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The slick satire cleverly equates materialism, narcissism, misogyny, and classism with homicide, but you may laugh so loud at the protagonist that you won't be able to hear yourself laughing with him...

A brief look into the story of American Psycho

It's the late 1980s. Twenty-seven year old Wall Streeter Patrick Bateman travels among a closed network of the proverbial beautiful people, that closed network in only they able to allow others like themselves in in a feeling of superiority. Patrick has a routinized morning regimen to maintain his appearance of attractiveness and fitness. He, like those in his network, are vain, narcissistic, egomaniacal and competitive, always having to one up everyone else in that presentation of oneself, but he, unlike the others, realizes that, for himself, all of these are masks to hide what is truly underneath, someone/something inhuman in nature. In other words, he is comprised of a shell resembling a human that contains only greed and disgust, greed in wanting what others may have, and disgust for those who do not meet his expectations and for himself in not being the first or the best. That disgust ends up manifesting itself in wanting to rid the world of those people, he not seeing them as people but only of those characteristics he wants to rid.

PLOT...

FACTS

1

DICAPRIO WAS OFFERED THE LEAD WITHOUT HARRON'S KNOWLEDGE

2

HUEY LEWIS BOYCOTTED THE MOVIE

For years, rumors have persisted that the reason why is because Lewis was uncomfortable with the violence in the film

3

IT TOOK 8 YEARS TO MAKE IT TO THE SCREEN.

In 1992 producer Edward Pressman bought the movie rights. It would take another eight years to finally make it to the big screen

4

HUEY LEWIS BOYCOTTED THE MOVIE

For years, rumors have persisted that the reason why is because Lewis was uncomfortable with the violence in the film

5

BALE WAS ADVISED THAT TAKING THE ROLE WAS CAREER SUICIDE.

CAST



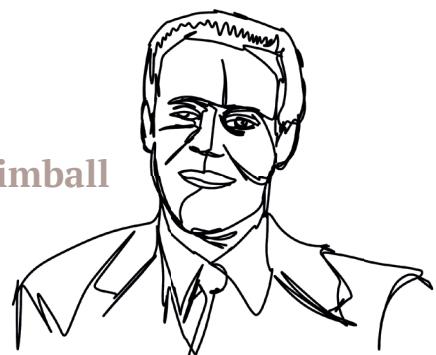
Christian Bale as Patrick Bateman



Jared Leto as Paul Allan



Reese Witherspoon as Evelyn Williams



Willem Dafoe as Det. Kimball



Chloe Sevigny as Jean



Samantha Mathis as Courtney



Matt Ross as Luis



Bill Sage as David Van Patten



Justin Theroux as Timothy Bryce



Josh Lucas as Craig McDermott



Cara Seymour as Christie



Guinevere Turner as Elizabeth

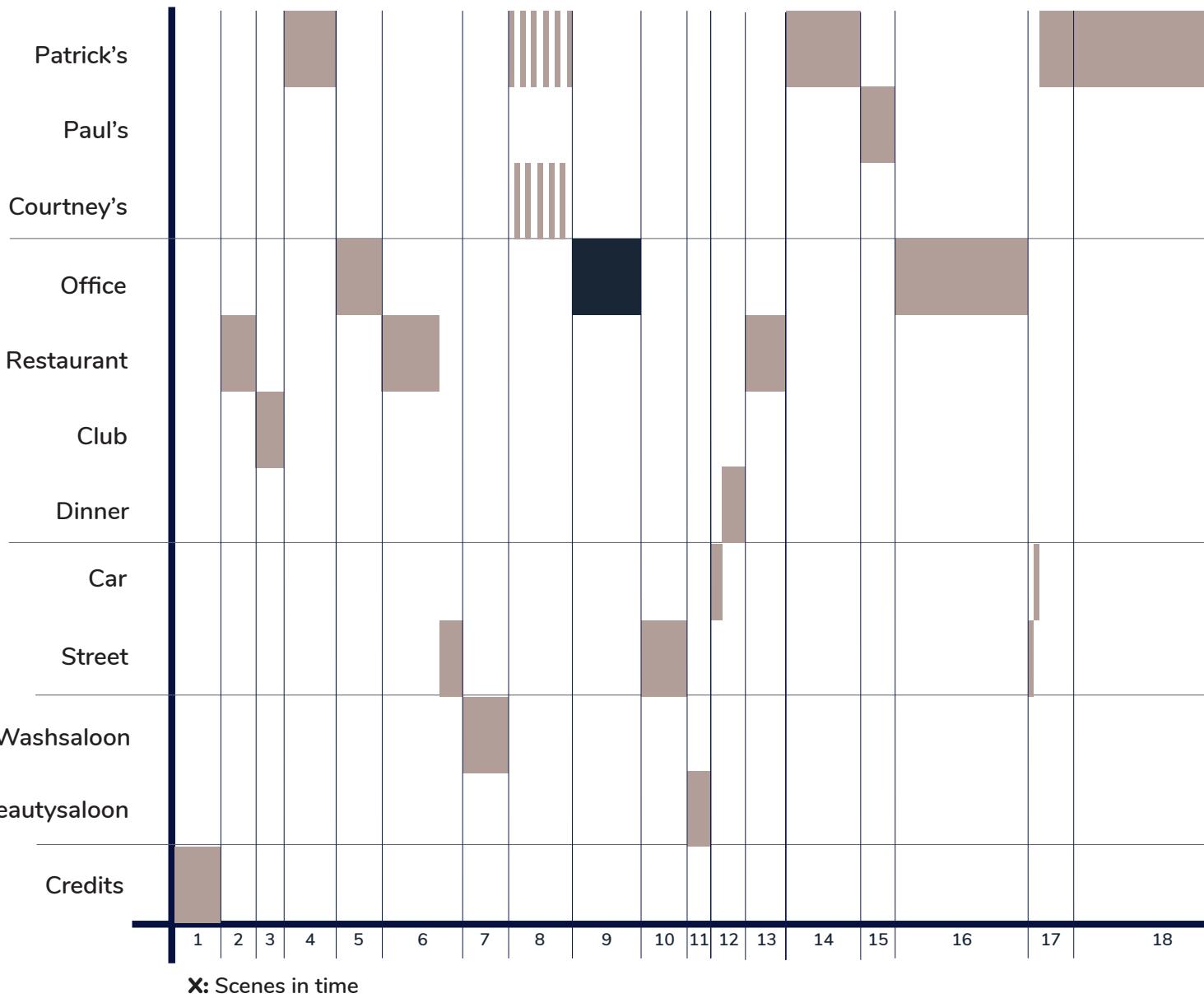
meaning of space and time in the cinematic world

A movie represents space by means of space, and time by means of time. It is the spatial (temporal) properties of the cinematic representation that we observe and rely upon in order to figure out what spatial properties of the fictional characters and events are portrayed. It is correctly said that painting and still photography are capable of representing the temporal: by inference, by juxtaposition of distinct static images, by transforming temporal properties into spatial ones and by special techniques such as blurring and multiple exposure. But these possibilities do not constitute grounds for calling painting and still photography arts of time in the way that cinema is, for they do not represent time by means of time.

