The Aesthetic Values of the Performance Diversity in the Postmodern Formation

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The aesthetic view shares the membership feature in the general systematic structure of knowledge as well as its knowledge formation. As, it is inevitably linked to the system of that change that originally belongs to the controversial system. Accordingly, the aesthetic knowledge starts from the simplest to the most complex, throughout its stages in history and development. It has a sophisticated internal system that composes an integrated unit of relationships and systems that interact with each other in a continuous controversial system. Therefore, knowledge is no longer final. It is always ascends from the lower levels to the higher levels. History is just like knowledge that it is not completely finalized on an ideal position for humanity, and through it, we find that aesthetic knowledge has different concepts from one age to another. It is not possible to attribute the casual change to a human or a thinker himself. Rather, the system of comprehensive change determines the identity of the phenomenon and the knowledge according to its time and place. This distinction, interaction in systems and relationships only constitutes a continuous dynamic system in which the individual or artist does not have an affair, except that he can manipulate his constructional and structural relationships with new formulations in it and new knowledge. Yet this is objective not subjective. This is what we find in the philosophy of criticism. Accordingly, within this logic, the aesthetic structure can be within the quantitative and qualitative variables in its systems. Its overall method is to constitute a renewable mobile structure or composition that alters the apparent picture of objects, formations and phenomena. This matter makes us realize the relationship between the aesthetic value, the artistic type and the technical performance of an artist. Thus, the aesthetic values are multiplied by the variety of plastic artist performances.

Introduction

The aesthetic topic is an intellectual subject linked to awareness and systems of cognitive awareness in human thought to establish a relationship related to the aesthetic philosophical subject Throughout this, we find that, beauty realization is only an idea and vision of cognitive origin because it enters into the skill of taste and establishes its internal structures in understanding and perception. This does not take place in accordance with traditional methods, including what arouses us only of feelings. Rather, it can reveal the privacy of the relationship and the parts that affect us. The aesthetic critic (He considers all the materials he deals with ... as powers or energies that send pleasant feelings, each one of a kind that increases or decreases specialty or uniqueness ... [and his job] is to distinguish, analyze and separate from its suffixes that feature in the image or the landscape (Johnson, n.d: 43).

The Problem of Study

The current study problem tries to answer the following questions:

1. What is the relationship between the aesthetic value, the type of artistic and technical performance of the postmodern artist?
2. Are the aesthetic values multiple in the variety of technical performances of the artist?
3. Is it possible for the aesthetic structure within the quantitative and qualitative variables in its systems , its overall structure to constitute a renewable mobile structure or composition that changes the phenotype of things and formations?

The Aims of Study

The current study aims at:

Identify the aesthetic values of performance diversity in postmodern formation in assuming that the aesthetic values change in each age, this is reflected in the technical performance of that era.

The Significant of Study

The importance of the study lies in highlighting the most important postmodern aesthetic production and its relationship to the techniques developed in the world of plastic art.

Previous Studies

1. Al-Mashhadani, Thaer Sami Hashem: Intellectual and Aesthetic Concepts for the Employment of Raw Materials in Postmodern Art, doctoral thesis, University of Babylon, College of Fine Arts, 2003.
2. Al-Dulaimi, Munther Fadel Hassan: Nihilism and its Implications for Postmodern Painting, PhD thesis, University of Babylon, College of Fine Arts, 2007.
3. Al-kazwini, Mohsen Reza Muhsin Hussein: Representations of Will and Mechanisms of Work in Postmodern Arts, PhD thesis, University of Babylon, College of Fine Arts, 2010.

The Aesthetic Value and Diversity of Performance

The definition of the terms "beauty" and "beautiful" is to reveal the aesthetic essence, its broad and comprehensive relations. Reaching the disclosure of the relationship will lead inevitably to exposing the esoteric relations in their small molecules and its overall system that relate to the subject of benefit and its effect on the perceptual system that determines the aesthetic (collective) taste in belonging to determining what is beautiful or not. Thus, we can say that it is feeling that shakes the artist's chest. Further, the emotion intensifies when he sees the images of beauty, whether from the abundance of nature or in the artistic production of different and varied images and shapes in the visible world and the art world (Hassan: 106). We find that the effectiveness of beauty is achieved towards awareness in the self and in groups, and for the totalitarian palace in the view by which the other integrates the indicator, and accordingly, the aesthetic emitter system achieved in the perceived self is related to (psychological) and (mythological) influences.

