

THIRTY-FIVE WORKS, 2019-2026



YIGIT ÖZEN
PAINTINGS 2026

Thirty-five
paintings

2019-2026 • ISTANBUL, MILAN AND LUXEMBOURG

paintings since 2019

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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THIRTY-FIVE WORKS

NEWEST FIRST

In Özen's paintings a body appears as rounded units settle on top of one another. The contour arrives late and often does not arrive. Scale gives the verdict. A shape held large enough becomes somebody, and the same shape beside it becomes a row. Most of the ground stays unpainted, and that emptiness decides how far the figure gets to build.

The same parts have been turning up since the beginning. A figure present in the scene and not looking. A chair nobody sits in. A frame drawn over the scene and left open. A bird that arrives under its own power, carrying something never unwrapped. These are working parts. Nothing in them waits to be solved. The one helping and the one crushing are made of the same heap.

Titles do not name the picture. A greeting, a game, a file name, a line taken from elsewhere. They set a second language beside the image and tilt it. Decisions are taken in wet paint, colour is held as a distribution. Over the years the parts stay where they are and the temperature changes.



THIRTY-FIVE WORKS, 2019-2026, READ NEWEST FIRST



05 · ARTICULO ATTACK ON MANDARIN · THE PALE FORM AGAINST THE SCRAPPED GROUND, THE BLUE ONLY AT ITS HEAD

Y
ığit
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

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 opens on a spread: the number, the title, the dimensions and the note on the left, the painting whole on the right. The top of every painting sits on the same line throughout the book, and its size on the page follows the size of the canvas, so the largest canvas prints largest. The first work of each year carries the year as a numeral; nothing else marks the thresholds.

Where a work was photographed in detail or in progress, one or two spreads follow. Details are chosen, not collected: one cut is set large against one or two others, each printed once in the whole book, each captioned with where it is and what the hand did there. The stages of a painting are given in order with the decisive stage large, and the caption says how many stages there were.

Six recurring figures are followed in a chapter at the end, in cuts that appear nowhere else. Dimensions are width by height, in centimetres, then in inches.

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2026

STX WORKS · LUXEMBOURG

01

7 fgm board game

ACRYLIC ON CANVAS · 100 × 80 CM · 39 ¾ × 31 ½ IN · 2026 · LUXEMBOURG

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.

COLOR — 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





01 . 7 FAM BOARD GAME . OPPOSITE . THE RIGHT PLAYER'S HEAD - WARM AND COOL LEVEL AT ABOUT A THIRD EACH, CYAN THE LARGEST FAMILY



THE SOURCE:
INGMAR BERGMAN, *THE SEVENTH SEAL*, 1957

A GAME PLAYED AGAINST SOMETHING THAT DOES NOT
 LOSE. COPYRIGHT REMAINS WITH THE RIGHTS HOLDER





EVOLUTION OF THE PAINT







THE BOARD FROM THE LEFT · EVERY CONE WRAPPED, EVERY HEAD MARKED OUT



Vxrgxl on Vxrturql Cdge (kīnql_kīnql-kīnql V9)

ACRYLIC ON CANVAS · 80 × 100 CM · 31 ½ × 39 ¾ IN · 2026 · LUXEMBOURG

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

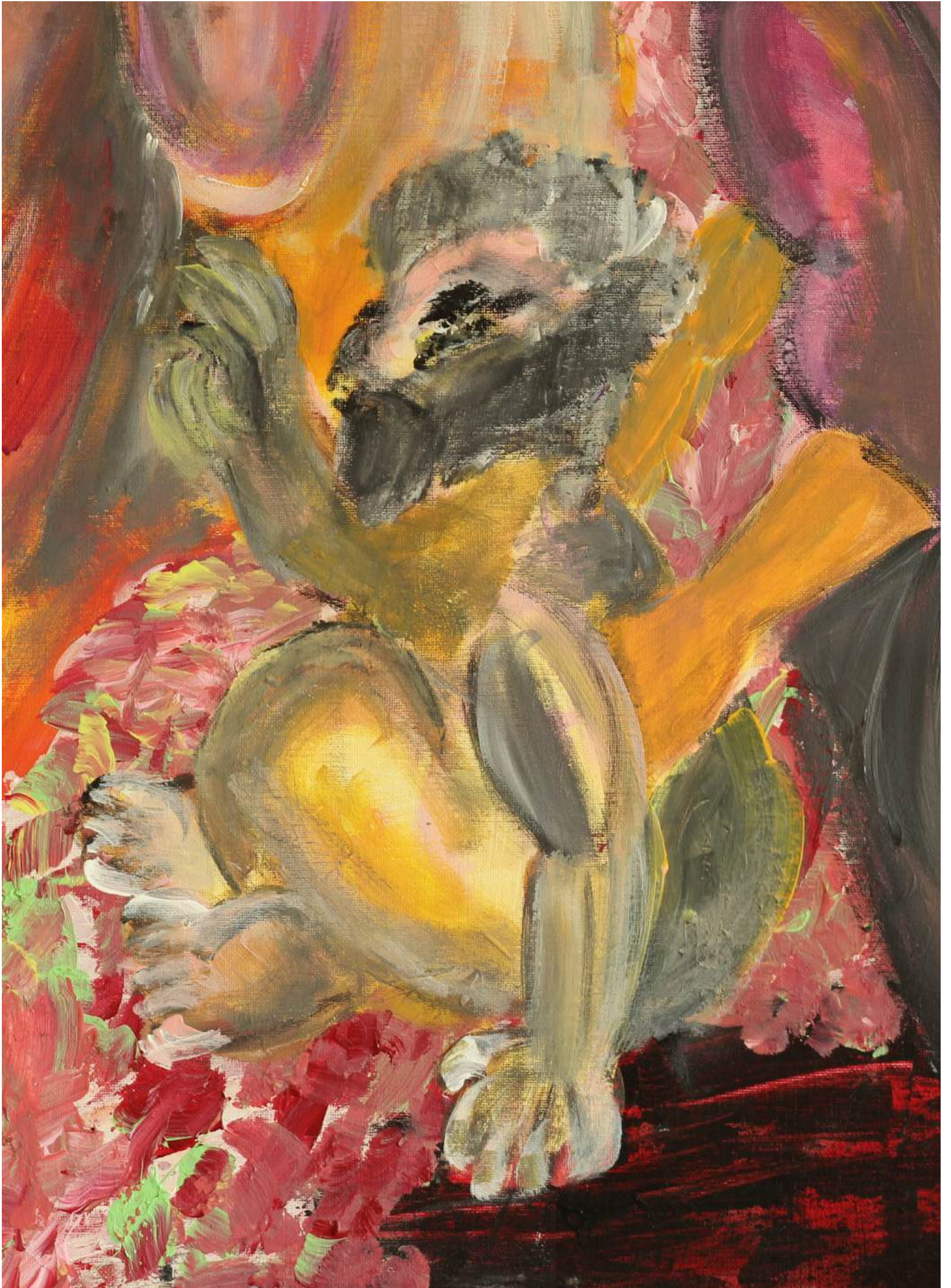
COMPOSITION — A WHITE LINED BOX THAT PROMISES TO ENCLOSE AND STOPS AT TWO FIFTHS OF THE HEIGHT

