



# "THE THEORY OF CULTURAL CRITICISM AND THE MANIFESTATIONS OF BIOTECHNOLOGICAL ART IN THE CONTEMPORARY ART"

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## Abstract:

As a result of the successive changes at the level of theorizing and artistic application, it was necessary in the search for a critical orientation that paid attention to those new concepts related to the manifestations of the transforming artistic styles. To Cultural, criticism comes in observing transformations and understanding the variables of plastic arts formats, through deconstruct formal structures, knowing its scientific and aesthetic references, in order to discover their relationships and its different formats. In addition, the knowledge how to practice its applications, by adopting different cognitive disciplines It is far from the artistic formation area, contributes to the abolition of naturalization and the search for new concepts that accommodate the developments of the times.

In order to be acquainted with cultural criticism and knowledge of the manifestations of biotechnological art resulting from the mutual influences between bioscience technology and plastic arts. This study came under the title "The theory of cultural criticism and the manifestations of biotechnological art in the contemporary art style. Which includes four chapters, where; The first chapter included the problem of the research, its importance, and its goal of "Revealing the effectiveness and trends of cultural criticism in analyzing and reading the manifestations of biotechnological art in the contemporary art style. While the second chapter included four sections, the first one dealt with a study, the concept of cultural criticism. As for the second, it is specified in Cultural criticism references, while the third topic is concerned with, Biotechnology art manifestations in contemporary plastic art, the fourth topic included, cultural criticism and manifestations of biotechnological art. The third chapter was concerned with analyzing the research samples, while the fourth chapter included the most important findings of the research.

**Keywords:** Cultural criticism, biotechnological art, naturalization, plastic arts, style

## 1. INTRODUCTION:

Because of the wide scientific revolutions and their interactions with culture and the arts, the artist began to explore patterns in which exotic audacity manifested to bring about effective changes on the artistic level. Where had become It is possible to employ scientific discoveries and biotechnology, with all its articulations and technologies, into the art form in an attempt to orientate the future by adopting the same scientific tools, but with different methods in favor of the authority of the plastic arts and its openness towards denaturalization and stimulating areas that are still virgin.

From that point, the artist today can enter the field of biotechnology, genetic engineering and biology, and enter complex areas to manipulate genes and remove coding without thinking. Its consequences. This the transformation prompted the search for new readings that fit the manifestations of the biotechnological arts.

As a result of the great changes at the level of theorizing and artistic application, it was necessary to search for a critical orientation that cares about those new concepts related to the manifestations of new artistic styles. In addition, with this Cultural criticism comes to research in monitoring transformations and understanding the variables of plastic arts patterns by dismantling formal structures and knowing their scientific and aesthetic references in order to discover their different formats and how to practice their applications, by adopting different cognitive disciplines. In addition,

openness towards what is popular and marginal and get away about the department. Thus, the assimilation of these variables is linked to many concepts, extending towards monitoring, reading and analyzing them. Moreover, according to the foregoing the research problem extended to more than one direction, which can known by the following questions:

1. What are the unlimited possibilities that will appear in the stylistic transformations in contemporary plastic art?
2. What is the impact of biotechnology on the formal and aesthetic manifestations in the plastic arts?
3. What are the ways to read cultural criticism in reading the manifestations of biotechnological arts?

### 2. IMPORTANCE RESEARCH:

The importance of the research lies in knowing the systemic and contextual methods in which the bioscience technology employed, and the research into what technical achievements emanating from it. It is also interested in knowing the transformations and changes that affected the art of painting in particular and formation in general. Moreover, research on the formal and conceptual artistic manifestations that emerged from these sciences, in addition to shedding light on the orientations of cultural criticism in the interactions between art and science. As for the need for it, it lies in enriching the department of specialization in the theory of cultural criticism among researchers and those interested.

**3. OBJECTIVE:** Revealing the effectiveness and trends of cultural criticism in analyzing and reading the manifestations of biotechnology art in the contemporary plastic pattern

### 4. THE CONCEPT OF CULTURAL CRITICISM

Cultural criticism is a field of knowledge with multiple visions and opens towards scientific and intellectual practices, based on a wide system of critical, literary, philosophical and cultural theories, as well as research in the structures of different disciplines, to reach the highest levels of diverse and integrated awareness through a series of analysis and installation processes for disparate studies regardless For its importance in establishing points of convergence between what is implicit and what is announced. Cultural criticism is "an intellectual activity and a renewed practice to rearrange awareness by analyzing the cultural discourse and placing the text in its cultural context, revealing through it cultural systems that are formed within an institutional system. Identity, media, music, folk, and others. "Khalil, 2012 p. 93".

