



TRANSHUMANISM AND THE IMPLICATIONS OF INTELLECTUAL AND TECHNOLOGY IN THE BODY ART

Researcher Dr. Nada Aaied Yousif

Mustansiriya University/ College of Basic Education/Department of Art Education

Iraq - Baghdad

PhD in Philosophy of Fine Arts/Department of Painting

+9647710583898

E-mail: hirabosh99@yahoo.com

Article history:	Abstract:
<p>Received: November 10th 2021 Accepted: December 11th 2021 Published: January 30th 2022</p>	<p>The body has entered a new stage in the digital world to reveal an age associated with intellectual and technical transformations according to the controversies and debates that led to the birth of the post human age trans humanism, which promises to increase the capabilities of the body as physical as well as open the way to intellectual transformations that hit the dogmatic limits of the self and the sacred body To review the features of the digital age in order to communicate the cosmic and bring about vibrations in the aesthetic awareness and move to the era of circulation to devise mechanisms and concepts that reflect the society and belong to it all the variables.</p> <p>As a result of the study of the mutual effects between art and science to research in the transitions of methods of body art, this study was entitled "Trans humanism and the implications of intellectual and technology in the body art".</p> <p>This paper contains concept of post-human, and discusses technological implications of the body art and undergone transformations resulting from those stylistic implications. The third chapter deals with analyzing the samples. Finally Under the last title "results and discussion", the findings of the study are summarized.</p>

Keywords: transhumanism, After postmodernism, cyborg

1. INTRODUCTION

Technological developments have reached their maximum extent according to the methods of naturalization and fragmentation towards the metaphor of the human body to be an integral part of a machine or carry electronic chips that contribute to a more daring overlap between different disciplines to find systemic alternatives emanating from the body, the machine, and the various arts, reaching their extent in extremism to cross the boundaries between science and art.

The body has entered a new stage in the world of digital technology to reveal an era associated with intellectual and technical transformations, according to controversies and debates that led to the birth of the transhumanism era.transhumanismWhich heralds the increase of the physical capabilities of the body, as well as opening the way towards intellectual transformations that ravaged the dogmatic boundaries of the self and the sacred body, leading to a review of the features of the digital age and the media world in order to cosmic communication and create vibrations in the aesthetic awareness and move to the era of circulation to devise mechanisms and concepts that express the media community and belong to it with all its variables.

In light of these occupations and transformations, the research problem is defined in the question: Did these changes have a positive effect on the mind and the human body that merged with the machine and the electronic chips?

Therefore, the Research objective, exposing the intellectual and technical repercussions that affected the human body. In the era of Trans humanism.

2. Style - concept and meaning

Culture in all its disciplines has been affected throughout the ages by parallel scientific transformations, which gradually turned into an information culture related to the technological and technological discoveries of science, and the accompanying digital media that in turn contribute to openness towards the emergence of unique methods that go beyond the norm and search for excellence in order to occupy positions that can Classified qualitatively, it remains within the specialty, but it adopts the method of quantitative violation.

linked concept in The beginning of the field of literature, specifically related to "More eloquently than the art of poetry". Haf, 1985, p. 19", to distinguish between the styles of speech, whether ceremonial or political. Every occasion has its own creations, and the concept of this word shifted with the passage of time and was associated with art, politics, science and all areas of life.

With the advent of the eighteenth century, new interpretations of style appeared, and the artistic vision was liberated towards different artistic directions, which resulted in the emergence of great transformations, "The style is the person himself". Barakat, 1996, p. 67", Searching for individuality, uniqueness and creativity, leading to understanding individual personality styles And his sensory interior behavioral and skill outcomes, which varies between creative and another depending on technical developments and repercussions intellectual There active to experience The personality is in addition to the experiences that are associated with stylistic features, which may be linguistic or formal that distinguish him from his peers within the same specialty.

The style was also associated with the meaning of the signifier "a group of simultaneous writers at one time, or an era of eras", Izzat, , 1996, p. 7", such as the Renaissance or the D Style group, who are distinguished by a style that unites their tendencies and their aspirations, in which the self regresses in front of the collective spirit that is associated with that era or the agreement of the group on the main patterns according to which work is carried out. Based on that vision, the reading and analysis of the style is formed according to external justifications represented by formal frameworks, and a statement of its relationship with the internal structure represented by context and content.

In light of the plurality of methods, stylistic approaches define several types, including:

1. "The style is the selection by the artist or the writer of certain features and elements after art and literature, which are an expression of the creator's subjectivity and emotions, which corresponds to the views of the romantics, and this style is linked to the product.
2. The method arouses the attention of the recipient and finds elements that achieve attraction, and this type is related to receiving.
3. The method is to place the reception in the problems of interpretation, metaphor and implicit meanings, to carry out the analysis and synthesis of the structure of the work after raising questions away from the author, and this is what structuralism focuses on.
4. The stylistic method that isolates the text from the author and the reception, by finding the contrasting patterns of the circulating patterns by adopting metaphor and metaphor in order to find meanings that move away from dictionary connotations to metaphorical connotations.
5. The style includes certain features that derive their value from the work environment or the situation they express. And those three points focus on the text or the artwork." Saleh, 2004, pp. 14-18."

