The semantic pattern in the work of the artist Sherine Neshat

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Abstract

The research which is entitled (the semantic pattern in the works of the artist Sherine Neshat) came in four chapters, the first of which contained the research problem, its importance, its aim, its limits, and the definition of terms in it. It contained a number of results, including:

1 .The semantic pattern was a clear representation in the works of the artist Sherine Neshat, which made it a dominant aesthetic theme in the artistic achievement, as the artist used clear semantic patterns in order to convey the message of love and beauty at the same time to the recipient.

As well as a set of conclusions, the most important of which are:

2 .The works of the artist Sherine Neshat are based on the continuous transformations of the semantic patterns derived from the artistic vision, the nature of the material, and the formal output of the artistic achievement, then the recommendations and finally the references.

Key words: Semantic, Postmodernism, Modern Art

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Chapter one

Methodological Framework

First: The Research Problem:

Art has had a clear impact on the cultural movement throughout history, where there was a clear integration of man in the arts throughout his historical career, leading to the arts of postmodernism, which was characterized by a departure from the familiar rules and traditions of the past, and all of this was mediated by the expression of subjective feelings, no matter how unique, rare or outside the common law. And this is what happened at the end of the fifties of the last century and the beginning of the sixties, when the world witnessed a flood of new and vital experimental thought mechanisms, and the spontaneous impulse, which carries the system of indicative, symbolic and semantic, as well as its representation of the values of deconstruction as a new critical tendency that emerged from the womb of human thought, so We note that there has been a change in both philosophical and aesthetic themes of thought, all of this has led to an increase in the maturity of contemporary artistic currents that have sparked controversy in the intellectual context, as the semantic patterns of artworks have begun to multiply, due to the freedom that the artist enjoyed by deviating from the old laws in art for expression and innovation. New ideas and artistic methods led to a multiplicity of art topics and outputs to reach the recipient, to be a critical reality for society, which prompted the researcher to study the semantic pattern in the productions of the artist Sherine Neshat, starting in that from defining the research problem that ended with the following question: Where does the semantic pattern lie In the works of the artist Sherine Neshat?

Second: The importance of research and the need for it:

1 -It is useful for researchers and those interested in plastic arts in general and postmodern arts in particular.

2 -It sheds light on an important stage in postmodern arts.

3 -The research represents an attempt to read the semantic pattern in the works of the artist Sherine Neshat and to stand on the most important points embodied in those works.

Third: Research Objective: The current research aims to: Identify the semantic pattern in the works of the artist Sherine Nashat.

Fourth: Research Limits:

1- Temporal boundaries: 1995-2012.

  2 -Spatial borders: the United States of America.

3 -Objective boundaries: a study of the semantic pattern in the works of the artist Sherine Nashat.

Fifth: Define search terms:

1 - Layout

Linguistically: It came in an article, Nassaq al-Durr and the like: its arrangement. Speech is sympathetic to each other and arranged, and the arrangement of the thing: its arrangement. And coordinated, harmonized, and coordinated: things: some of them joined together. (Al-Mashreq.2008. 806).

Conventionally: it is what is generated by the gradation of particles in a context, or what is generated by the movement of the relationship between the elements that make up the structure, except that this movement has a specific system that can be observed and revealed, such as saying that this narrative has its own pattern that is generated by the succession of actions in it, or that these constituent elements This painting consists of threads and colours that are composed according to a special pattern (Buqara.2009.140).

Format: It is the technical system that distinguishes the intertwined structures in the text. It is multiple and varied and may be repeated. It is universal and indicative at the levels of structure. It is traditional, stereotyped, formal and innovative at the same time, while the structure is based on semantics despite its formal technique. There is a dialectical relationship between the format and the structure that cannot be broken. From them, the structure reveals the pattern, just as the pattern is what constitutes the structure (Manasra.2006 .6).

2- The indication

Linguistically: to indicate a thing, to indicate and to indicate. Vandal: direct it to him and spoil him, and he dissolved, and the plural is evidence and

evidence and the noun is the indication or the indication (Ibn Manzoor .1982.1006).

Idiomatically: it is the study of meaning, or the science that studies meaning, or that branch of linguistics that deals with the theory of meaning (Omar .1998.11).

Significance: means inference, it is of two parts, signifier and meaning, so the signifier is that which is generated from the original meaning, and as for the meaning, it is generated from a - the signification of something that every viewer can infer from it, such as the mention of the Creator and creativity as a sign of the Creator, b- inference: which is the action that It is done by the inferred, T - the evidence is what can be inferred as a means of truth (Ismail . 2011.19).

The semantic format procedurally: it is the mechanism by which the written elements are organized to convey an idea or concept to the recipient through the artwork, which is the study of the declared and implied communication systems within the artwork by assembling and disassembling its constituent elements, and studying the mechanism of mixing them to reach the works of the artist Sherine Neshat to the maximum extent. As these works carry semantic patterns embedded in them, symbols and general codes that depend on human discrimination through writing, body art and other expressions.

