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Pragmatics between Formal Transformations and Technological Applications

Abstract

The Pragmatics represents a critical theory that deals with the analysis of discourse and is related in different fields such as philosophy, law, economics and the arts. It appears in multiple analyzes that study the special phenomena in these fields in the linguistic analyzes, which require studying all the rationales and problems according to the surrounding of many questions. Functional purpose, contextual and communicative aspects, and are therefore subject to evidential and developmental processes leading to interpretation. On this basis, it has evolved into several paths resulting from the different specialties of researchers in the interests of deliberative theory. The deliberative process is also concerned with the study of the technical work according to the objective communication between the artist, the message, the artistic work, and research on how to deal with the technical elements in the visual achievement, And the mechanisms of the process of evidence in the processing of the outputs of the plastic analysis of the discourse in the work, which necessitates a Pragmatics reading aware of the significance and Beyond the above to discuss the intent of the message and the context, resulting from the interactive installations between the sender and the work and the future, which are implicit in conjunction with the appropriate context. Based on this, the study is entitled "Pragmatics between formal transformations and technological applications". This paper contains the problem of what are the formal and technical transformations in the contemporary plastic pattern? The study discusses the concept of Pragmatics and approach in reading the transformations of the contemporary art, including the new media art and its technical and formal representations. Under the last title "results and discussion", the findings of the study are Summarized.

Keywords: The New Media Art, Pragmatics, Technological Applications.

Introduction

Deliberative form b consider it a critical approach; Dominant since the postmodern era and beyond, it is interested in investigating structures and components that are linked with multiple contexts in order to analyze many cultural phenomena to target meaning and achieve the communicative process, thus heading towards the emergence of different pragmatics that are not satisfied with the linguistic concept, but are concerned with making relationships with multiple fields and disciplines focusing on Interfacing with cultural, philosophical, economic, social, political and other studies, within the framework of openness

to different strategies depending on the specialization to which it belongs.

With the rapid transformations of plastic arts patterns, as a result of the influences of the intellectual and technical pressure, arts have emerged that are concerned with undermining the boundaries of specialization in order to find forms belonging to the post-millennium era, including (new media art), which celebrates its advanced number that belongs to the field of science and technology, to occupy a position in the map The formation is gaining recognition in cultural institutions. It requires the statement of his study from a deliberative perspective by adopting the mechanisms provided by that approach, which does not seek only to discover

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the techniques adopted in the visual achievement, but is based on indicators and signs in the work to know the modalities, context and connotations based on them to achieve the deliberative and communicative process between the artist and the guarantor of the positioning of the reception within it after an important part. It complements the technical work and transfers it from the level of the idea to the level of achievement and circulation. Accordingly, the research problem is defined in the following questions: What are the formal and technical transformations in the contemporary plastic pattern?

Therefore, the Research objective, Revealing technical and formal transformations in contemporary plastic art according to a pragmatic reading related to the new media art.

Pragmatics: Concept and Art Works

Pragmatics represents a critical theory concerned with discourse analysis and is linked in various fields such as philosophy, law, economics and the arts, to appear in multiple pragmatics that studies the special phenomena in those fields in the light of linguistic pragmatics, which requires the study of all the rationales and problems according to the briefing of many questions, such as who directs the work? And when and where? What is the context, mechanism, and technology? And then go to invoke the intentionality and study the functional purpose and the contextual and communicative aspects, and thus subject to inferential and deductive processes down to interpretation. On this basis, it developed into many paths resulting from the different specializations of researchers in the interests of the deliberative theory, as some considered it "mainly concerned with communication, and even with all kinds of interaction between living organs. While others consider that it deals with the use of signs mainly, and this is the perspective of one of the founders, named Morris. As for the last group, pragmatics is the science of linguistic usage within the context. More broadly, it is the use of signs within context. The importance of this concept prompts Max Black to rename pragmatics: in his view it should be called contextual" (Armenko, 1986).

Pragmatics is a framework of knowledge emanating from linguistic studies that studies and treats linguistic issues in a specific context. This was helped by a large group of theorists and critics who contributed to its founding, namely (Pierce), (Maurice), (Wittgenstein), and (Hebel), and who belong to different directions, accumulated their efforts and ideas to crystallize in the communicative functional deliberative that began with the first signs. with (Pierce, Charles Sanders Peirce) (1839-1914), who transformed

"the course of research in meaning, from the level of philosophy and theorizing to the level of action and deliberation, by developing a conception of a scientifically rigorous approach that later formed a basic base for linguistic research methods" (Ben Issa, 2012). He is one of the founders of pragmatic philosophy, and semiotics, which is concerned with the study of signs, resulting from their philosophical context. (Pearce) classified the sign into three types that are formed according to their relationship in their subject, and they are the icon, which is similar to the subject. The second type is the index, which refers to the subject it expresses, and is causally connected with it. As for the third type, it is the symbol (Sambol), which is not similar to its subject, but is associated with it arbitrarily according to a general pattern or social custom.

The American philosopher (Charles Morris) Charles Morris), with the term pragmatics in (1938) when he applied it to one of the three branches of semiotics, syntax, semantics and pragmatics, after which he studies the relationships between the sign and its users, and he mentioned this in an article entitled (Foundations of theory of the signs) Bu Qumra, (2017).

Returning to the structural approach, which enjoys the importance of the closure of the structure and the consistency and consistency of its internal systems in the text through a network of relationships between its latent units, and there is no importance for any element located outside the structure. Which resulted in a series of binaries such as presence and absence, simultaneity and succession that grew and crystallized through the research of the founder of structuralism, the Swiss linguist (Ferdinand de Saussure, Ferdinand de Saussure (1857-1913), who considered language as a pattern of relations and oppositions, and a system of signs composed of the signifier represented by sound and written letter (form), and the signifier related to mental image (concept). With the exclusion of the external reality referred to by the mark. While the deliberative, which emphasized the communication and communication between the producer, the work and the recipient, and vice versa, in a communicative continuity, to move the mark to the collective thought. And with that, it restores consideration to the author who (Barth) announced his death. Pragmatics also sought to reveal the internal and external relationships of the elements constituting the structure of the text or work, focusing attention on "the reference and the reference that were excluded from Ferdinand de Saussure, who limited the sign between the signifier and the signified. And then pragmatics refuses to focus on formal and aesthetic structures without questioning speech and intentional verbs. Functionalism" (Hamdawi, 2015).

