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The Art Of Makeup



Synopsis

Kevyn Aucoin partners with the industry's greatest talents to create an exquisite, star-studded collection of portraits, and reveals some timeless beauty tips that helped earn him his super-status in the fashion industry. It's a visual feast as supermodels and celebrities such as Susan Sarandon, Jessica Lange, Grace Jones, Christie Brinkley and Janet Jackson, to name a few, are exquisitely made up by Aucoin and photographed by the world's most famous photographers, including Richard Avedon, Patrick Demarchelier, Steven Meisel, Michael Thompson and Peter Lindbergh. *The Art of Makeup* includes an introduction by Linda Wells, editor of *Allure*, and essays by Donna Karan, Cindy Crawford, Polly Mellen and Liza Minnelli that discuss Aucoin's talent, his incredible rise in his field and what he's like to work with. It also features tips to help women achieve the Aucoin look. Through step-by-step instructions, sample makeovers and an explanation of the 10 most common beauty mistakes and the four basic makeup combinations, Aucoin helps women accentuate their positive features, enhance their beauty and look and feel their best. Elegant and instructional, this book is a celebration of beauty and a remarkable showcase of the talents of a man who has defined the look of the '90s.

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Customer Reviews

Kawabata Yasunari won the Nobel Prize in 1968 and this novel above all his others, in my opinion, gives readers a chance to find out why. This is a classic of world literature, a work of genius. It is a finely-written tale of family, a simple story about an older man who is fond of his daughter-in-law, though his relations with his own two grown children, son and divorced daughter, are ambiguous.

The story line, as in other Kawabata novels, is simple----there are no great events, no dramatic conclusions or climaxes. Natural phenomena---birds, animals, plants, and weather---play a large role in setting the mood and are used as symbols throughout. Far from being a recurring theme, the "sound of the mountain" is heard only once, on page 10, yet it and many other signs presage changes in life that follow a pattern unseen by human eyes. The most amazing thing about THE SOUND OF THE MOUNTAIN is its capacity to summarize or to encapsulate family life, the complexity of family relationships. The only other book I know that comes close is Christina Stead's "The Man Who Loved Children", but that is a most verbose book whose characters verbalize nearly every emotion, or else the author does it for them. Kawabata's novel, however, succeeds in portraying family life equally well, if not better, with an absolute minimum of brush strokes. The indecision, the steps not taken, the regrets, the lost loves who return in dreams---all the myriad small events from which marriages and families are constructed---flow in a way that is both typically Japanese and universal. Shingo, the old man, was particularly kind towards Kikuko, his daughter in law, who "was for him a window looking out of a gloomy house." "Kindness towards her was a beam lighting isolation.

"The Sound of the Mountain" ("Yama no Oto") should have been a script for an Yasujiro Ozu film. All of the elements are here, with the kindly aged father Shingo who cannot gain his children's respect or love, ready to be portrayed by Chishu Ryu, and the lovely and loving daughter-in-law Kikuko, far more understanding than his real children, designed exactly for Setsuko Hara. The family who has left its rural home to uproot to Tokyo, following the jobs, losing their heart in the process. It really is too perfect. Instead, the story is guided by the gentle hand of Yasunari Kawabata, who gives us the Japanese family, still disheveled by the end of the war and not quite certain what their roles are and dealing with their loss of identity. Confucian ideals, such as respect for the elder parents, have been swept aside in the post-Occupation reality. Shingo's son Shuichi has come back from the war an indifferent, cold-hearted man, flaunting his affairs with neither spite nor pleasure. Shingo's wife, Yasuko, is an ugly reminder of her sister, whom Shingo loved in his youth yet died. Their daughter Fusako is a burden, returning home with ugly children, her husband a waste and their marriage broken. The only pleasure in his life is the daughter-in-law Kikuko, whom his son wounds daily with his lack of caring. In the Kawabata style, there is neither complaint nor surface rage at life's inconstant fortunes, but rather an acceptance and perseverance. Life is about moving forward, even at the advanced age of Shingo and Yasuko, who take their burdens as they come. Shingo is the main character, and so this is a book of old age, of looking back at life's mistakes and longing for

fading pleasures.

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