

News Release

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For Immediate Release

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Alexander McQueen: Savage Beauty

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Gallery Text and Labels

Gallery Text

INTRODUCTION

“I’m a romantic schizophrenic.” Alexander McQueen

Alexander McQueen was a designer whose dazzling creativity and startling originality were expressed through the technical virtuosity of his fashions and the conceptual complexity of his runway presentations, suggestive of avant-garde installation and performance art. His vision of fashion relentlessly questioned and challenged the requisites of clothing. Rare among designers, he saw beyond clothing’s physical constraints to its ideational and ideological possibilities. For McQueen, fashion and politics were linked inexorably, as were fashion and emotions. Through his runway presentations, McQueen validated powerful emotions as compelling and undeniable sources of aesthetic experience. Like a painter or writer of the Romantic Movement, McQueen associated unfettered emotionalism with the appreciation of beauty. Over and over again, his shows elicited an uneasy pleasure that merged wonder and terror, incredulity and revulsion, feelings associated with the Romantic concept of the Sublime. Beyond the Sublime, however, McQueen engaged deeply with other philosophical abstractions of the Romantic Movement – individualism, historicism, nationalism, exoticism, primitivism, and naturalism – which are presented as the dominant thematics of this exhibition. What comes to light is a vision of fashion that aimed to reconstitute the Romantic past into the Postmodern present. McQueen once remarked that he was “overly romantic.” But it was precisely his romantic yearnings that propelled his creativity and advanced fashion in directions both unimagined and unprecedented.

Dress, VOSS, spring/summer 2001

Red and black ostrich feathers and glass medical slides painted red
Courtesy of Alexander McQueen

Dress, VOSS, spring/summer 2001

Razor-clam shells stripped and varnished
Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“I find beauty in the grotesque, like most artists. I have to force people to look at things.”

“Beauty can come from the strangest of places even the most disgusting of places.”

“It’s the ugly things I notice more, because other people tend to ignore the ugly things.”

Gallery One

THE ROMANTIC MIND

“You’ve got to know the rules to break them. That’s what I’m here for, to demolish the rules but to keep the tradition.” Alexander McQueen

Alexander McQueen doggedly promoted freedom of thought and expression and championed the authority of the imagination. In this, he was an exemplar of the Romantic individual, the hero-artist who staunchly followed the dictates of his inspiration. “What I am trying to bring to [fashion] is a sort of originality,” he once commented. McQueen expressed this originality most fundamentally through his methods of cutting and construction, which were both innovatory and revolutionary. This technical ingenuity was apparent as early as his graduation collection from the Fashion Design MA course at Central Saint Martins College of Art and Design in London. Entitled *Jack the Ripper Stalks His Victims* (1992), it introduced such iconic designs as the three-point “origami” frockcoat. In his first collection after graduating, entitled *Taxi Driver* (autumn/winter 1993–94), McQueen launched his “bumsters,” pants that sat so low on the hips they revealed the buttocks. Indeed, McQueen was such an assured designer that his forms and silhouettes were established from his earliest collections, and remained relatively consistent throughout his career. Referring to his early training on Savile Row in London, McQueen has said, “Everything I do is based on tailoring.” McQueen’s approach to fashion, however, combined the precision and traditions of tailoring and patternmaking with the spontaneity and improvisations of draping and dressmaking, an approach that became more refined after his tenure as creative director of Givenchy in Paris. It is this approach, at once rigorous and impulsive, disciplined and unconstrained, that underlies McQueen’s singularity and inimitability.

Jacket, *Jack the Ripper Stalks His Victims* (MA Graduation Collection), 1992
Black silk satin lined in red silk with encapsulated human hair
From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Coat, *Jack the Ripper Stalks His Victims* (MA Graduation Collection), 1992
Pink silk satin printed in thorn pattern lined in white silk with encapsulated human hair
From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Coat, *Nihilism*, spring/summer 1994
Gray silk/wool
Courtesy of Tiina Laakkonen

Jacket, *Nihilism*, spring/summer 1994
Black silk/cotton damask
Courtesy of Tiina Laakkonen

Dress, No. 13, spring/summer 1999
Coated black cotton
Courtesy of Alexander McQueen

Dress, Plato's Atlantis, spring/summer 2010
Gray wool and silk/synthetic knit printed in jellyfish pattern
Courtesy of Alexander McQueen

Dress, Plato's Atlantis, spring/summer 2010
Gray wool and silk/synthetic knit printed in jellyfish pattern
Courtesy of Alexander McQueen

Jacket, Dante, autumn/winter 1996–97
Black cashmere
Courtesy of Samantha Gainsbury

Jacket, Dante, autumn/winter 1996–97
Black cotton/synthetic grosgrain
Courtesy of Alexander McQueen

Jacket, Joan, autumn/winter 1998–99
Black cashmere
Courtesy of Janet Fischgrund

Jacket, La Poupée, spring/summer 1997
Black wool
Courtesy of Trino Verkade

Jacket, La Poupée, spring/summer 1997
Black synthetic faille
Courtesy of Mira Chai Hyde

Jacket, It's a Jungle Out There, autumn/winter 1997–98
Silk/cotton twill printed in Hieronymus Bosch pattern
Courtesy of Alexander McQueen

“Bumster” Skirt, Highland Rape, autumn/winter 1995–96 (re-edition from original pattern)
Black silk taffeta
Courtesy of Alexander McQueen

“Bumster” Trouser, Highland Rape, autumn/winter 1995–96
Black silk/cotton grosgrain
Courtesy of Mira Chai Hyde

Skirt, *Highland Rape*, autumn/winter 1995–96
 Black wool twill with silver metal watch chain
 Courtesy of Trino Verkade

“Kick-Back” Trouser, No. 13, spring/summer 1999 (re-edition from original pattern)
 Black silk faille
 Courtesy of Alexander McQueen

“S-Bend” Trouser, No. 13, spring/summer 1999 (re-edition from original pattern)
 Black wool twill
 Courtesy of Alexander McQueen

