

The Eye of the Beholder: Decade-Defining Lids, Lashes, & Brows

January 13 - February 2, 2018

80WSE Gallery
80 Washington Square East, NYC



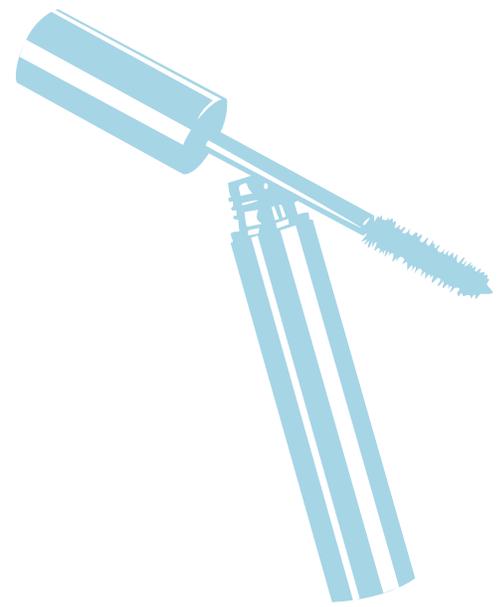
Greta Garbo by Cecil Beaton, 1937, mixed media, bromide print on card mount.
© National Portrait Gallery, London

INTRODUCTION

Arguably the most distinctive feature of the face, eyes possess the power to dramatically transform one's outward appearance and uniquely convey inner character. Highly expressive, they serve as nonverbal communicators of emotions, ranging from sympathy and envy to fear and flirtation. Since ancient times, people have sought to enhance their lids, lashes, and brows through preening and the application of cosmetics.

Though makeup was inextricably linked with the demimonde in the prior centuries, the 1900s brought products from theater and film into the mainstream. By mid-century, the beauty industry had gone global, and its consumer conveniences were expanding as rapidly as its trends. In just 100 years, there have been moments where the deceit of eye makeup had to be subtle and persuasive, and others where the painted-on visage was not only preferable but also liberating. Companies have tapped into the muses and zeitgeist of each era to perpetually create the prevailing look, often reviving past styles in the process.

Although eye aesthetics are ever changing, the pursuit of "ideal" beauty – whether paradoxically natural or conspicuously artificial – is remarkably enduring.



While women avoided "painting" their faces in the 1900s, they began readily enhancing their features with pigments and tinctures by the 1910s. This new attitude toward makeup was fostered by moving pictures, now feature-length films.

Eye makeup would experience heightened popularity, thanks to actresses like Theda Bara and Mary Pickford, who donned

false lashes and eyeshadow on the silver screen. Responding to the surge in cosmetics in Hollywood and at home, companies like Max Factor and Maybelline formed. Launching with its Lash-Brow-Ine masque, which promised to stimulate lash and brow growth, Maybelline exclusively manufactured eye makeup until the 1970s.

A lady could also consult beauty books and guides to concoct at-home "eye tonics," containing belladonna to dilate the pupil, yellow oxide of mercury to brighten the eyes, and powdered alum and zinc sulfate to enliven dull lids. Lash and brow dyeing was practiced, but the application process could be dangerous. Instead, beauty books advised women to use Vaseline or glycerine, to make tints more colorfast, and India Ink, coal dust, or burnt cork to darken. A fine camel-hair brush functioned as a perfect applicator, and eyebrows were to be conditioned with Vaseline and brushed daily.

1910s

Lash-Brow-Ine (American, founded 1912, now Maybelline New York)
Lash-Brow-Ine, ca. 1912
Courtesy of Maybelline New York

D. Appleton and Company (American, founded 1831)
Elizabeth Anstruther (1866–1941)
The Complete Beauty Book, 1912

Eye-Lash-Ine (American, founded 1916)
Eye-Lash-Ine Eyelash Remedy, 1916

Ladies' Home Journal (American, founded 1883)
Rigaud's Cosmetic Ad, 1917

Max Factor (American, founded 1909)
Photograph of Max Factor Cosmetic for Eyelash Beading, ca. 1918
Courtesy of Max Factor Archive Collection, Coty Inc.

