

Lest We Forget: Performance Art as a Means of Communication with the Public

by

Laura Sargsyan

Presented to the
Department of English & Communications
in Partial Fulfillment of the
Requirements for the Degree of Bachelor of Arts

American University of Armenia

Yerevan, Armenia

May 23, 2019

Table of Contents

Abstract	2
Introduction.....	2
Literature Review.....	4
Research question	9
Methodology	9
Research Findings and Analysis	12
Conclusion	16
References.....	18
Appendices.....	20
Consent Form:.....	20
Link to Video Footage	22
Posters	23

Abstract

The core idea of the project is to create communication on domestic violence in Armenia via performance art and analyze effectiveness of performance art in society. The performance that was created for this project is based on a real femicide case of 20-year-old Christine Iskandaryan, by her 30-year-old husband, who left behind her 6-month-old baby. The concept of the performance was to imitate her dead body by lying on the ground in the middle of the street and via visual representation of the scene communicate with the people passing by about the issue of domestic violence and femicide. The academic part of the project is to analyze this type of communication and see how effectively it talks to people in raising awareness about the issue.

Introduction

The last six to seven years, since I consciously got engaged in women's rights and abuse issues, I have been constantly surrounded by the news of women's abuse, femicide and domestic violence cases, which left me astonished due to their high rates both in Armenia and the world. I started analyzing violence against women since my first year of college and even wrote several papers on women rights and abuse. It was a way for me to explore the issue deeply and try to understand its reasons better. I have been in a constant search to find an answer to the main question in my head, WHY? Why do women go through all possible forms of abuse and why the numbers are so high? The general answer to my question is patriarchy, a well-structured system that contributes to women's oppression, and all of the women around the globe experience it in severe forms. After coming to this conclusion, I started publicly questioning patriarchy, though I remember questioning it since my childhood. Although I did not know the meaning of the word,

I questioned whether it was right that my father had more freedom than my mother. I could not understand and accept the “natural” setting of my family and was in a constant fight with it, but only in my mind. Instinctively, in elementary and middle schools I remember protecting girls in my class who were teased by male students, I just knew that was the right thing to do, without analyzing the situation. I first consciously spoke up in high school and since then you could never shut my mouth again.

The idea of specifically this performance came to me a couple of years ago, when I learned about another case of femicide in Armenia. I was so angry with the world, with people, and I needed to let it all out. However, at that time I did not have enough courage, confidence, and different resources to fulfill the idea. Thus, I put it aside for the right moment when I would know I was ready. Time passed; more cases were recorded. I met new people who worked in the sphere of women’s rights. With each case of women’s abuse and femicide I got devastated and spoke up as much as I could, but that was not enough. I was also inspired by the brave women and organizations that were fighting against the phenomenon. I knew there was work being done and I wanted to be a part of it. After meeting so many good people, understanding more and becoming more educated on the issue, I even started to volunteer in one of these organizations, “Society Without Violence,” and met more good people, who cared.

By this time, I understood that it is not only important to speak up about domestic violence and fight against it using activism and law, but also to analyze the phenomenon from its roots and to find ways of communication about it with the general public, a big percentage of which has conservative minds. The Armenian conservative mind suggests that whatever happens in a family stays in it, no abuse case is taken out into public discussion, because it is a shame to speak up about the issue, especially for women. Thus, society does not always have the chance to

see the seriousness of the phenomenon, to analyze it and therefore, judge it. Only most severe cases are reported on the news, that fade away as fast as they appear, again due to a conservative mindset. Therefore, no serious and deep communication ever happens to be developed into a legitimate analysis on prevention of domestic violence. My performance was an opportunity to take the phenomenon away from the closed walls of the family, from the fading news reports, from the dusty desks of the police investigators, out into the public, and contribute to public discussion by showing them what femicide looks like.

