



YİĞİT ÖZEN

THIRTY-FIVE WORKS

Paintings since 2019

ISTANBUL · MILAN · LUXEMBOURG

YIGITOZEN.XYZ

Thirty-five paintings

2019–2026 · ISTANBUL, MILAN AND LUXEMBOURG

Thirty-five works made since 2019 across Istanbul, Milan and Luxembourg: acrylic on canvas, on carton and on paper, and one drawing in charcoal on the reverse of a canvas. They are given here newest first, and a small figure with crossed eyes runs through them from one end of the seven years to the other.

MEDIUM

ACRYLIC ON CANVAS, ON CARTON AND ON PAPER,
AND ONE DRAWING IN CHARCOAL

ORDER

NEWEST FIRST, SO THE SEVEN YEARS ARE READ
BACKWARDS

RIGHTS

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Paintings since 2019

THIRTY-FIVE WORKS

NEWEST FIRST

ON THE WORK

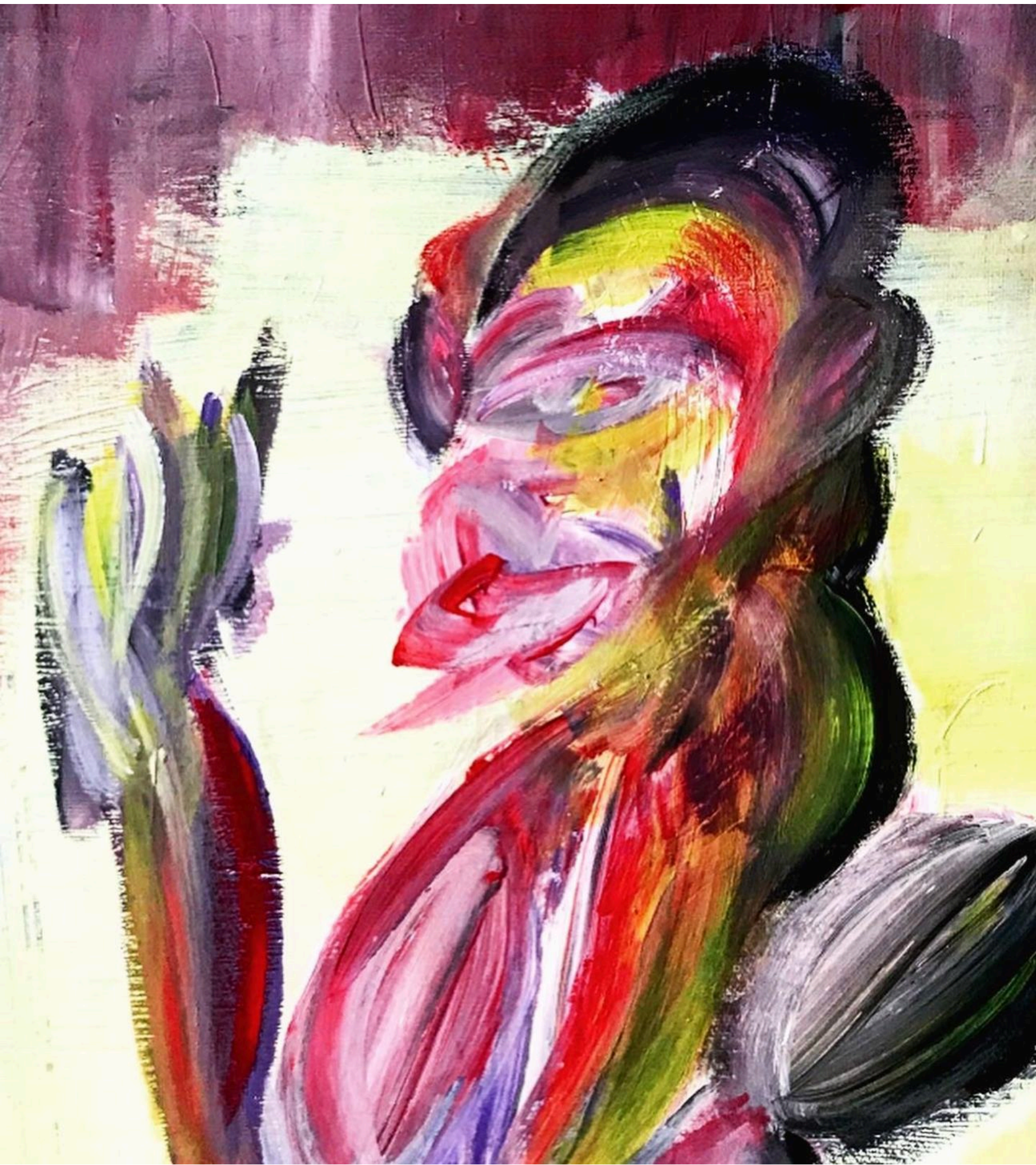
The figures in these paintings are assembled rather than drawn whole. A body accumulates out of clusters of rounded cells and bubbles that lean against one another, and it may close or stay open: which way it goes belongs to where that figure stands in the scene and to what it is thinking there. Bodies and faces are the medium the work is made in, and the question they carry is an existential one. What lies behind them is not a backdrop but a place, and those places work as dimensions.

The decisions are taken in wet paint, on the spot. Layer goes over layer like a palimpsest, and they are not layers of light and shadow: they are colour clusters of movement, energy, aura and feeling. Large areas of ground are left bare, and they carry as much weight as the painted part.

Familiar compositional formats are kept while the agreement that made them legible is withdrawn: an object is held out, a sign is displayed, and what either stands for is never supplied. Titles act as a second body in the scene, bending the image instead of describing it. Power appears as a distribution of weight, one figure left underneath the stack. At the edges a small onlooker sits with an X drawn over each eye, and in one painting its mouth is stitched shut as well, so the witness is cancelled before anything can be reported. Scale works as a verdict, one face given as a person and the rest reduced to signs, sometimes a face replaced by a number.

ON THE WORK

TEXT BY THE ARTIST



Yiğit Özen

BORN 1994, ISTANBUL



Yiğit Özen was born in 1994 in Istanbul and trained as an architect.

Özen has painted since 2018. The thirty-five works in this book were made between 2019 and 2026, across Istanbul, Milan and Luxembourg.

From 2020 the studio work went largely to XR and spatial design, and the canvases thin out to one commission in 2023 before the painting resumes in 2026. The years are given as they fall rather than smoothed over.

Alongside the paintings, Özen works as an XR and spatial web designer, and is the founder of decentralize design in Milan and Virtually Ever After in Luxembourg.

PAINTER AND SPATIAL DESIGNER

STUDIO, LUXEMBOURG

PAINTING, SELECTED EXHIBITIONS	POWER OF THE NATURE, FABBRICA DEL VAPORE, MILAN	2019
	THE ARTS SPECIAL PROJECTS, FABBRICA DEL VAPORE, MILAN	2019
XR AND SPATIAL DESIGN, SELECTED	COMMUNITAS III BY KOLLEKTIV KOLLEKTIV, KUNSTHAUS STEFFISBURG	2021
	NEW FREEDOM THINK, MADS GALLERY, MILAN	2022
	ART DESIGN, HOLY ART GALLERY, LONDON	2022
	DYOR, KUNSTHALLE ZÜRICH, ZURICH	2022
	CREATORS OF THE METAVERSE BY METAMUNDO, ART BASEL MIAMI	2022
	NEW CODES BY VCA, DRAUP AND MAD GLOBAL, ROYAL INSTITUTION, LONDON	2023
TALKS	VCA MENTORSHIP, 6TH COHORT, ARCHITECTURE IN THE METAVERSE	2023
	OPENING KEYNOTE, DIGITAL FASHION SUMMIT, CREATIVE DENMARK	2024

THE PAINTING AND THE DESIGN PRACTICE ARE KEPT APART, AND THE RULES BETWEEN THEM SAY
WHERE ONE ENDS

HOW THIS BOOK IS ARRANGED

The thirty-five paintings are given newest first, so the seven years are read backwards. A paragraph that says a thing happens for the first time means the first time reading backwards through the book.

Every work has a spread of its own. The left page carries the number, the medium, the title, the dimensions and a paragraph, and at its foot three notes on colour, composition and hand. The right page carries the painting, and every painting in the book is reproduced inside one band, so their sizes on the page can be compared.

Where a work was photographed in detail, its details follow on their own sheets, each with one line saying where in the painting it is. Where the stages of the work were photographed, they follow as a contact sheet. Sheets of paper and earlier paintings of the same scene are given as studies and versions.

Dimensions are width by height, in centimetres, then in inches.

NEWEST FIRST

2026 TO 2019

01	<i>7 fam board game</i>	2026	10
02	<i>Virgil on Virtual Cage (final_final-finalV9)</i>	2026	18
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18	<i>sin over black matter</i>	2019	84
19	<i>the assassination of the crow</i>	2019	88
20	<i>despite transgression</i>	2019	92
21	<i>duality of the angelic summarization</i>	2019	96
22	<i>victim psycho-logique II : the peachy pharaoh connects with the chair</i>	2019	100
23	<i>guarding holy mountains from malice</i>	2019	104
24	<i>good people helping bad ones (that's why they're bad too)</i>	2019	108
25	<i>amor cathedra</i>	2019	112
26	<i>burningman fast</i>	2019	114
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28	<i>morbid forebodings triggered by childish landscape</i>	2019	120
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30	<i>see u in the other side</i>	2019	126
31	<i>society screwing balance</i>	2019	128
32	<i>How to materialize your loneliness by using an animal in somewhere concrete or technologic</i>	2019	132
33	<i>Century of 0 & 1 / Transhumanism</i>	2019	136
34	<i>remixed execution of lucid drowning</i>	2019	138
35	<i>two woman figures sitting at the back of the canvas</i>	2019	142

7 fam board game

100 x 80 CM · 39 ¾ x 31 ½ IN

One side stands wrapped, each cone clear of the next; the other is stacked two and three high until one head cannot be told from another. Those are the two ways of being a family available on this board, and the game is between them. Nothing has been taken off, so whatever is being played is not the kind of game that ends with a winner. The larger of the two heads has neither eyes nor a mouth; the small one opposite it is all glare.

COLOUR

WARM AND COOL LEVEL AT ABOUT A THIRD EACH, CYAN THE LARGEST FAMILY, GREEN UNDER TWO IN A THOUSAND

COMPOSITION

A BOARD TURNED CORNER ON, ITS NEAR POINT THE ONE CORNER SHOWN WHOLE, TWO HEADS AT OPPOSITE SCALES

HAND

LOBES TURNED WET INTO WET FOR THE HEADS, THE WRAPPINGS AND THE FACES DRAWN LAST WITH A THIN TIP







- 1 · THE RIGHT PLAYER'S HEAD
 2 · THE BLUE SIDE, RANGED ON THE BOARD
 3 · THE LEFT PLAYER ABOVE THE NEAR CONES

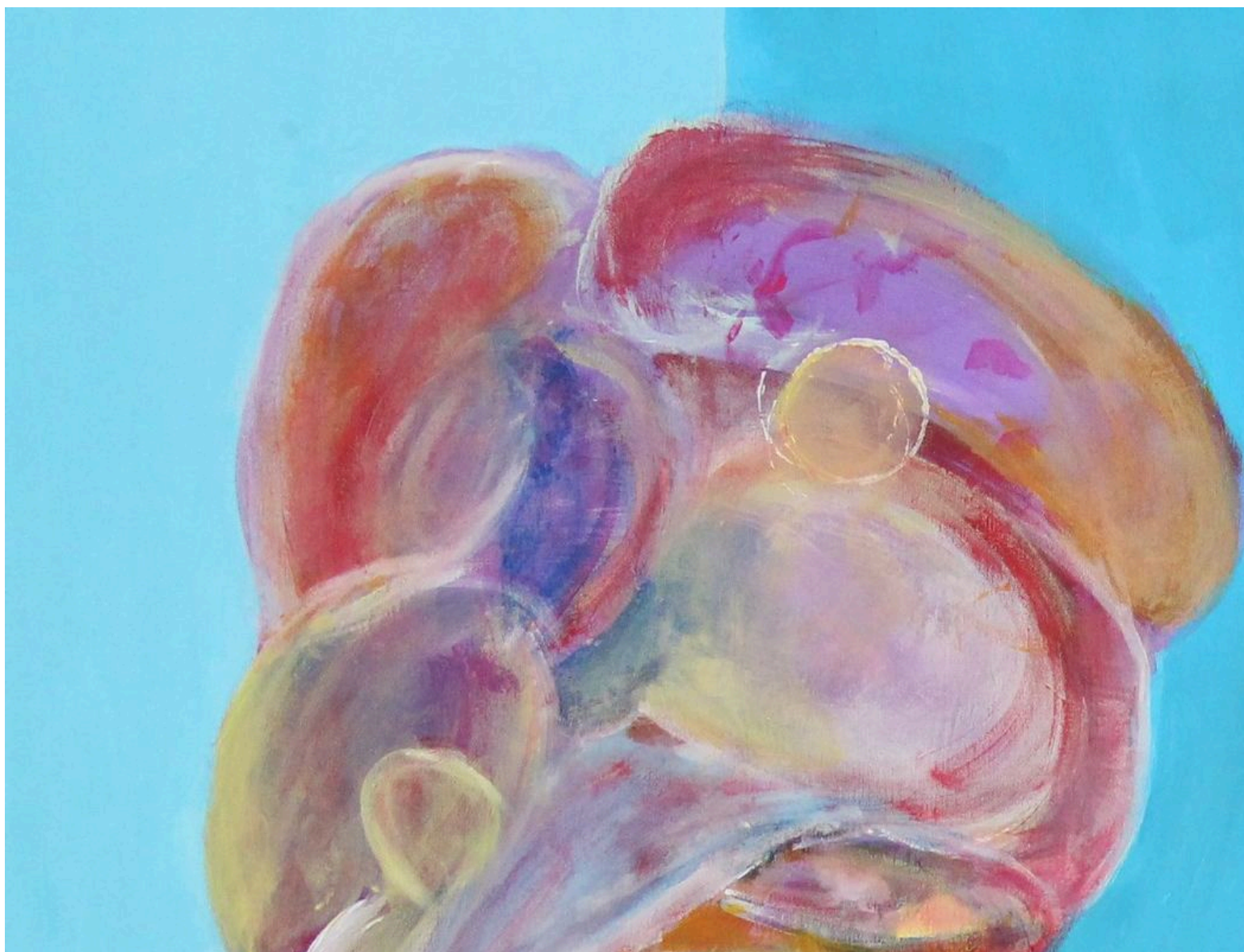
- 4 · THE LEFT PLAYER'S HEAD, CLOSER
 5 · BOTH PLAYERS OVER THE BOARD
 6 · WHERE THE TWO SIDES MIX

- 7 · THE RIGHT PLAYER OVER THE BLUE HEADS
 8 · THE NEAR CORNER OF THE BOARD









WORKED UNTIL THERE IS NO EYE AND NO MOUTH — A BOARD TURNED CORNER ON, ITS NEAR POINT °



THE LEFT PLAYER'S HEAD — THE SAME PLACE,
WHOLE

Virgil on Virtual Cage (final_final-finalV9)

80 × 100 CM · 31 ½ × 39 ¾ IN

The cage is drawn, not built. A few white lines lay a ceiling across the top and drop two uprights, then stop two fifths of the way down, so nothing is actually shut in. Underneath, the bodies are soft, pressed from the tube and scratched while still wet, and not one of them looks at the lines. The title carries a guide out of the underworld and a file name that has been saved as final nine times over: two promises of an ending, made by something that has none.

