

Artistic Exploration of “The First Light of the Himalayas”: A Creative Research on Light, Emotion, and Landscape Interpretation

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Abstract.

The painting series “Artistic Exploration of the First Light of the Himalayas: A Creative Research on Light, Emotion, and Landscape Interpretation” investigates travel as an experiential and perceptual process through contemporary painting. The works emerge from encounters with unfamiliar landscapes in the early morning, where light, atmosphere, temperature, and spatial conditions converge. Rather than emphasizing literal representation, the paintings prioritize emotional resonance and sensory perception, transforming transient moments into affective images grounded in memory and inner feeling.

The creative process explores a distinctive artistic approach within visual arts, beginning with direct observation of place and continuing through studio-based interpretation. Color, gestural brushwork, and layered textures function as primary visual elements for conveying inner experience and psychological states. Each artwork serves as a trace of movement - both physical and introspective - reflecting awakening as a moment of awareness, renewal, and engagement with the surrounding environment.

Through this approach, the series presents travel not merely as geographical movement, but as an ongoing internal process shaped by perception, memory, and emotional depth. The works invite viewers to contemplate and reflect upon their own lived experiences within the context of contemporary culture and painting.

Keywords: Contemporary Painting, Landscape, Light, Perception, Emotional Experience, Visual Interpretation

1. Introduction

Travel is not merely a movement from one place to another; it is a process of perception, experience, and memory that shapes human inner sensibility. Within contemporary art, particularly painting, travel has become a critical site for examining experiential and perceptual dimensions beyond literal representation. The painting series *Artistic Exploration of the First Light of the Himalayas* investigates travel as an experiential and perceptual process articulated through contemporary painting.

This series is inspired by early-morning encounters in unfamiliar places, where light, atmosphere, temperature, and spatial conditions converge to form transient yet powerful impressions. The artist emphasizes emotional intensity and sensory perception, transforming fleeting moments into visual expressions of memory and inner experience.

The creative process explores a distinctive artistic approach that begins with direct observation and sensory engagement with specific locations, followed by interpretation and transformation within the studio. As noted by Mueangkhwa, J. (2567, 5) “artists construct

meaning by organizing visual elements into coherent forms and symbolic focal points”. In this context, color, gestural brushwork, and layered textures serve as primary means of conveying psychological states and perceptual experience.

Each artwork functions as a trace of movement - both physical and contemplative - reflecting awakening as a moment of awareness, renewal, and connection with the surrounding environment. Through this framework, the series presents travel as an ongoing internal process shaped by perception, memory, and emotional depth, inviting viewers to reflect upon their own lived experiences within contemporary painting.

1.1 Research Objective

1. To create a series of paintings based on the concept “*Artistic Exploration of the First Light of the Himalayas*,” reflecting distinctive characteristics and a unique creative identity within contemporary visual arts.

2. To investigate the relationship between light, atmosphere, emotion, and perception within the context of the Himalayan landscape through the process of painting.

3. To develop and present the paintings in the form of a contemporary art exhibition that generates aesthetic value and provides a space for viewers to interpret, connect personal experiences, and gain inspiration for artistic creation.

2. Literature review

Previous studies indicate that light functions as a key expressive element in contemporary painting, playing a significant role in shaping perception, atmosphere, and emotional experience beyond literal representation. Research in landscape and practice-based art emphasizes experiential and interpretative approaches, in which material processes such as the use of color, gestural brushwork, and layered textures serve to translate perception, memory, and emotion into visual form.

3. Methodology

1. To study theoretical and conceptual frameworks related to light, landscape, perception, and emotion in contemporary visual arts as a foundation for artistic creation.

2. To conduct observational studies of Himalayan landscapes, particularly in early-morning conditions, focusing on light, atmosphere, temperature, and spatial qualities.

3. To analyze and synthesize visual, perceptual, and emotional data derived from observation and photographic documentation into conceptual inspiration for painting.

4. To develop sketches and compositional studies based on photographic references and direct observation, ensuring alignment with the conceptual framework.

5. To create a series of oil paintings on canvas, employing expressive use of color, gestural brushwork, and layered textures to convey light and emotional experience.

6. To disseminate the painting series through a contemporary art exhibition, providing a space for aesthetic engagement, interpretation, and reflective experience.