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



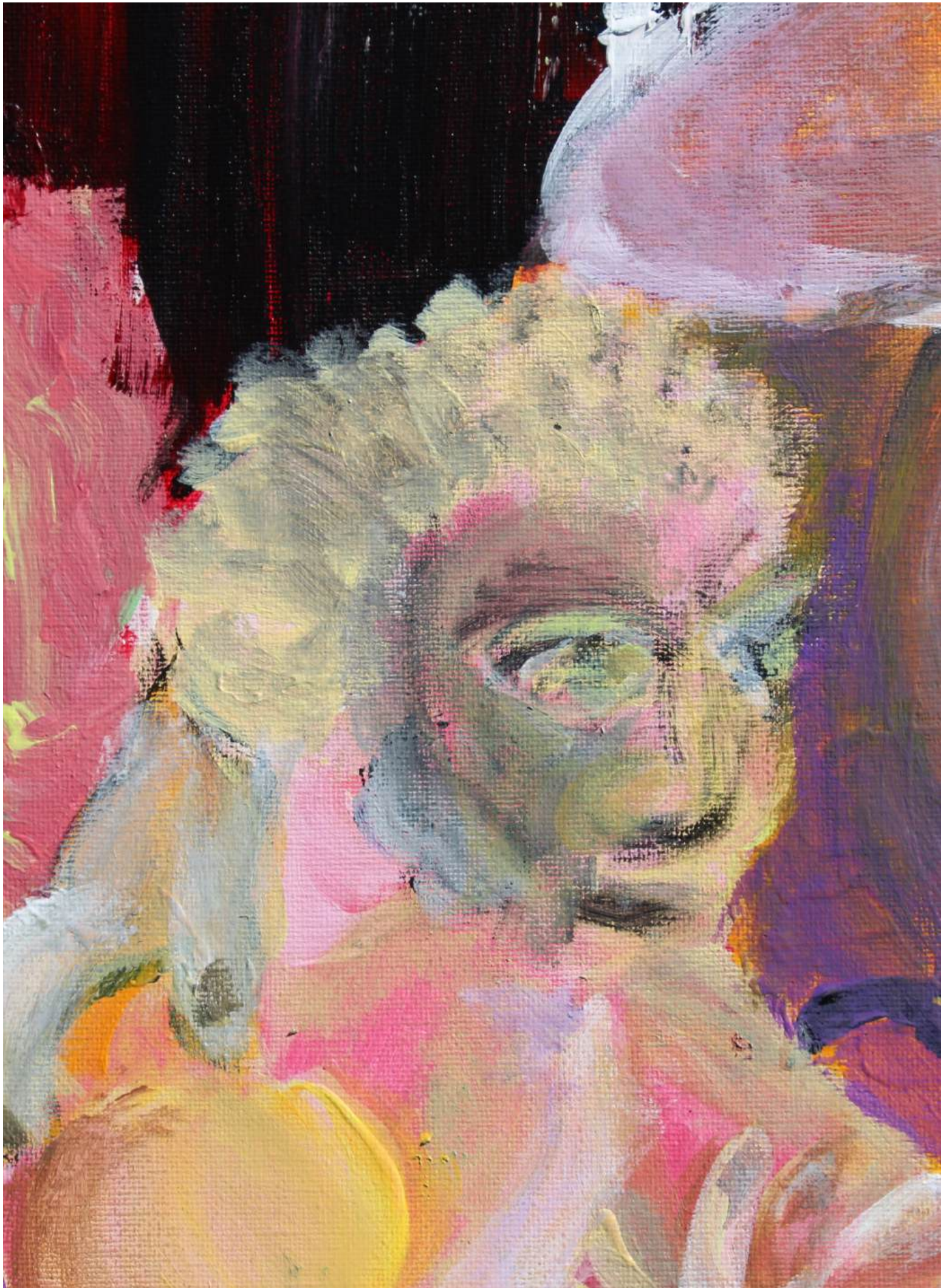


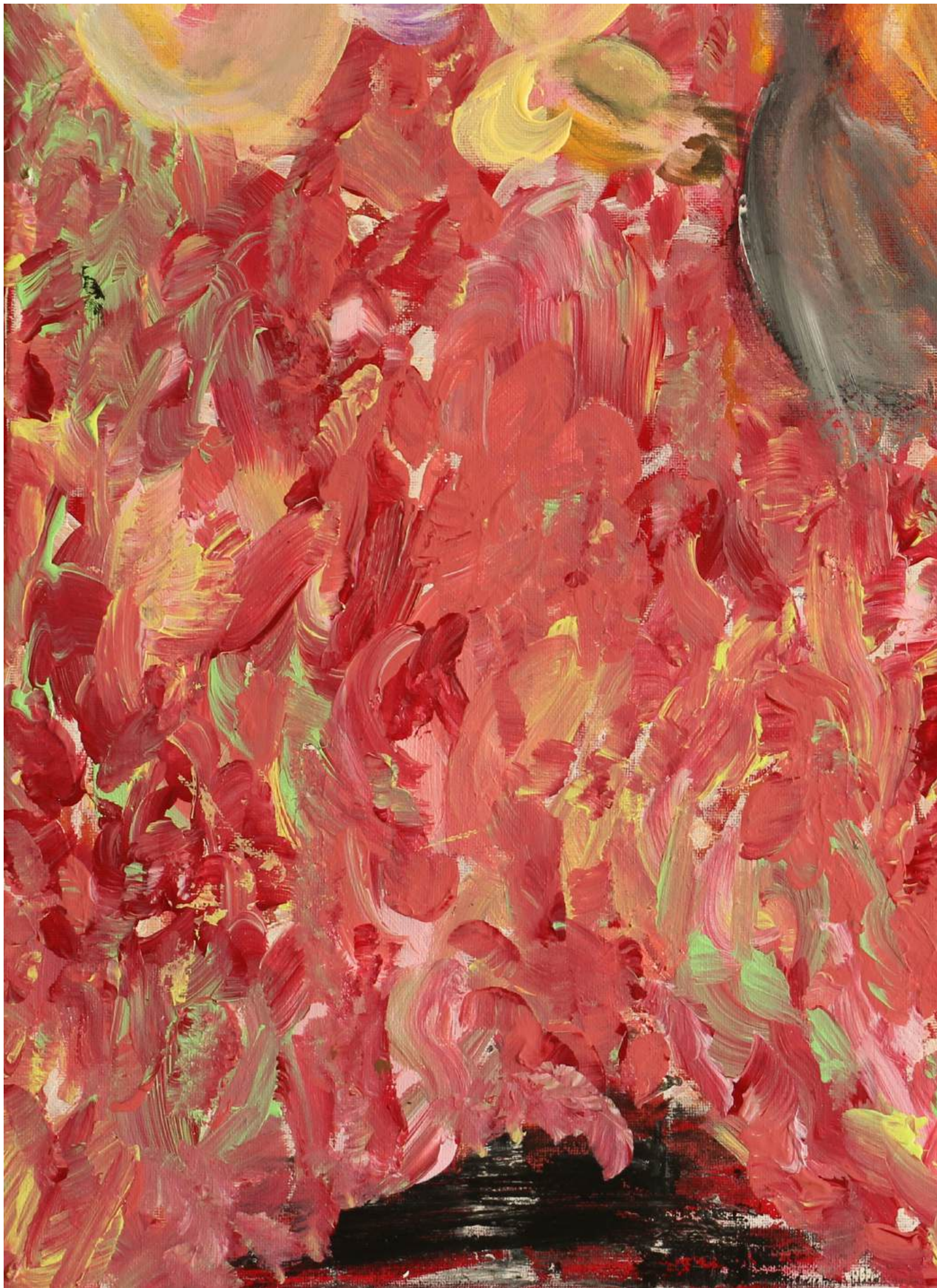
THE HEAD UNDER THE WIG · YELLOW CARRIED OVER A GROUND KEPT DARK



A head under a yellow wig, and opposite it a second,
greener face; neither is given a contour that
closes.









THE WINGED FIGURE, AND THE PAIR CARRIED BENEATH IT



THE CAGE FROM ABOVE · THE WHITE LINE STOPS BEFORE IT CLOSSES

A cage drawn from above, its walls never arriving; a chair outlined where no one will sit.

THE CHAIR DRAWN ON THE PINK PANEL





DECONSTRUCTED HAND DETAIL





THE GROUND DROWNED IN RED, THE FIGURE LEFT AS BARE CANVAS INSIDE IT



gary grzells cooper

ACRYLIC ON CANVAS · 55 × 75 CM · 21 5/8 × 29 1/2 IN · 2026 · LUXEMBOURG

“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

COLOR — 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





THE PAN AT THE LOWER LEFT

STAGES OF EVOLUTION

FIRST FRAME: PRODUCTION STILL, THE SOPRANOS, HBO. COPYRIGHT REMAINS WITH THE RIGHTS HOLDER.

1

2

3

6

8

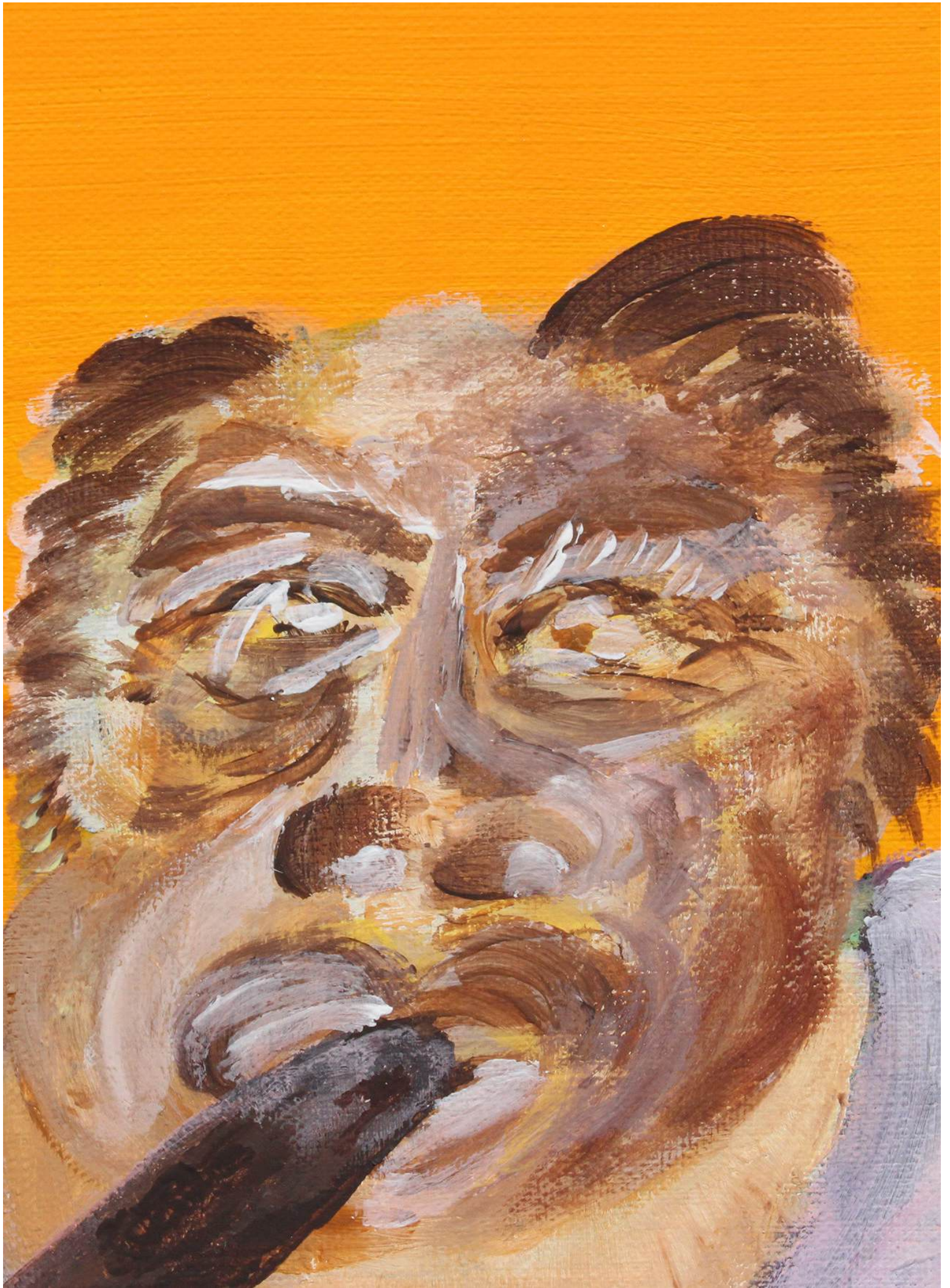
12



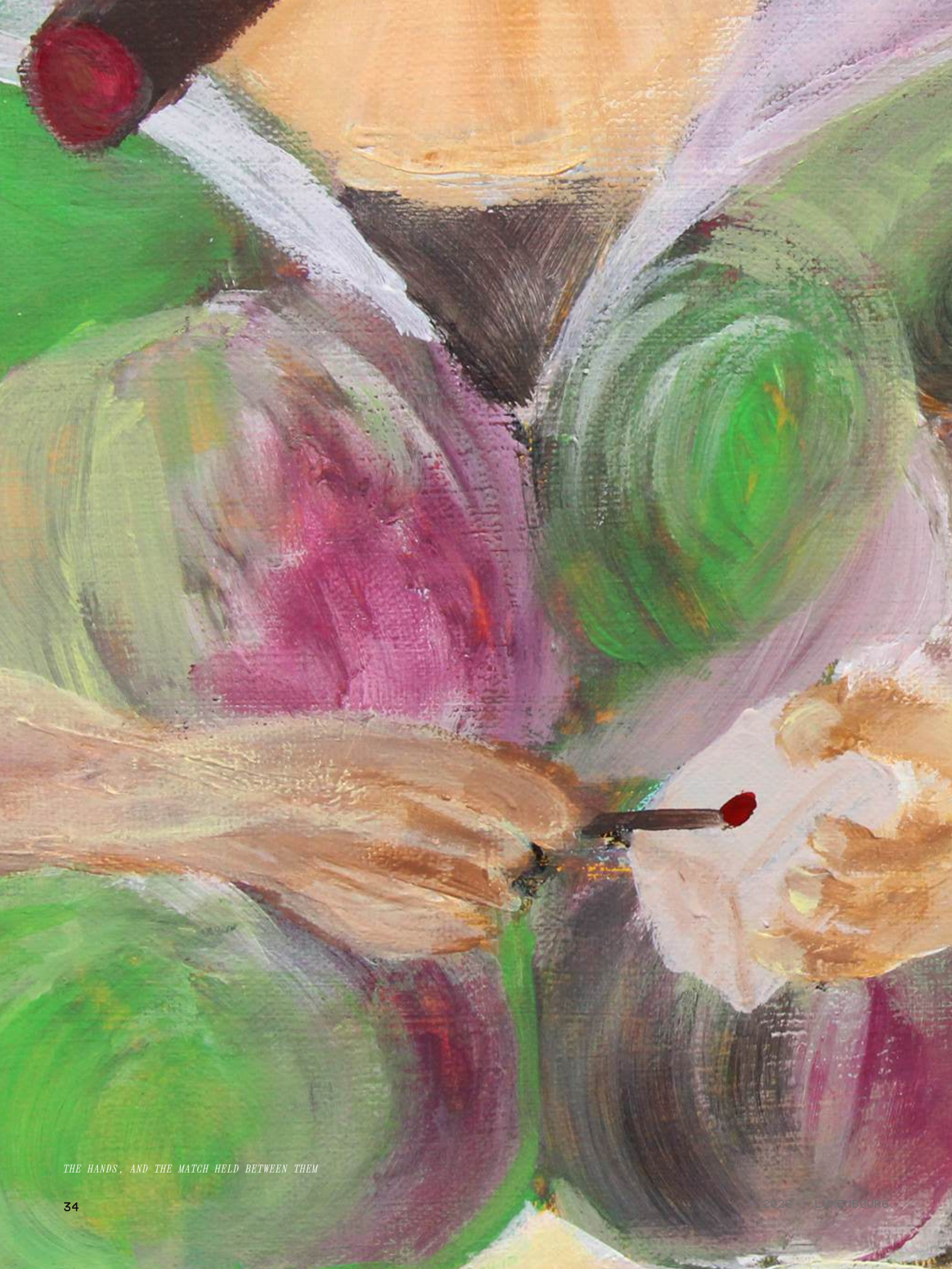

Twelve stages. A television still is redrawn in blue, the ground goes orange, and the body is rebuilt from lobes until the face arrives, last.