Dress, *Untitled*, spring/summer 1998
 Black wool
 Courtesy of Trino Verkade

Jumpsuit, *La Poupée*, spring/summer 1997
 Black wool
 Courtesy of Trino Verkade

Coatdress, *What a Merry-Go-Round*, autumn/winter 2001–2
 Black wool and silk satin
 Courtesy of Alexander McQueen

Jacket, *Banshee*, autumn/winter 1994–95
 Black wool and silver silk embroidered with gold military braid
 From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Jacket, *Highland Rape*, autumn/winter 1995–96
 Green wool felt embroidered with gold military braid
 Jacket courtesy of Mira Chai Hyde

Coat, *Dante*, autumn/winter 1996–97
 Black wool felt embroidered with gold bullion cord
 From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Jacket, *Banshee*, autumn/winter 1994–95
 Gray wool felt embroidered with gold military braid
 Courtesy of Ruti Danan

Wrap, *What a Merry-Go-Round*, autumn/winter 2001–2
 Black silk satin embroidered with gold military bullion
 Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“I spent a long time learning how to construct clothes, which is important to do before you can deconstruct them.”

“I want to be the purveyor of a certain silhouette or a way of cutting, so that when I’m dead and gone people will know that the twenty-first century was started by Alexander McQueen.”

“[I design from the side,] that way I get the worst angle of the body. You’ve got all the lumps and bumps, the S-bend of the back, the bum. That way I get a cut and proportion and silhouette that works all the way round the body.”

“[Through cutting, I try] to draw attention to our unrelenting desire for perfection. The body parts that I focus on change depending on the inspirations and references for the collection and what silhouettes they demand.”

“I like to think of myself as a plastic surgeon with a knife.”

“I try and modify fashion like a scientist by offering what is relevant to today and what will continue to be so tomorrow.”

“[With ‘bumsters,'] I wanted to elongate the body, not just show the bum. To me, that part of the body—not so much the buttocks, but the bottom of the spine—that’s the most erotic part of anyone’s body, man or woman.”

“Someone wrote that [the watch chains] were tampons. . . . That’s not even perverse; it’s just gross.”

“I want to empower women. I want people to be afraid of the women I dress.”

“When you see a woman wearing McQueen, there’s a certain hardness to the clothes that makes her look powerful. It kind of fends people off.”

Galleries Two and Three

ROMANTIC GOTHIC & CABINET OF CURIOSITIES

“People find my things sometimes aggressive. But I don’t see it as aggressive. I see it as romantic, dealing with a dark side of personality.” Alexander McQueen

One of the defining features of Alexander McQueen’s collections was their historicism. While McQueen’s historical references were far-reaching, he was inspired particularly by the nineteenth century, drawing especially on the Victorian Gothic. “There’s something † kind of Edgar Allan Poe, kind of deep and kind of melancholic about [my] collections,” McQueen once observed. Indeed, the

“shadowy fancies” that Poe writes about in *The Fall of the House of Usher* (1839) are vividly present within the majority of McQueen’s collections, most notably *Dante* (autumn/winter 1996–97), *Supercalifragilisticexpialidocious* (autumn/winter 2002–3), and his posthumous collection unofficially entitled *Angels and Demons* (autumn/winter 2010–11). Like the Victorian Gothic, however, which combines elements of horror and romance, McQueen’s collections often reflected paradoxical relationships such as life and death, lightness and darkness. Indeed, the emotional intensity of his runway presentations was frequently the consequence of the interplay between such dialectical oppositions. The relationship between victim and aggressor was especially apparent within McQueen’s collections, particularly in his accessories. He once remarked, “I … like the accessory for its sadomasochistic aspect.” This position is strikingly evident in “Cabinet of Curiosities,” which focuses on atavistic and fetishistic paraphernalia produced by McQueen in collaboration with a number of accessory designers including the milliners Dai Rees and Philip Treacy and the jewelers Shaun Leane, Erik Halley, and Sarah Harmarnee.

ROMANTIC GOTHIC

House of Givenchy Haute Couture

Ensemble, *Eclect Dissect*, autumn/winter 1997–98

Black silk moiré with black silk lace and black horsehair embroidered with jet beads

Courtesy of Givenchy Haute Couture

Dress, *The Horn of Plenty*, autumn/winter 2009–10

Black duck feathers

Courtesy of Alexander McQueen

House of Givenchy Haute Couture

Ensemble, *Eclect Dissect*, autumn/winter 1997–98

Dress of black leather; collar of red pheasant feathers and resin vulture skulls; gloves of black leather

Courtesy of Givenchy Haute Couture

Ensemble, *The Horn of Plenty*, autumn/winter 2009–10

Dress of black synthetic; corset of black leather and silver metal

Courtesy of Alexander McQueen

Ensemble, *The Horn of Plenty*, autumn/winter 2009–10

Jacket of black leather and black fox fur; vest of black leather and silver metal; skirt of black leather

Courtesy of Alexander McQueen

Ensemble, *Dante*, autumn/winter 1996–97

Corset of lilac silk faille appliquéd with black silk lace and embroidered with jet beads; trousers of black fleece and cashmere

Courtesy of Alexander McQueen

House of Givenchy Haute Couture

Dress, *Eclect Dissect*, autumn/winter 1997–98

Lilac silk chiffon with black silk lace, jet beads, black leather, and beige silk chiffon inserts

From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Ensemble, *Supercalifragilisticexpialidocious*, autumn/winter 2002–3

Jacket of black silk faille; skirt of black silk organza with jet beads; jabot of black silk/cotton lace

Jacket courtesy of Katy England

Skirt and jabot courtesy of Alexander McQueen

Dress, *Widows of Culloden*, autumn/winter 2006–7

Black silk taffeta

Courtesy of Alexander McQueen

Dress, pre-collection autumn/winter 2006–7

Black silk taffeta and silk tulle

Courtesy of Alexander McQueen

Ensemble, *Supercalifragilisticexpialidocious*, autumn/winter 2002–3

Shirt of black synthetic mesh; skirt of black silk taffeta and organza

Shirt courtesy of Katy England

Skirt courtesy of Alexander McQueen

Ensemble, *Supercalifragilisticexpialidocious*, autumn/winter 2002–3

Coat of black parachute silk; trouser of black synthetic; hat of black silk satin

Hat by Philip Treacy for Alexander McQueen courtesy of Alister Mackie

Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“I oscillate between life and death, happiness and sadness, good and evil.”