For some, aesthetics in terms of views that are directly related to knowledge systems, must be influenced by the philosophies of human thought. The view of each philosophy varies according to its method in explaining what it is in human existence. We may find a difference in views. Or we may find similarities and positions in other philosophies. The way to do that is to follow the philosophical analysis of each attitude or thought. Thus, we find that the aesthetic among the idealists does not go beyond being an idea characterized by mental abstraction and has no appointment, but rather it is absolute outside the boundaries of the structure as part of the divine essence on the one hand. It is of human tendency through its contact in the human life moral and material on the other hand. This contact and integration is an ideal controversy as stated in (Plato's interpretation) in his ascending and descending argument which is considered as the idea of the absolute, the good and the intuition. It is so because it is of a spiritual nature, and the cause of all rush, astonishment and movement in life as stated in Plato's description from ((This divine beauty is absolute goodness and it is the symbol of life and movement)) (Jamil Saliba: 31).

Thus, we find that the nature of this idea has dynamic effectiveness and knowledge if we look at it as an idea in the contemporary philosophy. Whereas the idea of beauty by its stylistic nature results from human judgments towards the indicative thing. By this, we find a difference in aesthetic judgments in persons according to taste. Therefore, this makes the nature of this idea under the pretext of difference and movement according to the judgment. This is confirmed by Kant when he states ((Our connections are taken from the perception in composition that things in aesthetic judgment are not satisfying in material subjects. In other words, it is not related from one person to another or satisfying others since it may be unsatisfactory to another)) (Micheal Porp, 1983: 10).

In the sense of the difference in aesthetic taste, it comes according to the critical judgment of it, as it came in the interpretation of (Kant). According to Kant, it does not necessarily have to be similar from one person to another because aesthetic judgment is a controversial rule that is changeable originally. It may not be on the same monotony between one age and another. Accordingly, this explains to us the difference of art schools in the past and at the present. For example, we find that aesthetic in terms of an idea in philosophy idealism is consistent with the intellectual and psychological goals of a person. Therefore, it is the way to develop awareness and aesthetic awareness to him. through aesthetic taste, the human realizes things and attributes to it the characteristics of beauty and ideals of the difference in art and philosophy because art expresses the philosophical idea (Abu Rayyan, 1977: 136). In art, the beautiful thing is realized according to the idealistic view through the abstraction of natural forms because beauty is based on the forms of nature on an abstract basis. These specific abstract characteristics are the ones that give relief and benefit (aesthetic excitement) as they include rhythm, harmony, harmony, balance and diversity (Hassan: 163). Here, it can be said that they are physical (sensory) fixed visual forms. As for its intellectual reality, it is an ideal abstraction, except that human awareness of it is carried out according to common principles or basic elements that achieve the image of beauty in shapes through rhythm, harmony, harmony, balance and diversity.

Looking at aesthetics is a materialistic view that can be traced back to the historical (ideological) origin when the owners of materialism relate the idea of beauty to the material reality in human life and as a result to this material, and the forms of nature in relation to its material components. As for the shape of the change in aesthetic tastes and structures, it is related to the historical changes in human life. These are combined with the developments of the historical stage to another as well as economic and material changes in the life of society. As, it is the case when new aesthetic tendencies emerge in art as a result of changes in the historical stage for revolutionary or dialectical reasons. It is at the heart of the social reality of man as is the case at the birth of socialist realism in Russia and the new principles of art and beauty that I conveyed and which carry principles that differ from the previous bourgeoisie and classicism.

