



Full Research  
Article

## Experimental Approaches to Inspire from Artistic Sources to Enrich the Expression in the Artist's Book.

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تاريخ المقال:

- Received to the journal on: 20 September 2023
- The first decision of editorial board on: 22 September 2023
- The submission of final revised research version on: 31 October 2023
- The publication acceptance from the editorial board on: 02 November 2023

المخلص:

*Inspiration from many sources is an important aspect of many creative cultures since it represents aesthetic and philosophical ideals to gain ideas for artists. It mixes two distinct cultural worlds: the world of the inspiration culture and the world of the artist's culture. Because postmodern arts are built on the principle of (inspiration) from history, culture and literature, the artwork is always, in theory, a replicated work within the framework of (postmodern) culture. As one of the most essential reference sources for the artist, this research employs a process for re-create current creative way through inspiration methods. as Many artists have employed such projects, which contain several phases and strategies for duplicating or changing artwork inspired by a previously created work of art. This approach comprises three key stages: reference, presentation, and processing. According to the study, the history of graphic arts has seen significant conceptual alterations in the twenty-first century, which have offered new approaches and transformed the shape of artwork inspired by visual concerns. One of the most crucial of these developments is the interaction between graphic arts and technology, which is examined in the research through the offered experiment. This experiment has influenced the subjects of inspiration from the main literature source (inferno chapter), shape, and organization of the proposed creative production. In the researcher's endeavour, the computer-to-plate (CTP) technology was applied as an aesthetic experiment in the (Artist Book) project*

Inspiration, Graphic art, Artist Book.

الكلمات المفتاحية:

## Introduction

To stimulate creative exploration through inspiration, tactics that inspire artists and creators to explore new ideas, push limits, and participate in novel artistic practices must be used. Individuals are more inclined to go on unique artistic adventures when sources of inspiration are available, resulting in new viewpoints and experimental consequences. A variety of tactics can be used to encourage creative exploration through inspiration so this study investigates the significance of inspiration in Graphic Art and its capacity to unite two separate cultural realms. One element in contemporary art is the reproduction principle so artists can back to the same literature source or the main art source, which makes duplicates of projects within the limits of postmodern, contemporary culture but with different perceptions. The study's goal is to analyse the role of inspiration in the birth of postmodernism by evaluating formal inspiration in its construction as well as the ways of inspiration from particular sources (literary or artistic reference).

### 1-2 Statement of the Problem:

**This research aims to address the following questions:**

What is the relevance of inspiration from the same source in contemporary art for numerous artists? How has it been used by artists to improve their work? How may inspiration be used to make an artist's book?

### 1-3 Objectives:

1. Investigate the topic of inspiration in art.
2. To recognize the interplay between inspiration and current art.
3. To investigate the aesthetic merits of inspiration approaches and their use in an art production.

### 1-4 Methodology:

This research employs a Theoretical and Practical framework comprising four steps.

**First**, the research problem is presented, which is summarised by the question "What is the role of inspiration from the same source in graphic art?" The relevance of the research, aims, limits and critical concepts are also discussed.

**Second stage**, is split into two sections: "Inspiration: A Conceptual Reading" and "Inspiration in Contemporary Art." These parts are founded on theoretical premises.

**Third stage**, is to examine the research instrument, technique, and research sample.

**Fourth step**, discuss the framework outcome (Inferno Chapter) as the main inspiration for Five different artists, and also for the researcher.

### 1-5 Literature Review:

The use of literary and religious themes as creative inspiration has a long and illustrious history. The Bible, in particular, has acted as a source of inspiration for innumerable artists from all eras and countries. Biblical storylines and themes have been recreated and reworked in numerous creative genres, from Renaissance artists like Michelangelo and Leonardo da Vinci to modernists like Marc Chagall (Landwehr, M. 2002), The Bible's profound symbolism, moral lessons, and human experiences have supplied artists with rich subject matter as well as a source of spiritual inspiration.

One approach is to expose artists to a variety of sources of inspiration. Artists can draw from a rich tapestry of ideas by

exposing them to a diverse variety of creative disciplines, civilizations, historical periods, and natural or constructed settings. Visits to museums, galleries, and cultural events, as well as interaction with literature, music, and other kinds of artistic expression, can provide this exposure. (Reading, C. 2008) Artists can get new insights, question previous beliefs, and explore new conceptual frameworks by immersing themselves in these diverse sources.

The aesthetic significance of inspiration in contemporary art (Dan, S. 2015) is another topic of investigation as the (Inspiration) has the capacity to provide the audience with a rich, multifaceted experience by inviting them to interact with the work on several levels. This is especially noticeable in installation art, which frequently uses inspiration to create immersive settings that question the viewer's views and beliefs.

