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The Pragmatism of Digital Contextualization in Contemporary Feminist Art

Assistant Professor Alwan Khalif Mahmoud Khleif
University of Mosul / College of Fine Arts
alwankhieef@uomosul.edu.iq
Lecturer. Noor Khlaif Mahmoud Khleif
University of Mosul / College of Fine Arts
noor.mahmood@uomosul.edu.iq

Abstract:
The research addresses the topic of digital contextual pragmatism in contemporary feminist art. It includes four chapters: Chapter One (the general framework of the research) addresses the research problem, which is defined by answering the following question: Has digital contextual pragmatism been achieved in contemporary feminist art? The research objective includes identifying the digital contextual pragmatism in contemporary feminist art for the period from 2013 to 2020. Chapter One concludes by defining terminology. Chapter Two includes three sections: The first section addresses the concept of pragmatism; the second section addresses digital changes and their role in contemporary art; and the third section addresses the digital contextual pragmatism in contemporary feminist art, in addition to the indicators resulting from the theoretical framework. Chapter Three also addresses the research procedures, including the research community the researchers reached from websites, books, and magazines related to the research topic of feminist digital art. The research sample was chosen intentionally, comprising (3) works. The researchers concluded by analyzing the sample models. Chapter Four reviews the research findings, conclusions, and recommendations.

Keywords: Pragmatism, Digital, Feminist Art.

Research Problem

The art of fine arts keeping pace with the data of scientific and technological progress has achieved clear intellectual and structural dimensions. The discovery of sciences and scientific theories in mathematics, physics and chemistry, as well as the discovery of the photographic camera, had a great impact on the products of modern art and its schools in the modern era. Before that, the discovery of perspective and

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the applications of anatomy in the European Renaissance had paved the way for benefiting from the scientific and technological developments that artists practiced and that peoples circulated with this technological progress that occurred in the second half of the twentieth century, and entered the joints of life, including computer technology that was used in art.

Contemporary female artists have increasingly used digital media to express social, cultural, and identity concepts. Thus, pragmatics has reshaped the functions of digital visual text in feminist art through its impact on reception and meaning in various digital environments. This creates an environment surrounded by interaction and analysis, through which meaning can be conveyed. The communication function varies depending on the sender and the recipient. Here, the artwork is reproduced through feminist discourse visually, using symbols and signals. Audience interaction plays a significant role in giving meaning to the text through the relationship between the recipient and the artist. Here, the question must be posed in the following form: Has the pragmatics of the digital context been achieved in contemporary feminist art؟

Importance and Need for Research

1. Feminist art has become a means of expression, providing female artists with a new style and tools through which to articulate their identities.
2. Investing in digital art as an alternative to traditional institutions.
3. The need for research lies in analyzing the visual messages of digital texts using a pragmatic approach.

Research Objectives

The research aims to identify the pragmatics of the digital context in contemporary feminist art.

Research Limits

Thematic Limit: The pragmatics of the digital context in contemporary feminist art

Spatial Limit: Europe, America

Temporal Limit: The period from 2013 to 2020

Definition of Terms

Pragmatics in Language:

The word "pragmatics" appears in the book "Language Standards." One of the terms denotes the transition of something from one place to another, and the other denotes weakness and relaxation. Linguists say: "The people are rascals," if they move from one place to another, the people exchange something among themselves.

Pragmatics in Terminology:

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It has a degree of ambiguity, as in French it is associated with the following two meanings: "resolved" and "appropriate to the truth." In English, most texts establishing pragmatics are written in this term, as it is a word that denotes something that has real actions and events.

Operational Definition

It is the latent meaning of visual texts through the interaction of female artists to express themselves in the electronic environment, conveying meanings, attitudes, and identities through various digital media, with a focus on the recipient.

Context:

Linguistically: In its earliest use (documented in the 15th century), context meant "linking words together in language." This meaning, now largely obsolete, logically developed from the Latin root, contexere, meaning "to join or connect." Today, context mostly refers to the environment or setting in which something (whether words or events) exists. When we say something is in its context, we mean it has been placed in a suitable environment, one from which it can be properly understood.

Technically:

- It means the surrounding environment or framework that surrounds an event, word, or idea, and is essential for understanding its full meaning. It includes the surrounding circumstances, the words that precede and follow the text, the situation, and the emotional or cultural context. It explains how words and events intertwine to form a specific meaning, rather than the direct, literal meaning of individual words.
- It is the "background" that makes anything (a word, event, or idea) properly and completely understandable. Digital:

— Linguistically:

— The meaning of the word "number" is found in (Mukhtar al-Sahah): "R-Q-M: The number is writing. He numbers it, he clarifies it, and a book is called 'marqum' when its letters are clarified by diacritical marks." ( )

Technically:

— In computer systems, it is defined as "the data within it is represented as a series of numbers (1, 0), not as a range of values or waves (sound)." ( )

Procedurally: Pragmatics of the Digital Context

This refers to the circulation or transfer of meaning inherent in visual texts through the interaction of female artists to express themselves in the electronic environment and employ meanings, situations, and identities through various digital media by focusing on the recipient and attracting attention to the digital artwork.