Looking at the taste and aesthetic feeling from this aspect, we may find that the ways of change and development to these styles from one stage to another. So, Marx and Engels do not separate the aesthetic feeling from the cognitive domain of man. Rather, it is viewed as one of the methods of changing the world and its knowledge and consequently its influence (Ovsianikov, 1979: 442-443). Through this idea, each of them has found the relationship somewhat harmoniously between aesthetic feeling as a human act with the changing social reality. And this relationship discloses the nature of knowledge resulting from aesthetic and emotional awareness. Its source is taken from the real life of a human. Dialectical nature is the reason for the creation of new sensory concepts and perceptions. Here, the idea is not different for pragmatists except in certain aspects. The most important of which is their assertion in describing beauty as practice and experience. As it confirms that the knowledge acquisition does not get only by experience. This experience differs in by its different fields. But the knowledge side is the resulting experience. If we look at the aesthetic here as a cognitive idea that tends towards benefit. That is, everything is beautiful and beneficial, whatever the idea, even if it is devoid of material properties because it is beneficial as far as it provides satisfaction and psychological pleasure. That is, it does not depart from the benefit. The benefit here is as much as it provides psychological pleasure, as stated in (Aristotle) ((beauty ,indeed, is the good that is interesting because it is good)) (Hassan: 168)).

As for John Dewey, he sees that aesthetic perception is not only with regard to the comfort of looking or hearing, but in what represents a general activity in general. This can be in the vital aspect of the human being because it is beneficial insofar as it provides activity and stimulates the senses and vital functions. Therefore, the human is a living creature that interacts in a specific civilized environment, as well, influences it and is affected by it. It gets from this close relationship with the environment (continuous experience) (Al-Ahwani, 1968: 143). This opinion is more comprehensive in Dewey because it is related to the social, vital and psychological activity of man. As well as, it arises from the material purposes in art such as design, as an example. Accordingly, if we look at beauty from the point of view of practical benefit, we find two different situations, the owners of the first position see that the benefit is the basis of aesthetic appreciation and that judgment on a thing is beautiful and beneficial. But the owners of the second act see that, it is necessary to distinguish between the feature of beauty and benefitial) (Abu Rayyan, p.89).

Despite this difference in views, a position has been changed from those who find a separation between beauty and benefit. Yet this method has not achieved its level or purpose in contemporary thought because such theories about art and beauty that try to separate the subjects of art from humanity experience will inevitably fail to arrive at the correct explanation for the secret of admiring the beautiful (Al-Ahwani, 1968: 147).

The interpretation of aesthetic values brings us to the idea of beauty as a positive, ethical and standalone value. The feeling of benefit through it is the product of the pleasure represented in the subject of beauty or a beautiful thing or the beautiful composition itself as described by Santiana who states that "It is that pleasure embodied in the heart of the subject" (Santiana: 70-77). That means, the sense of pleasure and thrill come from the processes of realizing the objective particles of a beautiful thing or composition that lies in the essence. So, the aesthetic in its system and its structure reflects a cognitive role by looking at this role from a philosophical point of view to help us in the awareness of beauty in terms of a fundamental relationship between the self and the subject. That is, "The pleasure of knowledge depends mainly on the ability to abstraction, which enables us to transcend perceived manifestations in order to reach the composition of things connecting between their parts to each other" (Bertlemy, 1970: 382).

Aesthetic values and a sense of their existence are based on the sensory and mental responses that affect one's self, making it a source of knowledge. Consequently, we find that the human is the one who reveals to us the essence of this truth. Within an actual openness, the self freely undertakes to reveal the existing within the existential philosophical truth, as considered beyond the scientific truth. According to the viewpoint of contemporary existential philosophers such as (Kirkkord) and (Heidegger), "the scientific truth is the same for everyone, whereas the philosophical truth is multifaceted in historical terms" (Badawi, 1979, p. 150).

The researcher believes that the artistic environment is a mirror in which the data of diverse thinking are reflected, throughout historical eras. Despite this intellectual diversity at the level of scientific and cognitive development, it is difficult to exceed privacy or the possibility of separation from the different environmental, cultural and societal roots. As it continues to have an impact on the working thinking in the field of design because science is the product of human thought, a product that takes care of the laws of our thought and adapts to the outside world, so it has two aspects, one is subjective, the other is objective, and both sides are equally necessary (Bachelard G.: 6).

The subjective side relates to what we have mentioned about privacy, the cultural environment and its impact on the designer's work. It is full of a set of mental images that have accumulated due to follow-up, research, and continuous work, resulting from the effects, inheritance, and civilization of a certain environment possessing the privacy of the place. So its artistic output is a product of that diverse quantity. This quantum is illustrated with realistic images that mimic that environment to which it belongs and other abstract images of symbols and signs that are as icons of that diverse thought of heritage and societal environmental impact.

