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Vivienne Westwood



Synopsis

Vivienne Westwood is one of the icons of our age. Fashion designer, activist, co-creator of punk, global brand and grandmother; a true living legend. Her career has successfully spanned five decades and her work has influenced millions of people across the world. For the first and only time, Vivienne Westwood has written a personal memoir, collaborating with award-winning biographer Ian Kelly, to describe the events, people and ideas that have shaped her extraordinary life. Told in all its glamour and glory, and with her unique voice, unexpected perspective and passionate honesty, this is her story.

Book Information

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Customer Reviews

A bit boring. Read the out of print "An unfashionable life" by Jane Mulvagh for a much better (& trashy) account of the greatest fashion designer of the late 20th & 21st century.

Good Condition

Delivered exactly as described. Thank you!

LOVE IT!!!!!!

the book is the book

I loved this book, and I love Vivienne Westwood, she has such an interesting life, and way of seeing life...

this book was for my daughter , she loves it as much as she loves Dame Vivienne. This book is only available in UK but this seller makes it available without the hassle of worrying about customs and possible long delays.

Vivienne Westwood, the book, is part memoir and part biography of the British icon of fashion. It is not really "co-written" by Westwood as it is more "as spoken to Kelly" because her words are in quotations. But they are extensive. Kelly adds detailed commentaries and summaries of her conversations with him. In addition there are lengthy quotations from associates, her brother Gordon, her two sons Ben (from her first husband Derek Westwood) and Joe (from her second relationship with Malcom McLaren). For some readers this may detract from the flow, but I found it okay except for a few times when I had to check who was making the comments. The book commences with the 2014 Paris week before starting from the beginning (1941) as from then onwards it is a chronological memoir. It sets the scene of the early 1960s at a time when her first husband briefly managed musicians before most were famous, such as The Who, John Lennon, and Eric Clapton all emerged from art schools, as Vivienne did. It was a time of the "crossover from art to music and from graphics to sales and marketing" into running businesses that fused pop iconography, fashion, music, and happenings. After a brief marriage to Derek, it was her relationship with Malcolm McLaren (her brother's friend) to 1979 that was intrinsic to her fame. McLaren, the provocative British musician, artist, and band manager of Sex Pistols, brought anarchy, radicalism, and "a restive atmosphere" to Westwood. The volatile relationship also brought a "safe island of creative complicity." Hence Westwood's punk period began, as did their iconic shop at 430 Kings Road, "the epicentre of a global fashion revolution." It was where they reinvented and rebranded fashion, starting with embellishments, slogans, and graphics on T-shirts. The book details the shop, the clothes, the cuttings, the designs, the partnerships, the journey, the "power to disturb" and the "politicization of clothing." While many viewed it as the "sexually ambiguous fusion

of world-worn ÅfÅçÃ â ¬Ã Å| razor-sharp mod, threatening rocker ÅfÅçÃ â ¬Ã Å| and safety pins ÅfÅçÃ â ¬Ã Å• others viewed it as ÅfÅçÃ â ¬Ã Å“degenerate, puerile and willfully ugly. ÅfÅçÃ â ¬Ã Å• The book continues with the business, the expansions, the designing, and the making of the fashion. Vivienne Westwood, the maverick ideas person, was on her own from 1982. While her designs were having a wider impact she ÅfÅçÃ â ¬Ã Å“needed to find better, faster and more responsive manufacturers. ÅfÅçÃ â ¬Ã Å• During her Italian period she added her name to her designs, and a logo. Her dictum was now, ÅfÅçÃ â ¬Ã Å“the more creative you are the more you need a structure. ÅfÅçÃ â ¬Ã Å• She moved into her collections and high culture period, as well as human and ecological activism. The book concludes with her relationship with her husband, designer, and creative partner Andreas Kronthaler, twenty-five years her junior. It tells of their first meeting in 1989 when she was 48 and he was her 23-year-old student. Kronthaler gives a detailed account of his impression the very second he saw her. The rest is history.

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