1920s

The Nestle-LeMur Company (American, founded 1927)
Nesto Artificial Eyelashes No. 3 for Street Wear, and **Nestoline Adhesive**, ca. 1920

Nyal Company (American, founded second half of 19th century)
Nylotis Black Eyebrow Crayon, ca. 1915–1920

Princess Pat Ltd. (American, founded 1907 as Gordon Inc.)
Eye Shadow Label, ca. 1920s

Women's Home and Personal Service Library, Chicago Mailorder Co. (founded 1899)
Agnès Souret (1902–1928)
The Famous Book of Beauty Secrets, 1925

Max Factor (American, founded 1909)
Supreme Eyelash and Eyebrow Masque, ca. 1928
Courtesy of Gabriela A. Hernandez, Founder of Bésame Cosmetics

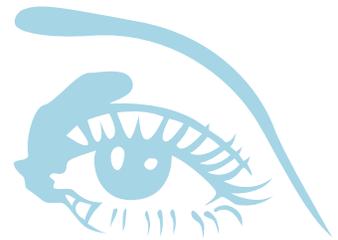
Max Factor (American, founded 1909)
Society Make-Up "Eyelash Make-Up" Mascara, ca. 1928
Courtesy of Gabriela A. Hernandez, Founder of Bésame Cosmetics

Max Factor, (American, founded 1909)
The New Art of Society Make-Up Max Factor Hollywood, 1935, (first edition 1928)

Photograph of Max Factor applying makeup to Joan Crawford, ca. late 1920s

The influence of the booming film industry carried through to the 1920s, when stars endorsed makeup companies in ads and produced advice-driven booklets like *The Famous Book of Beauty Secrets*, penned in 1925 by French performer Agnès Souret. While "movie girls" like the doe-eyed Lillian Gish exemplified the enduring ideal of the innocent, virginal woman, entertainers like Clara Bow, Joan Crawford, and Josephine Baker tantalized audiences with their confident seduction and electrifying eye makeup.

Continuing its Hollywood reign, Max Factor sought to convey that makeup was not just for screen and stage. In 1920, the company introduced Society Make-Up, its first product range to be distributed nationally across America. After submitting a courtesy card detailing their coloring and attributes, women received a free booklet, *The New Art of Society Make-Up*.



Though cosmetics were not universally worn in the 1920s, the aspirational vogue was for dark, kohl-rimmed eyes, heavy mascara, and penciled-on eyebrows, drawn downward toward the temples. This dramatic look was aided by eyeliner, popularized following the discovery of the tomb of Tutankhamun in 1922, as well as eyelash curlers like Kurlash, invented in 1923.

1930s

Maybelline (Now Maybelline New York, American, founded 1915)
Cake Mascara in Black, ca. 1930s

Maybelline (Now Maybelline New York, American, founded 1915)
Soft Eyebrow Pencil in Black, ca. 1930s

Photograph of Dolores Del Rio applying makeup, ca. 1930s

Princess Pat (American, founded 1907 as Gordon Inc.)
Souvenir Vintage Cosmetic Label, ca. 1930s

Modern Screen Magazine (American, founded 1930)
Modern Screen, November 1934

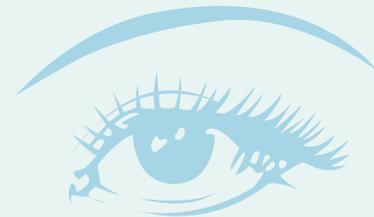
Adelaide Grey Ltd., (London, founded ca. 1926)
LaLeek Longlash Eyelash Grower in Midnight Blue, ca. 1937

The House of Westmore (American, founded 1935)
Percival "Perc" Westmore (1904–1970), et al.
Westmore's Make-Up Guide, 1939

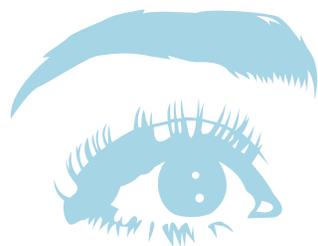
The beauty industry continued to thrive amidst the struggles of the 1929 stock market crash and the Great Depression. Established industry names such as Max Factor, Helena Rubinstein, Maybelline, and Princess Pat expanded their product lines, while an influx of new brands, including Revlon and Almay, debuted.

Ties between Hollywood and cosmetics companies grew stronger throughout the decade, as they depended on one another to present makeup in its most exalted state. Leading ladies like Claudette Colbert and Norma Shearer were beacons of American glamour, while Anna May Wong and Marlene Dietrich embodied the exotic mystique.

