

*The Basis of Make-up* je rad koji i dalje nastaje, serija od preko 700 crno-belih crteža, na kojoj Heinz Emigholz radi od 1974. Na kraju, svi oni će biti sakupljeni i objavljeni u knjizi, s kratkim tekstovima jednake dužine. Tekstovi su kombinacija teorije, autobiografije i pripovedanja, u strogoj vezi s pojedinačnim crtežima koje prate. Tokom godina, crteži su prikazivani i objavljivani sa tekstovima i bez njih, u raznim porecima, formatima i izdanjima.

*The Basis of Make-Up* is an ongoing series of more than 700 black-and-white drawings, on which Heinz Emigholz has been working since 1974. Eventually, all of them will be combined and published in a book, with short texts of roughly the same length. The texts combine theory, autobiography, and narration in a strict relation to their respective drawings. Over the years, the drawings have been exhibited and published with and without the texts, in different orders, formats, and publications.

# SIX PANELS FROM THE BASIS OF MAKE-UP

## ŠEST PLOČA IZ THE BASIS OF MAKE-UP

HEINZ EMIGHOLZ  
HEINZ EMIGHOLZ

HEINZ EMIGHOLZ je rođen 1948. nedaleko od Bremena, Nemačka i od 1973. radi kao filmski stvaralac, umetnik, pisac i producent u Nemačkoj i SAD. Svoju enciklopedijsku seriju crteža *The Basis of Make-up* započeo je 1974. a filmsku seriju *Photography and Beyond* 1984. Do sada je napravio preko 80 filmova, održao brojne izložbe, retrospektive i predavanja i objavio mnoštvo publikacija. Od 1993. do 2013. bio je profesor eksperimentalnog filma na Univerzitetu umetnosti u Berlinu (Universität der Künste Berlin). Član je berlinske Akademije umetnosti. Više na [www.pym.de](http://www.pym.de)

HEINZ EMIGHOLZ was born in 1948 near Bremen, Germany, and has worked since 1973 as a filmmaker, artist, writer, and producer in Germany and the USA. In 1974 he started his encyclopaedic drawing series *The Basis of Make-Up* and in 1984 his film series *Photography and beyond*. His oeuvre includes over 80 short and long films, numerous exhibitions, retrospectives, lectures, and publications. He was a professor of Experimental Filmmaking at the Universität der Künste Berlin from 1993 to 2013 and is a member of the Academy of the Arts, Berlin. More at [www.pym.de](http://www.pym.de).





