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## **Visualization of emptiness**

Non-self

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## Abstract

This research and thesis are about depicting and expressing the ideas that came from the influence of the Buddhist philosophy of emptiness and the traditions of shamanism and folk proverbs introduced in Mongolia through modern performance art. The concept of emptiness is a subjective concept of logical contradictions, which considers the subjective quality based on the subjective quality as a precondition and a prerequisite for creating objectivity. It is also an ontological concept of hermeneutics and ultimate truth, the search for the order of existence.

The goal is to analyze the vast literature on this topic, transform its essence, focus on the "Non-self" and combine it with European culture through shamanism to create a unique performance. Also, when the shaman's spirit descends, he will raise the issue of human existence, enrich the ancient culture with modern techniques, and perform a performance using organic materials. Based on the belief that visual art forms other than performance art could not yet express this, it would weaken the genesis of performance art and reveal its own "Non-self." To achieve the goal, it focused on analyzing the field or concept of Buddhist philosophy, the artistic process of other primitive and modern artists, the difference between foreign and Mongolian performance art, and how to connect one's secret characteristics based on experiments and practice.

In Nagarjuna's research method, individual study is chosen from studying alone, comparing two things, exploring the relationship of three things, etc. The origin of "I" the genesis, the relationship behind the relationship, the objective side, the sensory side, the phenomenon side, and their inherent characteristics were examined and compared. While describing "practice" and "performance," the study combines performance methods of incitement and psychological attack with a detachment from the 'real self' and an acceptance of the 'meaningless,' 'abstract' or 'inexplicable.'

Through this work, I have seen that in the process of researching the relationship between the Interconnect with the environment, the experience of people, and the relationship between man and nature, spiritual and energy senses are in many ways, and transformation is an integral part of connecting with the mother earth and the world connecting with us. Emptiness theory was a concept of consciousness that unraveled the world's truth at the level of logic, philosophy, and non-recitation of religious strata, monks, and readings. Do not be confused because it is not intended for all Buddhists. Emptiness does not mean the same as our notion of empty and nothingness. In general, the human body and the "real self" beyond that, names, memories, speech, and existence on paper, existence in pictures, and existence in media, were researched and searched for, and that was art, especially the art of performance. It can also be understood as emptiness in terms of essence. This concept is based on the denial of my "self" and the recognition of emptiness, the existence of which I chose the nomadic or natural space, but ultimately the state of human existence is at that moment in time and in the cemetery, at the very edge of human relationships, on the social order of men and women, expressed through the shaman's rituals and body, in various places and the art of performance.

## Introduction

In the beginning, I was interested in painting scenes and shamanism. At that time, I first used some elements of god painting or tanka painting, replaced the heads of gods with realistic portraits, and tried to paint modern paintings then. My father said, "By God, you don't need to try." Now, it is freely used in art. When I think about it now, I believe that the influence of religion was so strong that superstition existed at that time. While painting in the abstract style for many years, I carried the idea in mind and worked again with the works "*Karma*" and "*The End Rusing to the Beginning*" Beyond that, the theme of emptiness became an integral part. So, when I came to Hungary, I boldly started my doctoral thesis on this topic that László Revész(1957–2021) supported.

Inspired by a performance of throwing rocks at my head while pondering alone during COVID-19, I found the subject of Emptiness. Expressing through performing arts is the optimal option when faced with the "Nonself" To make the abstract and subjective concepts look subjective by using objects, it was intended to show them on the border of non-existence that exists at that moment as if there were no objects. Enriched with Buddhist tools and modern techniques using shamanic rituals, I performed improvisational acts to feel the energy of interacting with various places, spaces, and natural phenomena.

In Chapter 1, the history of Mongolian performance art and the characteristics of this type of artist were selected and compared, and a step was taken to improve one's identity. Mongolian culture has a nomadic nature, traditional customs, differences in people's customs, and how it influenced the art of poetry. This analysis is done by explaining the differences between some Mongolian artists.

Next, Chapter 2, deals with a detailed study of visualizing emptiness. Taking "I" as the main body, but without knowing who and what kind of person it is, it is not a complete object; it reflects the process of uncertain and possible actions. About 50 live performances have been performed in 4-5 countries, such as on the beach, in forests, on Gobi sand, in deserted places, in empty rooms, etc. Those performances are divided into 12 parts, and each feature, process, improvement, and development are explained. It should be noted that some of the performances were very real because they were said to be "Walking" performances, which means communicating with Tngri by performing anywhere quickly.

In other words, I convert this philosophical concept to contemporary art, focusing on the "Non-self" based on research, being truthful in my performance, improvising directly, being in the moment, and interacting with the audience with intense tension.

Chapter 3, the Buddhist theory of emptiness is not about empty. It is a philosophical theory with complex and multifaceted answers, so it is explained more clearly. However, more focus is placed on the "Interconnectedness" and "Non-self" aspects of the theory of emptiness. Of course, this "Non-self" will be complex and incomprehensible through performance art. Then, by studying the theory of emptiness, I looked for a way to translate it into contemporary language and studied the beginning, plot, and origin of Mongolian art trends. To implement demonstration 1. First, hit the emptiness, how, where, and when. 2. Determine your way by

studying the pioneers of performing arts and other artists. 3. I used my shamanic abilities to improvise at the time to perform.

In the next Chapter 5, the history, origins, types, and artists of world performance art are studied and classified, and features of similar and opposite methods are written. To discover my ideas, understand the features, and analyze the research materials, I searched within the scope of the topic. Most focused on improvisational artists who used their bodies to interact with nature and space and sought inspiration.

My thesis is unique in that it is not about social, not directed at the public, free from politics, and calls for the revival of the deep inner and subconscious level through "authentic" shamanic rituals about Shamanism in Chapter 4.

Chapter 6, in my masterpiece exhibition, "Made in Emptiness" performed a live performance of "Non-self" Finally, I am not alone, and I am not independent. It was a unique solution to a non-material performance that does not have a body and depends on others, the audience, nature, and materials.

# Chapter 1

## Visualization of emptiness

### 1.1 Buddhism

Before the rise of Buddhism, there was a Vedic Brahmanical religion in India in the 3rd and 2nd centuries BC, which resembled shamanism in awe of nature.

Brahmanism later evolved into a Hindu religion that believed in the gods and chanted for them. Buddhism originated in the eastern Ganges Valley in the 5th century BC and gradually spread to Tibet and most parts of East Asia and developed into a large industry. It has played a significant role in Asian culture and spirituality and has been introduced in different forms, spreading to the West since the 20th century. Based on the philosophical tradition, the Indian religion was the first major world religion to span East Asia. When Buddhism was first formed, it was formed as a free-thinking way of meditating and explaining the world's phenomena. The Buddha said his teachings should not be followed directly by admiration but should be scrutinized. But when the teachings of Buddhism were elevated to the level of state religion and spread to many countries, it turned into a form of dogma, and many devotees began to worship him silently. Also, when social development deteriorates, any sudden natural danger occurs, or any other difficulties, seeking help for salvation; this is the condition of existence where phenomena such as worshiping any phenomenon, succumbing to superstition, and experiencing sudden mental shock are the conditions for spreading religion.

Buddhism aims to develop one's inner potential, realize the nature of the world, and achieve a deep sense of compassion and peace. It is also a theory about the absolute existence of phenomena in the world. The essence of Buddhism is not an empty message of enlightenment to develop people; instead, it is a teaching of methodology and philosophy rather than devoting human knowledge to the development of external material aspects. It is believed that each person has developed a very detailed theory of philosophy and psychology about attaining divinity within himself, bringing God and man out of suffering and enlightenment.

According to the Buddhist theory, rejecting the belief that a creator of supernatural things exists somewhere in the sky, it is taught that the path to enlightenment is to reach the highest level of intellectual thinking by tolerating Nisvanis and purifying one's soul.

The Buddha taught that morality will save the world, not social development and laws, but not the morals, customs, knowledge, ignorance, and superstition handed down from people.

The essence of the teachings was to avoid harming others, help them as much as possible, bear no sin, support others by doing good deeds, and tame one's mind. Buddha "*Gautama Siddhartha*" is a natural historical person, popularly known as Buddha "*Shagjamuni*" among humanity and as Buddha among Mongolians.

Buddha was born in the 6th-5th century BC or 624 BC as the son of "*Gautama Shuddhodana*" the king of "*Shakja*" and "*Mahamaya*" the queen.<sup>1</sup>

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<sup>1</sup> 14<sup>th</sup> Dalai Lama Danzanjamts: Summary of Buddhist Science and Theory, Translated by Nyamsuren. U, Admon printing, 2014. p.I-IX.

He was born into a royal court, grew up in luxury, and enjoyed all the happiness the human world could offer. However, he understood the nature of the natural world, where worldly happiness is mixed with uncertain suffering, collapse at the end of height, decay at the end of rain, and death at the end of birth, and sought a way to stop them. In this way, he decided to go on a quest to know the essence of the world and everything. At 29, he left the royal palace and went to the wilderness. Six years later, at 35, he found perfect enlightenment or the role of God. After finding ideal enlightenment, he developed his book in three stages until he reached 80 and recited 108 volumes of sutras, which have become the foundation of all Buddhists and have been enlightening people for thousands of years.

Four noble truths

Suffering is true

The cause of suffering is true

Freedom from suffering is true

The way out of suffering is authentic.

He delivered his first sermon and defined it as the nature of suffering in which any creature is born, sick, rots, and dies.

Eight Right Paths,

Karma,

Six things for the benefit of all beings,

Body and mind

Nisvanis /Disturbing Emotion/

Endure Nisvanis/Disturbing Emotion/

Practice virtue,

The doctrines of knowing emptiness have been systematized intellectually and physically and developed using research methodology. "I cannot change the karma that you are enjoying because you have already done the actions that will produce the total result, but continuing to do bad actions and seeing the consequences, "*Let's teach you how to protect yourself*"

The world has no beginning or end, and suffering is endless. The theory of born-unborn interconnectedness explains this.

Buddhism has branched out from two main philosophical streams: the "Greater Vehicle" and the "Lesser Vehicle" These then split into four main streams and further developed into 11 streams of Buddhism. The highest level of philosophy, known as the "Greater Vehicle" stream, has entered Mongolia.<sup>2</sup>

### **Philosophy of Buddhism**

Buddhism is a combination of philosophy and meditative practice. Buddhism presents multiple paths to liberation. As early Buddhism spread from ancient India to Tibet, Sri Lanka, East Asia, Mongolia, and Southeast Asia, Buddhist thinkers developed cosmology, ethics, epistemology, logic, metaphysics, ontology, phenomenology, philosophy of mind, philosophy of time, and emptiness. Analyzing these paths has enlightened people.

In ancient India, worldly phenomena were explained by two different concepts.

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<sup>2</sup> Luvsantseren. G: Buddhist philosophical theory and historical issues, 2008. p.4-8.



The first is the "*Atma*" view of things that are genuinely created and exist or the view of eternity that corresponds to ordinary common sense. The second view was the theory of momentary realization of "*Anatma*" which rejects everything as a stream or the discontinuous view.

The great thinker Nagarjuna, a Buddhist philosopher, considered these two views biased and developed his theory of the "Middle way"<sup>3</sup> He proved the existence of non-existence, the nature of the absolute reality of things and phenomena, the opposite quality of action, and the fact that it is interconnectedness because it is eternal. No is discontinuity, so it is proved in detail that things are established by interconnectedness according to the regularity of continuous evolution and that they are the cause of replenishment. He also formulated eight brackets explaining that emptiness and interconnection are inseparable. The most important study is Buddhist philosophy, which is related to the five wisdoms and deals with five volumes or five main areas of study.

1. "Pramanabardiga" or "Explanation of the Knowledge"

Dignaga's "Students of Examination" in the volume "Explanatory of Examination" refers to the science of reasoning or evidence as the main subject of study based on these chronicles.

2. "Paranzabaramida" or "Bilig baramide"

In the volume "Bilig Baramid," the Buddha explains the path to attaining the nobility of God by combining the methods that are the primary meaning of the "Bilig Baramid Sutra" spoken by the Buddha when he turned the wheel of the second book.

3. "Madhyamaga" or "Centric view"

Based on scriptures such as "Mula Madhyamaga" by Venerable Nagarjuna and "Entrance to the Center" by Venerable Chandragird," the concept of emptiness in Buddhist philosophy is studied as the main subject.

4. "Abhidrama"

"Abhidharma Sermons" The unique narrator examines the "Abhidharma kosha," a chronicle of the great teacher Vasubandhu, focusing on established rites of passage. In this volume, the world's origin, development, order, and the regularity of external and internal things are studied in detail.

5. "Vinay" or "Tame"

The "Vinaya Piṭaka" method is based on the Buddha's chronicles, such as "Ganjuur, and the reasons for them.

Due to the social situation of the time, scientific discoveries, and differences in scholars' opinions, religious activities were influenced by philosophical concepts and divided into several streams of Buddhist philosophy.

The **Sautrantika** and scribe schools of Buddhism spread south, including the Hinayana, or Lesser, tradition. They held the view that all things are permanent and exist not only in the present but also in the past and the future basis of knowledge involved dividing the

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<sup>3</sup> Luvsanvandan. Sh: Madhymaka middle way, Research of philosophy magazine, Ulaanbaatar.1977. Vol.1.  
Luvsantseren. G: Theory of Buddhist philosophy and issues of history, Ulaanbaatar. 2008. p.8-12.

objects reflected in consciousness into external and internal parts. The external state adhered to the doctrine of atoms, considered indivisible and unified, and had minimal dust and particles. These schools were united with Buddhist philosophy and opposed the concept of three hours, insisting that only the present exists.

The “**Madhyamaka**” or /Middle way/<sup>4</sup>

These two sects of “*Yogchara*” or “” belong to the “*Mahayana*” or “*Greater Vehicle*” sect, which spread in East Asia during the late period of Buddhism. As a result, four streams are divided into 11 streams. They were subjective because only the spiritual consciousness was close to the idealistic view of the objective external world as its embodiment.

The universal idea, which includes the natural world and the individual body, is the basis of all that exists. And about the three stages of truth:

Truth to interact

Relatively truth,

Absolute truth

The relative knowledge that arises from the influence of attribution is the absolute truth created by the influence of attribution, and that it is free from all in the higher world. Nagarjuna, the leading thinker of the “*Madhyamaka*” theory, and his students studied and analyzed those concepts and teachings in detail. They developed the theory of “emptiness” in Buddhist philosophy and used “Emptiness” to explain the meaning of the root of the world's phenomena. Nagarjuna said that this world is not self-created or created by anyone, so it is emptiness, but He did not consider it to exist at all and said that it exists in relativity. He has preached that there is an interconnectedness between objective and subjective that did not create itself. The “*Mahayana*” Buddhist philosophy school, founded by Nagarjuna, still exists today. Focus primarily on the “*Mahayana*” Buddhist outlook because, as mentioned above, Mahayana doctrine more extensively refers to emptiness.

Arguably, the three most widely propagated “*Mahayana*.”

dialogues on emptiness are viewing it through the lens of:

(a) Interconnectedness,

(b) the “*Madhyamaka*” view of a middle way between extremes

(c) The “*Yogacara*” supposition is that all phenomena are dreamlike and of the nature of the mind.<sup>5</sup>

Interconnectedness is the most elementary of these three ontological standpoints.

It refers to the notion that phenomena are intricately interconnected and arise in dependence on each other (*Nhat Hanh*, 1999). For example, a flower relies on the atmosphere's water and air, the sun's heat, the seed from which it grew, nutrients in the soil, insects, and animals that died and decomposed to produce those nutrients, and so forth. Consequently, the flower does not exist in isolation from all other phenomena; it is empty of an independent and inherently existing self. Although investigating emptiness via the

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<sup>4</sup> 14<sup>th</sup> Dalai Lama Danzanjamts: Summary of Buddhist Science and Theory, Translated by Nyamsuren. U, Admon printing, 2014.p.I-IX.

<sup>5</sup> A Manual of Key Buddhist Term, Translated by Tsevelmaa. L, Soymbo printing, 2023. Ulaanbaatar. p.25-32.

concept of interconnectedness can foster a basic understanding of emptiness, this system of thought has limitations.

During the development of the "*Madhyamaka*" philosophy, Nagarjuna's theory of emptiness was interpreted differently, becoming "*Buddhapalita*" and "*Bhavaviveka*." This trend developed and entered Tibet. In Mongolia, "*Madhyamaka*" philosophy and exaggeration/"*Trisvabhāvanirdeśa*" were developed through Tibet. Buddhist philosophy is not only about existence but has developed in astronomy, the world's origin, philosophy of psychology, medicine, tanka painting, and other religious visual arts.

Buddhist philosophy is a science based on a deep study of psychology. An essential enigmatic concept far from inner psychology is that the nature of the soul is the clarification of the nature of the clear light, as it is not included like the nirvanic mind, which is temporary.

And there is no beginning or end in the transparent sensor's root continuum, so the continuum is permanent.”

In this way, concepts considered new scientific discoveries were explained by the Buddha almost 3000 years ago from the point of view of reason. He had perfectly developed his mind and correctly recognized things' nature.

Analyzing the relationship between modern science and Buddhist philosophy, it can be observed that there is only a difference in terminology. Buddhism is an independent complex with many branches of study. The study mainly has three parts: the five great minds, the five lesser minds, and other studies. Eastern researchers analyze the human mind into four intelligences. This also clarifies that one must not be a Buddhist to apply Buddhist scientific research methods.

Specifically, it should be pointed out here that Buddhist scholars are unique in conducting their research based on ethics and the right way of living.

In Buddhist philosophy, to get rid of the sufferings of the universe, to achieve enlightenment, to value the right and good morals, to understand the nature of the world correctly, to live correctly, and to be born with a good destiny in the next generation, are fundamental to all the people of this world, religious, old. It applies to all men and women; if they understand its true nature, it is a sermon and teaching for all humanity.

However, it needs to be clarified what percentage of the more than 7 billion people living in this world today accept the future life and realize that they have both the danger of falling into a lousy destiny and the possibility of being born into a good destiny. It is said that anyone can understand that there is a level of ability that can be reached by progressing through the generations. The science of debt has achieved remarkable success in easing and eliminating the sufferings of the human body today. However, it is not sufficient to remove people's inner suffering. The suffering caused by the inner soul is more than the external environment in human life; only God's religion preached this excellently.

The Buddha's teachings spread continuously from teacher to disciple, from disciple to disciple, etc., and in Mongolia.<sup>6</sup>

But from Mongolia, The First Jebtsundamba Khutukhtu, Reincarnated Lama "*Öndör Gegeen*" Zanabazar /1635 - 1723/, Monk "*Luvsandanzanjamts*" /1639 - 1704/, Khutukhtu, Dulduit Danzanravjaa /1803 - 1856/, Chinsujit nomun khan Jigmeddambijaltsan /1830 -

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<sup>6</sup> "Summary of the Science and Theory of Buddhist Religion", Translated by Gantumur. S. Admon printing 2016. Vol.1.2.

1882/, Shaduv Dandar /1835 - 1916/, Targan bandida Tselvanchugdorj, /1836 - 1894/, Khulgaan tsorj Gonchogjaltsan /1858 - 1937/, Fun Lama Luvsandayaan /1867 - 1937/, Angi Lama Chagdorjav /1868 - 1935/, Dara Ekh Lama Agvaantsultemjamts /1880 - 1937/, Agvaanluvsandonduv /XIX - XX/, Tegchindorj /XIX - XX/, Tibetan Bogd Lama Zonghav, Jaltsav Darmarinchen, Haidav Gelegbalsan, Jalba Gendunduv, Tsorj Jamiyaan, successive Dalai Lamas and Banchin Erden have developed and inherited Buddhist teachings from generation to generation. Nagarjuna and Arya Asanga reinterpreted Buddha's teachings in India to align with changes in human thinking. Jovo Adisha then introduced these teachings to Tibet, and later, Bogd Zonghav and Zanabazar, the High Saint of Mongolia, spread them to Mongolia. Nagarjuna and Arya Asanga initiated a new era of Buddhism known as the "Bogd Zonghav Religion" or "*Religion of Yellow*" which eventually reached Mongolia.

Although Zanabazar, the Reincarnated Lama "*Öndör Gegeen*" and High Saint Jebtsundamba Khutukhtu preserved the core principles of Buddhism, they tailored the religion to fit the customs and beliefs of the Mongolian people. This marked the beginning of a new era known as "*Bogd Javzandamba religion*" or currently "*Mongolian Buddhism*."<sup>7</sup>

## 1.2 Mongolian Buddhism

Like other sectors of society, Buddhism has gone through a particular stage of growth in history due to the way of life, geographical location, and socio-economic development of the people of the East. It has developed into a specific sector of society today.

When Buddhism spread from India to Tibet and Tibet to Mongolia, it became one of the main dominant religions in coverage.

Due to the life of Mongolian herders, their nomadic lifestyle and production, and their direct contact with nature, they had a unique mindset. They recognized the world's sun, moon, and stars and used them in their way of life. Mongolians' way of life and customs had an essential influence on the spread of Buddhism, which has developed into a traditional religion incorporating historical forms of lifestyle, production, and people's lives.

The stage of development of Buddhism in Mongolia:

1. Early period to the XII century
2. Middle period up to XII-XY centuries
3. The late period is studied after the XY century. Sh. Damdin, a renowned historian of Mongolian Buddhism, stated in his work that Buddhism spread through the Silk Road during the rule of the Xianbi, Zhuzhan, Uyghur, and Qidan states of the Mongolian ethnic group, alongside shamanism in the early days of Buddhism's development.

The Earliest development of Buddhism can be traced back to the 2nd century BC when the Huns and the Xiongnu, a powerful Central Asian entity, formed the first state of Mongolia. A wall painting depicting a golden image of Buddha bowing to an idol attests to the practice of Buddhism by the Huns or Xiongnu. Historical evidence indicates that the primary idol of the southwestern Huns was a golden image of Buddha, which is documented in Mongolian historical sources. The history of China records that the Huns (Xiongnu),

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<sup>7</sup> Sukhee.B: The Doctrine of Universal Existence , *Philosophy of Buddhism*, Ulaanbaatar. 2017. p.36-41/86.35 C 86./

Xiangbi, and Nirun countries appointed a Buddhist monk as the state teacher between 330 and 450 AD.

Also, the middle period of Buddhism's development started when the Great Emperor "Chinggis Khan" unified the independent states and established the Great Mongolia State. The following generations of kings centralized their empires and united many West and East countries to form the Great Empire. 1206-1480 will continue for some time. During this long campaign, along with shamanism, religions of other countries are believed to have mixed and laid the foundation for development.

In Mongolia's capital city, Kharkhorum, shamanism and religious activities from other countries were accepted, developed together, and lived in harmony.

During the time of the Great Empire, the traditional shamanism handed down from the ancestors was protected by the minor kings; it is clear from the interview of the King of the Munkh with V. Rubruk, the diplomatic representative of the Pope.

Many Buddhist temples were built in the capital city of Kharkhorum during the reign of Munk Khan of Great Mongolia, 1251-1259 AD. The influence of the religions Gelug and Nimava developed in Mongolia.<sup>8</sup>

It is believed that the period when the "*Religion of Yellow*", "*Gelug*" became more widespread in Mongolia began in the late period of Buddhism in Mongolia. "Yellow" indicates Buddhism in Mongolian culture since most Buddhists there belong to what is called the Gelug or "*Yellow sect*" of Tibetan Buddhism, whose members wear yellow hats while performing rituals. Due to the domestic political and economic crisis in Mongolia during the XY-XYI centuries, the people's lives deteriorated. During the country's complicated times, the Mongolian kings trusted their nation. I was looking for a way to unite through devotion, and this is because of the importance of spiritual unity.

Taking advantage of this challenging time, the Manchurian state pursued a political and economic policy to tame the Mongols through religion and supported Buddhism. Buddhist monks entered the people under the guise of "*Yellow Shamans*" and imposed fines if they objected to animal blood sacrifices, which were forbidden.

However, some shamans remained hidden in the northern taiga Khuvsgul because the forests and taiga were more rugged in the north of the area, and temples had less influence.

In 1502, the "Altan Khan" of Tumed invaded Oird, "BlueLake" and Tibet and established a city called Bayshint on the "Bayantal" side of Inner Mongolia. Since the current "Hoh city" foundation was laid, the Tibetan Grand Archbishop of Altan Khan has been conferred the "Dalai Lama Ochirdara" title. "Religious laws issued the death penalty, shamanism was banned, and "*Religion of Yellow*" was developed. Abtai Sain Khan spread the Yellow religion in Mongolia and established Erdene Zuu monastery with 108 stupas in present-day Övörkhangai province. In the 16th century, Mongolian scholars Gungaa-Odser and Guush Lozawa led a translation of the "*Ganjuur*" into the original language, yielding positive effects.

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<sup>8</sup> Sukhee, B: The Doctrine of Universal Existence, *Philosophy of Buddhism*, Ulaanbaatar. 2017. 26- 35/86.35 C 86./

Ligden Khan, the last king of Mongolia's "Golden Family", sought to strengthen the Manchu Empire. In 1634, the High Saint Reincarnated Lama "Öndör Gegeen" Zanabazar was honored as the first Jebtsundamba Khutukhtu, further promoting the "Yellow religion." In Mongolia, Buddhism is integrated into the local culture and traditions. The development of Buddhist philosophy was influenced by key figures such as Oiradyn Namhaijamts, Khalkhyn Zaya Bandita, Lharamba Agwaandandar, noble Danzanravjaa, Tsorj Agwaanbaldan, Agwaantseren, Agramba Dandar, and Agwaankhaidav. By the early 20th century, there were approximately 115,000 monks in 750 temples across Mongolia. This era also established centers for handicrafts, trade, and services. Additionally, Buddhism in Mongolia led to the independent development of Buddhist philosophy and the organization of various activities in fields such as astrology, medicine, art, culture, linguistics, publishing, ethics, and teachings.<sup>9</sup>

### 1.3 Buddhism under Communism

Karl Marx famously derided religion as an opiate that keeps the people ignorant, not foreseeing that his teachings would be treated like a "new religion." While Marx despised religion, his devoted follower, V. Lenin, outright hated it. Marx and Lenin came from families with strong religious backgrounds, while Stalin even attended a religious school. That's how it started converting Communism-heaven, church-party, monk-party leaders, expulsion from the temple-expulsion from the party, water guarantee-joining the pioneers, holy place-the shrine of the leader, Marx and other leaders, members of the Arhad-politburo, Choig-party endorsements, religious festivals-revolutionary festivals, mantra-party slogans, idols-Leninists, and axemen...etc.

Therefore, the communist inquisition also worked. At first, the Mongols did not understand the essence of this religion brought by the Russians.

During the 1937 Great Repression in Mongolia, more than 700 temples were destroyed, and Buddhist activities were stopped entirely. Since then, the right to worship religion has been closed in Mongolia. By the decision of the Council of Ministers of Mongolia in 1944, "Gandan Monastery" was restored and allowed to gather books. Still, it operated under the strict control of the People's Democratic Party.

By 1940, after all were killed and Buddhist temples were burned down, Marxism and Communism reigned supreme. The exact process happened here. With the arrival of Marxism, the civilization of debt was brought about, and science was extensively developed.

The introduction of Marxism was believed to have led to the advancement of civilization and science. It removed spiritual constraints imposed by the so-called "Religion of Yellow" and abolished superstitious customs, leading to significant social progress.

Nomadic Mongols, with shamanism, had yet to understand whether to adopt a more civilized religion to the extent of superstition. Despite their introduction of Tibetan

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<sup>9</sup> Sukhee, B: The Doctrine of Universal Existence , *Philosophy of Buddhism*, Ulaanbaatar. 2017. 76-92/86.35 C 86./

Study Buddhism is a project of Berzin Archives e. V., founded by Dr. Alexander Berzin.<https://studybuddhism.com/en/advanced-studies/history-culture/buddhism-in-Mongolia/the-situation-of-buddhism-in-mongolia-1994>.

Buddhism, it is clear that this religion's authentic philosophy, methods, and nature needed to be more distant for the nomads. Interestingly, the nomads were never opposed to any religion and could quickly adopt it if required. 1918, when the Russian scientist Maisky came to Mongolia, he noticed something strange. A wealthy nomad was seen in the Christian church in the morning. When approached later that day, they were sitting reading a book brought by a monk. In the evening, a shaman was invited to collect seeds and call upon the Tngri to rid the owner of evil. When asked about worshipping these opposing religions simultaneously, the house owner pragmatically replied, "If one doesn't help, the other will."

In 1937-38, almost 800 temples and about 6,000 buildings were destroyed by fire by Mongolians. Although the underlying reasons and conflicts were not widely known, the Mongols committed this act with their own hands. If one understood Buddhism in its essence, it would probably be preferred to choose death over committing such a sin. Four centuries ago, the bureaucracy of Tibetan Buddhism brutally suppressed shamanism, which had been worshipped for thousands of years. The bureaucracy originated from Tibet, but the Mongols also carried it out. Mongols faithfully adopted the Marxist religion that came later, replacing the earlier Buddhism. In the mid-1980s, European experts researching this matter surprisingly called it "perhaps the only nation that practices Marxism as a religious ritual and belief."

"After a few generations have passed since the religion was banned, people follow anything that can be replaced as a new religion," he concludes.

Since Tibetan Buddhism was wiped out in Mongolia in the 1930s and returned in 1990, Mongolian social relations, structure, and rank were fundamentally changed. Science was the primary method of understanding this social world. According to a 1991 survey, 80 percent of the population consider themselves Buddhists. However, according to a 2000 survey, the number of viewers who identified as Buddhists decreased to 50 percent.

About 5 percent are Christians, 3 percent are Muslims, and 5 percent are shamanists. More than 20% are atheists who do not belong to any religion.

In the 21st century, where science and technology have reached such a high level, why did so many modern people who went to school, good or bad, turn into superstitions? There are probably many reasons. Religion is sacred and supreme knowledge. If we consider religion as faith, sacredness, belief, and awe, religion is not only knowledge but also culture, art, philosophy, education, and upbringing. But ordinary superstitions are accessible for the unprepared. For this reason, superstition has penetrated powerfully into a society that has suddenly lost its sacredness and faith. Religious Market Since 1990, Mongolia has had a massive demand for spiritual support. The first phase of the transition brought poverty, inflation, homelessness, shortages of goods, and unemployment. Thus, people are ready to believe in anything in search of salvation.

A god called Namsrai makes people rich, but the Saints intensely worship it.

It does not have magic to enrich a low-income family or company, but a moral code of spending money and doing good with it. It could be psychotherapy.

"Ganjuur" is an encyclopedia of Buddhism, or, in modern terms, "Encyclopedia Britannica."

Religion is the free choice of an adult. "Mountain" Buddhism also practices virtues like the Great Temple; it doesn't take offerings, read books for a fee, or do fortune-telling.

The Mongolian religion is a slightly distorted form of Buddhism.

1. Under the treatment performed by monks
2. Mixed with shamanism
3. In general, nomads, especially Mongolians, explain it in connection with the lack of data and the ability to understand the true religious philosophy. It is used mainly in political games to make money through people's trust. Thus, the revival of Buddhism changed from what it had been before, and superstition prevailed, causing various vices to develop.<sup>10</sup>

But in recent years, more research has been done, looking at the essence, reviving the works of previous monks, saints, and scientists, and spreading and developing the correct "authentic" Buddhist philosophy to the public.

#### 1.4 Theory of Emptiness

Buddhist philosophy is an ancient Indian philosophy developed within the Buddhist religious and philosophical tradition. The theory of emptiness is inextricably linked with the Great Thinker Nagarjuna. Noble Nagarjuna is the most famous thinker and philosopher in history, hailed as the "second Buddha." Noble Nagarjuna (*Sanskrit*: नागार्जुन/ Nāgārjuna) (150 - 250) was an Indian monk, philosopher, and founder of the Madhyamika school of Buddhism.

The Great Saint Teacher Nagarjuna was famous for reviving the "Great Khalaya" religion of Buddhism, which was in decline at that time, and clarifying the "Madhyamika" or Centralism of philosophy, and became the idol of scholars and sages in India, Tibet, and Mongolia. In the teachings of Lord Buddha, it is said that "400 years after I manifest nirvana, the monk named Naga will spread the word and become a Buddha." Nagarjuna's revival of Buddhism is recorded in many scriptures, such as Lankavatara, Manuzshrimulakalpa, Mahamega, and Mahabari. Nagarjuna was born into a childless Brahman family in Vidarbha (Land of Palms) in southern India. He is said to have undergone a spiritual transformation while studying the teachings of "Great Buddha" Buddhism. An analyst predicted that he would only live for seven days, but if 100 people were fed, seven days would be added to his life, and if 100 princesses were offered to 100 monks, he would live for seven years. His parents provided princesses to 100 monks, and when he was seven years old, they sent him away with some servants as they could not see how their son would die.

During his journey, he saw the face of Kasarpana, the incarnation of his son Aryabal. Not long after that, he went to the famous Nalandari monastery, where he met Saraha, a Burmese, and became his disciple. The boy agreed and duly obeyed Saraha's teaching that he could survive worldly life by entering into the religion of his teacher. He then received the initiation of the "Lord of Death Amindavaa" from his teacher and completed his number of tantras before the day of his death. At eight, he began studying the Ten Wisdoms of God and various philosophical theories in the classroom.<sup>11</sup>

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<sup>10</sup> Dr. Zsuzsa: MajerThe Revival of Buddhism in Mongolia After 1990, <https://studybuddhism.com/en/advanced-studies/history-culture/buddhism-in-mongolia/the-revival-of-buddhism-in-mongolia-after-1990>.

<sup>11</sup> Luvsantseren.G: Nagarjun's concept of Philosophy, Ulaanbaatar.1981.p. 12-18.



After meeting her parents, she received the Sanduin Vang from her teacher and was blessed with profound tantric teachings. It is said that the young incarnation of Manjushri became a disciple of the bodhisattva Radna Madi, studied the teachings of the Sutras and Tantras in great detail, and then became a great teacher of these.

Nagarjuna learned the alchemical art of turning iron into gold and supported the monks of the Nalandari monastery, who were struggling due to 12 years of drought. Soon, he became the abbot of Nalanda monastery. Nagarjuna defended Mahayana, rejecting it entirely on the grounds of reason, including Samkara's 12,000-verse collection of 12,000-stanza poems. At a place called Jatasamgata, he defeated more than 500 heretical sages by exchanging dharma and converted them to the religion of God.

His works, such as "The Basic Wisdom of the Middle Way" and "The Dialectical Method" critically analyze false views about how existence arises, the means of cognition, and the nature of reality. He established the concept of "Sunyata" (emptiness), the absence of absolute reality behind the changing forms of existence, as a central tenet of the Madhyamika school.<sup>12</sup>

Nagarjuna is said to have composed the scriptures three times:

1. According to the above, the creation of "*vinaya*" in the Nalanda Monastery is similar to turning the wheel of Buddha's first dharma.
2. From the perspective of the science of reason, it is believed that the creation of profound views, such as the creation of many sutra books by clarifying the "Middle way," was similar to turning the wheel of the second book of Buddha.
3. Nagarjuna's actions in the mountains of southern India, including the preaching of *Dharmadatu stava*, are believed to be the same as turning the wheel of the third dharma of Buddha. Nagarjuna's student Aryadeva, who was an "extreme centrist" and a propagator of the secret doctrine of Emptiness, first explained the meaning of emptiness in Buddha's "*Bilag Baramid*" scripture, stating that it is not empty at all, but the doctrine of non-existence. Nagarjuna is said to have composed the scriptures three times.<sup>13</sup>

Etymologically, "*Śūnyatā*" (Sanskrit) is often translated as "Void" or "Emptiness".

It is the noun *śūnya* with—*tā*:*śūnya*, which, in the context of the Buddha's teachings, mainly means 'empty' but also means 'zero' or 'nothing' It is derived from the root *śvi*, meaning 'hollow.' It is equal to "

*Śūnyatā* (/ʃuːnjəˈtɑː/ shoon-yə-TAH; Sanskrit: emptiness; Pāli: *suññatā*), often translated as "Emptiness", "Void" sometimes "State of emptiness" It is not the denial of existence but the non-differentiation that arises from all manifest existence, difference, and duality.

The term *sunyata*/*Śūnyatā* / can be used to recognize that there is no self other than *anatta* or the five *skandhas* (spiritual and physical elements of existence).

The Buddhist term emptiness (Skt. *śūnyatā*)*Śūnyatā* refers to the idea that everything is dependent, including the causal condition itself and even the causal principle. It is not nihilism, nor is it a meditation on emptiness. Instead, it means the absence (void) of inherent existence.<sup>14</sup>

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<sup>12</sup> Nagarjuna summary | Britannica. <https://www.britannica.com/summary/Nagarjuna>

<sup>13</sup> Luvsantseren.G: Nagarjun's concept of Philosophy, Ulaanbaatar.1981.p.11-16.

<sup>14</sup> Buddhist emptiness theory: Implications for psychology. (2016). <https://doi.org/10.1037/rel0000079>

*“Some scholars draw distinctions between “Theravada non-self” and “Mahayana emptiness” and assert that emptiness encompasses the notion of nonself but extends beyond the “self” to include all phenomena. However, in essence, nonself and emptiness are the same thing. If there is no self, by default, there is no other. Thus, logic dictates that nonself implies that all phenomena are empty.”<sup>15</sup>*

*(Van Gordon, Shonin, & Griffiths, 2016)*

The term sunyata/ *Śūnyatā* / can be used to recognize that there is no self other than *anatta* or the five *skandhas* (spiritual and physical elements of existence).

The Buddhist term emptiness (Skt. *śūnyatā*) *Śūnyatā* refers specifically to the idea that everything is dependently originated, including the causes and conditions themselves and even the principle of causality itself. It is not nihilism, nor is it meditating on nothingness. Instead, it refers to the absence (emptiness) of inherent existence.<sup>16</sup>

Insert a quote from Gordon of the Void.<sup>17</sup>

The Buddhist term emptiness (Skt. *śūnyatā*) refers to the idea that everything, including causality, depends on the causal principle. It is not nihilism or meditation on emptiness. Instead, it means the absence (void) of inherent existence.

Although European scholars initially condemned his philosophy as nihilistic, later generations have come to appreciate Nagarjuna as a sophisticated philosopher who parallels the views of various European thinkers. The more one studies Nagarjuna's works, the more clearly one can understand the philosophical and religious milieu in which he lived.

Therefore, in Buddhism, everything is considered to have a quality of emptiness that is not considered empty. Emptiness does not mean non-existence or emptiness at all. To think that everything exists is to fall into the wrong view of holding forever. On the other hand, Emptiness implies that all things are interrelated and not created from only one thing.

The ultimate reality is the essence of the phenomenal world. Emptiness does not mean the same as our notion of empty and nothingness. As mentioned in the Golden Scripture, emptiness is a concept in Eastern philosophy. This concept states that opposites are part of the same quantity. Beyond the concepts of being and non-being, transcending dualities, beyond thoughts and names and symbols, is the essence of Dharma.

The nature of Dharma, or the nature of phenomena, is referred to as "Emptiness"

"Emptiness, or the nature of the universe, is still meaningful as the supreme book. The supreme book is not a collection of false ideas but an understanding that includes all the natural characteristics of phenomena that arise due to the transformation of things known and unknown to man and the direction of action of a great mind to see the universe.

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<sup>15</sup> Van Gordon, W., Shonin, E., & Griffiths, M. D. (2016). Buddhist emptiness theory Implications for psychology. *Psychology of Religion and Spirituality*. Advance Online Publication, doi: 10.1037/rel0000079.

<sup>16</sup> Emptiness. <https://slife.org/emptiness/>

<sup>17</sup> <https://studybuddhism.com/en/advanced-studies/history-culture/buddhism-in-mongolia/buddhismin-mongolia-during-the-communist-period>. Study Buddhism is a project of Berzin Archives e. V., founded by Dr. Alexander.

It is taught that if a person observes and studies the phenomena of the universe and realizes the cause-and-effect relationship, he will be closer to the possibility of enlightenment." In Hinduism, Jainism, Buddhism, and other philosophical schools, the concept has many meanings depending on the context of the teachings. It can refer to the ontological nature of reality, meditative states, hermeneutics, or phenomenological experience analysis. In his first sermon, the Buddha introduced the concept of a "Middle way" between the extremes of self-indulgence and self-sacrifice. Citing ancient scriptures, Nagarjuna expanded the concept of the middle way into the realm of philosophy, defining the middle way between existence and non-existence, or eternity and annihilation.

For Nagarjuna, ignorance, the source of all suffering, is a belief called (*svabhava*). The term means "self-existence" and is translated as "inner existence" or "self-being" It is the belief that everything is self-sufficient, independent, and eternal. To hold this belief is to go to extremes. However, it is equally a mistake to believe there is nothing; this is the pinnacle of destruction. Things are known through the five sense organs and then come down to the mind as reality. This is the external nature; if you realize it further, you will recognize that there is no reality behind the name or the name; it is the inner nature. Therefore, the world and phenomena exist in relative or absolute truth and are based on absolute or ultimate reality.<sup>18</sup>

#### *Madhyamaka*

His most famous work is "*Mulamadhyamakakarikaka*" (Root Verses on the Middle Way), in which he uses reductio arguments (Skt: *Prasanna*) to show the unreality of everything. Nagarjuna equates the emptiness of dharmas with their contingent origin and, thus, their absence of any permanent substance, primordial, actual existence (*svabhava*). How the Madhyamaka interprets it and whether it is nihilistic (which *Madhyamaka* thinkers vehemently denied) is a hotly debated topic in both ancient India and modern science. Some scholars, such as F. Scherbatskoi, also interpret Nagarjuna's description of emptiness as the Buddhist transcendental absolute, while others, such as David Kalupahana, consider this interpretation a mistake. According to Paul Williams, Nagarjuna associates emptiness with absolute truth, but his concept of emptiness.

Not an absolute, but a complete absence of actual existence in the ordinary reality of worldly things and events.<sup>19</sup>

Nagarjuna's teachings on emptiness, as developed in *Mulamadhyamakakarikad*, cover many topics. After studying the Buddha, the Four Noble Truths, and Nirvana, Nagarjuna concluded that each lacked the autonomy and independence he had previously described. His approach examines the various ways an entity can exist and demonstrates each possibility's absurdity. For anything that he considers to be the effect of a cause, he shows that it cannot proceed from itself (as the effect is the product of the cause) or from something other than itself (as there must be a connection between them).

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<sup>18</sup> Luvsantseren. G: Nagarjun's concept of Philosophy, Ulaanbaatar.1981.p. 94-98.

<sup>19</sup> Dash-Yondon. B: Nagarjun's philosophy and ethics, Ulaanbaatar. 2016. p.17-23.

Furthermore, Nagarjuna argues that the effect cannot arise from both the same thing and be different from itself (because the two previous options are impossible) or from other things that are not the same as itself (as there is no such thing). According to Nagarjuna, the Prajnaparamita asserts that all phenomena are *anutpada* ("unproduced").

Nagarjuna's analysis dispels *vikalpa* ("misperception") and guides one to abandon all philosophical views (*Drishti*).<sup>20</sup>

Nagarjuna's philosophy considers the phenomenal world a limited truth (*samvrtisatya*), an ordinary reality that does not indeed exist in ultimate reality (*paramarthasatya*) but is utilized for attaining liberation.

Nagarjuna emphasized that his philosophy of emptiness was not an opinion or a postulated position but rather a reflection of the world's true nature. In his *Vigrahavyavartani*, Nagarjuna explicitly states that he has no thesis (*pratijña*) to prove.

Buddhapalita (470–550) describes Nagarjuna as having developed a "*prasangika*" approach, which uses *reductio ad absurdum* arguments to critique Madhyamaka essentialism. Two works attributed to Nagarjuna are the anthology *Sutrasamuchkaya* ("Compendium of Sutras"), comprising an "Advice to a King" poem and 68 sutra passages, most of which were texts from the "Great Mahayana."

Additionally, Nagarjuna wrote Buddhist moral treatises and texts related to the *Prajnaparamita* ("Perfection of Wisdom") sutra.

Nagarjuna's central theme is the "*bodhisattva*'s" path to God, the virtues and wisdom that the "*bodhisattva*" must accumulate to attain enlightenment. Nagarjunai's wisdom refers to the perfection of yin, which the scriptures declare to be the knowledge of emptiness.<sup>21</sup>

Nagarjuna is credited with transforming the scriptures' poetic and sometimes whimsical statements about emptiness into a philosophical system. Almost all of the Buddha's teachings are based on or related to emptiness and the "middle way." Saint Nagarjuna, later known as the 2nd Buddha, popularized the term "middle way."

"Middle way" is closely related to emptiness, as Saint Nagarjuna defines it: "Let's call the belief that everything is created and exists as a wrong view,

Denialism is also considered a fallacy.

