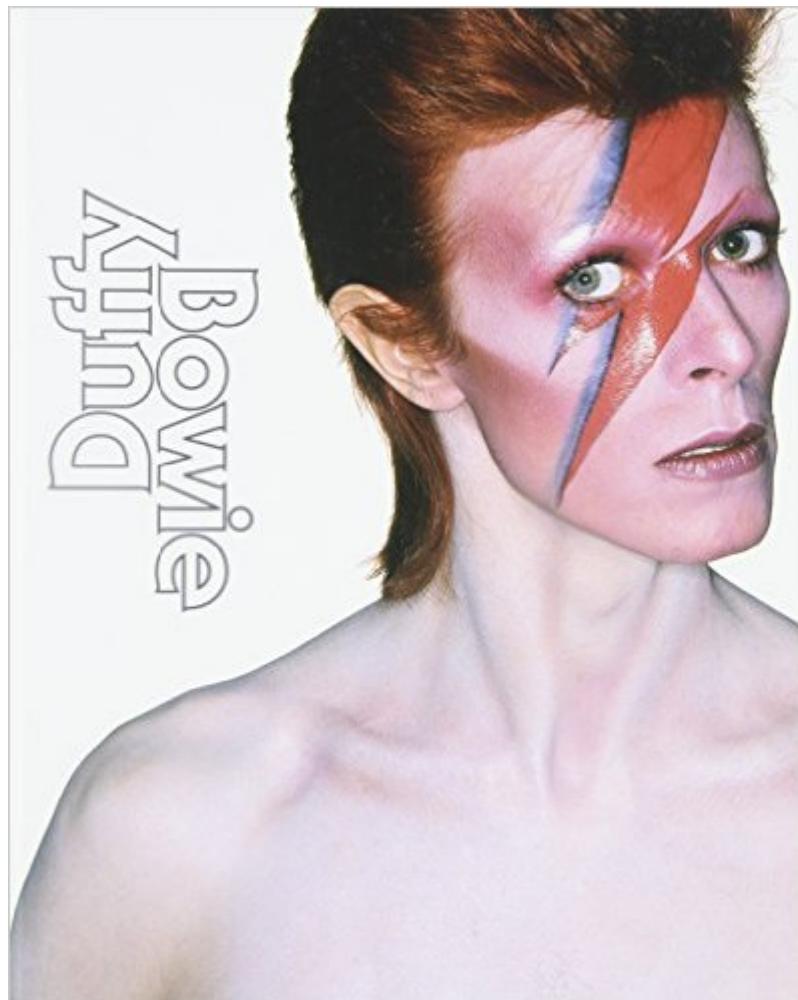


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Duffy Bowie: Five Sessions



Synopsis

Illustrates Brian Duffy's five different photographic shoots with David Bowie, documenting Bowie's career and pioneering reinvention, as well as Duffy's special relationship with the artist over almost a decade. Includes some of the most famous Bowie images together without takes and rare shots. "Talking about a creative session is like talking about a boxing match. It happened because there was a little bit of magic in the room that night. I'll say it myself, it's a fucking great cover." Brian Duffy defined the image of the 1960s, and was as famous as the stars he photographed. Together with David Bailey and Terence Donovan, he is recognized as one of the innovators of "documentary" fashion photography, a style which revolutionized fashion imagery and furthermore the fashion industry. Duffy's most famous photograph dates from the 1970s and is the iconic and revolutionary cover of David Bowie's album *Aladdin Sane*, a shot that became the defining look of Bowie's long career, and has been referred to as the *Mona Lisa* of pop. The photographer and the rock star collaborated on four other projects: *Ziggy Stardust*, *The Man Who Fell to Earth*, *Scary Monsters* (and *Super Creeps*) and *Lodger*. They worked together during the pivotal years of Bowie's career; when the king of glam was assuming and discarding extraordinary personas, Duffy was capturing them all. Written by David Bowie's biographer, Kevin Cann, *Duffy Bowie: Five Sessions* features anecdotes and stories from those attending the shoots, including Tony Defries (Bowie's manager at the time of *Ziggy Stardust*); Celia Philo (designer) & Philip Castle (airbrush artist) from the famous *Aladdin Sane* shoot; Francis Newman (Duffy's studio manager); May Routh (costume designer) from *The Man Who Fell to Earth*; Geoff MacCormack (musician and Bowie's childhood friend); Derek Boshier (art director of *Lodger*); Natasha Korniloff costume designer for *Scary Monsters*; Edward Bell (artist); Steve Strange (musician) and Duffy's son, Chris, who also worked on the *Scary Monsters* session. Included are many unseen images and behind the scenes photographs. "It wasn't until we saw the contact sheets the next day I remember thinking, God this is spectacular. You just knew you had cracked it, boy, did you know it." Celia Philo

Book Information

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Customer Reviews

The *bloody cottage industry* of books about David Bowie continues with *Duffy Bowie* • a beautifully printed photo book arranged with interviews from a variety of artists/industry people/managers who remember 5 very important shoots done by photographer Brian Duffy of subject superstar David Bowie. While these 1970â™s shoots include images from Ziggy Stardust, The Man who fell to Earth, and album covers for Lodger and Scary Monsters, the centerpiece of the book is the cover/package design of Alladin Sane; the extraordinarily detailed description of the process leading up the creation of this image, ambitiously referred to as the *Mona Lisa of Pop Record Covers* • is worth the price of this reasonably priced book. If you love Bowie, you will want this book, especially for the rare photos of Bowie at a strange desert called White Sands. The interviews range from the fascinating, to the *guilty pleasure* • of gossip, to the truly mundane. Curiously, there is nothing from Bowie himself, which is a shame. A paragraph, a line, even a single word from this singularly great subject would have been a nice addition. Perhaps the inclusion of some topless pictures of his first wife Angie was a mistake that could easily have been avoided. And the words of Tony DeFries are historical but may still sting, even this many years after the strain of their parting. No matter, it is what it is and it is a delight.

I'm only giving this four stars because its really only for uber fans like myself-I'm thinking it would leave all other scratching heads, that being said-I personally found this exposé of 'The Mona Lisa' of rock album cover sessions quite insightful and thereby fascinating. Bowie does that kind of thing-he stays in your head, long after the show is over.

Absolutely stunning book laying out many rare photographs Duffy shot of David Bowie throughout the highest points of creativity in his career. A tremendous lesson in how art becomes what it becomes, how images form in our minds, and in others. So many brilliant people coming together to

creative brilliant work. One of my favorite art books.

Not just excellent photos I had never seen but also great stories about the shoots and how they were set up. This is a book both for Bowe fand (of which I am one) and for curious professional photographers (of which I am one as well).

Any Bowie is worth a read. Period.

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