

The prevailing morphological and technical methods of installation art and their impact on contemporary art

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Abstract

The arts overlap with an interrelated and accelerated chain. And then rebelling, seeking new ideas, to challenge and innovate from previous art references, methods dare to life, society, politics, industry and technology. And reached the limit to exceed the boundaries of the painting and exhibition and the recipient, to challenge the art itself. After the integration of time and space in the world of formation with its related material consequences, today refuses to submit to one work and one goal to describe a new technique of technical skill looking at the relationship between a set of elements and activate them between things. In an innovative context that includes space, the ocean and the public. And to employ the place according to all its potential and potential meanings. To display art in which plastic arts merge with other structures that are adjacent and contradictory. To establish standards and technical facts. This was a prerequisite for the emergence of the art of installation as an existing method, which may be able to end the pursuit of modernity to escape from the ideal world and end the conflict with life.

The art of composition is an artist's art or as defined by the artist. It may be executed at an unexpected location. Both at home and abroad. An artistic form with origins in the art of the event, appeared in the 1960s. It is the construction or assembly of materials and influences, which occupy and affect its surrounding environment. And is presented for a temporary period either in an exhibition or in a non-technical context. And the nature of the work makes the presence of the recipient materially inside the work to interact within the whole scene and explore the different meanings.

The current research (The prevailing morphological and technical methods of installation art and their impact on contemporary art) is an attempt to uncover and define the formal and

technical system in the structural art and the diversity of the display spaces of the formal and technical system in synthetic art. The advantages and references of what is based on the work surface for the purpose of understanding the causes of these problems and ways to reduce them through what this research through its joints to lead us to achieve a thorough understanding of what is going on in the synthetic art by understanding the causes of these problems and the disparity and the mechanisms of interpretation and system Working with those works of art.

The researcher sought in the first chapter to present the problem and the importance of the research and the methodology used in it and then identify the research objectives which are the disclosure of style and performance and the intellectual and structural implications of the system formal and technical in the art of installation. In the first part of the second chapter, the researcher focused on the formal system in contemporary art, the technological system in contemporary art and the organizing systems of the structural art, to reach the most important result of the theoretical framework as indicators that represent the bases upon which to access the analysis and then extract its results.

The third chapter dealt with the trend towards analyzing the technical works of the artists of structural art and their mechanism and operating systems, which included the identification of the research society and its (4) samples that were deliberately selected through procedures and justifications for starting the analysis through analytical descriptive approach.

In the fourth chapter, the results were discussed according to the theoretical framework of the indicators and to achieve the research objectives.

Keywords: morphological, form, technical, installation art, contemporary art.

ملخص البحث

تتداخل الفنون بسلسلة مترابطة ومتسارعة. ومن ثم تتمرد، باحثة عن أفكار جديدة، لتتحدى وتبتكر من مرجعيات فنون سبقتها، أساليب تتجرأ على الحياة والمجتمع والسياسة والصناعة والتكنولوجيا. ووصل بها الحد إلى تجاوز حدود اللوحة والمعرض والمتلقي، لتتحدى الفن نفسه. وبعد اندماج الزمان والمكان في عالم التشكيل مع ما يتعلق به من تبعات مادية، يرفض اليوم الخضوع لعمل واحد وهدف واحد ليصف أسلوباً جديداً من المهارة الفنية تبحث في العلاقة بين مجموعة من العناصر وتفعيلها بين الأشياء. بسياق مستحدث يشمل الفضاء والمحيط والجمهور. وتوظيف المكان على وفق كل معانيه الكامنة والمحتملة. لعرض فن تندمج فيه الفنون التشكيلية مع بنى أخرى تجاورها وتناقضها. لتخلخل أسس المعايير والحقائق الفنية. حيث كانت هذه الخلطة شرطاً أساسياً لظهور فن التركيب كأسلوب حالي، والذي قد يكون قادراً على إنهاء مسعى الحداثة للهروب من العالم المثالي وينهي الخلاف مع الحياة.

فن التركيب هو فن يركبه الفنان أو على النحو الذي يحدده. وقد ينفذ في موقع غير متوقع. سواء في الداخل أو الخارج. ويعتبر شكل فني له أصول في فن الحدث، ظهر في الستينات. وهو بناء أو تجميع المواد والتأثيرات، التي تشغل وتؤثر على بيئتها المحيطة. وتعرض لفترة مؤقتة أما في معرض أو في سياق غير فني. وطبيعة الأعمال تجعل حضور المتلقي مادياً في داخل العمل ليتفاعل داخل كل المشهد ويستكشف المعاني المختلفة.

والبحث الحالي (الأساليب المورفولوجية والتقنية الساندة لفن التركيب وتأثيرها على الفن المعاصر) هو محاولة للكشف وتعريف المنظومة الشكلية والتقنية في الفن التركيبي وعلى إثر تنوع فضاءات العرض للنظام الشكلي والتقاني في الفن التركيبي. لذا فإن الباحثة اعتمدت منهجاً وصفيًا تحليلياً لغرض تحليل عيناتها عبر كل مزاياه ومرجعياته بما هو قائم على سطح العمل لغرض فهم مسببات تلك الاشكالية وسبل الحد منها من خلال ما يحققه هذا البحث عبر مفاصله ليحيلنا الى تحقيق فهم دقيق لما يدور في الفن التركيبي عبر فهم مسببات تلك الاشكالية وتفاوت وتخلخل اليات التأويل ونظمه العاملة مع تلك الاعمال الفنية. سعت الباحثة في الفصل الاول الى عرض مشكلة واهمية البحث والمنهج المتبع فيه ومن ثم تحديد اهداف البحث التي هي الكشف عن الاسلوب والاداء والدلالات الفكرية والبنائية وعن المنظومة الشكلية والتقنية في الفن التركيبي. وركزت الباحثة في المبحث الاول من الفصل الثاني على المنظومة الشكلية في الفن المعاصر، والمنظومة التقانية في الفن المعاصر والانظمة المؤسسة للفن التركيبي، لتصل الى اهم ما اسفر عنه الاطار النظري كمؤشرات تمثل المرتكزات التي تستند اليها في الولوج الى التحليل ومن ثم استخراج نتائجه.

تناول الفصل الثالث الاتجاه نحو تحليل الاعمال الفنية لدى فناني الفن التركيبي وماهي آلية وانظمة اشتغالهم والتي تضمنت تحديد مجتمع البحث وعينته البالغة (4) عينات تم اختيارها بشكل قصدي من خلال اجراءات ومبررات للانطلاق نحو التحليل عبر المنهج الوصفي التحليلي.

اما في الفصل الرابع فقد تمت مناقشة النتائج وفق ما أسفر عنه الاطار النظري من مؤشرات وبما يحقق اهداف البحث.