The 1930s consumer strove to create an illusion of loveliness that was relatively softer than the previous decade. Eyeshadow erred toward earthy colors of browns, blues, and



greys. Mascara came in a similar array of tones and was applied to create full upper lashes. Brows were heavily plucked and drawn in a pencil-thin arch, which conformed to the shape of the eyelid. *Westmore's Perfect Make-Up Guide* and similar publications instructed readers about the proper eyebrow shape and eyeshadow placement based on the individual's hairline, jawline, and coloring.



During the 1940s, eye makeup generally took a back seat to red lipstick, the signature cosmetic of the war years. Determined to return to normalcy after more than a decade of economic privation and conflict, post-World War II America fashioned for itself a conventional ideal, anchored in the importance of marriage and family. Reflecting the baby boom, makeup advertisements grasped the matrimonial

zeitgeist of the time by emphasizing the priority of attracting a husband. A woman with unremarkably pale lashes or dull lids was simply unmarriageable, but this dilemma could be resolved with the application of the right eye makeup. With the proverbial blink of a well-groomed eye, any woman could become a housewife.

According to beauty advice featured in magazines like *Vogue*, *Ladies' Home Journal*, and *Redbook*, the 1940s woman needed to catch the eye of her fellow without looking artificial. Following their natural arch, brows were to be maintained with tweezing and pencil. Cream-based eyeshadow in blues, greens, and purples was typically applied as a hint of color right above the upper lash line. Cream or cake mascara in brown or black was appropriate for daytime wear, but in the evening, more playful shades could be explored.

Close-Up Hollywood (Probably American, founding date unknown)
Beauty Kit: Mascara, Beauty Finish, Special Oil, Lip Rouge, Eye Shadow, and S.H. Swick Eye Pencil, ca. 1940
Courtesy of Gabriela A. Hernandez, Founder of Bésame Cosmetics

Maybelline (Now Maybelline New York, American, founded 1915)
"From Office to Altar" Advertisement, 1940–1942

Maybelline (Now Maybelline New York, American, founded 1915)
"Sis Takes a Hand" Advertisement, 1940–1942

Maybelline (Now Maybelline New York, American, founded, 1915)
Cream Eye Shadow in Blue, ca. 1943–1949
Courtesy of Maybelline New York

Maybelline (Now Maybelline New York, American, founded 1915)
Cream Eyeshadow in Green, ca. 1943–1949
Courtesy of Maybelline New York

1940s

Maybelline (Now Maybelline New York, American, founded, 1915)
"Do this for Your Eyes" Advertisement featuring Betty Grable, ca. 1945

Maybelline (Now Maybelline New York, American, founded 1915)
Soft Eyebrow Pencil in Dove Grey, ca. 1945

The House of Westmore (American, founded 1935)
Ern Westmore (1904–1967), Bud Westmore (1918–1973)
Beauty, Glamour and Personality, 1947

Max Factor (American, founded 1909)
Cake Mascara with Refill, ca. 1947

Kurlash Company Inc. (American, founded 1923)
Kurlene Eyelash Darkener, ca. 1948

1950s

Vogue (American, founded 1892)
Irving Penn (1917–2009)
Photograph of Lisa Fonssagrives, May 1, 1950
Courtesy of The Irene Lewisoohn Costume Reference Library, The Costume Institute, The Metropolitan Museum of Art

Maybelline (Now Maybelline New York, American, founded 1915)
Eye Shadow in Blue, ca. 1952–1953
Courtesy of Maybelline New York

Avon (American, founded 1886)
Catalog, 1953

Maybelline (Now Maybelline New York, American, founded 1915)
Iridescent Eye Shadow Sticks in Sapphire Blue and Jade Green, ca. 1956–1963
Courtesy of Maybelline New York

Max Factor (American, founded 1909)
Hi-Fi Waterproof Creme Mascara with Brush in Brown, ca. 1957
Courtesy of the Max Factor Archive Collection, Coty Inc.