Literature Review

As it was already mentioned, the abuse of women and girls is severe all around the globe. The reason is different for every country, in the 2nd and 3rd world countries for example, the abuse is usually due to the constant political and social instability, and military conflicts. Such countries mostly include the southern part of the globe: Africa, South America, and South Asia. Bangladesh, for example, has the highest rates of child marriage in the region (Matushaj, 2015). Gender-based discrimination, violence against women and domestic violence have the highest rates in these parts of the world, which disrupts society's healthy development. Women's oppression leads to the instability of the overall society. The modern world has recent examples of such post-war and in-war countries, which include Bangladesh, Syria, Iraq, Armenia, etc.

Most developed countries and countries not facing constant political and economic problems do more steps in creating a platform for protecting women and raising awareness about women's rights on a public level. Although, the rates of women's abuse in these countries do not dramatically differ from the rest of the world, a variety of methods are applied for creating safer spaces for women. For example, shelters which are sponsored not only by NGOs but by the state as well.

For reaching a certain level of success in women's rights protection, endless discussions, communication amongst public and years of work were needed. David Wolfe and Peter Jaffe are authors who have an analytical report on the causes of domestic violence and the possible ways of preventing it (Wolfe & Jaffe, 1999). According to them, there are two main strategies for preventing domestic violence. The first is identifying and addressing the underlying causes of domestic violence and the second is approaching it via public health model which is split into three branches: primary, secondary and tertiary prevention strategies.

Their analysis was published in 1999 and is based on the domestic violence rate in American society at that time. If these prevention methods discussed in the study are already successfully used in the US, then why cannot they be implemented used in Armenia as well? The 1999 domestic violence prevention methods in the US are what contemporary Armenia needs to implement. Thus, as the concentration of this project is on Armenia, this article is handy as a starting point of understanding the psychology of domestic violence and the methods of preventing it in Armenia.

The RA criminal Legislation Analysis on the Prevention and Punishment of Domestic Violence and Violence Against Women, from the criteria established in the Council of Europe Convention written by Javier Truchero, is the first official detailed document of its kind about domestic violence in Armenia (Truchero, 2017). The document includes the Subject of the Report, Methodology, Examination of the Cases of Violence Against Women in Armenia, Criminally Punishable Deeds and Application of Criminal Legislation.

The document is fully based on official documents existing both in Armenian and European law systems and provides a detailed description of the Prevention and Punishment of Domestic Violence and Violence Against Women law's legislation as well as describes all

possible types of domestic violence and criminally punishable deeds regarding domestic violence. This official document is one of the critical points of this research as it is a written evidence of the existence of domestic violence in Armenia. Unfortunately, this document, just like many other official documents, is not foreseen to be represented to the general public but is just a legal document in the hands of lawmakers and law enforcers. This document is an important weapon on the hands of women's rights protectors, but it is a weak document for informing the general public about the issue, let alone creating a public discussion around it.

There are private NGOs and organizations protecting abused women's rights and giving them temporary shelters in Armenia. With the help of such organizations and the research done by them, we have an approximate number of cases. There is a source by Hraparak.am, which includes statistics regarding domestic violence cases in Armenia, as well as describes how the NGOs protecting women's rights work in Armenia and how women can seek help from them (Manukyan, 2017).

Christine Iskandaryan's case happened when I was writing the proposal for this project. Thus, I collected as much recent information about the case as possible to use in the final project. We can blame her case, and cases like hers on public, for closing eyes on women's abuse and femicide, because of the deeply-rooted ill mentality, but one of the main reasons for Christine's death is the legal system of Armenia, which is not yet able to prevent such cases or even properly punish the guilty parties.

Human rights defender Zaruhi Hovhannisyan who mainly works with the domestic violence and violence against women and girls' cases indicates that YES, the reason for such higher rates of femicide in Armenia is the government which failed its mission in reeducating the society to better family values (Hovhannisyan, 2018). Zaruhi also states that mentality of the

people about family values is very distorted and one of the main reasons that such cases in the country do not decline is that people still think of it as a norm due to the lack of awareness and proper education. Moreover, as the criminals responsible for femicide and abuse do not get punished strictly enough, the potential abusers become a real threat as they are no longer afraid of the punishment. It is total anarchy which is because of the failed legal system, that is not only unable to prevent such cases but also promotes such cases with zero activity (Hovhannisyan, 2018).