THE HEAD AND THE CIGAR · THE SMOKE IS NEVER DRAWN

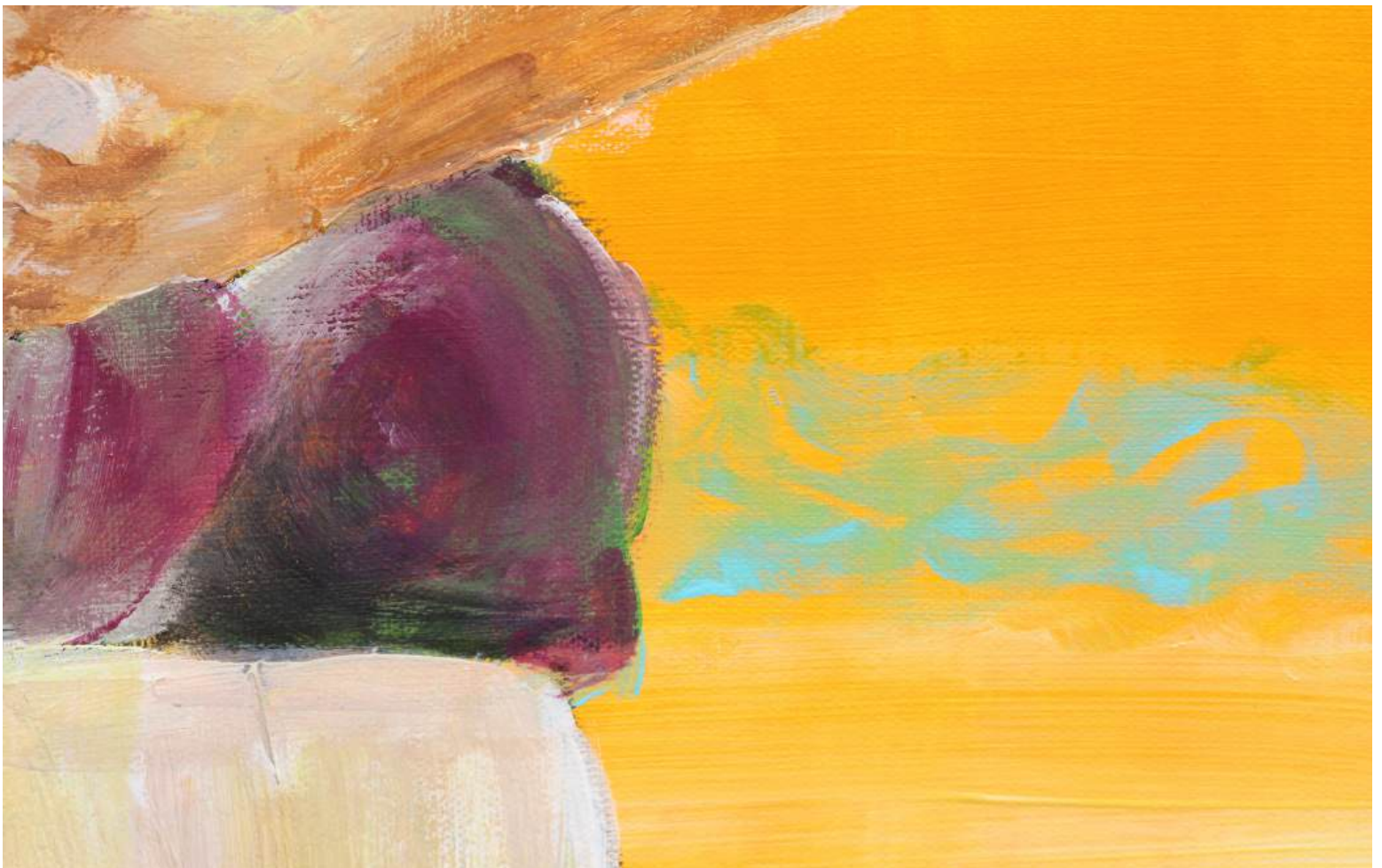


THE HANDS, AND THE MATCH HELD BETWEEN THEM



THE WHITE CONE AT THE SHOULDER

THE SHOULDER AGAINST THE FLAT YELLOW



of

walls of perception

ACRYLIC ON CANVAS · 50 × 70 CM · 19 5/8 × 27 1/2 IN · 2026 · LUXEMBOURG

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.

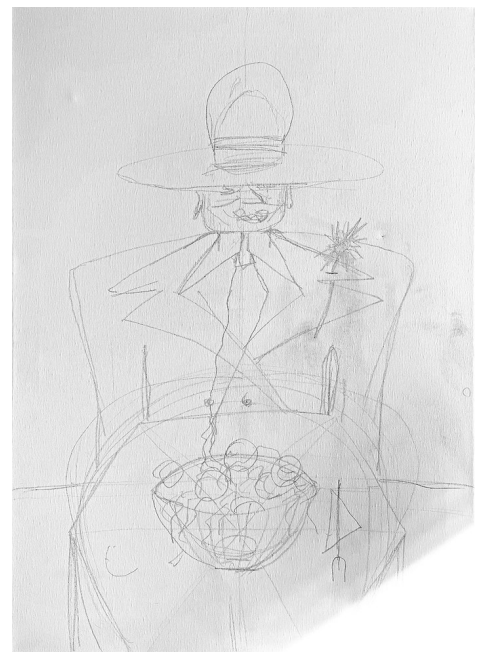
COLOR — PETROL GREEN AGAINST BURGUNDY, BUTTER YELLOW AT THE CEILING OF SATURATION
COMPOSITION — A GRANULAR COLUMN FROM MOUTH TO BOWL AS THE SPINE OF THE VERTICAL
FORMAT
HAND — YELLOW PILED INTO RIDGES THAT CAST THEIR OWN SHADOW, THIN FLAT GREEN COMBED
BEHIND







THE YELLOW BURST AGAINST THE RED · THE STUDIES BENEATH IT, IN THE ORDER THEY WERE MADE



05

qrtrxculo qtrtrck on mqndqrtrn

ACRYLIC ON CANVAS · 80 × 80 CM · 31 ½ × 31 ½ IN · 2026 · LUXEMBOURG

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



The attack comes down the diagonal; the rowers hold their line.





THE ROW OF FIGURES ON THE BOAT

05 · ARTICULO ATTACK ON MANDARIN · THE BIRDS CLOSING ON THE MAST, AND THE FIGURES AT THE FOOT OF IT





THE FLOCK, UPPER MIDDLE · BLUE, GREY, WHITE AND BLACK ONLY

THE SAME FLOCK LOWER DOWN, WHERE THE BIRDS MEET THE WATER





THE SAME BOAT DRAWN IN WHITE LINE ONLY, ON A GROUND SCRAPED FLAT BEFORE THE LINE WAS PUT DOWN



THE SOURCE - JOHN WILLIAM WATERHOUSE, ULYSSES AND THE SIRENS, 1891. THE ROWERS HOLD THEIR LINE WHILE THE BIRDS COME DOWN THE DIAGONAL. PUBLIC DOMAIN



THE STUDY, BEFORE THE BIRDS



THE FULL HEIGHT · THE
BIRDS ABOVE, THE BOAT
AND ITS ROWERS BELOW



THE DARK UPPER THIRD, THE WATER, AND THE BOAT - THREE BANDS, NO LINE DRAWN BETWEEN THEM

06

s(t)lop

ACRYLIC ON CANVAS · 55 × 75 CM · 21 $\frac{5}{8}$ × 29 $\frac{1}{2}$ IN · 2026 · LUXEMBOURG

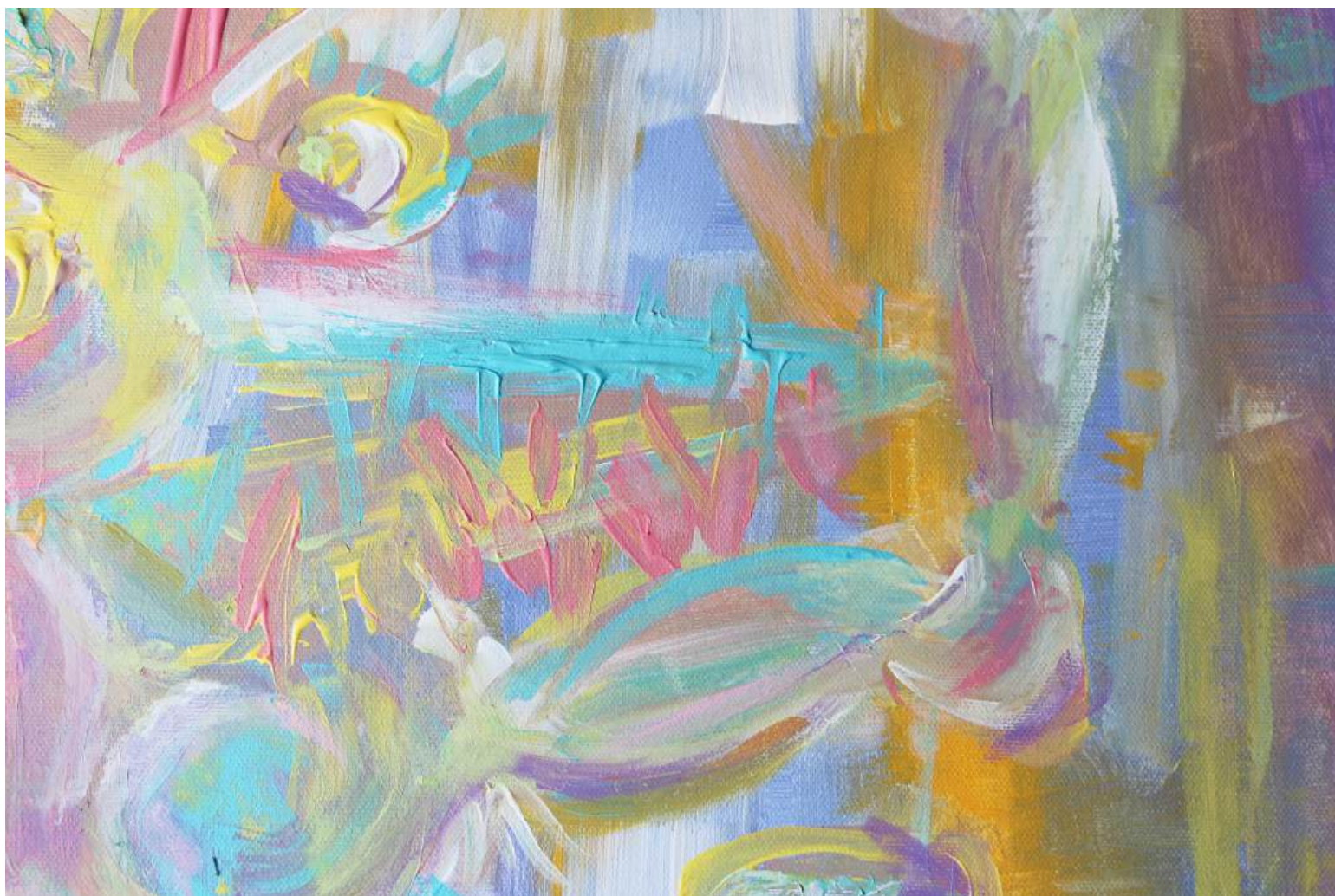
Nothing here separates. The bird and the wall it stands against are made of the same milk, more than one colour on the brush at once, and no contour is ever drawn around the body. The single hard place on the surface is the row of red notches ranged inside the open mouth. Two right angles at the right, 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





