Abstract. The present study aims to address a tri-phased recourse to nodal points within the soft landmarks of “ideologies of nothingness” as translated through nihilist-centric spatial models: accessing certain alternative formulations in / from within an extension of “falling-from-the-center” / “falling to the periphery” anxiety, by launching the notion of ecstasy as a quality belonging to any body which is in a form of orbit around itself till all sense vanishes, delivering itself in a pure, empty form: a reactivation of philosophies and politics of threshold-spaces, with all their interstitial, intermediate, tertiary attributes.

The present study’s hypothesis will decree the interchangeable proportion between striated space-smooth spaces, establishing through recourse to Deprimism’s Manifesto.

The conclusions presented will serve to strengthen the evidence stating that, blank space dispersion theory reconverts itself on political grounds into a theory of the blank seen as architecture of appropriate circumventions.

Keywords: Ideologies of Nothingness, Blank, Deprimism, Threshold, Space.

Philosophical and Cultural Ensigns for Ideologies of Nothingness

The concept of “ideologies of nothingness” (as a formulation accepting of nihilo-centrism, seen more as an ontologically prioritizing statute and less as a social one, as expression of latter-phase bourgeois culture) defines the desire to accomplish an individual personality transformation by a recourse to its own negation (through absorption, re-elaboration, re-identification).

Correlated with easy-to-decipher apocalyptic signs and visions already prominent in any contemporary theoretical approach (of various endisms with which both postmodernity and / or any currents timidly and hesitantly trying to impose their alternatives as ongoing continuity patterns try to deal) the nihilo-centric model accepts a double face, a destiny already sealed by its co-habiting...
factor – such as ending and beginning, affirmed and negation, recognition / acceptance and contestation. Such favorable situations may help beneficially advantageous landmark-arguments\(^1\) which could be diagnosed as a Thoth’s complex\(^2\) in cultural terms, and which denominate the totality of psychic functions necessarily determined by the praxis of the text and re-instated inside the blank of stage tracing, from an anthropocentric model of modernity to the apocalyptic; thus, the space of “falling on the circle” decrees that every point within the circle’s circumference can (episodically) assume the condition of a “weakened” centrality, seen as a virtuality of possible senses, or explained as a mode of acceptance of any text valued from the perspective of a productivity quotient.

The present study states that cultural-philosophical ensigns of any ideology of nothingness cannot be distanced from the theoretically warning endeavor of the three conjoined arguments: the dissolution of the meta-narrative (J.F. Lyotard) – the postulates of marginal power (M. Foucault) – the ontology of decline (G. Vattimo).

In a new analysis of theories which almost universally consider political space to be a combination of power, identity and order, Andrew Gamble\(^3\) insists upon the concept of spaces defining and justifying the prerogatives of the political; power – as space of decision and acceptance of the one-within, or as an option of placing-without; identity – as space of choice between values and principles, with an emphasis upon loyalties, obligations and duties; order – as space which determines any general lines of social activity, through the creation and strengthening of (social) ties.

Insisting upon the dissolution of meta-narrations, certain voices consider Lyotard’s\(^4\) arguments as (an)other hyper-self-legitimizing chance for meta-narration, able to delegitimize all others\(^5\), or a consistent reply for any utopia-created nihilisms which might offer the idea that philosophy cannot accept being controlled by endisms, but is still interested in discovering its own self-legitimacy. Any Lyotard-ian assignation thus represent just a negative definition of an event commented after radical, experimental and non-directional rules, allowing the unprogrammed / unexpected to manifest itself.

One has to mention Foucault’s\(^6\) option for a strategically concept of power in its tentative regrouping as a philosophy dealing more with power relations than with language games, power relations (much like language) “playing” with terms already imposed by tactical and strategically reasons.

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\(^1\) In the sense of an acceptance of apocalypse seen simultaneously as beginning and end, Northrop Frye believed we are placed within the context of two metafictions: one, of the “panoramic apocalypse” which projects the vision of “extraordinary marvels placed in the near future” or even “before the end of time”; and the other, of the “inner apocalypse”\(^7\).


