CULTURAL APPROACHES BETWEEN PLASTIC ARTS AND DIGITAL MEDIA IN THE TELEMATICS ART

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Article history:		Abstract:
		The communication revolution has made a clear difference in the nature of the circulation of human achievements at the level of ideas, and material achievements as a later stage. With the variation of artistic movements and their overlap within the fabric of social communication and the new technological relationship was likely to show new strains of concepts and ideas that resulted in a transformation in the style affected by the occurrence of cross-fertilization within the field of plastic art. In the context of this cultural outreach resulting from the tremendous developments in the various multimedia media, different societies have entered into interactive and reciprocal relations, with which the geographical boundaries have disappeared within an ethereal space that allowed for the building and opening up of a model for a communicative cultural future thats to a higher level. It achieves intellectual, cultural and civilizational convergence. The importance of this and its effects on the transformation of the style in the plastic arts, which in turn led to the emergence of many of the arts that depend on the digital image came this research, "Cultural approaches between plastic arts and digital media in the Telematics Art", which highlights of the "Telematic art"
		This paper contains four chapters; the first chapter includes the problem of the study, its importance and the aims, and identify the most important terms related to research. Chapter 2, however, includes three sections. The first section focuses on the relationship between the digital media and the plastic art and the second explains the mutual presence between digital media and plastic art, while the third section included the telematics art. The third chapter deals with analyzing the samples. Finally, chapter four includes the ending results

INTRODUCTION

The latest scientific and technical progress in the field of communication media, a sample for the radical change witnessed by the geography of the art world, and it has truly become a new and innovative platform for contemporary art, Its main goal is to go toIn order to gain experience, culture and openness with the other of different thought and belonging, and to find a base on which to base it, provide him with aesthetic justifications that guarantee him openness and communication. In addition, the result of the tremendous developments in the various information media, different societies have entered into interactive and reciprocal relations. Boundaries blurred to meet in space the real make room to bring about intellectual transformations rise to levels that were not calculated or expected, And achieves cross-cultural and civilizational cross-fertilization would contribute in shattering icons remained firmly established for centuries.

The communication and information revolution affected the nature of the circulation of artistic achievements at the level of ideas, and material achievements as a later stage. With the justifications and justifications given that, have wide impacts on the world system cultural What's new and what makes it available today through control screen The palm of the hand, move the individual To worlds where borders vanish inside great cosmic unit. and be plastic art and The artist is part of the fabric of that social, communicative structure and that newly developed technological relationship was likely to have the same overlap in terms of the intellectual stages that result in the achievement and are affected by what happens, or what is attached to artwork within the field of formation. It leads to the collapse of well-established concepts before the authority of modern artistic traditions. It was necessary to art and artist to be pursued intellectual and cultural changes, and openness on diverse cultures of access to global strategies that break through geographical and historical barriers, and find formulation at Art that transcends identity and belonging towards achieving the aesthetic and communicative goal systemic transformations.

In light of the foregoing, the research problem can be put in front of questions:

1. Do you the effect of the erasure of distances, the fading of borders and the convergence of cultures how to achieve the identity and individual affiliations of the artist?
2. What are the artistic uses and organizations proposed by digital media and invested by the artist to achieve the aesthetic goal?
3. What are the artistic methods that are compatible with modern digital technologies?
4. Did you affect digital culture on the taste of receiving and I found a mass base that accommodates the change brought about by the transformation is it systematic?

IMPORTANCE RESEARCH:

The great transformation in information media has made today's human being lives in front of a big screen everywhere, whether in front of television and the Internet And the cinema and screen in On the street, on building facades, at airports, and in every places, It was the artist must study the effects of the screen era on the plastic image that has been transformed from a still image to a moving image, which is announce about the end of the watching society in its traditional sense. Accordingly, the importance of the current research is determined in revealing the variables that contributed to finding new artistic methods that changed the laws of watching and the means of presentation, and researching the nature of Image fine and its relationship with cosmic reception that style was affected New digital media The research is also a contribution to knowledge and a new reading of an artistic style that is still unborn.

RESEARCH GOAL:

1. Revealing the role of the media in influencing the aesthetic values in the fine arts.
2. Revealing the formats adopted in artistic works that focused on digital media in their formal outputs and structural elements and the finding new methods that transcend spatial and temporal boundaries. The art of telematics.

Define Terms:

. End of geography

The definition of the end in the dictionary of the contemporary Arabic language came with the meaning "The end of everything and the end, comes with a meaning the maximum that something can achieve and the ends of the house are its limits, which are its ends and its ends. "Internet, 5", as for geography, it is the science that studies the phenomena of the earth's surface natural, It studies the distribution of plant, animal, and human life, and the effects of human activity in different parts of the world earth. Human geography specializes in Science Population: Which about by human phenomena. As for historical geography, it specializes in ethnology, languages, boundaries of kingdoms and institutions. "Internet, 5".

It is a description of the communicative space ethereal, which digital media penetrate within the process of erasing distances and defrost Physical boundaries and barriers between different countries In order to bring cultures closer and communicate.

Image:

Means "his shape and form have been depicted. Alternatively, his imagination. On the other hand, a copy identical to the original. Or what the painter draws with his brushes on canvas or wood, internet painting, oil painting". "Internet, 3".

As for (Al-Muheet), it means "everything that is depicted; the image of the tree, the face, the type; this issue is in two forms. He explained the idea clearly. His imagination is in the mind and the mind; the image of the truth, a copy of it; the image of the personal identity" "Internet, 4".

