



TERRY O'NEILL

Every Picture Tells A Story

A Retrospective



‘Maddox Gallery is proud to present Terry O’Neill
 “Every Picture Tells A Story”
 An exclusive retrospective devoted to British photographer,
 Terry O’Neill

Spanning over 60 years, Terry’s work captured movie stars,
 musicians, politicians and pop stars through the decades.

His work is a reflection of our culture
 and as a result hangs in museums, galleries and private
 collections around the world.

Terry began his career at the birth of the 1960s.
 He realised that youth culture was a breaking news story on a global scale and
 began chronicling the emerging faces of film,
 fashion and music who would go on to define the Swinging Sixties. By 1965 he was
 already being commissioned by the most prominent magazines and newspapers in
 the world.

In the first retrospective show since his death, the exhibition
 includes a portfolio of witty and strikingly original photographs from
 Elton John, Paul Newman, Mick Jagger, Clint Eastwood,
 Joan Collins, Brigitte Bardot, Sean Connery
 and many others.’



Audrey Hepburn with dove
1966
120 x 80cm
*available in other sizes & editions



Audrey Hepburn Plays Cricket
South of France 1966
155 x 105cm
*available in other sizes & editions



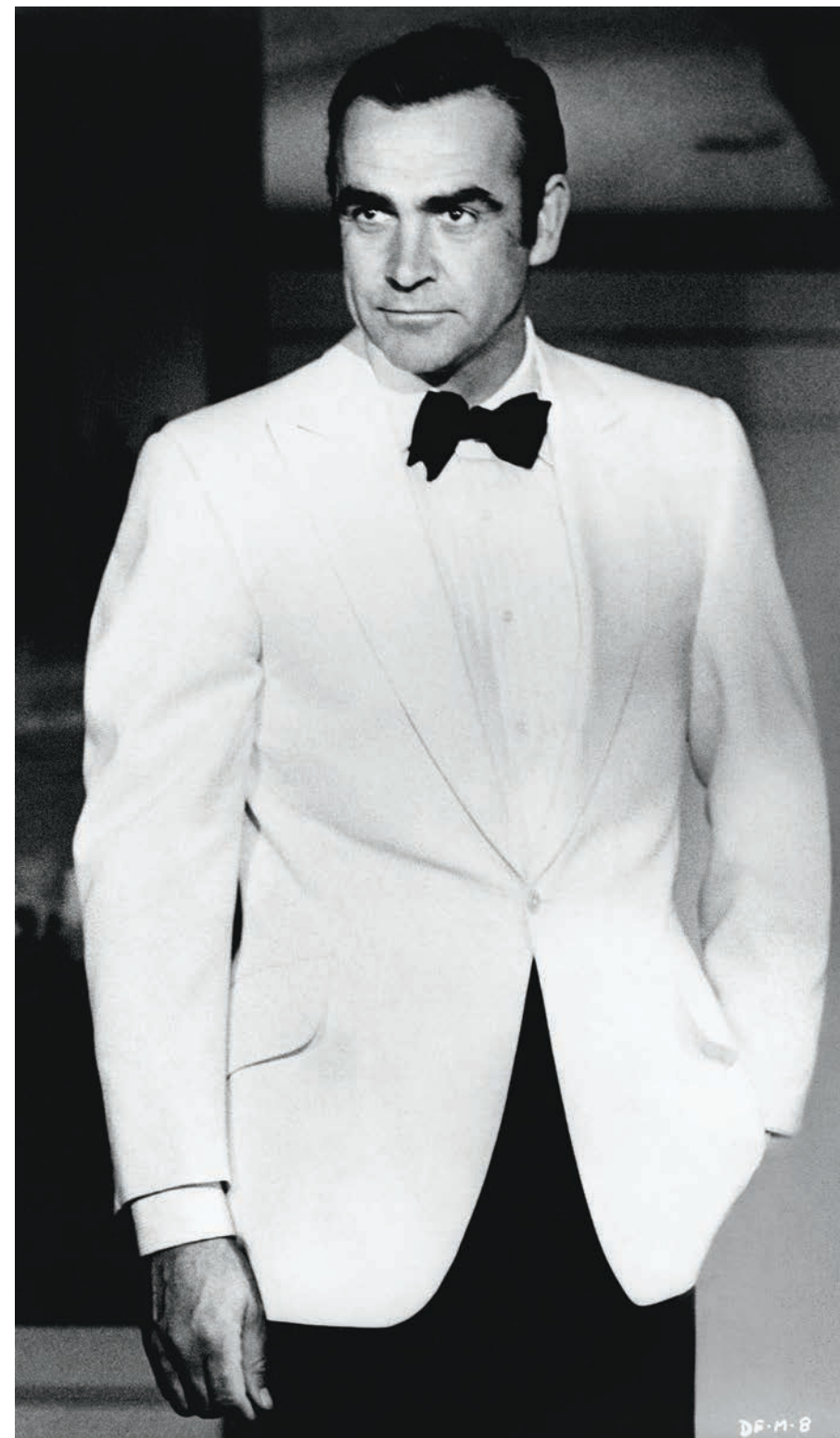
Audrey Hepburn
South of France 1966
125 x 185cm
*available in other sizes & editions

