



The Integration of Art in Relation to Nature, Culture, and Expression

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Abstract

Art has a strong connection to nature, with artists using elements and materials found in the natural world. Artists shouldn't attribute artistic creation solely to themselves, as it is a collection or arrangement of what they observe or already exists in their subconscious. The environment, including the natural and social aspects, influences artists and enhances their sensory perceptions. An artist's culture and understanding of their relationship with the environment play a crucial role in their artistic expression. Light has aesthetic dimensions and affects the perception of texture, depth, and mood in artworks. Color is also significant, influencing the expressive state of the artwork. Light and color help achieve balance, rhythm, unity, spatial depth, and dramatic expression in a work of art. Nature serves as a major source of inspiration for artists, and the relationship between art and nature is interconnected.

Keywords: Artistic creativity, nature inspiration, art, imagination, artist, colors, artwork, designer, nature

Introduction

One of the challenges in doing a study on nature is the aesthetic appeal of art. Is the beauty creative or natural? This is accomplished by determining how art and nature relate to one another and by keeping an eye on aestheticians' and schools' divergent perspectives on what constitutes an aesthetic phenomenon. We'll attempt to track this issue back to the dawn of time, when man first began to observe his surroundings in order to ascertain whether or not nature contains the notion of outward beauty and, thus, serves as an inspiration for artists. An emotion we convey when we see nature; by this, we mean the artist's perspective and interpretation of the natural world, which is influenced by the nature of the observer.[1, 2]

Since art reflects cultural progress, the patterns and styles of each age, the features of each civilization, and the unique styles of everyone all contribute to the cultural expression of the time and place in which it was created. The person and society maintain relationships, and his surroundings shape his culture.[3]

To restore the integration of art in the future, he must create artistic works of all kinds. Art must be reintegrated as a separate stylistic method of perception and expression, as well as a sensual, equal, and contradictory correlate of intellectual abstraction. Intellectual elements can enter the artist's mind. they acquire their objective and sensory symbols from there. These perceptions and mental images connected to the artist's feelings are grounded in reason and serve as an objective means of expressing variables and occurrences[4, 5] They are also directly related to the environment and are documented objectively and in a way that is consistent with their relationships.

Art has been linked to nature since time immemorial. The artist's work is to be a collection of elements and raw materials that he finds in nature. God is the Creator, not man. The chemist does not create a new material but rather combines the elements to create a new chemical composition. It is arrogance for the artist to attribute artistic creation to himself in order to express his work.[6] It is nothing but a collection according to a specific organization or arrangement that he saw or existed

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in his subconscious according to a pattern or method that expresses his feelings and inclinations. Arts do not create but rather form. Art may be an imitation of nature or using materials from nature. It is a creative activity carried out by humans in contrast to nature.[7]

The environment is one of the important surrounding factors that influence the artist in one way or another in enhancing his sensory perceptions, as the environment constitutes an inspiring source for many works of art, as well as the social environment that supports and enhances the artist's ideas through what he creates, alters, adds and takes from the environment in a way that resembles situations in the mind of the recipient. Exciting fun. When an artist moves towards completing any artistic work,[4, 8] most of his attention is focused on learning about what exists in nature, and then he learns about technology, technology, and performance to practice his artistic work. (Nature is the spiritual source of rules, and nature may be similar to the human body, habits, and instincts. Man himself is a natural phenomenon among the phenomena of this universe that he created) and that man's relationship with his environment or the place in which he lives embodies in its simplest form a unique model of belonging to nature that is familiar to us, This is represented by our imprinting on some aspects of nature that exist and are shaped in the environment, and this is considered an artistic and essential content.[9, 10] in addition to being an expression of the relationship of humans with each other in a place that becomes part of the relationship in a time that confirms the cultural inheritance. (The formation of the environment in its natural or geographical sense is the basis for distinguishing the arts, as the influence of environmental and climate factors on people's taste and creativity has already been confirmed.) The understanding of this relationship is determined on the basis of belonging to the total existence of the individual, and this is considered a source of overall taste based on the moral value in a particular environment.[11]