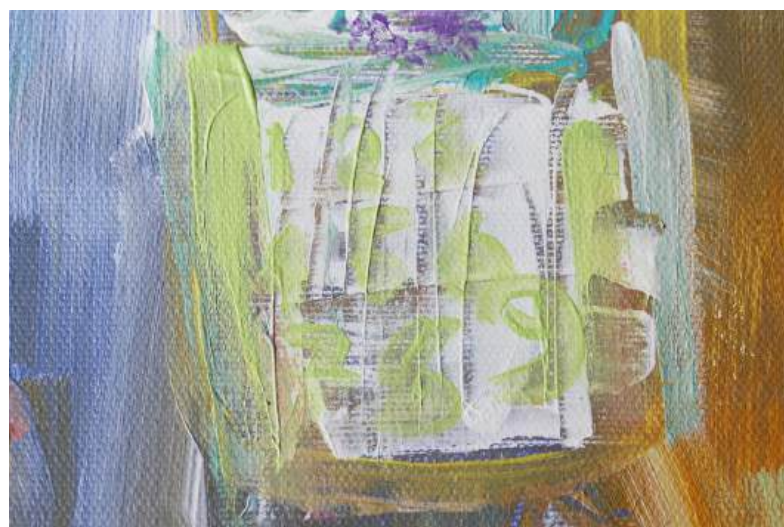
THE HORIZONTAL BAND, AND THE ROW OF NOTCHES STANDING UNDER IT

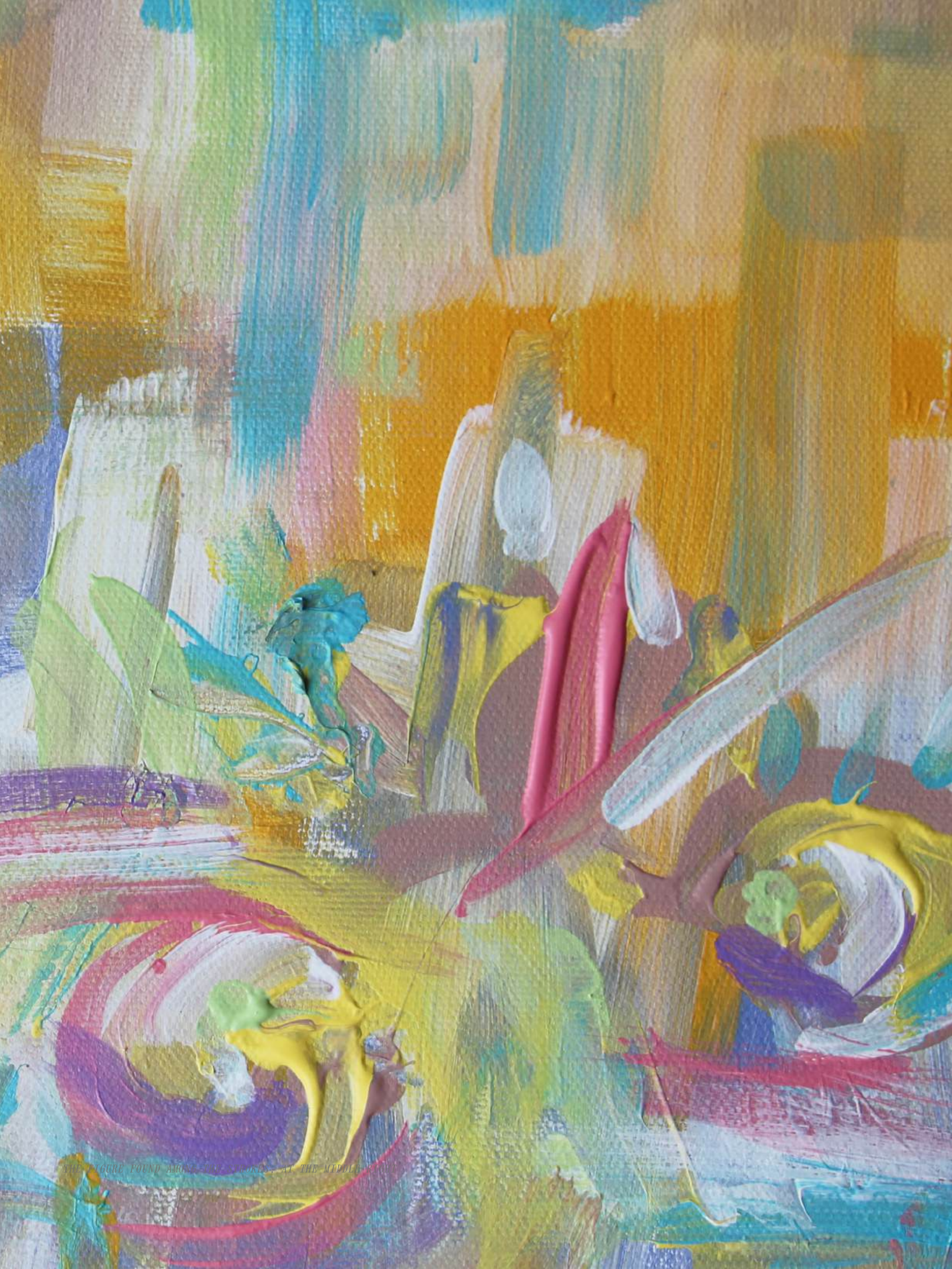
06 · S(T)LOP · OPPOSITE · THE ROUNDED FIELDS, LILAC OVER TURQUOISE - LESS THAN ONE PER CENT BELOW MID VALUE, MUSTARD GOLD RATHER THAN THE PASTELS





THE RIGHT EDGE, FROM THE BARRED FRAME DOWN TO THE PANEL
 06 · S(T)LOP · OPPOSITE · THE ORANGE GROUND, AND THE PINK BLADE LAID ACROSS IT – LESS THAN ONE PER CENT BELOW
 MID VALUE, MUSTARD GOLD RATHER THAN THE PASTELS





THE FIGURE FOUND AMONG THE STROKES, AT THE NEEDLE POINT

2023

ONE COMMISSION .. ISTANBUL

07

penguin is not a friend, only a
sinner

ACRYLIC ON CANVAS · 120 × 120 CM · 47 ¼ × 47 ¼ IN · 2023 · ISTANBUL (PRIVATE COMMISSION)

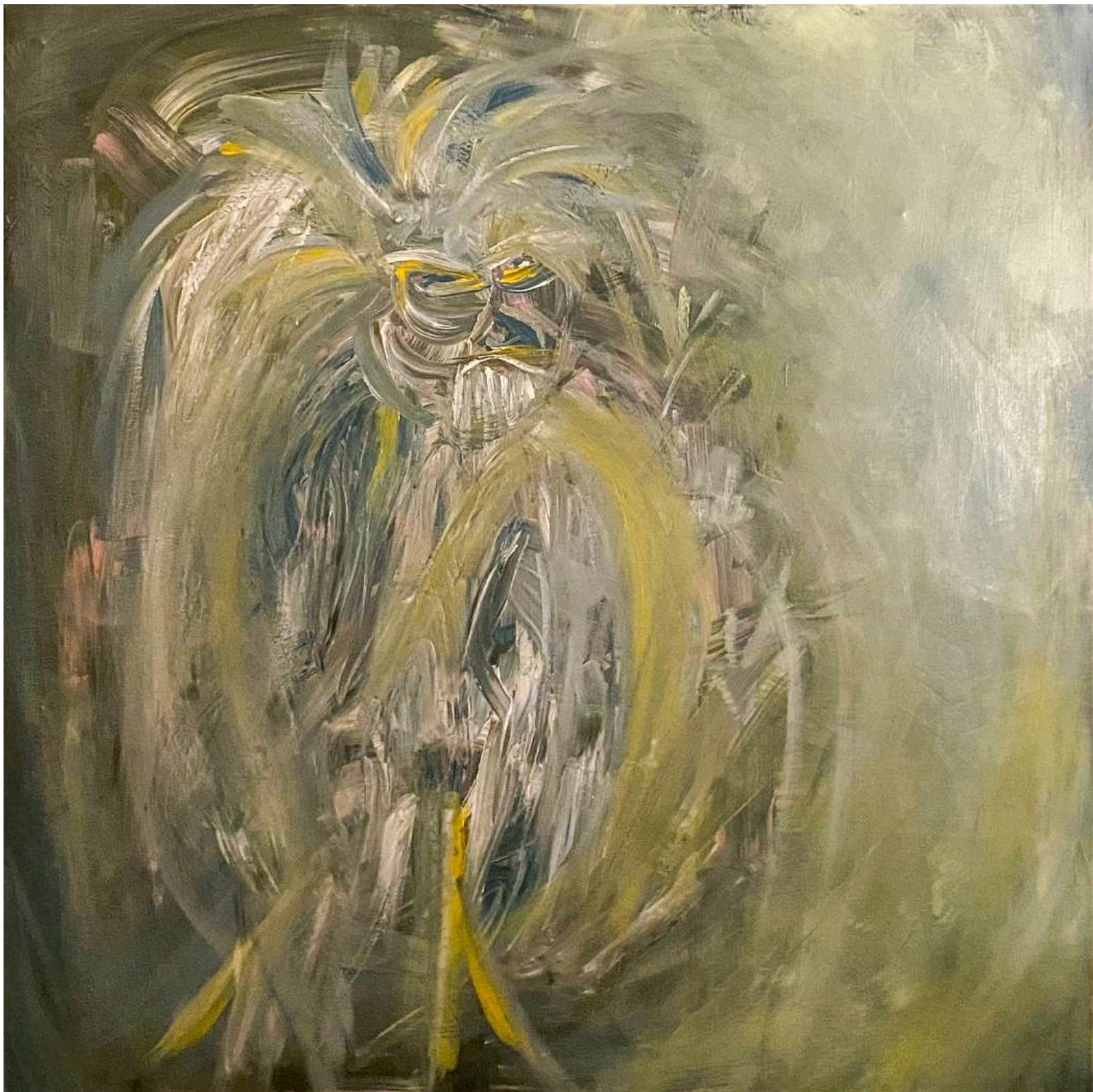
Up at the narrowest part of the body two dark slits have gathered; the face is there, like a small knot fastened to the top of a mass far greater than itself. The great arcs descending below read as an embrace, and also as two taut wings guarding the chest; this double reading sets up the painting's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

COLOR — 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

From 2020 the studio work went largely to XR and spatial design, and the canvases thin out to this one commission before the painting resumes in 2026.



