

PRESS RELEASE

**ROBERT MAPPLETHORPE
FASHION SHOW**

11 SEPTEMBER – 5 OCTOBER 2013

PRIVATE VIEW TUESDAY 10 SEPTEMBER: 6 – 8 pm

'For his birthday in Paris on Nov 4, 1971 Yves Saint Laurent and Pierre Bergé took Robert to dinner and then to the Rive Gauche boutique and let him pick out anything in the store. He chose a simple black shirt. He said it was the cheapest thing in the store, but that's what he wanted... Later that night Loulou de la Falaise took him to a strip show, and they drank champagne and talked until 5:00am. In the letters and postcards he sent me, these and other details of his trip were unveiled. Most of the time he was broke and missed Patti and me, but he stuck it out and learned ways to survive to reach some of his goals. He also learned a great deal about European style and fashion. Robert always responded to real elegance.'

David Croland, New York, July 2013.

Alison Jacques Gallery is proud to present a groundbreaking show of work by Robert Mapplethorpe, many photographs being shown for the first time. For *Fashion Show*, Alison Jacques has collaborated with Mapplethorpe's first long-term boyfriend, model and artist David Croland. Croland, photographed by David Bailey, Duffy and Bill King became the subject of a number of Mapplethorpe works including Polaroids and unique works. He first met Mapplethorpe in 1970 and as his boyfriend was instrumental in ensuring Robert got to know and socialise with some of the most inventive figures in the fashion world. Silver Gelatin and Polaroid portraits of people such as Karl Lagerfeld, Yves Saint-Laurent, Ossie Clark, Loulou de la Falaise, Marisa Berenson and Grace Jones form an important facet of this exhibition by giving insights into these icons at important moments in their careers.

Mapplethorpe's role as artist as opposed to purely a photographer is evident throughout the show and in particular in the wearable sculptures/jewellery he made in the '70s of which a small group will be shown together for the first time in London.

"Then there was the jewelry. Robert loved jewelry. Usually the lily needs no gilding. In Robert's case, more was perfection. Rings, necklaces, bracelets. Skulls, crosses, horseshoes, dice, etc. Robert started making his own jewelry. He wore it and looked exquisite. He gave me unique pieces. Provocative and sentimental. We went out one night and both had on a number of his creations. The fashion gang was intrigued. Loulou and Maxime de la Falaise, Marisa and Berry Berenson, John McKendry and a number of others commissioned their first Mapplethorpe originals."

David Croland

At the core of *Fashion Show* are photographs Mapplethorpe shot for publications such as *Italian Vogue*, *French Vogue* and *L.A. Style* in the mid- to late-1980s, most of which haven't been exhibited before. Beyond his instantly recognisable mastery of relaying beauty and perfection, in these commissioned works Mapplethorpe employs strong geometric elements and constructed contexts to generate elegant but unusually charged narratives. As such, these scenes feel strikingly contemporary – precursors to developments in fashion photography over the ensuing three decades.

"In the next decade with new cameras, Robert did wonderful portraits of our friend and muse Dovanna. The elegance of mind and body resulted in some of Robert's best images that turned fashion into art. I believe he was one of the first modern artists to cross the line drawn firmly in that territory."

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Many of the photographs reveal Mapplethorpe's love of high-fashion fabrics and garments. In some, he photographed his better-known muses with their backs to the camera so that the viewer's attention is focused entirely on the materials, cuts and forms of their dresses, zebra striped fabric, luxurious fur or crushed silk. In others he created intensity through fusing apparently discordant elements like a male muscle-bound thigh in fishnet stockings or his black model Ken Moody about to devour a stiletto shoe. Mapplethorpe's love and understanding of high-fashion materials is epitomised with the legendary self-portrait he shot in 1980, showing him in profile in drag wearing fur. This is alongside unknown works focusing on conventional female beauty or the more underground world of sexual experimentation. This includes the portrait of drag artist Nikki Starnes standing tall in an exotic headdress and nipple tassels hung alongside a series of three portraits of Grace Jones in wire breastplates and camouflaged in Keith Haring body paint.

Fashion Show focuses on an aspect of Robert Mapplethorpe, which was key to his work and life: glamour and beauty; but never from an obvious point of view. Several decades on, and nearly 25 years after this death, these images seem as current as ever:

"Robert was always in Fashion. Classic and timeless. Then and Now."

David Croland

Robert Mapplethorpe (b. New York, NY, 1946; d. Boston, MA, 1989) studied for a B.F.A. from The Pratt Institute, before embarking on a career of over 50 solo exhibitions during his life, including numerous museum shows in the USA, Europe and Japan. Recent UK solo shows include the touring Artists Rooms project that included the *Robert Mapplethorpe: Photography and Sculpture*, Towner Art Gallery, Eastbourne (2010). In 2008, Tate and the National Galleries of Scotland jointly acquired one of the largest single acquisitions of Mapplethorpe photographs through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund.

**FOR MORE INFORMATION, PLEASE CONTACT SOPHIE CLARK:
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Robert Mapplethorpe: Fashion Show 11 September – 5 October 2013



Robert Mapplethorpe and David Croland by Norman Seeff, NYC, 1971

Robert was in his own world, be it Art or Fashion.