In the same context, pragmatics received the inheritance of analytic philosophy, which reformulates philosophical problems according to studied scientific rules. Researching the structure of language and its relationship in the outside world and verifying its credibility on the basis of mathematical logic to reveal the problems that occur as a result of misunderstanding and ambiguity. Ordinary language and its founder, the Austrian philosopher (Ludwig Wittgenstein, Wittgenstein), who considered "the meaning is neither fixed nor definite, and his call to avoid research in the strict logical meaning" (Sahrawi, 2005). For this philosophy to be the epistemological wellspring of the first pragmatic concept, which is the speech acts, which goes back to the British (John Lanshaw Austin) (1911-1960), with his assertion that language is a verbal act that the speaker performs to perform certain functions, and changes in the behavior of the addressee. Then came his student (Sori), who distinguished between direct and indirect actions in his book (*The Meaning and the Phrase*), which is considered one of the important references to pragmatics. For information: (Baali, 2007).

On another level, the godfather of pragmatics, the British philosopher (Herbert Paul Grice, Herbert Paul Grice) (1913-1988), by analyzing the meaning and intentionality of the speaker, and his lectures in (1967) are the starting point for the study of pragmatics, where he "believes that what distinguishes pragmatic interpretation is its inductive nature: the listener begins to reach inferences about the meaning he intended. The speaker depends on two things: the first is the meaning of what the speaker said, and the second is the pre-contextual or presuppositions and the general communicative principles that the speaker is usually keen to follow during the conversation, and thus the listener arrives at the implications of what the speaker said" (Yul, 2010).

According to the foregoing, it can be said that pragmatics is a link between different sciences and in response to their developments, which arose based on relational networks from multiple fields of knowledge, and derived its mechanisms as a result of investing or rejecting the concepts and institutions presented by linguistics. It is represented in the structural, semiotic, deconstructive and hermeneutic curricula, in addition to what was presented by logical and linguistic philosophical studies, communication sciences and others, and thus was characterized by a methodological pluralism to clarify its manifestations "from (cosmic pragmatics) of the Frankfurt School with Habermas to (rational pragmatics) of the Jerusalem School with (Kasher). A. Kasher) through (dialogic pragmatics) with Francis Jacques or the ethnography of communicating

with D. Hymes, the pragmatics is promoted by different pragmatics who come from different specializations and work on multiple phenomena. The deliberation was enriched and enriched by the dialogues, discussions and differences that took place between them" (Blanchet, 2007).

Pragmatics derives its significance from two sources, cognitive and communicative. The cognitive part relates to what is presented by the language and psychology subjects, while the communicative part relates to the recipient, his expectations, perceptions, and desires, regarding the discourse's handling of various literary or artistic phenomena and others, in how it is studied according to its relationship with the communicative context. Which requires a pragmatic reading that realizes its significance and goes beyond the above to search for the intention of the message and its functional context, resulting from the reciprocal interactive establishments between the sender, work and the future, which are implicitly formed in a way that coincides with the appropriate context for it, which leads to an understanding of the relationship of the sign with its users. Where Morris identified three levels of looking at the mark and assigned the third level pragmatic "to look at the mark in its connection with its origins, the impact of these assets or references on the recipient, and the relationship that the latter holds between the mark and its original sources." (Al-Zammit, 2004), and on this basis the deliberative communicative process begins during the transfer of the sign from the artist to the recipient, who seeks to raise questions and build a series of different interpretations according to his experiences, inferences, and background, the culture with which he is armed, the ideas he adopts, and the nature of his understanding of the sign, not in its formal form. Rather, it is according to its function to find an appropriate context for its transmission and absorption and to achieve communication, interaction and dialogue. Implicit and not clear, and the search as well in the contextual meaning. It is clear from the pragmatics' interests in communication and reception that the main subject of pragmatics is the self and its interactive relationship with others, to achieve the inferential and interpretive meaning if it is not said, and to search for the purposes and assumptions that are reached.

He has laid (Roman Jakobson) R. Jakobson) The methodological foundations for studying the communicative function in six elements: the sender, the message, the addressee, the code, the context, and the channel. The sender directs a message to the addressee, and in order for the message to be effective, it requires the existence of a context to which it is referred to called the reference, with

the presence of common or partial universal norms reinforced by the presence of communication through a channel that may be physical, physiological or psychological between the sender and the receiver to ensure the delivery of the message. For information: (Jakobson, 1988). Each element has its own function. The sender has an emotional expressive function to provide an impression of a particular emotion, and this is reflected in the sender's emotions and expression tools. Hence, the function of the addressee is imaginative or influential, bearing the features of influence, persuasion, amusement and excitement, and focuses on surprise and saturation (repetition of the stylistic characteristic). As for the message, its function is poetic, which expresses the best possible formation for it, enhances its effectiveness, and its task is to describe and interpret the message. While the attentional function is related to the channel, which is concerned with arousing the attention of the receiver and ensuring the integrity of communication. The context is dominated by the referential function that refers to expressive objects and symbols. The meta-language function is used to ensure the correct use of the Sunnahs, to see: (Bu Muzbar, 2007) as each message has a specific context in which it is organized and a reference to which it is referred to move the significance to circulation and explore functional dimensions.

And also (Trans Hooks) added the visual or iconographic function, "which aims to explain the significance of visual shapes, colors and iconographic lines in order to search for similarity or similarity between visual signs and their current reference", Hamdawi, 2015. The importance of communicative functions varies between different businesses. The dominant function is determined by the communication style, context, job and type of message in each business.

Habermas was also active in employing pragmatics to establish communicative rationality and studying the problems related to rationalization and modernity, which are related to discourse analysis and the reorganization of social life. Which deepened to achieve a theoretical base called (formal pragmatics), assuming that each sender must participate by choosing an expression through which mutual understanding and communication with the other can be adopted by adopting understandable standards and values upon receiving according to units capable of analyzing the formal and total dimensions of pragmatics, seeking a mental reconstruction of concepts and standards, to benefit With what he calls (transcendental interpretation), especially according to the philosopher (Kant), considering that the overall structures must be studied and then compared

with transcendental philosophy. (Habermas) believes that the functions of total pragmatics are first to describe something, then to express the intention of the sender, and thus lead to the establishment of an activity (subjectivity) between the sender and the receiver based on compatibility and understandings that are not monopolized by one person, but rather through the interaction between different selves to reach the truth away from theories Absolute and exemplary. On that basis, he affirms that the theory of communicative activity has clear dimensions linked to the theory of society and makes communication in a social fabric an essential base for it. See: Baali, 2007. By emphasizing the importance of the discourse in light of its deliberative function and its communicative depth, part of which is apparent and implicit to determine the significance through it for the continuation of communication. On that basis, he affirms that the theory of communicative activity has clear dimensions linked to the theory of society and makes communication in a social fabric an essential base for it. See: Baali, 2007. By emphasizing the importance of the discourse in light of its deliberative function and its communicative depth, part of which is apparent and implicit to determine the significance through it for the continuation of communication. On that basis, he affirms that the theory of communicative activity has clear dimensions linked to the theory of society and makes communication in a social fabric an essential base for it. See: (Baali, 2007). By emphasizing the importance of the discourse in light of its deliberative function and its communicative depth, part of which is apparent and implicit to determine the significance through it for the continuation of communication.

