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Jill Dolouse's Thesis and Representations in Conceptual Art

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ABSTRACT

The importance of research is in the fact that Dolouse's thesis are penetrating concepts and a cognitive mechanism that departed from the cognitive patterns of philosophical and human thought, as the objective is no longer to reach a particular fact, or fixed foundations and criteria, so everything becomes subject to change, questioning, dispersion and difference. It also highlights the intellectual space it deals with that has its extensions in postmodern philosophy, particularly Dolouse's thesis. And the relays of these concepts and ideas to artistic, stylistic and technical applications, and their diversity, which is the thing that characterized post-modern arts, including conceptual art, and by this the research has acquired an intellectual, historical and artistic importance through which it can form a new knowledge addition. The objective of the current research sought to identify (Jill Dulos' thesis and representations of conceptual art). The current research problem has arisen in an attempt to find out what Deleuze's thesis are. What are its mechanisms and how they were represented in conceptual art, through the achievements of artists for the period (1953-2019) in America and Europe. After analyzing three models of artists' drawings that were deliberately selected, a number of conclusions emerged, the most prominent of which were: According to Duloz's thesis, including the rhizomes, a state of concern for self and humiliation of the human body emerged. Among the most prominent recommendations: - Openness of knowledge research to the incompatible concepts and ideas without underestimating some of them, such as the concepts of irrationality, nihilism, non-curriculum, dispersion, chaos, and others.

Keywords: Thesis, Dolouse, Conceptual Art.

Introduction

Postmodernism is a problematic concept, despite its strong presence and clarity in its mechanisms in many fields, especially in art. However, its premises and since the seventies of the twentieth century have turned into a battleground for contradictory ideas. According to the publishers of "Precise" magazine, the culture of advanced capitalist society has undergone a decisive shift in terms of the structure of feelings in it... This shift is required by a cultural shift summarized by (Huister) by saying: (What appears now on the cultural scene, is the product of a cultural shift that accumulated slowly in Western Societies) (Mustafa, 2011, p. 11) which in any case indicates a transformation in the public relations system of a new society opposed to all that is traditional in various fields and directions.

(Foucault, Derrida, Deleuze), and according to the division (Limeret) are strategic thinkers of postmodernist thought who take the language or discourse as the basis for their analyzes and reject any formulation of the concept of universal essence and the totality or holistic values. The aesthetic and artistic discourse has witnessed, in turn, a case of extremism and displacement from the context that was considered firm and constant in the aesthetic and artistic awareness, and striking the supreme structures of culture.

And that there is no beyond the phenomenon, and that the most profound places are the roots, especially after the elimination of rationality and the substitution of the body and desire as a substitute for the mind, and of being and difference is an alternative to the laws of identity and non-contradiction (Mahdi, 2018, p. 2).

And that there is no beyond the phenomenon, and that the most profound places are the rhizome, especially after the elimination of rationality and the substitution of the body and desire as a substitute for the mind, and of being and difference is an alternative to the laws of identity and non-contradiction (Mahdi, 2018, p. 2).

The openness of postmodern thought to a new system of relationships open to society, politics, economics and its variables, which made art cede its superiority and transcendence, and merging with that system in expressing the process of life with its accelerating rhythm, which imposed the imperative of disconnecting from history, constants, foundations and values, including transformations in the culture and popular taste that has become receptive, vulgar, cynical, ugly and aggressive. Everything that can raise surprise and shock now is a kind of adventure and play. (Mahdi, 2018, p. 2) Conceptual art performs a provocative action that moves the audience, and raises its attention by overcoming all standards and concepts, this kind of art is not a new recipe that is intended to be recorded in the history of art only, Rather, it rejects and denies all the inherent aesthetic and moral values inherent in him and involved in artistic practice.

It is clear from the above that the topic involves intellectual, philosophical, cognitive and aesthetic problems... Especially in the modern world after opening up to psychological, social and political life, including artistic life by adopting experiences that we were not familiar with before. Hence the problem of research emerging in an attempt to investigate, what Doulouse's thesis? And what are its mechanisms and how did it be in conceptual art?

Postmodern thought

The thesis is known in Arabic: - (Subtracting) the object, the object is sand, and the object is cut. And (I put it) by tightening the plague. (F) the talk is well known, I said: The talk is that the people are throwing the issues on each other. (Al-Razi, 1981, p. 389).

The thesis have been defined idiom / all that represents thought, each cognitive purpose, in the broadest sense of the word: the idea at (Locke), a very common word in English psychology, and is often used in French like it, to avoid the circumstances that a word represents can be generated. (La Land, D.T., p. 1033).

As for Jill Doulouis, 1925-1995: - French philosopher, literary and cinematographer. He has many books on philosophy and sociology. He was particularly interested in studying the history of

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philosophy and interpreting multiple models as (Kant, Nietzsche, Bergson and Spinoza). He wrote many books, including (Nietzsche and Philosophy 1962), (Philosophy of Criticism for Kant 1963) and (Berjussianism 1966) and (Difference and Recurrence 1968) (and The Reasoning of Meaning 1963), and he composed with Flex Gitari a book (What Philosophy 1991) and has many studies on Literature, art, cinema and psychoanalysis. In (Repetition and Divergence 1969), Duloz criticized all the philosophies that sought to eliminate the difference as if it was evil by subjecting him to the principle of monotheism and supreme identity, and from this perspective triumphed against Plato for the Sophists because they campaigned the difference (Mahdi, 2018, p. 83).