In this case:

"Existence is an eternal view"<sup>22</sup>

"No is a divisive view"

It is said that a wise person does not get caught up in either truth or falsehood, "Nothing can be said to exist or not to exist; the world is only what all these masses have worshiped in the relation of opposite qualities."

Therefore, in Buddhism, everything is considered to have a quality of emptiness that is not considered empty. Emptiness does not mean non-existence or emptiness; otherwise, it would fall into the wrong discontinuity view. To think that everything exists is to fall into the false view of eternity. Emptiness, on the other hand, means that things are not made of only one thing but that everything is made of interdependence.<sup>23</sup>

70 poems of Nagarjuna's famous Poem of Emptiness

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<sup>20</sup> <https://universalium.en-academic.com/243155/Nagarjuna>

<sup>21</sup> Luvsantseren.G: Nagarjun's concept of Philosophy, Ulaanbaatar. 1981.p.87.

<sup>22</sup> Luvsantseren.G: Nagarjun's concept of Philosophy, Ulaanbaatar.1981.p. 31-38.

<sup>23</sup> Dash-Yondon. B: Nagarjun's philosophy and ethics, Ulaanbaatar. 2016.p.73-98.

... the image is emptiness...

...Emptiness is an image...

There is no emptiness separate from the image. There is a poem that says there is no image separate from emptiness. Such things and phenomena are all empty without definite characteristics:

will not arise,

will not fade away

No eclipse,

Not even clean,

There is no middle ground,

It won't even fill up.

no image in the air of emptiness,

no arousal

no thought

no action

no soul.

no yes

no ears

no nose

no language

nobody

no mind.

no image,

no sound

no smell

no taste

No touch,

It is written that things should not be things. From the eye to the heart place,

All things are not until you think of a place. The primary scripture of Buddhism is the

108-volume Ganjuur scripture and its commentary, the more than 200-volume "Danjuur"

Based on a detailed study of "Ganjuur", to him

1st, the Science of God's Religion,

2nd, the theory of God's religion,

Thirdly, it has been found that there are three main components of God's religion.

"Ganjuur" has a "The Scriptures" and a "Mantra" part, meaning both can be decomposed into the above three components. In particular, "Aga Mantra" has deeply studied Buddhism's scientific problems.

There, the study of phenomena,

1st, the basis or existence of things,

2nd, road or roadway,

3rd, considered as "seed" or manifestation " Under the concept of "Fundament" in the scriptures, there are two truths: the path or path is a combination of wisdom methods,

But it is said that the seed will be two "Characters" of God. However, the topic of Buddhist science is based on the foundation of the above category or the part of the theory of the existence of things.

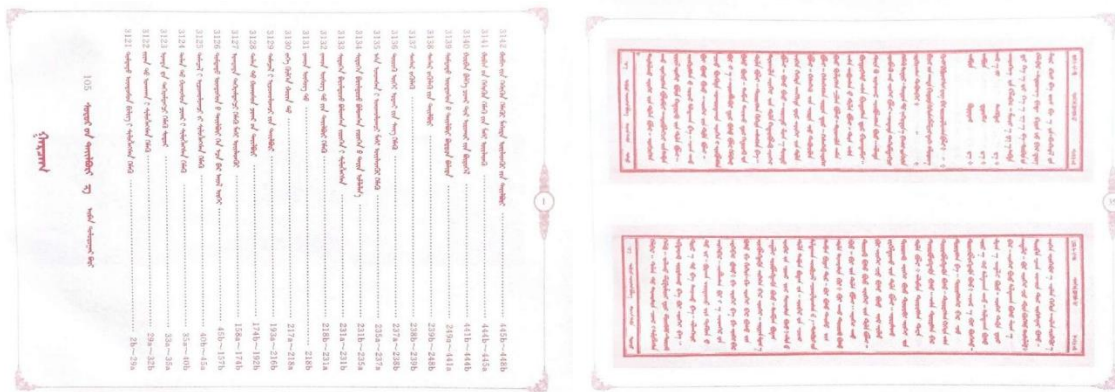


Figure 1. Ganjuur, scripture 70 poems about Emptiness, Source: Central Library of Mongolia.

“Ganjuur” scripture pages 35a-40b:

There are 70 poems written in old Mongolian script called "Poem of Emptiness." The original version of Ganjuur, translated from the original script, is in the Central Library of Mongolia. In *Seventy Poems of Emptiness*<sup>24</sup>

*“Merged and Non-Merged”*

Not many, not one  
 Not be, not without, not without being  
 In this interval,  
 In this poem, all the things in the world are lost

It is a stanza that has the quality of being born and not being born, and it is an empty quality with an interconnectedness between the opposite and nonopposite.

**Dulduit Danzanravjaa** /1803-1856/ was a poet, songwriter, playwright, composer, director, and artist who wrote poems about emptiness in a profound but easy-to-understand manner. He composed more than 300 poems, ten books of plays, and more than 100 songs. He wrote over 200 works in Mongolian and about 180 in Tibetan. He wrote plays on many historical themes, turned them into a unique nomadic theater, and introduced Mongolians to their history through drama performances.

Danzanravjaa was an architect who built eight large monasteries in Mongolia, all of which he designed himself. D. Daizan Ravjaa studied emptiness and created his philosophical poems.

D.Danzanravjaa,

In the poem "Elevation of Things" Everything is revealed  
 Where nothing but dust exists  
 Ervel is a deceiver like a witch. It is said that an actual animal is a lover.  
 The poem "Strange Each Pointer":  
 Pellets are round  
 Actions are immeasurable

<sup>24</sup> “Danjuur”: Scripture ,Poetry of Emptiness, 70 poems called, old Mongolian inscription, The National Library of Mongolia, Ulaanbaatar. p 35a-40b.

Perhaps death

It is said that everything in the universe is empty because of the existence of emptiness.

A body but not a body Holy empty rainbow

A language but not a language

The deep ringing of the diamond.

The soul is not the soul.

Calm and empty air

A scene but not a scene

Quality of an absolute book.

The theory of emptiness, which spread to Mongolia, was absorbed into more poems and developed in written form. It can be seen from the sculptures and paintings of five original gods and some taras created by Zanabazar. In addition to actions and methods, the inner essence is expressed, and a spiritual connection is seen. Because he was enlightened and realized emptiness by meditating on it, he created extraordinary works that influenced art and made some hidden power of divine humanity that touched the human soul. What is the difference between the house's bottom and top when the clouds come out and it rains?

What is the difference between the old and the young at the time of the act and death? So, the real and the empty do not exist individually and independently.

Objective reality does not mean absolute truth; an emptiness means an absolute world is neither empty nor empty. Therefore, it is seen that everything in this universe has a combined origin and structure of nature and emptiness.

So, reality is a physical quality that can be seen and touched by the human eye, while emptiness is an intangible undulating quality that cannot be seen and touched by the human eye.

*"Between arriving empty and returning empty, we die fighting for the world's magic and wealth. The world turns, the sun rises, the trees grow, and the river flows, regardless of whether or not there is a human being, which is as essential as life and death.*

*Could you look at your life both forward and backward?"*

*And the past is the ordinary truth of emptiness. What is absolute truth? It is described in verse.*

About Movement This "not to be found" is the emptiness of movement. Nagarjuna does not believe that motion does not arise but does not exist as it is commonly imagined.

Nagarjuna defined emptiness in the doctrine of "*Pratitya-samutpada*" (dependent origination), which holds that things do not come into being by themselves but rather depend on causes and conditions. Nagarjuna uses the doctrine of two truths, "*Paramartha Satya*" (ultimate truth) and "*Samvriti satya*" (ordinary truth), to explain that all that exists is ultimately emptiness of any intrinsic nature but conventionally exists.

The conventional is a necessary means of understanding the ultimate, which makes the traditional possible. As Nagarjuna wrote, "To whom emptiness is possible, all things are possible." There is no void because nothing comes into existence without dependence on something. There is no emptiness because nothing comes into existence without dependence on something.

Nagarjuna's *Madhyamaka* teaches that all things are mere structures of perception (prajñaptimatra) because they have the characteristic of not having actual existence or self-existence (*Iḥsvabhāva*).

Because of this, Madhyamaka is called Niḥsvabhāvavada.

This also applies to the principle of causality because everything is related.

If one is unaware of this, things may seem to come into existence, remain for a while, and then perish. In reality, dependently generated phenomena do not arise or remain inherently existential; they appear as streams of conceptual structure. Because things have always been, and always will be, without change, for Nagarjuna, realizing emptiness is the key concept that enables liberation from ignorance. He considered causation, movement, change, and the placement of some inherent essence nature in individuality.

Nagarjuna's logical analysis is based on four main propositions.<sup>25</sup>

Everything (dharma) exists: affirming existence and denying non-existence

All things (dharma) do not exist: affirmation of non-existence, denial of existence

Everything (dharma) is both existent and non-existent: both affirmation and denial

All things (dharma) are non-existent: neither affirmed nor denied

Believing that everything is "empty" denies any ontological foundation.

Therefore, Nagarjuna's view is often seen as anti-ontological fundamentalism or anti-metaphysical realism.

## Two truths

Nagarjuna also taught that the two levels of truth in Buddhism,

Ultimate or Absolute Truth (*paramārtha satya*)

It is believed that there is conventional or superficial truth (*saṃvṛtisatya*).

It played an essential role in developing the doctrine of two truths.

Nagarjuna's ultimate truth is that all things are void without substance, including emptiness ('Emptiness'). Nagarjuna was seen as a neo-Kantist Immanuel Kant, who interpreted ultimate truth as an ineffable extreme transcending the capacity of metaphysical or "discursive" reason.

Others such as Mark Siderits's *The Buddha's Teachings As Philosophy* and Jay L. Garfield argue that Nagarjuna's view is that "there is no ultimate truth" (Siderits) and that Nagarjuna is a "semantic dualist" who believes that there is only conventional truth.

So, according to Garfield:

## Causality

/Jay L. Garfield/ Nagarjuna described the Noble Four Truths and related causality of origin. Nagarjuna distinguishes between two dependent genesis views in the process of causation: that which causes the effect and that which causes the condition. These views are held together in the doctrine of two truths, the ordinary truth and the ultimate truth, reflected in emptiness.

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<sup>25</sup> Van Gordon, W., Shonin, E., & Griffiths, M. D. (2016). Buddhist emptiness theory: Implications for psychology. *Psychology of Religion and Spirituality*. *Advance Online Publication*, doi: 10.1037/rel0000079.



The distinction between effect and condition is controversial.<sup>26</sup>

In Nagarjuna's approach, a cause is an influential event or state that produces an effect. Mention the proliferating causes that bring about a situation, further event, state, or process without assuming the metaphysical obligation of a mystical connection between interpretation and explanation. He argues about non-existent causes and various existing conditions. Arguments proceed from immaterial causal forces. There are traditional things, and finally, within the teachings of the Mulamadhyamakakarika, there is no possibility of a "Middle Way" as the emptiness of chance, both the existence and the non-existence of causality. Strange as it may seem to Westerners, this is seen as an attack on a rigorous view of causality.

### **Relativism**

Nagarjuna also explained the idea of relativity in the commentary of "*Ratnaval*" using the example of long and short. A thing or object is defined only about and compared with other things or objects, especially by contrast. He argued that the relationship between the ideas of "short" and "long" does not depend on intrinsic nature (*svabhava*). Long is because there is something shorter than it, so if it is long, and if something is shorter, it means it is long itself, so long does not exist. So, the length depends on the brief.<sup>27</sup>

It is believed that the measure of length and shortness does not exist in nature but exists in reality and is confused by what we see in comparison with other things.

Concepts such as light and shadow, day and night, and height and height are also examples of relativism. Nagarjuna's philosophy is thus ultimately a kind of "Soteriology" that aims to correct our everyday cognitive processes that mistake "Swabhava" for the flow of experience.

### **Other Descriptions of emptiness**

Buddhist philosophy teaches that "Essence is interconnectedness."

According to created things, Western philosophy is a struggle for the union of opposites, and Eastern philosophy is the interconnectedness of methods. Then, the universe will be made by the Interconnectedness of the empty and the real. In synergistic terms, physical things that we call natural are condensed forms of energy, and intangible things that we call void are uncondensed forms of energy. So, the phenomena of the universe exist as a combination of condensed and non-condensed forms of energy.

Whichever form prevails in that situation, we call it authentic or empty.

Thus, the combination of condensed and non-condensed forms of energy is called the essence of interconnectedness. It is no coincidence that Mongolians say that the primary meaning of anything is to have an "alive spirit."

In short, the entire universe is created from energy. The real and the empty exist in combination, not alone. However, they do not simply exist in combination; following the law of energy conservation, they exist in a way that changes between condensed and non-condensed forms of energy. So, in the end, if we explain emptiness from a scientific point of view, it is energy, a transition from one form of energy to another.

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<sup>26</sup> Jay L. Garfield, *Epoche and Śūnyatā: Philosophy East and West*, Jul. 1990, Vol. 40, No. , pp. 285-307 Published by: University of Hawai'i Press Stable URL: <https://www.jstor.org/stable/1399425>

<sup>27</sup> <https://www.britannica.com/biography/Nagarjuna>

Therefore, to understand emptiness, it is not enough to differentiate between physical and non-physical, natural and empty. Above all, it is essential to understand the essence or the energy generated by interconnectedness. In other words, things' external quality is accurate and empty or a matter of the seen and unseen, while their internal quality is energy.<sup>28</sup>

Emptiness, expressed in the image of space, is zero (0).

Zero is the union of positive and negative infinity. The Yin and Yang symbol in the center of "Soyombo" (the Mongolian state symbol) is also its symbol.

Zero was taken from India by the Arabs and spread to Europe, where it became the key to the rapid development of science. Roman numerals, which were supposed to start with one, were unsuitable for calculating the world's interconnectedness. In the East, zero is a key to inner meditation and enlightenment.

Zero is not just a point marker but the essence of all axes and the value of all dimensions. The center is, in fact, the center of existence - the path to zero.

The Middle way is the center of existence - the path to zero.

## 1.5 Non-self

Nagarjuna's Middle way theme of emptiness is the "I am not," which echoes other central Buddhist teachings, especially by uniting "*Anatman*", "*Non-self*", and "*Pratityasamutpada*", "*Dependent origination*", "Interconnectedness of yourself" or "Inherent existence", and therefore studied as having no basic essential. They exist independently because they are empty; everything is always dependent. They arise not by their power but according to the conditions that lead to their creation, as opposed to being. For Nagarjuna, emptiness, the true essence of reality, is not the absence of existence but the absence of inner existence. Nagarjuna.<sup>29</sup>

"Neither," "I nor no," or "I am not no." These three phenomena depend on each other.

One is to say that it exists, the other is to say that it does not exist, and the other is to say that both exist or do not exist. Its inner nature destroys the "me" of the person. "I" is only a phenomenon and a name. Distinguishing one from another, the composition of many parts, and their interconnectedness.

In Buddhist philosophy, "I" is the personal view that any being is genuinely self-existent. But the attitude of "I don't exist" means that things will change; see that movement is the universal basis of existence, for example:

Our daily use of automobiles, which we turn on, ride in, and use, results from their interconnectedness, but in the background, they are not created as a single entity.

It is "I am not" or "Non-self"<sup>30</sup>

In other words, the car consists of an engine, chassis, cabin, glass, four wheels, electricity, lamp connection, ignition system, oil, water, and fuel, which are only material parts and require factories, equipment, techniques, economic calculations, and many people to make. It is the result of intellectual and physical labor and the interdependence of many phenomena that the machine was created and named to distinguish it from others. The fact

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<sup>28</sup> Lhagvaa, O, Erdenetuya, L, Sainsanaa, Ts. 2013. Emptiness, Eternal Tengri, The most beautiful thing we can experience is the mysterious. It is the source of all true art and science, Albert Einstein, Ulaanbaatar.

<sup>29</sup> Nagarjuna. <https://universalium.en-academic.com/243155/Nagarjuna>.

<sup>30</sup> Van Gordon, W., Shonin, E., & Griffiths, M. D. (2015). The self and the non-self: Applications of Buddhist philosophy in psychotherapy. *RaHS-IT*, 12, 10-11.

that the car's components are separate - motor, chassis, wheels, iron, seats, etc. - does not mean there is no essential car. These parts can be assembled in a particular order, gasoline and oil can be put on them, and interconnectedness results in "I am not written, not I." It feels like there is a real thing called a car. Even though the car is tangible, the place where the existing car is is the "I am not" and "Non-self" with emptiness. In other words, interconnectedness is the combination of the real and the unreal that causes phenomena to be created and destroyed.<sup>31</sup>

"It is said that there is no separate self apart from the body and mind.

The body is not me.

A mind without a body is also not me.

There is no self-identity.

I cannot be found in the body, mind, or anything separate from the two.

There is an existence with the emptiness of being that is just a name; it is interconnected to it. Also, "I" comprises the uncreated body/cells, organs/spiritual, social, environmental, and climate interconnectedness resulting from constant transformation and change on the other side.

If I am a complex self,

It will be born or broken.

If separate from the complex,

The gift quality of the body will be gone.

This poem considers that if the concepts of "My" and "I" are put above everything, the mind owns the body, and the body and the mind have no essence independent of consciousness and thinking. Examine the "I" with a clear, curious mind, and the search will not find it; the "I" of the soul is the body that exists. The "self" is an appearance that exists as an image, but in reality, it is illusory and impermanent. Certain paintings express the concept of emptiness and Buddhist philosophy in the form of Elements of Iconography. They depict specific elements of their opinion of the worldview. Like all other aspects, Tantric Buddhist illustration is inspired by the teachings of the Buddha's Five Principles: Vajra, Ratna, Padma, Karma, and Buddha. These are the five elemental energies that are everywhere.

Visualization is not a mystical ritual or the worship of an external deity. It is gaining confidence in a particular principle of motivation and energy, and its existence.

The visualization begins and ends with the experience of sunyata, which removes the ego's tendency to hang on to something solid. It is said that it is dangerous to imagine 'without Sunyata,' as this leads to the accumulation of the ego's fixed grounds and the attainment of egoism. The process begins with what is imagined as an object of devotion; it will then recognize a transcendent being. Finally, to visualize is to merge with the body of God. These ancient tanka illustrations in the world are some of the few images that metaphorically describe emptiness.

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<sup>31</sup> Dash-Yondon. B: Nagarjun's philosophy and ethics, Ulaanbaatar.2016. p.74-84.



Figure 2. Bhavacakra, the Buddhist Wheel of Life, Thangka painting, Central Tibet, late nineteenth century, Source: Theos Bernard-Eleanor Murray collection, Berkeley Art Museum, Rubin Museum of Art.

## 1.6 The Wheel of Life

This symbolic picture shows how we are tied back to the universe regarding the four truths preached by the Buddha and the twelve dependent originations.

This image's 12 dependent origins (Interconnectedness) are integral to the theory of emptiness.

The king of that time gave this picture to the king of another country as a gift, and Buddha told him what to draw. It was created to understand the emptiness of the universe and the circle of human life. The wheel of life consists of five layers and is generally drawn in a circle because it shows that the universe has no beginning or end.

Let's explain each of those five parts:

1. Pig, chicken, and snake are drawn in the center. Ignorance was conquered by the pig, anger by the snake, and lust by the chicken.

These three are the bonds of the universe. The tails of the chicken and the snake coming out of the pig's mouth indicate that greed and anger come out of ignorance, or ignorance like the self. So, the universe comes out of ignorance. These three show the truth that all "Nisvanis"/Disturbing Emotion/ will come out \ meaning that all "Nisvanis"/Disturbing Emotion/ will come out of here.

2. On the outside, one side is black, and the other is white.

On the white side, there are pictures of animals going up, and on the black side, there are pictures of animals crawling down. From the point of view of the truth of everything, it shows that there are two kinds of deeds: white or charitable deeds and black or sinful deeds.

3. In the third wheel, the types of the universe, which is the truth of suffering, are divided into five parts \ and sometimes even six parts are drawn. Hell, bird, beast, human, asura, and heaven are combined, and six elements describe all beings.

4. Twelve interconnectedness or 12 dependent origin

The twelve cults exemplify the karmic circle's existence in life and space, where everything conflicts. Without karma, there is no rebirth. Interconnectedness or dependent origin, The

universe consists of twelve elements, and the six elements are philosophical terms that summarize the fundamentals of all beings' actions.

5. The outermost part is the image of a crocodile holding other wheels.

In Tibet, this monstrous creature called “serenbu” represents the majesty of the master of death and shows that the universe cannot ultimately transcend death. Interconnectedness consists of twelve dependent origins, and the six elements in the universe are philosophical terminology that summarizes the basis of all beings' actions.<sup>32</sup>

## **1.7 12 Dependent origination**

These twelve interconnectedness converge with the Buddhist theory of emptiness; Buddhism is depicted in 12-part allegorical formulas drawn in the form. It is intended to show the nature behind the phenomena caused by more human actions.

### **1. Ignorance**

A hunchbacked and blind older man with a cane is walking.

Because of the darkness of ignorance, man commits sins all his life, and because he is used to his ignorance, the world does not know the nature of suffering. That is why a lame and blind older man represents the darkness of ignorance. Being blind, you can't see what you want. The main reason is that their eyes are blinded by the ignorance that calls them happiness without realizing the pain.

### **2. Formation**

This picture shows a potter making pottery because any pot is meant for storage. We all create our destiny like a potter. No matter how well we make pottery, the quality matters. Doing the Qur'an is the leading cause of karma. Actions are the direct cause of future actions.

### **3. Consciousness**

A monkey hanging from a tree branch. That cognition, or knowledge, is represented by the simile, the monkey. A monkey does not go beyond his mindless imitation of things. Then, as a higher-level animal than a monkey, we should learn the world accurately, as taught in the teachings of Buddhism, and not imitate things.

### **4. Name and form**

There is a person in a boat. Life is just an image like the water in the sea. But man is only a name because he is empty of essence. If the boat capsizes, what will be left to brag about? Although there is a visible image and a given name, the essence is empty; it is appropriate to follow the correct philosophical view that I am not because I am mistaken. Then, most people get lost in the sea of life because of their wrong self-concept.

### **5. Six Senses**

It's empty. This empty house has either six windows or five windows. These show five or six senses. These include seeing, hearing, smelling, tasting, and feeling. Sometimes, the mind is included and made into six senses. This shows that senses are formed and find types. Finding gender is the root cause of suffering.

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<sup>32</sup> Sukhee, B: The Doctrine of Universal Existence, Philosophy of Buddhism, Ulaanbaatar. 2017. 138- 145/86.35 C 86./

## **6. Contact**

There is a man and a woman having sex. Once touched, lust arises. Men and women should live a creative life in search of the absolute truth of being born as a human being in the world, not to live a sensual life that has been made the main point of entertainment in the past.

## **7. Sensation**

A man is putting a bullet in the apple of his eye. As soon as a person is born into the world, he is bound to suffer from pain, decay, and death. In other words, enjoying all this with your karma is the same as shooting a bullet in your eye. A person should be aware of suffering and happiness as if a bullet had been shot into his eye.

## **8. Craving**

It shows a man with a glass of alcohol in his hand. Just as an alcoholic dies of craving for alcohol, people live their lives by doing sinful and evil deeds that are ineffective or harmful to them. But a person who realizes all that wakes up from the sleep of evil deeds and finds the right way to devote his life to good deeds that benefit himself and others.

## **9. Grasping**

Here is a person picking fruit. A person should choose everything according to his feelings. But a person can't get enough of anything and eventually suffers. It shows that when a person uses something for his benefit, it is harmful to be enslaved to something. Humans should not only take but also help all six species of animals as much as they can, primarily by giving.

## **10. Becoming**

A pregnant woman is shown here. This shows the regularity of the world in which man and every animal give birth to their offspring to sustain their life. In other words, a secondary body is born from one body.

## **11. Rebirth**

It shows a woman giving birth. The birth of a child is the foundation of the continuity of life and human development. A newly-born person's primary goal is to reach the limit of wisdom.

## **12. Old age and death**

A man carrying a corpse on his shoulders is going to a cemetery. Human life and death are the natural order of the universe. The sins of a lifetime lead to the grave, like a corpse on the back. This is true, as bitter as salt. Death doesn't make things better. Because after death, the soul is reborn and lives in this world. That is why the wheel of existence, the wheel of the universe, or the twelve spokes of the cosmic wheel, are talking about the soul that is born again and again by karma.<sup>33</sup>

In traditional religion, there are 12 interconnectednesses known as the "12 links dependent origination," which can be understood in modern terms. Each part of this chain is a condition for forming the next part.

The first part is 'ignorance,' and as the parts build upon each other, the twelfth part, death, forms the first circular wheel of existence, all of the quality of unsatisfactoriness and suffering (Dukkah). In short, life itself is like a wheel of suffering. This idea expresses the concept.

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<sup>33</sup> Dependent Origination - The Zen Universe - The Zen Universe.  
<https://thezenuniverse.org/dependent-origination-the-zen-universe/>

The book of God states that all things are created from consciousness. In this sense, all the things we see arise only from consciousness or mind, and these three worlds also occur due to forms of consciousness. However, the change in the material form lags behind the change in the form of consciousness.<sup>34</sup>

Life is empty; death is empty, and all phenomena are empty. If everything is empty, how can you suffer humiliation? How can you be sad if everything is empty? Both you and others are empty. At that time, even if someone curses or spits on you, it will seem like a dream. This understanding is your best defense.<sup>35</sup> Buddha used to send his disciples to meditate in cemeteries. Newcomers would meditate there for three months. Every day, they watched every person, rich, poor, old, young, pretty, ugly, burn to ashes in the cremation fire.

What is life? Is it tradable or treasured? Don't forget that life is the rhythm of day and night, winter and summer.

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<sup>34</sup> <https://en.wikipedia.org/wiki/Prat%C4%ABtyasamutp%C4%81da>

<sup>35</sup> Dash-Yondon. B: Nagarjun's philosophy and ethics, Ulaanbaatar. 2016. p.60-71.

## Conclusion

-The 12 Interconnectedness images of worship and emptiness connect to create a sense of the unusual, without form, eclectic work, empty from the void, absent from the absence. Buddhism emphasizes love, compassion, mercy, humaneness, morality, and generosity as essential for spiritual enlightenment and peace. Emptiness theory focuses on reflection, guiding the conscious mind, and producing knowledge. Most crucially, it may be interpreted as something that existed before Buddhism's definition of emptiness. So this is not someone's writing. Emptiness theory is not about religion.

-While studying the doctrine of emptiness, I understood the importance of separating and evaluating everything by comparing it with oneself and then with the self. Specifically:

-This "Theory of emptiness" and the philosophical concept of "Non-self" are integral to my thesis. It is a conflict with shamanism and European culture, which is merged and transformed in an immaterial form, and among them, I identified my "self."

-If art, visuals, performance, and every scenario are all empty, then acting in nothingness does not constitute the creation of action art. Because the performance I am giving may not be described, why? The core concept is empty, as is the rest. Art and performance art can't exist independently.

-At the intersection of Buddhist intellectual knowledge, my life, art, shamanic practice, and performance, I was able to discover myself and take a new breath of fresh air.



## Chapter 2

Visualization of emptiness

### 2.1 Shamanism of Mongolian

In old times, as individuals started to live in Mongolia's timberlands and steppes, the populace developed, and the matrilineal framework of clans broke down. According to analysts, the rise of "Shamanism" was affected by changes in Mongolian social relations and behavioral considerations. As a result, given the roaming way of life of cattle grouping and chasing, individuals came to accept an extraordinary enchantment. They were in wonder of everyday wonders due to the misfortune of control.

Physical advancement was vital during group life, but as tribal organizations were created, mental improvement became imperative and those who taught people were profoundly regarded. This time, shamanism picked up centrality, and it is thought that the reverent framework took shape.<sup>36</sup>

Particularly amid the arrangement of tribes, shamanism was practiced. Among the compelling pioneers of the clans and territories who drove the tribe during this time were shamans. Numerous sources have suppositions about when the society of the umbilical line was shaped. In his 1959 book "A Brief History of Mongolian Shaman Revere," academician and historian Ch. Dalai claimed, "Religion started within the dull society of old times... but shamanism showed up indeed more as of late." Then again, S. Badamkhatan composed in his "Audit of the People's Issues of Khuvsgul" that "Shamanism was shaped amid the patriarchal society of the primary society, and based on enchantment, totems, and fetishism, which were the religions of the past period."

In his book "Khuvsgul Darhad Yastan," Mongolian Ethnologist and History specialist S. Badamkhatan contended that the development of shamanism was influenced by verifiable conditions such as the improvement of beneficial strengths of the society of the primary unification. This was characterized by utilizing bronze and press devices, reinforcing societal positions of men, developing riches incongruities amid the improvement of private property, and a sensational increment within the control of tribal pioneers and dominants. In Mongolia, the Udgan individuals have sacrosanct charms, such as "*White Mother of the Cave*" "*Soyod Mother*" "*Khyar's Mother*" "*Bilgee Udgan*" and "*Baglan Vender*" also known as "Agar's Significant Other Khan." These charms are customarily venerated during parenthood.<sup>37</sup>

Agreeing with Mongolian scientists of history and archeologists, Shamanism has roots dating back to 12,000-73,000 years ago, and the Neolithic period is evaluated to have started 7000-5000 years ago.

It is accepted that Shamanism may have started amid a matriarchal period. Within the 8th century, Mongolians utilized felt to make humanoid figures called "*Emgelj*," to which they connected breast-like highlights and worshiped and venerated them. This indicates that the most punctual shamans were likely ladies.

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<sup>36</sup> Sukhee. B: The Doctrine of Universal Existence, Philosophy of Buddhism, Ulaanbaatar. 2017. 36- 41/86.35 C 86./

<sup>37</sup> Dalai. Ch: A Brief History of Mongolian Shamanism, Ulaanbaatar.1959.

Usually backed by the convention in numerous nations where shamans wear white and red "*Manjguud* (hanging textures with ruddy color)" which symbolize drain and spit, and male shamans in Chukotka perform all the capacities of ladies. These legends propose that shamanism began within the holy symbols of the antiquated matriarchy when ladies were held in higher regard.

Mongolian shaman's "religion"? Or shamanism?

A few analysts consider it shamanic adore and custom, whereas others categorize it as shamanism—not religion. In this conviction framework, shamanism is the essential shape of supplication. It rotates around the conviction within the covered-up enchantment of "*Tngri*" or "*Tengri*" and ideas such as the soul ornament, "*Tngri*" Etugen" Lus "( Ruler of the water), and "*Savdag*"( Ruler of the arrival).

It's vital to note that shamanism isn't a department of Buddhism, so labeling it a religion is wrong. For the old Mongols, shamanism was centered around the conviction in "*Tngri*," a brilliant master hidden within the everyday world, people, and animals. This conviction shaped the basic worldview of shamanism.

The god of shamanism is called "*Tngri*" or "*Tenger*" speaking to a life-loving male figure, and the soil is portrayed as a form-loving female figure. In shamanism, "*Tngri*"<sup>38</sup> is revered as a god, and customs are performed compared to other religions. Shamanism has not advanced its exercises, ceremonies, and lessons into a comprehensive hypothetical system throughout social advancement.

"Eternal Tngri" refers to the compassionate air of shamans who claim to be divine. This gas, influenced by the earth's gravity, can be likened to "*Tngri*" for the planet. Similarly, for the sun, the sky is the space actively affected by its attraction. Therefore, the term sky can be used for each constellation. Regarding our galaxy, the Milky Way, the sky denotes the space containing the hundreds of stars subject to its powerful gravitational pull. Some scientists interpret this interpretation to tie the concept of "*Tngri*" more closely with astronomy.<sup>39</sup>

Historian G. Sukhbaatar, in his research on the social, economic, and political history of the Huns, concluded that Mongolian "shamanism" had reached its highest development stage. The first state of the Huns was established in 209 CE by Modun Shanyu(King of Xiongnu), who worshipped the gods of the sky, the earth, and the Virgin. Shanyu himself worshipped the sun every morning and the moon every evening. Shamanism was practiced even during the rule of Tanshihuai, the leader of the Xianbi state. After him, the Qidan people also conducted significant rituals to worship heaven and earth with the help of shamans. During the Mongol Empire, Emperor Chinggis Khan reformed shamanic worship and established the worship of a monotheistic god in the eternal sky to align with the times. Genghis Khan deeply revered shamanic practices. Concurring with Shamanism, amid the period of Incredible Mongolia, each family was accepted to be favored by the spirits of their expired predecessors. Shaman adore affected the state's arrangements, with shaman icons noticeably set in conventional family units and illustrious royal residences.

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<sup>38</sup> <https://en.wikipedia.org/wiki/Tngri>

<sup>39</sup> Lhagvaa. O, Erdenetuya. L, Sainsanaa. Ts: Emptiness, Eternal Tngri, Earth of Holographic, AIII.7, Ulaanbaatar. 2013.p.68.

Moreover, different animals exist, counting those raised for grouping and those bred for drain generation.

In 1577, Sodnomjamts, the pioneer of the Tibetan religion, met with the "Altan Lord" of Tibet and got the title of "Dalai Lama." After the Dalai Lama hoisted the "Altan Ruler" to the "Dharma Lord" and affirmed the title of Ruler, the impact of the "Yellow religion" expanded, driving the decrease of shamanism. As a result, shamanism was constrained to stay as it were within the farther zones of Mongolia. Those who held shamanism's unique characteristics were called "Dark Shamans," and those who misplaced them and embraced Buddhist customs and lessons were called "Yellow Shamans." Shamanism was, to a great extent, terminated from the 1920s to the 1990s but has been resurgent. In Mongolia, a few ethnic groups hone shamanism, such as the "Khalkh" shaman, the "Darkhad" shaman, the "Hamnigan shaman," "Urainkhai" shaman, and "Urban" shamanism. After 1990, modern names rise in shamanism homes. One popular place of shaman reverence is "Dayan Deerhn agui" ("Gave beat of the mountain"), which still exists within the northern area of Khuvsgul in Mongolia. Shamanism played an imperative part not only in Khuvsgul territory but moreover among the "Oirads" ("Oirad" Ould), in Shaman start, among the "Khalkh," and indeed within the neighboring Tuva locale in southern Siberia. Due to this centrality, he is known as the shaman of "Dayan Deerh"

In addition to shamanism, Mongolian Buddhist monks used to sit in this cave to collect scriptures and meditate. Since 1990, shamanism has expanded due to democratic changes, which opened religious practices to everyone. Currently, the actions and rituals of shamanism are considered historical values of Mongolian traditional culture and are being carefully studied scientifically.

In 1985, H. Buyanbat took a more detailed look at CH. Dalai Lama's 1959 book "Ancient Shamanism and Medieval Shamanism" divided the history of Mongolian shamanism into the following five periods.<sup>40</sup>

1. The period from the founding of the mother tribe to the seventh century of our era, or the era of "Burte Chino," is called the "Origin of Mongolian Shamanism."
2. The period from the 7th century, when Mongolia's name was changed to "Yuan," until 1271 is the period of the "development of Mongolian shamanism"
3. The period from 1271 to 1368, when the "Yuan" state disintegrated and Mongolia's political center returned to its homeland, is called the "period of decline of Mongolian Shamanism"
4. The period from 1368, when the "Yellow religion" prevailed in Mongolia, to the 70s of the 16th century is called the "Renaissance period of Mongolian Shamanism".
5. From the 16th century to the beginning of the 20th century, this period is termed the "period of destruction of Mongolian shamanism"

Additionally, some researchers have studied shamanism, which has been revived since 1990 under the name "Neoshamanism." Perhaps this is due to many changes, such as changes in society, people's minds, and worldviews.

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<sup>40</sup> Sukhee. B: The Doctrine of Universal Existence, Philosophy of Buddhism, Ulaanbaatar. 2017. 38/86.35 C 86./

During this period, the name "Urbanshamanism" is more appropriate. This is because it is believed that some aspects of that time have changed, and some actions and purposes have changed, influencing the use of articles and rituals. Studies on minor religions, such as Buddhism, Christianity, Islam, etc., are primarily based on religious studies, while anthropologists mostly do studies on shamanism and strange and small-scale cults.

Many anthropologists have focused on forms of shamanism and ancestor worship, including the use of spirits and spirit spells in religion, the control of supernatural forces, interpretations of the unknown and the future, mystical knowledge, ritual performances, worship, sacrifices, offerings, and agents of supernatural forces. It is written that many things are included.

According to Clifford James Geertz, religion is

- (1) symbolic system
- (2) the process of building strength
- (3) formulating the concept of the general order of existence
- (4) the cloak of mystical perception
- (5) seems to be the only reality of the mind and passions.

In today's Western culture, religion is synonymous with a single "Tngri worship" "Worship Leader" cult, and moral order.

Ethically, Buddhism freed and rejected the belief in one "One Tngri" and "Worship Leader"

Religion means this; this religion includes this, that consists of that, and so on, and it is difficult to divide it into rigid principles or rules. This is because human society itself is very mixed and complex.

## 2.2 Shaman's rituals and order

The theory, developed by anthropologist E.B. Taylor, suggests that ancient people believed the spirits of the dead governed the world, and they performed various sacrifices to appease them. Ancient people divided the occult forces influencing them into bad Tngri and good Tngri, favoring the good and creating numerous ceremonies to ward off the bad. Shamanism is considered a form of worship that predates the world's organized religions.

Ancient Mongols believed that a special master called "*Tngri*" watched over nature, the world, people, and animals. This master came down in the form of old men and women from ancient times, as well as ancient heroes, and in the form of the "*Tngri*" mascot, the lord of the gods. These figures were represented as wild animals and idols, forming the basis of shamanistic worldviews. The understanding and rituals of shamanism vary based on different ethnic groups' concepts, heritages, languages, dialects, sequences, and sacrifices.

An example, some use the day, time, season, and hour numbers based on the Buddhist religion astrology. In shamanism, spirits descend in two ways:

"**Urgiin**" (above ancestry) and "**Ugiin**" (amulet non-human sources).

"**Urgiin**" (above ancestry) refers to a person's upper family, ten or more generations of ancestors, the spirits of the ancestors, and the spirits that come down from the sky through the chosen shaman or shaman of their lineage.

"**Ugiin**" (amulet non-human sources) represents natural owners, such as the owner of a specific mountain or the owner of a lake, which possesses a hidden amulet.

The "Ulaach" (Mongolian name for Shaman) of the eternal Tngri is determined by an agreement with the "Eternal Tngri" "Ulaach" seems to, in the most basic sense, mean to have the ability to communicate.

It is challenging to understand how the shaman chooses the right "Ulaach" Still, this chosen individual has been providing charitable service for hundreds of years and working as the only intermediary for the eternal sky. During this period, they overcome many obstacles and become the stars of the eternal blue sky. The inspiration of shamans ( böö – shaman, udgan-shamaness, zairan/tzairan/-great shaman or sometimes male shaman) and occasionally certain other religious practitioners ( Gürten, Choijin) is also determined as "Ongod"

In Mongolia, male shamans are called "Zairan" and female shamans are called "Udgan" Shamans are chosen to become shamans through a specific order and lineage, and from the "above ancestry" with some sign. A person determined to become a shaman also learns rituals under the guidance of a good shaman and conquers the "Tngri" in his image. All shamans have their own "Tushee" or "interpreter" person. That person is elected in the same way.

The main rituals performed by shamans for any purpose are classified as follows:

- (1) Performing shamanic rituals on foot or foot (walking shamanic worship), that is, day rituals without wearing shamanic clothes and without using drums, but using tongues and fiddles.
- (2) Armoring (doing shamanic rituals and wearing clothes), such as night rituals with shamans and drums.

The main idol, known as the "lord of Tngri" is believed to control a set of talismans consisting of 99 Tngri that oversee and safeguard people's and things' destinies. It is explained that 55 Tngri in the west, which brings about goodness, and 44 Tngri in the east, are associated with bringing about wrong. Of the 55 Tngri in the west, goodness, 50 are Tngri for prayer, and 5 are Tngri for worship. The first of the 5 Tngri that are worshiped is the "Hisan Ulaan Tenger" which protects the life and soul of any animal.<sup>41</sup>

The second is the "Tсахилгаан тсagaan Tenger" the third is the "Od Zayanii Tenger" and the fourth is the "Khukh Mankhan Tenger" which bestows blessings upon people and animals. The fifth is "Zayax Tenger" However, of the 44 Tngri in the east, 40 are Tngri for prayer, and 4 are Tngri for worship. The first one is "Gujir Tenger" which bestows bounties. The second one is "Boom mahash Tenger" which protects from diseases. The third one is "Ataa Ulaan Tenger" which symbolizes the horse. The fourth one is "Godil Ulaan Tenger" which bestows the gift of horned animals. It is thus believed that as these western and eastern Tngri are constantly in conflict, the balance of good and bad deeds in the universe changes due to this conflict among the Tngri.

There are names for "The black shaman" and "The white shaman" When the researchers considered the issue, they explained superficially that the west and south are good, and the east direction is harmful. At the same time, some tried to explain in detail why these directions are considered "good" and "bad" directions. Some have attempted to explain in detail why these directions carry these connotations.

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<sup>41</sup> <https://www.mongolian-ways.com/travel-blog/shamanism-mongolia>

According to the black dom spell, representing strength in black color (such as black deeds and thoughts), "*Tngri*" is a counterforce against any harm or bad influence. The lords of land and water are categorized as "Peaceful" and "Fierce" and all the dosh gids are worshipped as "*Black Tngri*" Shamans who gain strength from the ancient "Fierce" - "*Black Tngri*"—is also known as "*Black Spirits*" Consequently, a shaman who only aligns with "Black Tngri and black spirits" is called a "shaman of the black side"

The shaman of the white side is the embodiment of the bravery of Mongolian shamanism; that is, the shaman of the "black side" who values strictness, is on the other side of the shamans of the "black side" who are the expression of the compassion of this religion. The custom of the gentle lords of the white direction, who communicate with the white heavens and the shaman of the white direction, pray to the West. Since then, Mongolian shamans have been considered in two categories: "Shamans of the white direction" and "Shamans of the black direction" In this way, since the first formation of Mongolian shamanism, for about 5,000 years, the teachings of the Buddha originated from India and developed by interpenetrating with various forms of consciousness of Eastern countries, and in 209 BC, the first period of the history of Mongolian shamanism ended with the laying of the foundation stone of the first state.



Figure 3. Shaman, Zairan, source: archive of The National Museum of Mongolia, 19th-century.

### 2.3 Fire ritual

In shamanic traditions, fire sacrifices are considered sacred. The fire sacrifice begins with small things, and the shaman first starts by worshipping the "*Gal Golomt*" (symbolizing the hearth, home, or family life) of the family. Worshipping the "hearth" of the family is a ritual that contains the symbol of protecting the virtues of the family for three years and spreading virtues. Small animals, such as four sheep's ribs, juniper, vodka, and yellow oil, are everyday items used for fire worship at home. The sacrifice involves summoning the "*Tngri of fire*" "*Fire of red Tngri*" or "*red 9 Tngri*" lighting the fire, and offering the prepared items one by one according to the rituals Wholesaler. This is one of the shaman's fireside worship rituals.

One of the shaman's ways of giving strength to his "*Ongod*" is the fire ritual. Go to your suitable place and to the top of the mountain in the middle of the night. First, lower your head and announce it to the "eternal Tngri." Ongod's" name, water, station, seat, sky, name, rank, reputation, rank, pray to the "eternal Tngri," begging to give strength to the thousand-year-old red. At that time, the ancestors of their lineage will come, or the angels of the "Eternal Tngri" will come to the body of the priest and make a fire offering, dance around the fire, and absorb the power. During this action, the shaman performs rituals in the form of various animals, such as wolves and howls, or the form of multiple animals, such as a pig, bear, and bird. In this way, the ritual of adding strength to the body of one's own body is completed. In this way, if you first perform on one campfire, you will act on three campfires, then nine campfires, and so on. Shamans who have reached full strength build urns, worship them, and then build up urns to burn in the burning urns. If you were to do a ritual one time like this, it would be a ritual to complete the fire sacrifice by performing it every 2-3 times.

**The shaman's outfit and tambourine.** The "Armor" is mainly based on the Mongolian coat model but is tied without buttons. The items placed on the armor can vary depending on their origin, roots, and water. The general costume represents the spirit of a human or deer and is a gathering of spirits of various animals such as deer, humans, snakes, eagles, and wolves. Regarding the "shaman's hat," the Buriad and Khalkh shamans wear closed hats, while the Darkha shamans wear open hats. In most regions, they are referred to as "*Orgoi*" "*Mandaa*" and "*Mayhavch*" The number of feathers of eagles, vultures, owls, and other birds fixed and worn on the hat varies according to the number of lineages and generations, and the shaman's rank. The hat or tent of the "spirit" is considered the talisman's head, as the background color of the hat matches the color of the shaman's coat (roots tribal). Another essential part of the shaman's hat is the shaman's face pendant/veil (amalgam). According to shamanism, a veil is a tool that stimulates and activates the "spirits" of "*Lus*" (Lord of the water), especially the "spirits" who travel to the land of darkness to meet and are not recognized by outsiders, whether good or bad.

