

Event Progression in Video Art - Analytical Study

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Abstract

As a result of the crystallization of the postmodernism arguments in a state of decentralization, bifurcation, fragmentation, and drifting from place to place through a series of reflections and encounters, with the presence of the telecommunications, technology, and informatics revolution, as well as the intersection of ideas and ideologies, the dominance of technology power, the emergence of rationalism and deconstruction, changes in the patterns of the plastic arts.

As a result of the presence of the digital image, multimedia, the emergence of the Internet, the new era began, which Regis Dupre called “the era of the video sphere.” to introduce the animated video image through screens into the structure of visual work, and establishes a new format expressing the new culture, Video Art, from here the research problem was to question the possibility of detecting the follow-up of the event through the temporal progression of video art and the mechanisms of forming it in a kinetic format.

Keywords

Video Art, Event Progression, crystallization.

Introduction

The media and technological features of video art led to a change in the artistic product relationship with the recipient audience, a change in the structure of aesthetic consciousness, and a new type of artistic content seeking to find a place in the context of art history as another means of creative expression, hence the importance of research.

Terminology identification

Progression

In the dictionary of the Arabic language, it is mentioned (eqab), which means the consequences, as the Almighty's saying: (He is best in reward and best in outcome), and it says: I came in the early days of the month of Ramadan and in (its aftermath) with a ḍamman al-ayn and a sukūn al-qāf, (weaqabtuh) means on the journey if you rode once and he rode once and they (succeeded) like night and day . Succession in the terminology means "Two words that agree in meaning and are narrated in two ways, with a difference in one letter between them, such as qadam and khasam, jas and has, and it is also called itqab.

It appears from the linguistic and terminological aspects that there is a close relationship that includes both (succession and substitution), so substitution linguistically means raising something and putting something else in its place, and terminologically, as Ibn al-Hajib defined it, it is: "putting a letter in the place of another letter" . The two terms - as Abu Hayyan says - (denote one meaning, which is making a sound in another place, so this sound is followed by that sound, and the meaning is the same, and so is substitution, and I mean auditory substitution, as succession is more comprehensive than substitution, because it includes all letters, and in each of them a sound replaces another sound, with the meaning united in the two words, in addition to the fact that the succession is phonetic, while substitution includes phonetic and morphological. For this reason, we can use the term "succession" to mean exchange or replacement, and there is no difference in terminology.

Operational definition: Succession is the intentional transformation in referring the image of the first event to successive intrusions that establish the final structure of the text in video art. This event may be a visual formation or a formation with a dramatic structure, according to the requirements of the text in video art.

Event

In the language, (hadith) is news, and its plural is (hadiths), and (happening) is that the thing occurs after it did not occur (then it happened). (Al-Hadath) and (Al-Hadatha) with the weight (Al-Hadithah) and (Al-Hadathana).

Conceptually, (occurrence): "Occurrence is the fact that a thing is preceded by nothingness, and it is of two types: a temporal event, which is the fact that a thing is preceded by nothingness in time, and a subjective occurrence, which is the thing's lack of change in its existence"

Video Art

(Video Art) and some critics call it (the art of the moving image), "which usually means the technology of recording moving images, which is often accompanied by audio recording, within the trends of art when the portable camera began to be used to produce artwork in the field of plastic arts, so the term video art appeared."

(Theoretical framework)

First: the temporal succession of the event

Introduction to concepts

Regarding the concept of "succession," Andre Lalande pointed out that "succession" is a relationship of various parties occupying adjacent but distinct periods, or it is a relationship between several parties that envisions an order, such as the order of numbers (even without the idea of permanence)."

The classical picture of the world included the concept of absolute time, that is, the effective flow

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of time, which passes uniformly throughout space and consists of successive moments throughout space. The theory of relativity came and extracted from the scientific picture of absolute motion that was attributed to the ether and rejected the concept of absolute simultaneity. The coincidence of the temporal moments of two events has meaning when we examine the two events within the confines of a specific frame of reference. Events that are simultaneous in one context of reference are not simultaneous in others.”