Also, Various strategies and procedures can be used to stimulate inspiration (Bullot, N.J., and Reber, R. 2013). One method is observation, in which artists get inspiration in their surroundings. Artists may find hidden beauty and convey the spirit of life in their works by closely watching nature, human relationships, and ordinary items. Introspection and personal experiences may serve as sources of inspiration. Artists produce extremely personal and compelling work by drawing on their emotions, experiences, and inner ideas.

through the study of (Dragovic, D. 2016), the author set the genesis of inspiration in art as a complicated and diverse idea that has been explored and disputed throughout history by artists, philosophers, and scholars. While the precise source of inspiration is unknown, it is thought to be a combination of external stimuli, interior experiences, and the artist's distinctive creative temperament and stated two main faces (External sources and internal experiences).

In the study of (Sabattini, M. 2019), author put the difference between Imagination and inspiration are related concepts but have distinct differences, Imagination refers to the ability to create mental images, ideas, or concepts that are not present in one's immediate surroundings and inspiration refers to the external influence or stimulation that sparks creativity or motivation in an individual. It is often derived from sources such artworks.

From here, we can see the convergence of several references indicating the importance of getting inspiration from inspiration in art, but we must explain some key concepts that we wish to construct and connect from the position of linking in graphic arts.

So, the Research tries to set the Inspiration used in artist book projects (framework project) as a main example. Artist books are a unique form of expression in which visual and literary components are combined to build a coherent story. In artist books, inspiration has been utilised to make symbolic linkages between images and words, as well as to explore complicated issues like identity, memory, and social justice. Artists like as Sandro Botticelli, Giovanni Stradanus, William Blake, Gustave Doré', and Robert Rauschenberg have employed inspiration to produce visually spectacular and intellectually stimulating artist books that defy bookmaking and storytelling standards, Inferno Chapter artist's book project, which employs inspiration to examine the concepts of Dante's Inferno through a combination

of text, picture, and installation, is one famous example. Through the employment of symbolic components, the project transports the observer into the world of the Inferno, creating a visceral and immersive experience.

**1-6 what is the inspiration technique in art:**

In art, the inspiration approach entails employing external stimuli or interior experiences to stimulate creative ideas and propel the artistic process. It is a way through which artists produce new thoughts and methods in their artwork by drawing on numerous sources such as nature, literature, personal feelings, cultural influences, or historical events. The inspiration approach functions as a catalyst, igniting the creative spark and guiding artists in their research and expression.

**Inspiration in art:** I am unable to offer a specific date for using the word "artistic inspiration." The term "inspiration" has been used in the context of art for centuries, making it impossible to pinpoint its original origin. Throughout history, the notion of inspiration has been a crucial component of creative creativity, with artists seeking and expressing inspiration in their works. The phrase has developed and been used in a variety of contexts and civilizations, reflecting the ever-changing nature of art and creativity (Okada, T. 2017), so is the initial source or idea that sparks the artist's creative process, serving as a catalyst or reference point. It involves drawing from external stimuli or internal experiences to generate new concepts and approaches such as the main subject of the research the inspiration from (literature).

**Reformulation in art (recreation):** the subsequent act of transforming and reinventing the original source. Inspiration fuels the creative spark, providing a muse or reference, whereas reformulation involves adding a fresh perspective, artistic voice, and personal touch to the subject matter (Kiilerich, B. 2006). It goes beyond replication or imitation and results in innovative and individualized artwork that breathes new life and meaning into the initial inspiration.

Since the beginning of human civilization, artists have used visual inspirations to create their works. Inspirational expressions have been with humans throughout history, particularly among civilizations that have integrated alien and unfamiliar forms into their cultural fabric. Understanding the diverse inspirations based on conceptual and theme bases is crucial in analyzing contemporary art.

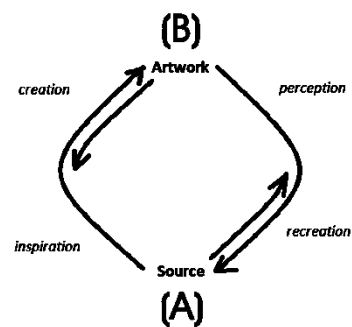
**Artistic sources:**

In a statement by the German philosopher (Walter Benjamin) 1936, artistic sources relate to the different influences, references, and inspiration that artists draw from during the creative process. Other artworks, historical and cultural allusions, personal experiences, literature, music, nature, and other sources can all be considered. Artists frequently use these sources in order to develop their artistic thoughts, explore new ideas, and form their own artistic voices.