Image "An integrated technician based on the relationship between its sensory sides it reflects in an accurate and direct manner the pattern of relations between the individual and society in every age". "Gachev, p. 15". As for the definition picture at "Dewey" represented "The understandable mental element in world topics and events. "Dewey, p. 195". overlap the image "in the physical sense "Picture" with the picture in its spiritual imaginative sense "Image" a great overlap that does not they break away from it and exchange roles in the forefront depending on the intellectual approach, and the source of this interdependence is their participation in the mental image necessary for their construction and realization. It A spiritual fantasy". "Aljyad, p. 17". The image either refers to something external and mimics reality, or refers to what is inside the artist, and then it is an expression. And the image "Psychological significance above its significance a linguistic, symbolic, rhetorical or artistic, By being based on sensory awakening on the one hand, and esoteric awakening on the other, because the sensory perception of the image apart from the inner stuff, He turns it into a transmission image that indicates the primitive man's way of thinking, that reflects external phenomena in itself". "Al-Mukhtari, pp. 63-64".

The image considered "a field in which language and the psychological, organic, and mental body converge. It lies in the separator and link between the visible and the invisible, and between the sensible and the tangible." "Ezzahi, p. 3".

"Balasim Muhammad" identified the sources of the image through the presence of "a mental image" and "an abstract image", and the first comes as a result of an unconscious creative act in part and works its work in the mind of the viewer or artist without awareness of it in a little or a lot, and that the realization of its meanings It is done through initiatives, reviews, guesses and questions. As for the pattern of the second image, it is based on the loosening

of the designation in the cell of the real visible thing to generate relationships and then invisible formations and motivate the perceptive system of the recipient to change its course. "Balasim Muhammad, p. 233"

In addition, the artistic image; is a visual formulation of the motion template that characterizes a particular visualized, inimitable form. "Rogers, p. 82"

While the digital image is the computer image that exists within the cluster network spaces. This image is technical, digital and virtual. Hence, it is a sophisticated, fashionable and functional image, linked to the computer and the digital network". "Internet, 2".

From the foregoing, it is possible to arrive at a procedural definition of the plastic and digital image

Art image: It is a visual language that exploits the relationship between the sensory aspect and the imaginary meaning, to create a formal and material organization that depends on the modalities of presentation and methods of presentation.

Digital image: It is a representation visual formulation creative has a shape realized by investment Multi media. To achieve aesthetically pleasing and interactive Between the completed image and the cosmic reception, with boundaries spatial and temporal.

Cultural convergence:

"It's what happens when cultures experience many of the same flows and tend to grow more similarly." "Ritzer, p. 1084",

The telematics art: This term was first coined in 1978 by. "Alain Minc" and "Simon Nora", "Nora, p4-5". The definition of the word telematics in the Cambridge Dictionary is "distance education, the transmission of information over long distances using wireless communications". "Internet, 6".

An art requires the integration between art and information technology and the creation of an interactive environment for remote communication between the physical and etheric body.

Chapter 2:
The relationship between plastic arts and digital media

Every intellectual transformation and technological development is accompanied by the undermining and rebuilding of the artistic image pattern, which begins to find a base that enhances its appearance so that the previous pattern gradually disappears before the dominance of the new pattern according to the new data. And the transitions from modernity to the post-modern era to the era of digital modernity

Man has become living in the world of the image, which is equivalent to a thousand words within a wide communicative space, such as the plastic, photographic and cinematic image that surrounds reception in all places and media represented by mobile devices, computers and television, which may be truer than reality, sometimes. Where (Heidegger) says, "The essence of any age is reflected in the image of the world adopted by this or that age. The transition to modernity was marked not only by the replacement of the modern images of the world with the old images of the world, but also by transforming the world into an image." "Shaker Abdel Hamid, p. 71". The picture is a documentation of the culture of the era to which it belongs.

Successive artistic revolutions gradually undermined the system of controls and aesthetic standards prevailing in each era to find new rules for the artistic image and to refer to patterns that coincide with the scientific and intellectual changes of the era to which it belongs. Where "Dubry" explains the path of the picture in three joints, according to technical developments and scientific discoveries, "Dubry, pp. 230-231":

1. The era of the logo sphere, discourse logo sphere) which corresponds to the era of idols... and it extends from the invention of writing to the invention of the printing press.
2. The era of writing that corresponds to the era of graph sphere art (Graph sphere), which extends from the printing press to the television in color, and the image appears more relevant than the photographic or cinematic image.
3. The era of the screen that corresponds to the visual era, the video sphere (Video sphere), (according to the term proposed by Serge Dany). Which represents this era.

These major transformations led to a sequential disruption of the laws and a gradual move away from simulation in the artistic image to carry Impressionism the banner of change and the signs of liberation that were prompted by intellectual and scientific transformations in the era of modernity. It is the spark that announced the break with the past and the openness of the relationship to scientific discoveries and their investment in order to leave the realistic image, and to find alternative concepts and media that encouraged rebellion and extremism in relations that may be considered sabotage and rebellion from the point of view of thinkers and artists. "Daguerre" for photography, then the French artist "Eugene Delacroix" said: From today the art of photography died. In addition, the poet "Baudelaire" wrote: This new tool is the sworn enemy of art. "Shaker Abdel Hamid, p. 222".