Audrey Hepburn South of France 1966

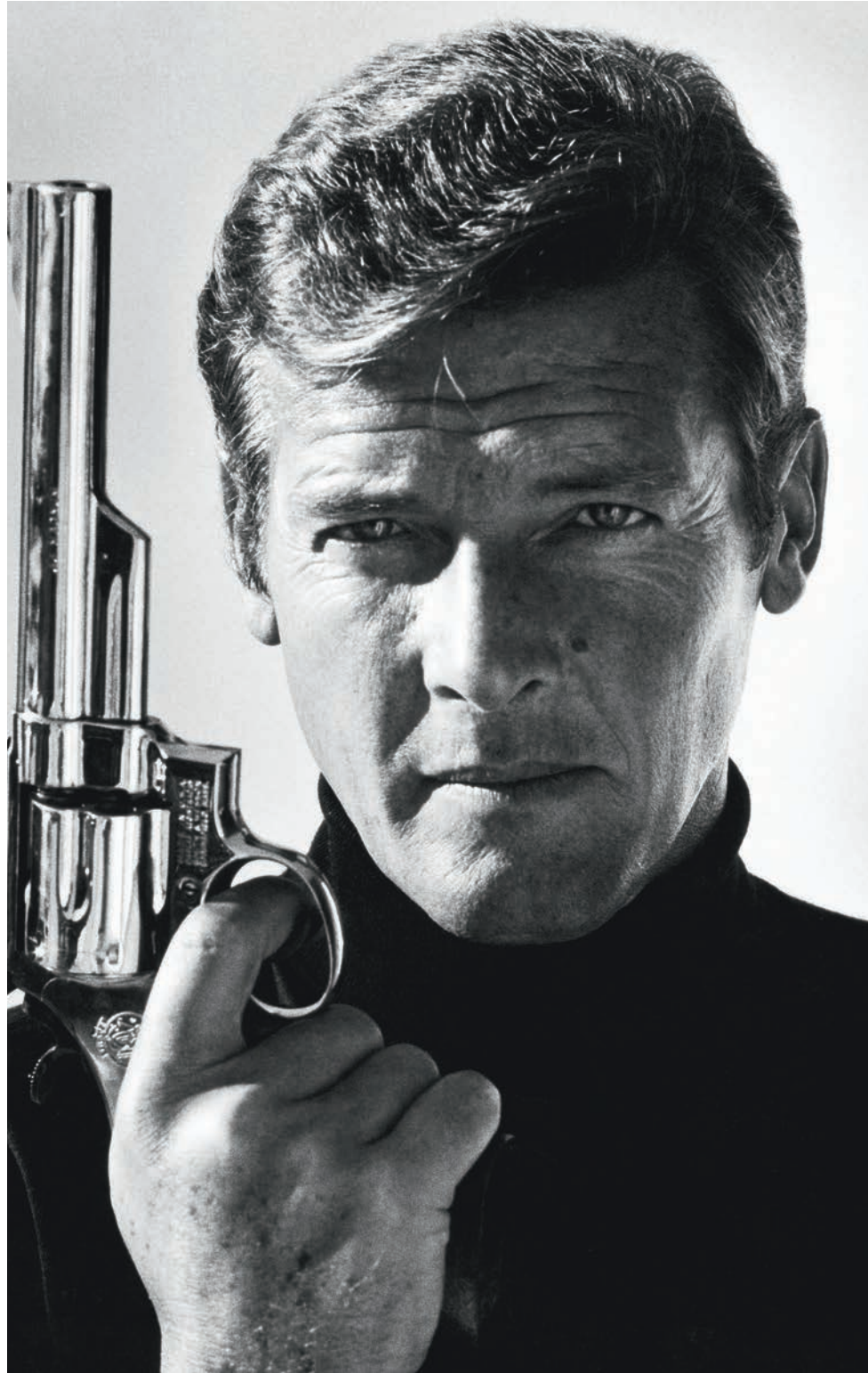
“ You couldn’t mess with Audrey Hepburn.
In fact, I can’t recall seeing many bad shots of her at all.
She was always photographed as the iconic, stylish beauty – but she had
such an impish sense of humour.
Audrey hated the water – she was afraid of it.
But the scene [from the film Two for the Road] had to be shot.
I remember the whole set-up because it was a production. There were
divers just out of camera waiting to dive in if she needed help. I stood on
the other side of the pool and
captured some beautiful photos, in black and white and in
colour of her in and out of the pool.”



Audrey Hepburn in 'How To Steal A Million'
1966
185 x 125cm
*available in other sizes & editions



Sean Connery in 'Diamonds Are Forever'
1971
185 x 125cm
*available in other sizes & editions



Roger Moore as James Bond
1970
69 x 55cm
*available in other sizes & editions



David Niven in 'Casino Royale'
1967
71 x 55cm
*available in other sizes & editions



Brigitte Bardot in Les Novices
1970
125 x 185cm
*available in other sizes & editions



Brigitte Bardot
 Spain 1971
 158 x 105cm
 *available in other sizes & editions



Brigitte Bardot
 Deauville 1968
 115 x 88cm
 *available in other sizes & editions



Jean Shrimpton and Terence Stamp
London 1964
56 x 69cm
*available in other sizes & editions

Jean Shrimpton and Terence Stamp London 1964

“ Terence Stamp was living at The Albany, that’s the private residences right off Piccadilly that has a long history of notable names calling The Albany home.

It was easy for me to pop round there to grab a series of pictures. The idea was to show ‘the faces of the 60s’ – and they were the faces that were defining that moment.

I did this shot around 1963 or 1964 – at the height of their fame. She was on the cover of practically every magazine and he was instrumental in ushering in a new wave of British cinema, receiving awards and nominations for his first role in Billy Budd. They made a fantastic looking couple.

I reconnected with Stampy only a few years ago, when we ran into each other on the bus! He moved out of London at the end of the ‘60s, some say it was because she broke his heart. She quit modelling altogether a few years later and now lives quietly along the coast. ”



Faye Dunaway morning after winning the Oscar
1976
93 x 93cm
*available in other sizes & editions

Faye Dunaway Beverly Hills Hotel 1976

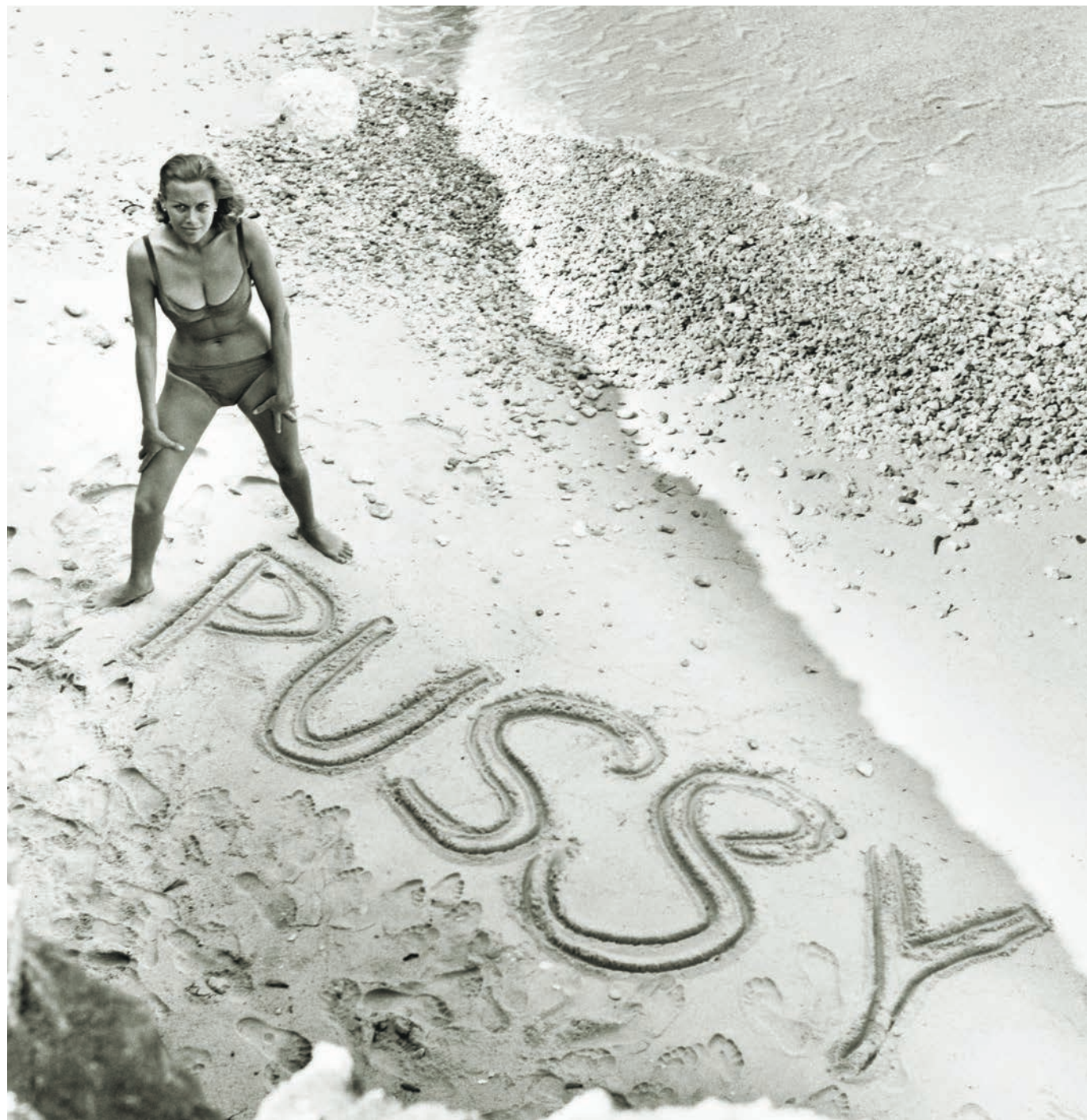
“ I was asked by one of the magazines to take a photo of the winner of the Academy Award for Best Actress. Faye Dunaway was the odds-on favourite to win an Oscar for her performance in Network. I didn't want to take the photo everyone else would take. You know, the one right after – where they look surprised, happy, holding-up their shiny new Oscar.