\(^5\) Gheorghe Crăciun, Viciile lumii postmoderne [The Vices of the Postmodern World], Tractus Arte Publishing House, Bucharest, 2011.

Foucault contrasts limited, small-scale, singular and marginal power games with hard-structure power games, while at the same time noting that marginal power games can, more than state and institution battles, be objects of unsettlement and multiple theorizations.

Marginal power, diffused and un-centered, represents a way of resistance accepting as essential objectives power facts and power instances as such, with all implied immediate action – and, starting with the 19th century, assuming clear notes of economic power. According to Foucault, power means action after action.

Influenced by crises – the dialectic crisis and the difference crisis – an ontology of decline (in a Vattimo-ian sense) approximates the repercussions of any reclamation / recovery process, presently rebounding in a weakening of the being as it is drawn further and further away from the center. Heidegger-ian Ge-Stell is thus reactivated by Vattimo through a confirmation of nihilism’s fulfillment – the only possibility for accepting the limits of ultra-metaphysics\(^7\). Thus, by being posited in front of the limit (traced from a Nietzsche-an perspective) the man of compromise must perfome reinvent and relearn how to live with nothingness\(^8\).

The Philosophy of the Threshold-Spaces

A reappraisal of the tri-phase combination already discussed would result in a confirmation of Bogdan Ghiu’s\(^9\) opinion noting the disappearance of the threshold and a plunge from within / inside the law threshold towards / into a threshold of simulacra.

A trampoline jump would leave the door open for any affirmation of ideologies with null-accessibility points, but with well-defined roles in establishing semantic acceptations hitherto attributed only to the threshold (intermediate space, tertiary space, interstitial space, marking, pneumatic space, benchmark, screener space, spatial-existential operator, rhythmic discontinuity, passage, perspective) which already heralds its disappearance through a process of decantation.

Received in a Lyotard-ian note, the threshold becomes (de)legitimizing, by offering its own fuzzy meta-narrative and thus converting from gauge to refuge; in Foucault’s opinion, the threshold represents a trap for its occupant-resident, a control point and a marginal power game until according to Vattimo, both the resident and the threshold diminish their forces by retracting the layout between the fixed point and the filter.

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\(^8\) Gianni, Vattimo, Pier Aldo Rovatti eds., \textit{Gândirea slabă} [Weak Thought], Pontica Publishing House, Constanța, 1998.

All these annotations are placed under Ghiu’s warning about the possibility which allows the threshold to be controlled / governed by a principle of reversibility – a situation in which the threshold becomes stratified and indexed, like a spider webs structure in which any free element can be captured in any point on the web’s surface\(^{10}\).

If *endism*\(^{11}\) landmark has already exposed its blockingly-articulated previsions, *instantism*’s threshold appeals (on intellectualized, sociological and political coordinates) to a reconsideration of space and its significances from a qualitative point of view, by including individual subjects in a multidimensional series of discontinuous realities and by re-dimensionalizing *expandable space* through partner-negotiated connections with (out)side afflux.

**The Blank as Alternative:**

*Between Ecstasy and a Manifesto of Deprimism*

The present study’s recourse to *blank* as a sliding from within *non-space* towards the *pause* between / amid elitism and mercantilism, *non-speed and de-construction* – towards *blank spaces* seen as overly-filled spaces, marked by *plus-movement* and re-architecture, arising as a result of “a whole spectrum resulting from a well-rehearsed acronym for the elements of human visible compass – all the colors of the visible spectrum – rogvaiv”.

The resulting translation will be reinserted in an antonymous circuitry of *ending-beginning*, *monochrome-multicolored*, *nocturnal-diurnal*, thus establishing that *daytime striated spaces mutate into smooth nocturnal ones*, and that nihilism-centrism always includes the *nocturnal ensigns of the end*, as well as the *diurnal designs of its alternative*.

This theory cannot be limited to nihilo-centric ideologies, which bank, in the literary-cultural area, on experimentalist projections of depotentializing esthetic paradigms; and in the philosophical-political area, decree the plunge into areas of “invisible society” with reduced variables and easy-to-place attributes of complexity, contingency, non / in transparency, incertitude, insecurity. Hence a recognition of invisibility as finite point of mobility, volatility, fragmentation and fusion – a multiplication of unedited realities.

