

Ugliness Portrayed in Modern Makeup

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Abstract

This paper has examined how ugliness has aesthetically been portrayed in modern make-up. In the past, ugliness was regarded as an antonym of beauty, but it recently plays a role on part of beauty, as independent portion of art. It was Schegel who initially maintained the view. According to his theory, ugliness represents interesting things including suffering reality, shock, attention, humor, surprises brought by distort and deformation.

Hegel had a different view on it. As for him, he had the notion that ugliness was the opposite to beauty and that it had to be dependent in art, he argued that art was subordinate to philosophy, and that it was just nostalgia for the past, not representing reality, therefore, it could not be a foothold in contemporary art.

In this context, some images of ugliness can be classified accordingly to Schegel's view deteste, *décadence* and androgynous can be fallen into a category describing reality; fetish, kitsch and grotesque can be included in interesting things. There is no fine line between the two. There are sometimes things they have in common.

They mutually draw attentions by distancing themselves from general images of beauty, or making many changes and distorts in its part, using unique materials, unprecedented attempts of colors which result in creative and shocking images.

Attempts made in ugly images in modern art are widening its concept to depicting reality on the body of human beings, also creating its new definition, playing a major role in independent part of modern art, not in the past way like wearing make-up on the face to make it look better.

Key Words : ugliness, ugliness image, mordern makeup, Schegel, Hegel, Aesthetic

I . INTRODUCTION

This thesis is about how the Ugliness concept of modern makeup is appearing in Aesthetics.

Through the past art history, the beauty was

the most ideal aim, and it was pursuing intention in all arts to be beautiful. But as time goes by this normal art's intention began to change.

It starts from the arts and the literatures. The representative of surrealism writers, Rene

Margritte said that what he pursues in his works is to give the shock to the audiences and to make them surprise, and that's all of his aims in works.¹⁾

As you can see in Rene's case, the modern arts pursue not only the beauty but also various feelings and concepts, and for these diverse expressions, the ugliness is included in the arts.

This various pursuit happens in makeup also. It used to be the final aim of the makeup to be beautiful and to look beautiful, but currently makeup is also searching the uncertainty, surprising and funny of ugliness and these things become very important factors in makeup. In this thesis, I will study the range of the ugliness and the example of makeup pursuing ugliness, so we can fully understand the modern ugly makeup.

From the ancient time to the modern, the history of ugliness shows that its concept is contrast and opposite of the beauty. In other words, the beauty is harmony, order, balance and moderation, but the ugliness is disharmony, chaos, imbalance and excessiveness.²⁾

In the ancient Greece, the beauty is goodness, order, rule, balance as an ideology but the ugliness is contrast to the beauty and related to disorder, fault, imbalance.³⁾

Plato who was very strict to the contrast concept between the beauty and the ugliness said as the beauty is combined with goodness and truth, the ugliness is combined with badness and fault. And in the middle age when the Church controlled the society it was believed that the beauty is the fruit of the religious and ideal things, the other side, the ugliness is opposite to the beauty in concept and it can't be discussed together with the beauty as the aesthetics.

In this circumstance, in the 18th century the ugliness

became to be discussed as the aesthetics theory in <Aesthetica> of Alexander Gottlieb Baumgarten. Baumgarten mentioned that the Aesthetics is sensitive studies and he stressed that the pursuit of it is perfect recognizing of sensible beauty.⁴⁾ In other words, he thinks the beauty is perfect thing, and this perfection is to sublimate the ugliness. Also Georg Sulzer, Gotthold Ephraim Lessing said that the ugliness is contrast to the beauty and it must be extracted, so it can't be accepted as the range of the arts. Since the French revolution, the ugliness began to have its own concept and Schlegel, Hegel, Rosenkranz, Nietzsche, Adorno studied the ugliness own concept. According to their studies, somebody accepted the ugliness is the unique concept of the modern arts, but somebody didn't and just limited the entire concept of the ugliness and said it is just opposite to the beauty. The former is Schlegel, and latter is Hegel school. This thesis will determine the "Ugly Arts" based on these two aestheticians and study the type of ugly image in modern makeup.

