

Performative Journeys

Dolanbay, 2009

The act of painting is inherently performative.

It does not refer to the visible, the perceived, or the given. Instead, it unfolds as a self-reflexive practice—a temporal and spatial pursuit of the unknown, guided not by representation but by presence.

The performer enters a distinct temporal zone, stepping beyond the conditioned and the mundane into a state of suspension—a vacuous interval in which a dramatic process begins. Within this space, stains and shapes may emerge and evolve, not toward predetermined form, but toward an open-ended experience.

Crucially, this state is not trance-like, nor is it ritualistic. The performer remains fully conscious—aware of both the self and the act.

The painting series *Performative Journeys* articulates a conceptual and aesthetic framework in which contemporary painting is understood not as a mode of depiction, but as a performative event. It is a process of transformation—where a phenomenal act arises within a unique, self-defined time zone. These works reject conventional strategies of representation, including allegory, narrative, and subjectivity. They do not interpret reality, nor do they invite interpretive reading. Rather, they offer the viewer an encounter with liminality: the threshold space between presence and absence, becoming and undoing.

In this zone, knowledge is intentionally suspended—reduced to unknowing. Materials are simplified to their most essential state. The artist works from a position of heightened awareness, rejecting predetermined criteria and eschewing familiar or codified forms. It is through the spontaneous emergence of stains and shapes—and through the reciprocal exchange between internal awareness and external formation—that the work sustains its rhythm. Repetition becomes a method; gesture becomes content. The painting is formed not by design, but by duration.

Within this framework, painting is no longer understood as representation but as residue—the trace of a specific, non-mundane mode of art-doing. A painting produced within the performative time zone is not a reflection of reality, but rather a manifestation of its synonymy with the act itself.