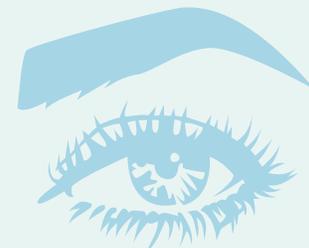
Max Factor (American, founded 1909)
Refill for Mascara Wand in Jet Gray, ca. 1958
Courtesy of the Max Factor Archive Collection, Coty Inc.

Hazel Bishop (American, founded 1950)
Lanolin Plus Automatic Eye Pencil in Black, ca. 1962

Eartha Kitt (1927–2008)
Rumble Records, a trademark of MiruMir Music Publishing (Russian, founded 2004)
First edition, His Master's Voice (British, founded 1899)
Photograph by Philippe Halsman (1906–1979), 1954
Bad But Beautiful Record, 2014 (first edition 1962)

Dogmatic beauty guides and corrective face charts persisted from past decades, but the 1950s welcomed an emphasis on eyeshadow. Eyelids were now accessories that could match a woman's irises and outfit. Blues and greens were popular natural shades; other options included lavender, mauve, and taupe.

The mid-century flood of convenient consumer goods produced several cosmetics innovations. "Automatic" eye pencils came with built-in sharpeners, and Mascara-Matic, created by Helena Rubinstein in 1958, featured a patented baton-style wand with metal ridges. Marketed in lipstick-like tubes, newly developed iridescent eyeshadow sticks derived their sheen from artificial pearl. Thick eyebrows and winged liner enhanced the personality and expressiveness of the eyes, which could project a sensual smolder like Marilyn Monroe's or a wistful gaze like Audrey Hepburn's. Brands also targeted distinct market segments, including the emerging teen demographic.



Tapping into long-standing traditions of women's exchange of beauty advice, Avon created opportunities for housewives to become businesswomen through door-to-door cosmetics sales. Reflecting Americans' hesitations toward vibrant eye makeup, Avon's 1953 catalogue dedicated just one page to it. However, such reluctance would dissolve in the 1960s.

1960s

Paji (American, founding date unknown)
The Wild Bunch False Eyelashes, ca. 1960s

Yardley London (British, founded 1770)
Twiggy Eye Paint Double Liner Duo in Navy/White, ca. 1960s

Photograph by Irving Penn (1917–2009)
“**Beauty Bulletin**,” *Vogue*, February 1965

Max Factor (American, Founded 1909)
Brush Tip Lash-full Mascara in Brownish Black, ca. 1965
Courtesy of Max Factor Archive Collection, Coty Inc.

The Bureau of Business Practice Inc. (American, founded 1915)
The Secretary's Guide to Beauty and Charm, 1967

RealGirl by Tussy (New York, founded 1929)
Hieroglyphics Makeup Palette, ca. 1968
Courtesy of The Makeup Museum makeupmuseum.org

Mary Quant Cosmetics Ltd. (British, founded 1966)
Pastel Eye Crayons, ca. 1969
Courtesy of The Makeup Museum makeupmuseum.org

By the mid-1960s, the Youthquake in London had transformed fashion and the ideal eye on an international level. Vibrant new cosmetics encouraged women to use eye makeup as a tool for self-expression, rather than simply a means of enhancing natural beauty. In stark contrast to the sophisticated eye makeup of the 1950s, Swinging Sixties teens and women painted on their lids in bold, contrasting colors, with a defined eyelid crease and drawn-on lashes. This doll-like appearance was exaggerated by the use of false eyelashes, which exploded in popularity during this decade.

Although Maybelline accounted for a third of the U.S. eye cosmetics market during the 1960s, several significant brands emerged, including Cover Girl and Mary Kay. Like Avon in the 1950s, Mary Kay empowered women to earn an income by selling beauty products directly to consumers. Previously sold as singles, eyeshadow was now combined in playful palettes, promoting experimentation and individuality.



Trendy new brands like Mary Quant began producing whimsical, multicolor eye products that resembled children's watercolor and paint sets. More traditional brands like Yardley kept up with the times by collaborating with London “It” girls, such as Twiggy, so fans could imitate her highly publicized wide-eyed look.



By 1975, the Food and Drug Administration regulated the production and labeling of eye cosmetics, which contributed to the resurgence of the “natural” woman. Concepts of purity and awareness not only altered eye makeup's composition, but they also influenced the names of colors and products. Maybelline's Blooming Colors enabled women to blossom in pastels, while Cover Girl's Natural Eyes delivered a frosted look in icy shades of blue and purple.