**"The Shaman's Mirror"** is an essential tool for a shaman. Gold, silver, bronze, and brass Mirrors have flat, rounded, and semi-convex shapes. A "*Khorchin*" which consists of nine mirrors, is tied to the outside of the shaman's checkered robe. Wearing a mirror protects from curses and spirit attacks while scattering light. It is the primary protective device that reflects negative influences from the outside. The "Shaman's Bardag" is a tool that Buriad shamans use. It includes various weapons, such as "Manjig" a horse, a harmonica, and nine others. There is a belief that shamanic clothes were traditionally handmade by specially selected artisans, servants, and tailors from the shaman's lineage, fortune tellers, or people from their ancestral land. Shamanic practice involves healing the soul, loving the teachings, fulfilling promises, healing the body, mending what's broken, and removing negative influences. It encompasses traditions of the past, present, and future. The shaman's invocation is an entire poem or song of praise dedicated to nature, wild animals, winged creatures, and mountains. Mongolian culture's shamanic clothing, accessories, and household items represent mountains, nature, animals, and unique worship rituals. And animals are associated with it.

**Jew's harp**, the "Khel khuur" (English: Jew's harp), is a musical instrument that has gained popularity among music enthusiasts because of its simple design and unique and beautiful

melody. It has spread to more than 160 countries around the world. Although its history dates back several thousand years, its original origins are not officially determined. Nonetheless, it is considered one of Mongolia's traditional musical instruments and is still used in rituals in the country. The "Jew's harp" is highly valued by shamans and organs. It is closely related to shamanistic rituals and is seen as a vessel of inspiration rather than just a musical instrument. It produces sounds with a frequency higher than vowels and is believed to bring the "spirits" of the shaman and the tribe. Shamans and "Udgans" use a special ritual called "revival of the spirit vessel" to possess the instrument. Archaeological evidence suggests that the "Jew's harp" was enjoyed and used by the Mongolians as early as the 3rd-1st centuries BCE, as it was found in the tombs of the Huns. Three types of "Jew's harp" made of bone, iron, and bamboo have been developed and are still preserved today. Some Mongolian folk music researchers suggest that the musical instrument originated in Central Asia. The Yakut or Sakha Uriankhain people usually play the metal Jew's harp, which is made with unique technology.

**Vilmos Diószegi** (1923-1972) was a Hungarian folklorist, linguist, ethnographer, and Orientalist who wrote the first Manchu-Tungus dictionary.

His research focused on the religious beliefs of the peoples of Siberia and the ancient Hungarians (Magyars) before they migrated to the middle Danube basin. Specifically, he studied shamanism and shamanistic folklore, Hungarian folk beliefs, and the characteristics of Hungarian ethno-culture. Diószegi conducted field research in Turkey and Mongolia and three expeditions to Siberia. Through comparative analysis, he traced the history of ethnogenesis and the process of ethnogenetics. In 1958, he left behind an archive of 15,000 articles on shamanism, along with numerous photographs and manuscripts.

**Ágnes Birtalan** is a Hungarian doctor of science specializing in Mongolian studies. She is a university professor and head of the Inner Asian Department at the ELTE Faculty of Arts. She has authored numerous books on Shamanism.

Birtalan has researched Mongolia multiple times, focusing on shamanism and specific shamans. Through her research, she has contributed to promoting Mongolian shamanic heritage and culture in European countries. Her work involves studying and comparing shaman rituals, sequences, history, development, and methods.

In particular, Birtalan has shown a deep interest in the role and benefits of divine spirits, observed during her detailed studies of individual shamans. She has written about various shamans, including "Darkhad" shamanism, "Bayad" shaman, "Kürlää" the shamaness *Čuluun*, and the Darkhad shamaness Baljir. Additionally, Birtalan has touched upon the life of shamaness "Xüüxenjü" in an article about a "Dayan Deerx" text recorded from her.<sup>42</sup> Birtalan has also researched the lives and rituals of shamans. She has highlighted the importance of color symbols, such as White, Black, Yellow, etc., as a distinguishing feature of Mongolian shamanism.

While studying the Shamans of Darkhad, he focused on the main characteristics of the shaman's life that illustrate the optimal conditions of Mongolian shamanic activities.

(1) Personal particulars of the shaman(ess): name(s), year of birth,

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<sup>42</sup> Ágnes Birtalan: *The Shaman(ess) – the Performer, Examples of the Activities and Life Stories of Darkhad, Mongolian Shamanesses*. 2007. Vol. 15.



particulars of close relatives, clan affiliation, and place of domicile.

(2) Place of the shaman(ess) in the emic shamanic typology: black, Yellow, white, hereditary or non-hereditary shaman.

(3) Shamanic ancestry: matrilineal and patrilineal ancestors, if any.

(4) The procedure of becoming a shaman.

(5) Shaman masters

(6) The prominent opinions, or 'protector spirits.'

(7) Rituals, requisites, creed.

(8) Taboos to be observed by the shaman.

(9) Judgement of the family, local or larger community about the shaman(ess)'s activity and contacts with other shamans.

The study explains the differences among shamans, including whether they have ancestors, i.e., hereditary shamans (lineage shamans) or non-hereditary shamans (shamans without descent), significantly contributing to Mongolian studies. The Shaman(ess) – the Performer. Examples of the Activities and Life Stories of Darkhad Mongolian Shamanesses Ágnes Birtalan <sup>43</sup>

## 2.4 Connect the performing art to shamanism

The display of signs during shamanic rituals is called "*Tngri*" entry, which denotes the spirit's presence, much akin to poets and singers. It is theorized that the "*Tngris*" communicate and convey their intentions through these intermediaries.

One of the distinguishing traits of Mongolian shamans' "*Tengrism*" is their use of song and poetry to communicate, which is often more expressive and fitting than everyday language. Singing and speaking manifest divine and supernatural elements, much like poets do. The "*Tngri*" manifested in the shamanic performance, the unique will of the "spirits of Tngri," and the shaman's possession during the performance can be viewed as a series of pronouncements from the "Tngris" The shaman's rituals involve actions and calls, such as playing the Jew's harp or beating the tambourine, while being connected to something, making them an art of performance.

Despite not being an actor, folk musician, musician, or poet, the shaman can transform during the ritual. After the shaman descends to Tngri, he speaks in another person's voice, which sounds like an older woman or something mysterious and scary. This spiritual transformation is seen as a unique expression of the shaman's ritual as a type of performance art.

Joseph Beuys (1921-1986), an artist identified with shamanism, created objects for ritual performance and healing purposes. There is a growing body of literature on shamanism, and this artistic movement has inspired feminist art in Europe and North America, where artists draw inspiration from their native culture and shamanic traditions to address social issues (Levi Strauss, 1999). The number of literary works about witchcraft steadily increases, creating a wave in European and North American art. Many artists aim to heal societal wounds through feminist art, drawing inspiration from their native cultures' witchcraft traditions.

A few researchers in art, as well as certain painters, are often referred to as shamans. For instance, Rashin (1986) highlighted how the "idea of the shaman" influenced Jackson

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<sup>43</sup> Ágnes Birtalan: The Tibetan Weather-Magic Ritual of a Mongolian Shaman, In: Shaman 9. 2001. pp. 119–142.

Pollock's painting. The Pinakothek in Paris (2008) recently exhibited a primary collection demonstrating the influence of indigenous American shamanistic rituals on Pollock's artwork. In the field of art history, three scholars have investigated the role of shamans in modern creators, briefly mentioning Michael Tucker (1992), who expressed, "Modern artists are handling the significant segments of the rainbow bridge by employing the spiritual relics and materials of shamanism as foundational elements."<sup>44</sup>

Mark Levy (1993) posited that the creations of shamanistic art "represent a unique dedication through their mystical content, exaggerating beyond the veneration of raw materials and consistent fashion in apparel, conveying most of contemporary art as a purified property." Levy regarded shamanistic art as "borrowing the content of intelligence not just from various cultures but specifically incorporating forms and styles from ancestral arts into their own."

Peggy Weiss (1995)

Kandinsky's works related to shamanism incorporate the study of creativity. He used the ancient "Buriad" legend about the first shaman as a metaphor for the Russian Revolution, sharing and describing the plot of the legend.

Kandinsky developed a "schematic hieroglyph" consisting of symbols from folk and Christian sources syncretized with myths based on his knowledge of shamanic symbols and pagan figurative lexicon. Joseph Beuys, Norval Morrisseau, and the younger artist Catherine Bell should be mentioned when discussing shamanic art.

German mythological figures and shamanic culture inspired Joseph Beuys's (1921–1986) work. He connected with prehistoric and ancient cultural materials and created them with a modern approach. "I don't want to create myths here and show images of the past. We are at a different place in our development. This place requires us to discover how we relate to our past."<sup>45</sup>

"The felt clothing worn by Joseph Beuys in concert is often seen as a performance art relic with a shamanic quality. He took a squid, sucked the ink, and spat it into the pink felt suit. After all, it covered the entire suit, face, and hands, so he immediately turned black. The performance lasted about an hour, but there were two videos, one of 20 minutes and the other of the entire hour. After the game, he sucked up so much squid ink that he couldn't bear the pain and developed gallstones, which he hadn't noticed. It's a young artist doing endurance work, as I often associate with male artists of the 1970s.

Belle talks about how he felt when he looked into the squid's eyes and thought of his father's body rotting in the ground. If you were in the room, the smell would be unique, and you can imagine that the pacing sound, which isn't on the video, might be disturbing.

To me, it was a shamanic act of puking, and it was disgusting because you can feel it on the video that you're seducing this beautiful young lady with this sweet, squishy slime."<sup>46</sup>

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<sup>44</sup> Ritual and Shamanism within (Performance) Art by Anne Marsh and Philipa Rothfield, Anne Marsh, *Performance\_Ritual Document*, Melbourne: Macmillan, 2014 ↵

<sup>45</sup> Joseph Beuys, 1969, Harlan, Rappmann & Schata 1980: 87, translated J.W.K.

<sup>46</sup> <https://www.artsy.net/article/artsy-editorial-shamanic-practices-making-comeback-contemporary-art>

## Conclusion

-Mongolian shamans speak in the language of songs and poems, and their voices are more eloquent, didactic, and spiritual than those of everyday humans. It means that song and speech are divine. Like a poet, the connection of words and extraordinary things is manifested. Tngri speak and act through the shaman, and how they speak like poetry is also like a performance of reading a manifesto. It is needless to say that in the body of a performing artist, some powerful or extraordinary thing happens.

-Marina Abramovic may have experienced this, as she mentions energy transition into a trance. Through Marina Abramovic, her "Tngri" could be performed. This is my guess. It is also possible that he will change and show the actions that he said by the Tngri. The shaman enters the body of the Tngri and acts, speaks, sings, and dances. This is not what the person himself is doing.

-The idea is that a performing artist can be a conduit, just like a shaman. In other words, the idea may come to the artist suddenly, in a dream, or from some unexpected event. The Mongolians say this is a sign from above. The artist and the shaman must be wise in their metaphors. Shaman rituals and actions have found their place in performance art and become another unlimited topic.

-Joseph Beuys's utilization of felt was influenced by shamanic traditions and is connected to his personal experiences. According to the artist himself, when he was a member of the German Air Force during World War II when his plane was shot down on the Crimean Front, the Tatar tribe used these two substances to save his life. From this experience (whether myth or truth, no one knows), Joseph Beas, whom we celebrate today, came up with the idea of felt as a protective, life-saving fabric. From here, it can be seen as isolation or protection from what is happening around us.

-Beuys was wrapped in felt to perform a shamanic ritual. There were shamanic treatment methods and shamanic medical practices of that time. Maybe a shaman came down and inspired him as he lay there, struggling with his death. It is not denied that he came.

-In my work, I use wool, the primary form of felt, to shape and express meaning. There is an approach to modern creations using small raw materials. Michael Tucker said shows that.

According to my observation, this art has many different shaman concepts.

Using shaman's tools, musical instruments, raw materials, and clothes from the point of view of form. Using the unique sounds, words, movements, dances, and performances of shamanism.

-Shamans teach, inspire, communicate with higher spirits, connect with the neighboring world, use hidden power, and use symbols. They use shamanic purification, medicine, healing, almsgiving, and sacrifices to Mother Earth. The shaman uses nature, mountains, water, mud, wildlife, etc.

-In my thesis, I focused on a few key points, and through a variation of indirect adaptations, hybridized and eclectic concepts were combined from different sources.

I incorporated shamanic rituals mainly because I am a shaman myself, so it was easier for me to operate more spiritually.

-Given that shamanic rituals are a subject, they have significantly impacted my art.

In other words, the shaman's ritual transforms the body spiritually, separates it from actual existence, and transitions to a state that is neither a person nor a body.

-I believe guiding the mind and heart presents an optimal opportunity to consciously connect the eternal with the material and the spiritual with the body. This allows us to create a field of acceptance of man and the universe through art, including performance art.

## Chapter 3

Visualization of emptiness

### 3.1 History of Performance Art

*"The history of performance art is integral to the history of art. It has changed the shape and direction of art history over the last 100 years, and it's time that its extensive influence is properly understood. Throughout art history, performance (think Futurism, Dada, Surrealism, early Rauschenberg, or Vito Acconci) has been the starting point for some of the most radical ideas that have changed the way we - artists and audiences think about art... Whenever a certain school, be it Cubism, Minimalism, or conceptual art, seemed to have reached an impasse, artists have turned to performance as a way of breaking down categories and indicating new directions."<sup>47</sup>*

*RoseLee Goldberg /Art historian, author, critic, and curator of performance art./*

The works of Futurism, spanning from Dadaist cabaret to anarchic movements, Bauhaus experiments, and Surrealism, illuminate the origins of 20th-century performance art history. While the term "Performance art" did not gain widespread usage until the 1970s, the history of visual art performance traces back to the early 20th century, specifically around the 1910s, connecting to Avant-garde art. Ancient Greek theater, medieval games, Renaissance and Baroque theater, and opera contributed to a vibrant dynamic. Additionally, a lively relationship existed between 20th-century Futuristic events and Dada cabaret performers, encompassing myths, masks, and figures of the gods. Although no longer prominently expressed, artists began establishing their presence in society with a new image, fostering a lively connection with the community.

Dada Performance at the Cabaret Voltaire is Between February and July 1916, the performances at the Cabaret Voltaire, then at the Galerie Dada, were designed primarily by Hugo Ball, Tristan Tzara, Richard Huelsenbeck, Marcel Yanko, and Jean Arp. The team of artists Janko and Arp did mask work, costumes, and costume design, and Huelsenbeck was in charge of language work.

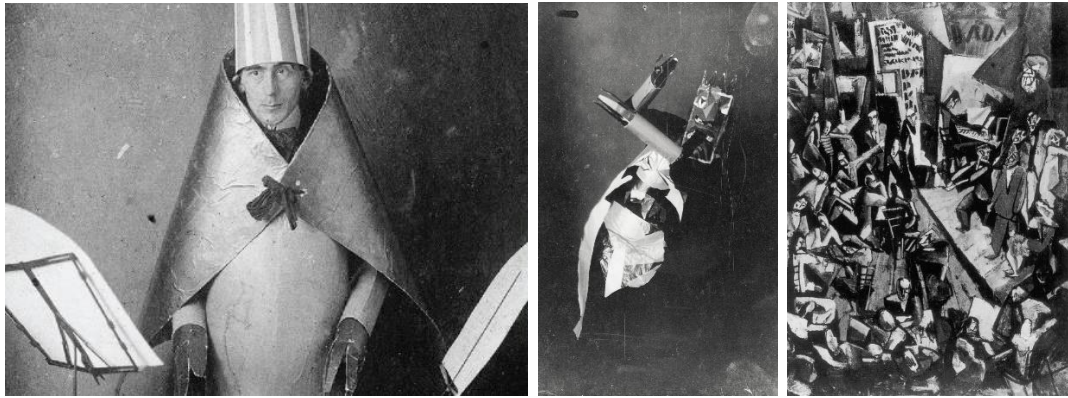
Tristan Tzara was a professional actor, but he understood the situation. However, Hugo Ball was the main initiator of this group's theatrical experiments. One of the Dynamics of Dada: A Creative was the Performance of Cabaret Voltaire in Zurich, which Used Sound and Movement Improvisation. Their expressions (lyrics, dirges, dances with artificial masks, etc.) were gestures of the horrors of their era, war, and social protest. It explores the improvisation at the heart of Dada, the possibilities of collaborative song creation based on fragments of Dada, and other ways to do it.

The main things of Dada improvisation were attempts and experiments exploring the possibility of creating songs together based on fragments of Dada and other ways of doing it. It was the first experimental performance art of the young artists of the time who improvised based on the ideas created by the sum of the works of artists, actors, and poets.<sup>48</sup>

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<sup>47</sup> Performance Art Movement Overview | TheArtStory.  
<https://www.theartstory.org/movement/performance-art/>

<sup>48</sup> <https://www.youtube.com/watch?v=fk192oV1kMc>



*Figure 4. Hugo Ball, "Poetry Reading Get-Up", Arp and Janco's mask and poster, at Galerie Dada, Zurich. Cabaret Voltaire in 1916.*

Marinetti and Ball were "a band of gnomes in paper hats" while the composer himself played the piano, while they "worked freely" and proclaimed the futurist Cangiullo's "liberation words." Each is responsible for various "home" sound instruments—a giant seashell, a horse bow (actually a saw with tin attached), and a small terracotta box covered with leather. This box contained a reed that vibrated "when stroked with a wet hand." All in all, this performance created another manifesto, the Dynamic and Synoptic Declaration. An early example of the Dynamic and Synoptic Proclamation was *Piedigrotta*.

Essentially, it's an opportunity and instructions to the actors on how to act, or as Marinetti calls it, 'mark.' He said this "declarative" approach aims to "liberate intellectual circles from old, stagnant, pacifist, nostalgic declarations." For these purposes, a new vigorous and militant declaration was desired. A futurist announcer, he said, should announce as much with his feet as with his hands. The declarant's hand must use various instruments to produce sound.

Abstract and less animated than the traditional marionettes of futurist ballets, these sculptures and live actors were the primary motivation behind the mechanical puppets and animations, which integrated 21 futurist images and scenery into a seamless environment. For example, Ivo Pannaggi created *Balli Meccanici's* mechanical costume in 1919, mixing sculptures with a Futurist-painted environment, while Balla experimented with the field's "choreography" in his 1917 performance based on Stravinsky's *20 Fireworks*. The set was a three-dimensional version of one of Ball's paintings, with Ball conducting a "light ballet" on a light-controlled keyboard. The stage and the auditorium are alternately lit and darkened in this performance without actors. Although the show lasted only five minutes, Ball notes that the audience saw at least forty-nine settings.<sup>49</sup>

<sup>49</sup> [https://monoskop.org/images/archive/a/a2/20181028115824%21Goldberg\\_RoseLee\\_Performance\\_Live\\_Art\\_1909\\_to\\_the\\_Present.pdf](https://monoskop.org/images/archive/a/a2/20181028115824%21Goldberg_RoseLee_Performance_Live_Art_1909_to_the_Present.pdf)

In his 1917 Manifesto on Futurist Dance, Marinetti outlined further instructions for "how to move" for "ballets" with live actors. But whatever the "futuristic dance metal" was, the characters were still only one component of the overall performance. In his Manifesto of Futurist Pantomime, he wrote, "A psychological synchronicity must be created in the mind of the spectator. This synchronicity, he explained, responded to the laws of simultaneity governed by the "universal futurist simultaneity."<sup>50</sup>

Performance in the post-war period was largely immaterial, thus aligning with conceptual art. Life, body movement, and mortality are alternatives and attempts artists have faced in painting and sculpture. Some types of performance are often described as "activities" by Joseph Beuys, a German artist, such as. What resulted from the reinterpretation of American "action painting" was that the object of art was no longer the canvas but something else, usually the artist's own body. The preoccupation with the body in the 1960s performance art is sometimes seen as a consequence of the abandonment of conventional mediums. Some saw it as liberation.

The performance art of the 1960s can be seen as one of many distinct trends that emerged after Minimalism. Seen this way, it is an aspect of post-minimalism that shares the characteristics of process art, another central style tendency.

The show is titled "Living Art by Nature? Performances by artists." For Marina Abramovic, performance differs from conventional theatrical representation, as she said, "The only theater I do. The only thing I can play is my life." However, for the artist, this statement does not mean that he rejected the theater as a space of his activity; on the contrary, it influenced the renewal of the language of the theater, RoseLee Goldberg has emphasized.

In the art history of the 50s and 60s, artists were able to find three essential elements in the vocabulary of performance

- Using the artist's body,
- The temporary nature of artistic activity and the spirituality of the artist
- Presence of the artist.

Simply put, one can name Manzoni, who made artwork using the artist's body; Klein, who emphasized the temporary nature of the language of performance; and the Gutai group, who created a new weight of existence. Gutai Group also considered the relationship between the presence of the artist and the public through the actions of Yasuo Sumi and by creating an environment where the audience is immersed in the artwork. These influenced the history of art, and artists were interested not only in the enjoyment of artworks but also in the active and passive parts of collective work and the lived experience of the community.

In 1954, the Gutai group held several activities in Japan, where artists broke the canvas and painted directly on the body.

In 1959, Kaprow revived "18 Events in 6 Parts", which inspired various acts of artists in the United States and the early sixties. In the mid-60s, in contrast to the first "empty-faced normality" of artists, a group called Viennese Activism appeared, consisting of Hermann Nietzsche, Otto Mühl, Günther Brus, and Rudolf Schwarzkogler. They became the focus

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<sup>50</sup> Manifestos on performance, 14 Marinetti, Tavola Parolibera, 1919.  
[https://monoskop.org/images/archive/a/a2/20181028115824%21Goldberg\\_RoseLee\\_Performance\\_Live\\_Art\\_1909\\_to\\_the\\_Present.pdf](https://monoskop.org/images/archive/a/a2/20181028115824%21Goldberg_RoseLee_Performance_Live_Art_1909_to_the_Present.pdf).

of the hippie movement, the sexual revolution, student protests, the exploration of the collective subconscious, accumulated bitterness, and sometimes even aggressive, intuitive experiences, myths, violence, and inflammatory events. The human body is not only used as a fine tool to leave traces or a visual element. They saw as a kind of ritual the violent, brutal, and often insane events that frequently teetered on the brink of brutality: space travel, the Cold War, nuclear weapons, the struggle for independence in the Third World, and civil rights conflicts. Peace movements have greatly influenced the themes of their actions and the brutality of their executions.

In Europe in the late 1950s and early 1960s, Yves Klein and Piero Manzoni proposed measures to prevent art from being relegated to galleries and museums, members of Viennese Activism staged bloody concerts, and other artists such as Jackson Pollock and Nam June Paik also experimented with bodily action in their artistic practice.

In addition to Atsuko Tanaka of the Gutai group, who did not perform the actions of these years only by male artists, in 1961, Niki de Saint-Phalle presented her photographs, in 1963, Karoly Schneemann performed the famous Eye Body, and in 1964, the work "The Joy of the Flesh" was considered a transitional period. It can be viewed. In 1965, Shigeko Kubota performed in New York with "Vaginal Painting," and the participation of women in performance practice began. In this performance, she sticks a paint stick to her underwear, bends over a bucket of red paint, and rolls over a large sheet of paper on the floor, creating a red, period-like stain. It may have been inspired by the practice of low-level geishas, who sometimes entertain customers by writing calligraphy with a brush in their vagina. Kubota's performance combines high and low art, masculine and feminine elements, and the duality of Eastern and Western cultures.<sup>51</sup>

In recent years, the body of the artist and his presence simultaneously with the audience played a central role in the performance, and some artists devoted themselves entirely to the performance. They were believed to be short or long and short or large-scale action; they could be programmed or contrived, and they could be autobiographical or dramatic, esoteric or satirical. They overcome social criticism and consider that marginalized groups, diversity, and art itself can speak about the morality and ethics of communication. In 1979, the first research on the history of performance art was published. At that time, other art scholars considered performance not an artistic expression that interrupted but began to recognize it as a natural expression of the reflection of conceptual art. Performance is a genre in which works are presented as 'life,' usually by the artist but sometimes with collaborators or actors. In the 1960s, modernism, and Abstract. After the fall, the most crucial flowering of performance art spread worldwide.

The performance art of this period focused primarily on the body, often described as "Body art." It represents the era's "dematerialization of the art object" and an escape from traditional approaches. It also reflected the political climate of the time, with the rise of feminism encouraging the division between the personal and the political and the anti-war movement, creating models of politicized artistic "action."

Although the artist's concerns have changed since the 1970s, the genre has always been around and is much appreciated by museums and galleries. According to Goldberg's study,

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<sup>51</sup> Performance Art Movement Overview |TheArtStory.  
<https://www.theartstory.org/amp/movement/performance-art/>



20th and 21st-century performance art involves the performer as a sustained experience of the artist, establishing their presence throughout society. An accepted part of the visual art world in the early 21st century for performance critics, the term describes film, video, photography, and installation-based artworks that convey the actions of artists, performers, or spectators. More recently, performance has come to be understood as a way of directly engaging with social reality, spatial identity, and the politics of knowledge. When the primary purpose of performance art is to challenge the traditional forms of visual art, such as painting and sculpture, and when the conventional art world seems too far away from ordinary people, artists often turn to performance to find new audiences and test new ideas.<sup>52</sup>

Performance art sometimes borrows styles and ideas from other non-art activities, such as rituals, art forms, and similar works. Recently, artists have taken inspiration from dance, yoga, and even sports.

*"The body is the physical agent of the structures of everyday experience. It is the producer of dreams, the transmitter and receiver of cultural messages, a creature of habits, a desiring machine, a repository of memories, an actor in the theater of power, and a tissue of effects and feelings. Because the body is at the boundary between biology and society, between drives and discourse, between the sexual and its categorization in terms of power, biography, and history."*<sup>53</sup>

Nelly Richard, Art critic and curator

## 3.2 Performance artists

### Yves Klein

Yves Klein was considered a paradigmatic neo-avant-garde artist of the post-war period. Yves Klein was the most influential, respected, and controversial French artist in the 1950s. Klein became famous for his patented blue monochrome, which used a single color called blue, his ultramarine. He was an artist with a way of painting, but his approach to painting was very unorthodox.

But he was also interested in conceptual art and performance art. Anthropometrically, he painted the actors with blue paint and had them lie on a canvas on the floor to create body-like shapes. By removing all barriers between man and painting in these acts, in Klein's works, man became a living brush whose flesh was applied to the surface perfectly in his direction. The image is believed to have been inspired by pictures of the aftermath of the 1945 atomic bombings of Hiroshima and Nagasaki. Others see him as a descendant of avant-garde artists such as Marcel Duchamp, Kazimir Malevich, and Alexander Rodchenko, who were also drawn to monochrome. In the way he used performance later in his career, he was like many artists who rediscovered some of the tactics of the earlier avant-gardes of the 1950s and 60s. Klein can be compared to his contemporary, Joseph Beuys because his Beuysromanticism and mysticism were also accepted. Klein Eastern religion and Rosicrucianism were interested in and influenced by judo.

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<sup>52</sup> RoseLee Goldberg: "Performance Art," *From Futurism to the present*, Published by Thames&Hudson, 1979.

<sup>53</sup> Performance Art Movement Overview | TheArtStory  
<https://www.theartstory.org/movement/performanceart/>



*Figure 5. Detail. "Anthropometry", Yves Klein's body art painting in the studio. France, 1961.*

Also, Beuys many people consider him a darkish obscurantist and a charlatan. It is said that he was condemned. However, it is always assumed that the artist creates the art rather than discovering the artists in modern abstract art. From this perspective, Klein's monochrome blue<sup>54</sup> paintings can be read as a satire of abstract art because not only are these paintings devoid of pattern, but Klein says there is nothing there, only "void."<sup>55</sup> Klein's paintings are fascinating because they explore mystical ideas and concepts of absolute infinity and indeterminacy. One rich and provocative color, blue, can be seen as an attempt to free the viewer from all imposed ideas and bring him back to his mind. Emphasis is placed on direct experience, reflecting aspects of the Performance art movement of the 1960s. Although he was never particularly opposed to creating art objects, many of Klein's later works sought to abandon the object as an artistic vehicle. Instead, they sought a more direct means of conveying ideas and experiences.

<sup>54</sup> Arterritory –The world is blue.

[https://artterritory.com/en/visual\\_arts/articles/22402-the\\_world\\_is\\_blue](https://artterritory.com/en/visual_arts/articles/22402-the_world_is_blue)

<sup>55</sup> Yves Klein Art, Bio, Ideas | TheArtStory. <https://www.theartstory.org/amp/artist/klein-yves/>



*Figure 6. Yves Klein's "Leap into the Hood", 1960.*

Yves Klein (1928–1962) *Leap into the Hood* (1960) is considered the first performance. This is a photograph of the artist jumping from the balcony of his house into the "void." In reality, the artist did not fall on the street, and the photograph is not a document of the event but a montage created for dramatic effect. It greatly influenced the further development of art history, and it was the first performance and physical work of art in which the artist himself was the protagonist. However, alongside this vital work, Yves Klein is best known for his so-called Anthropometry, a self-invented performance art form based on ancient painting techniques. He paints beautiful women with a unique, ultra-violet ray of blue (and later registers this unique color) and "paints" these naked bodies on pictures of them lying on the floor during his choreographed musical ceremony. His technique can be traced back to Jackson Pollock's method, which eliminated direct contact between brush and canvas. The physical self is wholly removed from the art-making process in creating body prints. Eastern Zen's interest in philosophy, discipline, and concepts of randomness and uncertainty inspired and greatly influenced the artistic practice of European artists, including Yves Klein.<sup>56</sup>

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<sup>56</sup> YvesKleinArt,Bio,Ideas | TheArtStory. <https://www.theartstory.org/artist/klein-yves/?action=cite>

## **Allan Kaprow**

1917 was an important year in American art, and since then, attention has been focused on the nature of art. From this time, artistic experiments, crossing boundaries, and breaking taboos began to attract the interest of artists and viewers.

Modern European trends were born in the United States through Bauhaus immigrants, while Dada became famous thanks to the work of Marcel Duchamp and Man Ray. The artist's appreciation of movement can be traced back to Jackson Pollock and action painting.

However, the inclusion of the human body in artwork can be traced back to Allan Kaprow, who emerged from Abstract Expressionism. He has already created shows.

The choreography was planned in 1958, but he found it too artificial. Ultimately, the actors and rehearsals were left behind in the performance, and the audience was involved. After the emergence of ready-made artists, radical artists such as Kaprow found the right way to ultimately affect the human body in artistic activity to break the boundaries between art and real life. In his first description of the event in 1959, Kaprow wrote, "Pollock, as I see it, has left us at a point where we have to worry. Even the spaces and objects of our daily lives are dazzling. Loss, sound, movement, people, smells, and specific substances will be used.

Since the early 1960s, he has created performance and body artworks, mainly at the same time as European movements. However, an essential part of our research is the house. It is interpreted as a work created at the intersection of an artwork and an event in a temporary place. "Happenings" may be called, but there is an "outcome."

In 1959, Allan Kaprow captivated audiences with *18 Stories in 6 Acts*. Unlike experiments at Black Mountain College, such as the famous *Untitled Event* of 1952, the audience no longer lingers in their seats and receives direct instructions from the artist.

A bell marked the beginning and end of each act, and the audience was asked not to clap at the end of each act. The actions that took place there were "Happening" The name had no obvious meaning, as it simply evoked something spontaneous. Performance-wise, *The Event* is meticulously crafted, leaving very little chaos and uncertainty for Cage, but with a dual interest in the game's history.

First, they are interested in active public participation in activities and artworks. Second, they highlight the methodological rigor of valuing confident performers in the 1970s and, in this regard, highlight the contradictory nature of performance in terms of definition and identity. In fact, for some artists, the performance is pure improvisation; for others, it stems from a method that involves "studied and prepared" actions, even if not predetermined, while for others, the program is faithfully followed, studied, and performed. It means how it evades definitions and conventions, always remains unpredictable and provocative, and remains unaltered in its subversive nature against the established conventions of the art system and the society in which it was born. "Its unexpected duration and equally unpredictable content, in the absence of a narrative or climax, shocks the public by showing tension that can attract attention and create participation."<sup>57</sup>

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<sup>57</sup> Kaprow A, *Assemblage: Environments & Happenings*, New York. 1966.



Figure 7. Detail. Allan Kaprow, "18 Happenings in 6 Parts", Reuben Gallery, New York, 1959 and Fluids Happening, 1967.

The origin of this phenomenon can be traced back to the action painting of the 50s, the American art of that time, which began to paint and use materials other than painting on large canvases. The most famous example is Hans Namuth's 1950 frames on Jackson Pollock, which immortalize the artist as he paints, smokes, and places objects on the canvas. The artist says that he can comfortably paint on a large canvas, rest on the ground, turn it around, observe the painting from different angles, and feel the feelings inside it. Later, Robert Rauschenberg and other artists experimented with many painting objects (hair, cloth, glass, car parts, clothing, etc.) or replaced the traditional canvas as a new support for painting, such as the famous Bed (1955). In Sonta's view, the next step in the "theatre of painting" is for the painting to become an environment full of chaotic objects from the wastes of urban-industrial civilization, including the participants. Distorting meaning through the unorthodox use of ready-made objects and collage juxtaposition produces shocking surrealist imagery. This event expresses the numbness of life and tries to remove it with shock, violence, and the unpredictability of the situation, along with public indifference. This surrealist trauma will be a typical feature of the performance, and the performers will question the political, social, and cultural value of their reference system and move into a rebellious mindset that affirms the artist's presence in society.

### Chris Burden

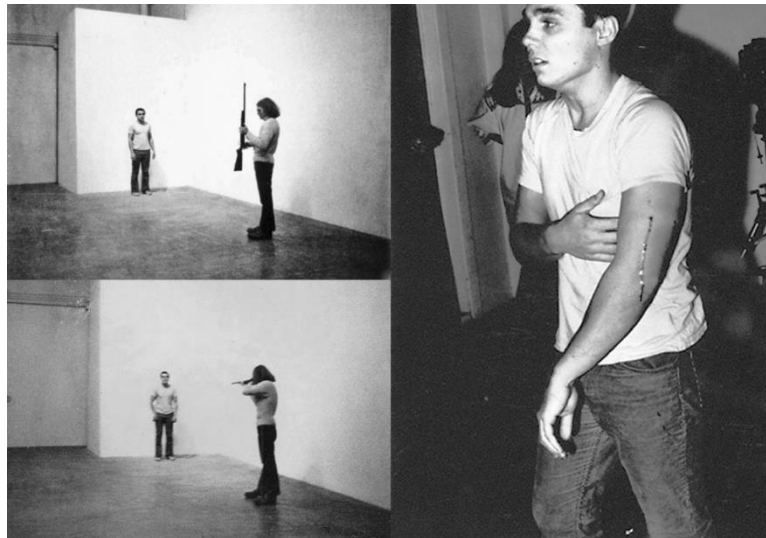
Chris Burden In many of his early 1970s performance pieces, Burden put himself in danger, thus placing the viewer in a difficult position, caught between a human instinct to intervene and the taboo against touching and interacting with art pieces.<sup>58</sup>

In another, perhaps even more extreme, famous act, he shot himself with a real weapon in hand. To carry out the shooting, Chris Burden stood in front of a wall while a friend shot him in the arm with a 22 rifle while another friend documented the incident on camera. They played in front of a small, private audience.

One of Burden's most famous and brutal performances deals with self-sacrifice and the notion that the artist might play a role in society. It may also talk about arms control and the Vietnam War. A great and unique example of this is when Chris Burden (1946) held a

<sup>58</sup> Performance art artists.  
<http://www.aceaerobaticschool.com/kitchenaid-slice-gsmo/755665-performance-art-artists>

knife to a reporter's throat during an interview in a television studio, forcing the program to stop. In his case, we can discuss the artist's aim to depict his body and its external and internal limits. Still, the emotional dimension of danger and risk emerged as an innovative element in his work. A part of human culture throughout the ages has been physical pain and suffering in various ways. The concept of bodily pain is not alien to Christian culture either, and it is not just a favorite tool of the Inquisition to discipline the sinful soul. It can also be manifested in the believer's self-punishment and "self-flagellation." A person can be purified through physical pain. It was also used in performances where the sins committed by the "guilty body" could be forgiven and cleansed.<sup>59</sup>



*Figure 8. Detail. Chris Burden, "Shoot",  
Performed at F Space in Santa Ana, California, in 1971.*

### **Yoko Ono**

In the first performance, "Cut Piece" in 1964, the artists directly invited the audience to participate in the opening ceremony of the female body throughout history. This was a life experience, and thus, Yoko Ono's neutrality concerning the social representation of women in art, hoping to eliminate anonymity. Ono sits quietly and modestly on stage as the audience approaches her and cuts her clothes with scissors. It forced people to take responsibility for their attractiveness and reflect on how passive witnessing can harm the subject of perception.

It's a strong feminist statement about the dangers of objectivity, but it's also an opportunity for both artist and viewer to play the role of creator and artwork. It was not only a powerful feminist statement about the dangers of objectivity but also an opportunity for artists and viewers to play the roles of creator and artwork.

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<sup>59</sup> Performance Art Movement Overview | TheArtStory.  
<https://www.theartstory.org/amp/movement/performance-art/>



*Figure 9. Detail. Yoko Ono, "Cut Piece", Performance Art, Feminist Movement, Yamaichi Concert Hall in Kyoto, Japan, 1964.*

### **Joseph Heinrich Beuys**

In May 1974, Beuys locked himself in a gallery with wild wolves for three consecutive days. Having previously announced that he would not enter the United States during the Vietnam War, his first and only act in America, Beuys wrapped himself in felt in an ambulance between the airport and the gallery to prevent him from entering. "Coyote" focuses on taming the American wild wolf and wolves. In an attempt to connect with the idea of a wild, pre-colonial America, Beuys spent several days living with a wolf and trying to communicate with it. She performed repetitive interactions throughout the piece, such as covering herself in felt, using a cane as a "lighting stick," and bending at the waist to follow the cane's direction around the room. Then, there is the myth that wolves teach humans how to survive. While most European settlers and their modern-day American descendants generally viewed coyotes as aggressive and dangerous predators, Beuys saw the animal as entirely different. For him, the wolf is a spiritual animal. Beuys spent three days trying to make eye contact with the wolf while making the symbolic gesture. He would throw his leather gloves at the animal or make a wild gesture. The wolf was often curious, sometimes hostile, and usually calm. Beuys interacted directly with the wolf until the end of his performance. When it was over, he was bandaged again, returned to the ambulance, and taken straight to the airport. He never once set foot on American soil except in gallery spaces. The only place he touched America was the room he spent with the wolf. With this intense performance, Beuys wanted to show that American society can only heal its social problems through communication and mutual understanding between all American social groups.

1965, it became one of his most famous shows: "How to Explain a Picture to a Dead Rabbit" His face covered in honey and gold leaf, metal plates attached to his shoes, and a dead rabbit cradled in his arms were central components of the performance. In keeping with his passion and belief in teaching, he performed by whispering into the ear of a dead rabbit the explanation of the paintings on the wall.



Figure 10. Joseph Beuys, *"I Like America and Likes Me"*, René Block Gallery, 1974.

In his explanation, the rabbit symbolizes incarnation, which the rabbit creates is only a matter of human imagination. Houses are built by digging holes in the earth. And so it is incarnated on earth: that alone matters. So I feel. The honey on my head is related to thoughts. Humans are not capable of producing honey, but they are capable of thinking and generating ideas.

Thus, the old and diseased nature of thought will be revived. Honey is undoubtedly a living substance, and human thoughts can also become alive. On the other hand, developing the mind can be fatal to one's thoughts: one can speak one's thoughts to death in politics or academia. Such materials and actions had exceptional symbolic value for Beuys. Gold was important in alchemy, and gold and iron were believed to represent strength and masculine energy to connect with the earth. Then, there is the myth that wolves teach humans how to survive. While most European settlers and their modern-day American descendants generally viewed coyotes as aggressive and dangerous predators, Beuys saw the animal as entirely different. For him, the wolf is a spiritual animal. Beuys spent three days trying to make eye contact with the wolf while making the symbolic gesture.<sup>60</sup>

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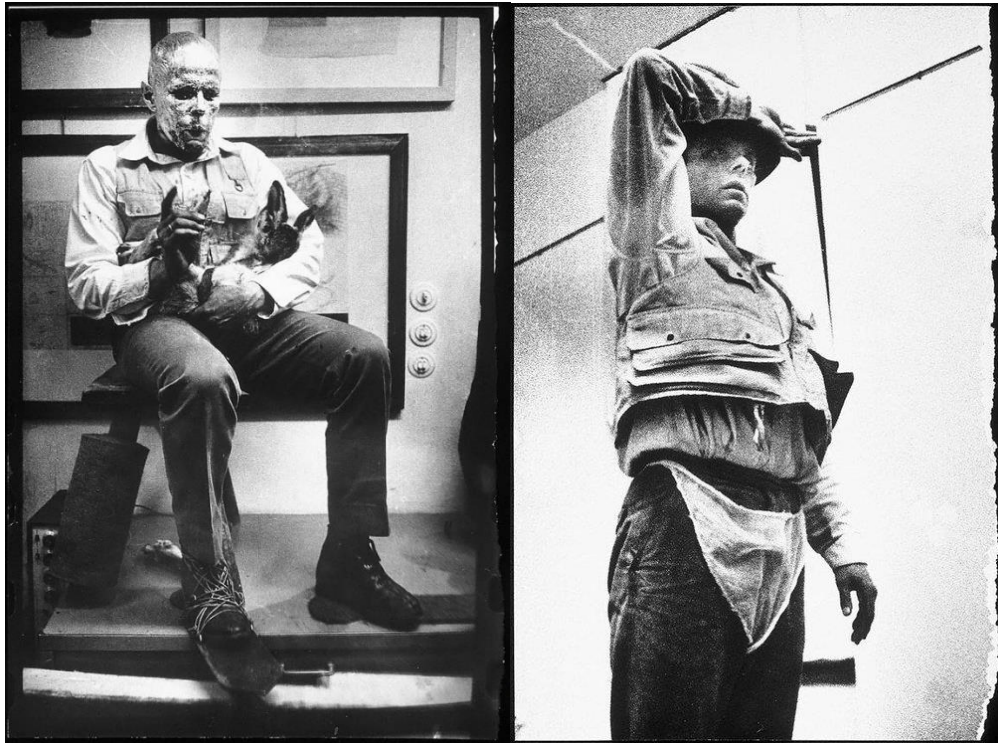
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<sup>60</sup> Joseph Beuys in the Action 'Manresa', 1966, by Ute Klophaus, printed 1997. | <https://www.artgallery.nsw.gov.au/collection/works/434.1997.7/>



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*Figure 11. Detail. Joseph Beuys, "How to Explain a Picture to a Dead Rabbit" 1965.*

The honey on my head is related to thoughts. Humans are not capable of producing honey, but they are capable of thinking and generating ideas. Thus, the old and diseased nature of thought will be revived. Honey is undoubtedly a living substance, and human thoughts can also become alive. On the other hand, developing the mind can be fatal to one's thoughts: one can speak one's thoughts to death in politics or academia. Such materials and actions had exceptional symbolic value for Beuys. Gold was important in alchemy, and gold and iron were believed to represent strength and masculine energy to connect with the earth. For Beuys, there is no clear line between art and life. Human life means living collectively and with people.

Therefore, artistic activity should directly impact society, and according to Beuys, everyone can be an "artist." Individual actions are necessary but only meaningful if they create a new society based on unity, creativity, and freedom.

It was believed that united people could achieve their true nature as individuals and not just mirrors of society. This is why Beuys saw society as a "Whole Work of Art"

Beuys called it "social sculpture" (Soziale Plastik). This concept should not be understood from an aesthetic point of view.<sup>61</sup>

"Social sculpture" does not mean that society as a whole should adopt the aesthetics of sculpture and become a work of art. On the contrary, the demand for human freedom and creative potential should form a new society. In such a society, human beings will live "well" and become more aware of their humanity. Here, we understand the meaning of "Everyone is an artist" Beuys did not think everyone should draw or produce the specific thing we call "art." He believes creativity is a universal human capacity that allows people to be themselves. This is how human existence becomes like art.

In doing so, Beuys became a powerful voice in performance art.

From the beginning, he touched on social, political, war, and natural problems and brought them to an artistic level through symbols, ancient rituals, myths, and themes.