From the foregoing, it is possible to identify the areas that the pragmatics is interested in studying, which includes studying the intention of the author or the artist, researching the context and the meaning that surrounds it, leading to research on the job and studying the modalities of expression to convey more than what is apparent.

A. Transformation of the Style

The plastic pattern is the group of semantic functions through which the apparent and implicit meaning of the artistic work is completed, and it is the environment in which the artistic elements and intellectual concepts are organized within the structural system of the work in order to achieve the communicative discourse and realize the meaning and form at It is "synonymous with the meaning of (Structure) or the meaning of (System) according to de Saussure's term... The system is determined by its function, not by its abstract existence, and the

systemic function does not occur except in a specific and restricted situation, and therefore it is when two systems or two systems conflict. Among the systems of discourse, one is apparent and the other is implied, and the implied nullifies and nullifies the apparent" (Al-Ghadami, 2005). It is a total system in which the parts whose value is associated with their presence inside are organized, and on that basis the system is responsible for regulating the relationships between the elements and the overlapping of their levels and controlling their relationships to maintain the internal balance of the system.

The work must have a communicative format after which an important part of its plastic structure to introduce a series of suggestions in the context and modalities of its work, which leads to the breeding of new strains of concepts and mechanisms in the nature of the work that require the recipient to devise and explore the deliberative possibilities to know the nature of the pattern set by the artist. And the signs present in the work refer to something outside it and determine the context of communication outside the limits of the work, which requires the interpretation of receiving. The sign "wants to say something, and yet it cannot say anything unless there is someone who receives it and responds to what it wants to say. And unless there is a response on the part of someone, there is no sign or meaning" (Hamouda, 2003), according to Morris Beckham).

The work of art has a functional importance defined by the communicative format, which is part of the deliberative structure of the work. (Iser) the reading process, and he says, "We look forward, we go back, we decide, we change our decisions, we build expectations, we are shocked that they are not fulfilled, we ask, we reflect, we accept and we reject" (Adams, 2009). The recipient places a series of expectations in his mind when reading the work, and the more he delves into the reading process, he discovers what is new, which leads to modifying his expectations and setting other questions and different expectations, until he reaches, after a series of modifications, a final understanding of the work whose existence is announced by stipulating communication between him and the work artist and receiver. In this way, systemic transformations occur resulting from the process of demolition and construction to show patterns associated with the conditions of general culture, and in a quick review to monitor the transformations, we find the emergence of religious patterns that are related to the Renaissance, or social patterns that are concerned with humans as in realism or psychological as in expressionism or emotional as in romance. With the changes in the concepts and ideas of the era of modernity that

emphasized the human being, these concepts moved to the artist, who created artistic patterns related to new eras that brought about changes in artistic forms and related to scientific, technical and digital influences and circulated their potential to show works whose formats are related to the culture of the era to which they belong to ensure communication, such as impressionism and what followed. From technical schools that traded modern technologies. This resulted in the emergence of works that oscillate between similarities to the above, and between challenging the familiar and deliberating the new presented by the era and searching for different formats that celebrate the possibilities of establishing new dynasties and bring about an artistic revolution that leads to changing the paths of formation. These changes created a revolutionary reception capable of reading these transformations and absorbing the different language, and accepting change to modify response and communication mechanisms, and the circulation of media as technical achievements that can be deciphered, that would refer to latent meanings and semantics that investigate previous meanings, according to what deliberation and interpretation allow, and this is what find it in Duchamp's Fountain, the physical author of the artistic object is plural and anonymous: a company that produces urinals, and the piece is a commercial product purchased from an ordinary store, and thus the role of the creator has been reduced and even suppressed. These techniques and this understanding of art were later developed by Andy Warhol and pop artists in the 1950s in America" (Abu Rahma, Internet 1). Each artwork contains its deliberative perspective within the analysis of its elements, focusing on the implicit, the hidden, what is communicated without being shown directly, and the presupposition What the artist responsible for the creation and realization of the idea wanted to convey on the ground, and did not explain it directly, and to search for what was not said and presented, to elicit connotations that depend on the interpretation of receiving according to the communicative context that defines it. Accordingly, it involves the interpretation of actions that are supposed to be performed to achieve a specific purpose. Accordingly, the central concepts of pragmatics should include belief, intent (or goal), plan, and action. (Juul, 2010), which studies the artwork as a whole and looks at function, context, communication, style, performance, intentionality, and then the interaction between the artist, the work, and the recipient. The discourse addressed to him that refers to a specific goal is divided into referring the work to previous references, to extrapolate the meanings, and then elicit and refer to what has not been announced, just as the producer and

the recipient are part of the context and therefore are part of the deliberative structure. The recipient can be the producer in return to the tribal references, who in turn (the producer) can integrate and be the recipient in a post referral to form a complete idea of the work. (Juul, 2010), which studies the artwork as a whole and looks at function, context, communication, style, performance, intentionality, and then the interaction between the artist, the work, and the recipient. The discourse addressed to him that refers to a specific goal is divided into referring the work to previous references, to extrapolate the meanings, and then elicit and refer to what has not been announced, just as the producer and the recipient are part of the context and therefore are part of the deliberative structure. The recipient can be the producer in return to the tribal references, who in turn (the producer) can integrate and be the recipient in a post referral to form a complete idea of the work. The discourse addressed to him that refers to a specific goal is divided into referring the work to previous references, to extrapolate the meanings, and then elicit and refer to what has not been announced, just as the producer and the recipient are part of the context and therefore are part of the deliberative structure. The recipient can be the producer in return to the tribal references, who in turn (the producer) can integrate and be the recipient in a post referral to form a complete idea of the work. The discourse addressed to him that refers to a specific goal is divided into referring the work to previous references, to extrapolate the meanings, and then elicit and refer to what has not been announced, just as the producer and the recipient are part of the context and therefore are part of the deliberative structure. The recipient can be the producer in return to the tribal references, who in turn (the producer) can integrate and be the recipient in a post referral to form a complete idea of the work.

With the controversies that affected all levels in the post-modern era, artistic styles witnessed displacements that contributed to revolutionizing the art schools of that era, which was dominated by consumer circulation, causing work to lose its sacred aura and the emergence of the era of reproduction and image, where he (Andy Warhol) considered that "the best A work of art that a person does is to collect money. He painted figures such as Marilyn Monroe and Elizabeth Taylor and also painted himself, as well as drawing about two hundred cans of soup, emphasizing that the recurring visual patterns of cans are the distinguishing feature of contemporary market culture" (Abdul Hamid, 2005). The artistic painting in this format confronts the culture of the society that is used to promoting industrial consumers and the ways of daily life in works belonging to the world of

advertising, and accepts the circulation of automated reproduction techniques in owning the plastic painting to witness a systemic transformation in which the industrial and consumer trade takes place in front of the decline of manual exclusivity.