COLOUR
THREE QUARTERS WARM, COOL UNDER FOUR PER CENT, THE WHITE WIG THE LIGHTEST POINT

COMPOSITION
A WHITE LINED BOX THAT PROMISES TO ENCLOSE AND STOPS AT TWO FIFTHS OF THE HEIGHT

HAND
GRAINY PINK PRESSED FROM THE TUBE AND SCRATCHED WHILE WET, AGAINST FLAT OPAQUE LINE





02 · VIRGIL ON VIRTUAL CAGE (FINAL_FINAL-FINALV9)

DETAIL

THE BLONDE HEAD AT THE RIGHT — THREE QUARTERS WARM, COOL UNDER FOUR PER CENT

20

2026 · LUXEMBOURG



- 1 · THE WHITE BOX DRAWN OVER THE TOP
 2 · THE RECLINING BODY IN THE CORAL BED
 3 · THE CHAIR DRAWN ON THE PINK PANEL

- 4 · THE RIGHT SIDE, AND THE WING BEHIND THE SHOULDER
 5 · THE GREY HEAD LYING BELOW THE CENTRE
 6 · THE LEFT SIDE, FIGURE AND CORAL

- 7 · THE CENTRE, UNDER THE BOX
 8 · THE FACE UNDER THE WHITE WIG







02 · VIRGIL ON VIRTUAL CAGE (FINAL_FINAL-FINALV9)

DETAIL

THE SMALL FIGURE AT THE LEFT — THREE QUARTERS WARM, COOL UNDER FOUR PER CENT



OUTLINED IN WHITE ON THE PINK PANEL, ABOVE EVERYTHING °



THE BLONDE HEAD AT THE RIGHT — THE SAME PLACE, WHOLE

gary grills cooper

55 × 75 CM · 21 5/8 × 29 1/2 IN

"Whatever happened to Gary Cooper? The strong, silent type. That was an American. He wasn't in touch with his feelings. He just did what he had to do."

TONY SOPRANO, *THE SOPRANOS*, HBO, SEASON ONE, 1999

The quotation mourns a man who did not have to know what he felt. The painting gives him back as a stack of coloured balls with a cigar in it, the one straight line in the picture falling from his mouth, and sets a pan of coals at his feet. Grilling is the only thing he is doing, and the title has already broken his name in half to fit the joke.

COLOUR

NINE TENTHS WARM, TWO TURQUOISE
SCRATCHES AT WAIST HEIGHT THE ONLY COOL

COMPOSITION

A FRONTAL ORDER BROKEN BY ONE STRAIGHT
ROD FALLING LEFT FROM THE MOUTH

HAND

SEMI TRANSPARENT TOUCHES LAID UPWARD IN
THE PAN, A NEAR EMPTY BRUSH ACROSS THE
TURQUOISE





03 · GARY GRILLS COOPER

DETAIL

THE SHOULDER, BUILT FROM LOBES — NINE TENTHS WARM, TWO TURQUOISE SCRATCHES

28

2026 · LUXEMBOURG



1 · THE LOBES OF THE CHEST
2 · THE HANDS, AND THE ROD BETWEEN THEM
3 · THE PAN AT THE LOWER LEFT

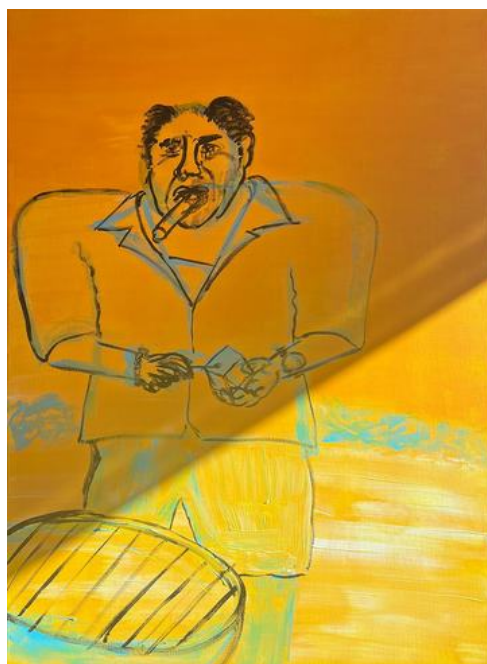
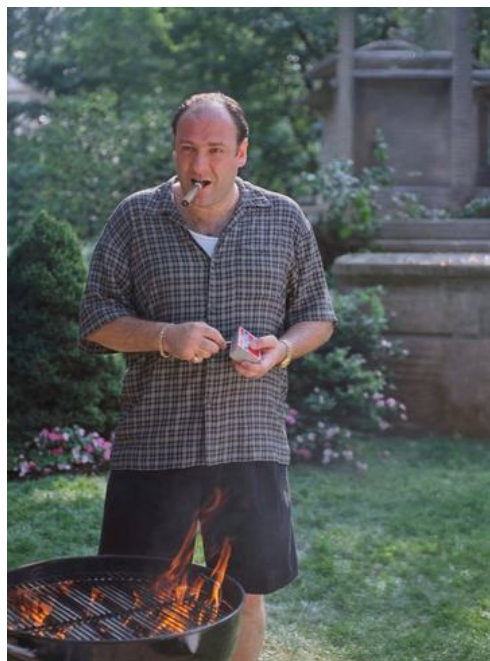


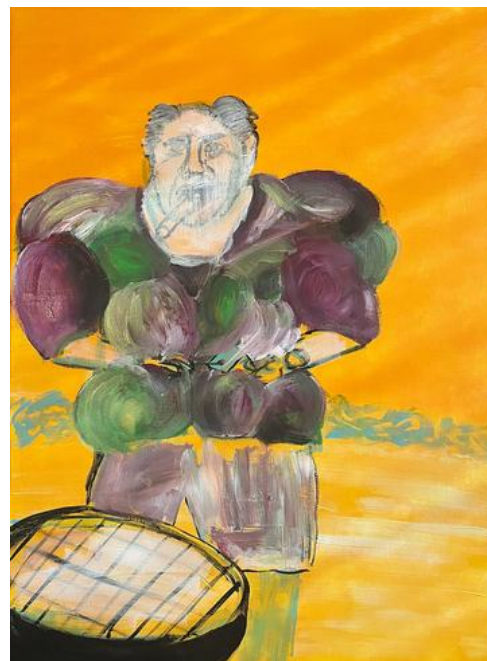
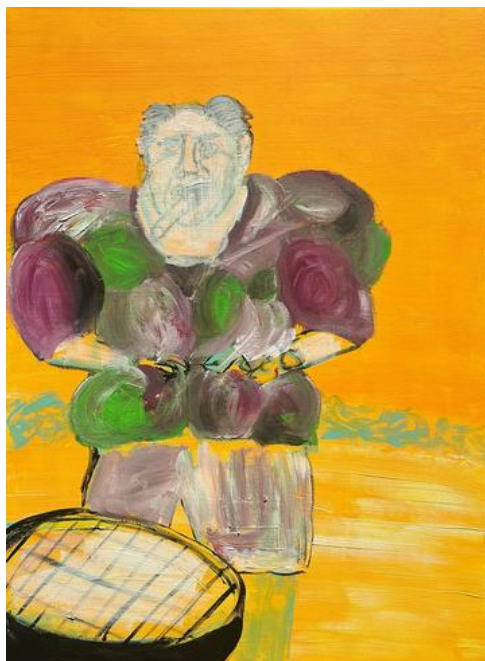
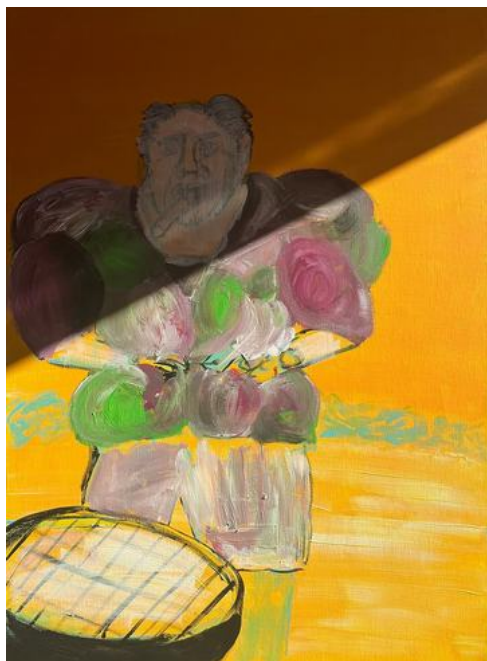
4 · THE FOREARM CROSSING THE WAIST
5 · THE CIGAR AT THE MOUTH
6 · THE COLLAR, AND THE LOBE BEHIND IT



7 · A LOBE AT THE RIGHT, AGAINST THE
TURQUOISE
8 · THE HEAD AND THE CIGAR









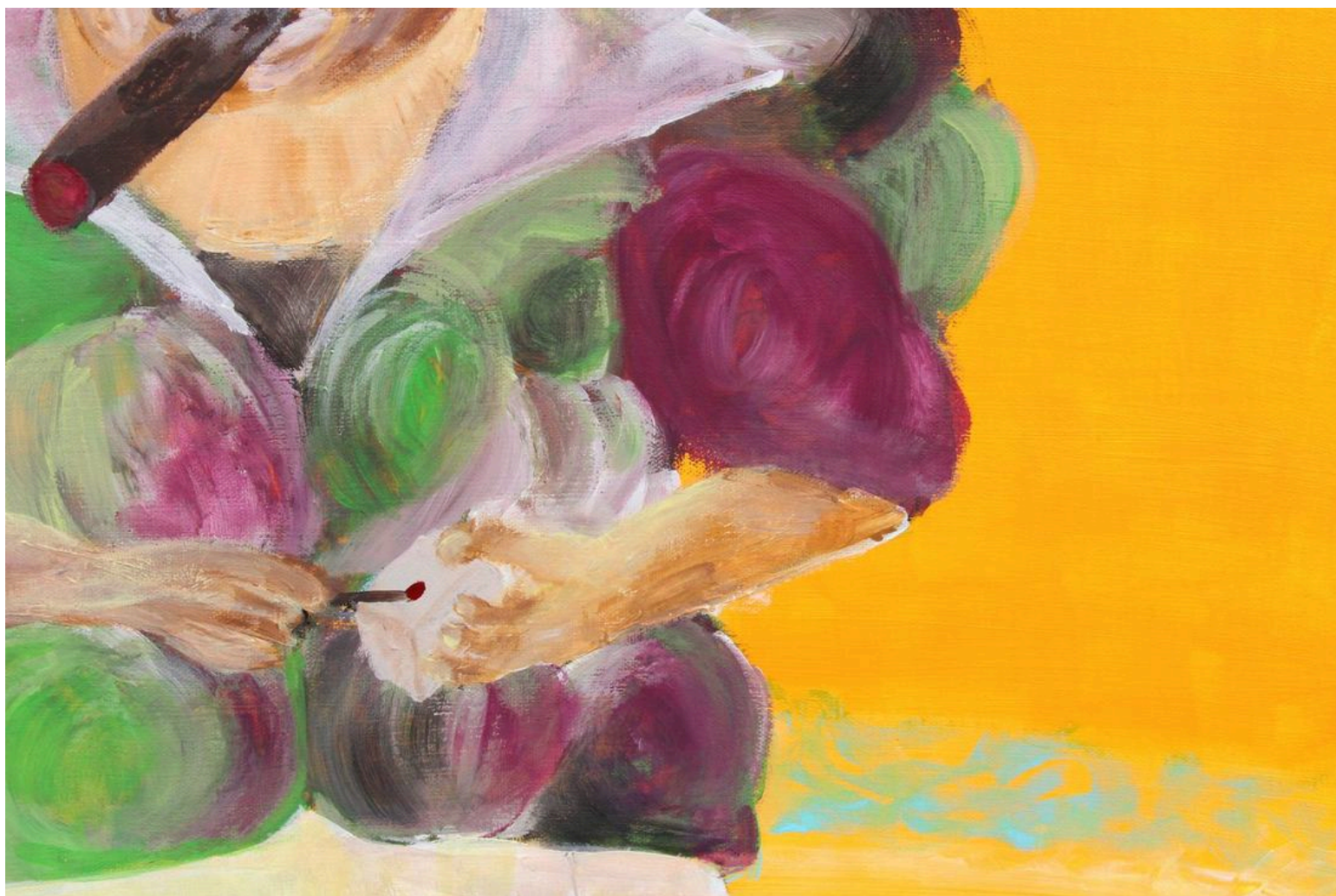
03 · GARY GRILLS COOPER

DETAIL

COLOURED BALLS WHERE THE CHEST SHOULD BE — NINE TENTHS WARM, TWO TURQUOISE SCRATCHES °

32

2026 · LUXEMBOURG



THE SHOULDER, BUILT FROM LOBES — NINE TENTHS WARM, TWO TURQUOISE SCRATCHES



THE SHOULDER, BUILT FROM LOBES — THE SAME PLACE, WHOLE

walls of perception

50 × 70 CM · 19 5⁄8 × 27 1⁄2 IN

What comes out of the mouth is given weight. A column of grains, piled thick enough to cast its own shadow, falls from under the brim into a bowl and is set on the table like something to be eaten. The wall the title names is not behind the figure, it is worn: the brim takes the eyes out of the picture, so the one who is talking cannot be seen to be looking.

