



Because of their miraculous origins, relics like the Sudarium we acheiropoetic - meaning "made without hands." This, too, is a quality that is share by prints in general. In printmaking, the print itself, in the last analysis, is mad not by human hands but by the press or by whatever instrument is being used to apply pressure. The sensory implications of this nonhuman mode of image transfer are profound. Although it is not human, the printing press is a sensitive perceptual instrument: after all, it must sense the image on the matrix in order to print it. It does this by applying pressure to the matrix, which responds to that pressure according to the chemical or topographical qualities of its surface - the incisions on a copperplate, for example, or the greasy patterns on a lithographic stone. This is much closer to a tactile mode of perception than a visual one. Indeed, although the printing press is used for the production of visual art, it is not itself an optical instrument. If you want to print a visual image, you must first convert it into something that can be felt: the image must be translated into a pattern of grooves, ridges, or adhesions. The printmaking process is akin to an act of communication with an alien that has no eyes.



girl becoming the baseline idea of a "normal" beauty look. What is interesting however is how one makeup element has been growing more and more stylised - even borderline

Right now, a hyper saturated cheek paired with a bare eye and lip feels low key and don't like it, I also tend to apply a cream blush across the bridge of my nose even on days when I'm not wearing any other makeup, and like everything that everyone else is pretty cheerful whilst acknowledging that this might be one of those trends we look back on while squinting through our fingers. Most of the content is along the 'if blush

Different modes of looking, reading and knowing

ing that doesn't really show up that much, like the other essentials of the clean girl look. Maybe that's why brands like Rhode Beauty and Kylie Cosmetics have leaned so heavily into blush in their advertising, a ed application styles have spiralled from 'make you look a bit less tired' to 'make this the <mark>dominant feature</mark> of your look'.

tation in blush formulas seems designed specifically for content creation rather than real life. A key part of any makeup video featuring blush is the moment a dot of insanely bright c d, the influencer says wow look at that pigment and then it's sort of blended out whilst still remaining extremely saturated. The blush is then considered good. It's an obvious point, but these products are suite t creation because who wants to watch a video where it's difficult to tell what's even happening during the application process. In reality, a blush with a lower pigment ratio in the formula does not have a fault,

eauty's blushes are consistently super popular on social media whilst there are a lot of very mixed reviews for Dior's backstage collection, despite those actually being one of my favourite products. You can sy

ts with instant impact on application drive content however, and so, sales. There are a lot of great on intensity of blush in a landscape where the dominant natural look makes it harder to shill ual hero products. It doesn't take a lot to wonder if the preference for bright bright blusher is y organic or delivered directly from marketing meetings.



Turning them back into billboards, and an easy readability questioning acts of empathy, legibility anceerd zoeken

reclaiming these gestures and making them visible Habitual modes, daily routine of makeup, making, cleaning, removes

penchant for ory distortion Gladys Nils ant in Chicago tute of Chicago with West Coast the early seven). Yet the poker ds a kindred spirit small books—sigmailed to unsu nor Antin's elaboare offered another

sundry of domineering, conniving, needing men trua;
stare at and desire and discard the girls. Succumbing to
this gaze and striving towards the traditional confines of
womanhood—that is to say, becoming object rather than
subject—is, much like Lenù's education, a path towards
subject—is, much like Lenù's education, a path towards
subject—is, much like Lenù's education, a path towards
reamlising form of social currency. Here is a woman who
is wanted, fuckable, made visible in the eyes of the public
sphere. Here is a woman who has done her job.
Omntained within the eddying hostility and affection
of Lila and Lenù's friendship, then, is more than men
of Lila and Lenù's friendship, then, is more than mer
felalousy, more than the much-derided fremale cattiness
that the traditional discourse around, the frenensy
suggests. Both Morrison and Ferrante's novela resuggests. Both Morrison and Ferrante's novela resuggests, so staggering—the books on fernale friendship,
perhaps, so staggering—the books on fernale friendship,
no less—because they understand friendship as political
category, one that reflects the booker structures of patricategory, one that reflects the booker structures of patricategory, and racial violence that determine female
archy, poverty, and racial violence that determine female
archy, poverty, and racial violence that determine female
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paints a portrait of temininity mar is pertormed, stravagant and artificially unconscious speciacle if for men. She imagines an onlooker lingerting in eripheries of her life, his alchemical gaze marti-ty the edges of her selfhood. [H]e sees me pay no

ulising the edges of her selfhood. '[H]e sees me pay no hishing the edges of the result of the pays and ind to anyone but myself as I carry my groceries,' Slare ays. 'He sees me being autistied and self-sufficient. He ees me as myself when nobody is watching, except he es watching.'' I remember reading this years ago and, is watching,' I remember reading this years ago and, is watching it to a friend only to be met with her inexpected resistance; she was frustrated by Slate's urgent weed for male validation. Yet I am not sure denying the veryday virtulence of the male gaze helps us be liberated rom it. Increasingly, rather, I feel that our whole lives ince childhood are decided in the panoption of its ince childhood are decided in the panoption of its retention, as if it, rather than our elected intimacies, were

nee childhood are decided in the general memories, were trention, as if it, rather than our elected intimacies, were the organising principle of our lives.