The sequence of intellectual undermining in the post-modern era led to a series of transformations in the formal and technical patterns adopted in art schools represented by stylistic diversity and the exclusion of naturalization in abstract expressionism, and the circulation of chaos and consumerism in popular art, and then the circulation of paths borrowed from optics, mathematics and engineering to capture Illusion and movement in visual art. At the level of discourse and the semantic concept, pragmatics extended from the field of linguistics to the field of formation in conceptual art that transformed the word and literary text into works of art in which the readable language is transformed into visual images whose values depend on the importance of the idea as representations that have different functions in equations that celebrate shock, confusion and surprise by Producer versus reading the visual discourse by the receiver who attempts to perceive the implication and implication. Until the painting left the walls of museums and found a new holder for it in a different format with the art of the earth and the body, down to the graffiti art, to search for new systems for watching that do not care about the elements of the artwork and their compatibility with the fine standards; Rather, it focuses on the deliberative structure, which is a description of what is included, by invoking the standards for artistic work that is concerned with job, communication, intrusion into places and times, and confronting the recipient in the street, places of entertainment and work, away from previously discussed technical laws and social traditions.

A different stage appeared with the post-modern era in the technical pattern in the automatic and electronic circulation by adopting media such as screen, video, computer, internet and cyberspace so that the work exhausts its previous dazzling techniques and moves to the cosmic recipient who is dazzled in the culture of the instant image as a general discourse that discusses all spectra in one moment in time. Thus, video art, digital art, internet art, interactive art, multimedia art, new media art and other schools have emerged that propose a curriculum that captures media technology to generate new artistic forms in which the features of the subject and story are neglected and replaced by canvas and oil with the capabilities of screen and light and ethereal shows. It requires communicative reading with a new style and justification, to achieve its presence in the global artistic community and the ethereal space.

B. Historical Reference of New Media Art

The deliberative process is concerned with studying the artistic work according to a communicative purpose between the sender, the message and the addressee, and researching the methods of treating the technical elements in the visual achievement, and the mechanisms of the inferential process occurring in the treatment of plastic outputs to analyze the discourse transmitted in the work. Communication through art can be indicative, symbolic, or inferential, and the latter defines it (Sorle) as “a logical process for linking verbal, contextual, conversational and deliberative data, in order to create a signification. To infer is to calculate and deduce from multiple elements of a function, in order to interpret and find a sign” (Blanchet, 2007).

The importance of deliberation comes from putting various questions and fundamental problems in contemporary artistic works, and from those questions, as an example, to whom should the work be directed? And what is its purpose? And for what? What is the implied meaning? What is the artist's goal? How do we say one thing, and want to say something else? And then trying to answer them through induction, deduction, research and interpretation, and among those artistic trends that were chosen to read and understand them according to the deliberative approach is the art of the new media, which is an intersection of two broader fields: art and technology on the one hand, and media and art on the other hand. Art and technology refers to the visual practices of electronic art, robotic art, and genetic art, which involve technologies that are new but not necessarily media-related.

Throughout the history of artistic movements that extended from Da Vinci's scientific research to Duchamp's ready-made materials in Dada, to silk printing (Landy Warhol) in folk art, and subsequent movements, complex patterns of visual works that combine art and technology have emerged, which they were references to media art that adopted the latest scientific innovations and bridged the relationship between science and art. In her scientific and aesthetic discourse, a number of revolutionary artists who are tempted to break free from the familiar and circulated, and to go to team work with engineers, programmers, and specialists in various scientific fields, and work to find different and hybrid formats that require merging between the fields of science and art to find formulations emanating from media that do not belong to a circle formation, and relies on experimentation within research laboratories to find ways to develop them with the best possibilities and turn them into offers characterized by their elements that qualify them for recognition within aesthetic institutions.

The first beginnings of media art can be identified to the year (1834) with the invention of the zoetrope, zoetrope in England by William George Horner, William George horner) It is a device consisting of a metal cylinder containing a set of longitudinal slits, and at the bottom of the inner surface of the cylinder there is a group of pictures and drawings sequential on a tape. When the drum is rotated, the images are viewed through the longitudinal slots facing each image from the top, to produce the illusion of movement through the appearance of images in gradual stages that correlate with the speed of movement. And then he discovered (Emile N Sentic, Emile Teynaud) in Paris in (1878), the Praxinoscope, which contains a polygonal cylinder of mirrors on which the arranged images are reflected on another external cylinder, (2006). It generates a sense of cinematic tape. Discoveries continued and the importance of employing them in works that are unique in their working mechanisms to establish the first roots of artistic productions that are different in their formats and possess the characteristic that distinguishes them by using numbers and techniques for the media to compose works derived from them and belonging to them for other cognitive neighbourhoods.

Returning to the Dada school in the 1920s, we find that it introduced new, different forms of representation of reality, including ready-made materials (commercially manufactured and placed in the context of exhibitions), collage, and pictorial installation, photomontage, (Tribe, 2006), which imposed itself on the plastic arts in previous art schools; But it took a different position with this movement, which gave it an aesthetic eloquence and intellectual connotations by adopting links between technical and artistic action. The scope of these experiments gradually expanded, as Archbenko, in the 1920s, was able to devise a box containing a number of metal tapes inside it to generate a kinetic impression similar to a slow cinematic show, as the artist (Moholy Nagy), associated with the Bauhaus School, reached in the 1930s. The past led to the discovery of a device that combines light and movement equipment, and then the cybernetic discoveries expanded with the artist (Chaufer), who directed artistic expression through a device that spreads light shapes using a tool similar to a TV pickup and displayed on a screen. And then his artistic achievements rolled out, in which sound capture devices, electrical imaging cells, and recording tapes are employed. See: (Amhaz, 1996).

In light of that, the influential artistic movements that have a relationship to the contrast between art and scientific and technological developments, represented by movements such as modernism, continued to

appear. Happening), Fluxus, OP Art, Kinetic Art, Conceptual Art, and Video Art.

With the unprecedented and continuous development of media technology, researchers have emerged, drawing from modern sciences unfamiliar patterns to find artistic forms from the womb of that technology and affected by its unlimited potential, in union with creative scientists in all disciplines, on the tenth of October (1967), a press conference was held. The artist (Robert Rauschenberg, Robert Rauschenberg), and the engineer (Billy Kliiver) made a statement "in which goals and experiences were defined between art and technology, and expressed the urgent need for awareness in the relationship between them. It is unrealistic for art and technology to develop separately; rather, this civilized collaboration between them is from It would lead to a cultural revolution, promoting constructive values, diversity and exploration in contemporary life" (Shanken, 2005), and thus the media opened the way to create spaces for new visual achievements and different forms of contemporary art, where art distinguishes itself with cultural objects and social events resulting from it., which can be seen in contrast to those forms derived from the ancient visual arts i.e. traditional painting, and sculpture. This concern with modern media was embodied in artistic movements that excluded naturalization and adopted those ideas to be different and beyond expectation patterns that attract reception and raise questions.

