

From Flamenco Updos to Roaring-Twenties Brows, the Best Beauty Looks Backstage at the CFDA/*Vogue* Fashion Fund Show



10 SLIDES

BY LAUREN VALENTI

November 5, 2019



Last night's [2019 CFDA/*Vogue* Fashion Fund show](#) was, above all else, a celebration. The final presentation of the competition is always a jubilant affair, and this year's took the form of a multilayered dance performance made all the more eye-catching by makeup artist Kabuki and hair creative director Bob Recine in collaboration with lead stylist Noogie Thai, who conceptualized looks to complement the 10 up-and-coming finalists' clothing as they vied for the \$400,000 prize and industry mentorship.

While fêting the future of American fashion, many of the evening's dance performances harkened to decades past. For Rhode Island School of Design-trained Raffaella Hanley's line Lou Dallas, it was a nod to the flappers of the Roaring Twenties; Recine creating a slew of pastel finger-waved wigs, while Kabuki traced on pencil-thin brows and repurposed [MAC's Retro Matte Liquid Lip Colors](#) in muted beige shades on the eyes to create a watercolor-like effect before stamping on deep raspberry pouts. "It's Clara Bow meets a boudoir doll," explained the makeup pro as he prepped model complexions with [Dr. Barbara Sturm's Glow Drops](#). Fast forwarding to the '50s for young Los Angeles-based menswear designer Reese Cooper's greasers, model-dancers received supersized bouffants teased up and blasted with Paul Mitchell's [Extra-Body Firm Finishing Spray](#). "It's that rock-and-roll, take-no-prisoners cat eye," explained Kabuki of the accompanying thick, black flicks on the eyes, name-checking late R&B singer Amy Winehouse and 1990 film *Cry-Baby*, which was set in 1950s Baltimore. And then, capturing the more-is-more spirit of the '80s for TRE by Natalie Ratabesi, Recine sculpted "individualized" voluminous sideswept and pompadour styles, while Kabuki used MAC's [Art Library: It's Designer!](#) palette's Rainbow Brite hues to paint on a full face of makeup (turquoise eyes! Rosy cheeks! Fuchsia lips!) worthy of a Grace Jones album cover or a Richard Bernstein *Interview* magazine portrait.

Above the neck, a few of the designers delved further on the dance cultures their performances highlighted. Eventually taking home top prize, Baton Rouge-born,

Backstage at Zac Posen's Fashion Show with Makeup Artist Kabuki

Kameron Mack | February 19, 2015 12:30 pm

VIEW PHOTO GALLERY



This Monday, fashion spectators from all over the world flooded Grand Central Terminal for **Zac Posen's** Fall/Winter 2015 showing at **New York Fashion Week**. **Rihanna**, **Katie Holmes**, and **Mary J. Blige** were sitting front row, and watched as stunning garments hit the runway with beautifully sleek hair and makeup to match.

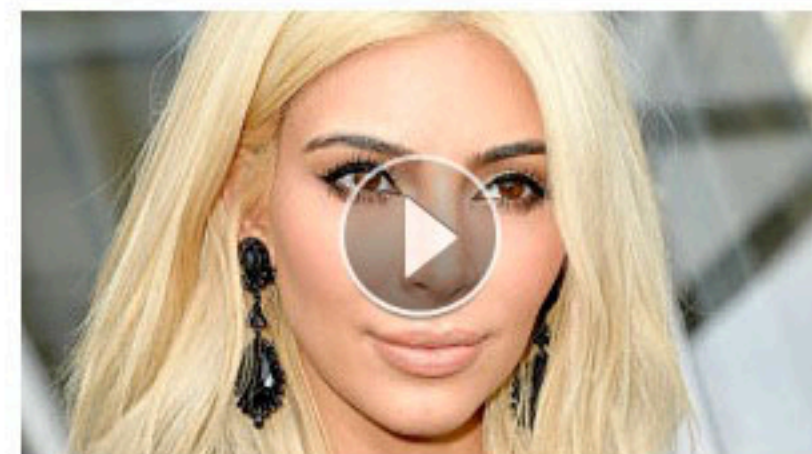
The key makeup artist for Zac Posen's show is **Kabuki**, a living legend and the mastermind behind fashion shows for **Jeremy Scott**, **The Blonds**, **August Getty**, and more. And designers aren't the only ones on Kabuki's roster — he's also worked with megastars like **Michael Jackson** and **Kylie Minogue**. More recently, Kabuki is responsible for the makeup behind **Katy Perry's** "E.T." music video, as well as **Rihanna's** "Where Have You Been."

When prepping for fashion week shows, Kabuki says that most designers schedule a test day so he can look at the collection and collaborate with them on the makeup look. "Zac's show is a moment for glamour," he tells us. "He tends to show me his mood board for his collection and has a scrapbook of what he is thinking." Check out the photo gallery for a backstage pass to the Zac Posen show and to see the looks Kabuki came up with.



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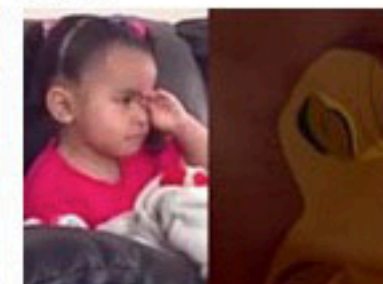
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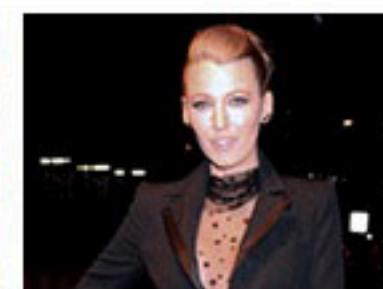


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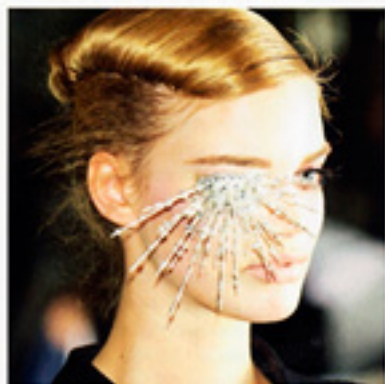


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EYE *catcher*

kabuki

'Crystals have a magical quality unique to them. They add a glamorous dimension to a make-up look. There's a lot of impact. They sparkle and dazzle like nothing else – so I decided they were perfect for the make-up at Boudicca's New York show last fall.

'When stylist Patti Wilson introduced me to Zowie Broach and Brian Kirkby, the designers at Boudicca, they showed me their new line and I spotted a photo of Grace Jones from her Jean-Paul Goude days on their inspiration board. She was elegant but not in a predictable way. There was also a photo of a rococo altar piece, a sculpture showing the ascension of Christ into beams of light. I wanted

the make-up look to feel modern but also spiritual, an inner light or energy coming out of the eye. I knew then that the show would give me the chance to expand on the three-dimensional ideas I'd been experimenting with.

'Throughout the show, the models wore progressively larger eyepieces to build drama – it took about a day to make each eyepiece. I think the Boudicca clothes and eyepieces worked well together. They shared a certain early Bowie aesthetic, chic but other-worldly, dramatic and stark but also delicate.'
For more information, see www.kabukimagic.com



bird of PARADISE

dolce & gabbana

Celebrating their label's twentieth birthday, Domenico Dolce and Stefano Gabbana showed themselves in fine form, sending out a fall/winter collection rife with glamorous gowns, from Swinging Sixties-inspired daywear through to full-on red carpet creations made from snow-white leathers and touches of glittering crystal at necklines, ankles and hips. Spirit of Marilyn Monroe, are you there?



MAKEUP

Metallic Foil Lips Are About to Take Over Your Makeup Bag, According to the Jeremy Scott Runway

BY LAUREN VALENTI

September 7, 2018

This season, [Jeremy Scott](#), designer and dyed-in-the-wool club kid, served as his own muse. “I took inspiration from old Polaroids I took of myself from 1996, experimenting with makeup and personas, gender-bending looks, and DIY hairstyles I created on myself before I had a runway,” explained Scott on his personal Instagram ahead of [his Spring 2019 show](#) inside Tribeca’s Spring Studios. And while the spirit of that defining decade was alive and kicking in the clothes, from the Pikachu-emblazoned knit sweaters down to the acrylic jewel-encrusted plastic boots, it took on new life above the neck with holographic, hyper-real lips fit for a Technicolor romp at Limelight.

From Sudanese-Australian stunner Duckie Thot to Brit girl Ruth Bell, each model sported a stamp of cool, blush-toned foil on the mouth courtesy of makeup artist Kabuki. “I wanted to channel the collection’s theme of adolescent experimentalism with self-imagery,” he explained backstage, pressing on custom-cut, curvilinear pieces of the metallic material along the lips, adhering them down with [Ardell Duo Lash Glue](#) and whisper-light strokes of [MAC’s 3-D Glitter](#) along the lip line. “There’s something about that high-glam effect of the foil lip that reminds me of my own untamed youth.” Kabuki anchored the vivid flashes on the lips with dewy skin swirled with matte bronzer and thick brows inspired by Brooke Shields, filling in the arches with [MAC Shape + Shade Brow Tint pens](#) to feathered effect.

After all, more is always more in Scott’s world—especially at lip-level for Spring—but even he knows when it’s time to bring things back into balance. Relatively speaking, of course.



Party Monster's wild garb, left to right: illustrations for Macaulay Culkin's Michael Alg character; Culkin; a scene from Party Monster. Below: Make-up artist Kabuki in his clubbing days.



PARTY MONSTER'S WILD PERSONAS CLUB KIDS

Armed with tinfoil, ostrich feathers, and assorted odds and ends, make-up artist Kabuki and costume designer Michael Wilkinson resurrected the "club kid look" of early 90's New York for *Party Monster*. This month's most eye-popping release, the film transforms Macaulay Culkin into Michael Alg, the corn-fed Midwest teenager turned downtown doyen who, in a drug-fueled frenzy, murdered his drug dealer Angel Melendez by smashing his skull, pouring drain cleaner down his throat, and dismembering his body.

But Kabuki (who as part of Alg's inner circle was known as Kabuki Starshine, an ice queen composite of Ziggy Stardust and Marlene Dietrich) prefers to dwell on the good times. "It wasn't a pretentious scene. People weren't self-conscious. They were just self-obsessed — which made for really good art."

Ten years later, art is imitating art. For the movie, Kabuki applied fierce facemasks to 25 original club kids in addition to most of *Party*

The cardinal rule of club kid makeup? "It has to look gorgeous on a Xerox," insisted Kabuki. "It has to photograph well. You have to basically erase the face and put on a very graphic shape. And also, wear a heavy foundation — you know, like down white. It hides a multitude of sins."

"With each person it was different," he continued. "That's really important to stress when you're talking about this time. You had little cliques but there wasn't just one clique. You had so many cliques that it kind of became cliqueless. People were able to explore their own imaginations. They weren't all following what was on the runway."