Methodological Framework

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Section One

The Concept of Pragmatics

Pragmatics is a contemporary critical trend that emerged after structuralism. It focuses on the study of language, particularly its users, by establishing principles of dialogue. This can only be achieved by studying the vocabulary and expressions uttered by the speaker within a specific context, based on the time and place of communication and the circumstances surrounding the speaker. It also explores the social relationship between the speaker and the listener. Here, the text is shifted from the grammatical, semantic, and lexical levels to the pragmatic level, where we find that the efforts of scholars are focused on the concept of communication based on understanding and interpretation, grounded in reading that is grounded in a comprehensive understanding of the factors at play in the text, such as context and the intentions of the speech( ) .

The term pragmatism has many connotations. The term "pragmatique" originated from the Greek root "pragma," which means action. The Greek adjective "pragmatikis" is derived from it, which refers to everything related to the meanings of an action. The term "pragmatics" originates from the philosopher Charles Morris, who focused on defining the general framework of semiotics by distinguishing between three branches:

1. Syntax: The study of the formal relationship between signs.
2. Semantics: The study of the relationship between signs and the objects to which these signs refer.
3. Pragmatics: The study of the relationship between signs and their users and their interpreters.

Tasks of Pragmatics:

1. Pragmatics is a language and an interaction, and every interaction requires at least two parties (sender and receiver), (speaker and listener), (writer and reader). This means that the focus of pragmatics is the intentions and goals of the speaker and how they communicate with the listener or recipient. Every interaction is governed by... Circumstances, mechanisms and factors surrounding it ( ) - Explain how inferential processes occur in the processing of utterances.
2. Explain the reasons for the superiority of indirect and non-literal communication over direct, literal communication.
3. Explain the reasons for the failure of purely structural linguistic processing in processing utterances( )

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Defining Pragmatics

Many philosophers and scholars have defined pragmatics, yet the definition that pragmatics is "a doctrine according to which truth is immanent and absolute to human experience, knowledge is a tool in the service of effectiveness, and thinking is essentially a teleological property. The truth of a proposition is thus represented by successful, fulfilling, and satisfactory action".

Pragmatics, according to Charles Morris, concerns the relationships between signs and their users. He believed that pragmatics is limited to the study of first-person pronouns, discourse, and the adverbials of place and time (now, here), and expressions that derive their meanings from data that are partial and external to language itself, i.e., from the context in which communication takes place.( )

In addition to studying pragmatics, meaning as conveyed by a speaker or writer and interpreted by a listener or reader is closely related to analyzing what people mean by their words rather than what individual words or phrases can mean.

The concept of pragmatics can be more precisely defined through Levinson's book, which states:

1. Pragmatics is the study of linguistic usage by people with special knowledge and a particular social status.
2. Pragmatics is the study of the principles that enable us to perceive the strangeness or unacceptability of certain sentences.
3. The study of language within its functional framework: that is, the attempt to understand language based on non-linguistic elements.
4. Pragmatics is the study of the relationship between language and context, or it is the study of the competence of language users in linking language to its specific contexts.( )

It may be defined based on its interest in identifying the referents of words and their impact on discourse, including denotations, including the two sides of the discourse, and clarifying their role in shaping the discourse, its meaning, and its performative power. Pragmatics may also be defined from the sender's perspective as how to perceive the standards and principles that guide him when producing discourse, including the use of various linguistic aspects in light of the elements of the context, ensuring consistency on the part of the addressee when interpreting his intention and achieving his goal.( )

In addition, Wittgenstein discovered the relationship of similarity between the structure of the world and the structure of language. However, there are things that exist in themselves, and he did not deny their existence at all. Despite this, logic

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cannot address them, and language cannot express them. These manifested things are impossible to describe, but we know them through observing and discovering, he means the idea of total existence or the world in its ontological sense, that our expression of this world means that we go beyond the limits of language, because language only deals with facts ( ). Thus, Wittgenstein realized that the true function of language is an image of people's lives, because it expresses their various ambitions, anxiety, love, sadness, hesitation, and games, and he calls them the term language games, through his interest in studying thought and language, showing that they are not separate, as the individual follows the language of his society, replacing the meaning of communication in language with expressiveness ( ).