الكلمات المفتاحية: المورفولوجية ، الشكل ، التقنية ، فن التركيب ، الفن المعاصر.

Chapter I - the Research problem and the need for it

Research problem:

The formative and Technical Media employed by art varied to enter the postmodern formality and to be inspired by the value of its aesthetic standards. Through the artist's search for a new technique that delivers and continues the artistic message that serves as a field of reflection and reflection. Compositional art in sound has found a new technology that contributes to breaking the prevailing artistic styles and opening different aesthetic horizons for a work fit to be a formative work that belongs in its style and standards to the circle of conceptual art in which the idea and meaning are presented on the apparent form.

There for the new formative and technical mechanisms worked to find a justification for deliberation within the formative field, based on the communicative interaction that reshapes individual visions, according to the new context and the recipients work on the inspiration of some of the symbols that are generated from the accumulation of knowledge storage to receive, and the resulting interpretations. The work thus emphasizes the mental practice of meditation, which is based on the amount of cognitive and external interference emanating from the sounds of nature to form different narratives characterized by individuality and non-adherence to specific logic.

Therefore, one of the first questions that this study is concerned with is the system and the formalities and techniques and their intellectual formations through which the art of painting in all its fields can be a communicative medium, although this type of activity does not declare its messages or its connotations or its impact on the behavior of the recipient, due to this several questions arose in this regard.

Study questions:

- What intellectual, formal and technical concepts underpin installation art?
- Is the formal and technical system in contemporary art (installation art) two ways to produce an exotic universal language of art?
- Have the morphological and technical variations and the diversity of display spaces influenced the morphological and technical system in installation art?

Study objectives: the current research aims to:

- revealing the formal and technical system in installation art.
- reveal the impact of the diversity of display spaces of the formal and technical system in the compositional art.

Study limits:

- The current research is determined by installation art for the period from 2000 to 2020.
- It relies on abstract works related installation art, and the use of existing sources of images on Internet websites of installation art.

Study Terminology:

Morphological system:

- **Definition** is the "set of properties that make an object what it is, since the sensory qualities are combined and give all together The Shape of the object, if the object is a complex of multiple, it is the organization that calls the sum of the parts and their relation to each other"(Sinclair. 1986.P25). It is "the basis which determines the distinctive character of the company" (Ching. 2007.P27)
- **Procedural definition:** It is a set of parts, elements and compounds that interact and rely with each other in their work according to a specific plan that helps the system to reach certain specific goals, which is based on the systematic contemporary Fine art standards which makes the formalism is it the first steps to achieve the order.

Technique:

- **Definition:** in essence, "it refers to a set of methods of an artwork, which have been transformed into exact and codified laws that allow us to obtain speculative results"(Ahmad. 2006.P38). As it is also "the application of certain scientific data in order to achieve specific results, it can refer to a set of practical behaviors that use scientific knowledge to produce certain results". (Ahmad. 2006.P39)
- **Procedural definition:** technique is the artistic, mental, manual and all that is associated with the means of artistic output and the mechanism of dealing with the visual surface of set of means that are used in installation art for practical purposes, that the artist uses in his artwork, and in which scientific, industrial and technological means may be involved.

Installation art

- **Definition:** installation art is a visual art form in which space inside a three-dimensional work of art is transformed. And the rate of use of materials is indeterminate and the art greatly exceeds the stylistic varieties. The work can be abstract, express a story, have a political concept, or be theoretical. And It might be temporary or permanent for all means (Lansroth.2006. What Is Installation Art and How Does It Transform Our Perception?).
- "The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time "(Tate. Installation art).

- **Procedural definition:** It is the placement of one thing inside another and a form of installation art - which expresses ideas" and "influences" as more important than the quality of the final "product" or "work of art". It is a purely temporary work of art, unless photographed or documented in some way, there will be no evidence of its existence.

Methodology:

Descriptive analytical methodology is used in this study for being the appropriate method to use for studying a phenomenon as in this research. Moreover, the descriptive method is a way of interpreting and analyzing scientifically and systematically for the Proposes of accessing specific purposes of social or human problem. The adopted description methodology expresses the applied framework phenomenon as well as its features to reach the goal objectives. Secondary sources are used in this research such as books, specialized scientific magazines and network to explain the theoretical framework.

Chapter 2- Theoretical and practical framework

2.1. The systematic morphologies in contemporary art

The systematic morphologies in its formative structure is based on the Interactive relational systems of elements and foundations of composition within the media field and by compression techniques and mechanisms of completion.

This what gives the limits of the general form structure in relation to Its jurisdiction and the field in which it is exists. Thus, in the field of Visual Arts, the form is organized by the compressor of the expressive and aesthetic act and then the technical knowledge, which rises to the analytical and compositional level within the space of intent and conscious will, that is intentionally drawn by imagining the visual act and the composite image, which later represents the systematic formative level of visual structure.

And if we follow the constructivist and epistemological concept of form, the theme of transformation appears in the structural bodies and form systematics due to the rapid fragmentation in the laws of the form in which the horizontal and vertical movement shifts the form to a level of artistic composition and aesthetic necessities that press to achieve the highest relative stability of the shape within the limits

Usually "the shape is as simple as the point if it is limited by itself (Figure 1), or as a large degree of complexity, composition and entanglement" (Figure 2) and despite the differences It expresses a state of stability and tends to preserve human experience.



Figure 1, Jeff Koons, Balloon Dog (Orange) (1994 – 2000), at Tel Aviv Museum of Art, 2020



Figure 2 ,Cornelia Parker, Cold Dark Matter: An Exploded View 1991, Tate

Therefore, the form is the method of organizing elements of content in a reciprocal, associative way that enables the laws of form structure as form acquires its virtual imaginative meaning, Due to the law of formation within the field of vector media, this is what systematic morphology and structural formative reveal in contemporary art methods.

And what pushes until these morphological or formal systems turn into multiple compressors, such as environmental, cognitive, psychosocial and aesthetic compressor as well as human, scientific knowledge and artistic experiences that can be called metaphorically ready-made experiments, knowing that the work of art eliminates functional and consumer necessities.

The shape is the portal from in which the technical art presentations begin because of its clarity as universal understandable language by all recipients, in addition" it is the main cause of visual arts development"(Haidar.1996.P171), moreover the process of evolution in the arts is the evolution in form itself (Figure 3).since "it is the first thing that man realizes or learns in life, and the perception of it, is not of parts or elements, but of the whole form through which the other parts are more clear meaningful and without the form we wouldn't be able to deliver the concept or the philosophy we seek to the recipient"(Saleh.1982.p21), in other words the recipient sees a complete form and then proceeds to the details.