"Wanted was the only thing I was sure I ought to be," Whelisas Febos writes in her memoir Girlhood. "There it, Melisas Febos writes in her memoir Girlhood. "There it, was, bright in the eyes of every boy in that driveway, was, bright in the eyes of every boy in that driveway. A reflection of me that bore a different mark." In A reflection of me that bore a different mark." In A reflection of me that bore a different morking in the present of the control of the

There's empathy, there's control, then of course, there's cossing

the predella narrative is reduced to simple repeating images that function as cell animation and as frames from a silent movie with titles. Tomorrowland's pumpkin field, for example, features a strip of images at its top: a man presses his faces to a woman's skirt/crotch, a man presses his face to a woman's skirt/crotch, a man presses his face to a woman's skirt/crotch—the caption is "It smells nice." Another repeated image on the same narrow band, of two little girls, bears the subtitle "Are you bleeding yet?" Intercut between these animation strips is a slightly bigger single image of a chorus line, and of a guy on a sofa saying "Want Chinese tonight?" Predella or cartoon? Applebroog reaches back to a very old technique and a very lowrow, "infantile" form of storytelling, not to instruct us on the life of a saint, but rather to offer us only ciphers of modern life. These images are previews for a film run through a Super-8 projector while the main screen may be in Cinemascope, and fragments float around

As Griselda Pollock points out in Vision & Difference, such Brechtian strategies of montage are particularly useful to an artist engaged in cultural critique. Briefly stated, in order for art to get beyond or behind conventions of representation, in order to expose the ideology these conventions serve, artworks should employ "dis-identificatory practices" that disrupt "'the dance of ideology," "and "distanciation" that would "liberate the viewer from the state of being captured by illusions of art which encourages passive identification with fictional worlds."5 This "critique of realism," as Pollock notes, depends on "the use of montage, disruption of narrative, refusal of identifications with heroes and heroines, the intermingling of modes from high and popular culture, the use of different registers such as the comic, tragic as well as a confection of songs, images, sounds, film and so forth. Complex seeing and complex multilayered texts [are] the project."

Clearly Applebroog deploys these prescribed strategies as she draws from "high and popular culture" and combines "comic" and "tragic" registers: the presumed hero of her Tomorrowland has a potentially noble body but a clown face. A large bodybuilder, this time a woman flexing her biceps in Applebroog's Rainbow Caverns, (1987) is juxtaposed with a small image of a girl, a single strand of spaghetti suspended between her fork and mouth, bonding a Michelangelesque radition of heroic sculptural rendering to cartoonlike figuration and MEDUSA REDUX 69

me configuration twice. In a disconeet, walls show through segments, h the larger canvases or images they ives through these different spaces alocking of time and space in these al paint-things.

as in television, "the global village" tunes exic waste dump of places, images, and events. s and ball games, assassinations, space walks, the "Love Canal" and The Love Boat, Donahue in a dress, the inside of a huma ovary, serial murder, plastic surgery-you are there, you are they, they are here. Applebroog's basic compositional techniques for the dispositions of these spaces of postmodernity are related to the visual strategies of such artists as David Salle and Eric Fischl. However, for all their multiples canvases, images, and figures, Salle's and Fischl's works retain the conventional position of gazing into a chamber (whose occupant is most likely to be a woman). In Applebroog's work, on the other hand, the traditional spaces of femininity—living room, bedroom, kitchen-become the viewfinder of a vast camera obscura. She is a global flâneuse whose paintings play host to an outer

care or resistance? feminizing the space

world, inhabited by men, women, children, and animals who spill into "woman's world" at great speed and in tumultuous moral equivalence It is the tumult of these spaces that animates the architectural elements of her paintings, transmuting archaic post-and-lintel con struction into filmic space and montage. Yet Applebroog's call to the visual-narrative techniques of both old high art and recent low art builds on film's capacity to intercut unrelated images and actions. Th narrow bands that horizontally or vertically frame most of the large paintings have often been referred to as "predellalike," linking thes works to medieval and early-Renaissance altarpieces. In these, th predellas were the narrative scenes painted on small panels, usually at the bottom or side of the central, larger image. While the main scenes might contain a static and symbolic portrayal of the principal iconography and be painted in a refined, "advanced," highly finished style, in the High Church Latin of visual language, the predellas were painted in the vernacular. They often appear more "primitive," as they tell a story in vivid movement and detail. But in Applebroog's wo

between balkanized areas of knowledge in and beyond print, and even in and beyond art history. They are a set of "receptors," as it were, that might allow print to be recognized across areas of focus and engagement where it is currently invisible. They are designed to be transitive: to open passages between the material and the social, and to create paths for thinking across different spheres of making - between print, painting, sculpture, and so on, but also between the fine arts and the industrial arts and the decorative arts and the domestic arts. This cross-

