

THE REPRESENTATION OF NATURE IN ART

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Abstract

Nature-based art serves several purposes, including aesthetic appreciation, scientific inquiry, and philosophical reflection on our place in the natural world and beyond. Artists create works not just to improve their own well-being, but also to highlight important society shifts and problems. In this article, we'll look at why it's so crucial to combine the arts with the natural world, and at some of the ways that different artists have found inspiration there. Nature is essential to an artist. He has to get into her groove so he can eventually learn her language and express himself in his own. Nature is used by artists not only as a means of self-expression but also as a means of self-understanding. Art allows us to transcend our material bodies. The visual arts may continue to improve our quality of life by exposing us to new perspectives, values, and ideas. Art throughout this time period tried to capture the prevailing spirit of inquiry, which helped to broaden perspectives and clarify existential concerns by reflecting the philosophical and aesthetic climate of the time.

Keywords: Nature, Art, culture, Human, environment

INTRODUCTION

Nature and art seem to have a tight connection. The natural world has emerged as a major subject in the works of several well-known artists. One of humanity's most prized sources of inspiration is nature. It's a place where painters may find unlimited motivation to portray nature as they see it. Van Gogh, Monet, and other well-known painters often included scenes from nature in their paintings. The majestic and gorgeous qualities of nature's depiction in art are often lauded. Its complexity and elegance are highly prized. Aristotle was among the philosophers who praised art for its ability to evoke natural phenomena. In essence, it is an accurate depiction of the artist's character. "Art not only imitates nature but also completes its deficiencies," Aristotle once said. Art may be seen as doing more than just mimicking nature; it can also provide us fresh perspectives on familiar subjects. To put it another way, art speaks for nature when nature cannot.

Whether American or Korean or any other culture's art, the natural world is virtually always a key subject. It is often represented either literally or abstractly, using just the colors seen in nature. Including elements of nature in a painting is a simple way to provide the illusion of depth and space. On the other hand, it may serve as the centerpiece of an artistic composition. Artistic recreations of natural settings may stand in for more abstract concepts. For instance, if a mountain is painted realistically, it might represent both awe and exploration of the unknown. There is room for deep contemplation and spirituality in every depiction of nature. Nature-based art serves several purposes, including aesthetic appreciation, scientific inquiry, and philosophical reflection on our place in the natural world and beyond. According to the great Greek philosopher Aristotle, "Art not only imitates nature, but also completes its deficiencies." Art may be seen as doing more than just mimicking nature; it can also provide us fresh perspectives on familiar subjects. To put it another way, art speaks for nature when nature cannot.

Art encompasses a wide variety of human endeavors and their outputs, many of which entail the use of creative or intellectual skill to convey technical mastery, aesthetic value, emotive force, or abstract concepts. Throughout history and throughout cultures, there has been no universally accepted definition of what constitutes art. Painting, sculpture, and architecture are the three classical visual art forms in the Western canon. Some definitions of the arts encompass not just the visual and performing arts but also literary works, musical compositions, motion pictures, and even interactive technology. Before the 17th century, there was no clear demarcation between "art" and "crafts" or "sciences." In contemporary use, which emerged from the 17th century and places a premium on aesthetics, the fine arts are considered to be distinct from other types of learned expertise, such as the decorative or applied arts. Aesthetics is a field of philosophy concerned with the study of art and related ideas like

imagination and interpretation. Art historians and critics analyze the produced pieces in their academic pursuits.

LITERATURE REVIEW

Friedrich, Marion (2018) There are rules that art appears to follow that are difficult to understand "objectively." The common understanding of "art" is that it is a created object. A bird's nest, yet... is it art or nature? At first glance, whether or not the neighbor's garden waterfall meets our standards of beauty appears to be a matter of personal taste. However, our appreciation for beauty also follows principles, as shown in both art and nature. The concept of beauty can really be quantified. When a person's facial characteristics are harmoniously balanced, for instance, we find them attractive. A face's attractiveness is culturally determined by its symmetry and its "proximity to the average" (or "familiarity"). Since I am a natural person, it is hard for me to remove myself from the sway of all the unspoken norms that govern my worldview. As a result, I can now only see the world as a collection of artistic creations. Given that man is an artistic creation, I have no way of knowing what constitutes nature outside the range of my senses.