The 1970s was a decade of polarized extremes, in terms of eye cosmetics and trends. Generally, false eyelashes continued to flourish, and brows reverted to a relatively thin arched silhouette, reminiscent of the 1930s. However, application of shadows and liners varied from one woman to the next.

At the opposite end of the spectrum, disco, glam rock, and club culture simultaneously shaped the cosmetics industry as the decade progressed. Deep, richly colored shadows with metallic hints epitomized the decadent milieu. Within this cultural atmosphere, the perception of masculinity began to transmogrify. Challenging the conventions of sexual identity, David Bowie's Ziggy Stardust makeup reflected the growing dialogue surrounding gender and self-presentation.

Biba (British, founded 1964)
Mail Order Catalogue, ca. 1970

Maybelline (Now Maybelline New York, American, founded 1915)
Glory Lashes, ca. 1970

Maybelline (Now Maybelline New York, American, founded 1915)
Look Natural Lashes in Demi-Wisp, ca. 1970

Maybelline (Now Maybelline New York, American, founded 1915)
Look Natural Lashes in Wisp, ca. 1970

Maybelline (Now Maybelline New York, American, founded 1915)
Great-Liner, ca. 1971
Courtesy of Maybelline New York

Cover Girl (American, founded 1961)
Advertisement Featuring Cybill Shepherd, 1972

Maybelline (Now Maybelline New York, American, founded 1915)
Blooming Colors Traveler, ca. 1972

Biba (British, founded 1964)
Souvenir Newspaper for Big Biba Department Store, ca. 1973

Maybelline (Now Maybelline New York, American, founded 1915)
Ultra Frost & Ultra Velvet Eyeshadow, Set of Five, ca. 1975

1970s

1980s

Wet n Wild (American, founded 1979)
Eyeshadow Quad, ca. 1980

Duran Duran (British, formed 1978)
Capitol Records (American, founded 1942)
Rio Cassette, 1982

Cover Girl (American, founded 1961)
Shadow Art Palette, ca. 1983
Courtesy of Cover Girl Archive Collection, Coty Inc.

Hamlyn (British, founded 1950)
Christine Saunders, et al.
(dates of life unknown)
Boy George Fashion & Make-up Book, 1984

Madonna (American, born 1958)
Sire Records (American, founded 1966)
Madonna: The First Album International Re-Release Cassette, 1985

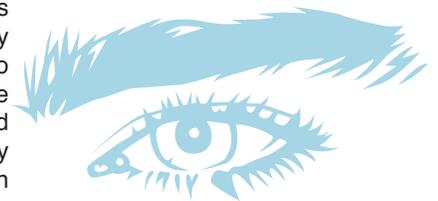
Almay (American, founded 1931)
Vogue (American, founded 1882)
Hypo-Allergenic 8-Hour Eye Color Advertisement, January 1986

Donna Mills, Inc. & MCA Home Video, Inc. (American, 1983–1990)
Donna Mills: The Eyes Have It Betamax, 1986

Maybelline (Now Maybelline New York, American, founded 1915)
Blooming Colors Dual Color Eye Pencil in Blue Ice-on-Violet, ca. 1986

Although power-dressing women wore suits and other garments that were traditionally considered masculine, their visages soared to new levels of saturated femininity. Like the cheek-consuming blush so closely associated with the 1980s, eyeshadow was generously applied, often up to the brow bone and in contrasting metallic, pastel, or neon tones. Eyeliner was worn around the whole eye, including waterlines, and could extend into a wing or cat eye. Thanks to Brooke Shields, people across America lusted after thick, natural brows.

Androgynous icons, such as Grace Jones and Boy George, reflected the decade's gender fluidity, as well as its absolute and international embrace of cosmetics. Disseminating the latest trends, tabloids, fanzines, and MTV brought the mask-like makeup of punks, goths, and New Romantics into the mainstream. Instructional videos ranged from fitness to beauty, and



in 1986, the famously blue-eyed actress Donna Mills released her own at-home makeup tutorial, *The Eyes Have It*.

While MAC's 1984 founding in Toronto was intended to equip professionals with high-quality and high-pigment cosmetics, brands like Wet n Wild, which launched in 1979 with 99-cent cosmetics, made achieving the looks of Madonna, Paulina Porizkova, or even Princess Diana more attainable than ever.