II . MAIN SUBJECT

1. Ugly arts in Schlegel & Hegel's thesis

1) Schlegel

Schlegel's early book < About the Greece literature study > has been evaluated to the first one " to bring the ugliness matter in the modern literature central issue"

Also Schlegel determined "the interesting ; das interessante" as the base of the modern arts and this is also important part of modern arts

and help to form the ugliness.

Winkelmann and Lessing had mentioned the ugliness prior to Schegel, but they had excluded it from the arts or combined it in the happy ends and tragedy, but Schegel included it in the arts, and brought the ugliness matter in the modern literature with description of "modern ugliness".

As mentioned above, Schegel has divided the modern ugliness concept into two.

First is that the ugliness is the aesthetical expression of agony.

Schegel saw that since the French revolution, as the society conflict and confront was expressed in literature, the agony of that time was expressed as the ugliness. In other word the ugliness is the aesthetical expression of divided ideal and reality's agony experience. The aesthetical ugliness is to express negative reality, which has deep division of ideology and present, generality and personality.

The ugliness's essential condition is the ignored expectation, insulted request. The emptiness and conflict feeling can be developed from simple discomfort to deep despair.

It makes sure that the ugliness is the penetration of modern condition and the expression of the pain which comes from the divided expectation and disappointment's reality.

The beauty is the comfortable situation of goodness, and the ugliness is the uncomfortable situation of the badness. The beauty shows that the attractive life inspires and soothes us and dissolves the fear and suffering with grace.⁵⁾

The ugliness shows that disgust and pain with full of antipathy and inflammation in our life.

The ugliness is opposite to the fullness and harmony of spirit and nature, ideal and reality and it represents "emptiness, unbalance and conflict" Therefore modern divided pain requires

the ugliness and the beauty can not be the single aim of the modern artists anymore in negative modern world.

The beauty is not the controlling rule of modern literatures, and the most of the outstanding modern works are the descriptions of the ugliness.

Also Schegel restates that the modern characteristic are "New, stimulating and interesting things" and the ugliness category represents metaphysics and meanings' loss.

The second is this "Interesting"

Schegel said that the interesting is the base of modern arts, the interesting concept is the center of modern aesthetics Schegel search, and it is presented to understand the bottom of modern arts.

When we see that characteristic, technical, individual thing is controlling all of it, with lack of the generality, it is clear that the general direction of the literature and all of modern aesthetics are pursuing the interesting thing.

The pursuit for the generality and the beauty belong to the past, and now new pursuit is appearing, which are unsatisfied aspiration, split emotion, specialty and individuality and interesting thing in injustice.

So the arts are not beautiful but interesting.

This interesting is contrast to the ideal of classic perfection and it is the motive of the ugliness coming to the modern arts.

While the beauty is pursuing the totality and perfection, the ugliness shows imbalance and conflict. The interesting thing in modern arts is that it moves from stimulating, surprising, shocking to adventure, disgusting, horrible and it becomes concrete figure of ugliness with repeat of the breaking and repair.

In the arts, the ugliness category recognizes the divided reality and fully expresses the painful reality with releasing the fake settlement and

fake harmony. Schegel's positive and aggressive attitude on the ugly modern arts clearly recognizes the modern aesthetical situation and stresses earlier than any others that "what used to be avoided in past as it is not beautiful, must be surely embodied in the ugliness theory" so it becomes the bottom of the ugliness modernism's development. He also sees that modern arts which is characterized as the ugliness as the transition period, and says that the ugliness is expression of the modern uncertainty and "Greece literature study" of Schegel is important in "interesting" principle as it simply presents that the modern arts is not beautiful.