What distinguishes the contemporary world is the characteristic of diversity and overlap and the openness of the knowledge system to life and the repercussions of politics and economy and its effects on social and psychological life until concepts such as anxiety, alienation, absurdity and rebellion, are the priorities of thought, especially after the people suffered the scourges of World wars, it is no longer justified to talk about the constants and values and opinions of thought and to declare the collapse of the sayings of modernity. As Eric Fromm says: "The contemporary humanitarian crisis has led to a reversal of the hopes of enlightenment and its ideas, under which political and economic transformation began. (Ziada, Radwan, 2003, p. 27) " On the other hand, thought, art and science have been driven to crave new images based on the idea of change, transformation, nothingness and plunder, as it has changed the image of nature and its components and has largely changed the relationship of man to the universe (Sibila, 2005, p. 89).

Jean-Paul Sartre intended to refer to imagination, as it separates people from the real world, to reveal another world in which freedom is represented in its fullest degrees. The function of man's imagination is to offer an alternative world to the real world, Sartre has portrayed the state of man with nausea and anxiety about his future and turns into a state of nihilism and absurdity. This brings the postmodern mood closer to uncertainty and anxiety in a world full of endings. (Mattar, 1974, p. 251).

Postmodern thought relied on the thesis of the philosophers of doubt (Freud, Nietzsche, and Marx), which laid down doubt and criticized the thought and values of modernity. Doubt has shifted from doubting things to doubting the consciousness itself. It is in fact a doubt of the foundations of Western civilization after this civilization underwent transformations that called for the dismantling and revision of those foundations, these transformations have changed man's own convictions and priorities, to a person living in a life without facts, standards and ideals (Mahdi, 2018, p. 18). Freud also made a tremendous shift when he drew attention to the world of the unconscious and that the main part of the experiences of man and personality falls beyond the limits of consciousness, so the unconscious became the guide to the behavior of individuals. (The importance of man lies not in being sane, nor in being self-conscious and controlling in itself, but as a vital being with his needs and desires linked to the impulses of instinct and unconscious circles) (Zyada, 2003, p41).

As for (Friedrich Nietzsche). His philosophy represented a major change in the philosophy of the mind, that is, it lost confidence in the mind, because the mind is a great deceiver, as it succeeds in concealing its implications, which are a mixture of prejudices, delusions and beliefs. In this way, (Nietzsche) tries to expose the illusions about the nature of rationality that is hidden from his mechanisms of blocking, suppression and concealment, so that it ends with the necessity of dismantling it to re-present its forms, determining the scope and conditions of its use, and formulating its concepts without granting it a supreme character or divine status (Al-Shabi, 2005, pp. 12-13). Irrationality, nihilism and the will to power, a new discourse system that destroys and builds, and

knowledge is founded simply without the twisting of the mind, so it was natural for Nietzsche to resort to art as the alternative field from which the concepts of truth, reason and necessity are absent, as a product of falsehood and illusion (Mahdi, 2018, p. 47).

Marx's philosophy was close to Nietzsche's, where he took down the mind and preferred life to him, as he saw that the mind was contrary to the will, because the mind is objective. Marxist philosophy therefore launched an intellectual attack on rational and deterministic doctrines and rejected all forms of slavery, declaring that the mind is nothing more than an instrument of will (Al-Kahalani, 2004, p. 10-11). Marxism has also simplified all that is transcendent and immerses man in his practical and performing environment, so Marx sees that individuals are able to transform into communicative beings through work and then man turns from what is to practice, and the mind turns into history, so we can understand why materialism found itself. Shelter from controversy, because controversy is able to free oneself from the pattern by turning it into its opposite (Mustafa, 2011, p. 51).

As for the (Derrida) deconstruction, it came by resolving the link between the signifier and the signified, confirming the openness of the meaning by returning to the margins, demolishing the systems and the knowledge and returning them to their components, and explaining the existence of arbitrariness and tyranny by linking them together. He adopted the principle of doubt - which he derived from Nietzsche and Heidegger - and not trusting the concepts and principles upon which Western civilization was based and refusing to acknowledge the existence of any belief or intellectual designations. The resort to the margin had dispelled the binding in the sense or method and the dismantling of metaphysical forms constructed by the mind, and Confirmation of the concepts of pluralism and difference versus totalism and inclusiveness. Difference is nothing, which is the basis of everything, and without it there is no knowledge, and the task of multiple interpretations will be by virtue of the fact that the text bears the feature of escaping from the constraints that accompany the mechanical reading process that is governed by reason and sense (Mustafa, 2011, p. 60).

As (Foucault) worked on the axes of (madness, power and sex), which are axes that fall outside the frameworks of philosophy, and they formed a new discourse of knowledge. The speech of madness represents the inverted Western mind and the other's direction. And he is relentless in creating an epistemic controversy between reason and madness through his archaeological discourse, as it is a question that occupies him until mania. Are there final and definite boundaries between madness and reason? (Dos, D.T., p. 147). As for his genealogical fossils, as he turned from language to strength and power, he sees him heading towards history, undermining it, and he sees us in a fierce manner. It is not a history of language, for the relationship is an authority relationship, not a meaningful relationship. The purpose of the genealogy is to destroy and undermine centers, truth, meaning, origin, development and progress. And the permanent absence of the basis and the truth is declared, there are no essences and facts, no basic laws, nor metaphysical ends, there is only a break and separation after this demolition of the intuitive, we must reveal the game of the struggle of wills, which imposes new behaviors, ideas, desires and disordered or systematic whims. (Al-Dawi, 2010, p. 195).