The origin and development of pragmatics

Pragmatics is a term composed of two morphemes. The first, pragmatics, comes from the verb tadawala, which comes from the form tafa'ala, meaning participation. The second, the suffix "yat," refers to the methodological and scientific dimension. Pragmatics is a science related to linguistic phenomena, and from this epistemological perspective, it is a modern science. The term pragmatics has been translated into Arabic in several ways, due to the overlap of its fields with other adjacent fields. It has many translations in Arabic, including: reciprocal, communicative, utilitarian, and instrumental ( ). Scholars have been interested in the effects of language's interaction with circumstances and situations in society, and the ways in which it is used within the social system, where interaction occurs between sender and receiver. It therefore addresses the way language is realized in use and communication. All of these issues fall within the framework of a stream of studies and theories called pragmatics by specialists. Philosophers have been interested in the issue of semantics since ancient times. Logic, for them, is an example of a concept that aims to persuade and to present arguments and proofs that prove things and connect them to one another. This semantics allows By linking the word and its meaning, for example, we can "discover in the theory of the phrase advocated by Leibniz the basic principles of the concept of evidence. According to this philosopher, the phrase enables us to talk about things among themselves in terms of quantity, quality, and intensity.()

Humans need language to express their needs. Language is the best mirror of human thought.

-Precursors of Charles Sanders Peirce

Philosopher and semiotician Charles Sanders Peirce is considered one of the first to make a development in the field of linguistics and philosophy. For him, pragmatics

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was linked to logic and then semiotics, and was also linked to the field of knowledge and the scientific method. The first features of pragmatics appeared with the publication of the article "How to Make Our Ideas Clear" in 1878. Peirce questioned when an idea has meaning, studied evidence, and explained its perception through the interaction that occurs between subjects and semiotic activity. He attempted to develop human experience through evidence and link it to social reality. "The reality signified presupposes a human experience built not on what is individual." Rather, on the social level, Peirce was very interested in the sign, and he searched for the ways in which communication takes place between individuals, and made it a theory, so that through this, pragmatics is considered a branch of semiotics. Pragmatics, from this perspective, is a transmission of reality, a means of knowledge and communication, and a method for all fields of knowledge. Therefore, Peirce believed that, specifically, a linguistic sign is determined by its use in coordination with other signs by members of a particular group. A linguistic sign is related to the circumstances of its use and its surroundings ( ). As for Austin's pragmatics, he denied that the sole function of declarative statements is to describe the state of facts, either truthfully or falsely, and called it "the descriptive fallacy." He distinguished between two types of statements that constitute accomplished actions. The first informs about facts in the external world and can be judged as true or false, while the second performs actions, so they cannot be considered true or false.( )

After this overview of the origin and development of pragmatics, we can finally summarize the aspects of pragmatic research and analysis as follows: signs, presupposition, and dialogue entailment, in addition to the theory of speech acts and deictics. Scholars have long been interested in these through the linking tools between sentence parts and groups of sentences, and their interest in some morphological and syntactic aspects. And semantics, recently given attention by pragmatics scholars, who consider that "the text consists of a certain number of elements, which establish a network of internal relationships that work to create a kind of harmony and coherence between these elements. Syntactic, temporal, and referential links contribute to this achievement".

There are various types of signals, namely:

1. Personal signals: These represent the pronouns indicating the speaker and the addressee, whether connected or separate.
2. Temporal signals: These represent the circumstances of time in general. If the time is not known, the matter becomes confusing for the recipients. The signal elements may indicate cosmic and grammatical time.

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3. Spatial signals: These are generally represented by the circumstances of place, and their use and interpretation depend on knowing the speaker's location at the time of speaking, or on another location known to the addressee or the listener. Perhaps the most obvious spatial signals are: this, that, and the circumstances of place: here, there, under.
4. The previous assumption: Language is a set of symbols and referential references from which individuals (communicators) proceed from recognized basic data. Speakers do not explicitly state this, but rather form the necessary background for the communication process to succeed.( )
5. Conversational Implicature: This is one of the most important aspects of pragmatic research and analysis. Grice discovered that people in their conversations may actually mean what they say, or their intention may exceed what they say, and what they say may be the opposite of what they intend. Thus, the idea of conversational implicature arose. He established a principle he called the principle of cooperation between the sender and the addressee. This is a general principle that includes four sub-principles: a. The principle of quantity b. The principle of quality c. The principle of appropriateness d. The principle of method.( )

-The principle of quantity: This concerns the amount of information (quantity) that the verbal initiative must adhere to. It is divided into two branches: A. Make your contribution provide the required amount of information B. Don't make your contribution provide more information than required.

-The principle of quality: This principle states: Don't say what you believe to be false, and don't say what you cannot prove to be true.

-The principle of appropriateness: This is a single rule for your contribution to be appropriate, i.e., make Your speech is relevant to the topic.

The principle of method: Be systematic in your speech, which requires clarity in speech, and is divided into three sub-rules:

a- Avoid ambiguity.

b- Strive for brevity.

c- Strive for order( ).

From the above, it can be said that pragmatics focuses on the relationship between linguistic activity and its users (sender and receiver), transforming it into a clear communicative message through the speech act. It also focuses on the content and intent of communicative achievements and purposes that aim to shape social or individual actions and attitudes through the use of words.

