

# He Spatial Effect Of Painting The Nature In Modern European Art

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## Abstract

The current research aims to study landscape drawing in modern art and the ongoing transformations in documenting or expressing the scene and presenting diverse objects, subjects, and environments through formal representation and visual presentation. Therefore, in the first chapter, the researcher presented the research problem and achieved his goal of revealing the diversity and difference in landscape drawing within the styles and trends of modern art. As for the second chapter, the researcher divided the chapter into two sections: the first section: the aesthetics of nature drawings and their techniques, while the second section: nature between the visual image and the reality of experimentation. The research was presented in the third chapter entitled nature drawings between color and the energy of form, in which the research community was analyzed and the transformations and variables in technique, color and composition were revealed. As for the fourth chapter, the researcher presented the results and conclusions, including: Modern and contemporary arts, as they move towards nature, are building their visual system with the influence of transformations in the vision of things and images that discover variables in form, line, texture, construction and light. The transformations of nature drawing in modern art have moved towards continuous experimentation, whether in form, color, the element of line, composition and subjects, the composition of the image in expressionism through testing the form and the visual image, while Cubism relied on the destruction of forms and bodies and the depiction of nature through a geometric system. Then the researcher presented recommendations and proposals.

**Keywords:** Spatial Effect, Painting, Nature, Modern, Art.

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## Research Problem

The current research takes the transformations in nature painting in modern art as a driving force toward tracing the formal changes in stylistic techniques in nature painting, its details, the textures of objects, degrees of light and color, and how to treat volume, mass, formal spaces, and color patches, as in Impressionism, or the state of emotion when viewing the scene through its transformations, as in Expressionism, or even abstracting nature from the scene's characteristics and visual representation. Therefore, the research problem can be summarized in the following questions:

1. What are the technical and formal methods used to paint nature in each style in modern art?
2. What are the visual formulas for viewing the visible world represented by nature and the diversity of visual outputs?

The aim of the research is to reveal the state of diversity in nature painting in the modern art era:

- Boundaries

Temporal boundaries: 1863-1973

Spatial boundaries: Europe

Thematic boundaries: Nature paintings, European art

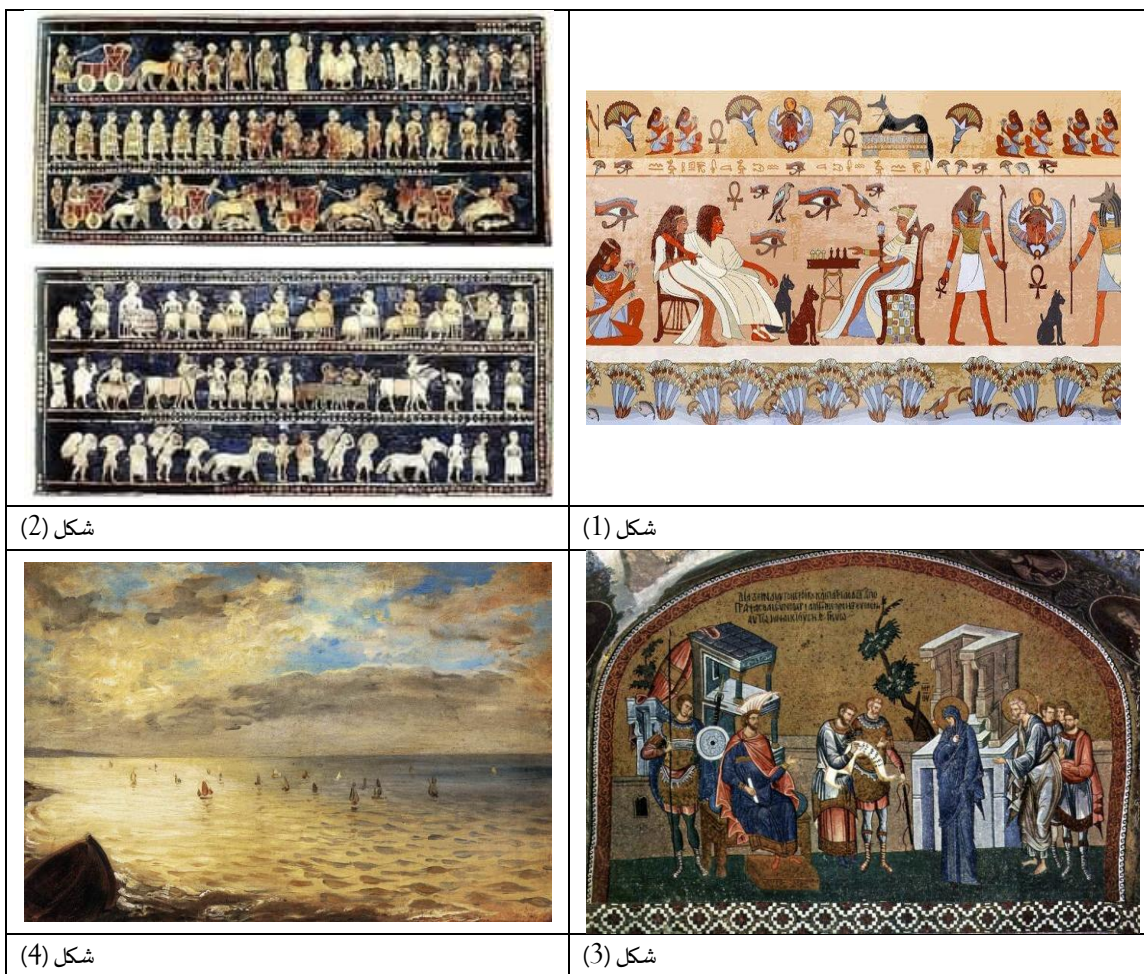
Definition of terms:

Nature: The natural world, the physical world, or the material world. The word "nature" appears in many contemporary contexts. It may refer to the physical world as a phenomenon, to life in general, or to most or all of the sciences. Humans are usually excluded from this definition, although they also belong to natural life. Modern art: Art that emerged during the period roughly extending from the 1860s to the 1970s, and refers to the styles and philosophies of art produced during that era. The term is usually associated with art in which old traditions were abandoned in favor of innovation. Contemporary artists experimented with new ways of seeing, as well as with new concepts about the nature of materials and the roles of art. Much modern art tends to move away from narrative (which characterized earlier art) and toward abstraction. More recent artistic production is often called contemporary art or postmodern art.

## Chapter Two

### The First Section: The Aesthetics and Techniques of Nature Drawing

Artists throughout history have depicted external scenes and nature with the intent of understanding the events and phenomena taking place, and for the visual pleasure of sharing their visions and ideas with others. Thus, nature drawings are not devoid of every historical stage in ancient Egyptian painting, Iraqi art, and Byzantine art (Fig. 1, 2, 3) to find them in different formal formulas and surfaces such as drawing on papyrus, ceramic vessels, or even in religious places. Nature drawings were established as a material and subject for drawing in the Renaissance, Baroque, and Romantic eras, but within environments and subjects selected to an element focused on building the scene and what revolves around it. For example, the Virgin Mary and the child were depicted with a natural scene behind them, or Botticelli painted Venus on a shell (Fig. 4). Then came the Romantic era, which was interested in drawing nature, as in the works of Delacroix and Constellation (Fig. 5, 6). It is possible to note the important works of Turner, who was influenced by Impressionism, so they sought to depict natural scenes and depict people, no matter how they merge into one type in the painting, the entity of the form, the color spaces, and the presentation of light as it falls on things ().







Monet's nature painting progresses towards making the surface more decorative and filled with things that do not appear real or three-dimensional (Fig. 7, 8), but rather are scattered areas and patches of color that are harmonious in their formal and color system. (In his view, the picture should be two-dimensional, like a Byzantine mosaic or a carpet, and the thing should not be three-dimensional and shaded. It is preferable to place one color parallel to another that does not merge except at the moment of looking at it) ( ). Impressionism sees color and the observation of light as an effective element in shaping works that present nature as a subject and an experiment (Impressionist painters were able to practice nature painting, and their works were acquired in abundance, following its aesthetics and not being subject to the subject's associations. Rather, the work is based on a series aligned in color) ( ). Therefore, nature and its transformations in Impressionism monitor the transformations of light in the palms, trees, and branches (Fig. 9, 10).



While expressionism suggests drawing nature to show the element of emotion and the creative energy of color in expressing oneself and not being in harmony with the environment (Fig. 11, 12, 13), and for this reason you find surfaces colored in spaces as in Kirchner, Kokoschka, Van Gogh, and Kokan, it is nothing but (a personal emotional experience regarding the place and its transformations to show a wonderful image of the world) ( ).



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## Chapter Two: Nature between the Visual Image and the Reality of Experimentation

Nature in modern art has been subject to continuous experimentation, whether in form or color, and the active element of line in defining objects, such as trees and branches. In Impressionism, the artist moved toward color, while Expressionism focused on expressing line and color with emotional energy. Cubism, on the other hand, aimed to deconstruct form into cylinders and cubes and assemble them based on an innovative formal formulation viewed from different angles simultaneously (Figures 24, 25). Cubism relied on complete abstraction by breaking down shapes and bodies and flirting with nature through a geometric system and broken surfaces extending into space, with a desire to allow the viewer to penetrate directly into the painting ( ). While the image in Expressionism is assembled through testing, the visual image is capable of conveying emotion to the aesthetic plan. It means that art derives its appeal from the movement of emotions, emotion, and the sense of the moment, stimulating sensation and sight together ( ). In this context, modern art moves as it converges with nature and its depiction. Today, artists depict nature through photographs and redraw it as a new tool and equipment in art. Thus, these transformations in nature painting have been subject to intellectual engines and technical discoveries, such as the photographic camera or the transformation of digital images, which have enhanced details and parts and relied on highlighting the