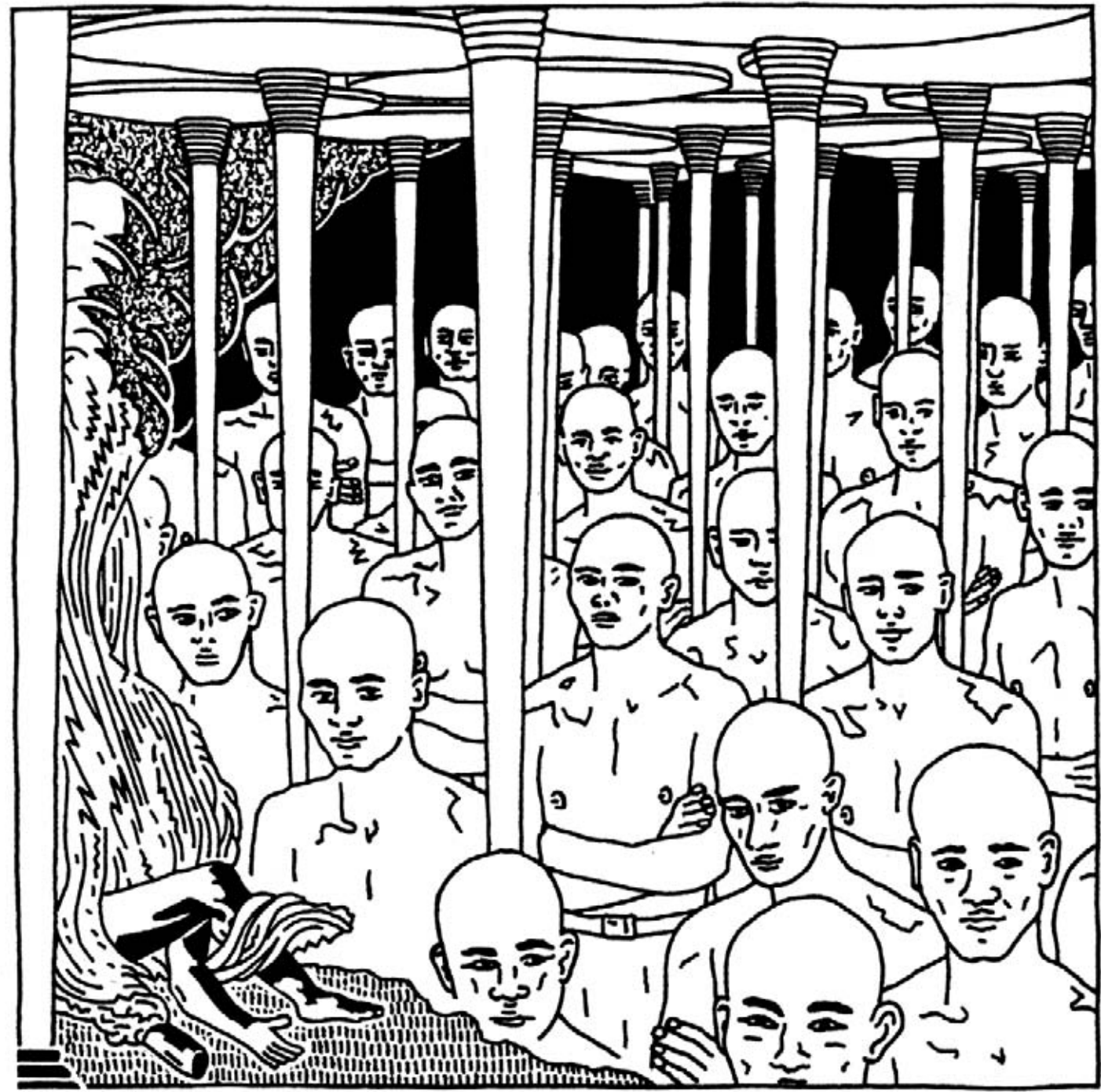
*The Basis of Make-Up No. 232.* Evropa u stisku gvozdene rukavice. Četrnaest srebrnih kašičica plove iz slike ka Zapadu, a u suprotnom smeru, iz Amerike, grabulja s dugom drškom češka mog oca po čelu. Evropa u kandžama gvozdene ruke bila je simbol boljševizma za posebni časopis američkih marinaca. Ko koga ovde grabi? Nastojanje da se utvrdi lična krivica i iskupljenje u ovom kolu istorije sveta, u kojem se radamo, postalo je utopijski poduhvat. Samo jedno je jasno: u zapadno-nemačkom *ekonomskom čudu*, „čudo“ nije bila privreda, po kojoj je uništavanje i dalje najbolji preduslov za ponovno sticanje moći, već duše preživelih, koje su bez prekida nastavile svoju privrednu aktivnost. Taj izraz slavi hladnoću opstanka, koju smo onda nasledili mi, deca. Prekinuti taj lanac smatra se zločinom protiv „prirode“, od koje su nacisti već bili napravili svoju užasnu rimu i razum.

*The Basis of Make-Up No. 232.* Europe in the grip of an iron glove. Fourteen silver spoons drifting out of the picture to the West, and, in the opposite direction, from America, a long-stemmed garden rake scratching my father's forehead. The iron hand carrying Europe in its claws was the symbol of Bolshevism for the specialist magazine of the US Marines. Who is grabbing whom here? The effort to anchor personal guilt and atonement in this roundelay of world history, into which one was born, became a utopian endeavour. Only one thing was clear: the „miracle“ in the West-German *Economic Miracle* was not the economy, according to which destruction is still always the best precondition for regaining power, but the souls of the survivors that continued to be economically active in an unremoved fashion. The term celebrates the coldness of survival, which was then passed on to us, children. To break this chain is regarded as a crime against "nature", of which the Nazis had already made their atrocious rhyme and reason.



