

Examining the Characteristics of Performance Art in the Works of Marina Abramovic from the Point of View of Experts and General Audiences

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Research Article

Abstract

Performance art can be evolved from other arts that lead the audience from performing a group entertainment to creating a collective work of art. This depicted the presence of the audience in space and its participation in emotional and various results. The performance art has elements of different type of arts and displays the human body as a canvas, which is a part of the main form of art as a moving body. This research points to the investigation of the influence of each of the elements of performance art in the types of mixed arts in Abramović's works. This research is a mixed method. In the quantitative part, a comparative comparison between the components in the selected groups is based on the inferential test statistics. First, by using a systematic review, the grand theory, and coding approach characteristics of performance art are extracted. Then, Delphi future research system is used to select important examples of Marina Abramović's performance art. In the following, the results obtained in the form of a questionnaire are provided to two groups of audiences, which include non-specialists and experts. The sample size for both groups is 384 individuals calculated based on Cochran's formula. The results show that based on the output obtained from multivariate regression, it was determined that in the group of spatial users, the contribution of the factor related to the characteristic of Applied art with a value of (1.000) is higher one and the lowest is related to Innovation and creativity with a value of (0.254) in the group of experts. The highest factor contribution is related to the component of Dramatic, political,

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and religious arts and linked with traditional, religious rituals with a value of (1.000) and the lowest one is related to narrative and anti-narrative with a value of (0.222).

Keywords: Performance Art; Marina Abramovic; Comparative Comparison; Audience

1. Introduction

In contemporary terms, the body was used as the object of art. The performances have a message and sometimes refer to sexuality and highlight the fact that the human body can be used as a canvas (Sophaer, 2012: 57). Some used other people's images on their bodies so that they could integrate it with the body art; Like Hannah Wilke, as an American painter, sculptor, photographer, and performance artist who is known for investigating issues related to feminism, gender, and femininity (Mahmoudzadeh Bakhtabad, 2017: 112), she uses images of herself and her mother in her body (Ward, 2014: 37). The art of performance can be seen as the evolution of other arts such as cosplay, which were drawn from entertainment to the creation of a work of art (Mansourian and Nasri, 2015: 94). This depicted the presence of the audience in space and its participation to examine various feelings and results. The performance art movement integrates elements of various arts through the artist's body as one with the other (Navaei, 2014: 54). This research points to the investigation of the greater influence of each of the elements of performance art in the types of mixed arts in Abramović's works. Performance art - which in some Anglo-Saxon countries is called live art - branched out from the visual arts, but while it is close to the show, it is very different from it in nature. Being alive, real, and in the moment and emphasizing the use of the performer's body as an artistic material are one of the main features of performance art. The art of performance started with visual arts and painting; after some time passed, this group of artists came to the conclusion that their art is commercialized and is only bought and sold by merchants. To avoid this, they suggested drawing with the body as a solution; as she began to roll on the white surface with her body. Over time, the art of performance opened a path for itself and found its fans. This art contains many other arts in its heart, which has caused the emergence of special features for it, but the effect of each of these features on the performance art itself is different. This research aims to extract each of the features of the performance art and specify each one. In Abramović's works, she answers this question, which is the most effective contributing factor for each of these performance art features in Abramović's works for two groups of experts and audiences?

2. Research Background

Pourkasmaei et al. (2019), in an article entitled "The concept of the body in performance art based on the theories of Gilles Deleuze", intending to apply Gilles Deleuze's theories about the body without organs, analyzed 6 well-known works of performance art to their approach to the body and relationship. It should be analyzed with the community. The results show that 1- in this branch of art, the goal is to invite the audience to rethink the concept of the body in a physical or social sense and to rethink oneself and social issues to create a body without limbs. 2- The artist sometimes puts her body on the threshold of maximum or minimum and sometimes tries to make a body without limbs from the body of the city or society. It is a rich organ and not empty or cancerous.

Sarvandi et al. (2018) in an article entitled "The concept of the audience in the works of Marina Abramović based on the opinions of Maurice Merleau-Ponty" the aim of explaining the concept of

the audience with Maurice Merleau-Ponty's phenomenological approach based on the concepts of the body, showed that according to the definition of Maurice Merleau-Ponty, in another case, the audience is due to entanglement. With works of art and artist, the audience becomes a tool for action, and this is the factor of meaning and awareness for the artist himself.

Mahmoudzadeh Bakhtabad (2017) in her master's thesis in the Department of Art and Architecture at Imam Javad Institute of Higher Education in Yazd with the title "Study of the Aesthetic Possibilities of Performance Art in the Design of Conceptual Clothing in Iran" addressed the fact that artistic innovation is possible. To face various reactions, including the desire to change and accept new horizons that are opened to the audience by the work of art. The theoretical results of the analysis lead to the practical achievement in clothing design; in this way, he claims that the aesthetic shortcomings such as lack of originality and lack of effective communication with the audience in the design of existing clothes can be corrected by using some elements and features of performance art.

Rezvani (2015) in her master's thesis at the Faculty of Art and Architecture of Tehran University of Art, entitled "Investigation of the concept of the body in Merleau-Ponty's phenomenology and performance art with a case study of Vali Export" addressed the fact that the body is the main focus of the discussion to achieve. A clear definition of the position of the body in the considered field is given to the expression of Merleau-Ponty's opinions about the subject's perception and existence, and the dualities of the philosophical tradition are discussed. Since the field of performance studies is a source of inspiration for many branches of science and at the same time there is a gap in the philosophical approach to these studies, the present topic was chosen as a factor to link performance studies with the philosophical approach considering the importance of the body in both fields.

Manzella and Watkins (2011) in an article titled "Performance Anxiety: Performance Art in 21st Century Catalogs and Archives" showed that performance art with its extensions can be a sensory experience for each individual. The nature of performance art is an activity that is ephemeral and will not last for future generations and our children. This research shows that by using the multidimensional tool of artificial intelligence, how to involve all the different senses of the next audience of performance art in this matter.

Ward (2014) acknowledges this in an article titled "Some Relationships between Conceptual and Performance Art". Aspects of performance art differ from definitions and reality after the performance. Conceptual art in performance can be called a work that emphasizes the basic conditions of aesthetic experience. The main difference between performance art and other forms of visual art, such as painting, photography, and sculpture, is a temporal event and action.

Sophaer (2012) in an article entitled "Touching the Body: The Living and the Dead in Marina Abramović's Osteo-Archaeology and Performance Art" argues that archeology and performing arts are two distinct disciplines that work with the skeleton of the body. In both cases, this knowledge comes from the touch of the living and dead bodies. By clearly valuing the importance of touch as a way of understanding the human body, performance art in Marina Abramović's shows is a provocative challenge to different ways of thinking about the nature and knowledge of the human body.

