

Chapter 5

The Coexistence of Violence and Aesthetics in Performance Art: The Forms of Catharsis

İlknur Gümüş

Nişantaşı University, Turkey

ABSTRACT

During the performances based on performance art, the audience and the performers are in interactive communication. Along with the performance art, artistic communication becomes symmetrical and the artist with the audience share an emotional and mutual sharing. Performance art is an important example of artistic communication model. In addition, the art of performance opposes the social, physical, spiritual borders we are in, and deals with issues such as supervision policies, religious and ideological exploits, identity and gender discrimination, diseases, unemployment, economic and ecological problems. It is seen that performance art frequently uses the aesthetics of violence while addressing these issues. In this chapter, two important representatives, who use violent of aesthetics in their performing arts, Marina Abramovic and Hermann Nitsch, will be the subjects.

INTRODUCTION

‘Art is not to do but is to be’ ~Marina Abramovic

An artistic work created with aesthetic indicators is an effective tool for understanding and interpreting the universe. Art communication, compared to other communication elements, joins the influence of popular culture and shows more changes in every period, leaving aesthetic impressions in the audience’s senses of seeing, hearing and feeling. Communication, which is an indispensable element of socialization, reveals a very effective type of reaching the masses when it integrates with the common feature of art. Especially, a communication process created through the stage integrates with the dynamic transfer

DOI: 10.4018/978-1-6684-7464-8.ch005

of artistic elements dynamically and meeting them again in a dynamism. The communication procedure created especially through stage unites with a dynamic reception by dynamically transferring the artistic element which is also dynamic themselves.

Art is a planned way of communication. While every element in fictional mechanism contains artistic content, the one that transfers and the transmitted one are both inside the aesthetic atmosphere. Artistic communication is created by giving an artistic meaning to the artistic components in the basic communication sequence and by transferring indicators that have artistic elements to senses. The characteristic pattern of the notion of art is reflected by providing primarily a flow of senses instead of a flow of information. Information transferred through art become more memorable because they are apprehended through senses. The transfer of an artwork by the artist through stage, spectator reactions, influences and noises are the artistic indicators in the basic communication sequence. The main points of the communication methods such as the message attracting the attention of the target audience, the message contains both the symbols of the recipient and the field of experience of the source, the message warns the basic requirements of the recipient and has the potential to satisfy them, and the way the requirements suggested by the communicator are met with the social status of the recipient. When evaluated in terms of artistic communication, it can be ensured that the values in this communication types are perceived better. In artistic communication, the message is the created artwork. In terms of visual and auditory presentation of the colorful world brought by the popular process, one of the elements that ensure a good communication is to present a work with criteria that will attract the attention of the target audience. This is the strategic planning in art.

In interpersonal communication, the message is not expected to reach the recipient with pleasure. However, appreciation is an important concept in works of art. It is a matter of concern that the work created with aesthetic values meets an emotional team requirements. The fact that the message has the potential to bring the receiver in artistic sense is one of the important factors in the establishment of artistic communication. This is the reason why the subject of Aesthetics of Violence is mentioned in this article. Performance art is an important example of artistic communication model. The art of performance opposes the social, physical, spiritual borders we are in, and deals with issues such as supervision policies, religious and ideological exploits, identity and gender discrimination, diseases, unemployment, economic and ecological problems. It is seen that performance art frequently uses the aesthetics of violence while addressing these issues.

In this article it is going to be mention that performance art is the way of artistic communication which includes interactive and symmetrical communication. Artistic communication uses the aesthetics of violence in order to create performance more attractive. This article gives more attention to aesthetics of violence becomes a mirror of Marina Abramovic and Hermann Nitsch's own catharsis.

BACKGROUND

Performance word in Latin: 'Perfunder', in English and French: 'Performance', in German while it corresponds to the words 'leistung' and means 'to do, finish, accomplish, enforce', it is also used in Turkish to mean 'any success, fulfillment, processing, artwork, game, number'. (Bayazit, 1997: p. 1443) Performance art, in other words, the art of performance, in this sense, is "performing above all a performance or event, as well as performing a successful work, staging anything whether there is a stage or not. According to Germaner (1997: p. 59), art performance means "the completion of that work of art

12 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

www.igi-global.com/chapter/the-coexistence-of-violence-and-aesthetics-in-performance-art/311259

Related Content

Developmental Tasks

Figen Gürsoyand Burçin Aysu (2020). *Handbook of Research on Prenatal, Postnatal, and Early Childhood Development* (pp. 45-64).

www.irma-international.org/chapter/developmental-tasks/252643

Gendered Spaces of the Devil: Reflecting Upon Space and Femininity in Lucifer TV Series Through Deleuze's Baroque House Allegory

Doancan Özseland Kadriye Töre Özsel (2021). *International Perspectives on Rethinking Evil in Film and Television* (pp. 16-25).

www.irma-international.org/chapter/gendered-spaces-of-the-devil/266945

School Counselors and Technology: Bridging the Gap for Student Success

Na Mi Bang, Haihong (Helen) Huand Valerie G. Couture (2021). *Research Anthology on Navigating School Counseling in the 21st Century* (pp. 576-597).

www.irma-international.org/chapter/school-counselors-and-technology/281027

Developing Emotion-Libras 2.0: An Instrument to Measure the Emotional Quality of Deaf Persons while Using Technology

Soraia Silva Prietchand Lucia Vilela Leite Filgueiras (2016). *Psychology and Mental Health: Concepts, Methodologies, Tools, and Applications* (pp. 947-969).

www.irma-international.org/chapter/developing-emotion-libras-20/153433

Plasticity and Memory in the Financial Markets

Oxana Karnaukhovaand Inna Nekrasova (2016). *Neuroeconomics and the Decision-Making Process* (pp. 163-182).

www.irma-international.org/chapter/plasticity-and-memory-in-the-financial-markets/148115