2) Hegel

Hegel is representative scholar who didn't accept the modern ugliness. He recognized the sign of beauty's lose as the ugliness appears in the modern arts and exactly noticed the new ugly modern arts, which is very different from what in past, but didn't accept it as the arts, and asserted that it must be extracted from the arts.

One of Hegel aesthetic bases is heteronomy, it see the arts is the second present and it is shown from conceptional thinking of the philosophy.⁶⁾ His theory thought the arts philosophically but didn't have a lot of idea on the arts.

So Schegel and Hegel's opposite concept on the ugliness in modern arts came from the difference of "arts understanding" and "philosophical thinking".⁷⁾

Hegel converted the aesthetic to "beautiful art philosophy" in his "aesthetic lecture", so he prevent it's way to the ugliness, finally his critical opinion on the ugly modern arts led to

the famous "final of the arts".

At that time Europe was new era with chaos and confusion and it showed the hostility to the hidden contradiction in the new society. Arts found the ugliness from it, and couldn't pursue the harmonized unification and beautiful ideology anymore. Hegel also recognized it and said that it is time aesthetic and modern arts couldn't be harmonized. Despite, the arts, what Hegel asserted was that the termination of beauty was the admiration for the ancient Greece figure and modified utopia for the past and this is the outstanding characteristics of German aesthetic. Here we can find the limitation of Hegel aesthetic, this regressive utopia shows the limit of modern arts clear position.

Finally Hegel saw that arts are method of truth expression and he tried to convert the arts and aesthetic base to the matter of philosophic study. Therefore the arts couldn't have it's own character and confined in concept and ideology and it was admitted not as the aesthetical subject but as the light to show the unconditional ideology. Hegel thought that the value of aesthetic should be preserved only when the study for the aesthetic is transferred to the subject of philosophy.⁸⁾

But in his time, that kind of arts was already belonged to past, and modern arts wasn't already showed new one.⁹⁾

In this reason, Hegel determined that the arts belonged to past.

As you can see here, the reason Hegel didn't accept the ugly arts was that he tried to include the aesthetic in the philosophy, and his assertion that the conceptional and not reasonable thing can't be a art is that the philosophy is superior to the arts and in the other hands with his personal opinion which is

classical arts is the most valuable arts form, he criticized the ugly modern arts.

His attitude, not accepting the aesthetic ugliness originality led to no understanding of ugliness modern effect.

Modern ugly arts belongs to the different range of philosophical thought exceed it.

Hegel's ideal aesthetic shows that the concept of beauty is the matter of idea and do not have the real sense of modern arts also do not allow the various sight on the modern arts.

This leads the lack of the aesthetical ugliness in modern arts and it can't be groundwork to understand and explain the modern arts development.

2. Ugly image in modern makeup.

We checked the two scholar's point of views on the ugliness and as I mentioned before, if we see the modern art like Hegel, modern arts lose the modernism and must have new target to go to the past ideal. Also already individually developed arts divided from the philosophy must return to the philosophy. In these reasons, I think Schegel's point of view is more reasonable. So I will search the expression of ugliness in modern makeup based on Schegel's assertion.

We can see this kind of ugliness expression in modern makeup also. In late 20century, we can see new and various trials to ideal beauty and general beauty with effect of post modernism, and as time goes by, it becomes more experimental and divided, and we can see the ugly makeup in the fashion show.

Modern makeup is bored with normal and general image and describes the current problems in detail with visual shocking such as exaggeration, distortion, shock, visual scandal,

eroticism, grotesque.¹⁰⁾ The ugly appearances with exaggerated, weird and shocking are emerging.

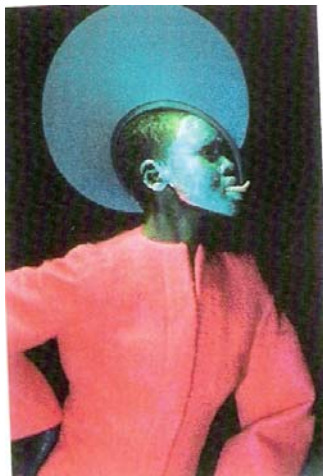
Especially Detester, Decadence, Endrogynous is the expression of the pain and these belong to the ugly range as the aesthetic expression.

