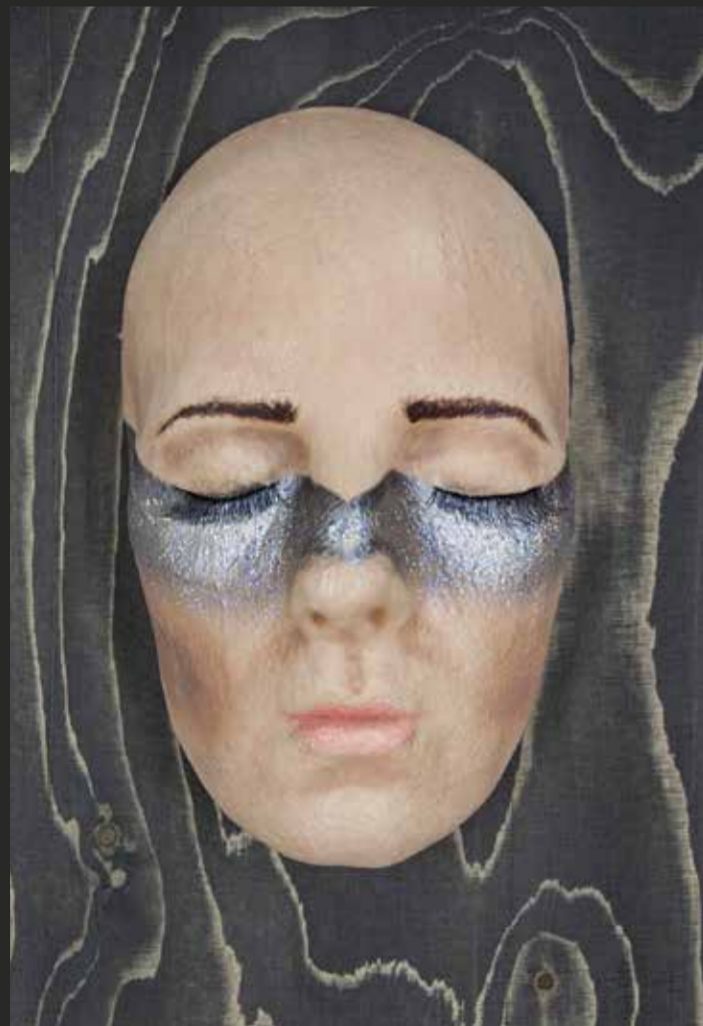
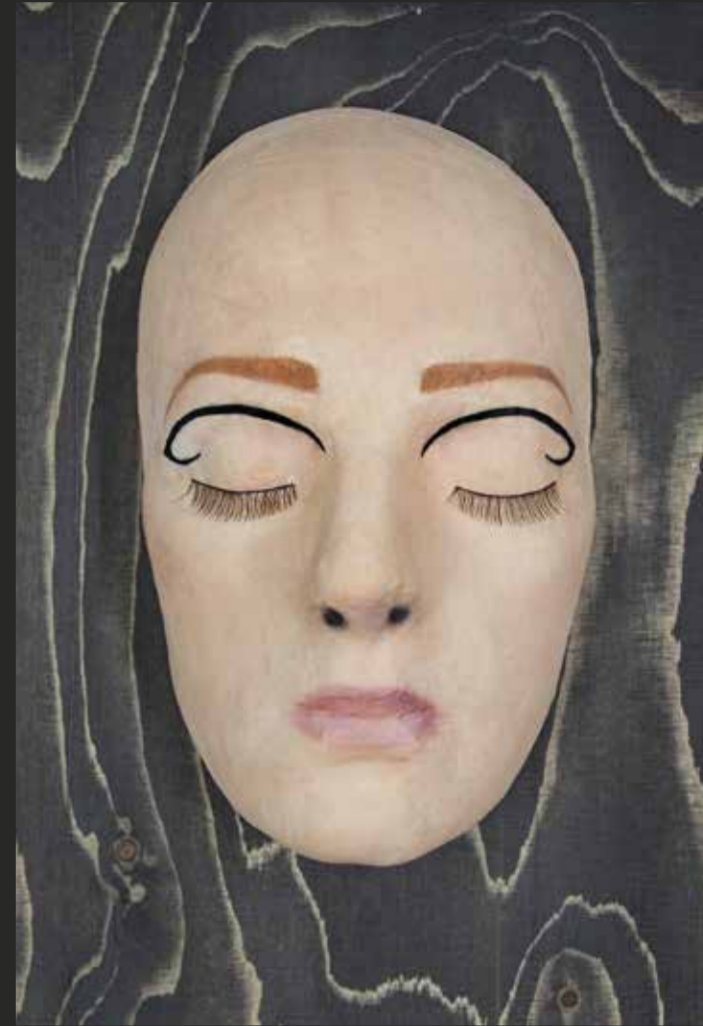