Chapter Two

Theoretical framework

The first topic / the concept of the semantic pattern:

The system is a certain level of the concept of the system, and at the same time it is the concept of the relations between the parts and their values, leading thus to the concept of the structure, which is a system of internal relations perceived according to the principle of the absolute primacy of the whole over the parts, which has its own laws, as it is a system characterized by internal unity. And self-organization in a way in which any change in relations leads to a change in the pattern itself, just as the concept of structure implies the concept of arrangement that is rooted with the concept of context, which indicates in one of its levels the contiguousness and

succession, and that the word pattern alone justifies the saying that it has structures, The word "structure" here is synonymous with the word "system." As for the relationships, they are the effective way that intertwine with all the elements that establish the system. These relationships vary between relationships of succession and interdependence (Lillian.1978.289). The scientific concept of the system is an integrated and interconnected system of theoretical structures formed by thought about a subject, such as presenting a mathematical model that explains a physical phenomenon, and it may indicate a set of rules, principles, hypotheses, postulates, and results that constitute an abstract total theory, or a system, or a scientific device as a whole, such as the neutron system. In physics and the Aristotelian system in philosophy, and it may mean a set of curricula, theories and procedures organized institutionally, in order to perform a certain function, such as the educational system, the production system, and the defense system, and the system may refer to a group of elements and structures that are organically interconnected with each other in order to achieve a result. Such as the nervous system, or it may denote a group of similar or common elements in their diversity and difference. A system may mean an automatic and mechanical system that performs a specific function, such as a lighting system, a room layout, and it may also be a tool for analysis, as it includes a set of special elements that respond to a specific goal, and accordingly it is possible to talk about different types of systems, such as the physical, mathematical, and biological systems. economic, political, economic, literary, artistic, cultural, educational, social, scientific, philosophical, logical, informational, technical, cybernetic, and astronomical (Hamdaw.2006.10).

As for the system from a philosophical perspective, it means the assembly or rotation of a group of ideas, propositions, and axes around a central principle, or it is a set of harmonious and interconnected parts and passages that revolve around a general pivotal philosophical idea or thesis, meaning that the system here is a system of Coherent and consistent elements intellectually, mentally and theoretically. The interdependence between them may be by connection or separation, or it is a group of philosophical

ideas organized into axes and issues, whether they are consistent or conflicting with the other elements and structures, within the framework of a total organic systemic unit (Hamdaw.2006.12).

The system contains a set of philosophical theories, and a set of axes and issues that are interconnected with each other in a coherent logical, deductive and argumentative manner. It is not possible to talk about the philosophical system unless the philosopher talks about three major intellectual axes: the axis of existence, the axis of knowledge, and the axis of ethics, and thus This format included the philosopher's vision of the world, existence, man, knowledge, and values, which are characterized by consistency, harmony, inclusiveness, and avoidance of contradiction. Among the features of systemic writing are also the use of reason and logic, the use of proof and conclusion, the invocation of the exchange of arguments and evidence, the refutation of opposing claims, and the presentation of disparate or compatible propositions. The tendency towards constructive and purposeful debate are adhering to gradual inference of all kinds, representing analogy of all kinds, and arming with arguments to influence and persuade in the dialogue (Hamdaw.2006.14).

Natural semantic patterns: These are the patterns that exist in nature and are characterized by their being non-institutional, except that man employed them within the kingdom of evidence, i.e. he assigned specific indications to them, such as the phenomenon of redness of the face when shy, as redness is a natural, physiological phenomenon that man has nothing to do with its occurrence, as it is subconscious. Inferred by shyness, it has become one of the natural semantic patterns. (Bannour.2007.14(

Social semantic systems: it means humanization, and everything that resulted from it, i.e. it predates human history viewed from the angle of general semiotics, and social semantic systems are distinguished by being institutional, and by being a product of human work, and it is divided into two parts:

1 -Verbal social semantic systems: These are those systems that have languages, and have their various characteristics and settings, such as the phonetic types, which are based on the distinctions that humans make in the

material sound, that is, their rules depend on the vocalized sounds or on the written letters that are signs of those The sounds, and it follows from that to divide the verbal semantic formats into two parts: spoken verbal semantic formats, and written verbal semantic formats.

2 -Non-verbal social semantic systems: These are those that do not use grammatical types based on uttered sounds, but use grammatical types based on other types of things. These other things that we call bodies are either things that existed before them in nature, or that Humans produced them for other purposes, and either they were produced for the purpose of being used as evidence for their use as evidence, or they were used as evidence in the same act in which they were produced (Bannour.2007.15).

The verbal system provides a great service to the non-verbal system, because the thing is not.

The verbal cannot speak or signify except by means of the language that speaks to him or talks about him, and thus its signification is dependent on the linguistic signification that extended to contain other phenomena, and therefore the language establishes all other patterns of signification. And without it, things would not be significant and bear illumination (Mubarak.1987.29).

The non-verbal semantic systems consist of body movements, body positions, communication with signs, facial expressions, as well as signs indicating proximity using the place, in addition to showing tactile, olfactory, gustatory, visual, and auditory senses to a degree in which we can form other non-verbal semantic systems based on hearing and sight. Not to mention the systems that are based on things that man makes, produces and uses, such as clothes, ornaments, ornaments, various tools and machines, and buildings of every kind, as well as symbolic arts music, and all kinds of social organizations, specifically all systems related to kinship ties, rituals, customs, customs, judicial systems, religions, and the economic market (Mubarak.1987.23).