His work is characterized by using organic materials and natural and animal products in its expression. When we get rid of our old ways of thinking and start living again like a diseased society, living human matter and thoughts can become alive.

On the other hand, as a person's mind develops, they find their own "body" and think their goal is to stay in the classroom through direct collaboration with others through art.

### **Vito Acconci**

In 1972, Acconci exhibited one of the most famous works of art at Sonnabend Gallery. Hiding under the ramp, out of sight for eight hours a day, Acconci masturbated based on the movements of visitors.

As he carried out these fantasies and illicit acts, he directed obscenities at gallery visitors into a microphone and blared them over loudspeakers across the room for all to hear. This practical work changed the gallery's physical space through participation.

It created a provocative intimacy between the artist and the audience, creating a multi-layered sensation. Participants experienced shock, discomfort, or even arousal. Acconci furthered the concept of body art's merging of artist and work of art by casting himself in the two roles of pleasure-giver and receiver. At first, there were fun street scenes like following random people. Excitement and unpredictable final results were the main elements of these early episodes.

Pain, a component of the human senses, later played a decisive role in his work. In his most famous performance, "Trademarks," he sat naked on the floor, biting the part of his body that he could touch with his mouth. In this act, he connected the boundaries of the human body's external physical and internal instincts and showed himself very close to himself.

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<sup>61</sup> Joseph Beuys in the Action 'Manresa', 1966, by Ute Klophaus, printed 1997.  
<https://www.artgallery.nsw.gov.au/collection/works/434.1997.7/>



*Figure 12. Vito Acconci, "Trademarks", 1970.*

### **Marina Abramović**

Among the most famous examples of Abramović's performance art are "Rhythm 10" (1973) and "Rhythm 0" (1974). First performed at the 1973 Edinburgh Festival, "Rhythm 10" was a ritualistic test of physical and mental endurance limits.

In "Rhythm 10", Abramović rapidly stabs between her outstretched fingers with 20 knives. Halfway through, he plays a recording of the first half of the hour-long performance, in which he begins to cut himself at the same time, repeating the same motions with his hands and rhythmic strokes of knives hitting the floor. This piece shows how Abramović uses ritual in her art, and the artist makes connections between past and present mistakes.

In "Rhythm 0" (1974), Abramovich explores the limits of the relationship between actor and audience. In "Rhythm 0", Abramović played a passive role, and the audience actively participated. He asked to do whatever he wanted on his body using one of the objects placed on the table in front of the audience. Abramović stood motionless, and his body became an object. Some objects can give pleasure, while others can cause pain and harm. There are 72 objects on the table that I can use as I wish.

For example, roses, feathers, perfume, honey, bread, grapes, wine, scissors, scrapers, nails, iron, knives, and a gun with one bullet. I am an object. During this time, I take all responsibility.

Duration: 6 hours. First, the piece went from being passive to more violent and extreme. According to the artist, "What I learned is... if you leave it.



Figure 13. Detail. Marina Abramović, "Rhythm 0", 1974.

Up to the audience, they can kill you... I felt abused." After six hours, some of which were harmless but others were not, he walked away covered in blood and tears, but alive."How lucky I am. "I had a pistol with bullets; I was ready to die." He said. Abramović probably saw everything from people's and society's attitudes and ethics in general.

I see that it was intended to show the public through this performance because society, politics, education, religion, and people themselves make people feel the consequences of society's treatment of human beings.

Marina Abramović's work is typical of a generation of artists who try to avoid traditional creative methods. She first started using sound as a medium but quickly moved to using her body, thus reducing the distance between the artist and her audience.

Rhythm 5 (1974) explored the energy of extreme physical pain with a large, burning five-pointed communist star, into the center of which Abramović leaped. It was an experiment to connect the sensation of the object or the body, some of it causing pain and harm, to the sensations of pain and bleeding in the context of politics and war.<sup>62</sup>

*"I started realizing I could use any material I wanted: fire, water, and the body. The moment when I started using the body, it was such an enormous satisfaction that I had and that I could communicate with the public that I could never do anything else. I could never go back to the seclusion of the studio and be protected by the space there. The only way of expression is to perform!"<sup>63</sup>*

**Marina Abramović**

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<sup>62</sup> Rose.Lee.Goldberg, 2011 "The First Decade of the New Century 2001 to 2010", in *Performance Art. From Futurism to Present*, Thames&Hudson.

<sup>63</sup> Abramović Performances, Bio, Ideas | TheArtStory. <https://www.theartstory.org/artist/abramovic-marina/>



*Figure 14. Marina Abramović, "Balkan Baroque"  
Golden Lion Award for best artist at the Venice Biennale 2.5-ton cow bone,  
cleaning the blood and bones from it, 1997.*

"Balkan Baroque 1977" Another strong political statement was Abramović's strong response to the regional inter-ethnic war in Bosnia in the 1990s. Removing the bloodstain was an impossible task - for Abramović, it was a powerful metaphor for how this war, and any war, cannot be cleansed of shame. From his days in Belgrade, he was derided by his fellow artists as a visionary and a masochist. Still, Abramovich has consciously built his career, and his creative work is now an art world superstar in the category of professional branding and significant exhibitions. In 2010, he held a large-scale retrospective exhibition, "The Artist is Present Performance Art," at MoMA.<sup>64</sup>

For three months, Abramović sat motionless in a chair eight hours a day while people queued for hours before him. In his quest for emotional and spiritual change in his work, he repeatedly faced physical and mental extremes, including exhaustion, pain, and life-threatening situations.

There was a silent and deep emotional connection between people, reducing the distance between the artist and the audience. The audience turned to performance art as an essential theme of the relationship between artists. It was a clear example of the process of creating art without material.

In 1985, he was asked, "What is the future of art?" When asked, he said, "The future is to transfer the artist's experience to the audience in a non-material way." Abramovich has presented his large-scale works in video and documentary photography in many museums worldwide and developed and implemented selling and evaluating methods. In 2007, she founded the Marina Abramović Performing Arts Preservation Institute (MAI), which supports the further study and promotion of the genre.

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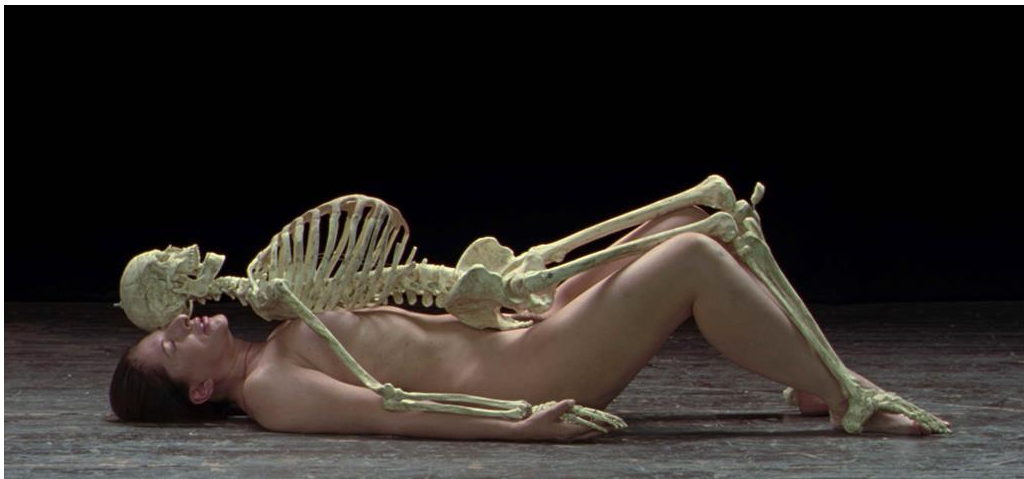
<sup>64</sup> The Life of Marina Abramović: Notable Art&Performances  
| ENO. <https://www.eno.org/composers/marina-abramovic/>

Abramović is considered a pioneer of performance art and continues influencing artists today. Pushing the boundaries of visual art and testing the limits of his physical and mental endurance, much of his work was challenging and controversial, and he remains one of the few artists still active today. The film "The Life and Death of Marina Abramovic" was released to audiences in Madrid, Basel, Antwerp, and Amsterdam. Marina Abramović In the movie "The Life and Death of Marina," this fear-worship, polarization, representation-existence, and finding a new synthesis of it, the program announced the death of Abramović had a broad scope.

Marina Abramovic's opera project, "The 7 Deaths of Maria Callas," opens a new chapter, providing an excellent opportunity to reflect on the components of performance art and theater and their relevance to society.

While many of his early performances explored the limits of self-discovery of himself and his audience, Abramovic's latest work focuses on understanding the transition from life to death.<sup>65</sup>

Death is about him as if there remains an unexplored presence beyond the many thresholds he has crossed. How to maintain existence in this mortal universe is still being experimented with through performances about death in a hidden sense.



*Figure 15. Marina Abramović, "Nude with Skeleton", Gallery Royal Academy of Arts, London, September 2023.*

The artist is lying under a skeleton, breathing life and death together, as if death and birth are said to share the same destiny.

He inspired this idea from the practice of Tibetan Buddhist monks, who said that sleeping with the dead overcomes our fear of death. It is believed that after getting rid of the dirt of death and cows, getting rid of sin and fear, the human spirit and bad things will not happen to him, and he will go to the spiritual and spiritual level.

Through this, he also wants to explore the afterlife and experience spirituality. In another of his works, "The Current" Abramović was also interested in the power of energy obtained from nature and was an attempt to communicate with nature through inner thoughts. In the

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<sup>65</sup> The Life of Marina Abramović: Notable Art&Performances | ENO.  
<https://www.eno.org/composers/marina-abramovic/>

1-hour performance, he enters as a medium connecting heaven and earth on a metal structure surrounded by crystals under a cloudy and stormy sky. He then enters a trance state and moves to a spiritual level.



*Figure 16. Marina Abramović, "The Current" (detail), Less Video. Performance for video, 1 hour, Brazil. 2017.*

*"I am not particularly religious... what I believe in is spirituality."*

*Marina Abramović*

Marina Abramović and Ulay (1943-2020)

German artist Ulay is an integral part of Marina Abramović's work. She met Ulay in Amsterdam in 1975 and worked together for 12 years.

He often traveled in an old Citroën police van, visited many places together, and performed at joint concerts. Their actions revealed their creative ego and artistic identity. It is said that during this period, the concept of "two bodies, one soul" was formed about them. Their constant cohabitation, twin-like attire, and radiant, unbounded confidence indicated they were losing their individuality in their daily lives and collective actions.

"Resting Energy". 1980

This unbridled faith draws the bow to each other, aiming the arrow at Abramović's heart, a ready-to-shoot performance; Ulay's endurance and physical strength will kill his partner. On the other hand, there was the power of faith, perspective, and the physique of an artist who risked his own body while a person's life was in danger on the bowstring.

Only depending on the two bodies, not extreme, slightly leaning back, perfectly balanced, holding the arrow, faced two challenges simultaneously.

The performance was based on "Holiday Energy" which created more tension in the audience's psyche. Literally and figuratively, they feel they are composed of themselves, trying to create a work of art that can only define the two as a whole.

They have developed and published their creative methods in a performance art manifesto while doing many works together since the 80s.<sup>66</sup>

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<sup>66</sup> Marina Abramović: "Marina Abramović +The Future of Performance Art"  
"Mariamn Balshaw (Contributor), Tehching Hsieh (Contributor),  
Lee Miller (Contributor)Edit by Paula Orrell. 2010.

They define performance art as vital.

Art Vital

No fixed living-place

Permanent movement

Direct contact

Local relations

Self-selection

Passing limitations

Taking risks

Mobile energy

No rehearsal

No predicted

No repetition

Extended vulnerability

Exposure to chance<sup>67</sup>

There are primary reactions. As the success of their work grew, Ulay wanted to avoid being in the limelight or commercializing their work.<sup>68</sup>

They made a long journey to Europe, Australia, India, and China. Studying the practices of Aboriginal Australians, Indian yogis, and monks and experiencing everyday rituals may have influenced Abramovic's subsequent work in planning and promoting concerts.



*Figure 17. Ulay and Marina Abramović, "Relation in Time", 1977,  
Light-Dark-by-Marina-Abramovic-and-Ulay-from-1977.*

Together, they opened new boundaries between art and people and created a unique bond that conquered the art world. Their relationship reflected the fusion of art and life, where personal and professional boundaries merged uniquely and powerfully. In AAA-AAA, Abramović and Ulay stand facing each other, open their mouths, and let out their loudest, most prolonged, and most potent screams. As time passes, they get closer and closer to each other, eventually screaming into each other's mouths.

The match lasted about 15 minutes, and their screams were silenced by exhaustion.

The purpose of this piece was to show the resilience and dynamism of men and women.

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<sup>67</sup> Ulay. Marina Abramović on Ulay, In: <https://www.artforum.com/print/202005/ulay-82805> (in print: Artforum, May/June 2020, vol. 58, no.9.

<sup>68</sup> <https://www.theartstory.org/amp/movement/performance-art/>





Figure 18. Ulay and Marina Abramović, "Imponderabilia", 1977.

In *Imponderabilia*, Abramović, and Ulay stood naked in each other's doorways, with room for an average person to squeeze in, but neither had to face each other. The test is to see if the subject will face Abramović-female or Ulay-male. In this brief communication display, the two tied their hair and interacted with each other.

Abramović and Ulay collided several times off-camera and experienced intense physical pain. It is said that both of them were bruised after they continued to beat him. The purpose of this work was to unite the energies of men and women and create a third component, which he called "I.Z. Their professional collaboration ended in 1988 in China. During their famous action, they moved from both ends of the Great Wall, from the Red and Yellow sides of the Gobi and Abramović. After 90 days and 2500 kilometers, they will meet in the middle of the sea. Such is the fate of performance art.

"Performance has always existed because it is an immaterial art form and will exist," he says. The two performed in search of each other's immaterial form and expression.

*"We are always in the space in-between... all the spaces where you are not actually at home. You haven't arrived yet... This is where our mind is the most open. We are alert, we are sensitive, and destiny can happen. We do not have any barriers. Vulnerability is important. This is a significant space from which my work generates."*<sup>69</sup>

*Marina Abramović*

<sup>69</sup> Top 50 MARINA ABRAMOVIĆ quotes and sayings.  
<https://www.inspiringquotes.us/author/1472-marina-abramovic>

## **Carolee Schneemann**

Self-described as a versatile artist working in various media, Carolee Schneemann first made an impact within the feminist art sphere. "Interior Scroll" is one of his most famous works. To stage it, she painted her naked body, set up a table, and began to use some typical poses for artists in a model's life class. She then took out a long roll of paper from her vagina and began to read the text written on it. A male filmmaker once read a text she wrote in response to a film review. In some ways, it is said that he read an art manifesto influenced by feminism. (*One of his most famous films included footage from the Vietnam War and documented a performance called "The Joy of Flesh," in which naked bodies were allegedly turned into flesh*). Schneemann rejects genital fetishism by using her body as a site of performance and a source of writing. *"I thought of the vagina in many ways-- physically, conceptually: as a sculptural form, an architectural referent, the source of sacred knowledge, ecstasy, birth passage, transformation. I saw the vagina as a translucent chamber of which the serpent was an outward model: enlivened by its passage from the visible to the invisible, a spiral coil ringed with the shape of desire and generative mysteries, attributes of both female and male sexual power. This source of interior knowledge would be symbolized as the primary unifying index spirit and flesh in Goddess worship."*<sup>70</sup>

This is how I wrote my thoughts. Because of her feminism, she rejected the male-centered gallery world and found the ideal form of expression in Kaprow's environment, events, and later performance art.

As for Rage, she focused on feminist and gender issues but was as effective an act as the Viennese artists. His 1964 piece "The Joy of the Flesh" can be considered a transitional period.

She hung out with friends on a floor covered in paint and raw fish, chicken, and sausage between events and performances.

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<sup>70</sup> Carolee Schneemann | Interior Scroll, 1975 | Art Basel  
<https://www.artbasel.com/catalog/artwork/53501/Carolee-Schneemann-Interior-Scroll?blLocaleCode=en&fbclid=IwAR0uH2AtsjuG34NsItUOxwNfkM6bNGdrjpJwinnuDbvrmQv5j0sp3j5ZPA>

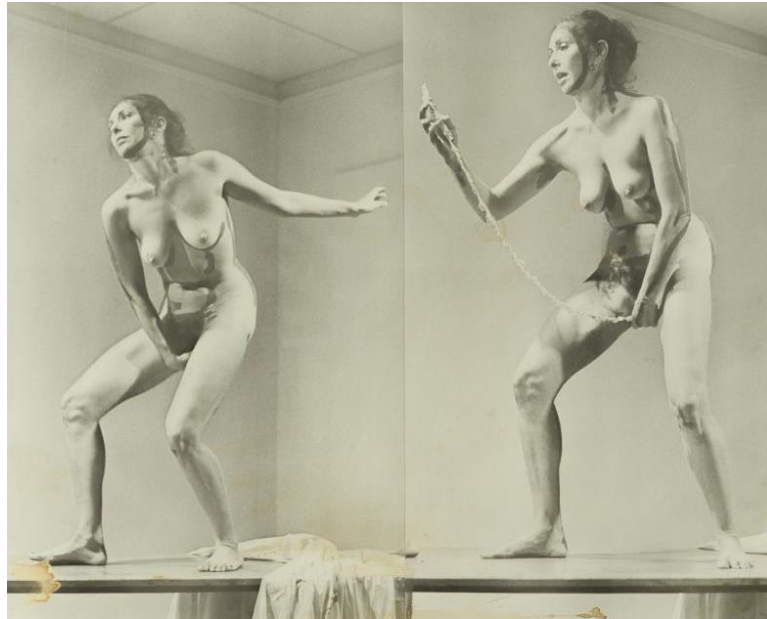


Figure 19. Carolee Schneemann, “Interior Scroll”, East Hampton, NY, and at the Telluride Film Festival, Colorado, 1975.

She has performed several times throughout her career and has consistently moved audiences and fueled endless debates on feminism, the female body, and the soul. Although many acts used the naked body, hers was more daring and accessible, which was related to the feminist attitude and the high level of rhetoric used to overcome criticism at the time.<sup>71</sup>

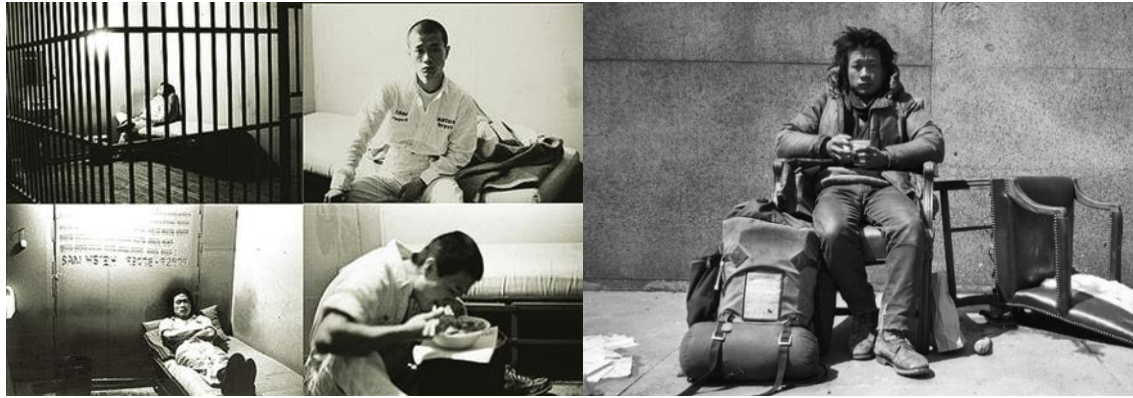
### **Tehching Hsieh**

Taiwanese artist /is the most famous artist in the endurance genre of performance art. A year's performance in a prison cell. One year's performance in a regular room Under the bridge in the city of York in a year's show, street year's performance connected with a person I will not watch, talk to, or think about performance art for a year. Thirteen years of performances will be created during this period but will not be displayed publicly. The work's 365-day duration was crucial, extending the work from performance to life. Living was art, and art was in life; art cannot be separated from life. Hsieh explained, “If the production were only for one or two weeks, it would have been like a performance, and a year was a real experience of time and life.” This brought the features.

Linda Montano and Hsieh were attached to an 8-foot rope during this one-year endurance. They were in the same space but never touched. According to Hsieh's original idea, the rope represents people's struggles with each other and the difficulties they face in their social and physical relationships.

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<sup>71</sup> Jaurégui, L., & Mathas, J. (2020). De fureur et de sang. <https://doi.org/10.4000/cel.8546>



*Figure 20. Tehching Hsieh, "One Year" Performance 1978-79, Under the bridge in the city of York in a year's 1981-82.*

Another important theme of the artist is time. Hsieh described the fundamental "long condition" of all life as the basis of each of his one-year performances: the passage of time or "life is a life sentence" But his performances touch on the pure time we live in today, which is constantly renewed. These performances are not about passing the time, but rather the passing of time as his performances highlight in the long run. This is one way Hsieh tries to bridge the gap between "art time" and "lifetime" Part of the radical potential of Hsieh's performances lies in the blurring of the differences between different temporalities, which Hsieh here calls "repetitive" and "beautiful rhythms" which he believes underlie human existence. Undoubtedly, performance moved from the "outside" of the museum to the inside when museums began to take in performance works, radically altering the capacity for performance. It has a significant influence on his works.

His solution is to document the delicate relationship between performance and document, time and space. Documenting methods in hours, minutes, and seconds, such as writing, punching, coloring, taking photos every 5 minutes, etc., are also widely used with witnesses to preserve the idea process of their work.

### **Zhang Huan**

The "Chinese Avant-Garde" exhibition opened in February 1989 and planned a series of highly experimental and performance performances. These were seen as a necessary means of questioning the nature of art and the artist's role in society.

This reception was short-lived when Xiao Lu, in the first institutionally sanctioned exhibition whose performance was inextricably linked to the curatorial review, was shot twice with a pistol, shutting down and reinforcing the exhibition that had only been open for a few hours.

"Performance art" will be seen as a platform for subversion and public unrest. In a few months, the student protests in Tiananmen Square will be suppressed, and the arts, like all aspects of Chinese society, will be more highly regulated and censored than ever before. However, artists from Shanghai to Beijing, Guangzhou, Chengdu, Harbin, Lijiang, and Shenzhen continued to hold events outside the public eye.

Since the early 1990s, he has pioneered Performance art in China. Zhang Huan's work is sometimes aggressive, implicitly and overtly expressing issues such as overpopulation, cultural extinction, political repression, poverty, hunger, scarcity, and the dangers of personal inner conflict.

Although he lived for a time in New York, Zhang is part of a group of contemporary Chinese artists who see modern China as a world superpower with all its conflicts and challenges as a suitable setting for their work. Initially engaged in small (mostly independent) performance works, Zhang now has a large studio and workshop equipped to produce large-scale sculptural works. Continues to shape the concept of active and critical Chinese artists in the international art market.

Central to Zhang's work (and the development of modern Chinese art more broadly) is the combination of Western art methods and concepts with traditional Chinese cultural production. Instead of using alternative modes of expression, Zhang imbued the modernist techniques of minimalism and abstraction with powerful resonances of Chinese and Buddhist culture, demonstrating that Chinese artists need not cut or deny their cultural roots when creating contemporary artworks.<sup>72</sup>

In her performance work, Zhang draws on the Western tradition of task-based performance art, complicating simple tasks and activities by alluding to and alluding to Eastern cultural traditions. Zhang's work often reflects the unique context of contemporary Chinese culture, caught between capitalist impulses and the communist state apparatus. For example, his recent large-scale sculptures and installations are exquisite, meticulously crafted works with great potential as consumer goods. Still, they are made from scrap materials such as incense ash (remnants of traditions and rituals). Zhang was naked for most of her performances, and for *12 Square Meters* (1994), she covered herself in cod liver oil and honey, her skin damp and covered in flies, and had the painful experience of sitting still for hours in a public toilet. Insects were crawling over him. His face looked blank but fierce as if to meditate through the pain.'



*Figure 21. Zhang Huan, "12 Square Meters", 1994, Performance, Beijing, To Add One Meter to an Anonymous Mountain, 1995.*

In his work *Add One Meter to the Nameless Mountain* (1995), Zhang climbed a mountain near Beijing with nine other artists and stripped down. Zhang and the others gathered at the top of the hill, took off their clothes, and lay on each other until they reached a height of one meter to create a miniature peak. The activity is an intervention in space in the tradition of Western painters such as Dennis Oppenheim and a reference to ancient Chinese folklore.

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<sup>72</sup> <https://www.metmuseum.org/art/collection/search/631073>

## Viennese Actionism

Other manifestations include the Viennese Activism group in 1962, which exploded the artist's body with a series of actions to free people's instincts from social stereotypes. Bound by similar philosophies, such as the Viennese Activists, their movement was described as "not only an art form but more importantly an existential approach."

The activists' work took some cues from American action art. Still, it transformed into a ritualistic "theatre" that challenged the historical memory and status of a country that had recently been a wartime ally and sought to return to normality. Members of Viennese Activism used the body, bodily fluids, and action to challenge social constraints and war violence by rediscovering primitive practices. Their acts of brutality were meant to strike at numbed society's sensibilities and continue to shock and disgust the public.



Figure 22. Rudolf Schwarzkogler, *Aktion, nr.57*, Gunter Brus, "Action Number Six", Vienna Walk.1965.

Activists also protested government controls and restrictions on movement and speech, and their extravagant performances led to several arrests. The group of artists worked without transforming themselves into a unified movement. Still, it was not by chance born in the cradle of post-war psychoanalysis and separatism United by a raw and sharp aesthetic interest. During the Wiener Festwochen, Hermann Nitsch, Otto Mühl, and Adolf Frohner spent three days building a wall in one room.

Gunter Bruce masturbated in public, stitched up, mutilated, walked the streets of Vienna, and had Mule urinate in his pants. Schwartzkogler was wounded and blindfolded in a sodomasochistic act; Vali Export-led Peter Weibel around Vienna on all fours on a leash like a dog, and Nitsch founded the Theater of Orgies and Mysteries, where actors were invited to perform rituals, sacrifices with slaughtered animals and crucifixes.<sup>73</sup>

Sanctifying art and catharsis is a mystical ritual to awaken the artist's conscience and feelings. Interests in psychology, abuse of the artist's body and organic fluids, unannounced acts in public spaces, and interest in ancestral rituals are typical elements of the performance, which was the first expression of originality in Viennese Actionism.<sup>74</sup>

<sup>73</sup> <https://www.theartstory.org/movement/viennese-actionism/>

<sup>74</sup> RoseLee Goldberg: *Performance Art, From Futurism to the present*, Published by Thames&Hudson. 1979.



Figure 23. Otto Muehl, "Mom and Dad" by January 1964.

Piero Manzoni: Student of Marcel Duchamp

Italian Piero Manzoni has a sensibility similar to Klein's.

In 1961, he opened an exhibition in Milan called "Living Sculpture" displaying models signed by the artist and certified as "genuine works of art."

Manzoni also packaged his breath in balloons and canned his excrement, a nod to turning these bodily wastes into works of art. Turning to Manzoni's art, we emphasize that the artist's body and gesture are evidence of authenticity, and the result is considered a "work of art."

We are certainly not far from the many ready-made products headed for the art market of Marcel Duchamp, who packed the air of Paris in 1919.

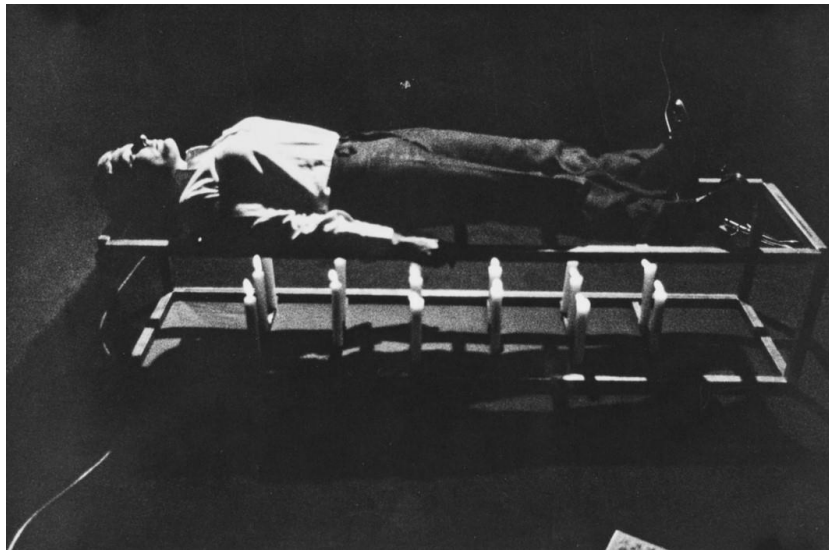
But now, what makes a work of art "art" is not just the artist's gesture or signature but the artist's body as the central defining element of the performance.

Art Corporel in France

In the 1970s, the Body Art movement, Art Corporel, flourished in France.

Body Art is a collection of avant-garde exercises that bring body language to the center of artistic practice. This performance shows that its subversive nature is closely related to the need for dialogue with the community and society. It emerged alongside the feminist movement and challenged traditional understandings of art and the human body.

Gina Payne experienced physical pain, self-injury in various ways, and bleeding due to several acts. She uses her body as a canvas for pain, vulnerability, and endurance performances. His work "The Conditioning" rested for 30 minutes on a metal bed frame above a candle. Self-harm became an opportunity for social criticism. In 1972, he introduced himself to a guest dressed in white at his Paris apartment, then stabbed him with a razor.



*Figure 24. Gina Pane, "The Conditioning", 1970.*

Gina Pane's performance is an artist's expression of the pain of love.

In his 1973 Act of the Soul, he holds a bouquet of roses before a mirror and sticks a thorn in his hand. Some artists challenge the appeal of the public through self-control and self-awareness through artistic methods, play with the limits of human possibility, and even risk death. In addition to this performance, many actions, including glasses, rose thorns, razors, etc., reflect each person's daily problems and relationships through rituals.

Interests in psychology, abuse of the artist's body and organic fluids, unannounced acts in public spaces, and interest in ancestral rituals are typical elements of the performance, which was the first expression of originality in Viennese Actionism.

### **Orlan**

The first half of the 1990s was the most critical facelift and facial implants in the history of international body art, which completely changed the appearance.

Her experiments were intense throughout nine surgeries, but the artist's charismatic personality and undeniable intelligence transcended his artistic experience. It is characterized by a performance that lasts a lifetime. ORLAN's preconceived intentions and facial expressions were "bloody serious" and represented a unique image in the historical dimension of art (Botticelli's Venus, Leonardo's Mona Lisa, etc.).

Attention: Plastic surgery was pioneered as a performance tool to challenge society's beauty standards and create femininity.



Her work was more conceptual and theatrical, using her body as a living sculpture to explore identity and social norms. She did not want to evoke the ideal of beauty in art history but to show the playful transformation of his limited individuality.

She says he wanted to create his own space: "nomadic, mutant, changeable, different."

The original purpose of the surgical demonstration may have been to create the final piece of body art.<sup>75</sup>

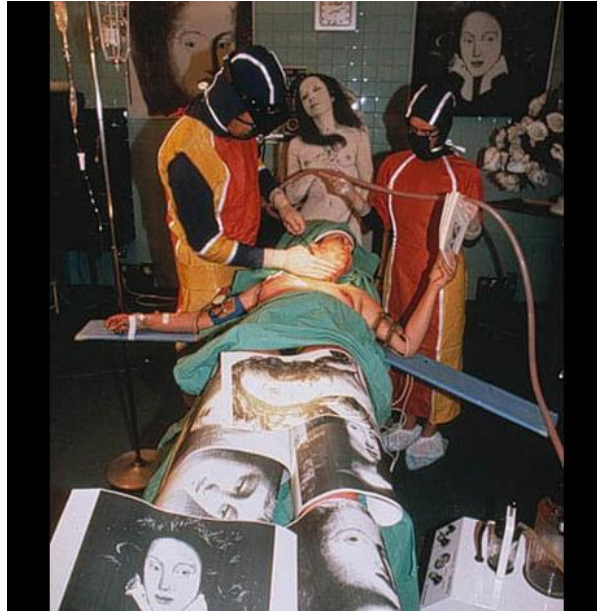


Figure 25. Orlan, "The operation", 1st surgical performance, 1990.

### Ana Mendieta

She is a Cuban-American performance artist with the most profound connection to nature. Mendieta came to the United States as a child, where she experienced the atmosphere of refugee camps and children's schools and experienced racism and sexism firsthand during her time at university. This greatly influenced her work's themes, materials, and even locations. Through her actions, Ana Mendieta connects her native culture to nature and restores the practices of her ancestors. Like Ana Mendieta, seventies behavior is explored from multiple perspectives through performance. Physical suffering, human concentration, and endurance are associated with many cultures, and some artists use them to sanctify reality. A profoundly moving work about an artist who relives the rape of her partner, who was raped and killed while studying at university.

The direct repetition of the act of rape is the artist's way of reviving the trauma and directly attacking the viewer with a shocking image.<sup>76</sup>

In 1972, the University of Iowa's Death of a Chicken condemned violence against women in society and revived Santería, a Cuban purification ritual in which chickens were sacrificed as symbols of social activism. In 1973, the artist invited friends to her apartment

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<sup>75</sup> <https://www.orlan.eu/en/>

<sup>76</sup> Ana Mendieta: La tierra habla (The Earth Speaks) Texts by Lucy Lippard, Anna Lovatt, Raquel Cecilia Mendieta, and Gerardo Mosquera, Published by Galerie Lelong & Co., New York. 2019.

and found the door open, her body covered in blood in the half-light, undressed to the waist, and tied to a table. Mendieta's performances often used nature to communicate with nature. She used earth and other natural materials to create body figures, solidifying the connection between the human form and the environment.



Figure 26. Ana Mendieta, *Silueta Works in Mexico*, Pigmented inkjet prints, four parts, 13 1/4 x 20 inches (33.7 x 50.8 cm); eight parts, 20 x 13 1/4 inches (50.8 x 33.7 cm). 1973–77/1991.

### 3.3 Diffusion of Performance Art

#### United Kingdom

Gustav Metzger was a visionary artist and radical thinker. At the heart of his 65-year-long practice are the constant opposing yet interrelated factors of destruction and construction. Metzger's involvement in the anti-nuclear movement, such as the Committee of 100, and his lifelong activism against environmental destruction formed the basis for provocative questions about the artist's role and traditional forms of artwork and representation. As a form of public art to incite social change, his auto-destructive art sought to mirror a social and political system carelessly progressing toward total extinction. He also emphasized the action rather than the creation of the art object, inviting the audience to interact with some of his works, seeking to increase their impact.

Metzger's political activism formed the basis of his first manifesto in 1959, entitled "The Art of the Self-Destroyer" which he described as "a last-minute political weapon of sabotage...an attack on the capitalist system..." Another form of anti-nuclear protest. He created his first self-destructive artwork by spraying acid on a nylon sheet that caused it to self-disintegrate. It pioneered a technique described as "Self-Destroyer Art" in which objects are violently destroyed in public displays of the threat of nuclear holocaust.<sup>77</sup>

<sup>77</sup> [https://monoskop.org/Gustav\\_Metzger](https://monoskop.org/Gustav_Metzger)



*Figure 27. Gustav Metzger, "Auto-Destructive Art Demonstration",  
South Bank, London, 3 Jul 1961.*

In 1966, Metzger organized the "Art Destruction" symposium in London, which brought together artists worldwide, including Yoko Ono, who first performed "Cut Piece" He called to support the Art Strike of 2008, and at that time, he was alienated from the art world.

### **Gutai: Japan**

Historical avant-gardes test their poster ideas through events where the artist's body and presence begin to take center stage.

In 1954, in Japan, a group of artists composed of Jiro Yoshihara (1905–1972), Kazuo Shiraga, Seiji Shimoda (1953), Saburo Murakami, Shigeko Kubota, and Atsuko Tanaka united under the name Gutai or "concrete." Overcome all forms of abstraction with the power of new, accessible, and original art. In addition to intervening in space through installations and spatial environments that bring the audience into artworks, Gutai also anticipates events like Kaprow's, organizing evenings where artists act.

In Six Holes in 1955, Murakami threw himself into large paintings and punctured them; in Challenging Mud, Shiraga wrestled with mud, then exposed the traces left by his gestures and otherwise used his body to paint. Yasuo Sumi placed transparent glass between himself and the public, and he threw color at it. The French critic Michel Tapiet contacted the Japanese group between 1956 and 1957, organizing exhibitions in New York the following year and in Turin in 1959 at the Notizie Gallery, helping to introduce the Japanese group to Europe and the United States Zen Buddhism and Eastern calligraphy emphasized the importance of focusing on martial arts, which sought to hide harshness behind naturalness. Gutain's group's work makes this Eastern teaching philosophically interesting, not only by discussing the discipline and spontaneity of artistic gestures, emphasizing the role of chance and uncertainty but also by emphasizing the inspiration of creative thinking. The weight of the artist's participation will be as we see. It is a fundamental element of performance.

In Japan, Gutai became the first post-war art group to abandon traditional art styles and embrace the immediacy of performance according to rules. They stage large-scale multimedia environments and theater productions focusing on the relationship between body and matter.



*Figure 28. Kazuo Shiraga "Challenging Mud" at the first Gutai Open Air. Tokyo, 1955.*

Seiji Shimoda (1953) is one of Japan's most active, popular, and respected artists. As an actor, poet, arts advocate, organizer, and curator, NIPAF is the leader of the global performing arts community, which brings together artists worldwide. His performance work combines action poetry, performance, and movement, using chopsticks, chairs, tables, and bodies in unique ways.<sup>78</sup>

### **South Korea**

Yatoo (meaning 'thrown into nature'): The group Yatoo (meaning "thrown into nature") was founded in 1980, and it chose nature as a place of artistic activity.

Without any materials or tools, they would move into the untouched nature for four seasons, often on an island for a week, and create there. Activities are only in cooperation with nature and each other.

While making his creations, he was looking for creativity and new ideas to reduce the amount of materials as much as possible, replace materials and tools with natural materials, and replace them with things made from nature. It is nature's art to involve one's body in activities using this natural material.

Contemporary art in natural environments integrates rural existence with modern artistry, distinctively articulating its attributes: it is uncomplicated yet profoundly significant. The GNAP project is an initiative of the Korean Nature Artists' Association - YATOO, which has been active in nature art since 1981.

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<sup>78</sup> István Eröss: *Body in the landscape, Eastern Europe, Artist in the shadow of politics* Published by MAMŰ Society Cultural Association. 2022. p.79-80.



Figure 29. Im Dong-sik, "Towards the Grass", Courtesy of Yattoo, 1981.

Since 2014, it has been in Korea, India, South Africa, Iran, Bulgaria, Romania, Hungary, Germany, France, and Lithuania. It has been implemented in Turkey, England, Mexico, Mongolia, and Italy.

Its purpose is to create the world's only natural art biennale, to love and protect the natural world, and through art, to reach the depths of nature worship and the inner existence of the essence of a compassionate and humane society in mind. This program has been held in Mongolia for the second year. As these activities expanded and developed, the term natural art appeared.

### **Nature Action**

By using the artist's body to create a kind of artwork in a natural or rural environment, he tends to feel the energy of nature and become a part of nature by using natural materials. In retrospect, as this form of expression has become a programmed process for many artists worldwide, there is a more or less coherent process that research has become critical. Therefore, the concept of nature action was created by referring to the works most similar to nature but implemented at the intersection of the action mentioned above: art, body art, and nature art.

Fred Martin (1969) traversed the world from Alaska to India, leaving actual footprints in sand, dirt, and plants at numerous locations. His ultimate goal was to even a little imprint on time, nature, birth, life, death, and the fleeting aspect of life. Dutch author Karin van der Molen (1962). Her major works in nature, and her primary purpose, are to examine natural monuments and the natural materials offered by the environment, emphasizing certain signs of harmony between man and nature. Using the Body in Fine Arts Higher Education in Hungary: The Institute of Fine Arts of Esterházy Károlyi University and the School of Eger, Hungary, has taught natural art as a unique initiative since 2010. Incorporating this genre into art classes is a significant contribution to world art. As an artist who developed this art form in Hungary, István Erőss is also devoting his body to this art. Of course, natural elements and materials are used, but combining them with your body is absorbing. His actions look simple and profound.

I understand what he says after looking at it for a long time. Some different types of materials, such as natural materials, are characterized by their appearance.



Figure 30. István Erőss: "Sweater", Lăzarea, Romania, 2007.

He values reflections on cultural environments or interactions, so environmental features are often used. This can be understood in most cases by connecting the place's reflection, overlap, and energy to the body.<sup>79</sup>

### **Eastern Europe**

At the turn of the 1960s and 1970s, information about new forms of expression emerging in the West gave great impetus to Eastern European artists, who were leaving socialist realism behind. Many of these artists wanted to compete in the international visual art scene.

1969 Harald Schiemann organized the "When Attitudes Are Formed" exhibition at the Kunsthalle in Bern. The exhibition focused on the process and the "end product" rather than the artwork.

In 1972, two separate shows, "Process-based Artwork" and "Performance and Action Art," had a significant impact and inspired many artists to try their hand at physical art.

Eastern European artists also felt the process's influence in the West. Soviet dictatorship, strict cultural policy, weakened but semi-official, strict socialist realism, disregard for colonialism, and more open ideas of the new right. The positive results of the political system (Soviet-style socialism) that emerged after the Second World War were conditions for education and equal knowledge of art for workers, peasants, and class children. As a result, a relatively large number of young people from peasant backgrounds could study art. A common characteristic of the artworks that began to be made on the Eastern European side was a preference for conceptual works that involved minimal use of materials, cheap production, easy distribution, and time-based art forms such as performances and activities that were often ephemeral. - was related to the political system. Piotr Piotrowski saw the neo-avant-garde as a rebellion against panel painting and its

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<sup>79</sup> István Erőss: Body in the landscape, Eastern Europe, Artist in the shadow of politics  
Published by MAMŰ Society Cultural Association. 2022. p 89-95.

aesthetic dominance. This approach was promoted by the avant-garde of the early 20th century, to which several Eastern European artists (Tristan Tzara and Lajos Kassak) contributed significantly. Eastern artists have communicated with each other since the 1960s, and an "artistic pilgrimage route" has been created between Eastern European countries. Poland was the leading destination.

This relationship that transcends political boundaries is illustrated by László Béke's 28 Program, a meeting of Czech, Slovak, and Hungarian artists (held in 1972 at the Balatonboglár Chapel Studio) and the resulting work entitled Handshake. Handshakes with all participating Hungarian, Slovak, and Czech artists are documented with photographs and autographs. Bryzgel Performance Art in Eastern Europe since 1960, while it illustrates the scope and importance of art in the region (conceptual art, the feminist art movement, Dada, etc.); the book explores both the explicit and implicit links to more familiar Western implications. Bryzgelone's main arguments were that artists working in the Eastern Bloc were "actually part of European experimental and avant-garde art practices" and that it showed how performance art in the region could be connected to global trends. Still, his writings were based on these practices in post-socialist Europe and Russia. Regional identity is maintained at the same level.<sup>80</sup>

An overview of Performance in Eastern Europe since 1960 is explored, linking it to Western or pre-Cold War art histories, Fluxus (including Fluxus East), and conceptual art.

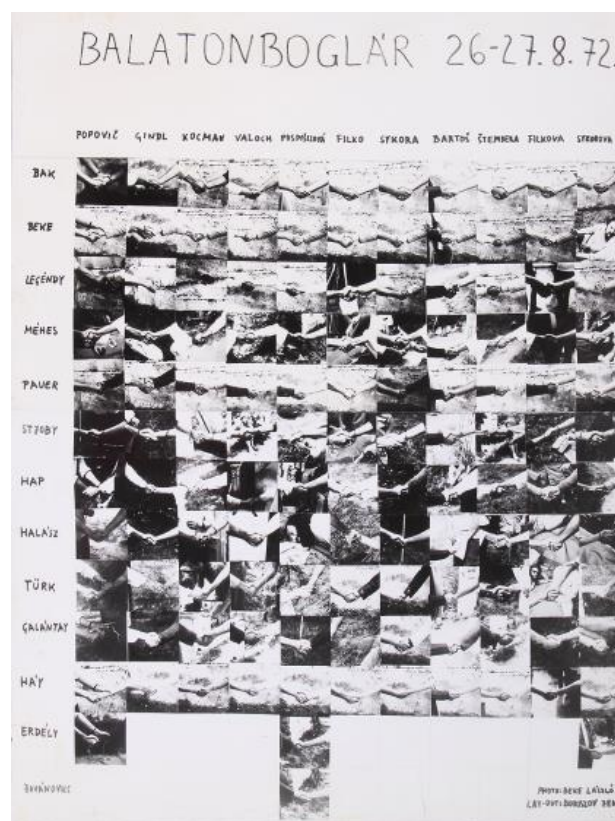


Figure 31. László Beke's Handshaking Action, Balatonboglár, 1972.

