

THE EVIL PAINTER is a semantic model, a network of concepts and the relationships between those concepts, that researches painting as the most democratic mean of picturing the reality of the social. Painting's continuity overlaps with the imaginings of history, hence it is able to inscribe counter-stances into the perceptions of history and into the order in the main public sphere. The Evil Painter aims at creating a dispute over what is visible in a certain situation, what is its essence to the reality of the social and what can be said and done about it. The military effect of 'smokescreen' is applied in the single public sphere to hide the movement of realities behind phantasmagoric phenomena that occupies our gaze. The Evil Painter is engaging the imaginative and points out the invisible behind the smokescreen to establish its continuous presence in terms of historical continuity and in continuous challenge to the official visuality.

The Evil Painter initiates its research trajectory in the field of political through visualizing the aims of counterpublics, followed by defining itself as a segment of countervisuality. In addition, it explains its own model of counterpicturing, being the picturing that actively engages in a network of views that rivals the dominant visuality. Within the field of aesthetics, The Evil Painter redefines representation as embodiment and claims that the presence of a painting is made through emphasizing absences that remove direct effects on things in an exchange for a projection of the effects. Artistic output of The Evil Painter embodies the absent political and enables it to re-inscribe itself to a form that can contest in the representative space, enables it to re-politicize itself through subscribing to the aesthetic realm. Finally, The Evil Painter visualizes the invisible behind the smokescreen and allows it to compete for the continuity of recognition and continuity of challenging authority. To paint is to fight for the right to continuity in the representative space.

Within its boundaries, the Evil Painter establishes new and original definitions and artistic renderings of (1) **PICTURE**, as an image produced (a) through the action of the body, the sequence of alterations of bodily positions, (b) through the emotional investment in the process of adapting the position of the body to the desire of the mind and (c) through the establishment of a set of ideas via performative and sensory acts. (2) **COUNTERPICTURE**, as a picture countering the disengagement of pictures that confirm the dominant visuality, countering by presenting the hidden with a potency for being an agent of dissensus, and countering through possessing the complex of performative, emotional, ideological that encapsulates and demonstrates the desire, as in desire for that which is not already there, a desire for change. (3) **REPRESENTATION AS EMBODIMENT**, as a visualization and presentation of a decisive set of characteristics of the source in a mediation between the original environment and the projected environment, in such a way that a minimum of the original environment that enables the key characteristics of the source is projected into the embodiment as well. Embodiment as not merely projection of an image, but a projection of laws of conduct and circulation. (4) **PRESENCES OF A PAINTING**, as (a) the presence of history entangled in the medium and its visuality, (b) the pictorial presence, or the heritage of signification and inscription of images into the collective cognitive, (c) biopolitical presence of enabling a circulation of behaviours and attitudes in real life, (d) magical presence of an inanimate object's potency to establish a living exchange between its surface of signs and living subjects. (5) **SMOKESCREEN**, as the favored tactics of the Military-Industrial visual complex: to release a phantasmagoric image in the main public sphere, image artificially created to invade the field of the visible and to occupy and hold the senses, while the complex movement of truth and reality is operating behind it, unseen. It is a conquest of both the field of the visible and a geo-strategical conquest taking place unseen or mediated. (6) **EVIL**, as pure 'otherness' of political explanation, of political dynamics and its representative spaces. Evil as the inexplicable ultimate abstraction of modernity that leaves aside discussing and politicizing the most intense ruptures in its development. (7) **EVIL PAINTING**, a painted picture as always an 'other', a distant that accumulates meaning through the refusal of the representative space to hold it accountable, and it is through being refused that the painting shares the 'otherness' of Evil. The Evil of the Evil Painting aims at disclosing the presence and relevance of the inaccessible, by signifying that it is out there, it pleads for its consideration. (8) **PAINTING AS THE AGENT OF DEMOCRACY**, painting is able to intensify and violently amplify invisibility in order to inscribe it as a different type of visibility, it is finding power in impotence itself. Painting's 'inadequacy' to provide a relevant image rests on the same foundation as that of democracy, democracy begins where the title to govern is available to those without any inherent title. The authority of painting and democracy rests on the absence of authority. They involve randomness and subjectivity to establish a superiority based on the very absence of superiority. This enables painting to find itself unsubscribed from the trusted images of the main public sphere, and yet re-inscribed as a legitimate agent of democracy.