“It is important to look at death because it is a part of life. It is a sad thing, melancholy but romantic at the same time. It is the end of a cycle—everything has to end. The cycle of life is positive because it gives room for new things.”

“There’s blood beneath every layer of skin.”

“[In *Eclect Dissect*, Givenchy Haute Couture, autumn/winter 1997–98,] my idea was this mad scientist who cut all these women up and mixed them all back together.”

“I don’t think like the average person on the street. I think quite perversely sometimes.”

“I think there has to be an underlying sexuality. There has to be a perverseness to the clothes. There is a hidden agenda in the fragility of romance. It’s like the *Story of O*. I’m not big on women looking naïve. There has to be a sinister aspect, whether it’s melancholy or sadomasochist. I think everyone has a deep sexuality, and sometimes it’s good to use a little of it—and sometimes a lot of it—like a masquerade.”

“[This collection] was inspired by Tim Burton. It started off dark and then got more romantic as it went along.”

Autumn/Winter 2010–11

Dress, autumn/winter 2010–11

Bodice of silk jacquard in Hieronymus Bosch pattern embroidered with gold sequins; skirt of black silk satin
Courtesy of Alexander McQueen

Ensemble, autumn/winter 2010–11

Dress and glove of printed silk satin; underskirt of duck feathers painted gold
Courtesy of Alexander McQueen

Dress, autumn/winter 2010–11

Gray and white silk jacquard
Courtesy of Alexander McQueen

Dress, autumn/winter 2010–11

Gray and white printed silk organza printed in a fil coupé pattern
Courtesy of Alexander McQueen

Ensemble, autumn/winter 2010–11

Coat of duck feathers painted gold; skirt of white silk tulle embroidered with gold thread
Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“I relate more to that cold, austere asceticism of the Flemish masters, and I also love the macabre thing you see in Tudor and Jacobean portraiture.”

“For me, what I do is an artistic expression which is channeled through me.
Fashion is just the medium.”

Gallery Three

CABINET OF CURIOSITIES

Ensemble, *The Hunger*, spring/summer 1996

Jacket of silver wool/synthetic with red silk faille lining; bodice of molded plastic encasing worms; skirt of red silk faille with silver antlers

Antlers by Shaun Leane for Alexander McQueen

Courtesy of Alexander McQueen

Sarah Harmarnee for Alexander McQueen

Headpiece, *Untitled*, spring/summer 1998

Silver-plated metal

Courtesy of Alexander McQueen

Sarah Harmarnee for Alexander McQueen

Shoulderpiece, *Untitled*, spring/summer 1998

Silver-plated metal

Courtesy of Alexander McQueen

Headdress, *Eye*, spring/summer 2000

Red wool felt embroidered with silver, black, white, and red cotton thread, red and black beads, and silver coins

Courtesy of Alexander McQueen

House of Givenchy Haute Couture

Chopine, *Eclect Dissect*, autumn/winter 1997–98

Red and black leather

Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen

Headdress, *La Dame Bleue*, spring/summer 2008

Tin

Courtesy of Philip Treacy

Chopine, *La Dame Bleue*, spring/summer 2008

Carved wood, leather, and silver beading

Courtesy of Alexander McQueen

Corset (backplate), VOSS, spring/summer 2001

Hand-draped glass etched and painted red

Courtesy of Alexander McQueen

Headdress, *Eye*, spring/summer 2000
 Silver-plated metal coins
 Courtesy of Alexander McQueen

Chopine, pre-collection autumn/winter 2006–7
 Red silk satin embroidered with black and white silk thread
 Courtesy of Alexander McQueen

Sarah Harmarnee for Alexander McQueen
Headpiece, *Untitled*, spring/summer 1998
 Silver-plated metal
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Headdress, *Eye*, spring/summer 2000
 Metal coins
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Headpiece, VOSS, spring/summer 2001
 Hand-draped glass etched and painted red
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
“Coiled” Corset, *The Overlook*, autumn/winter 1999–2000
 Aluminum
 Courtesy of Shaun Leane

Shaun Leane for Alexander McQueen
“Spine” Corset Ensemble, *Untitled*, spring/summer 1998
 Aluminum and black leather; dress of black synthetic
 Courtesy of Shaun Leane

Sarah Harmarnee for Alexander McQueen
Armor, *Joan*, autumn/winter 1998–99
 Silver-plated metal
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Hat, *The Horn of Plenty*, autumn/winter 2009–10
 Wood painted red and black
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
“Thorn” Armpiece, *Dante*, autumn/winter 1996–97

Silver

Courtesy of Shaun Leane

Erik Halley for Alexander McQueen

Neckpiece, *Dante*, autumn/winter 1996–97

Black quills, silver metal, and black enameled metal

Courtesy of Alexander McQueen

Cap, *Dante*, autumn/winter 1996–97

Black silk/cotton embroidered with jet beads

Courtesy of Alexander McQueen

Mask, *Dante*, autumn/winter 1996–97 (re-edition)

Black synthetic and white enameled metal

Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen

“Crown of Thorns” Headpiece, *Dante*, autumn/winter 1996–97

Silver

Courtesy of Shaun Leane

Philip Treacy for Alexander McQueen

Headdress, *The Girl Who Lived in the Tree*, autumn/winter 2008–9

Wood

Courtesy of Philip Treacy

Shaun Leane for Alexander McQueen

“Jaw Bone” Mouthpiece, *Untitled*, spring/summer 1998

Aluminum

Courtesy of Shaun Leane

Shoe, *Irere*, spring/summer 2003

Cream leather, metal, wood, and bone

Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen

Earrings, *Sarabande*, spring/summer 2007

Gold-plated metal, gold-plated silver, mother-of-pearl beads, enamel, and human hair

Courtesy of Alexander McQueen

“Kingdom” Flacon, 2002

Red glass, silver metal, and plastic

Courtesy of Alexander McQueen

“Kingdom” Flacon, 2002
 Red glass and silver metal
 Courtesy of Alexander McQueen