1990s

Revlon (American, founded 1932)
Overtime Eyeshadow, 1991

Max Factor (American, founded 1909)
Demi-Matte High Definition Eyeshadow in Granite, 1993
Courtesy of Max Factor Archive Collection, Coty Inc.

Maybelline, (Now Maybelline New York, American, founded 1915)
Expert Eyes Twin Brow & Eye Pencils in Dark Brown, 1993
Courtesy of Maybelline New York

Cover Girl (American, founded 1961)
Professional Advanced Mascara in Black/Brown, ca. 1996
Courtesy of Cover Girl Archive Collection, Coty Inc.

Revlon (American, founded 1932)
Charcoal Liquid Eyeliner, 1997

Tweezerman (American, founded 1980)
Tweezers, 2016

Maybelline New York, (American, founded 1915)
Great Lash Royal Blue Mascara, 2017

Increasingly visible in the 1990s, subcultures continued influencing the general public's tastes. The decade's immense cosmetic variety can be summarized by three major categories: natural yet sultry, edgy grunge, and Y2K-ready sparkle.

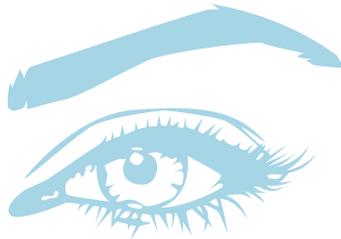
A reaction to the extremes of the 1980s, the beginning of the 1990s proliferated neutral, matte makeup. Eyeshadows were worn in brown or grey hues, with more conservative eyeliner. Eyebrows remained sharp, arched, and full. The "Big Five" supermodels, Naomi Campbell, Linda Evangelista, Tatjana Patitz, Christy Turlington, and Cindy Crawford, cemented this aesthetic.

Towards the middle of the decade, eye makeup changed drastically, as grunge and "heroin chic" became the prevailing trends. The "slept-in" look, popularized by artists such as Kim Gordon of Sonic Youth and models like Kate Moss, featured smudged black eyeliner, which encircled the eyes and extended over waterlines. Excessive plucking and waxing gave way to



universally skinny brows, exemplified by Gwen Stefani, Drew Barrymore, and Pamela Anderson.

The end of the millennium saw renewed playfulness in fashion and cosmetics, as media spotlighted science fiction and technology. Inspired by the high-shine patent clothing worn in movies like *The Matrix*, eyes became a futuristic canvas to be adorned with glittery eyeshadow and blue mascara.



In the new millennium, cosmetics brands enlivened decades-old products, like the traditional eye pencil and the baton-style mascara wand, through innovative packaging and celebrity collaborations. In 2003, Goldman Sachs analysts found that beauty companies spent just 2-3% of their sales on research and development, as opposed to the 20-25% on advertising and promotion. MAC released

special-edition makeup lines, including Liza Minnelli and Barbie, among others, and Stila collaborated with The Pussycat Dolls on an assortment of products. Beauty icons ranged from reality television stars, to actresses, hip-hop artists, and Victoria's Secret Angels. The lingerie brand launched an affordable cosmetics line in 1998, which conveyed the same sense of sexy fantasy as their extravagant runway shows. During the early 2000s, makeup trends were characterized by a youthful, shimmery mermaid-esque feel. White frost, bright blues, layers of purple, pastel palettes, roll-on glitter eyeshadow, and a pop of colorful eyeliner all graced the faces of America. Threading became a common method of hair removal, and eyebrows remained scanty.

This glitter-fairy aesthetic contrasted with the neutral-toned smokey eye popular at the end of the decade. Volumizing mascara, as well as dark, heavy eyeliner completed the glamorous look.