SPACE

● Key Scene

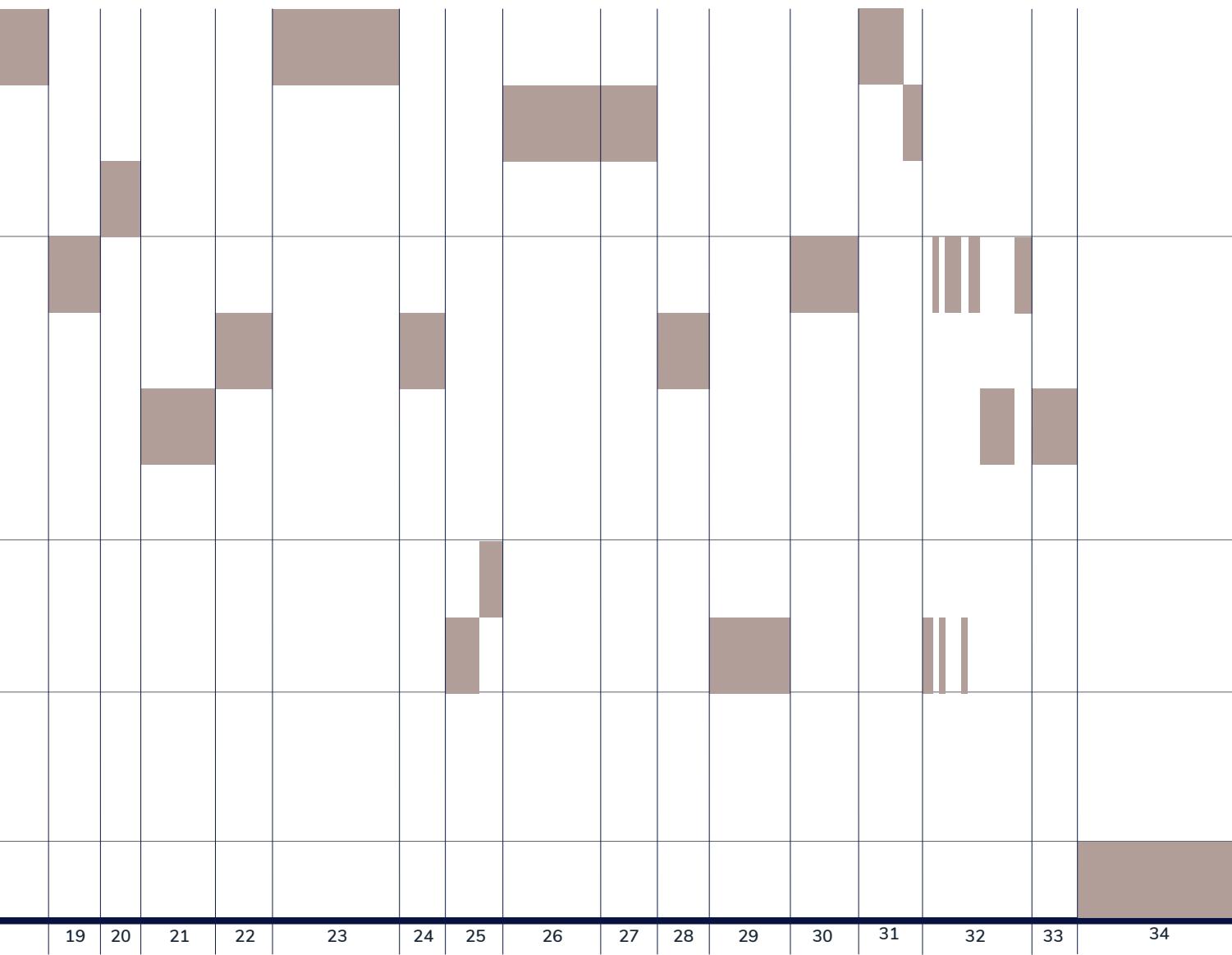
Y: Locations



& TIME

The timeline displays the various scenes and where and for how long they take place. The x-coordinates, therefore, represent the scenes adjusted to the total length of the movie. While the scenes are tinted brownishly, the 'key scene' is in a dark blue hue.

The places are divided into the following:
 Apartments | 'Work/Friend' Hangouts Road | Saloons | Credits



SOCIALIZING

LIKE A PSYCHO

Patrick Bateman

Over the course of the movie we can differentiate two main groups in Patrick's life: the ones with whom he mostly works with, but is not limitate to only work, as well as the one he is quite intimate. He is a man of status and likes displaying his authority and power over others. As he is the main (and only) protagonist, nearly all relationships circle around him, excluding the relationship between Luis, his co-worker and admirer, and Courtney, with whom Patrick has an affair with.

Evelyn Williams

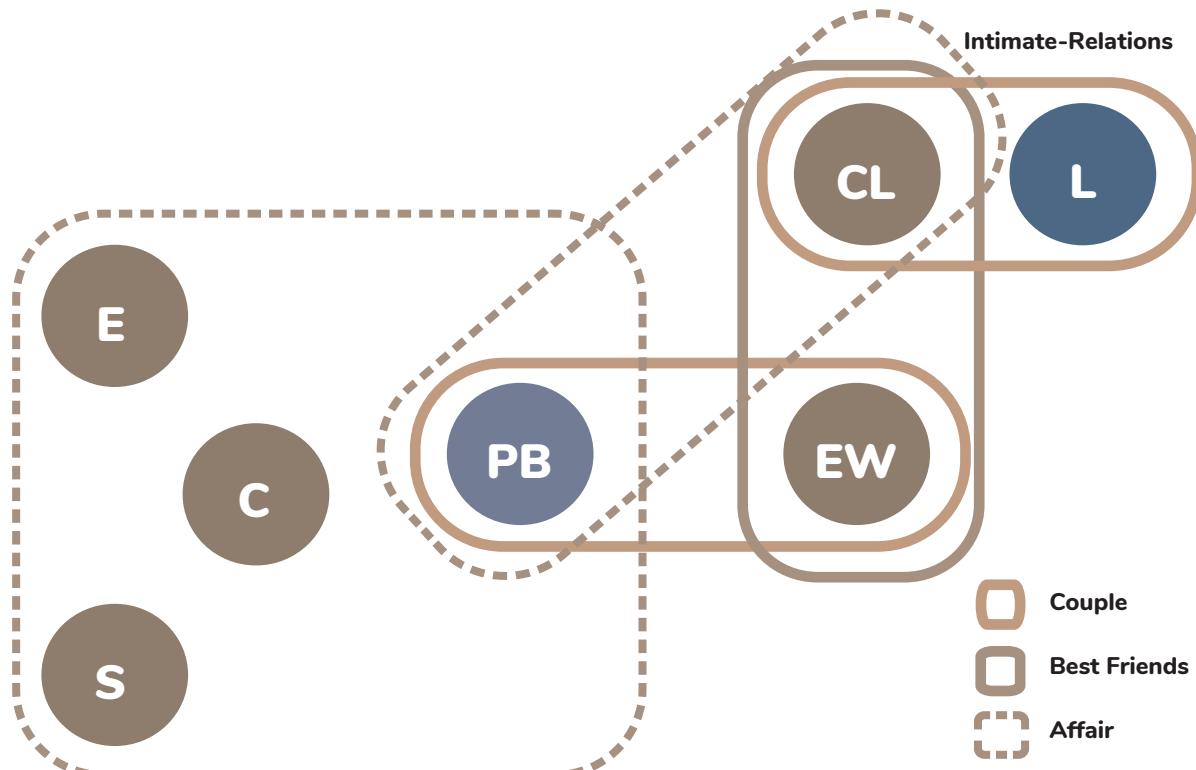
Evelyn is Patrick's girlfriend and fiance. Oblivious, she never seems to notice Patrick's psychotically traits and affairs until he breaks up with her, covered in sweat and a rising panic attack.