The concept of "time", addressing its terminological connotation, understanding it, and analyzing its structure of thought and art has an important space, as time "is an unlimited homogeneous environment in which events go after events" . Despite the multiplicity of thought and words, it can be summarized by Dr. Abdel-Monim al-Hafni's statement of the notion of time at the ideal philosophers: Time "at philosophers is a mere essence of matter .

The concept of chronological sequences has been included in many areas of human knowledge particularly in the fields of culture and the arts. The concept of temporal succession in literary or artistic works that depend on the structure of their structure (tale or narrative) can be considered as necessarily related to the event, as it is based on the view of philosophical thought that "as such the narrative is an event in philosophy and the event embodies a philosophical, self-existing narrative . The features of its existence were indicated (in the theory of Stoicism, which attempted to break the image of demonstrative analogy in Aristotelian logic and emphasize the individual and the conditional at the level of existence of the physical content).

The concept of (event) is a factor that influenced the transformation witnessed by thought in its scientific and social contexts, and this was confirmed by the Frenchman (Hugues Choplin), a professor at the Compiègne University of Technology when he said: “What is new is the subjection of the real event to the rigor of the deterministic approach in the historical scientific system in the Annales School, which reached the point of massive presence in the same philosophical orbit with Whitehead, Heidegger, Levinas, Deleuze, Lyotard, and Badiou. This led to defining the philosopher’s mission, profession, and craft (if we can use the term) in searching for truth, saving phenomena, managing the city, being present in the world, spreading meaning, adding value, consolidating wisdom, and supporting normal living.

Some linguists believe that the distinction between (verb) and (movement) is that (the verb’s indication of the event is partial and incomplete, and that the verb does not indicate the completeness of the movement or the completion of the event itself) . Hence, movement indicates the qualities of matter, its structure, and the nature of its existence” , and movement is divided according to its events into three types, which are:

1. Movement in quantity: this is the body’s movement from one quantity to another, such as growth and withering.
2. Movement in condition: It is the movement of a body from one condition to another, such as a change in its temperature or one of its other attributes.
3. Movement in space: this is the movement of the body from one place to another.

Second:

The Concept of Time and Event Succession in Modernity and Postmodernism Formation

Opinions and concepts have multiplied about time and the succession of events according to the new data in human thought and knowledge in its various fields and branches, such as the sciences of physics, chemistry, astronomy, psychology, and sociology, as well as technology and others, which have generated new concepts or transformed or updated their connotations and fields of pragmatics, such as realism, expatriate, hypothetical, artificial, accidental, the known, appearance, essence, past, present, future, history, event, etc. These transformations of the concept of the event with its multiple parts and dimensions in the field of art in general and its formation, in particular, were evident. It began with what was dealt with in the classical arts, followed by the fine plastic work that brings together cultural contexts, the mirror that reflects the image of life and the events taking place in it, and even the modern arts, and among the modern concepts that overlapped with the concept of the event (immediateness and temporality)*. Immediacy has a temporal significance (now), and “immediateness is inseparable from time, but is based on a hypothetical time symbolized by a point on the successive time axis, which is what some trends of modernity have achieved by floating time, as Salvador Dali did.” (Persistence of Memory). It is an event in a separate time or an abstract time (from a physical point of view - according to what appears in this

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painting - as the deconstructive movement in art was not limited to form, but rather accompanied narrative ideas and conventional concepts, such as time, space, mass, space, and others. This is what Dali's work included, by deconstructing these concepts and stripping them of their conceptual and physical confirmations. In a realistic, classical space, clocks have been subjected to the effect of distortion. They are under the influence of a disjointed space devoid of its constants and physical laws, in which masses flow like water, a space similar to wave, molecular, and atomic space, and the world of quantum mechanics.

