ZIGGY'S

PHOTOGRAPHY BY

Allie Rod
Ziggy Stardust was an open ended charade, exploring the myth of oneself and the mythology of pop.

- Mick Rock
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Earls Court, London, 1973

This was a big concert, the first on Davids very last ever Ziggy concert tour. It was his biggest concert to date, a 20,000 capacity. Mostly David did his own makeup. For special occasions he used the great French makeup artist, Pierre Laroche, as he did for this show.
This was an early shoot with David, April 1972. We shot in his baby son, Zowie’s bedroom, all painted in a spectacular pink. Later, Zowie renamed himself Duncan Jones, now a very talented movie director. David’s holding the original artwork for his ‘Hunky Dory’ album. He was totally self-styled. He always knew what he liked.

British Rail lunch and a chat about life with Mick Ronson on a trip from London to Aberdeen 14th May 1973.

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Oxford town Hall 17th June 1972, this photo created a buzz of controversy when it was published in Melody Maker on 20th June 1972. I named it the 'fellatio' shot.
This last tour was very crazy one. He was now a bona fide star. He played relatively small venues, around 3,000 seaters, although on a number of occasions he would do two shows a night. He insisted on being close to the audience. He fed off the intensity of the audience's enthusiasm. Sometimes it got out of hand, and certain audience members would invade the stage, just to touch him. David was very generous with his interaction, as can be clearly seen here!

Aberdeen Music Hall, May 1973. This was an occasion where he was doing 2 shows. You can see it's still daylight outside, so he was psyching himself up for the 6:30 performance. I have lots of photos of him taken backstage before concerts. He never asked me to leave. He seemed always perfectly comfortable with my presence. We didn't talk a lot. He was in deep focus. He enjoyed the ritual of the preparation.
Uk Summer 1973: Bowie usually did his own makeup and was now using a special Noh theater pallette which he had bought back from his nine gig Japanese tour in April 1973.
The Terrible Trio, as I dubbed this shot when I took it on July 16th 1972. Now one of the legendary photos of the rock culture. I later renamed it 'The Unholy Trinity'. Lou and Iggy were there as support. Lou was there to work on his 'Transformer' album. Iggy was there to produce his 'Raw Power' album. I shot the covers for both of these.

Taken on board the Cunard QE2 liner in January 1973 on his way to New York. He always traveled by trains, buses and boats. To my knowledge he only flew the Atlantic once, just before he died, when he came to London from his home in New York to show his wife and daughter where he grew up. I remember driving down to Southampton that morning. 'I love this ship,' he said 'I'll never get on a plane'.
A very rare shot of Bowie in the Ziggy days wearing leather whilst playing guitar.

David loved this session. It was an early one in our work together. It really helped seal our relationship. Of it he told his then manager 'Mick sees me the way I see myself.'
This was also shot at the Haddon Hall session. Like the rest of the images, the light source was daylight through the big windows the house had. Very magical light. This was the first time I learned to appreciate the beauty of it. And I would repeat it when appropriate under other circumstances over the years. He knew how to present himself to maximum effect in photos. As his career photos show, he was an incredibly photogenic man, and he allowed me to take so many memorable images.
British born artist Mick Rock is one of the most celebrated photographers of the last 50 years.

He has shot world-famous album covers that include Lou Reed’s ‘Transformer’, Queen’s ‘Queen’, ‘Queen 2’, ‘Sheer Heart Attack’ albums, Iggy and The Stooges’ ‘Raw Power’, The Ramones’ ‘End Of The Century’ and Joan Jett’s ‘I Love Rock ‘n’ Roll.’

Mick Rock was the photographer for ‘The Rocky Horror Show’ and has also directed and produced some of the most globally recognised videos in David Bowie’s ‘Sound and Vision’ collection (‘Jean Genie’, ‘Life on Mars’, ‘Space Oddity’ and ‘John, I’m Only Dancing’). These four videos are also now part of the permanent collection at the Museum of Modern Art in New York.

Internationally recognised as The Man Who Shot The Seventies, Mick Rock has not only photographed the likes of David Bowie, Iggy Pop, Queen, The Sex Pistols, Blondie, Madonna, Roxy Music, Syd Barrett, The Kinks, Freddie Mercury, Motley Crue, Andy Warhol, Ozzy Osbourne, Peter Gabriel and Thin Lizzy (to name a very small selection) but has also shot today’s big success stories including The Killers, The Black Keys, Kate Moss, Daft Punk, Lady Gaga, Snoop Dogg and Dave Grohl, to become one of the greatest portrait photographers of our time.
When David made Ziggy Stardust, which is all about stardom, he was not a star. That was the record that made him a star.

- Mick Rock
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