Rietveld, Gerrit
Tatlin, Vladimir
Velde, Henry van de
Wright, Frank Lloyd

Author

de Mille, Agnes

Heston, Charlton
Morris, Mark
Thompson, Hunter Stockton
Warhol, Andy

Bandleader

Basie, Count
Cugat, Xavier
Goodman, Benjamin David
Mingus, Charles

Bassist

Lesh, Phil
Mingus, Charles

Cartoonist

Schulz, Charles Monroe
Trudeau, Garretson Beekman

Cellist

Casals, Pablo
Rostropovich, Mstislav

Ceramicist

Dufy, Raoul
Picasso, Pablo
Rouault, Georges

Chamber Musician

Rubinstein, Arthur

Choreographer

Ashton, Frederick
Astaire, Fred
Balanchine, George
Baryshnikov, Mikhail
Cranko, John
de Mille, Agnes
Fokine, Michel
Graham, Martha
Helpmann, Robert
Jooss, Kurt
Massigne, Léonide
Morris, Mark
Nijinsky, Vaslav
Nureyev, Rudolf
Pavlova, Anna
Petit, Roland
Robbins, Jerome
Tharp, Twyla
Wigman, Mary

A NEW ENDANGERED SPECIES: MODERN ARCHITECTURE

by Zoe Tillman

The sleek exterior of the Martin Luther King Jr. Memorial Library, a behemoth of black steel and tinted glass, belies an interior plagued with leaky ceilings, broken elevators, and “wasted” space.

The building, a victim of years of disrepair, is situated on prime real estate in downtown Washington, D.C. Preservationists worry that if the building is sold to a private developer, it may face demolition. A proposal to sell the library and build a new one elsewhere failed last year by a single vote in the city council.

Now three historic preservation advocacy groups have come together to protect the library from the wrecking ball. With support from local officials and architects around the country, they nominated the 35-year-old building for historic landmark status, saying it is an icon of the Modern style of design.

“We will go in with a united front” to push for landmark status, says Ginnie Cooper, executive director of the D.C. public library system. The D.C. Historic Preservation Review Board will make its decision June 28.

The King library’s situation is not unique. Nearly 50 years after the peak of Modern influence in the United States, historic preservationists and architects say Modern architecture is too frequently torn down or renovated beyond recognition without consideration of its place in architectural history. A report released this month by advocacy group World Monuments Fund (WMF) lists Modern architecture as an “endangered” species.

No exact numbers exist, but WMF program manager Marty Hylton estimates that nearly 60 percent of US buildings built in the mid-20th century were influenced by the Modern style. A Modern building facing “inappropriate” renovation or demolition can be found today in almost every city in the United States, Mr. Hylton says.

Part of the social and political movement of the same name, Modernism emphasizes transparency (big windows are a key component), practicality, and a break with the past, most visibly through the rejection of ornamentation and an embrace of technology and materials considered innovative in the mid-20th century—steel, aluminum, and plastics.

The WMF report lists Riverview High School in Sarasota, Fla., designed by Paul Rudolph in 1957, and Grosse Pointe Public Library in Grosse Pointe Farms, Mich., designed by Marcel Breuer in 1953, as significant examples. Boston’s City Hall, designed by Gerhard Kallmann, Noel McKinnell, and Edward Knowles in 1962, is another controversial case, and a decision on historic landmark status is pending.

Ludwig Mies van der Rohe, considered one of the premier architects of the Modern style, designed the MLK library in 1968.

Reprinted by permission of Zoe Tillman. First appeared in the *Christian Science Monitor* (www.csmonitor.com).