



ALEXANDER  
McQUEEN  
EVOLUTION

Katherine Gleason



# HORN OF PLENTY

Fall/Winter 2009–10

---

*At first glance, the woman's image, complete with white wimple, looks like a painting by a Dutch old master. With more attention, the image proves to be a photograph—a photograph of a woman with a plastic shopping bag on her head. This is the invitation to Alexander McQueen's latest show. In the center of the square stage at the Palais Omnisports de Paris-Bercy hulks a huge pile of refuse: tires, old computer keyboards, burned-out televisions, an uncoiling hose, car parts, antlers, broken chairs. Cracked mirror tiles make up the surface of the catwalk, as if all this debris has crash-landed.*

**T**he trash onstage is not the only thing that's crashed. Financial markets worldwide have plummeted, and economic conditions are grim. So, what better time to look back and engage in some recycling? This collection references and subverts vintage Dior, Givenchy, and the entire haute couture tradition. McQueen also refers to earlier collections of his own, and props from his earlier shows adorn the trash heap.

The models wear grotesque makeup—huge painted-on lips—and towering shoes. Many of them walk with their hands on their hips and strike poses using stylized gestures that evoke vintage glamour. The Philip Treacy headgear, which includes umbrellas and soda cans, lends an extra dose of surrealism. The music starts—a roar—the lights come up, and the first model steps out onto the shiny cracked-glass catwalk.



Covered in hounds-tooth plaid, Alla Kostromichova makes the first run. Not only is her coat patterned, but also her boots, leggings, and sunglasses. The hounds-tooth references Christian Dior as does the shape of the outfit. With sloping shoulders, nipped-in waist, and full skirt, it's very "New Look," the style that Dior pioneered in 1947. Hanna Rundlof wears a stiff boxy jacket and straight skirt that seems a caricature of a Chanel suit. On her head, she wears a lampshade covered with red feathers. Next comes a hounds-tooth suit embellished with squiggles of white that recall a Jackson Pollock painting. It's shown with the studded choker and wrist cuffs of fetish wear.

Amanda Laine wears yet another hounds-tooth plaid suit, shown with a metal choker that recalls the neck rings of the Padaung women of southeast Asia. McQueen has presented clothes with a choker like this before—in his fall/winter 1997–98 collection "It's a Jungle Out There." This look also refers to John Galliano, who included a similar choker with a "New Look" suit in his fall/winter 1997 collection for Christian Dior. Still more hounds-tooth goes by, including a fur coat. Hannelore Knuts in knitted hounds-tooth coat and pants, poses with particular grace. Removing her hands from her pockets, she flexes her wrists then turns one hand over, gesturing in the direction of her walk, a glamorous mime, a silent-film star from another era.

*Left: Hannelore Knuts, all in hounds-tooth, is a vision of exaggerated glamour.*

*Opposite Page: As Alla Kostromichova walks, the fur on her hat, which resembles thick, glossy hair, bounces with her movements.*





Tao Okamoto, in a billowing harlequin outfit and towering pumps with platform soles that each have two stacked pointed toes, walks with ease, one hand on her hip, the other arm swinging. She stops to pose, toying with the bow at her neck and peering at the audience coquettishly. Two more hounds-tooth ensembles go by, and then the looks are all black—coats in a fabric that looks like plastic trash bag, but is actually a silk blend, a strappy ruffled dress worn with a leather harness and impossibly high boots. Heidi Mount wears a black sweaterdress that seems to absorb the light around it. With knitted coils on her head and around her neck, she conjures Medusa, the angry mythological monster, whose image is said to fend off death. As the epitome of fatal attraction, Medusa has been used since the late 1970s as the logo of the Versace brand.

Two more sweaterdresses, a furry looking black one with a signature corset belt and a hooded black and red striped number, go by. Then Liu Wen walks out in a strapless dress with a hemline that rises above the knee in front and falls into a long train in back. On the sound track, a steady drumbeat, what sounds like the baying of wolves—a possible reference to McQueen’s “Supercalifragilisticexpialidocious” show (fall/winter 2002–03)—and an avian squawking. The pattern on two dresses was inspired by M. C. Escher, the master of tessellation, and depicts magpies, probably the most intelligent bird. Wearing the second version, Anastasija Kondratjeva walks demurely, her arms at her sides, hands hidden in the folds of her dress. Then she poses, throwing her head back and flashing a manic smile.

*Opposite page: Liu Wen’s umbrella hat is by Philip Treacy for Alexander McQueen.*

*Right: The knitted snakelike coils around Heidi Mount’s head and neck recall Medusa.*



To a syncopated drumbeat and more wolf howls, Raquel Zimmermann slinks along the catwalk. Her dress, a reference to Yves Saint Laurent's wrap dresses, glitters from head to toe with paillettes. She poses, hands on hips, leans forward, then back. Stepping off again, she casts a disdainful look behind her. The howling on the soundtrack intensifies, and Karlie Kloss in another tessellating magpie-print dress, this one floor length, comes out, followed by Vlada Roslyakova in a fitted strapless gown that flares out just above the knees and forms a rippling train in back. Small red and black feathers cover Roslyakova's dress from top to bottom and even embellish her shoes.

The print of Charlotte di Calypso's gown looks like a pile of red coral snakes. The mermaid silhouette is typical of McQueen evening wear. Di Calypso is rather hobbled by her dress and moves slowly. She poses, pressing her hands together, fingers pointing down, a lost sisterhood's warrior salute. At the back, her dress has an open hoodlike shape that recalls a Comme des Garçons design from the 1990s. Her silver chainmail shirt and face mask are recycled from McQueen's "Eye" collection (spring/summer 2000).