I wanted to capture something different – I wanted to capture the morning after. The moment when the star wakes up and it dawns on them that, overnight, that everything in their careers, their lives, just changed. Going from a few hundred thousand, in those days, to millions per picture. They have not only just become a star, but also a millionaire.

I explained the idea to Faye and told her, listen, if you win – meet me by the pool at dawn. And bring the Oscar.
She was staying at The Beverly Hills Hotel and I knew the guy who worked the pool. I asked him to let us in for a few minutes and then arranged the papers and the breakfast tray. I had it all set when she suddenly appeared, in her dressing gown, Oscar in hand.

This photo was just us.

There was no stylists or PR, no lighting, or assistants. And it only took a few moments. A few years later,
I married her. ”



Honor Blackman as Pussy Galore
1964
73 x 70cm
*available in other sizes & editions



Raquel Welch on the Cross
1966
60 x 79cm
*available in other sizes & editions



Raquel Welch on the Cross
1966
105 x 105cm
*available in other sizes & editions

Raquel Welch on the Cross, 1966

“In 1966, I went to the filming of One Million Years B.C. This was Hollywood, and in 1966 Hollywood has just reached the point when the censorship laws that had choked film making for about forty years had finally become a thing of this past.

Raquel is beautiful and the media often made it sound like that was all there was to her. Younger women, especially, have told me that this a piece of ‘feminist art’. I can’t imagine what the reaction would have been to this in the late ‘60s. I think a lot of people forget that unlike today, the photo you see is the photo we took. There’s no airbrushing, retouching, adding things on, taking things off. This is Raquel

In the photographer’s own words: “I wanted to symbolize the dilemma facing Welch as the female sex symbol of the decade—crucified’ for her sexuality by the movie industry and the wider public who did not take her seriously as an actress.

‘Crucified’ for her sexuality? ”



Amy Winehouse
Hyde Park 2008
185 x 125cm
*available in other sizes & editions



David Bowie as Ziggy Stardust
1980
185 x 125cm
*available in other sizes & editions



David Bowie in Diamond Dogs
1974
120 x 93cm
*available in other sizes & editions



David Bowie in Diamond Dogs
1974
60 x 79cm
*available in other sizes & editions



David Bowie
1975
70 x 73cm
*available in other sizes & editions

David Bowie, 1975

“David Bowie is pictured here wearing a fedora during the filming of *The Man Who Fell To Earth* in Los Angeles.

David Bowie was my creative muse... he was so charming and warm, and one of the few people I really felt friendly towards... I treated David like a Shakespearean actor, as you never knew who was going to show up. He could look like alien-like or female-like; it was always so exciting. ”



**David Bowie and Elizabeth Taylor
Beverly Hills 1975**

“I was in Los Angeles and the phone rang.
It was Elizabeth Taylor.

I'd worked with Elizabeth a decade previously and
we became friends, friendly enough for her to ask me for a favour.

When Elizabeth Taylor asks you for a favour, you don't say no.

“I'd like to meet David Bowie; can you arrange that?”
I made a few calls and a date and time were arranged.

We decided to meet at the famed
director George Cukor's home. Cukor was planning to work with
Elizabeth on an upcoming film and I think she was interested
in speaking to David about a possible role.

Elizabeth certainly had a reputation for keeping people waiting,
but on this day, she was well matched.

After an hour went by, I could tell her patience was
waning. Then another hour, then another.

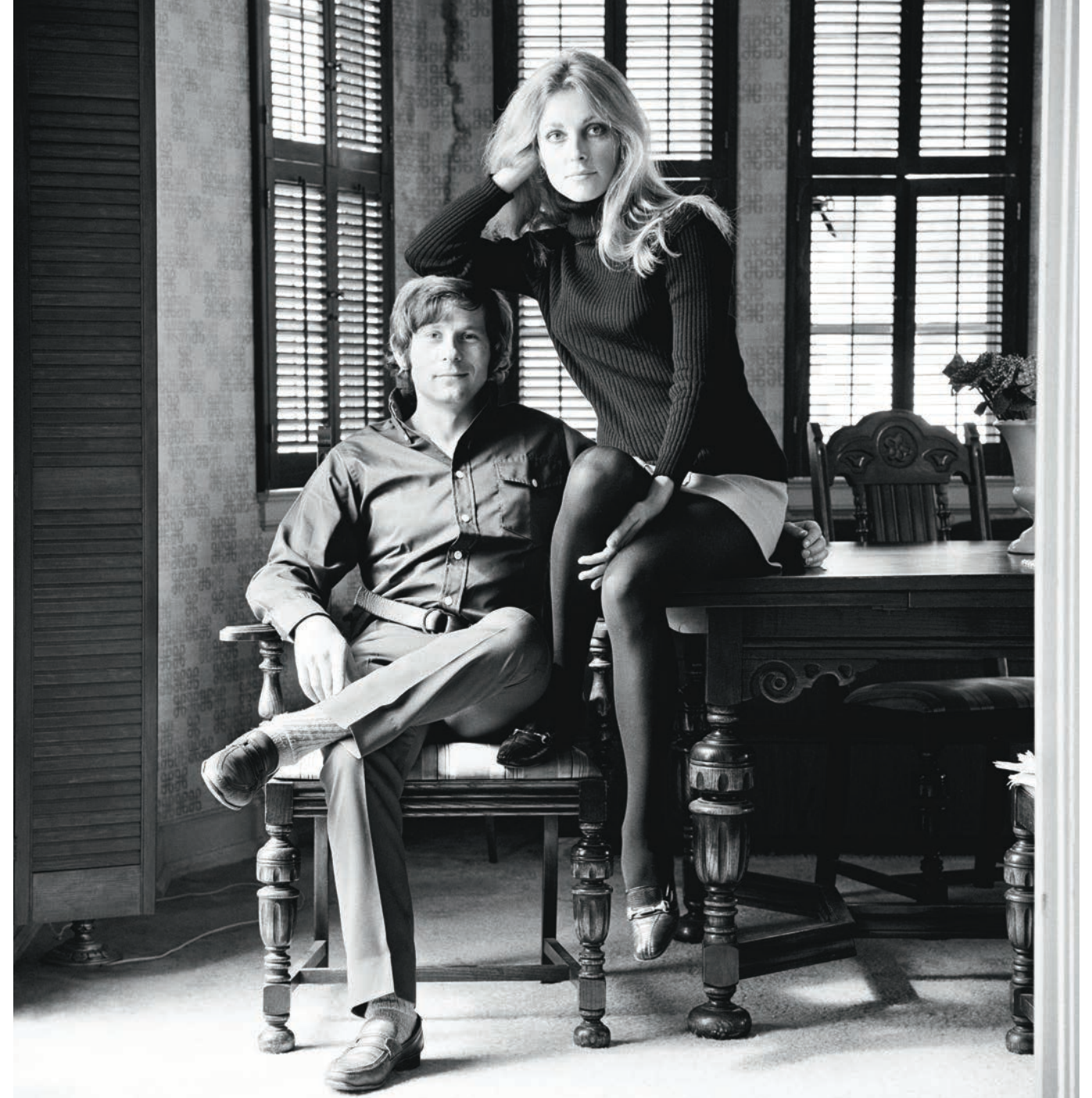
After another few hours he finally arrived. Of course,
I had my camera—I wasn't going to miss this meeting. And you can
see in these poses, which Elizabeth
directed, there was chemistry between them.