Umberto Eco believes that semantic systems include animal semiotics, and it is concerned with behaviors related to communication within non-human groups, and therefore non-cultural groups, and olfactory signs such as

perfumes, for example, and tactile communication such as kisses and slaps, as well as norms of taste and signs accompanying language for what is linguistic, such as patterns of sounds in their association with sex.

age and health status, and such signs accompanying language as vocal modalities, loudness, control of the articulation process, laughter, crying and sighs, and the relationship of symptoms to illness, as well as body movements, signs of proximity, and what is related to sign languages, musical syllables, and problematic languages such as algebra, chemistry and Sunan Code, written languages, anonymous alphabets, secret linguistic types, natural languages, visual communication such as linear formats, dress and publicity, in addition to the arrangement of things such as architecture and common things, narration structures, and cultural linguistic types such as etiquette, hierarchies, myths, ancient religious beliefs, and aesthetic messages. Psychology, artistic creativity, the relationships between artistic forms and natural forms, mass communication that includes psychology, sociology, pedagogy, the influence of the police novel, song, and rhetoric (Mubarak.1987.24).

Within this concept, the (semantic pattern) that includes the arrangement relations in it must be done by some law or method, and the question here is whether this method or law is natural, that is, is it derived from nature, or is it a civilized model, meaning that it A cumulative knowledge proposal for human civilization that is effective according to rules that are valid as a custom. Arrangement or organization is based on the law of their relationship, which is the sites of consistency, homogeneity, harmony, and inclusion in them as standards and norms that move within historical, civilized approaches, with effective cultural meanings in a specific civilized time, meaning that each of the arrangement and organization is related to the state of placing things in their correct location According to a certain idea in a systematic, objective, organized manner and linked to a group of systems, and if we look at the pattern through its presence in biological and environmental systems, and its being a formula of fixed relationships between natural phenomena, or we look at it as modeling based on the will of formation in human civilization, i.e. It is putting things or ideas in an

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orderly manner(Al-Jilani. 2004 .806). Through these two concepts, there is a common link, which are the formulas that the pattern brings, as they are formulas that express the state of homogeneity in the beings, whether those beings are in the universe, nature, or the product of making things, and you realize this state through feeling the nature of those assets. Or they are formulas that express the state of arranging a group of elements within a specific configuration according to certain requirements, or they are a state of specific construction of the elements according to certain bases in which the part is organized with the whole (Al-Hallaq.1999.636).

The second topic: the plastic system of postmodern arts (contemporary art:(

The term Post-Modernism came in the theoretical context in the field of plastic arts as a result of critical attempts to monitor aesthetic and intellectual transformations and changes in Western plastic production. Given the novelty of the term in Western philosophical and critical proposals in the field of arts and plastic arts in particular, and based on the momentum of the variables And the tremendous transformations that were ensured by the experimental spirit and the foundations of modernist rationality and the resulting multiple, shocking and contradictory aesthetic and intellectual propositions in the scale of the development of the artistic production of the West in the twentieth century. From different or contradictory and confused releases, uses, and projections to describe artistic experiences, and even waves of experimentation and multiple propositions in the field of visual arts (Jawabreh.2014).

Postmodernism worked to restore the language of the form whose identity was completely lost in the period of modernity, through the speed of implementation, informal performance, randomness and entertainment, and indifference to the aesthetic value of the past in general. On what's around him, and between his attempts The current progress is available to him, which we consider today to be a tremendous progress that helps him in presenting a new plastic language that is completely consistent with previous attempts, and flexible at the same time to present more arguments to understand the future, as there is no art without culture, thought or concept, in addition to skills. Contemporary art that contributes with all its

technical and technological types in highlighting the value, and the artist reaching his goal, bearing in mind that the term postmodernism always emphasizes what is new, which will become old after a while. Continuously due to the incompleteness of the meaning and its definition, but emphasizes the infinity of the interpretation (Zain El-Din.2007.85-86).

The artistic work in postmodern arts is a set of ideas, as it sought to transform the concept of art from the fixed to the variable, and from the thing to the idea, with an emphasis on artistic activity and the mixing between philosophical theory and art, as it is one of the most important pillars of postmodern arts, which achieved a transformation In the philosophy of art, away from the sober artistic classics that may not be compatible with the changes of the era, its culture, and its consumerist thought (Bahnasi.1977.47).

The use of the term for the first time was in 1887 by the English painter (John Watkins Chapman) in the context of his talk about "post-impressionism", and in 1945 he used it (Bernard Smith) to denote a movement in plastic art that goes beyond abstraction, which fell under the framework of social realism in then. However, the prevalence of the term and its penetration into the critical scene of the West increased in the decades of the sixties and seventies of the last century, and in this context the critical debate widened between opponents of the concept, considering the new artistic propositions in continuation of the vision and values of modernism in the arts, and among these critics (Clement Greenberg and Felix Gutari and Kirk Varnado), and between an enthusiast who believes in the fact that there are different artistic trends, but rather anti-modernist values and concepts that express the spirit of the post-modern era. (Jean Baudrillard). Despite the continuation of the critical debate on this level, which is still going on for some to this day, we find that the term postmodernism is a fact that took root in contemporary artistic theories and became more solid with the passage of time. Postmodern art, but the important question is when did modern art start? What currents does this artistic movement represent? What are the general philosophical and

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intellectual premises that characterize these artistic currents? Is the term contemporary art synonymous with those arts? (Jawabreh.2014).