1. The following (figure 1) is offered as a way to organize this particular way of looking at the relationship between source, and Artwork, the main different inspirations and methods (recreation and perception) and outcomes that have a reasonably good account of art from the artist's point of view in the inspiration theories, The following equation can describe the

dynamic relationship between the source (A), inspiration, and the finished artwork (B):

2.  $A + Inspiration \rightarrow Creation \rightarrow (B)$  (Artwork), The source (A) in this equation acts as the primary reference or beginning point for the artist's creative process. The artist takes inspiration from a variety of sources, including literature, nature, personal experiences, and any other type of inspiration. This inspiration feeds the artist's creative process, which results in the creation of the artwork (B), It is crucial to note, however, that the link between the source, inspiration, and artwork is not necessarily a straight line. Recreation and perception may also be involved:
3.  $A + Recreation \rightarrow Perception \rightarrow (B)$ , In this situation, the artist can utilise the source (A) as a starting point for replicating or reinterpreting it in their work. The artist's perspective and interpretation of the source have a significant impact on the final result (B).
4. Overall, the link between the source, inspiration, and artwork is a complicated and dynamic interaction that differs from one artist to the next and might encompass several stages of production, recreation, and perception.



(figure 1) Author  
The relation between deferent sources inspiration and recreation

**2- Inspiration aspect for creation artwork, A case study of "Inferno chapter":**

Inspiration is an essential component of expression, intellectual communication, and creative creativity (Gradu, p. 2015). Many expressions, whether in form or content, incorporate inspirations taken from the human knowledge store to connect with the artist's modern world. In his work "Poetics," Aristotle (384 B.C.E.—322 B.C.E.) emphasized the importance of inspirations in creative expression, noting that the ability to employ inspirations is one of the most significant elements since it is something that a person cannot acquire from others and is a sign of artistic genius. A good inspiration incorporates an intuitive (perceptual) understanding of parallels found in differences, here, it is clear that inspiration is a trait of artistic genius and an indication of innate skill that is based on the sense or notion of resemblance between objects. One of the most prominent instances of inspiration is the identification of meanings with suggestive imagery, such as the customary meaning underpinning the artificial association between the

painting of Michelangelo the last judgement (Figure 2) of (1535–1541) that been inspired from Inspired by Dante's The Divine Comedy (literature inspiration) and if we go to (Figure 3) shows the inspiration of Ahmed Nawar (1945) from same iconography of Angelo painting last judgement in 1967 which called here (recreation) so the source of ahmed nawar is recreation Michale Anglo painting, It is predicated on the importance of the human cognitive factor, particularly in terms of meaning-making and interpretation.



Figure 2: Michelangelo, Last Judgment, 14 m x 12 m, 1535–1541, Sistine Chapel.  
(Source: <https://www.metmuseum.org/art/collection/search/242017>)



Figure 3: Ahmed Nawar, 1967, last judgment, Drawing by pencil, 12 x 4 m  
(Source: [https://artsandculture.google.com/usergallery/history-of-art/KQKic\\_OE4gjLw?hl=en](https://artsandculture.google.com/usergallery/history-of-art/KQKic_OE4gjLw?hl=en))

Artists use conventional pieces to create new meanings that match the times and cultural context. Heidegger (1889-1976) sees inspiration as a way of revealing truth, while Derrida (1930-2004) denies a separation between literal and inspiration meaning (Thomson, L. 2019). The finest inspiration s exposes the culture and mechanics of meaning formation and must be compatible with their new audience's spiritual and cultural spheres.

Inspiration is evident in both Da Vinci's "The Last Supper" (1495-1498) (Figure 4) from a (religious reference) and Peter Paul's engraving etching view of the painting in Rubens school (1657) a recreation of Da Vinci painting (Figure 5), with alterations made to conform after two hundred years. The compatibility between the two works is visible in the seated person in front of the tableau, demonstrating the receiver's involvement in the art and adding value to their experience from the same Source / Origin (Loverance , R. 2007).