“Knucklebox” Clutchbag, pre-collection autumn/winter 2010–11
 Black leather and silver-plated metal
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Hat, *What a Merry-Go-Round*, autumn/winter 2001–2
 Black leather, black ostrich feathers, silver metal, and black pearls
 Courtesy of Alexander McQueen

Bag, *In Memory of Elizabeth How, Salem 1692*, autumn/winter 2007–8
 Silver-plated metal and brown snakeskin
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Locket, *Sarabande*, spring/summer 2007
 Black silk ribbon, gold-plated metal, hair, enamel, and mother-of-pearl beads
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Earrings, *What a Merry-Go-Round*, autumn/winter 2001–2
 Silver, pheasant claws, and Tahitian gray pearls
 Courtesy of Shaun Leane

Neckpiece, *Eshu*, autumn/winter 2000–2001
 Silver-plated metal over resin
 Courtesy of Alexander McQueen

Dress, *It’s Only a Game*, spring/summer 2005
 Lilac leather and horsehair
 Courtesy of Alexander McQueen

Ensemble, *In Memory of Elizabeth How, Salem 1692*, autumn/winter 2007–8
 Bodice of burgundy molded leather; dress of burgundy synthetic knit
 Courtesy of Alexander McQueen

Dai Rees for Alexander McQueen
Headpiece, *La Poupée*, spring/summer 1997
 Brown leather and porcupine quills
 Courtesy of Dai Rees

Shaun Leane for Alexander McQueen
Nose Bar, *Eshu*, autumn/winter 2000–2001
 Silver
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Tusk Mouthpiece, *Eshu*, autumn/winter 2000–2001
 Silver
 Courtesy of Shaun Leane

Shaun Leane for Alexander McQueen
Tusk Earring, *The Hunger*, spring/summer 1996
 Silver
 Courtesy of Shaun Leane
 Shaun Leane for Alexander McQueen

Disc Earrings, *Pantheon Ad Lucem*, autumn/winter 2004–5
 Copper
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Coiled Neckpiece, *It's a Jungle Out There*, autumn/winter 1997–98
 Brass
 Courtesy of Alexander McQueen

Corset, *Sarabande*, spring/summer 2007
 Tan and white pony skin
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Hooped Earrings, *Eshu*, autumn/winter 2000–2001
 Silver
 Courtesy of Shaun Leane

Shaun Leane for Alexander McQueen
Fan Earrings, *Irere*, spring/summer 2003
 Silver and macaw feathers
 Courtesy of Alexander McQueen

Dai Rees for Alexander McQueen
Headpiece, *La Poupée*, spring/summer 1997
 Porcupine quills painted black and sprayed silver, and black leather
 Courtesy of Dai Rees

Backpiece, *Dante*, autumn/winter 1996–97
 Resin horn and silver metal
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Headdress, *Irere*, spring/summer 2003
 Parrot feathers and turkey feathers
 Courtesy of Alexander McQueen

Shoe, *No. 13*, spring/summer 1999
 Brown and white leather
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Face Clamp, *Untitled*, spring/summer 1998
 Silver
 Courtesy of Shaun Leane

Headpiece, *Dante*, autumn/winter 1996–97
 Resin horn and metal wire
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Face Disc, *Irere*, spring/summer 2003
 Silver
 Courtesy of Alexander McQueen

Shaun Leane for Alexander McQueen
Hooped Neckpiece, *Eshu*, autumn/winter 2000–2001
 Silver
 Courtesy of Alexander McQueen

Bodysuit, *In Memory of Elizabeth How, Salem 1692*, autumn/winter 2007–8
 Gold plastic bodice with gold paillettes and peacock feathers
 Courtesy of Alexander McQueen

House of Givenchy Haute Couture
Dress, *The Search for the Golden Fleece*, spring/summer 1997
 Gold leather
 Courtesy of Givenchy Haute Couture

Benoît Méléard for Alexander McQueen
Shoe, *VOSS*, spring/summer 2001
 Pink leather and metal
 From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Shaun Leane and Philip Treacy for Alexander McQueen
Headpiece, *Widows of Culloden*, autumn/winter 2006–7
 Silver, Swarovski gemstones, and gull feathers
 Courtesy of Swarovski

Shoe, *Irere*, spring/summer 2003
 Red silk satin and leather with butterfly encased in Lucite heel
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Headpiece, *Widows of Culloden*, autumn/winter 2006–7
 Woodcock wings
 Courtesy of Philip Treacy

Shaun Leane for Alexander McQueen
“Orchid” Shoulderpiece, *Pantheon Ad Lucem*, autumn/winter 2004–5
 Silver-plated metal
 Courtesy of Alexander McQueen

Shoe, *NATURAL DIS-TINCTION UNNATURAL SELECTION*, spring/summer 2009
 Tan leather
 Courtesy of Alexander McQueen

Erik Halley for Alexander McQueen
Neckpiece, *Dante*, autumn/winter 1996–97
 Pheasant feathers, ostrich feathers, and silver metal
 Courtesy of Alexander McQueen

“Armadillo” Boot, *Plato’s Atlantis*, spring/summer 2010
 Python snakeskin
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Hat, *La Dame Bleue*, spring/summer 2008
 Turkey feathers painted and shaped as butterflies
 Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen
Hat, *La Dame Bleue*, spring/summer 2008
 Silver synthetic net with Swarovski dragonfly
 Courtesy of Alexander McQueen

Bodice, *VOSS*, spring/summer 2001
 Mussel shells

Courtesy of Alexander McQueen

Dress, No. 13, spring/summer 1999

White cotton muslin spray-painted black and yellow with underskirt of white synthetic tulle

Courtesy of Alexander McQueen

Ensemble, No. 13, spring/summer 1999

Halter shirt of tan leather; skirt of balsa wood (re-edition)

Courtesy of Alexander McQueen

Ensemble, No. 13, spring/summer 1999

Winged bodice of balsa wood (re-edition); trouser of cream wool and cream silk lace

Courtesy of Alexander McQueen

Ensemble, No. 13, spring/summer 1999

Corset of brown leather; skirt of cream silk lace; prosthetic legs of carved elm wood