Demaria (2004) in an article entitled Marina Abramović's Performing Body: The Connection between Time and Place raises the question of whether performance can be analyzed as a textual exercise. The audience of Abramović's work is a clear example of the use of text as a way of reimagining the mind through the transformations of the relationship between time and space. In the strong relationship that is established between the performer and the audience, what is certain and

obvious is the transfer of material and cognitive meaning, which leads to the redefinition of a mental and simultaneous experience of identity.

3. Theoretical Foundation

3.1. Performance Art

Performance art is a type of cultural production that was used as an indicator of American culture and social customs in the late 20th century (Porkasmaei, 2019: 36). Performance was born among the various modern art movements of the early 20th century. Perhaps the most famous and most famous point of view in this field was presented by Rosely Goldberg (Shad Qazvini, 2011: 22). The performing artist is known as an emerging phenomenon in the art movement of Futurism (Sarvandi et al., 2018: 15). Artists who wanted to challenge the imaginations of art audiences and disrupt their mental framework, chose performance as a way of artistic expression (Mashayikhi and Azmudeh, 2014: 17).

The artists of the postmodern era tried to change the awareness and visual perceptions of their audience (Mohsani, 2012: 42). Each performer offers a personal definition of performance in the manner or process of performance. Performance is a movement that combined visual arts, figures, and theatrical forms and became official in more than thirty years (1970-2000). In the 1960s and 1970s, this art form was defined by apotheosis, how the audience reacted, and political protest, and it was also the favorite solution of many feminist artists, such as the gorilla girl mask, whose aim was to show sexism, racism, and corruption (Mahmoudzadeh Bakhtabad, 2019: 112).

The development of performance art was accompanied by photography and film documentation and action painting (Carlson, 2009: 14). Happening emphasized the importance of the event in artistic creation, the participation of the audience, and blurring the boundaries between the audience and the work of art (Pertovi, 2014: 147). Performance identity, often using the principles of autobiography, became one of the most popular forms of performance art from the early 1970s onwards (Arbabzadeh et al., 2016: 48). Live performance often shows a show with variable unknown factors of performance, place, time, and audience. By entering the 1980s, performance art gradually distanced itself from its initial performance methods and more or less went out of the abstract state, and as a result, it was somewhat welcomed by the general audience (Tashekri, 2008: 58). Therefore, it can be said that performance art was a revolution for mixing the previous knowledge of the audience about an artwork. The artistic audience of the modern world knew art more with specific forms and rules (Kay, 2012: 23).

3.2. Definitions and Theories about Performance Art

The culture of the new world and the platform defines performance art as follows:

"A form of art that emerges from the combination of the constituent elements of various arts such as painting, film, folk music, and drama. The performance artist usually expresses her opinions in a non-narrative way by bringing together images that have different and unrelated topics (Rahbarnia and Davari, 2008: 68). Its performance form is largely derived from the types of shows that became known as Happening in the 1960s; But the Cambridge definition is one of the most complete definitions of this phenomenon; "Performance art combines elements of visual, auditory, performing arts, popular culture, and everyday life to present it through the artist's body, which is merely an artistic tool, and her mind, which has an ideological structure" (Mashayikhi et al., 2012: 19).

Although in the theater, the theory and execution of performance are associated with the names of people like Victor Turner, Richard Forman, Robert Wilson, and Richard Schecter (Rahbarnia and Davari, 2016: 24), the great influence of the avant-garde with the leadership of Arto, Ger Tofsky, Barba, Kupo, Meyerhold forgot Craig and Brecht (Shirazi and Rahbarnia, 2015: 7).

Roselle Goldberg says in the book *The Art of Performance*: "Performance is an easy art with endless instabilities, created by artists impatient of the limitations of established forms. Artists who were determined to present their art openly to the people (Zare, 2012: 15). For this reason, the basis of these works has always been anarchist and due to its nature, this art refuses specific and precise definitions except for the simple statement that art is alive and performed by artists (Porkasmaei et al., 2019: 46). Because the art of performance freely utilizes all disciplines and media such as literature, poetry, theater, music, folk music, architecture, and painting, as well as video, film, slide, and storytelling, and arranges them in any combination: Later, ritual, religious and ethnic ceremonies of artists were also used with great power in this type of performance and what was created was called performance (Carlson, 2007: 42). In the later stages, disrupting the usual time and space for performance became one of the characteristics of performance art (Lucy, 2007: 28).

Performance art cannot be easily described in structural frameworks or as a special work (Mohsani, 2012: 16). Time or what is called the duration of the performance is a critical element (Navaei, 2013: 63). Performance art is formed based on time, and performance can also have elements of endurance (Lucy Smith, 2016: 34). According to Goldberg, the live presence of the artist and focus on the body became the main idea and standard for performance art (Mahmoudzadeh Bakhtabad, 2017: 18). The main factor in the performance is the performer and the actual performance of her body to provide the audience with a fleeting artistic experience. The body is the conceptual tool of performance art and its basis (Damoud, 2011: 69). It can be emphasized that American action painters showed a great desire to practice on canvas; what was formed on the canvas was not an image, it was an event and it originated from the encounter of the artist with the work (Sarvandi et al., 2020: 17). This confrontation with the work can be considered the most important definition of performance art (Mansouriyan and Nasri, 2017: 101).

3.3. Characteristics of Performance Art

At the beginning of the emergence of this art (the sixties and seventies), artists with the live presence of their bodies, from biographies to bodies engaged in actions in everyday life, have used to create art that is completely different from their previous periods. Rosely Goldberg in the book *Art of Performance*, A historical perspective looks at the study of Dadaist and Surrealist experiences in the field of performing arts and finds signs of the emergence of performance art in the experiences of visual artists of the 20th century (Shariati Mezinani and Rawdrad, 2011: 17). Instead of producing a work of art in the usual form such as canvas, sculpture, etc., this time she chose her body ready for her basic work and appeared in front of the audience in a designed situation.

In all cultures, examples of art can be seen; but what separates an art show with a postmodern reading from the art show before it is the elements and features that can be seen in the art show of this period. According to Derrida in the article "Truth in Painting", although it separates the frame or the base of the artwork from the surroundings, it also connects the work to the surroundings and the margins (Saidian, 2010: 121).