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Chapter Two

Digital Changes and Their Role in Contemporary Art

The history of digital art dates back to the mid-twentieth century. In 1966, the first digital work was produced using electronic technologies, in addition to artists' integration with technology through software, especially after World War II.( )

The advent of computers and digital devices has allowed humans to navigate this digital world to achieve their goals and satisfy their desires. Art, by its social nature, has had a share of this development, becoming what is known as digital art, which has recently emerged in the fields of drawing and design.

The digital transformation in art refers to the set of methods used by humans to achieve an artistic result using a computer, with the help of various digital software programs or from an external source, such as photographs or drawings that are used by a machine to scroll across a computer screen. What distinguishes this digital art is its reliance on technical processing of the artistic effect through a set of concepts related to the basis of the artistic subject. “Digitization as a technology in the visual arts has become based on intangible digital materials, and represents in itself an artificial event created from an absent material, as Pierre Levy describes it as ‘latent digital accumulations of sensory and informational information that only become effective if they enter into an interactive relationship with humans. It is the process of using digital technologies to create business processes and gain experience and culture from new customer experiences, or modify them to meet changing business and market requirements. It is the reimagining of businesses and projects in the digital age. Digital art began as experiments using computer graphics, video, interactive media, and online presentations. Artists now paint with light, sound, and pixels instead of traditional brushes. It is the adaptation of modern technology and information technology to serve art in all its forms, creating visual, aural, or tangible artworks. Digital art is characterized by extreme precision, diversity, unlimited ideas, and constant development. It is nothing more than a combination of technology and creativity embodied in changing the culture of expression and ushering in a new visual era. These computer-generated paintings appear creative, simulating reality, imagination, surrealism, and expression. Any talented artist with the knowledge of using computers and Photoshop can develop endless combinations of artworks.

Digital art refers to all artworks created using technology, such as image editing using Adobe Photoshop, digital sculpture, animation, graphic art, digital

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photography, and other types. The term "digital artist" is used to describe an artist who uses digital technologies to produce art. Digital art is contemporary art that uses mass production methods or digital media ( ). The characteristics of digital art include:

1. Digital art allows the artist to experiment with different ideas and styles without the constraints of traditional materials, providing sufficient freedom to produce works.

٢. It combines drawing, photography, video, and sound in a single artwork. This capability has created a new type of interactive and composite art.( )

3. It has made digital tools such as Photoshop and Illustrator easier to use, allowing artists to undo mistakes or modify elements of the work at any time.

4. These modern software programs allow the artist to save multiple copies of an artwork without losing the original.( )

5. Through the integration of multimedia in digital art, it is possible to combine audio and visual elements into a single, integrated artistic experience in interactive art. This transforms the artwork into a space experienced by the recipient through sound, image, and movement simultaneously.( )

6. Digital art transforms the viewer's perspective from a passive recipient to an active participant. In virtual reality (VR) art or augmented reality (AR) art, the recipient can explore the artwork from its content and influence its composition.( )

7. The artist has used 3D design and digital lighting techniques to produce works with fine details and highly realistic aesthetics. These capabilities have opened up new fields of art, such as generative art and immersive art.( )

٨. The artist can display and publish their works online and on social media to reach a global audience. New platforms have emerged, such as digital art auctions and NFTs, which support digital ownership.

9. Digital art doesn't require expensive traditional materials such as paints or fabric. This reduces waste of artistic materials, thus aligning with sustainable art trends. There are many digital art programs, including:

1. Photoshop:

Photoshop is one of the best and most popular design programs, providing you with everything you need to unleash your creativity when it comes to digital art and graphic design. It is part of the Adobe Creative Cloud suite.

2. Affinity Designer

Affinity Designer has everything you need to create custom designs or illustrations. Affinity Designer offers precise control over curve drawing, brush hold options,

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advanced blending modes, and, best of all, support for over one million+ percent zoom, a feature most important to many designers.

3. Clip Studio Paint

Clip Studio Paint is one of the best drawing and painting tools for comic artists, used by more than four million creators worldwide. The program offers better specialized features for creating cartoons and animations, and has enhanced features for coloring your work. You can create full-color cartoons using this program or the mobile app version.

٤. Graphiter

It is considered one of the best tools for creating realistic-looking graffiti and drawing stunning sketches. Graphiter allows you to experience realistic drawing using simple tools such as the blending tool, eraser, and graphite pencils, while you can also use traditional tools to create digital drawings.

Digital Art Schools:

1. Realistic Digital Art School

The design represents real-life shapes, such as a flower, a person's house, a horse, and other elements. The artist here attempts to be realistic to express a real, tangible vision or part of it, without adding any imaginary effects.