Figure 4: Da Vinci, 460 cm x 880 cm, Santa Maria delle Grazie, Milan  
Source: (<https://cenacolovinciano.org/en/>)



Figure 5: Peter Paul Rubens, The Last Supper, Etching and engraving on two sheets, 29.2 x 98.6 cm , National Portrait Gallery.  
Source: (<https://blanton.emuseum.com/objects/8357/last-supper>)

### 2-1 Semantic Structure of Inspiration in Postmodern Artistic Expression:

The semantic structure of inspiration in postmodern artistic expression can be described as a complex structure that encodes and decodes the symbolism of all that can be expressed in the artwork, leading to a powerful communicative expressive force. This structure can be summarized in four points:

1. The central source of inspiration for artistic achievement is the conceptual framework or idea.
2. Inspiration achievement translates the original meaning into another meaning that suits the concepts of this era, going beyond the purpose of similarity and sensory conformity.
3. The degree of the relationship between the original meaning and the new communicative meaning justifies the use of the meaning of the borrowed term from the cultural heritage.
4. The inspiration vocabulary in postmodern art draws on the human cognitive treasury, creating meanings and interpreting them in line with the contemporary reality experienced by the artist.

### 3- RESEARCHER'S PRACTICAL PROJECT (INFERNO ARTIST BOOK)

The researcher's practical project, "Inferno Artist Book," explores the potential of visual inspiration from (literature book) of Italian poet (Dante Alighieri) (inferno chapter) in conveying complex ideas and emotions through a combination of images and text. The study recognizes the interpretive possibilities of inspiration in our present time and its ability to expand the theory of meaning, both linguistic and non-linguistic. The visual inspiration is associated with reduction and condensation in visual and expressive thought and language, making it possible to grasp the essence of a phenomenon or thing with few tools. The sudden development of printing and digital media has made inspiration

a practice available to everyone, allowing artists and amateurs alike to utilize this powerful tool to convey their ideas and emotions through visual means. The project confirms the potential of visual inspiration not only in enriching literary text but also within visual artwork, based on its interpretive ability to analyze the manifestations of power in the compositional formation of the elements of the painting and scrutinize the meanings and images in detail.

**3-1 The Frame project (INFERNO CHAPTER) Why is Dante's Inferno an inspiration source for many artists:**

Dante's Inferno has been a significant source of inspiration for artists for centuries, with its vivid portrayals of Hell's punishments and examination of human nature. The ongoing power of its inspiration is showcased in the researcher's recreation of the "Inferno" chapter in an artist's book, demonstrating their continuous relevance in contemporary art.

This table displays the development of how many artists have depicted Dante's Inferno, beginning with Botticelli and ending with current artwork created by the researcher. The researcher has picked a subset of clear Graphic Art generated only using printing and drawing procedures. The table depicts manufacturing technology distinctions and how they have evolved through time, from ancient drawing and printing techniques to modern computer graphics. The researcher saw that the growth of graphic arts was inherent in each of the depicted artist's selections, and from this, the researcher concluded that technical advancement is related to the artist's output and what led the artist to carry out an experiment comparable to the corresponding age in 2021.

Artist	Year of production	Technique	Outcome frame work
Sandro Botticelli	1490 – 1496s	Serial of Drawings layers Initially, was commissioned to compose all 100 cantos of the poem.	Drawings
Giovanni Stradanus	1523 – 1605s	engraving, ink on paper for 43cantos from inferno.	Illustration book
William Blake	1824 – 1827s	Lithograph, drawing, ink and watercolor to all 100 cantos of the poem.	Illustration book
Gustave Doré's	1857-1860s.	wood engraving.	Artist book
Robert Rauschenberg	1958 - 1960s	Silk screen and Drawings and watercolours with images transferred with a chemical solvent from glossy magazine reproductions.	Artist book
Researcher	2020s	CTP, Computer to plate	Artist book

Table 1: The selected artists in the subject of the research, explaining the years of production, the technique used and the output

**3-2 (inferno chapter) and previously inherited inspirations:**

All of these artists were inspired by Dante's Inferno (literature inspiration) and made works that represent their interpretation of the poem. It is worth noting that the first annotated version of The Divine Comedy was released in Florence in 1481 (Havely,

N. 2007), at a period when the poem's popularity was expanding. Between 1490 and 1496, Botticelli drew The Divine Comedy inferno canto (figure 6).



**Figure 6: SANDRO BOTTICELLI, Inferno, Canto the Adoration of the ShepherdsIV, 1480s, Silverpoint on parchment, completed in pen and ink.**

Source:([https://commons.wikimedia.org/wiki/File:Sandro\\_Botticelli\\_-\\_Inferno,\\_Canto\\_XXXIV](https://commons.wikimedia.org/wiki/File:Sandro_Botticelli_-_Inferno,_Canto_XXXIV))



**Figure 7: Giovanni Stradanus, illustration of Dante's Inferno, Canto 8, 1587.**

Source:([https://commons.wikimedia.org/wiki/File:Stradano\\_Inferno\\_Canto\\_08.jpg](https://commons.wikimedia.org/wiki/File:Stradano_Inferno_Canto_08.jpg))