Australian costume designer Michael Wilkinson, whose credits include *Moulin Rouge*, *Romeo + Juliet*, and the month's *American Splendor*, believes that this relatively short bip of individual expression was born out of lack of money. "They were young people from the suburbs who wanted to shock and bring attention to themselves. It wasn't about looking macho or aggressive or sexy or flashy, or even rich and wealthy, as it may be today. It was about ripping things apart and putting them back together again — having a high concept outfit that would have some sort of

point of view rather than just having to look incredibly beautiful."

The tiny budget of the film forced Wilkinson to approach the costume design with that same throw-everything-together-at-the-last-minute thrift store mentality.

"I had to go up to 125th street to get an incredible African Miss Cleo style muumuu sort of thing with a turban," he chuckled. "And then I'd have to go raid some old theatrical costume place and find a showgirl costume that [Seth Green] could wear with a tutu and show around his shoulders."

Seth had 21 costume changes. Macaulay had 32: "I love what he wears to the fetish party. It's basically just surgical masks tied together into some sort of strange codpiece. They were all based on actual outfits Michael used to wear. We used a few original pieces, some of which came from Kabuki's closet."

Imagine Kabuki's reaction when he walked on set and everyone was wearing his clothes. "It was like a *Twilight Zone* episode," recalled the defrosted ice queen. Did such a faithful reproduction make him long for a return to Alg's pantheon of misfit superstars? "I really don't pine for the past. But I feel sorry for all of the 20 year-olds right now. I pity them."

At least we'll have the Xerox — *Party Monster* opens at the end of August. But still, Kabuki, any advice for club kid posers who want to dress up this weekend? "Just keep adding things until it looks good."



"I LOVE WHAT HE WEARS TO THE FETISH PARTY. IT'S BASICALLY JUST SURGICAL MASKS TIED TOGETHER INTO SOME SORT OF STRANGE CODPIECE."

Monster's leads — Seth Green, Marilyn Manson, Chloe Sevigny, Wilson Cruz, Natasha Lyonne — along with an assembly line of nearly 1000 extras. And then, of course, there was Mac.

"Macaulay was a great person to do a Michael [Alg] look on, because he followed the same principles of being this sexy, bad kid. I remember getting a buzz of excitement the first time I painted Macaulay's lips bright red."

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Rising Star

Makeup artist to watch

Former *Sex and the City* makeup artist Kabuki turns fashion shoots into fantasy. He has morphed model Karen Elson into an exotic reptile, and for the *Bazaar* photo above, he used flower petals on the model's skin. Kabuki's real-world beauty looks are just as inspiring. At right, some of his favorite products.

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Grown-up glamour

Singer Kylie goes for low-key sexiness, with a smoky, elegant maquillage

Kylie Minogue pulled out all the stops at the amfAR New York Inspiration Gala earlier this year in a racy black Jean Paul Gaultier dress with integral leather glove, chain detail and deep thigh split. And she was happy to let her outfit do the talking by keeping her make-up elegant and glam, rather than overtly sexy. Make-up artist Kabuki, who's worked with Kylie for four years, created the look.

"I didn't want to go the traditional red lipstick look, so instead created a soft lip and smoky eye to play up the sophistication and elegance of the dress, rather than the sexiness," Kabuki explains. "I wanted Kylie to look, above all else, very glamorous." Here's how he pulled it off...

Feline eyes

"I often start make-up with the eyes so that I can finish with a flawless skin," Kabuki reveals. "I began by smudging a Myface High Definition Eyeliner in Black, £6.84, into the upper lash line, emphasising Kylie's naturally feline eyes, and defining the lower lash line with a taupe pencil. I then used two Myface Blingtone shadows, applying Black Ice over the lids and Sp'ice'y into the sockets of both eyes, blending to a wing. I finished with a hint of Blingtone Diamonds & Pearls under the brows and at the inner corner of each eye to catch the lights."

He applied two coats of Diorshow Mascara, concentrating on the base

of the lashes, with less at the ends, creating volume without clumping.

"I also used MAC false lashes, but cut them into sections to custom fit them to Kylie's eyes," Kabuki says. Using Laura Mercier Brow Duo, £20, he then created two perfect arches.

Airbrushed skin

Kabuki prepped Kylie's skin with Nars Aqua Gel Hydrator, which gives the perfect base for all make-up, hydrating the skin without oil.

"Then I applied Myface Mymix Foundation in Fair, using a just-damp sponge," Kabuki says. He patted in a dab of concealer under her eyes and around her nose, then brushed a sculpting powder in warm brown under each cheekbone, with a dab of peachy MAC Blushcreme on the apples, blended back and up.

"To finish her skin I used a clever Sally Hansen Airbrush Shimmer spray [only available in the US] on the neck and shoulders, and even down the shins, to catch the light and make her glow."

A pop of gloss

As this look was all about Kylie's eyes, Kabuki decided to keep her lips neutral. "I outlined with Myface High Definition Lipliner in Fair, £6.35, just over her lip line, and then added a touch of Lip Pop Gloss in a pink shade because I knew it would last all night long," he explains.

To see more, visit kabukimagic.com

Make-up artist Kabuki used pale lipgloss rather than vampy red lipstick with Kylie's chic black dress

Smoky glow

Everything you will need to recreate Kylie's look at home:



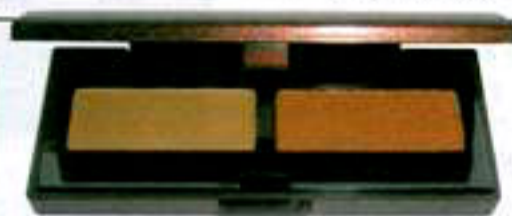
MAC Blushcreme in Lilicent, £16.50.

Diorshow Mascara in Black, £21.50.

Make Up For Ever Eye Pencil in Taupe, £10.93 Visit makeup-provisions.com



Myface Mymix Lip Pop Gloss Hollywood 133, £7.82.



Laura Mercier Brow Duo in Deep Blonde, £20 From Selfridges, tel: 0800-123 4000.



Nars Aqua Gel Hydrator, £56 Visit narscosmetics.co.uk.

Myface Mymix Foundation in Fair, £12.71 From Boots.



MAC False Lash 33, £8.50.



Myface Blingtone Single Eye Shadow in Black Ice, Sp'ice'y and Diamonds & Pearls, £9.78 each.

I mean, who don't want to fly?



Kabuki is the New York club kid turned make-up artist to the stars. Born in the North of England, Kabuki moved to New York in his late teens and landed a job as a textile designer, where his wildly flamboyant make-up soon caught the attention of the New York press. Whether spray-painted head-to-toe in gold or rocking a psychedelic Geisha, Kabuki's extraordinary designs crossed the realms between fantasy and reality, taking make-up to a whole new artistic level. One of Michael Alig's notorious club kids, in the mid-90s his work caught the attention of Patricia Fields who invited him to work on *Sex and the City*. Here he put his talent to work on the faces of Sarah Jessica Parker, Cynthia Nixon and Kristin Davis (albeit in a more subdued way). He has since worked his magic on cover stars for *Interview*, *Vogue*, *W*, *Numero* and *10*, while his celebrity clients include Madonna, Britney Spears, Gwyneth Paltrow, Gwen Stefani and Kylie Minogue. 2009 sees Kabuki team with MAC make-up on a world-tour. Princess Julia met up with Kabuki to discuss the collaboration.

You were a club legend and now you're a make-up legend, tell me darling, what made you cross over into piling make-up onto others rather than yourself? Pat Field called me up out of the blue and asked if I was interested in being the make-up artist for a new TV show she was styling called *Sex and the City*. Before that happened, I'd had no career ambitions. My interest in make-up was purely personal expression. I'd started wearing make-up in broad daylight age 14, before I moved to New York City. I was the Naked Civil Servant of the redneck section of Florida. **Who were your first subjects?** I learned the most from painting myself. I had a club kid friend named Jodee Jingles. We'd go to Disco 200 together and she'd nag me to do her make-up. But I'd be so burnt out after spending hours on my face; I'd just slap something on her in 5 minutes. Once I painted her face white, then ringed her eyes in black liquid liner, then another ring and then another, until her whole face was full. That night we saw Olympia, the

bartering drag motherclub legend. She was well known for always having varied and theatrical make-ups. She screamed in excitement: "Let me look! I've never thought of that before – the onion!" **Who inspired you initially?** Erte, Boy George, Grace Jones, Oriental art, the New Romantics. Definitely Richard Sharah's work in David Bowie's *Ashes To Ashes* video and his Zandra Rhodes stuff. I really loved all the faces of Bowie, especially the cover of *Rinôçérôse* with Twiggy. I was so occupied with drawing and painting my own fantasy illustrations as a child, there's even a video of me on YouTube called *Kabuki Starshine On Kidsworld!* I would make dolls by painting faces on wooden spoons. **What keeps you enthralled?** Working with great stylists and photographers who, like me, care almost neurotically about their work. I hate working with lazy people; what's the point? Also, I'm lucky to have some very beautiful and interesting faces to work on. **Tell us about the MAC master class tour!** I

don't talk whilst working on stage and then have a full question-and-answer session afterwards. My partner/agent, Chuck Fiorello, put the music together, which enhances the feeling of each of the three looks I demonstrate. I start with a glamorous smoky eye taken to editorial level. Next I do the Kylie CD cover look. The last look is much more intense and bizarre. I originally did this look on Karen Elson in *Italian Vogue* in 2004. **What projects do you find the most challenging?** Many of my jobs require a huge amount of preparation, time and work. Occasionally, I have one that's easy but usually the packing and the prepping is more stressful than the actual shoot or show. I've done shows where I worked for three days without sleep. Manish Arora, Boudicca... if you look closely you'll see my bloodstains on their clothes. **Where do you pick up ideas for new looks?** I'm usually given a theme, then I take it from there. When Manish Arora did his medieval collection I designed a mask

based on a chastity belt to compliment the make-up. I sent the prototype to India, then put the finishing touches on it in Paris. That mask had a second life after the show, popping up in *Italian Vogue*, *Numero* and on Kate Moss's *Interview* cover. **Who's the maddest person that's inspired you?** Boy George is pretty mad... **Have you ever been in awe of your subject?** Once in a while but I get over it quickly. If I'm trembling, I can't work. When you meet someone famous, there's the weirdness of thinking you know them, but of course you don't. I thought I might faint when I met Michael Jackson, but I didn't. I did two shoots with him and he couldn't have been nicer. **When you're not thinking about make-up what else do you think about?** I think about getting my hands on old Harper's *Bazaar*'s from the 1910s and 1920s, the ones with the Erte covers.

Interview Princess Julia
kabukimagic.com



Industry, Now

KABUKI

Portrait by [Ben Hassett](#) for Models.com

#IndustryNow The cycles of social media impel us to embrace then move on from trends and discourses faster than ever before. The life span of a single work—an editorial, a campaign, a show, a stint—is shorter for it. Fashion's only unconditional term is the future: operating a year ahead, after all. So, in an industry where change and relevancy are the full stops at the end of every sentence, Models.com wanted to highlight individuals who add permanence to the community—some at their start and some at their top. Photographer Ben Hassett gets up close and personal for Models.com with the creative forces often behind the scenes. They are the Industry, Now.