In post-modern critical, literary, and narrative studies, the event is considered one of the important elements in forming the structure of the artistic text. However, it may contradict the realistic pattern of succession or the actions that take place in it, as some critics define it by saying: "Events are the core of the narrative body, as they represent the backbone of all artistic elements, such as time, place, characters, and language. The narrative event is not exactly like the real event that takes place in our daily lives, although it derives its ideas from reality". Thus, to achieve a new reading of the purpose of the text and its idea, or causality and meaning, which is the system proposed by the structuralists, "they see that everything has a structure, and it can be explained by studying the structure that composes it. Societies, minds, languages, and myths are described as each of them as a complete system, or as an interconnected whole, that is, as structures. They are studied in terms of the patterns of their internal connections, not as groups of isolated units or elements, nor in terms of their historical or temporal succession. Postmodern texts are characterized by their "retaining a style that combines mechanical spontaneity, as practiced by the Surrealists, and expressive forms that are inseparable from the world of visuals, despite the overlapping of lines and contrasting color spaces, and despite the ambiguity of the plastic range associated with it. The use of overlapping lines and contrasting colors does not eliminate the human presence, through some parts of the body, such as the eyes, mouth, or any other signs" that confirm or give an indication of the event in terms of the human presence or what symbolizes.

At an important juncture when the event left a diagnosis to the character of (action - event), this is what Jackson Pollock went, establishing what was known as (Action Painting). As in the narrative, "the artistic nature and sequence of events are concerned with the distinction of events (human acts) with movement, tension, irony, ambiguity, and excitement to attract the interest of the reader [recipient, viewer] and his suspense in following the event". According to Pollock, action, performance, and effect are part of the event. He combines formation with the laws of kinetic physics to result in interwoven and diverse lines, shapes, and formations with harmonious densities and colors. Despite what this kinetic performance may represent as "a more visual perception-oriented than an imagination in which you can find nothing to feed - like a coincidence, but the artist knows how to control it and makes it a direct result of specific events that are intuitively aware of their function. Perhaps the aim of this method is also, as Pollock says, to get into the painting so that it becomes part of it.

As a result of the absence of form and subject matter in the postmodernist arts, the event has an important role to play through the structural system's strategy. This transformation was presented by Ferdinand de Saussure in his critical readings of literary texts by undermining the self in favor of language. "The self has been stripped of its freedom and effectiveness. Linguistic meaning is not the result only of the intentionality of the expressive self, but rather it is a product of the semantic system of language."

In another direction within the framework of (conceptual art) avant-garde artists have tried to free art from its classical and stereotypical constraints and contextual and constructive systems, by creating special intellectual starting points that are entirely biased to work, to make art more pure and relevant to life, and far from artistic market standards, J. L. Daval says: "The representatives of the new movement intended to transcend art itself to devote a new vision to reality, a reality that had previously been subject to interpretation and reconstruction according to the artist's convictions and inclinations."

The truth of the artistic work lies in the underlying structure of the thing. We should not mention the thing in the artistic work, but if this thing belongs to the artwork, it must be thought of from the process of the artwork.

The aesthetic artistic discourse is based on multiple and dual dialectics, such as the material and economic need and market requirements, ideological considerations of the status of art and its ideal location, the multiplicity of philosophical orientations, critical visions, the multiplicity of

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cultures and social features and other fields in which human activity or action and its successive and different events occur. In this context, the photograph is considered one of the media representing the rational doctrine, which codifies ideas in artistic works, which takes the kinetic action, the immediate event, or the legal position as its basis (The photo, the film, etc., transformed the concept of art from a “materially embodied thing” to a concept that makes art a “means of inquiry.” The work may disappear and only the memory remains) . The body (human, animal, and even the body of work), with its presence and direct contact, as well as the photograph and film, constituted the material and medium for drawing events in this style and expressing ideas and contents directed at the recipient. By adopting these means, which are described as unconventional in terms of aesthetic and moral standards, the artist is trying to bring the work closer to the event, through some movements that resemble primitive ritual practices or expressive dances. David Harvey says: “The collapse of time horizons and absorption in the immediacy of the moment is evident in the contemporary emphasis we observe in cultural production on events, scenes, facts, and media images. Culture producers have mastered how to search for technologies and use media and multiple media possibilities to their maximum limits.