Kahraman, Ekin (2014) Humans assign varying degrees of beauty to a broad variety of objects. The term "beautiful" is used to describe a wide variety of things, including both living and nonliving organisms, as well as human-made items and concepts. Beauty, as a notion, may have more significance than we give it credit for. Perhaps the significance lies in its more nuanced parts, which will need some digging to uncover. Therefore, this article will analyze the shared and unique characteristics that give natural scenery, artwork, and music their aesthetic appeal. In addition, the order in which we take in various forms of aesthetic pleasure will be questioned, and a theory on how we arrive at our final assessments will be proposed. After making a broad comment regarding beauty, the article narrows its focus to examine just the beauty of nature, artworks, and absolute music (music without words).

Mao, Hui & Cheung, Ming & She, James (2017) This paper's focus is on improving the depiction of visual arts, which is vital to studies of the visual arts. It is difficult and costly for museums and galleries to hire art experts to do analytical tasks (e.g., categorization, annotation) because of the vast number of artworks in the database, and the analytic findings are not stable since they are so dependent on the experiences of art experts. We are very interested in the subject of improving visual arts representation because of its practical implications and exciting research opportunities. When creating the representation, it is important to synthesize not only the content information but also the information about each individual style used in the work. To undertake visual arts analytic activities, for instance, a computer would need to examine a large number of artworks, art expert summaries, and improve understanding of the unique qualities of each visual art form. In this research, we introduce DeepArt, a unified framework for learning joint representations that capture both the subject matter and the aesthetics of visual works. This framework is more versatile and precise than conventional handmade techniques because it learns the distinctive features of visual arts directly from a large-scale visual arts dataset. We also provide Art500k, a massive visual arts dataset with over 500,000 pieces annotated with rich metadata on the artists, art movements, genres, etc. Our framework and Art500k have been the subject of several empirical research and assessments, all of which attest to their excellence and use. Our framework and dataset enable the development of a functional system for the retrieval and annotation of visual arts.

Wen, Xiaojing & White, Paul (2020) Both Chinese and European artistic traditions place great emphasis on depicting natural scenery. While the development of landscape portrayal in Europe is relatively recent, its history spans over a thousand years in China. Since the Song dynasty, Chinese landscape art (shan shui) has been an integral part of everyday life. Modern European cultural and national identities have been heavily influenced by landscape images, which have also helped to educate customers about the region. Consideration is given to the contexts in which landscape art has been produced in Europe, including as a means of supporting nationalism and the determination of national identity. Examples from China, Holland, England, Norway, and Finland are provided to show how landscape depictions served to support a certain definition of Chinese culture but have played little political role there.

Kárpáti, Andrea (2019) The purpose of this article is to provide a quick summary of the findings from a study of children's artwork created by students in kindergarten through lower primary school

(ISCED 0 and 1) (ages 3–10 years old) using both conventional and digital media. More than three hundred fifty kids were given four situational assignments (with themes connected to circumstances at the institution or in the kids' own lives) and their results were compared in terms of form portrayal, expressivity, composition, the use of color, and aesthetic appeal. This study will cover the visual literacy and symbolization skills of kindergarten students who were given a job to create a self-portrait and an outfit to wear whether they were happy or sad. The students used conventional media such as pens, pencils, crayons, and paint. Data analysis and examples of common approaches will be used to illustrate the relative importance of natural development (the role of age) and nurture (participation in art instruction in kindergarten) in the development of visual literacy. The greatest impact on visual literacy development was shown to be from kindergarten onwards. Kindergarten enrollment (where art instruction is offered on a regular basis) is a substantially stronger predictor than age alone. According to our findings, formal art education is three times more influential than age on the emergence of visual language.

THE IMPORTANCE OF NATURE IN ART

Artists create works not just to improve their own well-being, but also to highlight important society shifts and problems. Artistic expressions inspired by nature encourage discovery of the natural world, the development of personal meaning, and interpersonal connections via shared appreciation of artistic expressions. Artists of all stripes and eras have looked to the natural world for inspiration. The beauty of nature is a boundless source of creative energy and a central topic in a wide variety of artistic expressions. Art is a gift from nature, stated Henry Matisse. For him to be able to express himself in his own language, he must first learn to move to the beat of her music. Nature is used by artists not only as a means of self-expression but also as a means of self-understanding. Wood, clay, water, and graphite are all natural substances that may be used by artists to achieve this effect.