A relative master of masquerade, [Kabuki](#) has contributed his genius in avant-garde beauty to every major magazine imaginable. A fateful jaunt down the once over-the-top Thierry Mugler runway would propel the Pyramid Club kid into a career spanning three decades with a resume that has connected him with the major models that have defined a generation. Always with a touch of the unexpected, the makeup artist has been able to transform faces into the seemingly simple to the painstakingly detailed.

What's your favorite part of the process?

The final stretch, because that's when I can feel if it's a winner or not. If the look gels and comes to life, that's exciting. Each situation is different. On a fashion show, the important thing is that the makeup works on everyone as well as it did at the test. It should enhance the collection and be memorable...in a good way. The models really get into the look when it's something unique or special. Positive energy makes the extra effort worthwhile.

For a red carpet or public appearance with a celebrity, I have to work

ONLY ON **InStyle!**

Katy Perry's 'E.T.' Video: Makeup Artist Kabuki Tells All!

Mar 31, 2011 @ 11:45 am

Katy Perry's new music video for her single **"E.T."** debuted today **online**, and she totally transformed herself from mortal to alien for the clip! So, who is responsible for her otherworldly look? That would be **makeup artist Kabuki** (inset), who most recently honed his futuristic primping skills as a makeup consultant on *Tron: Legacy*. The cosmetics genius developed three styles for the video: Alien, Fawn and Tribal. **"The three looks are like three aspects of the extraterrestrial,"** Kabuki told *InStyle*. **"I was very happy about the way Katy's face suited the makeup, she really brought it to life. When you see it on her, it's not a mask. She really comes through."** Perry's fans are so excited about the new look, they started **posting video tutorials** for how to recreate the makeup, and Kabuki is flattered by the support. **"I think it's great that they're excited about it! They understand that participating is what pop culture is all about. It's about feeling that you're a part of something."** **Find out how Kabuki transformed Perry into intergalactic pop star in the gallery!**



Courtesy Photo (3)

— Caitlin Petreycik

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FASHIONWEEK

Runway Beauty Looks We Love: Zac Posen

Sep 10, 2012 @ 3:47 pm

From the lush lashes, to the bold face-framing brows, the look at **Zac Posen's Spring 2013 show** was pure Hollywood glamour. "I took inspiration from a black and white photo of **Lena Horne taken in the 1960s**," said makeup artist Kabuki, who used **MAC** products to create the sultry look. "The image captured her unique blend of strength and delicacy, echoing the play between structure and softness in Posen's collection." While many runway looks are hard to translate into real-life, Posen's is the exception. The smoky eye and lush lashes are perfect for a night out, and can also be toned down to wear during the day. **We went backstage to get the complete breakdown on the makeup, complete with the exact products used, so you can take it from runway to every day!** Click through our gallery now to get the step-by-step instructions.

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— Marianne Mychaskiw

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Makeup Beat

The black lipstick in this photo from the NY Times makes the statement that lips will be darker this fall. And the infrared photography by **ALEXEI HAY** is unique and visually arresting. Model Hye's makeup is by **KABUKI** and her hair is by **KEVIN MANCUSO**. The coat is from **EMPORIO ARMANI**.

When using special effect photography like this the colors change. So what appears to be black may in fact be blue or another color and so it may require some pre-testing to determine the final makeup effect. When applying dark shades of lipstick precision is key, so a sharp lip liner pencil is a must.



KABUKI



KABUKI is the name being whispered among fashion insiders as the next big name in make-up. A former nightclub performer and model, Kabuki is utilizing the techniques he developed on himself throughout the years in the world's top fashion magazines and advertisements.

MAO MAG: Where are you from?

Kabuki: Originally, I'm from the north of England. My family moved to Florida when I was 10. I didn't exactly fit in in England, but Florida was a million times worse. I had no friends so I put all of my energy into drawing and painting. My style was influenced by art nouveau and art deco. My paintings appeared in exhibitions and led to a couple of television appearances by the time I was 11.

When did your work move from the drawings onto your physical self?

I started to wear make-up at age 14. I was obsessed with Quentin Crisp and David Bowie. I was driven to experiment with my identity because I was naturally androgynous. Of course, I took a lot of flack. To the locals, just being gay was unspeakable, but I think they respected my nerve. Actually, standing out so much helped me make at least some friends at school.

When did you move to New York?

On Halloween, 1990. I had no job experience; just a portfolio of my paintings, which helped me land a job with a textile design company. I was very grateful for the job but I knew it was time to move on when they had me drawing square dancing Teddy Bears. I met a girl named Alison Wonderland. She saw how weird I looked and said I had to meet Michael Alig. She said he'd actually hire me to dress up in these crazy looks.

Was this when you changed your name?

Yes, my old friend from Florida, a kooky girl named JoDoe called me Kabuki out of the blue one night. Then she came up with "Starshine" the next morning.

It's interesting that you were a loner as a kid because the club scene is about being outgoing and presenting yourself.

Although I loved watching everyone else and being in a creative environment for the first time, I was too shy to be outgoing and social. It took a while to get to know

people, especially if you were a goody-two-shoes like me and didn't do drugs. There wasn't a lot of in-depth conversation. Everyone just said "You look fabulous."

I'm always curious about people who change their names. Do you think that, mentally, getting a new name sort of gives one a fresh start?

Yes, it's nice to erase the chalkboard. I've shortened it to "Kabuki" for my make-up artist work. Surprisingly, everyone plays along with it.

I think Kabuki Starshine is the perfect description of your work. It has always had, to me,

a lot of ethnic cultural references mixed with a very space age look.

What I love about the Kabuki theater is that it's very dramatic and vibrant, yet refined. I think that to do something that is outrageous, the execution has to be flawless. You have to have that refinement in order to justify going that far. That's kind of how I feel about Kabuki, because it's so outlandish but at the same time it's so completely refined, in that Japanese way.

Have you encountered any stigma to being a former club kid?

No. The club scene and being in the Black

Lips performance group brought visibility which led to jobs with Thierry Mugler and Susanne Bartsch.

When did you decide to go on make-up as a career?

Pat Field really gave me a great break. She went out of her way to get me onto *Sex in the City*. I established the make-up looks for Sarah and the girls. I was there for 2 years and got into the union. This enabled me to work in movies such as *Party Monster* and Todd Solondz's new movie *Palindromes*.

I think Party Monster, along with the John Galliano's Leigh Bowery collection really brought more theatrical make-up and styling to the forefront of fashion. I don't think the Steven Klein shoot that you worked on with Patti Wilson would have happened before this shift.

Steven said since it was my first time in *Julian Vignar*, I should do my strangest work. We knew each other slightly from back in 1992, when he photographed me at the limelight. He had tried to bring me on to projects a couple of times but it never worked out. *Party Monster* helped jog his memory of me and probably re-assured him that I would be able to handle a tough shoot.

Those pictures are unbelievable.

It's great to work with such talented and dedicated people. Steven is truly a perfectionist. He has the intuitions of a great film director and his choice of Karen Elson for that shoot was inspired. I was really excited that Madonna included projections from the shoot in her show. That shoot was a chance to go really over the top. Those opportunities don't come along every day, so I'm really lucky.

I think that the fashion industry is responding to you because you are bringing a fresh eye to familiar themes.

It's great to be shocked by something and then admire it's beauty at the same time. There has to be real craft behind the vision.

What do you want people to come away with when they see your work?

I hope they realize that they don't have to look generic to be beautiful and your choices give other people clues to who you are. The world would be a dull place if you didn't have that. And I think it is high time that there was more visual stimuli.

PHOTOGRAPHER MICHAEL FAZAKERLEY

KABUKI

POSTED BY IRENE OJO-FELIX | SEPTEMBER 9TH, 2016



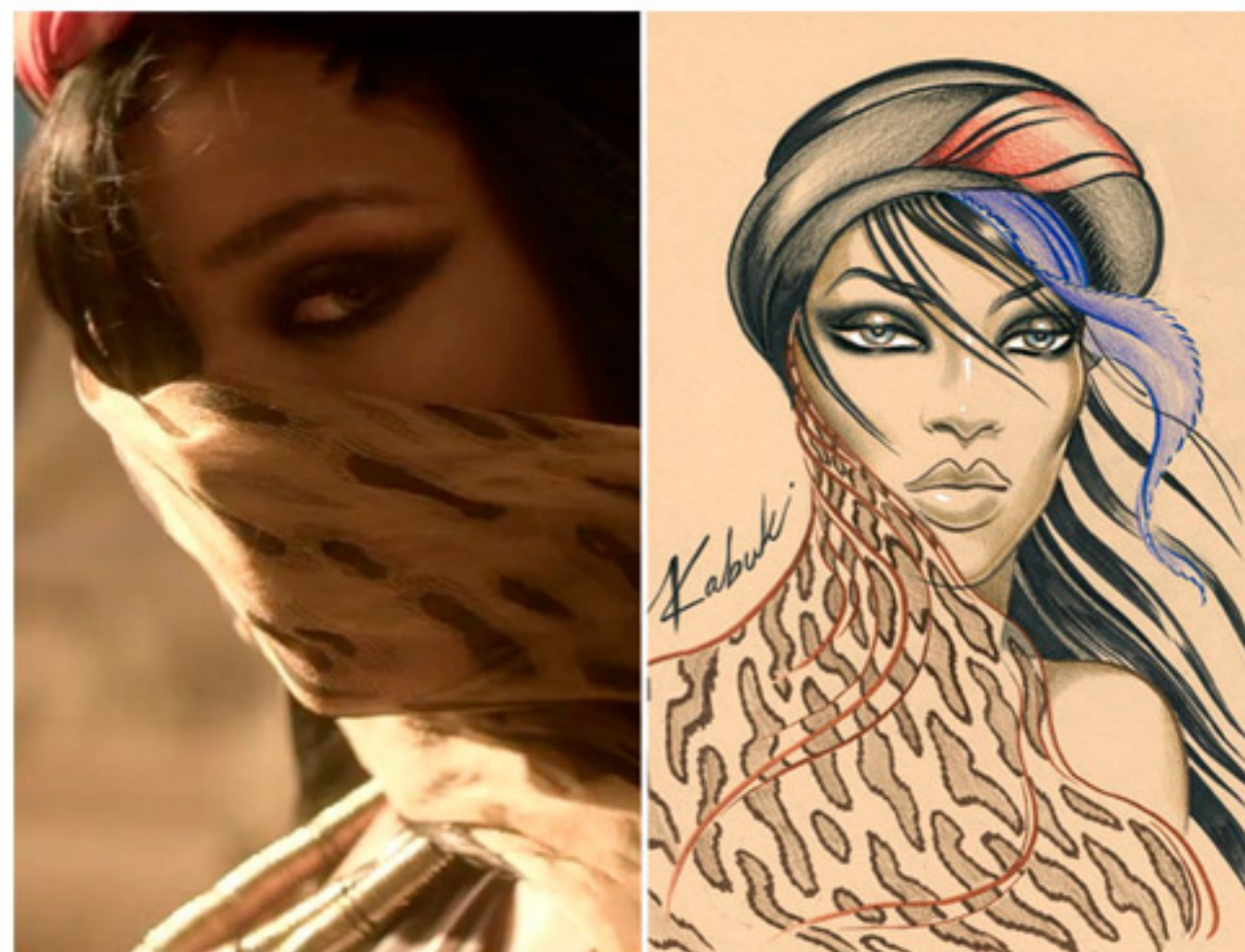
Exclusive Interview With Rihanna's 'Where Have You Been' Makeup Artist: Kabuki

Posted 4/30/12 5:32 pm EST by Gaby Wilson in Beauty, Interviews, Music Videos



A still from Rihanna's "Where Have You Been" music video and a photo of legendary makeup artist, Kabuki.
Photo: Courtesy of Def Jam Records/Kabuki

conductive to looking "done up" with lipstick and everything like that, so I thought of more smoldering eyes and glowing skin and anything that could reference an animal without being ridiculous. I did some quick sketches and quick references, but it kind of took its own form as we were working.



