

JONI MURPHY / Mime Other

1.

Once upon a there were two sisters. The girls grew up in a small community where the dark-shining Pacific leaned on the land feeling its own cold strength, close to but not touching Hollywood. Their hippie mother parted her glossy hair in the center. The family cultivated fig and apple trees. They ate heavy brown bread.

Growing up, the girls looked away from their place, into textures and reproductions. They consumed and were consumed by Harpers Bazaars and Vogues. Photos of Evangelista and Moss gathered on their bedroom corkboard.

Together at the stroke of eighteen they left their small town to join the real world but they remained to one another and to the female form. They decided to make clothes. In college one of them started a class on costume but dropped after a few weeks. But after some years—but while they were both still young—they found fame.

People had a difficult time telling the sisters apart. Both had glossy hair, dark eyes, and pale skin. Their conversations were polyphonic compositions “of free associations, digressions, and interruptions.” They were thought of as philosophical, conceptual designers. Their goal was not just to make women pretty but to evoke mythic realms. They were inspired by the dust bowl, vultures, and atomic blasts. They made dresses that appeared burned and bloody.

Movie stars wore their clothes on red carpets. Museums mounted exhibitions of their work. With fashion fame came new opportunities. A foreign makeup company with shiny department store counters around the world, asked the sisters to create a makeup line. They were famous enough for people to ask them to create new products all the time.

They traveled. They gathered and wove. In a search for inspiration they took a road trip. It was a bad year on the border, exceptionally violent but the sisters

found the strangeness and torment beautiful. They imagined factory workers dressing for third shifts in the dark before traveling along unlit roads towards busses that took a long time to come.

The sisters thought their makeup line could be a way of drawing media attention to the plight of these border people. The sisters wanted to do something good.

At first, the reception was quite positive. Beauty editors said,

—I love the concept—ghostly tones of grey, blue, copper, and beige. I love that neutral, frosty look. It's perfect for fall. That color palette seems a spot-on symbolic representation of the situation.

However, once activists got hold on the story the critics set in. Activists were horrified.

—How can you trivialize such a situation with commerce?

The parent company who'd hired the sisters struggled. It announced it would donate 10%, then 50%, then 100% of its profits to good causes.

Still the criticism continued.

Eventually, it was decided the makeup line would not be sold at all. The sisters turned away from the subject. Along the border it was if none of this had happened. Critics moved on. Silence returned. The end.

2.

BADLANDS	MID-TONE SHIMMER BEIGE BROWN
BORDER TOWN	BLACK WITH RED, PALE BLUE, AND SILVER VEINING
DEL NORTE	CREAMY VIOLET WITH LAYERS OF SPARKLING TAUPE AND GREY
GHOST TOWN	SHEER WHITE WITH WHITE, GOLD AND GREEN PEARLIZED PIGMENT
JUAREZ	BRIGHT OPAL PINK
PALE	FLESH TONE
ROSE STATE	MID-TONE BLUE PINK
SLEEPLESS	LIGHT GREY TAUPE
SLEEPWALKER	BEIGE WITH COPPER, PALE BLUE AND PALE PINK VEINING
SOFTLY DRIFTING	PALE NEUTRAL WHITEISH WITH SOFT GOLD PEARL BLUSH
WHITE GOLD	WHITE PEARL WITH GOLD DUOCHROME
QUINCEANERA	SHIMMERY MID-TONE BLUE

3.

ANIMAL BYPRODUCT

PERFECT SYNTHESIS

MODERN GLOBAL TRADE

WE ARE IN THIS

PRODUCTION CHAIN TOGETHER

ANIMAL METAPHOR WOMAN EVIDENCE

WOMEN OBJECT ANIMAL FEED

ANIMAL BYPRODUCT WOMAN PROBLEM

HUMAN BEINGS ANIMALS BEFORE

SLAUGHTER PROCESSING REFINEMENT STERILIZATION

THIS IS WHAT BECOMES MAKEUP

SURFACE TREATMENT HAIR REMOVAL

POWDER FINISH SKIN MASQUE

MAYBE SHE ALWAYS WANTED

TO DYE OR MAYBE

SHE'S BORN WITH IT