Cultural criticism is not a method, a discipline, or a doctrine; Rather, it is a practice or activity that is not concerned with the external form of the text as much as it is concerned with studying the textual or artistic achievement, intellectually and materially, and researching what is tacit, contradictory and uncommon, and relies on exclusion and reduction of what is apparent, to explore the latent organizational processes inherent in the work and its contradictory patterns, and what is referred to it from Connotations and excreted knowledge related to it. In searching within the core of the patterns and diagnosing the different value classifications. cultural criticism. "and he a branch of general textual criticism, meaning criticism formats the implicit hidden in the text with all its manifestations, patterns and formulas, in order to Produce reading cultural reveal (silent about ), In text not as an aesthetic value, or just a set of formal patterns, but rather as a cultural value replete with patterns of thinking and social, cognitive or cultural forms in general "Mohammed, 2017, p. 1". Thus, it is a cultural activity that is open to different knowledge and is not limited to revealing literary and artistic characteristics and fields, and critics apply through it multiple theories and different concepts, as it is "an activity or activity concerned with cultural patterns that reflect a range of cultural contexts." historical, social, moral, human and civilized values, and even cultural, religious and political systems." Khalil, 2012 p9".

Although cultural criticism is a branch of literary criticism, access to the implicit meaning of the work requires the modalities of interaction and overlap with neighboring critical and philosophical theories that do not declare a rupture from them, but rather adopt them as basic references and inferences necessary for critical evaluation, emphasizing their importance for fragmentation, consolidation of communication and conceptual overlap Which would reveal the diversity in the formal manifestations and contextual components. Thus, cultural criticism includes critical and aesthetic theories, in addition to "philosophical thinking, media analysis, and popular cultural criticism. It can also explain the theories and fields of sign science, psychoanalytic theory, Marxist theory, social and anthropological theory, communication studies, and research in advertising and various other means that characterize contemporary society and culture." , and even non-contemporary." "Izaberger, 2003, p. 31". Which would contribute to inference and deduction when applied to different knowledge's, each according to what is required by the interpretation and analysis premises specific to each text or work, and the results intended to be reached. Such as understanding techniques, meaning, function, or connotation by adopting a theory that is compatible with the tasks assigned to cultural criticism.

Cultural criticism also replaced the method of public awareness and the circulating context that placed importance, priority and hierarchy for classifying works, and was interested in modifying the path and approaching the contemporary reality that cares about the marginalized and the vulgar after it appeared in centers that preserved its loftiness. In addition to the interest in criticizing and evaluating works that belong to popular and feminist culture. He moved away from "the transcendental eclecticism that separates the elite text from the popular text, so he studies what is aesthetic and non-aesthetic." Khalbas, 2013, p. 24". With the reflection of this interest on artistic institutions, cultural criticism has become interested in excavating the artworks behind their formal manifestations, and it searches in all kinds of arts and is not limited to elite art according to criteria related to it, but also extends to marginalized, popular

and craft arts. Accordingly, it is not possible to prefer a specific work after it that belongs to a distinguished era and high culture. Folk arts and crafts have their impact and effective impact on the audience receiving. Cultural criticism is concerned with researching and investigating the aesthetic patterns implicit in artistic work and secondary patterns in closed structures and transcending them to openness outside the limits of the formal system and content, without the requirements of elitist culture. Where "Al-Ghadami" requires the existence of a set of conditions in the implicit system, represented in "the presence of two implicit and declared systems in the same text that occur together, and it is required that the implicit be a copyist and the opposite of the declared, and is present in the aesthetic artwork and is a mass influencer in social and cultural thought". "Ghadami, 2004, pp. 32-33". It is open to reading the marginalized, neglected and popular, whether at the formal or semantic level of the text, and employs a mixture of disciplines and approaches in its mechanisms and technical, aesthetic and non-aesthetic outputs to define and enrich the landmarks of its cultural values that take the most important level in critical practice. The importance of these cultures lies not as textual or artistic works; Rather, to clarify its implicit systemic features and internal systems that contributed to the production of artistic work. Cultural criticism is "an activity that uses theories, concepts, and cognitive systems to achieve what the purely literary curricula refuse to touch or delve into." Al-Mousawi, 2005, p. 12".

### 5. REFERENCES TO CULTURAL CRITICISM

Cultural criticism represents an activity and a cognitive practice that is open to aesthetic, critical, philosophical and psychological theories in reading and analyzing the achievements and implicit artistic patterns and their representations. Back in the early nineties,

The American critic "Leitch" introduced this term to name his "project by this name and makes it a synonym for the terms postmodernism and post-structuralism... He uses theoretical and methodological data in sociology, history, politics and institutions, without abandoning the methods of critical literary analysis". "Al Ghadami, 2005, p. 32". The concepts introduced by the post-modern era, which reached all levels, led to the questioning of all the propositions of modernity in return for the interest in popular and marginalized culture and manipulation in excluding centers, undermining and fragmenting. represented by the views of "French thinkers such as ."Jean Boudrillardand", "Michel Foucault", "Jacqea Derida", and "Jean Francois", who interpreted and elaborated postmodern theory. Cultural criticism in the United States was largely based on the works of these writers. "Isaberger, 2003, p. 65", in addition to some views of European theorists such as "Roland Barthes", "Louis Althusser" and others.