Accepting such an interpretation for any triphasic recourse the present study might operate upon, one can identify within the definition of the term of invisibility also the Foucault-ian nuance of volatile distribution of power, and the Lyotard-ian-type instability of its interlocutor, *and* the Vattimo-ian opinion presented by Innerarity\(^{12}\), through a deepening of the mysterious side of the world: thus offering

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\(^{11}\) The present study admits the end of a particular phase through *endism*: a collection of discourses about the fate of modernity, about the generalized disillusion of Enlightenment ideas, or as part of a larger-scale fatalism (see also Andrew Gamble, 2001, 13).

a justification for the assertion that invisible society defines its profile upon the pinnacle of centralized risks/crises, of exclusion, simulation and alternatives. However tempting or appalling the invisibility alternative may seem, Baudrillard warns against any obsession the social might have regarding its own annihilation, in the same sense in which the invention of neutral concepts—hazard, vacuum, universe devoid of ties, forms, destiny, space or content—could have germinated inside modern man’s laboratories.

Through a volitional elasticization of such approaches towards post-apocalyptic spaces, invisibility depends upon the imaginary screenplays of modern man, while the blank, the exchangeable threshold, transmits an accidentally-postmodern world vision, dominated mainly by fatality; because, simulacra always express the ecstasy of the real, as an anti-pedagogical method including the mass inside the game (as a place of ecstasy).

Charged with unlimited responsibilities, postmodern society seems to resonate with any exchange, even one with no transformations or stakes, producing, through continuous permutations, both a sense of fascination and of vertigo.

When politics, in its incarnation as destiny, disappears, thus facilitating an affirmation of politics as culture (with all its vortex-like connections between social culture—cultural society; historic culture—cultural history; economic culture—cultural economy; sexual culture—cultural sexuality) the immediate impact is that of threshold transcendence and plunging into a trans-political sphere.

Any temporary summing-up of actual “isms” must include Romanian brands actively involved (too) in massive dismissals of postmodern evasionisms. Certainly, a Manifesto of Deprimism is most able to confirm the present study’s hypothesis, that the blank, as a threshold, is visible; thus certifying Baudrillard’s affirmation that space can offer, in an ecstasy-filling manner, both a total loss of sense and essence and a pure void revitalization, to any self-revolving body.

One can thus observe the profile of he who manipulates space (even if just in a technological sense) and who owns “stage effects” which fascinate and seduce, by decreeing that in that place where the sign ends up by corrupting reality, the real itself is turned into a spectacle.

Ecstasy corresponds (here) to a specific mode by which the subject (or textualizing being) reacts to the challenges of text, in the idea that any textualism placed within the frame of the apocalyptic would represent the synonymic equivalent of a sense-hope.

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13 Andrei Marga noted in the “Ziua de Cluj” article, the landmarks of a society controlled and qualified by a series of final attributes; both invisible and media-dependent and unsure and risky.
16 The movement traces its origin back to early-90’s French deprimism and overtakes a sort of deceptionist realism by attaching it to a localized post-totalitarian apocalypse.
We cannot avoid the nostalgic (and unspectacular) adherence / return of actual "isms" (nothing shocking or absolutely novel here) – towards a general(izing) tendency of the 20th century to undermine optimism and reclaim itself (after traveling all the way between spleen and anomie) from within a hard variety of skepticism.

Taking into consideration these theoretical notes, and following in Baudrillard’s footsteps, one can note that the easiest option is a choice between one of possible theories / directions / eventualities: either a final utopia stating that nothing has ever happened (an allusion not to the dissolution but to the illusion of the grand narrative – Liberty, Revolution, Progress); or a partial utopia, accepting the eventuality that everything is already finished / ended, and we are all part of the trans-ending process.

The aforementioned possibilities, as plied to specific circumstances, converge upon a confirmation of the fact that, both in a destructive and restrictive sense, deprimism constitutes a minimal concept of approaching a difficult / dynamic / painful reality, of individual submission through absorption, but also a critique of form, through referencing anti-formal obstacles and anesthetic elements.