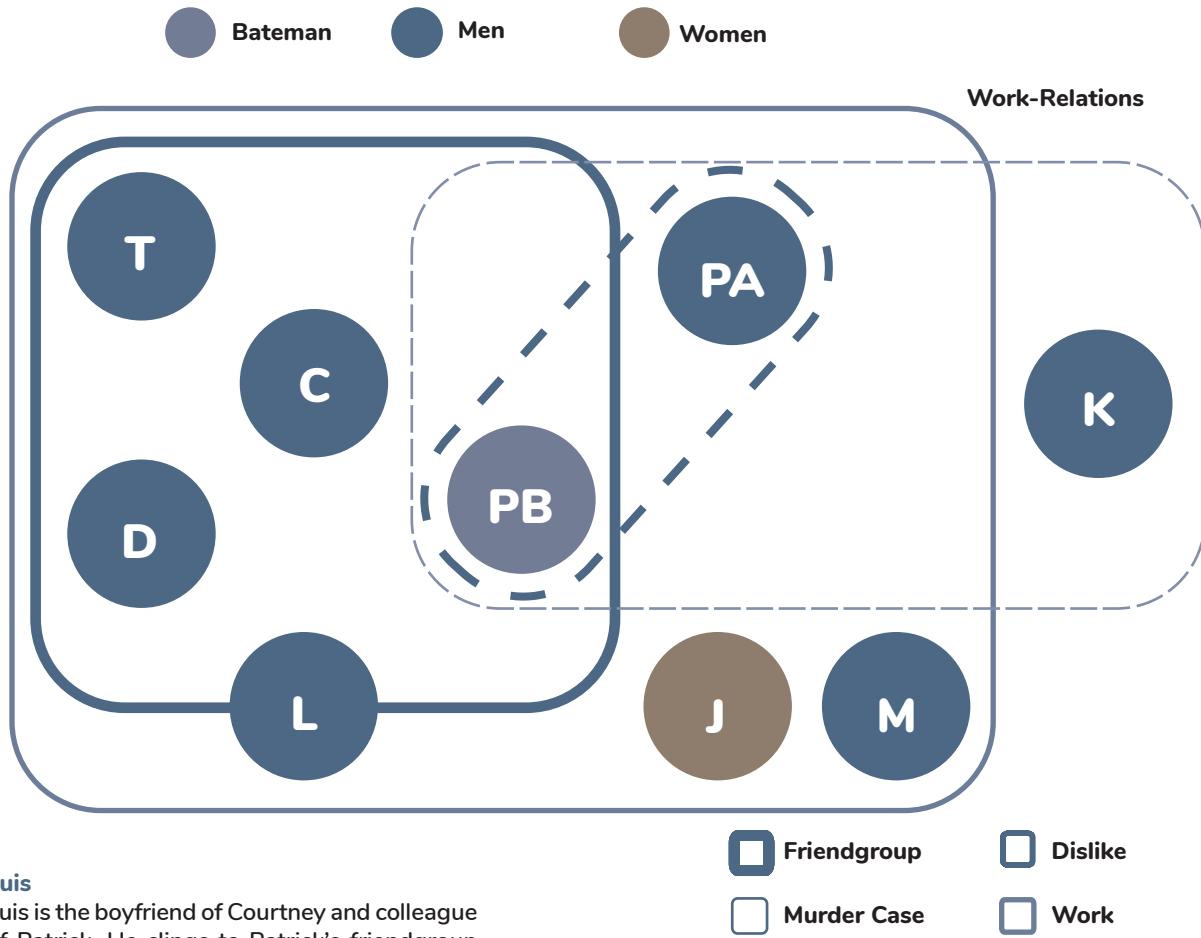
Timothy, Craig & David

Patrick's only true friends. They all work together for the same company and occasionally hang out and take drugs in a club. Like Evelyn, the boys don't seem to acknowledge Patrick's fall into madness.

Paul Allan

Right from the start we can tell that Patrick has a weird obsession with Paul Allan. Why Patrick hates him is never truly stated, but we can assume that it was jealousy. Paul's card was better than his own one, his flat was more impressiv than Patricks, and it seems to leave Bateman bitter that Paul has chosen the same hairstylist as he. The line between jealousy and worship is thin and so Patrick could not help but kill him and steal Paul's identity.





Luis

Luis is the boyfriend of Courtney and colleague of Patrick. He clings to Patrick's friendgroup as he wishes to be accepted into his life. Luis is closeted and while being openly happy in a relationship and never advancing onto the other men, his crush on Patrick is undeniable, but unrequited.

Courtney Lawrence

The fiance of Luis. For the first part of the movie it is confirmed that Patrick and her share an affair, but due to her pregnancy wish, they break the affair. She is also the best friend of Evelyn.

Marcus

Another one of Patrick's work-colleagues. Not much is known about him, just that people confuse Patrick for him and often calling him Marcus.

Christie, Sabrina and Elizabeth

Patrick is shown to be sleeping around with many more women, including the prostitute Christie, who is his favourite, the young escort Sabrina and his long time friend Elizabeth. While "only" hurting Sabrina, Patrick kills both Christie and Elizabeth fairly brutal and without remorse.

Kimball

The detective investigating regarding Allan's "disappearance". Right from the start he suspects Patrick for being one of the culprits.

Jean

She is Patrick's secretarian and ultimately the only one who is really concerned about his mental health and being one of the only ones Patrick does plan killing, but never does.

“

psychopaths

are like chameleons in that they blend into their surroundings in such a way that they are not noticed.

”

BALE AS BATEMAN

Christian Bale breaks down his most iconic character in a monologue style in October 2022



Bale's film debut was in the made-for-TV movie *Anastasia: The Mystery of Anna* in 1986.

"Any scene we were doing every single day, I had the book by my side and I would read through it every single time because Brett had so many wonderful descriptions.

I think that was why Mary and I clicked was because when I first went and auditioned for her, I just went to her apartment and it was just her with a little camera. And I didn't approach it like she said, the other actors had where they were talking about 'what's his childhood, what's the reason he's become this?' I was like, ah, none of that really matters. He's just like this alien. So, as we were doing the scene, I started laughing and she started cracking up and we both realized we had the same very sick sense of humor. We were like, oh yeah, right, this will work between us. She really put herself on the line, you know? I so appreciate that because she had so many known actors who were stepping up and wanted to do it.

She just said, 'no, I want Christian,' even though all the financiers were saying 'we're gonna give you no money.' And then actually kicked the two of us off. We went and we did a stage reading in New York for it. William Defoe was there, Chloe Sevigny was there, and Brace and Ellis were there. And then we got the money.

Bale's first acting role was in a 1982 commercial for fabric softener Lenor, which is ironic, considering people later found working with him to be so hard.

But what our agents forgot to do, our agents at the time forgot to do was to include us in the package. We raised the money and then they said, 'right, and the two of you bye-bye.' But I went a little bit psycho myself in that and I just said, 'no, I'm still making the film.'

And even though other people were cast, directors were on board, I just kept on prepping and I would call Mary up and she would say, 'Christian, they've given it to other people.' I was like, yeah yeah yeah, no, it doesn't matter. We're still gonna make it. And she was like, oh, he is lost the plot. All of my friends were saying that to me like, what are you doing? I was turning down. This wasn't like I was getting offered much, but you know, couple of projects, bad ones actually, I turned them down. And I kept on going. And lo and behold, look at that it did eventually come back. That felt like victory. Don't doubt. You got instincts. Always listen, always be aware of the style that the director's

looking for, but please do understand that you always gonna bring something unique from anybody else. When there was still the Wall Street trading floors and everything, I went and visited before making the film.

So it was always worrying even back then. But you know, clearly, it's a satire on capitalism in the 80s and as such is so bloody far fetched and ridiculous that you know, to me, I think it's quite hilarious. You know I love you but I just can't take this.

Been a big Genesis fan, ever since the release of their 1980 album, Duke. I'm not gonna ruin anyone's enjoyment and say that I'm not a huge fan and that they're not life changing songs. Of course they're for everyone, right? Admit it. For me, music is so much a part of actually building characters as well. For Amsterdam, David and I were listening to and watching a lot of jazz documentaries, et cetera.