Theses of Gil Dolouse

It may be impossible to understand postmodernism without entering into the culture that is opposed to modernity and striking its foundations. The signs of postmodern culture in the Western world began as a societal reflection of the point of awareness of the problems of modernity, and its inability to keep up with reality on its new terms... This culture must therefore be seen as a natural consequence of the contradictions and divisions of modern ideologies

that the West has experienced, particularly in the relationship of the centre to the margin and the resulting values that have allowed exploitation, colonialism, inequality and elite domination, and it is natural that counter-trends have emerged calling for the fall of Major ideologies and narratives, and the end of metaphysics.... He rejected the sayings and hypotheses of the Enlightenment, and the discourse of modernity. (Al-Massiri, 1994, p. 12).

It appeared (Jill Dolouise), who is known as a historian of philosophy, that is, he holds the theory of how to date thought, but the history of (Dullows) of philosophy is not linear or horizontal history but rather it dates philosophy from a philosophical standpoint. But Dolouise's history of philosophy does not concern itself with a beginning or an end point, just as he did not care at all about traditional philosophical questions about whether, for example, Nietzsche belonged to the history of metaphysics or he was able to overcome it, he is interested in philosophers who belong to the history of philosophy but they escape from one of its sides and are excused On the other hand, they are angled to the margin, or they leave it completely, such as (Bergson, Espinoza, Nietzsche, Hume and Lipentz). The history of philosophy is neither unified nor homogenous.

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Among the concepts that Duloz cared about, we find (concepts or understandings - time - simulacre - identity - difference and repetition - rhizome - power - Ontology - fragmentation - and kawas)

1- The concept: It is known that (Dulose) is a philosopher of the concept, and that he considers that philosophy is the creativity of concepts as it is commonsense. The reason why philosophy creates concepts is to get rid of rigid and fixed concepts and essences, and enter them into the logic of meaning as defined by (Nietzsche). Dulose concept does not express unity, but rather pluralism, and does not express similarity but rather difference, as it does not concern the center but rather the margin and the parties, i.e. the roots, i.e. a field of interconnectedness that is self-sufficient. The concept does not come as an answer to what it is, but rather how it is, since it is close to the components and does not combine them (Hadd Jami, 2012, p. 147).

2- The concept of time: When (Dulose) express the habit and repetition, because the present ego in time is nothing but a repetition and a frequency of itself within the simple and minor habits, which breaks the intention of time, the present does not express with (Dulose) what is present but rather what was past, the self that The formation of the present exists in the past, so what we experience empirically as a sequence of the present is in the depth partial levels of the past that increase and are achieved in the composition of this passive present. The time of (Dulose) is not a linearly interconnected time, but rather a movement without movement. The past is represented in the present, it is the time of eternal oud, the time of dissonance, difference and contrast, it is the oud that returns in another way, i.e. the return of differences in what is repetition, differences are only what returns. Therefore, the cycle of time

expresses the coexistence of all, which preserves the difference, in terms of the recurrence of a displacement, its essence, being the multiplicity and heterogeneity of concurrent roles (Hadith Jami, 2012, p. 189).

3- The Simulacre: A copy without similarity. If the icon repeats the form, the Simulacre betrays it. If Platonism, then it is not the distinction between the world of meanings and the world of perceived, between models and copies, but rather it is standing at the copies themselves, and showing what belongs to the original and what has nothing to do with it. The semolaker is exactly the opposite. It is a demonic image that has lost the resemblance to the analogy, or in other words expelled the similarity and kept the difference. And the simulacre betrays the limitation and goes towards non-determining, eliminates equality, and shows inequality, that it is always either less or more, and suppression at (Freud), which is covered up not to be hidden and hidden, but to reappear in contrasting and different forms. (Dolos 1997, p. 205).

4- Rhizome: The concept that is truly the creativity of (Dulose) is (Rhizome) that appears only at the level of the rug, and not at the level of roots and depths. It is not a negation of the tree, it only overturns the relationship of the attic that is between them, just as a point is not a negation of the line, for the line is the cause of the point. The rhizome is a body without organs, convergence without structure, that is, no hierarchy, center, limbs, boundaries, and referrals, since it is merely a collection of varying censuses and variations. On the possibilities of life. Rhizome, then, is what constitutes life, and what gives the object its essence and self-existence, it is the margin that establishes the center, so the latter becomes a subordinate to the former and not the opposite. (Dulose, 2004, p. 220).

Nietzsche said of the Greek philosophers that they were superficial from their depth, and with Dolouse, the surface remains what defines meaning, or in precise language, the logic of meaning to the surface of the modernization, so Dolouse was a big fan of Leibniz, whose philosophy is the geometry of surfaces and carpets, rather than the logic of thetheology and the ladders of theology. For metaphysics (Dolouse, 2004, p. 210).

5- Desire: Dolouise therefore destroys the empire of the signifier, the authority of language (the legacy of Saussure), and liberates at the same time the movement of society from the orientation towards economics and class struggle as the only line that draws the process of society and determines its leaps, to propose a line to become and cross between desire and economy, then draw a horizon New to societies, and therefore, with Felix, he reconstructs social conflict on desire, and reconstructs psychoanalysis as a social struggle, as if he crosses (Marx) to (Freud) and (Freud) to (Marx), in the version of Nietzsche, believes that:

- The unconscious is not the scene of desire, as Freud thought, but rather it is doing it.