Despite the attempt to restore the image to its old foundations and standards, many artists went to find different artistic images belonging to revolutionary movements that differ in their artistic outputs and technical means such as brutality, expressionism and cubism, all the way to building the image through absurdity and demolition in Dadaism, which sought to sever any connection with values and concepts. Stable art and encouragement to abandon the framework of artistic painting and the prevailing viewing system, and the tendency to build relationships with knowledge neighborhoods, cancel naturalization, and overlap elements, techniques and materials that differ in their nature from many works of art. Technical Institution.

Term of the ending the postmodern era the announcement of the ends, which crystallized with Fukuyama's declaration of the end of history, down to the geographical end and the great revolutions successive and the radical changes that affected societies, did not untouched by art and artist. It also opened up to other neighborhoods in the field of formation and openness in the artistic image When the transformation began with "the works of Duchamp, Warhol, and experiments in conceptual art which regarded every vulgar trace as a work of art". "Jimson, p. 85". Which opened the way to find ideas that attract reception with new formulas, materials and different technologies and overlap with neighborhoods and acquaintances different. Which paved the way for the artistic image of openness to the world of cloning and the advertising image to lose with it the fragrant uniqueness and originality that "Walter Benjamin" talked about. to be free Art seriously Museums and halls are a researcher About an image that achieves communication in a new global format and open to display methods that overlap with buildings, bridges, streets and public stores, do not require language or interpretation, and the other understands them fascinated by their modern media not uniquely within the walls of the exhibitions. This trend does not mean that the artistic painting loses its importance, but it opens the way for new media to present the artistic image that has the ability to dazzle the cosmic reception and attract its attention with its strangeness and contrasting media in the face of this huge tide in the world of images that surrounds it.

Artistic movements that used to open up towards new manifestations and outputs and belong to the post-modern era, such as abstract expressionism, popular and visual art, land art and assemblage art, and when the "performative art and video arts" appeared in the seventies of the twentieth century, it was said that their emergence represented the end of the traditional emphasis in art on subjects and things. It was also said that these arts bring art to its viewers directly as a direct visual experience without media. "Shaker Abdel Hamid, pg. 248". In addition, upon it can be said that the convergence and openness towards the media became clear, opening the way to move from the still image to the moving image. Need with him today art of formation and the meaning of gelatinous changes according to its means, places of presentation, and the purpose achieved from it.

The mutual presence between the media and the plastic arts

In (2009) a book by cultural critics (Alan Kirby,Alan Kirby) Entitled (Digital Modernity: How New Technology Dismantled Postmodernism and Reshaping Culture), he described postmodernism as a cultural stage that has ended and made way for a new paradigm based on digital technology. He changed the term pseudo-modernity to digital modernity". Thus, (Kirby) joined the thinkers who competed in diagnosing the features of the next stage and giving them names that suit their orientations and cultural backgrounds. See "Amani Abu Rahma, p125". And with The emergence of the era of digital modernity (after..postmodernism) and the occurrence of technological and technical developments and the development of electronic industries opened the door to communication and exchange of information between different cultures. The necessity of openness and rapid change in all fields is an inevitable result of understanding the subsequent contradictions, and becameThe time is right to open up to the era of access represented by breaking barriers between peoples and fading borders, which has been crystallized with the development of communication technology and information media represented by screen and computer and the emergence of the Internet, which is entering without permission and shortening distances and cannot be determined by place and time. In the face of this enormous cosmic openness, the overlap of cultures, and the transmission of information at the same time and date. The communication space has become unified for countries surrounded by geographical borders, declaring the end of geography creating openness and communication by approaching cultures in order to find a middle ground that is accepted by the other. With him, man became free in his Siberian space, bound by the borders of his state drawn on the map of the globe. In addition, the individual became confronted with what Jameson called "the replaceable present "Fungible present) in which place and souls are reconfigurable and changeable at will. The reality is that there are multiple options offered by digital documents. "Amani Abu Rahma, p. 185", different cultures and ideas.

As you go some of the media that contributed to the changes can be reviewed, The art of forming and achieving communication intellectual and cultural breaking the geographical boundaries, which are represented in:

- **The Screen:**

The screen is an important means of mass communication that has a cultural impact if it is invested in an effective way to pass on a specific discourse. In this way, it provides great opportunities for the artist to create a visual art capable of attracting reception and imposing its authority on it in a live broadcast of work. It may be fixed or moving, deliberately changing the visual image to create the strongest effect and communication that eliminates distances and times. Thus, the screen becomes an important advertising medium with its stated or implicit goals, and it takes up major display places that forcibly confront the recipient in the facades of buildings, airports, streets and even in metro tunnels.

"The word screen means a separator or barrier, separating reality and imagination, and in order to understand the mechanism of the image's effectiveness, we may have to look with a serious eye at the role of the screen in the viewing process. To a specific vessel is the utensil of watching, which in this case is limited to being a person watching and a screen, "internet, 1". Thus, the tyranny of the image and the magic of the screen and its advanced capabilities provided the artist with modern media through which he reconstructs an event in an uninhibited style and artistic output, or finds a new world in which the imagination moves towards worlds that he could not present through the materials specific to the fine arts.

From the breadth and multiplicity of the means of display that employ the screen, the art of video appeared. Video Art), borrowing its media from the world of cinema and television, and relating to its styles. Where the media meet with the media to create a hybrid pattern derived from different sciences and open a window on the world that enables it to cancel the silence of the artwork towards the dynamism of the visual and audio moving image in line with the construction of new formats that are close to being considered fine arts; And to reach a formula understood by the cosmic receiver.