How else then to speak and criticize violence against women and girls if not presenting them with the help of visual communication, more specifically with the help of the performance art. When discussing topics such as violence, only talking about it by the facts cannot be as engaging, because we accept violence as basic information, and therefore it becomes normalized and less impressive. Thus, if the condemnation of it is less engaging, the effect it has on people will be minimal.

As I have already mentioned, one main reason for doing performance art is my will to engage more people into the discussion and condemnation of violence against women. The history of performance art already proved its effectiveness on the audience; thus, choosing performance art as a successful method to present such a problem is the best way to create an effective project. Marina Abramovic is one of the first and most successful performance artists in the history of performance art. She is an excellent example of how performance art helps to reach people on an emotional level. Representing the problem (in this case, the issue of women's abuse, domestic violence, and femicide) via performance art takes the problem to the physical level both for the artist and for the audience and opens its full potential of becoming a success (Museet, 2018). My main goal in this study is to explore and demonstrate how performance art

(in my case public performance) may affect the society's attitude towards women's issues and how effectively it communicates with the public.

Performance art as a communication between the artist and the public, to speak up about a certain issue, to overcome things together, to understand things together was the tool in my hands, to approach the public to speak up about the issue traumatizing Armenian society.

Joseph Beuys, a German activist/sculpture/teacher/guru, famous for his performance art started experimenting in performance art to heal his own trauma left by WWII. He was shot and rescued by nomadic Tatars who healed him with traditional methods. His creation in the form of performance art was meant to contribute to the healing process after the trauma. For example, his performance in the United States which he performed in the Rene Block Gallery, New York was a week-long action meant "to heal the United States sickness by the Vietnam War" (Sam Hunter, 2004). The performance was accompanied by a coyote, an animal from America's wilderness, which was given fifty copies of the latest Wall-Street Journal every day, that it ate, played with or just lived its life in that space for a week. While Beuys was in the same room following it and in constant communication with it, he was covered in felt all that time. It was meant to show the polarity between instinct and intellect just like the polarity between red men and white men. While red men live along with animals, white men continue destroying them. The week-long act in the room of a white man with the coyote was the attempt to find resolution in this relationship. In short, it was a communication with the public in the form of performance art to help the United States to overcome the Vietnam War trauma just like Beuys could overcome his trauma left by WWII (Sam Hunter, 2004).

In his book "Performance Theory," Richard Schechner talks about the theory of a "make-believe" in the performance, which he explains as "a shape-shifting quality, where an author or

the artist is trying to pin things down that by their nature cannot be pinned down” (Schechner, 2004). What he means by this is that an artist by embodying a subject who s/he is not is making the public believe the truthfulness of what is untrue (Schechner, 2004). The performance piece that will be used in this study as a way of advocacy and an attempt to discover the public’s opinion about women’s issues is based on this concept.

Research question

The question I am interested in exploring in my capstone project is to explore how performance art can effect on raising the issue of domestic violence and women’s abuse in Armenia. The main goal is to find out the ways by which performance art creates a public discussion about women abuse, domestic violence and women's rights protection.

Methodology

As mentioned previously, the concept of the performance came about when I heard about a recent domestic femicide case. It came to me because of the inner wrath I felt towards the system which by not protecting women, kills them. I wanted everybody to understand and experience what I feel when I hear such cases and the only way to do so is to show them what it looks like. How the body of a dead young woman looks, after being killed by the hands of her husband, who killed her because he thought he had the right to do so. And if the general public besides hearing such news, also sees it with their own eyes, maybe they will finally feel that on their skin, start thinking about it as an issue that destroys our society and becomes more critical about it. At this point, I already knew that the moment has finally arrived. The idea was seeded in me for such a long time, and I was waiting for it to flower. I had the education, I had the right people next to me, I had the confidence, and the reasons to do it. Being able to fulfill my idea in

the last semester of my bachelor studies and analyze it academically was the right thing to do at that specific period of my life. Thus, I went for it, with critically analyzing my every step.