The resulting framework resulted in a series of performances bringing together artists, engineers, and scientists in various disciplines, which later led to the establishment of the Organization of Experiments in Art and Technology, first put into practice on a large scale with electronics festival work as well as interactive performances, by ten artists in New York. Who suggested the name (Nine Evenings, 9 Evenings) for that festival, and the main technical component of the performance was an electronic modulation system consisting of portable electronic units operated by remote control, and used to activate and deactivate loudspeakers that constantly react to movement by displaying image cells. In light of this, (9 evenings) are ranked within the parameters of media art, despite the presence of illustrated documents that classify them within the art of the event, which is an indication of the organization of subsequent experiments between art and technology, (Internet 7).

In the late seventies, groups emerged that provided a cultural climate that brought together a group of artists who work in special centers with computers to perform annual performances, different technically and formally from previous artistic methods such as (Sigraph, SIGGRAPH)

In the United States, (Ars Electronica, Ars Electronica) in Austria, but the decisive transformation in the field of new media began to take its true form at the end of the eighties, when new centers were established in Europe to invest new media data, namely: (ZKM) (1989) and the Institute for New Media in Frankfurt (1990)., the International Society of Electronic Arts (ISEA) in the Netherlands (1990). look: (Manovich, 2003), to find new visual forms of expression. The result of the relationship between art and technology. This resulted in the emergence of the name media art, which was given to a group of artistic activities interrelated between the media and various art forms, which include different arts and technologies such as film, video, sound, performance art, installation art, computer art, interactive art and others. But today the term is often associated with the employment of digital technology.

With the rapid developments of the digital revolution in the nineties of the last century, these experiences increased, and digital culture invaded the world of art and took wider ranges that enabled it to impose its presence in international festivals and forums, and with it the name became popular and well-known, and the term new media art was widely adopted in the year (1994). After that, it opened wide areas, as it is a major and important means of expression in international festivals, such as (the Nod Forum for Digital Arts, NODE Forum for Digital Arts held every two years in Frankfurt, Electro fringe festival held annually in Australia, the German transmediale (and Silicon Valley's Zero1) in California. See: (Pereira, internet 9). Where explorers in the field of art, science and technology have sought to emphasize the uniqueness of integrating different disciplines, in order to spark and create new ideas that fall within the contexts of the visual arts that shape a more daring and distinguished future through cooperation between art, design, science, architecture and technology, to serve as a tool for displaying new innovations. Which focuses on technical and technological action in new and exciting ways in the field of new media art and is an alternative to international art exhibitions, to be presented in festivals that bring together recipients from all over the world, who can often be an integral part of the artwork.

According to the foregoing, the occurrence of electronic and digital revolutions led to artists successively adopting multimedia, video, computer and the Internet in the subsequent visual achievements, where artists trade technological media in their work to introduce different technologies and the emergence of new art forms belonging to the formation area, but depends on the different number such as interactive art (interaction art (by) Lynn Hirschman, Lynn Hershman) and (David

Rokebe, David Rockby) and Ken Rinaldo, Ken Rinaldo), (Perry Huberman, Perry Hoberman). And The art of telematics (telematic art) from before (Roy Ascot, Roy Ascott), And (Paul Sermon, Paul Sermon); and (internet art, Internet Art) by Jodi Vuk. And (Virtual Art) and (immersive art) by (Jeffrey Shaw, Jeffrey Shaw), and (Maurice Benayoun, Maurice Benayoun). And (The Art of Urban Installation) on a large scale before (Rafael Lozano Hemmer, Rafael Lozano-Hemmer), (Nouveaux Media, internet 8). These movements and artistic disciplines gathered under the umbrella of media art, which includes all of these movements because it does not carry a special significance towards any one method or a particular naturalization, while distinguishing its forms and technologies through various media combinations, which refer to the merging between traditional media and multimedia modern.

C. The New Media Art and Pragmatics

Art and technology reshape the world in which we live, and each visual achievement generates through them, a pragmatic structure, concerned with researching the relationship of participation and interaction between work and the audience of recipients, and studying the functional, deliberative and contextual aspect that they share to open interpretation outlets and communicate more than what the product intended. The artist is satisfied with referring to the content and the recipient must understand what that work is and how to discover its inferences to complete the meaning, and this interaction began with the works of the artist (Alan Capro) in the art of the event, by providing the opportunity to receive in controlling the context of the work, and then took new directions with the arts Various and other artists. Accordingly, the ways of defining art have expanded since the beginning of the twenty-first century, due to the legitimacy of new technologies that have entered the world of formation and have become an important basis for making articulate transformations in the patterns of the artistic movements that have experienced those changes, and in response to the audience who demands different formal alternatives that draw their mechanisms from Interaction between intellectual representations and technical experiences. Thus, artists became pioneers in employing and circulating media, starting with printing and reproduction techniques, passing through the circulation of television, video and cameras, to the digital revolution in the developments of computers, ethereal networks and mobile phones, which contributed to exploring the aesthetic potential of media and communication technology and its circulation in important artistic movements such

as Dadaism, Flux and kinetic art. The visual, the popular, the conceptual and the subsequent artistic movements draw their forms from these media and are concerned with their own cultural, political and aesthetic possibilities. Jarrett Gregory) "I believe there is always a demand to create something new and different that has not been explored. Production innovations also make experimental art possible. There is pressure on art these days to be much more than just an object" (Chang, internet5), experimentation between auditory techniques The visual, technological and media influences have become an obsession for the artist, to circulate and test them in order to reach products that derive their effectiveness from the media, and seek to express their formal outputs by working on investing them and creating a formal system with a deliberative approach, bearing the characteristic of dialogue, communication and interaction by focusing on the mutual creative participation between the artist, work and groups The recipients, to reach the deliberative goal, where there are those who see in "deliberativeness the appropriate technical tool to support the philosophy of transcendence of communication, they are Apel and Habermas, or they see in it a dialogue relationship, such as Jacques). centrally." (Armenko, 1986).