The work was groundbreaking. While it was typical to illustrate books with a few little pictures to emphasise the text, Botticelli instead made drawings that were many and big, comparable to paintings, to accompany each canto of the poem. Botticelli was adamant about staying true to Dante's text and dedicating pictures to every scene that he thought was important (Jonathan, K. 2014), Giovanni Stradanus (1523-1605), a pioneer of Italian Mannerism, never lost his Flemish roots. In fact, these two cultural components are prominent in a sequence of pictures for The Divine Comedy created between (1587 and 1588) and now housed at Florence's Laurentian Library, The Nordic element is most visible in the pictures of the Inferno that depict specific evil characters or horrifying settings, He was commissioned in (1587) to create a series of depictions of the condemned in the different Circles of Hell from inferno (figure 7), as well as drawings and maps, (Brown, D. 2003) references to Stradanus' picture of Canto 8 in Inferno (Aciman, A. 2014). The wrathful and slothful are chastised in that canto. Dante and Virgil cross the Styx with the assistance of the hellish ferryman Playas at this juncture.

William Blake was commissioned in 1825 to create 102 illustrations for Dante's Divine Comedy, with a focus on the Inferno chapter (figure 8). After his death, the illustrations were discovered at various stages of completion. Blake paid meticulous attention to the details in Dante's poem, but also

added his own perspective on themes such as sin (De Santis, S. 2018), guilt, punishment, retribution, and salvation. His lithograph prints occasionally reveal a critical attitude towards Dante, but also demonstrate his intellectual affection for the poem.

Gustave Doré was a French artist who created serial prints for inferno literature, notably Dante Alighieri's *The Divine Comedy*. He self-financed the first volume, *Inferno*, which was an instant success due to Dante's immense adoration in mid-nineteenth-century France (Marin, I. 2015). Doré's drawings for *The Divine Comedy* are regarded masterpieces, and he used wood engraving prints to bring Dante's vision of Hell to life (figure 9). His illustrated translation of *The Divine Comedy* has been translated into other languages, and his works have become a famous resource for people imagining scenarios from the poem.



**Figure 8: William Blake, HELL Canto 5, 1824 and 1827, lithograph print with pen, ink and watercolour. 37 x 53 cm. source: [https://en.wikipedia.org/wiki/File:Blake\\_Dante\\_Hell\\_V.jpg](https://en.wikipedia.org/wiki/File:Blake_Dante_Hell_V.jpg)**



**Figure 9: Gustave Dore, Inferno Canto 3, The River of Death, 21.4 x 33.4 cm source: <https://www.meisterdrucke.us/artist/Gustave-Dore.html>**

Dante Drawings by Robert Rauschenberg (1958-60) This is a collection of 84 art work all transfer drawings depicting the thirty-four cantos of Dante's *Inferno*. Rauschenberg collaborated with Dante scholar Michael Sonnabend to create one composition for each of the thirty-four cantos, using John Ciardi's translation of the poem (Francini, A. 2011). Rauschenberg established a modern setting for Dante's poem by integrating prominent characters such as John F. Kennedy and Adlai Stevenson, by combining his own sketches and watercolors with

pictures transferred with a chemical solvent from glossy magazine prints. (figure 10) (figure 11).



**Figure 10: Robert Rauschenberg, Canto III: The Vestibule of Hell, 1958, 36.5 x 28.9 cm, The Museum of Modern Art, New YorkSource: <https://www.rauschenbergfoundation.org>**



**Figure 11: Robert Rauschenberg, Canto II: The Descent, 1958, 36.5 x 28.9 cm, The Museum of Modern Art, New York Source: <https://www.rauschenbergfoundation.org>**

#### 4- Artist's Book Inspired from Dante's *Inferno*:

Incorporating technology and digital platforms into the creative process may be a highly effective method for encouraging creative exploration. The digital domain provides access to large stores of knowledge, artworks, and interactive tools that can encourage artists to experiment with new approaches and materials, Artists can broaden their creative boundaries and explore unexplored territory by embracing technology breakthroughs, the researcher embarked on an artist's book project inspired by Dante's *Inferno*, following in the footsteps of artists like Blake and Doré. Using the current technology of CTP printing, the researcher created a series of high-quality prints that capture the spirit of Dante's vision. The resulting artist's book portrays Dante's *Inferno* in a fresh and interesting way while honouring the rich history of Dante's works, n this stage, the researcher will focus on the outcome of 15 editions of black and white prints created using the computer-to-plate (CTP) technique, all of which have been inspired by Dante Alighieri's *Inferno* chapter. To achieve our research goal, we will employ a comprehensive research framework consisting of using the main

methods of inspiration from the literature studies, theories, and artistic practices of (inferno chapter) related to artistic sources.