A still from Rihanna's "Where Have You Been" music video and a sketch by Kabuki.
Photo: Courtesy of Def Jam Records/Kabuki

With **Rihanna** uploading teaser after teaser for this "Where Have You Been" video, we knew the mounting anticipation could only mean that this thing was going to be MAY-JOR. When we caught wind that sickeningly talented makeup artist/current Artistic Director for **Myface Cosmetics**/skilled illustrator **Kabuki** (who BTW has artfully painted the faces of such mega-watt stars as **Michael Jackson**, **Madonna**, and of course, that face-melting beauty magnum opus that was **Katy Perry's "E.T." music video**) worked on the vid, we knew our suspicions had to be correct. Also, that we needed to sit Kabuki down for a chinwag *immediately*. We picked the legend's brain, and along with hooking us up with a GRIP of gorgeous hand-drawn Rihannas, he obliged us with juicy details about the entire video process, Ri's creative input, and just how he got those gold sparkles all over her face.

MTV STYLE: We last chatted with you after the technicolor alien **MASTERPIECE** that was "E.T.," and since then, you've worked with Rihanna on her "Where Have You Been" video which dropped today. What was the process of developing makeup looks for that like?

KABUKI: Well, you receive a storyboard, and that will tell you the director's vision, but that's just the starting point. With the "Where Have You Been" video, it's set in the jungle and the desert. I was getting this feeling of primordial jungle and heat. That's not really

Did you and the stylist, Mel Ottenberg, work together on these looks?

We kind of worked together but sort of over the phone at first. It was all very quick. I think they were doing the wardrobe fitting before the first day of the video, so they probably had gathered a lot of things like I had.

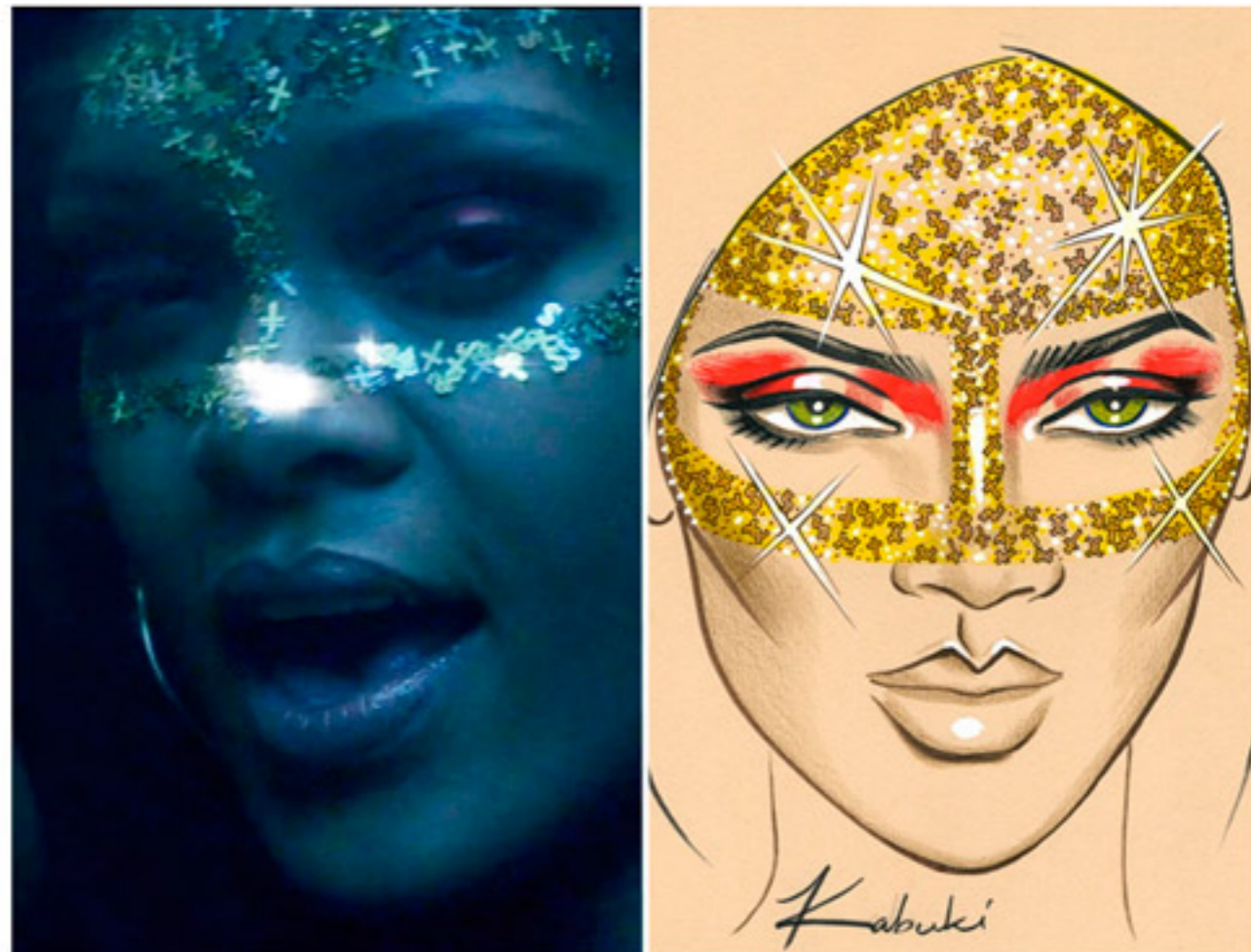
Wow. So much to sort out in such a short amount of time! So you guys came together, each with your own arsenal of ideas and options, and whittled them down?

Yea, you always do that, I think, in any situation when there's a lot of people and collaborating, but especially when it's with an artist like Rihanna because it's really a collaboration with her, too. I tried to bring a surplus of ideas, so they could be edited or combined once we knew what the wardrobe would be. Mel Ottenberg is very easy to work with and enthusiastic to hear my ideas for the makeup for his looks. There's a great team spirit, and we play off each other's ideas. Mel styled both "Where Have You Been" and "Princess of China," and he's super great to work with. I always feel a lot of support from him, and we're always on the same page. It's kind of like we're both playing with the same Barbie doll. [Laughs] And, of course he's coming from a similar place, bringing so many

options to the table. There were times when we wouldn't always know what certain accessories were going to be until Rihanna had everything on, and she obviously has her own opinion about the looks, as well.



*Kabuki behind the scenes touching up Rihanna's makeup.
Photo: Courtesy of Kabuki*



*A still from Rihanna's "Where Have You Been" music video and a sketch by Kabuki.
Photo: Courtesy of Def Jam Records/Kabuki*

Wait. That's AMAZING. And it turned out really well on camera, too!

I agree! Because they were all just sort of poured haphazardly on her face, they came out at all different angles so it made them extra glittery which I think translated well on film. And it's a good piece of trivia!

So Spirit Gum, eh? What are some other products you couldn't have done the video without?

That's a bit impossible to narrow down because I use so many products, but I used a lot of these things called **Blingtones**. They're like a metallic shimmery eyeshadow that you can put on with your finger, and you get a very metallic finish that you can't really get from an eyeshadow because it's richer than that. It's comparable to the way glitter would look but glitter is really messy. Those are by **Myface**, and they're really good for giving the texture that you want in film because there's all that movement.

Speaking of movement, there's a lot of choreography in "Where Have You Been." Did that play a factor at all in how you developed makeup looks?

Definitely. I couldn't use the lipstick or else it would get all over her face. [Laughs] I mean, there are, of course, ways around that, but you have to be aware of those things and think about them before you even get on set. In a way, that makes it a bit more exciting to work on a video than say, an editorial shoot, because sometimes makeup in a photograph doesn't look as good as it did in person. That's especially true for anything shiny or sparkly,

Did Rihanna give a lot of creative input on these makeup looks?

Yes, she absolutely did! She approved everything. It was great when she would be excited about a specific look. And the look with the gold on her face? That was actually her idea!

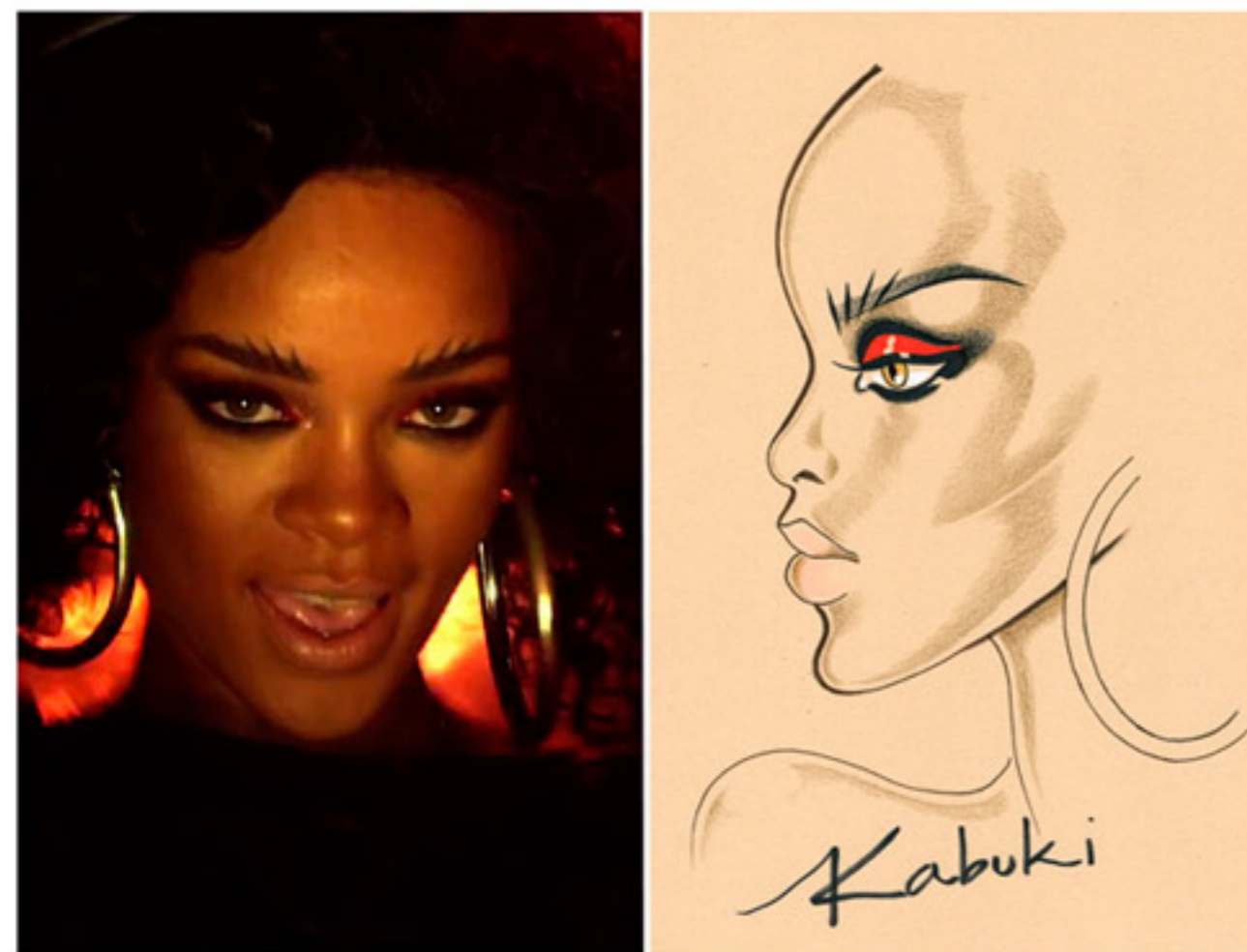
No way! We were wondering what that metallic mask thing was!