The characteristic that distinguishes the style is formed according to several axes, which may focus on the artist, the context and the modalities of performance that he adopts according to justifications that can be considered as a kind of adventure that the artist developed depending on his experiences, skills and culture that distinguish himself from others. artistic Bray "Hegel" he is "How does the personality of the self that pretends to be revealed in the way it expresses itself". Hegel, 1978, p. 309", to be the embodiment of the personality of the creator, what thoughts do you have, according to style opposite to deliver The essence of the aesthetic experience. or determined in Basics Which the artist reaches after achieving cultural knowledge and performing experience that falls within systemic and stylistic transformations that depend on development and achievement of experience, and then the shift towards trends that elevate the artist who is unique from his competitors to find a creative formula within a self-system according to different systemic modalities that provoke reception and achieve to distinguish inside field of specialization, because the owner of original ideas is only the owner of an original style". Said, 1983, p. 26". As for the second axis that the method adopts, it is the text or the creative work by standing on the apparent and secondary repeated selections in the structure of the self-contained work, away from the effects of the sender and the receiver. The recipient and breaking his expectations, by introducing methods of interaction that achieve the aesthetic component. In addition to the above, it must be to work style Communicating with him is an important part of his plastic structure and the nature of work that require the recipient to Be familiar with the feature stylistics for an artist, by distinguishing marks in action which Refers to The artist's personal privacy It defines the context of communication outside the boundaries of the work that is required interpretation.

The style is not limited to the individual, but goes beyond it towards the group that adopts a specific normative approach away from identity and individual tendencies in order to reach creative integration, which focuses on unifying the general lines of performance and nature the characteristics of the artistic movement Thins belong mechanisms Pain group to distinguish between groups different technical. The style applies collective" On the pattern of performance or implementation that take in Considering the conditions of the materials used, as well as the requirements for design and execution, subject to the laws of this specific art". Saeed, 1983, p. 310". Thus, the group's standards are the main dominant for expressing their own style according to predetermined ideas and systems by the founders resulting from social, political, scientific or psychological influences, away from the premises of personal identity and individual tendencies, as in the style of the classical school, romanticism, realism and the subsequent schools Art has its impact in artistic history. The artist who belongs to these schools knows in advance the foundations, principles and main data that he uses to represent reality with the requirements of the style specific to each art school. According to the context of collective practice.

In the face of the variables of later ages and with the propositions of modernity that emphasized the importance of the individual and the focus on the mind, the artist became part of that system affected by social changes, which in turn led to monitoring displacements in order to gradual intellectual liberation, which leads him to the intellectual and cultural awareness rebelling against the prevailing style and getting out of the group's cloak towards creating changing performance styles, and with this "He was able to achieve an aspect in terms of expressing the essence, adopting from the performance those innovative methods to which his experiences led him in the search for the new." "Hassan, 1977, p 47". Thus, the artist is able to Accommodate rapid changes and expression amazon He wants to deliver in a manner Distinguished according to New data emanating from A vision that he can rely on To undermine the circulating contexts and Support his artwork Creativity is in ways that the reception seeks, and that is why the style of each artist can be distinguished in painting, such as "Cézanne" or "Mates" or "Salvador Dali", and other distinguished artists in the art scene, who became the starting line for influential art schools. "When the artist has his own style, then he is able to control his art and produce what he wants to produce." Zakaria, 1973, p 89". Accordingly, the artist's personality is formed with traits that combine with each other, on which he relies to express his aesthetic purpose according to his style that distinguishes him from other artists. The perceived and tangible elements of art are formed in the process of artistic construction that works within the method of each artist's own style through technical performance in evoking new forms. As a result of the intellectual revolutions that occurred with the development of science and technology, plastic art witnessed a clear change in style "The interest in individual styles became more intense and powerful, as it resulted in the phenomenon of modern trends and doctrines in art, which sought their goals towards discovery and renewal in artistic formulations, which resulted from special transformations in form and content." " Nidal, p. 19".

Techniques change according to how each artist performs Which is looking for a system of different formats capable of activating communication and circulation between the producer and the receiver To invent methods that are either the result of evolution from Previous methods or declare a rupture and exclusion from all of the above and carry out deportations resulting from what reach it the artist from newsat and cognitive awareness that enables him to Inventing strains creative New, reveal mechanics the performance that carry out Practically due to the interdependence in the structural work of art "Which includes the depth of emotion, accuracy of expression and organization". "Amira, 1976, p. 112" creative artist is the one who forms his unique style by interacting between ideas with the accumulated knowledge he has achieved. to elicit New artistic methods implemented Out of the ordinary capabilities and media To reach the maximum goals Uniqueness and creativity. resulting in the appearance method then breed Traits that may be fixed or mutable by adopting". His own way of combining tangible physical parts and the features involved in them so that they occur effect Absolutely distinct". "Monroe, ,1972, p. 117". To express amazon wants receipt, and therefore achieve stylistic vision specialists may reject it at first, but it finds ground and recognition in later periods.

2. TRANS HUMANISM:

The era of the third millennium absorbed a lot of ideas that were considered science fiction to establish new theories interested in transcending barriers and crossing over to the transhumanist, and researching bodies made of materials other than their genders, and different voices emerged among supporters of what these discoveries help in returning the body to its effectiveness. By employing devices and implants that are implanted in it, and opposing the transgressions that the body has reached in the name of science and development. The remnants of the twentieth century's total wars "made the claims of progress based on science and technology extremely problematic. The ability of science and technology to improve human life is closely related to human parallel moral progress. Without this recent progress, the power of technology will simply move towards Condemned goals, and humanity becomes worse than it was before... Since Hiroshima, humanity has lived under the threat of the most terrible types of technological progress. "Fukuyama, 1993, p. 40".