MAC Cosmetics (Canadian, founded 1984)
Rebel Rock Postcard, 2005
Courtesy of The Makeup Museum makeupmuseum.org

Stila Cosmetics (American, founded 1994)
Pussycat Dolls Palette, 2005
Courtesy of The Makeup Museum makeupmuseum.org

MAC Cosmetics (Canadian, founded 1984)
Barbie Mailer, 2007
Courtesy of The Makeup Museum makeupmuseum.org

Avril Lavigne (Canadian, born 1984)
RCA Records (American, founded 1901)
The Best Damn Thing Album, 2007

Victoria's Secret Cosmetics (American, founded 1998)
Sexy Little Things Please Dazzle Me Glitter Lash Overcoat in Showgirl, 2008

Benefit Cosmetics (American, founded 1976)
BADgal Kohl Eyeliner Pencil in Black, ca. 2017

NYX Cosmetics (American, founded 1999)
Roll On Eye Shimmer in Pink and Light Blue, ca. 2017

Sally Hansen (American, founded 1957)
Hair Remover Wax Strip Kit for Face, Brows, and Bikini, ca. 2017

2000s

2010s

Marie Claire (American, founded 1994)
Maybelline "The Nudes Palette" Advertisement featuring Jourdan Dunn, October 2015

Fenty Beauty (American, founded 2017)
Galaxy Eyeshadow Palette, 2017

Glossier (American, founded 2014)
Boy Brow in Brown, 2017 (introduced in 2015)
Courtesy of Glossier

Tina Davies Professional (American, founded 2016)
Harmony Microblade 9 Classic, 2017
Courtesy of Tina Davies Professional

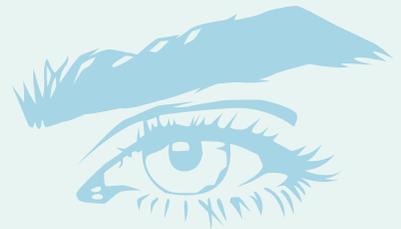
Too Faced (American, founded 1998)
Better Than Sex mascara in Black, 2017 (introduced in 2014)

Urban Decay (American, founded 1996)
Naked Eyeshadow Palette, 2017 (introduced in 2010)

Allure (American, founded 1991)
Photograph by Daniel Jackson (British, born 1976)

In the 2010s, artificiality and authenticity factor heavily into the decade's dialogue. The ideal eye has shifted from Kim Kardashian's spider lashes to full brows and barely-there eye makeup à la Cara Delevingne. Microblading – a semi-permanent tattoo process for the brows – has become increasingly popular. Meanwhile, the advertising industry prevents mascara brands from including lash enhancements in their ads without disclaimers. The social media boom welcomed a coterie of beauty influencers whose tutorials and product reviews helped popularize products like the Urban Decay Naked Palette, which Allure reported sold every six seconds in 2015. Today, the Galaxy Eye Palette from Rihanna's 2017 cosmetics line, Fenty Beauty, suggests a vibrant alternative to these subtle hues.

Gendered perspectives on makeup continue to be reconsidered. Cover Girl appointed its first male spokesmodel, James Charles, in 2016, and television shows like *RuPaul's Drag Race* have brought cosmetic transformations to millions of viewers.



The same woman can sweep Better Than Sex mascara by Too Faced over her lashes and frame her face with Glossier's Boy Brow, a wax formula inspired by moustache pomade.

Moving into the 2020s, cosmetics consumers will have an unprecedented amount of choice. What will constitute beautiful eyes in the coming years? This will be left to the beholder to decide.

GRAPHICS

1910s

Hulda Thomas Beauty Parlors Advertisement, *American Vogue* (October 1911); Theda Bara in *Salomé* (1918); Maybell Laboratories, "American Beauties," Lash-Brow-Line Advertisement, *American Vogue* (July 1919); M. Trilety, "How to Obtain Beautiful, Rich, Long Eyelashes and Brows!" Advertisement, *Red Book Magazine* (October 1919)

1920s

Betty D. Thornley, "Beauty that Insists on Expression," *American Vogue* (July 1921); Kurlash Advertisement, *American Vogue* (September 1923); Artificial eyelashes and method of making same patent, US1450259 A, Charles Nessler (1923); Maybelline Eyelash Beautifier Advertisement, *American Vogue* (September 1928); Eyelash curler patent, US1699084 A, Kurlash Company Inc. (1929)

1930s

Anna May Wong, photographed by Edward Steichen (1930); Method for the artificial elongation of eyelashes patent, US1831801 A, Marjorie A. Birk (1931); Marlene Dietrich, photographed by Edward Steichen (1936)

1940s

"Key Your Make-Up Colors to Your Eyes," *American Vogue* (November 1941)

