



Teoria del maquillage (Centopagine) (Italian Edition)

Ovidio-Tertulliano-Tuke-Baudelaire-Serao

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Fin dai tempi remoti il trucco, al pari di altri segnali visivi quali l'abbigliamento e gli ornamenti (tatuaggio, body painting, uso di oggetti ornamentali), non ha avuto solo lo scopo di polarizzare l'attenzione ma ha svolto importanti funzioni comunicative, indicando ad esempio l'appartenenza a un gruppo, la posizione di rango, le intenzioni ad agire e particolari stati d'animo. Solo in un secondo momento la cosmesi è stata progressivamente associata alla bellezza femminile e a finalità seduttive. Se oggi il maquillage è una prassi consolidata - Coco Chanel è stata una delle prime a capirne la straordinaria efficacia nel veicolare un'identità di marca e nel costituire una fonte importante di risorse economiche -, attraverso i secoli esso è stato sottoposto a giudizi diversi, dall'apologia al rifiuto totale o alla stigmatizzazione moralistica, come testimoniano autori appartenenti a contesti storico-culturali differenti quali Ovidio, Tertulliano, Thomas Tuke, Charles Baudelaire e Matilde Serao.

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