

Press Release



DUFFY BOWIE SERIES

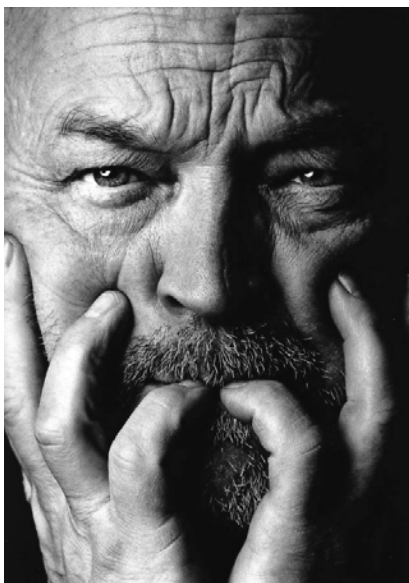
La Térmica, Málaga
From February 14th to March 23rd 2014

Curator: Mario Martín Pareja



David Bowie, Scary Monsters, 1979 © Duffy Archive

Curated by Mario Martín Pareja, La Térmica presents the photographic series which document the relationship between David Bowie and **Brian Duffy**, the man who change the face of British and European Photography



Duffy, 1986 © Trevor Leighton

“Duffy was a commercial photographer, a picture-maker for paying clients in the worlds of fashion, marketing and the print media... An anarchic, abrasive, provocative young talent in 60s London who precisely sensed the seismic shifts in British culture that could allow him to invent himself as one of the most successful of a new breed of fashionable photographers.”

Philippe Garner, International Head of Photography, Christie's

DUFFY

BOWIE SERIES

“Bowie Series” opening will be on February 14 at La Termica, an artspace created by Malaga Diputacion Provincial.

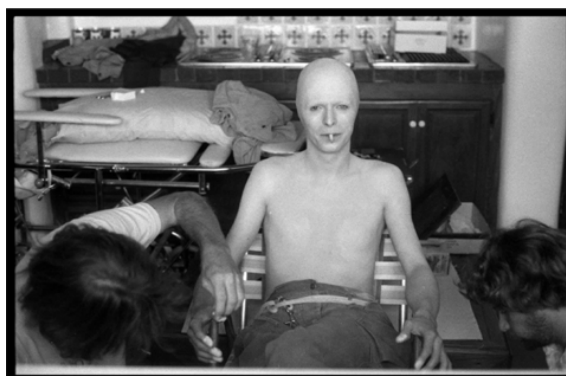
This exhibition is a visual record of the photographic genius. Duffy’s newly restored body of work firmly cements his place in British photography as part of the notorious “Black Trinity” that defined the visual language of swinging sixties London and pre-Punk era.

The exhibition includes a unique collection of photographs never before seen behind the scenes images will feature in the exhibition. “Duffy. Bowie Series” comprises of images taken during five photographic sessions with iconic musician David Bowie, released to coincide with the Victoria and Albert Museum’s ‘David Bowie is’ exhibition in Sao Paulo (Brazil).

“Bowie Series” includes shots from three album covers - “Aladdin Sane” (1973), “Scary Monsters” (1979) and “The Lodger” (1979) and documents Duffy’s special relationship with the artist over a period of nearly ten years. Duffy’s work spans from “Ziggy Stardust” (1972) through to “The Lodger” (1979) and also includes additional photographs from the set of Nick Roeg’s film ‘The Man Who Fell to Earth’ (1976). As well as documenting Bowie’s extraordinary career and pioneering reinvention, the collection features portraits of those close to the star such as The Spiders from Mars band and Pierre LaRoche (Aladdin Sane make-up artist), plus some never before seen, behind the scenes photographs.



David Bowie Aladdin Sane, 1973
© Duffy Archive



David Bowie The Man Who Fell
The Earth, 1976



David Bowie, Scary Monsters,
1979 © Duffy Archive



The Lodger, 1979
© Duffy Archive



White Sands, New Mexico, 1975
© Duffy Archive



Scary Monsters, Make-Up Session,
1979 © Duffy Archive

Duffy

By 1979, Duffy was one of the biggest names on the London photographic scene. Known only by his last name, his fame eclipsed that of those he photographed. That was until one day in 1979 when Duffy took his transparencies and negatives into his garden and set them alight in a ceremonial finale to his career as a photographer, having felt he had said all he could say in the medium. Drawing on the revived archives lovingly restored by his son, Chris Duffy, in recent years, more than a hundred photographs reignite in this show the legacy of a creative vision whose work both documented and defined in which it was created.

