The transformations of the genres of art with the effectiveness of the paradigm, the performance art as a model

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Abstract
I dealt with the problem of tagged research (transformations of art genres with the effectiveness of paradigm / performance art as a model), where the research problem was to ask the following question: What are the transformations of art genres with the effectiveness of paradigm / performance art as a model? While its importance and need for it are: It contributes to supplying the educational system with some information that may be a new addition in this field. It will contribute to clarifying and studying the transformations of the genres of art, where performance art is a model for it. While the aim of the research was to identify the transformations of the art genres with the effectiveness of the paradigm / performance art as a model, while the objective limits of the research were: the transformations of the art genres with the effectiveness of the paradigm / performance art as a model) As for the spatial boundaries: America, Europe and the Middle East. And temporal borders: 1960-2023.

Introduction

Definition of terms

Second: Transformation:

A. Linguistically: transformation: dexterity, good looking, or the ability to act . It also means moving from one place to another explained . It is the opposite of stability and stability . Transformation, i.e. turning away from something: turning away from it to another transforming: shifting, transforming: transforming from one state to another, transforming - transforming: removing it, i.e. moving it from one subject to another, and transforming a man: moving from one place to another: turning away from it to another. Al-Hawali and Al-Hawali: the one with extreme deception, (the science of tricks): it is a science that deals with balancing and moving bodies and is known as mechanics , so transformation: moving from one place to another or from one state to another, about something : He turned away from him to

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others, - as we mentioned - so-and-so, with advice, advice, and admonition: He envisaged the situation in which he is active in order to accept that from him and on his behalf (the Messenger used to divert us from the sermon) , so the transformation: moving from one place to another, or from one state to another, and about the thing: turn to someone else .

B. Conventionally:

It was stated in the Philosophical Encyclopedia: The ancients used to classify transformation or change, according to the Aristotelian tradition, into three types: a transformation from non-existence to existence, which is what they call the universe or (occurrence); And he turned from existence into non-existence, and they call it (exhaustion) or (annihilation); And he transformed from existence into existence, which is (movement). Transformation in the first and second category affects the essence, then it is either (absolute universe) or (absolute corruption), and the transformation of the third category affects the symptoms, and the transformation is called in psychology the change that leads to the emergence of intellectual processes of different natures and in sociology on The change that leads to the emergence of new social conditions , and it was stated in the Encyclopedia of Psychology: "It is used to denote the transmission of an emotional, emotional or emotional situation, in another thing or person, through the previous association between them in the experience of a person or an animal" .

And it was defined in Concepts in Philosophy and Sociology that it is: the accidental emergence of a new role or trait in the personality, such as the fluctuation of a knot or direction of an existing one, so that the individual becomes a new person. The process of cultural adaptation by which the individual chooses the pattern of an external group. The process of abandoning, abandoning, or quitting a direction or value system, and replacing each with a new direction or value system .

Gender in language:

 gender in language is the multiplication of everything. Ibn Sina said: (genus is what is said about many different types), i.e. images and subjective facts, and the genera are ascending and the species are descending, but they do not go to infinity, rather the genera end at a party Ascending to a genus that does not have another genus above it, and the species ends at the end of the ascension to a genus that does not have a species below it. Al-Jurjani knows the genus: the universal is said by many who differ in truth in the answer to what it is as such, so the universal is a genus. And his saying "they are different in reality" brings out the type, the particular, and the close separation, and his saying: in the answer to what is, he brings out the far separation and

the complete presentation. And it is close if the answer is about essence and about some of what it shares in that genus, which is the answer about it in everything that it shares with it, like an animal in relation to man, and far if the answer is about it and some of what it shares in other than the answer about it and about others, such as the developing body in relation to man.

And the genus of the genera or the higher genus is the one above which there is no genus, and below which there are genuses, like substance. And there is the middle gender, which is above it a gender and below it a gender like the sensor. And the lower, or near, race is the smallest of the races, and it does not imply anything but types and corresponds to the higher or distant race. The genus also comes as the totality of the thing and the sum of its members, and it is more general than the type and the category, so every genus has types under it and every type under it has varieties. .