And I use all sorts of different music to help me, you know, get into the mood when I'm working, because emotion really comes through the ears. You know, something that you notice when you're in the edit room, you really see how you can see the visual, keep that the same, but change the music and it absolutely changes the way you feel about it. So it's such a, you know, joy of life.

I remember somebody threatening me on the street, for some people did object to the film getting made and all that. I remember people saying that they were gonna do me harm and stuff like that, you know?

I would actually go, like, I remember somebody warned me, must have been a friend of mine who was crazy early on the internet. And they warned me, they called me up and they went, 'there's some person, and they know where you walk every single day and you go down this back alley and they say that they're gonna jump on you and they're gonna rip your cerebral cortex out of your head. So please don't go down that alley.' Of course I was like, I'm going to that alley, I wanna see what happens.
Unfortunately, nothing."

CARD

Design rarely takes the spotlight in cinema, let alone stationary design. In 2001's American Psycho, Patrick is a superficial, materialistic, bloodthirsty psychopath with extremely strong feelings about business cards.

That's bone. And the lettering is something called Silian Rail.

Let's begin with what's right: "bone". Now this is relatively believable. The material cards are printed on is cardstock and it comes in many different shades of white. It can be down to the material it's made from, either paper or cotton, and the addition of brightening agents such as titanium dioxide. There are various numbered systems for precisely specifying different coloured inks. Pantone being the most famous, but there's no equivalent universal naming convention for whites.

The lettering on the other hand isn't "Silian Rail". No such font ever existed. This is purely from the writer's imagination. And in any case that style of lettering would probably be kind wrong for an investment banker like dressing in set of overalls instead of a power suit. The front of actually used a version of Garamond. Garamond is what's called an Old Style serif. It's very conservative and conformist so it works perfectly well for this context. That aside, the first thing Bateman should have done when he picked up these cards from the printer is send them straight back, because there are multiple errors. Firstly acquisitions is misspelt missing a "C" as it is in all the cards in the clip. Also, the second space is missing from Pierce & Pierce. We'll talk about the layout printing and cardstock when we've seen the group as a whole.

**It's very cool, Bateman. But that's nothing. Look at this.
That is really nice. Eggshell with Romalian type. What do you think?**

The "eggshell" colour's actually very similar to Bateman's "bone". What Patten calls "Romalian" here is actually a version of Bodoni which is categorised as a modern serif, from the Didone family.

Didone faces have been quite popular in the fashion world. It's very striking in editorial use, and therefore it was used first by Harper's Bazaar, then Vogue and then in turn by fashion labels as Armani, Calvin Klein, Valentino and Arden, amongst others. They've all used this style of font as their brand typeface over the years. Therefore, it's not a font you'd associate with investment banking, though – in the late 1980s – it could have just been on the right side of acceptably trendy. So the screenplay makes it clear that "Pale Nimbus White" is supposed to be the colour. Not an imaginary font, followed by the colour. The delivery is a little ambiguous.

The lettering however, is definitely not raised. In fact looking closely we can see the lettering is slightly debossed – the complete opposite of raised. We'll get to debossing later but there are actually two ways to achieve raised lettering in the late 1980s.

A third method – spot UV varnishing – has become more popular since the 2000s. The recesses of the dye are filled with ink and the paper is pressed against the die during the printing any part of the die which hasn't been etched will then crushed down the fibres of the paper flattening them and leaving behind a raised printed image.

The second, cheaper way is called thermography, in which a print's made conventionally then an additional layer's printed as a powder thermoplastic is added on top, which sticks to that layer. The powder is then melted to produce the raised effect. This is usually noticeably glossy and can be brittle as well. It's not particularly high fidelity, so it doesn't work for type at small point sizes. Not that Bryce has to worry about that since he didn't get either of those.

Let's see Paul Allen's card. Look at that subtle off-white coloring. The tasteful thickness of it. Oh my God, it even has a watermark...

Bateman might want to get his vision check though since the watermark, which he's worked himself into such a froth over is actually nowhere to be seen. If we're being generous, we can say there are two kinds of watermark: first is the boring one we see on screen, such as used by stock images, which is just taking some text or an image and reducing the opacity. That's not in evidence here. Before printing anything on the surface, the paper stock has to be completely wet. Then an image is pressed into the surface crushing some of the paper fibres. Once dried this leaves an image which can be seen when the sheet is held up to the light and light passes through. Except it only works when the paper is thin enough for light to pass, which this card clearly isn't. What we can, however, see is in fact a typeface called "Copperplate Gothic". Despite the name, it is categorically not a gothic, which is a subtype of sans serif font. This one is an unusual one. It's a display face of sorts. It has no lowercase alphabet, and it has the tiniest little serifs. It works quite well in print and it's the font that makes the most sense thematically with the banking industry. It was very popular through the 20th century for professional services like banks and law firms, especially for signage,

DESIGN

and stationery. It's the same font that's used for the opening and closing titles of this film. It's waning in popularity in the 21st century, partly because it lacks a lowercase alphabet, partly due to rendering less well on screen, and also it's outdated style. It was a throwback to an older time, even when it was designed in 1901. But let's stop and take a look at this group as a whole.

So what we can see broadly with this group is they're all made with a printing technique called letterpress. This method of printing in which a raised in plate is pressed into the printing surface, leaving a debossed impression is very similar to how pressing the stamp into a piece of bread leaves a recessed impression. How deep the deboss effect is depends on the force of which the print is applied and the qualities of the cardstock: its thickness, weight, bulk and rigidity.

Bateman's card gives us the clearest picture of the effect in this shot, but we also can see the impression it leaves on the reverse side of the card on Allen's card in this shot. This is something I can speak to personally, having worked for many years with letterpress cards and prints, though not of the business correspondence variety. Van Patten's card is the outlier since it's never seen isolated and close up, it is quite hard to see whether that deboss effect is there. Also the cardstock is the most heavily textured of the group. So it may not have much give left in the fibres for the recessed impression. The cards all feature a liberal use of small caps.

With Copperplate Gothic there isn't really an option. But for the others, that is a deliberate affect. It's a typographic technique, pretty rare to see these days partly because it's quite poor for legibility compared to lowercase, but also because there was no way of typesetting in true small caps on the web till relatively recently, so

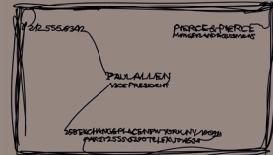
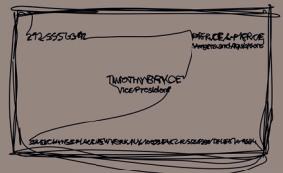
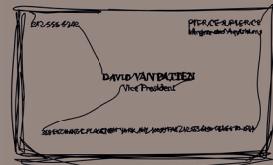
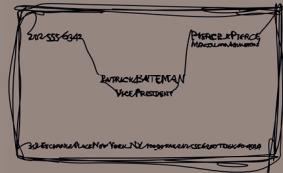
Analysis of the key-scene by Linus Boman

it fell out of use in corporate branding as it was difficult to maintain consistency across print and online. The layout of the cards is fairly unremarkable. All four follow the same template, except Paul Allen's card adds a line break between the address and fax number. The hierarchy of information is fine. The eye goes first to the name and title. The secondary info is the company name and phone number.

Thirdly, the other contact details. But at the heart of it the biggest problem with this scene is that the entire premise is fundamentally flawed. Pierce and Pierce is meant to be an investment bank, ala Goldman Sachs. We never actually see anyone doing real work in the film and we never even see a sign for the corporate office. It is all extremely vague. What is clear is that any Wall Street bank worth its salt would have a very strictly enforced, and probably quite expensive, corporate identity that would extend to include business cards. In reality, all these jerks would have the exact same card except for the name on it.