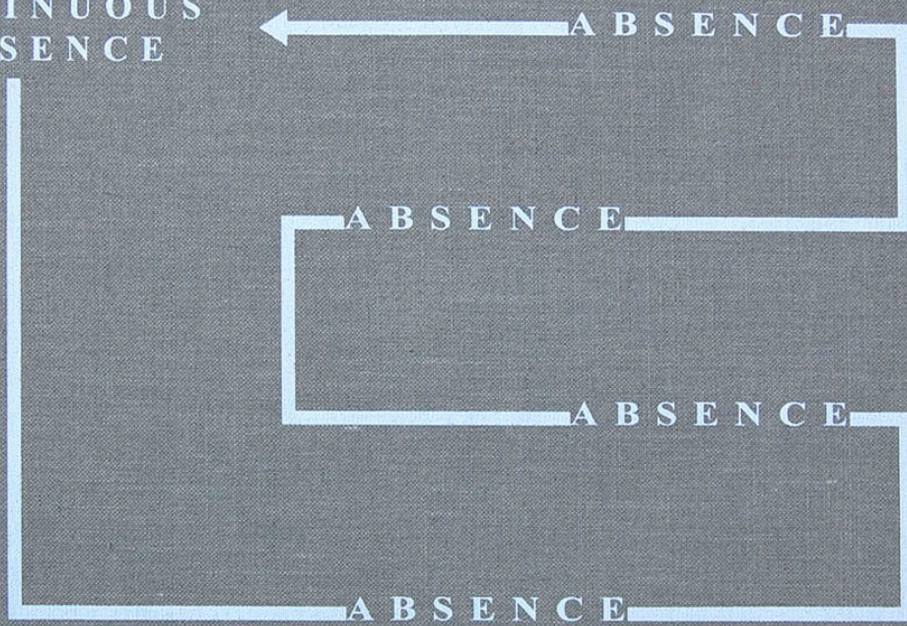
EVIL
PAINTER

BLACK
PANTHER

ABDULELAH
HAIDER
SHAYE

PAINTING:

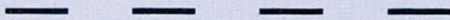
CONTINUOUS
PRESENCE



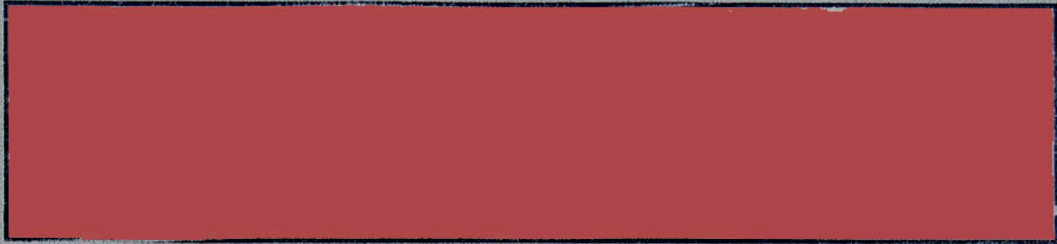
PAINTING:

POLITICIZED
ABSENCE

SET OF
PRESENCES



REPRESENTATIVE SPACE



HAUNTING MEMORY

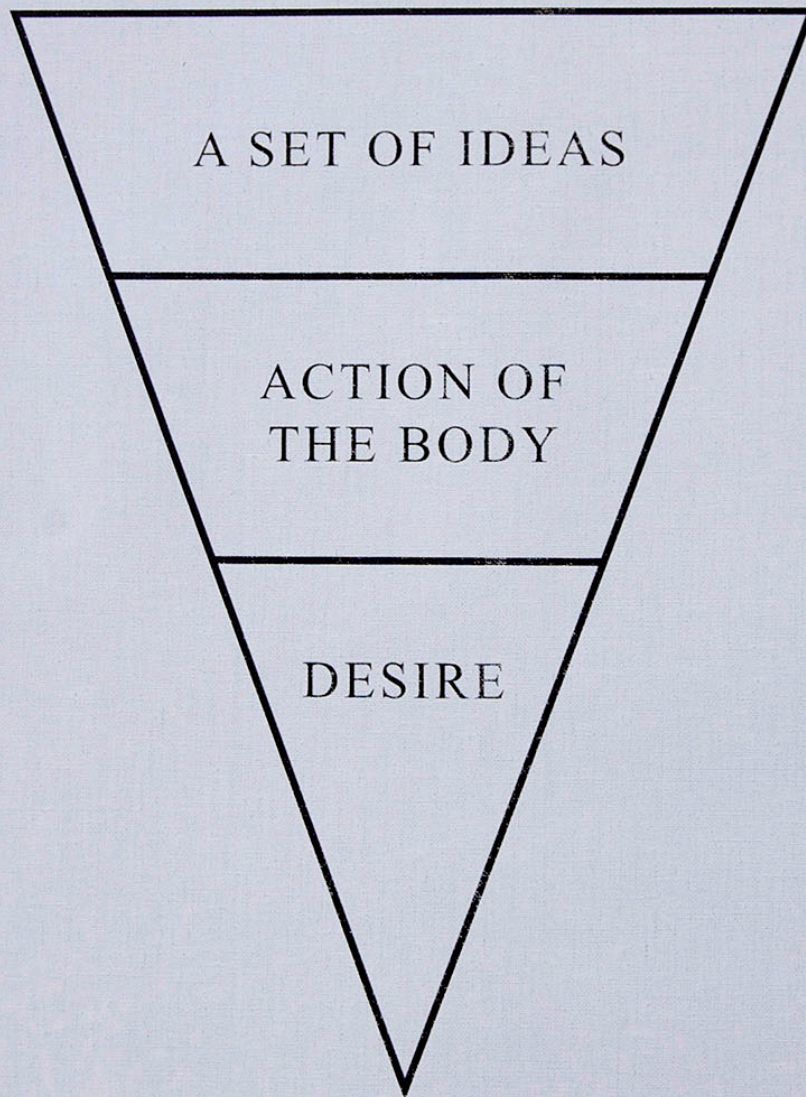


EVIL PAINTER



PIECE OF EVIDENCE

PICTURE:



AESTHETIC

Behind the Smokescreen

Embodying the Absence

Representation as Embodiment

Evil as the "Other" of
Depoliticized Politics

EVIL PAINTER

Painter as the Part
That Lost its Part

A Model of Counterpicturing

A Segment of Countervisuality

Visualization of Counterpublics

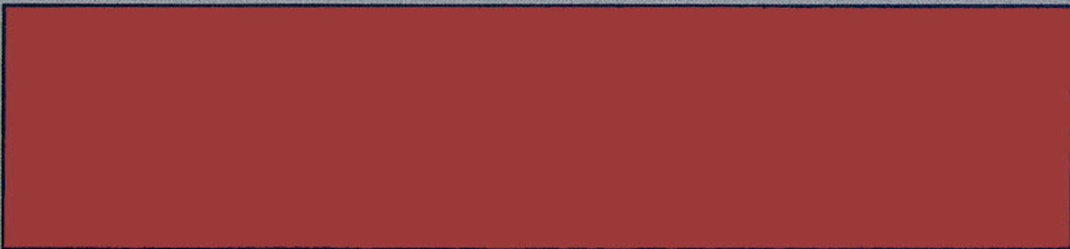
POLITICAL



DEATH MASK

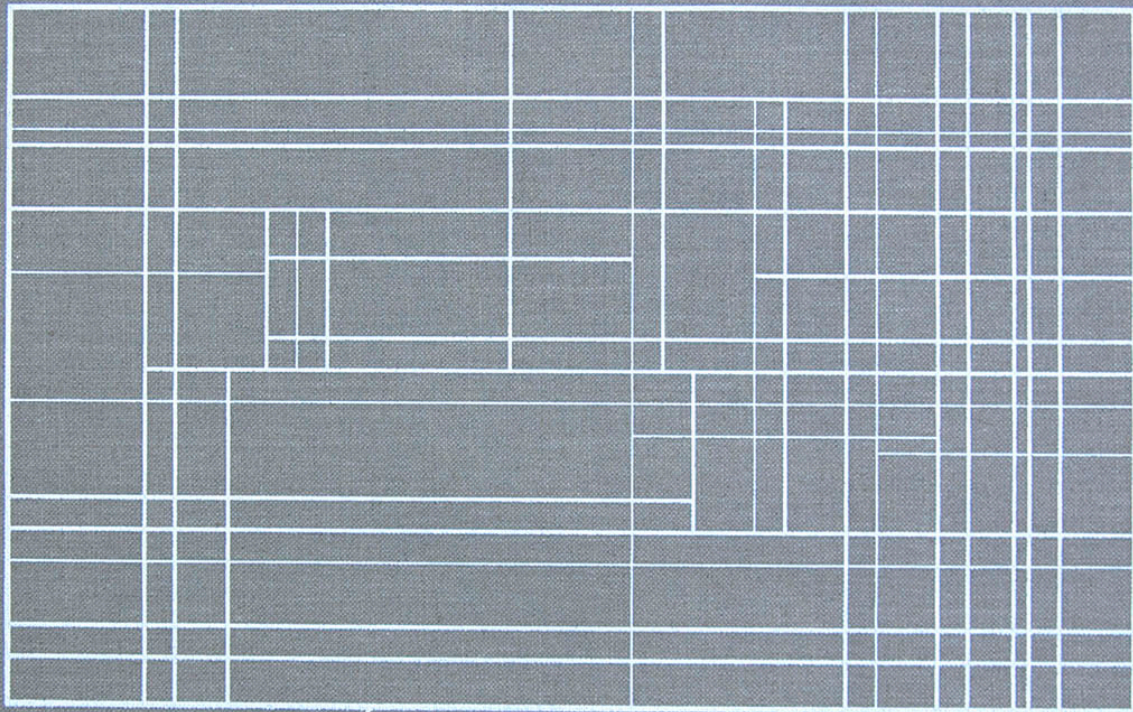


AFTERIMAGE



COUNTERPICTURE

EPISTEMIC MURK:

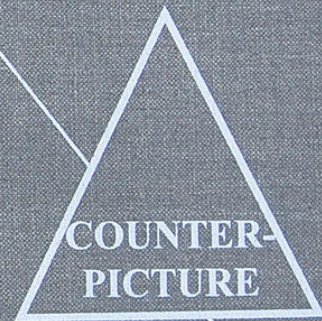
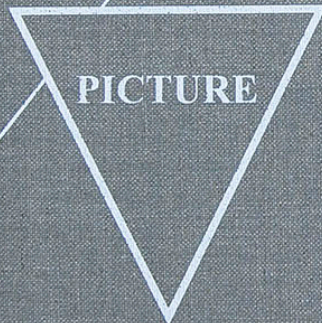