According to the foregoing, many ideas, experiments and names emerged that paved the way for the emergence of a technological intellectual movement that cares about what comes after, and opens to borders whose extent and repercussions are unknown. where "Foundations of the Philosophers(Nick Bostrom), and (David Pierce) the Nexus global (WTA), an international non-governmental organization working for the recognition of humanity as a legitimate subject researched. In addition, in 2002, adopted the Trans humanism declaration, and I gave two official definitions she has:

1. The intellectual and cultural movement that emphasizes the possibility and desirability of radically improving the human condition through applied causes, in particular through the development and widespread availability of technologies to eliminate aging and to significantly enhance human intellectual, physical and psychological capabilities.
2. Examine the implications, promises and potential risks of technologies that will enable us to overcome basic human limitations, and the related study of the ethical issues involved in developing and using these technologies."."2015, <https://whatistranshumanism.org>".

Returning to the intellectual and cultural references that the body and human thought passed through, we find in the pages of history many legends that emphasize the obsession with immortality and the return of the mortal body and the search for everything that contributes to overcoming physical weakness, and this is what we find in the legends of civilization such as the legend of King "Gilgamesh" who traveled In search of a herb that gives him life, as well as the story of King Aiyana's ascension to heaven to obtain a fertile plant. Passing through the Paranoiac civilization that believed in the return of the body and trying to find materials that contribute to embalming the body and preserving it

from disintegration, by adopting areas of scientific discoveries that deal with how to preserve the body and bring it back to life according to the beliefs of that era. To this day, man has been searching for an electronic chip that gives him additional capabilities, in which he may find immortality and strength, compensate for the damaged of his cells and vital organs, or store his thoughts and emotions at the very least through a biological integration. Among the most prominent advocates of this proposition (Fereidounm Esfandiary) who later changed his name to (FM2030) and then posthumously froze his body (died in 2000) in the hope that in the future technology could reproduce his body information in a robotic body. "Mohamed, , 2015, <https://www.alittihad.ae>".

The scientific and technological developments that coincided with the intellectual transformations affected the human being who was liberated from the authority of religion and feudalism in the era of modernity, who, with the Renaissance movement, turned to pride, transcendence, and belief in his superior value and intellectual ability so that "mind and experience are the source of knowledge and values. It was brought by (Bacon 1561-1626), which emphasizes experience and sense as a source of knowledge, and the rational method (Descartes 1596-1650), which emphasizes reason. "Khurasan, 2006, p. 31". These radical transformations contributed to scientific breakthroughs and experiments that paved the way for the sanctification of the body and giving the unique human being justifications for domination and undermining to search for different values and ideas, which were rooted in rationality (Leibniz), skepticism (Hume), subjectivity (Heidegger), and nihilism (Nietzsche), which contributed to the revolution against man. himself, marginalizing him, and then announcing his death in the postmodern era, which brought about a totalitarian change in the decline of the self in front of the arsenal of the technological era, and then the digital in a post-modern era, and this is what was established by the discoveries that appeared at the end of the century, including that of human life. It did not start on Earth, but came from a source of life on another planet. Humans do not have as many genes as we expected, but have fewer genes than many other animals, and even less than potatoes. Brooks, Rodney, 2009, p. 146. Thus, man's self-confidence as the master of the earth diminished, and he began to feel his importance diminishing in the face of the might of controversial discoveries that surpassed man's natural abilities in stages.

Marginalized man in the previous era seeks to aspire towards transforming into a being in which organic human traits are shared, with technological means to gain extraordinary capabilities, after the effectiveness of the integration between body and machine has exceeded the limits of reason, in order to get rid of the dilemma of isolation and communication with the digital world led by satellites. In addition, the electronic chips compensated by the decline of the organs, and the lack of genes, in which he was believed to be superior in the least. So she Attempt Overcoming the limits of human physical and mental weakness and overcoming human capabilities by adopting technological and electronic alternatives to change body traits beyond the limits of mental perceptions. Thus, it will be Philosophy's interest in the issue of the deep transformations caused by modern technology, especially this radical and qualitative transformation represented in the transition from making things to making living beings, is the necessity of thinking about transformations charged with philosophical and metaphysical connotations that must be thought about on the boundaries between technological science and philosophical thought. "Sabila, 2018. www.alfaisalmag.com". Consequently, the indications of the effects of scientific and technical authority contributed to the disruption of human biological influence and the exposure of his superior authority in front of the capabilities of technological media, which prompted him to look towards the trans human body to provide potential High To enter New ingredients help On human well-being and human prosperity that can only be achieved by Inserting devices Shania contributes to the modification of its members whose daily activities have declined, It has transcended the biological limits that distinguish it, which can double its performance strength, and accordingly the modern man is searching for everything that he can enter into the digital world system by adding the latest innovations where "Thousands of Swedes have electronic chips the size of a grain of rice that contain information that matters to them, such as their bank card numbers. And all this without talking about the artificial uterus, which has been working, since 2017, to give birth to some animals my pleasure, darling, "2018. <https://www.alaraby.co.uk/diffah>". To dispense with breeding within the human womb, and today's era heralds the experiments of creating animal breeds within incubators and artificial wombs without fear. Thus, the fusion between the body and the machine has given an opening for prediction of transcending the limits above reality and expected. 'Sci-tech components are condensing in a trend Trans humanism, That is, the development of the human species according to its natural pace of development with the help of technology, And Post humanism. transcending the human race through the use of technology and human crossbreeding with it. The underlying intellectual background in both directions is that the development of science and technology at a geometrical pace will exceed and exceed the natural development of man. It follows from these two perceptions that development Trans and Post are both in response to the development of technology and its requirements, which began to impose itself as a necessity on production, both technical and human. "Sabila, 2018. www.alfaisalmag.com".