Yes! The manicurist had some tiny gold symbols that were, you know, meant for nails. Rihanna picked out the **Chanel** logos, the crucifixes, and the dollar signs, and she had this idea for me to make this mask on her. I painted the shape with **Spirit Gum**, this clear liquid cosmetic adhesive. I knew this was going to be a bit of a mess, so we put some paper towels down around her face as she laid on the couch in her room, and I just kind of poured all these symbols on her face using a paper plate. I had to do it a couple times for it to stick and fill out, but that's how it was done! [Laughs] There were a few of them on the floor afterwards, but most of them ended up where they needed to be.

because you only get that one frame. With a music video, you tend to pick up more textures, more glitter and sparkle and that kind of thing. In a way, I like that more. Plus, it's exciting to really see a performance while you're working.

Seriously! What a reward for a hard day's work watching a private performance from Rihanna must be. Did you have a favorite look from your time on the set?

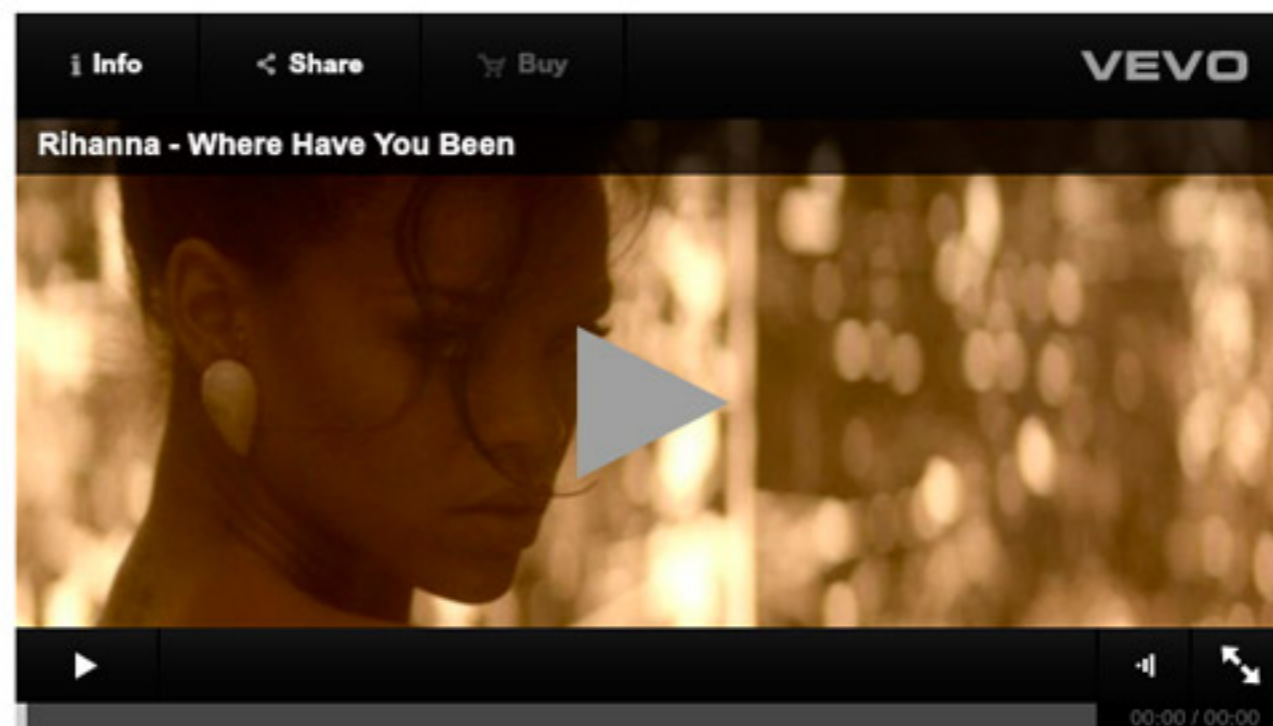
That's kind of hard because I love each one. I get attached to all of them. I really liked the dance with all the scarves. There was a famous fashion illustrator, Antonio Lopez, who illustrated a book, *Antonio's Tales from the Thousand and One Nights*, and that look reminded me of his illustrations. Kind of '80s, but also kind of fantastic. Very relevant today, and I thought that the styling and choreography were great.



*A still from Rihanna's "Where Have You Been" music video and a sketch by Kabuki.
Photo: Courtesy of Def Jam Records/Kabuki*

My favorite, though, might have been the main dance look. The one where she's wearing that black lace **Emilio Pucci**? I think that's also because her hair in that reminds me of a young **Whitney Houston**. For that look, I put a metallic red on her eyelids and that really popped in the light. For that look, I also had this idea to do some spikey eyebrows, and Rihanna was a little bit skeptical about it at first. She said something like, "Well, show me what it's going to look like; show me a drawing of it," and instead of going off to find some paper, I drew this eye with spikey eyebrows on my hand! She gave it the okay, and after, I was walking around the rest of the day with this spikey eyebrowed puppet hand. [Laughs]

+ WATCH RIHANNA'S 'WHERE HAVE YOU BEEN' MUSIC VIDEO



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Awesome Exclusive Interview With Katy Perry's 'E.T.' Makeup Artist: Kabuki!

Posted 18 hrs ago by MTV Style in Beauty, Interviews



Katy Perry from her 'E.T.' music video and Kabuki.
Photo: Courtesy of Katy Perry's Facebook page/Kabuki

ZOMG. So you've all seen Katy Perry's "E.T." video by now, right? Directed by Floria Sigismondi, the space-alien, fantasy scape is no doubt gorgeous, but the one aspect that we must pay heaping scads of homage to is how AWESOME the makeup is. We'd been stalking the looks for weeks now, but when Katy revealed via [Twitter](#) yesterday that none other than THE KABUKI (you should totes follow him, he just joined) was the man behind the magic, we were just BESIDE OURSELVES with joy and excitement. Kabuki is an unimpeachable legend and GOD in the field. He's worked with Madonna, Kylie Minogue, Michael Jackson, Lady Gaga and went so far as to be a consultant on projects with Kanye, the entire cast of *Sex And The City*, the Disney *TRON* movie aaaaaaand once upon a time even modeled for Thierry Mugler. We were lucky enough to catch up with the sickeningly talented artist to talk about what it was like onset at the "E.T." video shoot, his proudest career moments, and Katy Perry's plans to send Russell Brand into outer space! Literally!

Whoa, so you've worked with EVERYBODY, but let's start with your latest project that premiered just today, Katy Perry's "E.T." video. Super ambitious, right? What was the process like?

Makeup megastar and fantasy god Kabuki: I received the 24-page treatment and my imagination started working overtime. The director, Floria Sigismondi and Katy already had mood and a story line, so I did an outline sketch of Katy's face so I could illustrate my makeup ideas on paper for their feedback. We agreed on our favorites. There was a great creative synergy on the set. And we chose an alien look, a fawn look and a tribal look.

Crazy hours?

There were two shooting days, and Katy was totally hands on in the best possible way. She knows what looks good on her but allowed me the freedom to do my thing. Both shoot days were long (the second day was, like, 15 hours), but we got it done and it was exciting to see her perform and bring the looks to life.

Two days to get all those looks. Wow. Were you nervous at all?

One of my biggest worries was, 'Is Katy Perry going to sit still for hours in a makeup chair and let me go a crazy with her face?' [But] Katy is quite a trooper and a delight to work with. We developed a great rapport and she told fun stories, like how she wanted to buy her new husband, Russell Brand, tickets to a flight to outer space.

As you do...



James Franco on the 'Candy' cover and a 'Vogue' cover.
Photo: Courtesy of Candy/Vogue

Name some people, living or dead, that you would lovelove to work with?

Cher, first and foremost; David Bowie in 1972, his glam rock period (I wouldn't be a makeup artist if it weren't for him); Grace Jones; Elizabeth Taylor; Greta Garbo – an endless list, really.



*'Paper' magazine cover and the NARS Fall 2005 ad campaign.
Photo: Courtesy of Paper magazine/NARS*

Man, you've given us so many memorable moments. What career highlights are you most proud of?

Working with Michael Jackson for *Ebony* and *L'Uomo Vogue*. Those were his first photo shoots in 10 years, and they wound up being his last. That's something that I'll always cherish. I'm also proud of my work with Lady Gaga for the 2009 VMAs because it seemed to me that that was when she had arrived. Kylie Minogue is awesome to work with. And all of these shoots that I've done with fashion photographer Steven Klein.

Amazing. *swoons*



*Michael Jackson on the cover of 'Ebony' and 'L'Uomo Vogue.'
Photo: Courtesy of Ebony/L'Uomo Vogue*

pm out with Eugene Hütz

PAPER

scandalous fashion

astonishing beauties

amazing tattoos

astounding style

crazy couture

plus:

revolutionary women
dressed drastically

Sept. 2005



SHOCK + AWE

THE RADICAL FASHION ISSUE



MAKEUP ARTIST KABUKI IS A SENSATION NOW, BUT HE'S BEEN INTERESTED in makeup since he was a teen. The Englishman was inspired by the heroes of the New York and London club scenes, such as Kenny Kenny, and by living works of art such as Quentin Crisp. Over the years, Kabuki has worked with such luminaries as Susanne Bartsch, Thierry Mugler and stylist Patricia Field, who hired Kabuki to do makeup on *Sex and the City*. But it was his seminal shoot in *Italian Vogue* with photographer Steven Klein, stylist Patti Wilson and model Karen Elson in March 2004 that really turned him into a fashion superstar. Kabuki has revisited some of the looks from that story for us, as well as some of his other greatest hits—including the shot on our cover, which is inspired by the makeup he did for the current François Nars campaign, and the exploding jeweled eye in this story, which he designed for Boudicca's first New York runway show last season—to show why he's the most outrageous and radical makeup artist working today. For more of Kabuki's work (and to see his more classically pretty-pretty looks), visit www.kabukimagic.com.