One of the characteristics of performance art that can align it with Ta'ziyeh is that there is no professional actor to create a work in the field of performance, and mainly dramatic text is not used like in theater (Rahbarnia and Davari, 2016: 21), the spatial extent is diverse and in terms of The

time is unlimited and the set of gestures on a large scale visually advances its theatrical form, which can be repeated one or more times without practice or with practice, and its subject can also include tribal performances and religious shows (Carlson, 2007: 124). In general, it can be said that one of the best ways to know a subject accurately is to examine its characteristics. Performance art is not exempt from this issue due to the multitude of definitions and the lack of a single and coherent definition of it (Mashayikhi et al., 2012: 28). Among the main features of performance art in the postmodern era, which separates it from similar examples of previous performances, are the following:

a. Imitation and Repetition

According to the performers of performance art, what we see in the theater as a repetition of real life tries to reflect real life with some types of repetition in the theater. Repetition takes place consciously, arbitrarily, and with a specific motivation and follows a specific goal (Kay, 2012: 113). In other words, in the repetition that is done in the theater, the human conscious mind acts; but repetition, according to performance performers, in the form they use, often originates from the unconscious conscience of the mind. (Lucy Smith, 2016: 14). One of the effects and functions of repetition and persistence in performing a fixed action is the dissolution of ecstasy in the performer or her audience (Rahbarnia and Davari, 2016: 22).

b. Surprise

Surprise, another important feature of the performance, occurs after repetition. In the sense that an action is repeated so much that it destroys the expectation of another action for the viewer. By creating the expectation of continuing to repeat an action, a platform is provided for the unexpected action to have a greater impact on the audience. The unexpected action is to defeat the previous expectation of the viewer, not to accidentally enter a world of chaos (Mashayikhi et al., 2014: 17). When there is chaos, we naturally do not expect unforeseen events. For this reason, less may give us the feeling of being unexpected. Disrupting the order obtained by repeating a movement creates surprises (Naqoyan, 2012: 15).

c. Stillness

One of the most effective and colorful elements in poetry, music, art, thinking, and even life is silence. In general, we can say that silence has been dealt with in two ways: the first is the deconstructive and philosophical view of people like John Cage, and the other is stillness as one of the tools for creating a work of art that takes a technical form (Mohseni, 2012: 114). Stillness in performance can be interpreted as stillness in meditation. In addition to the states of stillness used in meditation, other forms of stillness pursue different goals (Navaei, 2013: 65). Stillness can also mean re-creation, resulting in the breaking of stillness (Porkasmaei et al., 2019: 17). Therefore, stillness can have different states. stillness as sleep, stillness as bewilderment or contemplation, stillness as a painting in a frame, stillness as a stoppage of movement by a person to pay attention to another person's speech or behavior, stillness as inducing coldness, stillness as a sculpture indifferent to time, especially when the hours existing in the scene are also disabled (Tashri, 2008: 61).

d. Concentration and Confusion

According to Freud, the first stage of concentration in humans occurs in the first stages of childhood development in the form of focusing on objects, then the stage of focusing on oneself comes, during which the grown child instead of focusing on objects to some extent focuses on subjects and materials (Arbabzadeh et al., 2016: 52). Performance of performers are used to entering a stage of chaos to pass one of the main elements and enter another element, but this is not necessary for the performance (Zareh, 2010: 129).

e. Impromptu

One of the characteristics of performance art is performing actions, and words and showing impromptu without prior reflection and precision. Sometimes, in a performance, the actor utters words and performs behaviors that are not foreseen, or the second actor sometimes feels that she has to end the dialogue and play of the first actor and enter the show without setting a time, or sometimes the actors play games. They say that it is not even conceivable for other actors (Shirazi Mezinani and Rahbarnia, 2015: 8). Performance art artists believe that improvisation attracts and engages the audience more spiritually (Lucy, 2007: 34). Improvisation is a kind of expression of the actor's subconscious, so that her conscious does not affect her unconscious, no special behavior even at the end The show is not determined for him and does not create any limits for her, and she projects herself without being determined what to say and what to do (Sarvandi et al., 2018: 19).

f. Innovation and Creativity

One of the elements of performance art is invention and innovation, creating a spirit of creativity, flourishing, and avoiding any repetition, boredom, and stereotypes. One of the characteristics of the postmodern era is that the artist tries not to act in the same stereotype. Of course, perhaps this can be considered as one of the common elements of the modern and post-modern eras, that the innovation of invention in its essence and nature has value and objectivity and is considered an admirable and valuable thing independently (Damoud, 2013: 73). For this reason, after the renaissance in all fields, various styles and methods are formed; but in the postmodern era, in addition to creativity and innovation, and stereotyping, homogenization, official interpretation, and absolute thinking are avoided, and diversity and pluralism are important (Carlson, 2009: 125).

g. Political and Religious Performance

One of the uses of performance art in the postmodern era is the political, ritual, and religious uses of this art style. For example, in 1985 in Czechoslovakia, Thomas Roller was sentenced to prison for performing a political show. Her lawyer considered her act as a dramatic act and documented her book written in 1979 and thus acquitted him (Shariati and Rawdrad, 2009: 24). Therefore, when performance art is associated with an ideological theme, it becomes a propaganda function and serves religious rituals. Performance art is a good tool considering its possibilities and deconstructions (Mahmoodzadeh Bakht-Abad, 2019: 14).

h. Position of the Audience in Performance Art

Audience action is one of the important concerns of performers, and every performer tries to invite the audience to participate, to the point where it is impossible to produce and create artwork

without an audience (Mansourian and Nasri, 2015: 101). This view penetrated performance art in the 50s and 60s with the idea of John Cage. By taking advantage of the accident and the principle of uncertainty, Cage abandoned the role of the artist as the sole creator of the work. Based on this idea in the famous performance of 4 and 22 minutes of silence, the temporal structure of the piece is the only pre-determined idea of the artist. What sounds are going to be heard in it is unknown and of course, depends on the audience and unpredictable events (Naqoyan, 2014: 57).

i. Death of the Author is equal to the Growth of the Role

The reader, as the creator of Barth's work, inverted the relationship between the work of art and the artist and the audience in another way. As a result, the audience is not a consumer, and in addition to participation, it must also be a producer (text). Giving importance to the body and the physical presence of oneself and others (performer and audience) also provides the possibility of phenomenological reading (Naqoyan, 2012: 58). Every performance, as a ritual of questioning the ways of perception, assumes that the performer and the audience are dependent on each other to such an extent that there would be no performance without each of them. In Husserl's philosophy of living the world, she considers me to be dependent on another (Damoud, 2011: 75). In Husserl's philosophy, intersubjective sharing is the basis of shared world formation, which can be said that in performance art, the presupposition of intersubjective sharing between the performer and the audience is the context of form (Mansourian and Nasri, 2017: 102).

j. Removing the Distance between the Show and the Audience

Although an art performance in the postmodern era is similar to the street performances of previous periods; in performance art, the distance between the actor and the audience is removed, and sometimes the audience is played in this show. In many cases, due to the breaking of the boundaries and formal frameworks of the performance, the space of the show and the actors' play is mixed with the space of the audience and there is no distance from each other, and this helps to bring the audience closer to the show (Mohsani, 2012: 15). In performance, each audience is expected to interpret the language of the performance for themselves or the concepts that are understandable to them (Naqoyan, 2012: 16). Theater actors ask the audience to interpret their movements and performances, reducing the distance between the show and the audience has caused the audience to feel the atmosphere of their theater and become part of the actors in the show (Lucy, 2007: 35).

k. Removing the Gap between Show and Reality

In modern art, structurally, art was separated from life; but in the postmodern era, it was tried to eliminate this distance and bring art to the context of life. For this reason, one of the characteristics of drama art is that it tries to break the border between drama and reality and make real things appear (Navaei, 2014: 54). One of the components of the performance that was taken care of to attract the audience is to create excitement and engage the audience with the show, which of course can be considered as one of the characteristics that emerged in the modern era. Sometimes eliminating the distance between the show and reality is to maintain the behavior and internal stability of the actors. To make the show appear more natural and realistic, preparations are made so that the artist feels that she is in the text of reality and her natural life instead of the show, or in other words, she is living (Mahmoudzadeh Bakhtabad, 2019: 158).