Many cultural transformations took place, which crystallized the meaning of cultural criticism and acquired its epistemological characteristic, which coincided with the development of previous or parallel theories and trends, which may be manifested or emanated from them and establish laws, standards, and reasons related to all of the above. It is characterized by the collective nature consisting of the cognitive difference of the various approaches and trends according to a special character, as "the readings of (Roland Barthes), (Foucault) and (Drida) paved the way for a wide area of cultural activities and on multiple and complex fields that later earned cultural criticism the character of extension and breadth, because critics of criticism Cultural, they have a relationship with other trends such as feminist and Marxist criticism and the Freudian trend...or it is linked to the science of signs or the social anthropological doctrine or linked to a combination of all of the above." Khalil, 2012 p. 12".

In this way, cultural criticism adapts to previous theories and concepts and emanates from them and breaks away from them, by creating a holistic system that monitors shifts, developments and systemic transformations to review, analyze and interpret ideas, by employing all the possibilities that enable it to achieve its goal in the cultural field "which represents the combination of psychoanalytic theory, Marxist theory and semiotic signs theory Literary theory, then, is of great importance for how texts provide meaning, the ideological features of popular culture, the role it plays in the social and political world, and the role that people play in the society in which they control the media that delivers most of popular culture." Isaberger, 2003, p. 222"

According to the foregoing, different readings can be deduced whose sources and references are explored by the adoption of each critic's point of view in which he relies on critical theories or philosophical methods, in analyzing and interpreting different texts. This is what "Arthur Isaberger" emphasized in his definition of cultural criticism, which "includes literary theory, beauty, criticism, philosophical thinking, analysis of means, and popular culture." Khilil, 2012, p. 87".

Proceeding from clarifying the meaning and concept of cultural criticism, there is an overlap in defining concepts between cultural study in its broad and unlimited concept, with the concept of cultural criticism, which is comprehensive because it is closely linked to many broad streams of approaches and theories related to philosophy, linguistics and other human sciences, in addition to revealing Various references. This conceptual overlap also includes the link to drilling in internal structures, the function of their systems and their cognitive and cultural contexts. The difference is in the comprehensive tasks and studies in terms of reading or evaluation. Accordingly, this communicative relationship can be clarified by the fact that "the term cultural studies is sometimes called the totality of functional, analytical, theoretical and critical studies, while the term cultural criticism refers to the identity of the curriculum that deals with literary, aesthetic and artistic texts and discourses and tries to explore their unconscious implicit patterns." Matroudi, 2008, pg. 9". They are also both interested in studying cultural structures and researching their references and familiarity with their systems. The difference between them is that cultural studies are concerned with researching "the fields of critical practice and its methods. While cultural criticism means the practice itself, and the separation between them is

only for the purpose of systematic organization and expansion of concepts or to differentiate between cultural studies in general and those developed with the intent of cultural criticism." Khalbas, 2013, p. 11".

In explaining the difference between literary and cultural criticism, the first is concerned with standards of beauty related to elitist art, and is far from everything that is popular and marginal. As for cultural criticism, it is a critical project concerned with the culture of difference and undermining, and the arts that depend on decentralization, pluralism, fragmentation, marginalization and what is not circulating. Accordingly, critics' orientations differ by adopting the appropriate analysis of their point of view, which is different from one critic to another, for example, "In interpretation, the focus is on the text, and in the theory of reception, the focus is on the role that the reader plays in the text, not on the meaning contained in the text. As for structural analysis, it tends to treat the text as a subject of analysis, to see how the structures are produced, and how their effects take place. Interpretation differs from the Marxist approach that is concerned with matters before the production of the text, such as the social and economic forces active in the societies that produced the text." Isabeger, 2003 , p. 56".

As for "Leitch's" cultural criticism, it was synonymous with postmodernism and post-structuralism. Its advantage is to reveal the unspoken, the hidden patterns that result in aesthetic effects, and what are the cultural phenomena that have been adopted from the various theories. He explained his opinion with three points:

1. He sought to reveal the hidden patterns hidden under the pattern in which the culture deceives in order to pass its tricks, begging the aesthetic
2. He sees nothing outside the text.
3. The historical, psychological, cultural and institutional methods of analysis will invested in revealing the content of the discourse. "Khalil, 2012 p. 48".