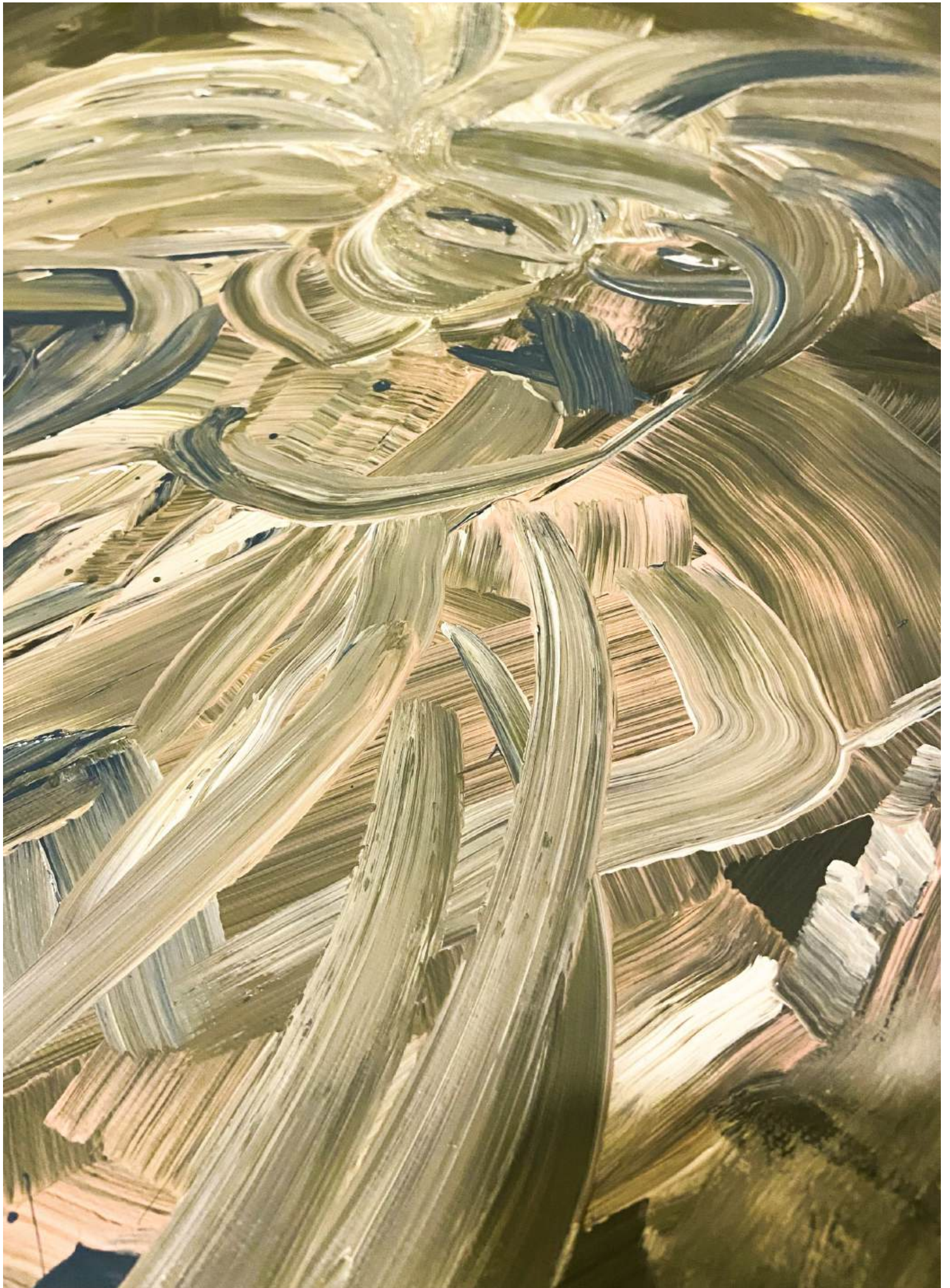
07 · PENGUIN IS NOT A FRIEND, ONLY A SINNER · THE ONE COMMISSION OF THE PAINTING YEARS



BEFORE THE YELLOW · THE WHOLE FIELD WORKED IN WHITE AND GREY OVER THE OCHRE

AFTER THE YELLOW · ONE WARM LINE DRAWN THROUGH THE SAME FIELD





2020

TEN WORKS • MILAN

03

cxdo cdpo, sono squidlo

ACRYLIC ON CANVAS • 65 × 90 CM • 25 % × 35 % IN • 2020 • MILAN

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.

COLOR — 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





THE RIGHT HEAD, IN PROFILE

THE FEET ON THE WHITE STRIP

08 · CIAO CAPO, SONO SQUALO · OPPOSITE · THE LEFT HEAD, AND ITS TEETH – FIVE NAMES ONLY





THE HEAD AT FULL PAGE - THE SNOOT BROUGHT DOWN, THE GROUND LEFT BARE ABOVE IT



ANOTHER VERSION, ON GREEN AND BLUE

THE PAIR IN BLUE AND GREY



THE PAIR, BEFORE THE COLOUR

The pair, three times: in ink before the colour, on green and blue, and in blue and grey. Which came first the studio does not say.

03

celluldr spleens

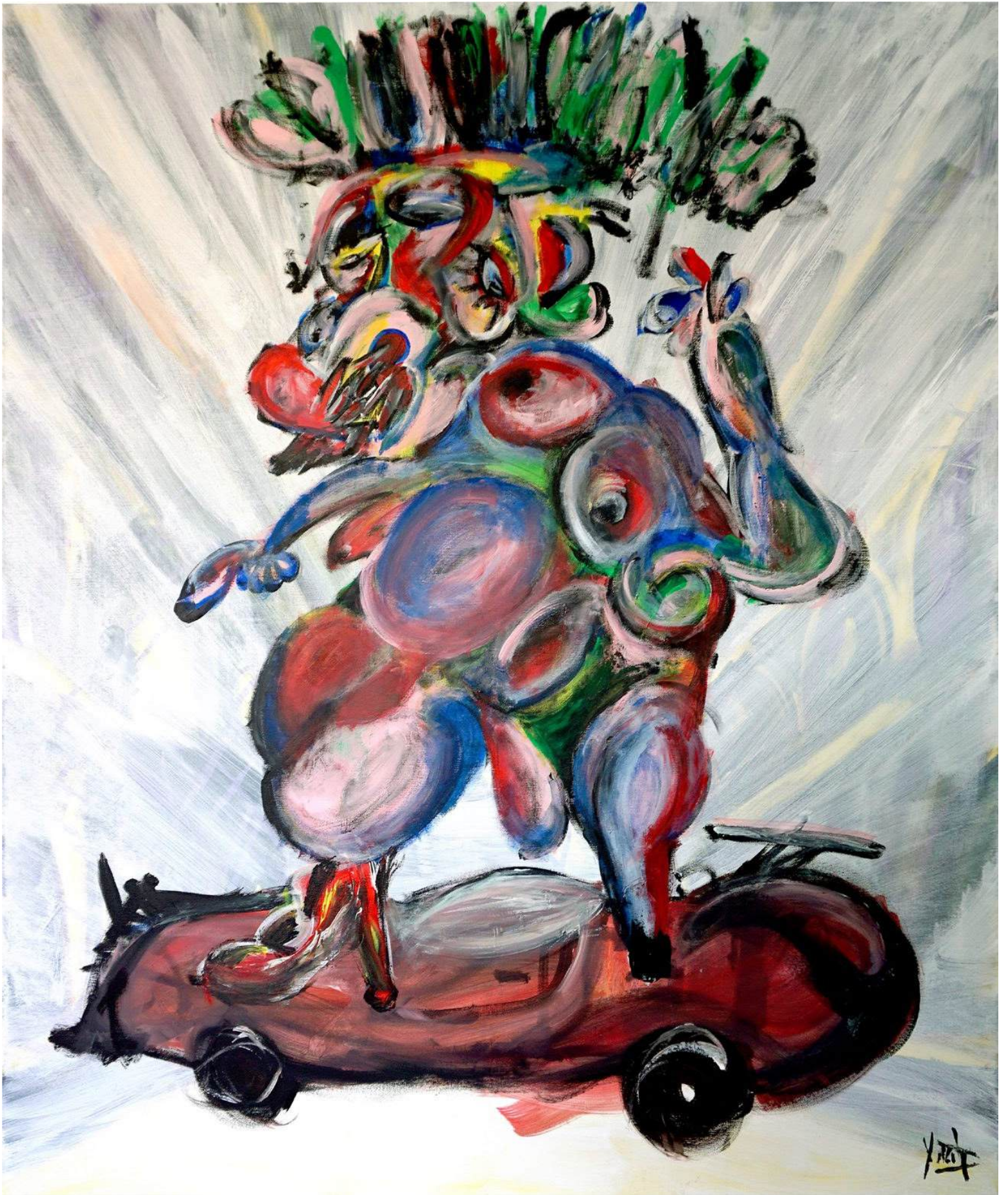
ACRYLIC ON CANVAS · 100 × 120 CM · 59 5/8 × 47 1/4 IN · 2020 · MILAN

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

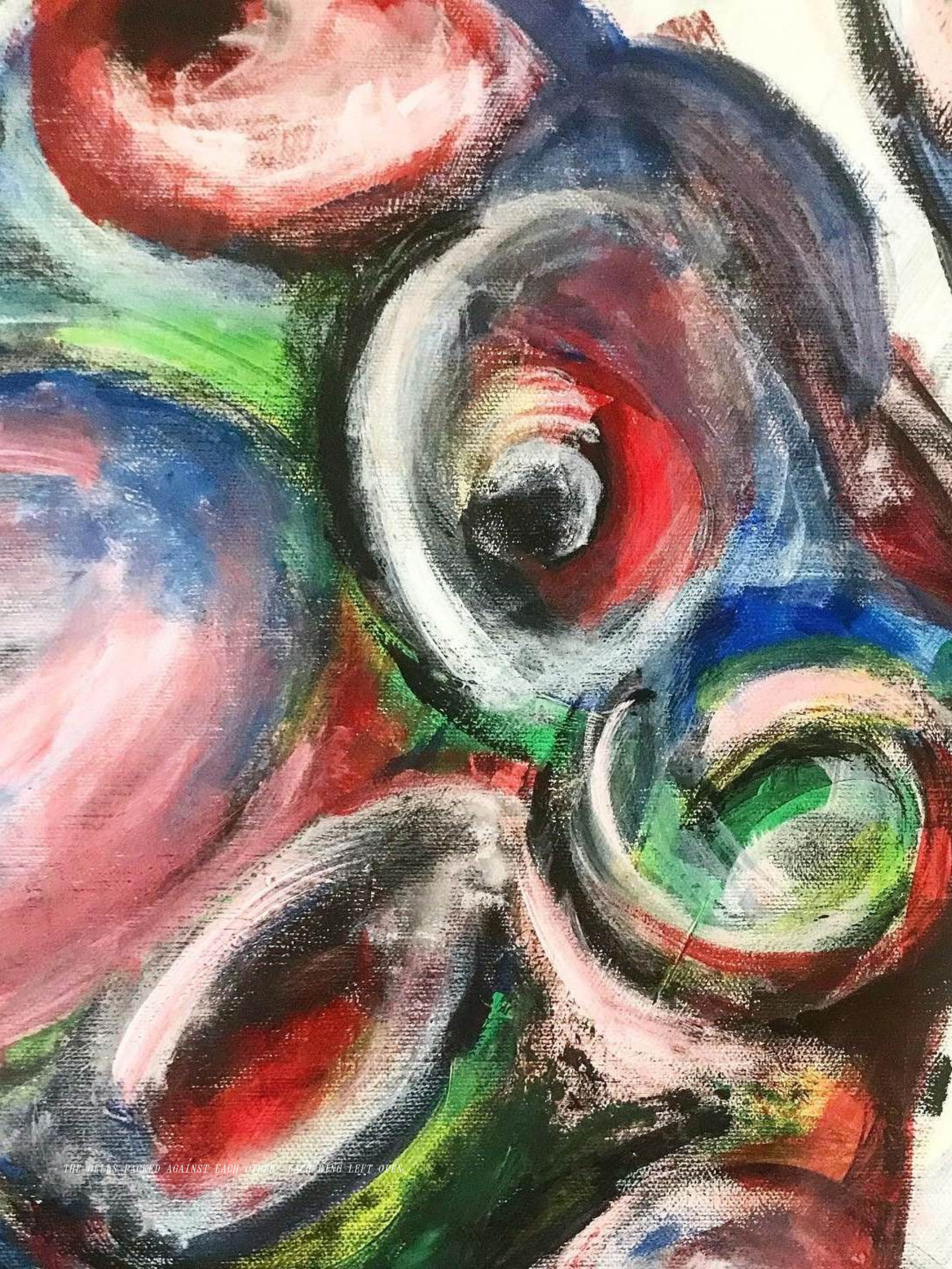
COMPOSITION — CREST, HEAD KNOT, CELLULAR BODY AND CAR STACKED ON ONE AXIS, EACH IN A DIFFERENT TEXTURE