2. Fantasy Digital Art School

In the fantasy art school, the artist does not adhere to a realistic vision, but can add and create various and contradictory effects and interactions. It is similar to the surrealist school in traditional art, but using the computer as a tool to express the artist's imagination.

3. Expressionist Digital Art School

In the Expressionist Art School, elements are taken from reality but designed according to the artist's feelings, regardless of their conformity to the facts. This is achieved through drastic changes in lines, colors, or the proportions of shapes in the design( ) .

There are many artists who have worked with the digital art style, including:

1- Nam June Paik (1932-2006), known worldwide as the "Father of Video Art," produced a wide range of artworks, including video sculptures, installations, performances, videos, and television productions. He had a global presence and influence, and his innovative art and visionary ideas continue to inspire a new generation of artists. Among his works are (Zein TV 1976) and (Sat Art 1988) ( ), as shown in Figure (1).

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Figure (1): Electronic Highway 1995

In 1974, artist Nam June Paik submitted a report to the Rockefeller Foundation's Arts Program, one of the first institutions to support artists working in new media, including television and video. Titled "Media Planning for a Post-Industrial Society—The Twenty-First Century is Only 26 Years Away," the report argued that media technologies would become increasingly pervasive in American society and should be used to address pressing social problems such as racial segregation, economic modernization, and environmental pollution. With prescient insight, Paik's report predicted the emergence of what he called a "broadband communications network"—or "electronic superhighway"—that would include not only television and video but also "cassette tapes, telex, data aggregation, continental satellites, microfilms, special microwaves, and, eventually, fiber optics at laser frequencies." By the 1990s, Paik's concept of an information superhighway had become associated with the emerging new "World Wide Web" of electronic communications—just as he had predicted. He also held a solo exhibition at Galleria Bonino on 57th Street, showcasing modified or "rigged" televisions that revolutionized the traditional television viewing experience. One example is the "Magnet TV," in which an artificial magnet is placed on top of the television, distorting the broadcast image into abstract light patterns, as shown in Figure (2).

Figure (2): Black and white magnetic television set, 1965

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2- Manfred Mohr is considered a pioneer in the field of software-based art. In the early 1960s, he discovered the writings of Professor Max Pince on the aesthetics of information. These texts radically transformed Mohr's artistic thinking, and within a few years, his art shifted from abstract expressionism to computer-generated algorithmic geometry. Encouraged by computer music composer Pierre Barbeau, whom he met in 1967, Mohr programmed his first computer graphics in 1969 after learning the Fortran 4 programming language to create compositions that he executed as ink-on-paper drawings. His research began in 1969 at the Collège de Vincennes in Paris in the "Art and Informatics" group, where he co-founded the seminar. Initially, he did not have a drawing facility and had to draw his computer calculations as xy-points printed by hand on paper. Frustrated, he sought a better solution. He contacted the Météo-Paris Institute, which in 1970 granted him access to a Benson 1284 flatbed plotter and a CDC 6400 computer, the two most powerful machines at the time. He worked there almost every night between 1970 and 1983, combining research and programming to create his unique artworks. These were logical and automatic constructions of images, using algorithms to calculate them. Before joining the Météo-Paris Institute, he executed some of his first drawings on a light pen plotter (1969) and on a large Zuse flatbed plotter at the University of Darmstadt, Germany (1970). Moore's first major museum exhibition, "Programmed Aesthetics," took place in 1971 at the Musée d'Art Moderne de la Ville de Paris. It has since become known as the first solo museum exhibition of calculated works drawn entirely using a digital computer. During the exhibition, Moore demonstrated to the public for the first time the process of drawing his computer-generated images using a Benson flatbed plotter. Moore's works have been based on the logical structure of cubes and hypercubes—including lines, planes, and the relationships between them—since 1973, as in Figure (3).

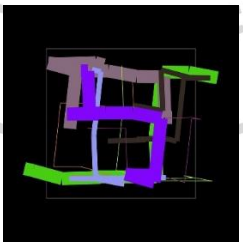

Figure (3): New York City 2009

3- Casey Edwin Parker Rees: (1972) is an American artist whose works are based on conceptualism. He is considered one of the founders of the (Processing Language), which is a programming language that combines programming and art

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to generate continuously changing visual forms. Rees participated in the founding of the Processing Company in 2001, which is an open source programming language and an environment dedicated to visual arts. Among his works is (Series), through which he reflected algorithms with visual imagination ( ) as in Figure (4).

Figure (4): Today's Ideology 2015

4- Alberto Seveso ( ): A self-taught Italian graphic artist and illustrator, his work was initially inspired by skateboard artwork and music albums.

His unique work has appeared on magazine covers and CDs around the world, and he has collaborated with prominent names such as The Timber Trap and many others. Alberto is probably best known for his portraiture and experiments with ink and high-speed photography. He has innovated with software, hardware, and colors, as in Figure (5).

