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Mick Rock: The Rise Of David Bowie, 1972-1973



Synopsis

Remembering Starman: Mick Rockâ™s legendary photos of the late artistâœSuch a privilege to have known and worked with him. A remarkable man and artist. I loved him.â•â "Mick Rock, 2016.A unique tribute from David Bowieâ™s official photographer and creative partner, Mick Rock, compiled in 2015, with Bowieâ™s blessing.In 1972, David Bowie released his groundbreaking album The Rise and Fall of Ziggy Stardust and the Spiders from Mars. With it landed Bowieâ™s Stardust alter-ego: A glitter-clad, mascara-eyed, sexually-ambiguous persona who kicked down the boundaries between male and female, straight and gay, fact and fiction into one shifting and sparkling phenomenon of 70s self-expression. Together, Ziggy the album and Ziggy the stage spectacular propelled the softly spoken Londoner into one of the worldâ™s biggest stars.A key passenger on this glam trip into the stratosphere was fellow Londoner and photographer Mick Rock. Rock bonded with Bowie artistically and personally, immersed himself in the singerâ™s inner circle, and, between 1972 and 1973, worked as the singerâ™s photographer and videographer.This collection, featuring around 50 percent previously unpublished images, brings together spectacular stage shots, iconic photo shoots, as well as intimate backstage portraits. With a lenticular cover of different headshots, it celebrates Bowieâ™s fearless experimentation and reinvention, while offering privileged access to the many facets of his personality and fame. Through the aloof and approachable, the playful and serious, the candid and the contrived, the result is a passionate tribute to a brilliant and inspirational artist whose creative vision will never be forgotten.Text in English, French, and German

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Customer Reviews

Photographer Mick Rock met David Bowie in 1972, and went on to become his official photographer and the man who visually chronicled Bowie's extraordinary Ziggy Stardust concerts, which took place in 1972 and 1973. It was a perfect partnership, with Bowie's iconic presence matched by Rock's ability to capture the moment. "David trusted me", he says, "I regarded myself as a guardian of his image ... I got pictures of him eating, drinking coffee, having a cigarette before going on stage, making himself up. I even got shots of him asleep." And that, of course, is in addition to the amazing stage shots which make up the bulk of the photographs in this book. Publisher Taschen initially brought out this title as a signed limited edition at a suitably high price; but now we can get a standard edition which to my mind is good value. It is a hefty volume, 300 pages of high quality art paper, the pictures are stunning, and it has a remarkable lenticular cover which shows different images depending on the viewing angle - shut one eye for the best results. Many of the pictures have been shown before, but around half are previously unseen. An earlier book by Rock and Bowie called Moonage Daydream also covers this period, but is now out of print; this is worth getting whether or not you have the older title. There is not a lot of text, but it is worth reading: an essay on Ziggy Stardust by Michael Bracewell, but more important, an interview with Rock by Barney Hoskyns in which he describes how he met Bowie, how he worked, and his reflections on Bowie and on the glam era. Short, but fascinating. The photos are mostly presented without captions, and most are one per page, with the occasional two-page spread.

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