- The unconscious is not a cave for the memories of the past, but a fantasy that produces the future and produces us in it.

- The unconscious is not individual, but is a flowing line of desire that penetrates the entire social field and flows into it.

Psychological analysis, instead of establishing a liberating discourse for the human being and calling for the release of his pent-up desires, contributes strongly to multiplying this suppression, so Freud is the largest representative of contemporary repression, as it ends with the necessity of repression and control of instincts because this is the only way to establish civilization and stability Society and the individual in the end is the product of suppressing and suppressing instincts (Mustafa, 2011, p. 127). So it was the necessity to call for the liberation of desire and the rejection of every shorthand view of it. We have seen that the attitude of psychoanalysis is haunted by an obsession that returns every desire to the past field, to the family field, to the mother, and ultimately to Oedipus .. (Duloz

and Gatari) work to refer the desire to the future. Duloz says: (That subconscious does not possess it) .. The Freudian form of subconscious should be inverted, you must produce it, that it does not pertain to the pent-up memories, not even the inspiration. We do not reproduce childhood memories, we produce by means of blocks of childhood that always belong to the present moment ontology of childhood (Dolos, 1999, p. 102).

That desire cannot remain latent inside, it is always associated with the outside and every subject has to do with possible external objects and worlds. It's not a reductive look, it's about a structural view. Desire is the pattern of meaningless signs by which the unconscious fluids are produced in a social field (Dolouse, 1999, p. 102).

So the only theme of desire is the desire itself. The desire does not refer to the family, the mother, the oedipus, nor to a childish feeling full of frustrations and projections. It is a desire associated with the outside with the future. It is associated with sociological and historical power, it is a continuous production (Mustafa, 2011p130-131).

6- The Authority: (Deleuze) says: The authority permeates every aspect, when there are individuals, no matter how simple and infinitesimally small ... sometimes they are repressed, others camouflage or delude and delusion, sometimes they clothe the police uniform, and sometimes they take the form of propaganda (Deleuze, 1997 , P. 28), regarding all these means, the growing conflict, oppression and revolution until the model of the traditional popular revolution has belonged to the past, and the alternative - according to Duloz - through partial revolutions at the hands of marginalized minorities, which occur progressively in violation of the system, leads to its collapse ... In this regard One of the core characteristics of art, Duloz sees, being a resisting activity. Resistance is at the heart of art work. Resistance is latent, implied, or even assumed within every technical practice. And art, through various methods of expression, is resistant to chaos - perhaps through chaos - resistant to the dominant methods and clichés that exercise hegemony, resistant to death and time, resistant to reality and resistant to all kinds of transcendence. Also, resistance to the lack of meaning and significance ... This feature that resists art, is the other side of another feature that makes it (Dolose) is equally important, it is a feature of nomadism, the expressive process, conflict, and resistance .. being .. mapping .. maps .. and ways to escape (Mustafa, 2011, pp. 204-20).

7-Being: a process that changes things, and things in a movement that becomes them change the process itself, or it is changing it, that is, things are nothing but a substance for the process, which passes through the process as a function, and the process passes it as an entity, so there is no process outside of things, nor things without its transformation, so outside of things there will be no path A process of silence, and the silence of the process, things collapse into waste, as are the relations between the book and the world, the revolution and history, where each of them is part of the process of the other. What you achieve change, but as an atmosphere The kittens of change, or the power of change, for the depth in the process is not its product but its occurrence itself (Duluz, 2004, p. 3).

8-Identity: Doulouse aims to connect and isolate knowledge fields from each other, and it is necessary to create methods and strategies that build surfaces that connect dispersed knowledge, and create new areas where knowledge and science can dialogue with each other, to enrich each other in a way that deepens their differences and interactions and repeats its becoming and changing, branching and branching, uniting and gathering, traveling and landing. (Mang, 2003, p. 98).

(Deleuze) in his liberation of the knowledge and the idea that produces it always seeks to liberate them from the suspicion of identity and congruence to the space of difference and multiplicity

on the one hand, and liberates it from division and separation to resettle it in the horizon of juxtaposition and dialogue, convergence and overlap on the other hand, and completes its revolution to free thought from the rule of language schools Psychological and political.

In his confrontation with structuralism and the teachings of (de Saussure) who established the authority of the signifier, and above him, (Deleuze) has caused the displacement of the signifier from his throne, to rid the cognitive fields of his imperialism, freeing it from his dominance and dominance, a link between signs and meaning and significance, speech and voice, and pronunciation formats And the modes of reception, stressing that any listener cannot interact with what he hears except by taking a position contrary to what is said, refusing to separate the content and the expression, or between the language and the body, (there is nothing that isolates the body from the mark, and words from things, the signs work and they are Sealed in the bodies, and without being separated from things, and things do not happen Hr only through signs) (Mang, 2003, p. 98).

- Difference and repetition: The concept of pluralism and difference occupies a prominent place in the philosophical discourse of postmodernism so that its philosophers are described as "philosophers of difference", that philosophy will be transformed from being a coordinating tool that wants unity to a tool whose task is to break things up and dismantle things that need to break things up. Marginalizing them is the fragmentation of words, sentences and issues, the fragmentation of the quality, things and topics, the concept of substance will fade from the post-modern discourse to be replaced by the concept of pluralism. According to Dolouse and Gatari, philosophy is a logic of multiplication and multiplication due to the succession of powers and relationships that rotate on one thing, each submission and each control equals a new interpretation.