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As an example of video art, the Iraqi artist invested "Adel Abdeen" Multimedia to present his video installation work, "Cover Up", figure (1). Where "Abdeen" chose a man with oriental features with long hair and wearing an Arab dress (a white dishdasha), trying to cover his body because of a random air current directed on his clothes. The scene is accompanied by music chosen by the artist from the fifties of the previous century. The scene was filmed in black and white in a series of four minutes and twenty-five seconds. "Abdeen" left the familiar plastic arts media, towards the possibilities he invested from the contemporary era of the picture to be more communicative and in contact with the distant other, through borrowed Film and television image media that The craftsman and the artist participate to find dazzling image that transfers the world of the image from the stationary panel to animated scenes, With performances that eliminate meditation in favor of a meta-photo stalking culture. Just as Warhol has equated consumer packs with portraits of celebrities in the age of consumerism; "Abdeen" deliberately presented this image culture with a work that combines sarcasm and irony, by presenting a similar copy of an image that has been firmly established in the memory of the global audience since 1955 of the international actress (Marilyn Monroe) wearing a white dress that flies randomly as a result of her standing on a clip over the subway. trying to break it down and the manipulating the mental image to achieve the aesthetic value and reproduce a different image that depends on the ideas of the accelerating world. Presenting it in a satirical manner that raises questions by manipulating opposites, by the audience, between a global image firmly established in the mind, and an image that has a local character from the artist's world; The charisma of the white-skinned, blond-haired Monroe is replaced by the ruggedness of the dark-skinned, black-haired Arab man.This work is the result of global communication and the convergence of cultures, which tried to find an achievement that addresses the local and the global at the same time.

Thus, it presents screen and video presentations are new formulations for viewing and not for acquisition. Investing information media for the benefit of thought and search what the screen can offer of dazzling and endless possibilities; It attracts those who are eager for art linked to the latest technical and technological innovations to create a charming animated audio-visual image born of the fusion of art and science. As well as the possibility of storing it in tapes or on digital discs or downloaded to sites different internet Which has become a cosmic museum alternative to fixed exhibitions. In addition to the ability for the connoisseur to save these arts anywhere in the world to recall them and re-view them with the push of a button. These performances abolished the personal ownership of the artwork and opened the way for the multiplicity of reproduction and awakened the desire towards finding new laws of watching in harmony with the world of the screen, which, at the moment of the show, becomes a substitute for reality and contributes to the abolition of individual memory to be a collective technical memory that corresponds to the momentary transformations of the image transmitted with the dynamism of images Animation.

- **The Computer**

The computer is the new culture of the contemporary world, it is an important part and has its authority in international societies, and the word (illiteracy) has become entrusted to those who do not employ that device in the structure of their business. For the computer to be the electronic rhetoric that expresses the progress of societies in all fields because of its enormous and unlimited potential that can be employed in creating climates that contribute to bringing about change at all levels, whether economic, political, cultural, social, at the global or local level.

this is the great shift allowed the artist to invest in the digital revolution in creating a virtual reality that replaces the programmer in the place of the artist, reinforced by the media and software provided by the computer "and touches at the same time the image, sound and text, so that the engineer, researcher, technician and artist meet under a common system. They all became Pythagoreans. In addition, tomorrow is a world the image is open and declaring a universal symbolism. As for the island of fine arts, it has been connected to the general flow of software. Thus, transforming the body of the world into a mathematical entity is a utopia of new images."(Dubry, p. 309), And directing it to be an important means of artistic expression and the culture of the plastic image in the post-millennium era and contribute to imposing its control on the
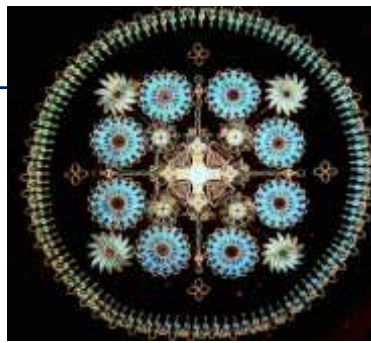
(4)   **(3)**   **(2)**

cosmic recipient and contribute to the manufacture of a culture that may not be familiar at its first appearance, but it has the character of attraction, excitement and dazzling to promote its ideas and influence the adaptation of awareness of the new and taming it to be familiar. From the womb of digital image technology, several technical names were born in response to the mechanisms of contemporary technologies and serve the strategies of the culture of communication with the public, and are related to the computer, including: To see "Abu Rahma, 246-247"

1. **Evolutionary Art:** The computer employed to reproduce or modify images from a previous generation and to develop, develop and adapt them to produce a later generation. All of these operations are carried out inside the computer according to aesthetic criteria chosen by the artist. Form (2).
2. **Genetic Art:** It is based on genetic algorithm systems, which require the production of units, each of which has a list of the processes that it produced to form a hybrid generation whose factors can be modified; which may be numbers, formulas, or units that can be changed. Form (3).
3. **Organic Art:** It is the production of morphological patterns that appear organic, that is, similar to the original shapes in living organisms. The shapes can be reinvested and modified by employing the computer according to the artist's will and his aesthetic vision without entering into the complexities of programming again. Form (4).