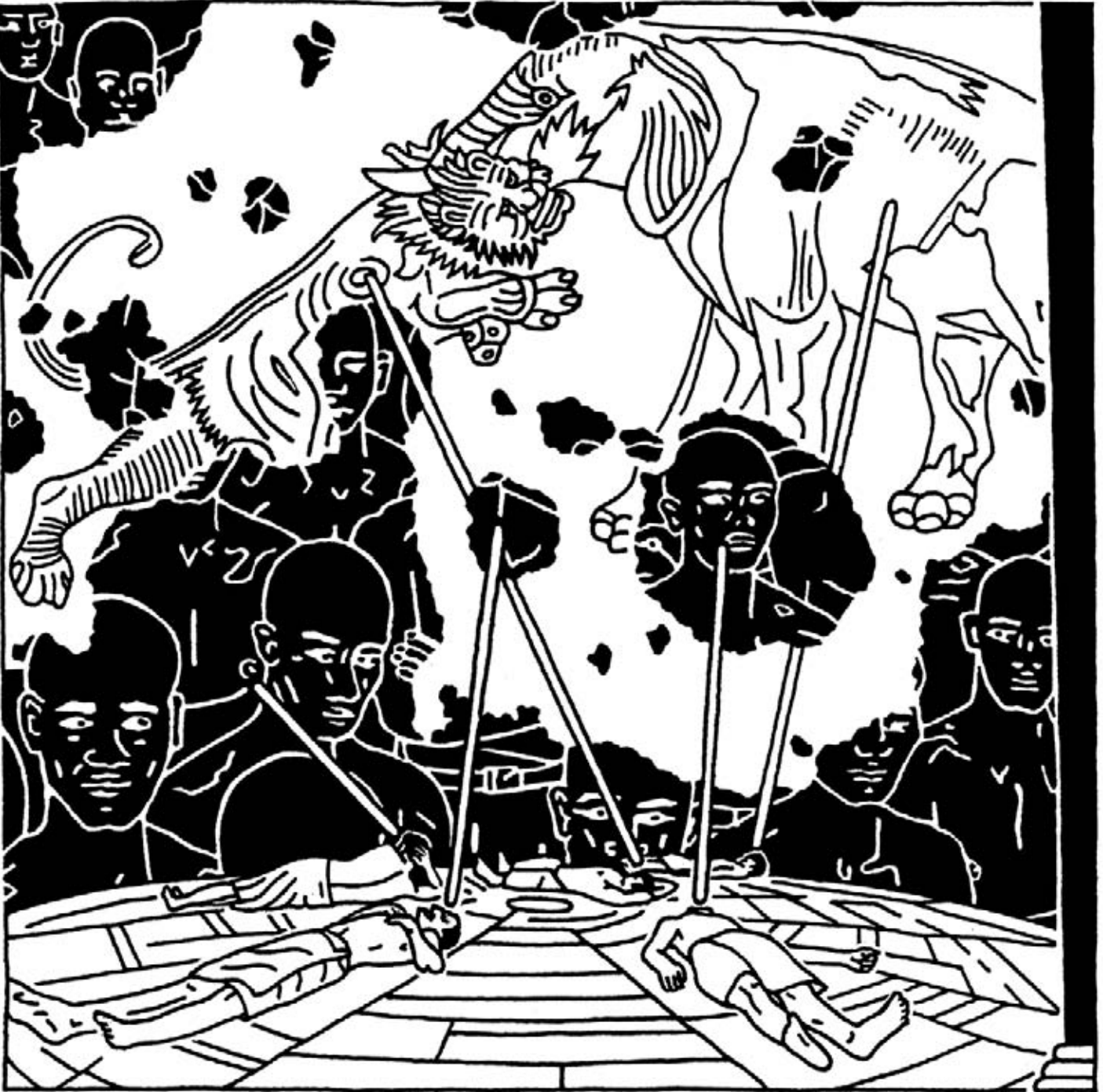
*The Basis of Make-Up No. 72. Creeping* (šunjanje; taktika) – iz vojničkog udžbenika pešadije američkih marinaca. Operativna zona je foaje hotela iz pedesetih godina prošlog veka sa barom i liftom. Bar je sa strane prekriven zebrinom kožom. Gost dopušta da mu se prtljag odnese do sobe. Činjenica da je posleratni dizajn kasnije proglašen šarmantnim je i misterija i drskost za svakoga sa očima ko je svakodnevno morao da prolazi teško uništavanim gradovima. Pojam *nužnosti* se diktatorski protegao do psihološke snage preživljavanja, razigrani elementi arhitekture pedesetih godina bili su čist idiotizam. Nacisti su slali osokoljujuće razlednice iz sunčane Južne Afrike ili Argentine. Ali svako dete sa ostacima bilo kakvih osećanja u utrobi hodalo je oko misleći o samoubistvu. Čak i danas, prizor stola u obliku bubrega tera me da ga sekirom raskomadam. Na Menhetnu, krajem sedamdesetih godina, to smo i sproveli u filmu *Normalsatz*.