1. Breaking the Border between Art and Life

In a performance, just as the border between reality and show is broken, the border between art and life is also broken. Performance art it deals with real life. Abstract concepts lose color and people's real life enters the performances (Shirazi and Rahbarnia, 2015: 6).

m. A performer is a narrator not an actor

Performance art performers believe that they are not actors, but rather performers; They believe that theater acting or any kind of performance, even if it is done in its best form, is still a work that is far from objective reality and is considered a form of pretending (Carlson, 2007: 16). They also believe that they do not pretend to be themselves, and nothing is outside of themselves, and in the circumstances, they are in, it is related to their subconscious mind, which emerges spontaneously (Naqoyan, 2012: 77). What they do is themselves. The key characteristic of performance art is the feeling of closeness (Tashri, 2008: 59). The diagram of the conceptual framework is as follows:

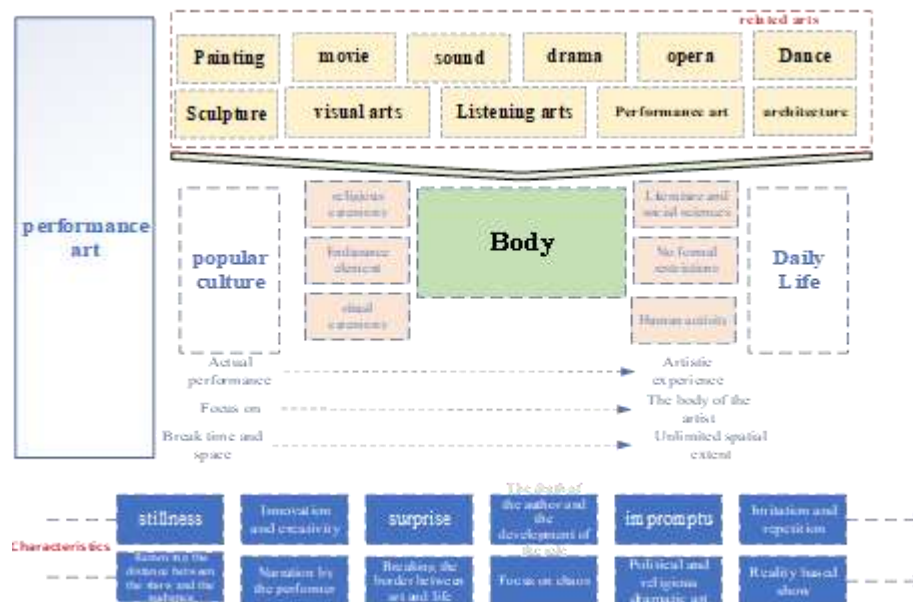


Fig 1 The conceptual framework of performance art and its characteristics (source: authors)

3.4. Performance by Marina Abramovic

Abramović has performed many performances throughout her career. A brief look at her most famous performances will make her worldview and view of the issue of art clearer for us. Abramović's initial works were created when she was not only living in the suffocating era of Tito's regime but also under the pressure of her mother's strict control (Shad Qazvini, 2013: 25). On the other hand, life in the Balkans had a great impact on her views. Abramović says about life in the Balkans: "Balkan culture, which is kind of the border between East and West. This is why I sometimes refer to myself as an interface pal. Life in the Balkans is a kind of steadfastness and being a warrior" (Shariati Mezinani and Rawdrad, 2009: 16).

His most famous professional performances were the Rhythm Project, which consisted of several performances performed between 1973 and 1975, in which the main theme was an exploration of the limits of the body. Another performance in which Abramović challenged her body was a performance called Thomas's Lips, which was performed in 1975. In this performance, Abramović was sitting naked in a corner of the gallery behind a table covered with a tablecloth (Zare, 2012: 158). She ate a kilo of honey with a silver spoon and then drank a liter of wine from a crystal goblet. After she broke the wine cup, she drew five feathers on her stomach with a star blade. She whipped himself for a while and then lay down on an ice cube with a heater on over her head. The heat of the heater led to more bleeding, while the ice mold had frozen the back of Abramović's body (Porkasmaei et al., 2019: 52). Finally, the audience put an end to this performance by pulling Abramović down from the ice mold and covering him (Turner and Bruner, 1986: 147). Although the performance of Thomas Lips coincided with the developments of feminist art in that period, the general concept of the work was more influenced by life under the pressure of the Tito government. Abramović's approach was more towards politics than feminist movements (Thompson and Weslien, 2016: 15).

Marina's professional work is divided into three parts. The initial period, the period of collaboration with Olai, and after her separation, Abramović met Olai (Yu Lisien) on November 30, 1975, exactly on the day of their birthdays, while in Amsterdam, where she was with other artists such as Vito Acconci. They had gathered to record a television show about performing arts. The two were instantly smitten, and after three months of endless phone conversations, Abramović finally left home to join Olai in Prague. Work that had a strange effect on Abramović's works and changed them from physical injuries to the relationship between two bodies. And during this time, they performed duo performances. In a very famous performance called their relationship with movement, Olai and Marina rotated the car 365 times around a circular axis. This was while Olai was driving and Marina was announcing the number of laps with the loudspeaker. In the execution of the relationship in the space, the two of them passed each other alternately and slowly, in such a way that they bumped into each other every time they passed, they repeated this work so much that the encounters became painful and prejudiced. The energy of femininity and masculinity mixed in this performance and became a new component that they called themselves (Yacek, 2014: 101).

In the performance of inhaling and exhaling, Olai and Abramović were kneeling in front of each other, so that their pictures were opposite each other, and they were breathing each other's exhaled air. Although the image presented might seem romantic and even erotic, this kiss of death was very deadly and poisonous, as carbon dioxide was immediately replaced by carbon dioxide. The indescribable performance (*Imbond ra bilia*) was one of the most effective performances of the related project due to the direct participation of the audience. Abramović and naked Olai That They were standing opposite each other in front of the entrance of the Museum of Modern Art in Bologna (Stango, 1977: 25). The entrance to the museum was very narrow, so the visitors of the museum not only had to pass between these two people but also had to decide which one to face. They too. In performing the relationship in time, they sat back-to-back for sixteen hours with no audience present while they were connected by their hair. In the performance of lighting the darkness, Abramović and Olai were kneeling in front of each other and slapping each other in the face for twenty minutes; But their most famous duo performance was the Lovers Project in 1988, in which Marina and Olai each started moving from one side of the Great Wall of China and met at the center point of the wall (Westcott, 2010: 115).