### 6. THE MANIFESTATIONS OF BIOTECHNOLOGICAL ART IN CONTEMPORARY ART

In the seventeenth century, the British scientist discovered "Robert Hook" looking at the microscope, the cork he was examining was a honeycomb made up of thousands of cells. This discovery led to major breakthroughs in biology. In the past 60 years, the structure of nuclear flesh has been deciphered, leading to attempts to clone Sheep and the birth of children in the laboratory and opened the door to ideas that were not taken into account that were determined only by moral values and religious and legal taboos. These scientific revolutions were pursued by the artist as well as the scientist to replace the studio with the laboratory over the past three decades, and participated in the world in tissue culture, DNA modification and animal husbandry to create hybrid species and manipulation of living creatures, and bio art became known in art exhibitions and festivals "Jens Huser" After the era of robotics and digital technology, new media became biotechnology," and these works date back to the mid-1980s, when the artist "Joe Davis, A work of genetically modified art called it "Microvenus", where the genes of a species were placed inside cells. "Miranda, 2013, web"

In the past fifty years, there has been a shift in engineering into a field based on physics. This stage is witnessing a new transformation towards a field based on biology, but it does not sacrifice its physical cognitive references. And some laboratories have replaced the manufacturing of silicon and steel wafers, with "sequences" DNA" to braid them in the form of genomes in order to produce living cells and bacterial robots. The goal today is to control the genes of living things and to be able to grow a table instead of planting a tree to make that table. To see" "Brockmann, 2009, pp. 148-149". In "Biotechnology which is also called biotechnology or biotechnology. Which is meant to combine biology and technology, and employ its systems in various fields such as agriculture, industry, economics and the arts, and change the genetic factors and genetic traits of living organisms for purposes that may be experimental or to improve those characteristics. It is also employed to treat organisms The living organism and its surrounding environment, as "the programming of the body is equivalent to the programming of the computer, so that it can be said that biology has already become the science of information. The Human Genome Project, which identified all genes and their chemical sequences in human DNA, has redrawn the boundaries between biology and information technology." Abu Rahma, 2020, p3".

This biotechnological interdependence led to opening up areas for man to transcend his reality and biological functions, and to rebel and deviate from the order imposed on the body, which heralds the emergence of the superhuman mentioned by "Nietzsche". For man to overcome his weakness and impotence in front of the arsenal of scientific revolutions that occurred in the third millennium. And "when talking about the biotechnology revolution, it is important to remember that we are talking about something much broader than genetic engineering, what we are experiencing today is not just a technological revolution in our ability to decode (DNA), rather a revolution in biology, which forms the basis of this revolution." "Fukuyama, 2006, p. 32." Thus, biology and information science became the embodiments that characterize this era, witnessing this stage the decline of other sciences, in front of discoveries The mission that broke down barriers and penetrated the patterns in line with the new technological age.

Biotechnology played an important role in the field of medicine, agriculture and technology, and art came to be an active element in employing biotechnologies and supportive of many researches that may be imaginative and unlikely to be achieved on reality, and the artist presents a work of art that can contribute in the future with new scientific discoveries. In light of the scientific developments and transformations in that field, a systemic change occurred in the field of visual arts, which was inspired by the means of scientific vision, and the artistic orientation became towards creating methods and formats that can be extended, as a result of exhausting the artistic equipment in favor of new demands that emerge from scientific and technological developments. Down to biological discoveries, biology and

genetics, in order to employ them within the artistic cultural context. It started in the mid-eighties of the last century in the artist's first genetically modified artwork. "Joe Davis".

Thus, he left the familiar equipment to move from cloning in the artwork to manipulating genes and (DNA), tissue culture, and the use of cell images and resonance, with the intervention of digital software according to contexts that allow them to work in laboratories, and display them in artistic institutions, after which they are works of art hybrid between biotechnology and visual arts.

This art was accompanied by raising many questions about the ethics and standards that allow to approach the science of genetic engineering of living organisms, in addition to the limits that the artist was able to stop at, to find an art form suitable for display in cultural institutions, and acceptable by the global audience. After that, it is a means of expressing scientific discoveries that are allowed to be employed through art, without being subjected to legal issues and social considerations. Today, science seeks to produce a human on demand, genetically modified, by choosing height, skin color, hair and intelligence, even if it is necessary to adopt genes from other organisms, and achieve them through an expressive vision of the artist and his dialectical relationship with biologists. But in genetic engineering, when "a gene is changed by a mutation or replaced by another, unexpected and perhaps unpleasant side effects are likely to follow," "Fukuyama, *Our Post human Future: Consequences of the Biotechnology Revolution*, p. 103."