- **Internet and social networks:**

The information technology revolution has developed towards a more communicative and interactive trend in a world that has become completely dependent on the speed of access and reciprocal interaction. From the computer itself, so that the computers can communicate, communicate and exchange information." "Ramona, p. 12", it penetrates geographical borders across cyberspace, with the push of a button. The major countries are competing to control that communicative system that controls political, economic, social and cultural forces. The powers of the states became dependent on the control of electronic communication systems in order to achieve communicative dominance, which guarantees influencing public opinion and directing it according to its goals. And trace the cross-fertilization of media, the Internet, and digital capabilities on the world of culture and the arts. Whose goals have assumed a privileged position, enabling it to be more communicative with the other distant. Thus, the artist searched for artistic ideas and applications that are compatible with transforming the composition into presentations that penetrate geographical boundaries and cancel distances according to bold experiments that exploit cyberspace and are compatible with the immediate interaction of audiences of different cultures and languages in any part of the world. Where "the communications and information revolution in the second half of the twentieth century gained the mechanisms of awareness formation technical capabilities through which they triumphed over the immunity of geography and acquired with it the power to influence the formulation of local and global public opinion, and to be able to form or reshape aesthetic awareness, defeating or besieging any aesthetic mind that is difficult to taming". "Kinana, p. 42", Accordingly, the electronic system is modeled and the search for digital art ismoreA rapprochement with the aesthetic vision that contributes to breaking expectations and challenges and transforming the tastes of the masses to be communication With the latest global developments. Several artistic trends have emerged related to the Internet, including:

1- multimedia art (Media Art):It is the art of multimedia Such as (text, audio, graphics, animation, video). It is a combination of computer and media to produce an interactive environment that contains audio, video and audio software that are linked to each other to produce a visual image based on those media. "Sean P54".
2- The art of telematics: The art invests digital communication networks as a medium to create an interactive relationship at a distance between individuals. Thus, the artwork is a type of communication between a physical body and a digital one. "Ascott, p55".
3- Interactive art Interactive Art: It is a type of art implemented in digital media and requires the participation of the receiving audience to intervene in the processing of artistic forms and decision-making through special sensor systems. "p120, Stefan".

After the emergence of the culture of social media, Become a digital network like Facebook (Facebook), Twitter, etc. The great importance of what it contains of huge numbers of subscribers; to be a major goal for the artist who wants to transcend boundaries and shorten The Time and distances to ensure knowledge and spread. Thus, social networks become an artistic digital museum that contains the works of artists, and the audience of different nationalities penetrates their countries and homes, away from the walls of museums and the conditions of art exhibitions, which can be visited at any time and place. On this basis, the most prevalent artist is the most communicative artist through the visual image that depends on the multimedia of communication. It became necessary to replace the saying "I think, therefore I exist". To "I communicate, therefore I exist". Thus, the Cosmic Museum contains a huge number of names and works, regardless of the cultural knowledge possessed by the artist. The digital system is available to anyone who wants to display their work in it. In this context, the philosopher "Anne Cauquelin". "The physical site has become

represented today in the network, while the conceptual site is the model of communication in real time interacting, between the users of the site, which leads to the acceptance of the intervention of these component elements, the disappearance of the artwork as a tangible subject, confined and limited in order to achieve a process that is still In the process of being accomplished, the disappearance of the unique author in favor of a constellation of interveners whose physical presence is unnecessary, and those who are thousands of kilometers away. It is the abandonment of the privileged potential of the actors." "Jimons, p. 97".

Telematics Art

The relationship between form and content is a major problem throughout the history of plastic art, and its scope has expanded with the developments of scientific experiments affecting the outputs of the artistic image, leading to electronic culture, which has become necessary to communicate with the world and openness to developments and alternatives invested by computer-based and Internet-based art to find unfamiliar patterns. Moreover, new forms of expression that raise questions and pursue tremendous developments in the field of science and technology. Among these patterns, the art of telematics arose, which focuses attention on virtual reality and cyberspace, which contributes to the transformation of the ethereal image into a reality that surpasses its impact on the realistic physical image. Distance between physical and virtual reality.

The British artist and theorist "Roy Scott" is one of the first artists interested in this phenomenon, and he coined the term remote art to describe the use of internet and computer networks as an artistic medium. However, the artist (Mohli Nagy, Moholy-Nagy) in his work called "Phone Pictures, Telephone Pictures". "Ascott, P55".

The art of telematics needs a technological environment and a communication space in which boundaries are broken not at the level of individuals but also at the level of institutions, regions and cities, in front of which individuality and privacy disappear in favor of interaction and communication. Photo audiovisual Imaginary lacks privacy, born of the age of communication. In addition, this art may be inspired by its orientations from merging with other movements, such as conceptual art, the body, performance, installation art, and video to produce a title emanating from that merger, which was the art of remote performance. Telematic Performance Art", or the art of remote installation "Telematic Installation", or remote video art "Telematic Video Art".

Among the artists of this movement are the British artist "Roy Scott", the artist "Katrini Dinopolo, Caterini Dinopoulou", the American artist "Edward Kack", the Portuguese "Luis Miguel Girao", and the artist "Paul Sermon".

The art of telematics represents the embodiment of human weakness in front of the authority of the discoveries of the new stage, in the telematics society, everything he owns and lives around linked to the digital reality, as if life announces its halt in the event of losing the connection to the electronic network. Some consider it a kind of alienation and isolation from the physical reality, and an etheric connection with the other, which assumes the recipient to stay in his place and move to different worlds through the digital screen and live in the digital reality that is truer than the physical reality for him. As for the generation that grew up with this system, it considers it a kind of freedom and privacy that displays what it wants and blocks what it does not want, exchanges information and participates in discussions and even games with its digital companions who may not have seen them in reality, but only talks with them within the network and ends its relationship with them when something ends They gathered for him. And with this".

