

Abstract:

The purpose of this thesis is to investigate the possibility and purpose of representing political violence from the art research point of view in light of Halabja's genocidal photographs. Naturally, since all the elements of this sentence require clarification, the concern of the present essay, with a phenomenological reflection - in both theoretical and artistic controversies - is to clarify these elements and their problematics and seek to find solutions to them. Therefore, this research is a fundamental type of research, and its methodological reflection is a phenomenological recurrence of the subject itself for extracting questions, issues and controversies, and then analyzing some artistic examples in which these topics are reflected. Hence, in this treatise, the selection of these artistic examples is based on the implications of the same issues. And the present thesis is that if one could clarify the meaning of the possibility and the purpose, and in general, the nature of the artistic representation of genocide – like Barthes method – distinguished from its political-legal representation, while descriptive elaboration of the Eidetic Essence of this phenomenon, one can understand the three major conflicts, and solve them: 1) John Berger's problem in expectancy from the influence of the artistic representation of violence, 2) the Adreno-Santag conflict over the possibility of representing, i.e. the emancipation or repression of artistic representation; and 3) prior to them, the apparent incompatibility of gathering of art as aesthetics with violence. These three topics are in the bottom of the production and interpretation of many art genocidal artworks as overwhelming and puzzling enigmas. So the main result of this thesis is to obtain a phenomenological perception of the concept of representation by passing the subject-object dualism, which leads to solving these three problems. Every work of art is not a copy of reality or truth, but a mode of its disclosure as a phenomenon that has its own meaning, significance and function. With this achievement, it is possible to study the artistic representation of Halabja's genocide photographs by an ontological phenomenological approach, which, of course, must first be proved as a Genocide in terms of the most formal definitions of genocide.

Keywords: Political Violence, Genocide, Halabja, Representation, Artistic Representation, Expectancy from Artistic Representation, Possibility of Representation.