History

The environment has shaped many concepts and phenomena, and it has formed a common factor between humans, even if they are the ones who live in it. From this, the role of the environment in art is an important indicator that environments interact with each other to confirm to us something important called culture (social environments and all the characteristics and features that have been given recognition). That culture, arts, and the like are the result of both the environment and man, and that they adapt according to the social conditions of each generation or period of time. This is why the artist's culture was an essential factor in his ability

to realize the things and events that surround him and confront him in his artistic professional life and through his ideas and perceptions and the artistic values that result from them and what will be done through them. Therefore, culture ((artist's culture)) gains its permanence through the close connection. These are linked to all aspects and phenomena of society, and these phenomena give reflections and developments that occur as a result of a social transformation in a social environment that is linked to the reality of the entire nation in its past and present. The artist must understand this reality[12, 13], focus on its most prominent positive manifestations, and start from vital principles. It brings it into balance with the requirements of the new social environment and its modern concepts. (Culture has a major impact on the artist's expression, in addition to being one of the main foundations of social development, and its reflection is through the changes in imaginative tendencies and tendencies that it causes in the linear trends present in the development of artistic styles. We add that social development and its general trend can remain in the history of any society or civilization. The type and speed of development may occur through artistic expression and its new starting points).[14]

The relationship between the artist's culture and the current and past environment

Art is part of cultural development. Every period has its own style and style, every civilization has its own characteristics and features, and every individual has a history and a special style. Therefore, his history in time and place is part of the cultural expression of that era.

Relationships continue between society and the individual, and culture is formed for him from his environment. He is responsible for creating the artistic work, whatever its type, to give it to the future to restore the integration of art (the future needs the re-integration of art as an independent stylistic method of perception and expression, as a sensual, equal, and contradictory correlate of intellectual abstraction,[15]

Intellectual elements can enter the artist's mind, where they obtain their sensory and objective symbols. These mental images associated with the artist's feelings are based on an intellectual basis to express variables and events and are mental images and impressions that are directly linked to the environment and through them are recorded in a manner consistent with their connections and objectively.[1, 11]

(Culture, whether material or non-material, changes according to the environment surrounding it, and this change may be partial or complete, including intellectual, philosophical, and artistic

forms). The basic, normal thing in nature and the environment surrounding man are the shapes, whether they are identical or not. If they match, there are comparisons through which the artist can highlight the content that is born from an environmental culture that society does not attack at all, as evidence that shapes in nature vary in their subjects and are dealt with in terms of concepts of human nature. And its environment according to the forms that correspond to the general and necessary elements to devise artistic concepts, with the environment being the first source. [16-19]

Since the environment is the first, and even the foremost, source of form, meaning that it is the mother of forms, but that brings it before two cases: a form that matches its environment and a form that does not match, a form whose environmental origin is similar, a form that does not resemble its environmental origin, a form that resembles and matches or resembles a combination of several environmental forms.[20]

Aesthetic dimensions of the effect of light on contemporary works of art

Light has aesthetic dimensions in the process of feeling the work of art. Through the different directions and levels of light falling on the surface of the material, a contrast occurs on the surface of the work. We find that, which leads to the feeling of the texture of the material, the areas closest to the light rays are more illuminated and brighter without touching them, as the light gives the connoisseur of the work of art the ability I have to know the nature of the surface reflected on it, while we find that the areas far from the light source are more shadowy, and through the contrast between shadow and light, the recipient is given the ability to recognize the levels of the work and suggest artistic depth. In addition to the above, light is an important element in the formation of a work of art because of its psychological influences that can transport the connoisseur of the work of art to a state of joy, sadness, heaviness, lightness, heat, or cold. It can also suggest to the viewer comfortable and reassuring thoughts or ideas. [21]