Paradigm: The word "paradigm" is derived from the Latin word "paradeiknunai" and appears in Latin "paradigma". In addition to "ama dem" in the sense of "displayed alongside" or in the sense of "what appears next to it". A set of accepted examples of actual scientific practices, and the examples are those that include law and theories, and the method of their application, which thus provides models through following coherent methods in scientific research .The men who base their research on the same paradigm at the time were committed to the same rules and standards of scientific practice.

As for idiomatically, as defined by Imad Salman, it is (the experiences, beliefs, and culture that a person possesses, which constitute his intellectual (cadre), and he also defines it as (the typical mechanism by which we perceive the surrounding world and judge it through it. This mechanism draws the mental boundaries within which it walks. Human) and it is also called the theory of the perceptual model because it depends on the sense and perception internally in the human being and the senses overlap in the formation of the paradigm of the person and enter into his mind to confirm the paradigm and thus the mind returns and affects the senses again John Dewey says * "Mental perception without sensory perception is a void, Sensory perception without mental perception is blind.".

The concept of anaphora philosophically according to paradigm theories

The theory of artistic genres is like other studies with the concept of alliteration, where it should be a study that examines developments and modifications in the context of existing relationships between

different genres according to a principle formulated by Thomas Kuhn, the founder of paradigm science. Moein" and this is what many critical studies in the field of artistic and literary genres were based on, and that many modern comparators in the field of literature such as (Todorov, Carol Madison, Wayne Booth, Harry Levin) see in the concept of gender "that it is something that develops historically ,

something that creators find The aspirants at hand can work within it or try to expand it, breach it, or transcend it. The theory of races is based on two concepts, the classic one, which is based on social and psychological assumptions established according to foundations and considerations that have gained legitimacy over time, and the other is a modern concept that did not look at races through the borders that separate them, but rather did not put barriers between one race and another.

The concept of alliteration according to paradigm theory in modern and contemporary art.

The Impressionists recorded the prominent role in the transformations of art

 genres with the effectiveness of the paradigm, through the transition from direct classical painting to going out to nature, especially (Paul Cézanne), (Van Gogh) and (Gaugin). In returning to this concept, many artists say that there is no difference between a human face and the shape of a circle, or between a tree and the shape of a hose. Impressionism came as a new formulation that worked on the rationale and the content structures of the realistic movement that Courbet leads in the way of drawing the external nature, and its violation of the classical approach and its fixed rules in drawing, as "it is only done against the background of a ready-made normative rule, explicitly or implicitly. interactive". As for the expressionist movement, which appeared in Germany in 1905 AD. whose idea was basically that art should not be restricted to recording visual impressions, but should express emotional experiences and spiritual values, like (Franz Marc) in his saying (today we are seeking behind the mask of appearances that hide behind things in nature) and from The most important artists of the expressionist school, on whose hands the characteristics of this artistic school crystallized (Matisse, Deran, Cezanne, Corot, Georges Roux, Munch, Bonar Amedeo Modigliani, Marc Chagall .

The movement witnessed by Germany with the two groups "The Bridge" and "The Blue Knight", took its dimensions as a result of the social conditions produced by the First World War. Direct with its events . While Cubism () (1907- until the late twenties) was considered a revolution in the way of assimilating the new visual vision of form, its aesthetics, and the formative system, it is a new anagram with a

new paradigm in thinking. They likened it to the realistic form, "and dealt with the form completely freely, through which it excluded all previous stylistic treatments, and sought in return to present a new vision in which the plastic elements were excluded from any simulated function.. He rebuilt the space of the painting in an abstract analogical way through the high control of making the form or showing the form from Through the system of squares, circles, and rectangles, that is, the likeness of the shape to a square, rectangle, cube, and an abstraction, as well as letters, numbers, or writings, which is known as the collage technique. The purpose of that is to emphasize composition and systems . As for abstraction, the school of abstract art cared about the natural origin, seeing it from an engineering angle, the most prominent of its artists was Kandinsky .