Figure3. Crystal Wagner, Flux, 2016, Birthday party tablecloth, chicken wire, 60 x 15 x 40 feet. Bedford Gallery, CA

For instance, **Stolentz** sees that "There is no formless work of art no matter how different or abstract it is, and the form is not an independent entity but rather It is more like a spider web consisting of different and regular materials" (Stolnitz.1980.P59),the morphology of Form has also occupied a great interest in aesthetic philosophies since the beginning of time, meanwhile our surroundings are filled with all kind of forms that are often becomes our visual vocabulary each resembles a particular functional use, on the other hand there is a visual connection and a sense that binds us towards the it , This relationship emits feeling of comfort or sense of beauty and may send a cognitive or symbolic significance, this means relative knowledge and aesthetic taste that reflects the state of interest of the visual communicator, and is the most important it will raise the level of artistic taste never less will help us read and understand works of art.

When we stand in front of a work of art, we often see a perceived phenomenon where we notice actions, and absorb ideas, with philosophical significance and great value despite its relative and diversity of its appearance and its connection with aesthetic taste, it is simply a bond that ties the artist to his recipient. Taking "the external appearance of a form neglecting the details that it contains, as we concentrate further more we will notice a duplication between the body and the formation, in fact the form is considered the basic formulation of body, meanwhile the body is the general concept of the formulation itself"(Abo. 1982.P132).

Eventually, we concluded that the form is the basis for understanding the artistic process and the beginning of its formation, for every inner obsession that changes in the artist's mind focuses on the form transformation ,a change in the elements relationships occur , down to the new aesthetic and artistic vision that aligns with its tendencies and references pressure to new formulations of art.

However, the modern concept of form has been associated with the concept of structure, and we mean by structure is all form of virtual relations that have their own laws in that it is a form characterized by internal unity and self-regularity in such a way that confers a change in relations and the format itself.

So "the structure is a collaboration between the formative units of the artistic work, and cannot identify the totality of the artwork in the event of a defect or confusion in the partial structures, so that all diminish from its beauty by the amount of deficiency occurring in the partial structures imitating it" (Al-Khafaji. 2012.P44).

It is "the form that determines the artistic presence by defining the value of the templates or forms in which the materials and elements are installed, it is the form that embodies the ideas through dissection, exoticism, undermining, demolition, dismantling and installation that the artist should express" (Nemat.2013.P11)

The form is the outward appearance of the content and it is the basis for the interpretation of the meaning required in the artwork, as every work of art has a form and content, so the form is subject to the relationships that are related to the formations and structures through which it is perceived, As for the content and meaning are absorbed through the organization of the units of the form itself, from which the relationships begin With the work of art and the artist visionary expressions will start, because it is an expressive and executive element after all, due to its semantics that matches the image memory storage or expressions approaches ,and what is accomplished in the processes of establishing the unity of the artwork, and the shape in most cases represents the most expressive image because of its global spread, Since the form is the apparent part or the containing body that is produced through objective laws.

The perception of form is "a mental process by which knowledge is accomplished through sensory stimuli that arise from the fact that the human being is a system searching for information's and organizing it, and the form is one of these information's" (Abdul Hussain. 2001.P43).

The form is also closely related to the content, it is a dialectical relationship that ultimately focuses on the synthesis of artistic style, especially in fine arts fields, when the elements of the holographic art form are related to each other in highlighting and developing the shape, including the mass s relationship with space around it and the type of bond whether it's simple or complex that connects them together in a way that is difficult to separate.

Meaning that the basis of the artist's morphological transformation is directly related to the entirety of the work, from the idea till the end of the achievement and in between their mechanisms of action, implementation materials and the morphological and formality connections, and this is what installation artwork is all about, it is mostly a set of parts that may be heterogeneous and are often processed in available surrounding space to implement a plan that serve the idea of the work, and overlapping the constructive formation.

This new format neglects the significance of the work size and concentrate more on the space vacancy and which unplugs the work space tension, where this type of work focuses on the serious relationship between the work expressive elements and its internal and external spaces Which are taken into account within the fundamentals of building the work despite the possibility that any logical connection between the elements or parts related to the general structure according to those traditional concepts that still dwell in the minds of some,

we may see some parts of the work, for example, As divergent in unorganized or close to non-stereotypical or based on some of the other or hang on top of each other, all of which are ultimately just solutions or visual formulations that have meaning and enjoy their personal character, which emphasizes the thought and subjectivity of the artist (Figure 4) .



Figure 4, Nancy Robins, our friend fluid Metal,, Aluminum, Stainless steel, 518.2 x 1.270 x 713.7 cm 2014



who is the only responsible for his morphological formulation therefore he himself is eager to capture the creative moment that enables him to create a new contemporary form of artwork At the same time, it is the perfect way to put forward the issues and technical problems of his mind and of course, and the artist must ensure the complete and effective acquisition of the attention of the viewer and how much he interacts with the work through contemplation , only then he can trigger the visual pleasure as well as to get rid of everything that is traditional, familiar, real and mentally logical, all of which are important and pursued general goals that postmodern arts brought to achieve because it is considered a qualitative leap against those restrictions and concepts followed.

However, the authors of the deconstructive approach see the impossibility of defining a final meaning of the form, as the form is perceived by the interpretations of the recipient. By discovering the meaning of the form, it allows the beginning to search for another meaning, and so the receiver continues with infinite interpretations, furthermore True artistic creativity is based on the creation of new images or forms that express new situations and content. Thus "the observed events that were initially present must disappear in order to be replaced by other events and scenes, as if the qualitative material that generated the original excitement had attracted them to it" (Dewey. 2005.P.188).

Additionally As a result of the technological, intellectual and industrial revolutions that led to the creation of intellectual and artistic shifts, it became possible to borrow and employ new mechanisms and techniques are used in the world of optics and cinema, and inventing new methods, such as spraying, casting, and using large spaces to try to create a new formal system compatible with the techniques of displaying it .which led to a new world with now regional identity that made it impossible to naturalize the system of form and its belonging to a specific region, on top of that the artist has replaced the old tools like brushes and canvas with unfamiliar and raw materials such as metal, plastic, aluminum, consumables materials combining them together with a certain formative mechanism that reacts with the elements of surprise and raise questionable philosophy that can match the data of the modern era and beyond.

The visual achievement is a combination of the artist's skill in employing materials, and since the inception of the Dada the value of the physical presence of the artwork has declined and likewise the performance skills, and the power of the idea has emerged and the forms of its manifestation have varied and the artwork has become many things, it might be an act, an electronic image, an elusive idea or vocal and body illustrated movement, this philosophy began to occupy their distinctive position, thus disintegrating the perception of the approved and popular form of the aesthetics of the artwork.

2.2 Technique in contemporary art

Technique is a given of human data, and a strategy to work in life, whose goal is to regulate human existence that has made it a dominant force on man and the world.