This, postmodernism emerged in complex political circumstances, after the end of World War II, especially in the context of the Cold War, the spread of nuclear weapons, the declaration of the birth of human rights, the emergence of the theater of the absurd (Samuel Beckett, Adamov, UNESCO, Arabal...), and the emergence of Irrational philosophies such as surrealism, existentialism, Freudianism, absurdity, and nihilism, deconstruction was a major crossing point for the transition from modernity to postmodernism. Hence, postmodernism has been a contradictory concept and anti-modern connotation. Therefore, "postmodernism celebrated the model of fragmentation, dispersion, and non-decisionism as a contrast to the inclusiveness and constants of modernity, and shook confidence in the universal model, in the progressive linearity, and in the relationship of the result with its causes, and fought against reason and rationality, and called for the creation of new myths commensurate with its concepts that reject transcendent models, and replace them with spiritual necessities and the necessity of Acceptance of continuous change, and veneration of the present lived moment.It also rejected the separation between life and art, even postmodern literature and its theories refuse interpretation and fight fixed meanings, and that the most important reasons for its emergence are the concept of being a reaction to the state of confusion that followed the First World War in Europe, and its first manifestations were during The 1930s is a challenge to modernity, though it may be said that the concept found its real flourishing during those days in the United States with the emergence of American awareness in architecture and other arts, due to the lack of connection between American consciousness and a past that inhibits it and defines its conditions (Al-Ruwaili.2002.142).

 In 1947, the British historian (Arnold Twebney) presented Ledy with three signs that he saw as distinguishing Western thought and society, which are (irrationality, anarchism, non-normality and marginalization) due to the waning of the role of the bourgeoisie in controlling the development of Western capitalism since the end of the nineteenth century and the

replacement of the industrial working class, which is what he saw as a revolution, but rather a decline of traditional bourgeois values.

There are several factors influencing postmodern art, namely:

1 -The entry of capital into art (commodification of art).

The postmodern era is characterized by the spread of the culture of consumption, as the global market has begun to market and sell everything, even thought and culture, to the human being himself, and television advertisements and media in general have permeated the fabric of society and art to an unprecedented degree, which required the establishment of theories and concepts that are compatible with new patterns. And the developments that occurred in the capitalist system with the transition of the world from the limited to the unlimited in thought and practice, through its call for the unity of markets and the removal of borders and obstacles to the movement of goods and money, and the emergence of global markets and multinational companies that took the place of states in global economic control (Qassam.2018.19).

 The preoccupations of post-modern mechanisms have emerged that were taken into consideration by artists to produce as required in fine art galleries that are compatible with the philosophy of the era, and to bring with them the concept of the commodity in light of the absence of aesthetic criteria. The artistic work is evaluated according to the profits it brings, and within the market data And the changes in taste sought by capitalist companies (PO POMO.2009.17-19).

 And here is a new realism that accommodates all directions, just as capital accommodates all needs, provided that there is purchasing power. As for taste, there is no need for a person to be gentle when he contemplates or when he presents himself, and the great ideas have been absent, or more precisely, the metaphysical, political and religious certainties that the mind thought have receded. It distinguishes reality with the dominance of science and capitalism (Jean.1994.106).

2 -The introduction of technology to art:

Life opportunities and available methods multiplied powerfully, when the postmodern phase, in which the technological revolution was one of its

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joints, created a new world in its concepts, values, and thought, a world that looked at things from a different perspective that rejects stagnation and calls for rapid change. On the screen, the tyranny of the image society, and the artificial reality of digital systems and light signs, replacing the actual reality of human beings and natural languages, as man became driven to deal with fields and spaces different from what surrounded him, as the transition from the limited to the unlimited took place, in the field of thought, imagination and perception. And action, influence and influence, after the transition to the post-reality world, the world of technological space, virtual reality, and infinite space, in which computers, the Internet and virtual technology rule, the world of simulated images that are similar to the original and not similar to it, mimic it or mimic it, but rather surpass it and separate it, and in fact There are two scientific and technological revolutions that took place in recent decades, namely (the knowledge revolution and the information explosion, and the communication revolution and the associated technological development through the transfer and dissemination of information and news with unprecedented speed, intensity, and effectiveness), and this technological progress has radically changed the status of the artwork. According to the material conditions for the existence and role of artists, modern means of reproducing works of art, especially photography, cinema, then television and computers, have created multiple copies without there being a real original (Qassam.2018.21).

With the fifties, the concept appeared as an artistic synonym for the existential philosophy that emphasizes the individual initiative. Then, the pattern developed after that with the entry of Western societies into a new phase. Relative and limited truth, which appeared in postmodern anthropological contributions that followed methods of presentation and approach with multiple perspectives instead of one perspective, and suggested multi-text dialogue writing instead of a single researcher with a completed text laden with decisive judgments and final results in line with the postmodern approach that goes that Any text is a process of interaction between multiple texts or what is called (intertextuality) (J. clippord.1086.23-24).