EXISTING KNOWLEDGE

DOMINANT VISUALITY



SOVEREIGNTY
OF
SIGNIFYING

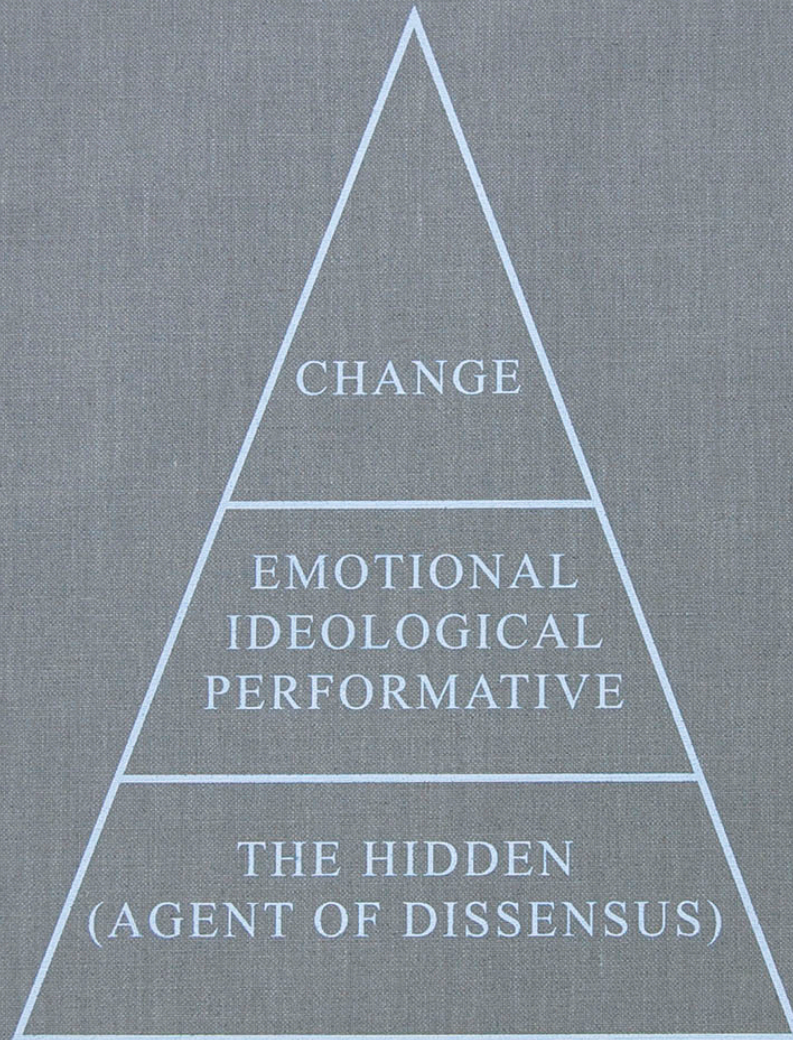


EVIL
EVIL

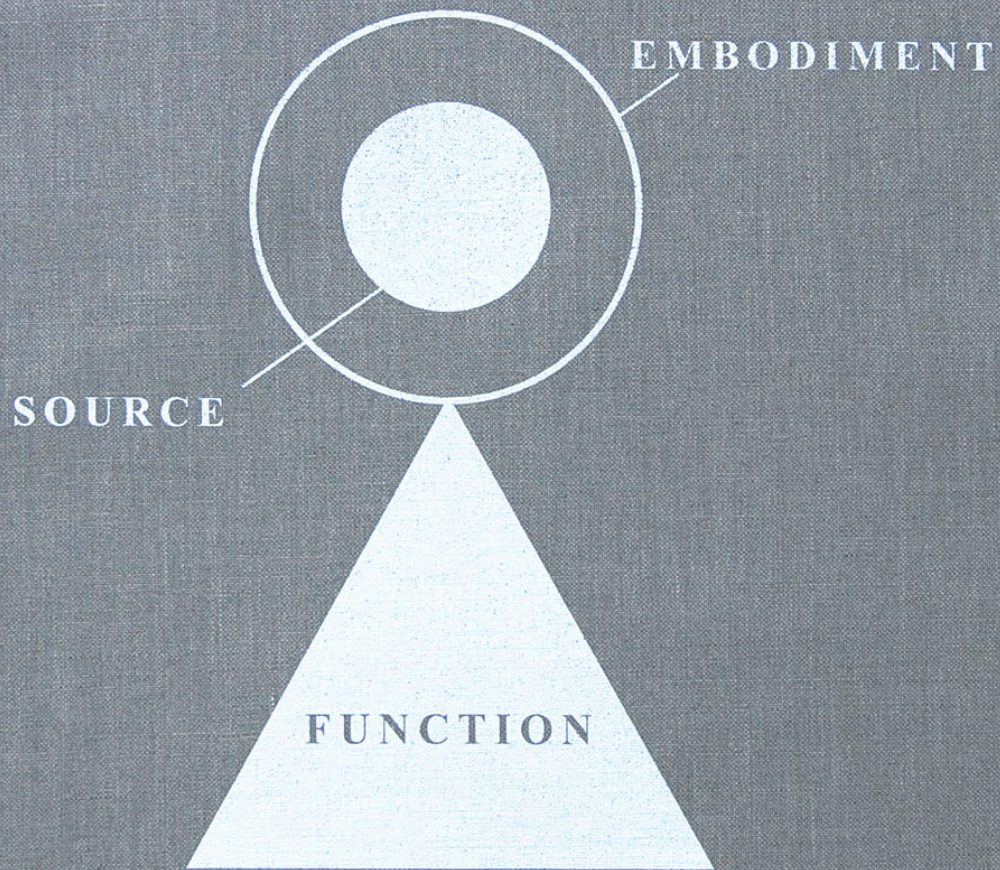
ABSTRACT
ТИАЯГИМИ

PAINTER
РАИИТЕР

COUNTERPICTURE:



DEMOCRACY:



E V I L P A I N T I N G :