Some studies have also looked at how exposure to both art and environment might improve people's mental health. According to research by Thomson et al. (2020), clients of adult mental health services may benefit greatly from green prescription programs that integrate arts and nature-based activities. They suggested combining nature, art, and wellness into museum programming by using a museum's adjacent park or garden. Kang et al. (2021) discovered that siblings of disabled children benefited from nature-based group art therapy. They were healthier and happier as a result of the art therapy, and they had less stress and illness.

Artists in the Netherlands now have their own nature research lab, thanks to the Jan Van Eyck Academy. They built a space for artists to experiment with carpentry, printing, photography, video, and metals as well as their connections to the natural world. The goal of this lab is to begin bridging the gap between humans, nature, and art by giving artists the opportunity to reflect on nature from a variety of perspectives, such as in connection to ecological and landscape development challenges. More scientific study is needed on the relationship between art and nature, but it's encouraging to see that artists are doing their own studies.

How have artists incorporated environment into their artwork?

Vincent van Gogh, a world-famous painter, brought the outdoors within. His contributions have helped humanity better comprehend and appreciate nature in all her forms. His art was recently on display, and it was a visually stunning and exhilarating event. Mary Iverson, for example, is a contemporary artist who finds inspiration in the world's natural wonders. Her modern takes on classic landscape paintings are inspired by landmarks, national parks, and social themes like climate change. She wanted to merge her two passions for the environment and painting, so she started making art on climate change.

Miranda Lloyd, another contemporary artist, paints abstracted landscapes of nature including trees and birds. She paints several sea-themed images, often based on observations made in her garden. Miranda is a great illustration of how one may draw from the beauty of the outdoors to enhance their lives at home.

Moreover, elements of nature may be included into the development of novel artistic practices. Famous sculptor Daniel Popper often incorporates elements of nature into his monumental works. The Morton Arboretum in Lisle, Illinois is now hosting his outdoor exhibition titled "Human+Nature." Through sculptures and other works of art, this exhibition forges a link between humans and trees. People depend on trees for numerous reasons, including fresh air to breathe, shade to stay cool, and

aesthetic value that may offer happiness and calmness, as mentioned on the website of the Morton Arboretum. To survive and spread their advantages, trees, in turn, need human care. This is particularly true in a warming world. By seeing these monumental pieces of art, people might start to rethink their connections to trees.



The Nature of Art

The visual arts include a wide range of disciplines. It includes everything from painting and sketching to building and planning cities, from pottery and sculpture to film and video production. The exhibition's overarching goal is to show people the value of the visual arts as distinct expressions of the human condition and to communicate the concept that we get the most from art when we include experiencing, comprehending, and appreciating it in our everyday lives. Like life itself, art doesn't have to be analyzed or comprehended to be appreciated. Experiencing it is the only option.

TWENTIETH-CENTURY IMAGES OF ART AND THE NATURE

The relationship between man and nature is one that continues to inspire artists around the world, despite the fact that it is often seen as a respite in a contemporary art world dominated by technology, urbanism, and often complex aesthetic and philosophical themes. Popular socialist and environmentalist designer William Morris once stated, "The true secret of happiness lies in taking a genuine interest in all the details of daily life." Although this includes scientific advancements and societal norms in the twenty-first century, the natural world remains a constant in the background of our daily lives and is worthy of investigation in contemporary art practice to compare and contrast with Morris' nineteenth-century outlook. An example of an exhibition that made an effort to embrace and preserve a natural atmosphere inside an art institution was Ben Rivers's 2015 show at London's Camden Arts Centre. The artist's aim for a shift in human consciousness towards the natural world is implicit in the work's title: "Earth Needs More Magicians." The video works by Rivers were the most prominent pieces in the exhibition; they provided glimpses into isolated societies and landscape views of the elements, frequently with accompanying tales. The curatorial choices made for the gallery space at Camden Arts Centre, which could be thought of as the 'set design' for the films being shown, went above and beyond what is typically done when presenting film in a contemporary art context. Heavy chunks of wood surrounded the walls, dwarfing the spectator and making it seem as if there was no way out of the message and setting of Rivers' work. What does this say about how we interact with the natural world in a time of dwindling attention spans? This is not new information; Edmund Burke pointed it out in the eighteenth century. However, recreating the natural environment is an entirely different experience, and in a world where we can access these static images on Google, Instagram, etc., contemporary art must look to new methods of engaging the viewer once more.