The greatest source of diversity is creating multiple directions for doing business and diversifying intellectual propositions (Eric, Jean-Claude, 2000). It is considered one of the necessities to invent various techniques that in turn are as an action on which man build/establish diversities to achieve his intellectual and practical directions in the various fields of his life, including the field of art as part of the process of development that he seeks (as the vast wealth of life provides an inexhaustible source of various artistic innovations ... art possesses in a distinctive matter... broad outlook and not a narrow future indication ... because life itself ... is broad and multiform, overflowing with contradictory, and there are many ways of expressing ideas (Al-Hilli, A., B: 47). The human activity that takes place around us, from various fields of life, occurs by many and varied techniques and differs in the methods of its design and manifestation. The formation comes as one of the activities that includes scientific, technical and artistic - aesthetic – innovation and falls within the activity that achieves and creates material value. This is the fruit of technical development (Muttalib, 1989). It is as a product of a human activity that has a specific shape or system and conveys the human experience. It is influenced by the subtle control of the materials used in its construction in order to highlight the expressive modal ideas that the artist would like to conveys to others (Nobler, Nathan, 1987) . Skill control by using materials is a technical diversification in which the artist uses several materials or tools.

The vibratory motion of material on the optical surface causes rapid changes in units. Then, the possibilities of multiple methods by which diversification patterns are varied, not far from vital movements. Bullock has explained his work by saying: "My paintings do not perform on the easel on the ground. I am freer. I feel that I am closer to the painting because I am part of it. As long as I can walk around it and, work on its four sides. Metaphorically, I will be inside the painting and I will be away from the tools used by the ordinary photographer, such as the easel, palette, brushes, etc. I prefer the stick, the ruler, the knife, and the pouring of liquid color from a hole in the color plate, or into a color paste mixed with sand particles, crushed pieces of glass, or other strange materials" (Attia, 1979: 217).

Figures (1) and (2)

Figure (2)

Figure (1)

The method of "pouring materials" is perhaps devised by Andre Mason, but Pollock is the first to invest on a large scale and in a special way without the use of brushing or any of the traditional means. This method requires that the color to be tossed or poured on the cloth, usually large scales that is flat on the ground, by means of a perforated bottom box through which the artist passes, after putting the liquid color on the plate back and forth in all directions and from/on all sides of the plate and in this semi-automatic way. Max Ernst also performed similar experimental work. Bullock has linked the formation process according to the physical laws of motion, which results in a set of lines, circular or oval interlocking, varied with intensity and harmony (Amhaz M., 1981: 209).

There is another type of technology that has been represented by Mark Rothko's experiments. They are less dynamic than Pollock's formations. So, their surfaces are flat enough to suggest tranquility few space rectangles are placed on a colored ground whose edges are not defined. So, their spatial position remains mysterious. They hover toward us. Or away from us, in a shallow space We may find a similar example for Pollock. It ultimately draws from the cubic space experiments in Rothko formation that generate color relationships. As they intersect and interact within the rectangle and within this space, with delicate rhythmic spaces, the formation becomes a focus of polarization of the beholder's meditations and at the same time a screen that hides a mystery (Smith, 1995: 34). Figure (2)

There is another type of technology that has   been represented by Mark Rothko's experiments. It is less dynamic than Pollock's formations. So, its surfaces are flat to the point that suggest serenity (Few space rectangles are placed on a colored ground whose edges are not defined. so its spatial position remains obscure. It is hovering towards us. Or far away from us, in a shallow space, we may find an example for Pollock

Figure 3.

Ultimately, it derives from the experiments of the cubic space in formation. Rothko generates color relationships. As they intersect and interact within the rectangle and within this space, with delicate rhythmic spaces. Formation becomes a focus of polarization of the beholder's interactions and at the same time a screen that hides a mystery (Smith, 1995: 34). Figure 3.

As for the technique of visual formation, according to Franz Klein, like Rothko, it goes back to relatively sterile methods and is driven in a way to it by the doctrine of abstract expression. Create something on the fabric that looks like a letter of the Chinese alphabet, or a part of it.