1950s

Photograph of Jean Patchett by Erwin Blumenfeld, *American Vogue* (January 1950); Revlon Dreamy Eye Make-up Advertisement, *Harper's Bazaar* (October 1951); Helena Rubinstein Mascara-Matic Advertisement, *American Vogue* (June 1960); Mascara applicator patent, US3033213 A, H Rubinstein Inc. (1962)

1960s

Donyale Luna, photographed by David Bailey for the cover of *Vogue UK* (March 1966); Max Factor "Talking Eyes" Advertisement (1967); Max Factor "Eye Make-up Collection" Advertisement, *Cosmopolitan* (June 1967); Peggy Moffitt Makeup Tutorial, Photographed by Edward Oleksak, *Glamour UK* (February 1968); Andrea "Eye-identify" Advertisement, *American Vogue* (June 1969)

1970s

David Bowie as Ziggy Stardust, photographed by Masayoshi Sukita (1973)

1980s

Grace Jones by Richard Bernstein for the cover of *Interview Magazine* (October 1984); Max Factor Legendary Lash Mascara Advertisement, *American Vogue* (April 1986).

1990s

Revlon "Overtime Shadow" Advertisement, *American Vogue* (March 1991); Maybelline "Expert Eyes" Advertisement, *Cosmopolitan* (June 1992); Cover Girl "Professional Advanced Mascara" Advertisement, *American Vogue* (February 1996)

2000s

Cover Girl Advertisement, *American Vogue* (March 2004); Photograph of Jessica Stam at John Galliano Fall 2009 show by Don Ashby & Olivier Claisse, *Vogue.com* (March 2009)

2010s

Milk Makeup Eye Marker Advertisement, photographed by Amy Troost (2016); Photograph of Amanda Googe, with makeup by Gucci Westman, at Monse Fall 2017 show, *Harpersbazaar.com* (February 2017); PatrickStarr, still from makeup tutorial video with Kim Kardashian West, YouTube (August 2017); Ashley&Angelique, still from product review video of the Fenty Beauty Galaxy Eye Palette, YouTube (October 2017)

ACKNOWLEDGEMENTS

From NYU's Steinhardt School we would like to thank Aanchal Bakshi, Tammy Lee Brown, Rachel Harrison, Vonetta Moses, and Erin Sircy. We are especially grateful to Nancy Deihl, Director of the M.A. program in Costume Studies, without whose dedication to the field this course and exhibition would not have been possible.

We thank the staff of 80WSE for their support, enthusiasm, and thoughtful advice, including Director Nicola Lees, Exhibition Coordinator Ben Hatcher, Gallery Manager Hugh O'Rourke, temporary Gallery Manager Lucas Quigley, and Curatorial Assistant Maral Babai.

For their generosity and confidence we would like to extend our gratitude to our lenders, as well as their invaluable liaisons: Bésame Cosmetics (Gabriela A. Hernandez), Coty Archives, Max Factor, and Cover Girl Collections (Hannah Adkins), Glossier (Bela Yousif), The Irene Lewisohn Costume Reference Library at the Costume Institute, Metropolitan Museum of Art (Andrew Bolton, Julie Lê), Maybelline New York (Melissa Reidhead), The Makeup Museum (Hillary Belzer), and Tina Davies Professional.

Several individuals have lent their time and creative expertise towards realizing important elements of this project. We extend our sincerest thanks to Heidi Bohnenkamp, Mi-Anne Chan, Andrew Jacob Chavez, Monica J. Driscoll, Joyce Fung, Stephanie Kramer, Kathy Peiss, Sarah Scaturro, Leticia Valdez, Michael T. Villella, and Omer Ben Zvi.

Finally, a special thanks to our instructor, Mellissa Huber, for guiding us throughout this process and providing extensive support.

CURATORS

Jessica Barker / Digital Media

Lizanne Brown / Education

Laura Gust / Project Manager

Adam Hayes / Exhibition Designer

Elena Kanagy-Loux / Graphic Designer

Lauren Richter-Suriñach / Communications

Stephanie Sporn / Editor

EyeoftheBeholderNYU.com
@NYUCostumeStudies
#NYUEyeconic

Symposium
Sunday, January 28
12 to 2pm
Einstein Auditorium
34 Stuyvesant St., NYC

Discover the "Eyecons"
behind the eye illustrations
at
EyeoftheBeholderNYU.com

