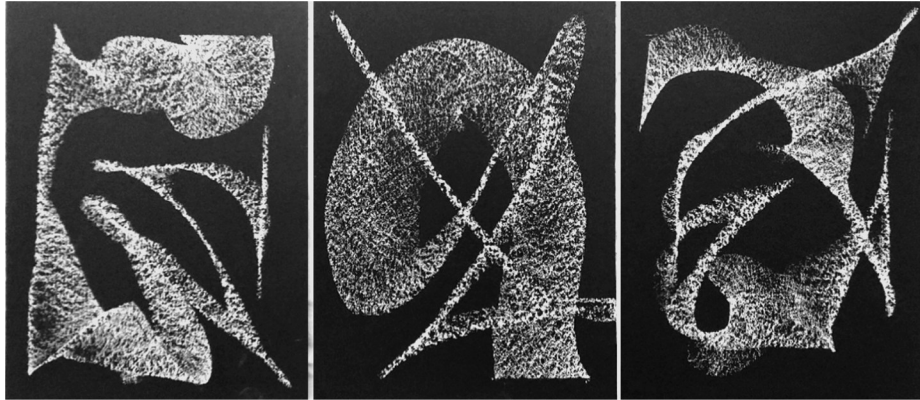


NAMELESS TRIPTYCH ONE

A Critical Commentary on 'Nameless Triptych One'
by Viktor Genel
Nameless Numbers Eight, Nine, and Ten - 23 June 2026



Nameless Triptych One - Nameless Numbers Eight, Nine, and Ten. Documented triptych arrangement.

Nameless Triptych One consists of three separate material artifacts made in rapid succession during a single unplanned event on 23 June 2026. Nothing in the surviving contemporaneous account indicates that a multipart work had been intended before the first artifact was made. The triptych structure emerged only through continuation.

After Nameless Number Eight was completed, a distinct sense remained that the event was unfinished. Nameless Number Nine followed within seconds. The unresolved condition diminished but did not disappear. Nameless Number Ten was then made, after which the sense that another artifact was needed ended.

The sequence therefore reverses the usual logic of a planned triptych. Three was not selected as a compositional format and then filled with three images. The number of components was discovered during the making event.

This distinction is central to the work.

I. A MULTIPART WORK DISCOVERED IN SEQUENCE

Nameless Numbers Eight, Nine, and Ten retain separate physical identities. Each is an individual artifact on its own sheet of black paper. Yet the circumstances of their production establish a second identity that belongs only to the three together.

Nameless Triptych One is therefore neither three unrelated works subsequently grouped for presentation nor a single image deliberately divided among three supports. It is a multipart work whose extent became known only when the sequence stopped requiring continuation.

The contemporaneous account records this transition unusually directly: after the first artifact, continuation still felt necessary; after the second, the condition remained unresolved; after the third, it did not.

The term completion is used here descriptively. It identifies the experienced stopping condition recorded at the time of production. The work did not end because three components had been planned, because a symmetrical arrangement had been achieved, or because a predetermined composition had been completed. It ended when the internal demand for another trajectory disappeared.

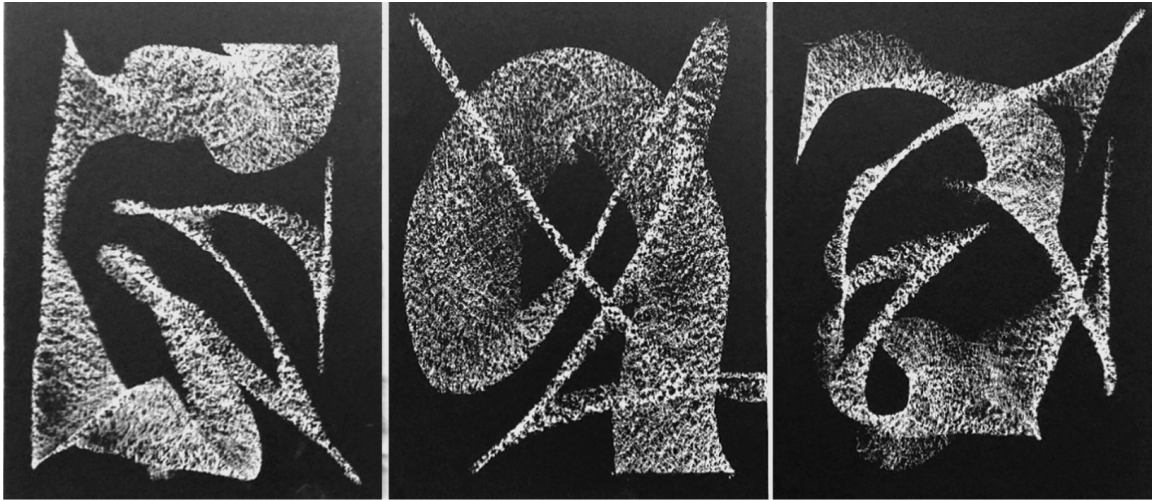
The triptych consequently records not only three material events but the emergence of its own extent as a work.