The thought of differing classical philosophy took the exclusion of the other and its acquisition, anthropologically and politically. While recognizing that the world is diverse and diverse, it has always tried to abolish its multiplicity and diversity in a unit of meaning that assumes that it is constant. Socially multiple, it will confirm that it is inconsistent or non-level in one unit, but it will also try to unite it and ensure it in the unity of the state. The logic of classical philosophy, then, is the logic of conformity. Whether it's the match of consciousness, cogitto, self or country. Absolute sayings transform philosophy into a technique for reducing differences, and a pure tool geared towards eliminating conflicts. The starting point of Dolouse's thesis here is a certain way in the history of the birth of modern thought that dictated a particular philosophical mission, perhaps the highest name of which is the philosophy of difference. (Mang, 2003, p.39).

So he says: - (Dulose) (Modern thought was born from the failure of representation, as well as from the loss of identities. The modern world is a world of deceptive appearances. Man does not remain in it with God, just as the identity of the active self does not remain with the identity of the essence. Not all identities are artificial. , As a visual effect, resulted from a deeper game of difference and repetition (Mang, 2003, p. 39).

Thus the difficulty lies in thinking about the difference, but not as a modest type of (non-identity) or a form of lost, exiled, alienated, or contradictory identity. What is required is thinking about the difference in itself and not with regard to any given identity. Therefore, the book (Dolose) is motivated by two major trends:

First - Developing a concept of difference that does not require in his work any kind of negation, a difference that will never reach the point of contradiction, and therefore no dialectic can claim its solution or claim to transcend it.

Second- A crystallization of the meaning of repetition implements this kind of hidden repetition (Mang, 2003, p. 39).

(Deleuze) also distinguishes between repetition and generality, between what is repeated and what is general. It is based on an ancient Aristotelian saying: There is no knowledge except what is general or total. A year is something that is usually understood as what can be repeated in a large group of individuals. But Duloz opposes this ancient habit of interpreting the year as being repeated in many things. What is repeated is not the year, because repetition is not just a similarity between many things that are repeated. It is located on another level. Repetition, according to Duloz, has a meaning in which the same year becomes something special. What is really repeated is not the year, but what cannot be replaced. What is really repeated is unique. For example: It is not possible to exchange ourselves (Dulose, 2004, p. 46).

Fragmentation: Dulose proposes this concept as an ever-present in postmodernist literature that the most prominent postmodern truth is its complete acceptance of fragmented, fragmented, and chaotic. That is because the life itself is fragmented and not subject to any kind of unity and harmony. And if that is, the method of postmodernism's response to this fact is conducted in a special way. It does not attempt to bypass it or attack it, nor even to reach the permanent and permanent elements that it can be in. Postmodernism is a reality that swims, but rather falls into a wave of fragmentation, change, and process, and therefore (Dulose) proposes to develop practice, thought, and desires through a preference for what is postural and multiple, and a preference for difference over homogeneity, liberalized over the unified, uncontrolled over the system, and the variable over the constant, that Everything is changing and prone to diversity. Rather, Barth's writing itself is never a means of communication ... it is the chaos of a speech through speech that gives him movement. (Mustafa, 2011, p. 56).

II- The Nebula: The Nebula is the thought and the three great forms of knowledge (art, science, philosophy) is always facing the nebula, drawing flats and forming them above the nebula. But the fundamental difference between science and philosophy is their respective positions of the nebula or the kawas, science sees it as an in order, and thus the laws of science acquire all their importance and legitimacy in the midst of this system, while philosophy sees in the nebula theatres open to the infinite with all its temptations and areas of ambiguity in it. As for art, it tries as a philosophy to hold infinity, but through the infinite, art is a composition (not in the mechanical technical sense) the artist paints, sculpts, rides (forms) writes with feelings and feelings. But it does not simulate anything, art is not a simulation, and the artwork is not aimed at achieving similarity or similarity, but rather to extract sensations from the cognitive actions of the subjects and from the conditions of the perceived self, the aim of which is to extract the masses of feelings, feelings and emotions inside. The creative act of the artwork is not a recollection but a weave of feelings and feelings, just like philosophical concepts, chimes, hugging, facing, opening up to eventually create a mass of sensations and emotions. We are in art not being in the world, we live with him, the champion of the world, the landscape, says Cézanne - thinks through me and I his conscious mind, and the artist becomes the world, becomes an animal or a plant, a cell or a flower seen in the eyes of the artist, says the French painter (André Marchant), "the artist must perform the universe. Instead of seeking access to the universe, the ancient Chinese advice says, "In order to draw a bamboo tree, you have to grow it first inside you." (Dolouse, 1997, p20).

Conceptual art, between concepts and applications

He adopted conceptual art in all its forms (phloxes - minimalism - body art, art language - and earth art) the task of expressing psychological concepts, including desire in a cynical way to stir weirdness, surprise and cups - chaos -. By presenting ideas and

concepts, but he does not present them in a logical directive context, it can be separate from the goal or its relationship to formation. (Attia, 1985, p. 198). Among the types of conceptual art, the movement of the Phloxes came to deepen the proposals of Dulose by producing works with chaotic collective formations - cups - missing their artistic identity, and works (Yves Klein) that coincidentally constitute such use of nude girls stained with a blue dye, wallowing. On a cloth over the ground. The most unusual event is that Bear Manzoni put his stools in metal cans and put them up for sale after he wrote on them (artist droppings, net content 30 g, preserved naturally) (Attia, 2002, p. 205).