**5-1 The project's goals are as follows:**

The researcher's project aims produce artist's book of the "Inferno" chapter from a fresh perspective that inspired from Dante poems (inferno Chapter), using inherited inspiration s to create a new work of art while investigating the interpretative power of visual inspiration s. Modern printing techniques, such as CTP, were used to produce fifteen art prints that capture the eternal struggle between good and evil. The artist's book was chosen as a framework for the experiment due to its flexibility and unique aesthetic traits, allowing for unlimited artistic freedom and a clear demarcation between aesthetic formulae and intellectual content. The graphic design of the book was formulated by arranging the drawn and written elements in a visually organized way that aligns with the intellectual content of the project (Figure 12).

**5-2 Technical Aspects of the Artist Book (Inferno):**

**Artist:** Researcher.

**Work Title:** Inferno Chapter.

**Number of works:** 15 artworks.

**Technique:** CTP (Computer to plate).

**prints dimensions:** 15 works in size 30 x 30 cm printed on paper size 50 x 50 cm 350gm.

**Cover production:** Hard cover 350 gm - sized 50 x 100 cm, with lamination matt.

**Production year:** 2020.

**Serial of Book prints:** the book signed and printed of 5 editions.

and feelings imbued in the book, while the symbolic method employs symbols and visual signals to represent the various interpretations of the notion and translate the intellectual content into a visual image. Through the use of these strategies, the artist's book employs various forms and symbols to enhance the intellectual content of the experiment, resulting in a unique work of art (Nathan, D. 2006).

Concerning the specific project of framing artwork inspired by a chapter of Dante's Inferno in a series of graphic prints, the researcher may have selected this technique to investigate the connection of literature and visual art. Dante's Inferno contains a wealth of imagery, symbolism, and story that lends nicely to graphic interpretation. The researcher hopes to capture the spirit of Dante's work and portray it in a visually engaging and accessible manner by developing graphic prints inspired by the Inferno chapter. This project allows for the investigation of ideas, emotions, and concepts inherent in the literary text through the creative medium of graphic prints, providing a new perspective on the Inferno and enabling spectators to interact with the artwork in a different way.

**5-4 The symbolic:**

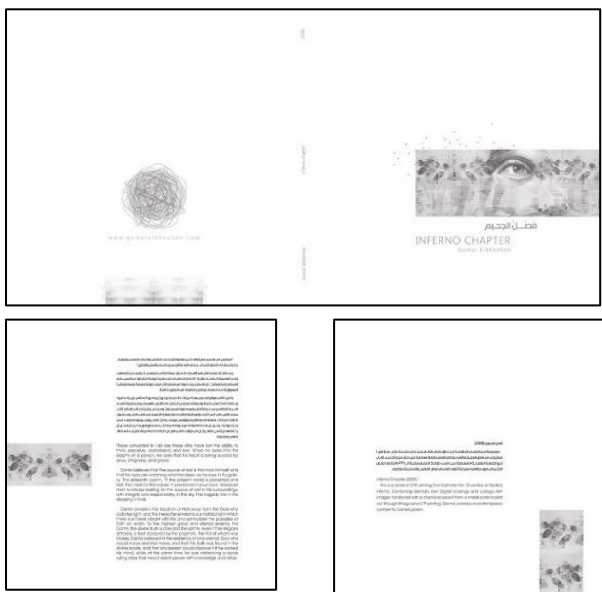
The artist's book experiment employs visual signifiers such as the eye and pale faces, as well as color and symbols, to express its symbolic meanings. The eye represents perception the researcher inspired from the main Dante poem Cantos VII-IX "Virgil tells Dante to turn around and close his eyes because if Dante were to look at Medusa, he would never return to the light.", observation, and analysis, while the pale faces with black bags under the eyes convey the experiment's themes of gloom, agony, and suffering. By using these visual signifiers that have been inspired by the poems of Dante, the experiment adds depth and complexity to the creative expression and effectively conveys the intended message to the reader. However, the expressive strength and effect of symbols are limited unless they are laden with a wealth of prior experience. The significance of the symbol lies in the power of expression emanating from the circle or face, referring to numerous human experiences and bursting with meanings that the artist presents to the recipient to imagine. The relevance of symbolism is to fill the form with the substance of experience, regardless of how basic or complicated it may be.

**5-4 The using of black and white:**

**Contrast and Duality:** The colours black and white are contrasted and represent conflicting forces or notions. They depict the conflict between good and evil, light and darkness, purity and corruption. The contrasting tones can be used to graphically portray the moral and spiritual journey recounted in Dante's Inferno, in which humans' transit through many degrees of sin and retribution.

