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Thesis Title	INSPIRATION OF NATURAL FORMS IN CONTEMPORARY SCULPTURE		
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Abstract	<p>The implicit interrelation between mankind and nature is an eternal one. As since creation man thrived to invest, imitate and inspire natural forms, whether being intended for a specific utility or an artistic aesthetics. Man's imagination in general and the artist in particular cannot afford formation outline a certain image that is unrelated to nature, as to this effect art history confirms the bilateral correlation between art and nature throughout various prototypes findings.</p> <p>Henceforth, sculpture and exactly at the beginnings of the twentieth century embarked on realizing many new and unfrequented formulations, as sculptor distanced himself from simulating of human animal traditional shapes. Consequently his achievements became more subjected to interpretations resulting from his previous artistic accomplishments, for despite the audiences' sensation of the fact that such artistic works are nature- inspired and backed by opinions of some art critics and artists about the source of their inspirations. Still, these configurations are not obvious and mystic regarding inspiration source in addition to the true reason of the infrastructure change of the temporary inspired artistic form although natural forms and their related constituents and rules remained the same since its very starting.</p> <p>Resultantly, we faced many interrogations which are worth studying and research of the most prominent natural figures that were inspired by the sculptor in most of his artistic works, the reasons lying behind such tendencies and the style and methods of artist inspiration for natural forms relevant to all his innovations.</p> <p>Our research at hand comprises four chapters:-</p> <p>Chapter one, the methodological layout:-</p>		

This chapter handles posing the problem and research importance that lies within as a new prelude in this domain leading to demonstrate obviously the type of relation between contemporary sculpture and natural shapes, to highlight latest scientific innovations respective to fractural engineering applications in nature and mean of investing them in modern sculpture.

Research goals are implicit and enshrined in exploring natural forms inspired by modern sculptor as well as revealing methods of modern sculpture inspiration from those natural forms.

Research limits are determined by studying the modern international sculptures achieved within the period extending between 1910-2005. But natural shapes were identified by forms conceived sentimentally, magnifiers or mathematically away from living beings.

There were some terms indicated in our epitome such as; inspiration, natural forms and many others as by this chapter one comes to an end.

Chapter two, the theoretical layout which comprises three topics:-

First topic; art and nature, to this we have already tackled the issue of inspiration by displaying natural shapes and their respective classifications besides mans' relation and arts in nature.

Second topic; perception and aesthetic responsiveness, in which we handled perception and the concept of excitement, reaction elements and basics of formation in nature as impetus for artist, also we deliberated perceptive arrangements imagination and mental visions, instantly observing closely to keep a distance from deep involvement in psychological theories, philosophical points of view or aesthetics.

Third topic; the modern international sculpture and nature, to this we have included nowadays sculpture and its relation respective to nature, and instantly bearing in mind some contrasts between artistic and natural form, that is in addition to some field applications to specific kinds of gravel as preparatory to specimens analysis.

Out of this topic we extracted some indicators to rely on as a basis for specimen analysis. By this theoretical layout comes to an end, being known that this study is unprecedented or had an analogue.

Third chapter was fully devoted to research procedures which embrace entire material, as it is unfeasible to define it due to community being of an international type for period falling between (1910-2005), and being known that it did not affect negatively or positively research results. Specimen was deliberately selected by figuring out some works inspired and way of inspiring them, as to this effect we singled out a score (40) of modern sculpture works.

Relevant to research methodology; we accredited the straight descriptive analytical method in analyzing sculptural works indirectly by making a contrast with a natural specific form, forms, imaginary pictures of invisible natural forms , analysis of some specimens throughout unintended style of disintegrating the whole artistic work , to compound some natural shapes purposely in separate bulks or chained to each other or eventually to delete a part of the natural form like stripping out the shell sheath as to reach the very essence of inspiration, for by this we can realize our research goals.

Research engine was an instrument for observing works collected either from books and Internet, on- hand nature shooting pictures in addition to adoption of theoretical layout indicators.

Chapter four is dedicated to results and conclusions to brief:-

First: the contemporary sculptor inspired forms perceived sentimentally like stones, gravel, mountains, corals diasporas , fungi, icebergs, glaciers, mud cracks, crystals, bones, spontaneous bodies like clouds , waves, forms closely to observe by magnifiers or microscopes and some others which can be studied mathematically e.g. nucleus, planets and galaxies, besides formations backing to Ice and Fossils era.

Second:

Modern sculptor proved his inspiration of natural forms throughout exploiting modern tools , equipment and welding means so as to inspire natural forms with spaces that might form resulting of the continuous growth in colonies and bones, also to mention the use of computers in designing his achievements that depend on fractural engineering, make use of natural invisible phenomena like winds to inspire natural structures, as there was some mobility in modern and temporary sculptural accomplishments in addition to bring into use the earth considered a base for every specific artistic achievement, in other words; to reshape the sculpture so as to become a part of the surrounding environment.

Third:

The modern sculptor achieved his inspirations for natural shapes by introducing engineering shapes into his accomplishments which back to the preliminary engineering forms like the circle, triangle, square or forms induced by them which although being random and not observing nature's fractural engineering rules.

Conclusions reached here below are:

1. The sculptor, however he attempts to simplify, dismantle or reduce his nature-inspired shapes, his achievements stay nature- bound whether

consciously or subconsciously.

2. The modern sculptor inspiration for natural forms was inherently connected to the relation to other sciences like Chemistry, Physics, Topology or Astrology.
3. Science also contributed to a great extent in exploring nature's components and gets familiarized with respectively, to find out its formations, for actually observing and contemplation of nature is considered as an art in the very sense of the meaning. That is besides being an independent branch of knowledge concerned with studying, research and explorations.
4. Some sculptors made exploited their previously- acquired scientific expertise in realizing an artistic achievement.