The new media art is concerned with artistic works in which culture and arts are combined by relying on technological elements and the circulation of new technologies to reach different methods of performance, which include video, installation, internet, digital and interactive arts. He took its name, media and technologies from (new media), which is called "many names and terms, including: digital media, interactive media, information media, multimedia media, live network media on communication lines" Online Media, Cyber Media, Hyper Media.. It is defined as the communicative process resulting from the merging of three elements¹. Computer, 2. Networks, 3. Multimedia" (Al-Shamimary, 2010), which offers new and changing alternatives that keep pace with the rapid developments in today's world, including digital media, from building screens to mobile screens, which in turn reshaped life And it affected all the joints, and opened up endless forms of circulation and communication and expanded to unimaginable limits, in addition to giving it the ability to go beyond distances in some shows and the ability to see and control it from far places, and thus the term applies to any communication device used to transmit and store information By incorporating technologies into their artwork, artists are circulating new media and constantly redefining traditional categories of art.

Interactive art opened the way to activate the authority of receiving by being within the message and more closely with the work;

Rather, he may be in control in many cases after pulling the rug out of the authority of the artist with the achievement. And that is through the circulation and employment of computers and the Internet and the accompanying virtual environments that contain screens, display cameras, sound devices and sensors, which calls for the presence of reception in front of work or even outside it and sometimes electronic communication, which opened the door wide to other arts that depend on the media, to integrate together and create environments that excite the audience and motivate them to actively participate. In work (T_Visionarium), interactive installation, hired artists (Neilbrown, Neilbrown and Dennis Dale, Dennis Del Favero) and (Jeffrey Shaw, Jeffreyshaw), an environment made up of arranged screens in a circular motion that allows the receiver to explore, manipulate, edit and interact with a multitude of 3D shots. And that is by capturing (28) hours of Australian digital television, and then converting them into two hundred and fifty video clips, distributed on the screens and shown at one time. (Internet, 10).

In the face of the changes in new contexts and concepts, the arts turned to trading outside the walls of the exhibitions to face reception in its workplace and in all places, adding jobs different from what is familiar and achieving a direct impact in front of the universal reception of different affiliations, where the context included placing the artwork in a place far from expectations to be facing The airport's nomadic audience and nourishing its visual culture, and achieving the aesthetic, communicative and functional goal, as the artist (Jim Campbell, Jim Campbell), his work (The Journey), on the roof of (San Diego International Airport) with the aim of leading passengers from the security area to the departure gate area at Terminal 2. In view of this, the previous deliberations of the concepts changed in front of adding other deliberative functions to the work, in addition to the aesthetic repercussions deduced from it and resulting from the openness of interpretations and their differences. And these changes changed the law of the spectacle of the work that is forcibly confronted by the cosmic recipient, who will be satisfied with moments in which himself interacts with the light reflections and formal transformations that come from the work and rob his thinking. Thus, he does not need a language to think about the nature of the work, for the image and the direct emotions resulting from it, suffice for hundreds of words. Thus, the work was an example of the convergence of science with art, by employing light technology and electrical engineering to manipulate optical forms and their movement resulting from the effects of electronics and computers.

The texts were not far from art, as pragmatics began with linguistic analysis and its relations and how to organize it, and then language became a pragmatic requirement to achieve the aesthetic value in some works that raise questions and mix art and language, where the studio (Nota Bini Al-Basri, Nota BENE Visual) Printing and digital technologies to create a multimedia artwork entitled (For Control, In Order To Control), executed on the floor and the formation of an area of visual text inside a dark room, and when the viewer moves within the work, the texts move to the receiving body, and are reflected on the wall, so that his body and mind become an integral part of the artwork, which is a symbolic pun for the movement of man within his community and taking actions. It may contribute to changing reality.

In the face of new changes and developments, art has become more confrontational to the recipient, and an integral part of the external environment, transforming the place of its display from the permanence of museum walls towards the vessels of outer space, by completing the work system according to the effects of new technology that takes advantage of the feature of open borders and the possibility of exploiting open spaces in the implementation of visual methods that raise Receiving and drawing attention to festivals and conferences, and carries deliberative, utilitarian, advertising, communicative and aesthetic goals. Where the artist (Janet Echelman, Janet Echelman, in collaboration with (Aaron Koblin), is a huge interactive work suspended in outer space (Skies Painted with Unnumbered Sparks), whose style draws from the fruit of the collaboration between the artist and the world to create a new visual system implemented on suspended fabric. The work consists of an intricate array of lightweight oneywell spectra fibers, creating a giant floating fabric that colors the sky, at the TED Conference in Vancouver. (Internet, 6). It extends at a distance of (745) feet, and has been raised at a distance of (24 m) between the Fairmont Waterfront and the Frankfurt Convention Center (Vancouver Convention Center). Thus, visitors can apply colored lights to the artwork of their choice, away from the limitations of form and subject matter. "I want people to feel protected, but connected to the open sky, and I hope visitors feel more connected to the strangers around them" (Fig. 6). The title of the work is also a reference to a quote from Shakespeare's play Julius Caesar, "Each of us is one of those stars, and from that sparks, and becomes able to paint the sky, it's about each one of us being one of those stars - those sparks and being able to paint the skies", (Internet, 11).

In light of the foregoing, it can be said that the artist derived the capabilities of the new

media to find a new pictorial language that may be satisfied with flashes of light to find its style and format that qualifies it to provoke reception, which in turn confronts the artwork for its circulation in direct and indirect ways, according to a new system of watching, which re-disassembles the work and returns with it To its references and its structural and structural relations, to reveal the mechanisms and modalities that interact with the elements and formative structures of artistic work, in order to reach an understanding of the work and determine the internal horizon of deliberation and its investment by defining its path and classifying its functions of work away from previous concepts.

Sample Analysis

Sample (1) Joseph Farbrook - Amorphous Ball, 2018.



Sample 1.

Joseph Farbrook

The artist (Joseph) sought to do alienation and excitement in his interactive digital achievement consisting of electronic installations in which he relies on the use of the screen and the media to create interactive environments in which physical arts and virtual practices are integrated, which are completed by receiving intervention.

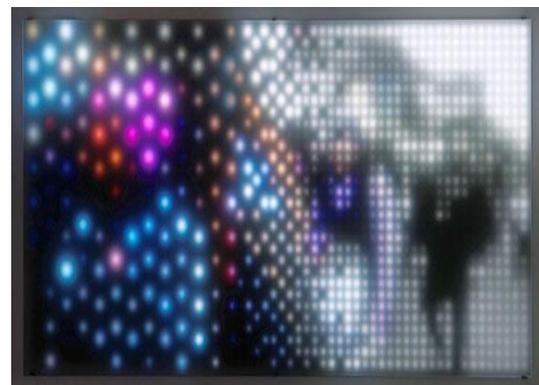
The work consists of a screen placed on a stand that displays a moving ball and changing shape of a red color, which is placed on another stand opposite the screen. Opposite to see the continuous transformations of the red shape from all directions.