I got ready for the performance over four months. Before the beginning of my last semester, I was certain about my decision and was thinking about where it would be easier to start for me. I knew exactly from where to start after talking to my supervisor of the project Hourig Attarian for the first time. There was no stepping back, as I already got motivated with this important for me project. Before making any arrangements, I made sure to talk to several lawyers working in the sector of domestic violence and activism. As the performance was going to take place in the city center and be quite graphic, I wanted to make sure that I will not face any problems with the law. After making sure of the legality of my project and deciding the date, I submitted an application to the municipality of Yerevan. The date of the performance was set for March 28th.

From the beginning, it is worth mentioning that the public performance I was going to practice, had an experimental nature for Armenia, as such a thing has never been conducted in public before. Therefore, I was cautious with my every step, and that was one of the reasons I made sure to notify the municipality of Yerevan about it, though it was not necessary. The only subject of the performance was me, imitating the dead body of the twenty-year-old Christine Iskandaryan lying on the ground; the young woman that was killed by her thirty-year-old husband at the beginning of November 2018 in Yerevan, Armenia. The only action of the performance was the imitation of her dead body in a public place where people could walk by and explore it. The main goal of the performance was to make people face the issue from a very close distance without being able to close their eyes on it. I intended to bring the issue out to the public and stimulate a public discussion about it. The imitation of a dead body of a real woman

killed by her husband at least would make them think about the shortcomings of the patriarchal society and the destructive nature of the issue. Even though the subject they saw in front of them may be just an "imitation", it would make them think for a while. At this point what they think was not as important as the fact that they start to think.

The months after January I got ready for the performance not only mentally but physically as well. Step by step I was making myself more confident about the upcoming event. I ordered my costume as the next thing, after submitting the letter of notice to the Municipality. It was an artificial skin covered with bruises that Christine had. I was going to lie in it on the ground. I painted the bruises myself. I ordered the posters, found a wig closer to Christine's hair, completed the documents and materials for that they. I was slowly immersing myself in an embodied process of the performance act with each passing day.

The performance took place in the Republic Square and lasted for a bit more than an hour. The final detail I did was the pale make-up I put on my face while waiting for my friends to come and help with posters and shooting. I had two operators for video footage, four people to hold posters on which were written names, dates of births and deaths of other women killed by their husbands, and a person who recorded on paper individual people's reactions. People's reactions would be recorded by observing their behavior from aside or by the oral expressions they made when coming to the scene. We had written in columns all possible emotions that people can show on their faces or with shorter phrases, so it would be easier for us to mark and count the reactions. And there I was, in the middle, lying on the ground as if I was the dead body of Christine and there was one final poster put in front of me saying "This is how Christine Iskandaryan's body looked when her husband killed her."

The second, more academic part of my methodology is the expert interviews on the field of domestic violence, women rights, and protection. These are people who have years of experience in the field, have conducted a variety of research on domestic violence and women's rights. I have interviewed human's rights protector Zaruhi Hovhannisyan and one of the founders of "Women's Resource Center" Lara Aharonian, as well as a public activist on feminism and social worker on women's rights, Arpi Balian.

Research Findings and Analysis

It turns out women rights' protection organizations and services in Armenia do not have a long history of existence. Most of them were found after the 2000s when the country's condition more or less stabilized after the Karabakh War and years of poverty. One of those organizations found in 2003 is the "Women's Resource Center" which officially became an NGO in 2005 (Aharonian, 2019). "From the beginning, we were just a group of feminist women who were having gatherings starting from 2003. We were doing meetings in Yerevan State University," tells Lara Aharonian, one of the two founders of the center. After speaking up about sex education, they got forbidden to continue their gatherings at Yerevan State University and had to find another place. Such behavior of the State University is a good example of the shortcomings in the educational system of Armenia, which have not changed to this day. "Even nowadays at schools in biology classes, teachers skip the sex education section in the books and just tell children to read it at home," tells Zaruhi Hovhannisyan who is a women's rights defender (Hovhannisyan, 2019). Such image shows that not many things have changed in the educational system since the early 2000s, when I was a kid and was facing similar attitude from the teachers in my school. The fact that there is no any development in sex education is a subject of big concerns.