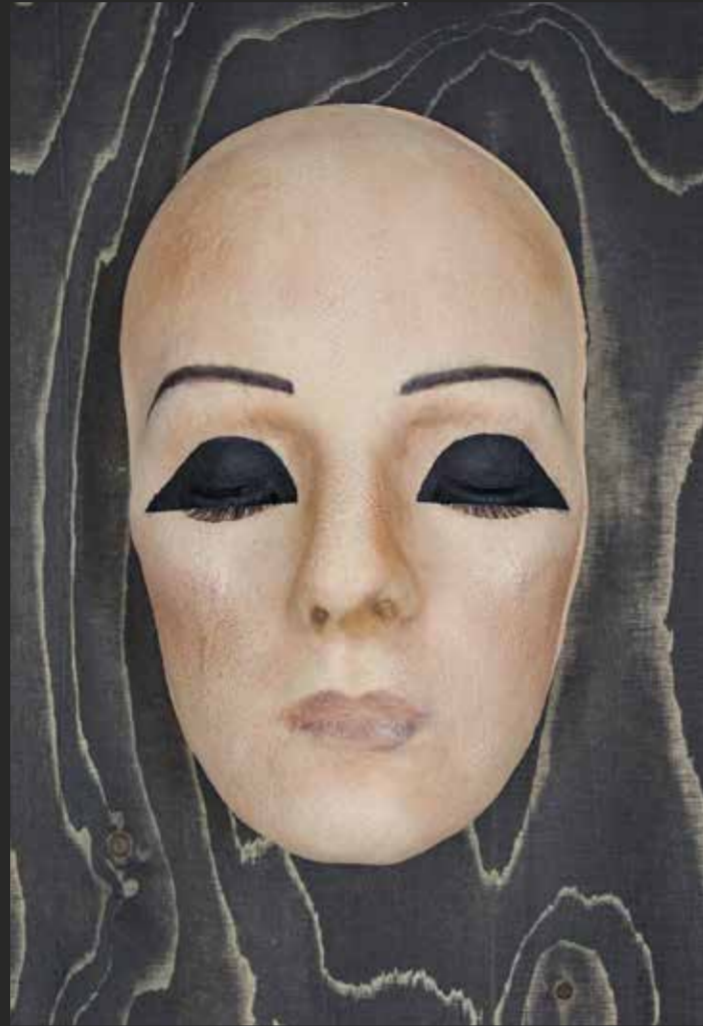
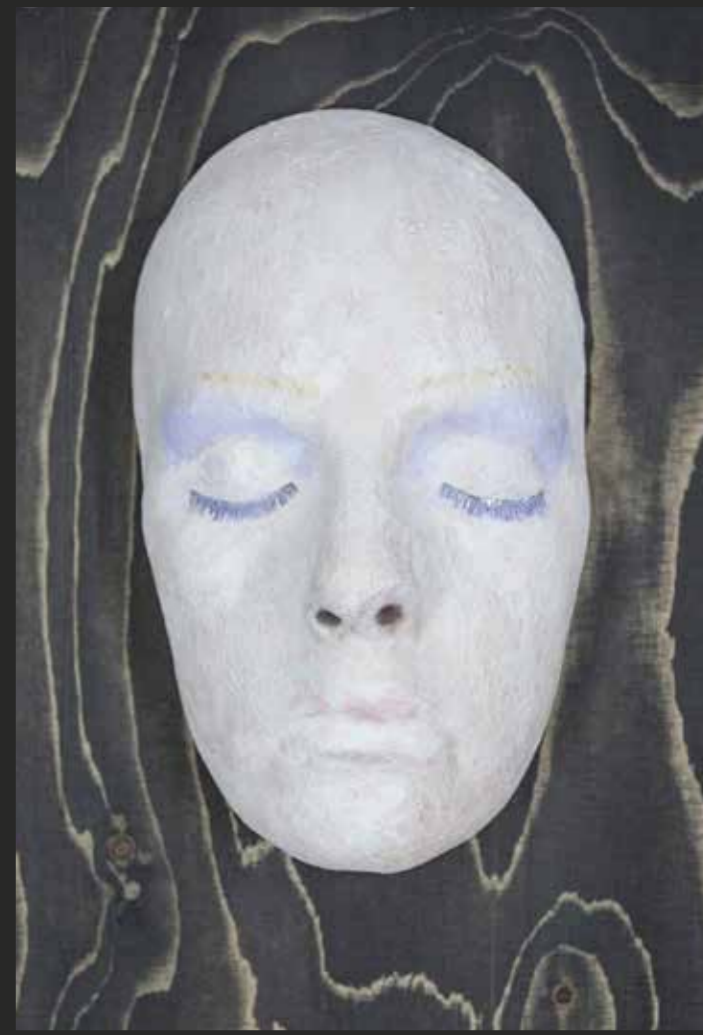