David didn't get the role, if it was even on the table,
but they did become lifelong friends. ”

David Bowie with Elizabeth Taylor
Beverly Hills 1975
185 x 125cm
*available in other sizes & editions



Peter Cook and Dudley Moore
Beverly Hills 1975
73 x 70cm
*available in other sizes & editions



Roman Polanski and Sharon Tate
1968
69 x 75cm
*available in other sizes & editions



Elton John
Early 1970s
103 x 103cm
*available in other sizes & editions

Elton John, early 1970s

“People ask me all the time what my favourite Elton John picture is. And I can never really answer that because Elton graciously gave me so many opportunities to take a great picture.

But this one really stands out.

It's his confidence that he developed over time when in front of the camera, my camera – and, of course, the outfit. This is signature Elton. ”



Elton John at his home in Wentworth
1975
155 x 155cm
*available in other sizes & editions



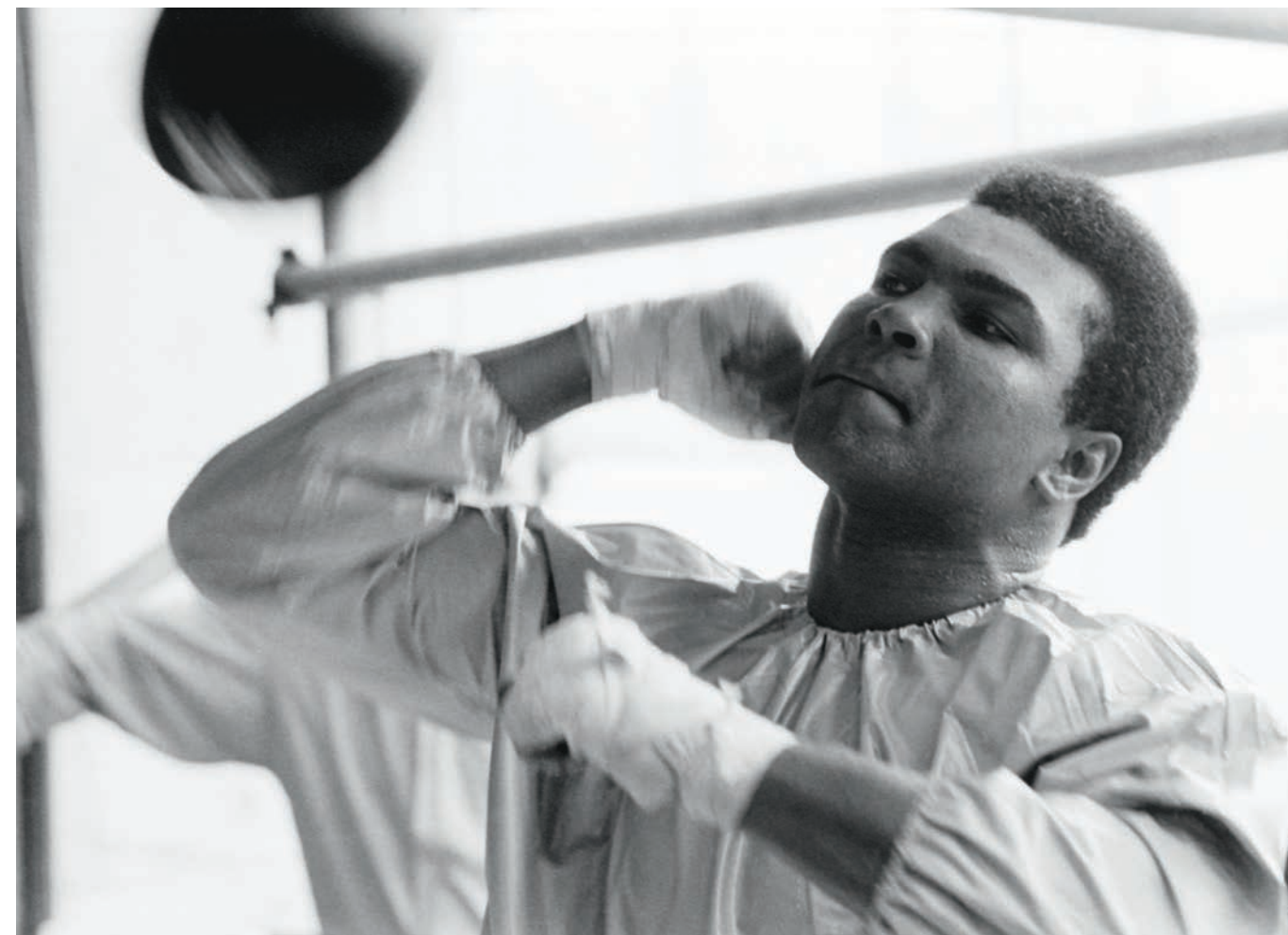
Elton John with his eyes closed
Mid 1990s
185 x 125cm
*available in other sizes & editions