As for Dadaism, which was considered a movement of demolition, destruction and mockery of all values, according to Tristian Tazara. As a result, the Dadaists tended to exaggerate the subtraction. One of its pioneers was Duchamp. Which depicts Mona Lisa, which was drawn by (Leonardo da Vinci) in the period from (1503) to (1507) AD, and is now in the Louvre Museum in Paris. And he puts a mustache on her, as an analogy to masculinity, but he is implicitly ridiculing this puritanical law that involves establishing the organization under this symbol (the Mona Lisa) . As it was the first modern movement that abandoned the studio and the art gallery in favor of lecture halls, the theater and the street,   these references caused important displacements that contributed to the establishment of different rules. In an attempt to characterize and rediscover a systematic identity, by breaking idols and restrictions to find artistic patterns based on the changing concepts of the era, by finding media and expressive means from other neighborhoods and different disciplines. It can be framed in patterns. As for Surrealism, it was a reaction to all that is logical and rational, and to everything that is governed by them. Therefore, its mechanisms worked - despite its different artists - and to get rid of academic restrictions and the traditional vision of the concept of (form) and replaced it with a new image based on elusive suggestive signs of pure organizational sensory analogy. One of its most prominent artists is (Salvador Dali) in depicting his texts on a formal, formal logic to form the conscious form, in which he employs the most strange forms and the most regular relationships to form another form in a way that transforms the vision of the recipient from the world of sensualities to accommodate new pictorial worlds. We find him collecting animal and human beings in harmony to form a natural

Contemporary Arts: When entering post-post-modern (contemporary⬚) arts, which is a movement of ideas that included intellectual contexts accepting the concept of "everything is acceptable", (which is attributed to the French critic "Lyotard /

Lyotard). Different plastic art trends and currents have been produced in a period After the sixties in contemporary art, including:

art conceptuel, post conceptualisme, minimalisme, neo-dadaisme, neo-dadaisme, spartan art: Lart Povera, performance, Happening, Environment Art: Environment, Installations: Installation, Body Art: Body Art, Popular or Mass Art: Pop Art, L'art Vidéo. When talking about pop art, the works of the American artist Andy Warhol (1928-1987 AD) are among the prominent artistic examples that can be evidenced by this transformation that occurred in the nature of contemporary art and the use of naturalization between the arts according to the paradigm. Warhol was the most mentioned artist in the book Baudrillard (Warhol, for example, thought it took him twenty years to eat one type of food for lunch (Campbell's soup) so one of his works came as a silk-screen copy of a package of this soup). Warhol saw that "art is not for the elite, but for the common American people. Where he turned the work into a visible advertisement for all »

Conceptual art and the characteristic of naturalization according to the paradigm: In an article by Joseph Kosth published in 1999, he wrote what was described as the founding text of conceptualism - in which they asserted: (Philosophy has died and is replaced by art based on ideas and material aspects available to the artist) (This text proves that the conceptual artwork It could be a philosophy, due to its ability to generate ideas, transfer them, and communicate them to others, because art here has become decisive, containing all intellectual processes.On the other hand, the artist no longer needs any literal skill in drawing or sculpture as much as he needs to confirm the intellectual side.In conceptual art, we find a regular system. It is related to the concept of artistic and aesthetic experience, where the effect of the experience producing the idea of the work is the most effective (in conceptualism, the idea of the work requires the provision of many interactive experiences, including the experience of hosting a meaning or meaning that helps describe the idea of the work).These experiences embodied in conceptualism require the use of communication approaches And intellectual communication means, such as written and written texts and photographs, which are all means centered on theoretical expressions that reveal the justifications for the representation of the artistic work. As the founder of conceptual art, Koseth tried - through his previous work - to integrate all these organizational means in his work - Chair And three chairs - In this work, Korth presented the intellectual image adopted by the group of conceptual artists, investing in three cases of visual knowledge (the real chair / the thing itself), (the image of the chair) and (a linguistic text that enlarges the meaning).