Abramović's first performance after separating from Olai was inspired by her walk on the Great Wall of China in 1988, only to discover that the wall was built on an energy line and symbolized a

dragon. During the research she did to achieve this performance, she realized that snakes and other reptiles move with a specific and magnetic movement on the energy lines of the earth. In the first performance of Abramović's dragon head, she sat on a red chair surrounded by masses of ice, and five large and hungry pythons roamed freely on Abramović's body to find the energy lines of her body (Turner and Bruner, 1986: 79). The duration of the motionless performance, looking at the type of movement of the snakes, remained completely calm and motionless. Between 1989 and 1993, she visited many mines in Brazil and collected abundant crystal stones. In mines that reach a huge amount of crystal; she wanted permission to stay in the mine for the night (Stile, 2008: 18). During this period, she performed many performances in which meditation and sleep along with crystal stones played a major role (Yacek, 2014: 108).

In one of her most famous performances, *Balkan Baroque*, Abramović sat on a pile of 1,500 cow bones covered in blood and rubbed the bones with a brush and disinfectant for four consecutive days. While she was singing the folk song *Yogsalam*, which she remembered from her childhood, and pictures of her parents were displayed on the wall behind him; on the other screen, it showed Abramović wearing a white lab coat and explaining how they got rid of vermin in the Balkans by killing them (Stango, 1977: 26). What Abramović intended to show It was difficult living conditions under the yoke of communist governments and ethnic cleansing by these governments. In the same direction, a video performance was performed in the name of *Hero*, in which the video of Marina sitting motionless on a white horse for seventeen minutes and holding a white flag above her head, and next to the video, a showcase of her father's medals and badges was displayed to the public. In the *illusion* performance, which was performed with 400 rats on the stage, she tried to clear her mind and, in this performance, she focused on the psychological phenomenon of shame. Shame about what happens in front of audiences' eyes (Ward, 2014: 38).

According to him, shame is one of the most pressing psychological forces that leads to the destruction of the self in humans. This work was also taken from her personal life and memories and bitter spiritual experiences during her life in Yugoslavia (Mansourian and Nasri, 2017: 100). In 2005, she performed seven easy pieces at the Museum of Modern Art in New York, with performances by artists such as Vito Acconci, Wally Export, Bruce Neumann, Gina Payne, Joseph Beuys, and Thomas Lips. Her last strong performance in 2010 at the Museum of Modern Art in New York was an exhibition of her forty years of performance and a piece called *the present artist*, in which Abramović sat in a chair for three consecutive months and looked into the eyes of her audience. In 2012, a documentary about this reward called *the artist is present*, directed by Matthew Akers and Jeff Dore were released (Westcott, 2010: 116).

Also, the life and death of Marina Abramović was a theater project directed by Robert Wilson, and Far Gada Kola Grane has produced a documentary from it (Sophaer, 2012). And she played the role of her mother in this performance (Yacek, 2014: 99).

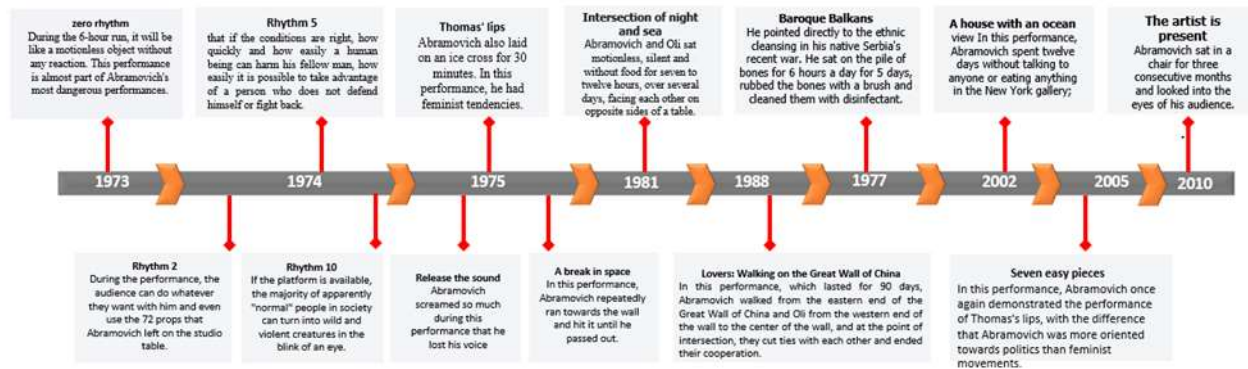


Fig 2 Marina Abramović's performances (source: authors)

4. Research Method

The research method is a combination of qualitative and quantitative nested types, in the qualitative stage, the characteristics of performance art are extracted from the expert's point of view with semi-structured interviews. In this part, Atlasti software is used for ease of coding, and the results are presented with cascade diagrams. In coding, a description and interpretation approach is used. The selection of Abramović's performances is selected by a prospective Delphi with three phases (brainstorming, limiting, and selection). Their W Kendall is calculated for each of the works and the selected works are selected as the examined samples. A sampling at this stage is targeted and with a preference system. After the selection of Abramović's performances, the quantitative stage begins. In this stage, a questionnaire with a Likert scale is compiled based on the characteristics obtained from the qualitative stage, and it is randomly distributed among specialists and space users for each of Abramović's works. The sample size is 384 informants who were selected from a society with the criterion of entering the research and according to the upper limit of the Morgan table; the results are analyzed in JMP software using descriptive and inferential statistics. The results are presented in a comparative form. Validity is calculated with CVR=0.76 and reliability with Cronbach's alpha (0.78).

5. Research Findings

5.1. Qualitative Findings

In this part, after expanding the research questions to formulate questions, a semi-structured interview was held with the experts who were selected with the snowball system, it was found that the most frequent code of concentration and agitation was 21 and the least frequent was stillness with the number 7. After the 28th interview, there were repetitions, which showed that the results were saturated. In the diagram below, 25 components were extracted after interpretation and description.