As for the minimal art, it was formal, but of another kind, with the artist's interest in the surface of the painting consisting of color or linear spaces due to the material itself, and the minimum is the simplest type of abstract art and the most abbreviated and abbreviated forms, and it does not include any space or texture, and the general atmosphere on a surface The painting depends on its influence and attractiveness on the simple shape and flatness of color in large areas of clear, unblemished by any impurity, as it is a tendency towards the root of the soul in its simplicity opposing complexity (Majid, 2017, p. 10). The art of (abbreviation) came from one of his most important daughters (Donald Jude), who gradually abandoned photography to turn to sculpting. (Jude) found that no matter how abstract the painting was, the space range was non-existent and sculpting art in his view is the alternative because it is more radical and based on the spaces and engineering sizes (Al-Hussaini, 2008, p. 322).

Moderate art has been defined by the art of sculpting, and this means that there are no differences between drawing and sculpting, as it has various names and descriptions devoted to the idea instead of the work itself as something and in all cases their sculptures were placed directly without a base on the ground or attached to the walls. (Jude) is an extremist structuralist due to the radical simplicity of his three-dimensional bodies and his best sculpting is (Untitled) His expressive system consists of a series of iron boxes arranged perpendicularly to the wall and indicates (Jude) that the arrangement of the boxes was not rational). (P28 John, A, Walker).

As for art as a language, this method constitutes one of the conceptual art techniques that seeks to create intellectual concepts free from all traditional means, by employing language symbols in the structure of artistic formation. It is directed towards building a possible art through the mutual relationship between art and language (Atta, 2000, p. 86).

This trend sees that the visual form and language unite while writing, writing is the only way to make the language visible, (Amhaz, 1981, p. 300) and (Joseph Coast) is the first pioneer of this conceptual artistic direction as his works became an example of the relationship between art and language in one of his works (Hour and five hours) (1965), which consists of a real watch, a picture of the same clock, and a written board taken from a linguistic dictionary that explains what the hour is, indicating in this that the artwork is integrated with language and no art without language.

As for the art of the earth, they launched their artists forcefully towards nature, to be the main focal point for their artistic works and engraving their designs on the surface of the earth, which was clearly demonstrated by one of the artists of this trend. The British artist (Richard Long), as in his famous work, made a wooden circle made of a group of wooden pieces of forest trees Long used to make the earth a base for his sculptural works with large circles or tall walls. This style also appeared to the American artist (Robert Smithson (1938-1973), who took the spiral shape that was made of natural stones in different cases in his natural medium and he was It works on chaos, chance and necessity as phenomena Derived from nature itself.

It has become common in postmodernist attitudes, the tendency towards excitement and provocation, and the violation of taste, to declare and confront opposition to the facts of the world and false culture by practicing a kind of primitive and barbaric that refers to margins and the fall of positions. As for the art of the body, it is considered a double surface as an artistic surface, and it is liked by our instincts and our instinctive motivations. The art of the body was compatible with the desire that seeks exoticism, chaos, absurdity, surprise and liberation from all kinds of physical, mental or political repression, and the rejection of the artificial barriers between arts, art and life, its rapid transformations and its presentation in the form of an expression of ideas and their implications.

The body (the raw material) for the fall of the entire intellectual, psychological, social, and aesthetic system ... (The body art is accused of falling into the metaphysics of presence in which presence in the body is perceived as providing access to the essence of things. However, despite the opinion of critics, it has been assumed that body art He always draws his strength from the tension, which places him between attendance and absence. This applies to bodily actions that deal with more direct physical experiences such as pain, masochism, and suffering (L. Pitts, Victoria.p23.2003)) () In addition, this irrationality in the use of the human body as a carrier For pictures and figures, they represent a dialectical reproduction, formed from the series D. The research does not converge or contradict the urgent desire to load the human body into energy that responds to the ego's perceptions, according to a subjective will subject to the conceptual overlaps of concepts such as the essence of the idea, what is temptation, what is absurd, and what is marginalization... which is a form of aggression on the body. It is a kind of challenge or a perversion that raises moral fear.

(Nitesh) had performed ritual-like actions in which the human and animal body and blood stains were used to color bare bodies. He had covered vocabulary from history such as crucifixion, sacrifice, massacre, brutality, and sex, which he describes as blood festivals. So, by his actions, he searches for a new identity that condemns and accuses history and rejects all the values that led to the tragedies that turned man into a monster. So the art of Nitch is an outrageous, brutal, provocative art.

Faced with this desire to bleed and blood, the artist (Mirai Susan (Orlan) 1947) performed 17 surgeries. In her performance work in 1993, which she planned as a mass performance work accompanied by music, poetry and dance .. And she led this artist herself since the beginning of the surgery under the influence of a psychedelic drug lying on a wooden block, and this work is a kind of masochism where he relishes self-infliction (Mahdi, 2014, p. 95)

From the art of the body as well, tattoos and drawing on the bodies, this art went out of the usual aesthetic formulas to gain a degree of ugliness, distortion, sarcasm and tampering with interactions with the data of the contemporary world, such as lack, tampering, and chaos that amounted to vulgarity. The methods used to implement tattoos on the body have varied, so they used colored writing, and here the language mixed with the body as a propaganda, political or social means, or by abstraction or by using an objective propaganda poster such as films and characters (Spider-Man - and Bat-Man) or signs or symbols, all of that to express ideas, motives and beliefs Which wanders in the mysteries of the human soul and embodied in the structure of the body.