Courtesy of Alexander McQueen

Bust, spring/summer 1999

Carved elm wood

Courtesy of Alexander McQueen

“Alien” Shoe, *Plato’s Atlantis*, spring/summer 2010

White synthetic

Courtesy of Alexander McQueen

“Alien” Shoe Mould, *Plato’s Atlantis*, spring/summer 2010

Modeling clay

Courtesy of Alexander McQueen

Philip Treacy for Alexander McQueen

“Chinese Garden” Hat, *It’s Only a Game*, spring/summer 2005

Carved cork

Purchase, Alfred Z. Solomon-Janet A. Sloane Endowment Fund (2007.307)

Gallery Four

ROMANTIC NATIONALISM

“The reason I’m patriotic about Scotland is because I think it’s been dealt a really hard hand. It’s marketed the world over as . . . haggis . . . bagpipes. But no one ever puts anything back into it.” Alexander McQueen

Alexander McQueen's collections were fashioned around elaborate narratives that were profoundly autobiographical, often reflecting upon his ancestral history, specifically his Scottish heritage. Indeed, when he was asked once what his Scottish roots meant to him, the designer responded, "Everything." McQueen's national pride is most evident in *Highland Rape* (autumn/winter 1995–96) and *Widows of Culloden* (autumn/winter 2006–7). Both collections explored Scotland's turbulent political history. *Highland Rape* was based on the eighteenth-century Jacobite Risings and the nineteenth-century Highland Clearances, and was the first collection to introduce McQueen tartan. Shown on semi-naked, blood-spattered models that staggered down a runway strewn with heather and bracken, the collection was intended to counter romantic images of Scotland. In contrast, *Widows of Culloden*, which was based on the final battle of the Jacobite Risings, was more wistful, featuring exaggerated silhouettes inspired by the 1880s. McQueen's message, however, remained defiantly political: "What the British did there was nothing short of genocide." Despite these heartfelt declarations of his Scottish national identity, McQueen felt intensely connected to England, especially London. "London's where I was brought up. It's where my heart is and where I get my inspiration," he once stated. His deep interest in the history of England was most apparent, perhaps, in *The Girl Who Lived in the Tree* (autumn/winter 2008–9), a dreamy quixotic fairy tale inspired by an elm tree in the garden of McQueen's country home near Fairlight Cove in East Sussex. Influenced by the British Empire, it was one of McQueen's most romantically nationalistic collections, albeit heavily tinged with irony and pastiche.

Ensemble, *Widows of Culloden*, autumn/winter 2006–7

Dress of McQueen wool tartan; top of nude silk net appliquéd with black lace; underskirt of cream silk tulle
 Courtesy of Alexander McQueen

Dress, *Widows of Culloden*, autumn/winter 2006–7

McQueen wool tartan appliquéd with black cotton lace; underskirt of black synthetic tulle; faux jabot of black cotton with broderie Anglaise
 Courtesy of Alexander McQueen

Dress, *Widows of Culloden*, autumn/winter 2006–7

McQueen wool tartan embroidered with jet beads; collar, cuffs, and hem of cream silk tulle
 Courtesy of Alexander McQueen

Jumpsuit, *Widows of Culloden*, autumn/winter 2006–7

McQueen wool tartan; ruffled shirt of black cotton, silk crepe, and silk satin with broderie Anglaise
 Courtesy of Alexander McQueen

Dress, *Widows of Culloden*, autumn/winter 2006–7

McQueen wool tartan appliquéd with black cotton lace; top of ivory silk tulle and synthetic net embroidered with red bugle beads; underskirt of black silk and synthetic tulle

Courtesy of Alexander McQueen

Ensemble, *The Girl Who Lived in the Tree*, autumn/winter 2008–9

Jacket of red silk velvet embroidered with gold bullion and trimmed with white shearling; dress of ivory silk tulle

Courtesy of Alexander McQueen

Ensemble, *The Girl Who Lived in the Tree*, autumn/winter 2008–9

Overdress of red silk crepe woven with ivory silk jacquard borders; underdress of ivory silk tulle

Courtesy of Alexander McQueen

Ensemble, *The Girl Who Lived in the Tree*, autumn/winter 2008–9

Dress of ivory silk tulle; bolero of red silk velvet embroidered in gold bullion

Courtesy of Alexander McQueen

Ensemble, *The Girl Who Lived in the Tree*, autumn/winter 2008–9

Dress of ivory silk tulle embroidered with red glass crystals; bolero of red silk satin

Courtesy of Alexander McQueen

Ensemble, *The Girl Who Lived in the Tree*, autumn/winter 2008–9

Coat of red silk satin; dress of ivory silk chiffon embroidered with crystal beads

Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“Every part of my background comes from people who have been persecuted for something, be it the Jacobites or the Huguenots.”

“With bustles and nipped in waists, I was interested in the idea that there are no constraints on the silhouette. I wanted to exaggerate a woman’s form, almost along the lines of a classical statue.”

“The Victorian era greatly influenced me: the austerity, the severity, the melancholy.”

“This collection is about … refinement. Every piece is unique and has emotional content. I want to create pieces that can be handed down, like an heirloom.”

“Britain always led the way in every field possible in the world from art to pop music. Even from the days of Henry VIII. It’s a nation where people come and

gloat at what we have as a valuable heritage, be it some good, some bad, but there's no place like it on earth."

"As a place for inspiration Britain is the best in the world. . . . you're inspired by the anarchy in the country."

"The show is in my imagination. I have a set image in my head of a woman . . . and I create a narrative around that."

"I don't really get inspired [by specific women]. It's not like you see a beautiful woman and she becomes your muse. It's more in the minds of the women in the past, like Catherine the Great, or Marie Antoinette. People who were doomed. Joan of Arc or Colette. Iconic women."