The relationship of man with his physical world was one of "contact and then a connection relationship, which today has turned into a remote relationship, a connection relationship. Modern man is able not only to call and see the other, but also to feel it from a distance thanks to the possibility of supplying his perception by electromagnetic waves to electronics and the image world." "Shaker Abdel Hamid, p. 8". In the relationship of telematics art to universal reception, it is an art that exploits digital networks, media, satellites, and telecommunications, to achieve new patterns and artistic projects that challenge the traditional relations between scenes and familiar artworks. It is the form of remote art that transforms the recipient into an interactive participant in the completion of artworks that are still in progress throughout the duration of their presentation, and whose scope may expand beyond the walls of places and break physical boundaries by communicating between cities of different cultures and languages and openness to them.

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system of watching changed with what was After the recipient was contemplating the artwork, meditation in favor of communication to pursue the environment that ends with cessation of communication capabilities provided by for more arts and different boundaries between find new formats that capabilities, not on the level of international in the art of telematics provided by the new media. standing alone today he had to leave interaction and continuous artwork in the virtual the end of the work or the with it. The extraordinary these media opened the way knowledge to dissolve the different disciplines and to emanated from those personal level, but on the institutions and festivals. In

2010, the Intermediary Festival was held. A series of live performances that presented future patterns of telematics arts supported by computers, media and communications, the different disciplines met in the performance of telematics art as artists and musicians and my photographer the video and dancers and actors From all around America North and Europe.in when Travel more From (100) From the performers to me (Indianapolis), and share others Via live webcast in the form of interactive with Subscribers in the festival. Drama live, and dance, music, and arts visual, and video, And the show scientific, and comment, and discussion They all cooperated to shape A new context of collective arts on the virtual reality stage, in which different disciplines and cultures participate, and an interactive environment formed by them, the styles of telematics art. Form (5). In addition, these arts, with their great potential and advanced capabilities, need institutions that produce these works according to the goals specific to those institutions, such as advertising, research, political, and others, and he participated in supporting this festival. Center research technology Arts Donald Tavel, and university Bordeaux Indianapolis. "Internet, 7". According to the foregoing, the art of telematics is a model for interaction, openness, and cultural rapprochement in a digital society that is formed, a virtual environment in which geographical boundaries vanish, transferring reception to new temporal and spatial spaces, in which concepts are reorganized, ideas are explored, and questions are raised globally and simultaneously in the spectacle society that is created by the spectacle system of arts. Telematics.

Indicators of the theoretical framework

1. The communicative world has become more receptive and open to the culture of the other, and the creation of a unified pattern of mutual relations at various levels, helped by the multimedia.
2. The technological and information revolution has contributed to the marketing of ideas that suggest exciting justifications to enhance the trend towards ways to get rid of the restrictions and limitations that restrict think tanks and adapt them according to the new goals.
3. Globalization has provided institutions with a global holistic tendency that seeks to unify the cultural patterns that affect artistic patterns. Then search for effective and influential drivers in contemporary art formation.
4. Linked artistic aesthetics With intellectual and technological progress, which in turn provokes the artist who purified for the effects of informational media that bring about the transformation of the artistic style and thus find methods related to digital technology.
5. try to The artist searches for the unusual and far from the circle of plastic art to present it in a formulation that enables him to be more communication and open, dependent on access to the world through cyberspace, regardless of the physical artist's presence in those places. The digital media was the kit that he employed to find formats that dazzle cosmic reception and penetrate geographical boundaries.
6. Technology, digital culture, electronic rhetoric, and social networks have enriched the media and interactive television, and created artistic methods associated with them, and cosmic museums with their communicative ability that triumphed over geographical and historical obstacles by penetrating temporal and spatial boundaries to the point of declaring the end of geography.
7. New terms have emerged that related to this era and govern the intellectual modalities and its digital references. Moreover, from those Terminology nouns have emerged for movements Artistic new linked with its technical media references, like the art of telematics.
8. New formats emerged from the merging of telematics techniques with other arts, to form a hybrid pattern resulting from the employment of techniques and media that approximate those arts and their standards, and takes a title that combines their names.

Chapter Three:
Sample (1): "2010- Chat Rooms - Caterini Dinopoulou"
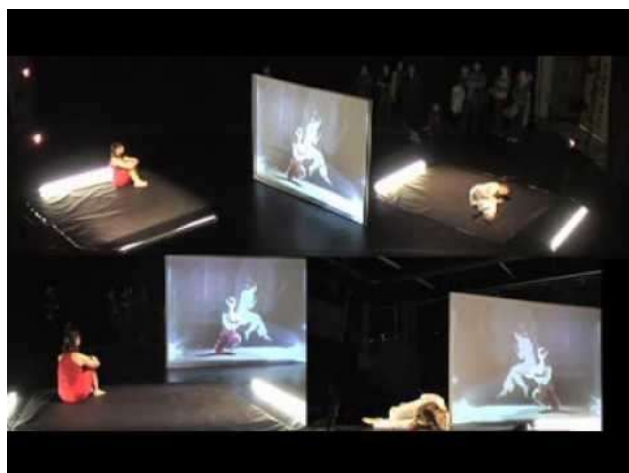
sample (1)

The work belongs to the art of telematics, which is the art that employs the screen, the computer, the Internet, and all digital means of communication and media to present an interactive art between the human being as an artist or recipient, and the virtual world. It focuses on communication and communication with the other from a distance, to link different environments or countries at one time by creating an interactive environment. The artist (Katrini) employed the media and information to present her work (chat rooms). Where the work made by my artist none in England and the other in Greece. Communication and interaction between them done by manipulating images by employing dual media and information. Moreover, their meeting etherically, not physically, via digital means of communication, on a large screen display in a third location (New York City). The show lasted three hours, the artist performs various random movements between lying down, dancing and various movements, the work is accompanied by music and sound calls, which contribute to raising the element of suspense and excitement.