Reducing the great disparities between life technologies and previous art formats, and penetrating that complex field tainted by irrationality in modifying the information about living cells and genes, results in complications and consequences that may not be taken into account, and unpredictable, but which appeals to the artistic establishment in the first place, and it is possible That the technical work ends with the decision to stop as a result of uncalculated developments. Where the New York Museum included many vital artworks, including a work called "Victimless Vest, "Victimless Leather", a jacket made of live mouse tissue, placed inside a glass incubator. When the cells began to multiply rapidly, scientists stopped providing life support to the jacket. This work raises the question of the extent to which humans can manipulate life and death, and genetic modification, and helps scientists to further Research and discovery in cooperation with artists and the application of their imaginative ideas within scientific laboratories, which leads to opening new horizons for science and its development, as well as finding tools other than works of art, suitable for scientific laboratories, requiring systemic transformations, and occupying a recognized center belonging to the area of art and beauty. He searches for exoticism in artistic performances, and "responds to artworks on the basis of an association rather than an individual, as part of a hidden collective intensification or general mobilization to accept reality," "Izaberg, 2003, p. 111". Indifferent to future results and risks, in the event of a disruption or failure in the artistic life experience. By declaring the death of the living work, when unplanned consequences arise due to the unpredictability of the extent to which the work will grow to an unknown extent. After the name of the work was "Victimless Vest", the work was killed by scientists and turned into a victim.

These works require cooperation between the biologist, programmer, and artist to reach important results in different artistic contexts. It is a multidisciplinary communication. Science needs the artist to search for meaning and think about the values that support scientific innovations that can be used in society. Also, this art does not lose sight of the importance of the recipient who presents solutions through thinking and participation in work, without suggesting to him that technical facts are the only perspective of those works. Here comes the role of cultural criticism, which rejects the elite arts, and deals with all kinds of arts affecting society that do not belong to the standards of previous artistic institutions. As "the culture of the image is a comprehensive transformation process in which the processes of receiving have moved from the rigid visual body (the book), to a moving body in which the senses of hearing and sight share. Traditions have been around for many years.

The relationship between art and science is embodied in the behavior of a group of artists seeking liberation from the familiar to areas that reject the barriers between disparate knowledge. These ideas were voiced at a science fair called "Working Art in the Age of Biotechnology Shaping Our Genetic Future" with Curator, "Hannah Star Rogers", displayed in a museum, "Gregg Museum of Art & Design", He was interested in combining design, art and science to make the laboratory an incubator for artistic equipment, abandoning aesthetic values and ethical standards, ignoring the consequences that may occur to the body as a result of the effects of biotechnology, and providing a suitable environment for living tissues and cells in the artistic institution. In front of these concepts, the artist was able to transcend his limits by manipulating With genes or a change from the nature of forms, towards ignoring the moral dimension, if you will, and interfering with the forms of living beings, where surgery was carried out on a butterfly and changed all its wings, or manipulated the genes of a rabbit to change its color, to devise new ideas that fit the requirements of aesthetic revolutions towards an art that could be launched It is genetically modified. In these works, the artist needs scientific principles and vital discoveries that present works of art vibrant with life, without concern for the fate of the living organism and the formal or genetic tests it subjected. Without assigning importance in the event of death. Those opinions are part of expectations. "Ascott.R" ,Written in a statement called "Wet Manifesto" in 2010, "Art will richly furnish the distance between the computer and the living, between the electronic and the organic, between the dry and the wet biological silicon."Ascott, R. 2000, pp44-49".

An arts and science lab in Australia called "Symbiotic A", by making an artistic show entitled "Miart - The Semi-Living Artist, The installation consists of two parts in two separate locations. The brain consists of cultured brain cells from a fetal rat, grown on a network of electrodes. The body is a robotic drawing arm. The brain communicates with the arm via the Internet to create two-dimensional artworks directly. In front of the audience, the exhibition raises a number of questions about the process of creativity and the difference between programmed behavior and real creative

skills. The work also sheds light on the science of robotics, artificial intelligence and future research on electronic thinking devices that are combined with living cells." RickDelgado,2015, web".