Figure (6): Image 2024

Chapter Three

Digital Contextualization in Contemporary Feminist Art

Humans have practiced various forms of art since the early formation of their consciousness, without distinguishing between utilitarian and recreational purposes. Because art is one of the most flexible activities of the self, depending on its desires, inclinations, and needs, it has been the most receptive, accommodating, and inclusive of the self's ambitions, goals, and pursuit of a better future. This has even led to the

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transcendence of reality, becoming a figment of the imagination. Artists have exploited this, creating artistic fantasy in accordance with the environmental factors prevailing in their society, whether social, political, or technical. With the passage of time, the exacerbation of social problems and their multiple manifestations, and the advancement of technological inventions, they have excelled in creating a virtual aesthetic that has reached its peak in contemporary digital art. This, in turn, has produced unique aesthetic dimensions through scientific technology, creating a virtual poetic reality teeming with realistic human emotions and feelings, but with an unrealistic vision. This, in turn, has created a cognitive dilemma between the ego and reality. Fantasy has emerged as an alternative solution. This reality, and to leave an aesthetic impact on the recipient, has multiple reading dimensions through a multifaceted act of reception.

Digital art is considered a creative approach to contemporary artwork production, opening new horizons for design and innovation through several aspects, such as digital modeling and the use of digital design programs to create complex models and designs for artworks. These designs can include unconventional lines, shapes, and patterns that are difficult to implement using traditional manual methods. Digital technology, such as direct printing on fabrics using digital printers, also allows for the incorporation of fine details and rich colors into artists' works.

Digital art combines design and art techniques, allowing artists to work across multiple fields and develop new techniques that incorporate elements of visual arts and technology. Digital art also offers exciting new tools and methods for creative expression in the field of art, opening wide doors for artists to explore new possibilities and achieve unconventional and innovative artistic visions ( ).

Feminist art relied on the digital context to engage with:

١. The artist embodies digital symbols and images that carry connotations depicting the social situation, the body, and politics through depictions of the treatment of deformed bodies.

٢. The recipient is not satisfied with simply watching, but rather wants to interact and participate by creating new meanings.

٣. Constructing and reviving the discourse of equality and freedom by blending politics with art.

Art is naturally influenced by the circumstances of the place and the society in which it operates. The works of Iraqi female artists were influenced by the social and political changes that have occurred in Iraq since its independence. Their art was not necessarily feminist, but it embodied the hidden worlds of women. These are worlds

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that men do not know but imagine, and their imaginations often lead them to masculine classifications. Women oscillate between mother and lover, as if a mother cannot love and a lover cannot become a mother who loves her children. These women's worlds bear no relation to the "harem" worlds imagined by Orientalist artists and conveyed to the world as a stereotypical image of Arab women. Rather, they are worlds in which women see themselves and each other. Worlds filled with mixed and contradictory feelings. For someone who has lost a son or lover in war to steal a laugh, a song, or a moment of serenity does not mean she has forgotten the deceased or become disloyal to their memory. We see works by the artist Aya Jawad featuring a girl with very Iraqi features, wearing a black Iraqi abaya, one edge of which is adorned with a sign reading, "Separating religion from state is much better than separating males from females." In another painting, a young man and a young woman stand holding hands, both wearing gas masks. Wings protrude from the girl's back, ready to fly freely, while the title reads, "Love in the Time of Oppression," a clear challenge, as in Figure (6).

Figure (6): Love in the Time of Oppression 2023 In two separate works, artists Jumana and Mais Ahmed used themselves and their bodies in a mixed media style to convey the idea of the power of "customs and traditions" over women in Iraqi society. Jumana chose the title "Traditions" for her work, which is based on a series of portraits of the artist herself wearing the traditional abaya. In one of the images, her body bears a number of Iraqi folkloric and religious icons, a reference to customs and traditions. The woman in the portrait appears burdened, as if carrying more than she can bear. In another image, she appears with a "wedding veil" wrapped around her head and neck, signifying the offering of girls in marriage, sometimes forced, as gifts given to each other by tribes, as occurs in the tribal fasliya tradition. While artist Mais Ahmed chose to appear in a portrait titled "The Arab Woman," completely covered in an abaya, artists Jumana and Mais Ahmed, in two separate works, used themselves and their bodies in a mixed media style to convey the idea of the dominance of "customs and traditions" over women in Iraqi society. Jumana chose

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the title "Traditions" for her work, which is based on a series of portraits of the artist herself wearing the traditional abaya. In one of the images, her body bears a number of Iraqi folkloric and religious icons, a reference to customs and traditions. The woman in the portrait appears burdened, as if carrying more than she can bear. In another image, she appears with a "wedding veil" wrapped around her head and neck, signifying the practice of offering girls in marriage, sometimes under duress, as if they were gifts given to each other by tribes, as occurs in the tribal fasliya tradition. While the artist Mays Ahmed chose to appear in a portrait titled “The Arab Woman,” she is completely covered with a black cloak and places her hand over her mouth as if to silence it. Behind her appears an Islamic decoration that perhaps carries two contradictory meanings: the first is the inherited traditions imposed on Arab women, and the second is the geometric shape resembling the sun around the woman’s head, also to indicate the dreams and ambitions imprisoned within her, as in Figures (7) and (8).