I N A C C E S S I B L E

U N A C C O U N T A B L E

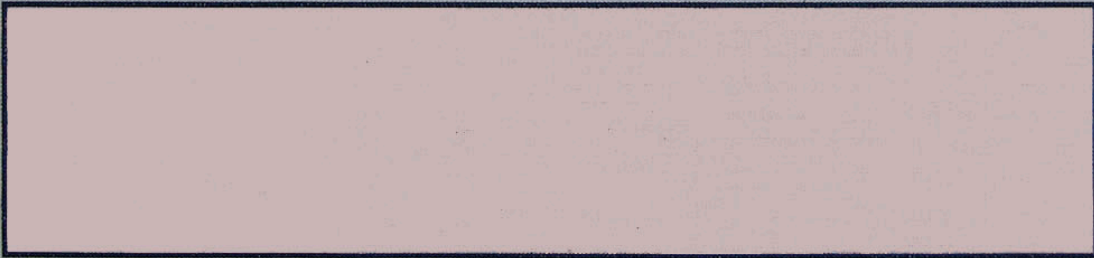
I N E X P L I C A B L E



EMBODIMENT



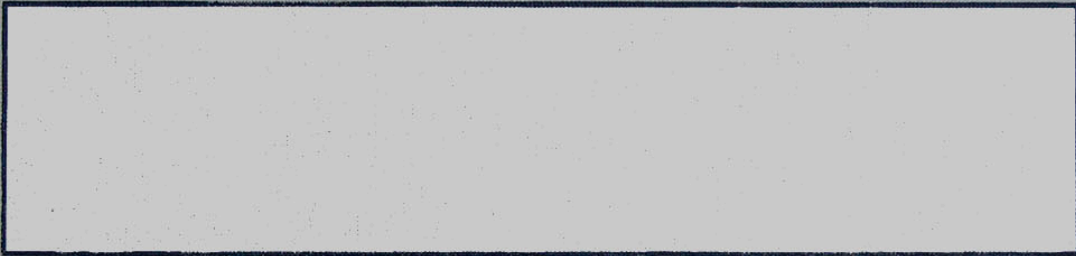
TOTEM



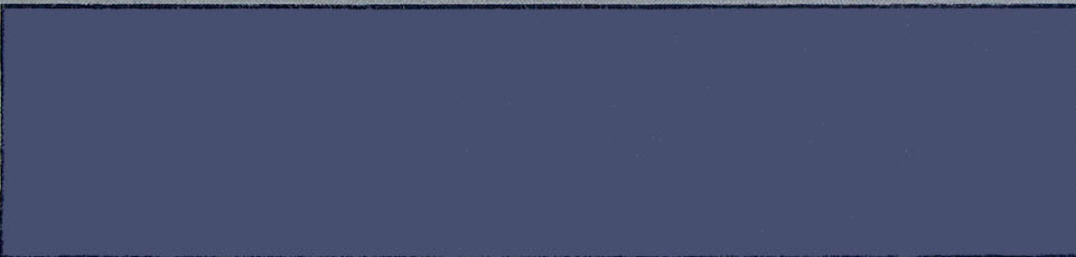
ANIMA



SOUVENIR INVOLONTAIRE



BANALITY OF EVIL



EPISTEMIC MURK

ABSENCE
OF
NATURAL ORDER

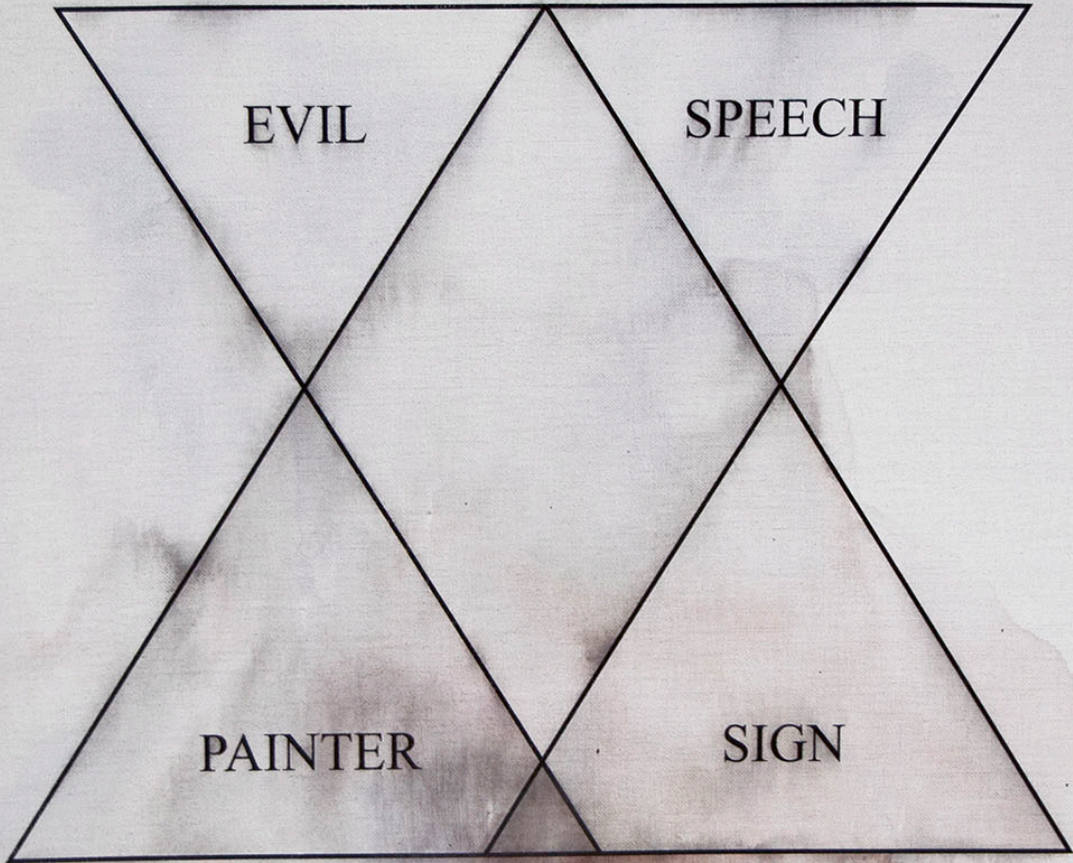
PRESENCE
OF
DEMOCRATIC
RELATIONS

D E M O C R A C Y