In today's technological world, it is difficult to predict the limits of scientific knowledge that can interfere with the functions of the body and the rapid changes that occur to it, resulting from radical scientific transformations, according to therapeutic, aesthetic or cultural goals, where stopping within red borders is something that is not accepted by society. Dotcom. Therefore, the body relied on science to add devices to the organs that stopped working, restore their efficiency, or replace them in the event of inability to treat them, represented by adding electrodes to the heart or brain slices and others. On the other hand, sciences began to invest the body in experiments that exceeded the limits and with the approval of its owners, so that the body is closer to the factory compared to its humanity, represented in the experiments of artificial intelligence, manipulation of genes, providing additional storage space in the brain, or modifying the damaged cells of its cells.

Future predictions warn of unexpected scientific developments and shifts in concepts that require rethinking the extent to which human privacy and his position have been invaded, in front of the arsenal of technological, electronic, digital and biological discoveries, and the temptations of successive and accelerated experiments that may cancel the human entity as a species to turn into a cybernetic object or a digital file whose activities and capacity can be controlled. His memory, the capabilities of his organs and his senses by adding chips and sensors that double his human potential, due to the presence of new virtual techniques that open up to revolutionary horizons that break expectations and change perceptions that go beyond the physical world to what is digital. The human brain into a computer. This may include the following steps: First, Scanning in sufficient detail a particular human brain, perhaps by disassembling it with nabobs or by feeding thin slices of brain tissue into powerful microscopes to automatically analyze images. Secondly, Re Building the neural network applied by the brain, and integrating it with computational models for different types of neurons. Third, simulate the entire computational structure on a powerful supercomputer. If successful, the action will result in the original mind, preserving memory and character, on the computer where it will exist as a program; It can either inhabit a robotic body or live in a virtual reality". "Bostrom, 2005, p11-12". It is a project for the merging of the mind with machine software and artificial intelligence. Digital and ethereal devices are an important part of a person's life, who cannot, in the simplest example, give up the Internet system and his cell phone, which contains his biography, family files, and functional belongings. In the future, man may become part of This software can be controlled directly or over the air.

Also, biotechnological experiments predict the occurrence of transformations and mutations in the field of genetic engineering to control genes and biological properties according to different goals that go beyond the lines of sacredness to enter the field of investment and profitable trade, in response to health and aesthetic functions, but "While the Human Genome Project is complete, contemporary biotechnology is still a long way off from being able to modify human DNA the way it does corn or cattle DNA. Some would argue that we will never achieve such a capability, and that the ultimate possibilities of genetic techniques have been exaggerated. Some scientists exaggerate it...Also, changing human nature is not achievable, as some say. We need a balanced assessment of what this technology is expected to achieve. "Fukuyama, 2006, pp. 97-98".

4. INTELLECTUAL AND TECHNICAL IMPLICATIONS FOR BODY ART

The body lost its biological identity with the Union of Scientists and Technicians with the aim of radically improving human capabilities, resulting from employing everything related to future technological sciences in response to a health or aesthetic need. He then engages in the processes of circulation that have reduced the body to a margin, trying to catch up with the developments of the times, submitting to the standards of devices and ignoring the existence of the human self and human emotions. This mechanistic, physical, natural dialectic was not far from the culture and arts, which consider the body to be a text or a work with symbolic data that can be invested in visual works belonging to a trans humanist philosophy and responding to its technical manifestations.

There emerges after every philosophical and cultural concept an intrusion into the artistic model that raises debates and critical discussions between a rejectionist and a supporter, "When you add the word art it will immediately appear a problem", "Quaranta, 2013, P21". Changing the features of thinking and deliberation according to the modern capabilities offered by society and absorbed by the reception, leading to important transformations that foretell fertile experiences of research and experimentation that exceed expectations. The theory of "trans humanism" is one of the concepts that changed the definition of the body, which emphasizes the existence of robots, and which affected the features and characteristics of artworks that refer to the dual nature between virtual reality and techno biology and its overlap with the human body, which initially appeared in science fiction films and electronic games that It creates a reality that is beyond imagination and is an illusory world that attracts the recipient and breaks the horizon of his expectation, which today, due to the rapid developments, has turned into a real reality. In 1983, he published an official statement on the concept of "post human art". for the future before(Vita-More) And (FM-2030), which emphasizes the goal of transcending the limits of bodies and minds. "Lee, 2019, p50".