Figure (7): The Arab Woman

Figure (8): Traditions

Young artist Faten Al-Tayyar chose to draw using digital art, becoming the voice of the "October Revolution" and speaking through her art about the culture of the revolution. She designed what resembled awareness banners urging young people to unite and persevere, releasing them in groups. One of her most widely circulated groups was the one she published with the launch of massive feminist marches in various Iraqi cities in February 2020. It represented the importance of women's

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presence and their prominent role in the sit-ins and demonstrations ( ), as shown in Figure (9).

Figure (9): Voice of the Revolution 2020

Away from politics, Raz Aksdan depicts "Rebirth," experimenting with other artistic media, such as archival digital photography. She reframes the past by telling her story, choosing from Kurdish folklore, poetry, and the arts to create images with playful color touches, as shown in Figure (10).

Her goal is to give back to women who have been misunderstood, expelled, and forgotten, reminding the world that ancient Kurdish culture was a matriarchal culture. With a meticulous rhythm and limitless colors, her creative work motivates her followers on a journey of self-discovery, adorned with images of Kurdish heroines and myths of female strength that shatter the stereotype of Muslim women ( ).

Figure (10): The New Birth

Indicators Resulting from the Theoretical Framework

1. Transforming feminist artworks into an interactive discourse through a multi-level space in an open environment, providing multiple meanings for the recipient within various social, cultural, and political contexts.
2. There is a close relationship between the sender and the recipient, relying on pragmatic approaches, making the visual text oriented toward deconstruction and linked to identity, the body, and freedom.
3. Creating multiple layers through the interaction of the visual text with the technical dimension, characterized by flexibility and pluralism within the feminist digital context.

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4. Using diverse technologies, including video art, interactive art, virtual reality, and artificial intelligence, which contributed to the production of a new visual dimension for the female body and feminist identity.
5. The production of artworks is no longer confined to exhibition halls, but has extended beyond that to the production of exhibitions on social media platforms such as Instagram, TikTok, YouTube, and others. Thus, they have become open to diverse groups around the world, creating a participatory environment in which the recipient becomes a party to the conferral of meaning.
6. Producing some works based on algorithms that break the traditional boundaries of visual text. Through them, works were produced that formed images and symbols using artificial intelligence.

Chapter Three (Research Procedures)

1. Research Community: By reviewing books, publications, magazines, artworks, and artists' own works, as well as internet publications and websites, which amounted to more than 10 paintings.
2. Research Sample: The researcher selected a research sample of (10) works, representing (3%) of the original research community, and this selection was intentional.
3. Research Methodology: The researchers adopted the descriptive approach in analyzing the current sample models, as it allows for more precise analysis procedures to achieve the research objectives.
4. Sample Analysis:

Sample (1)

Artist's Name: Julie Rafalski
Year: 2013
Size: 21 x 16 cm
Material: Digital Print
Work Description and Analysis:

Visual text is a type of digital art printed using modern computer technologies. This is evident in the color transitions between yellow and red, in harmony with digital design techniques, and their transformation into printed text. It is based on pure color gradations. The

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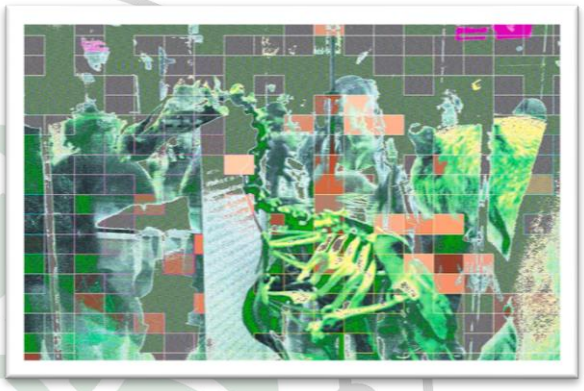
artist utilized digital media to produce a visual text brimming with abstraction, giving it an expressive dimension based on color gradients and movement within an open space.

These two colors evoke a sense of warmth and radiance, symbolizing emotion, passion, and conflict. They create an atmosphere of tension and turmoil between illness and life in a dialectic of internal conflict. The absence of elements within the text prevents the recipient from interpreting and relies on contemplation of color, making it an independent value and a language in an intellectual and aesthetic experience that interacts with the recipient's imagination.