In fact, when we look at the cards, they don't even have different contact details, the phone number, fax, and telex all match each other. Because of this scene, and the fact that we never see any corporate signage, there is no canonical logo for Pierce & Pierce. There are at least four conflicting versions. Now it's possible that in the '80s Wall Street bankers were free from basic things like corporate brand guidelines for stationery and would all regularly go down to the print shop to source their stationery from scratch.

In 2002, a sequel to the movie went direct to video, starring Mila Kunis as the titular Psycho.



BODY LANGUAGE

How does a Psychopath show his emotions, without talking about them. A body language analysis by Enigma

We begin the scene with Bateman leaning smoothly on his chair, arm resting behind him, looking all relaxed and professional.

Next to him, Luis is stressing. Frankly, that could be due to him admiring and crushing on Bateman. He tells Bateman that he fancies his way of dressing and with a hint of want, asks him about his tailor, loving how it suits him. Bateman gets slightly annoyed by that, tensing and looking away from his colleague. Shushing Luis in saying how sufficient that compliment was.

The real scene begins when the men start sharing each others business-cards. The scene could be interpreted as a competition, a comparison of a man's length with others. Even if the differences aren't of notice, for one, such as Bateman, those differences could mean everything in their Sigma-lifestyle.

Look at that. [...] That's bone. And the lettering is something called Silian Rail.

So firstly, the businessman changed their proxemics when Bateman shows them the new card they lean in which is a sign of interest Bateman then diverts his eye contact and scans his eyes toward everyone in the room showing that he's looking for their appraisal he cares what they think about him which is one of the key messages from this movie this is often a sign that someone feels inferior as they're constantly seeking approval of others.

Now I'm a body language analyst not a psychologist but the way Bateman responds to that compliment is really interesting instead of accepting the compliment with a thanks he ignores it and moves on hinting towards a narcissistic personality.

[...] it's very cool Bateman but that's nothing look at this

The guy, who Bateman is talking to, tenses the right side of his mouth, which is him trying to suppress a smile he's arrogant and gets off on being better than other people and feels a strong urge to smile but he suppresses it. He then keeps doing it, making him look like an ass. Bateman is then holding a fist against his chin and also rubs his chin with his thumb these are all pacifying behaviors; a way for him to calm himself down showing that he's going through significant amounts of stress.

The clenched fist could also be a sign of anger people do this nonverbal cue as a way to give themselves a feeling of confidence and control the touching of the chin is just standard fidgeting which is a pacifying behavior something we do all the time when we experience stress and is used to release the build-up of stress

[...] raised lettering, pale nimbus, white impressive, very nice.

From this, you can see Bateman going through a lot of stress he tenses his mouth after he smiles which is a way the brain tries to suppress a pacifying

behavior when we get stressed we tend to shake and fidget and our jaws tremble to combat this as we are trying subconsciously to suppress these and that's what he is doing. He tenses up his mouth also these smiles are obviously fake and you can tell because the eyes don't tense up like they normally do when we smile in a genuine way Bateman then presses his hands together and interlocks his fingers this is an indicator of emotional vulnerability. He cannot keep his hands still this is his brain trying to get him to pacify and as a result he can't keep still he has to move his hands and fidget if you look at liars when they lie they tend to go through this response they fidget can't keep still exhibit rapid head movement and many other classic

examples of pacifying behaviors and distancing behaviors we basically look for anything that indicates the person's going through a lot of stress and liars tend to get stressed when their lies are being questioned.

Look at that subtle off-white coloring the tasteful thickness of that. Oh my god, it even has a watermark

When Paul Allen's card is mentioned everyone stops making eyecontact showing that they're almost afraid of seeing the card like they almost feel threatened by it when we encounter a stressor or threat we tend to divert our eye contact as to be non-confrontational.

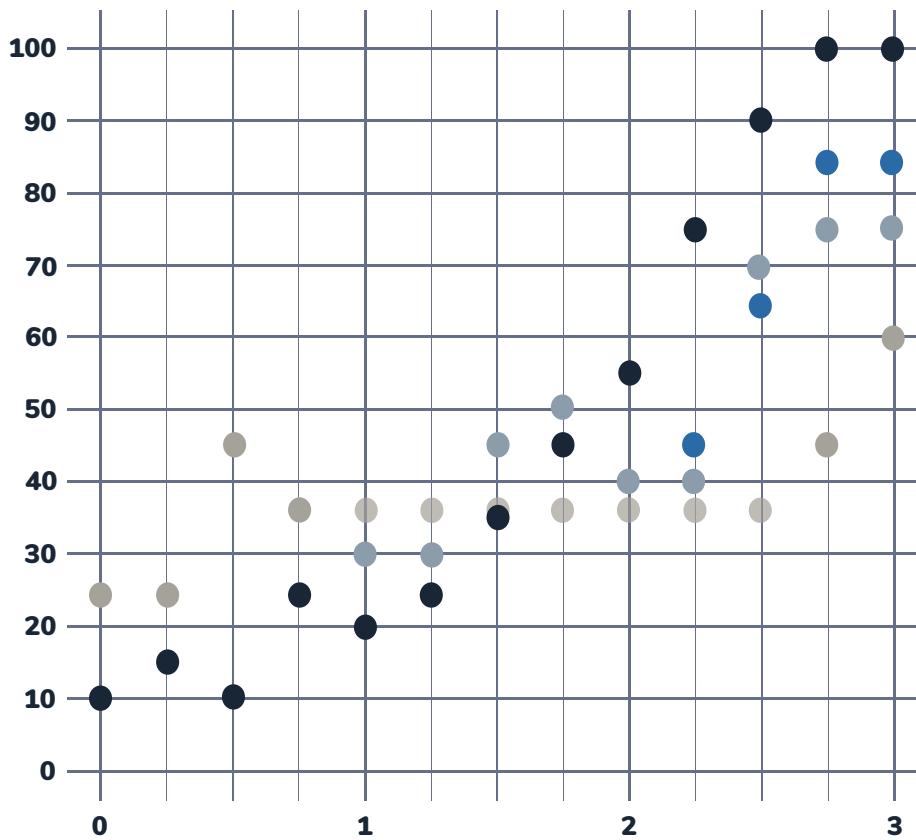
We don't want to challenge the threat making eye contact is an indicator that you wish to challenge and may end up getting you killed back in caveman times.

Something wrong? Patrick, you're sweating!

Again, Bateman tenses his fists and doesn't divert his eye contact he appears to be in deep thought and incredibly stressed by seeing the card this movie is really interesting and so much of the body language is deliberately made very strange as to cause the viewer to feel a bit confused by everything actors were told to act in one way for one scene and then the complete opposite in another to create a really strange feeling when watching the movie never really know what's going on Bateman's body language is really well acted here with the subtle pacifying behaviors being represented very accurately.

X: Duration in min

Y: Stresslevel in %



The scene follows a rather calm Bateman who gets stressed out as the minutes pass. This is displayed by his body language.

Both Timothy and David appear as the scene takes place, hence the missing points at the beginning.

Since Luis is not shown between minute one and 2:30 his colour is slightly transparent, giving the effect of being here, but not in focus.

● Patrick ● Timothy
● David ● Luis

1980s where the word “Yuppie” was used to describe a specific type of stereotypes.

How does Bateman play a role in expressing them?

