

# AMERICAN PSYCHO



AN INSPIRED  
COLLECTION BY  
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WAGNER



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## CONCEPT

This project is inspired by the movie adaptation of the novel by Bret Easton Ellis and explores Yuppie culture and the need to fit in.

Obvious references are made, but the main expression lies in the garments. Imagine your character transcending, bleeding into your garments, but not by choice.

In this collection the devil is truly in the details, which reveal themselves to the observer piece by piece.





## CREDITS

### Models:

Julian Koelsch  
as Patrick Bateman

Brian Mark Wagner  
as Paul Allen

Clara Pleschke  
as Evelyn Richards

### Designer:

Brian Mark Wagner

### Photographers:

Brian Mark Wagner

Clara Pleschke



**PATRICK BATEMAN**

single breasted two-piece suit of pure wool with fine pinstripes,  
kitchen-knife form stitching at the notch lapels, and red-purple  
silk lining  
pure cotton candy-striped dress shirt with french cuffs  
orange fine stripe silk tie  
black leather dress shoes





PAUL ALLEN

double breasted two-piece suit of pure wool with broader spaced  
pinstripes, peak lapels, red-detailed buttons and white silk lining  
matt-white silk dress shirt with french cuffs  
white-spotted red silk tie  
black leather dress shoes





EVELYN RICHARDS

classical mens wear inspired dress of pure grey pinstripe wool  
with deep-purple pure silk lining  
black leather high heels





Each garment is custom-made to fit perfectly.

The Bateman-outfit features seams along the legs which follow muscle-outlines, as well as an extra piece on the back which does the same. The back piece is fitted in a way where one could put their hand between the inside of the extra piece and the true back of the suit jacket. This piece has its own silk lining in red. The idea is that Bateman's will to fit in (suit) is being overpowered by his true self (Unusual seam lines). In that sense, muscle lines break through into the garment and become a piece of it, as he is unable to truly mask himself.

To round it off with an obvious reference, and because the shape fit so well, one of Bateman's favorite weapons of choice, the classic kitchen knife, can be found as a fine silver outline along the notch lapels, stitched by hand in silver threads, showcasing the burden of his true self he carries on his shoulders.

Paul Allen's suit in contrast does not exude any unusual features, as he is the counterpart, he fits in. As seen in the movie, Paul's ability to fit into the yuppie culture better than Bateman, infuriates him, as he is jealous of his slightly higher status within their group. This is shown through minor details such as the double breasted peak lapel suit- mirrored from the movie- but also true in the hierarchy of classical mens wear. The white silk features round off his character, symbolizing his innocence in contrast to Bateman.

Evelyn's dress reflects the world of business men and structure she is surrounded by, but visualised in a bolder way, as she is one of the only people Bateman somewhat fears and respects. Elements of suit lapels are transformed to fit a feminine silhouette but also appear broad, commanding respect.









































In these frames Paul Allen bears a full face mask, constituting that his impending death in the eyes of Bateman, but also the rest of their social circle, does not mean the loss a specific individual, but rather a replaceable, interchangeable character. This mirrors the running-gag throughout the novel of characters misidentifying each other constantly, as everyone is so absorbed with themselves.

























In the end, there is no change and no catharsis. Bateman can take off his stained raincoat which shielded his fake persona. But underneath his true self still materialises through to his suit. A testament to the ability of garments to cloak ones true self and exude a different self which is chosen. But bear in mind that the true self will always reveal itself in the shimmers of deetails to those who are willing to observe beyond the surface.