Technique has been known since ancient times as "a set of experimental data that was collected and synthesized to achieve a set of goals. In essence, it refers to a set of methods for a profession or an art, which turned into codified laws that allow us to obtain beneficial inclusive results "(Auzias.1975.P33) and technically it is known as a handicraft, or cultural made industry (Al-Safadi.1986.P124),In this way, "it represents two aspects the first of which is the set of skills and the actual processes that the individual engaged in to reach an existing product already defined , and the second is, it means theoretical knowledge or science that grows and develops in relation to skills, to refer thought from its theoretical level to its applied level, and this is diagnosed in Manifestations of the connections that links technique with science.

The techniques carry the idea of human intervention, and by that, I mean adding something new to a state of nature or modifying one of its elements, and the outcome of human's thoughts concluded that the meaning of technique and its effects, contributed to the progress of civilization and its interaction with the components of nature itself.

Since technique and progress are two related concepts in the opinion of the French philosopher **Henri Bergson**, through which he described human intelligence as a human ability, whose work revolves around the creation of certain tools, and intelligence is the force for manufacture these machines, And because "the use of the tool requires a series of practical procedures imposed by its nature directed to achieve a specific goal, and therefore the difference in the formulas of procedures according to the different tools used does not come from the diversity characteristic that the nature of the tools already have, but rather a technical difference according to what specific skills that the used tool requires "(Bergson.1998.P124)

When it comes to technique in visual art it's possible to say that starting from the moment that the man found the way to express himself through the work of art, to the point that made him think about how his artistic effect will last for the longest possible period, He sought to stabilize the primary colors that nature had placed in his hand starting from the primitive elements burned bones , which gave him awareness and skill by using contrasting colors of clay and plant juices, and the remnants of chemical reactions to express the Implemented forms and their semantics according to his treatments presented, and embodied that forms (Figuer5&6).



Figure (5) Bison (reproduction) in the great hall of polychromes. The Cave of Altamira. Spain



Figure(6) The Great Hall of the Bulls. Cave of Lascaux prehistoric paintings. France

Technique in visual arts takes another level "it is the set of operational processes that depend on the cognitive theories and the skillful experiences of the artist to produce his artistic achievement, In other words. It is an artistic method used to reproduce a work of art in a correct manner"(Alshal.1960.P282), therefore, it is possible to consider technique as a culture that the artist acquires and contains through learning and practice so whenever the artist proceeds to implement a certain artistic achievement, till the point that the accumulation of knowledge storms on the level of performance and the value of showing within his artistic work, in brief technique in art is the science of skills in demonstrating and studying treatments logically in order to fulfill a specific function which is also, organized knowledge with practical purposes,

and by employing all available resources, whether material or non-material, effectively to accomplish the desired work, to reach a high degree of performance.

Technique as part of the creative craft is considered a catalyst for the creative value to reach its maturity stage, and the artist must be fluent in using his creative, procedural, intellectual and cultural tool in a way that guarantees his privacy and artistic characteristic that distinguishes him from others, and the visual art world are betting on technical artistic performance and the artist capabilities, so the technique became in the concept of these art institutions synonymous with beauty, absolute, telepathy and cultural discourse and has acquired a great deal of importance in the process of artistic construction, no less important than the elements of the artwork, since "the creativity of the artwork is combined with technical skill" (Collingwood.1966.P37)

Based on that, it is impossible to accomplish a work of art without the presence of the skill obtained through experience and experiments, and this requires the artist's awareness of his material and the technical methods that are processed in his work, and just as we cannot separate the morphological form from the materials, it is impossible to exclude the form from the artistic methods, that is, by means of achieving the artistic work" (Barthelemy.1970.P195).

This requires the artist to seek and learn more modern techniques, in the sense of knowledge and scientific enrichment to develop his practical side, as there must be a prior awareness of the material nature and the ways to process it to reach ideal demonstrative values that reflect the skill and intellectual side of his, (Figure 7), and this process by itself makes the artist think about that repeatedly before starting his work, which means that the artist goes through a long and complex process related to the development of art itself.



Figure (7) Cornelia Parker 'Neither from Nor Towards. bricks suspended on wire.2012.

The techniques of postmodern art are both surprising and puzzling, because most artists combined various techniques into a single work of art, affixing, grouping, and montage (installation) led to close the distance that separates the art of drawing and sculpture, and the overlap of the two arts to a great extent that is difficult to separate, and the artistic output was defined in the hermaphrodite sense because sculptural and painted works of art are almost identical in terms of material and technique of their implementation, and that most postmodern art sculptors produced works like those produced by painters with almost similar techniques.

Contemporary art is now taking an intellectual approach and moving towards keeping pace with scientific development. the cognitive and industrial development that occurred in the modern era and the resulting industrial products, raw materials and various media in all technical concepts, until art became influenced by a methodology of scientific thinking and technique emerged artistic trends that changed the prevailing traditional concepts and old custom, likewise techniques became an issue in art as well, and the use of raw materials and mediums and their search for them through industrial products became something of great importance and an artistic excitement that defines the vision possessing materials and its dimensions.

Salama - also asserts that, "as a result of the enormous technological development that has taken place, the modern artist's diverse experiences with materials and new techniques have emerged, in which he has created diverse aesthetic values. the artist's vision has also diversified through the formulation of materials, where he has turned to new compositional methods of installation art, which has increased the artist's possibilities to realize his ideas and unleash his creative energies, which in turn has affected the traditional and familiar form of visual artworks".(Salama.2009.P19)

Accordingly, the technique and formative media in contemporary art are considered a method of performance in which the artist uses all tools and raw materials as a medium where he can express and embody his ideas on the visual surface of his artwork (Figure 8).

(Heidegger) believes that technology has a set of individual behaviors of the artist, that is, in some cases, the artist innovates creative technique rather than being guided by the ideas of any other technique. So, the concept of technique has its right to intellectual creativity (Ibrahim. 2006.P97).

The post-modernist work has recently sought to identify itself in its anti-artistic production by transcending it, in an effort to dissociates from the old and stablish its own rules by discovering unique artistic conditions that proves its legitimacy for its technical and formal outputs, (Kaye.1999.P7)

The technical transformation in the morphological arts is the development in the structure of the form by investing the materials, tools and modern methods supported by the artist's style in showing the artistic achievement and this is consistent with the metaphorical image, however "the conventional concept of transformation emphasizes that it is the change of things in two dimensions one that happens in the (deep structure) other is the shift in the appearances. And this transformation in essence of things in deep structure is the occurrence of something new following the first image where the shift in the aspects of the thing changed its appearance from case to case"(Al Kanani. 2004.P139).