<sup>80</sup> Performance Art in Eastern Europe since 1960. <http://caareviews.org/reviews/3353>

"Body" explores the artists' use of their bodies, making clear the path between artists living in public spaces and working during the Cold War and those active in the post-socialist era. Performance art is revisited in common. The next chapter, Gender, also bridges the state socialist era and the present through artistic depictions of gender and sexuality through a similarly body-based practice.

Bojana Pejić and Beata Hocketc., in response to state socialism's false promises of gender equality, artists experimented with gender and sexuality in various contexts.<sup>81</sup>

Bryzgel Based on this research and the framework presented by Piotrowski, he identifies the current tendency among male artists in Eastern Europe and Russia to challenge the region's macho heteronormativity through performance art. Politics and Identity highlight the importance of alternative forms of self-representation through body-based practices.

Bryzgel's final chapter, "Critique of Institutions," distinguishes art institutions under state socialism, where the government overtly controls the culture, and art institutions under capitalism.

Performance Art in Eastern Europe since the 1960s will serve the emerging research well. Images alone are an invaluable font of new knowledge. The visual and material parallels between environmental artists in the Eastern Bloc and land art artists in the West are fascinating, Bryzgel. It is worth clarifying the minimalism of landscape art and its relationship with the environment.

Comparing the works of Eastern European artists with those of the West shows how the relations between the audience, artists, and the state, and the economic, political, and ideological differences between the East and the West are clearly distinguished in the history of world art. He was interested in how artists such as Marko Marković and Pyotr Pavlensky connected with the cultural crisis of the state and socialism of artists who explored self-loathing and self-harm.<sup>82</sup>

### **Czechoslovakia**

Milan Knížák (1940) was one of the pioneers of the Czech neo-avant-garde and had close relations with representatives of Fluxus in Western Europe. He participated in the Flux festival in Prague in 1966 with important figures of the movement, such as Ben Vauthier (1935) and Dick Higgins (1938-1988). there were. "Instinctively, I began to look not for theories, but for actions against theories," he said in an interview.

In 1964, intermediate artist Milan Knížák founded the Aktuální umění (Contemporary Art) group, which became Aktual, and joined the international group of artists known as Fluxus, who worked together in the United States between 1968 and 1970. Milan Knížák was active in Central and Eastern Europe. It was an artistic pioneer, producing manifestos, installations, and events that set it apart from American and Western European art centers.

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<sup>81</sup> Continuity and Change: Performance Art in Eastern Europe since the 1960s Fingerprint The University of Aberdeen Research Portal.  
<https://abdn.elsevierpure.com/en/publications/continuity-and-change-performance-art-in-eastern-europe-since-the/fingerprints/>

<sup>82</sup> Amy Bryzgel: Performance Art in Eastern Europe since 1960, Manchester University Press, 2017. Sara Blaylock CrossRef DOI: 10.3202/caa.reviews.124





Figure 32. Milan Knizak, "Self-Exhibition", Prague, 1964.

### Poland

Since the 1960s, Zbigniew Warpechowski (1938) has devoted his life to performance art and became an internationally renowned Polish representative. From the 1970s to the mid-2000s, he expressed his unique ideas by performing more than 320 performances.

In his works of the 70s, he preferred to use live animals (fish and birds), but later in the 80s, he began to torture his body in the name of "real expression."

It was permanent because it worked by performing twice a year in all corners of the world. Warpechowski's most famous work of the 1970s is a series of "fish" performances (Conversation with Fish, 1973; Analysis of Fish, 1974).

In the autopsy, he took the fish out of the tank, placed its head in the aquarium, kept it underwater for as long as possible without breathing, and then put the fish back. He repeated the operation until the fish died.



Figure 33. Zbigniew Warpechowski, "This Zacheta", 2014.

It was an act of suffering and the brutality of life, like an act of nothingness. The tenderness of the body and the language of love distracted from the real suffering of the fish, starved of water and unable to breathe. The provocation was to test what was more important to

the audience. Art? Or will the fish suffocate? The artist himself could not stand this performance and threw the animal into the water again. This was not the only use of the artist's fish - there were other actions, such as water and dissection. Teresa Murak (1940) began to work consciously and spiritually in her work on the encounter with nature and the human body.

His concept was already established in his first works in the early 1970s, and since then, he has consistently expressed this highly specific and individual approach. There was a new choice of field, and there was an impression that nature was communicating with society in the language of nature and the spirit of the world.



*Figure 34. Teresa Murak, "Procession", 1974.*

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### **Romania**

In Romania, a more closed political structure than in the countries mentioned above has transitioned to an increasingly powerful dictatorship that has permeated everyday life since the 1980s. The central government wants to control even the people's dress. Adherence to external trends is forbidden in any way to express individuality.

Ion Grigorescu(1945) could not have an official exhibition, so he left his studio in Bucharest and started performing. Grigorescu may have been influenced by the art of Oppenheim and Vito Acconci, who knew little about Western trends and may have used them. Poor quality, clumsy optical toys, and compositional randomness are traces of the depressed atmosphere of the time. He created action photography as an innovative way of portraying his body and a concept of independent artwork that forced the viewer to leave. In Romania, the group members, founded in the 1980s, have produced works for their pleasure, sometimes in front of a small audience. The Sigma group in Timisoara (Istvan Bertalan, Constantin Flondor, Doru Tulcan) conducted formal research on the nearby nature.



Figure 35. Ion Grigorescu, "A utosuperposition", 1977.

The artistic expression of the human body in the natural environment was most consistently expressed in the MAMÜ group then. Although the members live in Targu Mures, they first chose the countryside and then the Water Hill ("Vizshalmok") around the city as a "nature activity" location. They added new motivations to the manifesto by proclaiming that they considered the natural environment another site for their activities. They wandered into the outer realms with an unbridled desire for freedom and experimentation. Due to a lack of financial resources, they creatively combined local materials such as plastic foil, conifers, fire, smoke, tree branches, and other local materials with their body performances. Their creative method was characterized by a constant search and an improvisational reaction that moved comfortably in nature.

By 1985, the group's core members had all moved to Hungary or emigrated to other countries, leaving only inspirational memories of the intense creative period. At that time, all participants became performers, using spontaneity and improvisational methods, including randomly selected objects and materials, and nature itself turned into an improvisation of events. In this process, the participants absorbed the impressions of nature and their inner vibrations, understood each other's gestures, became part of an actual "flow experience," and were fully formed during the event.

SándAntik's (1950) performance in 1986 was exceptionally provocative at the time and is considered a landmark event in the history of the Romanian neo-avant-garde. Brutal and provocative actions similar to Venneis actionism, the artist used naked, animal entrails, candles, and red paint, accompanied by sound solid effects, strongly impacting people's psychology. This is because society is under the influence of political ideology, and the demonstrations are stopped and dispersed by the police.

However, their intervention achieved the effect that the artist was inciting; in other words, the purpose of Sándor Antik's was fulfilled. 1990, the AnnART festival was held ten times, and 121 artists from 26 countries participated. Many of them even performed several times. Organizers have included big names as well as emerging young artists from Transylvania and Hungary. The event establishes an interplay between art and habitat, with nature offering both visible materials and invisible energies.

The organizers of MAMŰ and AnnART belong to the Hungarian minority in Romania and operate within the cultural framework of both nations, which seems to have influenced their creative approach positively.<sup>83</sup>

### Russia

1910s A group of Russian artists, identifying themselves as Futurists (or Cubo-Futurists), paint their bodies and faces with strange markings, hieroglyphs, tendrils, and squiggles that represent, among other things, the jarring developments in urban life and modernity. Their manifesto, Obukhova notes, includes the line, “The time is right for art to invade life.”



Figure 36. Credit Nikita Alexeev, courtesy of Andrey Monastyrsky, *The Collective Actions* group stages one of its ambiguous acts near the village of Kyevy Gorky in 1978.

In the 1910s, a group of Russian artists who defined themselves as futurists (or cubo-futurists) painted their bodies and faces with strange markings, hieroglyphs, tendrils, and squiggles that represented, among other things, the jarring developments in urban life and modernity. Their manifesto is one such sentence: "The time is right for art to invade life." In the 1910s and 1920s, this group made radical works that transcended the boundaries of traditional art, including the famous opera *Triumph over the Sun*, daring theater works by Vsevolod Meyerhold and Sergei Eisenstein, and futurist performances.<sup>84</sup>

In combination with numerous restored works, Stas Shuripa's animated rendition of *Victory Over the Sun* (1913), the Futurist opera by Mikhail Matyushin, Alexey Kruchenikh, and Kazimir Malevich; Lyubov Popova's famous set designs for *The Magnanimous Cuckold*, and costumes from *The Death of Tarelkin* (1922) based on designs by Varvara Stepanova.

After a decade-long hiatus, the show ushered in a renaissance in Russian art with the experiments of the Moscow Conceptualists of the 1970s. The exhibition is said to have marked the beginning of performance groups such as *Collective Actions* and *The Nest*, as well as artists Rimma and Valery Golovin, Vitaly Komar, Alexander Melamid, and Dmitry Prigov, musical experiments of Arseniy Avraamov, etc.

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<sup>83</sup> István Erőss: *Body in the landscape, Eastern Europe, Artist in the shadow of politics* Published by MAMŰ Society Cultural Association. 2022.p. 43-52.

<sup>84</sup> Russian Performance: A Cartography of its History | Garage. <https://garagemca.org/en/event/russian-performance-a-cartography-of-its-history>

As the genre developed into the 1980s, it remained an essentially elitist publication aimed at a narrow, specialized audience. During this period, performances occurred in private homes, studios, remote fields, and city parks.

Notable people from this era are art groups like The Toadstools, TOTART, and SZ. Then, the Perestroika years of the mid-80s witnessed a dramatic change in perspective.

Vladislav Mamyshev-Monroe, Sergei Kuryokhin, and his famous group of mechanics, Russian Middle Heights, World Champions, New Artists, etc., are associated with the so-called "New Wave".

The 1990s were marked by a movement of young artists characterized by the concept of "direct action" and the Moscow Activism movement, which sought new and often contradictory forms of public relations. Led by the movement's prominent representatives, Anatoly Osmolovsky, Alexander Brener, Oleg Kulik, and Avdey Ter-Oganyan, their works were constantly taking place in the streets and squares of the city.

In contrast, the early 2000s was a period of non-political collective performances focused on the free flow of life.

At this time, performance was recognized as a traditional form of modern art, and international practice became increasingly evident among Russian artists, as evidenced by artists such as Elizaveta Morozova, Elena Kovylyina, Andrey Kuzkin, and the Summer Radek Society and Escape art groups. Fueled by a general wave of socio-political protest, a new movement called "artivism" emerged in the first years of the current decade. Its performers use performance as a means of confrontation with authority. Among the many groups that define this protest art, War Group, and Pussy Riot are the most prominent examples of the 1970s.

Russian dissident artist Pyotr Pavlensky (1984) is a modern young representative of the acting art trend, which does not hesitate to mutilate itself to influence society. In 2013, he nailed his testicles to the pavement in front of Lenin's mausoleum in Moscow's Red Square in an attempt to shake Russian society out of political indifference. The following year, he climbed the fence of a Serbian mental institution to protest the forced psychiatric treatment of political prisoners. He was hospitalized after cutting off his earlobe to protest the forced psychiatric treatment of Russian artists and dissidents. In 2017, he requested asylum in France as part of a protest. To express his political views has consequences. Like ORLAN, he not only imitates Pavlensky's mutilation but also personally does what we see, as if suffering himself. For him, the artist's body is an artistic tool brutally manipulated and mutilated to represent the establishment of power. Insert image. Recently, he participated in a furious yellow march, burning down shops, newsstands, and even a French bank branch in Rouen, which he described as a "tribute to the Enlightenment."<sup>85</sup>

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<sup>85</sup> Russian Performance: A Cartography of its History | Garage. <https://garagemca.org/en/event/russian-performance-a-cartography-of-its-history>



*Figure 37. Pyotr Pavlensky, an artist and activist, nailed his scrotum to the Red Square in 2013.*

### **Hungary**

In contrast to Romania, performance art was received without opposition in Hungary; many festivals were organized for it, and the acts performed during the vernissage were quickly recognized. Tibor Hajas (1946-1980) ended his career tragically and began his presentation of history as an "existentialist artist-body struggle." Tibor Hajas is considered to be the originator of performance art in Hungary. His meager work consists of poems, essays, films, videos, photographs, and body art, totaling 11 performances. His performance pieces and actions often contain an element of self-torture, during which he depicts the physical limits of his own body. In another work, he sought a world beyond physical existence while injecting his body with tranquilizers, knowing that if the audience did not intervene, the action could have unpredictable consequences.

In 1978, Hajas summarized his views on performance art, describing the process as "the artist forcing himself to become the object of his art through performance." The body is the only medium that can be truly trusted. He brought to life something bigger than himself and believed that the artist must be self-dangerous. He also thought that the contingencies of life, such as the body and personality, are freed from hell.



*Figure 38. Tibor Hajas, "Untitled", 1979.*

And because the information came through his hands and body, it was an unrepeatable, unpredictable signal, but not something he chose, but something he chose, and now he was acting on it. This activity is very reminiscent of the performance of the Viennese Actionism

group, where, for Haja, the wounds were confirmed, while the pain of the Viennese painters was often mimetic. In this sense, Hajas's work is more similar to Gina Payne's self-mutilation presented earlier. Hajas tortures his body and mentions the history of passion and the purifying power of pain, which can be seen as the antithesis of the socialist content of 70s Hungary. In another interpretation, these acts could be seen as an attempt to establish a kind of ritual in an age that was secular and sometimes even religious.

János Schirtes is the most persistent artist on the Hungarian stage. He has used his body regularly for over forty years in his career and has continually innovated his methods and styles. Several participants actively participated in these sections. Complex sound effects and even professional musicians' contributions enriched the performances' overall results. The performance and musical elements were created by Honved Swimming Pool, who in 1984 presented the "Magnificent Deer" in Budapest. Jenő Menyhart and János Schirtes had their most enormous pool performance as part of the Plánium music festival.

Jenő Menyhart, Tibor Szemző.' During the 1970s, nature, Bukta(1952) had a special place in body artworks and performances, particularly in the context of performance art events associated with Budapest. These works are independent of the events in the capital and are most closely related to the rural works of the Romanians Ana Lupas (1940) and Gheorghe Ilea (1958). Imre Bukta. His professional career began in his native village of Mezőszemer, where he studied at the University of Fine Arts and then served in the army. He acquired technical skills in the film and photography circles, indispensable for documenting his subsequent actions. Imre Bukta, therefore, found the rural environment to be a suitable place for his artistic activities. The daily life of the rural people is characterized by the changes in natural cycles, customs, and religious practices that remain. His sincere gestures show compassion, sympathy, and care because he is aware of the critical process of the era around him - the disintegration of peasant culture.

His rich work was full of dreams and ambitions regarding renewed object culture, subject matter, and visual elements. A kind of intellectual satire is evident in his work.

In the late 1970s and early 1980s, Istvan Kantor's artwork was performed with his blood, a series of performances in which he took his blood and sprayed it on walls, canvases, or the audience. Next to two Picasso paintings at the Museum of Modern Art (MoMA) in 1988, a Jeff Koons retrospective at the Whitney Museum features more controversial works, such as vandalism and bloodshed, drawing a large X in his blood on a wall at the Museum of Modern Art.<sup>86</sup>

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<sup>86</sup> Istvan Kantor - Wikipedia. [https://en.wikipedia.org/wiki/Istvan\\_Kantor](https://en.wikipedia.org/wiki/Istvan_Kantor)

### 3.4 Essence of Performance Art

#### **Feminism and the Emergence of Performance Art in the United States.**

In the 1960s and 1970s, female artists used performances as a new aggressive tool to vent their frustrations about social injustice and encourage discussions about women's sexuality. At this time, American performance art coincided with the rise of second-wave feminism. Empowering women to express themselves through anger, lust, and art, they were empowered to speak and be heard like never before.

It created an opportune moment for female performers to develop performance art for themselves rather than submerging themselves into other established, male-dominated forms. They often solved problems their male counterparts could not and approached art from a new perspective. For example, Hannah Wilke's *Super-t-art* (1974), in which he represents himself as a female Christ, criticizes the Christian tradition of suppressing women. During the movement and since its inception, most actors have been women.

The Vietnam War was important material for artists of this era.

In the early 1970s, artists like Chris Burden and Joseph Beuys rejected US imperialism and questioned its political motivations. Performance art also had a significant presence in Latin America and played a role in the Neoconcretist movement.

#### Performance Art: Concepts, Styles, and Trends

Instead of seeking entertainment, performance art audiences often wanted to experience challenges, provocations, and surprises. The audience was asked to define their definition of art and spoke about their experiences with life's truths and fears, not always comfortably and pleasantly.

Movements have developed common and overlapping approaches that can be defined as actions, endurance art, body art, events, and rituals. Although all of these can be described and generalized, their definitions constantly evolve, as do the performance art components, which are movements.

Some artists have also created works in different categories. For example, Yves Klein Flux directed some performances that involved movement and were ritualistic and eventful, but his *Anthropometry* (1958) was concerned with body art. Some did it to connect with nature, while others did it in a political context.

Social Violence and Performance Art: Chris Burden, Paul McCarthy, and Vito Acconci

In 1971, "Chris Burden" was shot and recalled the dangerous streets of America's metropolises, in addition to the war and public attacks against John Fitzgerald Kennedy, Martin Luther King, and Malcolm X. In 1975, Australian Stelark defied gravity by hanging himself from the ceiling of the Maki Gallery in Tokyo, piercing his skin with a hook and enduring the pain.

Like Bourdain, Paul McCarthy risked his life by disrobing in front of a group of guests during a "hot dog" event at his studio in 1974. He smeared himself with liquor, swallowed a large sandwich, taped his mouth shut, and performed a gagged, or breathing, stunt.

Unlike Gina Payne's audience at the 1972 event, McCarthy's audience was disgusted by the artist's continued act rather than encouraging.

This performance tests the limits of human endurance and is a ritual designed to shock and thrill the audience. The audience often participates in activities in different ways. Vito



Acconci was particularly interested in the relationship between the extremes of the artist and the public.

In 1969, the American artist began chasing people on the street in the film *Following Piece*. In the 1970s, *Proximity Piece* or *Seedbed*, he masturbated while lying face up on a unique platform as people passed by, listening to sounds made by speakers below him.

With these acts, Vito Acconci approaches the bloody rituals of Viennese Activism, provoking the audience and playing with norms that disable the performance spectator because he accepts the "artistic value" of the performance and tends to think generally about the performance of art. If, in some cases, this attitude of the audience leads to a passive acceptance of the pain experienced by the actor, in other cases, it leads to lively and emotional participation. Thus, the artist's centrality to the performance activity creates an active or contemplative attitude in the audience, again testifying to the complexity of performance and its incompatibility with labels and definitions.

**Mysteries and Performance Art: Marina Abramović and Joseph Beuys**

Within the mystical ritual of artistic practice, the performer establishes their presence in society, much like a shaman. As a result, their work is recognized by the public as a "work of art" In the years following the 1970s, both the art world and contemporary performers acknowledged and reinforced this presence. Notably, some artists engage in a realistic approach to their practice, transforming their performances into public cathartic rituals, bolstered by the aura surrounding their characters. This phenomenon is exemplified by Joseph Beuys and Marina Abramović, both of whom found their mysticism reflected in society.

### Action

"Action" is one of the oldest forms of modern performance art. This distinguishes performance from traditional forms of entertainment and highlights how performers view their activities. Critic Harold Rosenberg referred to their performance in *American Action Painters* (1952) as a remarkable link between artist and painting. Others liked the word 'action' because it was open-ended, and there was an open suggestion that any activity could be an action.

For example, Yoko Ono's first conceptual actions consisted of suggestions the participant could make, such as "draw an imaginary map...walk down a real street along the map..."<sup>87</sup>.

### Body Art

The body is placed in front and center as a medium, performance, and canvas, blurring the veil between the artist and the artwork and heightening the idea of an actual first-person perspective. The "body" has become the perfect tool for creating a political personality. Transgression is characteristic of all areas of the visual arts, including events, performances, and body art. It links the three trends: the body, the existing artist, and the environment. Today, only the artistic desire can draw boundaries in such conditions and define the work created in the coordinate system of the body, location, time, and audience. Of course, if the artist sees himself as a work of art without any intervention or specific event, there is also a minimalist and conceptual approach in this field.

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<sup>87</sup> Performance Art Movement Overview | TheArtStory.

<https://www.theartstory.org/amp/movement/performance-art/>

Since the 1960s, in the climate of changing social morals and attitudes towards nudity, the "Body" has become a perfect tool for the personalization of politics.

Carolee Schneemann, Vali Export, Hannah Wilke, Feminist art flourished in this field as artists such as Hannah Wilke turned it into a tool to disrupt the connection between historical depictions of women and the newly empowered reality. Some artists, such as Ana Mendieta and Rebecca Horn, questioned the body's relationship to the world, including its limitations.<sup>88</sup>

Other artists, such as Marina Abramović, Chris Burden, and Gina Payne, engaged in shockingly violent acts of their bodies that provoked viewers and questioned their voyeuristic involvement.

### Happening

The term "event" was first coined in the 1950s by the American artist Allan Kaprow, and later, in the 1960s, it was a live performance that combines elements of painting, poetry, music, dance, and theater, taking place in all kinds of unconventional venues. Was the form.

The nature of the event was influenced by Italian Futurism, which was also influenced by Dada's random collection of found objects and events. These events demanded more active participation from the audience, made the audience part of their act, and were often characterized by an improvisational approach.

Although certain parts of the play are generally planned, the events are ad hoc and improvisational. In other words, it was characterized by being inspired by the situation and doing the action immediately. He tried to stimulate the critical consciousness of the audience, resisting the notion that art should be a static object and applying the idea that it can act anywhere where location is not essential.

### Endurance

Several famous artists have made endurance an essential part of their workouts. They may engage in behavior that borders on torture and violence, but the purpose is to test what the artist can overcome rather than to explore issues of human endurance, determination, and patience.

Taiwanese artists Tehchin Hsieh and Zhang Huan are essential representatives of this approach. Marina Abramović does the same thing. Allan Kaprow was the most influential figure in the event movement, but others involved included Claes Oldenburg, who would later become associated with pop art.

### Ritual

Ritual has been an essential part of the work of some artists. Marina Abramovic, for example, uses rituals in most of her work, making her performances seem almost religious. This shows that while some parts of the performance art movement aimed to demystify art and bring it closer to everyday life, some parts of the movement sought to use art to demystify and return to it. Some movements have expressed political and social taboos through rituals, such as ritualism, doom, and incitement. At that time, they used to shock society and give a firm "shock" to the mind by performing behaviors they knew and did not know.

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<sup>88</sup> Performance Art Movement Overview | TheArtStory.  
<https://www.theartstory.org/amp/movement/performance-art/>

### Later development - post-performance art

After the success of performance art in the 1970s, there was a decline in active performances. However, performance art seems to have continued to popularize exciting movements in a hidden form. The boom of the 1980s market and the return of painting presented a significant challenge. It was a time when galleries and collectors aimed to create assets that could now be physically bought and sold. As a result, the performance dropped but did not disappear completely. American actress Laurie Anderson has gained quite a reputation for her dramatic stage performances that directly address the changing issues of the time.

Women performance artists were unwilling to abandon their newfound expression and continued to be prolific. Organized by Mary Jane Jacobs, Moira Roth, and Lucy R. Lippard, the 1980 Decade of Women's Art exhibition at the Center for Contemporary Art, New Orleans, this exhibition is a comprehensive survey and presentation of works made in the United States during the 1970s. Articles were included in the form of photographs and text.

Only after the Second World War did the city become a turning point when new trends such as Neo-Dada, Pop Art, or Flux became popular. In Eastern Europe during the 1980s, performance art was often used to express social protest.

In the 1990s, the West's acceptance of multiculturalism helped bring Latin American performance artists to new prominence. Guillermo Gómez-Pena and Tania Bruguera were two such artists who took advantage of the new opportunities of the major international biennial event, presenting work on Cuban and Mexican dictatorships, poverty, and immigration.

In other words, performance art is a movement that thrives in times of social conflict and political upheaval. In the early 1990s, performance art regained prominence, this time with new artists and audiences supporting issues such as race, immigration, queerness, and the AIDS crisis that had a profound impact on society.

Today's performance artists continue to use a variety of mediums and styles, from installation to painting, sculpture, video, dance, poetry, and mixed media.

Tino Sehgal combines ideas from dance and politics into a performance that sometimes takes the form of dialogue with the audience themselves. A traditional stage performance does not occur, and no event documentation remains. Sehgal's solo exhibition at New York's Guggenheim Museum in 2010 shows how close the genre has become to significant art institutions.<sup>89</sup> Tino Sehgal ignores the traditional context of museum and gallery environments, focusing on the temporal gestures and social nuances of lived experience rather than material objects. Relying solely on human voices, body movements, and social interactions, Sehgal's works fulfill all traditional art parameters except inanimate materiality.

Sehgal's works are created in this way, which gives rise to a different kind of audience: the visitor is not just a passive spectator but is committed to contributing to the actual realization of the work. Whether calling for direct action or addressing the viewer more nuancedly, Sehgal's works always raise questions of interpersonal responsibility.

Thus, his context creates meaning and value by transforming actions rather than solid materials, as Sehgal demonstrated in a 2010 show at the Solomon R. Guggenheim Museum.

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<sup>89</sup> Performance Art - Famous Examples of Performance Art. <https://artfilemagazine.com/performance-art/>

The experience of each of his works is highly subjective. It changes dramatically with repeated visits, resulting in various topics ranging from sustainability, economics, politics, social reform, and personal growth to the core of Sehgal's uniquely flexible and provocative practice. It is the core.

Performance art is a global language.

Performing arts have now proven incredibly accessible to performance-based regions and cultures. Performance art has become a means of overcoming national borders and language barriers. All kinds of contexts, cultures, traditions, modern times, and bodies; these works, which are presented incorporeally, bring the audience back to time, the past, and the "old" place, a kind of communication that helps to transfer and experience the world of artists who have come, gone, and gone. Became a language.

Furthermore, growing up in geographically and culturally diverse environments, bodily experiences and ideas transform into movement, music, dress, adornment, storytelling, and singing, creating an infinitely unified performance art. Although responding to political unrest, much of this work is not political. For conventional artists, such artistic activity has become a matter of finding a natural balance between objects and objects in space.

For many artists who live and work outside the bounds of tradition, making art is a part of life. Because its ritual, ritual, intensity, system, and linguistic history provide a rich resource that artists are happy to draw upon in their art. Performance, physical, event, and nature art are global because they incorporate many different activity styles. Starting with Ron Attie's AIDS activism, Orlan has had plastic surgery on his body. At the beginning of the 21st century, Marina Abramović restored historical pieces based on the politics and culture wars; lesbian, gay, bisexual, and transgender (LGBT) artists from the middle-adult generation are using a variety of media, including performance, photography, film, installation, museums, and the Internet, to express style and critical thinking. Cultural revolution events that created innovative vocabulary can be named.<sup>90</sup>

Radical Action: on Performance and Politics

Bold and poignant, the public and private performance speaks to deep human concerns and does so on an experimental level that keeps the audience on their toes and gives artists a chance to re-arrange the facts about freedom of thought and politics, imagine reconciliation, evoke personal views, and clearly illustrate the harm and psychological trauma of violence and war. Whether intervening in the ruins of a bombed-out building in Afghanistan (Lida Abdul) or the streets of Kabul (Aman Mojadidi), the production spans many days, even with five days of non-actors and actors. , the edited 6-minute film was presented as a "work." Neshat renewed his intention to unite the Green Movement with its democratic reforms that exploded across the country and the Internet in 2009 and were suppressed by the force of the Tehran regime.<sup>91</sup>

The event created its form of activism, bringing politics and art together in a public stage performance. Ethically, such works of art arise from a sense of urgency to change the minds

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<sup>90</sup> RoseLee Goldberg: Performance Now, World Citizenship, Performance as a Global Language, Thames Hudson Ltd. 2018. p.74 75.

<sup>91</sup> RoseLee Goldberg: Performance Now, *World Citizenship, Performance as a Global Language*, 2018.

of those who consider themselves aloof from issues of race, class, or gender and mobilize public support for those who are marginalized.

After the Great Depression, the movement and prosperity that globalization had promised were replaced by complex border issues of social and economic inequality. The environmental crisis, migration, authoritarianism, and the wave of nationalism have intensified the political and ideological understanding and led to the reflection of the federal state as a country.

At the same time, the virtual sphere has transformed our lives, engineering information, communication, and trade channels, reshaping the map of our thoughts and actions.

Proliferated in the context of these global transitions, the power, control hierarchy, tension, corruption, bribery, and political malpractice that affect the lives and livelihoods of individuals are reflected in the artist's body and protested by performing as its shadow. Petr Pavlensky, Ai Weiwei, and other artists can be said to have prepared a performance with their person and life. It can be noted that expressing one's opinion is one's body; one's body is a "fish hook" Just like baiting a hook and catching a fish, you get many times the reward you get with your performance. This kind of provocation, however, calls into question the interconnectedness of notions of body, space, identity creation, control, protection, territory, borders, ownership, and autonomy. The impact of dissent remains a fact of life as an art form and process.

## Conclusion

Just as modern visual art originated in Europe and then spread to America, Latin America, and Asian countries, performance art also traveled this way. However, it has developed at different times depending on the degree of dictatorship or communism, war, etc., of the society. Rejecting the limited space and looking for nature and other spaces can be understood in connection with the freedom of thought. Different videos and TV mixed works replaced traditional paintings, sculptures, and installations during a spiritual and material transition. Depending on the changes in the mind, the characteristics of the performance art developed through research, and many types of acting methods began to appear. Both the Futurists and the Dadaists worked to break down the barriers between the performer and the audience, and both used the values of shock, anger, and sensation as a gradual transformation.

Oskar Schlemmer, the first theoretician of avant-garde theater, enriched the use of ballet elements, complex movements, and elaborate costumes. Black Mountain College, an event that defied traditional disciplinary boundaries, set the pattern for Happenings and Fluxus and inspired much of the live art scene of the following decade.

-Later, improvisation in performance art, i.e., being "calm," developed into a feature with audience interaction and political agitation, which began to attract more interest than the first form. Along with the price, there are perfect conditions for developing art criticism and performance art studies. The profoundly transformative history of live performance art and its role in contemporary art has become exhibition material, and reconstructions of earlier performances have formed a genre of their own.

-The "exhibition" of a group of re-enacted works of the past, such as "History Revisited" in Berlin in 2001 "A Brief History of the Game" in London in 2002, Marina Abramović "Seven Easy" in New York in 2005, Munich and New York in 2009 Allan Kaprow's "18 Events in Six Parts" performed by dancers, students, and trained actors at York, were notable events that demonstrated a new investigative approach. Repeated in art Performance art has also become a favorite strategy of feminist artists to expose global issues, sexism, racism, and corruption in the art world. It has created audiences that appeal to society.

-Same-sex marriage, gay parenting, transgender activism, and openly gay politicians, CEOs, and transitioning celebrities are becoming mainstream and ever-evolving visuals. In mining their material, many visual artists use autobiographical and historical sources. It continues to absorb the materials of the period and create new characters in terms of Mongolian performances; it is the beginning of a developing process or a scene of getting rid of the tendency to imitate. In some respects, the reworked versions of ritual migration, cultural heritage, and the move to link traditional resources to physical, spiritual, or virtual space are considered essential. It appears to be implemented through external entities.

- In the course of the research, the influence of the avant-garde on other genres and forms was studied, and it was concluded that there is an excellent possibility for new artistic forms to emerge in the countries where avant-garde art is developed because they are closely related to each other.

- It can be concluded that all these events have created a situation of intense development, regardless of the differences between countries, the differences in the artists' methods, and regardless of the space.

Even though the performance's visibility was limited for some time, it continued to shape itself until it was accepted in public places and exhibition grounds.

- One can see that the bodily experience of movement, ritual, music, dress, ornamentation, story, and song is infinitely performative and transformative.

The rapid development and perfection of photography techniques and the abundance and technical quality of electronic transmission of film, images, and sound greatly stimulated the development of performance art and the growth of artistic experiments. These allowed artists to present their work more often and provided the opportunity to deliver, understand, and advertise to the public.

Newly established performance art departments, special curators, archives, and performance collections have been actively developed in modern museums and art universities. Dedicated performance spaces have been built and created to fill the previously neglected space of performance art in art history and research.

These new lines of research have changed the concept of live visual art. They are indeed bringing performance art into the timeline as an essential form of the same areas of theory and analysis within cultural studies disciplines such as theatre, dance history, film, videography, and architecture.

- Performance can be marked as an unpredictable and limitless space to reflect our time's multifaceted activities and morals, how to integrate new technologies that are accessible to many people and rapidly developing, and to reach a wider audience.

As a result of many years of various activities of performing artists, they have prepared their audience, and the number of those audiences has increased, as has the scope of performance art. This appears to be an effect.

- It can be defined as the experience of a performing artist creating his presence in society and being an artist with his own "brand." Due to its free and unorthodox nature, this definition is related to the process of interstitial evolution that is supposed to exist for the current argument, including all the contradictions associated with it.

In today's society, this behavior appears to be often codified by power and social characteristics and implemented through external subjects in the physical, mental, or virtual space. Mongolia is focused on inner awakening through rituals, transformations of life, closer connection with nature, and merging phenomena.

- Performance art is a global language that creates many real and abstract connections related to interconnected environmental changes, allowing for reconfiguring relations between geography, politics, society, culture, and art.

- addressing major world issues such as climate change, war, Mother Earth, borders, refugees, etc., through performance art, but combining history, traditions, customs, and philosophies

I concluded that performance art visualizes the energy between the artistic audience, the environment, the conflict of thought, and the reflection of social phenomena.

## Chapter 4

Visualization of emptiness

### 4.1 Art of Mongolian Buddhism

Mongolia's unique national culture and art are a complex part of the culture of East Asia, one of the ancient centers of human culture. In the vast area of our country, rock paintings depicting the long history of human existence on stones are found everywhere, which is the most ancient physical source of our visual art.

Mongolia was one of the main hubs of unique art, widely spread in northern China, Siberia, and the East. This art was known as the creatures' style, as evidenced by the construction of deer stones, graves, shrines, ceramic vessels of diverse forms, bronze metal items, farm equipment, and weaponry.

Mongolian visual art is generally based on decoration and belongs to the art of nomadic provinces. When Buddhism first entered Mongolia, it spread the influence of Indian and Middle Eastern art to the north. Later, when the "Religion of Yellow" spread, Mongolians introduced Chinese art and culture to more places in Tibet. Mongolian art had a close ancient relationship with classical art.

Following their nomadic culture, they brought art and equipment, animal husbandry, dairy, weapons, etc. The influence of Tibetan art is reflected in the articles, sacred idols, and handicrafts. Due to the influence of symbols, seals, and customs, artisans and craftspeople followed him by creating idols, singing praises to him, and creating sculptures. Tibetan painting methods, color and paint development, drawing style, and composition were introduced, and significant changes began in Mongolian religious art.

At this time, the First "*Jebtsundamba Khutukhtu*" Reincarnated Lama "*Öndör Gegeen*" Zhanabazar/1635-1723/, was continuing his works of art and religious and political activities during the time of war, when the situation of the country was critical.

Zhanabazar, known as the "High Saint" was a prominent religious figure, astrologer, physician, poet, author of the Mongolian Soyombo script, and a renaissance man who set the Mongol school in several visual arts. There are more than 30 works in our museums today, which have been proven to be the work of Zhanabazar in all their features. Among them, the most precious "*Ochirdari*" of Gandan Monastery, 21( tara s) goddesses of the river temple, stupas, and ancient deities in the art museum are beautifully crafted. These artworks are considered unique and beautiful masterpieces with significant cultural value.

#### Sculpture

Zhanabazar is the only great artist famous for his sculptures representing Mongolia in the history of fine arts. Zhanabazar spread and developed Buddhist art in Mongolia.

"High Saint" Zhanabazar has preserved the inner core content of Buddhism, but externally, it has been modified according to Mongolian styles, folk proverbs, fairy tales, customs, and Mongolian mentality. As a result, when creating the image of gods, they are made as if they are alive; according to style, they bring out the beauty of women with perfect body proportions and lifelike characteristics. At that time, it is said that his art education talent and knowledge of God's religion reached its peak. The sculptures he created are more lifelike and authentic than similar Tibetan sculptures and have wider chests. There is excellent splendor in the appearance of a bright, prominent monk. Scientists have likened



Zanabazar to the Michelangelo of Asia and have highlighted these works. He is popularly known for his works “Twenty-One Taras”, “Five Tathagatas”, and “Buddha’s Family” Figures, such as the Goddess, are also created more harmoniously. Mongolian sculptors followed his style.

Along with the unbroken tradition of ancient stone statues and paintings, Mongolians have created works of art such as complete and half-portraits carved out of stone, relief sculptures, and carvings.<sup>92</sup>



Figure 39. Öndör Gegeen, Zanabazar, “Five Tathāgatas”, bronze,  
Source: Fine Arts Zanabazar Museum Mongolia, 17th-century.

Much of what remains of sculpture is of Buddhist significance, and in this respect, it reached its actual independent development from the end of the seventeenth century. It is related to Zanabazar, famous for its outstanding works of sculpture, which established the Mongolian school in the main types of art during the last spread of Buddhism.

*Ochirdhara (Vajradhara)*: Lord of the nobles, the god of secret tantras, the main deity that sums up everything, and the main deity of the "Öndör Gegeen" Zanabazar's. It is also one of the leading precious idols of the central Gandan monastery.

Five Tathāgatas or Buddha Families

1. Byaruuzana (*Vairochana*): The wisdom of the essence of the dharma-realm meditation mudra. I am turning the Wheel of Dharma → ignorance, delusion.
2. Akshoba (*Akshobhya*): The wisdom of reflection. Pacify, accept → aggression, aversion.
3. Radnasambhava (*Ratnasambhava*): The wisdom of equanimity. Enrich, increase → pride, greed.
4. Avid (*Amitabha*): The wisdom of observation. Magnetize, attachment → selfishness, lust.
5. Amoghasiddhi: The wisdom of perfect practice. Protect, destroy → envy, jealousy

<sup>92</sup> Tsultem.N: Mongolian Sculpture, state publishing house, Ulaanbaatar.1989. p.5-8  
<https://scholarworks.indianapolis.iu.edu/server/api/core/bitstreams/77e4271e-2668-4a0a-b808-4863a2e61817/content>



Figure 40. Öndör Gegeen, Zanabazar, “Soyombo” script/national emblem, 1686.

It is evident from their works that Zanabazar and other Mongolian artisans read and knew the ancient Indian "*Chitralakshan*" in their native language, which taught the aesthetic art of depicting the classical proportions of the human body. Zanabazar brought to life the style of the Tibetan god, fully expressed the 32 characteristics and 80 symbols that describe a person, and clarified the divine figure who entered deep meditation by focusing his mind. In this way, Mongolian sculpture is characterized by the fact that it correctly shows the proportions of the human body, has a simple center and flexible movement, and has been able to observe the skill of the national castor to the highest degree.

The creators of various types of sculpture tried to follow the Mongolian school established by the core of Zanabazar, and at the end of the last century, the art of the Zanabazar and his school style was widely spread.

### **Painting / Mongolian painting / Thangka**

In ancient Mongolia, different types of paintings developed evenly and generally followed the style of Central Asian paintings. The late Mongolian paintings developed in two general areas: god paintings focusing on portraits and scenes showing social life.

All the deities and bodies of the “*Mahayana*” branch of Buddhism, "*Bodhisattva*" and “*Chojin Yadama*” learned to draw using the style, size, and colors developed by the Tibetans. Then, the Mongolian Buddhists, essential characteristics of the Zanabazar school, made the central design to highlight the right proportion and humanity, large images, and the beautiful material colors of treasures faithfully alive. He got his face recognizable by lines.

Among them, we can mention many beautiful works of Mongolian paintings such as the goddess painted by Zanabazar, “*Erdene zuu*,” the 1st and 5th portraits of “*Javzandamba*” in the museum, “*Jugdernamjil*” and “*Jamsran*” in the Art Museum. It can be attributed to the type. From Tibetan portraits and paintings to Mongolian paintings, the image of God is preserved, but the background image is slightly changed. Tibetan Thangkas (portraits) have a background of snow-capped mountains, while Mongolian tankans have continuous plains and hills. Also, the figures of small people depicted in the background tended to have a Mongolian appearance, and then the face of the main deity also began to become Mongolian. The face of the main deity is more comprehensive and rounder than that of figures depicted on Tibetan tankas to shade the muscles better, as is the case with some Tibetan Thangka.<sup>93</sup>

The late state of Mongolian painting during the “*Bogd VIII*” dynasty, D. Sharav. / Marzan Sharav /, painted in two general areas: portraits of gods and scenes depicting social life. D.

<sup>93</sup> Damdinsüren, D: *Ikh Khüreenii nert urchuud* [Eminent artists of Ikh Khüree]. Published by Mongolpress. Ulaanbaatar. 1993.

Sharav, Tsagaan Jamba, and other artists painted on the theme of temples, customs, and legends. In his works, the depiction of people differed from that of the Mongolian artists, as did the invention's natural, color, and narrative characteristics. Also, many unknown artists were drawn on cards, sacrificial paintings, spiritual flags, etc.



Figure 41. Detail, D. Sharav, "Airag Feast", Source: Fine Arts Zanabazar Museum Mongolia, 1911-1913.

D. Sharav's painting *One Day in Mongolia* depicts a simple life without embellishment. The paintings of the period are in many ways carefree, humorous, and shocking in their numerous details. The most intimate moments of a person's life, such as giving birth at home, going to the toilet outside, experiencing domestic violence, drinking alcohol, fighting, etc., and male-female couples openly engaging in sexual intercourse, along with other simple, everyday activities.

There is no discrimination in depicting these phenomena; It features the most intimate moments and social and team events in one panoramic view.

At that time, they didn't know about the theory of distance and ratio. Unlike maps, pictures are unique because you can see everything on the same plane.<sup>94</sup>

### **"Tsam" dance and "Chojin"**

Dances of the "*Religion of Buddhism*" called "*Tsam*" and "*Garcham*" which are traditionally derived from the secret mantras and inner meditation dances of Indian Buddhism, spread in Tibet from the last cycle of the 8th century and in Mongolia from the middle of the 18th century.

"*Tsam*" is a significant religious festival and ritual that propagates Buddhism, appeases landlords' anger, and alleviates human suffering and misfortune.

The most important thing is the "hard ritual," of the Buddhist religion which suppresses the human mind's three poisons anger, ignorance, and sensuality, and rides it off all evil.

"*Tsam*" means suppressing the religious enemy, and it was intended to agitate believers about the meaning of god, devil, virtue, and sin by showing the characters of Buddhist

<sup>94</sup> Tsultem.N: Mongolian Zurag, state publishing house, Ulaanbaatar.1986. p.6-9.

mythology in physical form. If you can believe, the talisman "choosing" is an artificial dance that is realistically compared and demonstrated.

"Tsam" is not an ordinary dance festival. Everything expresses secret tantric rituals and deep meditation, from the costumes to the retro necklaces, the positions of the hands and fingers, the movements, and the jumping. "Tsam" has its sequence: the characters have separate roles, they dance with a team, and they are made with images of wild animals, hurtful skulls, and fierce gods. Since ancient times, jewelry and gold and silver metals have been used to create masks, paint, and decorate. Five hundred of Mongolia's more than 700 monasteries danced the team dance, which formed its image. Also, under the influence of the communist regime, it was banned entirely, but it has now been revived.<sup>95</sup>



Figure 42. "Tsam, dance", Monastery of Mongolian, 19th-20th century.

"Chojjin" and "Gurten" are "religious shamans" whose talismans protect Buddhism and perform rituals. "Lama Chojjin's" talisman-making ritual is based on Indian and Tibetan religious traditions, shamanic spells, and interpretation methods, so it shares many characteristics with shamanic rituals. "Chojjin" belongs to a branch of Buddhism called "Red Religion," its rituals and readings differ from those of other branches. To remove the obstacles, "Chojjin" amulets were created. "Choi" means "book," and "Jin" means "Guardian."

A person who becomes a "Choi jin" can be revealed by himself or someone who is identified by particular criteria by learned monks and then learns in a strict order. Only a person with a fierce talisman in his body becomes a "real" Chojjin through the magic of a unique secret tantra. His clothes are different from the usual clothes of monks. They have many vintage necklaces and more clearly show a fierce character.