### 7. CULTURAL CRITICISM AND MANIFESTATIONS OF BIOTECHNOLOGICAL ART

The role of cultural criticism comes to a visual re-evaluation of living works, such as animals, plants, insects, or even "cells that live, even if the organism itself is not full of life", "Miranda 2022, web". Thus, the cultural understanding of the meaning of life is contrary to what known. Reading the work has become more complex because it revolves around the scientific experience of living organisms, monitors the hidden patterns that take an intellectual and cultural place, and searches for what is hidden and disguised. In the work of the pioneering artist, Davis Who is working on a project to feed the silkworm with gold chloride solution to motivate it to spin a golden cocoon. Here the act of beauty not linked to the success of the experiment and obtaining material profits or to the skill of scientists, but rather achieving beauty with the new idea presented by the artist in cooperation with other disciplines. Regardless of the scientific discovery by creating a hybrid organism, that produces gold instead of silk. On this basis, cultural criticism emphasizes the criticism of the system and the idea, not the visual text. Because the work contains conceptual content that goes beyond its living nature. It "is not about art and literature only; But about the role of culture, in the system of things between the aesthetic and anthropological aspects. It is a role that grows in importance, not only for what it reveals in other aspects, but because it also shapes these systems and shapes our awareness of them. Culture, as we have now realized, has results and fruits." "Izaberger, 2003, p. 78". Among the implicit patterns in this work is the importance of scientific experiment, and material profit in a society that is running behind utilitarianism. As the beauty in this work not measured in the shape and color on which the cocoon will appear, but rather the beauty lies in the commercial system, experience and utilitarianism. It is also a subjective demand, but it is part of the culture of a society and the requirements of an era, by virtue of the majority and collective awareness that pursues economic well-being. Artwork has become a monetary mark and its value increases from its price, which makes it a distinctive and desirable work. Thus, "Biological art requires providing a context for the work that includes the collection of biological, genetic and electronic data, while establishing a reciprocal and interactive relationship between artists and experts from other disciplines. Reading the work also needs to change the awareness of these works, while arming with a cultural matrix that contributes to the interpretation of these hybrid works. Cultural criticism is the criticism of the system, not the job Optical.

According to these data, art has tended to open up more towards the culture of the contemporary world - in which everything has become art, and every person can become an artist even if he does not possess the craft and talent. Which calls for readings that adopt different philosophical and critical approaches under the mantle of cultural criticism. While moving away from the classifications of elite and popular art. Because everything can take a place in artistic institutions, being an expression of knowledge communication in the new cultural context. In the exhibition "Art and Advertising" organized at the Center Georges Pompidou in 1991, the visitor encounters this sign. "Make with your owner a work of art. Immediately, "and this process means placing a note in the copy machine of a famous artist, and then the owner takes back what he put with a number that guarantees that the piece is unique." Dupre, 2007, p. 274". In this way, the recipient can obtain a sign indicating attendance at the exhibition and obtain a trace from the artist himself. Once entering the technical institution and obtaining a special number, the currency turns into a work of art that may exceed the value of the cash currency, according to its circulation in the community. This work draws attention to the fact that cultural criticism draws attention to the commercial interests of sums of money, and transforms its trading value when it enters the art form. In addition to bringing about a shift in the cultural pattern, as the concept of beauty is linked to the name of the artist in the commercial art market, as well as to the supporter of the exhibition, and the extent of publicity and the surprise that accompanies it, as a result of presenting a work that evokes exoticism and attracts recipients.

The institutionalization of artworks associated with biological art, makes it possible to evaluate them according to the criteria of cultural criticism, and try to overcome the obstacles that can encountered in analyzing works whose predicates depend on tissues and cells that give rise to life. Which needs a critic with scientific and technological interests in addition to his scientific references. Thus, cultural criticism can adopt an epistemological background that fits the different patterns adopted by biotechnological art.

The biotechnological art also contributes to restoring the lost nature of plants, or reproducing the production of extinct animals. And create a complete and realistic environment for extinct living creatures, and bring back to memory what was lost long ago. Using different media and employing scientific experiments such as cloning, genetic modification, digital techniques, and the artist's imagination, in order to create a suitable environment for those ideas, revitalize them and present them for receiving. in a museum" New Zealand Te Papa Tongerawa Wellington", The artist "McIntyre" tried Presenting a recording of the sounds of birds in front of the platform of the mummified extinct birds, as a kind of repetition of the organic and biological elements. Critical analysis is not satisfied with achieving beauty; And the results of intellectual awareness that have been reached within the structural systems, and their media loads, with the adoption of the appropriate critical orientation for the artistic work. It gives a sense of loss to an unrecoverable environment, and it is impossible to bring back life to beings who are gone.

## 8. SAMPLE ANALYSIS

### Sample (1): "Heather Dewey-Hagborg, Stranger Visions"

The work represents a series of sketches made out of people's DNA, obtained by the artist, from analyzes of discarded genetic material left unintentionally by strangers in the streets, bathrooms and waiting areas, such as hair, chewing gum and cigarette butts. The artist extracted DNA from the samples to create full-color, full-color images that were printed in life-size, representing the supposed shape of those individuals. It determined gender and ethnicity and used a 3D printer to make computer-generated guess images.



In this work, the artist raised the idea that neglected things such as nails, tufts of hair, skin and saliva found on chewing gum are what prove belonging to the human race. A live slide contains accurate information about its owner. Today it is made by biotechnology to recognize people.