Therefore, the artistic work is an aesthetic organization that carries an idea embodied by the artist using foundations and techniques intended to reveal the compatibility between the technical and expressive potential of the artistic work and show the idea that the artist seeks to achieve, technique has a fundamental role in an artwork, because it represents the experience and the ability to embody ideas by the mean of tools and methods, to bring the work of art to existence.

At the end the artist is the one who decides on the type and number of technical variations to be used in any single artwork according to his personal style and aesthetic and expressive goals, as "**Fossion**" decides when trying to clarify that the subject of art is a world of objective data that require independence or Self-sufficiency, and the image itself has a special presence due to its unique subjectivity that is manifested by a series of characterized personal expressions.(Salama.2010.The change in technique concept from modernism to post modernism)

From this point of view, the researcher believes that a transformation has occurred in the artist's relationship with the material (his artistic medium). After it was challenging relationship full with a lot of conflicted tension, it has become more of a vision and ideas, as each physical medium has aesthetic characteristics and expressive potential what interests the artist most, and guides his emotions fulfil his desired achievements, for that "modern techniques have provided the artist with virtual media that is not available in nature, and have given him the possibilities of formation unlimited resources of materials that he is not entrusted with before".(Mostafa. 2001.P9-10)

By the end, technique is the means of expression or functional artistic production, it acquires aesthetic philosophy and meaningful values, as we realize how to make practical use of them, and how we can transform it into something valuable and functional.

And here we find that the artist began to use unconventional materials in his artwork. He has used multiple techniques, from which he created aesthetically pleasing works of art from scrap, metal, automotive waste, sheet metal from cars, brake pads, transmitters, and radio parts. Small idle screen devices, plastic, fiberglass, Formica, glass, wood, etc. therefore postmodernism artist has always sought to reduce the difference between painting and sculpture, in the production of amazing compositional works worthy of elevation to universality, under the name of **installation art** (Figure 8), In doing so, he drew attention to how the artist invested the remains of the ores,

and everything in his environment became a store for a stock of his materials, in which it is not possible to claim the existence of a primary or non-essential material, but the work can be judged through its value.



Figure (8) Alejandro Aravena.14km of metal studs are recycled for the Arsenal entrance.2015

Eventually, postmodern art has witnessed a great stability in the field of legalizing artwork, and there have been remarkable transformations on the technical level of artistic works due to the new lifestyle acceleration. Economic and cultural development, and the level of scientific and technical inventions, and the growth of the industrial aspect that brought the transformations in human and societal relations, all of which had an impact on the core of the society,

that reflected on the psychological and spiritual life aspects, likewise on the environmental aspects and the change that brought on the community that shifted the science, philosophy and art paths from abandonment to imitation, fragmentation, and nihilism, when new features of art emerged, from the disintegration of form, its openness, absurdity, chaos, disassembling , demolition, and uniqueness of style, and the return of Dadaist, surrealist and abstract values in a new dimensions different from those that preceded in the Second World War, all this and more has to do with the technical aspects of art work that have taken on the responsibility of experimentation and renewal, and has taking the lead finding the right technique of producing artwork by shifting away from the usual and familiar to some extent, with the absence of the pictorial surface.

2.3. Foundation systems of installation art

There is no doubt that in our time the artwork is available incomparably. There is no difficulty in viewing it. It is present in public spaces, in museums and galleries, in homes and work offices, as well as in many areas of our daily life.

But there's a little paradox here. such wide access did not make it a transient or public phenomenon nor did it over-maintain its elevation but had kept the rules of heterogeneity and individuality, as every work of art continues to have an innovative expressive connotation and is enriched by its highly specific aesthetic reasons for us, it is the experience that illuminates our need for knowledge, in making us able to understand and participate in the world, and import noble taste pleasure to our lives.

If we examine any artistic and creative work in the visual arts, we find that it is a holistic subject with its structural composition and basic elements that it cannot seem coherent without. We find that it involves a material in which the intellectual content is physically embodied and formulated to harmonize in its elements, and was organized according to a specific formation and in which the parts appear subjective in a comprehensive complex work of art. (Abul reda. 2006.P5)

Therefore, Installation art is a term commonly used to describe a work of Art located in a three-dimensional interior space, since "install" means placing object inside another object. It is often a specific site designed for a particular relationship, temporary or permanent, with its spatial environment at an architectural, conceptual or social level. It also creates a high level of intimacy between the work itself and the recipient because it does not exist as a valuable thing to be seen only but as a presence within the general context of its containers, whether it is a building, museum or dedicated rooms. Artworks aim to evoke a mood or feeling, and thus require commitment from the recipient.

Installation art describes the artistic and formative processes that produce formative compositions that have a physical presence, often based on spatial overlap with the assets of the realistic surroundings of the work, So most of the works of installation art are constructed and executed directly within the space of art halls, museums or in the outdoor spaces , where it is difficult to move if implemented inside artists' studios, They represent a wide range of constructive and formative practices that result in enormous diversity of artistic productions, that may include means and multiple materials such as mixing media, video arts, engineering compositions, and industrial construction, and sometime the sound and light effects (figure 9), and it's a type of conceptual art that appeared in the late 1970s, but was clearly represented in the works of **Marcel Duchamp**, especially his famous work The urinal.(Figure 10) .

Which he acquired from the local market and its dowry with the signature of Rent, which is the name of the company that manufactured it, and he sent it to the New York Independent Exhibition in 1917 and named it (The Fountain) as one of his works belonging to what was then called Readymade art, (Abdul Radha.2006.P5), that later was adopted by installation art which are the objects that are captured or found by chance and were inserted into the compositional structure of the work of art ,or rely on ready-made objects and bring them into the core of the innovative work ,It may be a piece extracted from a machine or tree root that the artist discovers and places it in unexpected content (Bowness.1990.P285), or available materials such as cloth, wires, metal, glass, etc.



Figure (9) Marcel Duchamp, the Fountain, readymade, 1917



Figure (10) Yayoi Kusama, Infinity Mirror Rooms, Centre Pompidou, 2012

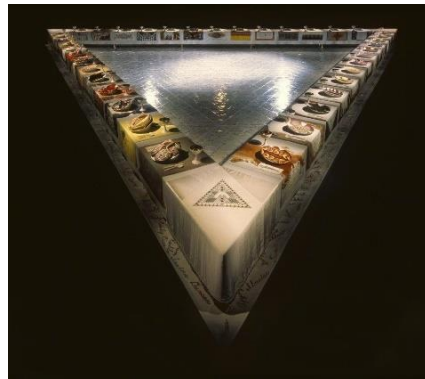
on other hand artists like :**Richard Serra** (Figure.11), **Judy Chicago**(Figure.12), **Chiharu Shiota** (Figure.13) ,**Doris Salcedo**,(Figure.14) **Nancy Holt** (Figure.15), and others, are known for this type of art and their works are classified as synthetic, crowded with exotic materials, and focused on the form away from the traditional methods blurring the boundaries that separate art from life and opened a new door to a world full of surprises, loaded with expressive values that have overshadowed postmodern art.