Fortunately, local NGOs and private organizations such as Mrs. Aharonyan's "Women's Resource Center," periodically organize training in sex education and welcome all of those who are interested in participating. "We also educate parents on sex education. We teach them how to educate their children about sexuality," says Aharonyan, continuing "we work with the educational system as well; we develop programs in sex education later to be added in the school programs." The vitality of sex education starting from school age cannot be denied as it is one of the ways to prevent further cases of domestic violence. "We have a high number of child abuse in the families, which is 2/3rd of the cases. This is due to the teenagers' and children's unawareness of their rights about their bodies," says Zaruhi Hovhannisyan. As long as people working in the educational system in Armenia themselves become an obstacle for sex education, the numbers of domestic violence and women's abuse may not decrease in higher speeds.

Sex education in the school system is only one side of the prevention of domestic violence and women abuse. There are other means of fight against it, used by local NGOs, human rights organizations and individual activists. Things like social advertisements, camps, training, but the most practiced methods are campaigns and public activism which happen in the public eye and include not only interested people but total strangers. Arpi Balian is one of those public activists, an independent artist, the founder of an enterprise called "The Women in Black" and one of the founders of the "FemLibrary," which is the first library in Armenia of its kind. She has been doing public activism and campaigns for women's sexual rights and queer rights protection for years. She is also engaged in anti-militarism campaigns with "The women in Black" initiative (Ballian, 2019). "One of my most successful programs was the 2017 conference in which we invited public speakers who were touching upon topics of anti-militarism, feminism and gender issues, she says, continuing "There is a notion called grassroots which is a direct

working technique with women. You communicate with them not via laws or other means, but you show them a direct approach.” The direct approach to the people going through the issues is a way of having success in preventing the abuse. The direct work with the general public is one of the key aspects of success as well.

My approach was communicating directly with the general public, which I evaluate as a successful one. The dead body of a woman who became a victim of domestic violence, itself communicates with the viewer, all I needed to do was to bring the phenomenon into the public space to contribute to its transmission. I can say I succeeded in it based on the public’s reaction, which was mostly a curiosity towards the phenomenon. As far as I could make them become curious and think about the phenomenon, I consider it to be a successful dialog. The recording of people’s reactions both on paper and on video footage gives an interesting insight into the general public's reaction on the phenomenon. Out of one hundred eighty-three (183) witnesses whose reactions were recorded on paper, seventy-two (72) were marked under the section "curiosity." They got curious enough to approach and explore the scene further. In second place is "ignorance" with forty-nine (49) people. In the third place is "understanding" with twenty-two (22) individuals, then the smaller numbers follow "aggression" and "pity." I came up with these categories as the most common emotions that people can express by facial expressions and short phrases. People were marked by observations from the side, by the phrases they expressed and by the questions they asked to the observer when approaching to the scene.

People’s reactions are not any different in the footage, where the difference between people’s age and sex is noticed. I am happy to recall that people from different ages approached the scene. There were children, young people, middle-aged ones and old people. A huge percentage of people was not only approaching, looking and leaving but was staying for a while

to explore the scene further. Such behavior can be an attempt to understand the situation in front of them and to find answers to the questions that emerged in their heads because of the scene. I have noticed a collective process of thinking about the phenomenon, and a collective attempt to digest the information given to them at the moment. There were both spontaneous reactions and more gentle approaches. While the curiosity and understanding were distinctive to people from all of the age groups, the aggression and hate speech came mainly from old-aged people, both male and female. The aggression and hate were distinguished by inappropriate comments and overreaction with anxious facial expressions and body gestures. Children were watching the longest, mostly with curiosity on their faces.