Body art and its performance mechanism: an art that the artist uses in his artistic performances with vivid models and primitive and primitive natural phenomena. Thus, art is renewed with its primitive tendency associated with sacred images. The new art excludes symbolism, and deals directly with the signs found in stone, silt, gravel, sand, and coal. As for the performances that included light events in the open air, lamps were used with their strong searchlights. neon lights, soap bubbles, balloons and brands, with viewers' bodies; as it moves in space; Which creates a civil environment. He used the artist Brock Didonato. In the sixties of the last century, (Schoffer) sought more Saberial choices, and he was followed by a group of artists such as (James ScaWright), (Edward Ihnatowicz), and Totay Martin), who They tried to complete the experiments by implementing automated works that interact with their environment in one way or another, through light, sound, and sensors. Which led to the application of techniques within the historical line of serfdom in the year (1968) by the theorist (Jack Burnham) lack Burnlearn.

Performance art and the effectiveness of naturalization between the arts: Performance is a term usually reserved to refer to conceptual art, as it is an exploratory process of the relationships between the form of expression and the idea associated with the synthetic text to bring out work that conveys meaning based on content, with a sense more related to drama than being a simple performance in itself for entertainment purposes. It largely refers to a performance presented to an audience, but does not seek to present a traditional play or particular linear narrative, or alternately does not seek to portray a group of fictitious characters in formal textual interactions. Accordingly, it may involve a spoken word or action as communication between the artist and the audience, or even ignore the audience's expectations, rather than following a pre-written script. The meaning of the term is more narrowly related to the postmodern tradition in Western culture. From the mid-1960s to the 1970s, performance arts tended to be the antithesis of theatre, challenging orthodox art forms and cultural norms, and often drawing from visual art concepts, in relation to Antonin Artaud, Dada, Situationism, Fluxus, Installationism, and Conceptual Art. The ideal was a truly different experience for performers and audiences, in an event that could not be replicated, captured, or bought. The difference that made was broadly about how visual arts concepts were used, performing arts concepts, and how performance art presentation meanings were defined. This profiling was not far from art and artists, as the dot-com generation is looking for behaviors and justifications that qualify it to interact with the ethereal world, so that art is part of it and not outside of it, adhering to its previous laws. In this way, the artist created an intertwined electronic culture between media technology and media, using

analogy and abstraction in directing, and between what art possesses of proposals to be appropriate for an era after post-modernity. Hence, and with the justifications provided by the modern era, a model was born. As for the Australian performance artist (Stellark), who specialized in activating the post-human body in his bold works. He "showed the interior of his body by inserting a camera, and his control over his body became decentralized after connecting it with electric wires, so that workers at the far extremities could release the impulses that energize his muscles... so that the post-structural body would become without a psychological interior, the body that lost its centrality through systems Information   physical data and the development of modern science and access to movement, the movement of the artwork itself and the movement of the viewer moving in front of it, then the introduction of time as a fourth dimension in the thing seen .

First: the research community:

The research community includes some of the artistic achievements produced in the United States of America and Europe, for the postmodern period, starting from (1960 AD) until (2023 AD). These achievements have been monitored through several sources, including art books and more broadly the websites of the electronic information network (Internet) of the artists themselves, and due to the breadth and length of time of the research limits, it was not possible to count the numbers of plastic artists and their productions in the United States of America and Europe statistically.

Second: The research sample: The researcher selected the research sample according to what was stated in the research community, where the selection was made intentionally, taking into account that the selected sample is according to the abundance of production for each contract, and (two samples) were chosen according to the following justifications:

1. The selected sample represents a level of artistic maturity as well as containing the transformations of art genres with the effectiveness of the paradigm / performance art as a model, which is suitable for investigating the research phenomenon.