Installation artists are known for their challenging work, innovation and insistence on introducing the recipient into the work, sooner led to many problems requiring the artist to focus on great leaps in imagining remembering, tweaking the recipient's self-awareness, and trying not to repeat his work to insure getting the desired interaction from the recipient with boring him.as the sectors that belong to this movement resonate with our human experiences just as we are inside it, connecting with the living environment ,this can be seen clearly in **Richard Serra**'s work as he turned to non-traditional industrial materials, that freed him from the old known substate or base as in his work "question of time" (Figure 9), where he focused on large-scale, site-specific sculptures that are made of industrial materials,

one of Serra's old sculptures is a composition of eight pieces of steel that consists of simple shapes and complex spirals that the recipient moves through varying sections and varying distances between the plates. The metal that is curved from being narrow in one place and wide in another, which causes constant confusion to the recipient when passing through them, this rust-brown and orange artwork brought new relationships with the recipient, this rust-brown and orange artwork brought new relationships with the recipient, encouraging him to move through various perspectives. Serra's extensive work, creates a dialogue with his architectural or urban environment, or surrounding landscape.



Figure (11) Richard Serra. Torqued Ellipse (question of time). Weatherproof steel - Dia Art Foundation, New York. 1996



**Figure (12) Judy Chicago, The Dinner Party, 1979
Brooklyn Museum of Art**



**Figure (13) Chiharu Shiota
The Key in the Hand,
2015, red wool, old boats,
old keys**



Figure (14) Doris Salcedo, *Noviembre 6 y 7*, 280 chairs and rope, New Palace of Justice, Bogotá, Colombia. 2002



Figure (15) Nancy Holt, *Stone Enclosure: Rock Rings* construction, Bellingham, USA, 1978

Clearly and, based on the above, the researcher finds that the installation art is an art that challenges prevailing views. It acquires its references from physical reality, but unfortunately its elements lack their initial peculiarities and independence and sacrifice them, leading to the realization of the morphological form resulting from the relationship of total elements away from understanding the single form, and again The visibility of the shape is unlimited and varies depending on the area and nature of the work displayed site affected by the surrounding site factors.

2.4. Theoretical framework indicators

1. Th morphological and technical system of installation art relied on visual logic closest to the reality of things, abandoning optical illusions in favor of real and tangible masses with which the recipient coexists within the visual display environment.
2. The installation art has contributed to the integration of more than one artistic direction that adopts the image in its introduction, such as photography, formation, theater, etc. Applying it into a new framework by the name of installation art.
3. Installation processes uses optical signs and modern components such as technology, lighting, nature and more which refers the recipient to discuss the materials of the artwork with its three-dimensional presence, that enables the recipient to enjoy roaming around the work and interact with it.

4. this is what gives installation art the characteristic of credibility, and certainly does not affect other types of visual arts, thus each artist has his own way of showing his creative talents.
5. The artist's focus in the installation art is on great leaps in imagining, remembering, changing, and switching in the recipient's self-awareness and avoiding repeating the work so that the recipient does not feel bored.
6. The artistic work is an aesthetic organization that carries an idea embodied by the artist using intentional foundations and techniques that reveals the extent of compatibility between the technical and morphological systems of the artistic work and show the idea that the artist seeks to achieve.
7. The morphological and technical system changes according to the specific characteristics that the material gives, which allow it to be shaped in a specific way. The shape is morphologically transformed by the value of the additive and its compliance.

Chapter 3- Research procedures

This chapter deals with the procedures followed by the researcher to achieve the current research goals in terms of the description of the research community, its sample and the preparation of the tool used in the analysis of samples.

3.1. Research methodology: the researcher adopted the descriptive and analytical approach, being the most appropriate, and the closest to achieve the objectives of the research.

3.2. Research community: given the large amount of work that installation artists accomplished, it is not possible to be statistically enumerate and identified, the researcher carried out an inventory and survey of the available work related to the research community, to select the sample and define it to cover the current research procedures and achieve its desired goals.

3.3. Research sample: A sample of (4) artists was selected by (4) works of art, one work for each artist, intentionally according to the following justifications:

1. The models chosen in terms of their styles give an opportunity to familiarize themselves with the formal and technical systems in installation art.
2. They represent models of well-known artists who have a distinctive role in installation art.
3. The artwork differs in their ideas, artistic methods, time of completion, morphological and technical systems.

4. The works that achieved transformations in installation art technical and morphological methods in terms of the visual installation art achievement.

3.4. Search tools:

The researcher adopted the cognitive foundations of formal and technical systems, in addition to the intellectual, aesthetic and artistic indicators within the context of the theoretical framework. Build in search tools. In addition to that, in addition, it relied on the analysis system according to the following:

- Optical scanning.
- Technical and morphological systems.
- Demonstration techniques.

3.5. Sample analysis

- Sample No. 1

Artist: Yayoi Kusama

Work Title: Obliteration Room

Work type: Installation art

Date and place of publication: Queensland Art Gallery in 2002

Yayoi Kusama is a Japanese contemporary artist who works primarily in sculpture and installation, but is also active in painting , performance, film, fashion, poetry, fiction, and other arts.

Her work is based in conceptual art and shows some attributes of feminism , minimalism, surrealism, Art Brut, pop art, and abstract expressionism, and is infused with

autobiographical, psychological content. She has been acknowledged as one of the most important living artists to come out of Japan.



As with many of Kusama's installations, the work is disarmingly simple in its elemental composition, however, it brilliantly exploits the framework of its presentation. The white room is gradually obliterated over the course of the exhibition, the space changing measurably with the passage of time as the dots accumulate as a result of thousands and thousands of collaborators.

Kusama is best known for her brilliantly colored dotted surfaces, her installations with blow-ups and her walls covered in brilliant spots. And in her biography, she talks about experiences really of a very young child, almost sort of hallucinogenic experiences, where her vision of landscape and people was clouded by spots from there the spot emerges as a pattern in her work, It's a reflection of her vision, but it's also a way of embracing the whole world in a kind of overall pattern ,And the interesting thing about her work in particular is that where she's moved from creating an environment of spots that we passively appreciate or enjoy a walk through, to actually involving the audience in the creation of this dotted, spotted interior.

The 'Obliteration Room' was first displayed at the Queensland Art Gallery in 2002, as an art project for children, and in 2012, it was presented at Tate Modern. The white room works as a canvas for visitors – its furniture and details blend in together as colorful dots take over. It is a fun project, but one that is based on the artist's troubled childhood, that has more in that one can imagine.

Yayoi Kusama's interactive **Obliteration Room** begins as a white space which visitor are invited to cover with stickers. Over the course of a few weeks the room is transformed from a blank canvas into an explosion of color, with thousands of spots stuck over every available surface.