The merging of the body and the machine has become part of the daily lived reality. Everything that accompanies and surrounds the human being is technical, digital and electronic, and there has been great reliance on advanced technologies that penetrated the insides of the organs, physical treatments and improving the capabilities of human organs. This integration was not far from the technical methods that accompanied the stage. The transition from human to post-human, as the interactions in the field of artificial intelligence and biotechnology contributed to the arts' employment of these discoveries to integrate the body and the machine into the art machine, creating a different format and transforming it under the name of post-human arts. "She is generally optimistic, creative, combines intelligence and emotion in unexpected ways, and is future-oriented rather than forward-looking". Sandberg, 2019, <https://transhumanism.fandom.com>". The connection of technology and art on the one hand, and the body and art, and the body and technology on the other hand, was not the result of this era. The artistic methods have gone through many developments and articulated transformations that changed the concept of art, the body and the machine and belong to the era and the thought that contains them. Where "Transhumanist arts reflect ideas Marshall that humans extend themselves and their bodies through technology". "Sandberg, <https://transhumanism.fandom.com>. 2019".

By investigating the roots of the methods of the technical schools that were concerned with the machine and the body, the futuristic school appears that was based on the dynamic character of speed and time and the embodiment of the machine, transcending the realistic limits and rejecting everything related to the methods circulated in previous schools. Where the artist "Umberto Boccioni In the year (1913) his work Unique Forms of Continuity in Space, which

emphasizes the observation of renewable discoveries and their invested work with the human body, which has turned into a robotic being unaware of the emotions and emotions that distinguish what is human from what is mechanical, and thus the boundaries between the factory and the natural align to warn of the same hybrid that celebrates the introduction of devices that give it A testimony of belonging to a contemporary and technologically advanced society, as Cubism comes to present a formal and geometrical equivalent of a cylinder and a cone, which invaded the human body to turn it into mechanical symbols, as in the work of the artist "fernand leger "Soldier smoking a pipe", who superimposed the human form in a different way, approaching the mechanical character, in which the human species and the human self disappear in front of technological conquests.

The transformations in artistic methods followed to reach more extreme models with Dadaism rejecting all previous concepts and which challenge artistic foundations by introducing ready-made materials that lose their functional significance by giving them an artistic certificate by adding the artist's signature and displaying it in cultural circles, thus recognizing it as a work of art that can be displayed and acquired. Here, the body has lost its sanctity to be part of the system of rejecting and rebellious thinking, so that the subject regresses to a lower level than the machine, as in the work of (Raoul Hausmann) Ras Mechanic executed in (1919), who implemented it by employing different materials, to be a witness to the self-looted will and resulting from ideological and political problems that afflicted the society. And then the artistic methods became more complex with surrealism, which was concerned with the psychological aspect of human emotions, and the metaphysical school expressing the alienation of the self from this world, and the attempt to find an illusory world in which man tries to find what he wants.

With the spread of the philosophy of human death, the relationship of the body with the machine became more complex with the postmodern schools of abstract expressionism, and folk art, which relied on cloning devices to repeat the features of stars with different meanings and codes that drop the star's aura against the dominance of marketing, in addition to the introduction of automated models expressing the technological era Sophisticated as in the work of Richard Lindner), a child and a machine. To signify the domination of the technology over the human being, and the body is an integral part of the industrial and consumer world, and not the other way around.

Emerging from conceptual art is the art of the body, which emphasizes presenting the idea to the body to be the carrier and the pavement for the introduction of electronic and cyber devices to complement its functions, by presenting methods emanating from technological sciences, attracting reception and giving a series of interpretations that it raises in search of successive readings of the meaning. And The recipient must be within the context of the work and understand its own deliberative structure and to apply an interpretation strategy in order to reach the completion of the reading process, where describe a (ezer Iser) and "We look forward, we go back, we decide, we change our decisions, we build expectations, we are shocked that they are not fulfilled," he says. we ask, meditate accept and reject. "Adams, 2009, p. 81". The recipient places a series of expectations in his mind when reading the job, The more he delves into the reading process, he discovers what is new, which leads to the modification of his expectations and the development of new questions and expectations until he reaches a final understanding of the work..

The features of post-human art are evident in employing digital and electronic multimedia applications, robots and nanotechnology, in addition to drawing inspiration from digital and cyber arts, which require a different level of awareness in response to the requirements of future problems that have arisen with the great transformations in the concept of art that belongs to the post-millennial era, and the adoption of cross-fertilization with virtual reality, the purpose of which is "not to describe and reproduce physical reality (physical reality) Fully; Rather, a good understanding of human cognition is sufficient to engage the nervous system in an evolutionary illusion game. Virtual reality is basically the scientific study of the limits of the magic of theatre, not of the lack of physical reality." "Lanir, , 2009, p. 170." As in the works of the performance artist "Stellark, Stelarc", who is interested in presenting the cyborg body in his works, considering the human body is obsolete and devices must be added that contribute to increasing his muscular and sensory capabilities, and he made many daring acts such as planting an ear in his hand, installing an additional hand, and other direct performances That appeals to the recipients of the "dot com".