R A N D O M N E S S

S U B J E C T I V I T Y

P A I N T I N G

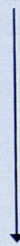
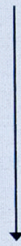


COLOR

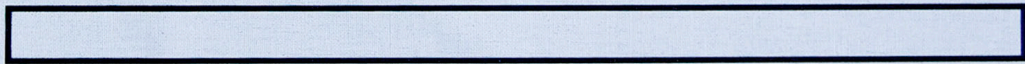
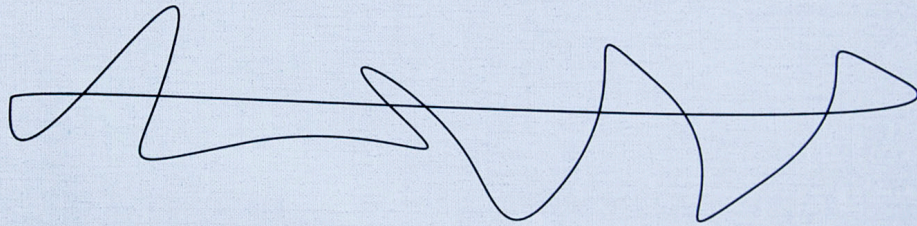
FORM

ACTION

DESIRE



**ABSENT
POLITICAL**



REPRESENTATIVE SPACE

E V I L

STIGMATIZED

OTHER

DEPOLITICIZED

INVISIBLE

ABSTRACT

DOMINANT PUBLICS
(SINGLE PUBLIC SPHERE)