At the start of the project, this room was completely white – white ceiling, white floor, white walls, white furniture. People come in, they are given a sheet of colored stickers in different sizes, which have been produced specially for the project and in accordance with the artist's specifications; her choice of color, her choice of finish, and her choice of size. And then everybody is invited to place the stickers anywhere they like in the room, according to any pattern, any idea they have, anything they like they can do with the stickers.



interactivity became an important component of Kusama's work in the mid to late 1960s, when her solo public performances expanded into participatory happenings. A product of the postwar Avant-garde, which almost immediately crossed over into popular culture, or at least underground counter culture, happenings developed as unconventional performance events increasingly relying on audience reaction and direct participation.

Kusama's works on display are meant to immerse the whole person into Kusama's accumulations, obsessions, and repetitions. These infinite, repetitive works were originally meant to eliminate Kusama's intrusive thoughts, but she now shares it with the world, and creating these feelings amongst audiences was intentional. These experiences seem to be unique to her work because Kusama wanted others to sympathies with what she has been through in her troubled life, the lack of feeling in control throughout her life made her, either consciously or subconsciously, want to control how others perceive time and space when entering her exhibits. This statement seems to imply that without her trauma, Kusama would not have created these works as well or perhaps not at all. Art had become a coping mechanism for Kusama, It is remarkable how she overcame her dark past and used it to create such positive, colorful art works. That stands out making her one of the most famous installation artists of this era.

- Sample No. 2

Artist: Doris Salcedo

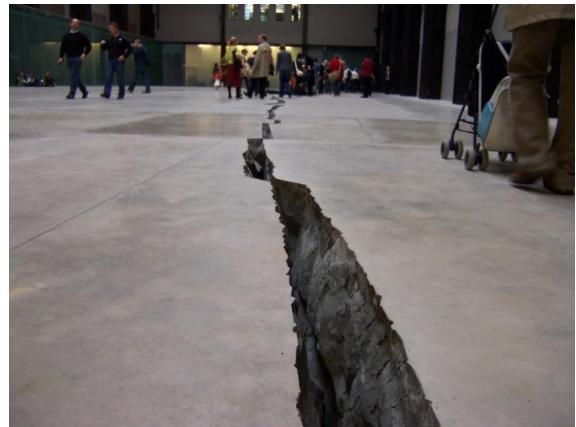
Work Title: Shibboleth I-IV

Dimensions: 152.4 × 115.6 cm

Work type: Installation art

Date and place of publication: New York, 2007.

Doris Salcedo creates sculptures and installations whose understated appearance belies complex themes. Her works commonly have themes and subjects related to historical incidences of mass violence, trauma, racism, and colonialism; she believes that her art represents a social conscience and sees her own role as that of a witness. Salcedo commonly constructs her pieces with everyday objects, including domestic furniture, hair, and clothing. Sculpture, for Salcedo, "is the giving of a material gift to the being who makes his presence felt in my work." Salcedo also makes installations that alter existing spaces. She has been known to work with architects and engineers to make works that are set directly and almost imperceptibly into their surroundings.



Shibboleth was the title of a temporary art installation placed by the Colombian artist in the Tate Modern in 2007. Salcedo's installation took the form of a 167-metre-long, meandering crack in the floor of the Turbine Hall, a hairline crack at one end which expanded to a few inches of width and around two feet of depth at the other. The crack was made by opening up the floor and then inserting a cast from a Colombian rock face.

Salcedo's installation requires attentive viewing. The rupture width and depth vary, changing from a slight opening to one several inches wide and up to two feet in depth. The viewer's perception into the crevice alters, as he or she walks and shifts to better glimpse inside the cracks and appreciate the interior space, notably the wire mesh embedded along the sides

To go from viewing this installation as a fissure in concrete to an artwork about the disenfranchised may seem like a big step. It is helpful to think of *Shibboleth* as a work of conceptual art since the ideas that frame the physical crack in the floor are of equal, if not greater importance than the material work itself. Salcedo's installation at the Tate Modern would be completely different if it were simply untitled, indeed, the analysis of the work would then settle exclusively on its formal qualities. But Salcedo has bestowed a curious and specific name: "Shibboleth," a codeword that distinguishes people who belong from those who do not.



As every community, culture, and nation has its shibboleth. Among the U.S. military, "lollapalooza" was used during World War II since its tricky pronunciation could identify native, English-speaking Americans. But the sinister history of the word "shibboleth" illustrates how friends and enemies are separated by fine, linguistic lines. Any stranger in a foreign land appreciates the vulnerability this entails, especially the fear of being outed as a foreigner and exposed in a hostile environment.

For her it represents borders, the experience of immigrants, segregation, racial hatred. It is simply the experience of a Third World person coming into the heart of Europe. For example, the space which illegal immigrants occupy is a negative space. And so, this piece represents the negative space, the scars that tragedy leaves behind with all remaining memories, the work is kind of a memorial to the issues Doris touches on.

Salcedo's strength as an artist is her ability to balance the formal impact of *Shibboleth* with its message, while preventing one from overshadowing the other. Salcedo's reticence to discuss her process and meaning at length is our opportunity to develop infinite interpretations.

- Sample No. 3

Artist: Manal Al Dowayan

Work Title: Suspended Together

Dimensions: 152.4 × 115.6 cm

Work type: Installation art , Porcelain standing and pecking doves, fiber glass bird sculptures with stickers and fish wire .

Date and place of publication:
Venice Biennale, 2011

Manal Al Dowayan is a Saudi Arabian contemporary artist, best known for her installation piece *Suspended Together* from the Home Ground Exhibition at the Barjeel Art Foundation in 2011. She has shown work in a number of shows including the 2012 Soft Power show at Alan Art Center in Riyadh, Saudi Arabia, the 2013 Journey of Belonging, a solo show at Athr Gallery in Jeddah, Saudi Arabia, the 2017 100 Masterpieces of Modern and Contemporary Arab Art in Paris, France, as well as having her work exhibited in the 2014 USA Biennial in Houston, the 2015 P.3: Prospect New Orleans USA Biennial Notes For Now, and the Venice Biennale in the Future of a Promise Exhibition. Her work spans many mediums from photography to installation and focuses on a progressive examination and critique women's roles in Saudi society.

“Suspended Together” is an installation that gives the impression of movement and freedom. However, a closer look at the 200 doves allows the viewer to realize that the doves are actually frozen and suspended with no hope of flight. An even closer look shows that each dove carries on its body a permission document that allows a Saudi woman to travel. Notwithstanding their circumstances, all Saudi women are required to have this document, issued by their appointed male guardian.