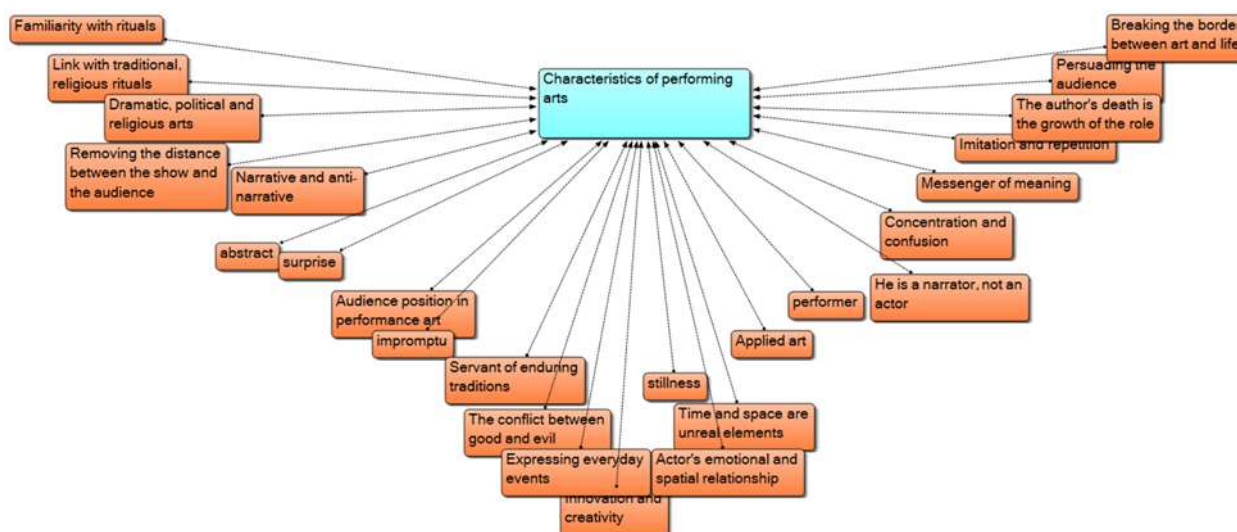


Fig 3 Extraction diagram of the features of performance art in Abramović's works

In the qualitative phase of Delphi, the expert panel is asked to first study the features extracted in the theoretical foundations and refine them concerning the types of performance artworks of Marina Abramović. Give a score of 1 to 10 according to each of these features and the ability to check. In the next stage, the experts were dealt with in a separate panel and they were asked to rate the works selected by each panel. Each expert was asked to select 10 works, as a result, the selected works were chosen by 50% of the experts for each panel. Experts are asked to rate the works on their board's editing lists; the Average rank is calculated for each item. In each list, evaluation is done using W. Kendall and this continues until they reach an agreement and some of the variables of the first round are removed. The table below shows the calculated Kendall coefficient for each variable, as well as the excluded variables of the first round.

Table 1 Kendall coefficient calculated for one of the works

W Kendall	The name of the works	W Kendall	The name of the works
0.832	Thomas's lips	0.846	zero rhythm
0.492	Intersection of night and sea	0.741	Rhythm 5
0.612	Lover: Walking on the Great Wall of China	0.495	Rhythm 2
0.565	Baroque Balkans	0.433	Release the sound
0.472	Changing Position	0.675	A house with an ocean view
0.842	life and death	0.582	Art should be beautiful
0.521	Inhale and exhale	0.738	Relationship with movement
0.724	light of darkness	0.796	Relationship in time
0.655	Meditation and sleep	0.801	dragon head
0.719	Delusion	0.769	Shoes for departure
		0.522	Seven easy pieces

After examining table number one, it was found that the selected works include: Rhythm Zero, Rhythm 5, Thomas's Lips, Love Walking on the Wall, Baroque Balkans, A House with an Ocean View, Art Must Be Beautiful, Life and Death, Relationship with Movement, Lighting And

Darkness, Relationship in Time, Dragon's Head, Meditation and Sleep, Illusion, Shoes to Go, and dropped tracks include Rhythm 2, Unleash the Voice, Decisive Night and Sea, Shift Position, Seven Easy Pieces.

5.2. Quantitative Findings

a. Descriptive Statistics

According to the descriptive statistics, 253 people (70.7%) of the sample population were men and 131 people (29.3%) were women, and 74.4% were in the age group of 20-30 years, but 211 people (54.9%) were men in the group of experts. And 173 people (45.1%) were women. The working method at this stage is such that the question has been compiled according to the number of components, and each question has an answer between 1 and 5. The total score of the characteristics of a work means the score given by each person to the desired quality. Therefore, the score that can be obtained for each quality varies between 5 and 25. Based on this, the classification is created in such a way that the people who have given a total score of 5 to 11 to a factor, estimate it as poor, have a score of 12 to 18 as an average opinion, and 19 to 25 as a good opinion. The results of descriptive statistics showed that the highest frequency of data in the group of experts related to Breaking the border between art and life with a value of (1904) and in the group of space users Persuading the audience with a value of (1909) is related to the characteristics of Abramović's artworks and the least in the group of experts It is related to Concentration and confusion with the value (1258) and in the space users group it is related to the Messenger of meaning with the value (1315).

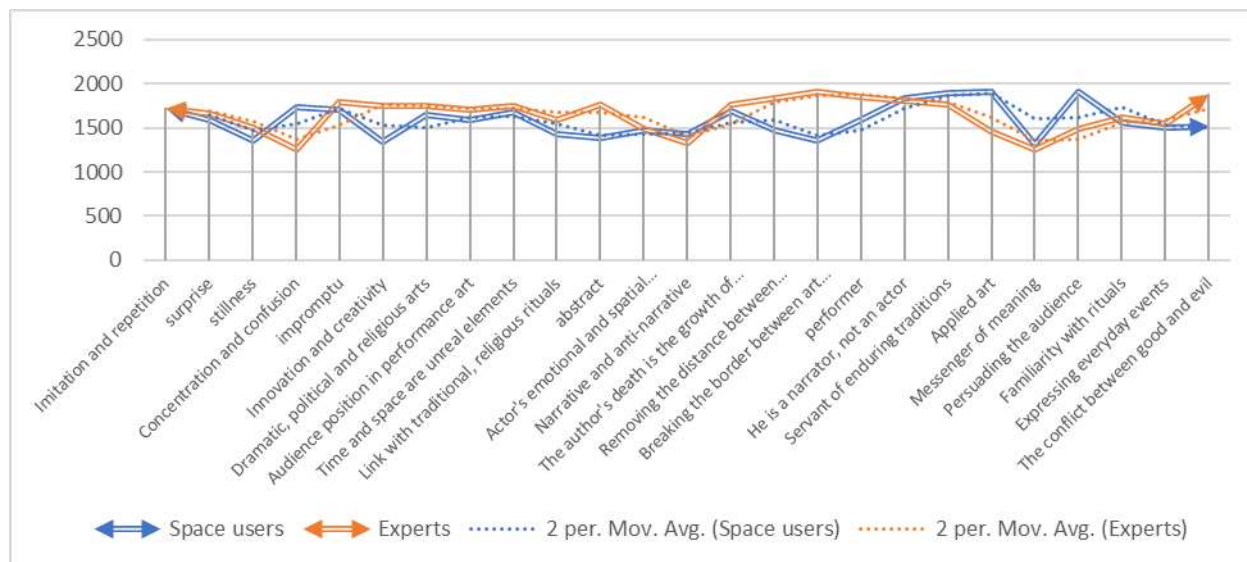


Fig 4 The abundance of features of performance art in Marina Abramović's selected works

b. Inferential Statistics

Spearman Correlation

The results of the questionnaire are entered into the Spss25 software after numbering. Predictive relationships (regression) and correlation relationships are used for analysis. Two-Sample Kolmogorov-Smirnov Test is used to check the parametric and non-parametric types of data.