Bateman, a yuppie New York City investment banking executive who lives an alternate second life where he indulges in his violent and hedonistic fantasies. Distinctly this film embodies the stylish sensibilities of the 80s, the decade of decadence, in regards to cultural aspects, overall visuals, and fashion. As Mark Twain famously stated:

**“Clothes make the man.
Naked people have little or no influence on society.”**

This may be interpreted as people perceive and form opinions according to the way you are dressed or by dressing in a certain manner you may actually shape yourself and impact the way you behave which is in reference to enclothed cognition. Yuppie is a term coined in the early 1980s for a young urban professional with a well-paid job and a fashionable lifestyle. Bateman takes this to another level as image is paramount to him. This holds relevance to this day since fashion and beauty can serve as a marker of societal norms and aspirations as well as a reflection of who people are, who they would like to be, or who they must be.

Bateman’s fixation on displays of monetary value is very telling and his choices of aesthetics, specifically fash-

ion as well as the reasoning behind the purchases hold great significance on many levels. In the novels there are numerous sections where the author goes into great detail about the clothing, music, stereo equipment, brands of grooming products, etc to an immense degree- the same exact way by which the violence is written. This juxtaposition is translated onto the screen through the cinematography by Andrzej Sekula that isn’t only captivating, but also very revealing as it not only aids in setting the tone, but gives viewers a glimpse into the mind of Bateman. These techniques portray Patrick’s mundane image driven lifestyle with a deep fixation on details that are so stark visually to convey the lack of depth and blackness within. For instance his apartment in contrast with the later apartment of Paul Allen that is very warm, comfortable, much more saturated, and embracive.

The only vibrancy in Patrick’s life are produced by hedonistic ventures and objects which produce equal pleasure in Patrick’s mind. Let’s focus on the material objects specially clothing, American Psycho lists many prestigious and well established high fashion brands in the novel, which have made their way to the screen visually and into the script.

HE ALSO HAS A PENCHANT FOR VALENTINO SUITS AND OLIVER PEOPLES GLASSES.

MARCUS AND I EVEN GO TO THE SAME BARBER, ALTHOUGH I HAVE A SLIGHTLY BETTER HAIRCUT.

The top three most mentioned brands are Armani followed by Ralph Lauren and Rolex. Bateman’s style is very revealing despite being so similar to the men around him. For instance, in both the novel and the film, Bateman sports a Rolex Datejust 16013 with a two tone 18k Gold & Stainless steel case and Jubilee Bracelet. For perspective, these timepieces were incredibly coveted and worn by businessmen of the 80s. This is quite an obvious choice to opt for Patrick because it not only allows him to project the image he is so set on, but also mirrors Patrick’s mind and world view.

We see this same sort of minimal clean aesthetic visual within his home. When a person purchases from a high fashion brand, they not only are buying a shirt or watch, but into a rich history, lifestyle, belief system, and look of the brand. This process usually is driven by self fulfillment and most people buy based on what personally resonates with them, even within dress codes. Bateman takes on the ideals of the high fashion brands he buys and curates them into his own.

This is why concepts and relationships such as brand loyalty exist due to the enhanced image perception and this reassurance about who are are as people as well as products to aid in visual communication of this, comfort in being oneself, and that the brand will continue to produce in a manner that caters to its target demographic in with respect to their clients.

YUPPIE

LIFESTYLE

Analysis by The Chick League

Of the list of the many brands, with most mentions Armani is most notable which is suitable due to how the designer redefined menswear in the 80s. Like many, Armani's apparel were an extension of his personal aesthetics, beauty preferences, and luxury. These variables together traditionally appeal more to elite society as Armani as a brand is built upon three pillars: class, quality, and exclusivity. This is the heart of Armani fashion and in relation to this story, these three pillars are the ones that shape not only the world of Bateman, but himself on a physical level. He follows stricts skincare regimen, workouts, diets, codes of dress.

NOW, JOHN, YOU'VE GOT TO WEAR CLOTHES IN PROPORTION TO YOUR PHYSIQUE. THERE ARE DEFINITE DO AND DON'TS, GOOD BUDDY OF WEARING A BOLD STRIPED SHIRT. A BOLD STRIPE SHIRT CALLS FOR SOLID COLORED OR DISCREETLY PATTERNED SUITS AND TIES.

Along with cultural standards that are the ones by which he forms his identity around due to his lack of individuality. Ironically with the many references, Ralph Lauren's mission statement is "to inspire the dream of a better life through authenticity and timeless style." This concept in regards to Bateman is to create the appearance of this, the costume designer visually conveys how there is a disconnect between the true nature and idealized image that is held in high respect. For the film the characters are modeled

after fashion editorials such as the ones that can be found in GQ and Esquire along with inspiration from real men on Wall Street to ground these looks into reality. Bruce Pask, men's fashion director at Bergdorf Goodman states there was a rapid expansion of the availability of men's high fashion, a heightened awareness of designer labels and vast array of grooming and beauty products entering the market for the first time that were targeted specifically to men.

Bateman is the byproduct of his culture and a reflection of the men around him who all on the surface equal counterparts with similar careers, income, relationships, and lifestyles, but Patrick differs considerably within as we constantly have insight into as viewers.

THERE IS AN IDEA OF A PATRICK BATEMAN, SOME KIND OF ABSTRACTION, BUT THERE IS NO REAL ME, ONLY AN ENTITY, SOMETHING ILLUSORY, AND THOUGH I CAN HIDE MY COLD GAZE AND YOU CAN SHAKE MY HAND AND FEEL FLESH GRIPPING YOURS AND MAYBE YOU CAN EVEN SENSE OUR LIFESTYLES ARE PROBABLY COMPARABLE: I SIMPLY AM NOT THERE.

We get to see his true thoughts, feelings, and desires. This desire to upkeep images is very compulsive, with psychological perspective we

can see that these habits highlight the controlling nature and impulsive thoughts in relation to one having "an object of desire."

On the surface though, he is very much like the men around him, but never fully present in a moment. Part of his mind is always attentive to this longing desire of upholding his image. This dictates Bateman's whole life. There is this very deep id, ego, and superego power struggle within, but this is masked by the social identity and in Patrick's case this is made up of collected pieces from others. He constantly pays attention to these details of not only himself, but others.

BECAUSE I WANT TO FIT IN.

Though Bateman has conjured up fragments of others in terms of outward beauty that is executed through sophisticated imagery, the detailed art direction captures the inner degradation of him as a man, but Bateman never sees himself despite the amount of focus on producing the social and self perception he deems as valuable. Reflections are highly symbolic within this film, which is not an unusual technique, but is executed quite distinctly.

For example, in Black Swan where the mirrors provide a vehicle to look into Nina's character, her self awareness produced by her ego is evident and she is very fearful of her internal struggles. No matter how extreme a situation may be, her ego keeps

advocating and providing reason throughout the imbalance of power. Much differently, Patrick displays a lack of ego, the mirror for him is very welcoming and he is not seeing himself through a lens of depth, but the surface value since that his obsession. He cannot differentiate what he is viewing, reality and imaginary events overlap and this inability creates this desensitization. Everything is surface value, what is the difference between a concept, a person, and an object. This inability is what creates this blind spot that can be explained by Freudian theory where the superego and id form tension, so getting ready in the morning to go to work is just as casual as preparing to murder his self-defined nemesis Paul Allen. He even goes as far to protect his suit and holds this to be high priority within the situation.