The artist reached out to a large group of leading women from Saudi Arabia to donate their permission documents for inclusion in this artwork. “Suspended Together” carries the documents of award-winning scientists, educators, journalists, engineers, artists and leaders with groundbreaking achievements that gave back to their society. The youngest contributor is six months old and the oldest is 60 years old. In the artist’s words, “regardless of age and achievement, when it comes to travel, all these women are treated like a flock of suspended doves.”

- Sample No. 4

Artist: Random International (Group)

Work Title: Rain Room

Dimensions: 100 sq m

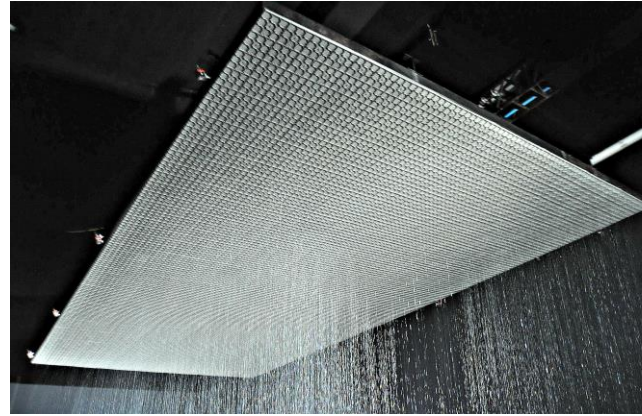
Work type: Installation art , water, injection molded tiles, solenoid valves, pressure regulators, custom software, 3D tracking cameras, steel beams, water management system, grated floor.

Date and place of publication: Barbican, London, 2012

Art Group RANDOM INTERNATIONAL run a collaborative studio for experimental practice within contemporary art. Founded in 2005 by Hannes Koch and Florian Ortkrass, today they work with larger teams of diverse and complementary talent out of studios in London and Berlin. Questioning aspects of identity and autonomy in the post-digital age, the group’s work invites active participation. RANDOM INTERNATIONAL explores the human condition in an increasingly mechanized world through emotional yet physically intense experiences. The artists aim to prototype possible behavioral environments by experimenting with different notions of consciousness, perception, and instinct. Their work Rain Room is in the collection of Los Angeles County Museum of Art having been exhibited under the museum’s historic Art and Technology initiative. The artwork has also been shown at the YUZ Museum in Shanghai, the Museum of Modern Art, New York, and London’s Barbican. An edition of Rain Room has become the first permanently installed artwork at the Sharjah Art Foundation and is housed in its own building.



Rain Room can be seen as an amplified representation of our environment. Human presence prevents the rain from falling, creating a unique atmosphere and exploring how human relationships to each other and to nature are increasingly mediated through technology.

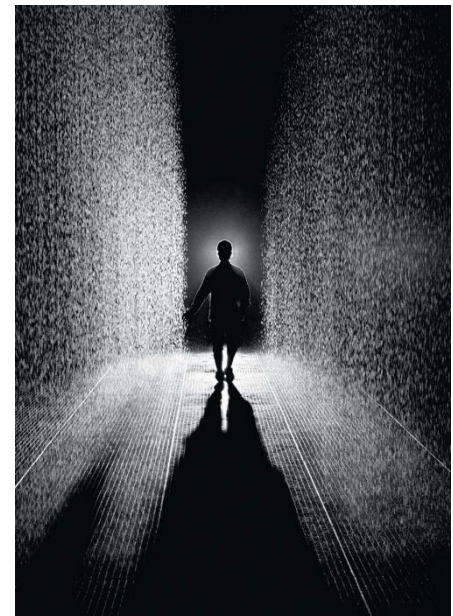


Upon entering the installation, visitors are simultaneously exposed to and protected from the water falling all around. Although the sound and smell of the rain are intense, its touch remains absent leaving visitors dry within a continual downpour as they navigate the space. Motion sensors detect visitors' movements as they navigate through the darkened space, becoming "performers in this intersection of art, technology and nature, it is a seemingly intuitive relationship develops between visitor and artwork, human and machine.

This site-specific sound and light installation use 2,500 liters of self-cleaning recycled water, controlled through a system of 3D tracking cameras placed around the ceiling. The cameras detect a visitor's movement and signal groups of the water nozzles in the ceiling, stopping the flow of water in a roughly six-foot radius around the person.

Founded in 2005, Random International is a London-based collaborative studio for experimental and digital practice within contemporary art. Their work, which includes sculpture, performance and large-scale architectural installations, reflects the relationship between man and machine and centers on audience interaction.

The epitome of socially distant art, *Rain Room* is the perfect piece for the time. Small groups experience the work together and are encouraged to explore the space in solitude. The result, a remarkably cleansing and contemplative experience, as visitors are consumed by a soothing rainstorm, all the while being completely protected from its forces.



Chapter 4: Research result, recommendation

4.1. Search results

1. The morphological and technical systems activate the exhibition space, its walls, floor and ceiling, with the introduction and assembly of various materials in it in one hand, and the actual contribution of the recipients within the work on the other hand. To display unlimited forms that rely on physical references blended with the system of thought and senses to come up with a visual achievement that requires the presence of the recipient to be completed and reach the desired goals. Which was recognized in all samples.
2. The reliance of morphological systems on the concepts of fragmentation, disintegration, nihilism, absurdity, consumerism, marginalization, anxiety, fear, sexuality, and alienation, this was concluded from analyzing sample 1 and 3.
3. installation art depended on instantaneous forms that may end with the expiration of the presentation. and may differ from the references adopted by the recipient, resulted from analyzing sample no.4.
4. Modern technologies have contributed to the activation of the visual form and the diversity of display spaces in the postmodern formation of the sample 2 and 4.
5. The recipient has entered the world of art by becoming an integral part of the work that require his existence, either relying on his senses or depending on his entire body. Found from analyzing Sample 1,2, and 4.
6. Formal and technical systems bear the aspect of directness and trauma at first glance when creating the moment, and the acquisition of a physiological effect based on the magnitude of the situations created by the image of this art and its expressive means. In all samples.
7. The vacuum in installation art has gone beyond the recognized artistic classifications such as framed painting and three-dimensional sculptural work in exchange for the production of art work with morphological and technical systems that combines a range of fields in visual art such as sculpture, photography, calligraphy and architecture, by means of sensory, audio and visual expressions based on modern technological media. Sample 2, 3 and 4.

4.2.Research Recommendations

1. The researcher recommends conducting a detailed study aimed at detecting present movements of meta-Modernism philosophy and techniques.
2. The researcher proposes a study of the stages of the installation art in Kuwait and the Gulf States and its effect in the art industry.
3. The researcher proposes to study the aesthetics of installation art in the period of the twenty-first century.
4. The researcher recommends studying the transformations of material philosophy and its effect in showing the aesthetics of the Artwork in the middle eastern countries.

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