Deprimism includes all complete term and visionary structure transferences, and offers a dispersion of white spaces which include all elements of minimalism compatible with any human experience and conditioned, through valor(izing) contexts, by the experience-oriented components poetically controlled by the author19.

Acknowledging the cartographic component of multiple entry-point maps (maps can exist in the absence of a real base; their margins traced only as representations, with symbolic values akin to those of conventional signs20), deprimism fulfills the sense of striated space limited to its component parts, with limiting intensities, constant directions and interconnecting divisibility.

Any attempt at spatial reordering fill striated space with excessive determinations, interweaving the subjects’ nomadic and accenting the non-static attribute of constraint-free vagrancy.

For Paul Belce21 the power form of threshold-space is represented by a translation of reality into logos, a mode of ascending towards a superior level, entirely different from any other already-explored trail.

Not at all aleatory the deprimist character Don Quixote, the Wanderer22 [vagrant, errant, egocentric, beloved and banned at the same time] – illustrates by / in his existence the political-social space of risk society, in the Bauman-ian sense of adherence to the neotribe – a burst of sociability or an unplanned expedition into the world of inaccessible morality.

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In modernity’s land, a division of its inhabitants into settlers and intruders can be consolidated through an asymmetry of power, as it was either imposed within the administrative creation of a social space, or accepted in an effort of division and organization of social space according to the cognitive map promoted by its administrators.

Within the universal space of deprimism-directed transfigurative performance, the Don Quixote windmills are powered by the circuitry of cultural goods, by the relationship between literature and the virtual medium, by literary prizes and author rights, by interculturality and multilingualism, by the ensigns of geographical, ethnic and cultural alterity – all these, by an extrapolation of heretical real / reality spaces, by braving the commonplace and the predictable, project a vocation of the unusual and exacerbate euphoric escapes from routine – with the aim of partaking from the raw uncensored cultural feast through a correlation of cultural spaces with reflexes towards something which might project one over / beyond the limits.

Hence the mechanism of decreeing the name of a possible space-mark as center of the earth, with a doubly-fortified base; or (as in an imaginary dose and receptacle of absolute sincerity) – Ayla – a world, and another world beyond it23.

Conclusions

Annotating the direction already traced by the deprimist assertions of Jean-Jacques Gleizal24, if the blank25 becomes productive, the confluence of politics and culture will decide in what measure the politics-culture may constitute a threshold for symbolic productions already connected to their own institutional exigencies.

One cannot omit the fact that any social field theory is a theory allowing for norm renegotiation through specific physical space dispersion, in the sense that if movement is extended / becomes banalized, the reference stereotype diminishes its enforceability, by legitimizing other spaces which might allow similar manifestations (see in this sense a whole file on cultural alternatives to postmodernity – chymerism, fracturism, delirionism, performatism, authenticism etc).

The extension of “isms” subsumes a quality of similarity inside physical space, interpretation by the individual-protagonist, and playing / accepting a standard role.

Taking into consideration the obvious distance between the actante and the role, any dispersion of space will necessarily imply a renegotiation of norms and destructuring of the group.

Deprimism’s perspective seems to bring – poetically – all the necessary arguments for a justification of its own theoretical base.

25 In the musical symbol universe, the blank becomes the nominal ensign of The Blank Theory band, which states in its album Beyond the calm of the corridor (2002) a nowhere space possessing a center-threshold which reaffirms its valences as discontinuous space, lacking all reference to its own existence, or as invisible space – a way of looking from the outside, of entering an inner space without detection or landmarks.
Politically and socially, deprimism remains just another faded version (for instance) when compared to tentative counter-attacks launched by survivalism, as a mode of both over-bidding for free marginal spaces and of emancipation, by adding the attributes of a centrifugal, socially-dissuasive process.

In fact, the binder between culture / poetics / politics involved in space building is nothing more than a laboratory alternative for endisms, a nihilistic ideology valuing postindustrial self-subsistence mechanisms.

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