His id which is the primitive and instinctual part of the mind that possesses the aggression and sexual drives is imbalanced in combination with the superego which is the critical and moralizing role. With a lack of ego, there is a lack of mediating these two ends of the spectrum. This explains Patrick's indifference and how his views are skewed. The labels and details provide great insight. The very first reflection is in a poster for the film *Les Misérables* which is often referenced throughout the movie to capture his disconnect, it acts as an object for social status, but the story explores themes that are rather ironic to be since *Les Mis* explores themes of class struggle, inequality, and inhumanity. In the same way that Patrick does not reflect on himself, Patrick does not ever reflect on these themes, even this is transformed from a conceptual, artistic, intellectual experience into an object that Bateman decides to use to impress others in relation to intelligence and wealth. By seeing himself in this poster, it's not a

moment of observation of the object, but an observation of himself. It's the upkeep of his self-perception. This is when one observes their own behavior and self-concepts, but Patrick's view again is on pure image rather than any internal development or depth. Reflections are empty to him just as life is. For example, many find fulfillment and develop while pursuing a career. Despite holding an esteemed position and defining himself within yuppie culture - he tends to not work, when walked in on he pretends to be on the phone discussing clothing rather than choosing to act as if he were working, producing a total display of knowledge of fashion and wealth to create a display of the man he considers acceptable and the world around him in this film reassures this internal state is not actually that important. Constantly identity is disregarded throughout the film, what is within tends to not be valued. This is depicted through the constant misidentifications within their social circle. A name or a label is a min identifier. Whether positive or negative, this has great influence on our self-concept and dictates many directions of our thoughts and actions. Bateman does not consider himself to be a person of sorts, he has many feelings of absence and vacancy, the clothing, apartment, career, relationships, etc. animate him to a degree, but this is to some extent an illusion despite being physically there. The film touches on this and the novel gives further insight into these thoughts.

IT IS HARD FOR ME TO MAKE SENSE ON ANY GIVEN LEVEL. MYSELF IS FABRICATED, AN ABERRATION. I AM A NONCONTINGENT HUMAN BEING. MY PERSONALITY IS SKETCHY AND UNFORMED

This is tangible manifested outwardly through Patrick's relationship to his image. Despite his colleagues and friends dressing very similarly, Bateman is playing a role constantly and creates further competition in his mind. Even when wanting to admit to what he has done and genuinely displaying emotions - the fleeting moment of ego, this is met with the same disdain he showed to others. While other men in their suits may feel their best, suit their personal taste, interact with clothing for lifestyle so as to be dressed for work, social functions, etc. In these cases, clothing serves them, but Bateman is practically imprisoned by his lifestyle and status. His clothing and by extension is not only a mask, but part of a cage of sorts that he cannot escape, hence the final line of the novel and sign in the film "THIS IS NOT AN EXIT". It should be noted that the first line of the novel is "Abandon all hope, ye who enter here" these are in reference to Dante's Inferno and No exit that depict fictional tellings of hell.

The visual narration of fashion in this film, showcases this disconnect of appearance to character to their true self and how the formation of oneself out of others can become a facade. The brands represent the preferred persona tangibly, taking on all of the morals, values, imagery, and lifestyles associated and covers up the man beneath rather than embracing him.

In this specific case, the clothing wears Patrick, he does not wear the clothing. Though this is a story, through this lens there is a lot of truth. Fashion in real life can function similarly through presenting an image to the world that we covet, communication of values through our brands of choice, the symbolic meanings of each individual piece due to the rich history of how it came to be, and the impact of wearing clothes in relation to a person as an individual.

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William Kristol

Yuppies don't have loyalty. They have useful relationships and meaningful encounters.

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BREAKDOWN

by Studio Binder

Creating memorable moments shouldn't just be about dynamic visuals. They should also be tied to key story beats.

Patrick Bateman is an investment banker in late eighties, New York. He's competitive streak, nears obsession, and he strives for perfection. Bateman also happens to be a murdering psychopath. But Harron's satire of eighties excess and narcissism strikes a particularly effective cord in the business card scene. A scene that Hammer's home our theme of corporate competition and pushes Bateman over the edge. Let's start with the location. The top floor where the cityscape backdrop.

[...] Patrick, thanks so much for looking after Courtney."

This scene is about status and competition. And our location should reflect this. So we start casually, laid back with wide medium shots. Paul Allen immediately puts Bateman on his heels as he stands over him. Use a low-angle shot that shows the power dynamic. Everybody mistakes everybody else in this scene.

So everyone's good-looking. Everyone has the same haircut. Everyone wears the same suits. So that when Jared Leto's character, Paul Allen arise, he thinks Patrick Bateman is someone called Marcus Halberstam. We'll cut into a closeup on Bateman. Leaving Carruthers to crowd the frame behind him. It seems logical because he also works at PNP and in fact does the same exact thing Patrick does. He also has a penchant for Valentino suits and Oliver Peoples glasses. Marcus, and Patrick even go to the same barber. Although, Bateman has a slightly better cut. The other guys come in and they're also obsessed with Paul Allen. We can pan with a card drawing our attention to it. But let's play with the sound design a bit. We can add a subtle swoosh to accent movement. This card. This guy. He's important. A three shot here we'll show that it's not just Bateman who's impressed. It's everyone. Let's continue our sound design for these cards. We want the idea that this is a duel. Great sea urchin ceviche. Dorsia on Friday night? How'd he swing that? Think he's lying. Bateman can't handle it. It's time for battle. But what weapon should we mimic? Harron explains this choice. She thinks it was like Japanese dueling swords. It was a swoosh. Every time a business card comes out because there is this element of sort of classic masculine, ritualized aggression.

We can give cards insert shots. Our full attention needs to be on these. We'll give the audience the opportunity to scrutinize the subtleties just as closely as the characters

are. They joke, of course, in the scene is that all the business cards actually look alike. Just like the suits. The differences are subtle to us. But palpable to the characters.

"Let's see Paul Allen's card."

This is the moment. The cards we've seen so far are given flat and uninteresting presentations. But Allen's card needs attention. Let's have another group shop to see the entire group brace themselves for the inevitable defeat. Bateman wrings his hands. McDermott nervously smokes. Van Patten sheepishly puts away his own card. And Bryce almost reluctantly presents Alan's business card. The card has to look different from the others. Let's give it a tight close-up. It's dark. It's intense. A clear indication that we are seeing this through Bateman's awestruck and envious eyes.

"Look at that subtle off white coloring."

Then back to Bateman. As close as we've ever been. He's shaking and we don't cut away. We make him feel it. When they were shooting this scene Justin and Bill and Josh came up to Harron in between takes and said about Christian. He breaks into a sweat at the same time during every take.

The "American Psycho" business card scene illustrates how director Mary Harron and her team were able to take a simple conversation and craft an anxious and absurdist scene. When you combine a compelling script with purposeful production elements and a deliberate shot-list iconic scenes can be born.

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Bruce Feirstein

The distance between insanity and genius is measured only by success.

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IT IS THE

Batemans rather diverse choice of songs

Bateman to Allen:

Do you like Huey Lewis and the News? Their early work was a little too new wave for my taste. But when Sports came out in '83, I think they really came into their own, commercially and artistically. The whole album has a clear, crisp sound, and a new sheen of consummate professionalism that really gives the songs a big boost. He's been compared to Elvis Costello, but I think Huey has a far more bitter, cynical sense of humor. In '87, Huey released this; Fore!, their most accomplished album. I think their undisputed masterpiece is "Hip To Be Square". A song so catchy, most people probably don't listen to the lyrics. But they should, because it's not just about the pleasures of conformity and the importance of trends. It's also a personal statement about the band itself.

Bateman to Elizabeth and Christie:

Did you know that Whitney Houston's debut LP, called simply Whitney Houston had 4 number one singles on it? It's hard to choose a favorite among so many great tracks, but "The Greatest Love of All" is one of the best, most powerful songs ever written about self-preservation, dignity. Its universal message crosses all boundaries and instills one with the hope that it's not too late to better ourselves. Since, Elizabeth, it's impossible in this world we live in to empathize with others, we can always empathize with ourselves. It's an important message, crucial really. And it's beautifully stated on the album.



MUSIC . . .