We can observe how the story of nature is still being communicated via the lens of the camera or in an artificial environment by looking at Ben Rivers' work as an example. The presentation space for natural spheres may either heighten or dull the viewer's experience of the piece. The show at Camden Arts Centre was dominated by Rivers' work, distinguishing it from more conventional forms of documentary presentation. In London, Paridayda, an installation by South African artist Nicole Vinokur, transforms the galleries inside space into a meadow that forces viewers to reconsider their relationship to nature. The use of grass images within a gallery in the urban setting of Islington

highlighted the striking contrast between the gallery's social life and the city's natural surroundings. The contrast between city life and even the most basic sign of nature, like grass, is emphasized by combining the two in this manner. This gallery becomes a 'stripped-down' demonstration of natural development since technology has been lovingly abandoned for Paridayda.

AESTHETICS AND THE ARTS RELATIONSHIP AND INTERACTION BASED ON NATURE

Aesthetics and art history, as shown by contemporary global practice, take on new significance at the turn of the centuries for a variety of unanticipated reasons, chief among them a feeling of despair over humanity's scientific and technical "triumphal march across the planet Earth." The paradigm of values and the direction of future projections shifted as a result of manmade catastrophes, some scientific perplexity brought on by the unidentified mysteries of atomic energy, the slowing down of space research, etc. If the advent of the automobile, the airplane, and numerous discoveries in the field of physical knowledge, and later formulations of the theory of relativity, mastery, and awareness of the idea of speed gave rise to futurism, cubism, and the idea of introducing the art of analytical research at the turn of the XIX-XX centuries, the end of the XX century revives the importance of human knowledge, which is the key to the humanization of man, awareness of his responsibilities, and the development of

The study of art and nature

As a result, the connection between aesthetics and art criticism has risen to prominence as one of the most pressing concerns in modern humanities. There are a number of causes for this. First, they share an appreciation for aesthetics as a discipline with the potential to foster inner peace, advance the art of feeling, and enhance one's general appreciation for beauty. The destiny of modern art, or art created in the latter part of the XXth century, is intrinsically tied to the interest in art history. It is no secret that the end of the century has seen a shift in the overall image of art-forms' concentration, making comparisons to the turn of the century or even to the processes of the 1980s and 1990s difficult at best. Let's get down to the details. Since the early 1990s, even the most optimistic researchers have concluded that the cinema is in crisis and do not even attempt to predict its near future, whereas at the turn of the XXth century, the "childhood" of the cinema was evaluated as a necessary further prosperity, and the 80's confirmed these predictions. There is a decline in literature's ability to serve as a moral compass for its readers. Researchers have determined and observed with some apprehension the decay typical of literature with an educational function now, and teachers have noted the same process of the shift in paradigm of students' interests from literature to television and computers.

The latter fosters narrow-mindedness and prevents a young reader from discovering the extraordinary universe created by a favorite author. The list of evidence is extensible, and it becomes evident that the widespread interest in celebrity culture is misguided. The reverse is also true; our inability to appreciate classical music's transcendental force stems from our "pop"-distorted sense of taste. Consequently, a concern for art historical issues is not just a theoretical one; it is also an educational one, as it involves the formation of a mindful attitude toward art as the repository of humanity's collective memory. Aesthetics and the study of art have a lot in common, but they also have their own distinct histories and traditions, which has allowed them to survive the test of time and continue to fascinate and perplex academics in the present day. The theoretical foundation for the conceptualization of this topic is, of course, associated with the XX century, since there is a definite historical tradition of investigating the particularity of interaction between aesthetics and art history. It's important to acknowledge the constructive work done within the Marxist approach to define art's aesthetic value. Aesthetics and art criticism both evolved at different rates at the same period. Aesthetics within the unified methodology obtained, however, much greater chances for its growth, having a right in one form or another to access the history of global culture, art history, and, concurrently, is founded on the live creative activity of Soviet times. However, the need to establish the theory with a common art-shaped structure of factual information would not provide room for study, despite the fact that art criticism provided the sole basis for the works in the Socialist Realism genre. When aesthetics and art criticism were brought together, not only was the latter's standing bolstered, but it was also possible to distinguish a crucial problem that had been induced by a broad view of the arts, leading to the development of potentially fruitful concepts like the synthesis of the arts and the co-authorship of different art-forms. Russian, Georgian, and Ukrainian theorists' interest