First of all, Detester is hatred in French and opposite to clean and neat. And this is the movement to pursue the ugly image. It starts from "the border between the beauty and ugliness is vague" and ugly and low one also has the aesthetical meaning. This kind of phenomenon in makeup is derived from that uncertainty and crisis from the economic depression makes us exaggerate and distort the human body and it paradoxically and metaphorically expresses the feeling of returning to the nature by applying insect and animal's characters in makeup.¹¹⁾ The representative makeup is the exaggerated and disgusting expression with using the insect's feeler or feather, and the example is <Photo 1>John Galliano, it produces the disgusting image with feather appearance in eyes and makes the hair like bird with using the birds' feather.



<Photo 1> John Galliano
2002 S/S nouvelle esthetique

<Photo 2> Philip Treacy's example is coloring the whole face with the fluorescence greenish blue color and it reminds us the reptiles.



<Photo 2> Philip Treacy
99 F/W myfashion.co.kr

As you can see above examples, the border between the human and insect become vague due to the exaggerated animal's factor in human and this is expression of absence of human dignity in modern society by showing uncertainty of human being.

Also Decadence makeup belongs to this category. Decadence was stem from the futile and aesthetical literary campaign. Decadence arts lose the normal power and energy of the arts movement and intend to chase the abnormal sensibility and stimulating enjoyment and go to the morbid environment. By the end of century effect, it shows the ruin and crisis of literature and when it faces the crisis of literature termination, it means the demolition of generality and intends to be abnormal, devil like and aesthetic.¹²⁾

In the makeup, it is the expression of the decadent and futile sensibility and we can call it Decadence makeup, which shows the devil marks, morbid atmosphere colors, exaggerated

sexual parts.

The representative makeup is the adopting of new color, like metallic mask in all over the face, which appears the part of the devil inhuman, and dark and deep color makeup such as red eyes shadow, reddish black lips makes the devil and decadent sad atmosphere and it is the effect of the phases of the ages and reality.

<Photo 3> Christian Dior's makeup shows the white hair, bluish purple eyes shadow and lips and it reminds us the dead. <Photo 4> John Maqueen's makeup shows horn on the head, black color near eyes, no lip color and it stresses the born shape and expresses the devil.



<Photo 3> Christian Dior
2005 F/W vogue



<Photo 4> Alexander McQueen
97 F/W www.firstview.com

<Photo 5> John Galliano's makeup uses red colors in eyes, lip and expresses the decadent and gloomy image. <Photo 6> John Galliano's makeup shows red lips, black eyes shadow and it makes us feel it like dismal bampire.



<Photo 5> John Galliano
98 F/W collection



<Photo 6> John Galliano
99 S/S collection

The third is Androgynous, which strongly expresses by sexual image. Feminism belongs to this part. As modern society is being developed, the role of women becomes bigger and the request of the women' right becomes stronger. In the fashion, new trend appears which emphasis the neutral image instead of feminine image. And the Androgynous reflects this aspect of the society.

Androgynous makeup makes the eyebrows of women very thick and deep like the men so we can't notice if it is man or woman but naturally makeup the women with keeping the original face.¹³⁾ In this study, we call that is the depriving of the sexual edge to make the vague distinguish between the sexes, or it can be the makeup of the expression of both sexes.

The representative example is <Photo 7>John Galliano, it emphasizes the masculine gender with white paint in jaws without colorful makeup.