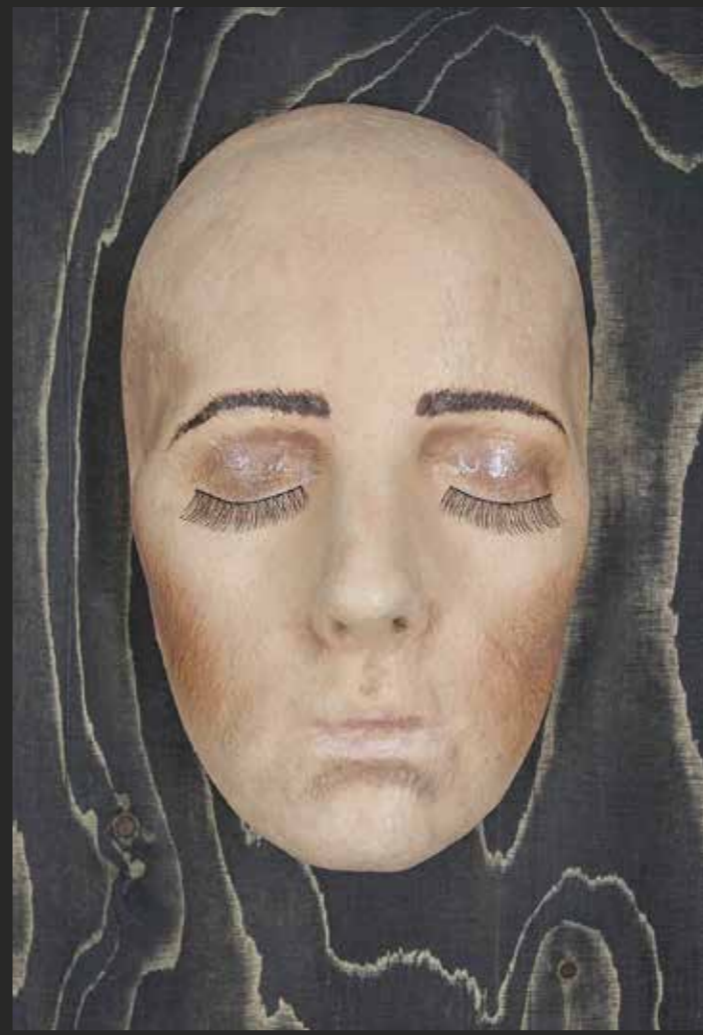
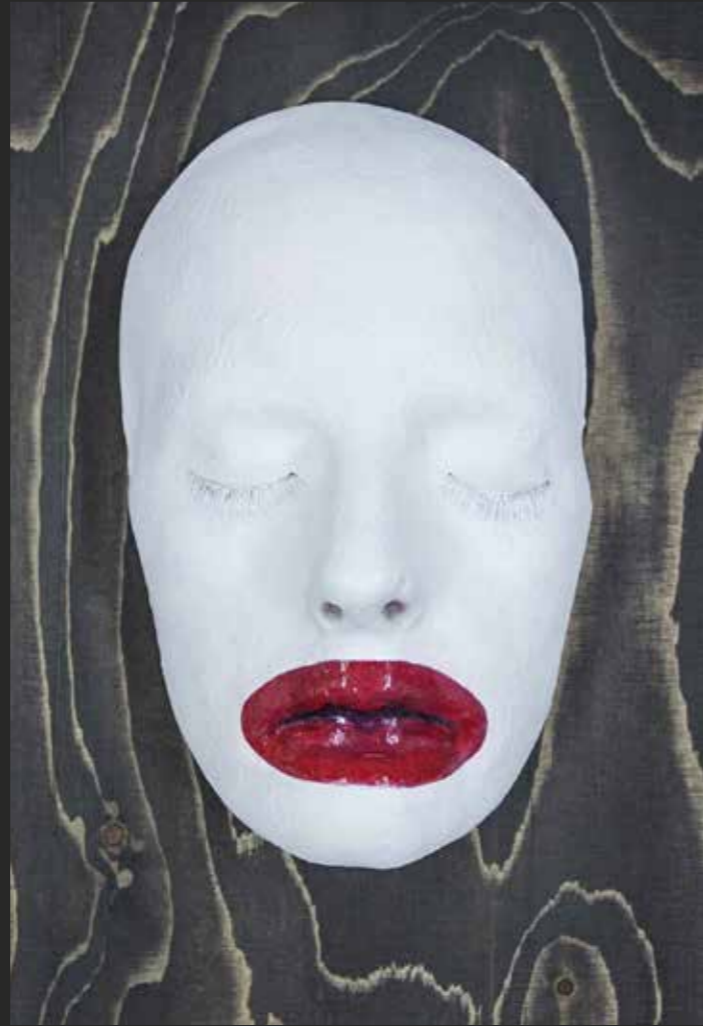