Going through the process myself, in my body, being viewed, explored, judged, and pitied by all of those people with my eyes closed was quite an interesting and unforgettable experience, that is given once in a lifetime. Only while lying there in front of the judgmental and stereotypical public, whose reactions were unpredictable, I felt the riskiness of my deed. The amount of courage and readiness that one needs for such actions cannot come at once. You need time to digest the idea first and afterwards plan to do it. The one reason I could fulfill the idea in a relatively short term is the fact that I have already been in the process of digesting the idea for more than a year. In my head, I already imagined all possible outcomes of the performance and mentally got ready for all of them. I not only viewed the performance as a form of communication with the public about an important issue in our society, but it was a way to understand myself better. It was another opportunity to reconnect with myself and see how I deal with the issues I have inside. Whether that would be the inner fear of failure, safety, humiliation, I was exploring how I would overcome it while telling people Christine's story.

By going through all of these stages of self-disclosure and mentally strengthening through this process, it becomes a sort of therapy, a way of healing your weaknesses and becoming more self-aware. It ached my heart every time I heard domestic violence, women's abuse, and a femicide case and I did not know what to do with it. I would blame it on the world, stereotypes, patriarchy, and express myself through anger. I believe as you go through the stages of the learning process and even experience it at the physical level, which I did, you become mature enough to exclude the most disturbing factor: aggression; and find more logical ways of fighting with injustice. Your methods become healthier; therefore, you engage healthier minds in the fighting process, and it becomes a collective action for justice. Beuys (Sam Hunter, 2004) used performance art as a self-healing process from personal trauma, and transformed it afterwards into a way of helping American society to heal from the Vietnam war trauma. The same concept is used here. It is a communication with the public about trauma through a visual representation of it. You bring the trauma out to the public and leave them reflect on ways of understanding and acting upon it.

Conclusion

Raising awareness about women's issues in Armenia, fighting women abuse and domestic violence is performed by different means in today's Armenian society. This work is mainly done by non-governmental organizations and individuals who care about the issue. One of the ways of fighting against women's abuse and domestic violence is by raising awareness about the issue through education in and out of the state's educational system. This method enlists success in slower rates, which takes a longer period to notice, due to the zero or little support from the state. Another method is public activism which can have significant impact within a relatively short-term period.

The method I chose was performance art of an experimental nature that I created to stimulate a public discussion around the issue. Thus, the outcome could not be predicted in advance. The main goal of the project besides letting people explore the case was to make them think about the issue collectively. Within its limited exposure, this experiment could be deemed successful looking at the general survey, given the number of people being curious about the issue exceeded the number of other less positive reactions. Another detail indicating the success of the project was the way people approached the scene. The deep exploration of the posters and the dead body, the silent viewing of the process suggested a sign of thinking around the issue and trying to understand it. The scene served as a shocking experiment which needed to be digested. My job, as a performance artist was to stimulate the natural process around the issue and follow its effect on people. And the digestion process of each was as important as seeing people swallow the information.

References

Aharonian, L. (2019, March 4). Women Rights. (L. Sargsyan, Interviewer)

Ballian, A. (2019, March 10). Women's Rights. (L. Sargsyan, Interviewer)

Coalition, ". V. (2018, November 14). aravot.am. Retrieved from ARAVOT.AM: https://www.aravot.am/2018/11/14/993354/?fbclid=IwAR2_ApZ3RAItxCckYT5aXQfluwruejipfX4LMRox_b6nY3iHPhqW3dVQdZE (accessed 16 November 2018)

Hovhannisyan, Z. (2019, March 9). Women's Rights. (L. Sargsyan, Interviewer)

Hovhannisyan, Z. (2018, November 14). «Ավանդական հայկական ընտանիքի» թեզը քաղաքական նպատակ ունի. (S. Mehrabekyan, Interviewer) https://www.youtube.com/watch?v=MBwFWbxirX0&fbclid=IwAR1KGUbt-pWWEe27E12umV_kTDtnQUKUsq3ocfhLIOXVcwYoxeq01vjr9lk&app=desktop#menu (accessed 18 November 2018)