**6- The use of allegory in Dante's "Inferno" to explore the trials of the human soul:**

Dante's use of allegory in the "Inferno" chapter explores the trials of the human soul. The entrance to Hell is portrayed as a wide mouth resembling the gate to Hell, with the famous statement "Abandon all hope, ye who enter here." In the artwork inspired by this chapter, the gateway to Hell can be used as a major element in the composition, with the eye positioned at the center of the entrance as a symbol of vision,



**Figure 12: on the right, the cover of inferno book 50 x 100 cm, on the left the first 2 pages of introduction of the book statement - Digital print, 2020s.**

**Source: Author**

**5- 3 What does the artist's book mean?**

The artist's book is characterized by its use of visual and symbolic components that reflect the experiment's intellectual content and literary components. The visual technique utilizes forms, colours, lines, and artistic texture to portray the thoughts

insight, and the search for truth and light in Hell. The dark abyss can be used as a backdrop to accentuate the dreadful mood of Hell and portray the pain and misery that sinners face there.

**6-1 Cantos I-II:**

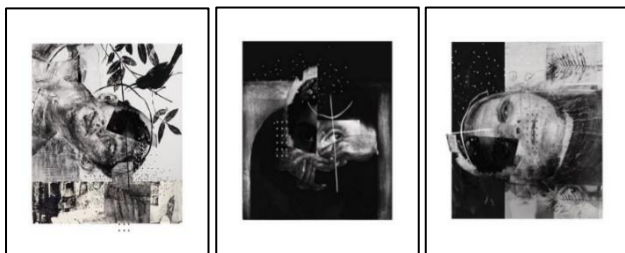
The first three artworks (Figure 13) utilize the symbol of eyes to add a deeper layer of meaning to the artwork's literal tale. This approach is similar to Dante's Divine Comedy, which uses allegory to explore the challenges of the human soul in reaching virtue and finding peace with God. By incorporating symbols into the artwork, the researcher was able to delve deeper into these themes and produce scientifically significant results. The use of symbols enhances the artwork's impact and allows for a more nuanced exploration of complex themes.



**Figure 13: Cantos I-II - CTP print ,35x35cm 2020s.**  
Source: Author

**6-2 Canto IV:**

In the First Circle of Hell, known as Limbo, Dante awakens feeling as though he has been sleeping for a long time on the opposite side of the river. To explore the theme of Limbo and redemption, the researcher utilized the color black in the artwork. This color is associated with darkness, death, and the unknown, which are relevant to the concept of Limbo. However, the researcher also used symbols of birds and tree leaves to represent hope and the possibility of redemption, creating a visually striking artwork that explored the complex themes of Dante's journey in a scientifically significant way (Figure 14).



**Figure 14: Cantos IV - CTP print 35x35cm, 2020s.**  
Source: Author

**6-3 Canto VI:**

In the Third Circle of Hell, Dante and Virgil face the consequences of gluttony as they encounter a foul stench and rain turns into dirt and waste. Cerberus attempts to obstruct their journey, but Virgil calms the beast by tossing a block of soil, and they enter the circle of the Gluttonous. This artwork provides a powerful commentary on the adverse effects of excessive consumption, using inspiration and visual representation to depict the degradation that results from this sin. The depiction of the Gluttonous lying on the ground while

sewage rains down on them creates a visceral representation of the consequences of gluttony, enhanced by the use of black color and the depiction of waste and dirt (Figure 15).



**Figure 15: Cantos VI - CTP print, 35x35cm, 2020s.**  
Source: Author

**6-4 Canto VII:**

In the Fourth Circle of Hell, the souls of the Avaricious and the Prodigal are condemned to an endless jousting tournament, pushing weights around a ring in anguish and sorrow. This artwork provides a commentary on the consequences of greed and wastefulness, using powerful inspirations to depict the futility of these vices and the endless cycle of desire and dissatisfaction. The depiction of the spirits' anguish in a space of dark and black creates a visceral representation of the pain and suffering that result from these sins. (Figure 16).



**Figure 16: Cantos VII - CTP print, 35x35cm, 2020s.**  
Source: Author

**6-5 Canto IX:**

When Dante sees Virgil's failure, he becomes pale with horror. Virgil, who looks to be nervously waiting for someone, faintly reassures Dante. Dante is startled to find three Furies—half-woman, half-serpent beings. They scream and giggle when they see Dante and summon Medusa to turn him into stone. Virgil hurriedly covers Dante's eyes, preventing him from seeing Medusa's head (figure 17).