Highland Rape

Dress, *Highland Rape*, autumn/winter 1995–96
Green leather with silver metal studs
Courtesy of Alexander McQueen

Ensemble, *Highland Rape*, autumn/winter 1995–96
Green silk faille; briefs of blue synthetic lace
Coat from the collection of Isabella Blow courtesy of the Hon. Daphne Guinness
Briefs courtesy of Alexander McQueen

Dress, *Highland Rape*, autumn/winter 1995–96
Dress of green and bronze cotton/synthetic lace
Courtesy of Alexander McQueen

Suit, *Highland Rape*, autumn/winter 1995–96 (jacket and skirt not worn together on the runway)
Jacket of McQueen wool tartan with green wool felt sleeves; skirt of McQueen wool tartan
From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

Ensemble, *Highland Rape*, autumn/winter 1995–96
Jacket of McQueen wool tartan; ruff of McQueen wool tartan and ivory silk crepe; trousers of green leather
Jacket courtesy of Ruti Danan
Ruff and trousers courtesy of Alexander McQueen

Dress, *Highland Rape*, autumn/winter 1995–96
Black silk/synthetic with gold discharge print
Courtesy of Ruti Danan

Quote from Alexander McQueen:

“*Highland Rape* was a shout against English designers . . . doing flamboyant Scottish clothes. My father’s family originates from the Isle of Skye, and I’d studied the history of the Scottish upheavals and the Clearances. People were so unintelligent they thought this was about women being raped—yet *Highland Rape* was about England’s rape of Scotland.”

Hologram Corridor

Dress, *Widows of Culloden*, autumn/winter 2006–7

Ivory silk organza and tulle

Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“There is no way back for me now. I am going to take you on journeys you’ve never dreamed were possible.”

“What pleased me most about this collection was the effect the hologram of Kate Moss had on people. The surprise of it . . . I liked the spontaneity of it.”

“The original idea was to do the whole show as a hologram. But the collection would have to be made so far in advance to be ready to film.”

Gallery Five**ROMANTIC EXOTICISM**

“I want to be honest about the world that we live in, and sometimes my political persuasions come through in my work. Fashion can be really racist, looking at the clothes of other cultures as costumes. . . . That’s mundane and it’s old hat. Let’s break down some barriers.” Alexander McQueen

Alexander McQueen’s romantic sensibilities expanded his imaginary horizons not only temporally but also spatially. As it had been for artists and writers of the Romantic Movement, the lure of the exotic was a central theme in McQueen’s collections. Like his historicism, McQueen’s exoticism was wide-ranging. India, China, Africa, and Turkey were all places that sparked the designer’s imagination. Japan was particularly significant to McQueen, both thematically and stylistically. The kimono, especially, was a garment that the designer endlessly reconfigured in his collections. Indeed, McQueen’s exoticism was often formalistic. Remarking on the direction of his fashions, he once commented, “[My work will be about] taking elements of traditional embroidery, filigree and craftsmanship from countries all over the world. I will explore their crafts, patterns and materials and interpret them in my own way.” But as with many of his themes, McQueen’s exoticism often expressed itself in contrasting opposites. This was the case with *It’s*

Only a Game (spring/summer 2005), a show staged as a chess game inspired by a scene in the film *Harry Potter and the Sorcerer's Stone* (2001), which pitched the East (Japan) against the West (America). Films often inspired McQueen, as did contemporary art. VOSS (spring/summer 2001), which featured a number of exoticized garments including a coat and a dress appliquéd with roundels in the shape of chrysanthemums, was inspired by a photograph of Joel Peter Witkin entitled *Sanitarium* (1983) which depicted an obese woman connected via a breathing tube to a stuffed monkey. On McQueen's runway, the role of the obese woman was played by the fetish writer Michelle Olley. Typical of McQueen's collections, VOSS offered a commentary on the politics of appearance, upending conventional ideals of beauty. For McQueen, the body was a site for contravention, where normalcy was questioned and where the spectacle of marginality was embraced and celebrated.

Dress, *Scanners*, autumn/winter 2003–4

Natural jute embroidered with cotton and silk thread with underskirt of gold silk organza

Courtesy of Alexander McQueen

Dress, *Scanners*, autumn/winter 2003–4

Brown and ivory silk/cotton threads embroidered with silver metal sequins

Courtesy of Alexander McQueen

Ensemble, VOSS, spring/summer 2001

Overdress of panels from a nineteenth-century Japanese silk screen; underdress of oyster shells; neckpiece of silver and Tahiti pearls

Neckpiece by Shaun Leane for Alexander McQueen courtesy of Perles de Tahiti

Dress courtesy of Alexander McQueen

Ensemble, VOSS, spring/summer 2001

Jacket of pink and gray wool bird's-eye embroidered with silk thread; trouser of pink and gray wool bird's-eye; hat of pink and gray wool bird's-eye embroidered with silk thread and decorated with Amaranthus

Courtesy of Alexander McQueen

Ensemble, *It's Only a Game*, spring/summer 2005

Bodysuit and obi-style sash of lilac silk satin and chiffon embroidered with silk thread; shoulder pads and helmet of fiberglass painted with acrylics

Courtesy of Alexander McQueen

Ensemble, *It's Only a Game*, spring/summer 2005

Dress and obi-style sash of lilac and silver brocade; jacket of lilac silk faille embroidered with silk thread; top of nude synthetic net embroidered with silk thread

Dress courtesy of Alexander McQueen

Ensemble, *It's Only a Game*, spring/summer 2005

Dress of lilac silk appliquéd with silk and embroidered with silk thread; jacket of lilac silk embroidered with silk thread

Courtesy of Basya Lowinger

Ensemble, *Widows of Culloden*, autumn/ winter 2006–7

Coat of ivory silk damask brocaded with silk thread; dress of lilac silk tulle

Courtesy of Alexander McQueen

VOSS, spring/summer 2001

Ensemble, VOSS, spring/summer 2001 (coat and dress not worn together on the runway)

Coat of raffia appliquéd with roundels in the shape of chrysanthemums embroidered with red, gold, and black silk thread; dress of black silk chiffon

Dress courtesy of Trino Verkade

Coat courtesy of Alexander McQueen

Dress, VOSS, spring/summer 2001

Nude synthetic net appliquéd with roundels in the shape of chrysanthemums embroidered with red, gold, and black silk thread with black ostrich feathers

Courtesy of Alexander McQueen

Dress, VOSS, spring/summer 2001

Red and black ostrich feathers and glass medical slides painted red

Courtesy of Alexander McQueen

Dress, VOSS, spring/summer 2001

Razor-clam shells stripped and varnished

Courtesy of Alexander McQueen

Ensemble, VOSS, spring/summer 2001

Coat of green/purple silk twill woven with a thermal image of Alexander McQueen's face; dress of green ostrich feathers and green painted cotton muslin

Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

"[In this collection] the idea was to turn people's faces on themselves. I wanted to turn it around and make them think, am I actually as good as what I'm looking at?"