“Light is the origin of color and is the origin of every physical phenomenon related to the properties of vision. Therefore, light can influence the color state in general, which has a direct impact on the expressive state of the work of art.” Color is defined as “a substance that causes changes within another substance or substance.” On the surface of this material, the coloring materials may be either plant, animal, mineral compounds or colored stones. Color is determined by three properties: accent, value, and intensity. Color is one of the basic artistic elements of an artistic work. By absorbing light or reflecting it on the surface of the artistic work, it works to show the surface texture

through the prominent and recessed ones. One of the most important successes of the artistic work is the optimal use of color so that it helps attract the viewer’s attention and address the senses directly without an intermediary. Mental faculties. Knowing the value of color and its strong influence on the surface of works of art, modern artists relied on color and light, as “colors have an effect on the sense of weight in terms of lightness and specific gravity. Colored surfaces with cold and light colors give lightweight, a feeling of heaviness, and show the importance of the effect.” While surfaces with hot, dark colors give a sense of the visual weight of the color, it is important when applied to three-dimensional colored bodies, as it can be modified to suit the desired goal in those circumstances. From what was mentioned above, it becomes clear to the researcher that there is a relationship between shape and color to confirm the aesthetic dimensions of the artwork, as every work contains two elements, the first is shape and the other is color, which is the superficial characteristic of all types of tangible shapes, and color works to highlight those properties and confirm their role in the work. The technician.[11]

Artistic values of light

Light is one of the most important elements that contribute to the construction and composition of a work of art, as it helps the artist to connect the elements of the composition, depending on the rest of the elements and their importance to the subject to highlight the aesthetic and artistic values that can be summarized as follows -

1. Achieve balance
2. Achieving rhythm
3. Achieving the sovereignty of the artistic work
4. Achieving unity and diversity
5. Achieving a sense of spatial depth
6. Achieving dramatic expression
7. First, achieve balance.[1, 2]

Balance is defined as the balance of opposing forces through symmetry and opposition in forms. It is a state that expresses the presence of tension and movement in different ways to excite the viewer to move from another part within the work of art. [22-26]

Secondly, Rhythm: Achieve rhythm

What is meant by it is “a type of regular and irregular organization and repetition in order to harmonize the elements of the design with the empty spaces or spaces that are formed by the viewer’s eye moving from another part of the events. This is an aesthetic art that achieves a type

of visual organization of the relationship between light and material.”

Third, achieving the sovereignty of artistic work:[27]

Sovereignty is considered to be “the nucleus around which the image is built, and it is not desirable to have two centers competing to draw attention to them,” so as not to divide the feelings of the connoisseur of the artistic work, and since light is an important plastic element of the elements of the artistic work to highlight the center of its sovereignty. The artwork and highlighting the main subject within the artwork draws attention to it, so light is the main responsible for vision and the direction of eye movement within the artwork regularly.

Fourth, achieving unity and diversity[28]

In the field of plastic arts, unity is considered “a broad expression that includes multiple elements, including unity of form, unity of artistic style, unity of thought, or unity of goal, and all of these elements, while diversity may be what arouse in the viewer the ultimate sense of unity of the artistic work.” A difference in Shape, color, texture, or direction, an integrated work of art is diverse in its structural system and has multiple elements of different textures, colors, sizes, and areas in its composition. Achieved harmony

Fifthly, achieving a sense of spatial depth

It is the depth that is linked to the nature of the place and affects the activities of the volumes in which it exists (sensation) and varies between the spaces surrounding the bodies or permeates or penetrates them.

Sixth: achieving dramatic expression

Light is considered the most important element of the expression that the artist seeks. Light can draw the viewer’s attention to the composition and achieve color contrast through the use of colored lights. Light enables the viewer to follow the artistic work through light, shadow, and different expressions, as well as from distant and near areas through The intensity of lighting in nearby areas and the dim lighting in distant places. The artist has the freedom to choose the colors and angles of light falling on surfaces in a way that suits the ideas he seeks to achieve.

Lighting direction and incidence angles:

The angles of incidence of light rays are defined as the angle between the incident rays

The working surface and the perpendicular line on this surface are at the point of incidence, and the angles of incidence of the rays change

Light on the surface of the work varies according to the position of the light source. It is either in front of the work, behind it, or on one of its sides, and it becomes a part. Modern-day artists have employed light as an element of their artistic work to create contrast and interactive and expressive effects, as “the difference in the angles of incidence of the light rays achieves a certain[2, 3]

It emphasizes anthropomorphism and circularity, in addition to giving the feeling of the more illuminated areas moving forward and the darker parts receding to the back, which emphasizes the third dimension. Psychologically, the direction of lighting and its angles of incidence can be divided as follows:

1. Front lighting.
2. Backlight.
3. Side lighting is divided into:
4. Side lighting in front of the artwork.
5. Back sid
6. e lighting below or above the artwork.