2. The models of the selected works of art were distinguished from others in terms of their influence on scientific and technological development.

Third: Research Methodology: The researcher adopted the descriptive approach to achieve an approach in analyzing the research sample.

Fourth: Analysis:
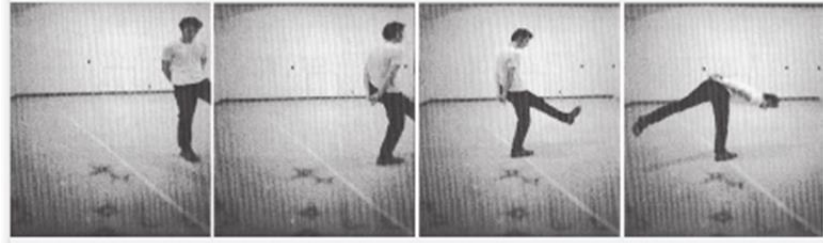
1

Artist name: Bruce Nauman	production year: 1968	:Slow Angle Walk, :
place: United States	the show length: 60m	Material: Black and white performance video

Visual Description: The artwork consists of an hour-long self-photographed performance of the artist's own body showing off various movements, some of them unbalanced, with the help of fellow choreographers such as Simon Forte, Yvonne Rainer and Trisha Brown, who used everyday movements that could be performed by untrained artists.

Analysis: How does Newman do the semantic references within the performance with the compositional ranges of the artwork, as they have a unified identity despite the multiplicity of their references within a single existence that gave the work its meaning, making it closely related to the expression of the paradigm revolution in that period, the artist used the body as a form of expression to form the work's overtones The letter T is variable with the rotation of the camera during movement. This led consciously in dealing with the event (by creating balance and anxiety) chemically and physically to reveal a high intellectual skill for a universe that is subject to its own laws while performing the work before it. The artist showed the social references in an expressive manner through the revolution, which one of them is by turning away from the classic art homonyms according to deep logic by displaying the types of tension that arise in the individual when she tries to balance and cannot. To embody those scenes on the features of the tired and exhausted body clearly, he activated the performance and the method in showing (the dramatic side of the idea) according to the paradigm treatments in terms of showing the inner tendencies of man through the social life situation and amalgamism and not using traditional means in drawing, where Newman realized the human value, so he depicted the vocabulary of anxiety and tension Which the artist used to see in a group, its

appearance is the state of the artwork interacting with a phenomenon of society, or perhaps it is a reflection of the psychological state that the artist was suffering from, so his productions revealed fear of the unknown future. Despite the stability after the work, the features of emotion and fear became clear on his face. In reality, which reflects the employment of thought for its stylistic and technical capabilities and the accumulated knowledge and experimental, which contributed as a whole to giving the work a unique aesthetic and tactical thought, and the repetition and similarity of movements in form and content within one college contributed to the production of that social position. From here we see that the interactive social features appeared in Newman's work with a vision The artist and his relationship to man, the environment and society, and the perceptions that lie in the depth of the human psyche, by extending the unconscious through the imagination with its mysterious strategies with its intellectual implications on the body to transcend it to free and transcendent thought, with the power of the unconscious to strive to come out with its values to understand the relationship of man with his surroundings, by translating concerns and emotions related to the sublime truth in the language of reality. From 1965, Newman gave up painting for a wide-ranging investigation of his own body as an interactive subject for his work, from a series of twenty-five films and videos using the illustrated interactive performance style. In these latter works, the artist carried out mundane activities in his studio—from walking and jumping to bouncing balls in some of his other works—as he explored "the types of tension that arise when you're trying to balance and you can't." Newman knew this kind of abstract and non-narrative movement from his association with the dance theater workshop at Anne Halperin in San Francisco. Rather, it came charged with multiple intellectual contexts that contributed to its formation at the forefront of the political, economic, social and civilizational dimensions, so that the artist opens his knowledge text to everything new, addressing it in different dimensions and stages as basic stations derived from the history of art.