Javier Truchero, A. U. (October 2017). «Կանանց նկատմամբ բռնության և ընտանեկան բռնության կանխարգելման և դրա դեմ պայքարի մասին» Եվրոպայի խորհրդի կոնվենցիայով սահմանված չափանիշների տեսանկյունից ՀՀ քրեական օրենսդրության վերլուծություն. Strasbourg: European Council. <https://rm.coe.int/gap-analysis-armenian-law-arm/168075bae2> (accessed 10 November 2018)

Matushaj, V. (Director). (2015). Epidemic of Child Marriage in Bangladesh [Motion Picture]. Bangladesh. Retrieved November 11, 2018, from <https://www.youtube.com/watch?v=0pJk6M5LgCg> (accessed 6 November 2018)

Museet, M. (2018). Exhibitions, Marina Abramovic. Retrieved from Modern Museet: <https://www.modernamuseet.se/stockholm/en/exhibitions/marina-abramovic/vad-ar-performance/> (accessed 25 October 2018)

Manukyan, H. (2017, December 8). 10 սախում ընտանեկան բռնության 1744 սհազանգ մարդերում, 1222՝ Երեւանում. Retrieved from hrarak.am: <https://www.hrarak.am/posts/5a2a2f658b844468b4a72386/10-%D5%A1%D5%B4%D5%BD%D5%B8%D6%82%D5%B4-%D5%A8%D5%B6%D5%BF%D5%A1%D5%B6%D5%A5%D5%AF%D5%A1%D5%B6-%D5%A2%D5%BC%D5%B6%D5%B8%D6%82%D5%A9%D5%B5%D5%A1%D5%B6-1744-%D5%A1%D5%B0%D5%A1%D5%A6%D5%A1%D5%B6%D5%A3-%D> (accessed 25 October 2018)

News, B. (2017, November 2). *Women won't have equality for 100 years - World Economic Forum*. Retrieved from BBC News: <https://www.bbc.com/news/world-41844875> (accessed 10 December 2018)

Sam Hunter, J. J. (2004). Performance Art. In J. J. Sam Hunter, *Modern Art* (pp. 365-368). Pearson; 3 edition.

Schechner, R. (2004). *Perfromance Theory*. New York: Taylor & Francis e-Library (accessed 10 December 2018)

Team, M. (2018, March 1). 21 Facts About Gender Inequality You Need To Know Now. Retrieved from Makers: <https://www.makers.com/blog/21-facts-you-never-knew-about-international-gender-inequality> (accessed 10 December 2018)

Wolfe, D., & Jaffe, P. (1999). Emerging Strategies in the Prevention of Domestic Violence. *The Future of Children*, 9(3), 133-144. www.jstor.org/stable/1602787 (accessed 2 November 2018)

Appendices

Consent Form:

Համաձայնության հավաստագիր

Համաձայնագիր մասնակցելու դիպլոմային ծրագրի իրականացման Հայաստանի ամերիկյան համալսարանում: Համաձայնագիրն առ այն, որ ես համաձայն եմ մասնակցելու դիպլոմային ծրագրի իրականացմանը **Լաուրա Մարգայանի** կողմից: Դիպլոմային աշխատանքի ղեկավարը Հուրիկ Ադդարեանն է ՀԱՀ Հումանիտար և հասարակական գիտությունների քոլեջից (հեռ. 060 612769, էլ. հասցե: hourig.attarian@aua.am):

Նախագծի նպատակը

Ես տեղեկացվել եմ, որ ծրագրի նպատակը կանանց հանդեպ բռնության ուսումնասիրությունն է, և դրա կանխարգելման մեթոդների ուսումնասիրությունը հանրային ակտիվության միջոցով:

Ռիսկեր և օգուտներ

Ես հասկանում եմ, որ այս հարցազրույցը իր մեջ ներառում է իմ անձնական արժեքների և կարծիքի կիսում, որին կվերաբերվեն առավելագույն խնամքով և հոգատարությամբ: Ինձ տեղյակ են պահել, որ ես ազատ եմ կանգնելու, դադար տալու և չչարունակելու ցանկացած պահի: Հարցազրույցին մասնակցելը չի ներառում որևէ ռիսկեր:

Մասնակցության պայմանները

Որպես մասնակից, ինձ հասանելի կլինեն բոլոր ձայնագրությունները հաստատման նպատակով: Ծրագրի ընթացքում, եթե և երբ նյութեր լինեն հայերենով, ես կունենամ հնարավորություն վերանայելու և հաստատելու Անգլերեն թարգմանությունները:

— Հասկանում եմ, որ ազատ եմ հրաժարվելու համաձայնագրից և չչարունակելու իմ մասնակցությունը ցանկացած պահի, առանց որևէ բացասական հետևանքների:

— Հասկանում եմ, որ այս ծրագրի տվյալները կարող են հրապարակվել տպված կամ թվային տարբերակով՝ ակադեմիական նպատակներով:

— Իմ հարցազրույցի ինքնության բացահայտման և վերարտադրման առումով համաձայն եմ բացահայտելու իմ ինքնությունը: Ես հասկանում եմ, որ իմ ինքնությունը կարող է բացահայտվել ցանկացած հրապարակման կամ ներկայացման մեջ:

— Համաձայն եմ գիտաուսումնական նպատակներով այս հարցազրույցի նկարների ու ձայնագրությունների վերարտադրմանը որևէ հաղորդամիջոցով (վեբ կայքեր, վավերագրական ֆիլմեր և այլն):

ՈՒՇԱԴԻՐ ԿԱՐԴԱՑԵԼ ԵՄ ՎԵՐԸ ՇԱՐԱԴՐՎԱԾԸ և ՀԱՄԿԱՆՈՒՄ ԵՄ ԱՅՍ ՀԱՄԱԶԱՅՆԱԳՐԻ ԿԵՏԵՐԸ: ՀՈԺԱՐԱԿԱՍ ՀԱՄԱԶԱՅՆՈՒՄ ԵՄ ՄԱՍՆԱԿՑԵԼ ԱՅՍ ՈՒՍՈՒՄՆԱՍԻՐՈՒԹՅԱԼԸ:

ՀԱՐՑԱԶՐՈՒՅՄԻ ՄԱՍՆԱԿԻՑ

ԱՆՈՒՆ /ԽՆԴՐՈՒՄ ԵՆՔ ԳՐԵԼ ՏՊԱՏԱՌ/ _____

ՍՏՈՐԱԳՐՈՒԹՅՈՒՆ _____ ԱՄՍԱԹԻՎ _____

ՀԱՐՑԱԶՐՈՒՅՑԻ ԿԱԶՄԱԿԵՐՊԻՉ

ԱՆՈՒՆ _____

ՍՏՈՐԱԳՐՈՒԹՅՈՒՆ _____ ԱՄՍԱԹԻՎ _____

Եթե ցանկացած պահի հարցեր կունենաք ձեր իրավունքների մասին, որպես դիպլոմային ծրագրի մասնակից, խնդրում ենք կապվել Դր. Հուրիկ Աղդարեանի հետ, ՀԱՀ Հումանիտար և հասարակական գիտությունների քոլեջից (հեռ. 060 612769, էլ. հասցե: hourig.attarian@aua.am)

Link to Video Footage

<https://drive.google.com/drive/folders/1ZJKGf2MKpKSQHgkBuX3KTO79lQuwIPi7?usp=sharing>

Posters

**ԱՅՍ ՏԵՍՔՆ ՈՒՆԵՐ
ՔՐԻՍՏԻՆԵ
ԻՍԿԱՆԴԱՐՅԱՆԻ
ՄԱՐՄԻՆՆ,
ԵՐԲ ԱՄՈՒՍԻՆԸ
ՍՊԱՆԵՑ ՆՐԱՆ**



(1998-2018)

**ԶԱՐՈՒՅԻ
ՊԵՏՐՈՍՅԱՆ
(1990-2010)**

**Հասմիկ
Զաքարյան
(1988-2014)**

**ՄԱՐՈ ԳՈՒԼՈՅԱՆ
(1992-2012)**

**Անժելա Դաշյան
(1987-2012)**