Third: Analytical study of models (Video Art)

Since the continuous movement in employing modern scientific innovations, electronic and digital technology, computers, and their art programs, art has witnessed the emergence of several artistic fields or trends. As a result of the technical development of photography in the sixties and seventies of the twentieth century, “Video Art” emerged as a form of plastic art (the structure or formation of successive and moving electronic images, which may include music and visual and image effects as well, using electronic technologies and equipment, then broadcasting or displaying them through wall or television screens. The computer has played an active role in this type of art) . Mick Hartney points out: “The production of video art has become more widely available, as artists of this type of art have used these television programs and materials as raw material, which they have modified or placed in unexpected contexts.”

The idea and the event

Technical developments, both electronic and digital, have contributed to the production and processing of video images, as well as the increasing pace of expression of contentious events or actions in art, or what is called “conceptual art,” with ideas about the dialectic of the relationship between the exploration of subjective content and its relationship with the physical world environment. Given the potential of the video image to record the reality of the event, many artists have found video art a means or tool to express new events and contents, as, “Video art is considered a tool or form of self-expression, more than being documentary, the aesthetic standards associated with conceptual art and related to ideas as well as images have evolved to include the use of closed circuits and multiple screens. Bruce Nauman has attempted, in both his film and video works, to present his explorations of the relationship among the body, room spaces, and the screen .

The shift in media and materials leads to a shift in the concept of the work itself and thus the idea of the event or the subject being narrated, or the technique of narrating the event in a virtual world suggested by technology and media. (According to the new concept, works of art are only valid for viewing and not for acquisition, and old critical theories such as psychological, impressionistic, philosophical, and other readings are incapable of it. Because art has created a formal, communicative form that is sufficient to display for a limited period, by employing dazzling technical and paper outputs that reflect the luxury of the economic situation and the power of hegemony, the question disappears: What is the meaning of work? An alternative question arises: Who buys the work?). Work in video art continued in the sixties and seventies by many artists, including Jean-Luc Godard, Dan Graham, Thierry Kuntzel, and Jean-Andre Fieschi.

A post-modern shift from a culture of good taste to a popular culture, with its symbolism of superficial pleasure, is a characteristic of a multi-capitalist consumer culture*. In parallel with confirmation of the image's presence and dissemination through multimedia and various means of communication. As a result of the growth of economic, industrial, and scientific activity among the working classes, specifically among the youth groups**. The American researcher in video art (Kat Horsfield) describes this style by saying: “Video is an entertaining medium, its effective

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impact, and its adoption by artists created artistic communication that paved the way for the aesthetic development of the art and moved it to reach more, convince more and capture the recipient's mind with dazzlement, mastery, and exciting, dream-like strangeness."

Connotation and Event Discourse

This art style, with its various techniques, opened the window for communication with the world via the Internet, means of communication, and social networking sites, and provided the artist with the ability to express in contemporary formulations that reflect his vision of events with all their political and social components. The artist (Adel Abdeen) presented a video artwork entitled (Foam), in which the symbol of a child practicing applying shaving foam and using the razor with caution is formed on the face of a black balloon attached to the barber chair. It made the constant tension in the film an energy that suggests anxiety, turmoil, and absurdity, driven by a nascent modernity that represents today's Iraq and explosive situations amid impossible expectations as a starting point towards the inevitable explosion. While shaving, the balloon explodes and the color of the chair suddenly turns red, as the color carries an advertising quality that threatens the reality of the world of the entire displayed image to disappear unannounced).