(viral makeup videos being a case in point). Her femme trolling of art's formalist proximity to consumer capitalism's most banal corners is extra punchy in the comparison of painting with makeup because they both operate on an economy of pigment, color, light, and composition - "beauty" as a mystical but inherently material thing that can be conjured by humans using a brush. She conveyed at she understood this algorithm to source and

icons, chemical quasi-bodies. By foregoing figurative representation, Davis, like Fleury, allows us to think openly about makeup as painting, as an economy of beauty and abstraction. The works seem less about representation than about monumentalizing the ritual of makeup as it relates to, and in fact entirely onstructs, the epidermal materiality of femininity.

to us about improved selves and nothing less "perfect skin," a commodified ideal that may have a long history, but which has proliferated explosively in the past decade. From the heavy contouring and "baking" of the mid-2010s to contemporary concepts like "no-makeup makeup," the epidermis has become the site of ever-mutating regimes in which we are all destined to be losers. While it goes without saying that there is no such thing as perfect skin, we struggle not to opt into the promises offered by the industry, which in recent times have taken a semiotic turn to the overtly scientific, supplanting vaguer signifieds such as "young" and "clean." Retinols, exfoliants, alpha and beta hydroxy acids: as one beauty writer has observed, at the core of the so-called "new skincare era" is chemical violence, of a kind that is cushioned by an affective language of treatment, healing, and care. Following this logic, I think of beauty products as angst-ridden and perhaps even traumatic objects: they remind us of our suffering, our horror, our poverty, and our subscription to consumer capitalism's most banal and (literally) superficial traits. They are the quintessential object of Lauren Berlant's "cruel optimism": believing in their reparative power only deepens our sense of disrepair.

It is not coincidental that makeup and skincare have proliferated exponentially in the visual economy of Web 2.0, to the point of being a (if not the) dominant content genre on YouTube, Instagram, and TikTok: while helping to severely alter the basic unit of selfie culture - the digital image of the face – it promises a hyper-branded product line available for consumption in the form of serums, primers, setting powders, and eyeshadow palettes, which arrive as delicious objects, neatly wrapped and packaged like luxurious artifacts. As Canadian writer Daphné B. argues, cosmetics embody the kind of "bling bling" that most of us can afford - they function "as metaphors for a still greater luxury. Ghost wealth accessible to everyone." Daphné spends a lot of time on YouTube watching beauty tutorials - in fact, she wrote a whole book about it: Made-Up: A True Story of Beauty Culture under Late Capitalism (2021). Presenting beauty capitalism as a simultaneous system of commodities and networked affects, her blog-

have a quality of delicacy and sensitivity to pressure uit Degas! these techniques to dismantle the repressive aspects of representation. But in the 1980s these strategies became standardized; image appropriation and juxtaposition are by now routine visual devices whose en raam very ubiquity seems to have itself become a repressive discourse. At its best, appropriation can be construed as one more space of postmodernity, a fifth dimension of imagery and art-historical recycling, wand a flâneur's knowing stroll through an open library of representat

If Applebroog shares certain references with her contemporaries— TV, pornography, pre- and post-1945 art—she distinguishes herself nations of much of what she appropriates, and uses appropriation as a catalyst for her own meanings. Willem de Kooning's Woman I (1950–52), becomes an afterimage in Applebroog's Two Women III (1985), a blurred echo hovering over the shoulder of a fat, girdled woman screaming past de Kooning's vagina dentata, in counter point to a repeated predella image of male beauty queens whose rather foolish lumpiness suggests the Other's Other. Goya's Saturn Devouring His Children (1820-23) becomes, in Applebroog's Camp Compagine (1988), an elderly retiree eating a screaming homunculus during his afternoon snooze. From the high drama of mythology, evil is reinstated within the banality of daily life in a senior-citizen community If one imagines a Mike Bidlo-esque use of the Goya image, would

As in the work of Leon Golub, the materiality of paint intensifies the disruptive potential of appropriation. Both engage us in an uneasy relationship with figures we might prefer not even to look

 \ominus

ticularly in works that offer important women in representation. Mary Kelly's Post-Partum Do 80), in which every form of documentation except figural repr tation is used to expose the writing-out of the mother as the child enters into language, is a frequently cited example of the usefulness of

whose reconfiguration will expose and critique ideology. Nevertheless, the actual practice of appropriation and juxtaposition can result in work that remains so close to its visual sources and the ideology they represent that it cannot be distinguished from them, or it can result in work that is simply mundane or flat-footed in its literal one-

it have the disquieting effect of making you suspect that your grandfather in Miami might eat you up like bridge mix?

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like prose lingers around mythical, holy grail

tion - the zany, the cute, and the interesting are collective responses to the way commodities are produced, the way we consume, and the way things are exchanged or circulated. Today, I would put more stress on how production, circulation, and consumption are inextri-

So as visual appearances and verbal evalu-

ations - styles of things, but also of communica-

cably connected, such that we often find all three aesthetic styles operating in a "sphere" indexed or dominated by one in particular. Cuteness, for example, while primarily an aesthetic "about" (reproductive) consumption, often surfaces in the workplace alleviate stress and stimulate productivity. A zsche already noted in The Gay Scien

Powders, serums, lotions, and sprays comcate their often-esoteric promises through akiness, oiliness, mattness, and sheen. They