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





09 · CELLULAR SPLEENS · THE RED LIMB LAID OVER THE PINK GROUND



THE CELLS PACKED AGAINST EACH OTHER, EACH RING LEFT OPEN



THE WHOLE, IN ANOTHER VERSION

TWO READINGS AT ONE WIDTH

09 · CELLULAR SPLEENS · OPPOSITE · THE CELLS OF THE BODY - MORE THAN HALF GREY AND WHITE, ALL COLOUR





40

cute but unemployed cartoon
figure

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2020 · MILAN

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

ACRYLIC ON CANVAS · 65 × 90 CM · 25
% × 35 % IN · 2020 · MILAN

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



cdprocorn systerx wdr, pldque,
edrtquake

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 55 % IN · 2020 · MILAN

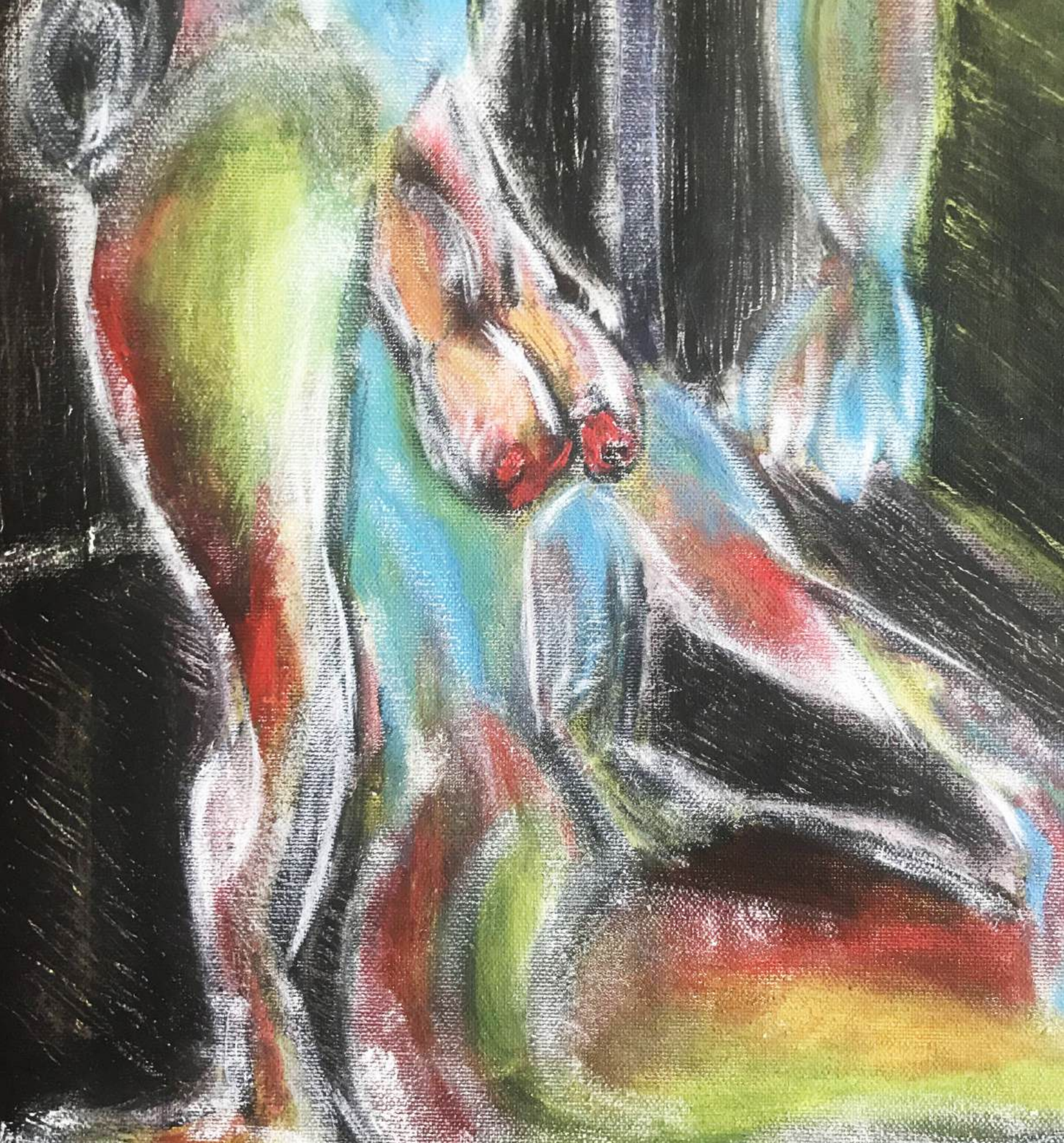
In the middle of the lower half stands a dark green chest, its edges combed in lines, its lid closed; while everything around it is crooked, it is the one geometric unit. Three bodies are ranged around it and the title lists three catastrophes side by side: war, plague, earthquake.

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





THE KNEELING FIGURE, ON ITS KNEE

12 · CAPROCORN SISTER: WAR, PLAGUE, EARTHQUAKE · THE TWO FIGURES, BROUGHT TOGETHER ACROSS THE SPINE



THE STANDING FIGURE, AT THE POLE

baby rights 101

ACRYLIC ON CANVAS · 80 × 100 CM · 31 ½ × 39 ⅝ IN · 2020 · MILAN

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



14

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

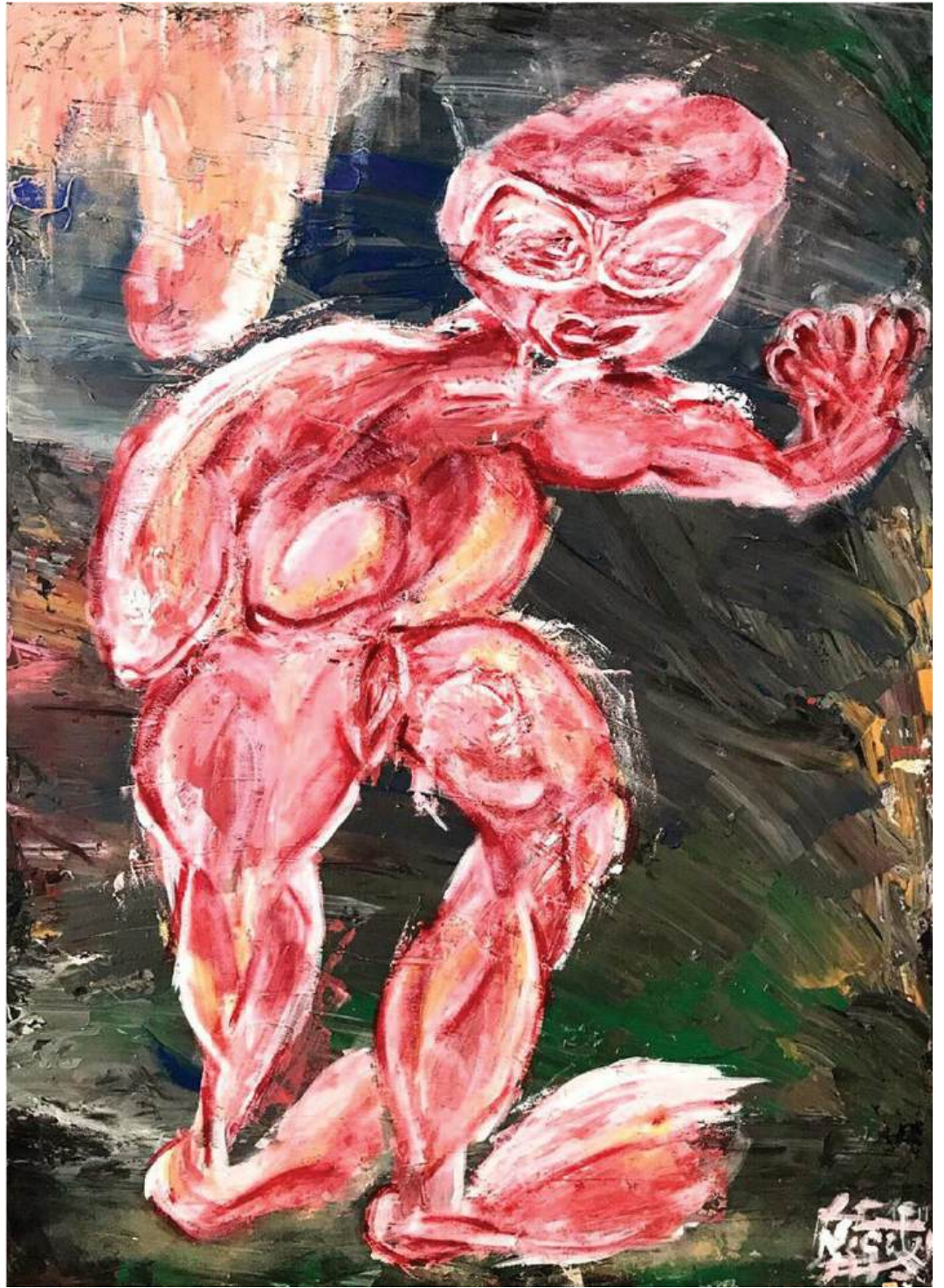
ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 55 % IN · 2020 · MILAN

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



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

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

viperella

ACRYLIC ON CANVAS · 50 × 70 CM · 19 5/8 × 27 1/2 IN · 2020 · MILAN

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



THE RED MARK IN THE TOP RIGHT CORNER



A body read from the chest down to the floor, in three cuts on one line.



THE CHEST, AND THE GREY LOBE



THE HIP, TURNING

15 · VIPERELLA



THE FEET, AND THE BELT AT THE LEFT



17

The On-Top Ruler

ACRYLIC ON THICK PAPER · 29.7 × 42 CM · 11 ¾ × 16 ½ IN · 2020 · MILAN

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

bqccchus 2

ACRYLIC ON PAPER · 42 × 59.4 CM · 16 1/2 × 23 5/8 IN · 2020 · MILAN

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



2019

EIGHTEEN WORKS ... MILAN AND ISTANBUL

18

syn over black matter

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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



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



the dissension of the crow

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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.