Theoretical framework indicators:

1- The concepts are events, individuals, movement and meaning, and the reason why philosophy creates concepts is to get rid of rigid and fixed concepts and essences.

2- That the simulacra in Doulouz's thought is a demonic image that has lost the resemblance to the analogy, or in other words Doulouz expelled the similarity and kept the difference.

3- The roots appeared as a body without organs, and convergence without structure, i.e., no hierarchy, center, limbs, boundaries, and referrals, as it is merely a collection of different censuses and variations, rather than the organs being what the body is.

4- The concept of difference emerged within the Deleuze propositions, and it indicates that nothing is specific and specific, and that the thought deals with the different roots. Multiplicity and repetition are part of the state of becoming and differing that occupies the space of thought.

5 - One of the basic concepts of Deleuze is the distress or chaos, which refers to the system that prevails life and thought and justifies the superficial treatment of loss of style, logic and rationality.

6- Foucault examined patterns of knowledge centered on madness, power and sex based on opposition to reason and the power of truth. And undermining the centers.

7- The postmodern system has opened up to all areas of philosophy, politics, economics, and street and market culture.

8- What distinguishes the contemporary world is the feature of diversity, overlap, the openness of the knowledge system to life, the implications of politics and economics, and their effects on social and psychological life until concepts such as anxiety, alienation, absurdity, and rebellion become the priorities of thought.

9- Postmodern thought relied on the propositions of skeptical philosophers (Freud, Nietzsche and Marx), which established doubt and criticism of the ideology and values of modernity. Suspicion has turned from suspicion of things at Descartes to suspicion of consciousness itself.

Method and Procedures of Research

- Research methodology: - The researchers adopted the descriptive approach, using a content analysis method to use it in analyzing the samples of the research sample, in line with the research goal.

- The research community: - The current research community consists of a group of artworks of conceptual art drawings that were implemented by a group of artists for the period (1953-2019) in America and Europe, and the specific subject of the current research was investigated on the website, and the number (35) works Models were selected from them and to the extent that they cover the research goal.

- The research sample: - To achieve the research goal and to represent the research community, the sample was chosen intentionally and the number was (3) works only, i.e. a percentage of 8.5 from the society according to the following justifications: -

1. Choose the most illustrious works for Dulos' theses.

2. The diversity of the topics implemented and various techniques.

- Research tool: - In order to achieve the goal of research and disclosure of the proposals of Gil Delloz conceptual art, the researchers relied on the indicators of the theoretical framework.

Analysis of research sample models

Model (1) Conceptual Art

Artist name: Tony Smith

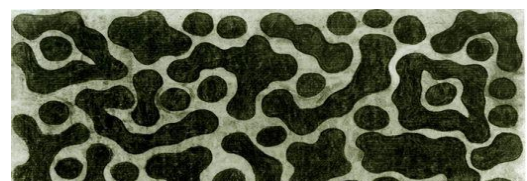
Work name: Untitled

Production date: 1953

Ore and material: charcoal and paper

Size: 65 x 88.2 cm

Belonging to: New York



Tony Smith was born in America (1912-1980) and is the husband of Jane Lawrence and a father of Kiki Smith, who died of a heart attack. Georgetown University and career has been a sculptor, painter, artist, architect and designer. She then works for Hunter College.

The sample above represents a group of repetitive microscopic shapes that are not seen with the naked eye close to the black color drawn on a white ground, since Smith drew the work in two colors only, and these random microscopic forms were formed in a circular and oval shape, and do not give an opportunity for the presence of clear spaces in the painting as it is. It represented a backlash against the messy messy (Foxs) and its mess.

(Smith) clarifies the process of collecting disjointed parts that are not related to a form and focus on the idea of artwork and its active role in creating a controversy between the work and the recipient in order to employ the concept in breaking the traditional framework of any artwork with the effect of transforming the concept of artistic beauty to the beauty of the idea or expressing it as if This work refers to the artist's imagination and his departure from the real context, with various data, the mechanisms of which her works are represented by everything that is unfamiliar, disjointed and marginal.

It can be said that the work of art in the eyes of (Smith) is the duality between (art / language) and is the meeting point between (image and language) by writing because it is the means that makes the meaning clear as the language of repetitive work, and the process of multiplying the continuous centers, and decentralization, is Corresponding to Duloz's theses in its formation, such as Simulator.

Model (2) Conceptual Art
 Artist name: Ikor Meyer
 Work address: ICure Advertising
 Production date: 2001
 Ore or material: the artist's hand
 Measurement: _
 Ownership: New York

promote a culture of consumption that is the strength of the materialistic post-modernist civilization.

The model above depicts the artist's hand, on which she drew various color spots, overlapping and scattered, and in the palm of the hand are a machine similar to the camera, and roses were painted beneath different sizes and colors on the human body that provoke the public's provocation by transcending all customs and traditions, it is clear that the body art is subject to the Dolose roots from In many respects, it is an art that attempts to bring down consciousness and conforms to an irrational or familiar mood.

As the artist is interested in practicing the art of beautification and embellishment on the human body through drawing on him with ideas that have different expressive data with a special meaning and a physical style not to show his merits, but to violate and violate it in the context of the culture of violence and adventures that prevailed in Western and American societies in particular, and show the body's ability to express About pain, anxiety, aggression, chaos and humor.