The action combines three different countries on a large screen display, Pictures are taken simultaneously from different countries, thus showing direct reactions to the performance of the two artists freely within the space, and displaying them on one display screen and the viewer is invited to replace one of them to be the recipient in the face of the work. Moreover, the screen is the reality that represents the cosmic painting and the window to the world that cancels places and distances. The artist also left the freedom for the recipient to enter and exit the show place and interact with it or to replace the artist's place to perform a specific performance according to what his imagination dictates. Here the role of the artist ends and he retreats before the influence of the effective receiver, who has become the controller and director of the work, to create new world According to its objectives and justifications. Thus ended the role of the world, which was a small village in the post-modern era, to become a virtuous society presented by an open cosmic screen, without borders or walls in the era of access, which the recipient can control, by intervening to change the course of the artwork and modify its scenes. Thus, the work is a show that is dependent on new standards of watching related to live broadcasting, in which the laws of theater, cinema and the cyber world meet.

The work is a fusion between the art of performance and the art of thematic. Create a pattern emanating from the standards of these arts to create interactive environment from afar It integrates physical bodies and images of digital bodies. In order to communicate and acculturate between different societies and cultures, by penetrating geographical boundaries and different times by canceling distances so that the performance dance converges with the visual and audio and achieve an aesthetic work that belongs to the world of image and beauty that is understood by collective reception despite the different places, languages and different cognitive orientations.

With the absence of naturalization and the overlap of science with the arts of plastic arts, this work has become an industry, with the adoption of telematics sciences, and based on an integrated team that includes an interactive choreographer, performance artists, an interactive media consultant, a musician, and a technical team specialized in broadcasting and directing techniques.

This technical review found supportive institutions that contributed to its financing according to justifications related to its goals. Accordingly, three institutions from several countries have cooperated to support this aesthetic project, which is the Center for Architecture (KAM-Mediterranean Center of Architecture) in Greece, and the University of Chichester in the United Kingdom. Moreover, the Municipal Cultural Corporation of Chania, Greece. The artist is in an era (after..Postmodernism) needs an institution that finances his huge project, and at the same time, institutions are looking for work that guarantees them publicity and communication according to goals that may be educational, political, economic and others.

Sample(2): "Max Moswitzer, Selavy Oh And Elif Ayiter, LPDT2/3, 2012".

sample (2)

The name of the project consists of four letters, which represent the first letters of the title (La Plissure du Texte), which taken from the name of the book (Roland Barthes), which represents a discourse on authorship, connotations, and the creative role of the recipient as a writer of the text after the death of the author.

Three artists participated in this work, followed by a team working to complete a copy of a project broadcast live to the world, with references back to a work by the artist (Roy Scott), which he exhibited in (1983) at the Museum of Modern Art in Paris.

The work displays several levels of different colors, starting with black and white, then pink, and blue. When entering the reception, he sees only the first level that consists of elements on the surface of the earth, most notably a sea vortex and the Tower of Babel built from biblical texts, and the tower is surrounded by a group of islands consisting of words from the same The source, the show is accompanied by different sounds compatible with what is seen from the worlds and bodies in the first level, and with the escalation of events and successive levels, a group of abandoned worlds appears, and then the digital bodies return within those vortices surrounded by words, again in later levels.

The artist sought to employ the language and use the narrative presentation of the book's content by adopting an interactive environment consisting of modern multimedia and computer technologies, to form a system belonging to the era of digital modernity and based on the relationship between text, image and sound, linked to its references with the conceptual art that transformed the language into an aesthetic image celebrated by exhibitions Within its walls, its importance is equal to the artistic painting at that time, and thus the artist has created a system that combines modern media for the art of telematics with the standards and foundations on which conceptual art depends. A reference to the death of the author and the mastery of reception, which is what the content of the book, came with and what Bart called for.

The work represents an example of the merging of art with science and digital technology and openness to different disciplines. The work no longer represents a name for an artist. Rather, it needs a team consisting of

programmers, engineers, artisans and artists. The work also needs an incubating environment consisting of live broadcast cameras, projectors, audio, screens and countless effects that are an alternative reality that convinces the reception of its truth.

The role of reception is important in the arts of telematics, and it must be a participant or interacting with attention throughout the presentation period, living in a physical and virtual reality at the same time in which it is not able to separate between reality and imagination, and in this work the worlds, places and words appear consecutively in the virtual space and it is possible to receive in the physical reality Sending emails via Twitter, using mobile phones, while presenting work, and roaming the second world created by digital media, away from the barriers of geographical borders and cultural differences.

Because of the enormity of the project and the modern media used in it, it was funded by the University of Applied Arts in Vienna and Sabanci University in Istanbul. These works are valid for viewing only and not for acquisition. They attract the recipient who celebrates digital culture and is fascinated by electronic rhetoric.