By Mickey Boardman

giving face

.....

MAKEUP ARTIST KABUKI TAKES BEAUTY TO A NEW LEVEL.

Mickey Boardman: What do you consider to be radical beauty? Does radical beauty scare people?

Kabuki: I suppose that radical beauty, although that's not really my term, is something iconic, which leaves an indelible impression. Wait 'til you see Amy Sedaris in the last 15 minutes of the upcoming *Strangers with Candy* movie. Talk about a radical face. She's great. Does radical beauty scare people? Perhaps. Then again, some people are afraid of anything unconventional. I've always loved fairy tales and myths, especially the darker ones. I think glamour often has to have some element of danger to keep it exciting. It's a very conservative time right now, and people get very shocked by things. But to shock you, it's got to have an underlying truth behind it.

MB: What are you inspired by?

K: The model's bone structure is key, but the moment plays an important role as well. All the elements play off each other and create a whole larger than the sum of the parts. I've always been an avid painter. When I was 11, I was profiled on a TV show called *Kidsworld* with my drawings, which were very dark and very Aubrey Beardsley in style. When I was 14, [I saw] Boy George on TV. He changed my outlook on life into a more optimistic one—one that included lots of carefully applied makeup and the courage to face anything.

MB: Does fashion influence your makeup, or does it come purely from your imagination?

K: When doing makeup for a fashion shoot or a catwalk, the objective is to present the clothing in an interesting manner. The makeup artist must both understand and complement that. This doesn't mean you have to be predictable. That's where your imagination comes in. The constant demands for something new in fashion are a challenge. In the words of Joan Crawford, "We must have challenges; otherwise, we don't grow." Of course, she was referring to Bette Davis, not an Italian *Vogue* shoot.

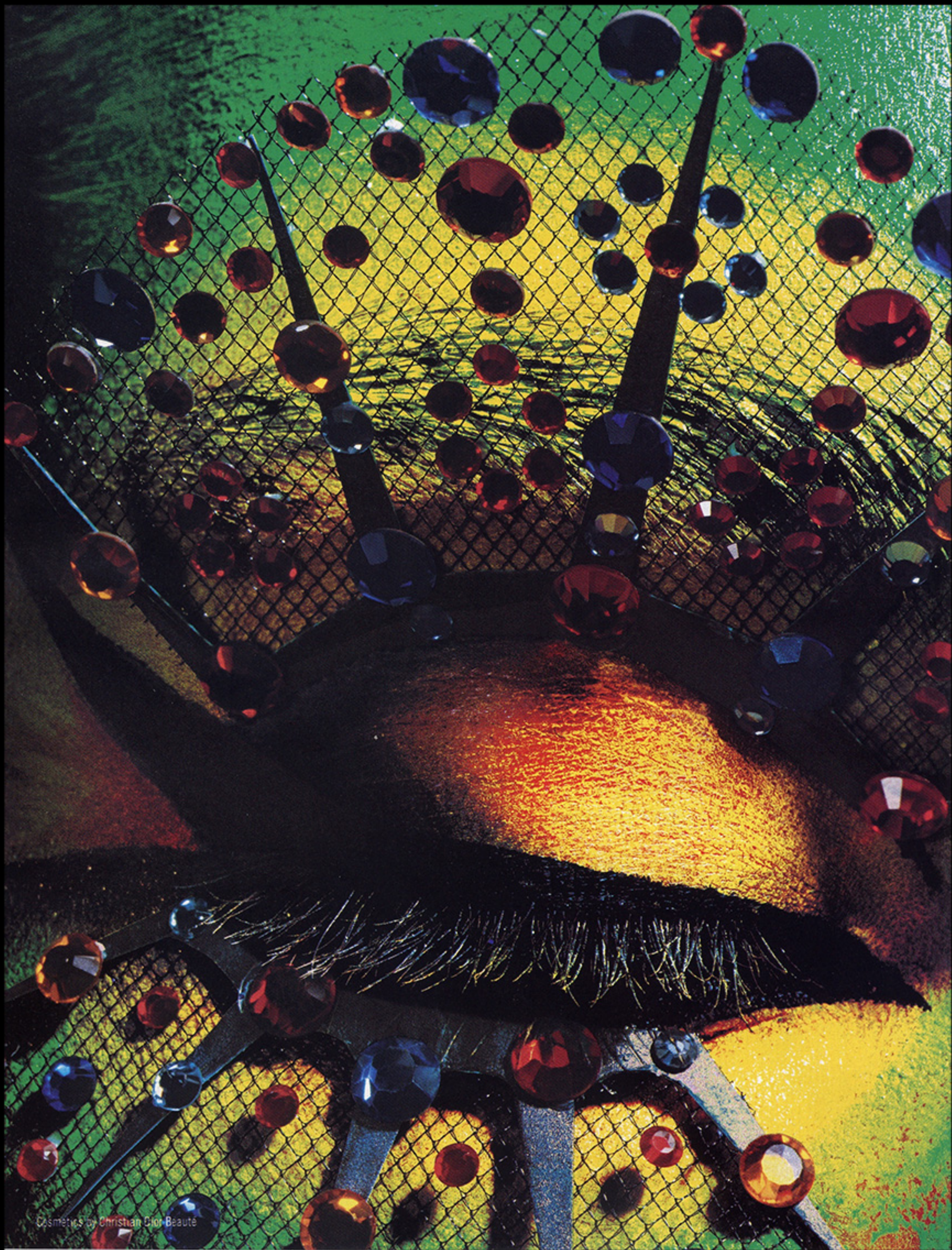
MB: Tell me about the looks in this shoot.

K: I got the idea for the paper eyelashes in the clubs. For the webbed girl, [I was inspired by the time] I had to be a fish in a Blacklips show [referring to a performance-art troupe]. It's something that evolved from there. We actually did that shot twice. I had a green one before, but it was too happy.

MB: What about the hand?

K: Those nails are actually beetle wings. I saw them in that store Evolution [*in Soho*]; it's a little witchy. The black face is Egyptian-meets-African-meets-*Metropolis*. My taste runs toward things that are beautiful but mysterious and not very safe. I like a picture when I can keep looking at it and see new things. ★

Models: pages 84 and 93, Tanya P (Marilyn) • page 85, Snezhana (DNA) • page 86, Cintia Dicker (Marilyn) • page 89, Adrian Hiller (IMG) • page 90, Alice (NY) • page 92, Jessica Perez (Trump)















Transformers

How make-up artists create true beauty

KABUKI, lives and works in New York City and Saugerties, New York. Brought on board by Patricia Field to design the make-up look for *Sex and the City*, Kabuki left after 2 seasons to work for celebrities such as Britney Spears (though not responsible for her recent style experiments). He has worked for a wide range of photographers, his work has appeared in leading magazines, on the runways and in galleries, and his video work is appreciated by people like Madonna who used one of his videos as a backdrop for one of her world tours.

SLEEK: *The term is »Make-up Artist«. Have you ever wished you could nail one of your masterpieces to the wall? What remains of your work after the job is done?*

KABUKI: I've always painted and drawn. The make-up is just an extension of that. If I have the chance, I usually plan my idea for a make-up out on paper before a shoot. I don't like to hang images on the wall for too long because you stop noticing them and they lose their impact. I'd rather have it published in a book or a magazine which is a more intimate experience for the viewer.

SLEEK: *Is your »after« always better than »before«?*

KABUKI: That's the goal, but the definition of »better« is always changing.

KABUKI, lebt und arbeitet in New York City und Saugerties, Upstate New York. Von Patricia Field entdeckt, entwickelte Kabuki den Make-up-Look für *Sex and the City*. Nach zwei Staffeln verließ er die Serie, um fortan für Celebrities wie Britney Spears zu arbeiten (für ihre jüngsten Stilexperimente ist er aber nicht verantwortlich). Er hat für fast alle großen Namen der Modewelt gearbeitet, zeigt seine Arbeit aber auch in Galerien, und seine Videoarbeiten werden von Madonna so geschätzt, daß sie eine davon für das Bühnenbild ihrer Welttournee benutzte.

SLEEK: *Ihre Berufsbezeichnung ist »Make-up Artist«. Haben Sie sich je gewünscht, Sie könnten eines Ihrer Meisterwerke an die Wand hängen wie ein Bild? Was bleibt von Ihrer Arbeit, wenn sie getan ist?*

KABUKI: Ich habe schon immer gemalt und gezeichnet. Make-up ist nur eine Erweiterung davon. Wenn ich kann, skizziere ich meine Ideen für ein Make-up vor einem Shooting auf dem Papier. Ich habe Bilder nicht so gern lange an der Wand hängen, weil man sie nach einiger Zeit nicht mehr wahrnimmt und sie ihre Wirkung verlieren. Ich sehe meine Bilder lieber in einem Buch oder Magazin publiziert, weil es da unmittelbarer auf den Betrachter wirkt.

SLEEK: *Ist Ihr »Nachher« immer besser als das »Davor«?*



KABUKI wears Photoshop Maximum highlighter, evenly applied at 39%, and Add Noise finishing powder.

SLEEK: *What's different about make-up now then 10 years ago and what will Make-up be like 10 years from now?*

KABUKI: I guess the chemistry of the products keep improving. I'm not involved in that side of it at the moment. The 1990's were not a landmark period for style, in my opinion. Ten years from now, I hope people on the street will have a look, like they did in the 1920's through the 1980's, but I'm not holding my breath.

SLEEK: *From the past, present and future, who are the top 5 faces on your best made-up wish list? And the top 5 faces in most need of your artistic talents?*

KABUKI: Top 5 best made-up wish list: 1. David Bowie, 2. Greta Garbo, 3. Elizabeth Taylor, 4. Hedy Lamarr, 5. Joan Crawford. Top 5 Faces most in need: That's for them to decide; I don't work on the unwilling...

SLEEK: *Did you get more satisfaction from your work before or after Photoshop was invented?*

KABUKI: The digital screen helps me see what the camera sees, so that is a great advantage over the Polaroid. I always try to make my work as flawless as possible. I know not to count someone correcting my mistakes. Plus, I hate obvious re-touching. No one likes to be lied to.

KABUKI: Das ist schon mein Ziel, aber die Definition von »besser« verändert sich ständig.