In 1970 the fashion crowd was less crowded.

I was just back from London where I spent the year modeling and living with Donald Cammell who was directing *Performance* starring Mick Jagger and Anita Pallenberg. Ossie Clark had set me up at Monty's models, a.k.a. English Boys Ltd., and I was soon working with David Bailey, Duffy, Bill King and other great photographers.

You get the picture.

So did they. A bit of history.

I met Robert when I returned to New York that summer.
Our mutual friend Tinkerbell introduced us.
She thought we would get along.
We did.

Robert was living with Patti Smith at the Chelsea Hotel.
They were sweet, unique and wildly artistic.
Soon Robert was coming to gatherings with my friends Marisa and Berry Berenson, Loulou de la Falaise, Maxime and John McKendry, Halston, Francesco Scavullo, Andy Warhol and others in the worlds of fashion and art.

The effect was immediate.
We watched and were watched.
Robert was dazzled.

The women were and are fashion icons. Much photographed and written about. They created a style and substance that lasts to this day and would prove to be an inspiration and guide for Robert's future art and fashion images. He had an appreciation for all things chic and refined, present in his work from day one. Robert made an instant impression on them also...Beautiful, talented, intuitive.

One day Robert and I were walking on 14th street, and we saw some cool bracelets in a seedy old store. There were plastic cuffs with crystal stones and colored glass bangles. We had never seen anything like them. I bought them all at \$1.00 each. Fifty or sixty. Very exciting. The next day we showed them to Halston at his salon at 68th street on Madison Avenue. I was doing portraits for Halston of his favorite girls at the time. He bought all the bracelets for \$10 each. We were thrilled! That is until Halston informed us the next week that he sold them for \$100 each to clients like Babe Paley and Lily Auchincloss, and that they were rare Bakelite plastic with Austrian crystals, and the glass bangles were even rarer. Another valuable lesson from a master of fashion. We were learning.

On a typical evening I picked Robert up at his studio on 23rd street in a white Corvair convertible that one of my brothers gave me as a welcome home present. We would cruise around the West Village then drive uptown to Berry Berenson and Loulou's place on 2nd Avenue to have drinks with Halston, Elsa Perretti, Fernando Sanchez and others who jetted in and out of town. Lots of laughs and dancing. Robert had a sweet way of shuffling back and forth with a dreamy look on his face. We went to little dance clubs on the Upper East Side. This was an every-night affair. Then we went downtown to my apartment on Irving Place and 17th street to review the night. Maybe take some photos and talk about art and sex.

My place was stark and spare, and many of Roberts first Polaroids were taken there.
I was the first model Robert photographed that actually was a model.
That started in New York when I was 17. Right time, place and face.
I knew how to move, and Robert knew how to move me.
The results were elegant, isolated and sexy.

In 1971 Robert went to Europe for the first time. London, Paris, Amsterdam. John McKendry arranged for Robert to have his first Polaroid camera and film. John made that trip possible in all ways. The trip opened doors and eyes. His and theirs. He stayed with Catherine Tennant in London and Fernando Sanchez in Paris, otherwise in small hotels, as money was scarce. When Robert met Catherine Tennant in London, the stage was set for a wonderful portrait series. Guinness's, Waymouth's, Tennant's. British aristocrats posing in their particular fashion. Elegant and eccentric. He was supposed to stay in Europe for two weeks, but it stretched into more than a month. The experience broadened his work and reach.

For his birthday in Paris on Nov 4, 1971 Yves Saint Laurent and Pierre Bergé took him to dinner and then to the Rive Gauche boutique and let him pick out anything in the store. He chose a simple black shirt. He said it was the cheapest thing in the store, but that's what he wanted. Touching and telling. Later that night Loulou de la Falaise took him to a strip show, and they drank champagne and talked until 5:00am. In the letters and postcards he sent me, these and other details of his trip were unveiled. Most of the time he was broke and missed Patti and me, but he stuck it out and learned ways to survive to reach some of his goals. He also learned a great deal about European style and fashion. Robert always responded to real elegance. He photographed David Hockney and Francis Bacon at the Café de Flore and was meant to photograph Alain Delon and Catherine Deneuve.

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A normal outfit for Robert was tight low rise blue jeans with flared bottoms, black or white t-shirt, white shirt unbuttoned in all seasons, black shoes or sandals, black vest, leather jacket. Simple, stripped down, and seductive. Robert's looks played a big part in his instant appeal. His talent matched those looks. He was quite a sight wherever he went. The laundromat or the Louvre.

Then there was the jewelry.

Robert loved jewelry.

Usually the lily needs no gilding.

In Robert's case, more was perfection.

Rings, necklaces, bracelets.

Skulls, crosses, horseshoes, dice, etc.

Robert started making his own jewelry.

He wore it and looked exquisite.

He gave me unique pieces. Provocative and sentimental.

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This portrait of an artist creating his early works is a loving look back with an eye on the future.

Robert was always in fashion.

Classic and timeless.

Then and Now.

David Croland, New York, 13 July 2013