"The show was staged inside a huge two-way mirrored box, whereby the audience was reflected in the glass before the show began and then the models could not see out once the show started."

“These beautiful models were walking around in the room, and then suddenly this woman who wouldn’t be considered beautiful was revealed. It was about trying to trap something that wasn’t conventionally beautiful to show that beauty comes from within.”

Gallery Six ROMANTIC PRIMITIVISM

“[I try to] push the silhouette. To change the silhouette is to change the thinking of how we look. What I do is look at ancient African tribes, and the way they dress. The rituals of how they dress. . . . There’s a lot of tribalism in the collections.”
Alexander McQueen

Throughout his career, Alexander McQueen frequently returned to the theme of primitivism, which drew upon the ideal of the noble savage living in harmony with the natural world. It was the focus of his first runway collection after graduating, entitled *Nihilism* (spring/summer 1994). Of the collection, McQueen commented “[It] was a reaction to designers romanticizing ethnic dressing, like a Masai-inspired dress made of materials the Masai could never afford.” Famously it included a latex dress with locusts, McQueen’s statement on famine. Many of the pieces were coated with mud, a conceit the designer repeated in *Eshu* (autumn/winter 2000–2001), a collection inspired by one of the most well-known deities of Yoruba mythology. The clothes almost fetishized materials, including a coat of black synthetic hair and a dress of black horse hair embroidered with yellow glass beads. This was also the case in *It’s a Jungle Out There* (autumn/winter 1997–98), which was based on the theme of the Thomson’s Gazelle. The collection was a meditation on the dynamics of power, in particular with the dialectical relationship between predator and prey. Indeed, McQueen’s reflections on primitivism were frequently represented in paradoxical combinations, contrasting modern and primitive, civilized and uncivilized. The storyline of *Irere* (spring/summer 2003) involved a shipwreck at sea and was peopled with pirates, conquistadors, and Amazonian Indians. Typically, McQueen’s narrative glorified the state of nature and tipped the moral balance in favor of the “natural man” or “nature’s gentleman” unfettered by the artificial constructs of civilization.

Coat, *Eshu*, autumn/winter 2000–2001
Black synthetic hair
Courtesy of Alexander McQueen

Dress, *Eshu*, autumn/winter 2000–2001
Yellow glass beads and brown horsehair
Courtesy of Alexander McQueen

Dress, *Eshu*, autumn/winter 2000–2001
Nude synthetic net with mud and wooden beads painted ivory and yellow

Courtesy of Alexander McQueen

Ensemble, *Eshu*, autumn/winter 2000–2001

Dress of beige leather; crinoline of metal wire

Courtesy of Alexander McQueen

Bodysuit, *It's a Jungle Out There*, autumn/winter 1997–98

Brown leather with bleached denim and taxidermy crocodile heads

Courtesy of Alexander McQueen

Ensemble, *It's a Jungle Out There*, autumn/winter 1997–98

Jacket of brown pony skin with impala horns; trousers of bleached denim

Courtesy of Alexander McQueen

Dress, *It's a Jungle Out There*, autumn/winter 1997–98

Cream pony skin appliquéd with flowers embroidered with white, beige, and black glass beads

Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“I like things to be modern and still have a bit of tradition.”

“Animals . . . fascinate me because you can find a force, an energy, a fear that also exists in sex.”

“The whole show feeling was about the Thompson’s Gazelle. It’s a poor little critter—the markings are lovely, it’s got these dark eyes, the white and black with the tan markings on the side, the horns— but it is the food chain of Africa. As soon as it’s born it’s dead, I mean you’re lucky if it lasts a few months, and that’s how I see human life, in the same way. You know, we can all be discarded quite easily. . . . You’re there, you’re gone, it’s a jungle out there!”

“[We used] a lot of real skins. Animal skins, but they [were] all by-products. None [were] killed for their fur, they have all been killed for their meat. The title of the show [was] . . . a play on animal and man. They are both gross and very much the same.”

Irere

Coat, *Irere*, spring/summer 2003

Black silk and cotton damask embroidered with white cotton thread and decorated with black duck feathers; harness of black python

Courtesy of Alexander McQueen

Bodysuit, *Irere*, spring/summer 2003

Nude synthetic net embroidered with black glass beads

Courtesy of Alexander McQueen

Dress, *Irere*, spring/summer 2003

Ivory silk faille with black leather; underskirt of ivory silk organza; halter of black leather and silver metal

From the collection of Isabella Blow courtesy of the Hon. Daphne Guinness

“Oyster” Dress, *Irere*, spring/summer 2003

Ivory silk organza, georgette, and chiffon

Courtesy of Alexander McQueen

Dress, *Irere*, spring/summer 2003

Beige silk chiffon

Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“I’ve had that experience in couture, and I can see it through. [This] cream gown ... used 260 meters of organza, and it took a month’s work. We had three people working, cutting out all the circles.”

“Working in the atelier [at Givenchy] was fundamental to my career. . . . Because I was a tailor, I didn’t totally understand softness, or lightness. I learned lightness at Givenchy. I was a tailor at Savile Row. At Givenchy I learned to soften. For me, it was an education. As a designer I could have left it behind. But working at Givenchy helped me learn my craft.”

“I think that couture has complete relevance today. Designer fashion shouldn’t be throwaway.”

“I’ve never aspired to mass-production. Because of my training as a tailor, my work involves lots of love and care, which is why so many of my clothes are made by hand here in London. Not to wow the crowd during a show, but because I love it.”