The relationship of art with nature

No artist, no matter how great his ability in expression and possession of his artistic tools, will be able to surpass nature in the slightest work of art, and this matter does not need confirmation. It may be sufficient to look for a minute at the stacking of grains of sand of different colors and their mixing with seashells and rocks of all colors and sizes, and mixing with seaweeds and animals in the That is, nature is the origin of art, and nature not only inspires man to create beauty that imitates, even with descriptive simplicity, describing the beauty found in it, its beauty, but it has always been an instigator for workers in the art of dealing with nature as a description, even though it may differ relatively according to time or place, or it may It differs according to the type of artwork itself, or it may differ relatively because of the artists themselves, the result has always been additional beauty and art. Nature and the artist are similar from one point of view. Most of those interested in philosophy say that giving, just as nature gives beauty, so does the artist, and just as we receive from nature[29]

The artist, through his mental activity and thought, must address people through the creativity he presents in the language of all and respond according to the expressive connotations he presents according to what he has prepared and employed in his style and style that he enjoys. In this way, he adds to his thought and mentality and

goes through several experiments to achieve a stage that makes him open new horizons, he chooses it and does not stray from an artistic school that interacts with stages that derive from a spirituality that is essentially present in many Mesopotamian, Arab, and Islamic arts, and it was full of many forms that carried meanings that had many symbolic and contemplative connotations that helped the artist to stimulate his perceptions. (By finding the symbol between natural and social phenomena and creating an element of creativity and innovation, whereby defining the image, artists make several adjustments and modifications in which deletions and additions alternate until it becomes a work in which creation and creativity are represented. Therefore, the social environment has great importance in crystallizing the artist's style and is considered one of the important matters that preoccupied the artist's utility because he lived in close contact with the environment throughout his life, and through it, he elevated his ideas, methods of performance, technique and artistic style, which was considered the basic element in art through what the environment represented of a common ground in which all human beings interacted despite the multiplicity of manifestations and variables. There are characteristics and features A major principle through which the idea of aesthetics was formed, which was embodied in the spirit and philosophy of Arab and Islamic civilization in a general framework based on three important main rules, the impact of the social environment, the spiritual ideological foundation, and the expressive form of the content. [19, 30-34](The first characteristic of this creativity is the cohesion between the spiritual content and the features of the environment).

The relationship of nature with artistic inspiration

Nature is the source of artistic inspiration, and thus it is an ideal imaginative method used by the artist and upon which reality was built after he used the original and achieved with it a work of art that expresses an ideal imaginative goal that relies mainly on the vision of creativity as a subjective response to an objective stimulus and then as a unified heritage for every historical situation or its reflection. In its individual form, in artistic reality, and in all its creative fields.

A person may be, as Ernest Fisher states, in need of being (more than he is), he needs to be a complete human being, and he is not satisfied with being an isolated individual, but rather aspires and seeks to emerge into a totality through which he can achieve a higher goal than the mere "ego" that determines its existence).[4, 10]

Thus, the artist in any era can carry out the process of youthful innovation that he extracts from

the landmarks and symbols of his heritage, as the artist possesses the advanced modern vision that carries original features that lie at its foundation in content, content, form, style, and technique, where expression becomes more comprehensive. It is true that the work of art ends when its creator is convinced of it. But it also depends on others' acceptance of it until it emerges and becomes a true artistic work that is interpreted as a total unit formed from elements that are linked by necessary relationships in the artistic work, whether subjective or objective (subjective necessity represented objectively on the basis of the assumption of a common meaning), so the influence and connection between heritage Contemporary's is what directly influenced the artist's work, which created a style that left an imprint on the artist's creative abilities according to a formula imposed on him, combining the capabilities represented by technology and aesthetic feeling, which provided him with the true inspiration that he determined and determined with it the level of culture that he reached, so that he preserved his heritage and that he did not For him, it represents the Western trends coming from abroad, and he must cling to his heritage, which he took inspiration from his civilization, to fortify himself, and he sought the culture from which he gained insight. This was necessary in order to realize what is authentic in the heritage and isolate what is alien to it, and this is (the constant foundation in art is always The correspondence between what the artist creates and the idea he crystallizes, as the artist always strives for such correspondence in order to achieve the unity of the artistic work that achieves a common goal in society.[28, 29]

Taste art or taste nature?