DISSENSUS

ARTISTIC OUTPUT OF
THE EVIL PAINTER

COUNTERPUBLICS

THE OBJECT OF HISTORY

THE VICTIM OF HISTORY

MISREPRESENTED
AS THE CULPRIT

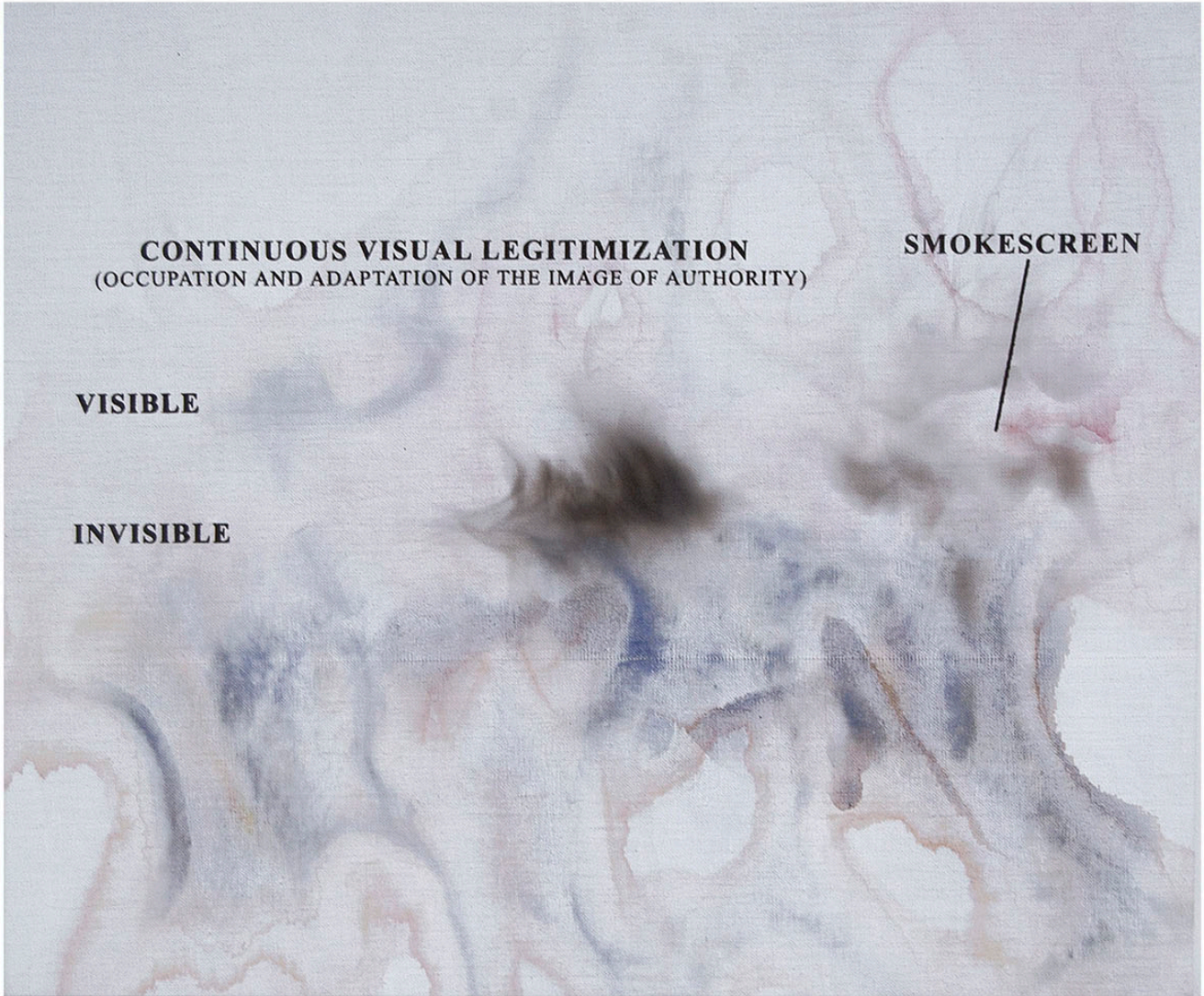
**PROCLAIMED
EVIL**

CONTINUOUS VISUAL LEGITIMIZATION
(OCCUPATION AND ADAPTATION OF THE IMAGE OF AUTHORITY)

SMOKESCREEN

VISIBLE

INVISIBLE



REALITY

REPRESENTATION

THE SOURCE

EMBODIMENT



PROJECTION



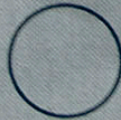
THE ORIGINAL LAWS

PROJECTED LAWS

REPRESENTATIVE
SPACE

POLITICS

DESIRES AND CONFLICTS
IN THE SOCIAL



UNREPRESENTED/ABLE

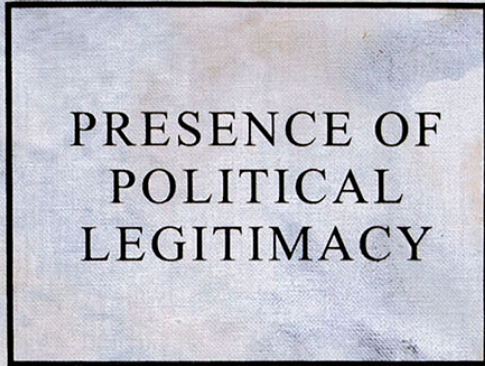


DEMOCRACY:

ABSENCE OF
ANY TITLE
TO GOVERN



PRESENCE OF
POLITICAL
LEGITIMACY

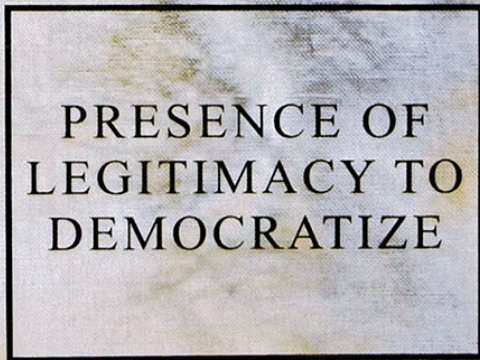


PAINTING:

ABSENCE OF
AUTHORITY
OVER THE TRUTH



PRESENCE OF
LEGITIMACY TO
DEMOCRATIZE





MILITARY-INDUSTRIAL COMPLEX



SMOKESCREEN



NECROPOLITICS



EQUALITY

