

Negating Blank: Performacy

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A single strand of hair floats through the air.

It is hard to chase... because its colour so matches that of the air. It moves as the air moves—in all directions, falling and rising, spinning and shifting—it mutates.

It does not settle into any shape, and neither does its journey.

It will never return to any *Kopf*.

How to do with the world?

Performacy – The Performing Paradigm of Late Capital or The End of Democracy

Although the transition began decades earlier, the turn of the millennium signified a new beginning. The fall of the Berlin Wall was a symbolic landmark, but 9/11 marked the definitive political rupture after which nothing remained the same. To understand our contemporary moment, one must acknowledge the fluid performativity of late Capital—an evolving state moving towards the erosion of nation-state power and the dismantling of representative democracy.

By the 1980s, Capital had begun to assert its independence from the nation-state, steering towards globalisation. Sustained by its own economic and political forces, Capital now operates beyond the frameworks set by determinative democracy. This emergence marks a shift—a new paradigm, for which the appropriate term is: *performacy*.

In contrast to determinative democracy, *performacy* is an indeterminate model. It lacks foundational principles—no ideology, orthodoxy, or structural belief. It is non-representational. Instead, it maintains and exerts power through amorphous, self-reflexive, performative acts, adapting continuously to shifting conditions.

This phenomenon is not limited to contemporary art. It equally defines the economic and political structures of late Capital, which have gradually abandoned the legacy of modernist fixity. In *performacy*, the journey itself denies form; it unfolds not through certainty, but through transformation.

Today, the principles of performativity are not abstract—they shape our everyday reality. Events unfold unpredictably, without linear progression. Anything can happen at any time. Failure is embedded in the system. These conditions cast the observer into a liminal space. In our time, performativity merely serves the mutable interests of late Capital. Within this fluidity, no one—regardless of their position—operates under a stable claim to *reality*.

How to do art?

This text takes as axiomatic the notion that life and art move hand in hand. The politics of *performacy* and the aesthetics of contemporary art now correspond in simultaneity. Both are in motion, continually transforming according to their own logics, and both emerge from performative modes of manifestation.

It is widely recognised that postmodern art is no longer about representation. Nor is it about ideas, concepts, or communication. Rather, art manifests through *doing*—through the act itself. This mode embodies *energeia*: the dynamic unfolding of presence into actuality. The act occurs amorphously, shaped by circumstance, and always transformative.

Inherited from the 1960s and evolving across disciplines, today's art practice is marked by transmutation—mobility, fluidity, ephemerality, repetition, contingency, and indeterminacy. These remain central to the doing of art in our time.

Painting as Performance

A persona without identity, no concept or idea—only raw material, reduced to an act in the mode of performativity. A perpetual movement of lines is released, one after another, onto the canvas. The act is unconditioned. It is both differentiated and repetitive, occurring as movement in continuity.

Unbound by fixed time or space, it flows in simultaneity, gradually generating its own presence through longevity. Within this unfolding continuum, each line retains its singularity, even as they accumulate into unity—into an inward totality.

The canvas transforms into a spatial surface of depth and texture, consubstantiating the dichotomy of negative and positive space. The dripping lines on the canvas enact a silent yet resilient response to the world of *performacy*. Each line resists generality; each painting emerges through repetition.

The surfaces evoke unique sounding instruments—as if silent tones are embedded in liminal space. The inner world waits to be unfolded. The sounds of the lines await revelation through a participatory act.