COLOR – MORE THAN HALF IN ONE RED AND PINK FAMILY, THE BLUE BED THE ONLY COOL BLOCK
COMPOSITION – TWO MASSES EITHER SIDE OF A PINK EMPTINESS, TURNED TO EACH OTHER AND NEVER TOUCHING
HAND – FLAT OPAQUE FIELDS, FEATHERED DARK CONTOURS OVER THEM, THE BRIGHTEST PLACE MADE BY THINNING



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.

FROM THE NOTE ON 19 · THE ASSASSINATION OF THE CROW

THE CROW ITSELF IS KEPT FOR THE CHAPTER ON WHAT COMES BACK.

19 · THE ASSASSINATION OF THE CROW · OPPOSITE · THE BODY ON THE DIVAN, FROM THE FEET – MORE THAN HALF IN ONE RED AND PINK FAMILY



despite transgression

ACRYLIC ON GREY CARTON · 100 × 160 CM · 59 % × 63 IN · 2019 · MILAN

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



duplexty of the angelic
symmetry & zation

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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





22

victxm psychologique II x the
peachy phatqoh connects with the
chair

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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



23

guarding holy mountains from malice

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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

good people helping bqd ones
 (thqt's why they're bqd too)

ACRYLIC ON BLACK PAPER · 70 × 100 CM · 27 ½ × 39 ¾ IN · 2019 · MILAN

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





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

The winged figure and the row of small onlookers are set in charcoal before any paint; the heap keeps the pose and the black takes the rest.



THE SAME ARM AND HEAP, IN PAINT ON BLACK PAPER



25

dmor c@thedra

ACRYLIC ON BLACK PAPER · 70 × 100 CM · 27 ½ × 39 ⅝ IN · 2019
· MILAN

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



26

burning man first

ACRYLIC ON BLACK PAPER · 70 × 100 CM · 27 ½ × 39 ½ IN · 2019 · ISTANBUL

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

xl sbqglxqto dx rompxpdlle

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 55 % IN · 2019 · MILAN

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 LEFT HEAD, NEAR A SKULL

27 · IL SBAGLIATO DI ROMPIPALLE · OPPOSITE · THE RIGHT HEAD, ITS EYES CLOSED – GREEN OVER A QUARTER AND ALL OF IT AROUND



morbid forebodings triggered by
childish landscape

ACRYLIC ON GREY CARTON · 75 × 80 CM · 28 ¾ × 31 ½ IN · 2019 · MILAN

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 OBYSS

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

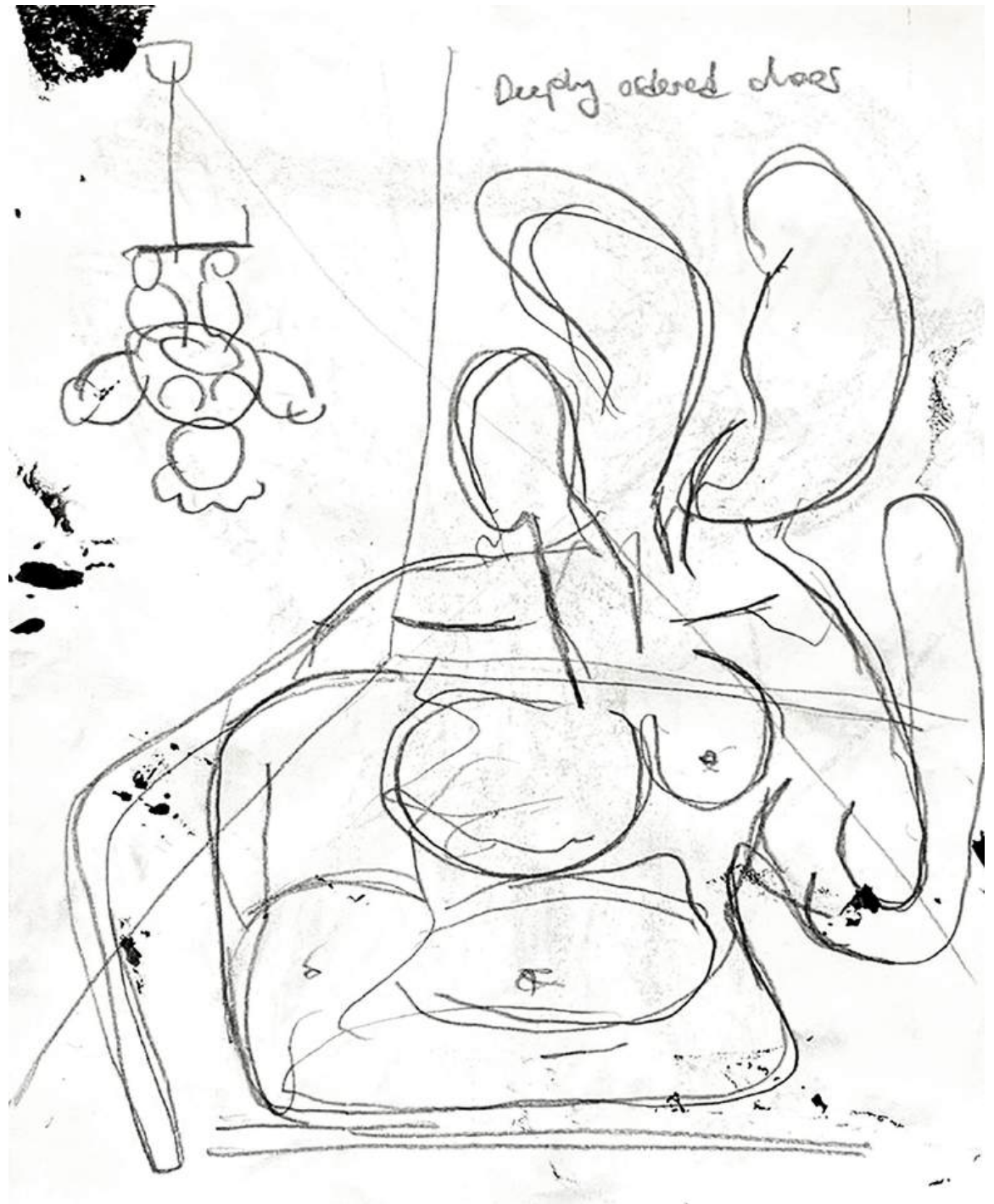
Three long beaks rise from the same blue body on separate necks, each looking a different way, their crests flung back at the top.

COLOR – 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



Deeply ordered chaos.

INSCRIBED AT THE TOP OF THE PENCIL STUDY FOR 29 · WINGS OF ABYSS



PENCIL STUDY, INSCRIBED AT THE TOP

society screwing balance

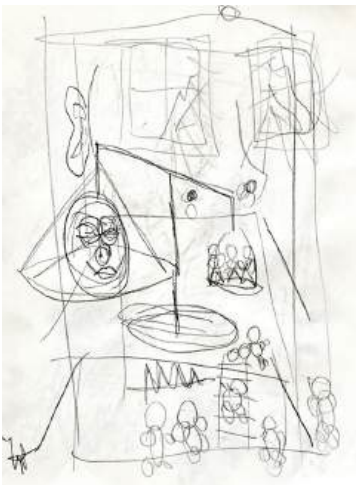
ACRYLIC ON PAPER · 42 × 59.4 CM · 16 1/2 × 23 5/8 IN · 2019 · MILAN

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



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



30

see u on the other side

ACRYLIC ON PAPER · 59.4 × 42 CM · 23 1/2 × 16 1/2 IN · 2019 · MILAN

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



32

How to materialize your
loneliness by using an animal in
somehow concrete or technological

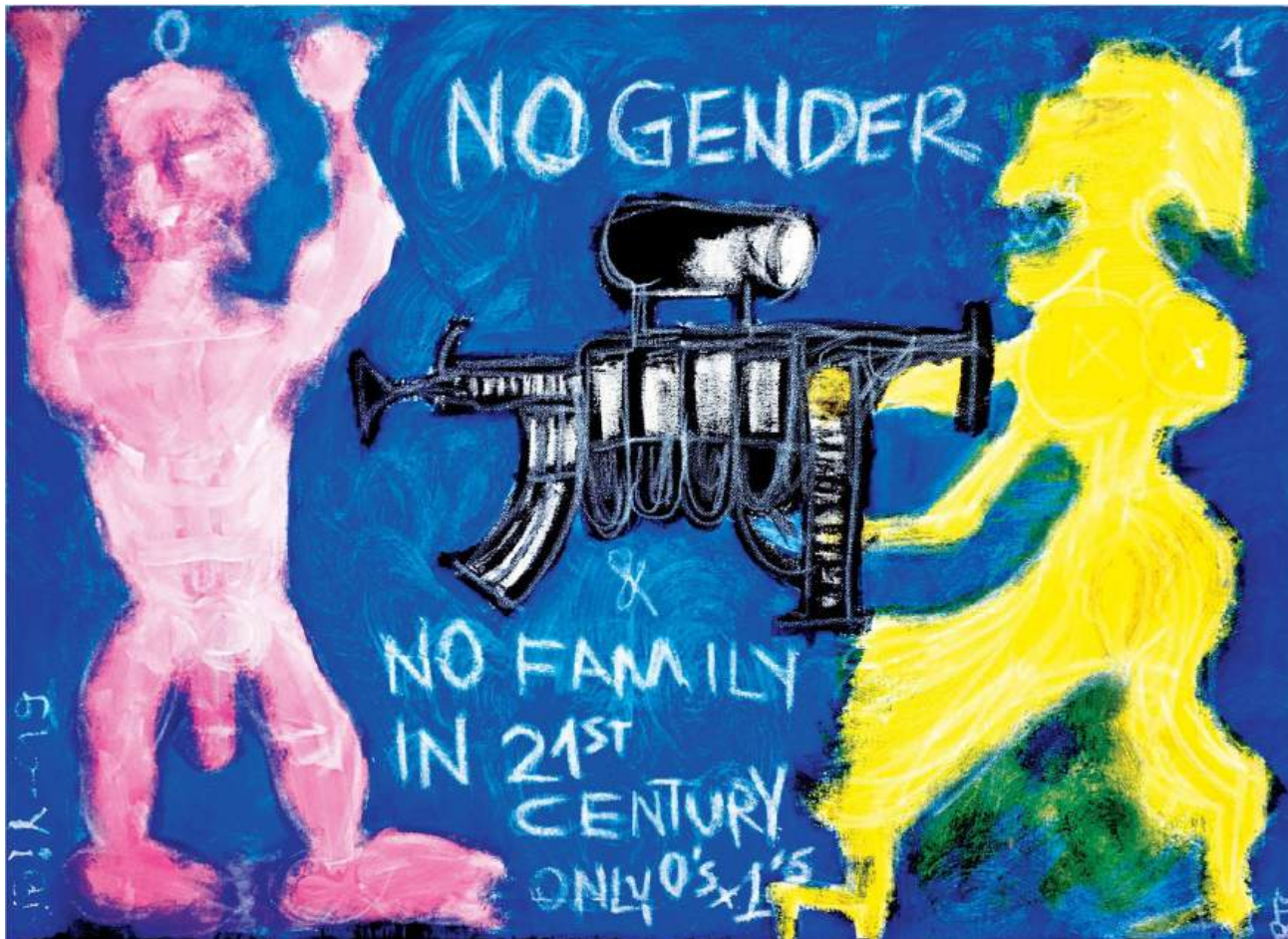
ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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



33

Century of 0 & 1 / Transhumanism

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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

34

remixed execution of lucid drowning

ACRYLIC ON CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 · MILAN

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

Annotated in pencil with the colours to be used - pink, green, grey - then taken through in paint twice; in the final canvas the border between body and water is given up.



