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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

Kevyn Aucoin came to New York in 1983 and less than a year later was booked with Steven Meisel for his first Vogue cover. He has more covers to his credit than any other makeup artist, and is the recipient of the first-ever CFDA (Council of Fashion Designers of America) Award for makeup artistry. He lives in New York City.

It takes patience to appreciate this author. He has the rare ability that all writers aspire but hardly come close to, and even in translation the effect of his words shine through, his gift to set a mood and paint a scene with words, saying little but implying much so that what is left unsaid could be another full novel in itself. Others have spoken of the plot, which there is so little of, but this is the beauty of the sometimes exhaustive and penetrating insight of Eastern Literature which many westerners can't get mostly because the cultures are so different. Kawabata's novel is as sparse and bleak as the landscape it is set in, but the manner in which he gives it to us is rich and beyond masterful. I will be rereading this novel for many years to come.

This book was well written and I was interested by the foreignness of a long ago Japan, but I could not get into the book too much as I did not care for the characters. I just didn't care about any of them. The man was too self centered and lived a purposeless life, one woman was always on the verge of hysteria (too emotional and a drama queen) the other too suppressed and unable to manage her emotional life. Of course these characters were created to bring us into the world of oldtime Japan but as a modern day woman, I could not imagine being either woman nor caring for such a shallow man. However the visual rural scenes of Japan in the winter and spring were quite beautiful.

This 1956 Nobel Prize winning book has become a classic. It is set in the snow country of Japan, an area which is cold and frosty for most of the year. This of course is a metaphor for the relationship between two lovers. The man is a wealthy businessman from Tokyo who leaves his wife and children several times a year to visit the snow country where he spends his time enjoying the baths. The woman is a young geisha who has to go to parties and entertain men but falls in love with the businessman. Often, she is drunk. Always she is needy. However, he does not return her passion. This book gives the reader a sense of a time and a place and a social contract that has gone on in Japan for centuries. Throughout, there is a feeling of sadness and despair. I felt very sorry for the geisha and was not surprised at the unhappy ending. However, this book is a classic and I am glad that I read it. It introduced me to a time and place and a way of life that unfortunately still exists. It is a tale told with subtlety and a command of language that makes this story all too real.

I was attracted to the title of the book initially--"snow country" just sounded lovely, and I was not

disappointed. The descriptive prose was lush and silky smooth, even while taking on a crisp distant feeling. The descriptions of the snow and the harshness of the landscape took on an almost mythical feeling, which made the sharp unsteadiness of Komako's character even more pronounced--in a way, she reminded me of Daisy Buchanan from the Great Gatsby. There's a lot I don't fully understand about this novel, and a lot I need to reflect on--but the snow country was a beautiful, starkly poignant place to dwell for a while.

Modern new wave Japanese writing from the 1940s. It is not a straight novel. It is more a dream world conjugating personal drama and the ominous winter scenery of the mountain country. It describes the miserable condition of the geisha as she ages in small towns where gentlemen periodically unaccompanied by their wives come to spend a few days or a month in the company of a lady of pleasure. Only out of this milieu could be born the militaristic attitude and disregard for life shown during the war. This is not a book for somebody who does not let him or herself be drawn into the story, into the winter snow and loneliness.. The train as the only access continuously signals the fear of losing a temporary love.

Cliches in description. No character development. Lost empty main character self absorbed with nothing in the self to be absorbed by.

A strange tale, full of contrast. Kawabata's writing is, without doubt, capable of great beauty. The descriptions of the imagery framed by the train carriage window as it travels into the snow country, mirroring the secret beauty within the carriage against the landscape drifting by in the half-light - this is the wonderful prose I anticipated from this book. In the same vein, the descriptions of light, shade, mountains, stars and constellations can send the senses soaring. Some examples - "Black though the mountains were, they seemed at that moment brilliant with the colour of the snow. They seemed to him somehow transparent, somehow lonely" and "Insects smaller than moths gathered on the thick white powder at her neck. Some of them died there as Shimamura watched." But all too often the reader is brought crashing back to earth by the dull dialogue of the tale's capricious (feckless?) geisha. And our protagonist, Shimamura, is sadly at best an unlikeable chauvinist and at worst, a thin caricature, without depth or substance. Aspects of the translation also grate, particularly the all too frequent references to 'mountain trousers' - whatever the Japanese word is would have been preferable. There is much to enjoy, but this is spoilt by too many annoying aspects which left me keen to finish the book ASAP and move on.

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