The system of modernity was characterized by narration and the possibility of identification, transcendence, form, hierarchy, centralization, and pattern. As for the system of postmodern art, it was clothed with contradictory statements, such as the rejection of the narrative structure, excessive multiplicity, disintegration, chaos, scattering, and transformation, if it did not exclude the coexistence of these contradictions in one tendency, so the most important features of what After modernity, erasing the borders between higher and mass culture and demolishing them between the different artistic branches, returning to the past and open artistic work, the participation of the recipient, rejecting the idea of depth, fragmentation, eclecticism, coincidence, parody, and fleeting work (Columbus, 1987, pp. 92-93).

The postmodern system was distinguished as an intellectual model that reflects the structure of feeling rather than the methodology of reality, given that it is based on assumptions that are not calculated on specific objective grounds, and that it submits to the perspectives of theoretical approaches, including (post-structuralism, deconstruction, post-analytical and deliberative philosophy), and awareness seeks to transcend Mental perceptions and the concept of the rational self, as they operate on the basis of the modernist philosophical tradition, whose first features began to be established by Descartes and Kant(Nichloan, C.1899.197).

The critic (Pierre Restany)'s point of view on artistic production becomes clear when he commented on artistic production, saying: The artist who discarded the old concept of the unique piece of art passes, to become more connected with society, and abandons his mysterious role in which he plays the personality of the artist-producer, and from this standpoint he began to remove the barriers between the branches of art so that the artwork becomes a field of rational contemplation, and it becomes a field and a topic for questioning about art and its function in society. Museum, artist and critic, critic and painting or work of art, artist, painting and work of are all art. (Hussain.3).

The old idea associated with the artwork has changed, as it has become a critic, a researcher and a cultural stimulator, after it was a visual impression

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that responds to the emotional needs of the recipient, and the separations between the fields of plastic art were mixed and removed from drawing, engraving, photography, architecture, etc., so that the artwork turns into an audiovisual review It is kinetic, so the styles have multiplied and the aesthetic criteria have overlapped, and renewal has become a goal in itself, and on this basis many artists abandoned the traditional galleries to interact with nature, and produced environmental art and land art. Aesthetic criteria multiplied and began to derive their principles from the art itself, and there became social, historical, civilized and ethical criteria along with plastic and artistic standards and dimensions, and the concept of the creative process itself changed, so it became like philosophy led by controversy and questions, and the artist became like a philosopher raising issues about the nature of art and its function in society. (Hussain.4).

This new trend was accompanied by a group of those interested in it in the West, and their ideas came in harmony with it, in contrast to what is happening in the countries of the East, as they saw that it constituted a state of their lives, which had become abstract in all the meanings of the word. Abstract art expresses and harmonizes with their living lives. Some of those interested in this art believe that plastic arts have declined in the western world during the last period of our contemporary history, and we find it still before us through what we see in the majority of exhibitions that focused on visual arts and the technological image, which was reflected in the Arab countries, which were represented in exhibitions that fell under the title of contemporary art, in which they were confined to the image and modern media and spatial installations whose references were derived from contemporary artistic currents. The cultural discourse of postmodern art constitutes a defining line, as it is a deconstructive art that transcends what preceded it in terms of traditional and academic templates, in order for this art to keep pace with a critical and analytical vision. The critic has to possess all the elements and tools of the artistic and scientific environment in order to be able to keep pace with the changes that are happening in this era, and the prevailing idea related to the artistic work has changed, so the artistic work has become a critical act and a cultural stimulator at the same

time after it used to represent a visual impression only; As it became responsive to the emotional needs of man, and among the most important changes that emerged at this stage, the change that occurred in the classical aesthetic standards in plastic art; As it is no longer in harmony with fixed and specific standards, and it draws its principles from art itself (Al-Sarayrah.2017.19).

The artist's point of view has changed and developed in the postmodern period in terms of:

1 -Postulates, whether at the level of aesthetic standards or academic heritage.

2 -The artist has become in the postmodern period, trying to discover what he can do when the art is a subject of research, and art is going through the process of creating a new language for communication between the artist and social events, and the old idea associated with defining the artist as an independent producer who produces a work of art with a physical subject that should be sold to a painting dealer was discarded, and this idea became an old example of the plastic art market (Hussain.4).

  Therefore, several characteristics of three-dimensional designs emerged in postmodern art, namely:

1 -Not being attached to a specific artistic style or distinctive aesthetic form. Rather, the artist is distinguished in building his designs by his ability to communicate his ideas, and he may innovate a new artistic style and technique of his own.

2 -Postmodern art designs were influenced by technological development. Many postmodern artists benefited from technological progress in their artwork, and this is what we see in kinetic art.

3 -Open raw materials. Artistic work in postmodern arts is no longer limited to specific raw materials for its implementation.

4 -The artistic work is to provide information, as some postmodern artists invite physicists, mathematicians, linguists, and others to present seminars on the latest findings in their experiments, after which a conceptual artwork, and some of the works were an exhibition of books.

5 -The barriers between the fields of art have disappeared. Perhaps the first advantage of postmodern artists, on the plastic level, lies in their detonation of the boundaries between artistic genres, and their use of expressive means and different techniques.

6 -The artwork is not related to the logic of the artistic painting or the sculptural form, but rather seeks to achieve the idea of working with any materials and raw materials.

7 -Symbolic colors and abstraction in postmodern artwork, and this is what we find in minimalist art or what is called minimalist art.

8 -Some works of postmodern art cannot be bought or placed in museums: being

It crossed the barriers of museums, and this is what we find in land art and body art (Wasif.2017.102-110).