Duffy, Bailey and Donovan are recognized as the innovators of “documentary” fashion photography, a style that revolutionized the fashion industry. So influential were their images that in 1962 the Sunday Times dubbed Duffy, Bailey & Donovan the “Terrible Trio” and Norman Parkinson further added to their notoriety by naming them “The Black Trinity”. Together they dominated the London photographic scene, constantly pushing each other to new heights. Even socially they would spend many hours together talking, living and breathing photography.

Duffy produced an extraordinary body of art which covered all photographic genres, from portraits to ads during the 50s, 60s and 70s.

The resulting collection of iconic, rare and unseen works provides a veritable catalogue of 60s and 70s cultural iconography: Hollywood royalties Michael Caine, Brigitte Bardot or Sidney Poitier, rock stars such as John Lennon, David Bowie and Debbie Harry, sixties beauties Jean Shrimpton and Joanna Lumley, the literary legend William Burroughs and many more.

Duffy became one of the few photographers to shoot two Pirelli calendars (1965 and 1973). The exhibition brings together some of Duffy’s most recognisable commercial work, including leading surreal campaigns for Benson & Hedges and Smirnoff Vodka. His iconic David Bowie’s ‘Aladdin Sane’ cover art was his great contribution to 20th Century musical iconography.

“Bowie Series” includes portraits never seen before such as The Spiders of Mars’ members of the band and Pierre Laroche, and BBC documentary “The Man Who Shot the Sixties”.



David Bowie, Aladdin Sane,
1973 © Duffy Archive



David Bowie, Scary Monsters,
1979 © Duffy Archive



Ziggy Stardust, 1972
© Duffy Archive



David Bowie, Aladdin Sane,
1973 © Duffy Archive

Between Duffy and Bowie they created a modern pop icon and this cover is popularly referred to as "The Mona Lisa of Pop".



Mario Martín Pareja, curator of the exhibition: Because of his talent and risk in his period, Duffy is an example for these contemporary artists who are still searching for what's new in this time. As a famous artist, Duffy's works are the best portraits of an era, the moment which he lives in and in fact we and all the Photograph fans are lucky to see his recovered legacy. A bodywork recovered thanks to his son Chris Duffy. Antológica, pues sin su inestimable ayuda hubiese sido imposible presentarla en nuestro país.

As an extra activity related to the exhibition a conference with Chris Duffy, artist's son, and Bowie's biographer and specialist Kevin Cann on Friday, February 14th, 19.30 h. at La Termica

Información sobre la Exposición

Dates:	February 14th - March 23rd	Conference Chris Duffy & Kevin Cann: Feb. 14, 19'30 h. Opening: February 14th, 21 h.
Address:	La Térmica Avenida de Los Guindos, 48 29004 Málaga Tel. 952 069 100	Price: Free
Opening Hours:	Monday to Saturday: 11 a.m. - 2 p.m. and 5 p.m. - 9 p.m. Sunday and Holidays: 12 p.m. - 3 p.m. and 4 p.m. - 7.30 p.m.	
Telephone:	+34 686 265 924	Email: info@contemporanea.org
Organized by:	La Térmica, Diputación de Málaga y Contemporánea	Produced by: La Térmica
Curated by:	Mario Martín Pareja	Sponsored by: Duffy Archive y FujiFilm España

Biografía

Brian Duffy (15 June 1933 – 31 May 2010) was an English photographer and film producer, best remembered for his fashion photography of the 1960s and 1970s and his creation of the iconic “Aladdin Sane” image for David Bowie.

After a childhood marked by World War II, he applied to St. Martins School of Art. In 1950 he began art school at first wishing to be a painter but soon changed to dress design. He finished in 1953 and immediately began working as an assistant designer at Susan Small Dresses. Following this, on a visit to Paris, he was offered a job at Balenciaga but was unable to take it up.

