

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.

My 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.

Please don't be confused because it is not meant 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. If something exists, where? The questions become. Buddhist philosophy theoretically proves it via denial, and I have concentrated on "Non-self" to visualize and illustrate it in art.

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.

I performed three main body poses, expressing and denying his body, experimenting with each, and refining them into a unified pose. First, I performed from the front of the body, second from the back of the body, and third, a body spin, round. Also performed standing, sitting, and lying down, working on better versions of each, and using techniques to make face and head appear nonexistent. This means it used a type of protection that essentially hides the face, which is related to shamanistic rituals. Performance's actions, words, and sounds would be human and non-human. Making anybody appear neither male nor female would create doubt and confusion, making it seem not very sensible.

Another specific difference in my research is that the performance was carried out in a graveyard, which is very unique. The distinct issue of being there rendered my work at the intersection of another realm a very powerful form of expression.

It was the differences in rituals and art between different religions, the specifics of the relationship with the land, and ultimately the experiments that understood and obtained that the concept of existence is the same. According to the experiments, I attempted to exist everywhere, yet nowhere exists, I am "Non-self". Because it is impossible to exist alone, it may be described as a phenomenon occurring at that very instant, at that very border. It would have been a better solution to express this phenomenon through a form of performance art, and it is important to visualize a sense of self-awareness, a sense of doubt, to enter into some other state, to move, to appear as if it were not of this world.

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.

My shamanic skills and experience were the impetus and my advantage in making and visualizing it appear as if it were of another world. Therefore, I think that it is more intriguing, frightening, unique, and distinctive.