COLOUR

PETROL GREEN AGAINST BURGUNDY, BUTTER
YELLOW AT THE CEILING OF SATURATION

COMPOSITION

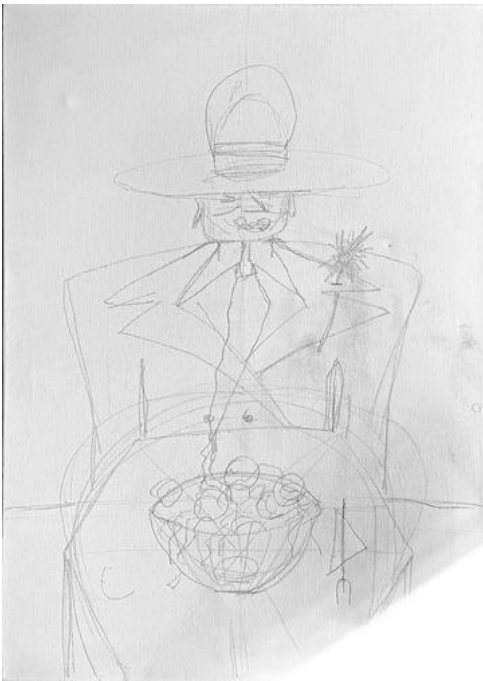
A GRANULAR COLUMN FROM MOUTH TO BOWL
AS THE SPINE OF THE VERTICAL FORMAT

HAND

YELLOW PILED INTO RIDGES THAT CAST THEIR
OWN SHADOW, THIN FLAT GREEN COMBED
BEHIND







articulo attack on mandarin

80 x 80 CM · 31 ½ x 31 ½ IN

The flock is already committed, every wing swept the same way down the diagonal, and the row of figures standing along the boat does not look up. Each of them has an X where the eyes should be, so there is nobody aboard to see it coming. The anchor lies in the corner with its chain beside it. One thin figure at the centre holds the pole, which is the only act in the painting, and it cannot be told whether it is steering or holding on.

COLOUR
BLUE, GREY, WHITE AND BLACK ONLY,
CONTRAST CARRIED BY VALUE AND NOT BY HUE

COMPOSITION
A FLOCK ON THE MAIN DIAGONAL, UPPER RIGHT
TO LOWER LEFT, OVER A ROW OF FIGURES A
THIRD UP

HAND
A LOADED BRUSH FLUNG SIDEWAYS, BRISTLES
SPLITTING, NO WING ENTERED TWICE





05 · ARTICULO ATTACK ON MANDARIN

DETAIL

THE FLOCK, UPPER MIDDLE — BLUE, GREY, WHITE AND BLACK ONLY, CONTRAST

40

2026 · LUXEMBOURG



1 · THE FIGURE AT THE POLE
2 · TWO BIRDS, MID FLIGHT
3 · A BIRD LOW AT THE LEFT

4 · THE ROW OF FIGURES ON THE BOAT
5 · THE BOAT UNDER THE FLOCK
6 · THE PEAK AT THE LEFT

7 · A ROW OF THEM STANDING ALONG THE BOAT
°
8 · THE FLOCK, THROWN DOWN THE DIAGONAL °





The onlooker

A row of them standing along the boat.

PAGE 150



The crow

The flock, thrown down the diagonal.

PAGE 154

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

s(t)lop

55 × 75 CM · 21 5/8 × 29 1/2 IN

Nothing here separates. The bird and the wall it stands against are made of the same milk, more than one colour on the brush at once, and no contour is ever drawn around the body. The single hard place on the surface is the row of red notches ranged inside the open mouth. Two right angles at the right, a framed panel and a head shut in a box, are all the order there is, and the title slides between what is fed and what would stop it.

COLOUR

LESS THAN ONE PER CENT BELOW MID VALUE,
MUSTARD GOLD RATHER THAN THE PASTELS AT
THE CEILING

COMPOSITION

FILLED END TO END, FIGURE AND GROUND
NEVER SEPARATED, TWO RIGHT ANGLED UNITS
HOLDING THE ORDER

HAND

MORE THAN ONE COLOUR ON THE BRUSH AT
ONCE, EVERY STROKE KEEPING ITS OWN RIDGE





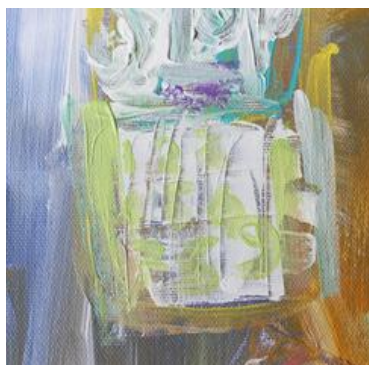
06 · S(T)LOP

DETAIL

THE EYE, AND THE RED NOTCHES — LESS THAN ONE PER CENT BELOW MID VALUE,

46

2026 · LUXEMBOURG



- 1 · THE BODY, LOBE OVER LOBE
2 · THE FRAMED PANEL AT THE RIGHT
3 · THE LOBES OF THE BODY

- 4 · THE PANEL WITH THE PURPLE BARS
5 · THE WING, LOWER DOWN
6 · WHERE THE LOBES OVERLAP

- 7 · THE OPEN MOUTH
8 · A RECTANGLE OF BARS, HUNG AT THE
CORNER °

penguin is not a friend, only a sinner

120 x 120 CM · 47 ¼ x 47 ¼ IN

Up at the narrowest part of the body two dark slits have gathered; the face is there, like a small knot fastened to the top of a mass far greater than itself. The great arcs descending below read as an embrace, and also as two taut wings guarding the chest; this double reading sets up the painting's central tension.

COLOUR

THREE OR FOUR REGISTERS THROUGHOUT, ALL THE SATURATED YELLOW HELD TO THE AXIS OF THE FIGURE

COMPOSITION

THE CENTRE OF THE SQUARE EMPTIED, THE MASS PILED INTO THE LEFT THIRD

HAND

FAN SHAPED COMBINGS FROM ONE FAST PULL, THE RIGHT THIRD OPENED WITH WATER INTO A STAIN



ciao capo, sono squalo

65 × 90 CM · 25 5/8 × 35 3/8 IN

The pointed teeth ranged in the open mouth of the figure on the left stand as the one sharp edge within the softness of the rest of the painting. The title gives this mouth a sentence: hello boss, I am the shark. An Italian and overly cheerful greeting, the opening line of someone introducing himself as a predator.

COLOUR

FIVE NAMES ONLY, AND BLUE OCCURS IN THE BODIES ALONE AND CARRIES THE WHOLE DIVISION

COMPOSITION

TWO VERTICAL MASSES SHARING THE FRAME, THREE FEET AT THE LEFT AND TWO AT THE RIGHT

HAND

ONE TURNING PULL PER EGG UNIT, NEVER ENTERED TWICE, OVER A NEAR DRY COMBED WALL





08 · CIAO CAPO, SONO SQUALO

DETAIL

THE RIGHT HEAD, IN PROFILE — ONE TURNING PULL PER EGG UNIT, NEVER

52

2020 · MILAN



ANOTHER VERSION, ON GREEN AND BLUE



THE PAIR IN BLUE AND GREY



THE PAIR, BEFORE THE COLOUR

cellular spleens

100 × 120 CM · 39 ¾ × 47 ¼ IN

Below lies a long, flat car, a thick black wheel at each end; it fills the whole breadth of the painting and a large body stands upon it. One foot sunk into the middle of the bodywork, the other braced on its edge, no balance, the stance liable to break at any moment.

COLOUR

MORE THAN HALF GREY AND WHITE, ALL COLOUR DRAWN ONTO THE FIGURE AND NONE OF IT DOMINANT

COMPOSITION

CREST, HEAD KNOT, CELLULAR BODY AND CAR STACKED ON ONE AXIS, EACH IN A DIFFERENT TEXTURE

HAND

LONG SLANTED PULLS FOR THE GROUND, ONE LOADED TURN FOR EVERY CELL





09 · CELLULAR SPLEENS

DETAIL

THE CELLS OF THE BODY — MORE THAN HALF GREY AND WHITE, ALL COLOUR

56

2020 · MILAN



THE WHOLE, IN ANOTHER VERSION

VERSION

cute but unemployed cartoon figure

65 × 90 CM · 25 5/8 × 35 3/8 IN

The red ground is a single flat layer from end to end, leaving nothing to fill the space around the figure. In the middle a single-coloured field and a creature standing upon it. The unemployment of the title matches precisely this emptiness, a figure with no role in a scene with no set.

COLOUR

ONE RED OVER HALF THE SURFACE, EVERY COLOUR OF THE FIGURE SOILED AGAINST IT

COMPOSITION

A FIGURE STANDING ON NOTHING, THREE OF THE FOUR CORNERS LEFT EMPTY

HAND

ONE COAT OF RED STOPPING AROUND THE FIGURE, LOADED MASSES SET ONTO IT WHILE DRYING



the family dinner after a night in jail

65 × 90 CM · 25 5/8 × 35 3/8 IN

Green has wrapped everything, three heads float within this colour; all three issue from the same mass and mix back into it. The one on the left is the lightest and most luminous, almost phosphorescent, its eye sockets hollowed.

COLOUR

WARM UNDER FIVE IN TEN THOUSAND, THE WHOLE EVENT BETWEEN GREEN AND ITS BLUE NEIGHBOUR

COMPOSITION

THREE UPRIGHT MASSES DARKENING INTO NAVY POOLS, WITH NO HORIZONTAL LINE ANYWHERE

HAND

WET INTO WET THROUGHOUT, THE ONE HARD EDGE THE THICK WHITE DOME AT THE LEFT



caprocorn sister: war, plague, earthquake

65 x 90 CM · 25 5/8 x 35 3/8 IN

In the middle of the lower half stands a dark green chest, its edges combed in lines, its lid closed; while everything around it is crooked, it is the one geometric unit. Three bodies are ranged around it and the title lists three catastrophes side by side: war, plague, earthquake.

COLOUR

COOL AT EIGHT NINTHS AND BLUE NEAR TWO THIRDS, THE LIGHTEST VALUES UNPAINTED CANVAS

COMPOSITION

THREE BODIES AROUND A CUBE AT THREE HEIGHTS, THE CHEST THE ONE ANGULAR UNIT

HAND

THE NIGHT HATCHED DRY OVER BLACK, BODIES IN THIN HALF OPAQUE LAYERS THAT LET THE WEAVE BREATHE





12 · CAPROCORN SISTER: WAR, PLAGUE, EARTHQUAKE

DETAIL

THE KNEELING FIGURE'S FACE — COOL AT EIGHT NINTHS AND BLUE NEAR TWO THIRDS

64

2020 · MILAN



The face

Turned up out of the dark,
painted blue.

PAGE 160

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

baby rights 101

80 × 100 CM · 31 ½ × 39 ¾ IN

Right in the middle, between two dark bodies, a small infant is drawn with a thin red line: a body of rings come side by side, a pair of eyes, a single horizontal notch of a mouth. It stands like a diagram laid onto the flesh afterward, staying upon the paint without mixing into it.

COLOUR

FOUR FIFTHS NEUTRAL, AND THE ONLY COLOUR BELONGS TO THE SMALLEST FIGURE

COMPOSITION

THREE DARK BODIES WITH A RED BABY SCHEME AT THE EXACT CENTRE INSIDE A NET OF TAUT LINES

HAND

WATERED BLACK OPENED BY DRY BRUSH AND WIPING, RED DRAWN LAST WITH A THIN TIP ON DRY PAINT



When the Darkness surrounds, be among those who burn the Great Fire

65 x 90 CM · 25 5/8 x 35 3/8 IN

The hand at the end of the arm reaching to the right is left unable to become a fist, the fingers not quite closed; it could be about to strike, it could be reached out to hold something. The title says be one of those who light the great fire, but the palm is empty, nothing burning is visible in the painting.

COLOUR

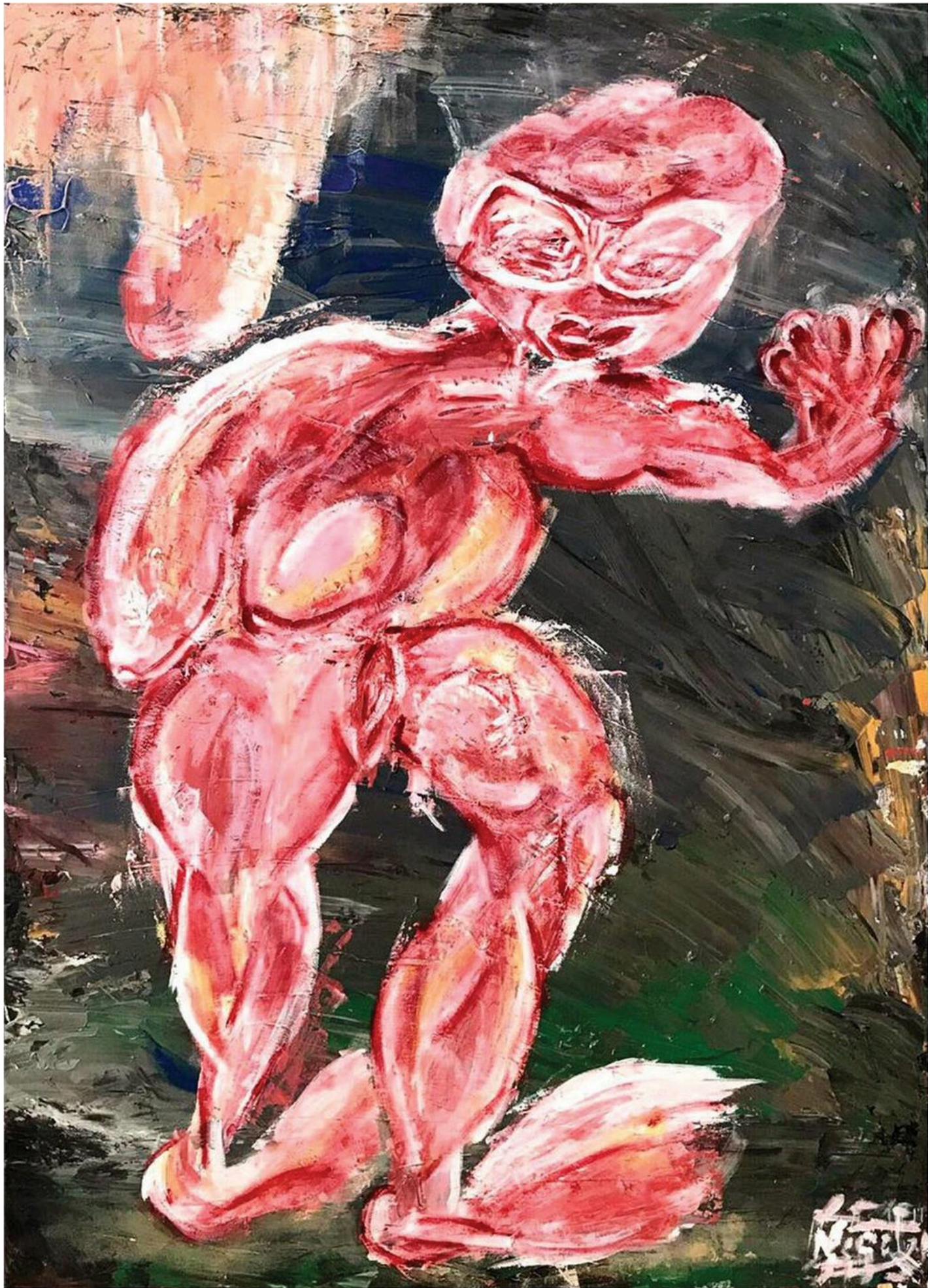
WARM OVER TWO THIRDS AND ALL OF IT ON THE FIGURE, THE GROUND A SOILED KHAKI, BROWN AND OLIVE

COMPOSITION

ONE FIGURE FILLING THE FRAME, ITS OPEN HAND THE SINGLE GESTURE

HAND

UNMIXED COLOURS SOILED BY RUBBING ON THE GROUND, THICK WET PAINT FOR THE BODY, NO DRAWN CONTOUR





14 · WHEN THE DARKNESS SURROUNDS, BE AMONG THOSE WHO BURN THE GREAT FIRE

DETAIL

THE HEAD, AND ITS TWO EYES — WARM OVER TWO THIRDS AND ALL OF IT ON THE

70

2020 · MILAN

**it could be about to
strike, it could be
reached out to hold
something.**

viperella

50 x 70 CM · 19 5/8 x 27 1/2 IN

A dark band closes in from all four sides and leaves within it a light green rectangle between lemon and pistachio, setting up a second frame inside the painting. The figure is placed right in the middle of that bright field, standing in profile.