*The Basis of Make-Up No. 72. Creeping* (tactics) – from a handbook for soldiers of the US Marine Infantry. The operation zone is the lobby of a hotel from the 1950s with a bar and an elevator. The bar is covered with a zebra skin on the side. A guest tolerates having his suitcase carried to his room. The fact that post-war design was later declared charming is both a mystery and an impertinence for anyone with eyes who had to traverse the severely destroyed cities on a daily basis. The concept of *necessity* ranged in a dictatorial way to the psychological strength to survive, the playful elements of 1950s architecture was pure idiocy. The Nazis sent encouraging postcards from sunny South Africa or Argentina. But any child that had any feelings left in his gut walked around thinking about suicide. Even today, the view of a kidney-shaped table forces me to destroy it with an axe. In Manhattan, at the end of the 1970s, we put that into practice in the film *Normalsatz*.



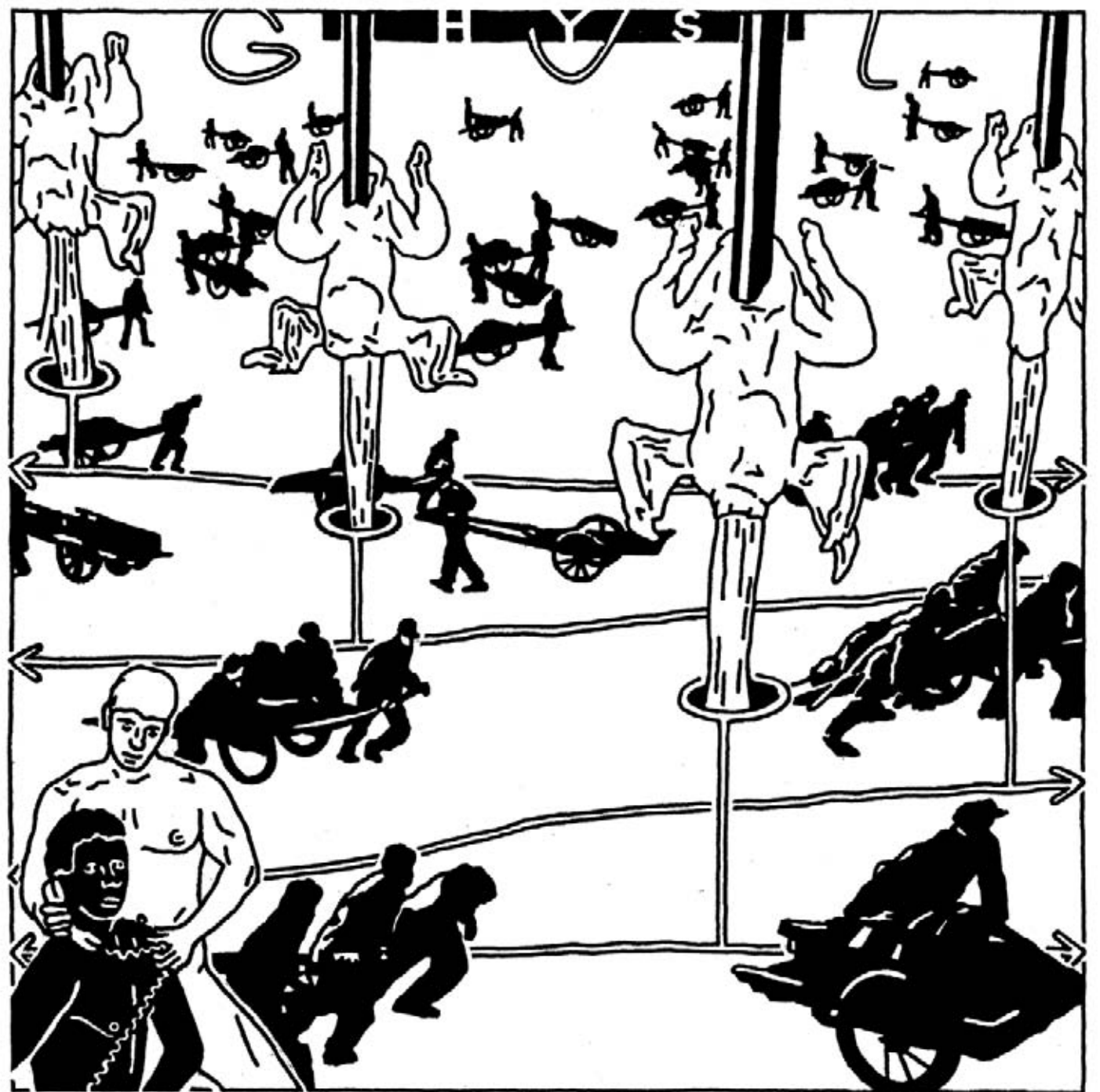
*The Basis of Make-Up No. 522.* Za stolom redovnih gostiju, pozni kapitalizam dovodi do najviših osećanja. Sa bezbedne udaljenosti, politički darvinisti ne vide ništa loše u onome što gura napred. Sa te udaljenosti, objavljuje se da nema alternative revolucionarnoj dizajnerskoj državi. Dvadeset i devet polugolih i ćelavih kineskih radnika u *S. C. Johnson Administration Building* u Rasinu, Viskonsin, zgradi koju je projektovao Frank Lloyd Wright, pokazuju o čemu se zapravo radi Činjenicom da su dobro uhranjeni. Stubovi velikog nepregradnog radnog prostora služe kao stalaktiti razuma, napokon krov nad glavom. S leva se pomalja stub za spaljivanje ljudi na lomači iz Tridesetogodišnjeg rata. Iznova i iznova propagirano i slobodno za posmatranje iz daljine: izrabljivanje ljudi radi višeg cilja. Jedan pokret i njegovi mrtvi, pobesnela priroda i istorija koja se ciklično pali: društvo kao zver, izranavljena koža civilizacije. A oni kojima se to dešava imaju poslednju misao: „Ovo sve prosto ne može biti istina“.