**Figure 17: Cantos IX - CTP print, 35x35cm, 2020s.**  
Source: Author



### 7- Technical starting points:

the technical starting points involve converting the original "Inferno" pages into digital files and using CTP printing technology to generate high-quality artwork prints. The prints can be manipulated and reinterpreted using inherited inspirations to create new works of art that are relevant to contemporary audiences. Additional technical starting points could include experimenting with various printing techniques and digital manipulation software to produce unique visual effects and textures. These technical elements allow for greater flexibility and creative freedom in the production of the artwork, resulting in a more nuanced exploration of the themes and symbols present in Dante's work.

**7-1 CTP (Computer-to-Plate):** Lithography is a widely used printing method that distinguishes printing and non-printing areas on a printing plate based on their physical and chemical properties. The use of silver halide technology in graphic reproduction is not new, and the introduction of Computer to Plate (CtP) technology has eliminated the need for intermediate film, reducing material amounts and production time. In our series of prints for the artist book, measurements of coverage values were taken to ensure consistent printing plates, estimate endurance, and define the best print run for high-quality prints. The CTP process immediately transfers the artist's digital artwork to the printing plate, resulting in a print-ready image on the aluminum plate (figure 18-A) when the light-sensitive layer reacts to the laser beam. This efficient and cost-effective printing process allows for precise reproduction of the artwork (Figure 18-B).



Figure 18 (A) left and (B) right: on the left, the CTP plate, on the Right the printed plate results 35x35cm, 2020.

Source: Author

The prints produced using the CTP process resulted in high-quality reproductions of the original artwork, with consistent printing plates and endurance. The use of inspirations from the same reference allowed for a coherent and cohesive artistic vision that spoke to the themes of Dante's "Inferno" while also providing a contemporary perspective.

### 8- Summary of Major Findings:

The research findings reveal that employing inspiration from the same literary source in the creation of artist's books can significantly amplify their impact and facilitate a more nuanced exploration of intricate themes. Moreover, the study underscores the tremendous potential of modern printing technologies, specifically computer-to-plate (CTP), in generating impeccable reproductions of original artwork, ensuring consistency and durability throughout the artistic production process.

Furthermore, the research demonstrates the efficacy of incorporating inherited inspiration within the artwork to establish a coherent and unified artistic vision that resonates with both classical themes and contemporary audiences. These significant findings offer valuable insights to artists, designers, and researchers seeking to delve into the utilization of inspiration and symbolism within their creative endeavours.

### 9- Conclusions:

The study findings suggest that implementing inspiration as a contemporary method in art can yield several benefits:

**Firstly:** drawing inspiration from literary sources can enhance the creation of artist books, resulting in a cohesive and unified creative vision that appeals to both classical themes and modern audiences.

**Secondly:** utilizing printing processes like computer-to-plate (CTP) enables the production of high-quality replicas of original artwork while ensuring consistency and durability.

**Thirdly:** incorporating symbols and inspiration in artwork enhances its impact and allows for a nuanced exploration of complex subjects.

Additionally, the technical challenges involved in digitizing original pages and utilizing current printing technology provide valuable insights for artists and designers seeking to incorporate these approaches into their own work. Furthermore, the use of inspiration and symbols in artwork has a long-standing history, dating back to ancient times, highlighting their enduring significance in the visual arts and especially in graphic arts.

These findings are particularly valuable for artists, designers, and scholars interested in utilizing symbols and inspiration in their work, as well as those interested in the technical aspects of contemporary printing processes.

### 10- Recommendations:

1. Artists and designers interested in creating artist books could explore the use of inherited inspiration and symbols to create a cohesive artistic vision that resonates with both classical themes and contemporary audiences.
2. Further research could delve into the utilization of inspiration and symbols in other forms of artwork, such as paintings, sculptures, and installations.
3. Artists and designers looking to incorporate modern printing technologies into their work could consider utilizing Computer to Plate (CTP) methods to produce high-quality reproductions of their original artwork.
4. Future research could focus on exploring innovative ways to apply the use of inspiration and symbols in virtual projects, such as video games, animations, and virtual reality experiences.
5. Artists and designers could experiment with combining inherited inspirations and symbols with modern printing technologies, like CTP, to create unique and impactful artwork.
6. Researchers could conduct investigations into the historical and cultural significance of symbols and inspirations in visual arts, aiming to gain insights into their enduring impact on contemporary artwork.
7. Education programs could integrate the study of symbols and inspirations in visual arts into their curriculums,

helping students develop a deeper understanding of their significance in artistic expression.

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