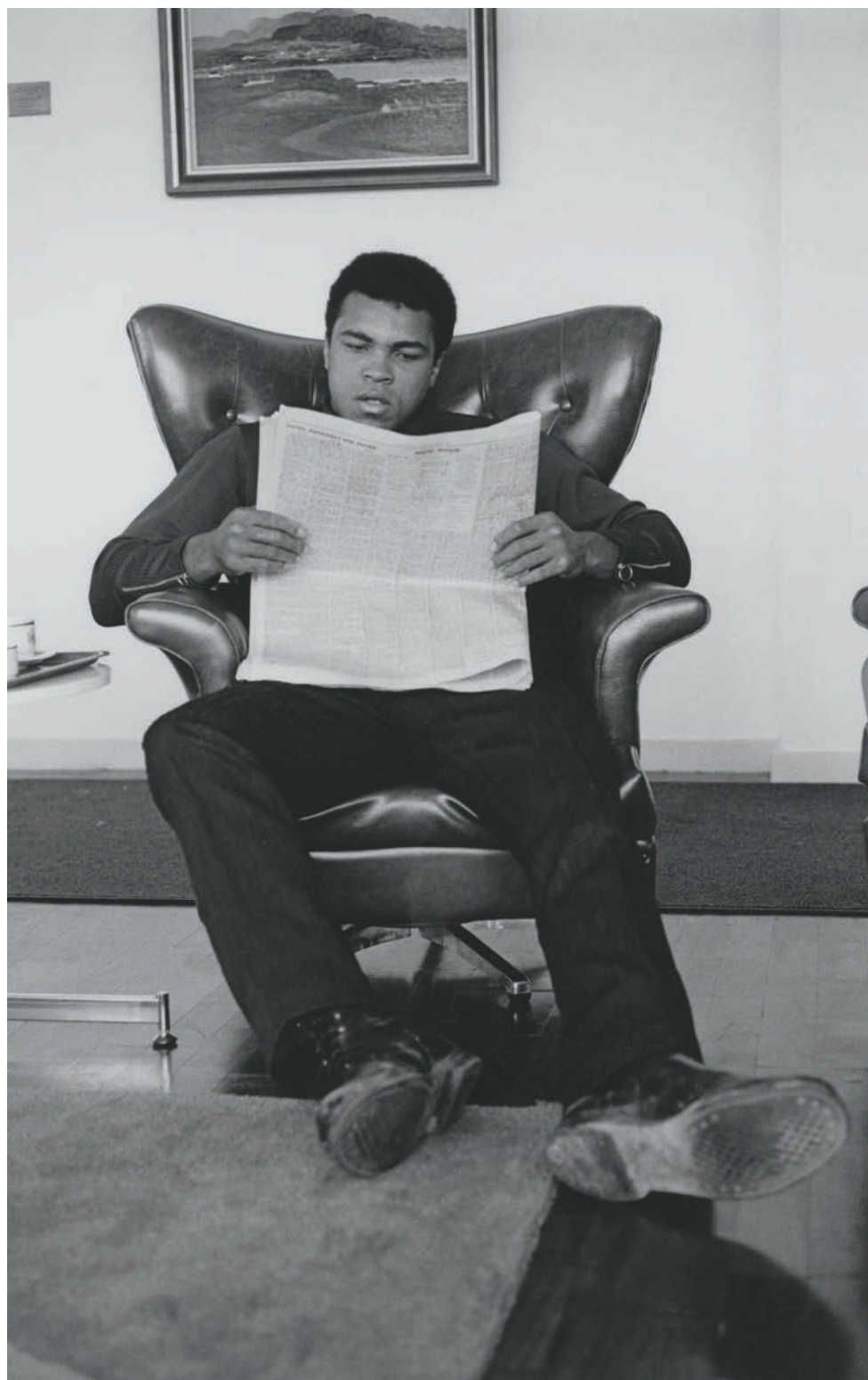
Elton John
1975
125 x 185cm
*available in other sizes & editions



Elton John
1975
63 x 80cm
*available in other sizes & editions



Muhammad Ali
Dublin 1972
125 x 185cm
*available in other sizes & editions



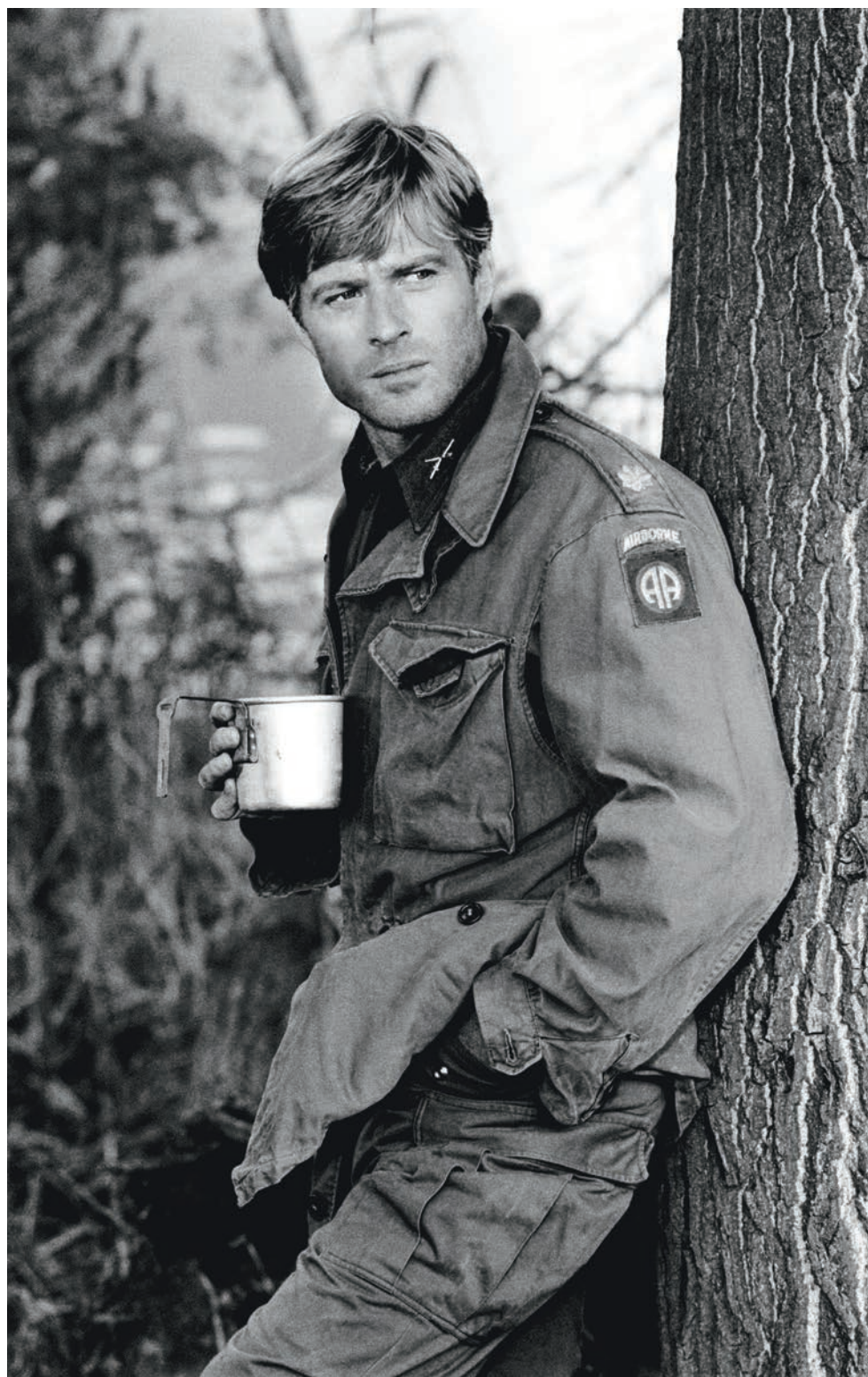
Muhammad Ali
Dublin 1972
68 x 53cm
*available in other sizes & editions