*The Basis of Make-Up No. 522.* At the regulars' tables, late capitalism leads to the highest emotions. Political Darwinists can't find anything bad about what is forging ahead at a safe distance. From that distance it is declared that there is no alternative to the revolutionary designer state. Twenty-nine half-naked and bald Chinese recruits in the *S. C. Johnson Administration Building* in Racine, Wisconsin, which was designed by Frank Lloyd Wright in 1935, prove what it's all about through the fact that they are well-fed. The columns of the open-plan office act as stalactites of reason, finally a roof over one's head. A stake for burning people from the Thirty Years' War appears from the left. Propagated time and again and welcome to be witnessed from afar: the exploitation of humans for a cause. A movement and its dead, a raging nature and a history blazing up in cycles: society as a beast, the lacerated skin of civilization. And those to whom it happens have the last thought: "All this just can't be true".



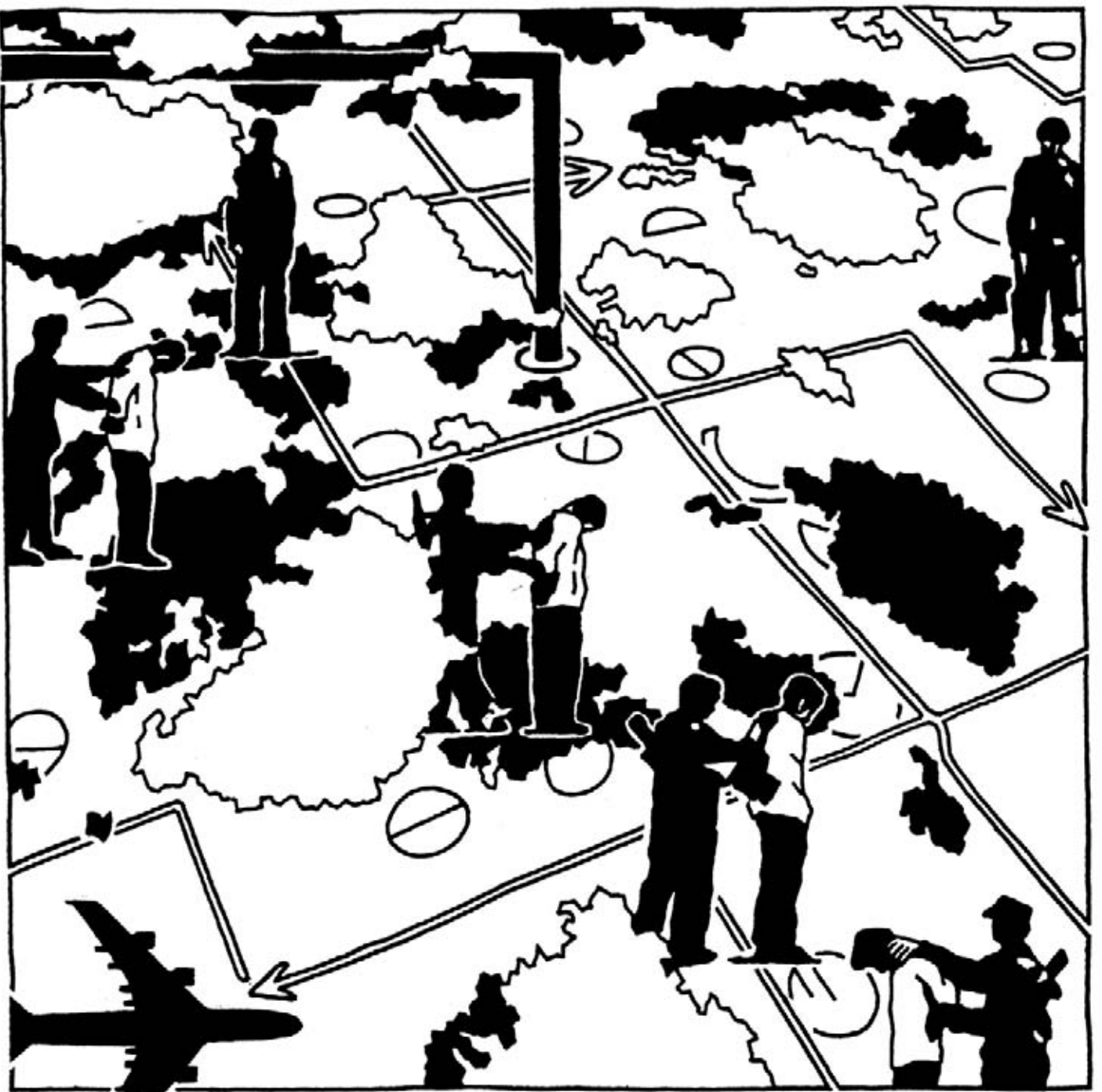
*The Basis of Make-Up No. 523.* Rimski podni mozaik iz 500. godine nove ere u današnjem Istanbulu: lav u borbi sa slonom. Tako bismo voleli da se priroda i njeni učesnici međusobno potamane. Ah, s kakvom izvanrednom inteligencijom čovek lovi životinje i drži ih zarobljene. Petoricla muškaraca sanjaju o tome na vrelim mermernim pločama Čemberlitaš hamama iz 1584. Njihovi asocijativni motori rade punom parom i