CONTEMPORANEOUS ACCOUNT

"After the first: I am not done. After the third: done, complete, nothing else is required."

II. BLACK SUBSTRATE, WHITE TRAJECTILE

Triptych One marks an important material transition within the early development of Somacentric Trajectilery.



The documented triptych arrangement. White oil pastel on black mixed-media paper.

Each component was made with white Sakura Cray-Pas Expressionist oil pastel on Strathmore 400 Series Black Mixed Media Paper. The combination establishes a strong value contrast between the deposited white medium and the exposed black substrate.

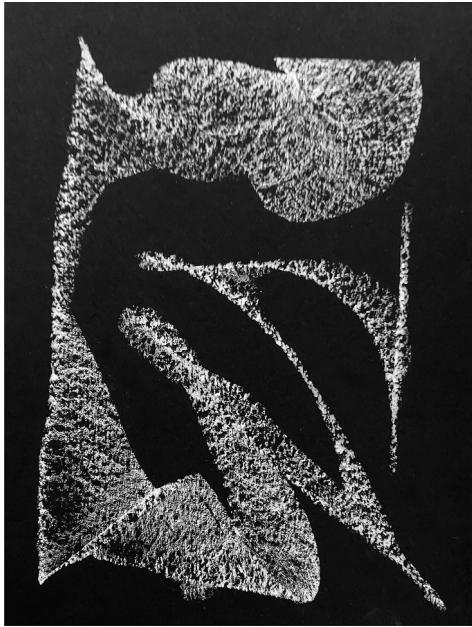
This differs substantially from the earlier light-ground artifacts. On white paper, chromatic trajectiles occupy an already luminous field. Here a pale material event enters a dark substrate that remains visibly present around and within the trajectory.

The vellum surface and solid oil pastel preserve uneven deposition produced through direct contact: dense accumulations, granular margins, narrow passages, interruptions, and exposed intervals of black remain visible. These variations record the encounter among bodily movement, medium, and substrate without requiring them to be read as precise measurements of speed or force.

The resulting traces function as material records of movement rather than representations of it.

III. THREE COMPONENT CONDITIONS

The three artifacts can be examined independently, but their differences become especially legible when understood as successive states within the same making event.



*Nameless Number Eight. First component of
Nameless Triptych One.*

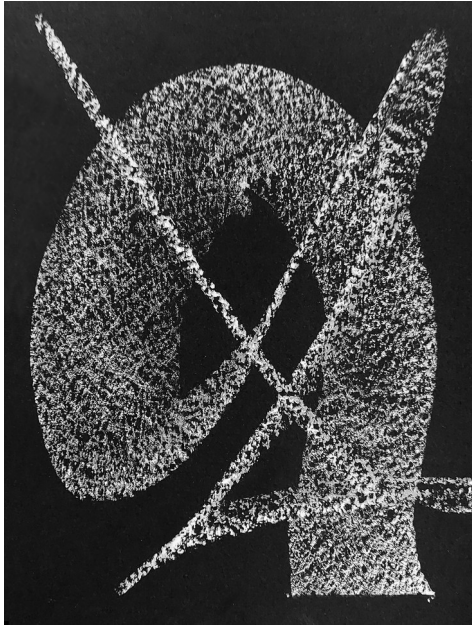
1. Nameless Number Eight - Initiation

Nameless Number Eight establishes the first condition of the triptych.

Its trajectory remains strongly contained within the sheet and establishes a material and spatial vocabulary that continues through the subsequent two artifacts. Substantial regions of black substrate remain visibly exposed around and within the white deposit.

Nothing in Number Eight itself establishes that two additional artifacts will follow. Its significance as the first member of a triptych became apparent only after its completion, when the making event continued to be experienced as unfinished.

It is therefore both a separate artifact and the initiating record of a sequence whose final extent was still unknown.



Nameless Number Nine. Second component; part of the trajectory passes beyond the sheet boundary.

2. Nameless Number Nine - Concentration and Boundary Event

Nameless Number Nine followed almost immediately and carries the greatest concentration of crossing and opposing passages within one early critical reading of the triptych.

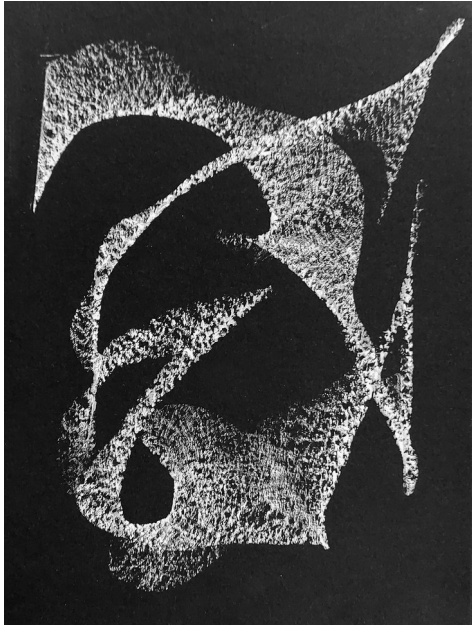
During its execution, part of the trajectory passed beyond the physical boundary of the paper.

