

Ephemeral Paintings

In his painting practice, Dolanbay initiates an event on canvas. He transfers notions of performativity—transience, fluidity, repetition, and transformation—into the painting process. He acts along with the material as it acts, allowing its properties to participate in the doing of the work. Painting emerges as the residue of a performative event, through duration, material, and presence.

In the series of *Ephemeral Paintings*, this event continues beyond its initiation. The paintings are inherently impermanent: their material state remains subject to transformation when they encounter particular climatic conditions. Through the application of phenomenal and reactive materials, each canvas enters a time-based process in which condensation, humidity, temperature, gravity, and duration participate in the continuity of the work.

Under condensation conditions, the surface initially becomes intensely reflective, almost mirror-like, returning the surrounding space to itself. Gradually, moisture gathers and travels across the canvas, following paths that emerge through the encounter between material and environment. It slowly drips down from the edge, sometimes over days and weeks. The movement is subtle but continuous, and the climatic conditions of the space determine the rhythm of its transformation.

As the process unfolds, the canvas gradually washes itself. Materials dissolve, disperse, and are carried away, simultaneously leaving stains and traces of its transformation. These traces constitute their own world: a material record of a movement unfolding through time. The painting becomes a site where material and environment continuously exchange with one another, extending the performative condition beyond the artist's body.

Duration becomes one of the materials of the work. The painting moves from presence toward absence, from something toward almost nothing, while transformation continually gives rise to an ever-changing presence. What remains is the trace of a movement that has occurred and continues to reverberate through its residue.

Ephemerality, therefore, becomes a condition of becoming: appearing and disappearing belonging to the same movement. Each painting carries within it the possibility of its own transformation, activated through its encounter with the environment.

The painting is the trace of an event becoming itself.