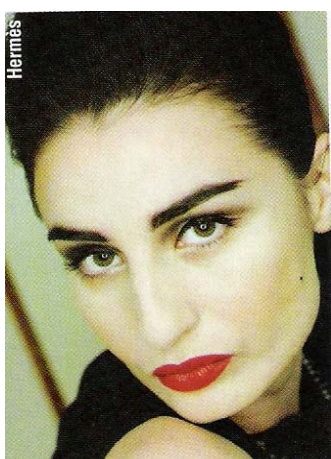


<Photo 7> John Galliano
2002 F/W nouvelle esthetique

<Photo 8> Alexander McQueen limits the use of multi colors and uses only achromatic colors



<Photo 8> Alexander McQueen
2002 F/w nouvelle esthetique



<Photo 9> Hermes
2004 F/W vogue

and it expresses the face like the mask so it is very difficult to recognize if this is man or woman or both genders. <Photo 9> Hermes stresses the masculine thick and dark eyebrow and at the same time also expresses the feminine, erotic red lips, so we can feel the masculine and feminine together. <Photo 10>

John Glliano makes vague border between man and woman with feminine hair and facial expression and masculine symbol, mustache.



<Photo 10> John Galliano
2002 F/W collection

What Schegel insisted as the second is the ugliness artistic character as the interesting thing. This interesting is one of the ugliness parts and very often seen in the modern arts, and it is the least disgusting thing. Here, we are calling all of stimulating, surprising, shocking one as interesting thing, and we can see it in Fetishism, Kitsch, Grotesque in makeup.

The first, Fetishism can be explained as the primitive religion in anthropology but it is considered as the addition abnormally developed from sexual instinct in psychoanalysis.

The fetishism in makeup appears as the masochism or eroticism. It is conversion or maltreatment of the body and feel the enjoyment with the physical pain, or sometimes the makeup is done to show suffering and painful marks such as bruse, scar, tear trace.¹⁴⁾

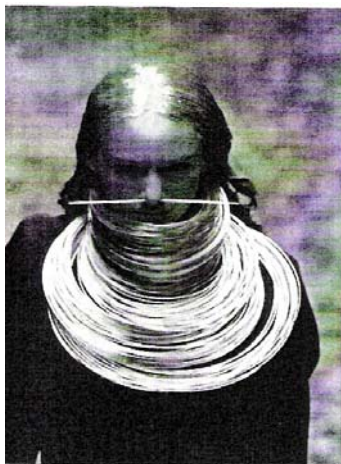
The representative <Photo 11> is from Vogue



<Photo11> 2004 Vogue Korea

Korea, it shows the spread black eyes shadow and expresses and creates tear, so it is like the spread makeup after crying.

<Photo 12> Alexander McQueen shows the various modification of the body, which wears a lot of necklaces to increase the neck or makes hole in the body then makes it larger. <photo 13> Dries Van Noten show expresses the bruise by coloring the eyes with black and red color.



<Photo 12> Alexander McQueen



<Photo 13> Dries Van Noten

2000 S/S www.firstview.com

<Photo 14> Yohji Yamamoto is the representative of fetishism with the intentional expression of bruise on eyes and scar.



<Photo 14> Yohji Yamamoto

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Kitsch or humorous makeup also belong to this category, the original Kitsch was the name of the public culture in Germany when the public

culture was created. But it was the name of something cheap and low when the elite culture is considered as center and the public culture was not valuable. In the modern arts, it is the name of normal arts, which is less expensive and out of elite culture pursuing the grace. The Kitsch in makeup is one of this with very childish, brilliant colors combination, unfashionable, distorted humor without using of the normal colors.

<Photo 15> Christian Dior show is the representative of Kitsh, it expresses the handprint like makeup gracefully and funny.



<Photo 15> Christian Dior
2002collection

<Photo 16>John Galliano expresses the pale face with reddish cheek and freckle but the exaggerated eyebrow made by paper and childish colors combination can be the good example of Kitsh.