in a wide variety of art issues, its aesthetics, and aesthetics as a methodology of art criticism within the Soviet tradition made it possible to combine theory with specific traditions of national art, which significantly personalized its position and enriched the overall picture. If you highlight, even briefly, the significance of Soviet art history, national identity approaches to the interpretation of specific events, historical facts, and the identification of the psychological qualities of the personalities of heroes, your point will be indisputable. The rise of historical themes in Soviet film throughout the 1970s and 1980s is only one compelling illustration of this.

The films "Prayer" by T. Abuladze, "Andrei Rublev" by A. Tarkovskyy, "Yaroslav the Wise" by G. Koch, and "Princess Olga" by Y. Iliencko were all unique cinematic sensations, and yet they all fell under the umbrella term "Soviet Cinema" since they depicted a fictitious universe that was uniquely Soviet. Stelmach, N. Dumbadze, P. Zagrebelniy, E. Mezhelaytisa, C. Amirejibi, V. Rasputin, Y. Bondarev, and many more have all contributed to the development of a distinctively Russian literary canon. The sheer nature of art seeking identities supplied "food for thoughts" for theorists. Several works from the 1970s through the 1990s deserve special mention for their contributions to our understanding of the theoretical underpinnings of the aesthetic and art-criticism stance. The writers' works may have been written independently, but they have a similar approach to reflecting on the essence of art. The most common view was articulated in the 1980s by the well-known Russian aesthetician M. N. Afasizhev. He relied on preexisting ideas of system formation in an effort to alter established worldviews and methods. The key idea behind this strategy is to analyze the "system" in terms of its constituent parts. It may be claimed, after examining the most popular definitions of the word "system" in the literature, that the system is a collection of interacting parts. The second concept highlights the significance of the system as an integrated whole with its surroundings. Scientists must organize the system by assigning ranks to its components, which in turn form their own subsystems. Using these formal structures, M. Afasizhev shows how these methods fall short because they fail to account for "one important characteristic of any system—its development as a result of the operation in a given environment and interaction with other systems as the highest and lowest order." Because of this, M. Afasizhev was able to determine his own art system, which "in light of the postulates of the systemic art approach, in its genre and form diversity, is a complex system of interrelated subsystems that are in a dialectical interact with each other - on the one hand, and with different social systems on the other."

CONCLUSION

For theoretical purposes, the article's concerns may be reshaped by looking at how various fields of art have evolved through time. Art throughout this time period tried to capture the prevailing spirit of inquiry, which helped to broaden perspectives and clarify existential concerns by reflecting the philosophical and aesthetic climate of the time. The relationship between man and nature is one that continues to inspire artists around the world, despite the fact that it is often seen as a respite in a contemporary art world dominated by technology, urbanism, and often complex aesthetic and philosophical themes. Art allows us to transcend our material bodies. The visual arts may continue to improve our quality of life by exposing us to new perspectives, values, and ideas. Our heightened sense of awareness is fostered and used via the arts. Aesthetics is a field of philosophy concerned with the study of art and related ideas like imagination and interpretation. Art historians and critics analyze the produced pieces in their academic pursuits. The beauty of nature is a boundless source of creative energy and a central topic in a wide variety of artistic expressions. Including elements of nature in a painting is a simple way to provide the illusion of depth and space. On the other hand, it may serve as the centerpiece of an artistic composition. Nature and art seem to have a tight connection. The natural world has emerged as a major subject in the works of several well-known artists.

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