Sample (2)



Artist's Name: Nikata Krabowski
Work Title: Postmodern Composition
Material: Digital Collage (Fractal)
Year of Production: 2017
Work Description and Analysis:

The text represents a complex visual composition, combining organic and geometric forms intertwined with shadows and parts of human bodies that appear to be eroded, symbolizing the erosion of human identity in the age of digital texts. The visual text relied on deconstructing the visual narrative by eliminating the concept of a center in the textual composition. The elements were distributed in overlapping layers, creating a kind of chaos, but in an organized manner. Note that there is no visual attraction toward the center, but rather the viewer's eye is distributed within the text. The presence of digital squares and interwoven networks reflects human consciousness through the interweaving of images and information in individual and collective memory. The visual text embodies the transformation of aesthetic thought in the post-modern period by dismantling the traditional structure and reassembling and recomposing the image through different levels of visual symbols and modern digital technologies, producing works that exceed the limits of visual perception. The artist used collage by combining images of different sources into one surface, while adding the fractal technique, which is represented by the repetition of complex geometric patterns that suggest continuous expansion. In the absence of traditional space, the flat space appears to us with dynamic movement

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without placing dividers between parts of the text, reflecting the distinctive state of fragmentation in post-modern art.

Sample (3)

Artist's Name: Geneva Blaise
Work Title: Mona Lisa Wearing a Mask
Materials and Techniques: Digital Collage
Production Date: 2020
Work Description and Analysis:
The artist embodied the digital collage technique by combining the image with the mask, a modern design that incorporated the text through digital design, restructuring the ancient heritage image.
The visual text depicts a new formulation of the work "La Gioconda" by Leonardo da Vinci, but with a different formulation that reflects the COVID-19 pandemic crisis that gripped the world in 2020. It is noteworthy that the artist preserved the character of the original text in terms of the background of the composition, the colors, and the natural calm qualities within it. However, a fundamental change appeared with the addition of a white mask, which provides symbolic significance and visual contrast, covering half of the face. This modification brought about a change in the overall meaning of the visual text, as the text is transferred from the world of the Renaissance to a world of modern text production, filled with both pathological and healthy interactions.
Modern technology is an extension of contemporary art, employing technology to craft classic icons in a modern style. Art interacts with reality in a contemporary visual discourse. The mask here symbolizes fear, isolation, and the need to distance itself from individuals due to the spread of the coronavirus. The Monaco is considered an icon and a symbol of artistic beauty and immortality. It has been transformed by the human reality afflicted by crises, breaking the constancy of the icon. Here, art is combined with the social situation. Art is not isolated from the social and health conditions of society. The artist was able to convey much through the visual text without using words. The text sensitively documented a historical phase experienced by humanity in a collective way. The visual text is a dialogue between the Renaissance and the modern era, i.e., between the past and the present, through the deconstruction of the text and its reconstruction in keeping with the spirit

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of the times. This opens up semantic depth for the recipient, reflecting the tragedy experienced by the world due to the coronavirus pandemic.

Chapter Four

Results:

١. Feminist digital art emerged through technological development and the digital transformation of a visual discourse based on environmental production, which relied on identity, freedom, and the body.

٢. The diversity of meanings in feminist art is due to the multiplicity of modern technologies and programs, their practice, and their presentation via social media, thus broadening the recipient's interpretation through the involvement of different segments of society and classes.

3. Women were liberated from restrictions in digital art by providing a broader space for the artist to present her ideas and express herself, enhancing the presence of feminist discourse in contemporary visual texts. Thus, the recipient became part of the production of meaning through their interaction with the text.

4- Reinforcing the idea of transitioning from the sensory dimension to the cognitive, intellectual dimension of the digital image, thus enriching the manifestation of the technical vision within its synchronic context connected to the motives of seeking the unfamiliar, the strange, and the surprising.

5- The pragmatics of digital contexts have led to a diversity in structural compositions, variations in volumetric structures, and a deconstruction of the requirements of centralization within the framework of their multiplicity, in order to create a kind of aesthetic effect within the structural vision of the digital image.

6. The artist used multiple media in producing the digital text through installation and collage, reflecting an awareness of how to use digital programs.

٥. Feminist art is not isolated from the social and health conditions of society. The artist was able to convey much through the visual text without using words. The text documented a historical phase of illness experienced by humanity in a sensitive and collective way.

Conclusions:

1. Visual texts have become a digital space filled with meaning, enriched by interactions between the text and the recipient.

2. The artist was able to present her works to the recipient through social media, abandoning traditional methods.

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٣. The artist employed numerous techniques from digital art programs in her works, formulating discourses about the body, identity, and other issues.
4. The recipient was influenced by numerous digital texts from feminist art, which expressed the artist's self.
٥. The artist used digital artistic texts instead of speech to express numerous social, political, and economic issues.

Recommendations:
1. Address digital arts and incorporate them into school curricula.
٢. Encourage students to design digital works by combining reality with imagination and publish them on social media.
3. Participate in digital competitions to raise the profile of Arab feminist discourse globally.

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