COLOUR

A LIGHT INNER FIELD AGAINST A DARK OUTER BELT, THE BODY ITSELF IN NO COLOUR FAMILY

COMPOSITION

A SECOND FRAME PAINTED INSIDE THE PICTURE WITH THE FIGURE AT ITS MIDDLE

HAND

THIN HORIZONTAL GROUND LETTING THE WEAVE SHOW, LOADED CURVES FOR THE MASSES, DARK STROKES LAST





15 · VIPERELLA

DETAIL

THE HEAD, AND THE RAISED HAND — A LIGHT INNER FIELD AGAINST A DARK OUTER BELT

74

2020 · MILAN



The cage

The dark belt closing on the light field.

PAGE 156

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

bacchus 2

42 × 59.4 CM · 16 ½ × 23 ⅝ IN

The inside of the stemmed goblet on the right opens not onto a drink but onto a dark pit spiralling down; the distance between drinking and being swallowed closes. The goblet is almost as large as the head, its thin long stem not looking able to carry a bowl of this breadth, ready to topple and no one holding it.

COLOUR

RED A QUARTER, WORKED AT TWO ENDS, THE CROWN ABOVE AND THE BORDER BELOW

COMPOSITION

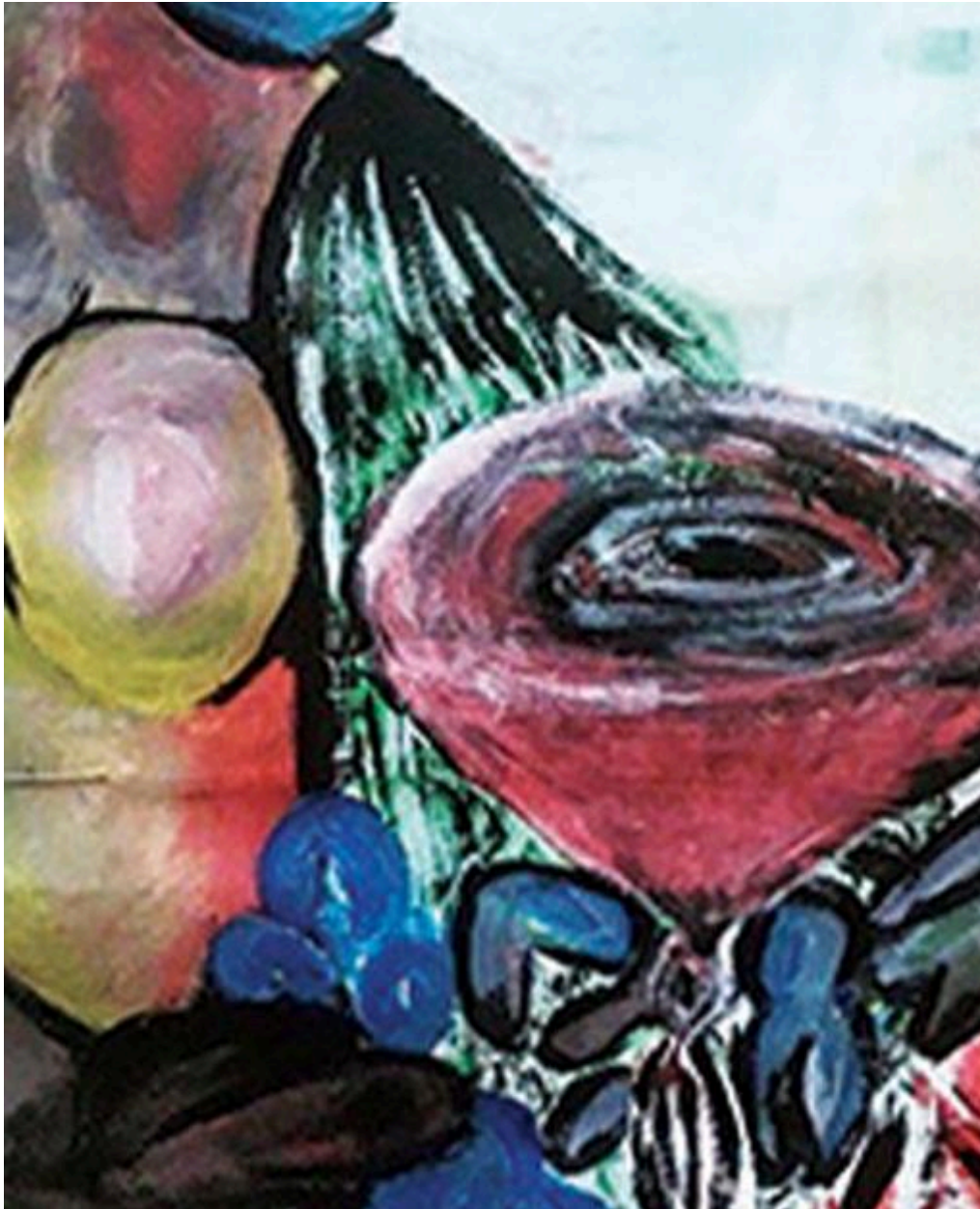
THE SHEET SPLIT IN TWO, THE HEAD AND THE BOWL OF THE GOBLET AT THE SAME STEP OF SCALE

HAND

THIN AND DRY ABOVE SO THE PAPER SHOWS, THICK AND WET BELOW, BLACK CONTOURS OVER EVERYTHING







The crow

A dark head with a beak, low at the right.

PAGE 154

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

The On-Top Ruler

29.7 × 42 CM · 11 ¾ × 16 ½ IN

A tower is built of heads heaped one on another and the topmost is the largest of all; between them there is no shoulder or neck, the heads seated directly one upon another.

COLOUR
NEARLY HALF NEUTRAL AND MOST OF THAT
BARE PAPER, NO COLOUR FAMILY PAST A TENTH

COMPOSITION
HEADS STACKED WITH NO NECK BETWEEN
THEM, THE LARGEST OF ALL AT THE TOP

HAND
THIN HALF OPAQUE ACRYLIC ON THICK PAPER,
BLACK LINES ADDED LAST AND CLOSING
NOTHING





17 · THE ON-TOP RULER

DETAIL

STACKED ROUNDED FORMS, ALL THE WAY UP — NEARLY HALF NEUTRAL AND MOST OF THAT BARE °

82

2020 · MILAN



The body

Stacked rounded forms, all the way up.

PAGE 158

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

sin over black matter

65 × 90 CM · 25 5/8 × 35 3/8 IN

The right two-thirds has turned into nothing, not even a ground, a halted darkness; the figure is at least twice as small as this void, the single light mass squeezed against the left edge. The body is folded in two, the back making an arch above and ending where the head should be in a lumpy tip, no face set upon it.

COLOUR

TWO NAMES ONLY, YELLOW OCHRE AND A WARM BLACK, WITH ONE SATURATED RED BETWEEN THEM

COMPOSITION

THE BODY SQUEEZED LEFT, EIGHTY SIX PER CENT GIVEN TO DARKNESS, THE CENTRE OF GRAVITY OFF THE FRAME

HAND

OVERLAPPING DRY PASSES FOR THE DARK, CIRCULAR RUBBINGS FOR THE BODY, ONE FLAT COAT FOR THE RED





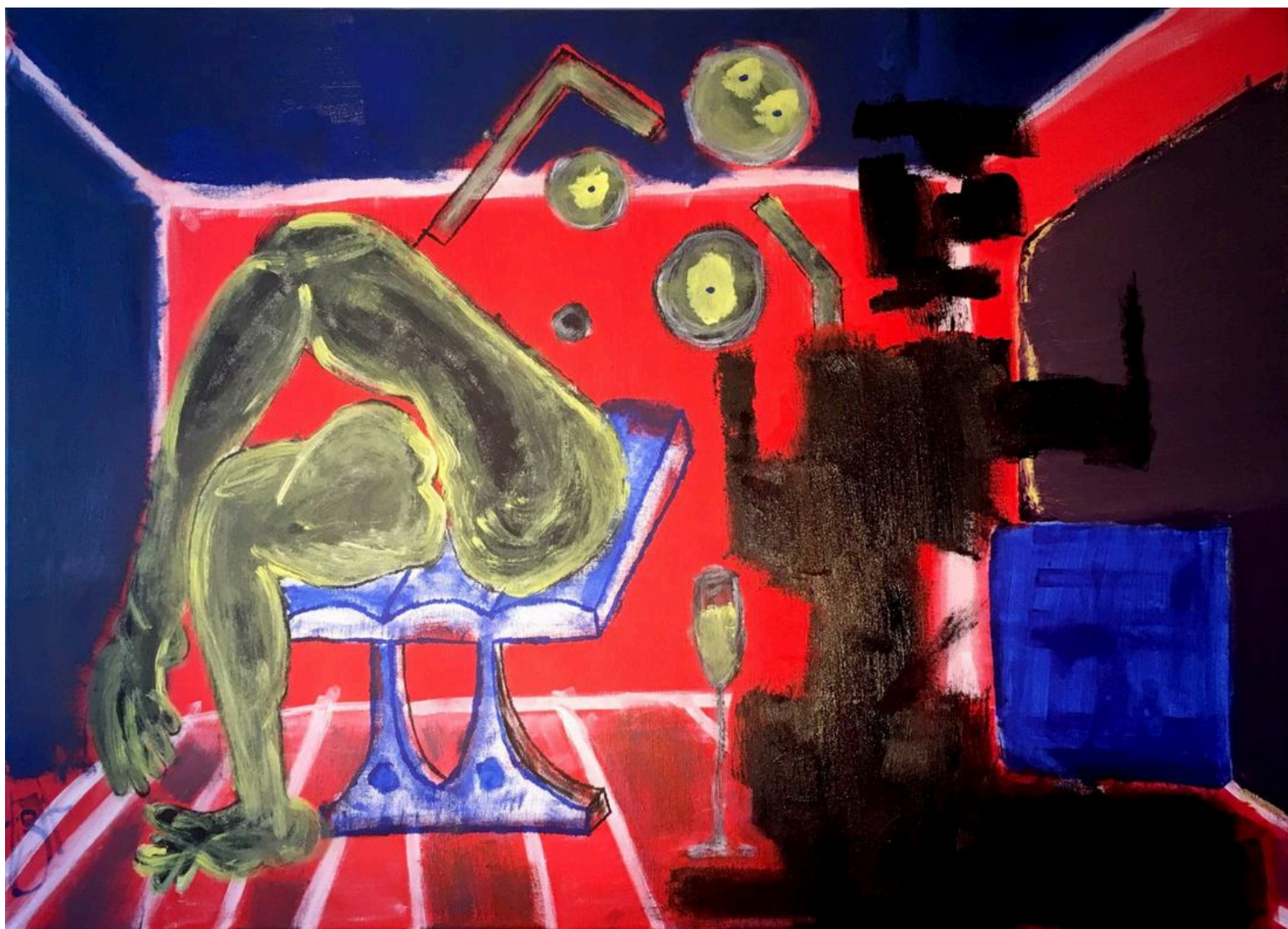
18 · SIN OVER BLACK MATTER

DETAIL

NO FACE SET UPON IT AT ALL — TWO NAMES ONLY, YELLOW OCHRE AND A WARM BLACK °

86

2019 · MILAN



AN EARLIER PAINTING OF THE SAME SCENE, THE ROOM STILL RED AND THE SEAT STILL BLUE

VERSION

the assassination of the crow

65 x 90 CM · 25 5/8 x 35 3/8 IN

We look at the body on the blue divan from the feet; the knees push forward and swell into two large lumps, the body foreshortened backward, the head a dark patch so far off it nearly vanishes.

