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Re-conceptualisation of shamanism in the performance art.

In recent decades, various scholarly disciplines asserted the role of shamanic concept within contemporary society that the engagement with shamanism became plausible in a postmodern world. This engagement is especially alluring when investigating various performing arts where the connection between ritual and spectacle have been established. However, from various arrays of rites, both ancient and the ones that have survived, the shamanic rites are of exclusive significance in the works of several artists. Moreover, artists across various genres have been connected to shamans due to the variety of similar characteristics shared between them. Such relationships and what they enable are rarely explored and have not been methodically determined. Thus the current study's focus of interest is comparative analysis of shamanism and performing arts. The study explores qualities of performing artists that fulfill characteristics defining shaman, and how this impacts on behavioral array during the process of creating performance. In order to carry out the systematic comparison, the study gives a validated definition of a shaman. In addition to this, the process of performance has been analyzed as an act of shamanizing. And, on the contrary, actions of shamans have been analyzed as an expression of creativity. This includes considering ritual performances combining a dance, song, theatrical spectacle, and oral literature. The current study aims to find common features and principles that make the interconnections between shamanism and performing arts more discernible through the following problem issues: what conditions assist to create a performance in arts and shamanism, how they are structured, what impact they have on the society, what functions they fulfill in the society and how they have evolved over time. Yugoslavian-born Marina Abramovic's works are paid especial attention for the ritualistic nature of her performances.

Hence, the focus of my PhD project is devoted to the definition of the functional connections between ritualistic elements and modern performing arts. The case of rites are taken from shamanic rituals of the Russian North (of Yakut and Evenk nations).

The research is implementing Victor Turner's theory of preliminal, liminal and postliminal stages of rituals. Turner, in his turn, relied on Arnold van Gennep's approach that discerns 3

phases in Rites de Passage: segregation, transition and incorporation. It is the liminal phase puts the performer into the statusless condition and makes him socially “dead”. Moreover, theory of performativity by Erika Fischer-Lichte is linked to the current study. According to this argument, the condition of performance depends not only on the object of the performance but also its perception. The research additionally underlines Richard Schechner’s theory of ritualized behavior permeated by play.