ROLE MODEL
An homage to the iconic and groundbreaking Naomi Campbell

“‘We have never seen anything like it. It is one thing to see a picture of Naomi. Another thing is to see her in motion, which is just jaw-dropping.’
— Vivienne Westwood

“The book is a timeline of my career, and has allowed me to remember and give credit to all the wonderful people I’ve had the pleasure of working with over the years.”
— Naomi Campbell
“I saw Naomi for the first time as a young girl walking in the Rifat Ozbek show. I was fascinated by the real grace and elegance of this beautiful creature. Many years have passed and I still admire her beauty and how professional she has been in her career. She is definitely one of the world’s most influential models. In my eyes she will always be the most delightful girl with the most perfect body.” — Manolo Blahnik

Ellen von Unwerth
Vogue, Italy, April 1990.

Sebastian Faena
V Magazine, Spain, Fall 2011.

“Naomi is the quintessential free spirit. I get exhausted just thinking about keeping up with her!” — Christy Turlington

Naomi Campbell
Naomi Campbell: “Not only do people of all kinds gravitate to Naomi—the landscape gravitates to her, trees gravitate to her—when she walks into a room, it becomes much smaller for her grand presence.” —Isaac Mizrahi

Nobuyoshi Araki

Vogue, Japan, September 2014.

“What strikes me about Naomi’s beauty is that she is the only model that makes us contemplate the ‘art of beauty’: seductive, strong, metaphysical, elegant and incomparable.” —Stefano Pilati
“Naomi is like a silent-movie star in an age of noise. She is unique.”

—Bono
“I did not attempt to illustrate Naomi, but to encapsulate her.”

An interview with Allen Jones

Can you tell us a bit more about the concept and creation of the Naomi Campbell Collector’s Edition piece?
AJ: Benedict had a clear idea of what he wanted from me when asked if I would design a box for Naomi’s book. He had seen an acrylic multiple of a stylized woman’s chest that I had made in Zurich during the seventies and thought it an appropriate idea for his project. A box that did not attempt to illustrate Naomi, but to encapsulate her.

“Naomi has the uncanny ability to transform herself before our eyes into her ‘ideal self’, as seen through the eye of the lens.”

What was the material and technical process involved?
AJ: A red clay model was made under my instruction from which a latex rubber mould was taken, backed with Plaster of Paris. From this the Master was cast in a mixture of resin and plaster. This was used to make vacuum forms in clear PETG. As well as this piece for Naomi Campbell’s Collector’s Edition, you have also worked with Kate Moss, later poster girl for your Royal Academy show last year. How do you see the supermodel within your broader oeuvre of female figuration?
AJ: The supermodel exists essentially as a virtual figure in the media. In the studio, a woman of flesh and blood, like Naomi or Kate, has the uncanny ability to transform themselves before our eyes into their ‘ideal selves’, as seen through the eye of the lens. In a portrait commission the artist is expected to give themself to the sitter. Where as for the purpose of art, the sitter gives themselves to the artist. For that reason I have great anxiety when asked to do a commission. On the one hand I do not want to take liberties with the sitter and cause offence nor do I wish to compromise my art. You’ve spent most of your life in the U.K and are among the luminaries of first generation British Pop Art, but you also have experience of the U.S. What distinctions would you draw between British and American Pop Art?
AJ: I lived in the U.S for around 5 years at different times, between 1964 and 78. Abstract expressionism had already challenged the tradition of representational art and its use of illusionistic space. In the sixties pictorial space was uniformly flat, from Ellsworth Kelly to Roy Lichtenstein where as in the U.K, I cannot think of any pop artist who did not employ some sort of illusionism. Before going to New York I thought this was a collective failure of nerve, subsequently I realized it was simply a cultural difference.

“I wanted to make sculpture that confronted the viewer directly without the props of the past. I was preoccupied with what sculpture could be.”