First, read a unique "Solho" book and meditate to invite your talisman.

With the amulet's arrival, the "Chojjing" body has extraordinary strength, the human mind is freed from its nature, and the wisdom of God enters.

A talisman has its kingdom, continent, palace, ship, and other talismans.

When "Chojjin" lands, it opens its mouth, grinds its teeth, widens its eyes, spits, and foams from its mouth and nose, moves violently, twists its sword, and licks hot iron.

Using bows, arrows, swords, spears, and whips, they exterminate evil spirits and witches who rebelled against the state and caused harm.

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<sup>95</sup> Tsultem. N: Mongolian Sculpture, state publishing house, Ulaanbaatar.1989.p.5-8.



Figure 4. "Chojin, Gurten", 18<sup>th</sup> century, <https://www.youtube.com/watch?v=IHYhYdrTFS8>, 1945.

"Luvsankhaidav" the younger brother of "YIII Bogd" in Mongolia, discovered the existence of the "Chojin amulet" and named it "Chojin" or "Gurten."

After studying, the person who becomes "Chojin" summons the spirits of his main idols, such as "Naichunchoijin," "Zimerchoijin," and "Dorzshugden," and cast amulets. With the help of these amulets, he sees the hidden, predicts anything in the distant future, and performs state and religious affairs to protect the country and chase away the evil spirits. There is a separate "Chojin Lam" mosque in Mongolia. It stopped performing its last ritual in 1918. After the people's revolution, religion was banned, and the mosque became a museum.

"Tsam dance," "Choi jin landing" and "shaman worship" are three religious and ancient rituals that were performed at that time. These can be considered a type of performance art, but they are different, especially in team dance, because they have many years of order, rules, and structure. On the other hand, "shamanism" and "Chojin" have slightly different regulations and orders.

Still, when the "talisman" or "spirit" of the performance enters and leaves, it performs a unique and unrepeatable performance. These religious and ritual performances developed and existed in Mongolian art through religion and are connected with rituals, so they can be considered "Religious performance art"

From this, the concept of "shaman" or "Choi jin" influenced my thesis work, described in detail in the section specifically on shamanism of my work below.

#### 4.2 Socialism and Mongolian Art

Before the democratic revolution, Mongolian visual arts were mainly made of traditional Mongolian paintings, leather goods, artisans, carvings, and works of religious importance, as well as the works of the Great Zanabazar of Mongolia and his students' teaching method. The genre of Mongolian painting was well-developed. For example, many artists, such as B. Sharav, Tsagaan Jamba, etc., have created and developed the themes of the reality of life, myths, and gods. There were also many unknown artisans and artists. After the People's Revolution of 1921, the influence of the ideology of "Red Russia" or the Russian Communist Party, began to change in art. Mongolian paintings started to change by

drawing more realistic images, creating light and shadow, and using more colors. This was the party's mission to paint deliberately, and Buddhist paintings and illustrations were banned entirely, only praising communism, the proletariat, and the working class. It was done with the ideology of hating the wealthy serfs and feudal society.

The Union of Mongolian Artists was founded in 1942 and is still operating. At that time, under Communist ideology, artists were dependent only on Russia to paint paintings commissioned by the state and the party and to build monuments. At that time, Buddhism and shamanism were banned entirely, and he only made art about socialist construction, peace between brotherly countries, Marxist and Leninist concepts, friendship between the two countries, and the Red Revolution. Even if works were made in the traditional Mongolian painting style, there was a system in which the content was accepted only through ideological criteria. It strongly influenced embroidery, craftsmen's work, monumental architecture, ceramics, and ethnographic items, which were relevant to all visual arts.

The School of Fine Arts was first established in 1945 and expanded into the Academy of Fine Arts, which is still operating successfully. At that time, artists who graduated from art schools taught in Russia, and thus, the foundation of modern visual art was laid. Young artists were sent to schools in the Russian Academy of Painting, named after I.Y. Reppin and in socialist countries, they returned to their homeland to further enrich and develop the basics of fine art.

During the gradual transition from a communist society to a socialist society in Mongolia, a term called "*Bourgeois art*" was created in the field of art. At that time, the Mongolian visual arts and other fields began to search for an open spiritual and color space to reject the overly orderly and monotonous forms. It was opened on July 10, 1968, under the initiative of Nyam-Ochirin Tsultem, the head of the Union of Mongolian Artists Committee. In this exhibition, young artists led by Tsevegjav, G. Soosoi, and P. Baldandorge participated in their works, which caused controversy on the first day and was closed. Mongolia's fine art was called "*Bourgeois art*"<sup>96</sup> because socialism, supported by the Communist Party, was the main focus. At that time, there was a dominant ideology that everything should always be done from the perspective of real thinking, and the works of abstract thinking were called "Bourgeois art" They did not conform to the policies of the socialist state. The works of art could not pass the significant criteria of socialist ideology. It influenced Mongolian literature, music, and science. It was a time when the political bureau of the time decided to censor the art of white-collar workers and the rich. In particular, O. Tsevegjav awarded the title of People's Artist of Mongolia and was a master painter, suddenly participated in the exhibition by drawing an abstract painting called "Mother's White Heart" A milky white and yellow color symbolizes the mother's soul, her holy spirit is like an unchanging and unshakable pillar, and the power of love is like connecting heaven and earth. A picture that avoided the traditional realistic representation of the time was a completely new phenomenon.

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<sup>96</sup> Baldandorj, P, Honored artist: Blue Sun, Mongolian contemporary art magazine/  
Schweitzer Development Agency, interview, 2017, /№001/ p/ 50.



Figure 44. Tsevegjav Ochir, “Mothers Withe Mind”, Oil on canvas.78x57cm, Source: Mongolian National Art Gallery, Ulaanbaatar.1968.

How did he hold an exhibition with the famous artist O. Tsevegjav, the young artist P. Baldandorj, who studied in Prague at that time/ and other artists? The wind of reform blew in the mind then, but it was suppressed.

In the 1980s, artists who graduated from Germany, Poland, Czechoslovakia, Ilya Repin Academy, Ivan, Surikov Academy, and G. Straganov University entered Mongolian Fine art through the modern trend at that time. At the same time, when Russian society changed during the Great Transformation or Perestroika in Russia, the atmosphere of reformation also began to enter Mongolia.

In the interview with the art curator and researcher Ts. Uranchimeg about the history of the beginning of the atmosphere of change in Mongolia:<sup>97</sup>

### 4.3 Mongolian Art after the democratic revolution

*“There are few art historians in Mongolia, with only 3-4 professionals in the field. Currently, there is a lack of researchers specializing in contemporary studies.*

*Art researchers typically choose their research fields. To properly assess the changes in art within society, an art researcher needs knowledge of history, philosophy, aesthetics, religion, and art. The stagnation of art studies in Mongolia is due to the level of knowledge individuals receive. There are currently no positions for art historians in museums and galleries. The conversation on modernism began in 1990, but it was present in the country even before then.*

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<sup>97</sup> “Primary Documents of Mongolian Art Associations” Edit by Uranchimeg Tsultem. “B.C.P” LLC. Ulaanbaatar.2018. p. 9.

*In the 1980s, a group of young individuals studying in Eastern Europe introduced modernism. The artists of Do. Bold, Ts. Enkhjin, Ts. Munkhjin, Ch. Boldbaatar, O. Darambazar, Duynkhorjav, and S. Mashbat. By the 1990s, the youth of "Green Horse" brought Western contemporary art to Mongolia.*

*Although modern and contemporary art dominates the world, contemporary art is developing slowly in our country. While there have been some attempts, one notable achievement is artist S. Dagvadorj's participation in and winning a special prize in a competition in Korea."<sup>98</sup>*

### **"Green Horse" Society**

In 1989-1990, the association "Green Horse" of modern art in Mongolia with four members was founded and approved on November 14, 1990, stating that "we will oppose the stagnant form and prejudice of one model in Mongolian visual art, and approach art from the point of view of progress and development." The certificate states, "*Creating works of art*" and those artists united under one ideal, fought to protect their reforms from social backwardness and government filters, and appealed to all levels for culture and art. It opened a new special event in the history of Mongolian visual arts. At that time, there were artists Erdenebileg of Galsandorji, artist Dalkh-Ochir of Yondonjunai, artist Gansukh of Batbayar, artist Mashbat of Sambuu, and art critic Ts. Enkhbold. At that time, these artists wanted to participate in the MUE /Mongolian Craftsmen's Union exhibition with their works, but their pictures were removed. This led to their first joint exhibition, "*Process-1*" in June 1990. Those works removed from the exhibition were publicly displayed, and other artists criticized many issues objectively in the context of "*Our Sayings*" in the MUE of that time. It is concluded that the public display of these excluded works was the renewal of Mongolian visual arts and the future energy against the censorship and ideology of backward ideas. Due to this exhibition, the "Green Horse" society

1. It was a new phenomenon to openly report on modern art, publicly exhibit artwork, and express one's opinion.
2. After Socialist Realism, modern art became prominent in Mongolian art, with forms such as abstract art, landscape art, and contemporary art serving as the basis for development.
3. The event that opened a new chapter in Mongolian visual arts also influenced other creative fields, such as poetry, music, and theater. The name "Green Horse" symbolizes the arrival of a new era - the great god of the future, Maidar, will come riding a green horse. We consider our art to be the dawn of a magnificent future in art.<sup>99</sup>

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<sup>98</sup> Uranchimeg Tsultemin, a professor and art researcher at the University of California, Berkeley, stated, "Our visual art has reached the world level" in an interview with "UNEN" newspaper on 14.03.2001, issue No. 50.

<sup>99</sup> Mongolian Modern Art ,Green horse" society, Green horse. A step into the thinking, (SorosFoundation) Ulaanbaatar. 2002. p.2



## Manifesto

“Green horse”

association 1990.11

- Anybody and thinking is a continuing process
- Our ancestors had been sensitive to large spaces. This is a powerful and unique mentality and thinking.
- This made us feel our homeland, customs, mentality, mind, and thinking through symbolism.
- This made us create ourselves and negate the entire system of education we had grown up under.
- Art must be freethinking, not governed by any theory and view.
- Art is happiness, sadness, regret, and even magic belief.
- It will be easy to understand if our art is explained under human thinking, not the limited terms of pictures and drawings.
- Only desire, confidence, and negation formed us.
- Art must be a common thing for humanity.
- Our goal is to open your inner world and create yourself in art.<sup>100</sup>

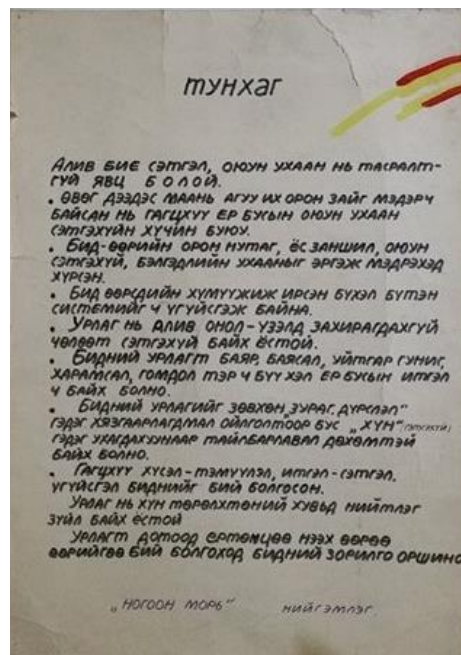


Figure 45. “Manifesto”, Green Horse, association, 1990.11

<sup>100</sup> Mongolian Modern Art ,Green horse, society, Green horse, A step into the thinking, (Soros Foundation) Ulaanbaatar. 2002. p.7.

Young artists such as G. Erdenebileg, Y. Dalkh-Ochir, B. Gansukh, S. Mashbat, S. Bayanmunh, B. Vandan, Z. Usehbayar, M. Huyag-Ochir, and Ganbat Logii have not yet used the term "Contemporary" in the Mongolian language. In 1989-1990, in addition to the first association of modern art called "*Green Horse*" "*Tenger*" "*Sita Art*" "*Ego Art*" and "*New Art Association*" were founded. A new art declaration was announced, marking the beginning of Mongolian contemporary art. Although the method of expression in contemporary art uses simple materials, it is necessary to think carefully about the meaning and content. This requires education. That's why the young generation of "*Green Horse*" should learn and develop again, and the thought that "*you need to see things and open your eyes*" is born every time you see their exhibition.<sup>101</sup>

After that, the "*Green Horse*" community wanted to establish its school, and Green Horse Modern Art College was established. It started in the spring of 1992 with 40 students.

*One is to learn how to draw first and then think; the second is that if students' thinking is free, they will be led to draw and create voluntarily. These two different views made us divide into two separate groups. G. Erdenebileg and Yo. Dalkh-Ochir, with 17 students, had to move to another place by renting three rooms in the Secondary school.*

*School No 32 in Zaisan, Ulaanbaatar. This location was very favorable to be close to nature and surrounded by beautiful landscapes. Under the leadership of Erdenebileg and Dalkh-Ochir, nine students had to be trained in the sculptures' studio and eight students in the artists' studio to feel a real sense of art by having united objectives and the warm atmosphere of one collective. The peculiarity of our college was to strive to transition from the concrete world into the abstract world in our mentality. This wasn't easy in a time when people's thoughts only admitted concrete. Every student of our college introduced the nature of modern art to their relatives, friends, and acquaintances.*

*Voluntarily, there was a prior necessity for every student to explain and defend their views to others. To grant this opportunity to our students, we organized exhibitions of their works twice a year. Besides bringing happiness to the public and artists, these exhibitions also brought hardship and criticism.<sup>102</sup>*

Green Horse Modern Art College and the Start of the Dissolution of the GHS By 1992, the Green Horse Society was making a name for itself, and it had an ambition of passing on knowledge to the next generation. In the spring of 1992, the GHS founders decided to establish Green Horse Modern Art College (GHMAC) and admitted their first students. It would be logical to assume that making art and teaching others how to do so are two sides of the same coin, but it is a little more complicated. This became clear when disagreements about the ways of teaching art began to emerge amongst the founders.

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<sup>101</sup> Author(s): Tsendpurev Tsegmid, Early Contemporary Art in Post-Soviet Mongolia  
Source: Afterall: A Journal of Art, Context and Enquiry, Vol. 44 (Autumn/Winter 2017), pp.74-85.

<sup>102</sup> Mongolian Modern Art ,Green horse" society, Green horse. A step into the thinking, (SorosFoundation) Ulaanbaatar. 2002. p.9.10 .

The following principles define their works:

- Don't use the proper harmony of color and forms in their expression.
- Forms are primarily in a character of expression.
- Psychology of forms and color should be used metaphysically.
- The artist's symbolism and expressions contain an impression like a signal of a coming time.
- Desire not to copy anything like a photo but to express the nature of an entity with its sensitivity and to use the modern characteristics of describing nature and color.
- To follow the principle of Tibetan lamas of the XI century, that the reality of any entity is absorbed only in its internal nature.
- To follow a principle that says there is a power born from sensitivity, which is not governed by anything and is not dependent on our knowledge, education, experiments, or culture.
- Expression of the form of the object is seen, but not the rational portrayal of the object. This is not its nature. It is merely the object's appearance.
- Desire to strive for a view apart from realism.
- A desire to be free from the pressure of nature.
- Art is harmony. Harmony is the primary means of expressing the ability to think and create. All these definitions are not formed from anything. The artists' works and experiences form them. They brought a new and vital atmosphere to Mongolian visual art because they contain the essential characteristics that are the basis of modern visual arts.<sup>103</sup>

#### "Tenger" society

The "*Tenger*" society was a group of artists united under the slogan "*Art for art*" Members Z. Usehbayar, B. Vandan, S. Bayanmunh, J. Tsog, and J. Baasanjav held their first meeting in 1989. On August 11, 1990, they organized an art exhibition called "Erel" at the theater museum. The group believed that art should be free from restrictions, and artists should be free to think and create without being bound by any particular 'ism' in art.<sup>104</sup>

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<sup>103</sup> "Primary Documents of Mongolian Art Associations" TENGER ART, Edit by Uranchimeg Tsultem. "B.C.I" LLC. Ulaanbaatar.2018. p. 45.

<sup>104</sup> Mongolian Modern Art "Green horse" society, Green horse. A step into the thinking, (Soros Foundation) Ulaanbaatar. 2002.p.12-13.

## "Ego" art society

The "EGO" art or "I" society of new Mongolian art was established on February 16, 1992, based on the "Tenger" society. The "EGO" art society members included Z. Usehbayar, J. Tsog, I. Batbold, and P. Purevdorj. They shared Sigmund Freud's view of the ego and aimed to provide unlimited opportunities for individual artists to create works of art that would endure over time. Then, the Social Democratic Party sponsored an exhibition called "Window" under the name "EGO" art. Z. Usehbayar's speech mentioned that they first did an installation, followed by the first installation and performance art piece, "Green Horse" From 1998 to 1999, it was first called contemporary art in Mongolia, but now it is widely recognized in the art community.<sup>105</sup>

## "Sita Art" Society

The "Sita Art" Society was founded in 1986 by students who had studied at the Art Academy in Kyiv, Russia. It was one of Mongolia's first artists' associations and later became officially certified. In the same year, the society held its first exhibition, "Colors" in Kyiv. After becoming official, it opened its exhibition in Mongolia in 1991. At that time, the society's head artist, M. Huyag-Ochir, was studying at the Kyiv Art Academy. The society comprised 11 Mongolian students from theater, film, and music conservatories, including M. Tsogtsaikhan.

M. Huyag-Ochir was a pioneering figure in Mongolia, known for exhibiting at "*Shar Khadny Hospital*" a psychiatric hospital or prison.

In 1992, artists from various societies joined to establish the "*New Mongolian Art Association*." During this time, they organized joint international exhibitions and symposiums with the support of organizations such as the "Soros Foundation" "The Mongolian Open Society Institute," and "The Mongolian Art Council"

The association also held Mongolia's first art auction, which was criticized by some as "*Bourgeois art*" The association has organized two major exhibitions. The first was the "*Dashnyamtai Day*" in 1993. The next set of exhibitions, "*Negative*" was created in 1998 with funding from the Soros Foundation. These two exhibitions significantly impacted the history of Mongolian visual art and greatly contributed to its development. The joint exhibition "*Negative*" and the other one at the Bulgarian embassy, titled "*Exile*" caused a substantial stir in society and visual arts. The exhibitions attracted public attention, showcased the progress of Mongolian contemporary art, allowed artists to express their opinions freely, and became a powerful voice for artistic expression.

Unfortunately, the opening of the "*Negative*" exhibition coincided with a tragic day in Mongolia's history. "Negative" represents opposition and refers to a medieval Mongolian weapon. A three-pronged negative is known for always landing with one end facing up, regardless of how it is thrown. This "*Negative*" joint exhibition featured contemporary paintings, installations, and performance art. The early works of Mongolian performance

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<sup>105</sup> "Primary Documents, of Mongolian Art Associations" EGO ART, Edited by Uranchimeg Tsultem."BCI" LLC. Ulaanbaatar. 2018.p.89.

art, such as installations, assemblages, and modern sculptures, can be attributed to the fact that the artists were educated in different countries.

Contemporary art began in the 1990s, and many artists continue working.

During that time, there was increased openness, a revival of religion and shamanism, and the introduction of new art forms, which became freer due to exposure to TV channels from various countries and the hosting of several exhibitions.

These events were notably sponsored by the Democratic Party and Western or American-funded foundations, which supported democracy in art. It is also not a coincidence that the "Green Horse" modern art community emerged in the same year as the political revolution, thus aligning with the democratic path chosen.

Therefore, when the Mongolian democratic revolution began, it was evident that a revolution in the field of fine art also commenced.



Figure 46. "Beginning", the joint exhibition, 25th anniversary of the curators in Mongolia, Mongolian National Art Gallery, 2018.

The exhibition is dedicated to the 25th anniversary of the formation of curators in Mongolia, who have been working to make audiences understand contemporary art. Art researcher Ts. Uranchimeg is the first curator of Mongolia who has been working to introduce curators' work to Mongolia since 1993.

Between 1993 and 1997, she exhibited the works of 15 Mongolian artists in the US, Germany, and Japan. In 2001,

she launched an exhibition titled 'Curator and Artist' to promote curatorial activities with support from the Soros Foundation. The 'Beginning' contemporary art exhibition will feature 80 historical and new works and a new book titled 'Mongolian Fine Art Studies Articles, 1993-2018' It will run until June 21.<sup>106</sup>

"**Blue Sun**" of Mongolian contemporary art

Y. Dalkh-Ochir, the founder of "*Green Horse*" and "*Blue Sun*" Associations... In general, art is.... our people only talk about beauty and individual soul. They say that they must have an ideology and a perfect view. But for me, art means that a person constantly liberates himself, constantly liberates his mind, and strives for new space and space for

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<sup>106</sup> "Primary Documents of Mongolian Art Associations" Edit by Uranchimeg Tsultem. "B.C.P" LLC.Ulaanbaatar. 2018. p.95.

new thinking. The act of an artist is progress. The modernists of the 20th century did their part in their progress. Contemporary art of the 21st century is the art of this era.

Y. Dalkh-Ochir was a fan of Joseph Beuys, a famous artist at the time, and founded the club named after him in Mongolia in 1995. In that club, poets, composers, and other artists of that time often participated, gathered, discussed, debated, and watched spatial artworks. He is an artist who stands firm in his artistic ideals, is faithful to his ideals, and still supports the young artists of Mongolia by making his art. He is also called the "Godfather" of Mongolian contemporary art. He works in installation, landscape art, mixed techniques, paintings, and genres. He is one of the pioneers who participated in international contemporary exhibitions from Mongolia.

The center organized many events such as ART Camp, Open Academy, Land art, International Joint projects, and domestic and foreign contemporary art programs. The center's member artists successfully participated in high-class international biennials and triennials in contemporary, landscape, installation, performance, sound, and video art.<sup>107</sup>

J. Unen-Enkh and T. Enkhbold from Mongolia participated in the Venice Biennale for the first time in 2015. In the 2017 Sh. Chideddorj, O. Enkhtaivan, J. Bolortuvshin, Ts. Davaajargal, and G. Mönkhbolor also took part. E. Jantsankhorol participated in 2019; in 2022, it was J. Sculptor A. Ochirbold and Munkhtsetseg in 2024, artist D. Sharav, Ts. Ariuntogs and B. Nomin participated in 2002, the center made Street art, which can be said to be the first, and it is 110 meters long. Installation and public relations activities, exchange of various oddities, etc. At that time, it was the first public relations step. Since then, he has contributed to the development of Mongolian contemporary art by implementing many programs. "Art Camp", "Open Academy", "Art Party", "Bare House", "Perception and Utopia of Mongolia" and other international programs have influenced the skills of young artists and their works and have become a starting point for their entry into the international arena.

Dr. Ts. Uranchimeg, an art researcher, curated the first Venice Biennale. Later, Y. Dalkh-Ochir, B. Gantuya, and O. Oyuntuya represented Mongolia as curators.

#### **4.4 The beginnings of performance art:**

Before modern performance art, in the 20th century, was there a type of performance art called performance art in Mongolia? Generally, the more ancient practices are shamanic and "the Religion of Buddhism" They have been practiced about lifestyle, natural factors, faith, and devotion and passed down through the ages. Although they have changed and updated over the centuries, some have disappeared and come to the present.

In the context of performing arts, it is worth noting that religious performances evolved within the framework of religion after the introduction of Buddhism following ancient shamanistic and ritual practices.

Mongolian contemporary art is relatively young compared to the development of world contemporary art. In particular, Mongolian performance art is relatively young compared to the performance art of the world.

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<sup>107</sup> "Primary Documents, of Mongolian Art Associations" interview Yo. Dalkh-Ochir, Edited by Uranchimeg Tsultem. "BCI" LLC. Ulaanbaatar. 2018. p.109.

*"Перформанс урлаг" translates to performance art in English. In this art form, the artist conveys their opinion to the audience through movement and sound, combining visual and theater arts.*

***Mongolia doesn't have much of this type of art, and it's noteworthy that performance art has seen significant development in Western art, especially in recent times".<sup>108</sup>***

The type of performance art is late; only one or two artists made it in the 1990s, and since 1998, many artists have started making art with an interest in performance art. At that time, when everything was open, religion and shamanism were revived, and art forms were beginning to become freer due to television channels from many countries. Several exhibitions and programs were implemented, contributing to contemporary art entry into Mongolia.

"*Tasganii Ovoo*" built with funding from the Soros Foundation, is a small mountain in Ulaanbaatar. The place called Tasgan Ovoo /also known as "*Bunyan Khoshou*" and "*Zoelön Khoshou*"/ this mountain has long been a place worshiped by Mongolians. It was named so because it looks like the prostrate beak of a lying elephant. Because the elephant is a fierce animal, to tame it, the "*Nomkhotgol*" temple was built at the foot of the tip, which is the current "*Geser*" temple. Later, when the monks went to the top of the hill and performed a ritual called "*Tasgan ovoo*" where they debated the power of Dharma, it became known as "*Tasgan Ovoo*." He dug up a small hill and built a road to connect two roads. Outside, M. Huyag-Ochir and other artists made a performance art on the same small mountain, separated from them as an installation, and reconnected the hill. It was a performance of him pouring a bag of dry lime from one part of the mountain to another and pouring the lime on the ground, connecting the two mountains with lime. The space between the roads and pedestrian crossings is crossed, and the lime is poured without leaving a single gap. It is said that the car drivers at that time stood and watched in amazement, barely understanding what was happening. People have recalled that they understood that they would do some earth repair work rather than a work of art. It was an action performance that can be said to be the first of action art.

Why connect? Why do that? The question arises. What was the main idea?

One of its effects was the various religious customs and practices handed down on the psychology of the people of that time. There is a kind of superstition based on the belief that cutting or dividing what was before is terrible, or if you do so, bad things will happen in the future. Historically, digging, digging, and polluting the mountains and water in historical places were forbidden for Mongolians. But the performance of reuniting after breaking the hill was a rite of passage. It is a message that the phenomenon being put together through it is not broken but somehow connected to the umbilical cord. But it is unlikely that it was understood that way at that time. It is believed that the performance was an attempt to express through art the frustrations of society by forcing abstinence. There are very few records of the performances at that time, but there are memories of those who watched them.<sup>109</sup>

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<sup>108</sup> Uranchimeg.Ts: Collection of Mongolian fine arts articles 1993-2018, Today, newspaper, 1999, No.181/731/, "Admon Print", Ulaanbaatar. 2018. p. 68.

<sup>109</sup> "Primary Documents of Mongolian Art Associations" interview M. Huyag-Ochir Edit by Uranchimeg Tsultem. "B.C.I" LLC.Ulaanbaatar. 2018. p 68.



Figure 47. "Negative", joint exhibition, Mongolian National Art Gallery, 1998.

In 1998, one of Mongolia's early performance artworks was the "Negative" joint exhibition, which resulted from the "Tasganii Ovoo" project funded by the Soros Foundation. Modern paintings, installations, performance art, assemblages, and contemporary sculptures were all made during this period. They were excellent artisans.

Artist M. Huyag-Ochir, at the "Negative" exhibition at that time, made a combined performance and installation work using inflated plastic bags and ropes. He made an installation with inflated plastic bags and distributed them in the corridor. The exhibition hall placed them on each other, built two large walls, and wrapped them with ropes. He also sent a long rope among the people, tying it in some places and pulling it in others. It is believed that he changed the exhibition arrangement at that time by making spaces by tying wire ropes to describe space with ropes in his speech. During the opening of that exhibition, I was surprised that it was a kind of experiment where I tried to express my ideas in a limited space and an airless environment by standing under a plastic bag. At that time, it seemed very strange and unique.



Figure 48. "Negative", joint exhibition, Mongolian National Art Gallery, 1998.



## Public art

"July 3, 2004, marked the beginning of B. Sergelen's first performance art in the streets of Ulaanbaatar, organized by the "Blue Sun" center.

B. Sergelen, a journalist, writer, and artist of the "Blue Sun," presented his inaugural street public art performance in Ulaanbaatar. He lived in a ger, which means a private shack, in the suburbs of Mongolia. At that time, he worked with the "Blue Sun" Center people. When he was alone at home, he went to the store to buy beer.

Once, he left home after lighting a candle. The candle he had lit caught fire due to some unexpected reason, and his house burned down. So he became homeless. Then, in 2004, his relatives and friends gave him material and financial assistance to build a house, and he started building another house. After creating and erecting a home, he kneaded mud in a big tub to plaster the outside, and then he put the mud in his clothes and became a man with mud all over his body. At that time, he said that he wanted to go there. Then he went straight down the street and walked through the city's center. The guards said he was not allowed to enter a big store, and the police stopped him and checked him. The attitude of the people walking down the street with the mud was strange, like being surprised and mocked. And because the "Blue Sun" came to the center, their friends immediately understood and took pictures of that time. So, there was no concept at first. They may have seen and heard about it before, been interested in performance art, and wanted to consider it. Based on that, it appears that the government made a bold move. On July 6, 1965, at the opening of the Galerie Junge Generation exhibition in Vienna, Günter Brus publicly performed live paintings and self-painted performance art in public spaces for the first time with the "Wiener Spaziengang," leaving his private life behind. There are similarities with his work.



Figure 49. B. Sergelen's, "Clay Man", street and public performance, Ulaanbaatar. 2004.

In 2005, the first performance of "*Consuming Sheep's Head*" or "*Catching a Burte Wolf*" was started in the "*Blue Sun*" gallery in the form of a video.

At that time, Yo. Dalkh-Ochir's brother and artist friends Batdalay and Sarantsatsralt were inspired by the art of "Eating a sheep's head" and then elaborated on it and wrote a text.

To him:

I like the heat of summer and the cold of winter

I like to listen to the sound of sex behind the wall

I like drinking, smoking, sitting around a big round table, and eating boiled sheep's head. Each person was given a boiled sheep's head, a sharp knife, and a piece of tissue paper. At that time, nine different people, nine foreign nationals with distinct appearances, Mongolian poets, architects, linguists, and other artists participated. Before doing the act, everyone read the written texts while standing, then ate the sheep's head and recorded the act. After that, it was done again with eight participants in the "Khaan Bank" gallery. Artists Yo. Dalkh-Ochir, S. Mashbat, J. Gerel, S. Ganzug, T. Enhbold, B. Batzorig, J. Tsolmonkhyu, B. Chinbat I was a witness who watched with interest at that exhibition.<sup>110</sup>

At that time, it was the first performance art in Mongolia attended by many people. But at that time, the concept of performance art was thin, so it was a surprise. When I think about it now, the atmosphere of that time and the audience's attitude were equally surprised; they were wondering what was happening, and there were more viewers than.

Eating boiled sheep's heads is common in Mongolia, and there are generally pairs of organs with their order. There are orders and customs of eating; for example, if you eat from one jaw, you must eat from the other, and if you eat from one ear, you must eat from the other. It means that it must be eaten in pairs. Another significant feature is that when you eat the head, you eat it with a blessing. For example, if you eat the palate or the upper part of the mouth, it is said that you will become an artist. If you eat the eyes, you will get sharp eyesight; if you eat the brain, you will become intelligent, etc. This eating process itself is exciting. How people eat, how they start eating, the sequence, and how they eat are unique phenomena. Everyone's behavior can be observed. It was interesting to see what those people thought, but even more interesting was their attitude after reading the poem. It was observed that each of them recalled their memories. It happens all the time in our lives, but it was interesting to deliberately sit in the gallery and eat in front of people.<sup>111</sup>

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<sup>110</sup> <https://www.youtube.com/watch?v=w1xqE6QDntA>

<sup>111</sup> Uranchimeg.Ts: Collection of Mongolian fine arts articles, 1993-2018, Admon Print", Ulaanbaatar. 2018. p. 45-47.



Figure 50. Green Horse, Society, "Consuming Sheep's Head", joint performance, Khaan Bank, Gallery, 2005. <https://www.youtube.com/watch?v=w1xqE6QdntA>.

"The next generation of artists in the Mongolian contemporary art association "Blue Sun" has been gaining attention since 2004.<sup>112</sup>

Additionally, artist G. Enkhjargal initiated the "Nomad Wave" group, consisting of female artists who have begun performing their performance art series. Members of the group, including Bolortsetseg, Munkhtsetseg, J. Anunaran, Dolguun, Elbegzaya, and Ankhzaya, have presented several works of their performance art. Their performances are primarily dance-based, emphasizing ritual techniques and movements to express meaning." There is also D. Batzorig and his show with the wooden box for a save. From one place to another, the wooden box is a wooden container used by Mongolians for migration, in which they store their articles, utensils, and other things. He concluded that his exhibition, which he moved from one gallery to another, and the use of a wooden box for the display, was a performance that reflected the nomadic culture of the Mongolians.



Figure 51. "Nomad Way group", G.Enkhjargal, and B.Munguntsetseg, J. Anunaran performances. And the performance of artist Batzorig.

<sup>112</sup> Mongolian Contemporary art magazine "Blue Sun". /№001.2017. p. 35-37.

The main idea is that we have carried our nomadic culture with us, both verbally and in the form of consumption, in the literal sense of the word. That wooden box contains all the things of the nomads, culture, traditions, customs, and life, and the person who carries it shows it through his actions.

D. Bayartsetseg has been creating his performance artworks since 2010. He was educated in China and has done several works in the performing arts.

Probably, she's the Mongolian woman who represents the first art performance.



Figure 52. "Mine...." exhibition, Khaan bank, Gallery, 2008.

<https://www.youtube.com/watch?v=Cz3jpUJ1gSw>.

B. Munguntsetseg and R. Chinzorig, M. Onongua, have recently created performance art. B. Munguntsetseg and her husband Enkhbold have been involved in performances using spun yarn and traditional Mongolian dairy products. 2009-2012, the center's artists participated in the international "Bare House" and "Open Academy" projects, creating street communication performances. B. Munguntsetseg and R. Chinzorig were also involved.

About M. Huyag-Ochir

*This is not the flu. Being an artist is like having cancer; it's like getting a terrible disease like AIDS. Once you become an artist, this disease will not leave you until you die. A real artist is a person who is incurably ill with painting.*

M. Huyag-Ochir

M. Huyag-Ochir, then studying at the Kiwi Art Academy, took the first unique steps of Mongolians who exhibited in hospitals, mental hospitals, and prisons.

Art, especially painting, is characterized by its uniqueness. Art is not just something that exists, just like this bear sculpture. Be weird when you're blue. There are no blue bears in life. Now, this statue is a standard brown bear. Well, when the sculpture was first painted, no color other than blue was found. And then it was painted. It's not like a strange painting is born without the same idea. Then, M. Huyag-Ochir held an exhibition 20 years ago, in 1993, at "Gantz Khudag" Prison and "Yellow Rock" which is the Psychiatric Hospital.

He intended to show only one thing with this exhibition: "One well - 13 hours"/the name of the prison: why can't you imprison a person's body but imprison his mind? He mainly painted abstract and abstract paintings. It was when abstract art was beginning to be recognized in Mongolia. Many people wondered where this picture was and what it meant.

Why did he want to exhibit his art in prison? I didn't think they would agree, but I decided to talk to the prison management. I met with "One Well" management and told them the reason. He called his exhibition "*13 hours*" because, at 13 hours of the day, the prisoners went out into the fresh air. The prisoners visited the exhibition in a single well hall, five or six in turn, and it was impossible to show all the prisoners simultaneously. The names of his large-scale abstract paintings include "*The Meat Cleaver and the Hungry Men*" "*The Endless End*" and "*Cemetery Melodies*" Therefore, the exhibition was initially received with great surprise by both the armorers and the prisoners. Moreover, there are no realistic images; they are all abstract pictures. But soon, there was a heated discussion about why the prisoners were painted in such a color and with such a decision. Some of them had little imagination about abstract and avant-garde art, he said in an interview and asked him to compare his paintings with the works of Picasso and Modigliani.

I have shown others through the exhibition that the human mind cannot be confined. Also, many new ideas and energy were obtained from the prisoners' minds. There is no doubt that the prisoners also felt to some extent that they were not imprisoned and were still human, not just behind bars. This was an act that artists could not do at that time. Later, he held an exhibition at another place called "*YELLOW ROCK HOSPITAL - COLD ROOM*" The same year, an exhibition was held at "*Shar Khad Hospital*"/psychiatric hospital. Thanks to the wind of democracy, the management approved the idea of presenting an exhibition to the mentally ill. The management of Yellowstone wanted to hold the exhibition only in Red Bay. Ulaan Bulan was a hall where not only all events, festivals, and dances of the organization were held, but also ideological agitation for the bright future of communism was held. A room that functions as a unified communist temple.<sup>113</sup>

In the middle of the hall of the Ulaan Bulang, chairs were stacked in layers, and the art of installation and placement was called "*The Struggle*" The Ulaan Bulang was empty and cold. Immediately, I thought of calling the exhibition "*Cold Room*." But one patient walked right up to one of my pictures. After observing for a long time, he said, "Music is playing from this picture." I called that abstract painting "*Blind Girl and Paganini's Melodies*" It is exciting that mentally ill people, not doctors, felt his picture first and understood it very well.

Unfortunately, the hospital's management immediately closed the exhibition because it thought it would negatively affect the patients. They had expected his exhibition to consist of nature or some typical realistic painting and were shocked to find something else. This is also because the ideology of the socialist era has not yet been separated.

So, the "One Well" prison holds the human body, while the "Yellow Rock" has the human mind. He sought to give the people of these two prisons freedom of thought, which was a bold solution for a new artist at that time. He traveled to socialist countries and exhibited his works.

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<sup>113</sup> "Primary Documents, of Mongolian Art Associations" Edited by Uranchimeg Tsultem. "BCI" LLC. Ulaanbaatar. 2018. p.69-72.

**Ganzug of Sedbazar** is a representative of Mongolian performance art and an artist who works exclusively in this genre. He was born in 1978 in Onu Sum, “Zavkhan “Province, spent his childhood in the countryside and later settled in Ulaanbaatar. A graduate of a private art school, he is one of the few artists who started making his first works when the art form was almost undeveloped in Mongolia. It's been 15 years since I created performance art. He was a child who had wanted to be an "Artist" since childhood. But his mother was very supportive of his wish. His mother named him Ganzug because he was born on his feet. When asked why he chose performance art among the many branches of contemporary art, he replied,

*"Maybe it is the seed of my prayer. It has been said that I thought I was only following the path of prayer, the naive innocence of my childhood."*

People love people, nature, animals, and Mother Earth in his works. Mongolians interact with space, and because they have accumulated such and such deeds, they have not perished until now. We can redeem and overcome any suffering through the significant accumulation of good deeds that our ancestors left behind. I intend to express the intersection of all this in today's work.<sup>114</sup>



Figure 53. Ganzug Sedbazar, “Ain avia”, Art camp, Altai Mountain Mongolia, 2016.

These works vary in time and space. Franz Erhard Walther's "1. Werksatz," 1968, made of green fabric and measuring 30 x 740 x 20 cm, does not necessarily preclude it from being the same or overlapping with other works. Western culture influenced his early works, but his style became more expressive in his later works and aimed to emphasize nomadic behavior.

One can understand that the defining characteristic of his art is that he draws his artistic inspiration from the events of his history and life and connects them with the ancient rituals of history and culture.

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<sup>114</sup> <https://ganzug.wordpress.com/category/performances/>



*Figure 54. Ganzug Sedbazar, "City Narrated in the Wind", Community Space Litmus, Ansan City, Soft Korea, 2012.*

He faced the possibility of having his leg amputated two or three times in his childhood, but he decided not to have surgery and treated it himself.

He loves his sore leg and says that it taught him to think.

Christianity was practiced then, and he turned towards the religion of Buddha.

Later, his actions to overcome his illness remained present, and finally, he recognized himself. But after overcoming everything, he loved the place where he was lying in pain, treated himself, and took action to save himself, which was his first performance.

In 2008, he started doing his work "Blue Man" in the exhibition "Time to Open the Exchange Rate" "In other words, even though art has its limits, this is part of its concept.

That's why it is observed that Mongolia adheres to the custom of abstinence and obedience. While in Rotterdam, S. Ganzug devised the idea to act with flour. Flour can be used to ward off evil and to bring good things to life. It is a food product that we use every day." After growing up close to the natural world, he tries to convey and appreciate the beauty of the mountains and the world.

He communicates with countries where the soil has been disturbed by the ravages of war. It is evident to everyone that dealing with untouched soil differs significantly from dealing with altered soil. Initially influenced by Western artists, he revisited and improved his work by experimenting with his own words, methods, and self-study. Enriching and honing his concepts, he honored the Mongolian religious tradition and started incorporating specific ritual practices and nomadic culture. What makes his work unique is its incorporation and enhancement with elements of performance art to evoke traditional customs.

**Togmidshirev Enkhbold** performance artist, and he was born in 1978 in Uvurkhangaï province. He is a member of the "*Blue Sun*" center. Although he graduated from a Fine Art school as an artist, he experiments with many genres, focuses only on conceptual methods, and participates in exhibitions of various group activities. Enkhbold's contemporary installation and performance art concerns heritage, modernity, and originality. It is particularly aware of the natural resources that sustain the lives of nomads, such as wool, felt, wood, animal dung, milk, and leather, born and raised in rural Mongolia. All these material objects show the nomadic lifestyle of humans in harmony and dependence on nature, while urban life and urbanization form the opposite of another way of life. More than anything else, Enkhbold himself reflects these two aspects of contemporary Mongolian society in his work.

Ever since entering the art world, Enkhbold has been using a small portable home that he built with his own hands, imitating the nomadic life of Mongolians from his previous performances to the present. During his residency program and visits to Europe (Netherlands, 2009, Finland, 2010), Enkhbold held several shows, a small mobile home on an empty beach, outside a museum, and then near a highway. His later works, such as "*Time and Space*" (2010) and "*Mother and Child*" (2010), were performed in Jeju, Korea, and included performances of the building process and the interior and exterior of the artist's residence. Sit in the confined space of your home, share your time with strangers passing by, explore your surroundings, and engage with active audiences while trying to connect with nature and people around you.

The nature of the home, its organic structure, and portability are used here to ask about technology-based human spatial practices and the human sensibilities associated with or derived from those technologies. According to Henri Lefebvre in architecture and urban planning, the home does not require human modification or modification of the environment. Therefore, for Enkhbold, home is a unique space of privacy that allows you to blend in with your environment. "*Ger*" performance art.

He abstractly imagines the center of the home as the center of the world, and his works create spiritual reflections through images, sounds, and smells. The main goal is to connect with different places, travel with your own home, and introduce the nomadic culture along with it. People need to experience with all their senses, and the idea behind performance pieces is to exchange the energy that comes from that relationship. The concept of human habitation is related to the reflection on communication, space, and action constraints. This approach to human living facilities is very different from the concepts of home life. The organization of the home is symbolic of traditional roles and customs, and the house is connected to its surroundings. Mongolia's nomadic culture is based not only on mobility but also on human relationships with nature and animals and relationships between people. An artist can undress in a private space or sit alone in meditation at home, connecting with it as organically as its shell. Enkhbold keeps some of his personal belongings in his "shell". In his installations and two-dimensional works on canvas, he raises questions about transforming nomadic traditions into a globalized world dominated by technology. His paintings are made from natural organic materials that have never been used in painting before. It includes ashes, horse dung, rust, felt, sheepskin, and spiritual things for Him - water and milk.

Enkhbold seeks to transform historical questions about the nature of painting by drawing influence and insights from Robert Rauschenberg's juxtapositions, Marcel Duchamp's



works and ready-mades, and Jasper Johns's maps in his experiments in transforming these materials from nomadic everyday patterns into works of art.

Similarly, by replacing paint and pigment with rust, horse dung, and triangles and making sheep's wool the main compositional element, Enkhbold wanted to rethink what "painting" was.

Globalization has brought many benefits, but it has also caused the migration of people worldwide, resulting in isolation and "othering" questions about the harmony of modern technology and nature. In Enkhbold's case, these questions are related to his country, Mongolia, where Mongolia's politics are constantly changing and the country is searching for its place in the modern world.<sup>115</sup>

Another of his topics is mining. Coal gold mining is a significantly developing industry in Mongolia. But his mining is not about what's in your mind but about ancient information, memories, and forgotten customs.

This work strongly opposes the arbitrary behavior of the organists in the upper seats, and the artist clearly expresses his simple and attractive actions of repeatedly returning to righteousness without causing fear to the people.