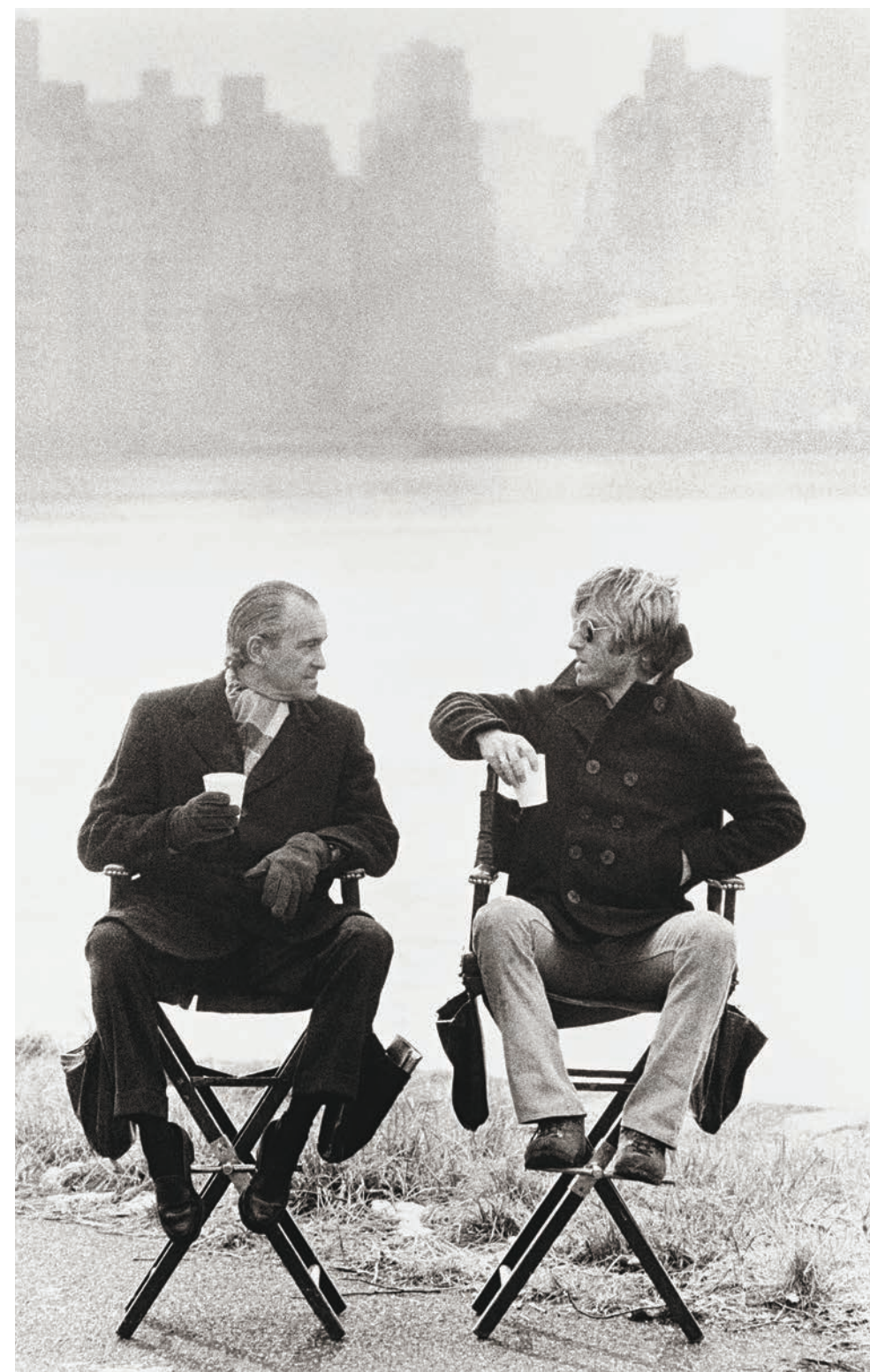
Twiggy
London 1966
81 x 61.5cm
*available in other sizes & editions



Robert Redford and Sydney Pollack
New York 1974
63.5 x 80cm
*available in other sizes & editions



Robert Redford in 'A Bridge Too Far'
1977
79 x 60cm
*available in other sizes & editions



Robert Redford and Richard Helms
New York 1975
69 x 56cm
*available in other sizes & editions



Frank Sinatra on set of 'The Lady in Cement'
1968
125 x 185cm
*available in other sizes & editions



Frank Sinatra
Miami Boardwalk 1968
125 x 185cm
*available in other sizes & editions



Frank Sinatra
Miami Boardwalk 1968
60 x 75cm
*available in other sizes & editions



Norman Parkinson

Circa 1970

“ I wasn’t nervous taking Parkinson’s portrait because, even though we were both photographers, he was the master and I still just felt like some kid running around with a camera. I never thought I was in the same league as him. Looking at his photos today—they are extraordinary. It just doesn’t feel like we were in the same profession. He was miles above me. Above anyone else.

Parkinson primarily took fashion photos. His muses were models, from the unknowns to the knowns. He had a way of creating shots that would serve the designer (after all that’s what magazines do, sell clothing) as well as the model. He was not only one of the first to instruct girls how to pose, but also one of the first to take them out of the studio and into the streets. His photos of women—dressed to the nines—near the Thames or running through the streets of New York City—made everything come to life. In terms of my own style, I learned how to make a still image move because of him.