Your work caused a particular stir in 1970 when you first exhibited Hatstand, Table and Chair and since then has shown an enduring ability to seduce and shock. Did you ever envisage such tenuous controversies around your art?
AJ: In the sixties the thrust of Avant-garde sculpture was towards minimalism. Artists like Donald Judd, Dan Flavin and Walter de Maria for example. These were some notable figurative exceptions: Ed Kienholz, George Segal, Marilyn and Robert Graham come to mind. These artists however placed themselves firmly in the fine art tradition using the familiar materials of plaster, bronze, wood and collage, signaling to the viewer that whatever else was going on, this was Fine Art. In this climate I wanted to make sculpture that confronted the viewer directly without the props of the past. I was preoccupied with what sculpture could be not what people might think of it in the future. You’ve spoken about your art as a personification of the human condition. While some of your work involves male figures or, in pieces such as May Woman, Sin Dercell, and First Step, fluid gender identities, much of your work involves the female form. What does the female particularly express about our human condition?
AJ: Matisse said that in a sense, all of an artist’s work can be seen as a self-portrait. Freud and Surrealism showed that our interior world is as legitimate a subject for art as the visible world around us. I am compulsively drawn to the female figure and when I am drawing it feels as though I am tracing a contour on my own body. I am drawn to smooth surfaces that invoke a sense of touch. For me Ingres is more real than Degas. What role does the art book play for you?
AJ: For me, an art book, as opposed to a book on art, is where the artist has been materially involved with the fact of making the book. In this category I made 10 books during the 1970s. Allen Jones Figures, Allen Jones Projects and Waitress. I had collaboration with the photographer, Tim Street-Porter, on “Waitress”. I like the printed page and am usually actively involved with the design of my exhibition catalogues.

Paolo Roversi

Naomi Campbell

“I never planned on being a model; it wasn’t something I ever thought about. As a teenager I wanted to dance.” — Naomi Campbell
Within a multiple artwork by Pop Art legend Allen Jones...

“I am drawn to smooth surfaces that invoke a sense of touch. For me Ingres is more real than Degas.”
— Allen Jones

Naomi Campbell

“I have filmed her, photographed her and made sculptures of her, and in each of these mediums her incredible beauty and strength has enabled me to create important images.”
— Nick Knight
Limited to a total number of 1,000 copies, all signed by Naomi Campbell

This signed, limited, two-volume edition celebrates Campbell’s remarkable career amidst the greatest legends of fashion and photography. The photographic volume showcases the very best of Campbell’s portfolio, with pictures from the likes of Mert Alas and Marcus Piggott, Nobuyoshi Araki, Richard Avedon, Anton Corbijn, Patrick Demarchelier, Helmut Newton, Bettina Rheims, Herb Ritts, Mario Testino, Ellen von Unwerth, and Bruce Weber.

The companion volume features Naomi’s extensive autobiographical text, illustrated by magazine covers, ads, never-before-seen personal snapshots, video stills, and more. Naomi recalls her childhood; the beginning of her modelling career; her work with fashion’s greatest designers, including Azzedine Alaïa, John Galliano, Marc Jacobs, Karl Lagerfeld, Gianni Versace; and experiencing the meteoric rise to superstardom. Photographer biographies and an illustrated appendix are also included.

**ART EDITION NO. 1–100**
(page 126–127)
Pigment print, signed by Jean-Paul Goude, 30 x 40 cm (11.8 x 15.7 in.) paper size.

**ART EDITION NO. 101–200**
Vogue, Italy, September 1996 (page 135)
Pigment print, signed by Paolo Roversi, 40 x 30 cm (15.7 x 11.8 in.) paper size.

**COLLECTOR’S EDITION NO. 201–1,200**
Hardcover with 4 fold-outs, signed by Naomi Campbell, 500 pp., 35 x 49 cm (13.8 x 19.3 in.), plus companion volume, 368 pp., within a multiple artwork by Allen Jones.

“The book is a culmination of my life’s work.”

“Naomi Campbell ‘I love to take pictures of women with personality, character, and style. This is for me the real beauty. Naomi is one.’” — Peter Lindbergh