Frame indicators see:

1 -The system is a set of rules and steps that are interrelated and connected with each other to reach a specific goal.

2 -From a philosophical perspective, the system is a compilation of ideas, propositions, and axes around a specific central principle that revolves around it, and is subject to philosophical ideas about the world, existence, people, knowledge, and values, which are characterized by consistency, harmony, comprehensiveness, and distance from contradiction.

3 -Some artists inserted linguistic, philosophical and social research into their written texts, feeling that the role of the artist has become marginal, and that this role must be overcome by resorting to a new specialized language.

4 -The semantic format is characterized by the use of the language of reason and logic, and the use of proof, conclusion, and resorting to the exchange of arguments and evidence. It is entirely dependent on language and signs, and is subject to documentation that includes the use of photographs, and is intended to create conditions governing the link between language and the mental image.

5 -The emergence of several systems according to the human functional adaptation to them, or according to the nature imposed on them, and all of them lead to one goal, or are a complementary element to the other.

6 -The technological development had a clear impact on the development of postmodern arts and the emergence of many art outputs, as it allowed the acceptance of all contradictions. .

7 -Postmodern arts were characterized by pluralism as a result of openness to the world, and an expression of real life, and the contradictory dualities it contains, and a non-stereotypical plastic alphabet was introduced that is far from what is known, whether at the level of ideas, materials, methods, techniques, or even presentation methods.

8 -Postmodernism is a set of overlapping strategies, based on difference and contradiction, and the contradiction appeared in the postmodern society that carries many values and ideas, where the pioneers of conceptualism sought, in their denial of artistic traditions, to liberate themselves from social and cultural constraints, reconsidering the content, as well as Merging art with life.

9 -The postmodern artist's lack of sufficiency with traditional materials to show his ideas and mentally entrench them in the recipient made him employ the human body as a ground that carries artistic elements and intertwines with them to highlight the concept.

10 -In postmodern arts, the artist resorted to language as a tool for communicating ideas that he became expressing by using writing instead of images to convey ideas, feelings, or human existence. The production of artwork depended on the artist's daring and his ability to explore forms that express the idea.

11 -The artist in postmodern art wanted to draw attention to our world today and the widespread disintegration of ideological structures, traditional institutions and visual arts, after conceptual criticism and vital contention in its dealings with aesthetic institutions in artistic production.

12 -The postmodern artist sought liberation from social and cultural constraints, but with special intellectual premises, and the artist began to enjoy a wide space of freedom as a result of expression in forms and

materials he created for himself, by shortening the distance between art and life, and moving towards working with the material of the world directly instead of imagination.

13 -Postmodern art is an intuitive art that focuses on pure thought, while emotion stands for expression on the other side, so that art becomes a field for critical mental reflection, after it marginalized the form and reconsidered the content by redefining art in its essence, by stripping it of goals, and by its material transformation. , and its adoption of parody, so that conceptual reality becomes the main field for any aesthetic interview.

Chapter Three: Research Procedures

First, the research community

The researcher relied on what was collected from the illustrations published in books and technical magazines as well as the international information network (the Internet.(

Second: the research sample:

The researcher chose (3) works of art from the productions of the artist (Sherine Neshat) in an intentional manner, according to the following justifications:

1 .The fame and spread of the selected works.

2 .Choose models with different designs and materials.

Third: the research tool:

For the purpose of achieving the goal of the current research and revealing (the semantic pattern in the works of the artist Sherine Neshat), the researcher relied on indicators produced by the theoretical framework as probes, directives, and criterion for the process of analyzing the sample models.

Fourth: Sample Analysis :

Form No. 1

It is noted in this work the image of the artist wearing the abaya, and holding a rifle in front of the face that was covered by words from the book (Loyalty with Awakening), by the Iranian poet (Tahereh Safarzadeh) written in Persian script.

The artist, Sherine Neshat, was able to combine two types of conceptual art, which are language art and body art, by making the human body the suitable ground for artistic work, and exploiting the written language to show a set of meanings that are left to the recipient to explore and read to be a participant and a second author of the text. .

In this work, the artist tried to shed light on the semantic depth of the female nature, and how the contradiction occurred between what she was created for and what she has become. What it shows of the internal feelings of women that are related to love and passion, as well as showing the religious and social pressure to give up a nature that was inculcated by the Creator to imitate men in terms of strength, but it is a fake strength, as the woman, no matter how strong she tries to be, weakness appears in her eyes, and this is what we notice In the bewildered looks and endless sadness in the eyes that were filled with mystery and uncertainty.

The artist deliberately used a set of signs and employed them to attract the recipient by exploiting the element of shock and surprise, as it represented a set of contradictions and inconsistencies in terms of strength, weakness, desire, repression and intolerance. The weapon as a tool of killing is a clear indication of the presence of brainwashing to abandon the feminine nature, in addition to the fact that it ends at the front, which is only a sign of targeting it.

The artist embodied the contradictions to show an intense meaning tightly to spread the ideology of photography in conceptual art laden with feminist issues, religious fanaticism and male domination, and extended to express

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fully awareness of the scourge of wars and their impact on women as the result of a society from which it is difficult to break away, so that the conflict rages between what was and what should be.