SLEEK: *Worin besteht der Unterschied im Make-up von vor zehn Jahren im Vergleich zu heute? Wie wird Make-up in zehn Jahren aussehen?*

KABUKI: Die Zusammensetzung der Produkte hat sich natürlich stark verbessert. In die Produktentwicklung bin ich aber momentan nicht involviert. Die neunziger Jahre waren meiner Meinung nach nicht gerade eine herausragende Stilperiode. Ich würde mich freuen, wenn die Leute auf der Straße in zehn Jahren einen Look tragen wie in den zwanziger bis achtziger Jahren, aber darauf wetten würde ich nicht.

SLEEK: *Welches sind die fünf Gesichter auf Ihrer Favoritenliste der Vergangenheit, Gegenwart und Zukunft? Welches die fünf Gesichter, die Ihrer Dienste am meisten bedürfen?*

KABUKI: Meine Favoritenliste: 1. David Bowie, 2. Greta Garbo, 3. Elizabeth Taylor, 4. Hedy Lamarr, 5. Joan Crawford. Die fünf Gesichter, die es am meisten nötig hätten: Das müssen diese Leute selbst entscheiden, ich arbeite nicht mit Unwilligen...

SLEEK: *Macht Ihnen die Arbeit seit der Einführung von Photoshop mehr Spaß oder weniger?*

KABUKI: Der digitale Bildschirm hilft mir zu sehen, was die Kamera sieht, das bedeutet einen großen Vorteil über das Polaroid. Ich versuche immer, meine Arbeit so perfekt wie möglich zu machen. Ich halte es niemandem vor, der meine Fehler korrigieren will. Außerdem hasse ich zu offensichtliche Retusche. Niemand lässt sich gern etwas vormachen.

We all want to know how to get Kate Moss's smoky eyes and Kate Winslet's dewy cheeks. Here, five of the world's most sought-after make-up artists reveal their 10 make-up essentials. Even if you're not hitting the red carpet any time soon, you can update your own make-up bag with their personal favourites

Interviews by Natalie Silverton
Photographs by Dennis Pedersen

INSIDERS' BEAUTY ESSENTIALS

KABUKI

Known for his experimental fantasy make-up, Kabuki - born in Britain and based in New York - has worked with Gwen Stefani, Kylie Minogue, Madonna and Naomi Campbell. He often collaborates with the photographer Steven Klein



PAT McGRATH

A make-up trendsetter, McGrath is in demand by stars such as Scarlett Johansson and Jennifer Aniston. She has worked with John Galliano since the start of his career and on advertising campaigns for Dolce & Gabbana



MARY GREENWELL

One of the original celebrity make-up artists, Greenwell worked in the 1980s with Christy Turlington, Cindy Crawford and Diana, Princess of Wales. She is still in high demand and often collaborates with Grace Coddington of American Vogue



KAY MONTANO

If there's a major red-carpet event, Montano is there, working on stars such as Thandie Newton and Keira Knightley. She was part of the team behind the famous 1993 Calvin Klein Obsession campaign with a naked Kate Moss



DIANE KENDAL

British-born Kendal has worked with Penélope Cruz and Cameron Diaz, as well as the photographers David Sims, Inez van Lamsweerde and Mario Sorrenti. She has long been involved with the Giorgio Armani and Estée Lauder brands



FOUNDATION

KABUKI *Make Up For Ever HD Foundation*, £26.50, from *Guru* (020 7731 4646) I've been using a lot of this recently. It's long-lasting and has a really good colour range. It has shades that are hard to find in other brands

PAT McGRATH *Max Factor Natural Minerals Foundation*, £12.99, from *Boots* (boots.com) I use this foundation at shows where it's a 'no make-up' look. The light-reflective properties diffuse fine lines and highlight the face beautifully for a healthy glow

MARY GREENWELL *Suppe Foundation*, £60, from *Selfridges* (0800 123400) This is

amazing. I've been raving about it for a while. I love the consistency, texture and coverage. Every skin I've tried it on looks great

KAY MONTANO *Chanel Vitaminerie Satin Smoothing Fluid Makeup*, £30 (020 7493 3836) There's not one celebrity I know who doesn't use this - from Salma Hayek to Amy Adams. It looks like you haven't got any foundation on

DIANE KENDAL *Laura Mercier Tinted Moisturizer*, £32, from *Selfridges* (0800 123400) Laura Mercier offers a great range of foundations, from full coverage, down to this light tint, which is great for everyday wear



RED LIPSTICK

KABUKI *Nars Velvet Matte Lip Pencil in Cruella*, £17 (nars.cosmetics.co.uk) A pencil with the consistency of lipstick. Red lips teamed with dewy skin can look old-fashioned, but this matte finish gives it a modern twist

PAT McGRATH *Dolce & Gabbana Classic Cream Lipstick in Ultra*, £20, from *Harrods* (020 7730 1234) A deep, cool-based red, ideal for all skin tones. It makes teeth appear whiter, stays for hours, feels silky-smooth and has a delightful scent

MARY GREENWELL *Chanel Rouge Allure Laque in 25*

Dragon, £23 (020 7493 3836) This is a classic red with a fantastic new formula - it's somewhere between a lipstick and a gloss

KAY MONTANO *Chanel Rouge Hydrabase in 60 New York Red*, £20 (020 7493 3836) Wonderfully sophisticated and not too orange. I used it on Claudia Schiffer, with just a faint smudge of grey kohl and mascara to keep it modern

DIANE KENDAL *Yves Saint Laurent Rouge Volupté in 17 Red Muse*, £20 (available nationwide) This is a beautiful classic red. Its creamy texture glides on, leaving lips soft, glossy and slightly plumped up

MASCARA

KABUKI *Krym Ascoli The Mascara*, £22.90, from *queenbe.ie* This is great if you don't want a thick, heavy lash look - Daphne Guinness loves it. It coats each lash individually and doesn't leave clumps or flakes

PAT McGRATH *Max Factor False Lash Effect Mascara*, £10.99, from *Boots* (boots.com) The applicator wand has finely spaced bristles that separate and coat each lash evenly for a non-clumpy, clean lash look

MARY GREENWELL *Estée Lauder Turbolash All Effects Motion Mascara*, £28 (0870

034 2066) I'm fascinated by this. As it vibrates it seems to be doing so much more work than ordinary mascara. Don't miss the outside corner of the top lashes

KAY MONTANO *Clinique Naturally Glossy Mascara*, £14.50 (0870 034 2066) This is great for achieving a natural look - it gives really fine lashes, not cloggy ones. Two coats of this is better than one of thick mascara

DIANE KENDAL *Maybelline Lash Siletto Mascara*, £7.99 (available nationwide) The brush allows you to get into the roots and also to coat the bottom lashes without clumping



CONCEALER

KABUKI *Kryolan Dermacolor Camouflage Cream Minipalette*, £23-45 (020 7257 6257) Kryolan's palette contains 16 shades. Use a tiny amount - people put on too much, so it exaggerates rather than conceals. Apply after foundation rather than before

PAT McGRATH *Laura Mercier Secret Camouflage Concealer*, £25, from *Selfridges* (0800 123400) Use this sparingly over blemishes. It looks like real skin when applied with a soft brush

MARY GREENWELL *Dior Skinflash Radiance Booster Pen*, £23 (01932 233900) I love putting

something paler on the skin under my eyes. This Dior pen is really modern, the texture never creases and it's light-reflective

KAY MONTANO *Clinique Airbrush Concealer*, £15 (0870 034 2066) Great for under the eyes. It has a high orange colour, which conceals any blue, and is particularly great for fair and medium skin tones

DIANE KENDAL *Chanel Estompe Eclat Corrective Concealer Stick*, £19 (020 7493 3836) Apply this with your fingers - it warms up the concealer and really melts it into the skin for a clean, seamless look

POWDER

KABUKI Mac Blot Film, £10 (maccosmetics.co.uk) I'd rather use these little blot papers or loose powder than pressed. Pressed powder tends to build up on the nose as the day wears on

PAT McGRATH Max Factor Crème Puff, £4.45, from Boots (boots.com) Use this over your favourite moisturiser for a fresh-looking face, or over foundation for a perfectly glamorous Hollywood starlet complexion

MARY GREENWELL Giorgio Armani Luminous Silk Powder, £23, from Selfridges (0800 123400) This very neutral

pressed powder mattes the skin beautifully, and helps to treat the T-zone. It's a totally fine, translucent powder

KAY MONTANO Jurlique Silk Finishing Powder, £24 (jurlique.co.uk) I'm not keen on pressed powder. I find loose powder far more sheer. This one comes in rose, lavender or citrus versions. It feels like genuine skincare

DIANE KENDAL Diorskin Poudre Compacte, £26.50 (01932 233900) This covers skin really well, and has a fine texture that won't cake during the day. Just powder the T-zone, allowing the rest of the face to stay fresh



NUDE LIPSTICK

KABUKI Mac Slimshine Lipstick in Bare, £12.50 (maccosmetics.co.uk) Pat this on with a finger or an eyeshadow brush for a softer look. Wearing a nude colour on lips means you can draw more attention to the eyes

PAT McGRATH Dior Addict Lipcolor in Beige Nigligee, £19 (01932 233900) This is the perfect consistency to create a natural-looking, sexy pout with just a hint of colour. I also pat it on to the cheeks for a creamy blusher

MARY GREENWELL Suppu Creamy Lipstick, £14, from Selfridges (0800 123400) This is

gorgeous, creamy 1960s nude. If only a little is applied it adds a hint of colour while also moisturising the lips

KAY MONTANO Nars Sheer Lipstick in Belle de Jour, £17 (narscosmetics.co.uk) Pair this with a strong, dark eye. Pale colours often have more talk and can be drying, but this one doesn't go chalky on the lips

DIANE KENDAL Yves Saint Laurent Rouge Volupté in 26 Tender Peach, £20 (available nationwide) This gives the effect of a nude lip, but doesn't make you look ill. It's important to get a nude with a bit of colour



EYESHADOW

KABUKI Dior 5-Couleurs Iridescent in Petal Shine, £36 (01932 233900) Layer the darkest shade close to the lashes, and the lightest at the inner corner. Pick from the other three colours to fill in the rest - you can't go wrong

PAT McGRATH Dolce & Gabbana Eye Colour Quad in Stromboli, £35, from Harrods (020 7730 1234) I apply black all around the eyes, blend out with topaz, use copper in the crease and gold in the inner corners

MARY GREENWELL Guerlain Ombre Eclat Four Shades in

Perle d'Argent 480, £33.76, from House of Fraser (0845 602 1073) This creates a delicious 1960s smoky eye. You can wear just one colour or mix with the others

KAY MONTANO Les 4 Ombres de Chanel in 93 Smoky Eyes, £34 (020 7493 3836) My favourite - having four shades makes it easier to blend. You can play at being your own make-up artist

DIANE KENDAL Nars Duo Eyeshadow in Portobello, £23 (narscosmetics.co.uk) Long-wearing, crease-resistant and sheer - build them up and blend out for a more dramatic effect. Use a good brush and blend well



LIP-GLOSS

KABUKI Mac Dazzleglass, £14 (maccosmetics.co.uk) For women who are serious about lip-gloss. It has light-refracting particles that give a rich, jewel-like effect. One coat does the trick and produces a lustrous finish