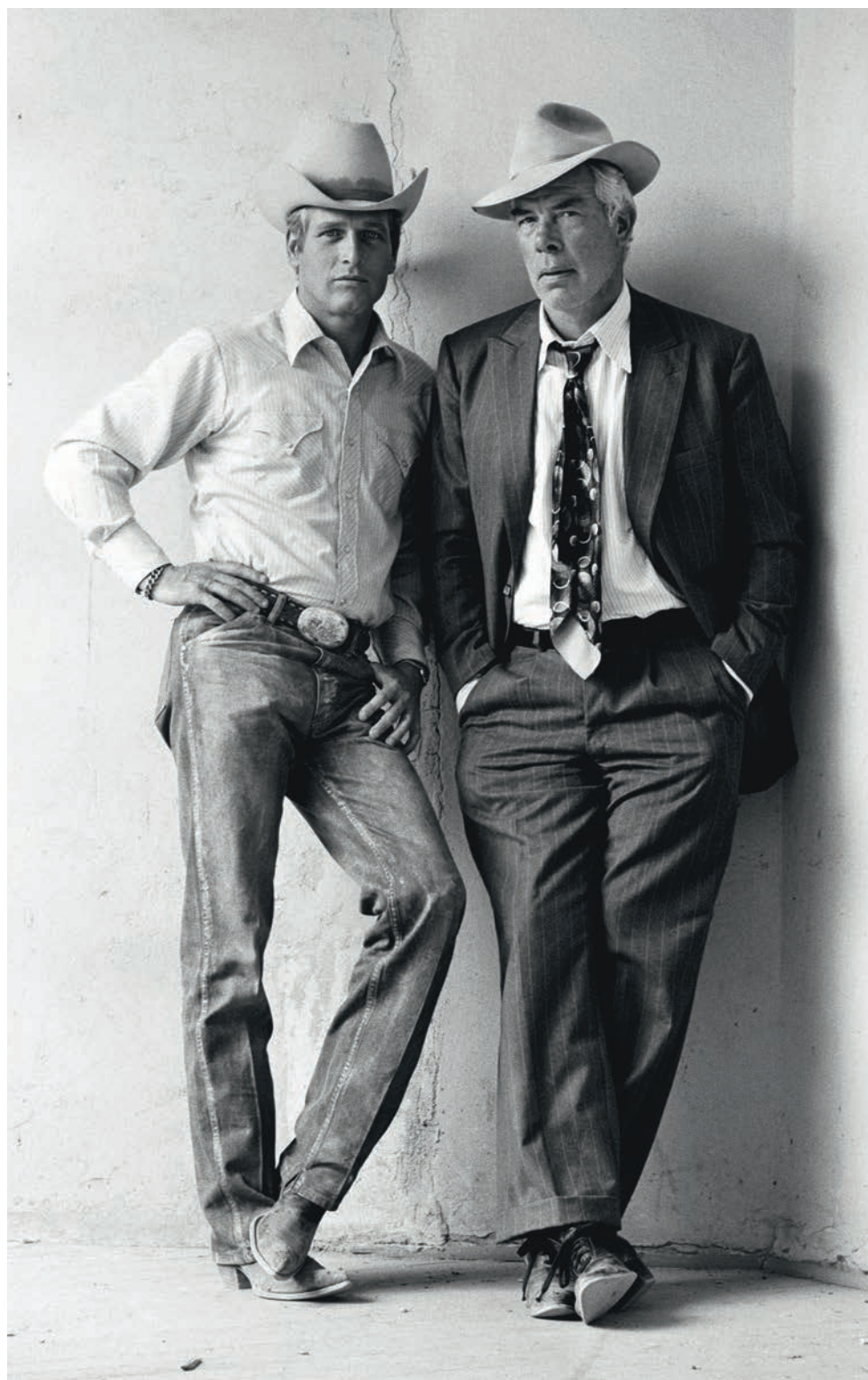
Parkinson was a very tall man—six foot five, and was known for his wonderful moustache and style. And I was really hoping to capture his spirit. He was the master of charm and had an eye as a photographer that should be named in the same breath as the great painters. Instead of a brush or pencil, he used film. Maybe it’s because I always felt that I was taking photographs as I saw the moment, whereas he created the moment and then took the shot. ”

Norman Parkinson

Circa 1970

69 x 53cm

*available in other sizes & editions



Paul Newman and Lee Marvin
 Arizona 1972
 120 x 88cm
 *available in other sizes & editions



Michael Caine
 1970
 79 x 60cm
 *available in other sizes & editions



Peter Sellers and Roger Moore
Beverly Hills 1970s
63.5 x 80cm
*available in other sizes & editions

Peter Sellers & Roger Moore, Beverly Hills 1970s

“Peter Sellers was a very complicated man.

I knew him really well throughout his life and was with him through the highs and lows of his career as well as the highs and lows of various relationships. I considered myself a good friend of his and he was certainly a good friend to me. He just never fully believed in himself and his talent. He was a gifted actor, comedian, writer and singer, as well as a very good photographer.

Our mutual love of photography was what bonded us in the first place.

He was always buying the very latest camera available. It was difficult, sometimes, being around him in as much as you knew he was facing some very private demons that he didn't want to face head-on.

Always up for a laugh, always mugging for the camera. Maybe his love of taking photos meant that he would have been more comfortable behind the scenes rather than in front of them?

Peter was a huge talent. ”



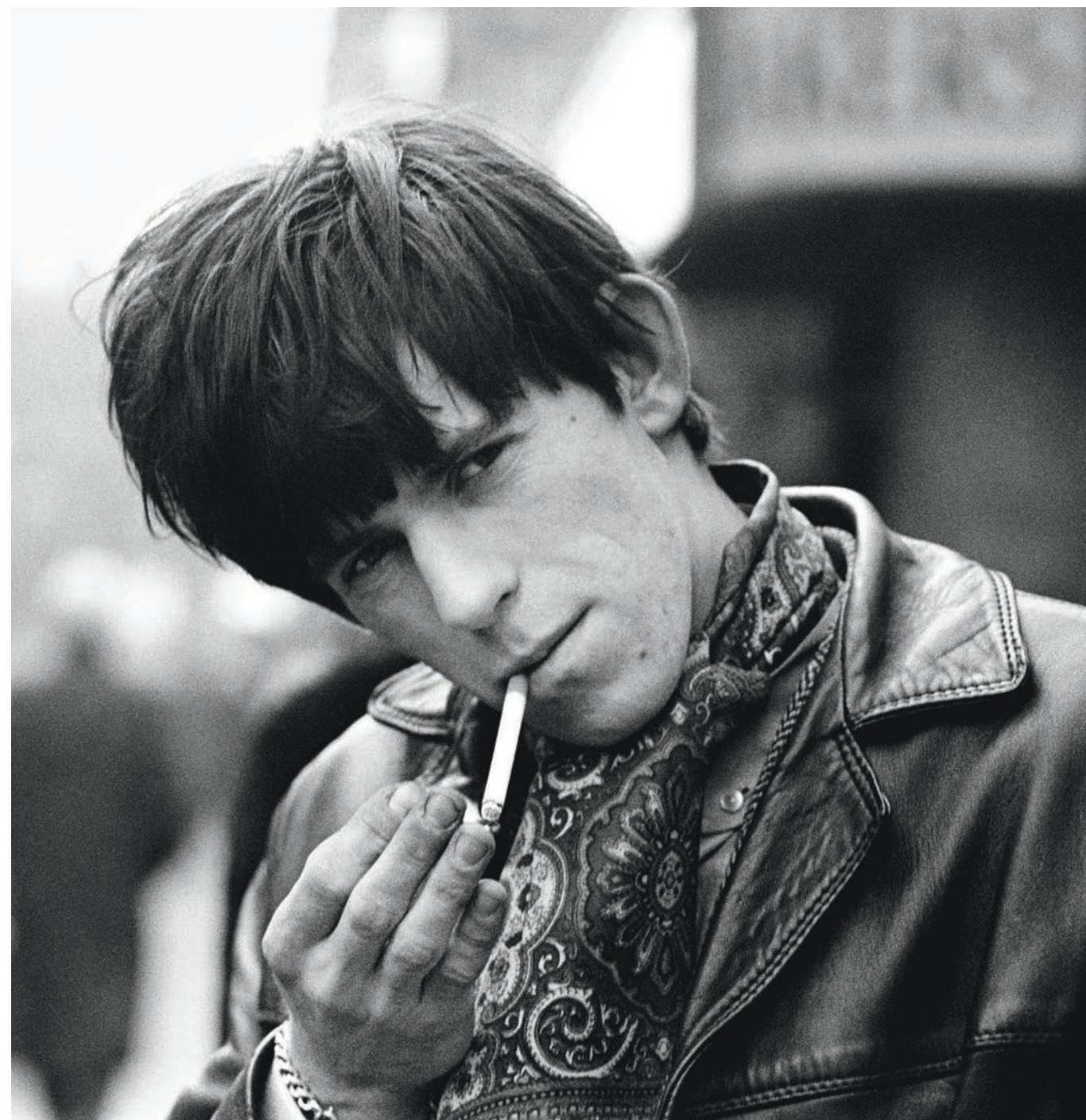
Julie Andrews
South of France 1968
78 x 60cm
*available in other sizes & editions