The work opens up a set of critical cultural practices and connotations implicit in the artwork, which draws attention to the dangers of genetic monitoring, and the possibility of reading DNA easily and quickly, and at the cheapest prices. Considering the neglected things, they can be considered as means of espionage that contain the genetic record of the human being, and linked to the ideology of descent and ethnic origins. And draw attention to the consequences of a new culture represented by biological surveillance. Thus, the aesthetic values related to the success of the convergence and iconographic coupling, which the artist reached between the original form of the person, and the specifications obtained from neglected DNA.

The work also includes cultural inclusion by sending an important message about the possibility of employing that discovery in developing and employing DNA technology in forensic medicine and opening criminal investigation files on cases that have closed due to the lack of evidence about the shape of the accused. Thus, the critical practice combines the aesthetic dimensions with the scientific experience and the approach between them by achieving the maximum similarities between the artistic form assumed from the analysis of samples in a scientific way, and the original form, away from the defined artistic beauty standards.

### Sample (2): "Emeka Ikebude, Fragments"

In this work, the artist collected hundreds of thousands of wooden toothpicks, from public restaurants after being used and disposed of by consumers. Which contains saliva, blood and their food particles. It has been sterilized and dyed to create a portrait artwork of a dark-skinned young man, his head covered with a red scarf. Each toothpick is considered alive because it contains the DNA remnants of a different person, society, race, and different skin colour, all of which come together to create a portrait of a dark-colored young man, drawn from the alliance of different living beings. To have the additional task of carrying the DNA and microbial DNA of the people who used the sticks.



This work paved the way for the association of plastic art with the science of paper geometry to be a witness to the intrusion of knowledge areas different from what is familiar. To build aesthetic relationships from consumable materials and ready-made materials, and recycle them and use them in the artistic formation area.

Cultural criticism does not care about the apparent form, the extent to which the artist mimics the iconic form, and the similarity of the work to the original. Rather, it examines the implicit pattern imposed by the overlapping relationship between plastic art and biotechnology, and explores that complex relationship with the bacterial and viral genomes of the human body, and the effect of consumer materials for daily use, and the surrounding repercussions to reach a better understanding about the human relationship with the consumer society and its effects on Health, environment, and medical history.

Cultural activity and critical practice emphasize the aesthetic pattern adopted by the artist to clarify the health status of the restaurant and the nature of food that people prefer in public restaurants. Where the work represents a living record of people who left the place, and their traces resulting from their use of consumable materials, which bear their gender, characteristics and races, remained. And their identities can be known by analyzing what they left in scientific laboratories.



### Sample (3) "Lingzhi Girl Xiaoqing Yan",

The social, environmental and living reflections represent a main catalyst in activating the plastic art discourse, whose ideas also extend from events and crises that directly affect the artist, as he is part of this society. Over the course of three years, the world was exposed to the Corona epidemic, which spread by air and crossed borders.

Despite the existence of environmental precautions and health awareness, and man's discontinuation of social contact with his fellow man, he replaced it with communication with animals, plants and other living creatures. However, this did not prevent the spread of airborne viruses and germs.

This event contributed to the knowledge of biology, and focused on research and experiments that would find alternative solutions. The artist also contributed ideas derived from biology to be a catalyst for scientists, and to make unusual experiments that take an expressive aesthetic character, characterized by scientific and artistic cooperation.

In a virtual and descriptive reading of the work, the artist chose "Xiaoqing Yan", various materials such as medicinal mushrooms from "Lingzhi" and wood chips, "Mycelium, cultivated lingzhi mushrooms and wood chips", to carry out its work "Lingzhi Girl", Which consists of the bust of a girl, by joining wood chips by fungi, to form a human form.

Hybrid. Lasted four months, the spores transformed from the white fungus stage, to brown, and eventually transformed into a lingzhi mushroom.

The idea of the work derived from Chinese myths, which believe that everything in nature has a soul, and can transformed into a human form, by means of cosmic magical powers, and achieve immortality. When there is a shortage of energy during the process of transformation, things retain some of their plant or animal characteristics.

The work, "Lingzhi Girl", focuses on the interactive relationship between man and nature, as mushrooms accelerate the decomposition process, making room for the emergence of new life, and the mushrooms are a symbol of the relationship of life and death. Where types of mushrooms appear in landfills, to turn into types that can eaten by humans. Other species also appear in the forests, giving hope to the flourishing of dry lands. In addition, companies have emerged working on products that contain fungi to contribute to the acceleration of the decomposition process, as environmental solutions.

In this work, the artist re-employed the myth of immortality, life and death represented in the form of a woman, in a cultural and artistic practice that highlights the cooperation between scientists from different disciplines and artists, to demonstrate the impact of biological sciences and fungi on the environment, focus on attention to them, and communicate with them. Because it is an important part to ensure living in a healthy environment.