There is a point of view that says that art is more satisfying and more important in the aesthetic experience than nature and that when we talk about aesthetic subjects, we usually mean the works of art created by the artist, not the subjects of nature. The proponents of this view believe that art is a creative activity carried out by humans in contrast to nature, and therefore it is more important than works of art. The social aspect of nature is often fixed, in addition to being permanent and easy to imitate or make copies of, that is, it can be shared. We can read the same books and listen to the same recordings, while nature themes such as visual gulfs and cloud formations are largely local, fleeting, and temporary. The other point of view sees natural aesthetic phenomena as more satisfying than art. George Santana says, "My love for the beautiful does not find its greatest satisfaction in the arts. If art transports us from one state to another and frees our minds and hearts, which makes me hold appreciation for it, nature does more than that time

and time again, and if there is something that enchants us with pride, For me, it is the beautiful places, beautiful customs, and beautiful systems, hence my admiration for Greece and England, and my enjoyment of the young, cheerful and ingenious America" (), and Carret says: "If we were forced to make a harsh choice between natural beauty and artistic beauty, and we appreciated the precious treasures, our choice It should have its resonance in music and poetry, for in my belief the inquisitive appreciation of art is of greater value than Jerome Toinette. Jerome Toinette believes that the first includes an appreciation for nature since the "limits" of the second are false. The artist creates limits for his work. The writer and the musical notation begin and end at specific boundaries, and the painting has its specific framework, whether nature does not place it, and the statue and the building are bounded by their external surfaces, or by the boundaries of its rural landscape, its bays, and its cloud formations, so that we realize where this view begins, which organizes and unites the artistic subject, and then where it is. Those boundaries, or that and where it ends, make our artistic experience specific and undistorted. In contrast, the natural landscape lacks those boundaries and is therefore distorted and indefinite, and the eye cannot encompass it (the connoisseur). Nature has no definitive boundaries for its aesthetic phenomena, so Although the aesthetic hope imposes these limits while observing these phenomena, that is, the witness is the one who determines and shapes the natural landscape, according to Sanitana's words, and if one has an insightful perception and a fertile imagination, it is possible to create a natural landscape of great aesthetic value, a landscape that may not exist. Its value is less, or perhaps greater than many paintings that depict landscapes, but most people do not naturally have the ability to do this work, which is the ability that the artist possesses, to a noticeable degree, and perhaps we cannot change the landscapes of nature If it includes impurities or superfluous elements that can be excluded in the artistic work, this argument can only be concluded that artistic works, in general, are of greater value, thanks to () their unity in the natural landscape. In addition, even if it is possible to have an organized Most of us will not have the opportunity to see my form, because it is specific to natural aesthetic phenomena, and is characterized by permanence and survival, as is the case in the majority of works of art. [29]

The effect of light on artwork

Although seeing art requires light, visible radiation damages materials through a process known as photochemical activity. Photochemical reactions are only initiated by photons that are taken up by the target material. Reducing damage to

delicate materials can be achieved by tailoring a light source's spectrum to the

reflectance of an object at a museum. Absorption minimization techniques can be applied to quantify and optimize characteristics that are often at odds with one another, such as energy usage, artwork color quality, and damage caused by light absorption. In this project, a multi-objective evolutionary algorithm is used to optimize seven narrowband light-emitting diodes (LEDs) to minimize light absorption and energy consumption while preserving the color look of five paints (blue, green, yellow, orange, and red). The results show that light absorption can be decreased using improved test spectra. [2]

light is among the strongest stimuli that our brains receive from the outside world. It has been found to affect heart rate, perceptions of time, estimates of weight, size, and temperature, as well as how we experience loudness and noise [6]. The earliest visual-music instruments often provided little more than general washes of color. As the field developed, so did the control of color. Today it can be used to reinforce rhythms in the music. Combinations of colors can be used to create visual harmonies or cacophony. Color is a carrier, perhaps the most essential visual carrier, of expression. It is through controlling color that the luminist most controls mood. Two questions about color face a humanist who wishes to play along with musicians in a way that reinforces and expands on the musical performance. First, how should color and music interact with one another? Second, how can one control color changes in real-time to produce emotional responses? Similar questions will be asked about form and motion, but it is about color that the earliest experimenters first asked them, and color provides an amazing range of opportunities in its own right. [28]