COLOUR

MORE THAN HALF IN ONE RED AND PINK FAMILY,
THE BLUE BED THE ONLY COOL BLOCK

COMPOSITION

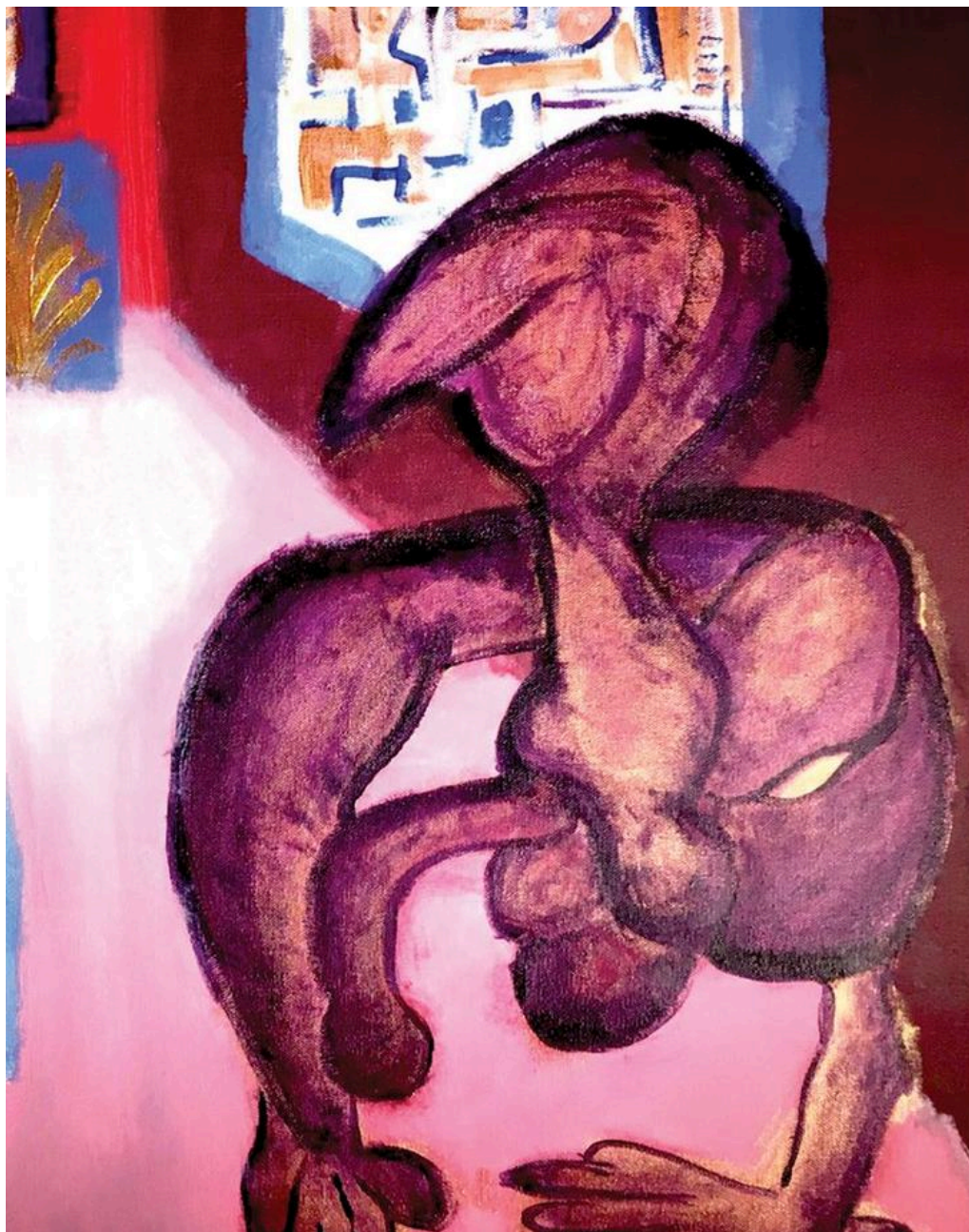
TWO MASSES EITHER SIDE OF A PINK
EMPTYNESS, TURNED TO EACH OTHER AND
NEVER TOUCHING

HAND

FLAT OPAQUE FIELDS, FEATHERED DARK
CONTOURS OVER THEM, THE BRIGHTEST PLACE
MADE BY THINNING







The crow

The bird headed body, bent over the bed.

PAGE 154

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

despite transgression

100 x 160 CM · 39 ¾ x 63 IN

An orange body drawn fibre by fibre, vein by vein, sits cross-legged in the middle of the board; the muscles are outside, no layer covering them over, no surface left to hide anything. Against this the face is closed, a green mask in place of the head and a rayed crown about it.

COLOUR

NAVY INSIDE THE PANEL AGAINST THE ORANGE BODY IN FRONT, GOLDEN YELLOW REPEATED THREE TIMES

COMPOSITION

THREE HORIZONTAL TIERS, CURVED CEILING, FRAMED PANEL AND DARK GROUND, ON ONE AXIS OF SYMMETRY

HAND

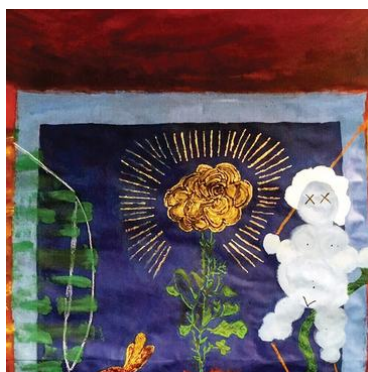
MATT ON ABSORBENT CARTON, VEINS PULLED WET WITH A FINE TIP, THE BOX OPENED BY SCRAPING







WHITE AND TUFTED, CROSSED EYES AND A STITCHED MOUTH — NAVY INSIDE THE PANEL AGAINST THE... °



A PANEL FRAMED INSIDE THE PICTURE °

duality of the angelic summarization

65 × 90 CM · 25 5/8 × 35 3/8 IN

Two arms are flung to either side and the two hands are not the same. The right one is darkened, almost burnt, its fingers turned to a claw and sharpened and hanging down; the left one is pale, furred, a soft heap close to a wing.

COLOUR

THE SAME FORM PAINTED TWICE, CREAM
YELLOW AND GREY BLACK, COOL HOLDING
SIXTY PER CENT

COMPOSITION

A FRONTAL FIGURE PREPARED FOR SYMMETRY
AND BROKEN ONLY AT THE TIPS OF THE TWO
ARMS

HAND

A NEAR DRY LAYERED GROUND, FURRED LOADED
PULLS FOR THE COVERING, HARD TIPPED LINE
LAST





21 · DUALITY OF THE ANGELIC SUMMARIZATION

DETAIL

EYES SUNK, THE HEAD HEAVIER THAN THE BODY — THE SAME FORM PAINTED TWICE, CREAM YELLOW °



The face

Eyes sunk, the head heavier
than the body.

PAGE 160

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

victim psycho-logique II : the peachy pharaoh connects with the chair

65 × 90 CM · 25 5/8 × 35 3/8 IN

A peach-coloured body stands doubled over on a diagonal running from lower left to upper right, its heaviest mass gathered right at the level of the belly, the legs that bear it thin and long; the borne is heavy, the bearer weak.

COLOUR

HALF A SINGLE BLUE PURPLE AGAINST THE PEACH YELLOW BODY, OPPOSITE ENDS OF THE WHEEL

COMPOSITION

THREE UNITS LEFT TO RIGHT, A HANGING TOY, A BODY COLLAPSED ON A CHAIR, AN EMPTY CHAIR IN LINE

HAND

FLAT GROUND IN ONE COAT, THE BODY RUBBED SOFT INSIDE A THICK BLACK CONTOUR, ONE CHAIR UNPAINTED





22 · VICTIM PSYCHO-LOGIQUE II : THE PEACHY PHARAOH CONNECTS WITH THE CHAIR

DETAIL

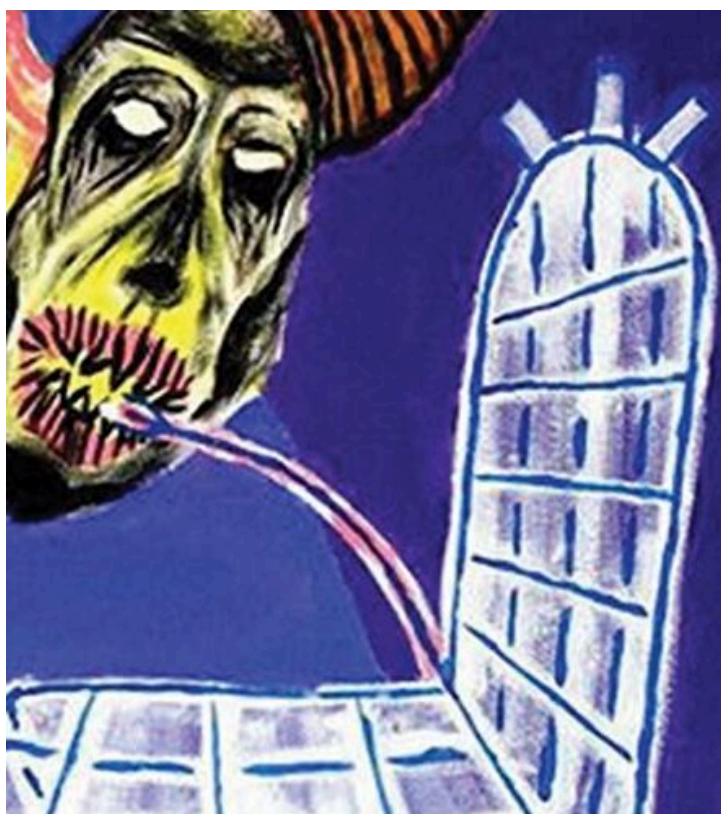
OVoid CLUSTERS MARKED WITH AN X, HUNG AT THE UPPER LEFT — HALF A SINGLE BLUE PURPLE... °



The onlooker

Ovoid clusters marked with an X, hung at the upper left.

PAGE 150



The chair

Drawn in white line at the right, turned away.

PAGE 152

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

guarding holy mountains from malice

65 × 90 CM · 25 5/8 × 35 3/8 IN

On the right three blue figures are ranged side by side, the same height, the same stance, arms interlocked; all three have a cross in their eye. Sightless guards have formed a chain.

COLOUR

FIVE PLANES IN FIVE UNMIXED COLOURS,
GREEN UNDER ONE IN A THOUSAND AND ALL OF
IT IN ONE TUFT

COMPOSITION

AN INTERIOR BUILT AS PLANES OF COLOUR,
SPLIT IN TWO WITH THE MIDDLE LEFT EMPTY

HAND

WIDE FLAT COATS FOR THE PLANES, HUNDREDS
OF SEPARATE SHORT PULLS FOR THE MASS AT
THE RIGHT





23 · GUARDING HOLY MOUNTAINS FROM MALICE

DETAIL

THREE OF THEM, ARMS LINKED, BEFORE THE MOUNTAIN — FIVE PLANES IN FIVE UNMIXED COLOURS,... °



The onlooker

Three of them, arms linked, before the mountain.

PAGE 150



The chair

Floating over the room, pink and empty.

PAGE 152

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

good people helping bad ones (that's why they're bad too)

70 × 100 CM · 27 ½ × 39 ¾ IN

How many bodies there are within a white heap cannot be counted; an arm rises up, a leg hangs from beneath it, in the middle two rounds resembling a chest overlap and it is unclear whose limb ends where. The one who helps and the one helped, the one embraced and the one crushed, melt into the same mass.

COLOUR

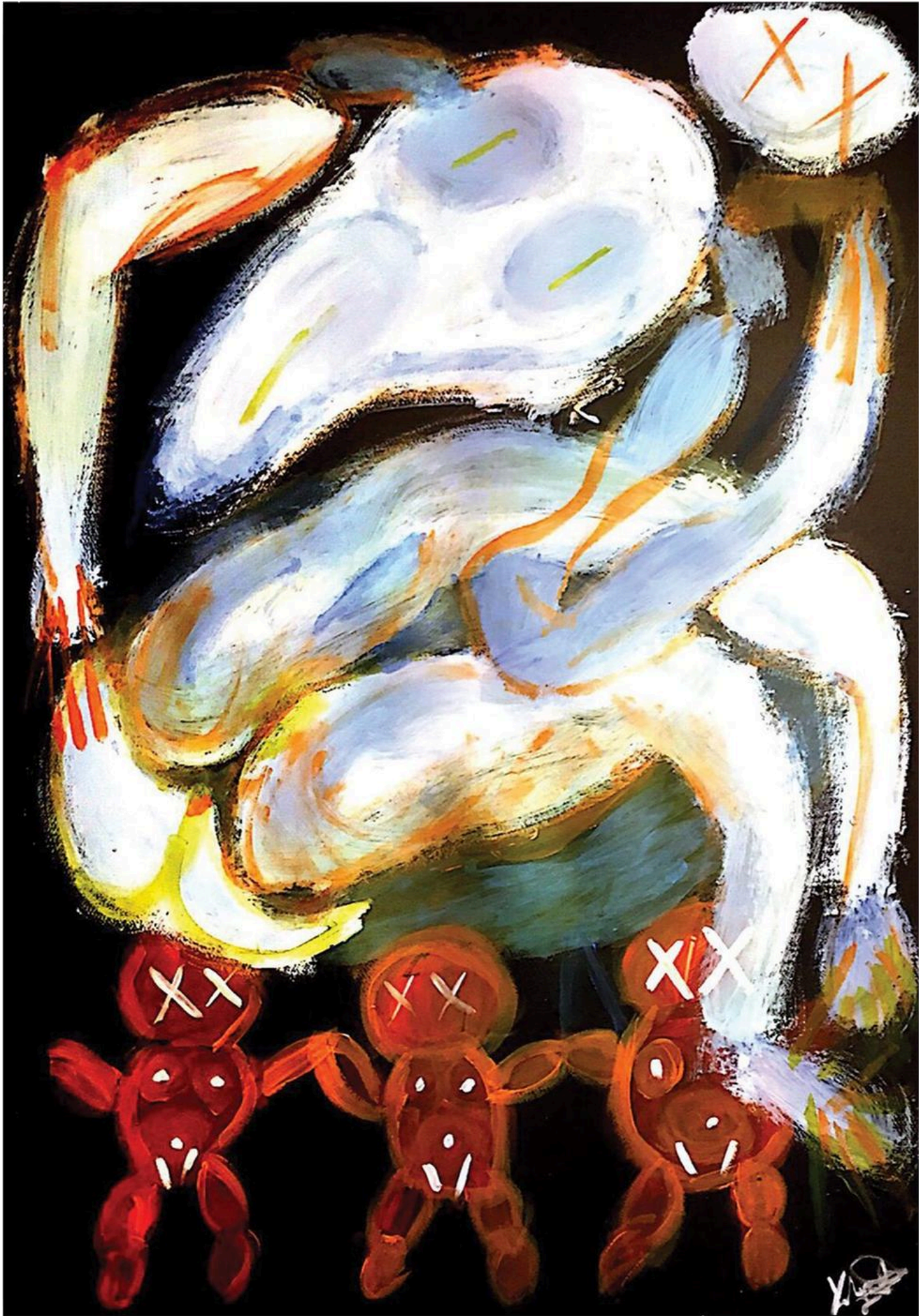
A QUARTER STILL BARE BLACK PAPER, A LIGHT COOL MASS ABOVE AND SATURATED WARM FIGURES BELOW

COMPOSITION

A HORIZONTAL SPLIT, FORMS THAT CANNOT BE RESOLVED ABOVE, THREE EXACTLY DRAWN FIGURES BELOW

HAND

OPAQUE LIGHT COLOUR STRAIGHT ONTO BLACK PAPER, WET INTO WET ABOVE, ONE PASS BELOW





24 · GOOD PEOPLE HELPING BAD ONES (THAT'S WHY THEY'RE BAD TOO)

DETAIL

THREE AT THE FOOT OF THE WHITE HEAP, ONE FLOATING CLEAR OF IT — A QUARTER STILL BARE... °

110

2019 · MILAN



CHARCOAL STUDY; THE WINGED FIGURE AND THE ROW OF SMALL ONLOOKERS ARE ALREADY SET

STUDY

amor cathedra

70 × 100 CM · 27 ½ × 39 ¾ IN

Two large round eyes are ringed with black rings, the pupils each a dot in the middle, turned directly toward us. For the first time in this series a figure does not shy from looking; the one looked at is now us.