This event is significant because containment within the sheet had remained an operative constraint. The passage beyond the substrate nevertheless became part of the event and remains part of its archival record. The surviving account does not describe a corrective intervention intended to erase or regularize it.

The trajectile continued.

Even after Number Nine, the sequence was still experienced as unfinished.

Within the completed triptych, Number Nine can therefore be read as a hinge: not because it was designed as a central image, but because the final sequence places its concentrated and boundary-crossing condition between initiation and closure.



Nameless Number Ten. Third component of the sequence.

3. Nameless Number Ten - Closure

Nameless Number Ten followed during the same making episode.

Its archival importance does not derive simply from being third. What distinguishes it within the documented sequence is what happened after it: no fourth artifact followed.

The unresolved condition present after Eight and still present after Nine disappeared when Ten was complete. Number Ten therefore records the point at which an unplanned sequence acquired a definite extent.

One early critical reading interprets the third component as redistributing some of the concentration established in Number Nine and giving the completed group a perceptual sense of resolution. This is a retrospective reading of the finished triptych, not evidence of a consciously designed progression.

The sequence was not composed in advance.

Number Ten closes the triptych without explaining it.

IV. SEPARATE ARTIFACTS, ONE MULTIPART WORK

The triptych does not erase the autonomy of its components.

Numbers Eight, Nine, and Ten remain separate material artifacts with individual archive records. Each can be examined independently, and each preserves its own bodily-material event. At the same time, no single component contains the full sequence recorded by Nameless Triptych One.

The work therefore operates at two archival levels simultaneously: the individual artifact, which preserves a particular encounter among body, medium, and substrate; and the multipart work, in which incompleteness, continuation, and closure become part of the record.

This dual status is why the shared commentary belongs to the triptych as a whole rather than exclusively to any one component.

The individual artifacts are recorded as orientation-independent, with four valid orientations. Their appearance together in a particular archival or exhibition arrangement documents one presentation of the triptych without converting that arrangement into an absolute orientation for each component.

ARCHIVAL RELATIONSHIP

"Three sequential records constituting one multipart work."

V. FROM TRIPTYCH ONE TO NOIR

At the time of production, the future status of this black-substrate event was unknown. Early commentary consequently treated it as a possible threshold whose continuation could not yet be predicted.

Subsequent work resolved that uncertainty.

Further black-substrate artifacts followed, and the present archive places Nameless Numbers Eight through Fifteen within the Noir corpus. Triptych One therefore occupies a position that could not have been established on 23 June 2026: its three components are now the opening records of a broader black-substrate investigation.

The Noir classification is retrospective relative to the making of the triptych. It does not imply that Noir existed as a predetermined program governing Numbers Eight, Nine, and Ten.

Triptych One consequently holds two related positions within the present archive. It is a complete multipart work created during one making event, and it is the initial three-part formation within what subsequently became Noir.

SUPERSESSION NOTE

"The early uncertainty is preserved as historical evidence; the current archive classification is Noir and Triptych One."

VI. ARCHIVAL SIGNIFICANCE

Nameless Triptych One is significant within Somacentric Trajectilery not simply because three artifacts stand together, but because the surviving record documents a structure emerging without having been predetermined.

Its materials are simple: black paper and white oil pastel. Its duration was brief. Its three-part architecture was not planned in advance.

What survives is a sequence.

Three separate material records preserve one making episode in which an artifact appeared, the event remained incomplete, continuation followed, incompleteness remained, and continuation occurred again until the experienced demand for another artifact ceased.

The triptych makes that sequence materially and archivally visible.

ARCHIVAL RECORD

Title: Nameless Triptych One

Branch: Somacentric Trajectilery

Corpus memberships: Triptych One; Noir

Components: Nameless Number Eight; Nameless Number Nine; Nameless Number Ten

Production date: 23 June 2026

Dimensions: 9 x 12 in. (22.9 x 30.5 cm) each

Substrate: Strathmore 400 Series Black Mixed Media Paper, vellum surface, 300 g/m²

Medium: Sakura Cray-Pas Expressionist Oil Pastel, white

Production mode: Side-of-stick application

Component orientation: Orientation-independent; four valid orientations

Relationship: Three sequential records constituting one multipart work

**ITS FINAL STRUCTURE WAS NOT IMPOSED BEFORE THE EVENT.
IT WAS DISCOVERED THROUGH THE EVENT.**

Nameless Triptych One closes where the experienced demand for continuation ends.