And the above come The features that distinguish the artist from his uniqueness in forming and formulating his style, including: fit and his technical experience. The artist may have important features that are not directly realized except by following the process of artistic construction that he performs. The artist's personality, culture and environment have an impact on the formation of the style, which remains the main axis around which features are formed among them to high light his unity, and thus the artistic methods were in a state of continuous enrichment that could not be predicted, so schools appeared bearing the names of the technological, digital or electronic techniques adopted by the artist, such as Internet art, digital art, multimedia art, neon art, virtual art, and telematics Art, video art, and cyber art. With trans humanist art, the artist invoked the body to be part of the communicative context with those schools, bearing their characteristics and characteristics, and expressing the society controlled by technology.

5. SAMPLE ANALYSIS

A. Joe Dekni ,Cyborg , 2018

Technology It is one of the most important necessities in human life, transforming the body into More confusing expatriate, and thus was The next logical step in human evolution It is self manufactured by Turning parts of their



bodies into machines. From the dialectical interaction between the body and the machine, the artist "Joe Dickney" tried to develop the ability of his senses, and to complete the biological weakness, by employing his body to add new senses to the body, inspired by the bat bird to be closer to nature and more aware of what is in its environment. And that develop and install a radar system sensory in his head by transplanting Echolocation sonar used by bats, installed in the back of Neck and ear, wired extension for Into the bones jaw, allowing an artist perceiving things Invisible, allowed to feel the vibrations around him in the environment. this process It was part of a show performance included Installing devices visible and phonetically. An investigation into the body of a "cyborg" reaches beyond the superhuman who realizes what is hidden.

The importance of the work lies in the communication between the biological body and technological technologies, as well as the communication of the transhuman body with its environment. By adopting advanced sciences in the field of transmission and reception, it is superior to the advantages enjoyed by other living organisms. Thus, this work required an integrated team of specialists in various scientific fields besides the artist.

With these overlaps, the artist presents a systemic transformer and a cognitive system based on the data of presentation media and visual outputs borrowed from science and other knowledge, so wired and wireless devices have entered with the art of performance and the process is openly conducted in open areas to ensure the presence of reception, and to convey the artist's immediate feeling with what he sees and hears, and to ensure the achievement of Shock and break the expectation of the recipient, which celebrates the "cyborg body", and considers it a contemporary demand.

These works were carried out under the cover of artistic works, and with the possibilities of experimentation, which are future scientific research that contributes to expanding the functional capabilities of the body, and helps improve the lives of many who lack important parts of their senses or organs, and thus "cyborg" experiments provide the necessary experiences for the world who can see the results And the possibility of improving them, and be part of scientific progress.

B. Robot Boy by Benedict Campbell , 2018

Science has contributed to finding ways to help increase the efficiency of vital organs inside the body, or to



implant a device that takes the place of a damaged organ, and performs similar functions. This resulted in intellectual excitement that stormed the world of art, in which the artist exceeded the limits of reason by adopting software that enables him to implement his idea, which is closer to imagination, contrary to surrealist thought, but it approaches realism in the most accurate expression.

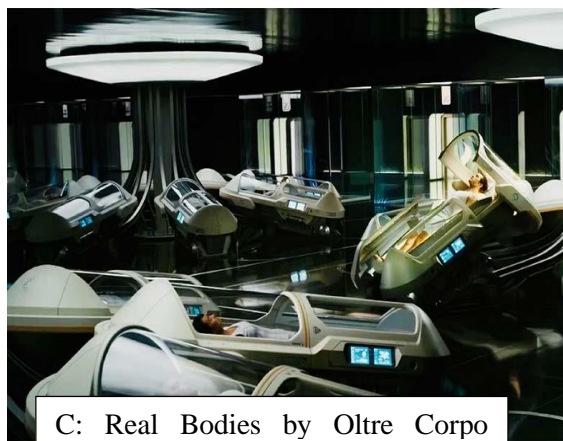
The work represents a digital image of a person lying on his back, and it contains inside his body a group of wires and electronic devices that appear inside the neck and are distributed between the facial muscles and penetrate the skull to the top of the head. And gaining a miraculous strength that qualifies him to keep pace with the successive developments in the field of biotechnology and electronics.

The artist implemented his work by creating a virtual studio inside the computer, which enables him to embody his future ideas in which the imagination shines in limitless places, and to create a virtual reality that emphasizes the activation of the technical and scientific aspect, which is more important than the crises of the self that have become without memory but rather part of A digital system whose features can be changed and the addition of other fake parts close to reality, with the push of a button.

The work represents the intrusion of the boundaries between the factory and the natural and the abolition of the separation between man and machine, in order to create a contradictory pattern based on the relationship between reality and imagination. And between drawing by hand and digital drawing, through the computer, and the formation of an image created by the artist to see reality in the future and implement it with very advanced devices. This was helped by the artist's skill in photography, and his high professionalism in computer programs, which enabled him to find a hybrid artistic format that combines the real image and the digital image, and to find an intermediate artistic equivalent that results in the merging of these images within the machine of thought and imagination.

This pattern emerged from the womb of digital revolutions, which became very interesting and tempting to the artist who is searching for the new and who is trying through art to find the prophecies of the post-human body, which may appear on the ground after a period of time, to adapt to the cyber world. In this way, it will be more convincing to the cosmic recipient who is looking for a different and different style from what is familiar, raises questions and interpretations, and be part of the digital environment that surrounds him everywhere, and in response to the aesthetic need realized from the active relationship between the body on the one hand, and the devices and wires that connect it with On the other hand, the body.