The work also bears the culture of its time and the repercussions of the environment in which man threatened with death because of an invisible virus, after which his body is exposed to decomposition in the soil, loses his power, and turns into other living beings.

Among these overlaps and interpretations, the work can considered an indication of increasing awareness of the environmental environment and trying to preserve it in the best way. Moreover, getting rid of the wrong practices of man towards other living creatures, which provoke his arrogance over other creatures.

## 9. RESEARCH RESULTS

1. Technology reveals vitality what hidden for living organisms, helped to report various scientific research. Where she was able to diagnose many diseases, analyze mutations, and find treatment for them in the field of medicine. It also worked to increase agricultural and animal crops and improve their quality. In addition to Recycling of consumables and reduce environmental pollution. Moreover, art had a share in employing biotechnology, DNA experiments and tissue culture to implement works of art that represent the effects of living organisms under the culture of art and beauty. In addition, it constitutes an incentive for scientists to find solutions to many problems related to different sciences, which can contribute to the benefit of the environment and society.
2. Within the context of cultural criticism, which contributes to defining the nature of artistic works, it is not intended (criticism), but rather the cultural reading that contributes to clarifying and exploring new and implicit cultural features and analyzing cultural structures in dealing with the context of the visual achievement, its aesthetic format, and dealing with those texts with different artistic readings. . It is a criticism that opens up to the multiplicity of active discourses, and rejects the texts of the elite and normative fixed and closed. In addition to reading the communication and exchange systems presented by the culture by employing the various fields of knowledge. Moreover, the search for the unspoken, and the circulation of interpretations unlimited and unfamiliar. It opens up to different critical, philosophical and literary orientations that contribute to the analysis of the artistic work and the knowledge of its various references. Each work of art linked to a particular culture and has a different purpose. Cultural criticism contributes to defining its origins, message and desired goal.



3. There is no systematic framework and fixed strategies that can traced back to cultural criticism that can adopted in reading artworks. As each artwork has its own context in the process of describing, reading, analyzing and evaluating. Since the great difference in mechanisms, media, technologies, means of production and methods of achievement in artistic works necessitates cultural criticism different practices depending on each work.
4. Cultural criticism practices can implemented in cooperation between science, art and different disciplines to achieve knowledge, opening up horizons for artists and scientists, to bring about changes and important effects in scientific discoveries. Finding new artistic formats. Cultural criticism requires replacing previous critical criteria with models and theories that fit the changes brought about by biological sciences in art.
5. The artist went to laboratories to explore DNA, tissue and cell remains, and involved the living remains of unknown audiences to create artwork from their health records. It can be a personal identity and a regional affiliation that proves the existence of a person in a particular place and time. Through the leftovers that are a witness to the existence of man. Even if he is not present in his physical body. Artwork as a critical practice has become an identity, a personal record and a health history that shows race, gender and gender. According to scientific assumptions, aesthetic visions and cultural reading. As in sample no. (1). as the artwork revealed to man what was hidden from him personally, and he was a witness to it, and penetrated his privacy and ethnic roots.
6. It represents a critical practice of artistic manifestations that care about the ephemeral, the marginalized and the neglected, as part of society's consumer consequences. And the formation of a work of art away from traditional manifestations by choosing unfamiliar materials, after which it is a communicative method that is open to controversy. And follow a cultural critique that focuses on the importance of communication between different nationalities and races. As in sample (2). In addition to the communication between the artist, the recipient and consumer residues. By producing artistic works that take aesthetic forms, which have important conceptual implications. It relates to the existence of the human being with the consumable materials he left behind, and his undeclared communication in a work that achieves cultural awareness of the importance of communication. Considering all races have equal importance, in this consumer society.
7. Artistic works take an informative and informative character about the importance of the environment and its preservation. As manifestations of cultural criticism, tend to emphasize the relationship of man with other living creatures, and its importance to ensure his existence, and not to deal with the environment after that as a commercial means and a consumer item. As in sample (3). The critical discourse emphasizes sending a lofty message that focuses on the importance of biological organisms in the succession of death and life, and knowing how to deal with them through artistic works.
8. A person can lose his life, if he is negligent in the power of viruses and fungi, which can pose a threat to him. Which may reproduce it again to turn into soil or part of plant organisms, after its death. The importance of the artist comes to directing the audience to this by dealing with them according to cultural practices that are compatible with all public intellectual levels, and away from the scope of the elite and upper classes.
9. One of the features of contemporary plastic art is the removal of the boundaries between the elite and popular arts, and the search for new formats that emanate from contradictions and artistic transformations resulting from bringing about approaches between scientific developments and plastic arts, to acquire new connotations, in favor of circulation and the era of communication.

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