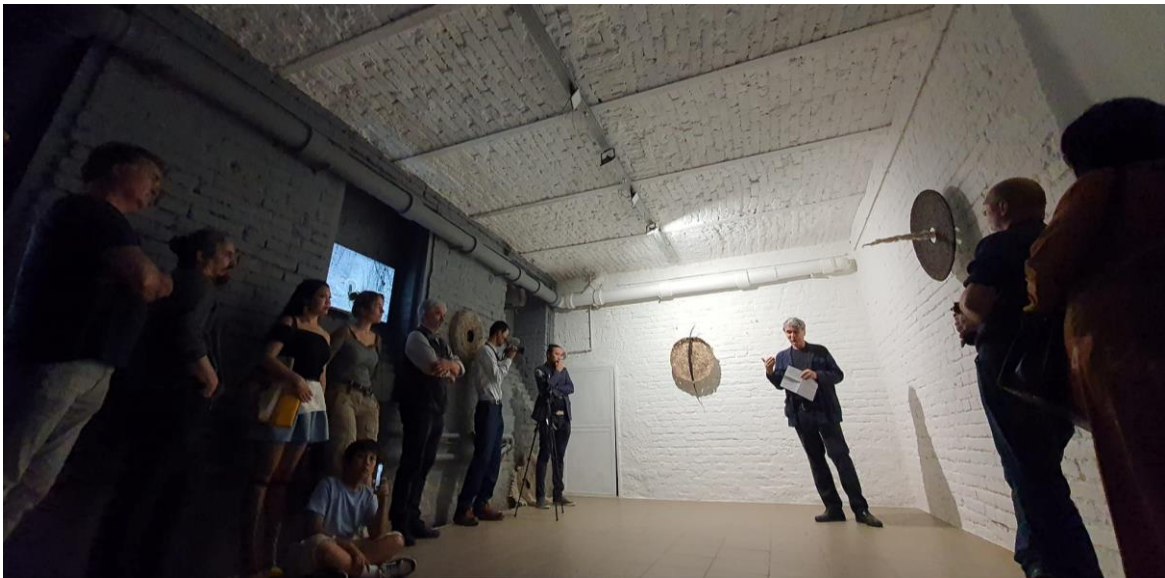


“Made in emptiness” DLA Masterpiece exhibition MAMÜ Gallery
Budapest, 31.5.2024 at 18:00
The thesis name is “Visualization of Emptiness”

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 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.



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? 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.



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.

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.



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, the audience's state was excited. 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 "Nonself," 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.



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 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.