Enormously, these powerful, clerical writing images depend, in their impact, on the strict contrast between the black brush strokes on the white floor. It appears that the color was used only for breadth and magnitude, since in most works there is little that cannot be revealed in Chinese ink and paper (Edward Lucy Smith, 1995: 36). Figure 4
Whereas, Rosenberg seemed to move towards the overlap of means. It is a creative pattern in which the painted surface overlaps with various things fixed to the surface. Sometimes, formation develops into three Dimensional things with free bases such as the stuffed goat. There is a formation that takes advantage of a working radio and another that uses a large clock. Also, Rosenberg used photographs appearing with silkscreen on fabric (Smith: 51).

Figure (5) & (4)

شكل (5)

شكل (4)

When it comes to manoeuvring with color, Jones is considered as a technical artist and he is also interested in the idea that the painting represents something more than being similar to something else. In cases, he used two cloths connected to each other with two wooden balls intercalated between them. Thus, we can see the wall in the back at the point where they meet and other works including some things such as a ruler or a broom or a spoon and for this it is clear from this description of the formation activities at (Jasper Jones). It represents a staying away from "pure drawing" and with all his technical prowess, drawing is nothing more than a means to achieve a certain result that may be achieved by any other means (Smith, p. 52).

Shapes (6) (7)

figure(7)

figure(6)

(Andy Warhol) represents another aspect of pop art technique in (1962). Warhol used the silk screen to create a repeating image. He persisted in this technique to find a repeated photo using mechanical methods and Warhol practiced manual printing. The silk screen became an expressive tool that has its place to Warhol had types of touches with her on colored floors and did not use the colors directly from the boxes. But he mixed it and tried to reach the appropriate effect before application and the repetition of the shapes above the ground in

enlarged photographic shots. Then, it is printed with a silk screen on the cloth and the only modification in it is its interlocking with an artificial color coarsely used. He used repetition and color as two technical tools to achieve a moral, and aesthetic intent to which he resorted intentionally as happened in the work of his photos the Personality. (Al-Bassiouni, 1983:199). Figure (8)


Accordingly, we see that the techniques that pop art brought were techniques that were a reaction to the informal art where abstract expressionism was calling for it based on suggestion and spontaneity in implementation. It was natural for pop art to find supporters that simulate with their techniques the real world, which is part of the world of production. If the production itself was not. Then, they used manufactured materials with their techniques or produced. As well as, pieces of collage, which had taken the form of commercial advertisement signs to hold the characteristic of commodity-producing materials. As a result, it was natural for this trend to be strongly confronted, especially by proponents of the kinetic form in Europe, which were calling/urging, through visual display techniques, for the recipient's participation in the artwork. (The realism that engulfed modern art has been met with violent resistance due to the purely abstract revival within the framework of the double form of visual and vivid art.

The attempt to transfer this movement technically from the visual surface to the viewer is done by pushing it to participate with. It had been developed with patterns that light has played a factor behind which lies the set of new impressions that form images of new motility patterns and the light has been popular with many kinetic artists, works presented by artists such as (Lilian Legen) and (Nicholas Schover) were more fantastic. Even though the two are at opposite end. Lilian Ligin (liquid reflections) works of liquid are taken under the transparent glass surface of a rotating table. On the rotating table, in a counter-rotational motion there is a ball or glass balls. The fluid in the disk is affected by the movement of these

solid objects. It is broken down into patterns similar to the patterns formed by iron filings by the influence of magnets. These formats can be examined closely as the work is brilliantly illuminated. As for (Nicolas Schoffer), his work turns by sending rays of light and glows and reflections . He mixes the motion of a piece of kinetic art with light projections that extend the movement deeply in space. The volume of the entire air surrounding the work becomes a mysterious unit (Smith: 164).