THIS EXHIBITION SHOWCASES A SELECTION OF MAKE-UP LOOKS CREATED FOR ALEXANDER MCQUEEN'S CATWALK PRESENTATIONS. ALEXANDER MCQUEEN ENTRUSTED HIS VISION INTO THE HANDS OF THE MAKE-UP ARTISTS HE COLLABORATED WITH REGULARLY: SHARON DOWSETT, VAL GARLAND, PETER PHILIPS, CHARLOTTE TILBURY AND TOPOLINO. HE CAREFULLY GUIDED THEM TO EXPERTLY FULFIL WHAT HE HAD IMAGINED FROM THE START. HIS LONG-TERM COLLABORATOR VAL GARLAND SAYS 'IT ALL CAME FROM HIM, HIS POINT OF VIEW. THERE WAS NO RIGHT OR WRONG, JUST HIS VISION.'



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**WARPAINT**  
ALEXANDER MCQUEEN AND MAKE-UP



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## SARABANDE

SPRING/SUMMER 07

MAKE-UP BY CHARLOTTE TILBURY

Alexander McQueen wanted to give the impression of fragility through this ghostly pale look. The models' faces were heavily doused with powder, giving an ethereal, decaying appearance. Not apparent here is that powder was applied far along the neckline and down to the chest in visible brushstrokes, then robustly stopping to reveal natural fleshstone.

This collection exaggerated the Edwardian hourglass silhouette, taking inspiration from the opulence of Marchesa Casati, an eccentric turn-of-the-century Italian heiress. McQueen was also referencing the Stanley Kubrick film *Barry Lyndon* (1975), set in eighteenth-century England, in which the hero is obsessed with nobility.



3

## DELIVERANCE

SPRING/SUMMER 04

MAKE-UP BY VAL GARLAND

This make-up was more real than in any other McQueen show before or since. The models were not powdered down but were sprayed with water. Their eyelids were coloured in different, bright, macaron-type pastels and pastel washes, which hinted at the outfits. The models appeared dewier and sweeter as the show progressed, achieved by patting cream on their skin to pick up the shine.

This collection was inspired by the Sydney Pollack film *They Shoot Horses, Don't They?* (1969) – a depression-era drama featuring a dance marathon competition. It was choreographed as a modern-day endurance test by Michael Clark, the well-known contemporary dancer, who paired the models with professional performers, displaying the garments in motion.



2

## VOSS

SPRING/SUMMER 01

MAKE-UP BY VAL GARLAND

Alexander McQueen was preoccupied with very pale skin. Val Garland experimented with various brands and products, none of which were in mainstream use at the time, to highlight the skin, making it look like porcelain. Inspired by the work of photographer Joel Peter Witkin, Voss exposed the audience to a two-way mirrored cube, inside resembling a padded cell in an asylum.