In the exhibition (Letters Do Not Burn), the Iraqi artist (Qais Al-Sindi) presented work about the destruction of libraries in Baghdad after the 2003 war and the subsequent destruction of museums and universities (The focus of the videotape seemed to be governed by the duality of evil and good. The woman is dancing and celebrating, while there is a person in a black dress that indicates evil and the burning of knowledge. The video ends with a white sheet of paper on which the girl wrote "A.B." This exhibition was accompanied by installation works, one of which was a glass basin in which books soaked in water were placed, another basin of colored papers soaked in crude oil, and there are glass cylinders containing the remains of fires and ash. The advertising perspective defines references that can be interpreted, and the artist did not present major interpretive aspects, but rather made what was common and familiar a slogan for his statements. Since this type of concept is the closest to the contrasts between ordinary and vulgar forms, it reaches its maximum extent in the use of colored papers and oil between life and work and burning them).

Visual composition and display methods

Multiple colors of art and different formats emerged from (video art) in terms of performance techniques and presentation methods, including what is known as (video graphics). It is the creation of a collection of photographs and video clips processed using computer graphic techniques, as well as digital graphic forms, which represent disparate events in a successive context. The video format leads to expressive scenes of complex events and is influenced by digital montage techniques that have created indistinguishable shenanigans with visual reality through the penetration of computer software and informatics into artworks to deliver works that move away from recording to approach the worlds of artistic creativity. The artist (Adel Abdeen) presented the work (Michael), in which he re-embodied the character of the famous pop singer Michael Jackson after his death and conducted a virtual television dialogue with him.

This cultural and deliberative openness prompted the Palestinian artist (Mona Hatoum) to rely on awareness and sensitivity to propose images based on symbolism, provocation, and alienation, and combine them with the body. She focused on the camera and its role in surveillance, she meant the techniques that accompany a person in his movement, so she relied on pointing the camera at the audience and monitoring its movements, by implanting a medical camera inside her body and photographing the audience through it. She said: "Through this work, I was trying to talk about the absolute invasion of human life. I called it (a foreign body) because our bodies, despite our intertwining are strange. It is a strange area that we cannot reach except with the help of scientific equipment, and a strange body because the camera is a strange body like the body of a strange human being).

In a similar experiment, the artist (Wafaa Bilal), in the work (Third Eye), planted a camera behind his head to provide an opposite view of the events passing behind the artist, which are invisible to him and unexpected from passers-by. Wafa Bilal says: "I do not want to impose narrow interpretations of my work, but rather I strive to create complex, multi-dimensional images and interactions. I also do not feel that we now have the privilege of enjoying art as pure aesthetic pleasure. It is a misunderstanding to believe that art was once pure. Therefore, I do my best to

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effectively use the tension and contradiction resulting from juxtaposing aesthetic pleasure with aesthetic pain to attract the viewer and shake him in a way that provokes his thinking. Through this kind of work and the resulting dialogues, I hope to strengthen my audience's sense of agency to confront feelings of vulnerability in the face of injustice.

As a result of the multimedia installation and the intersection of the arts, the Palestinian artist Basma Al-Sharif presented in her work (*The Story of Milk and Honey*), an artistic model based on the installation of films and documentary photographs, as well as the multimedia installation of sound, music, dialogue, and written text. It represents events that explore the concept of human existence and the self expressively based on relationships between events and their succession, such as attending the city and discovering nature and its psychological impacts. She expressed this by saying: "I do not look at things from one place, but rather I see them from all the places in which I recorded my affiliation as a foreigner and an Arab, and it is the duality that reflects my vision of the world. My movements reflected my belonging to the land, nature, and man because art is a reflection of the behavior that I see in human models and the ways they interact with the place, whether a city or nature. This creates symbolic connotations that are worth mentioning.

The experience of the Saudi artist (Faisal Samra) reflects a diversity of combinations between video, performance, and photography, and by examining some events in the form of photographs, with which the narration of the event is integrated in a sequentially, as in his work that included photographing the destroying of a chair, in which he embodies the political changes and Arab revolutions, which changed the features of Arab societies, he destroyed a chair with "Made in the Arab countries" written on it and reassembled it with "Made in the West" written on it. For him, the event takes place in the form of action, structure, and movement in interaction with its surroundings. Faisal Samra says: "In my works, you always find a search for the artistic form because a single form does not accommodate the changing human idea. The artistic vision, along with knowledge, bears renewal and change to deliver that expression to the recipient and leave a special imprint on the artist.

