



Rosemarie Schneider receives the 2010 Golden Mask for Make-up Design

Rosemarie Schneider, a make-up designer from Munich, was awarded this distinction for her intensive efforts toward state recognition of the profession of make-up designer.



The jury for this prize justified their decision for the award by stating, “This award will hopefully prove to be an incentive for Rosemarie Schneider to continue her work for official recognition of the professional designation of ‘Make-up Designer’.” The award of her prize took place on Saturday, 27 March 2010, as part of the Beauty International Event in Düsseldorf.

Rosemarie Schneider studied sculpting and is internationally active as a make-up artist and design artist. Her special areas of work involve concept projects. For exhibitions such as “Twelve Transformations of a Woman” at the University of Applied Sciences in Hamburg, her ingenious diversity of make-up, fashion, and photography is truly astonishing. Schneider also teaches and, together with her team of make-up specialists, creates looks for fashion shows, performances, as well as theater and opera productions. She herself has said that, for her, the absolute thoroughly designed and well staged art figure is the most interesting of all possibilities. “Always a new and big adventure.”

Rosemarie Schneider, who trained as a make-up artist at the Bavarian State Opera, began to work for fashion magazines in the 1980s, when she found creative possibilities that she had missed in the theater. Thus she started on her way as a make-up artist. But what is exactly entailed in this professional designation? Schneider has involved herself with this question for more than ten years now.

“There was no clear definition earlier as to the actual content of this professional profile. But, by now, the following is clear: the profession rests on three major footings. The naked face forms the focal point of our work. But a lovely figure never stops at the neck: that’s where fashion comes in. And, finally, what would all these fantastic features be without photography? They just wouldn’t exist from our standpoint.”

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Those seeking professional training in make-up design necessarily need to learn about and understand the individuality and the complexity of faces, in theory and in practice. They need to learn how to use make-up materials, so that they don't fail in the fundamental techniques. No one can really create in this profession without understanding and perfectly mastering the basis. With these criteria, Rosemarie Schneider has systematically approached her goal: to give the profession of make-up artist a differentiated, cultural, and artistic "face."

Now as before, make-up designers are not held in sufficiently high regard. Schneider has worked, however, with great intensity on change and improvement in this situation: formally and with respect to professional content. As she emphasizes, "Throughout my long period of teaching and experimenting, I have been searching for a more appropriate designation. In the design area, the necessary high-quality performance is highly apparent. So is the requirement for a large fund of expertise and the ability to render the complex art of implementation. As a result, I have recently become convinced that the best designation for the profession that I practice is: make-up de-sign."

In Munich Rosemarie Schneider founded the Beautiful Company, which is and never has been simply a training institution: rather, it is a forum for creative design in which the upcoming generation of make-up designers can experiment in the areas of

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make-up, photography, and fashion. She has developed a so-called Model Project for Professional Qualification, and has continued her struggle for state accreditation of the profession. Over the past few months, a privately organized professional-training company has developed great interest in this profession, which would be subject to the process of being newly defined. In the future, a more democratic model of competition could develop through this training organization.

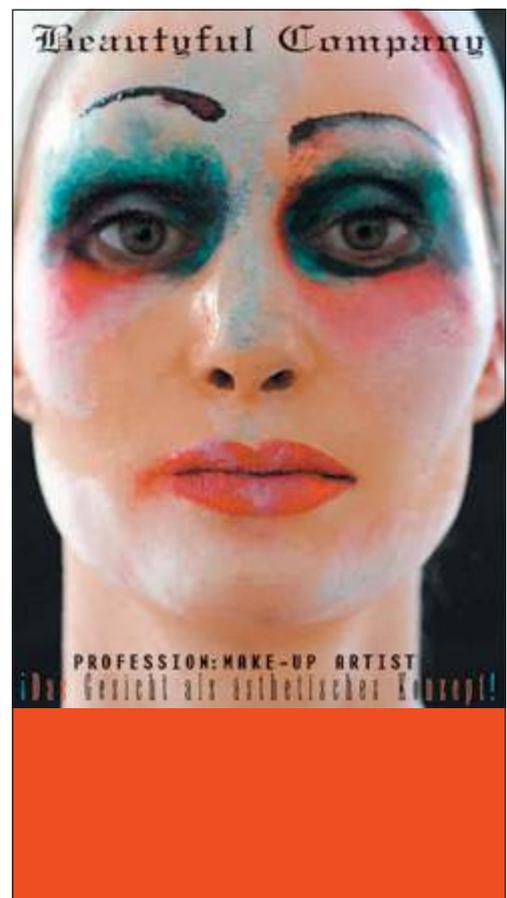
Rosemarie Schneider says that her work is involved only to a limited extent with beauty in the commercial sense. Although her work does exploit aspects of advertising and sales in major markets, Schneider as make-up designer is more concerned about working up a core idea for beauty. And about developing a time frame. “Beauty ideals are not static values: they must be defined exclusively within the context of their historical epoch. Today, we do not find the pudgy women in Rubens’ work aesthetically pleasing. We would have no trouble assigning them to the treadmill of a fitness studio. We are also not totally convinced of the greatness of the enchantingly delicate curls of Botticelli’s romantic muse. We could, to be sure, more easily locate his work today under the heading of recommending agents to promote hair growth.

Our attitude to beauty has likewise fundamentally changed over the past three decades. The 1980s brought forth a mixture of male and female ideals – androgyny became favored. The 1990s were representative for “trash.” At the same time, cyberspace developed through new technologies, and with it the virtual figure of techno.

But what could and would our aesthetic vision for the twenty-first century look like?

Will we women return to our traditional roles? Will “image” be continued to be used as social motive in the sense of good representation? Will aesthetic resistance be revived as expression of a feeling of life? Or will the men of tomorrow lay claim to even more nudity, style, and color for themselves, in order to dominate the feminine domains in competition. We don’t yet know, but in an aesthetic sense all of this would be possible.

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Photography Juergen Lorenz / Make-Up Design Susanne Danner