Sample (3): "Paul Sermon And Charlotte Gold Screen Machine, 2016"

sample (3)

The work consists of screen placed in the (Hastings Building) gives exhibition visitors the opportunity to participate in the creation of live, self and spontaneous presentations between two Separate and adaptive modular sites to view, to test live experiences inspired by the urban and cultural surroundings, and recreate them in different combinations of digital media. These performances are similar to phlox shows and event art, but these shows depend entirely on the audience of the recipients and their creativity, the visitors of the exhibition, with the choice of the experience they want to live through.

The images are taken from above for the audience at the two separate locations and displayed on a screen linked via a live video connection. Visitors begin to integrate into the display space of the different sites, and explore the land beneath them, according to what appears on the screen from digital environments that raise astonishment and break the expectation. (3D) and video games. Thus, the recipients experience the experience of coexistence together in a different, unfamiliar space and environment with a variety of events and surprises, so that this virtual presentation turns into a reality that represents closeness and cultural openness, and affects the feelings of receiving that raise questions resulting from the unexpected environments that it deals with.

These modern media and technologies have created different patterns that have been introduced into the field of arts and belong to the digital age, which opened a wide field for communication and gave the audience the opportunity to engage them in the event for active participation, after them an essential part that the work is not complete without their presence, and the work employed other capabilities of neighboring arts such as video art And the art of installation and included it in the displays of telematics art, so that the work is a hybrid that takes its title from the names of those arts.

These works open new horizons for the culture of watching that is nascent from the digital age, which distances reception from contemplation and replaces the walls of the exhibitions with screens that transmit moving images in direct broadcast and digital processing, fascinating the reception that pursues digitally transformed events, whose details lived with the other physically distant and digitally near, provided by the possibilities of space Siberian, it is the birth of an era that celebrates the ephemeral and the accidental and the game of demolition and construction.

RESULTS

1. The Internet and various media outlets stormed the field of plastic arts to create works that changed their formats and methods to achieve their aesthetic goals, which would contribute to the end of geography and history, in front of the world of the image that ensures communication with the world. Thus, art has to search for with that Irene weds and formats It changed with the change of mechanisms and media that affect the formulations of its presentation and its technical outputs. As in the samples (1, 2, 3).

2. Various institutions had a role in changing the course of art and its format in line with the digital age, in order to invest in the arts that can to be a publicity and media ambassador for the incubating institution and to ensure communication and reach the farthest point in the world, and this is consistent with the goals of these institutions. Which affected the outputs of arts and means of presentation by investing in modern media and technologies. As in the samples (1, 2,3).

3. The era of openness cultural With the presence of digital systems and access from its widest doors and bypassing all geographical boundaries and exploiting all means of communication via the Internet such as media art and open screens that allowed the recipient to roam and participate in those offers without restrictions, as in the sample (1, 2, 3).

4. didn't come leave The artist is his intellectual references Standards of fine art in art schools different, Rather, he searched for the possibilities of displaying it in form elations number is Touching world opinion to communicate an idea emerging from that cultural affinity by framing it in a way that the global recipient understands, and with techniques that ensure the achievement of an aesthetic value that helps communicate and penetrate borders. as in sample (1, 2, 3).

5. Multimedia has affected the techniques of visual representation in the plastic image, which created contexts and patterns, and employed computer and video techniques to find many levels and options that changed the taste and aesthetic standards. As in the samples (1, 2, 3).

6. Telematics and remote communication technologies have provided wider fields for cosmic reception that desires to open up to new cultures, to be an essential part of the artistic work, and the work is not complete without the presence of its physical or etheric body. As in the samples (1, 2, 3).

7. The merger of science and plastic art has become present and influential in changing aesthetic concepts, and the value of works is not in their uniqueness and fragrance, but in employing the most advanced sciences and borrowing them from different knowledge as in Figure (1, 2, 3).

8. The works of telematics art celebrate the instant and the instant to create a moving image that is replete with a complex and intertwined system of techniques and means of presentation, which is rapidly born and disappears, to provoke reception and test its reactions to it, and thus becomes a major part of the artwork that is not complete without him and with him.

9. The art of telematics found from the advantage of communication and communication from a distance, features and formats that contributed to finding new images within an interactive environment belonging to the digital age, as it overlaps with other forms of arts to combine to form different images that achieve publicity and excellence for work, such as the merger between telematics and conceptual art as in a sample. 2), as well as benefiting from the art of phloxes and video within the telematics art system. As in sample (3).

10. Employing modern media and changing the law of watching does not mean that oil painting or sculptural works are no longer important in this era. Rather, the change has affected the outputs and means of presentation for the artist who seeks to keep up with the latest scientific developments, experimentation and innovation, in addition to the possibilities offered by new media to ensure communication and presentation of the image in a more impressive manner.

11. The fading of borders and cultural affinity contributed to the formation of Cultural and intellectual background helped the artist looking for new, To absorb the times for the emergence of forms Pictures of mutant Anya and Heterogeneous and exotic helps to attract and suit the recipient the culture globule.

12. Absence of naturalization and the overlap of sciences and digital media with fine arts, became work represents an experience and industry, The artist, craftsman, programmer, and engineer engage in a search for calling possibilities in the world of aesthetic arts.

13. Although there are artists specialized in this art, digital works represent a symbol of collective work that is not complete without their agreement and cooperation. Thus, the name of the artist retracts in front of the digital image that resulted in that cooperation

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