Table 2 Kolmogorov-Smirnov test to check the normality of the performance art characteristics variable

P	Z Kolmogorov Smirnov	Standard deviation	Average	Variable
0.411	0.723	1.23	21.25	Characteristics of performance art

As can be seen in the above table, the Kolmogorov-Smirnov test for the performance art characteristics score ($p=0.411$) and therefore does not have a normal distribution, and non-parametric analysis should be used for it, based on the results obtained from the Spearman (specific correlation) test. It was found that in spatial applications, the highest correlation in the group of space users is related to the performer component with a value of (0.920), and in the expert group it is related to Breaking the border between art and life with a value of (0.913) and the lowest correlation is related to the concentration component. And confusion in the group of space users and in the group of experts related to Expressing everyday events.

Table 3 Correlation between the variables of performance art characteristics in groups of space users and experts

Characteristics of performing arts	Space users		Experts	
	The correlation coefficient	meaningful	The correlation coefficient	meaningful
The author's death is the growth of the role	0.714	0.00	0.645	0.00
Removing the distance between the show and the audience	0.883	0.00	0.788	0.00
Breaking the border between art and life	0.619	0.00	0.913	0.00
Performer	0.836	0.00	0.514	0.00
He is a narrator, not an actor	0.920	0.00	0.749	0.00
Servant of enduring traditions	0.654	0.00	0.656	0.00
Applied art	0.625	0.00	0.813	0.00
Messenger of meaning	0.546	0.00	0.625	0.00
Persuading the audience	0.881	0.00	0.715	0.00
Familiarity with rituals	0.265	0.00	0.806	0.00
Expressing everyday events	0.745	0.00	0.315	0.00
The conflict between good and evil	0.540	0.00	0.756	0.00
Imitation and repetition	0.368	0.00	0.792	0.00
Surprise	0.275	0.00	0.755	0.00
Stillness	0.882	0.00	0.842	0.00
Concentration and confusion	0.244	0.00	0.518	0.00
impromptu	0.452	0.00	0.345	0.00
Innovation and creativity	0.658	0.00	0.583	0.00
Dramatic, political and religious arts	0.266	0.00	0.919	0.00
Audience position in performance art	0.726	0.00	0.752	0.00

Time and space are unreal elements	0.852	0.00	0.584	0.00
Link with traditional, religious rituals	0.681	0.00	0.958	0.00
abstract	0.921	0.00	0.921	0.00
Actor's emotional and spatial relationship	0.425	0.00	0.421	0.00
Narrative and anti-narrative	0.374	0.00	0.246	0.00

Inferential Statistics

To use the type of linear or multivariate regression, the internal correlation matrix diagram of the variables is used. After drawing the correlation matrix diagram, it was found that the factors have no linear relationship, so it is correct to use multivariate regression.

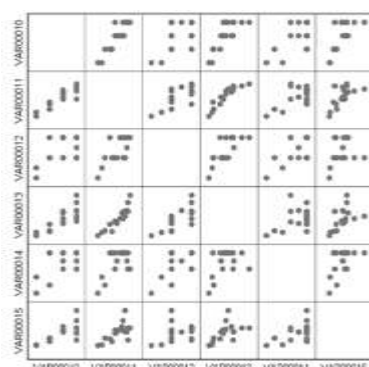


Fig 5 Diagram of correlation matrix of factors

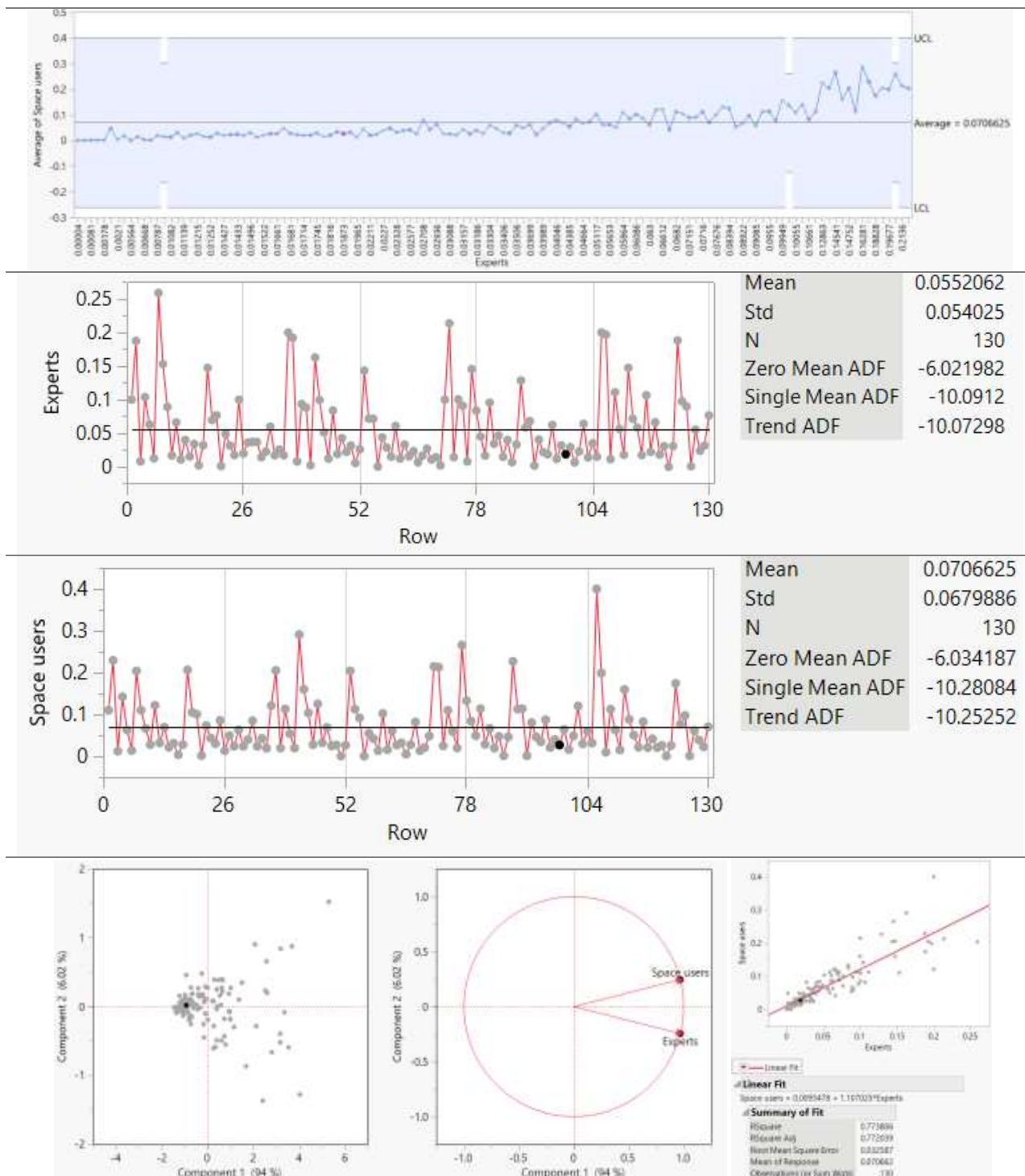
Based on the output obtained from multivariable regression, it was determined that in the group of spatial users, the highest factor contribution is related to the characteristic of Applied art with a value of (1.000), and the lowest is related to Innovation and creativity with a value of (0.254), the highest factor contribution is in the group of experts. It is related to the dramatic, political, and religious arts component and linked with traditional, religious rituals with a value of (1.000), and the lowest is related to Narrative and anti-narrative with a value of (0.222).