Mick Jagger
1964
79 x 60cm
*available in other sizes & editions



The Early Stones
1963
79 x 79cm
*available in other sizes & editions



Keith Richards in Soho
London 1964
60 x 79cm
*available in other sizes & editions



The Rolling Stones
1964
125 x 185cm
*available in other sizes & editions



Richard Burton
1969
70 x 71cm
*available in other sizes & editions



The Beatles
London 1963
125 x 185cm
*available in other sizes & editions



Queen
Circa 1975
69 x 56cm
*available in other sizes & editions



The Who
Shepperton Studios 1978
70 x 73cm
*available in other sizes & editions



Bernie Ecclestone with Formula 1 drivers
1990s
155 x 155cm
*available in other sizes & editions

Bernie Ecclestone with Formula 1 drivers 1990s

“ I love watching Formula 1. There’s something really great about the atmosphere at a race that just gets everyone going—the cheering, the noise, hearing the cars, everything. I know Bernie Ecclestone quite well; he’s always been very kind and generous to me and has allowed me to trail along to a few races. Besides being the Chief Executive of the Formula 1 Group, he is hands-down the most passionate and knowledgeable man on the subject of anything Formula 1 related.

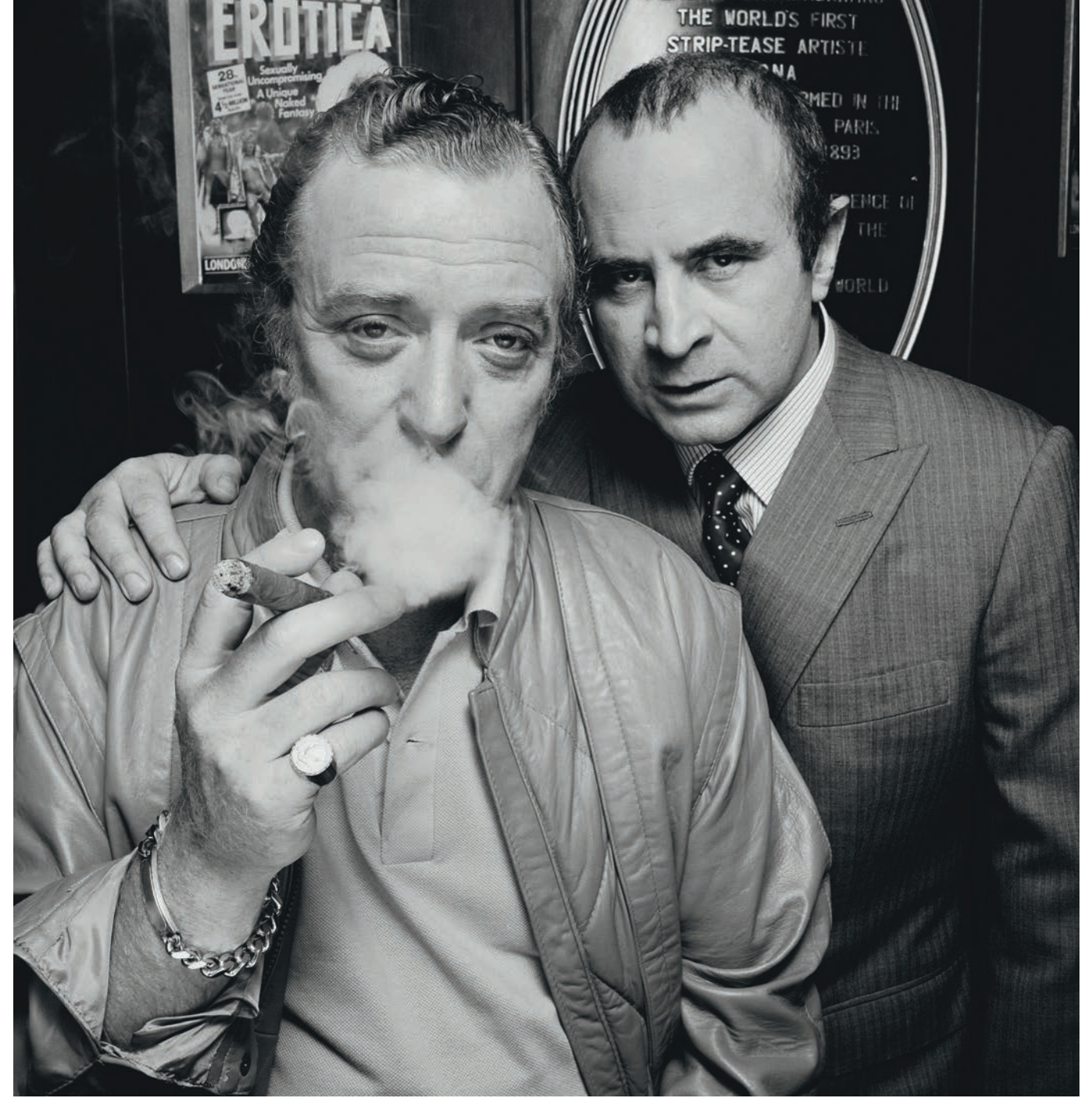
If I was lucky enough to go to the races with him, well, you can imagine. I found myself with him in the drivers’ room — that’s the room where they prep for the race. People like me are never allowed in the private sanctuary of this room, especially anyone press-related.

But that’s how I got this great shot of Bernie with the Formula 1 drivers all in their team colours.

I was just in the right place at the right time and this time, I was with the right person, too. ”



Kate Moss
1993
93 x 93cm
*available in other sizes & editions



Bob Hoskins and Michael Caine
London 1985
155 x 155cm
*available in other sizes & editions



**Serge Gainsbourg and Jane Birkin,
London 1969**

“Serge Gainsbourg was a French singer and he teamed up with his girlfriend, the model and now singer Jane Birkin to record *Je t'aime*.

The song was sophisticated and, yes, a bit scandalous.

It was notorious not only for the lyrics, but also for the backing vocals. It was with this in mind, when I got the assignment to take a portrait of Gainsbourg and Birkin, that I wanted to create this strong female being adored and held by her older, European lover.

I wanted Jane front and centre and wind-blown, like she was caught in a breeze. I was hoping for a real Bohemian attitude crossed with quintessential French suave pin-striped suit.
Rough, windy, sexy.

And I think we got the shot ”

Serge Gainsbourg and Jane Birkin
London 1969
115 x 95cm
*available in other sizes & editions

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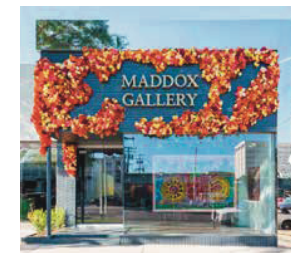
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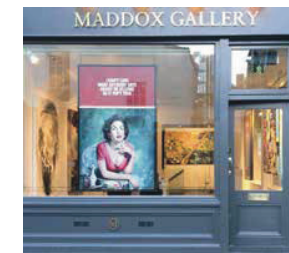
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