importance of color as "the constructive energy that gives all elements their shape and composition, so that they are all a product of this property, which activates texture and line, establishing a compositional fabric." ( ) Thus, nature has been present in all directions of modern art as a variable in styles. The image in nature is presented through the form resulting from the combination of all elements, energies, and qualities. The painter, by leading the translation of his sense of form in nature—branches, trees, earth, leaves, flowers, and the human and animal life surrounding them—establishes the position of the visual formative elements of the ages through a method by which he organizes the elements that distinguish one work of art from another. The organization of these elements—line, color, shape, texture, points, and lighting—is tantamount to constructing an image and a distinct visual composition in construction and building. Thus, the painter in nature is nothing but the product of formulating the form to express the imagined image, since "arts are representations of nature and society, whether real or imagined, visible or invisible, objective or subjective. The artist has absolute freedom to create an image and shape it in unique forms." The changes in the vision of nature have begun to indicate a shift in shape and color, and "works in art that present a visual image of nature through difference and alterity" have emerged.

### **Chapter Three**

#### **Nature Drawings: Between Color and the Energy of Form**

The triangle of nature drawings in modern art is a case and test of style, uniqueness, and privacy. It was a driving force behind individual and collective trends, guiding the artist toward studying space and its dimensions, whether in terms of the size of objects and comparing them to reality, or studying light, color, and form, as in Impressionism, such as the works of Renoir, Claude Monet, or Manet. Meanwhile, in Bissau and Sisley, color and space were used as influential variables in visual formulation. Nature drawings, in many phases of modern art, constituted a fascinating subject in painting, with varying levels and intensity of this inspiration (and even the method of approaching it and the form of its aesthetic treatments, despite the many changes in perceptions, concepts, and theories, or even the differences in aesthetic opinions, transformations, and their effects. The path that art has paved in its ongoing developments has not been far removed in any way from the essence of the deep-rooted relationship between man and the beauty of nature he sees) ( ). The contemporary artist has realized the importance of nature as a cognitive lesson for understanding the visual world, selecting his creative energy, and establishing accumulated experience in processing, technique, and the method of harmonizing color and shape in order to create an objective unity to announce the creation of the visual image. This space in nature is what gives the form its unity, reveals it, and "determines its identity. Color in nature drawings represents the appearance of the form to the eye. Every form in reality must have a color that interacts with the light falling on it, producing or casting a shadow that defines the masses within the space." ( ). Thus, nature drawings in modern art established color and linear relationships created by light in shapes, trees, leaves, branches, and patches of color and light. The imaginary is "establishing a dialogue between categories and the visual world through the combined activity of the mind and emotion." ( ).

#### **Chapter Four: Results and Conclusions**

1. The image in nature is presented through the form resulting from the combination of all the elements, energies, and qualities. Therefore, nature drawing among Impressionists moved toward making the surface more decorative and filled with ornate and cheerful objects, and depicting people and trees as they merge into one type. Photography is the entity of form, color spaces, and the presentation of light.
2. Expressionism advances in reclaiming and restoring the depiction of nature, revealing a state of emotion and the creative eloquence of color in self-expression and a lack of familiarity with the environment and place.
3. Visual forms were present in nature paintings through the continuous transformations of the surrealist approach, with a vision that rejected the softness of the sensory world. The strangeness of rejection speaks to the assumptions of the unconscious, the act of spatial alienation, and the space of imagination and fantasy.
4. The transformations of nature painting in modern art led to continuous experimentation, whether in form, color, the element of line, composition, and themes. The composition of the image in Expressionism was based on examining form and the visual image, while Cubism relied on the destruction of forms and bodies and the depiction of nature through a geometric system.
5. The image in nature was monitored through visual perception and its direct manifestation through drawing or photography, which became a reference and map for formal harmony and systems of composition.

6. Visual arts, turning to nature, are building their visual system through the influence of transformations in the perception of objects and images, revealing changes in form, line, texture, structure, and light.

7. Contemporary artists gain an understanding and awareness of the importance of nature as a cognitive lesson for developing their skills, the type of perception of the visual world, the selection of their creative energies, and the establishment of accumulated experience in processing and technique. Color in art is a characteristic of drawing, as it is its basic material. Thus, artistic production in nature drawings focuses on material and form to express the aesthetic moment and the sensory emotion of objects.

#### Recommendations and Suggestions

##### Recommendations

The researcher recommends paying greater attention to nature drawing, including a special lesson in the curricula of fine arts institutes and colleges, and issuing explanatory brochures on this technical and artistic activity.

Suggestions: The researcher proposes conducting the following studies:

The Technical Transformation in Nature Painting

The Impact of Nature Painting on Postmodern Art

The Digital Transformation in Nature Painting

The Color Characteristics of Impressionist Painting

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