COLOUR

GOLD OCHRE THE LARGEST SHARE AND ALL OF IT AT THE TWO EDGES, LILAC A SIXTH AT THE CENTRE

COMPOSITION

THREE VERTICAL STRIPS, GOLD COLUMNS AT THE EDGES AND A DARK NEST BETWEEN THEM

HAND

NEAR DRY GOLD BANDS, THE FIGURE CONTOURED IN BLACK, FILLED LILAC, OPENED WITH PINK AND WHITE



burningman fast

70 × 100 CM · 27 ½ × 39 ¾ IN

The left half is taken up by a single face; horizontal scratches on its brow, its eyes half closed, its mouth drawn down. At upper right a second, half-scale, paler face.

COLOUR

TWO NEIGHBOURING WARM TONES OVER FOUR FIFTHS, NO WHITE, SO NOTHING RISES PAST MID VALUE

COMPOSITION

TWO FACES AT TWO SCALES AND TWO HEIGHTS, THE LOWER RIGHT QUARTER GIVEN OVER TO WRITING

HAND

RED ON DARK PAPER THAT NEVER FULLY COVERS, THE LAST LINE CLOSED BY ONE WIDE BAND



il sbagliato di rompipalle

65 x 90 CM · 25 5/8 x 35 3/8 IN

A single neck carries two heads at once; the left one draws near a skull with its teeth ranged in rows while the right one is round, its eyes closed, absent. One dead, one asleep; the shared body binds the two to the same punishment. In the Janus tradition the two faces divide time, one looking to the past, one to the future.

COLOUR

GREEN OVER A QUARTER AND ALL OF IT
AROUND THE FIGURE, WARM AND COOL ALMOST
EQUAL

COMPOSITION

ONE BODY CARRYING TWO HEADS, THE GROUND
PASSING BETWEEN THEM, NO SHARED NECK

HAND

WIDE GREEN PASSED AROUND THE FIGURE AND
MIXED WET AT THE CONTOUR, EVERY REGION
ITS OWN CONSISTENCY







The body

Lobes, and no contour to close them.

PAGE 158



The face

One neck, two faces, one of them a skull.

PAGE 160

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

morbid forebodings triggered by childish landscape

73 x 80 CM · 28 ¾ x 31 ½ IN

In the upper right corner stands a tree straight out of a child's notebook: a thin stick of a trunk, a round and puffy greenery at its top. That tree we were all made to draw at school, the most innocent sign saying the world is safe.

COLOUR

AN OLIVE YELLOW BODY AND A BLUE GROUND
SPLITTING THE SURFACE, THE DARK END
CROWDED BY CONTOURS

COMPOSITION

THE CROWN OF A TREE SEATED ON THE RAISED
FOREARM OF THE FIGURE

HAND

OPAQUE ACRYLIC ON GREY CARTON WITH ITS
CREAM LEFT SHOWING, THICK CONTOURS
AGAINST SHORT TOUCHES



wings of abyss

65 × 90 CM · 25 5/8 × 35 3/8 IN

Three long beaks rise from the same blue body on separate necks, each looking a different way, their crests flung back at the top.

COLOUR

WARM GROUND AND COOL BODY THE OTHER WAY ROUND, WHITE WORKING AS LINE IN BOTH

COMPOSITION

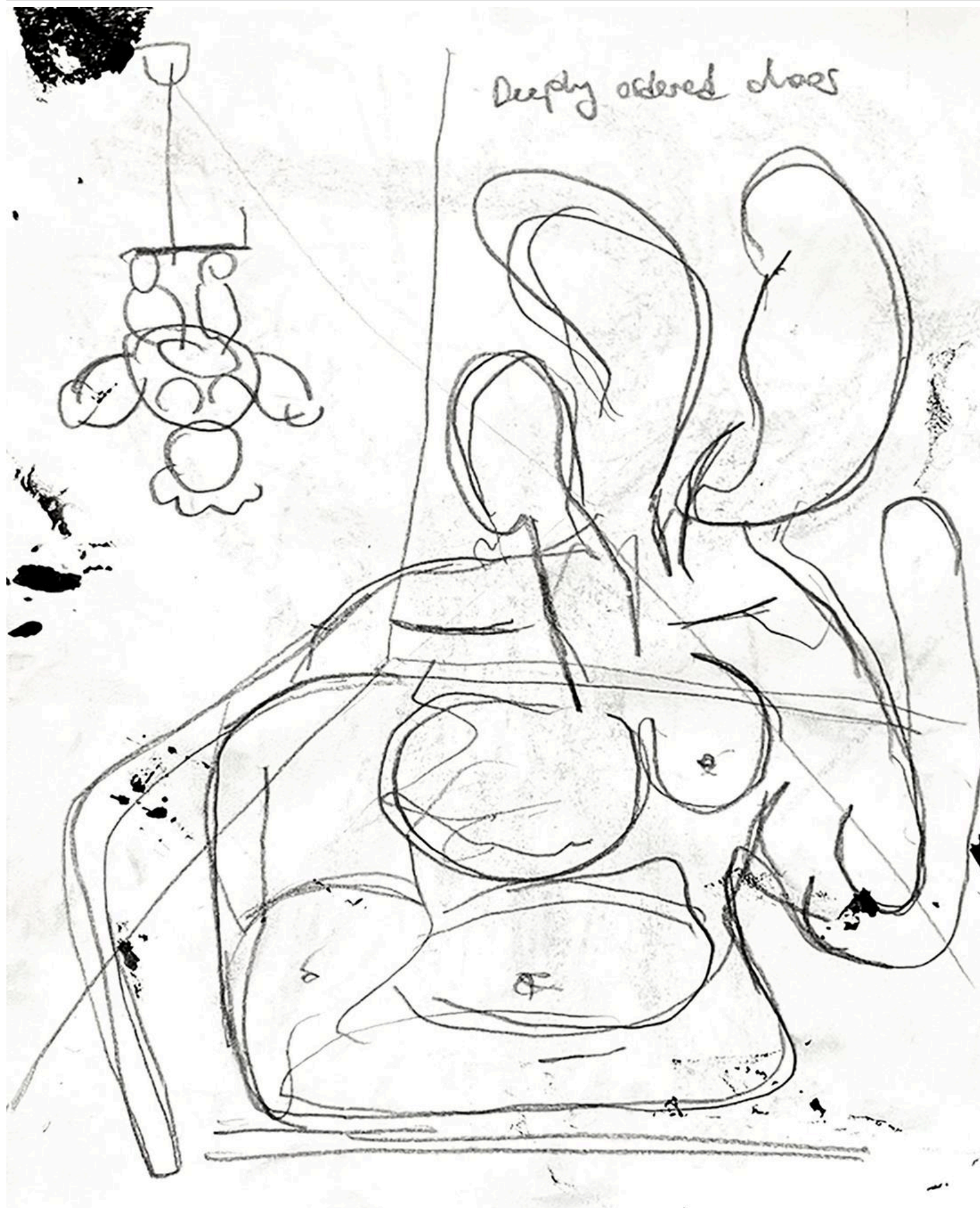
THREE NECKS FROM ONE BODY TURNING THREE WAYS, THE PINK FIGURE IN THE CORNER TIED TO NOTHING

HAND

DRY HATCHED SCRATCHES OVER A DARK GROUND, SOLID BLUE ON TOP, WHITE THROWN LAST







PENCIL STUDY, INSCRIBED AT THE TOP: DEEPLY ORDERED CHAOS

STUDY

see u in the other side

59.4 × 42 CM · 23 ¾ × 16 ½ IN

A vertical border divides the paper in a three-to-two ratio, and the amount of paint carried to each side is the exact opposite of the other.

COLOUR

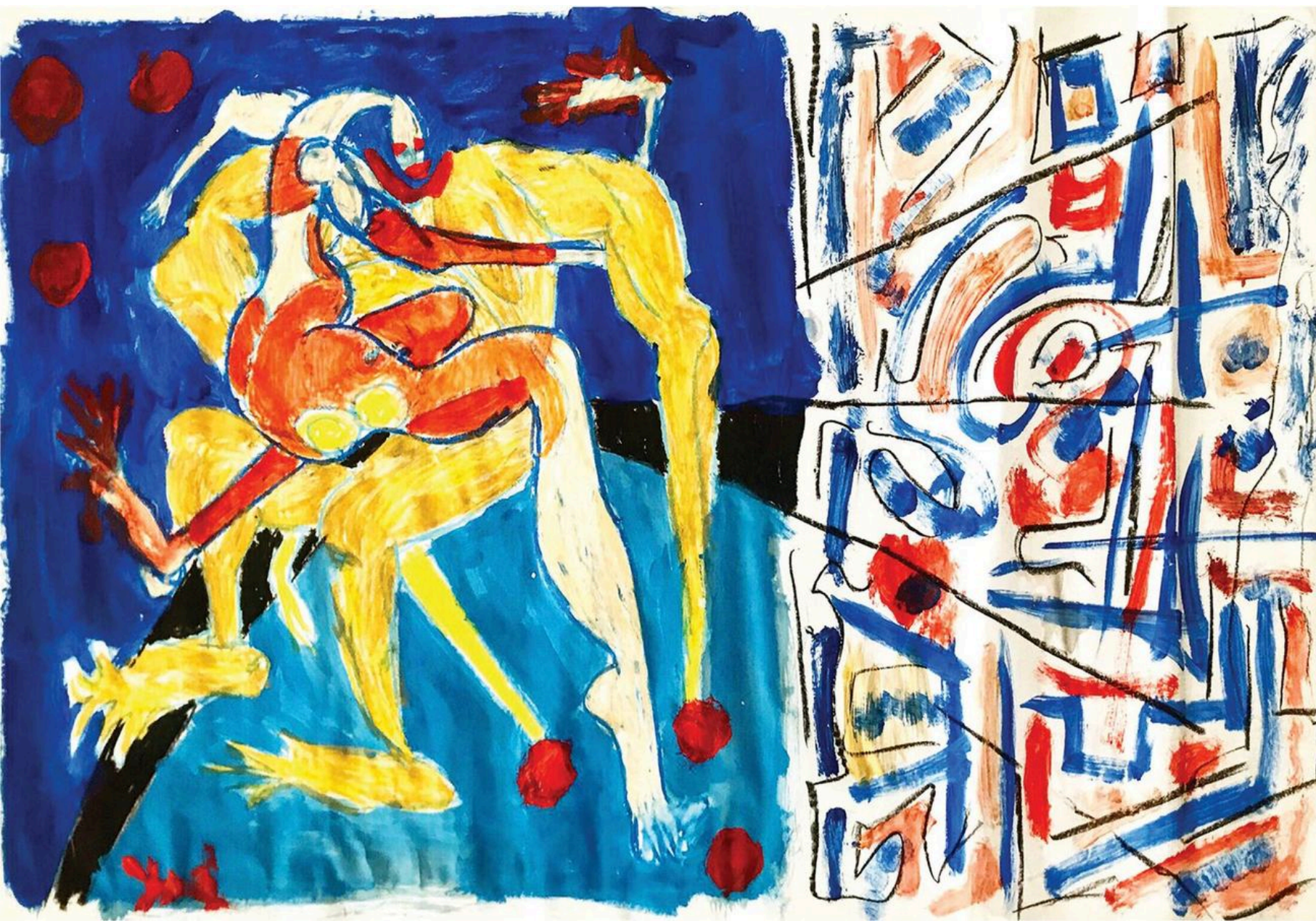
THE SAME PIGMENTS ON BOTH SIDES, OPAQUE AT THE LEFT AND THINNED TO LINE AT THE RIGHT

COMPOSITION

A VERTICAL THRESHOLD AT THREE FIFTHS, BODIES ON ONE SIDE AND MARKS ON THE OTHER, NO BRIDGE

HAND

ACRYLIC SATURATING THE PAPER AT THE LEFT, A THIN TIP AND SPARSE TOUCHES AT THE RIGHT



society screwing balance

42 × 59.4 CM · 16 ½ × 23 ⅝ IN

Red stick figures multiply below, more than fifteen, all from a single mould: a round, a vertical line, four sticks. A form repeated this much ceases to be a person and becomes a sign; among them none sees another, some hold hands, some are alone.

COLOUR

BLACK AND WHITE TOGETHER FORTY PER CENT,
RED CARRYING EVERY FIGURE AND GREEN THE
TWO WINDOWS

COMPOSITION

ONE MODELLED FACE SET AGAINST A DOZEN
FIGURES BUILT FROM RINGS

HAND

DRY SCATTERED BLACK OVER EXPOSED PAPER,
EVERY RED FIGURE ONE PASS AND NONE
CORRECTED





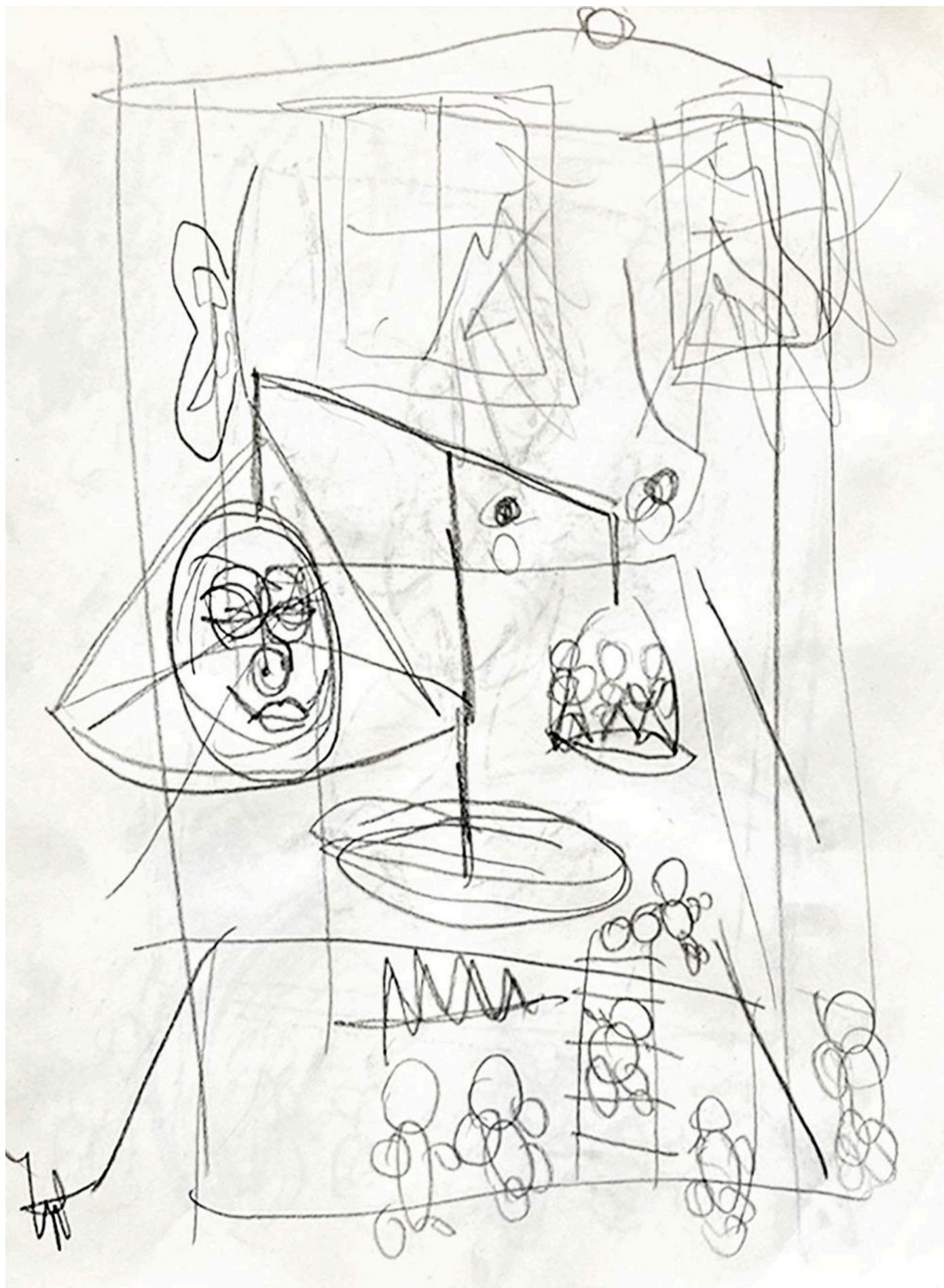
31 · SOCIETY SCREWING BALANCE

DETAIL

RED, DRAWN IN A CROWD, ONE OF THEM RAISED ABOVE THE REST — BLACK AND WHITE TOGETHER... °

130

2019 · MILAN



PENCIL STUDY; THE HANGING HEAD, THE SEATED GROUP AND THE GRID BEHIND THEM

STUDY

How to materialize your loneliness by using an animal in somewhere concrete or technologic