As the time spent in human interaction with technology and electronic devices increased, and the expectation became that the circulation of these modern digital devices that man carries with him everywhere will compensate him for

everything at one time, and then other things began to disappear one by one, because the pocket device became the The only person who deals with him and accompanies him everywhere, and places and times and all the joints of practical and social life are dealt with and interact with through an indispensable screen, such as the screen of a mobile phone or computer and other devices that a person deals with through the screen. We lost our cameras, camcorders, postcards, letters, notes, maps, tape recorders, radios, watches, wallets, newspapers, calculators, answering machines, not to mention phones.

Exploring and trading virtual and virtual worlds is important to the receiver Who is concerned with the aesthetic level and the formal exit reached by the artist according to unfamiliar presentation methods that are compatible with the demands of contemporary society, which has become indispensable to the screen at home, work and public places, so that the circulation of the screen and new technologies is the effective incentive to find new contexts that contribute to breaking expectations and raising interpretation upon receiving. In this way, pragmatics derives its significance from the communicative role with the recipient, who agreed with his expectations regarding the use of the artistic achievement and the modalities of reading it according to its relationship with the communicative, formal and technical context. Which requires a deliberative reading that realizes its effectiveness in the intentionality of the message between him and the performer and the artist in order to reach an understanding of the implicit signs and symbols.

Sample (2) Jim Campbell - Data Transformation, 2017.



Sample 2.

Jim Campbell

He hired American artist (Jim Campbell, Jim Campbell), the media in the artworks that belong to the visual arts department, whose visual dominance contributes to changing the context of circulation and watching by exploring the work's perception phenomena from electronic

interactions. With a set of screens, a glass processor displays overlapping images, which are installed in the entrance to the gallery.

The video shows a set of blurry animations from the growing crowds distributed among a network of twelve screens, showing the shapes of faceless people walking from the right of the screen to the left and in the middle the shapes begin to fade due to the design of the screen, and then fade into a mosaic of colors different light, and the increasing gaps between the lights affect the contrast between light and shadow, so the lamps take different colors before they turn into black squares overlapping with small beams of lighting to fade into darkness at the left edge of the screen, in intention by the artist to draw the attention of the recipient With the ever-changing landscape.

The work represents a cinematic image that refers to realistic references to social and political issues, and relies on the circulation of digital and electronic media mechanisms, and the means of communication employed by the artist in a context different from what is familiar, and depicting low-resolution snapshots of unknown personalities who were not fully focused, walking in the streets of the city, in a distinctive style. To accomplish a work of art dedicated to exploring human thought, perceptions and feelings, and adopting a digital information processing to understand the life experience by borrowing the necessary data and sensing human movement, and thus the reception is in the position of extrapolating optical electronic signals and relying on instant memory and the analytical ability of the deliberative referral from the realistic reference to the color and formal abstraction resulting from Employment of digital programming and media.

The artist adopted a strategy circulating through video art, through which he contributes to the movement of the mark from work to reception to explore communicative formats, and its transmission through modern audio-visual media, to devise a circulating language through which variable readings can be accessed in isolation from the real reality and frame the reception in a communicative context between him and him. Work to reach the highest levels of interpretation. The receiver connects people to reality, and when their forms fade away, the context changes and the screen turns into an alternative reality that robs the viewer and cancels his first readings. Thus, the work turns into a media discourse concerned with the phenomenon of mass marches to achieve social demands, as it is not concerned with showing the issue or the forms of people as much as it is interested in showing the formal transformations emanating from technical deliberations to provoke and attract reception and achieve the

deliberative and communicative purpose of the work.

Sample (3) Yayoi Kusama Reflected Eternity Chamber – Souls millions of light years away (Infinity Mirrored Room – The Souls of Millions of Light Years Away), 2013.



Sample 3

Yayoi Kusama

The idea of the artwork is based on the installation of a multi-reflective environment belonging to another world consisting of a square room measuring (415.29 x 415.29 x 287.66), with walls, floors and ceilings covered with mirrors and hanging hundreds of LED lights that give the impression that the room is a galaxy in outer space In addition to employing other supporting materials such as wood, plastic, panels and acrylic balls, it is an embodiment of an imaginary space that is eternal and endless, allowing visitors to take steps in enchanting spaces and providing the opportunity to enter and contemplate its worlds.

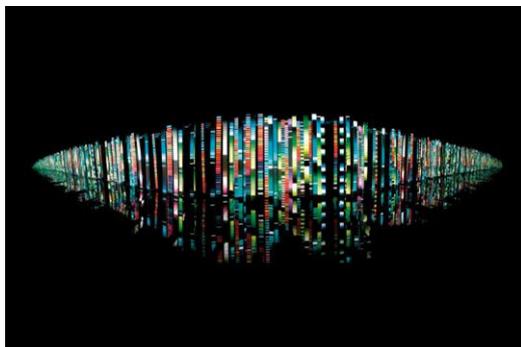
This room was not the artist's first experience, but she accomplished similar works Over the course of her career since (1965), she has produced more than twenty rooms to test the experience of sensory perception in those repetitive worlds, transcending physical limitations within a visual display that derives its instant forms from the reflections caused by mirrors and illumination within virtual spaces in which work is not complete without entering the reception To experience an unfamiliar and innovative exploration of time and space, and share the unique experience and unique vision of Japanese artist (Yayui Kusama).

And by revealing the effectiveness of modern technological interactions, it requires a shift in the law of spectacle and paves the way for a different context in line with the circulation of contemporary arts, which celebrates the identification of borders between different disciplines and the creation of an experience that

raises interpretation and achieves The endless interaction and communication between the data provided by the artist to the work, and the assumptions obtained by the recipient, to form mutual communicative interpretations and study the indicative symbols according to a compatible context between the artist, the work and the recipient to arrive at the nature of the installation work.

This mix in multimedia circulation It does not refer to a specific naturalization, everything is permissible to circulate to embody a multi-dimensional work in which the image and architecture are merging, which contributes to achieving interactivity, communication, participation, integration, and the opening of endless dialogue, as a kind of contemporary deliberation that is concerned with Westernization by focusing on introducing what is new in an artistic context that reduces the memory of space And the ambiguity associated with it, ensures the response and understanding of the codes sent to rise towards the level of awareness between the instantaneous visual image and its implicit contents, thus filling the gaps resulting from the incompatibility between what is transmitted and what is absorbed. Thus, reading leads to a multiplicity of deliberative connotations within the general structural structures that are referred to the recipient. To focus on what has not been announced and communicate what has not been said, within the announced artistic discourse, and thus the process of response and understanding is not equal between the different recipients in their culture and intellectual levels.

Sample (4) Sonia Falcone - windows to the soul, 2010.



Sample 4.