*Figure 55. Enkhbold. T, "Ger", 56<sup>th</sup> Venice Biennial, 2015.*

Another one of his topics is "mining." Coal gold mining is a growing industry in Mongolia. However, he focuses not on traditional mining but on ancient information, memories, and forgotten customs. His work strongly opposes the arbitrary actions of high-ranking figures, and the artist's performances clearly express his desire to restore justice without instilling fear in ordinary people. Somewhat similar to the general context of Pierre Sernet's Partisan Tea Room series of works. Pierre Sernet's Partisan Tea Room series invites randomly selected guests from diverse cultural backgrounds to share a cup of tea in a cube-shaped Japanese tea room. The goal is to use this out-of-context setting to convey his cultural, spiritual, religious, and philosophical values to the audience. Ultimately, he aims to challenge viewers to see each space in a new and different way and show that seemingly incompatible worlds are rooted in reality.

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<sup>115</sup> Uranchimeg.Ts: Collection of Mongolian fine arts articles, 1993-2018, Admon Print, Ulaanbaatar. 2018, p. 286-290.



Figure 56. Enkhbold.T, "Ger", Nongolian National Art Gallery, 2024.

In Enkhbold's home, known as a "Ger" people are invited to sit down and engage in conversation, primarily communicated through body language. While migration takes various forms, moving and interacting with different people in different locations shares certain similarities. Nam Jung Pak and other artists used the house to express their perspectives.

Enkhbold's innovative approach involves transforming the traditional house into a rounded shape, symbolizing a global society without boundaries. However, personal space and boundaries still hold significance, as individuals often reflect on their homeland regardless of location. For instance, there is a Mongolian tradition of taking small stones from a local mountain when traveling far away, signifying carrying their family and country. Globalization has undoubtedly brought numerous advantages but also impacts migration patterns and societal isolation. This is coupled with the evolving relationship between modern technology and the natural world.<sup>116</sup>

Enkhbold's concerns are tied to Mongolia's ever-changing political landscape as the country seeks its place in the modern world. The customs inside the home are distinct. For example, providing compassion and care to someone lying on a stone in the "home" draws from the Mongolian tradition of "stone-piling" a practice associated with individuals on the verge of passing away. The nomadic economy, represented by wood, stone, horse dung, and felt wool, demonstrates a new phase in global migration.

This is further exemplified in the work of Joseph Beuys, who created felt clothing and utilized it as art. Enkhbold similarly wears a felt robe and recites his manifestos or poetry during his performances. The materials used are ordinary items commonly employed by nomads, with the interpretation varying based on the context.

Mongolia's significance encompasses its nomadic culture, traditional practices, innovation, and modern media. People's perspectives on this are diverse.

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<sup>116</sup> <https://performanceartresources.com/home/performance-art-by-region/performance-art-asia/performance-art-in-mongolia/>

## General comparison of the performance artists

	Another Performance artist	Mongolian Performance artists
<b>Action</b>	<u>Marina Abramović</u> , Ulai, Gina Pane, Yves, Klein,..... etc	Mongolian performance artists mainly use activities and rituals, narrate more calmly and slowly, use fewer songs and words, and try to express the meaning with more physical movements. For them, the revival and recognition of forgotten rituals was a part of performance art and began when religion and superstition were dominant. I concluded that they were trying to re-understand the hidden things through tradition, movement, and action to bring them closer to everyday life.
<b>Happenings</b>	Allan Kaprow, Claes Oldenburg, <u>Robert Rauschenberg</u> , John Cage, Vito Acconci..... etc	The 1990, Huyg Ochir with Friends performance on the "Tasgan Ovoo" could be the first performance in non-traditional locations. Certain parts of the performance were generally planned, but there needed to be more ad hoc and improvisational character to the action and more misunderstanding than criticism from the audience. This is because the audience did not know about other forms of performance art besides theatre. In the last 15 years, performances in local areas and nature have started in Mongolia.
<b>Endurance</b>	<u>Marina Abramović</u> , <u>Tehching Hsieh</u> , <u>Chris Burden</u> .....etc	It can be said that there is no endurance performance in Mongolian performance art. And there are no long-term performances that last more than 1 hour and haven't been self-harming and risky performances. The maximum duration is about 1 hour in a joint performance, "Eating a sheep's head" 2005.
<b>Ritual</b>	<u>Marina Abramović</u> , Joseph Beuys, Mona Hatoum..... etc	Most Mongolian performance artists use rituals to perform. This is because they have grown up in rural areas, close to local life, nature, traditions, animal husbandry, and rituals, influenced by their grandparents and family. They use this close connection to their advantage in their work. Enkhbold and Ganzug's performances demonstrate the connection between the countryside, daily customs, and nature. They also incorporate nature, mountains, and water rituals to worship, make sacrifices, and appease the 'lord of nature.' Their works mix Mongolian rituals

		<p>with Western performance styles. Their performances are more relaxed, fluid, and narrative, with almost no specific politics or forms of protest and virtually no violent or tense acts.</p> <p>However, my performance, 'Nonself,' has tension and a strong expression that seems mysterious in some ways, which sets it apart from the work of other Mongolian performance artists.</p>
<b>Body</b>	<p><u>Marina Abramović</u>, Yves, Klein, Gina Pane, ,Hannah Wilke, Yoko Ono, Ana Mendieta, Carolee Schneemann, Joseph Beuys, ..... etc</p>	<p>Of course, they use their bodies as objects, but they don't hurt themselves or take any risks. They only paint their bodies or put things on their faces, immerse their heads in water, perform actions with body movements, and make their performances with rituals.</p>
<b>Feminist</b>	<p>Carolee Schneemann, Yoko Ono, Ana Mendieta, Adrian Piper, Valie Export, Hannah Wilke..... etc</p>	<p>There are only so many female performing artists, fewer than 10. Women do not perform for women's rights, anti-violence, equality, criticism, or the protection of public interests. However, in recent years, female artists have performed several shows supporting events under the slogan of protecting the earth and opposing environmental pollution.</p>

## Conclusion

- Most Mongolian performance artists are based on rituals. This is related to the fact that they did not grow up in the city, whereas most Mongolian performance artists grew up in the countryside. It means they were close to local life, nature, traditions, animal husbandry, and rituals, influenced by his grandparents and family.
- At the beginning of the history of visual arts, Mongolian artists generally imitated the works of foreign artists. They were not yet ready to be accepted by the people then. This is because, at that time, Western art news and information, art theory, origin, and development were closed, and only news and information were received from Russia.
- At the beginning of the development of Mongolian contemporary art, it seems to have been inspired by and imitated by the modern works of foreign artists, as can be seen from the works found in German art magazines and some Eastern European books. Since 1990, the borders have opened, and the artists' education and art quality have improved.
- At this time, the development of performance art has reached a certain level. Still, art experts believe that the period in which the direction began to be understood in Mongolia was after 2000. The researcher identified the factors that contributed to this as below. It includes the following: In the century of globalization, Mongolians have not lost their ancient rituals, traditions, and heritage because they were, are, and will be close to our daily lives.
- As artists began to receive diverse information and information openly and equitably, they began to use unique expressions and strange actions based on traditional rituals, which attracted the attention of foreign curators. In other words, living in the countryside, living with nature, mountains, and water, living with domesticated animals, worship ceremonies, heritage, and rituals, the Mongolian people still living today is an art of performance.
- In the future, Mongolian performing arts artists will explore their inner nature and heritage more deeply, challenge what they have acquired in world language, provoke with behavior, explode in the political, social, and environmental problems of the world, and create their own unique identity or name card. We need to understand Mongolia from here. Nomadic culture and rituals? Tradition and new media and innovation? In particular, what is the identity of Mongolian performance art?
- I see it has already started, but I concluded we needed time and some explosion.

## Chapter 5

### Visualization of emptiness

Visualization of the theory of emptiness to express the theory of emptiness through the language and language of contemporary art and explain the traditional concepts from a more modern art perspective, I started my more complex research work. I began to try more intensely in 2016, starting with the works of the exhibition "*The End of Rushing into the Beginning*" and the works of art in the space "*Karma*"

### 5.1 Childhood

I am the only child in the family. Two or three children have not been born after me, so I am alone. My father is an artist, and my mother is a cook. She has been working honestly at the socialist state institution. My childhood passed during the transition from socialism to democracy. As a child, I participated in drawing contests and won prizes. It influenced me to become an artist from a young age. In addition to painting, my father worked as an artist and magazine editor for the International Peace Organization. Often, dependent on Russia, I used to make retro pictures of the information, books, and magazines of that time, preparing the text for printing, etc. Also, he used to hand draw the original models of many awards and invitations about Russian-Mongolian friendship because, at that time, computers were not yet developed in Mongolia. I was also influenced by the fact that I used to turn on the lights at home every evening and draw at night. At that time, my parents went to work, and when I stayed home alone, I used to sculpt clay and make various things. My father took me to art exhibitions at the only gallery in Mongolia then. There was only one exhibition hall and one museum of fine arts.

When I was a middle school student, I was the kid who did all the drawing work in my class, the wall newspaper, the decorations for the festival, and the drawing lesson for my classmates. All my textbooks had a single picture on the back page, and sometimes, teachers from other classes would draw portraits of famous people, literary events, etc., in my class.

A lot changed when the society transitioned from a critically challenging socialist to a democratic society. It has a significant impact on people's lives and psychology. The family environment and upbringing affect the child, and his interests affect the future. Also, I later realized that by living with my grandparents, it was vital for me to respect the elders, develop morals, and understand the behavior of many people. During the transition to a democratic society, the society became very difficult; some food products became scarce, and the society was frustrated. At the same time, computers came forcefully into all fields of Mongolia, books, magazines, and drawing jobs disappeared, and my father was unable to work, and then he lost his job due to downsizing. My father, who was depressed, stopped painting because he needed to earn money, so he took other jobs.

## 5.2 Fine art

When I was 16, I graduated from general high school and enrolled in the Fine Arts Secondary School. There was only one school of fine arts in Mongolia, and it is still working under the name of the Academy of Fine Arts. Entering that school was very interesting for me. My mother was my complete supporter. I have been drawing pictures since childhood and was trained in a way. Professor B. Tumurbaatar/a Stieglitz University of Russia/ and O. Darambazar(1951-2023), a Warsaw Academy of Fine Arts/ teachers graduate, started teaching. I was then introduced to abstract expressionism for the first time. Because the time when Western art was closed to Mongolian visual art and only Russian art has passed, we have only gradually started to get acquainted with world art. It was the beginning of 1990.

My father's uncles taught him how to make folk medicine, Buddhist reading, and aromatherapy and then passed it on to him. Because there were learned monks in my father's upper lineage, I think he must have had something of lineage. Since then, he has been helping many people by making traditional folk medicine and healing people by making religious books.

It was a place of Buddhist significance. My paternal grandmother lived in our house and used to tell me a lot of stories. Her brothers died in the repression of 1937 because the monks served in the palace of "Bogd Khan." My grandmother used to tell me a lot of strange things. When my grandmother was young, she told me she had seen the landing of "Choijin" with her own eyes. "Choijin" descent is a type of Buddhist shamanism where the talismans of the gods come down to speak and foretell the future. It is a potent ritual, and occasional large religious ceremonies involve religious leaders.

It is said that "Choijin" performed the landing ritual, and when landing, the talisman entered the person's body to eat the fiery embers and jump about 3-4m high, so their legs were chained. The fact that he talked about it froze my mind and inspired me to paint. Furthermore, for my final thesis in the third year of the school of fine arts, I painted two oil paintings on "Choijin's" descent and Shaman's inspiration, inspired by the grandmother's story. I went to the "Choijin" monk's temple to research because pillars and chains were chained there, so I think it was very real. When painting about shamanism, my mother's family is Buriad, where shamanism is practiced, so she visited relatives and took advice from her shaman sister. So, in my family, I have lived among two different types of religious people. Since there are some similarities between the two, I studied this separately from the point of view of shamanism, which I do not think of as a religion. It is a very close subject because I have lived right in the middle of the two and have some knowledge of them.

At that time, few artists painted in Mongolia's unrealistic surrealist style because we believed we were 50-60 years behind Western European art. It is believed that only after democracy in Mongolia did the visual arts trends enter, become informed, and become accessible to create art freely. You may not think I heard about Joseph Boyes for the first time when we were only aware of modern art and did not know the term "contemporary" But that was the truth.

When I finished my bachelor's degree at the Mongolian Academy of Fine Arts / now, I defended abstract painting, which was almost non-existent then. And the art critic Ts.

Uranchimeg became my criticism teacher at that time and explained and defended it from the point of view of art.

Because of that society, I started making paintings on the themes of “Chojjin” and shamanism. Before, you couldn't draw or talk about shamanism.

During my exploration of the performance art genre, I discovered that the ideas and rituals associated with the "Chojjin" lineage and shamanism are interconnected with performance art. I mention this purposefully because my thesis relates to "Emptiness" and "I am not." So, I would like to conclude that the beginning of this topic was directly related to my life and family to a certain extent, and it has developed and changed over time.



Figure 57. Enkhtaivan. O, “Inspiration”, Oil on canvas, 150x125cm, 1998.

After graduating with a bachelor's degree from the Mongolian Academy of Fine Arts, he joined the then "Artwork" Company as an artist. That company was where all painting works were done in Ulaanbaatar then. As I mentioned above, a company made street paintings, government slogans, posters, extensive murals, stained glass, mosaics, etc.. Then, it changed because of the introduction of computers into all industries. The reason is that I stopped drawing everything, printed it on a computer, and started advertising. Not long after I started working for that company, my first contract was for the 50m x 4m prominent Buddhist deities on the east wall of the “Dashchoilon” Monastery, the Mongolian Church. It is painted using the ancient Mongolian painting "tanka" method. There, “16 maidens” of the Buddha, “10 fierce Khangals” 4 Mahranz”, and other goddesses and bodhisattvas painted pictures that included the Buddha's teachings and even fairy tales, and I gained a lot of experience and knowledge.





*Figure 58. Detail. Buddha's history, 3000cm x 600cm, mural painting in the Dashchoilon Monastery, 2000.*

Here, he was drawing with a strict principle of strictly adhering to order, colors, and images, not making any changes, and not under-drawing anything. There were six artists, four senior artists, and two young artists, and I was one of them. Religion has been revived, and people are free to worship or worship religion. Following Buddhism and shamanism, painting, handicrafts, leather arts, and artisans have become active. Even the government budgeted money for this issue and started building temples and shrines everywhere in Mongolia. On the other hand, the lack of professional artwork could not keep up with the design of European sculpture. Why? It is concluded that there was a lack of artistic knowledge, a lack of sound artists, and little creative experience. We had a massive school by design in the Middle East, but most of it was destroyed. Because of one "religion" called communism, there was a very late change in art, religion, and shamanism.

Changes in Art and Mind Since the Democratic Revolution In my pursuit of art, I have held several solo exhibitions and made abstract and modern paintings. Still, the theme of Buddhist philosophy remained with me. When I started participating in exhibitions in foreign countries, my outlook on the world and my attitude towards art changed.

For example, I was shocked to see the "original" paintings of famous Mongolian artists I respected and imitated in foreign galleries, exhibitions, and museums. I learned to watch things first, and after I realized that I had copied and modified my versions and drawn them when I came to Mongolia, I realized that it was right to create works with my research. Of course, all artists worldwide have been influenced by others and reworked ideas. Still, they explain the characteristics of the artists who influenced them, make distinctions, and then support their ideas. This change of perspective has inspired me to work on religious and shamanic themes, and from there, I express things a little differently.

Later, he started teaching art at the School of Fine Arts. During this period, he worked in contemporary spatial art, focused on video art, and created works such as "Whisper of the Goddess" and "The End Rushing into the Beginning."

### 5.3 Master degree

I earned my master's degree in psychology, specifically the psychology of artists, a completely different subject from my bachelor's degree.

It lasted up to two years and was successfully defended in 2009 by completing a master's research thesis on "Chance of considering during lessons the characteristics of the behavior of artists" 100 Mongolian professional artists participated in this study and took three tests.

1. To detect the artist's temperament or psychology with a test used in the official world.
2. Artists assign paintings in two ways: abstract and natural.
3. Give a name to the picture you draw
4. Make a comparative analysis.

It has been concluded that the characteristics of the artist's behavior influence the pictures drawn by the artists. In other words, the psychological temperament of the artist can be seen in the image. In conducting this research, we also compared the methods used in Eastern and Western psychology.

This is also the Buddhist religion, which has three characteristics of human psychology.

1. Writing on sand is compared to
2. Writing on water,
3. Writing on air.

Articles 4 and 5 of the theory of emptiness correspond to the analogies and similes of the sections on sensation and emptiness.

The nature of the human mind and mood is erratic, uncontrollable, and constantly changing. Even then, I continued to study Buddhist philosophy, which influenced my later works.

In 2017, Mongolia represented Mongolia at the Biennale in Venice, where they participated in the video installation work called "*Karma*" One of the significant Buddhist concepts of karma is related to worship. It continues to evolve and influence its previous actions. It also relates to the general concept of dependence and dependence on emptiness. The idea of visualizing and creating this idea continues to develop and improve, and it has reached the next stage.

### 5.4 Hungary

In 2019, I started my doctoral studies at the Hungarian University of Fine Arts in Budapest. Winning the scholarship was an opportunity, a motivator that freed my ideas of all constraints and allowed me to see my entire life and creative experience from a fresh and distinct viewpoint.

Studying in Hungary is not tricky, but I decided to go because I wanted to find and see the truth about what I wanted to change. There were few resources to learn more about different things in Hungary, so it was impossible.

That's why I benefited so much from settling in a neutral place. Now, I can see things from the inside that Hungarians don't, and artists can see things from the outside that other people don't generally see.

Living abroad has affected my worldview in all aspects of life, such as family, money, crises, problems, etc. I have been able to see the big picture and the small details. I heard many things I didn't know from the lectures and seminars, and I realized that some of the

things I used to wonder about had nothing to do with modern art. My understanding has changed as a result of my arrival here.

In the beginning, while working with the leader teacher, he was too pushy and tried to draw, which was related to the fact that he did not come out of the old way of thinking. But what are the abilities of the "Covid" isolation person? The fact that he was dealing with himself was another step in his life.

That's when I started doing something different. Many factors have been studied in depicting one's subject, and experiments have been carried out to describe it artistically and through action. At this stage, I realized that performance art, its elements, character building, and creating a living state were steps towards expressing my subject matter. Then, based on the advice of the supervisor teachers, he decided that it would be an optimal opportunity to express and show his diploma work through irreversible performance art.

Of course, to deepen the artistic concept of performance art, I needed to study examples of things close to my artistic method to study myself deeply. This was the basis for making professional work at the level of modern art. So, art is not something separate from the individual. In that sense, my life's purpose is to search for and live the truth.

Realism and abstract art are not separate from art history but emerge from it. To generalize this genre, I focused on the 20th century, researched other Mongolian artists, and selected artists who showed similar qualities to me.

I am trying to achieve the big goal of making my thesis work unique, spiritual, powerful, and exciting.

## **5.5 Analysis of Previous Work**

These paintings are compositions derived from his concept of Buddhism and are more questioning, searching, and experimental attempts at pictorial representation. Looking back, I realize it has changed in many ways because I could do many experiments.

There was a process approaching the concept of emptiness, but the image seemed inadequate. "Everyone is associated with some religion, and very few are atheists. Every religion discusses the idea of God. If there is a God who determines destiny, why do human beings exist in different walks of life? If God chooses a person's fate, it should always be beautiful and peaceful, like a perfect paradise. However, some people seem to have an unpleasant destiny. A person is seen and judged by the people around them. How many eyes observe us from the outside? Do we have the chance to see ourselves from an outside perspective? Sometimes, a person is aware of their intentional and unintentional actions, and other times, they are not aware of the past. Actions are based on thoughts, but people don't always realize that their awareness and actions coincide."



*Figure 59. "Human",  
Oil on canvas 150x150cm,  
Collection of Mongolian  
National Modern Gallery/  
2009.*

*Figure 60. "Karma" Lost in Tngri,  
Mongolian pavilion in the 57th  
Venice Biennial, Video  
installation, 2017*

A bit explains that Everyone belongs to some religion, and very few people are agnostic. Every religion has a god. It is said that God does not do wrong. Does man walk in God's drawing? No? If there is a god who determines destiny, the world's people live at different levels of life and in various ways. If God draws a person's destiny, it will always be beautiful, but some people's pictures are ugly. People live in the eyes and ears of those around them; how many eyes see us from the outside? Have you ever looked at yourself from the outside? There are times when a person knows what he has done intentionally and unintentionally, and sometimes when he does not see the past. He is doing things with his thoughts, but he does not always see that his awareness, which is the result of his reflection, is becoming an action. When there is light, there is shadow; when there is good thought, there is terrible thought. The shadow of that chair, which does not have its own shadow, will begin to act independently, but people will have their own shadow. A shadow always follows a person; where there is light, it shrinks and grows, fades, and stands out on the opposite side. Karma also follows excellent and bad people, so the idea is that the shadow represents karma, and this situation is fake. Sounds from the earth. He is seeing and feeling the world through the fifth sense. Humanity is declaring the universe with its cells. Man becomes the voice of this world through chemistry, physics, mathematics, science, intelligence, level of consciousness, and love. Here, it is not a person but only a voice and a feeling to convey somewhere in the world or a sound that speaks to the inner soul of a person. Are we able to hear the sounds of the world well or not? Through this image, I understand that the world is the incredible power of the human soul.

At that time, I drew more detail, narrated, and expressed meaning using symbols. It is observed that there is uncertainty in the mind, the process of reading and studying, and still searching for a straightforward way of expressing. In some ways, there was a time when I was too rigid in technique and conceptually disorganized, and my work was at a standstill, and I didn't know how to develop further. At that time, I came to school in Hungary and met the leaders and professors, which was a spiritual turning point for me.

## 5.6 Nonself

### Visualization of Emptiness

Since the concept of emptiness is philosophical, especially an abstract spiritual concept with no authentic visual expression, how can I represent it, and what kind of modern art? How do I do it? Faced with such questions, it was necessary to find a way. Based on this idea, I experimented with ink painting, oil on canvas, and mixed media in my work "Visualization of Emptiness."

I also experimented with spatial art and video combination methods. Unfortunately, I could not fully express my ideas, so I reworked them. After consulting with my supervisor, I devised a solution to show them in action art.

Because in the theory of emptiness, I believe that if I focus more on the "Non-self" part and express it through it, I will fully express my thoughts.

To do Visualization of Emptiness“ “Non-self”

In other words, the concept of emptiness :

1. About dependence
2. About Existence
3. The three main parts of the absolute truth are focused on "Non-self," enriched with shamanic rituals, and combined with European culture; the goal is to express them by acting directly in the moment. In the theory of emptiness, things exist when seen and experienced by the five senses, and the past and future are not absolute truths because they act in emptiness, so it is a very suitable solution to express them through the art of action. So, we set the following goals for you to achieve our goals. It includes:
  1. Exploring the connection between emptiness and Buddhism
  2. To clarify and analyze whether this topic has been studied in the history of Mongolian art studies
  3. To study the nature of Western performance art
  4. To study the works of artists who create their works in this field in Mongolia in comparison with the artists of European countries
  5. To determine the features and unique features of one's acting art, to search for ways
  6. How, where, and how to conduct demonstration experiments /for four seasons of the year/
  7. Exhibition of works of art, actual demonstration of performance art.

## 5.7 “Nonself” Performance

*“Performance Art refers to Art happening at exactly that time, minute and second.”*

Marina Abramovic<sup>117</sup>

Performance art is the art of the moment. The action is performed and exists at that moment, but it still exists in infinity, in abstractions, in the minds, and as a documented form.

Performance art is created in the moment, at that hour, minute, and second. In other words, it is the art of that time, neither before nor after.

But it still exists and is transferred in infinity, in abstractions, in the minds, and as a documented form.

How do you use your body to express emptiness? Experimentation with showing non-objective things objectively, and vice versa, showing subjective things objectively, commenced to portray complex ideas through one's physicality, like other performing artists who portray objective things with objective means.

Past works serve as history and truth; documenting, preserving, and archiving them is also a form of performance. However, future performance art can be seen as existing in a void, which is not applicable from the viewpoint of the theory of emptiness. This means that future performances depend on today's history, nature, people, society, and everything.

I conducted a performance art experiment in my dorm during the COVID-19 quarantine. Subsequently, a guest teacher visited the Hungarian Doctoral School and collaborated with us to organize an online exhibition titled "*Host and Hostility*" which involved the doctoral students.

A Mongolian folk proverb states, "A stone thrown upwards will fall on your head." This proverb reflects the philosophy of karma, emphasizing the significance of controlling our words and actions. It suggests that the consequences of our actions catalyze further events. Whether things happen or not is influenced by individuals themselves, and some words may have a significant impact, while others may not.

The idea is symbolized by a stone, indicating that one thought, word, or action can be either a friend or an adversary. According to Buddhist philosophy, the concept of emptiness conveys that everything exists in one stone, and one's actions can either be benevolent or malevolent based on a single word.

Individual lives are intertwined and dependent on each other, and even concepts such as karma and the afterlife are influenced by one's choice of words.

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<sup>117</sup> [https://www.youtube.com/watch?v=W8xzvUC\\_qms](https://www.youtube.com/watch?v=W8xzvUC_qms)

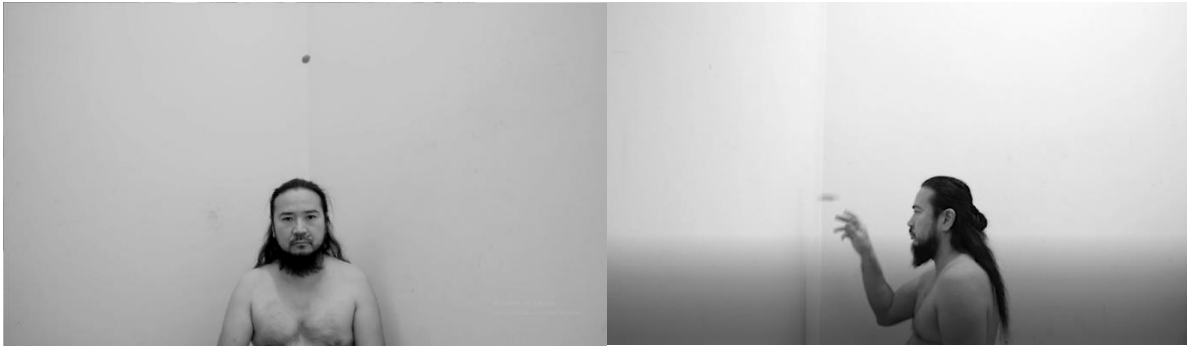


Figure 61. "One-word", video performance 6 minutes, Budapest, May 31, 2020.

Many things in this world are fleeting, like guests. Men and women, plants, animals, air, even a cell, molecule, or stone pass through. Even a word, a sound, or a thought is like a guest. Our ancestors and their ancestors were also passing through. Everything past, present, and future is temporary and empty.

Borders, religions, wealth, society, and politics are all inherently empty. Human beings, things, and phenomena are dependent on each other and are created by each other. A single word can be a source of friendship, and at the same time, it can bring enmity. Words can turn into actions, and actions can become words. When people realize how small they are, they recognize the presence of supernatural factors beyond human control. This can be a form of self-denial and a way to provoke change.

Indeed, the fact that I did it without deviating from the principles of performing arts and without repeating it many times demanded a lot from me. After a specific action, inspiration came, and attempts to explore the art of action began one after the other.

## 5.8 One

### Concentration on the "Non-self" of the emptiness

When we consider the "I" about the human body, according to the theory of emptiness, what is a corpse? We understand that the body and the "I" are interconnected. In terms of the physical body, medical science explains that genetic information from the male and female cells is continuously passed down from father to son and from son to son.

How does nature depend on the surrounding universe, what does it influence, and how does it exist? Through self-inquiry, I sought the truth and developed my ideas from there. I examined the body post-birth from the mother's perspective. A newborn baby takes its first breath, begins to inhale oxygen, and continues until it dies. It is directly dependent on oxygen and nature. Human hands do not create oxygen; they are a natural product.

Sea algae, trees, plants, the interdependence of various bodies, space, the sun, the moon, and natural phenomena generate the Earth's oxygen. The body directly relies on nature, so I pondered how to express this dependence on nature through performance art. This led me to a question. I selected a rock, and in my previous performance, I also utilized rocks by throwing them. However, I used the rock this time to symbolize a sense of belonging.

I adorned my hair with numerous stones, hanging upside down, and conveyed my message solely through the movement of my head. At a certain point, the stones collided and produced a sound. This represents the concept that natural occurrences arise from interdependence and emphasizes that there is no creator, only internal and external

interconnectedness. I portrayed my hair as a stone, illustrating the link between humanity and nature at a fundamental level, directly tied to the mind and thoughts.

Essentially, I conveyed the dual concept that our thoughts rely on nature. Contrasting, positive, negative, sound, and harmful thoughts are in conflict, and at times, harmonious thoughts are expressed through the sound of stones clashing.

Mongolians believe there is a strong connection between the “I” body and nature, represented by the umbilical cord. When visiting the countryside, Mongolians build "piles" of stones. It's a tradition to place a rock from the bottom of the mountain onto a "pile" at the top. This practice is a form of self-representation in the mountains, water, and mud. When leaving their country to study or live far away, Mongolians take a local stone with them and return it to its place upon their return. There's a superstition associated with this practice, and it's viewed as a way of connecting with nature. When my wife lived in Hungary for two years, she brought six local stones that her father gave her, and she used them in a traditional Mongolian psychotherapy method by boiling them in water and drinking the water when she fell ill.

Additionally, it's interesting to note that Mongolian children play with stone houses, model horses, and other household items in rural areas. This tradition represents the connection between nature and the individual, using stones to represent nature and the flesh to represent oneself, thus demonstrating the relationship between moments, movements, and sounds.



*Figure 62. "Emptiness 1", video performance 4 minutes, Budapest. 2020.*



## 5.9 Two

### Concentration on the "Non-self"

The experiment aimed to create a new form of interconnectedness representing the journey from birth to death. This icon is similar to the work of some Western artists, but I attempted to delve deeper into the human body and express it through the organs. Each action has different meanings combined to convey a single meaning.

The human body can be interpreted in three parts: past, present, and future.

- Birth
- Existence
- It can be divided into three main parts: dying.

It can also be divided from individual to individual and species to species.

The first performance involves dipping the head in milk and pulling it out. This symbolizes that every person is born from a mother, drinks milk, and is nourished by it. Please remember the following text:

*"I am a continuation, of the time, plant of white milk"* The famous Mongolian poet B. Lhagvasuren expressed this with great wisdom:

A newborn baby starts to depend on the mother's milk. It is beginning to rely on the mother's milk. We all know we get our nutrients, proteins, and vitamins through milk. It is understood that Mongolian culture and mother's love originates from when they felt their mother's love or the legend of lullaby. The Mongols' campaign was cultural and human. About love for people, love for nature, love for animals, love for mother earth. Mongolians make milk white to symbolize purity and kindness. By drinking white milk, it has been metaphorically said that his head and mind are free from harm; he has a harmless heart, no evil, and no bad thoughts. White milk is the first thing a baby drinks before its eyes are open. Then, it is shown that it is slowly growing away from the milk as if it is growing out of it. There was an idea that as a person grows up, his thoughts become polluted, he is filled with bad feelings, and he loses his good things. Gradually, he comes to the area of doubtful life. So, I used a traditional Mongolian hand-made game and puzzle in the next second performance. Many different actions are done with this hand, and they are called differently by local people in Mongolia. It is difficult for some people to make a temple and house-shaped figure by hand.

That hand-made act has names such as the white house of Happiness, a couple, two guardians, one wish-fulfiller, etc. Then I asked my loved one which door to enter. When the other person says let's go in this way, it's you and me; if you go in this way, you and I have a child, or if you go in this way, you've found the door to the house. As if planning your life, there is a psychological room that predicts a happy life. The two hands first act together from both sides and then separate and disappear. This is the basic idea that one hand is going to the beginning, and the other is going to the end. In the next scene, a black man's feet are submerged in water. It is as fast as water immersion can take a person's life. Black feet represent death; at the end of life, all the bad things remain and end up dripping one drop at a time. The idea that all three are born, act, and die together has been tested. The three combinations of birth, action, and death have all been tested to explore the idea of interconnecting.



Figure 63. "Emptiness 2 and Non-self", video performance 3.25 sec, Budapest.2021.

### 5.10 Three

#### **Concentration on the "Nonself"**

The next test focused on his own body. I wanted to show a more determined and more vigorous necklace. And in this experiment, I covered my face with my hair. I liken it to what I call a face shield in shamanic ritual. Then, without dancing or acting, I tried to express my ideas that matured at a particular time with my body and what I felt at that moment. The main idea was that I would interact with inanimate objects. They were humanoid but lifeless statues. The performance was performed by touching, listening, and talking to the objects by playing a specific mouthpiece. The harmonica is a musical instrument widely used in shamanic worship to communicate with the spirits of calling. There was an attempt to "bring life" to the inanimate objects of the environment, to establish attitude and connection, without playing any melody or song, but only by playing the frequency rhythm. Many of the bare plaster sculptures were the work of sculpture students. But I accepted them as some natural creation, separate worlds. I tried it there because it seemed like they were talking to each other, and people were passing by, and I wanted to sit in the middle and listen. I believe this experiment awakened something inexplicable in my lineage. Of course, since human hands create these living things, how can other non-living things be made of relationships?

Indeed, these lifeless objects had been fashioned by human hands, but how could human craftsmanship give rise to other lifeless objects?



*Figure 64. Experiment. "Non-self 1", performance 4.15sec, Epreskert, Department of Sculpture, Hungarian University of Fine Art, Budapest. 2022.*

After experimenting with many objects, a demonstration was made of exactly one person interacting with the statue. He was staring straight up at me. I also covered up my character, literally "Non-self," and made it look like it didn't exist. Concealing one's character was a kind of "greed" to see the nature behind what one is dealing with and communicate with its hidden existence. While I was interacting with my surroundings in a multi-figure performance, this one felt more like a mirror, focusing on the space between us than in a performance with both of us. I thought this was my other "Me," another body separated from me and looking at me.

If I say no, then neither will you nor will we. So what exactly is 'Non-self'? This question bothered me a lot at this time. I realized I needed to search, experiment, and see more."



*Figure 65. Experiment. "Non-self 3", performance 3.00 sec, Epreskert, Department of Sculpture, Hungarian University of Fine Arts, Budapest. 2022.*

## 5.11 Four

### Concentration on the "Non-self"

The entire history of humanity is based on the interaction and intersection of nomadic and city civilizations. A circle can represent a nomadic civilization. A wheel is a never-ending movement. The house is also round. Nomads have an ideological mindset and constantly seek new spaces, places, and ideas.

Mongolians are people who eternally interact with nature and space. Thanks to the accumulation of good deeds left by our ancestors, we can overcome hardships and adapt to them.

So, on the shores of the Adriatic Sea, they performed an experimental demonstration of communicating with water, wind, and sound. A lot of water is energy, and a lot of wind is power. Feeling all this, I aim to seek the non-existence alone and the coherence and meaning of the action. People are considered dust next to the seashore's raging waves and great power.

It was hard to concentrate on the shore, and the sound of the sea had a strong effect as if the wind was saying, "Not you, no me" But when I went into the sea, stood on the side, and performed, it seemed like the sea had just heard me and was waiting for me. Like performing artists make their bodies into a field, I thought my body was not there, and only my thoughts were acting.

But nature, which has always existed and still exists, shows us only its internal and external structures through its worship. The water there does not know that it exists by itself. Stones and animals are the same. So, if I say no, I must understand the study of existence.





*Figure 66. Experiment. "Non-self 4", performance 5.00 sec, Marina di Pisa, Italy 2022.*

## 5.12 Five

### **Concentration on the "Non-self"**

Humanity aspires to know the oldest, most unique, humane, compassionate culture. Mongolians are "inseparably connected with the environment," so they rely on personal experiences related to nature when creating their world. In 1990, when Mongolia opened up to the world, there was an urgent need to develop its rationale and look back at the past. Therefore, we must know ourselves well to cultivate and discover ourselves. Then, he performed his performance by sitting in the middle of a single stone that communicates with the earth. The famous white stone place on the west coast of Italy was selected.

A part of the shaman's ritual shows a phenomenon where the non-existent spirit body temporarily disappears at the exact moment when the shaman makes the shaman's call, and the talisman descends and explores the surroundings. At that very moment, the boundary between existence and non-existence is visible. Then, depending on the environment, nature shows itself directly at that moment with its feelings.

Bury one's body in the ground, and the other side will be exposed, but there will be no name or image. This experiment considered the idea that the human side is born from and seems to grow out of nature.

The following experiment was conducted directly in Gobi, Mongolia. There are many uninhabited areas with unique natural formations and climates. I think it is the closest to the earth. When nothing can be heard except for the occasional cricket, the sound of a fly flying by, and the sound of a single bird chirping, a person concentrates inwardly and becomes as if he is merging with nature. Why are people buried in the ground when they die? The human body ascends to the sky. In other words, the human body is a product of nature. And then it's liquid. Can a new form of art and a new social structure emerge from Mongolia's more significant part? Josef Beuys, a great figure of modern art, may have gotten new ideas from the plains of Mongolia. The source of his felt creations explains the oriental trend.

I understood one thing well from here. Instead of blindly copying foreigners, I think that by studying ourselves more deeply, drawing out our inner resources, combining our unique qualities with the nomadic culture, and making a triple connection with the current thinking of mankind, we can stand out among these seven billion people with our characteristics.



Figure 67. Experiment . " Non-self 5 " performances 6.00 sec, Gobi desert, Mongolia. 2022.

### 5.13 Six

#### Concentration on the "Non-self"

During my eight-month stay with my family in Mor of Hungary, I experienced the rare occurrence of snowfall, which had not happened in over two decades. This unusual event drew me towards certain lines in the snow that consistently led me to the exact location. This observation inspired further research, leading to an experiment exploring the union of humans and nature. The experiment visualized the human form integrating with the earth, becoming indistinguishable from nature itself.

The performance begins with the illusion of decapitation, with only the body visible as if the head were absent. As the act progresses, the head becomes visible, although it never forms a unified self with the body. The body is marked with a line that seems to bisect it, posing philosophical questions about gender and identity and what is present and lacking. In a symbolic gesture, I replaced the missing head with a Rubik's Cube, an iconic invention of Hungarian origin, positioning it on the back. This act was an homage to Hungarian innovation and a metaphor for life's complexities and the pursuit of dreams. It juxtaposes the concept of putting together a puzzle with the journey of assembling one's life correctly and fulfilling one's aspirations. Imagine a puzzle cube that needs to be organized by color to achieve success. The objective is to piece everything together correctly. In an unusual

scene set against a snowy backdrop, there was a mix of a man without a head, a shamanic ritual, dice, and fire. Why can't we use a person's back, just like the things people ignore because they are outdated and rude, and things that are neglected and thrown away turn out to be expensive? I will explain "Non-self" through communicating and talking with a person's back as if the back is a kind of next or backup. Today, the world is full of people who live the same age. Stop acting like everyone is living the same life. But Mongolians believe that we don't live once; there is another birth, and we come back. And I considered the back of a person as an aspect of life. Maybe the next type. There is only one angle of art because the human mind is infinite, so I can't always see the back of a person, and the world reveals things that I can't say, so I had the idea of what could be there. In this performance, I collected my hair that had fallen out over the years, and there was also a part where I combed and burned all the hair that I had fallen out of when I came to Hungary. There is a tradition that Mongolians do not throw their hair in the open and burn it. It depends on many things. But on the one hand, superstition is thought to be just a matter of hair. In a poem by a Mongolian poet, "Hear the sound of one hair falling from one's hair" the experiment was inspired by a poem with a philosophical tone. This practice has been used and tested. It is black and white, and if there is no hair, I have linked it to no, and hair is an important follicle that stores genetic information. Erasing all of my data is what I intended to show as becoming non-existent.

First of all, it is love for animals that, if left open, the long hairs mixed with grass and eaten by cattle will get tangled in their throats and get stuck in their stomachs.\

In number 2, the exposed hair gets tangled in the bird's legs and cannot be separated; it cannot fly or land; this is protecting the environment.

Also, if Mongolians throw away their fallen hair, it will get tangled in the feet of flying birds, so tying their feet not only affects their health but also curses the owner of that hair when they cannot reach their destination. It is a people with a unique culture who believe that carrying the mother's hair with you when you travel to a foreign place far away from your homeland and live for an extended period is beneficial for your physical and psychological health. In its broadest sense, this tradition is the wisdom of ancestors who love and protect Mother Nature. When my wife's mother, P. Togoosuren, the researcher's youngest daughter, went to live in Hungary, she selflessly instructed me to do this. It was burned on a good day. Interestingly, during the two years that our family lived in Hungary, we accumulated two bags or approximately 300 grams of hair. Also, the ancient Indians left detailed information about how they refrained from cutting hair because they believed it held energy, information, and information.



Figure 68. Experiment. "Non-self 6", performance 6.50 sec, Mór village, Hungary. 2022.

## 5.14 Seven

### Concentration on the "Non-self"

Performance art is moving, just like people of nomadic descent move everywhere. Foreign artists Ulay and Marina Abramovic describe it as moving to different places to create works, taking different inspirations and feelings from that place and creating works from them.

Previously, I had experimented with nature and inanimate objects, scenes, and some features, but this time, I worked on a slightly different idea. There was one next move.

It was a cemetery. There, I have done bold and decisive actions. Mongolians call the cemetery "Silent City". Mongolians refrain from visiting their parents' graves. It goes 3.5 years after the death of the father, etc. When someone close to us dies, we say, "God has passed away" After their ancestors ascended to heaven, their descendants continue to do good deeds and please God. Ancestors bless their descendants with their good deeds, and their descendants honor their ancestors with their good deeds.

Then it can be said that I always go to Europe differently. Of course, there are differences in this religion. It was interesting to me, and to perform in a different environment. But there, I may be conditioned to connect with the underworld, where I may have a different relationship than nature or people. In other words, you will face the presence of memories. Talking to dead loved ones and sharing their feelings seems to keep them alive with their memories. It means that there will be an abstract existence connected with memories. There is also a belief that the dead are listening and watching us. It means to exist by faith. Sitting there, I wanted to connect with the place through the performance and feel the energy in my body.

I listened to my inner self more, waiting for some unexpected phenomenon or an exciting event. Maybe he thought abstractly and expected some result. Cemetery flowers, including artistic stone sculptures, find a presence of memory through their cultural shamanic rituals combined with the surrounding space. I chose that place as the boundary between the two as if it were a land of heavenly beauty and peace.

Sitting facing a grave and exposing half of his body behind a stone was a solution to look not exactly like a whole person but also a whole spirit, or not dead. There was an interaction



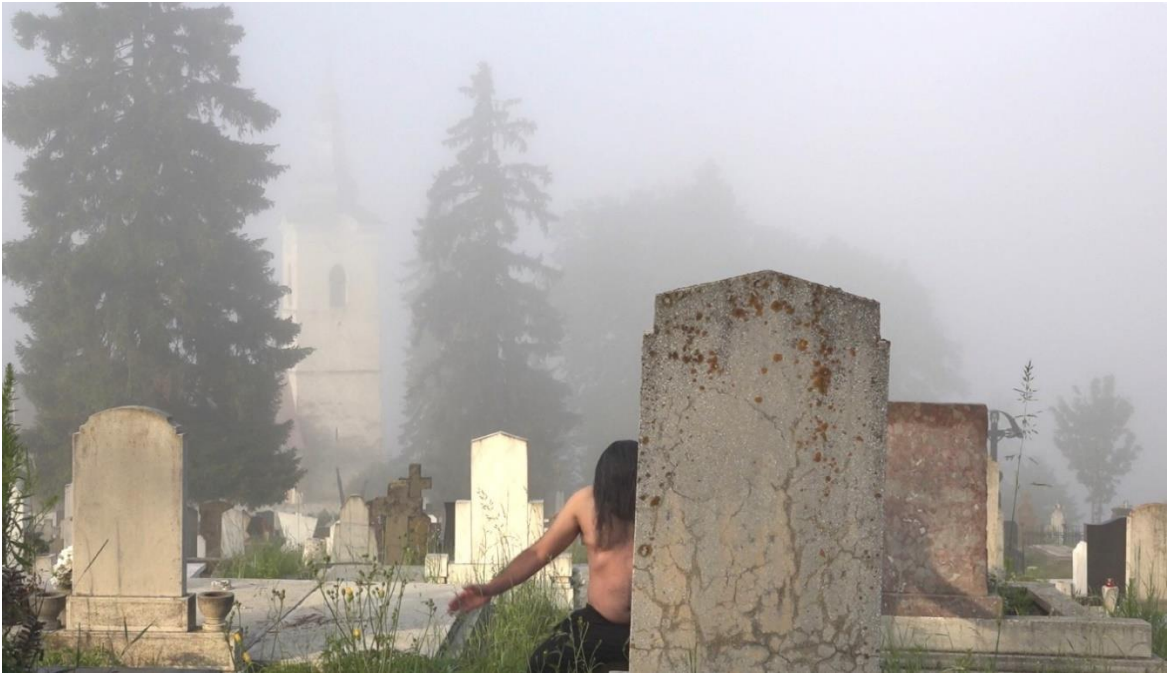
with that grave and an impression with the adjacent graves. The ringing of the church bell from time to time, a new sound and a new combination, was heard in harmony with the melody of my shaman's call. The sound of the fiddle, which may be said to be ancient, is the same as the sound of the bell. Sacred things are the same sound signal to communicate with the underworld to purify the soul. I also conclude that the combination of Christian symbols, crosses, human names, and numbers, among them, my actions, and the defensiveness of my voice is a feature that distinguishes me from other artists. I even used foggy weather as part of my performances. The overcast sky is the boundary between day and night, the boundary between rain and no rain, the boundary between light and light, and that moment of natural existence was also used in the performance. It can be said that what I thought about while sitting there, every scene and every moment, is the result of karma. In general, deeds will remain, and we will enjoy the fruits of our deeds. With this deed, we will get the ticket for the next deed.