The kinetic techniques for Vasarely represent the importance of the recipient's participation in the artwork. Participation contexts are borne by the process of interaction which is the achievement/ an eventual result of the completeness and diversity of the overall work structure. "Vasarely created what is described as a visual stimulus. As its photographic surface structures represented several subjects including chess pieces and pictures of subjects, such as tigers and zebras with striped patterns, and by using opacity and visual reduction during the use of melodious rhythms and geometric patterns of black and white color. Then, after using three-dimensional constructions all of that was aimed at developing the positive relationship between Scenes and Artwork "(Al-Dulaimi , 2007, p. 148) (Jusia, 1981, p. 241). Figure (9)
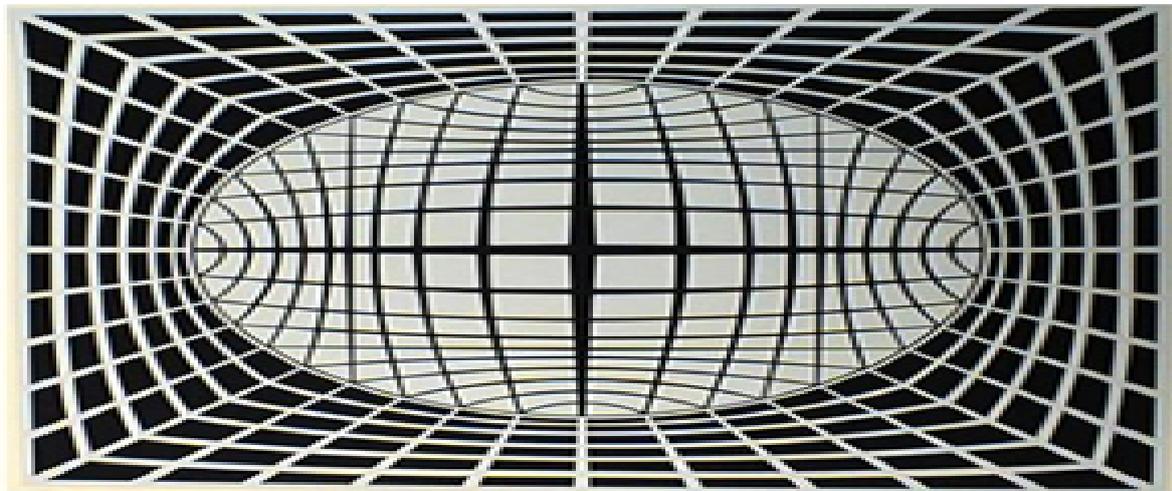
It is clear that the concept of the reader's participation as expressed by the movement of visual art and Vasarelli's works paved the way for it . It has clearly reflected in the artistic currents that appeared later on, especially with the conceptual art stream or what is also called mental or intellectual art which mainly stems from the idea of turning a blind eye to the concept of the "artistic thing" in favor of the concept of the "artistic idea." as Smith says: "Intellectual art was essentially the art of intellectual coordination embedded in whatever means the artist deems appropriate" (Edward: 232).

As we see, the works of the artist (Joseph Kosoth) in his painting (one chair and three chairs - 1965), which consists of a foldable wooden chair, a picture of a chair, and an enlarged

photographic image of what the word "chair" means in the dictionary. The artist asked his viewers the following question: In any of these, the three options are to identify the object. Is it in the same thing? Or in what it represents? Or in the verbal description of it? Or if it can be identified in any of them at all (Smith: 232) and in another work by (Kosoth). He presented what is known as the art of the word definitions such as (nothing) in 1966 and has a commentary on the sophistry that appears in the writings of critics with Philosophical tendencies and their accompanying with the public's readiness to read the catalog more than the picture. Daniel Wheeler comments on Kossuth's work that conceptualism can break down the visual barrier and penetrate beyond the object or move beyond the object to the area of the immaterial language and then use it as a basis for art (Wheeler, 1991).

figure (11)

figure (10)

By Moving to the art of the earth or earthly works where the apparent diversity of performances and the most important workers in them are Robert Simpson (1938-1973), this artistic movement appeared in the United States in the late sixties and early seventies and in which the earth site (the natural environment) is associated with the artwork inseparably. Sculptures are not placed on the site, but the site is the means for creating sculptures. This often includes soil moving equipment. These works are usually found in open places away from civilization and left to wear under natural conditions and many of the first works were made in deserts and remote places of ephemeral nature and now only found on videos or documented with photos. (En.wikipedia.org).

Figure No.12.