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

two woman figures sitting at the
back of the canvas

CHARCOAL ON THE REVERSE OF CANVAS · 65 × 90 CM · 25 % × 35 % IN · 2019 ·
MILAN

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.

COLOR — 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





01 · 10



02 · 18



03 · 30



04 · 36



05 · 40



06 · 48



07 · 54



08 · 58



09 · 64



10 · 70



11 · 71



12 · 72



13 · 76



14 · 78



15 · 82



16 · 87



17 · 86



18 · 88

EVERY PLATE AT ONE WIDTH, IN THE ORDER OF THE BOOK



19 · 90



20 · 94



21 · 96



22 · 98



25 · 99



24 · 100



25 · 104



26 · 105



27 · 106



28 · 110



29 · 112



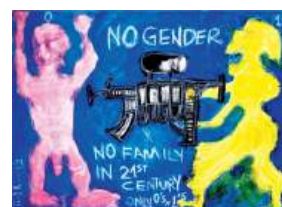
30 · 117



31 · 116



32 · 118



33 · 119



34 · 120



35 · 124



What
comes back

The onlooker 116

COGS, AND THEY BELIEVE IN THE WORK · IN 8 PAINTINGS · 01 05 20 22 23 24 29 31

The chqxr 118

AN EMPTY SEAT WHERE THE AUTHORITY SHOULD BE · IN 4 PAINTINGS · 02 22 23 35

The crow 120

THE MESSENGER, AND WHAT IT IS CARRYING · IN 4 PAINTINGS · 05 16 19 29

The cdge 122

PERCEPTION, AND WHERE IT STOPS · IN 5 PAINTINGS · 02 06 15 20 35

The body 124

CELL OVER CELL, AND NO HUMAN LEFT · IN 6 PAINTINGS · 03 08 09 17 24 27

The fdce 126

THE ONE SQUARE METRE THAT IS FOUGHT OVER · IN 6 PAINTINGS · 01 12 18 21 27 32

EVERY CUT IN THIS CHAPTER APPEARS NOWHERE ELSE IN THE BOOK PAGE

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.



51 · 2019 - RED, DRAWN IN A CROWD, ONE OF THEM RAISED ABOVE THE REST



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

THE WITNESS, IN EVERY PAINTING IT STANDS IN: RANGED ACROSS A BOARD, ALONG A BOAT, AT THE FOOT OF THE HEAP, ALONG THE FOOT OF THE SPREAD: 20, 22 AND 23; 05, 29 AND 01.



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



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



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

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.



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



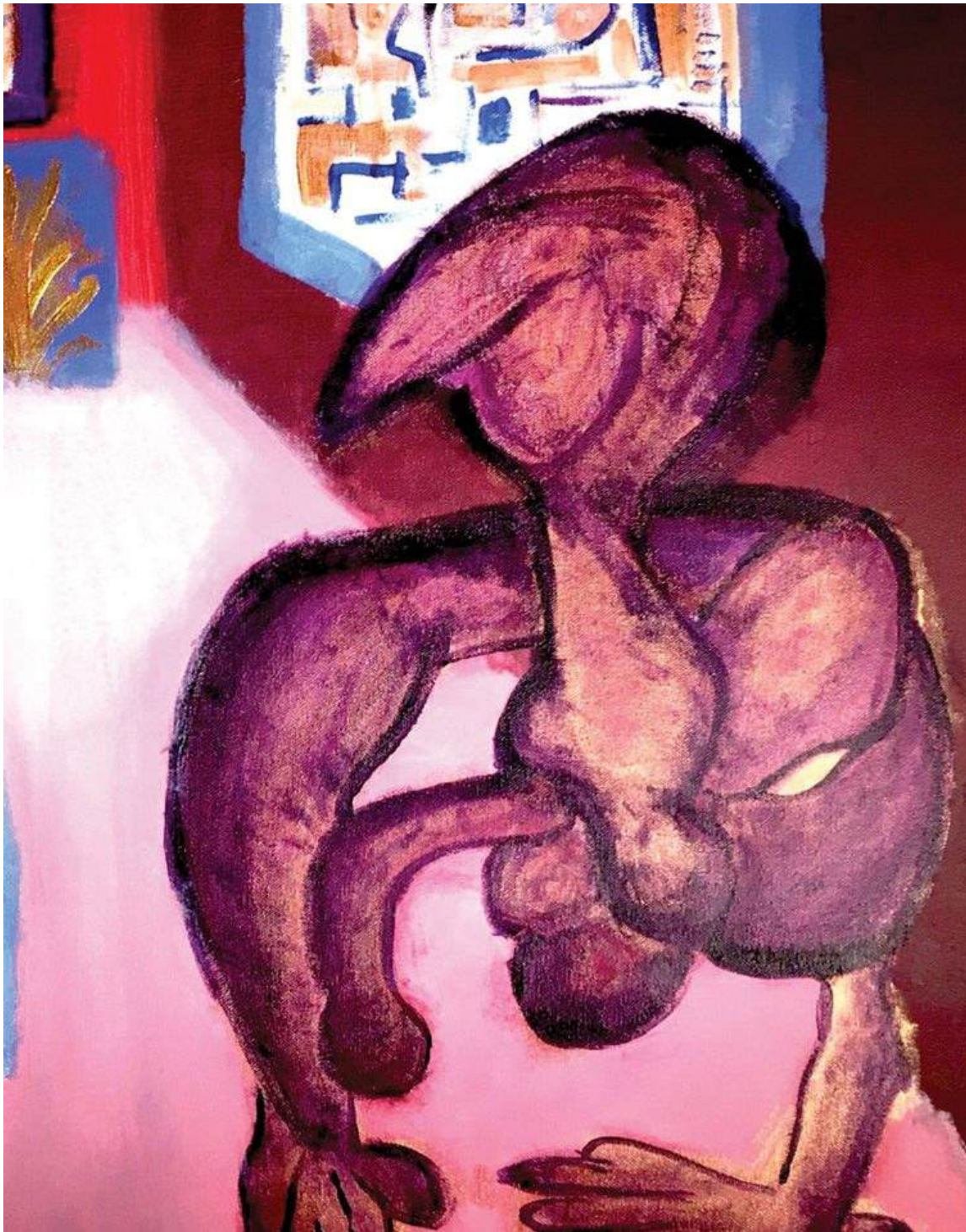
22 · 2019 - DRAWN IN WHITE LINE AT THE
RIGHT, TURNED AWAY



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



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



19 . 2019 - THE BIRD HEADED BODY, BENT OVER THE BED

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.



29 · 2019 - WHITE HEADS LIFTING OFF THE TOP EDGE



05 · 2026 - THE FLOCK, THROWN DOWN THE DIAGONAL



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

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.



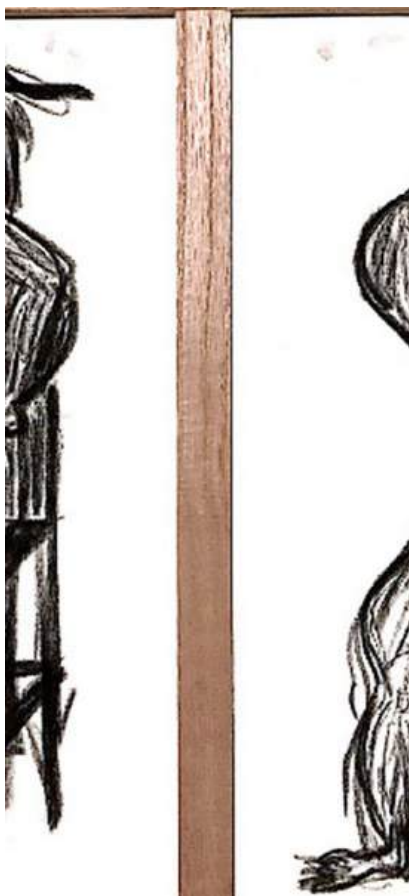
15 · 2020 - THE DARK BELT CLOSING ON THE LIGHT FIELD



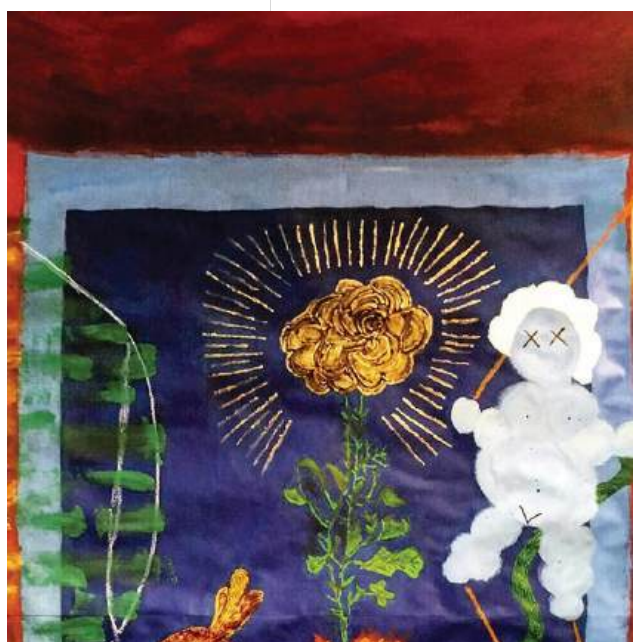
02 · 2026 - THE BOX DRAWN FROM ABOVE, ITS WALLS NEVER ARRIVING



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



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



20 · 2019 - A PANEL FRAMED INSIDE THE PICTURE

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.



05 · 2026 - COLOURED BALLS WHERE THE CHEST SHOULD BE
08 · 2020 - EGG OVER EGG. INTO A LEG
17 · 2020 - STACKED ROUNDED FORMS, ALL THE WAY UP
24 · 2019 - A HEAP IN WHICH NO LIMB BELONGS TO ANYONE
09 · 2020 - CELLS PACKED INTO A TORSO
27 · 2019 - LOBES, AND NO CONTOUR TO CLOSE THEM

LEFT TO RIGHT ALONG THE FOOT OF THE SPREAD



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.

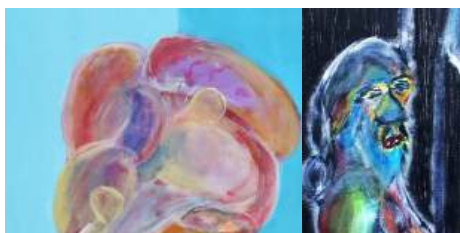
The face is the battlefield of identity: the place where the painting decides whether there is a person here, and often declines to decide. The bodies are assembled out of parts and can be rebuilt; the face is where that becomes a question about somebody rather than about construction.

18 · 2019 - NO FACE SET UPON IT AT ALL





52 · 2019 - A FACE TAKING HALF THE PICTURE, DRAWN OVER ITSELF · FACING IT, 18 · 2019 - NO FACE SET UPON IT AT ALL



01 AGAINST 12



21 AGAINST 27

THE FACE IS WHERE THE PAINTING DECIDES WHETHER THERE IS A PERSON HERE, AND OFTEN DECLINES TO DECIDE

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, 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 shown through its plate alone; where a cut is taken from a plate — in the chapter on what comes back, and three times in the work sections — the caption says where it is.

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 cut is, and then what the hand did there, taken from that work's own note on colour, composition or hand. Every cut is printed once in the book; when a place returns in the chapter on what comes back, it returns as a different or a wider cut.

A picture that bleeds is cut by the sheet; every painting treated this way is also printed whole in its own opening and in the index.

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

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THE COVER, MARKED WHERE IT WAS CUT FROM 01 . 7 FAM BOARD GAME