65 × 90 CM · 25 5/8 × 35 3/8 IN

On the brow of the enormous head at the left a third eye is opened, and from the two eyes below thick marks descend toward the cheeks. It resembles weeping, but whether what runs is liquid or a scratched-in scratch is unclear.

COLOUR

WARM NEAR TWO THIRDS, WITH DARKNESS AND BRIGHTNESS BOTH FALLING INTO THE RIGHT HALF

COMPOSITION

ONE GIANT HEAD AT THE LEFT AGAINST A CROWDED VERTICAL STRUCTURE AT THE RIGHT

HAND

BRUSH FOR THE WIDE FIELDS, A DRY PASTEL LIKE TIP FOR EVERY LINE AND EVERY WORD

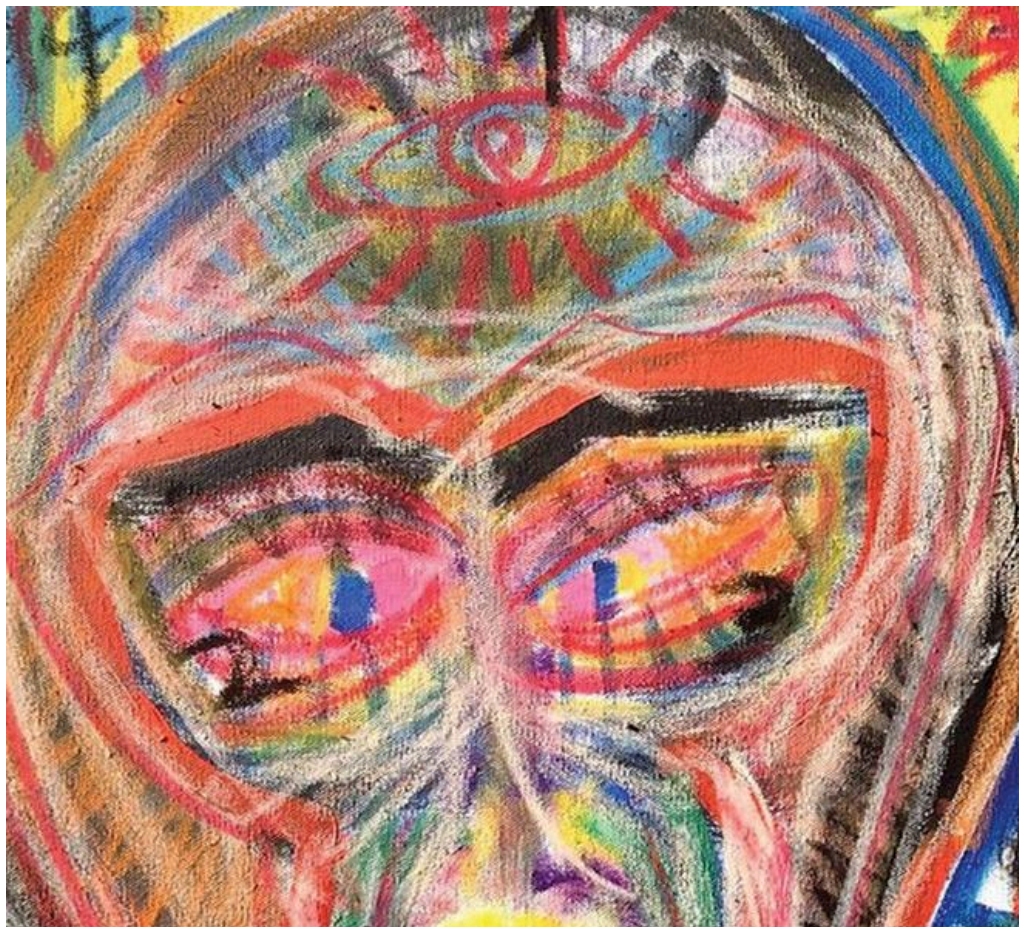




32 · HOW TO MATERIALIZE YOUR LONELINESS BY USING AN ANIMAL IN SOMEWHERE CONCRETE OR

TECHNOLOGIC
A FACE TAKING HALF THE PICTURE, DRAWN OVER ITSELF — WARM NEAR TWO THIRDS °

DETAIL



The face

A face taking half the picture,
drawn over itself.

PAGE 160

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

Century of 0 & 1 / Transhumanism

65 × 90 CM · 25 5/8 × 35 3/8 IN

Hands are raised into the air, palms turned to the front; the oldest sign of surrender and of execution scenes waits on the pink body at the left edge, while opposite, a yellow body in profile, mid-step, extends its arms forward and binds itself to the weapon in its hand.

COLOUR

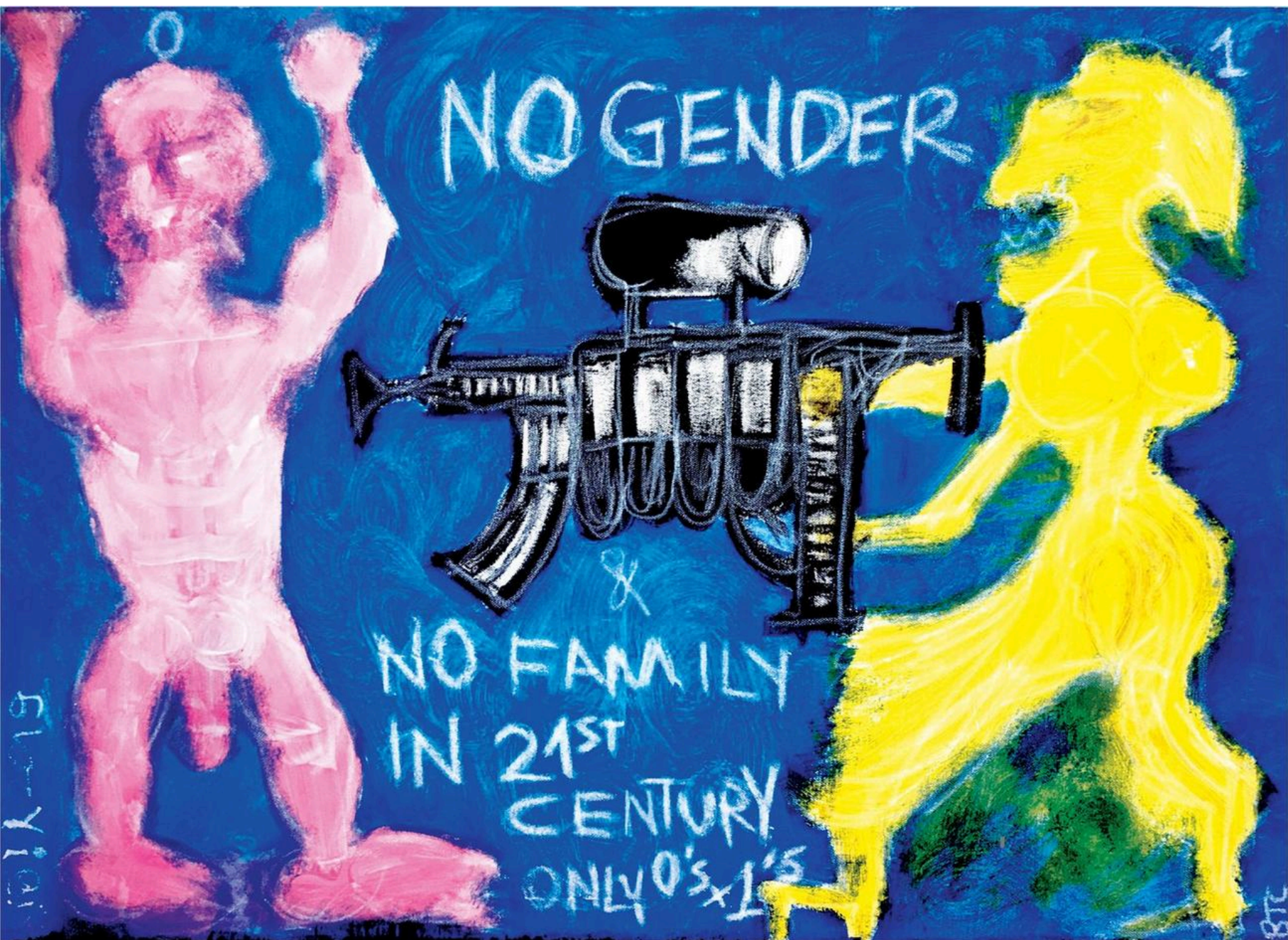
BLUE OVER HALF THE FIELD, THE BLACK AND WHITE WEAPON OUTSIDE THE COLOUR ORDER ENTIRELY

COMPOSITION

THREE VERTICAL REGIONS, TWO FIGURES AND THE INSTRUMENT THAT BRIDGES THEM

HAND

WIDE CIRCULAR BLUE, A SOFT DRY MATERIAL FOR THE FIGURES, A SHARP CORRECTED LINE FOR THE WEAPON



remixed execution of lucid drowning

65 × 90 CM · 25 5/8 × 35 3/8 IN

A greenish body is spread horizontally and no border is drawn between it and the blue beneath; where the body ends and where the water begins is unclear. The arms are open, the legs hang, no trace of resistance. Whether it is sinking or swimming, the painting does not say.

COLOUR

GREEN LEVEL WITH BLUE, WARM UNDER A TENTH AND HELD TO THE FLOWER CLUSTERS

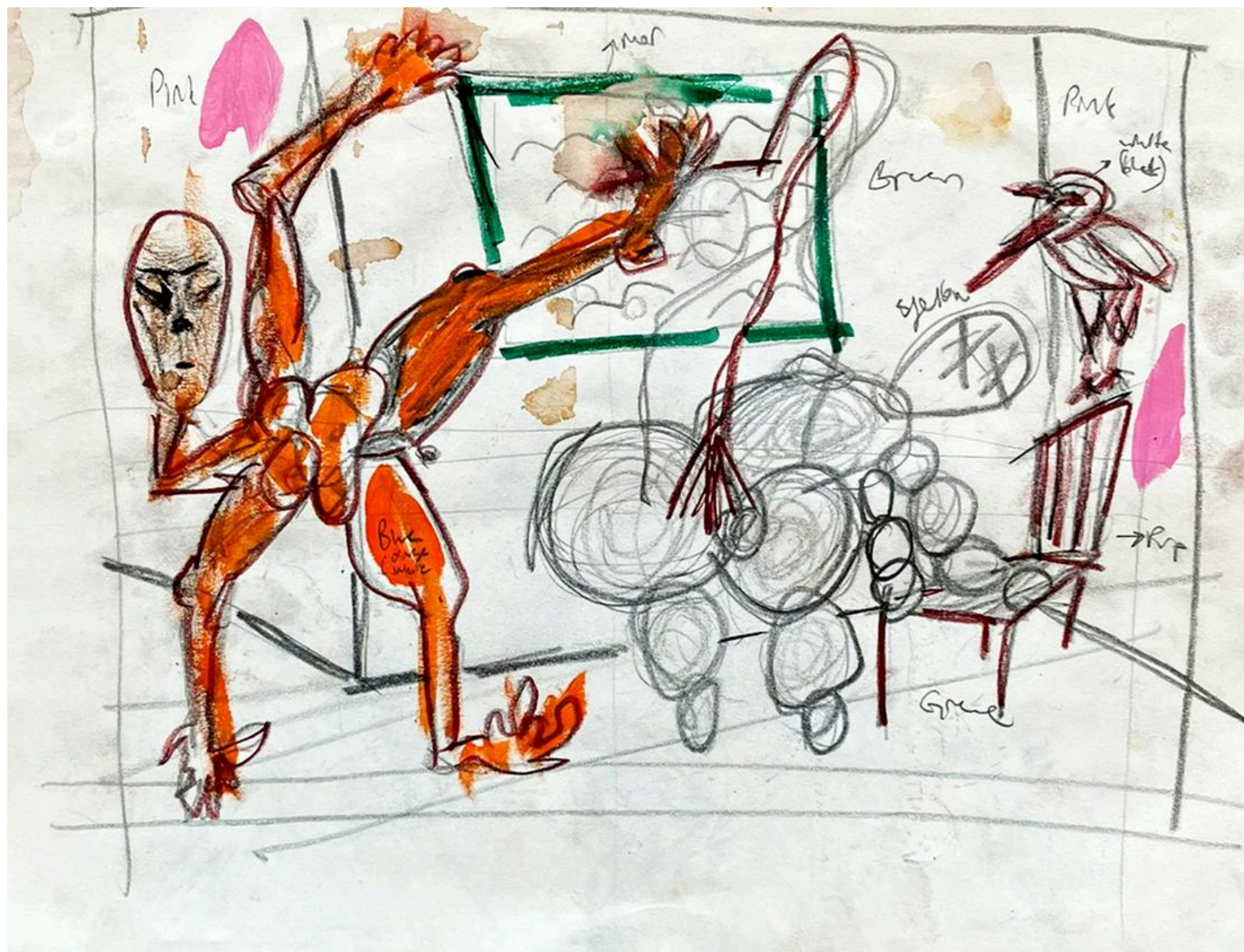
COMPOSITION

A GREEN MASS ACROSS THE HORIZONTAL THAT NEVER CLOSES INTO A SILHOUETTE

HAND

THREE TEMPOS AT ONCE, A DRY SCRUBBED GROUND, A WET SOFT BODY, A JAGGED DRY COLUMN





STUDY IN PENCIL AND CRAYON, ANNOTATED WITH THE COLOURS TO BE USED: PINK, GREEN, GREY —...