Other visual installations and output and display methods in event formation in video art are animation technology. In this context, the artist (Adel Abdeen) presented a work that took the topic of sex between men and women as a source for the event contained in this video, he painted "a picture of a man and a woman on either side of a room, each of them crawling on all fours, with sexual connotations. The artist reports instinctive, sensual images of a world transformed into a game. The scene takes place inside a dark room. Darkness is an idea that conceals what is hidden and unspoken about in physical action.

Research results

The event had an impact on the experience of video art with its visual and intellectual data through quoting, including, and intertextualizing the semantic data of the content (the idea), and the interpretation of the meaning (discourse), action, movement, and technique (structure). Thus, the results were divided into three axes:

Ideas

1. For the event in video art, there is a philosophy of significance and openness to ideas that carry contemporary man's existential and social problems.
2. The event in video art is based on the idea in the conceptual art approach, but with animated characteristics, where ideas are presented within the rhythm of the event sequence without resorting to narrative action.
3. The idea of the event in video art was represented by the effects of personal characteristics or the subjective vision of the event in general, by capturing the real action or event and reproducing or recomposing it in a way that contradicts its real temporal location and sequence.
4. The convergence of visions in shaping the event is a result of the convergence of pressing factors, social and political transformations, and commitment to human issues, despite the difference in specific inherited and cultural vocabulary.
5. Video art approaches existential events based on the plight of contemporary man, the philosophy of political oppression, and the themes of immigration and women.
6. The action of the event in video art is close to the subjective romantic states of man in contemplation, psychological serenity, and detachment from the real, its surroundings, and its concerns.

Discourse

1. The political discourse at the event had a major presence in expressing human oppression and loss.
2. The event in video art resembled the psychological discourse of a person and his concerns.
3. There is another discourse of the event based on force and imaginary victory that prompts people to use all immoral means of war, even in games and entertainment.
4. Women's discourse, their presence, and their concerns in video art and its approach to events and traditions had a wide presence in expression and connotation.

Structure

1. The overall structure of event formation in this type of art is based on digital technical action and its tools in the method of presentation, representation of the idea, and rhythm.
2. Often, image repetition has a presence in confirming the event through the act of cinematic suspense, in addition to technical approaches in photography and digital lighting, which play a role in the strangeness of the images.
3. According to structure, video art depends on a series of moving images, and each image of an event has a semantic presence separate from the previous one due to succession, and thus the art of its structure determines the direction of the artist's style and techniques.

Conclusions

1. Video art is part of event art, which is based on (approaching and monitoring reality) and then finding an idea that approximates or negates it.
2. Adopt subjective and conceptual visions in the formation of the event, without adhering to the realistic chronology of the event, and change its temporal and spatial dimensions.
3. Video art has a presence in contemporary reception when taste has shifted from the solid artistic act to the ethereal.
4. Video art gave approaches to the digital image that is invading our world, and found a wide expressive space provided by contemporary performing technologies that touch contemporary artistic reality.

Recommendations

1. The need to familiarize the Iraqi artist with new contemporary theories in art and the Internet, with the support of State institutions, competent technical institutions, and civil society organizations.
2. The importance of raising cultural awareness in changing aesthetic taste, and activating the role of plastic arts in the life of contemporary Iraqi people by issuing monthly periodicals to introduce developments in contemporary international art.

Suggestions

To complement the requirements of current research in plastic arts (drawing), the researcher proposes to study similar titles regarding other artistic performance techniques and their effectiveness in Iraqi art.

1. Animation in contemporary Iraqi art.
2. Digital performance art and the representation of social problems in contemporary Iraqi art.

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