PAT McGRATH Dior Addict Ultra-Gloss Reflect, £17.50 (01932 233900) Models I've worked with backstage love this gloss. It comes in a wide variety of colours, delivers high shine, is non-drying and long-lasting - just what every make-up artist needs

MARY GREENWELL Rouge Dior Crème de Gloss, £17.50 (01932

233900) Gloss can be quite messy but this one is great and I love Dior's colours. It can also be worn over opaque lipsticks to give the appearance of a fuller mouth

KAY MONTANO Mac Clear Lipglass, £10 (maccosmetics.co.uk) For real life I prefer lips sheet, but for drama it's best to go over the top with lip-gloss. Wear it over colour to make a statement

DIANE KENDAL Smith's Rosebud Salve, £6.95, from hphair.com As you get older, proper lip-gloss is harder to carry off. This everyday salve is more about great grooming - having a hint of lip colour

EYELINER

KABUKI Diorliner Precision Eyeliner, £22.50 (01932 233900) This makes applying eyeliner almost foolproof, turning any novice into a pro. For drama, use the Black, for a more natural look the Brown. If you're not afraid of colour, try the Plum

PAT McGRATH Stila Kajal Eyeliner, £13.50, from hphair.com This pencil glides on smoothly and blends easily for a great smoky eye. Apply to the base of the upper and lower lashes then carefully smudge

MARY GREENWELL Elizabeth Arden Smoky Eyes Powder

Pencil in Espresso, £13 (available nationwide) A soft pencil that gets into the roots of the lashes and is more wearable than a liquid liner. Brown is softer and more natural than black

KAY MONTANO Ecriture de Chanel Automatic Liquid Eyeliner, £22 (020 7493 3836) Rest this liquid liner on your lash root and press into roots - it doesn't leave any gaps

DIANE KENDAL Mac Fluidline in Blacktrack, £12 (maccosmetics.co.uk) You can use this wet or dry. Put it in the lashline to define the eye then smudge with a cotton bud



BLUSH

KABUKI Illamasqua Cream Blusher in Nude, £16 (0844 984 1700) I love cream blush - it's about keeping some dewiness on the face and is more natural than powder. It's one of those things that will bring your look together

PAT McGRATH Laura Mercier Second Skin Cheek Colour, £18, from Selfridges (0800 123400) I use this when a sun-kissed look is required. It's sheer and soft and gives a healthy-looking flush

MARY GREENWELL Bourjois Blush, £6.84, from Boots (boots.com) Sheer blush is the best for faint cheek colour - this is sheer

shimmery and lifts the cheeks. I don't like cream blushes - they fade, are harder to put on and can wipe off your foundation

KAY MONTANO Chanel Joues Contraste Powder Blush in 56 Tea Rose, £28 (020 7493 3836) This is a sophisticated colour that suits everybody and is not too shimmery. It's important to use a good blusher brush so it doesn't look patchy

DIANE KENDAL Nars Blush in Orgasm, £18.50 (narscosmetics.co.uk) Nars makes great blushes that are really easy to wear. Orgasm - a peachy pink with shimmer - is the bestseller



STYLE NOTES **The New Goth**

D&G Ad Campaign

Steven Klein's eye catching fall campaign for D&G is one part psychedelic, the other part goth. Kabuki, the makeup artist, imagined the models "taking pleasure in their ability to reinvent themselves and having the dedication to detail of a medieval monk" The unholy result? Neon rainbows over the eyes, and black tear drops.

Photo: Steven Klein / Courtesy of D&G

EYEING IT UP

Just in time for tired party eyes comes Elizabeth Arden's latest addition to the Prevenge range, Eye Ultra Protection Anti-Aging Moisturizer SPF 15 (£80, from larger Boots stores). With its special idebenone antioxidant technology, it will help to smooth away fine lines, wrinkles, crow's feet and crepiness.

5 STAR PRODUCT PURE SPIRIT



Illuminum, the new perfume range by Michael Boadi (the man behind the cult smelly Boadicea the Victorious), works the minimalism trend into fragrance. It is as unfussy as it gets, with only eight ingredients to each scent. We're most enamoured with Skin Petals (a fruity floral) and Tahitian Yuzu (an exotic citrus). £70 for 50ml; harrods.co.uk



My beautiful life

OLIVIA RUBIN, FASHION DESIGNER

Make-up is a vital part of my routine — it really transforms my face. Working in fashion encourages me to experiment with different looks. My everyday one is black kohl eyes with pink or nude lips. I couldn't live without Armani foundation, my signature Mac lipstick in Myth, and Chanel Inimitable mascara (the only one I've found to give volume and definition). My mum got me hooked on Chanel skincare — I use the Lait Confort cleanser religiously; and I love Décléor exfoliator, as it really clears blocked pores. I'm definitely a DIY mani/pedi girl (right now I love OPI's navy and khaki), and my secret is Seche Vite top coat, which makes a home manicure last a week. I'm not a fan of smellies, so I use Simple soap and Kérastase products for coloured hair. I've always stuck to my own style; I wouldn't feel myself if I dressed to please others. Men are clueless about this stuff anyway — all I know is they don't like too much make-up, or fringes.

KEY OUTTON



ILLUMINUM
VAPORIZOR
PERFUME



TAHITIAN YUZU

THE PROFESSIONALS

I've neglected my feet since summer, and it's not pretty. I'm going on holiday soon — what's the best way to get rid of the hard skin on my heels?

Susie, by email

It's tempting to pumice hobbit heels into submission, but the smart option is a cream containing salicylic or alpha hydroxy acids. These break down dry, cracked skin — it will tingle, but this means it's working. Try the FootKiss Callus Removal Kit (£20; victoriahealth.com) to remove calluses, then slip on Bliss Spa Softening Socks (£36; blissworld.co.uk), which are lined with a hydrating gel. If your trotters are in a dire state, book one of Shuropody's excellent no-frills chiropody services (£33; shuropody.com). Then you just have to keep up the good work with regular filing and moisturising.



WHAT'S

NEW

HE'S GOT THE LOOKS

What are beauty editors gossiping about right now? Kabuki, of course. No, we don't mean the Japanese theatre form, or even the make-up brush. We mean the make-up artist who has just taken the creative helm at Myface Cosmetics (one of the best but least expensive brands on the market). He's no overnight success, having done the faces of everyone from SATC (series one and two), Lady Gaga and Gwen Stefani to Michael Jackson and Madonna — and he is also trusted by Kylie (see him working on her All the Lovers video, above). We love him for his talent, his creative face-painting and his non-diva ways. kabukimagic.com

YOUR FAVOURITE TIP OF THE WEEK

For pain-free plucking, dab Bonjela on to your eyebrows before you tweeze

Send tips and dilemmas to beauty@sunday-times.co.uk

BRUSH UP

We admit that we're suckers for anything Chanel, but please believe us when we say that its set of six miniature brushes, Les Minis de Chanel, are guaranteed to light up any gal's Christmas. £66.50



The Story Behind FKA Twigs's Pre-Raphaelite Punk Beauty at the VMAs

BY LAUREN VALENTI

August 27, 2019



After closing [Afropunk Festival](#) last night in mic-drop fashion, [FKA Twigs](#) arrived at the [2019 VMAs](#) looking nothing short of entrancing.

In a look crafted by her stylist Matthew Josephs, the singer wore a custom waist-cinching Ed Marler dress with crystal chainmail, a blue chiffon sash, and a black silk taffeta train. And her beauty proved to be just as much of a visual mash-up. "It's Pre-Raphaelite with hint of punk," says celebrity hairstylist Jillian Halouska of Twigs's undone updo. After her newly atomic orange lengths were curled into soft ringlets and misted with [OGX Locking + Coconut Curls Finishing Mist](#), her hair was pulled back into a loose ponytail and topped off with a black ribbon at the base. "Her dress has a lot of layers and texture, so we wanted to bring the long ribbons of the dress up for an overall cohesive look," explained Halouska.





VANGUARD **K**ABUKI



Kabuki may have started life in the North of England but his magic is pure US of A.



Dropping out of school at 16, Kabuki (no one, to my knowledge, knows his real name and that's the way he likes it) headed to New York to work initially as a textile designer until he discovered the newly emerging club scene of the late 80s and early 90s. Nightlife bubbled with excitement and energy, creativity and chaos, teeming with outrageous clowns and the drug-steeped 'club kids'. Kabuki had found his place in the world. Here people understood his love of clothes and make-up and his outlandish outfits gained the attention he craved. "Every artistic industry is based on what you can bring to the table. I didn't know anyone when I first ventured out into clubland. Just as in fashion, if you do what you love, eventually it will be noticed by someone high up and things will fall into place" he says. Soon Kabuki wasn't going to clubs purely for entertainment: he was being paid to show-up and be fabulous.

And where the club world goes the fashion pack followed: so it was that Kabuki found himself on the runway of Thierry Mugler's 25th Anniversary show and discovered his future - as a professional make-up artist. With fervent encouragement from friends like Patricia Field, he landed the chief make-up artist role on 'Sex in the City', followed by a string of big screen productions such as Garden State and Party Monster, the tragicomedy film based on the life of Michael Alig, founder of Disco 2000, one of Manhattan's most successful club nights, who was imprisoned for murder in 1996.

An Italian Vogue shoot with photographer Steven Klein here, some inspired beauty editorial for Harper's Bazaar there and suddenly a humble, low-key artist is launched into magazine limelight. "I just work at what I have a passion for," he says. "All I want is the

freedom to create." Today Kabuki works with such photographers as Bruce Weber, Greg Kadel and Jean-Baptiste Mondino. Campaigns for MAC, L'Oréal, Max Factor and NARS as well as D&G are in all the magazines, in each instance perfectly channelling the artistic signature of the label. Despite the ultra-luxe arena within which he works, Kabuki's intrinsic skill is making beauty seem attainable for anyone regardless of current trends. "Would you trust a doctor who gave all of his patients the exact same prescription? You should also be wary of make-up artists selling trends"...

Wearable, easily adaptable make-up is Kabuki at his best but when he chooses to push against boundaries and take his make-up into the realms of fantasy, it is fantasy that rejoices at its subject's individuality. "I love his work", says make-up artist Emma Day. "It reminds me of the old Shiseido advertising campaigns from the 1970s by Serge Lutens, where the makeup became an art-form in its own right - pure decadence and expression. I think Kabuki and Pat McGrath have definitely influenced the new generation of kids - there is a massive resurgence in experimental fantasy makeup."

Kabuki has had his palms cupped under the chin of Gwen, Michael, Kylie, Madonna and Naomi. "Inspiration is in the subconscious. It takes a new situation for it to surface. For example, on Sunday I worked all day on a stop-action short film with ever-changing make-up. The next day I flew to a beach in Mexico to do a sexy swimsuit shoot. Tomorrow I'm working with Kylie for video segments for her tour. The best part of my job is that it's always something different and this is the key to inspiration."

I may never be able to recreate the masterpiece of Kabuki on myself, but then neither could I recreate the Mona Lisa. What I can do is sit in at a photo shoot by the feet of a modern master and stare in awe. TL