

"Frog went a-courtin', and he did ride, Uh-huh, Frog went a-courtin', and he did ride, Uh-huh, Frog went a-courtin', and he did ride. With a sword and a pistol by his side, Uh-huh." Bob Dylan, "Froggie Went a Courtin'", 1992

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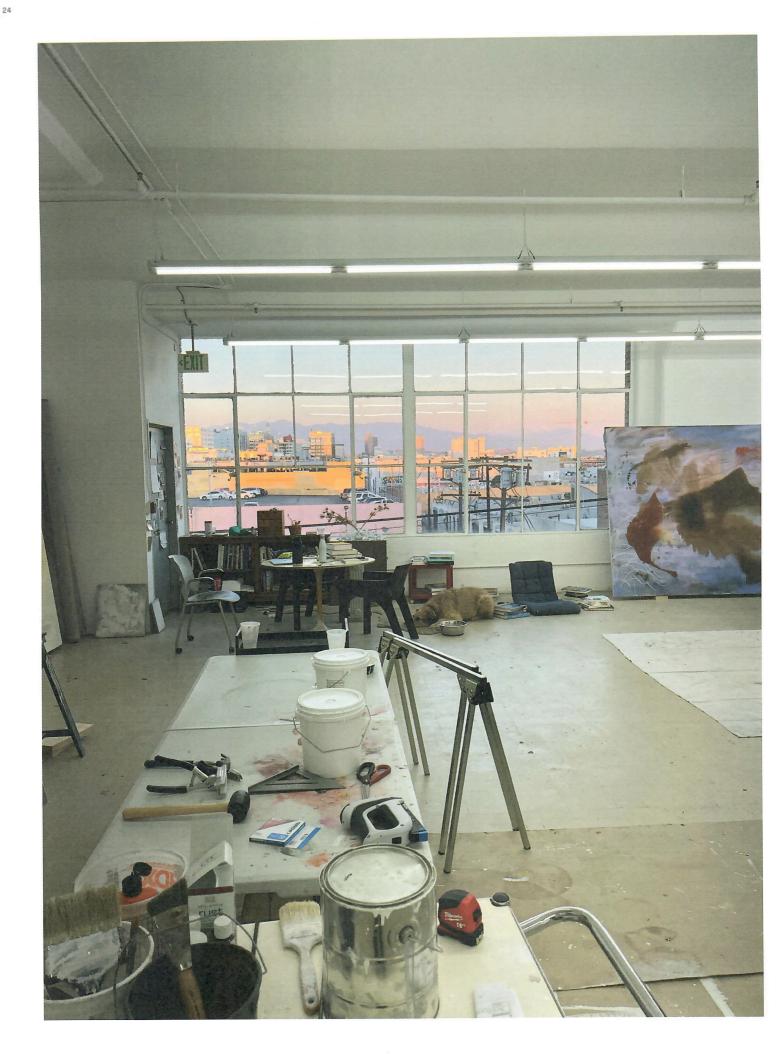
"War of Roses Sound Graph" (2019)

BACK COVER Austin Eddy
"The Garden By Moonlight" (2022)

Emma McIntyre 'Note to Self'

ink like Albertine's two cheeks, so glossy one's glance might slip over their pink enamel. Pink like geranium petals, let everything bloom. Pink like Tiepolo, or like the watered silk tea gowns of Watteau. Rouge your paintings, their surface-skin full of texture—matte, by Emma McIntyre, creamy, glossy, glazed, glittering, glowing, gleaming—like makeup. Some paintings are exorcisms of color, they have to be, when one becomes so obsessed with a certain shade. How can we really measure color, when we only know it by what it is beside? The seduction of the unknowable thing. 'Fuck everything that moves with every color available'.





An ongoing question: how far from viscera and flesh can a painting get while still being about sensuality and desire? Let lust be understood as the experience of senses bound to a surface. Take it all in with your body. Crave a source of maximum sensory information. Listen to Audre Lorde: 'the erotic is not a question only of what we do; it is a question of how acutely and fully we can feel in the doing.' Strive for fullness. 'To paint is the power of extending whatever you see or feel, of intensifying it, of reshaping it.' Breakdown the threshold between mind and body. More body, more unintelligibility. Ida Ekblad said of painting, cheesy but true, 'I cannot be concerned with its death, when working at it makes me feel so alive.' Tell people you've been alive.

Put things in motion; gushing like the foaming waters of Fragonard, and his putti's tumbling plump peachy bodies. Make paintings that gush with too much everything. In motion, like Baudelaire's sea journey past Cythera, in search of a lush island orgy overlooked by Venus, finding instead only a rocky barren island with bloodied flesh hanging from the gallows. For in the end, our painting projections pertain to rock, to dirt, to the deeply material reality of the substance. Be seduced. Find your moments of sublimity and then feel your way back to the earthen reality of it all. More alchemy, more surprises. Press and express tubes of paint, turn their contents from gold to dirt and back into gold. Give pigments the weight of their mineral source. Make the rock rocky and the chemical acidic. Maybe this is all hard to follow but that's the point. Careen off course.

Questions leading to more questions, no automation of meaning. Paintings leading to more paintings. Barthes said 'what pleasure wants is the site of a loss, the seam, the cut, the dissolve which

seizes the subject in the midst of bliss'⁵. Don't be afraid of blankness. Make moments where the garment gapes. If something starts to come too tidily to description make a sharp turn. Refuse. Balk at explanations. Plurality against unity; multitudes of meaning against single, fixed meaning; diffuseness against instrumentality; openness against closure. Let instincts have free course, then pull them up sharp and interrogate them. Know your layers of private narrative, and intentionally elude definitive explication.

Believe in the mark. Make a flirty mark, one that brushes up against, rubs up against, one that uses its whole body to seduce. It's easy to understand painting as witchcraft, when with a casual flick of the wrist, the wand-like animal-hair-tipped brush in your hand reveals a cosmos of relative marks spanning millennia.

A theatre of operations. Portals, or stages, or both? All the plotlines lead to paint.

^{1.} Jack Whitten, Jack Whitten: Notes from the Woodshed, ed. Katy Seigel (New York: Hauser & Wirth, 2018), 17.

^{2.} Audre Lorde, "Uses of the Erotic: The Erotic as Power (1984)" in Sister Outsider (1996), 342.

^{3.} Carolee Schneemann, "Interview with Kate Haug" in Imaging Her Erotics: Essays, Interviews, Projects (Cambridge: MIT Press, 2003), 22.

^{4.} Ida Ekblad, "Diary of a Madam: exhibition text" Kunsthaus Hamburg, 2017.

^{5.} Barthes, Roland, and Richard Howard, The pleasure of the text. Translated by Richard Miller, (New York: The Noonday Press, 1975), 7.