In 1955 he began freelancing as a fashion artist for Harper’s Bazaar. It was here that he first came into contact with photography. Inspired by the photographic contact sheets he saw passing through the art director’s desk he decided to find a job as a photographers assistant. While working as assistant to the photographer Adrian Flowers he received his first photographic commission from Ernestine Carter, the then fashion editor of The Sunday Times.

In 1957 he was hired by British Vogue where he remained working until 1963. During this period he worked closely with top models of the period, including Joy Weston, Jennifer Hocking, Paulene Stone and Jean Shrimpton.

Along with fellow photographers David Bailey and Terence Donovan, he captured, and in many ways helped to create, the “Swinging London” of the 1960s: a culture of high fashion and celebrity chic. Together the “Terrible Three” or “The Black Trinity”, as they came to be known by the British press, redefined not only the aesthetic of fashion photography but also the place of the photographer within the industry. Socialising with actors, musicians and royalty, together they represented a new breed of photographer and found themselves elevated to celebrity status.

Apart from Vogue, Duffy also worked for publications including Glamour, Esquire, Town Magazine, Queen Magazine as well as The Observer, The Times and The Daily Telegraph. He also worked on contract for French Elle for two periods the first between 1963 and 1968, and the second between 1971 and 1979. As well as fashion photography, Duffy was the creative force behind record album sleeve art for three David Bowie album covers, most notably the iconic ‘Aladdin Sane’.

He was also successful within the advertising world shooting award winning campaigns for both Benson & Hedges and Smirnoff in the 1970s. In 1965 Duffy was asked to create a Pirelli calendar which he shot on location in Monaco. He was commissioned to shoot a second calendar in 1973 which he created in collaboration with British pop artist Allen Jones.

In 1967 he set up a film production company with Len Deighton called Deighton Duffy and went on to produce the film adaptations of Deighton’s book *Only When I Larf* (1968), and of the musical *Oh! What a Lovely War*, which was released in 1969.

In 1979 Duffy decided to give up photography, burning many of his negatives, though some were saved from the fire when the council objected to the smoke. Although a large number of his images have been lost, the ones that remain stand collectively as a comprehensive visual history of twenty-five years of British culture and fashion.

In 2009, at the behest of his son, Chris, Duffy resumed work as a photographer and shot images of people he had photographed in the 1960s and 70s. The story of his early career and comeback is documented in a BBC documentary shown in January 2010 titled ‘The Man Who Shot the 60s’.

Duffy died on 31 May 2010, after suffering from a degenerative lung disease.

In 2011 the Victoria and Albert Museum London requested Duffy prints for their permanent display. The photographs he made with David Bowie will be shown in an exhibition about the musician in Victoria and Albert Museum in 2013.

Contemporánea

Contemporanea was founded in 1996 as an entity which promotes art through activities and culture programs in Spain and worldwide.

Mario Martin Pareja and Dumia Medina are the Directors.

Among the exhibitions he has produced so far, we can highlight the following: "Apocalypse", with Keith Haring and Williams Burroughs; "Seguir vivo", with Michel Houellebecq and Masbedo; "Andy Warhol, Pietro Psaier & The Factory: Pop Icons"; "USA Today: An Approach to 21st Century American Art"; "Gráfika. A Collections of Prints by the Artists of Beautiful Losers"; "Lydia Lunch. A Retrospective"; "Gráfika. 30 Artists from Young Spain"; "Duffy. Retrospective", "Richard Kern. Naked and Famous".

As editor it has also produced books (Lydia Lunch, Michel Houellebecq, William S. Burroughs) or limited edition prints and objects (Tim Biskup, Miss Van, Lydia Lunch, René Peña, Victor Castillo, Valeriano López, Chema López, Jacobo Castellano, Boris Hoppek, etc.).

Contemporanea also collaborates with other Museums and Art Centers in musical, spoken word and performing activities. It has worked with entities such as Centre de Cultura Contemporanea de Barcelona (CCCB); La Casa Encendida (Madrid); Fundación para las Artes (Valladolid); DA2-Domus Artium (Salamanca); Espai D'Art (Castellon); Es Baluard (Majorca); José Saramago Foundation, Audi Foundation Beirut, etc.

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www.duffyphotographer.com

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