Table 4 Multivariate regression between the variables of performance art characteristics in groups of audiences and experts

Characteristics of performing arts	Space users				Experts			
	Coefficient of determination	F	β	t	Coefficient of determination	F	β	t
The author's death is the growth of the role	0.752	217/314	0.762	451/39	0.583	342/411	0.741	571/44
Removing the distance between the show and the audience	0.920	147/523	0.372	328/44	0.919	446/444	0.429	365/31
Breaking the border between art and life	0.803	381/852	0.872	823/36	0.752	752/985	0.623	255/31
Performer	0.746	921/298	0.685	362/39	0.584	223/211	0.685	479/58
He is a narrator, not an actor	0.681	257/2	0.59	958/1	0.958	773/225	0.62	982/2

		47	7	8			1	1
Servant of enduring traditions	0.816	321/6 44	0.43 6	644/1 6	0.921	681/653	0.65 2	134/1 1
Applied art	1/000	523/8 45	0.85 2	422/2 1	0.421	654/724	0.61 2	425/2 4
Messenger of meaning	0.846	254/7 54	0.66 5	144/1 9	0.246	621/741	0.38 1	132/2 3
Persuading the audience	0.814	541/1 24	0.21 3	231/3 9	0.821	325/512	0.48 4	121/4 8
Familiarity with rituals	0.546	241/2 32	0.42 5	914/2 9	0.285	748/276	0.46 4	963/4 7
Expressing everyday events	0.795	321/2 01	0.41 4	221/2 4	0.675	125/302	0.42 1	564/4 3
The conflict between good and evil	0.243	124/4 43	0.42 1	248/4 8	0.754	034/519	0.63 1	448/4 9
Imitation and repetition	0.895	134/5 22	0.42 1	288/2 5	0.756	125/521	0.12 4	214/1 5
surprise	0.978	265/2 29	0.61 5	254/6 5	0.661	258/149	0.31 1	216/2 2
stillness	0.462	412/3 23	0.42 4	517/4 9	0.874	214/315	0.32 5	552/2 2
Concentration and confusion	0.331	211/4 41	0.42 3	326/2 5	0.265	371/458	0.42 5	354/1 8
impromptu	0.745	541/3 21	0.45 4	351/5 8	0.727	695/325	0.22 3	341/3 2
Innovation and creativity	0.254	991/6 21	0.34 1	324/2 9	0.331	937/621	0.52 9	324/2 3
Dramatic, political and religious arts	0.455	920/5 81	0.57 8	825/2 1	1/000	210/521	0.67 9	839/2 8
Audience position in performance art	0.781	654/2 18	0.51 4	586/3 1	0.275	312/520	0.62 8	581/4 8
Time and space are unreal elements	0.756	382/7 52	0.54 2	566/4 8	0.963	382/752	0.54 2	566/4 8
Link with traditional, religious rituals	0.645	321/5 14	0.54 1	618/2 5	1/000	317/645	0.57 4	698/2 9
abstract	0.831	167/4 28	0.65 4	131/2 2	0.624	235/456	0.45 6	214/3 2
Actor's emotional and spatial relationship	0.315	175/4 31	0.22 1	211/1 8	0.646	125/423	0.20 2	571/4 4
Narrative and anti-narrative	0.811	425/1 54	0.52 1	418/4 3	0.222	405/121	0.30 1	365/3 1

The average data results of space users and experts showed that the answers of experts were close to the data average of space users, but it seems that in general, experts give more importance to features and their influence in creating performance art is more than the audience knows.

Table 5 Average comparison and PN modeling in JMP software

Also, the respondents of space users and experts have different opinions on how to answer the questions of the questionnaire. The results show that the components follow the factor contribution almost equally, but the way of influencing them will be different, also between the answers of the two groups of space users and experts. There is a correlation of 0.76, which shows a strong connection between their answers.

6. Discussion

The compliance of the results with the moving average in both groups of space users and experts shows the high validity of the research tool for measuring the characteristics of Abramović's works. Also, due to the difference between the results of descriptive and inferential data, an inferential analysis should be used as the basis for analyzing the results. According to the users of the performer's space, applying all the features of the art of performance and paying attention to the details in the art of performance, can help to display this art more effectively, but the presence of too many contradictions and complications in the art of performance for the visitors and audience in the form of It will not be understood concretely and it has less effect on other features, but experts consider breaking the border between art and life as a turning point to focus on other features in performance art. Paying attention to daily affairs will reduce the quality of performance art, but according to the audience, the practicality of the type of Performance art has the greatest impact on the creation of art, and it is the least related to innovation and creativity because if performance art breaks the boundaries of creativity, it can be incomprehensible to the audience.

7. Conclusion

The uniqueness of Abramović's performance can be seen in challenging the audience. She considers the audience to be the main pillar of performance art so this art gets its meaning through the performer and the audience. These two important things cannot be separated, like the subject and the object in other works, they are directly next to each other and are a reason to define each other, and the art of performing art is a synthesis based on the art of the body, which to preserve its nature, needs to include features that Every artist shows some of them more in their work. Marina Abramović observes all the features in her works with high coefficients, but she considered the most obvious feature of her works to be the improvisation of art, an art that appears specific and appropriate to the time and can respond to the present and the times. be a performance and news innovation in attracting the audience and arouses the maximum attention of the viewer as if it has distinguished him from the world, also her narration in her works has a decisive role in creating her unique art, she breaks the boundaries of time and space with her body and In her view, the body has the highest potential to attract the audience, because the audience feels that nothing is represented and that everything is real and emerges in time. In domestic arts, the mentioned features can be used for the success of native arts in the form of performance art and try to increase the coefficients of these features specially. Paying attention to the opinion of the audience is essential in dealing with all aspects of performance art, and considering the closeness between art and artist in the correlation results of this research, there are differences in the way people and experts look at the features, which should be addressed. Doing a preview and asking for comments from the audience can help to improve the results.

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