AN EARLIER PAINTED VERSION, TAKEN THROUGH IN PINK, GREEN AND BLUE

**where the body ends
and where the water
begins is unclear.**

two woman figures sitting at the back of the canvas

65 x 90 CM · 25 5/8 x 35 3/8 IN

The stretcher bars and the central rail are visible just as they are; two female figures are drawn in charcoal on the unpainted back face of the canvas, that is the side normally left turned to the wall.

COLOUR

NO PAINT AT ALL, THE RANGE RUNNING BETWEEN CHARCOAL BLACK AND RAW CLOTH WHITE

COMPOSITION

THE STRETCHER CROSSBAR DIVIDING THE BACK INTO TWO EQUAL PANELS, ONE FIGURE IN EACH

HAND

CHARCOAL ON UNPRIMED CLOTH, HOLDING TO THE CRESTS OF THE WEAVE WITH NO BINDER





35 · TWO WOMAN FIGURES SITTING AT THE BACK OF THE CANVAS

A STOOL AT THE EDGE OF THE SHEET, IN CHARCOAL — NO PAINT AT ALL °

144

2019 · MILAN

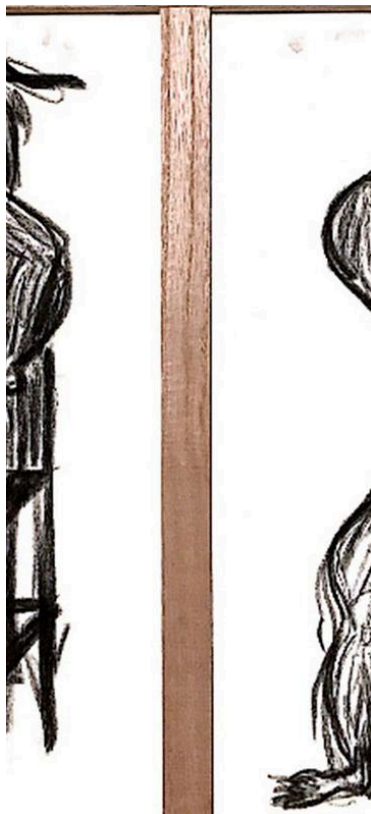
DETAIL



The chair

A stool at the edge of the sheet, in charcoal.

PAGE 152



The cage

The stretcher bar, dividing the back into two rooms.

PAGE 156

THE FIGURE IS FOLLOWED THROUGH ALL ITS APPEARANCES IN THE CHAPTER ON WHAT COMES BACK

The thirty-five

MADE ACROSS ISTANBUL, MILAN AND LUXEMBOURG



01



02



03



04



05



06



07



08



09



10



11



12



13



14



15



16



17



18



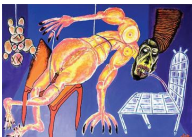
19



20



21



22



23



24



25



26



27



28



29



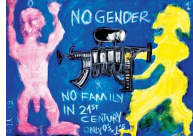
30



31



32



33



34



35

The recurring

THE ONLOOKER · THE CHAIR · THE CROW · THE CAGE · THE BODY · THE FACE



The onlooker

150

COGS, AND THEY BELIEVE IN THE WORK · IN 8 PAINTINGS



The chair

152

AN EMPTY SEAT WHERE THE AUTHORITY SHOULD BE · IN 4 PAINTINGS



The crow

154

THE MESSENGER, AND WHAT IT IS CARRYING · IN 4 PAINTINGS



The cage

156

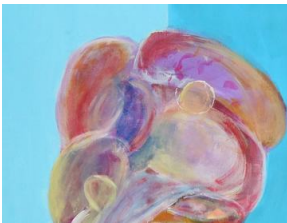
PERCEPTION, AND WHERE IT STOPS · IN 5 PAINTINGS



The body

158

CELL OVER CELL, AND NO HUMAN LEFT · IN 6 PAINTINGS



The face

160

THE ONE SQUARE METRE THAT IS FOUGHT OVER · IN 6 PAINTINGS

The onlooker

Cogs, and they believe in the work

A small figure turns up in eight of these paintings, built from stacked circles, an X drawn over each eye and in one of them a mouth stitched shut. It is never the subject. It stands at the foot of the heap, in a row along a boat, hung upside down in a corner, ranged across a board.

They are the functionaries. Emptied of anything of their own, put there to serve a purpose, and, as far as anything in the painting shows, convinced they are doing some good. The X is not violence done to them; it is the condition of the job. Present at the scene, and unable to report it.



THE ONLOOKER, IN EVERY PAINTING IT APPEARS

DETAILS



01 · 2026 · BLUE, STACKED TWO AND THREE HIGH, RANGED ACROSS THE BOARD



05 · 2026 · A ROW OF THEM STANDING ALONG THE BOAT



20 · 2019 · WHITE AND TUFTED, CROSSED EYES AND A STITCHED MOUTH



22 · 2019 · OVOID CLUSTERS MARKED WITH AN X, HUNG AT THE UPPER LEFT



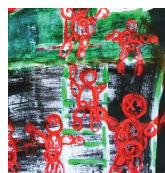
23 · 2019 · THREE OF THEM, ARMS LINKED, BEFORE THE MOUNTAIN



24 · 2019 · THREE AT THE FOOT OF THE WHITE HEAP, ONE FLOATING CLEAR OF IT



29 · 2019 · HUNG UPSIDE DOWN AT THE UPPER LEFT, FINGERS SPREAD



31 · 2019 · RED, DRAWN IN A CROWD, ONE OF THEM RAISED ABOVE THE REST

The chair

An empty seat where the authority should be

A chair is drawn into painting after painting and nobody is sitting in it. It floats on a panel high up, it is outlined in white against a wall, it stands at the edge of the scene turned slightly away. Where a figure does sit, the seat is a stool at the edge of the sheet rather than a place at the head of anything.

It is the empty observer: the authority the scene is arranged for, who is not at the head of the work. The paintings keep the furniture of judgement and withhold the judge. A bird stands on one of these chairs in the mark used for the studio, which is as close as the seat ever comes to being occupied.

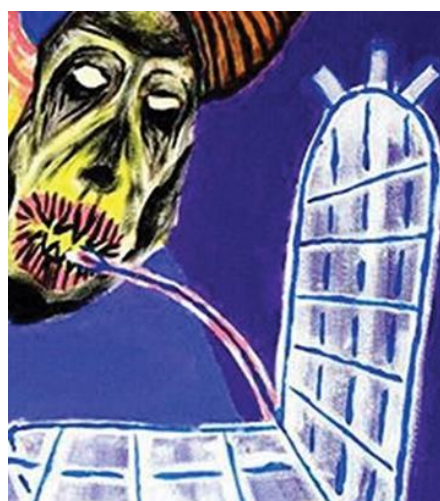


THE CHAIR, IN EVERY PAINTING IT APPEARS

DETAILS



02 · 2026 · OUTLINED IN WHITE ON THE PINK PANEL, ABOVE EVERYTHING



22 · 2019 · DRAWN IN WHITE LINE AT THE RIGHT, TURNED AWAY



23 · 2019 · FLOATING OVER THE ROOM, PINK AND EMPTY



35 · 2019 · A STOOL AT THE EDGE OF THE SHEET, IN CHARCOAL

The crow

The messenger, and what it is carrying

Birds are the one thing in these paintings that moves under its own power. A bird-headed body bends over the bed; a flock is flung down the diagonal at a boat; white heads rise off the top edge; a dark head with a beak sits low at the right of a table.

The crow arrives as the messenger, which in every tradition means power borrowed from somewhere else and not answerable here. What it carries is never opened. It is also where good and evil stop being separable: the same wing that is sent is the wing that is used, and the painting keeps both readings on the surface at once.



THE CROW, IN EVERY PAINTING IT APPEARS

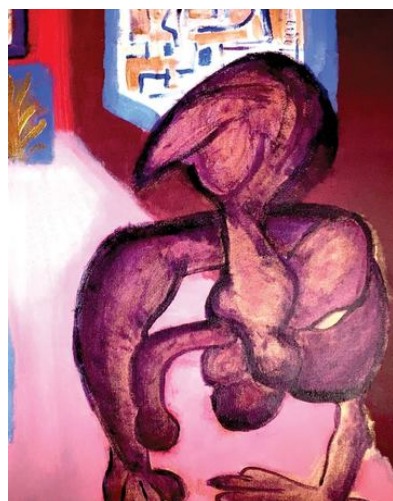
DETAILS



05 · 2026 · THE FLOCK, THROWN DOWN THE DIAGONAL



16 · 2020 · A DARK HEAD WITH A BEAK, LOW AT THE RIGHT



19 · 2019 · THE BIRD HEADED BODY, BENT OVER THE BED



29 · 2019 · WHITE HEADS LIFTING OFF THE TOP EDGE

The cage

Perception, and where it stops

A structure is drawn over the scene rather than built in it: a white box laid across the top with two uprights and no walls, a bright field belted in on all four sides by dark, a panel framed inside the picture, a rectangle of bars hung at the corner. None of them shuts anything in.

The cage is the limit of perception, and it is always thinner than the thing it is around. It is line where the bodies are matter, and it stops before it closes. In the last of them the frame is not painted at all: the canvas is turned over and its own stretcher bars divide the picture into the two rooms the figures are kept in.



THE CAGE, IN EVERY PAINTING IT APPEARS

DETAILS



02 · 2026 · THE BOX DRAWN FROM ABOVE, ITS WALLS NEVER ARRIVING



06 · 2026 · A RECTANGLE OF BARS, HUNG AT THE CORNER



15 · 2020 · THE DARK BELT CLOSING ON THE LIGHT FIELD



20 · 2019 · A PANEL FRAMED INSIDE THE PICTURE



35 · 2019 · THE STRETCHER BAR, DIVIDING THE BACK INTO TWO ROOMS

The body

Cell over cell, and no human left

No body in these paintings is drawn as one thing. It accumulates: ovoids stacked into a leg, cells packed into a torso, coloured balls piled where a chest should be, a heap in which an arm belongs to nobody in particular. The contour that would say where a person ends is not drawn.

This is the break with the human, and it is put as a thin ladder rather than a fall. Each cell is a step, the body is what the steps add up to, and the count can go up or down. What is being painted is not a figure that has come apart but a figure that was assembled, and can be assembled differently the next time.

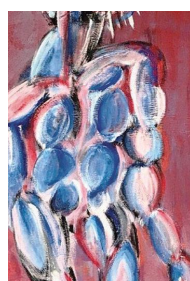


THE BODY, IN EVERY PAINTING IT APPEARS

DETAILS



03 · 2026 · COLOURED BALLS WHERE THE CHEST SHOULD BE



08 · 2020 · EGG OVER EGG, INTO A LEG



09 · 2020 · CELLS PACKED INTO A TORSO



17 · 2020 · STACKED ROUNDED FORMS, ALL THE WAY UP



24 · 2019 · A HEAP IN WHICH NO LIMB BELONGS TO ANYONE



27 · 2019 · LOBES, AND NO CONTOUR TO CLOSE THEM

The face

The one square metre that is fought over

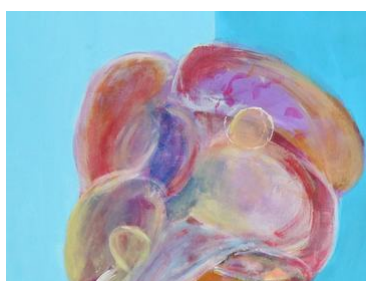
Everything the paintings will not settle is settled, or refused, on the face. One head is worked until it has neither eyes nor mouth while the head opposite it is nothing but glare. One neck carries two faces at once, one a skull and one asleep. A band of red is laid across the eyes. In one painting the head is a lumpy tip with no face set on it at all.

The face is the battlefield of identity: the place where the painting decides whether there is a person here, and often declines to decide. The bodies are assembled out of parts and can be rebuilt; the face is where that becomes a question about somebody rather than about construction.



THE FACE, IN EVERY PAINTING IT APPEARS

DETAILS



01 · 2026 · WORKED UNTIL THERE IS NO EYE AND NO MOUTH



12 · 2020 · TURNED UP OUT OF THE DARK, PAINTED BLUE



18 · 2019 · NO FACE SET UPON IT AT ALL



21 · 2019 · EYES SUNK, THE HEAD HEAVIER THAN THE BODY



27 · 2019 · ONE NECK, TWO FACES, ONE OF THEM A SKULL



32 · 2019 · A FACE TAKING HALF THE PICTURE, DRAWN OVER ITSELF

All works by Yiğit Özen, born 1994 in Istanbul and trained as an architect. They are given newest first, so a paragraph that says a thing happens for the first time means the first time reading backwards through the book.

Dimensions are width by height, in centimetres and then in inches.

Photography by the artist. Plates and details reproduce documentation of the paintings; colour and surface differ from the works themselves. The files are set at about 137 pixels to the inch of printed width, which is made for reading and for screens rather than for offset printing.

Detail photography exists for fourteen of the thirty-five. Where it does not, the work is given its spread and nothing more; no detail has been cropped out of a plate to fill a page.

Where a paragraph gives a proportion or a percentage, it was measured on the documentation file rather than on the painting, and it describes that file. No colour target was used in the photography, so the figures are a reading of the photograph and not a colorimetric claim about the paint.

Titles are set as the artist writes them, in his spelling and his punctuation. *il sbagliato di rompipalle, sono squalo* and *caprocorn* are his, not slips of the setting.

Sources for the two borrowed reference images and for the epigraph on 03 are given on the pages they appear on.

A caption gives where in the painting the crop is, and then what the hand did there, taken from that work's own note on colour, composition or hand. A degree sign after a caption means the same crop is printed again in the chapter on what comes back, so the argument there can be checked against the painting it came from.

Full-page plates are enlarged to the sheet and cut by its edges. Every one of them is also printed small and whole elsewhere in the same work, so nothing is shown only in part.

Set in Inter, under the SIL Open Font License. A short selection of the same works is published separately for sending; the thirty-five are also at yigitozen.xyz, where every photograph can be seen at full size.

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