

NO-PORTRAITS SERIES — DONATELLA IZZO

The Milan-based artist Donatella Izzo revisits and redefines one of the most coherent and radical investigations into the themes of the face and female identity in contemporary art through her participation in The Phair OGR, Turin.

The artist presents a selection from her *No-Portraits* series, a body of work that has defined her artistic practice over the past decade: a gesture of rupture, a conscious rejection of portraiture as likeness and of the polished, standardized imagery imposed by the visual culture of social media. In these works, the face is not intended to be recognized, but to be felt. It becomes a space of passage, a fragile threshold through which inner tensions, imperfections, and traces of lived experience emerge.

Izzo speaks of the “anti-portrait”: an image that does not pursue perfection, but truth — even when unstable, incomplete, or vulnerable. The process itself is an essential component of the work. Each piece originates from a photograph that is printed and subsequently transformed through physical and material interventions: abrasions, cuts, layers of pigment, dusts, plaster, and inks alter the image’s surface. Once this precarious balance reaches a moment of revelation, the work is photographed again, permanently fixing what by nature would remain ephemeral.

The result is less the representation of a face than the trace of a passage: an image that preserves the memory of gesture, error, and occurrence.

At the core of the series lies a reflection on beauty as a subjective, irreducible experience, resistant to standardization. Imperfection becomes both a marker of identity and an act of cultural resistance against aesthetic homogenization.