C: Real Bodies by Oltre Corpo Umano, 2019



Choose World Russian in the field of cryopreservation, the Venice Exhibition, "Mauro Rigoni" Exhibition "Real Bodies", which displays 450 bodies in front of the public, after which are works of art that belong to body art. These works are organized in a distinctive style to clarify the stages that go through go through the object Neighborhood, explain experiences Biomechanics, comparative anatomy, and the effects of addiction on the human body, and techniques multiple for save after death, And Information on how to choose a preservation methodology, Genetic research on stem cells, and DNA, which promises humanity a future without aging and disease Chronic, has topics discussed included the latest frontiers of reconstructive surgery, anti-alcohol and Drugs, in addition to implementing contemporary versions that repeat many of Leonardo's works da Vinci.

Among the innovations that sparked interest the recipient has a visitor, section highlights eternity and he Competent Pal scientific approach, who introduced innovations and expectations able to Realization of the idea of immortality and extension human existence, It is an idea that has intrigued man since the beginning of creation, and many legends appeared that searched for answers to achieve that idea. The department presented a group of Conservation, burial and transformation practices after death, including technology (Cryonics) Which represents advanced experiments to preserve bodies in capsules, because to preserve the bodies live Thanks to the freezing temperatures guaranteed by liquid nitrogen. and starting a phase Perfusion, which is the gradual replacement of placental bloods Many protein solvents, prior to simultaneous cooling, then cooling programmer and Finally, the final cryopreservation at -196°C , awaiting vigil decades later of time, where it is hoped that he could People cryopreserved from waking up In the future.

The exhibition presents a different format and a completely different viewing system to provoke the beauty-seeking reception in all that is strange, even if they are mummified bodies inside preservation capsules. This pattern is based on the relationship between body art and the latest technological and biotechnological discoveries. The exhibition also attracted the world who is preoccupied with the latest scientific innovations, to turn the work into a cognitive process based on a live vision of the stages of the anatomy of the body and what happens to it when sick, and provides information on preservation techniques and the necessary processes for humans. Thus, the artist needed the assistance of a scientific committee of specialists in Forensic pathology And anatomy, and specialist in diseases the genital, And Specialist in general surgery, and a world inform gene therapy, the scientist in criminality Celestial, and Specialist in plastic and reconstructive surgery and Biologist and biologist as stated on the exhibition website. Thus, the artist becomes a complement to the work of the scientist and a contributor to finding countless scientific predictions to achieve the hope of the superhuman and extend his life.

6. RESULTS AND DISCUSSION

1. Trans humanism is an intellectual movement that has given way to technology to infiltrate the human body, to reach the maximum degree of perfection that aims to achieve the modalities of communication between scientific and human knowledge to create a hybrid body that overcomes biological constraints and bears the characteristics of change and transformation into new forms approaching what is imagined. Transheumatism is an evolutionary movement concerned with the positive interactive relationship between humans and advanced devices, which increases the efficiency of the human body.
2. Post-human thought has brought about transformations in the artistic patterns prevailing in body art at the level of form and technology, which in turn contributed to the outputs of plastic performances that relied on various mechanisms to show the relationship between the body and technological and electronic technologies.
3. The artist presented several artistic methods that showed formal and technical differences in the plastic output, in which the body reveals visible and implicit signs that raise controversy. Technological advances have reached their fullest extent according to the modalities of naturalization and fragmentation towards the metaphor of the human body to be an integral part of a machine or electronic chip that contributes to bolder interventions between different disciplines to find systemic alternatives emanating from the body, the machine and the various arts, to the extent of extremism to cross the boundaries between science and art.
4. The works present a contemporary image of the post-human body through technical borrowings from other knowledge that cancels the naturalization and affiliation of works to a specific area, and employing the technologies of those sciences in a way that qualifies them to be recognized as a work of art that can be displayed and acquired, such as adopting the art of photography and advertising to present the image of the body close to science fiction, or based on communication sciences, and making predictions about the future by employing anatomy and genetics.
5. The artists presented the body in different forms and different formats, which is a demand of its audience in international shows, as the digital revolution in the field of computers allowed the presentation of high-quality

digital images whose properties and realistic outputs are manipulated and transformed into forms belonging to the area of science fiction.

6. Live shows and live broadcasts, and watching the steps of the work to the end, has become an attractive public demand and attracts the largest number of interested people in contemporary society. This is what helped to find an artistic format that brings the art of theater and performance to implant electronic devices on the human body in front of the audience directly, which contributes to documenting this interesting show for the recipient looking for the new.
7. The artist abandoned the wall and searched for unfamiliar places to display his works, and to find an artistic format interested in changing the viewing system and inspired his style from the latest scientific innovations, and making experimental shows that attract the most number of visitors, such as choosing capsules containing frozen bodies as a kind of maximum provocation and breaking expectations while raising questions. .
8. The work in transhumanist art constituted practices that bring together the artist and a group of scientists specialized in the various biological, technological and digital sciences, to explore the foundations of collective participation and the scientificization of artworks. The artistic methods are in a state of continuous enrichment, they need to open up outside the limits of the mechanisms and modalities of the plastic arts and take technical and formal metaphors from the humanities and scientific sciences, which results in a hybrid style bearing the characteristics of those sciences.
9. Trans humanist artworks refer to cognitive implications and scientific information that benefits the researcher and the recipient, such as information about the stages of anatomy and types of preservation of the human body, or they represent experiences that contribute to expanding the biological functions of the body and improving human life, Some visual works have the nature of scientific utilitarianism in body art, after which a scientific research can be adopted and financed by those interested, because the plastic artist has a wide area that may penetrate the borders by adopting unexpected advanced technologies, and is not subject to the law banning some experiments on the human body.