<Photo 17, 18> are Inge Grogard works, <Photo 17> is very exciting expression with the various, unusual color paints and the collage of paper with lettering. <Photo 18> writes letters in

all of the face, so it looks the child is playing with face, thus it can is very good example of kitch.

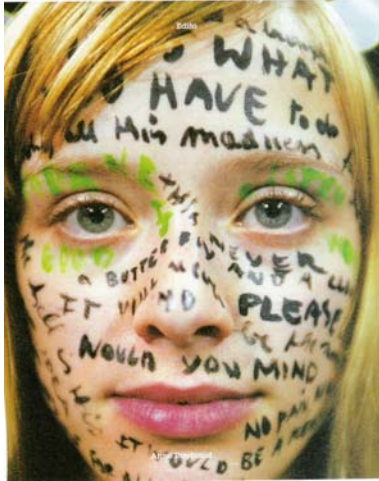


<Photo 16> John Galliano
2000 F/W collection

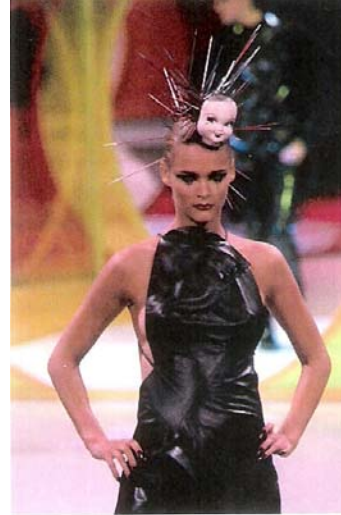


<Photo 17> Inge Grogard
2003.5 Jalouse

The last one is Grottesque, it's wide meaning is weird, funny and the narrow meaning is very ugly, ridiculous, improper, distort of nature, and unnatural figure.



<Photo 18> Inge Grogard
2003.5 Jalouse



<Photo 19> John Galliano
2000 S/S collection

In modern arts, Grotesque's big character is disharmony, which means the combination of improper things, conflict and includes the disgusting, unpleasant things and abnormal exaggeration and distort also it lets us feel the unusual thing altogether such as funny and hatred from distort, laughing and pear, pleasant and unpleasant.

Actually in wide meaning all above mentioned can be included in Grotesque.

So here I narrow down it's meaning to disgusting, unpleasant, abnormal and review the examples as below.

<Photo 19> John Galliano, it shows shocking expression with doll's face and dark bloody tear, pointed needle as hair accessory. <Photo 20> John Galliano, it puts the lace on the half of the face and paints it to the purple irregularly and puts red on lips, so finally expresses strange, unpleasant, disgusting feeling. <Photo 21> Tristan Webber 2001 s/s myfashion.co.kr shows the white fabric and black tape around the face, so it gives us horrified feeling. And it is originated



<Photo 20> John Galliano
2001 S/S collection

from Japanese kabuki makeup. <photo 22> John Glliano shows also white face and small red lips, so it gives us weird feeling.



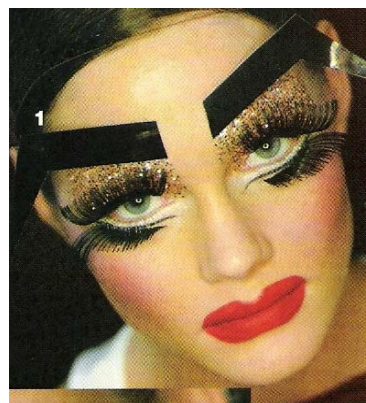
<Photo 21> Tristan Webber
2001 S/S myfashion.co.kr



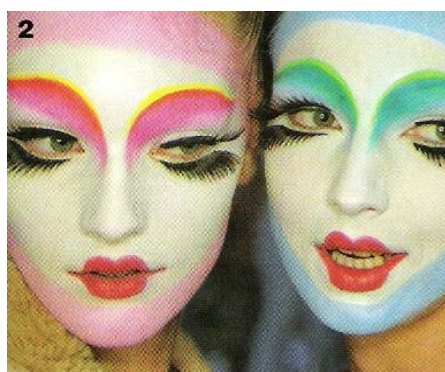
<Photo 22> John Galliano
2002 F/W vogue

<Photo 23> Christian Dior has Androgynous factors but also can be a good example of Grotesque because the dark and thick tape for the eyebrow, big red lips, big artificial eyelash, everything is very exaggerated and distorted

than the original. <Photo 24> Christian Dior expresses it like the mask, and distorts the whole face, so it is Grotesque expression with kitch factors of various combination of colors.