Also, the ability of the programs used in the computer opened up the performance prospects of the artist and the diversity of beauty values according to the performance diversity. As it provides many variable solutions for a single scene in its image on the screen. And it raises/stimulate visual and aesthetic sense. in addition, it can be dealt with by different types of programs to give the element of movement or zoom in and out, etc., of experimental operations that are characterized by accuracy and speed at the same time. The computer operator can store the image in various forms easily and quickly with which no property has been lost which installed before. He can also make a painting with the technique of sticking, installing or assembling with the available stock of shapes and images, and this technology was called (Digital Art).

Results
The Most Important Results Which the Study Has Reached

1.The change of aesthetic values in postmodern arts is a result of the role of multimedia and the diversity of artistic performances.
2.The developing of the integration of information technology from television, computers and the Internet has provided many opportunities for artists to practice creative activity and change the art form and concepts.
3. Through the interplay and multiplicity of multimedia in order to produce artwork that calls for building an exploratory principle is based on the independence , uniqueness of the artwork, which makes scarcity sufficient and valuable at the same time.

4. Postmodern artwork has become to raise the level of collective choice based on open and unspecified structures with beginnings or ends according to the priorities of the open text.

5. The improvisational nature of postmodern art has kept the door open to experiment with techniques that were not familiar or known in the production of artwork, and it cannot be decided at all that the wheel of technology has stopped as long as creativity exists.

Conclusion

The change of aesthetic values in postmodern arts and after a previous review of the role of multimedia and the diversity of performances, we find that it is one of the mechanisms of art production. Rather, it is a common denominator in most postmodern arts that characterized the information age. The artist in the computer age wanted to restore art to its historical nature and to be freed from the one-sided view, and to diversify the vision to the level of plurality, and diversity from the elite world to a democratic world of taste that stands in exchange for obedience to modernity, i.e. opening a new page of artistic production, with the development of the integration of information technology from television, computers and the internet. Artists were given many opportunities to practice creative activity and change the art form and concepts.

We conclude by this that the various performances generated by the mechanisms of work, technical treatments and the construction of the artistic painting in the production of an expressive image, through the interaction and multiplicity of multimedia in order to produce artwork that calls for the construction of the awareness principle, which is based on the independence and uniqueness of the artwork, which makes scarcity sufficient and valuable at the same time. As the artwork has risen to the level of collective choice based on open structures and not limited to beginnings or ends according to the priorities of the open text. Rather, it is manifold in an infinite form of interactions with a chaotic composition that always strives to be constructed through a narration and dialogue, spontaneously and incompletely taking the impromptu character that keeps the door open to experimenting with techniques. These techniques were not familiar or known in the production of artworks. It cannot be decided at all that the wheel of technology has stopped as long as creativity exists. There are still continuous changes and transformations in the concept of culture or other forms of life.

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Notes

Sociology: A science that studies the causes and influences in social relations between an individual and his community and studies including fashion, construction, attitudes, institutions, and individual influences in civil society groups and studies the development of society and its path towards the future. The most important pioneers of the school of modern sociology, Emile Durkheim and August Comte.

Mythology: is a scientific term meaning to study the beliefs, myths, myths, religions, and cultures derived from deities, superhumans, and unreal events stemming from ancient beliefs in the civilizations of the ancient world. As for what concerns us in this research, it is myth as a symbolic template in which imaginary personalities, events and attitudes can be transformed into modern personalities, events and attitudes, taken by the modern or contemporary artist to express his visions and aspirations in a symbolic form, so they become an interpretative position that mixes with the content and form of (design) art and becomes the case here with a structure Essential in design organic construction.

Ideology: is a system of beliefs and theories that is usually representative of the event's evidence or perhaps at the base of the occurrence. The term dates back to the eighteenth century in France, that the term ideology is linked between the science of religions and philosophy and its influence of private beliefs on the political life.

Kinetic Art: It is the art that gives importance to the mechanical element or random movement or gives the illusion of movement by using optical techniques as in "opart" which was used for the first time by the constructionist in early Twentieth century.

American critic and writer.

Open text: It overlaps with the closed text (Text) and it has been confirmed by both (Umberto Eco) and (Roland Barth), so the text open at (Barth) is the text that opens to any Read, while closed text is the text that cannot be read. As for (Eco), the open text is the text that accepts every possible interpretation, and (Eco) refers to the reader's role in determining the quality of the text whether it is open or closed text.