2

Artist name: Ben zank	Production year:2013	Work name:: Trigo
Location: private collection	Show duration: a group of photos	Material: Video Art, variable images

Visual description:

The artwork consists of a pictorial performance by the artist himself, as he wears a white, transparent rubber piece of cloth that looks like gum on his face, which he pulls and opens in different directions.

Analysis: Ben Zanke is a journalist-turned-performer and photographer who often exposes himself. He creates scenes with interesting paradigms - his compositions are direct with the audience and he does not use rules or professional directing sometimes and he does not adopt line or perspective in this work. Ben Zanke is an influential contemporary community artist. The composition directs the viewer's attention to the subject matter and technique with which it is used as the 2010 Colours. The compressive form justifies the paradigmatic interaction with the material, as it studies the transformations in the genres of art by merging the arts, the image with the video, with the performance, with the street art, which carries an interactive energy with the event expressed in an open interpretive movement with the reading process, and thus assumed in its style a position that can only be seen through Art, as performance here, reveals a human being and an awareness of the transformation of art, as it explains the desolation and brutality of man towards those around him. The work creates new aspirations that it seeks to incorporate into contemporary social life as it is a public art and an art of display and is directed not to address the individual's sensual feelings, but rather to address the subconscious, benefiting from contemporary arts in the techniques of display. Thus, (Ben Zank) artworks push the viewer (recipient) to participate physically And psychologically in the mental process, and this characteristic is prevalent in most postmodern artworks because it is directed to the consumer society, as it is the art of the public and not the art of the elite, as it was prevalent in previous eras.

Here, the artist used the still image in realizing the performance, something that characterizes the performance, unlike the video presentation method. Therefore, we find that the image is an inherent characteristic of the performance of contemporary art. The paradigmatic transformation has a semantic and interpretive approach, just because the interpretation here is associated with the modernist approach in plastic art and how to produce the contemporary artistic image by replacing the artistic painting with a performance image so that it goes into the space of the comprehensive philosophical question, where the recipient can sense

the open imaginary space and with expression techniques that approach and move away from lyricism. On the other hand, we find that the work of (Ben Zank) has devoted his utmost and skillful care to preserving the scene and its stability and directing it with the logic of balance and awareness. The cloth was able to express in an expressive way the representations of paradigmatic thought, as it was able to occupy the recipient (the viewer) psychologically and emotionally with the artwork so that it participates physiologically with it to produce a meaning of its own, and with its projections on the viewed work, and thus the work produces more than one specific meaning, as it is subject to pluralism. It is a work that is open to the public (art shared by the public), not as it was in classical artworks that were confined to museums and does not accept any interpretation. The painting of Christ (PBUH) does not accept any interpretation other than expressing the tragedy of our master Christ (PBUH), and the Guernica painting does not accept any interpretation. Other than expressing the wastefulness of war and its catastrophe on peoples, and so on.... to present the consumed thing (material) so that it is equal to the work of art, to integrate itself into the social system of event-making, as it pulls the rubber cloth from its face. The overall scene, in the sense that it controls the video with one's own imagination, forming a specific image for an intentional external purpose.

Results:

1. The artistic works of the contemporary artist carried expressive contents and high emotions.

2. The artworks of contemporary artists expressed the special visions of each artist, even embodying in some of them the features of mythical and metaphysical thinking, as in the works (1,2).

3. The artistic forms of contemporary artists were not separated from reality, but were simulating it through the transformations of art genres in all works in the research sample.

4. Social and revolutionary anagrams in some works of art in the form of paradigmatic scientific research for me, as in the works of art.

5. Breaking the traditional perspective and adopting the principle of renewal, spreading signs and rejecting depth, and being satisfied with the technical dimension according to a mechanism that relies on identification between form and space. This appeared in all research samples.

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