The artist chose a text full of love and beauty to serve as a second skin on the rigid face. His words were:
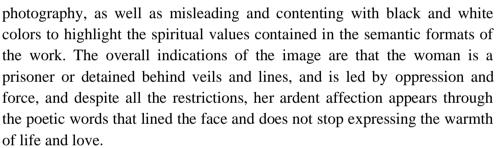
He who sacrificed my life

I am a loyal lover

Do not make me dead of your beauty

And he left you

On the Day of Resurrection you will be asked

about my blood

Nashat resorted to non-color photography, as well as misleading and contenting with black and white colors to highlight the spiritual values contained in the semantic formats of the work. The overall indications of the image are that the woman is a prisoner or detained behind veils and lines, and is led by oppression and force, and despite all the restrictions, her ardent affection appears through the poetic words that lined the face and does not stop expressing the warmth of life and love.

Form No. 2

  This work embodied the artist's hands as they embraced the hands of her child. On the mother's hand was written the repeated phrase, "Think of putting your hand in the hand of your friend," while surrounding it with calligraphic and floral motifs. The writing was in the Persian script, which represents the basis from which the mother came out. As for the color used in writing and decorating the hand, the artist settled Painted in black on a white ground, to remind us of the Iranian women's dress prevalent after the Islamic Revolution, the cloak (jader). Here, the artist used color abbreviation in order to intensify the meaning of the semantic pattern.

  This work is part of a group of works (Women of God), through which the artist tried to raise attention towards the influence induced by the cultural differences between the mother and her children. Where it contained the

mother's palms, which were formed to be a heart that includes the newborn, and this is a mock treatment of an instinct that the woman has inherited since her formation, as motherhood and the protection of children are natural since the beginning of creation and do not need to be learned.

The artist intended to decorate the mother's hands and repeat the phrase "Put your hand in the hands of your friend" because the repetition adds emphasis to the subject. He also used black ink to show the factor of time and to be a clear indication of signs that appear to be scars, the suffering of the years and their pressure, and all the ordeals that took place in it to embrace the new life represented by my hands. The child, which was left white to express renewal, hope and purity.

The artist's emphasis on the concept is noted through her merging of body art and art with the language of being the most valuable art in postmodern art, in addition to seizing the appropriate moment for photography, which is considered to accompany art that can only be preserved through its photography, to celebrate a dynamism that gathers tension and exposure in appearance. It is the concealment of the self within the poetic fabric of the phrase that transcends the self with the codes of language through its transformations of meanings between the mother and her child.

The artist was keen to establish a glowing visual discourse through a homogeneous and close stylistic formula between the art of language and the art of the body to establish a real and realistic connection with the reader in a direct affecting area with the realistic scene that was drawn poetically through the language, to lead to interpretations that go beyond the limits of the text within the limits The signifier of the word, which, with its semantic value, directs to life and its depths. And to make it clear that the difference between the mother's incubating environment and that of the son, who came in a world that is completely different in terms of openness and freedom, will not be an obstacle to the communicative relationship between them.

Form No. 3

This work is represented by a picture of the lower part of the artist's face, and her hand covers the chin and the lower lip after the fingers and the back of the hand have been decorated with poetic inscriptions in Persian script.

In this artwork, the artist tried to create a magical reality that constantly shifts between reality and imagination, when she developed her own visual language that enabled her to transform poetry and literature into an image in different ways, and thus she became a visual poet who gives social, political and historical issues a voice and a visual platform.

The artist was able to employ (choreography) or the art of moving the body after combining it with the art of the body and art as a language because it understood the concept expressed by the semantic pattern of body signs.

The artist intended to make the tips of the fingers of the raised hand on the lips of the woman, whose face was severely cropped, as if to prevent herself from speaking, although the placement of the hand is reminiscent of the symbol of protection in Iran, the Middle East, and North Africa - the hand is mostly used to protect against envy - but its meaning Here it is intensified through the superimposition of the lines of the poem (Forough Farrokhzad) (I feel sorry for freedom), the reflection of humanity's neglect of the world around us. Troyeha originated in one shot. The palm contains the following writings:

Pinky: No one is busy thinking about the moon.

Al-Binser: No one is busy thinking about roses.

Al-Wusta: No one wants to believe that a forest of trees exists.

Forefinger: But the heart is the forest of gold in which the sun sets.

As for the thumb, we could not see what was written on it because of the angle of photography.

And he wrote in the Torah: My destiny is to you or I turn to you, and about it I turn to you because you are my life I turn to you I turn to you I turn to you.

The artist tried to make the work from an Iranian perspective, but it is not related to Iran alone, but rather to all countries that speak of democracy, but in which there is a lot of political injustice, chaos and intolerance, as democracy has become endangered in light of racist policies.

The artist wanted to reveal what the lips could not utter in the world where women are bound by the laws of the sky without looking at her as a human being, so she made the hand speak on her behalf with what the language carries of apparent and strong systemic connotations, using the somewhat obsolete ancient Persian language, to narrate the poetry of (Forough Farrokhzadeh), which He did not hide the instinctive inclination of the other, to confirm the conflict between what goes on in the mind of women and the society's view of them, as they do not enjoy what men enjoy in terms of freedom of choice and speech .. especially after the Islamic Revolution (of Imam Khomeini) in 1979, which made her feel the difference between what she was America and her mother country in all respects, down to the clothes imposed on her.