<Photo 23> Christian Dior
2003 S/S vogue



<Photo 24> Christian Dior
2003 F/W vogue

<Photo 25> Oliver They skens and <Photo 26> Alexander Mcqueen both are the Grotesque expression with strong Fetish factor. We can see strong fetish factor in it due to a lot of scars and stabling expressions, and in the mean time it can be Grotesque in large due to totally weird, horrible atmosphere.



<Photo 25> Oliver Theyskens
99 F/W www.firstview.com



<Photo 27> Christian Dior
2001 S/S vogue



<Photo 26> Alexander McQueen
Visionaire's Fashion 2000



<Photo 28> Christian Dior
2004 F/W vogue

<Photo 27> Christian Dior is also Grottesque expression with some casual Kitch factors due to the funny irregular line on the face. <Photo 28> Christian Dior is also very good example of Grottesque which cause severe face distortion due to the exaggerated eyelash, eye, narrow eyebrow continued with cubic.

Here I divided the reflection of current pain and interesting thing, but in fact the ugliness in modern arts have both factors together. I simply classified what has more factors in one portion, into one class, it reflects not only current pain but also funny, shocking reality.

III. CONCLUSION

In the arts classification, the ugliness prior to the modern used to be extracted and it was just method for the beauty, so it couldn't be accepted as individual part. But as the human's reason and theological value were collapsing, we couldn't pursue only harmonized world, ideal anymore, so the belief for the transcendental beauty's ideal has been changed also. Therefore the modern ugliness is newly appearing beauty category in modern beauty. The ugliness clearly shows that the painful situation with contradiction and disunion is the reality we face, and the beautiful arts devotes to the positive and beautified reality is replaced by the ugly arts.

We can see same process in the makeup. The ugly makeup escaped from the past when the absolute beauty was ideal, and now it creates it's own category. By including the ugliness into the beauty category, the defectiveness, incomplete beauty became more valuable.

We must not accept this ugly image only superficially, there are some freedom and tension under this image, which is characteristic, shocking, disgusting, so we can understand the bottom of the reality through it.¹⁵⁾ Also it can recreate the times reality by reflecting the current reality, and it can release the tension in the reality humorously.

Thus it shows the reality and causes the interesting together in total literature.

We can see this kind of ugly image in modern makeup, and most of them escape from the traditional beauty concept and intend to be diversified and characterized, which consider the creative personality is important. In expression, the distortion of shape, unusual colors combination, various colors use, the

material and quality's change can be good examples, and this devotes makeup's development from the shape that used to make the face beautiful to the art on the face with using cosmetics, various other materials. In other words, the modern makeup becomes more unique and artistic due to the ugly image in makeup.

This thesis is based on the Schegel's theory making the foundation of ugly arts and I study the ugly image in modern makeup, so I want to develop the ugly arts with avoiding the low quality ugly arts, which mimic the ugly image superficially with following more sensation, stimulation.

Until now, it just reflects Schegel's theory, but in the future, additional study not only for the other scholars who consider the ugly image separately and positively but also for Hegel and other aesthetical scholars in Hegelian school should be made continuously.

Through these various theoretical studies, the ugly arts and ugly makeup could be highly evaluated and it must be created as the real, meaningful art without any external intervention, controls.

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Received 23 Aug. 2005, Accepted 18 Oct. 2005.