*Left: Charlotte di Calypso's silver chain mail by Shaun Leane for Alexander McQueen appeared in an earlier show over a bikini bottom and heels.*

*Above: With different makeup and styling, Raquel Zimmermann would look quite glamorous, perhaps even red-carpet ready.*

*Opposite page: Karlie Kloss in a magpie print. In addition to being very smart, the magpie figures in a number of European superstitions.*





*“I think it’s dangerous to play it safe because you will just get lost in the midst of cashmere twin sets. People don’t want to see clothes.*

*They want to see something that fuels the imagination.”*

—Alexander McQueen

*Right: Magdalena Frackowiak’s dramatic black feathered dress ends the show with a flourish.*



Includes detailed descriptions of all of Alexander McQueen's shows, from his graduate collection through his posthumous show.

Jack the Ripper Stalks His Victims (Graduate Collection), 1992  
Taxi Driver, autumn/winter 1993-94  
Nihilism, spring/summer 1994  
Banshee, autumn/winter 1994-95  
The Birds, spring/summer 1995  
Highland Rape, autumn/winter 1995-96  
The Hunger, spring/summer 1996  
Dante, autumn/winter 1996-97  
La Poupée, spring/summer 1997  
It's a Jungle Out There, autumn/winter 1997-98  
Untitled [The Golden Shower], spring/summer 1998  
Joan, autumn/winter 1998-99  
No. 13, spring/summer 1999  
The Overlook, autumn/winter 1999-2000  
Eye, spring/summer 2000  
Eshu, autumn/winter 2000-01  
VOSS, spring/summer 2001  
What a Merry-Go-Round, autumn/winter 2001-02  
The Dance of the Twisted Bull, spring/summer 2002  
Supercalifragilisticexpedocious, autumn/winter 2002-03  
Irere, spring/summer 2003  
Scanners, autumn/winter 2003-04  
Deliverance, spring/summer 2004  
Pantheon ad Lecum, autumn/winter 2004-05  
It's Only a Game, spring/summer 2005  
The Man Who Knew Too Much, autumn/winter 2005-06  
Neptune, spring/summer 2006  
Widows of Culloden, autumn/winter 2006-07  
Sarabande, spring/summer 2007  
In Memory of Elizabeth Howe, Salem, 1692, autumn/winter 2007-08  
La Dame Bleue, spring/summer 2008  
The Girl Who Lived in the Tree, autumn/winter 2008-09  
NATURAL DIS-TINCTION UN-NATURAL SELECTION, spring/summer 2009  
The Horn of Plenty, autumn/winter 2009-10  
Plato's Atlantis, spring/summer 2010  
Posthumous Collection [Angels and Demons], autumn/winter 2010-11

# ALEXANDER McQUEEN EVOLUTION

Katherine Gleason

*Get an inside look at all of Alexander McQueen's 35 runway shows and the genius behind them.*

From Jack the Ripper Stalks His Victims, his 1992 graduate collection, to Plato's Atlantis, the last show before his death in 2010, Lee Alexander McQueen was as celebrated for the exquisite tailoring, meticulous craftsmanship, and stunning originality of his designs as he was notorious for his theatrical—and often controversial—runway shows. McQueen found inspiration for his avant-garde collections everywhere: his Scottish ancestry, Alfred Hitchcock movies, Yoruba mythology, the destruction of the

environment—even the fashion industry itself. Whatever his inspiration, however, McQueen's concept for his runway show came first and was crucial to the development of the collection. Every show had a narrative and was staged with his characteristic dramatic flair. Illustrated throughout with stunning photography and liberally sprinkled with quotations from McQueen and those who knew him best, *Alexander McQueen: Evolution* is the story of the designer's thirty-five runway shows and the genius behind them.

*RACE POINT PUBLISHING will launch an international marketing and publicity campaign directed at print, online, and broadcast media, as well as Alexander McQueen's ever-expanding fan base.*

*This will include:*

- Media outreach to all print and online media
- Author interviews on nationally syndicated and regional radio
- Promotional outreach to fan clubs, websites, and social networking groups

*Available September 2012*

Item # 200274 BS

ISBN-13: 978-1-937994-00-6

10.25 x 11.125 in. • 311 x 260 mm

216 pages, Hardcover w/jacket

185 color photos

35,000 words of text

All rights available

\$35.00 US/\$25.00 UK/\$39.00 CAN

MARKETING  
& PUBLICITY  
Dalyn Miller  
PH: 617-504-6869  
FX: 773-856-6004  
dalyn@dalynmillerpr.com

AUSTRALIA  
Orders: Capricorn Link Pty. Ltd.  
PH: +61 (02) 45 60 1600  
Orders Only  
orders@capricornlink.com.au  
Publicity: Elaine Searles  
PH: +61 (02) 45 77 1400  
publicity@capricornlink.com.au  
www.capricornlink.com.au

NEW ZEALAND  
Orders: Bookreps New Zealand Ltd  
PH: +64 (09) 419 2635  
sales@bookreps.co.nz  
Publicity: Jennie Brockie  
PH: +64 (09) 419 2635  
jennie@bookreps.co.nz

UNITED KINGDOM  
AND IRELAND  
Orders: Grantham  
Books Services Limited  
PH: +44 (0) 1476 541080  
orders@gbs.tbs-ltd.co.uk  
Publicity: Eventageous PR Ltd.  
PH: +44 (0) 1452 888380  
Rebecca@eventageouspr.co.uk

FOREIGN RIGHTS  
Nicole Kemble  
Foreign Rights Director  
Quayside Publishing Group  
PH: +44 1273 716005  
NicoleK@rotovison.com