Sonia Falcone

The work represents a synthetic video consisting of vertical blocks that were distributed on a huge screen that occupies an area of six meters. The artist (Sonia) chose different and changing color gradations that form different geometric and random formations, which take instant changing shapes to achieve excitement

and make formal transformation and color change the focus of attention to create visual images different.

The artist employed the sound accompanying the visual image in accordance with a creative pattern that is adaptable to the technology circulated in the post-modern era, to consolidate the effectiveness of vocal expression to address the subject by engaging all the senses and mixing between plastic elements and the media to reach the beauty of beauty by adopting the language of screen and video art, which brings the form from What is perceived towards what is visible, within the plastic system that absorbs the importance of the screen and its deliberation, and contributes to the events of displacement towards the visual and audio format, and thus the work is subject to a law different from the spectacle that is filled with different instantaneous forms that accompany the music of the event as a kind of contemporary circulation that celebrates the importance of Westernization and finding Balanced between formation and neighboring knowledge. To break into the reception according to the dictates, in particular, to absorb the media contained in the work, and to create opposing visual systems that contribute to the opening of the horizon.

The circulation of the media represented by the screen and the employment of video art in artistic works, requires the condition of communication and is subject to the standards that belong to the world of formation and goes to different places to promote ideas that shorten the time required for analysis and installation and invade the recipient, who has become free in interpretations subject to change and change, and the interpretation of what he sees and hears Without giving in to the elements of dazzling and the ideology of direct broadcasting by adopting the language of the visual and audio image that everyone understands in different cultures, and plays an important communicative role that contributes to broadcasting different codes and signs by the artist who attracts the reception and transfers it from his lived reality to an alternative imagined reality in a different time and place, to receive The message inserts it into the circulation system and focuses on what is implicit and not disclosed by the artist, which leads to the polarization of the ability to receive based on prior knowledge structures in an analytical and synthetic framework to reveal the gaps and raise questions in order to reach the maximum levels of interpretation resulting from the effectiveness of the interactions Technology with the spatial environment facing reception in a relatively large area, in which he does not care about searching for work content as much as he cares about visual dazzling media and expectations of emerging and transformed forms. Its main technical elements that emerged from it.

According to the foregoing, it can be said that each interpretation of the moving forms is part of the pragmatics that relies on unfamiliar media to ensure effectiveness and mutual communication in the visual and audio deliberative discourse, and to understand the context that the artist adopted to reach the meaning that he deduces through the screen that displays the transformed abstract forms in different colors. It creates illusory worlds and windows that are an alternative to the lived reality, and reading those windows through the dictates of the recipient, who depends on how much of his knowledge store and his intellectual references to raise and study many questions and openness to different meanings and to surround the inferential and deductive processes that contribute to filling the gaps and restoring balance to his different ideas and the realization of his existence. The mutual communication between him and the artist and the artwork, up to the highest degree of interpretation.

Results and Discussion

1. The media brought about systemic shifts in the plastic art, which affected the formulation of formal outputs and technical means, so that the work completed in its final form within the circle of circulation resulted from the process of overlapping between science and art. The media brought about systemic shifts in the plastic art, which affected the formulation of formal outputs and technical means, so that the work completed in its final form within the circle of circulation resulted from the process of overlapping between science and art. . According to the foregoing, pragmatics will be concerned with the formal reading of the work and then study the transfer of the sign from the artist to the work and from it to the reception and then back again in an interactive process to derive the final meaning. Deliberative representations are concerned with investigating the modalities of mutual communication and interaction between the formative structures of the artistic work that are organized within the context that depends in its interpretive relations on the media, and the development of a set of questions and conclusions to reach the implicit meanings in the artistic work.
2. Deliberative representations are concerned with investigating the modalities of mutual communication and interaction between the formative structures of the artistic work that are organized within the context that depends in its interpretive relations on the media, and the development of a set of questions and conclusions to reach the implicit meanings in the artistic work. Since the plastic arts are achievements that are open to interpretation, communication and study capable of analysis and installation. The importance of pragmatics comes by taking note of that specialization and establishing interactive relations with it to comprehend the formal readings, the methods and data of artworks, in order to evoke the signs inherent in them, and decipher them to refer to the implicit meanings behind those readings.
3. The systemic transformations brought about by the media did not affect the meaning of art in general, but the difference resulted from the difference in the modern media and numbers, which in turn affected the formal outputs and technical modalities and brought about a deliberative rapprochement between the different and the different. The media has opened the way for the artist to employ an infinite number of new mechanisms, which can be adopted to find deliberative representations according to formal and technical means of output.
4. The media affected the aesthetic standard in reading the plastic achievements, which became composed of a complex system of formal and technical relations to cause surprise and shock when receiving. Thus, the deliberative representations refer to the interactive and communicative context, the function and the interpretation between the work and the recipient. Some styles are circulated in certain cultures and cannot be assimilated in other cultures, and therefore the work may provoke a receiving audience in a particular culture, while receiving it in different environments is not.
5. Technical work has become in need of engineers, programmers and specialists in the field of media, according to the needs of presentation methods and formal and digital outputs. To reach a dialectical relationship between science and art according to pragmatic, cognitive and applied representations. The deliberative process appears after the mutual communicative process between the artist, the work and the reception, in order to reach the semantic meaning and functional relations.
6. The relationship of art with the media is always subject to the loss of historical memory, by moving from painting with fixed standards, towards finding different formats and contexts interested in finding an immediate image that provokes reception and attracts its interest and deliberation to work. The new media art is distinguished by several deliberative characteristics derived from the media, such as reciprocal interaction, which emphasizes the need for communication between work and reception,

participation, spread and universality by direct presentation or by transcending geographical boundaries, as well as the possibility of preserving, storing and retrieving the visual image

7. In the art of the new media, the receiver is able to control the form of the artwork through the use of web technologies, computer touch screens, cellular phones, or remote control, and the fading of borders by penetrating cyberspace and giving importance to technical circulation, which is responsible for the trends and modalities of the performance, functional, communicative and interactive context. The meaning of the artwork depends on the context and the research in that relationship is what is called pragmatic, as the context can change the meaning of the visual form and explore its relationships.
8. New media art still faces difficulties resulting from the failure of some art critics and artists to accept artworks based on scientific media and digital programs. Some promised that this refusal was caused by the existence of a gap between them and the generations that allow the adoption of media choices that enter into the formation of the artwork and consider it an important part of contemporary art. And the deliberative representations belong to multiple knowledge's and concepts that cannot be counted on which they are based in order to reach secondary and implicit meanings in artistic works by going through analytical and synthetic processes and revealing the communicative and functional contexts.

Recommendations

1. The presence of new media art in contemporary art discourse is still minimal, and its cultural presence must be widely recognized in global forums.
2. Adopting specialized curricula concerned with the study of pragmatics and the effects of media technologies, and supporting them with translations and presentations of artistic works that contribute to activating the cultural movement.

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