The collection celebrated nature, using razor clams, mussels and oyster shells, and some of the garments were almost destroyed during the course of the show as a result of their fragility. This vulnerability was extended into the way make-up was used. To elevate the face, Val Garland used tape to stretch the models' features, creating an unfamiliar and unnerving appearance.



1

The looks displayed are grouped under three themes that McQueen revisited in his shows: Amplified, where facial features were obscured and exaggerated; Deviated, where make-up went beyond the traditional areas and covered other parts of the body; and Stripped, where the look was so subtle it intensified the meaning of the collection.

His experimental attitude to design allowed his team to innovate and push the boundaries of their discipline. In this spirit, digital creative studio Holition have been commissioned to create a

projection-mapping display in the entrance window that reimagines make-up looks that have undergone a transformation throughout the catwalk presentation. In addition, using their new 'FACE' technology, visitors are able to digitally try on selected looks from Alexander McQueen's catwalk shows.

Central to the exhibition space is a studio environment, which acts as an activation space for a programme of masterclasses, talks and demonstrations. For further details and updates on the events programme please check [www.fashionspacegallery.com](http://www.fashionspacegallery.com)

## THE MAN WHO KNEW TOO MUCH

AUTUMN/WINTER 05/06

MAKE-UP BY PETER PHILIPS

This look featured the '60s style of flicked black eyeliner and classic red lips, and natural brows and face, with a slightly powdered feel to the skin. An angular line above the eyeliner brought this look into the modern day, giving it a contemporary twist.

This collection was a homage to the Hitchcock femme fatale: Tippi Hedren meets Marilyn Monroe, with echoes of Brigitte Bardot. Described as 'librarian chic', it featured jodhpurs, traditional Fair-Isle jumpers and tweed. Although McQueen often referenced Alfred Hitchcock films in his collections, this one was the most obvious.

Also referenced was American designer Charles James, a master tailor, among others.



7

## IRERE

SPRING/SUMMER 03

MAKE-UP BY VAL GARLAND

The collection featured three looks that portrayed the story of a ship-wrecked girl, who lands on a tropical island and undergoes a transformation from a warrior to a bird of paradise.

Showcased here is one of the three predominant looks from the catwalk – the one of the warrior, a striking look dominated by dark eye-shadow. The eyes were again the main focus of the look. They appeared much bigger due to the black shading that seemed to wrap them. A hollow gap was also clearly defined in the corner of each eye. There was a greasy sheen applied to the black shading, which created a vinyl look. Skin was buffed out to portray the models as out-of-this-world, serene super-beings.



6

## THE EYE

SPRING/SUMMER 00

MAKE-UP BY VAL GARLAND

Surrounded by a semicircle of black kohl, the oval shape of each eye was amplified. Eyebrows were emphasized, as was the trend at the time. Val Garland had to come up with a look that focused on the eyes – different from Cleopatra but evoking the same sense of mystery.

McQueen wanted the eyes to appear as those looking out of a niqab – the veil Muslim women wear to cover their faces. Middle-eastern influences featured heavily in the collection, shown in New York. Controversially, the catwalk was again covered with water, dyed with black ink to represent oil, touching upon the never-ending conflict it causes.



5

## UNTITLED (GOLDEN SHOWER)

SPRING/SUMMER 98

MAKE-UP BY SHARON DOWSETT

In this look, eyebrows were hidden under layers of prosthetics, lips were toned down in natural beige and skin was left natural, to shift emphasis onto the eyes and lashes. False lashes were fashioned into batwing shapes or fins, from feathers that were enamelled with black nail varnish.

Transformation and transgression were major inspirations behind this collection. Main influences were said to be Alexander McQueen's research into WWII remedial plastic surgery. The set featured perspex tanks filled with water, which had black ink pumped into them in the second half of the show. After yellow rain fell onto the catwalk, black water was sprayed onto the models' eyes by the make-up team backstage. This made their mascara run, as if caused by the precipitation.



4

## LA DAME BLEUE

SPRING/SUMMER 08

MAKE-UP BY PETER PHILIPS

The show opened with a very natural, paired-back look, with slight lip gloss and brows kept natural. The looks then transformed, with the models' faces getting gradually covered in more and more feathers.

Each feather was meticulously applied to create a separate line while still following existing facial features. As the headpieces were so extreme, Peter Philips wanted the feathers to draw up the faces in the same way. Here, two iterations are shown.