The most important thing is that your actions are important, through art. The cemetery's next experiment was a full-body stroll. Walking behind the statue resulted in one becoming revealed and the other disappearing. Many selves appeared at the same time, the idea being that selves could exist at the same time. The directions of many "selves" are shown as different sounds and even natural phenomena change. The language of the sculptures in the cemetery is connected with the mother's love, sorrow, grief, and even the prayers of God, imagining three times and reflecting the existence or absence of human life between the three times in the performance. The concept of Eternal Heaven has always gone hand in hand with clarifying its meaning, which has always been hidden and silent in the philosophy of debt about the universe. The universe is a cycle of collapse, and according to Mongolians, the process of transformation and collapse is ordered, ordered, and structured by the grace of heaven. While I was acting while facing a statue, the other side of my body was reflected in the form of a shadow on the statue on the side, which showed my idea more clearly.

This representation of the opposite side of my body in the form of a shadow is an excellent example of a literal representation of the concept of "Non-self" or emptiness.



Figure 69. Experiment. "Non-self 9,10", performance 4.15 sec, Mór village, Hungary 2022.



*Figure 70. Experiment. "Non-self 7,8", performance 5.20 sec, Lazarea village, Romania.2023.*

## 5.15 Eight

### Concentration on the "Non-self"

In the next experiment, the performances were performed wearing a soft sculpture made of sheep's wool on the head. Experiments with this type of performance have been done in several different ways. Why sheep's wool? Since 2016, I have used sheep's wool to represent nomadism and traditional customs. This time, I made the wool into a circular shape and also used a rusted technique. Emptiness has always been represented in the world as a circle, and I have also used the same circle to express it in terms of material things. As long as the nomadic culture goes on, the year goes on for long years, and just as iron corrodes in the wind and rain, wool also corrodes.

The shaman's head is made into a tambourine by making sounds with a round wool. Every rusted line means that years have passed. Also, wool and human hair were an artificial combination of interrelationships between organic materials of living animal origin and other natural and synthetic materials. Also, I made my idea more interesting by creating a solution of a round woolen head and straight legs. In the previous experiments, only the head and legs were connected, and the performance was performed without the head and face. Instead of a head, wearing a round wool figure while standing still, the movements of the feet and hands make signs and gestures to express meaning. It was about the "Non-self" of emptiness, that root existence. This is how Eastern philosophy first revealed that the root existence of the universe is the soul and life. The body and life are the cells carrying the fundamental awareness and awakening of the universe. Every particle and tissue comprising the human body is believed to contain information about its level, which is thought to be present in human hair.

Additionally, in this performance art, using sirens during the war was a psychological attack to raise more people's awareness. Using an alarm instead of actions can be provocative, directly influencing people's attention and psychology.



Figure 71. "Non-self and Sign", video performance 2.45 sec, Studio of Doctoral school of the Hungarian University of Fine Art, Budapest. 2023.

## 5.16 Nine

### **Concentration on the "Non-self"**

Instead of My Head, I wore a round woolen "drum" to further improve and enrich his performance, thinking that men and women should exist together in one body.

Only the feet move without a body, and the shaman speaks with a thick voice, and the spirit of the shaman temporarily borrows the person's body. It was tested to look like a woman, a man, or a mixed gender, and it was made with gender equality, political features, and motivations.

Both male and female genders have their existence, and here, there is only gender, and there is no "I" They are different in the flesh but one in being.

Men and women have been living in a relationship, and there is no head without a head.

Separate means that only organs have individual functions, and "I" cannot be alone, but it becomes a body through the necessary interrelationships.

The body is made up of water, blood, and air. It is not "I" It is just a body. I consider myself to be just an image.

The main idea is to use the language of the whole body and the use of body language to borrow one's own body at the time, bring the traditional behavior to the issue of modern gender, and express the unknown "I" in a combined way.

In turn, the reactions and attitudes of the audience who saw my performance art, which depended on people, were essential to me. I observed a different reception between the European audience's response and the Mongolian audience's reaction. He tried to understand the attitude of the European people, carefully observed the meaning and every little detail, and then asked questions; maybe because he had seen many such actions, it seemed that he evaluated the features and similarities. But Mongolians probably have little knowledge about and have seen little about it, so they rarely ask questions, seem surprised, and hide their lack of understanding. Following my observations, this performance was presented in a joint exhibition at a gallery in Budapest. Some of my performances are incomprehensible, and some are very easy to understand, but most of the time, people realize it much later.

Performance art does not have a method; it can directly reflect the artist because it is different from theater, film, and dance. Depending on their ideas and feelings, they often changed and took vital and foolish steps. Just as the end of performance art is uncertain, I entrust the end of my performance to something other than myself. How I finish depends on the feeling and the atmosphere.



Figure 72. "Non-self 15.16 " performance 4.30 sec, Studio of Doctoral school of Hungarian University of Fine Art, Budapest. 2023.

## 5.17 Ten

### Concentration on the "Non-self"

A further development was a hybrid performance using more religious and shamanistic practices and their associated contemporary video.

Starting from the back of the body, from the headless body, the shaman plays the fiddle and chants, making sounds in the ancient language. This means that shamanism first arose, and instead of the headless one, there was knowledge of the "Tngri, Tengri " and worship of the "Tngri"<sup>118</sup>

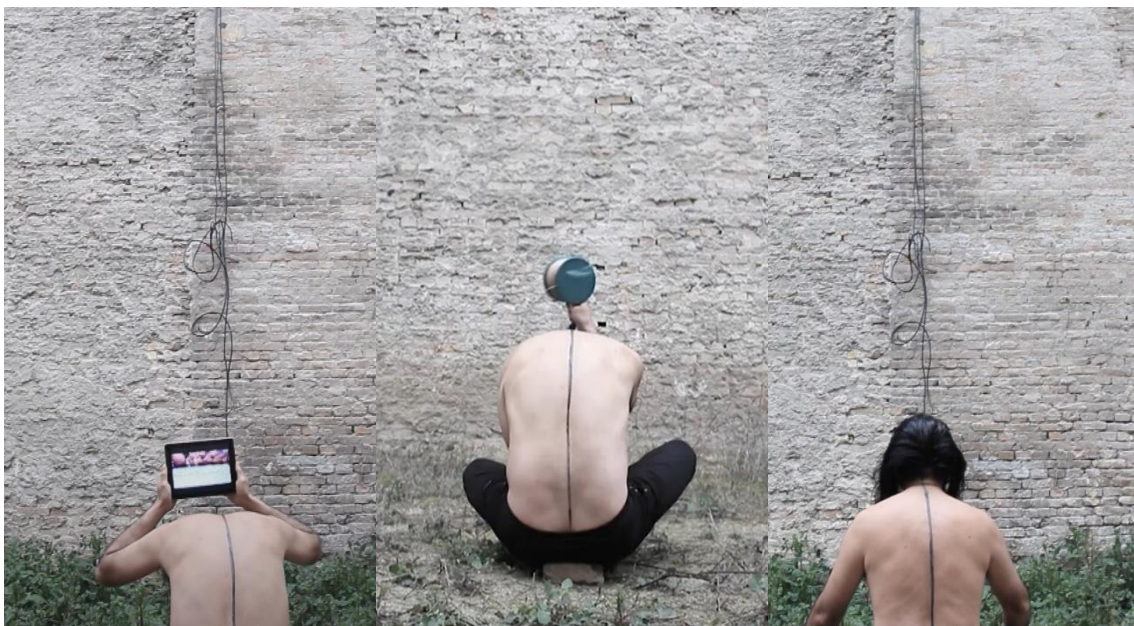
Thus, the "Tngri, Tengri "speaking and making sounds is not the person's, but it is an act as if the "Tngri" has taken the place of some religious entity. Next, the damar, or small drum used in Buddhism, comes out instead of the head and grinds the drum. This act represents the influence of Buddhism on the mind after shamanism, represented by a pulley instead of a head. It is an allegory of a body with a head through the influence of religion on a person's mind. The state, society, and the whole of the religious sects have become ignorant, and some have become enlightened. Buddhist ritual, reciting a book and beating the drum with a sound, has a specific frequency and action.

There is a saying that when you repeat something, it becomes true. So, instead of the head, it is depicted with other things, and it depends on the non-existent religion and the worship of the gods, which is related to "Nonself" Then, instead of the head, the screen appears, and a particular video is played. It shows that in the next era, the human head has been replaced by the dependency of modern TV and internet screens. Also, "Non-self" does not

<sup>118</sup> <https://en.wikipedia.org/wiki/Tngri> Mongolian pantheon

exist alone; it depends on the screen. Information about other shamans, religious sects, and ideologies is shown on the screen.

So, "I" depends on nature, it depends on religion, it depends on screen, TV, internet, but where exactly does it exist? So no. It can be said that this theory of emptiness is a philosopher of abstract concepts, a search for truth, and interpretation, and it was a rational solution to focus on "Nonself" through performance art. The screen in the place of the head changes its shape and position in motion, indicating the desire to get rid of things as the human consciousness develops. After that, instead of the head, the main head appears, and at the end of the performance, it merges with the line of the back and the line of the wall. In the past, the performance was performed in a vast space in the middle of nature, but this time, it was performed in front of a large wall, and the reverberation of the sound and the change of the reflected sound was another new aspect.



*Figure 73. Experiment, "Non-self 11,12", performance 2.45 sec, Budapest 2023.*

## 5.18 Eleven

### Concentration on the "Non-self"

In this experiment, I performed myself from the back and the front, but this time, I am performing a full-body spinning and rotating performance inside a cage. In addition to the frequency of behavior, I worked on several hand gestures, and the goal was to bring forward the "I" who wanted to be freed from the freedom of my body language. In Mongolia, Buddhism and the "Yellow religion" were banned due to brutal repression during the communist era. They think that they have become "headless" to exist.

One of the most brutal aspects of contemporary art is its ability to reveal truths that people may be avoiding. It is unpleasant to face this truth, but I think that even ordinary people, not necessarily artists, should face it during their lives. The performance was performed in the cage because the search for the expression of truth is the same as the search for the truth of emptiness. In other words, the grid represents our environment, society, politics, price increases, religion, external factors, climate warming, nature, refugees, war, etc. Inside were traditional folk proverbs, nomadic culture, lullabies, shamanism, and human nature.



Figure 74. Experiment. "Non-self 13,14", performance 5.10 sec, Lazarea village, Romania. 2023.

## 5.19 Twelve

### Concentration on the "Non-self"

It was a public performance experiment. Instead of a head, a hollow structure made of sheep's wool was worn, one of the most exciting aspects because it moved around. As previously mentioned, an unknown "*representative*" embodies nomadic culture with sheep's wool and walks through the monuments of European traditional culture and architecture with his nomadic culture. This may be how the combination of these two cultures would appear in a literal sense, but the idea was to explore how concepts such as cultural education, art ethics, etc., would manifest.

The experiment occurred on the street in an outdoor setting, delving into another aspect of the "Non-self" part of oneself that relies on education, culture, ethics, and knowledge.

The body is composed of different relationships, while other relationships form consciousness. However, they create a complex individual and depend on these relationships again. Searching for and finding absolute truth is difficult because there is no limit beyond dependence.



Figure 75. "Non-self 17", public performance 10 minutes, Hero Squire, Budapest. 2024.



## 5.20 Thirteen

### **Concentration on the "Non-self"**

After improving the performance tests, it was decided to have only one leg. It was agreed that the performance's beginning and end should be like this: without a body, without a person, without a head, but with sound. By adding the radiation of round wool, it was remade in a disintegrating form, absorbed into outer space as if it aspired to dissolve outward. Shamanism says that the devil has one leg. Even if it's some ghost or demon, it's incorporeal, it's an abstract imagination, and I can imitate actual words and speech, but sometimes I feel like it's not me; I'm a different person. I don't know if it's some hidden power or divine calling. Sometimes, without thinking directly and without planning, I perform the performance immediately, and suddenly, it happens, and I finish without considering how to do the ending, which was often the case. I tried to give the impression that the general appearance is like a vase and not from our world. The boundary between humans and non-humans, or a hidden spirit, is another secret idea of our performances, which is to make people wonder and be surprised simultaneously as if they were doubting and wondering about this imaginary phenomenon.

Wearing a woman's stocking on one leg and bare feet on the other, clapping your hands, and making noises were related to waking up and alerting to unexpected things. The more the male and female are unknown, the more doubtful one gets and tries to guess the identity only by sound. It's just like that; it can't be the same thing. That's what I also felt from the audience.

In this demonstration, a single round of wool was used, and then many hands and feet were made without anything else. He acted with his whole body and tried to make it look like he was disappearing in the noise and colors of the environment without knowing who he was.

Animal wool, Human hair, natural phenomena, and the link and combination of the three, I decided how to imagine "I am not" as if it were an illusion.



*Figure 76. "Non-self 15", video performance 7.20 sec, Budapest. 2024.*



*Figure 77. "Non-self 9", video performance 6.05 sec, Budapest. 2023.*

## **Features of my work**

-The essence of performance art lies in its transient nature, which only exists when experienced. Using objects, I aim to represent abstract and subjective concepts visually, blurring the line between existence and non-existence.

-Drawing from shamanic rituals, Buddhist tools, and modern techniques, I seek to connect with various places, spaces, and natural phenomena, channeling their energy through my body during improvisation. I also tried to transmit this energy through my body.

My performances delve into philosophy, folklore, rituals, and enigmatic themes, presenting them in unconventional, surrealistic ways, new organic, hybrid ways, and avoiding familiar forms and materials.

-At first glance, my performances may not seem distinctly "Mongolian," but upon deeper reflection, they express the unique essence of Mongolian philosophy, customs, idioms, proverbs, and subconscious space-solving.

-I emphasized that my performance centered around authenticity, specifically "Walking (shamanize on foot)." This shamanic performance was a brief act aimed at connecting with the spirit. As I denied my existence, the concept of time became even more pronounced.

-This performance can be viewed as an actual shamanic ritual, not based in society, not intended for the public, non-political, and solely focused on introspection, depth, and rejuvenating the subconscious. It's a rare form of performance art. My performances were intended to provoke, psychologically attack, frighten, and shock the audience in various ways.

-While others may have fled, I remained seated in the cemetery. I considered it an advantage to feel the connection of spiritual energy and not to fear the things that typically frighten men and women.

-Although artists from many countries engage in various actions and rituals as part of their performances, these often reflect the individual's religion. In contrast, I attempted to remain free from any religion, political affiliation, or idolatry.

-In my performances, I stood apart from all these categories. Any religion, ideology, or concept of truth did not bind me. I existed as an atheist without being explicitly seen, concealing this aspect through rituals.

## Chapter 6

Visualization of emptiness

### Masterpiece

A project for the “Made in emptiness” DLA Masterpiece exhibition MAMÜ Gallery Budapest, 31.5.2024 at 18:00

The MAMÜ group was a performance art movement of Hungarian and Romanian Transylvanian artists. They focused on expressing the human body about the natural environment, declaring it the "field" of their activities and adding new motivations to their manifesto. They chose the countryside and surrounding areas of the city as free and limitless spaces to pursue their artistic endeavors.

It was no coincidence that I exhibited at their current MAMÜ Gallery in Budapest. I later realized that the leader and rector, István Eröss, was connected to and supported their work.

The exhibition of my work is inextricably linked with previous research works and experiments. The experiments have been further improved and enriched with unique and strange ideas, and I think it has tested my inner capacity. This exhibition showed 12 video performances, three sculptures, and one 5-minute live performance, “Non-self” which was shown. Thank you, Prof. Kicsiny Balázs, for inaugurating the exhibition. I appreciate the insightful, sincere, and honest critique of my art."



Figure 78. “Made in Emptiness”, exhibition MAMÜ Gallery Budapest, 2024.05.31.

The exhibition was named "Made in Emptiness" because it continued an exhibition with the same name in 2020. However, in the previous exhibition, there were paintings and mixed technical works; this exhibition is different in terms of performance art. Why is it "produced in emptiness"? Where did it start to make any work of art, painting, performance art, or sculpture in general? Let's think about this question. It is also related. Artists suddenly have ideas, think about something, or come from feelings or dreams in various ways.

Things that did not exist before are created. An idea is a picture of an abstract imagination created from the confusion of an abstract space and enters the mind from the void. One color combines with another color to produce the next color; then it is painted on the cloth, the cloth is drawn on the tree, the tree is used to frame a person, the tree grows in the forest, the tree needs water to grow, the soil needs water, etc., etc. Because so many things depend on creating a work of art, it is said that it is designed in a state of emptiness. Also, if works of art are made without an audience, the work does not exist, so it depends on the people and the audience. We do not know how many works in the world have been destroyed because people could not see them, we do not know how many works do not have data or photos, we do not know that they remain only in people's memories, so the audience is significant. Becomes relevant.

We all hear and see "Made in China" and "Made in Hungary". They are often used in products. So, I am considering creating "Made in Mongolia" in Mongolian art, especially modern art. In particular, making a work of art has been realized, perfected, enjoyed, used, produced, and created depending on something.



Figure 79. "Made in Emptiness", exhibition, MAMÜ Gallery Budapest, 2024.05.31



*Figure 80. live performance "Non-self," an exhibition of "Made in Emptiness", MAMŪ Gallery Budapest, 2024.05.31*

Whether it's ancient "Tngri" shamanism, Buddhism, communism, or democracy, it all starts from nothingness. It depends on what people do, produce, and everything in the world. This exhibition does not rely only on me. It exists and is created from my performance, the audience's gaze, the TV screen, and the conversations between each other at that moment in their relationship.

"Non-self" does not exist alone; it depends on you, the audience, and society.

"Non-self" was a message of inspiration and pluralism.

"Non-self" was the relationship between tradition and innovation.

"Non-self" was a container for self-exploration and transgression.

"Non-self" was a lot of experimentation, progress, and deep thinking.

"Non-self" was a doubt on the border between reality and fantasy.

"Non-self" was the boundary of existence.

Avoid realistic depictions and everyday things that define people, especially using only male and female genders without distinguishing between black, white, and yellow races. Sudden clapping is also a shamanic ritual in Buddhism.

"The sound of one palm"

"Two claps will make a sound. Then what kind of sound can be made from one palm?"

That sound is like a girl singing a song. The swaying of the trees was heard, but not even that. During the silence, the whole body vibrated to a mysterious melody and danced to the tune of flowers swaying in the breeze.

"Is this it?" This and that.

This is the sound of Om (Aum). When all the noise is removed from your mind, and there is absolute silence, you will hear Om. In that moment of union with the whole being, you will recognize the sound of a single palm.

When you think about it, clapping and its sound are very artistic. It is directly related to human emotions and occurs unconsciously when something pleasant happens. It is believed that clapping in religious rituals scares away the deer and demons and that the spirit crest summons the subconscious mind of a degenerate person. It was intended to awaken the psyche of the audience.



*Figure 81. live performance “Non-self,” exhibition of “Made in Emptiness”, MAMŪ Gallery Budapest, 2024.05.31.*

There is a distinction between eliciting surprise and provoking applause in specific works, particularly when breaking the silence in a cemetery versus making noise in an art gallery. At the moment of disrupting the silence and clapping loudly, individuals are in a state of arousal.

I have conducted approximately 50 live performances in 4-5 countries, including on the beach, in the forest, on the sands of the Gobi Desert, in desolate places, and empty rooms.

These performances are categorized into 12 parts, and each aspect, process, refinement, and development is elucidated. It is important to note that some of the performances were very authentic, as the "Walking" shaman ritual is said to entail the shaman's spirit briefly connecting with the sky, regardless of location. The central concept is to express the unreal with the real, capturing something elusive, complex, and spiritual in two distinct periods and traditions.

From the artist's perspective, it is a performance that represents "Non-self," portraying non-existence, disconnecting from the self, and aligning with another entity. It did not precisely define what was present but left room for contemplation about what, who, where, and existence. This display is also designed to challenge those who do not fit into conventional categories, such as humans, ghosts, shamans, monks, and those exploited by religious beliefs. The ambiguous behavior can bewilder people, making it necessary to create conditions for judgment, discovery, objection, and doubt, and then analyze it. There was also interaction with the audience.



Figure 82. Exhibition of "Made in Emptiness", MAMÜ Gallery Budapest, 2024.05.31.

For example: Do you know if I exist? If yes, where am I located? Is it me holding my hand? Am I the one seeing my image and hearing my voice? When I look at my photo, is it truly me? Is it me on the phone? These are the questions that arise.

Yes, it's me, but is it true? True. These are my hands, body, and voice, yet they alone cannot define me entirely. It's not entirely true!

In other words, is it true that there is a photo and a video recording of my meeting with you yesterday?

It's true, but not ultimately true.

You can't go back to yesterday because there was only one yesterday.

Yesterday only exists in your memory, which is now empty.

It means that the things of that time have moved to the abstract state.



By being in the present, yesterday becomes directly reliant on you, for you are the only one who remembers it. You can watch videos and look at photos if you wish, but it all depends on you, making it empty.

The future is as uncertain and empty as it is bound to the actions and decisions of the past and present. However, the present moment is tangible and dynamic, continuously interacting with itself at every second.

Performance art is often described as the art of the moment, capturing the essence of existence within emptiness. It is an art form that exists within a specific moment, yet its impact extends into infinity, abstraction, memory, and documentation. The thematic and conceptual connection between these two ideas caught my attention, inspiring me to incorporate them into my performance. My focus remains on viewing everything from the perspective of performance art. A performance exists uniquely in a particular time and will never be replicated, as each moment carries only one instance of existence. Any attempt at repetition would create a new and distinct existence. I existed During my "Non-self" performance, but I denied my existence by acting. I used the interpretation method of the Buddhist philosophy of "affirmation by negation" as an action. For the audience who saw my masterpiece exhibition at the MAMÜ gallery, it meant that at that time, we existed only concerning each other, but now we still exist in our memories and facts. However, is this true? It is explained by the general theory of emptiness, which is true but not absolutely true. I tried to explain "Non-self" through performance art and created a version based on many experiments. I may study more deeply through post-doctoral research and develop it into a significant professional project of contemporary art by exploring other types of research.

## Chapter 7

Visualization of emptiness

### Performances and exhibitions

In this section, I mention a selection of exhibitions and performances I participated in. Shortly after my first semester as a DLA student at the Hungarian School of Fine Arts, COVID broke out, and we went into isolation. At that time, I was living in a dormitory, and all the international students were moved to another dormitory simultaneously. Then, everyone was separated in one room, and the classes were conducted online. I have worked with my inner self during the pandemic. We have experienced firsthand how psychological instability and social isolation can have a profound effect on a person's psyche.

I have been drawing and creating art for many years. Not being able to create art was complex, and I felt I had no freedom. Others must have felt the same way. During that time, I participated in the "Parallel Hungary" joint exhibition of international students, organized in electronic or virtual form. The general concept of the exhibition was about visitors and hostility, addressing common problems faced by people coming to foreign countries, such as racial hatred and borders, to show their differences, etc.<sup>119</sup>



*Figure 83. "One Word," Video performance, 5.48 sec,  
A project for the Host & Hostility Exhibition,/A stone thrown upwards will fall on your head/2020*

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<sup>119</sup> Link: <https://www.facebook.com/hostandhostility/videos/591720758368735>

A project for “**BOYCOTT PROPAGANDA**” Fészek Artists' Club, Budapest,

At the exhibition, Hevesi was invited by Nandór to perform his first live performance since COVID-19. The audience response was inspiring, with artists from Japan, Georgia, and Hungary coming together to present anti-ideological performances. He explained his experimental performance, "Non-self" which explored how ideologies influence individuals throughout their lives. The performance emphasized the importance of self-reflection and how education plays a significant role in shaping one's beliefs.

Afterward, I analyzed the audience's reactions and identified areas for improvement in my future work.



*Figure 84,85. Enkhtaivan. O, live performance, “Non-self 14”,  
Fészek Artists' Club, Budapest.2022*

The Ritual Environmental Performance “**After Death**” Master Show of DLA Zahra Fuladvand. The next performance was a doctoral student's invitation to Zahra Fuladvand's masterpiece exhibition.

In Mongolia, a form of shamanism known as "walking shamanism" involves short-term, light shamanic rituals. During a recent performance, the shaman covered his face and summoned an animal, taking the audience to the world of the dead in a ritual lasting five to ten minutes. The audience, many of whom had never witnessed such a performance before, appeared shocked. After the show, many people approached me with questions. I found the ritual to be a bold and intriguing representation of the burial process, combining two different rituals. This performance art highlighted the dual nature of funeral rites and shamanic traditions. I am a shaman, which sets me apart from other artists who use shamanic methods in their performances.



*Figure 86,87. Enkhtaivan. O, “After Death” performance, Epreskert, Hungarian University of Fine Arts, Calvary Building, Budapest, 22/5/2022.*

### "Wrongly made ax handle"

Video installation, wooden chair, high 260cm and video Installation and Performance exhibited in "Parallel Hungary II" Exhibition at Profil Gallery in May 2022

My workplace has a tall chair with one leg featuring an axe. Additionally, the chair's back is positioned incorrectly, and the screen is located beneath the chair. The audience can view the video by looking up from below the tall chair, symbolizing a person's future position, career, and prosperous destination. Although we aspire to rise high, we can only view from below, like observing a chair from above. This represents individuals who hold elevated positions but appear misguided. For instance, it is comparable to being elected by the people, engaging in corrupt practices, and having a skewed perspective. Still, karma is real and awaits consequences, like an axe. Indeed, the axe is harsh; it divides and destroys, yet that's what people do. If we fail to do the right thing in the future, our actions will be perceived as incorrect.



*Figure 88. Enkhtaivan. O," Wrongly made ax handle", "Parallel Hungary II", a joint exhibition at Profil Gallery, Budapest, 2022.*

A project for “**BOYCOTT PROPAGANDA**” Kassák Múzeum Budapest, 2023. Június 18. I participated in the joint event of doctoral school students called "BOYCOTT PROPAGANDA" at the Kassák Múzeum Budapest in November with a performance piece called “Non-self” Other artists and I performed in the area, transforming the situation without immediate preparation.

We acted directly and improvised in that situation. From this point of view, it was important for the audience to feel the artists' relationship well, conclude by observing the performance, learn how to reproduce it further, and be very sensitive while in the given situation. Therefore, I was trying to perform different actions from the previous performances and do each activity differently.

I think the Hungarian audience possessed a greater understanding and respect for artwork than the Mongolian audience. This also highlights that performing in front of a large crowd was a new experience. This opportunity served as a means to experiment and learn how to engage with audiences in new ways and to see one's work from one's perspective, which is critical to improving beyond just knowledge and experience.



*Figure 89. Enkhtaivan. O, live performance “Non-self” Kassák Múzeum Budapest. 2023.*

Place: Umnugobi province of Mongolia. Event: "**SPIRIT OF GOBI CONTEMPORARY ART AND MUSIC FESTIVAL 2022**". This festival is inspired by the song "*Uyahan zambuu tiffin Naran*" which translates to "Sun of the peaceful world" a famous long song of Mongolia.

I participated in a "Point and Time" installation featuring a wind-powered rotating fan. One side of the installation displayed a sculpture made of sheep's wool, while the other had a fan with laser lights. This installation aimed to showcase the connection between science and traditional methods, as well as the past and present. It involved converting long tones into code and projecting it into distant space with laser light. The installation was an experiment to explore how vowel sounds change in the nighttime space.



*Figure 90. Enkhtaivan.O, "Uyahan zambuu tifiin Naran," Spirit of Gobi Contemporary art and music Festival, Mongolia. 2022.*

“Parallel Hungary IY” DLA doctorates joint Exhibition

A project for “**PRESENCE, ABSENCES**” at 2B Gallery in November 2023, Budapest.

“**Non-self**” live performance, 8 minutes,

I presented a strong version of "Nonself" in my latest exhibition. The concept revolves around the coexistence and non-existence of men and women within one body. Beginning with shamanic rituals and Buddhist rituals, and continuing through the media, the idea of the existence of men and women, the idea that they all belong in the same body, but also don't exist. Instead of a human head, the wool and the human head are replaced on the screen. No real king exists, but a king can be above and below. At the boundary of being and being, there was a questionable expression of using body language and body language to bring out the traditional behavior and the question of modern gender. The audience's reaction to the art of that performance was very active, and it seemed better than previous works.

I decided to lose weight to do the show, so I lost about ten kilos. I consider the human body significant in performance art and use it like other artists who sacrifice their bodies.

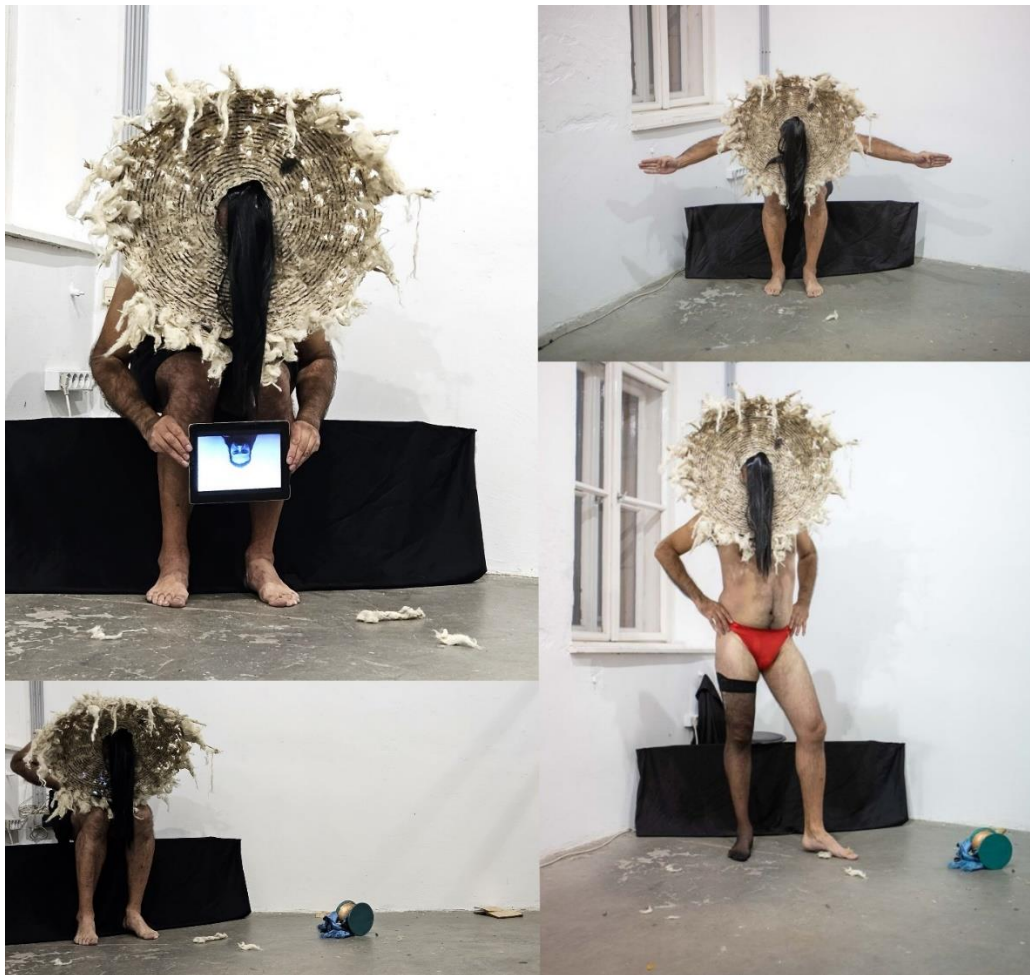


Figure 91. Enkhtaivan. O, live performance “Non-self”, a joint exhibition of “Presence, absence” 2B Gallery, Budapest. 2023.



## PRESENCE, ABSENCES

sculpture with mixed media, wool, coffee, 25x20x28cm

The following work of this exhibition is a mixed-technique work of sculpture using wool, coffee, and other inputs and outputs. The primary meaning is that Nationalism and Western liberalism exist together. It is a work showing the process in Mongolia in the last 30 years. What are the good and bad effects of the post-socialist society?

One part is brainwashed by Western culture, and the others talk about nationalism and identity. It's about fake characters and a "raw brain" that fills your brain with various knowledge and information from outside. Another part is the true faces hidden under the religion, with an empty brain, but it is the appearance of truth. These two parts together are whole, but they do not exist at the same time. Representing purity and truth, the artwork delves into the complex interplay of external influences and intrinsic cultural identity.

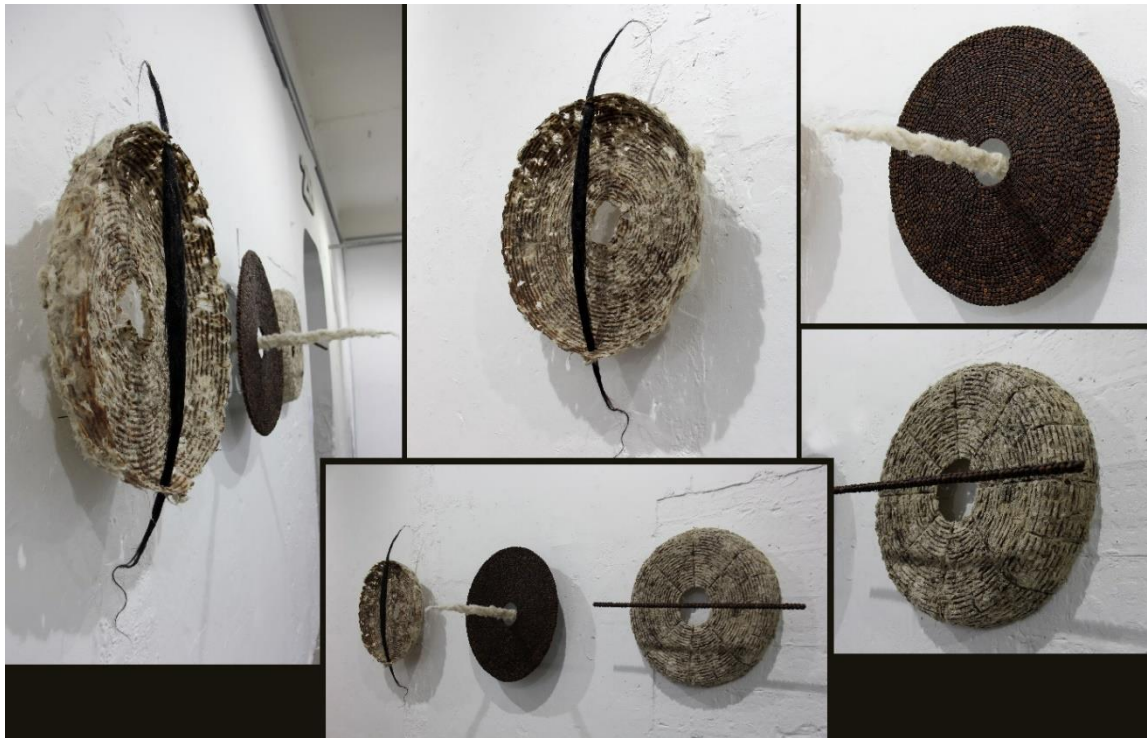


Figure 92. Enkhtaivan. O, "Absence", a joint exhibition of 2B Gallery, Budapest.2023.

## TO BE OR NOT TO BE

This installation was related to my research work. In general, part of my research is about existence. Mongolia is one of the few countries with a nomadic civilization. I am creating a metaphor for "rusty" wool. Coffee culture is one of the Western cultures that have entered the nomadic culture. In our country, 30 years ago, coffee was unknown to everyone. Many coffee shops have opened, and people use them a lot. It exists as a style and uniform pattern. In this way, there is a tendency to follow anything new and destroy the old unthinkingly. An experimental work to express the existence or non-existence of this culture through wool and coffee, representing nomadic and Western cultures and their combination.

In the first circle, is there a presence or absence of genes and identity in the nomadic culture? In the second circle, the presence or absence is the nomadic identity in the wave of Western culture. In the third circle, is the presence or absence of Western culture in the nomadic cultures.



*Figure 93. Enkhtaivan.O, "To be or not to be", a joint exhibition of "Presence, absence", 2B Gallery, Budapest, 2023.*

**Szárhegyi Művésztelepek/ Artists' colonies of Lazarea, Romania on July 2023**  
“Non-self” live performance 8 minutes, and “Point and line “sculpture

I participated in the international symposium held in Lazarea, Romania, and participated in an exhibition with international artists. Participated in the program and made one mixed-technique painting, one performance, and one sculpture for 11 days. "Dots and Stripes" is a mixed-media sculpture of coffee and human hair exposed from the middle of a sheep's wool wheel. The second version of the dot-and-dash work “Dash and dot” has the same expression regardless of which one is entered before or after, but there are different beginnings of meaning. A dot is the letter H in Morse code or N. N is a chemical element with atomic number 7, nitrogen, and is a colorless, odorless, non-reactive gas that makes up about 78 percent of the Earth's atmosphere. This colorless element is a code for the antithesis and solution of our mixed lives. Round wool is represented by points, representing the orbit of the Earth and the solar system. In contrast, hair is represented by lines, representing the absolute nature of the emptiness of space. Coffee is made to represent the universe in the middle.

They are made from human and human hair, grown from animal and plant products. The large "rusty" wool circle represents our nomadic culture and traditional orientation. In particular, it means Western culture coming from outside with coffee. It shows the characteristics of their combination that have been revealed in society and will be revealed in the future. Even though these two cultures are united, their essential nature does not change; instead, it is affected. He represents the immutable quality of human hair, and they seem to emerge from within.

Another option was a "Non-self" live performance. I realized what I intended to accomplish after the performance at the local cemetery in Lazarea. For some reason, the spirit of the shaman who was using the stone divination explained it made people think of their characters on screen.



*Figure 94. Enkhtaivan. O. “Non-self” performance and “Point and the line”, Szárhegyi Művésztelepek/ Artists' colonies of Lazarea, Romania on July 2023.*

## Conclusion

I did a lot of action experiments, trying to explain it myself through performance art on the "Non-self". In the future, I plan to delve deeper into more postdoctoral research, move into other types of research, and develop it into a larger professional project in contemporary art. I tried to explain "Nonself" through performance art and created a version based on many experiments.

By studying other types of research, I could study contemporary art more deeply through postdoctoral research work and develop it into a significant professional project.

Performance art is created in the moment, in that hour, minute, second. In other words, it is the art of that period, neither before nor after. But it still exists and moves in infinity, in abstraction, in mind, in documented form.

- The Buddhist theory of emptiness is not about empty. The theory of emptiness is not intended for lay people, monks, or Buddhists. Philosophy is the logical ontological understanding of the world, the search for absolute truth, metaphysics, and the search for the order of existence. Not only did we discover that everything in the world is not about nothingness, consisting of "struggle" and dependence, but also that the concept of emptiness is subjective, based on subjectivity, as a precondition, and this is a subjective concept of logical contradictions that motivates objectivity.
- In other words, immaterial things create material things, but material things create material things. Performance art is immaterial, without a specific form, intangible, unpleasant, and in terms of action, it is the interrelationship between the body and the object and the energy of the other external environment. It is not independent or dependent on the audience's nature; the immaterial concept is consistent with the relational theory of emptiness, and the fact that performance art is done at the moment and exists in that time directly intersects with the essence of the existence of emptiness. . Using objects to make the abstract, subjective concept look subjective, to show it on the border of non-existence that exists only at that moment, using shamanic rituals to enrich it with –
- Buddhist tools and modern techniques. Achieved the goal by acting improvisationally. Also, the performance features more philosophy, proverbs, rituals, and inexplicable riddles to reveal and express the nature behind the subject, avoid familiar forms and materials, and contain new organic, hybrid, and surrealist features. At a glance, it does not look like –
- Mongolia, but if you think about it repeatedly, you will find unique versions of Mongolian philosophy, customs, and idioms. It should be noted that it is accurate because it is said to be "Walking" vomiting. It is connecting with the spirit sky in a short period, wherever you are, denying "I." It is more about existing or not existing at that time, minute, second. Made strong.
- Furthermore, it is one of those performances not often seen as a non-social, non-public, non-political, deep-down, subconscious-level recovery through "real" shamanic rituals. While my performances have variously provoked, psychologically assaulted, and frightened the audience, some of them have caused me to run away. I have sat in a

cemetery, felt the connection of spiritual energy, and was not afraid of what men and women fear due to belief.

- Even if the artists of many countries perform various actions and rituals, the individual's religion can be felt behind them. In my performances, I am an artist with the characteristic of being an atheist, not bound by the same faith, concept, or truth.
- I wish to create "Made in Mongolia" in Mongolian art, especially modern art. I hope this study and my works will contribute to the fact that Mongolian works and Mongolian artists are distinguished everywhere. Buddhism spread, especially Nagarjuna developed the theory of emptiness and spread it as a specific preaching philosophy. I found that Mongolian nomadic traditions, ancient shamanistic practices, folk sayings, and poems are embedded in the worldview and teachings about truth. I concluded that word of mouth transmitted the shaman's calls and sayings before introducing religion. So, the theory of emptiness was not formulated and spoken by Buddhism, but this emptiness existed before and will continue to exist. It was concluded that this is the regularity of the world, transformation, and an endless and ongoing process.
- In addition to the fact that performance art should be accurate, improvisation, and interaction, it is essential to forget oneself at the time, look at oneself from the outside, and see everything in society from the emotions and reactions of the audience. Consequently Abramović -in rhythm 0, In these works, such as Orlan's surgery on his cell and Cris Burden's self-inflicted shooting, they saw a lot in the audience who sacrificed their bodies and interacted "out of their bodies," social morality, deviance, and psychological disorders rather than individual characters. Saw through performance art that the essence of performance art lies in looking at the future of where consciousness is going.
- I used my body as a means and medium of asking questions, pushing boundaries, or questioning perspectives of rituals and religious philosophy, the body itself's existence. At their eclectic intersection, it is a performance that expresses subjective understanding through performance art, not objectivity through objective.
- Also, because the art of action has no creator, it is made up of interdependence. Why no creator? It can be considered that motivation does not come from somewhere else or from your own life; the environment does not belong to anyone, and when you use your body, it becomes not you. In general, performances performed by artists have gone down in world history under their name. Still, there is no performance without an audience, and there is no performance without a body.
- On the other hand, during my doctoral studies, I created a new way of working and a new "I" for myself by documenting, developing, and testing new challenges in traveling, moving, and living conditions so this topic can be a starting point for further research. I appreciate that research can "travel" and become a nomadic performance art through different places, countries, and cultures.
- I am thrilled and uplifted that this long research, dissertation writing, and accumulation has been an experience full of positive surprises. These emotions helped me better understand any phenomenon, including a better understanding of myself and my

actions. In the process of making performance art, the artist becomes subjective and remains in the field of performance.

- Because the performance art artist becomes a part of the performance by becoming a part of the performance and abstractly becoming a part of the performance in a trance form or a distributor of energy. I could feel with my body and soul that I forgot myself for a moment and disappeared when I performed a performance about merging with the power of things.
- This journey of exploration has been one of continuous reflection, development, and transformation.
- My performance is not just a story, but an exploration of the environment, experiences, and human condition.
- I aim to continue this exploration using hybrids that draw on personal stories and traditions.

I've developed confidence in my abilities to generate ethical representation, cultural authenticity, and eclectic performances by shedding light on larger social and political concerns, interacting with more accessible and empathic worldviews, and connecting to contemporary and fictional sources.

I found that the difference between things that are not created by the mind and things that are created by the mind, things that cannot be explained in words, things that cannot be explained in reality, and the attempt to express using one's own body is the advantage of performance art.

Untouchable, Unthinkable, and impossible "stupid" actions were thought out and developed with common sense, presented to the public through conceptual ideas and performance art, and saw an opportunity to analyze the continuation of the problems of society, politics, life, and the world from all angles through the attitudes of the audience and the artists.

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