Gallery Seven

ROMANTIC NATURALISM

“I have always loved the mechanics of nature and to a greater or lesser extent my work is always informed by that.” Alexander McQueen

Nature was the greatest, or at least the most enduring, influence upon Alexander McQueen. It was also a central theme, if not the central theme of Romanticism. Many artists of the Romantic Movement presented nature itself as a work of art. McQueen both shared and promoted this view in his collections, which often

included fashions that took their forms and raw materials from the natural world. But for McQueen, as it was for the Romantics, nature was also a locus for ideas and concepts. This is most clearly reflected in *Plato's Atlantis* (spring/summer 2010), the last fully-realized collection the designer presented before his death in February 2010. Inspired by Charles Darwin's *On the Origin of Species* (1859), it presented a narrative that centered not on the evolution of humankind but on its devolution. The collection was streamed live over the Internet on Nick Knight's SHOWstudio.com in an attempt to make fashion into an interactive dialogue between creator and consumer. For the Romantics, nature was the primary vehicle for the Sublime – starry skies, stormy seas, turbulent waterfalls, vertiginous mountains. In *Plato's Atlantis*, the sublime experience of nature was paralleled and supplanted with that of technology – the extreme space-time compressions produced by the Internet. It was a powerful evocation of the Sublime and its coincident expression of the Romantic and the Postmodern. At the same time, it was a potent vision of the future of fashion that reflected McQueen's sweeping imagination.

Dress, *Widows of Culloden*, autumn/winter 2006–7
Pheasant feathers
Courtesy of Alexander McQueen

Dress, *Sarabande*, spring/summer 2007
Cream hand-painted leather
Courtesy of Alexander McQueen

Dress, *Sarabande*, spring/summer 2007
Cream silk satin and organza appliquéd with black degrade silk lace and embroidered in clear beads and sequins
Courtesy of Alexander McQueen

Dress, *Widows of Culloden*, autumn/winter 2006–7
Cream silk tulle and lace with resin antlers
Courtesy of Alexander McQueen

Ensemble, *Sarabande*, spring/summer 2007
Mauve silk faille and tulle with silk flowers and fresh flowers
Courtesy of Alexander McQueen

Dress, *Sarabande*, spring/summer 2007
Nude silk organza embroidered with silk flowers and fresh flowers
Courtesy of Alexander McQueen

Quotes from Alexander McQueen:

“Birds in flight fascinate me. I admire eagles and falcons. I’m inspired by a feather but also its color, its graphics, its weightlessness and its engineering. It’s so elaborate. In fact I try and transpose the beauty of a bird to women.”

“Women should look like women. A piece of cardboard has no sexuality.”

“I liked the padded hips because they didn’t make the [piece] look historical, but … more sensual. Like the statue of Diana with breasts and big hips. It’s more maternal, more womanly.”

“When we put the antlers on the model and then draped over it the lace embroidery that we had made, we had to poke them through a £2,000 piece of work. But then it worked because it looks like she’s rammed the piece of lace with her antlers. There’s always spontaneity. You’ve got to allow for that in my shows.”

“[I love the] washed out colors [in this collection]. Julia Margaret Cameron. Hand-painted Victorian pictures. So, it’s not really black, it’s grey. And, it’s not really white, it’s dirty white. And, the pink is like the powder on the face.”

“Remember Sam Taylor-Wood’s dying fruit? Things rot … I used flowers because they die. My mood was darkly romantic at the time.”

“My friend George and I were walking on the beach in Norfolk and there were thousands of [razor-clam] shells. They were so beautiful, I thought I had to do something with them. So, we decided to make [a dress] out of them. … The shells had outlived their usefulness on the beach, so we put them to another use on a dress. Then Erin [O’Conner] came out and trashed the dress, so their usefulness was over once again. Kind of like fashion, really.”

Plato’s Atlantis

Dress, *Plato’s Atlantis*, spring/summer 2010

Silk jacquard in a snake pattern embroidered with yellow enamel paillettes in a honeycomb pattern

Courtesy of Alexander McQueen

Dress, *Plato’s Atlantis*, spring/summer 2010

Silk satin and chiffon printed in a snake pattern

Courtesy of Alexander McQueen

Dress, *Plato’s Atlantis*, spring/summer 2010

Silk chiffon and gold metallic mesh printed in a moth pattern with lasercut leather

Courtesy of Alexander McQueen

Dress, *Plato's Atlantis*, spring/summer 2010

Silk satin printed in a jellyfish pattern and embroidered with blue enamel paillettes in a honeycomb pattern

Courtesy of Alexander McQueen

Dress, *Plato's Atlantis*, spring/summer 2010

Silk crepe printed in a jellyfish pattern and embroidered with blue enamel paillettes in a honeycomb pattern

Courtesy of Alexander McQueen

Dress, *Plato's Atlantis*, spring/summer 2010

Silk satin printed in a coral-reef pattern embroidered with gold metal paillettes

Courtesy of Alexander McQueen

“Jellyfish” Ensemble, *Plato's Atlantis*, spring/summer 2010

Dress, leggings, and “Armadillo” boots embroidered with iridescent enamel paillettes

Courtesy of Alexander McQueen

Quote from Alexander McQueen:

“[*Plato's Atlantis* predicted a future in which] the ice cap would melt . . . the waters would rise and . . . life on earth would have to evolve in order to live beneath the sea once more or perish. . . . Humanity [would] go back to the place from whence it came.”

VIDEOS

Film from *The Overlook*, autumn/winter 1999–2000

Film from *No. 13*, spring/summer 1999

Film from *Deliverance*, spring/summer 2004

Film from *Plato's Atlantis*, spring/summer 2010 directed by Nick Knight

Film from *Joan*, autumn/winter 1998–99

Film from *Untitled*, spring/summer 1998

Film from *It's Only a Game*, spring/summer 2005

Film from *What a Merry-Go-Round*, autumn/winter 2001–2

Film from *La Poupée*, spring/summer 1997

Film from *Eye*, spring/summer 2000

Film from *VOSS*, spring/summer 2001

Film from *Irere*, spring/summer 2003 directed by John Maybury

Film from *Scanners*, autumn/winter 2003–4

Film from *Widows of Culloden*, autumn/winter 2006–7 directed by Nick Knight

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