This collection was a showcase of all McQueen's Savile Row archive knowledge. He mixed his impeccable techniques and couture experience with dramatic fabrics and feathers. This show was a tribute to McQueen's muse and patron Isabella Blow, who took her own life just months earlier. They both shared a love of birds and nature.



11

## WHAT A MERRY-GO-ROUND

AUTUMN/WINTER 01/02

MAKE-UP BY VAL GARLAND

This macabre look escalated to the final tableau of five distinct clown looks on display here. Alexander McQueen wanted to jolt the viewer. To this day, this is one of his most iconic shows, largely because of the powerful make-up looks created by Val Garland.

She used strong black pencil to frame the lips and make the heart-shaped top lip more angular. She then used blood-red lipstick to stain the inner lip. The Bob Fosse film *Cabaret* (1972) was cited as the major influence on this collection. McQueen wanted the clowns to be perceived as not just a novelty but also childlike and cheeky by using metallic blues and reds.



10

## THE OVERLOOK

AUTUMN/WINTER 99/00

MAKE-UP BY VAL GARLAND

White crystals and glitter, sourced from a theatre supply store, were used to create this look. The make-up was applied in a square shape above the eyes, covering the eyebrows and spilling onto the forehead and nose. The overall appearance was again very mask-like, with the blunt square featuring prominently.

Influenced by and named from Stanley Kubrick's horror film *The Shining* (1980), set in a hotel built on an ancient tribal burial ground, the look echoed a generic Native American style. The setting for the show was a winter wonderland and, as snow was falling and the models were skating, ironically there was a fire backstage in the hair and make-up room.



9

## (BELLMER) LA POUP...E

SPRING/SUMMER 97

MAKE-UP BY TOPOLINO

The main look was a metallic sheen, the silver version is displayed here, which started from the temples of the model, and followed under the eyes and down to the middle of the nose in a sharp point. This gave a mask-like feel. The rest of the make-up appeared very natural, and eyebrows were still strongly visible, creating a clear division.

The show was inspired by the life-size dolls produced by German artist Hans Bellmer in the '30s. It featured restrictive jewellery by Shaun Leane, McQueen's longstanding collaborator.



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## PLATO'S ATLANTIS

SPRING/SUMMER 10

MAKE-UP BY PETER PHILIPS

This look was created to follow a theme of otherworldly creatures that evolved from an underwater species. Faces and lips were very pale, and eyelid shading made the eyes seem more linear than curved. The models were smothered in powder to give a pink, pearlized finish. Towards the end of the show the models appeared even more alien, with prosthetics applied to their cheekbones. This evolution is depicted here in a series of three looks that stagger the progression of exaggerated features.

Nature and evolution were major influences on the prints and overall aesthetic of the collection. This was a total look that encompassed every last detail to fit an imaginary world, from accessories and hair to shapeshifting make-up.



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## THE HORN OF PLENTY

AUTUMN/WINTER 09/10

MAKE-UP BY PETER PHILIPS

This look focused on the lips. Peter Philips took inspiration from clowns and '40s Hollywood divas such as Joan Crawford. Lipstick was applied over the natural boundary of the lips in an oval shape, creating an overtly sexualized appearance similar to that of a sex doll.

All the looks remained constant throughout the show, with just the colour of the lips changing between a vibrant red, orange-red and black. In contrast, the models' faces were extremely pale and their eyebrows blocked out. The colour scheme of black, white and red was a deliberately dramatic choice, which complemented the patterns and garments. The models' heads were wrapped in plastic, using cans as curlers, in a nod to George Bernard Shaw's poor little flower girl Eliza Doolittle.



12

## ICONS



Pale face



Emphasized eyebrows



Nude lips



Prosthetics



No eyebrows



Lipliner



Heavy use of powder



Black kohl



Red lipstick



No powder



White kohl



Glitter and crystals



Sprayed with water



False eyelashes



Metallics



Oily finish



Black mascara



Feather appliqué



Stencils



No mascara



Tape

We are grateful to the make-up artists whose work is depicted here especially to Sharon Dowsett, Val Garland and Peter Philips for sharing their stories with us. Also thank you to everyone at Holition: Marcus Belcher, Kiran Birk, Jonathan Chippindale, Alex Curnie, Russell Freeman, Chirag Grover, Tommy Howard and Fiona Spence.

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Please check our website for an exciting series of events in May and June 2015  
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