proizvode himere nagih kineskih radnika koje mogu da povlače za noge: od zemlje malih plata do uvezenih luksuznih limuzina. Jedna stara izreka već je znala da su snovi gomile govana koje pričaju priče. To im je u naravi; potiču iz probavnog sistema. Moraš se probuditi da te ne ubiju i opet zaspati kada se šljam realnoga više ne dà podneti. U međuvremenu, sekund sreće, mala smrt i nestalni zaborav. Prva opaska vanzemaljaca suoenih s našom naseljenom planetom: „Mora da je bila ljubav“.

*The Basis of Make-Up No. 523.* A Roman floor mosaic from AD 500 in present-day Istanbul: a lion fighting with an elephant. That's how one would prefer nature and its participants, having them eliminate themselves. Ah, and with what outstanding intelligence man hunts animals and keeps them captive. Five men dream of it on hot marble slabs in the *Čemberlitaš Hammam* of 1584. Their association engines are running at full speed and producing chimeras of naked Chinese recruits whose legs they can pull: from a low-wage cuntry to imported luxury limousines. An old saying already knew that dreams are piles of shit that tell stories. That's their nature; they stem from the digestive tract. You have to wake up so that they won't kill you, and fall asleep again when the scum of the real can no longer be endured. In between, the happiness of a second, the little death and volatile forgetfulness. The first comment of extraterrestrials in face of our uninhabited planet: "That must have been love".