Scholastic and Oriental art concur that, in contrast to modern Western notions of aesthetics, art imitates nature in her process rather than nature visually. It is hard to make meaningful assessments without a grasp of the defining forms or ideas that give things—including works of art—their unique characteristics. Put differently, post-renaissance art is a spectacle, whereas Christian and Oriental art are languages. Therefore, the combined intellectual and emotional joy of the viewer's self-identification with the presented content constitutes the aesthetic experience. This understanding of art is presented in Mr. Coomaraswamy's book, which also makes certain Oriental—particularly Indian—source material that was previously almost unknown to students available. [11]

Results and Discussion

There is no doubt that nature is the source and origin of art, and the visual, concrete work of art is a material reality that is an integral part of the nature examples before us. Therefore, the natural formation of the work of art is clear in two directions: The objective direction: is an attempt to imitate nature. This view is considered primitive in the history of aesthetics, considering that art is merely a transfer from nature. The latter is limited to beauty and is devoid of anything vile. Which was expressed by Plato and Aristotle about the imitation of nature in art, and Rousseau was the first to call for the worship of nature, from which emerged the doctrine of Ledru, Renan, [29] Ruskin, and others, who depicted nature presenting man with the most beautiful and perfect lines. But what these philosophers argued was that art is a mirror of nature. The result was disdain for the works of photographers who try to create scenes from their imagination and install lines and colors that appeal to them, and there is no need for the artist to express his psyche. The subjective direction: combining imitation and expression. Rodin and Tolstoy went to look at natural things from an artistic perspective so that they could reveal the hidden beauty within them that the ordinary viewer does not see. Thus, you become a true artists. The third direction: combining the self with the subject of forming aesthetic judgments, as beauty is based on Complete objectivity, does not allow for the expression of variable subjective judgment, and means sound aesthetic judgment expresses the tastes of viewers.

Summary

The text discusses the relationship between art and nature, emphasizing the influence of the environment on artistic expression. It acknowledges that nature has been a constant source of inspiration for artists throughout history. The artist's culture and surroundings play a significant role in shaping their work. The text also touches upon the role of light in contemporary art, highlighting its aesthetic dimensions and its ability to create balance, rhythm, unity, spatial depth, and dramatic expression in artworks. It emphasizes the importance of the artist's connection with nature and the notion that nature surpasses any artistic creation.

Conflict of Interest

The authors declared no competing interests in the publication of this article

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تكامل الفن فيما يتعلق بالطبيعة والثقافة والتعبير

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المستخلص:

الفن له صلة قوية بالطبيعة، حيث يستخدم الفنانون العناصر والمواد التي توجد في العالم الطبيعي. لا ينبغي على الفنانين أن ينسبوا الإبداع الفني فقط لأنفسهم، فهو تجميع أو ترتيب لما يلاحظونه أو ما يوجد في العقل الباطن لديهم. يؤثر البيئة، بما في ذلك الجوانب الطبيعية والاجتماعية، على الفنانين وتعزز ادراكاتهم الحسية. ثقافة الفنان وفهمه لعلاقته بالبيئة تلعب دوراً حاسماً في التعبير الفني لديه. الضوء له أبعاد جمالية ويؤثر على ادراك القوام والعمق والمزاج في الأعمال الفنية. اللون أيضاً ذو أهمية كبيرة، حيث يؤثر على الحالة التعبيرية للعمل الفني. الضوء واللون يساعدان في تحقيق التوازن والإيقاع والوحدة والعمق الفضائي والتعبير المثير في عمل فني. الطبيعة تعمل كمصدر رئيسي للإلهام للفنانين، وتكون العلاقة بين الفن والطبيعة مترابطة.

الكلمات المفتاحية: إبداع فني، إلهام من الطبيعة، فن، خيال، فنان، ألوان، أعمال فنية، مصمم، طبيعة