Chapter Four:

Results and discussion:

1 -The semantic pattern was clearly represented in the works of the artist Sherine Neshat, which made it a dominant aesthetic theme in the artistic achievement, as the artist used clear semantic patterns in order to convey the message of love and beauty at the same time to the recipient.

2 -We see the connection of the format of the formal significance with the works of the artist Sherine Neshat, through her use of color shorthand in highlighting the spiritual value in the works of art.

3 -The works of the artist Sherine Neshat were characterized by the effectiveness of the aesthetic semantic pattern of the elements and their employment in the critical aspect of society, through the use of words with

strong connotations that express society's oppression of women, and curb the instinctive tendency of the other to confirm the conflict between what goes on in the mind of women and the society's view of her as a subordinate creature. .

4 -The artist, Sherine Neshat, embodied the feminine side of women through the gestural expression of the face and eyes, and highlighting the semantic pattern of that side, to show the pressures she was subjected to.

5 -Emphasis by the artist, Sherine Neshat, on the semantic pattern of the women's dress and the functional relationship that binds it to society through design data that highlight the behavioral standards through which women are evaluated.

6 -The symbolic significance in the works of the artist Sherine Neshat involved the art of (choreography), which simulates nature, the spatial and geographical environment, and its combination with body art and art as a language, because it embraces the concept expressed by the semantic pattern.

7 -The diversity of the written symbols in the works of the artist Sherine Neshat, and according to the nature of the semantic work of the images executed in showing reality and imagination in the artwork, through the creation and employment of a transforming magical reality.

8 -The artist Sherine Nashat used photography to document works of art in order to deliver them to the recipient, as it is not possible to keep the artwork inside an exhibition or studio as in traditional arts.

9 -The artist Sherine Neshat used semantic formats that are open to interpretation, which makes the recipient imagine through them multiple readings of the artistic text.

10 -The artist Sherine Neshat used the semantic pattern of repetition in language, decoration, and dress, in order to consolidate the concept and idea of establishing the Women of God group.

11 -The artist Sherine Neshat made her body a ground for the artwork to form an attractive and shocking semantic pattern to show the concept behind the text.

Conclusions:

1 -The idea of using the artist Sherine Neshat the concept that came through her merging of the art of body and language, comes from the output of intellectual activity and its interaction with the surroundings, so that the formal organization is the reality of the projections reflected from the interaction of reality with art as a language.

2 -The works of the artist Sherine Neshat are based on the continuous transformations of the semantic patterns that are inferred from the artistic vision, the nature of the material, and the formal output of the artistic achievement.

3 -The marriage of body art and language art by the artist Sherine Nashaat to come out with the perfect expression of the concept expressed by the semantic system of signs came through the use of choreography or the art of moving the body.

4 -Creativity and innovation in the uses of art as a language enabled the artist Sherine Neshat to add a spiritual value to the work of art and its impact on the recipient.

5 -Employing the repetitive rhythm enabled the artist to convey her message and broadcast it in artistic expression, which contained plastic and artistic contents.

6 -The use of language by the artist Sherine Neshat led to the growth of the role of the recipient to merge with different modes of expression, ideas and feelings, as well as to get rid of the grip of the consumption culture that prevailed in the period of modernity, as he grew in the ability to interact with signs and connotations of various patterns. accelerated or overlapping.

Recommendations:

1 .Urging the adoption of innovative, original, and new ideas expressed in artistic works, and the need for these works to have functional, expressive, and aesthetic dimensions that achieve visual unity.

2 .Emphasis on the unity of the idea in the artistic works and their optimal use, i.e. the interdependence of all units of the artistic process within one idea of expression and integration.

3 .The necessity of holding technical seminars and meetings on the intellectual and aesthetic origins of conceptual art and presenting its products.

4 .The need to print books and periodicals dealing with postmodern arts, making them a dominant culture in society, and introducing society to the ideas and principles on which these arts were based, in order to open new horizons for recipients towards understanding the artistic message.

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النسق الدلالي في اعمال الفنانة شيرين نشأت

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الملخص:

جاء البحث الموسوم (النسق الدلالي في اعمال الفنانة شيرين نشأت) على أربعة فصول احتوى الأول منها على مشكلة البحث واهميته وهدفه وحدوده وتحديد المصطلحات فيه ، أما الثاني فقد ضم الاطار النظري والمؤشرات التي انتهى اليها ، بينما تضمن الثالث اجراءات البحث ، وصولاً الى الفصل الرابع الذي احتوى على عدد من النتائج منها:

1. شكل النسق الدلالي تمثلاً واضحاً في اعمال الفنانة شيرين نشأت مما جعله ثيمة جمالية مهيمنة في المنجز الفني ، حيث استخدمت الفنانة انساقا دلالية واضحة من أجل إيصال رسالة المحبة والجمال في آن واحد الى المتلقي.

وكذلك مجموعة من الإستنتاجات وأهمها:

2. إن اعمال الفنانة شيرين نشأت تقوم على اساس التحولات المستمرة للأنساق الدلالية المستشفة من الرؤية الفنية وطبيعة الخامة والاخراج الشكلي للمنجز الفني .

الكلمات المفتاحية : النسق ، ما بعد الحداثة ، الفن المعاصر .