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Andre Feriante

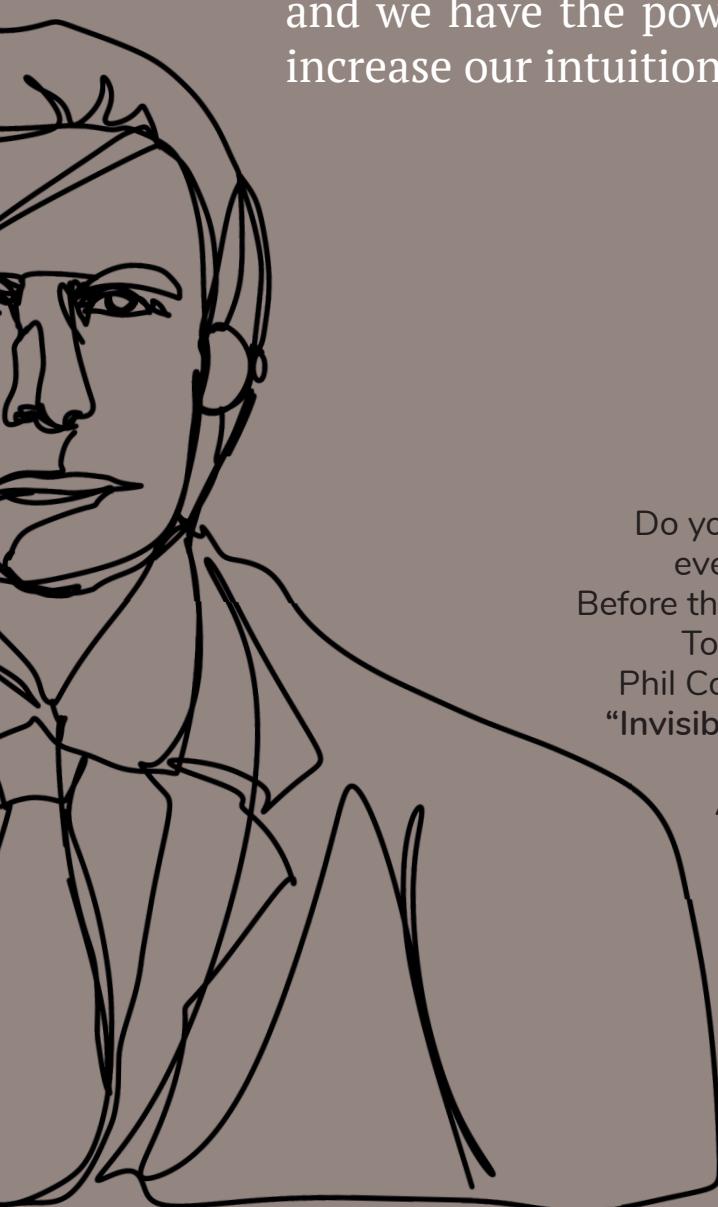
Music has the power to heal, transform and inspire and we have the power through deep listening to increase our intuition and self awareness.

”

Bateman to Christie and Sabrina:

Do you like Phil Collins? I've been a big Genesis fan ever since the release of their 1980 album, Duke. Before that, I really didn't understand any of their work.

Too artsy, too intellectual. It was on Duke where Phil Collins' presence became more apparent. I think "Invisible Touch" was the group's undisputed masterpiece. It's an epic meditation on intangibility. At the same time, it deepens and enriches the meaning of the preceding three albums.





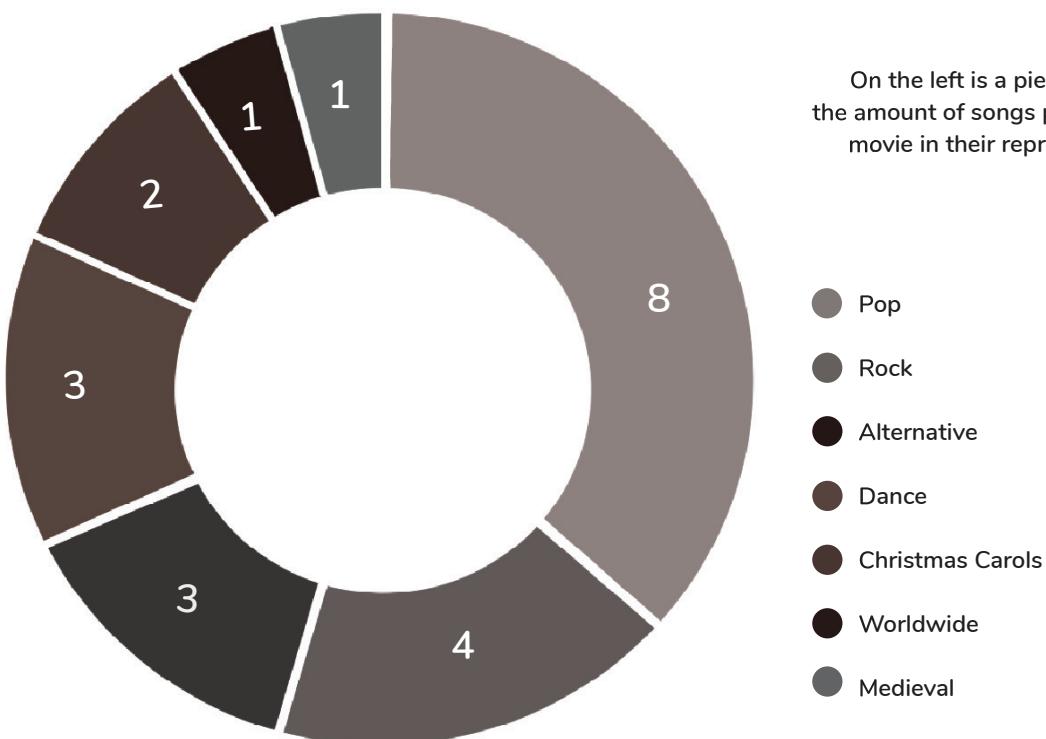
Headphones are shown exactly four times throughout the movie...



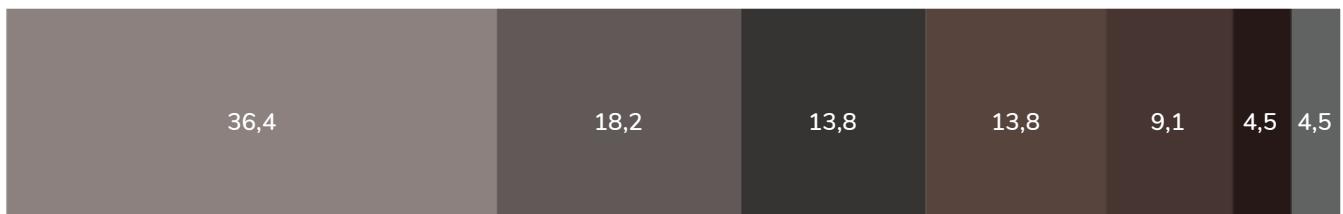
...while the stereo got a screentime of three times

Over the course of the movie, Patrick Bateman is shown to have quite the diverse taste when it comes down to music, but not only is his taste unique, the whole soundtrack diversifies from Pop to Rock to Christmas Carols.

While music plays an important role in the movie, a diverse and unique playlist of songs and therefore multiple genres are represented within the film. There are 22 songs in total, ranking from Pop, Rock, Alternative, Dance, Christmas Carols, Worldwide to even Medieval sounds.



...THAT WE CHOOSE



The graph above shows the persantage of genres in % while this graph underneath displays the persantage of playtime for each genre in %. Right from the start we can see, that even though the amount of songs in Pop is higher, their playtime is in comparison lower, while Rock on the other hand gains 5% in play time.



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Bob Marley

One good thing about music,
when it hits you, you feel no pain.

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