7. RECOMMENDATIONS:

1. Provide specialized curricula for the study of media-based arts in a postmodern era. Moreover, supporting it with presentations, discussions, studies and translations that contribute to activating the cognitive, cultural and artistic movement.
2. Invitation to the experts Technical to benefit from this research, and those interested in the post-human body.

SOURCES:

1. Adams, John K: (2009), *Deliberative and Narrative*, translate: Khaled Sahar, Baghdad, House of Public Cultural Affairs.
2. Amira Helmy, (1976), *Introduction to Aesthetics*, Cairo, House of Culture for Printing and Publishing.
3. Barakat, Wael: (1996), *Concepts from the Text Structure*, Syria, Maad press and publishing house.
4. Brooks, Rodney, (2009), *the Integration of Humankind and Machines*, translate: Fatima Ghoneim, Abu Dhabi Authority for Culture and Heritage.
5. Brockman, John: (2009), *The Next Fifty Years*, translate: Fatima Ghoneim, Abu Dhabi Authority for Culture and Heritage.
6. Al-Bassiouni, Mahmoud: (1980), *Secrets of Fine Art*, 1st Edition, Cairo, world of books for Publishing.
7. Al Jordan, Previous: (1974), *dictionary of languages*, 1st Edition, Beirut, dar al Sabq Publishing.
8. Hassan Mohamed Hassan: (1977), *the historical foundations of Contemporary Plastic Art*, Volume 2, Dar Al-Fikr Al-Arabi,.
9. Khurasan, Bassem Ali: (2006), *postmodernity a Study in the western project*, damascus, dar al-fikr.
10. Zakaria Ibrahim: (1973), *the artist and the human*, cairo, dar gharib for printing.
11. Sabila, Muhammad: (2018), *the contemporary biotechnological revolution and Its philosophical perspectives* trans, saudi Arabia, al-faisal magazine, al-Faisal cultural house, www.alfaisalmag.com.
12. Sorouri, Habib: (2018), *transhumanism, the new arab*, december, <https://www.alaraby.co.uk/diffah>.
13. Said Muhammad Tawfiq, (1983), *the metaphysics of art for Schopenhauer*, 1st edition, Beirut, dar al-tanweer.
14. Saleh, Saleh Attia: (2004), *In Stylistic Applications*, Library of Arts, Cairo,.
15. Salah Fadl: (1992), *the science of style, its principles and procedures*, cairo, mokhtar institution for publishing and distribution.
16. Abdel-Fattah Riad: (1974), *formation in fine arts*, 1st edition, cairo, dar al-nahda al-arabiya.
17. Ezzat, Ali: (1996), *modern trends in stylistics and discourse*, 1st edition, Cairo, abul-hol publishing Company.
18. Fukuyama, Francis: (2006), *Our future after humanity, the consequences of the biotechnology revolution*, traslate: Ihab Abdel Rahim Muhammad, UAE, Emirates Center for Strategic Studies and Research.
19. Fukuyama, Francis: (1993), *the end of history and the last man*, translate: Fouad Chahine and others, Beirut, National Development Center.
20. Lanier, Garon: (2009), *the ceiling of complexity*, T: Fatima Ghoneim, abu dhabi authority for culture and heritage, 1st edition,.

21. Al-Mubarak, Adnan: (1973), the main trends in modern art in the light of the theory of Herbert Reid, Baghdad, Dar Al-Hurriya for printing.
22. Muhammad Ali Alwan: (2002), characteristics and transformations of the style of Nuri Al-Rawi's drawings, unpublished master's thesis, college of art education, university of babylon,
23. Muhammad, Al-Fahim: (2015), Are we in front of Adam Al-Hadidi, al-ittihad Newspaper, emirates, www.alittihad.ae.
24. Monroe, Thomas: (1972), Evolution in the Arts, translate: Mohamed Abu Dora and others, the Egyptian general book organization.
25. Nidal Muhammad Yunus: artistic styles in the works of Iraqi women painters, unpublished thesis, college of fine arts, university of baghdad.
26. Haf, Graham: (1985), style and style, translate Kazem Saad, baghdad, arab horizons house.
27. Hegel: (1978), the idea of beauty translate: George tarabishi, , 1st Edition, Beirut, Dar Al-Tali'a for Printing and Publishing.
28. Bostrom, Nick: (2005), a history of transhumanist thought, Journal of Evolution and Technology -Vol. 14 Issue 1- April.
29. Kaplan, David M: (2009), readings in the philosophy of technology, rowman & little field, USA.
30. Lee Newton: (2019), the transhumanism handbook, Los Angeles, springer international publishing.
31. Luppicini, Rocci: (2012), ethical impact of technological advancements and applications in society, canada university of ottawa.
32. Quaranta, Domenico : (2013), beyond new media art, brescia translation and editing: anna rosemary carruthers.
33. Sandberg, Anders: (2019), <https://transhumanism.fandom.com..>
34. Transhumanist art: (2019), <https://transhumanism.fandom.com>.