The results of body art differed from one artist to another and from a cultural nature to another, as the concepts of body art crystallized as an intellectual phenomenon parallel to the broad transformation of the post-modern phase in finding what is strange, disjointed and unfamiliar, by forming different contexts and this is reflected in the freedom of meaning and undermining All that is prevalent and familiar, and in this way the body is a new form that expresses the new meanings and contents in the formation of postmodernism, and a basic material for drawing that holds narratives and systems that emphasize the exoticism, fragmentation, and elitism break art for an art related to the wheel of life and its rapid changes due to the wars and the power of the state that left behind this great demolition that Y After a reaction against the institutions and contexts of the state, the artist here wanted not only that his work belonged to advocacy, advertising, and desire for sex, but also wanted him to be an artistic work close to the art of sculpting, but without reservation from publicizing what this body hides, art is embodied in his language. The body here has become a symbol of the liberation experienced by modern man through the process of life. According to Duloz, thought penetrates the roots because the roots of the painting and the roots of the artist and devoid of any belief, concept or meaning, are motivated by the recipient's roots, which have become evident in the ordinary, casual, emergency, marginal, and cups. Interacting with minor micro-narratives that lose identity.

Sample (3) conceptual art
 Artist name: Nils Udo
 Work title: Nature in Art and Design
 Date: 2019
 Material: tree gardens
 Measurement: ----
 Ownership: Contemporary Arts Center, Germany

He is one of the American artists who used the body in his art as a pictorial surface because postmodernism tried to work on a new area of culture and influence, where art was used as a means to



The artist Niels Udo (1937), a German artist from Bavaria, made environmental art since the sixties when he moved away from painting and studio and began working with nature and before that he appeared in the sixties as a painter on traditional surfaces. In Paris, he moved to his homeland in Bavaria and began to cultivate creativity and put it in the hands of nature to develop and then disappear in the end. The artist used in this work the red color by placing a quantity of flowers, as the work indicates engineering through the use of the circle or the hole in the ground. He also worked on collecting by collecting sticks.

The artist in the art of the earth the most important significance of his shows is photographic recording, which represents the most important step in investing the idea, compared to the event itself, whether the artistic impact remains in front of the eye or not, as the importance in this type of art has become invisible aspects, because it is conceptual in its doctrine and with closely linking the art of the earth and the natural environment has become the antithesis of the idea of artistic performances inside the closed halls. As for the artist's goal in the art of the earth's principle is to feed a region of the earth with terrain information or transferred from another region. In this way, art approached the way of life and the natural environment, getting rid of the siege of the machine, the control of industrialization, and the consuming molds. Indeed, the work of the art of the earth turns after a period of time to a mere short-lived effect because it is temporarily erased and disintegrated as it happens in life. The public's participation in collective works adds to the conditions of art, absurd, sarcastic, after art has shifted from abstract to environmental tendency to experimentation in open structures. The earth's art derives its *dolose* root, being homogeneous with the postmodern intellectual system dealing with timer and ephemeral and calling for interaction with life and societal culture, and interest in scenes. The recipient has enough freedom to choose the preferred location for viewing the work, and thus the centralization of work disintegrates, and fragmentation and plurality of foci occur. It is an unfamiliar art that combines order, chaos,



chance and necessity. This work is also subject to Dolos' intellectual propositions, including repetition and difference from several aspects, it is an art that tries to drop awareness and comply with an irrational cognitive mood that works contrary to the value logic of the image and its formations, as well as the *dalouzi* cups in the tendency towards local popular culture and the adoption of this art as part of the interests. The popular environment, which is urgent circumstantial interests, is missing any depth of intellectual, historical or aesthetic, and this art also involves psychological disturbing idiosyncratic tendencies that are in the outcome having intellectual, nihilistic and deconstructive dimensions that undermine mental, value and methodological systems.

Conclusion

1. According to Doulouz's theses, including the rhizome, a state of concern for self and humiliation of the human body emerged, which were valuable and moral transformations and the declaration of estrangement with the artistic heritage that embodies the aesthetic and artistic values of the human body.

2. The conceptual art works are complementary to the intellectual, social, political and economic system, and these works have linked the theme of repetition with the concept of (*simulacre*) and repetition has generated the difference in its most extreme degree.

3. Postmodernism was characterized by roots, and conceptual art works linked the individual to material life and the isolation of the individual from spiritual and moral values.

4. Postmodern arts, including conceptual art, resulted in expressing philosophical concepts, such as desire in a cynical way, by stirring the strangeness and surprise of the recipient, in addition to chaos, fragmentation, non-existence, and lack of identity.

5. Postmodern arts has brought down the meaning by separating the signifier and the signifier and calling for free play.

6. The products of conceptual art were influenced by Deleuze's theses, such as being, nebula, desire, difference, and others.

7. Postmodernist propositions and systems confirm the exoticism, fragmentation, and elitist breaking of art for art that is related to the wheel of life and its rapid changes due to wars and the power of the state that left behind this major demolition, which is a reaction against the institutions and contexts of the state.

Recommendations

1 - Openness of knowledge research to the incompatible concepts and ideas without underestimating some of them, such as the concepts of irrationality, nihilism, curriculum, dispersion, chaos, and others.

2- Directing attention in specialized educational institutions to activating contemporary practical and applied aspects and absorbing the tendency towards hybridization and non-hybridization in art.

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