Figure 1. Sketch by photography



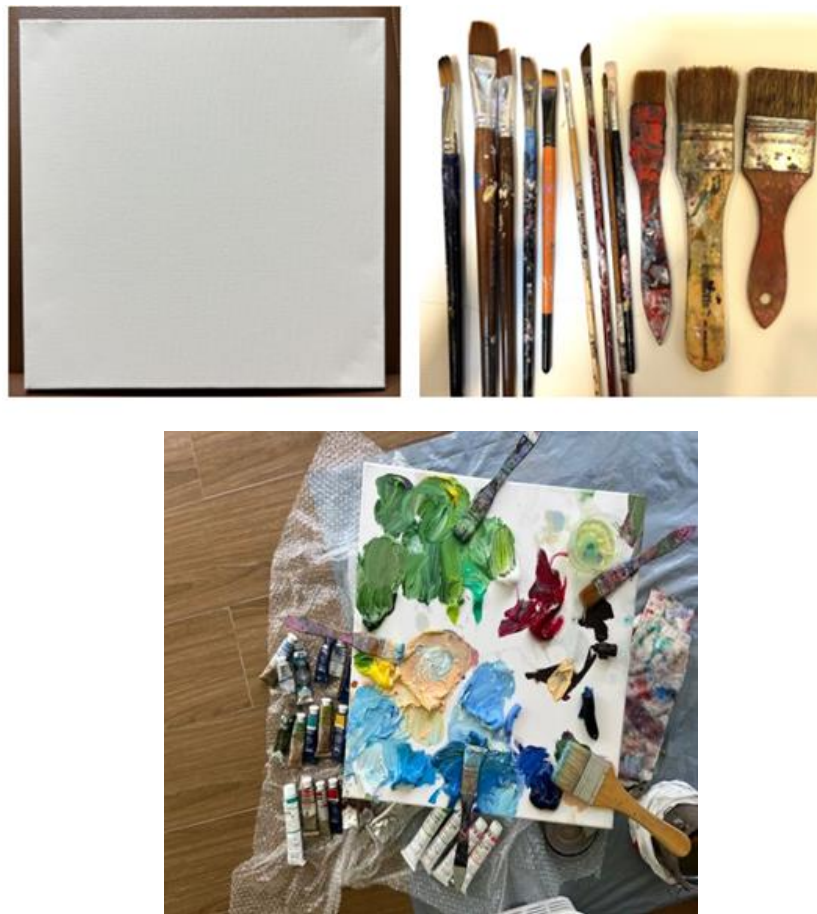
Sources: Natsuree Techawiriyataweesin

Figure 2. The step-by-step layering process of color application



Sources: Natsuree Techawiriyataweesin

Figure 3. supplies used for the creation



Sources: Natsuree Techawiriyataweesin

4. Results

This creative research demonstrates that the first light of the Himalayas functions not only as a physical phenomenon but also as a perceptual and emotional catalyst within contemporary painting. Through the expressive use of color, gestural brushwork, and layered textures, the findings reveal that light plays a crucial role in shaping atmosphere, memory, and the emotional interpretation of landscape beyond literal representation. The artworks present landscape as an experiential space in which perception and inner response intersect, allowing viewers to engage in reflection and form personal connections. These findings affirm the effectiveness of practice-based creative research in examining the relationship between light, emotion, and landscape within the context of contemporary painting.

Figure 4. *The First Light of the Himalayas* (2025). Oil on linen, 100 × 100 cm.



Source: Natsuree Techawiriyataweesin

The artwork is presented as a two-dimensional painting on canvas, titled “The First Light of the Himalayas” (2025).

The work is created using the oil painting technique.

The artwork measures 100 × 100 centimeters, consisting of one piece.

Figure 5. *Harmony in Colors* exhibition at Premmika Art Gallery, Kensington Hotel Khao Yai,
Yai,
26 September – 6 November 2025.



Source: Natsuree Techawiriyataweesin.

5. Conclusion

This creative research, “*Artistic Exploration of the First Light of the Himalayas*,” demonstrates that the first light of day plays a significant role in shaping perception, emotion, and the interpretation of landscape through contemporary painting. Light functions as a mediating element that connects sensory experience, memory, and inner response, thereby presenting landscape as an experiential space rather than a mode of literal representation. This study confirms that creative research approaches are effective in expanding understanding of the relationship between light, emotion, and landscape, and contribute to the development of both conceptual and practical knowledge in contemporary painting.

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