*The Basis of Make-Up No. 520.* Kina, izgradnja brane na Žutoj reci ljudskom radnom snagom. Istorija se piše po ljudskim ledima; ponekad, ljudi je čak mogu i odgonetnuti. GUL = GHUUL = GHUL = zver = čudovište. HYS = (h)istorija = histerija. Napredak i njegove žrtve na primeru atomskog klanja pića: odseče se glava, cevka u anus, a iznutrica se izduva vazduhom pod pritiskom. Od Grka naovamo, se demokratije Zapadnog sveta počivale su na ustovalniškim društvima. Delegiranje stvaranja vrednosti je davno ustanovljen ideal kulture. Čak je i poslednji proletar učario kad mu je dozvoljeno da gaji raseitički osećaj pripadnosti zajednici koja stvara vrednost. Odatle poreklo vodi dvolična priroda društvenih revolucija. Pre nego što se kapitalizam globalno nametnuo, ljudskim resursima koji su prema njegovoj mudrosti zatvarali um bilo je dozvoljeno da budu uništeni, uz blagoslov crkve. Dole levo, sadomazohistički telefonski seks koji na šaljiv način podseća na tu situaciju.

*The Basis of Make-Up No. 520.* China, the construction of the dam at the Yellow River through manpower. History is written on the backs of humans; at times they can even decipher it. GUL = GHUUL = GHUL = Brute = Monster. HYS = History = Hysteria. Progress and its victims exemplified by automated chicken slaughter: head chopped off, pipe in the anus, and the gbllets blown out with compressed air. All democracies in the Western world since the Greeks have been based on slaveholder societies. The outsourcing of value-creation is a long-established cultural ideal. Even the very last proletarian profited from being allowed to feel a racist sense of belonging to a value-creating community. That's where the Janus-faced nature of social revolutions has its origin. Before capitalism asserted itself globally, human resources that closed their minds to its wisdom were allowed to be destroyed with the blessing of the church. At the bottom left, sadomasochist telephone sex that approaches this situation in a playful manner.



*The Basis of Make-Up No. 521.* Kapije *Nebeskog mira* vode izravno u njegovu suprotnost, ponekad i zaobilaznim putevima. Politika to propoveda svojim delima. Vojnici stoje postrojeni na голу fudbalskog igrališta u Kini, masovnog stratišta radi obrazovanja naroda, koje staljinistički kafanski političari takođe slave kao neopodnost. Još jedna slika prirode: oblaci i njihove senke nad poljoprivrednim predelima Srednjeg zapada u SAD, 1998. Splošten predeo, tragovi na poljima tvore lako prepoznatljive kukaste krstove. U stvarnosti, sve što ne pripada jedno drugom, spaja se. Osoblje realnoga i njegove melodije iscrpljuju se u pokušajima da oslikaju čovečanstvo. Da li bi *Madonna* mogla još jednom da se preobrazi? Nadajmo se da bi. Takođe, dobro je znati da bi. Snaga ne preza ni od čega, mreže objavljuju svoju beskonačnost. Lelujavi oblaci. Njihove senke i senka aviona u kojem padamo, nad zemljom krompira. Izgublji smo svoju nišu na tržištu.

*The Basis of Make-Up No. 521.* Gates of *Heavenly Peace* grant direct access to the opposite, sometimes also via detours. Politics preaches this in its deeds. Soldiers stand in line in the goal of a soccer field in China, the site of a mass execution for the purpose of educating the people, which the Stalinist alousehold politicians also praise as a necessity. Another picture of nature: clouds and their shadows over an agricultural landscape in the Midwest of the US, 1998. A squashed landscape, tracks across fields form swastikas that can be recognized very clearly. In reality, everything comes together that does not belong together. The staff of the real and their melodies become exhausted in attempts to illustrate humanity. Would *Madonna* be able to reinvent herself once more? One wishes she could. It is also good to know that she would be able to. Strength considers nothing to be beneath itself, the networks declare their infinity. Drifting clouds. Their shadows and that of the airplane in which we crash, over *potato-land*. We have lost our market niche.