

EVOLUTION OF COMPOSITIONAL STRUCTURES IN THE LANDSCAPE GENRE: FROM CLASSICAL TO CONTEMPORARY

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Abstract

This article analyzes the historical development of compositional structures in the landscape genre, exploring their evolution from classical artistic traditions to contemporary creative directions. The study scientifically explains the strict compositional framework formed in ancient and Renaissance landscapes, the spatial construction principles of Romanticism and Realism in the 18th–19th centuries, and the new interpretation of the compositional center through light and atmosphere in Impressionism. It also examines the emergence of abstract, conceptual, and experimental directions in contemporary landscape art, highlighting the reinterpretation of compositional concepts enriched with visual rhythm, color fields, minimalism, and photographic approaches. Research results show that the evolution of landscape composition is not only a formal transformation but also a deep shift in artistic worldview, perception, and expressive means throughout history.

Keywords: Landscape, composition, spatial structure, landscape aesthetics, picturesque, modernism, postmodernism, visual thinking, perspective, atmospheric quality.

Introduction

The landscape genre is one of the most complex and multilayered fields of visual art, and its compositional structure has constantly transformed throughout history, reflecting different stages of artistic thinking. Composition serves as the “skeleton” of the landscape, shaping the artistic concept of nature through spatial relations, structural organization, and the harmony of light and color. In the classical period, composition was defined by order, proportionality, and a centralized spatial structure. In contemporary art, however, it takes on new forms such as fragmentation, free perspective, broken symmetry, and conceptual spatiality. This article aims to systematically investigate the historical evolution of compositional structures in the landscape genre.

Main Part

Classical Landscape Composition Systems

The Ordered Spatial Model of the Classical Landscape

Landscape composition formed in the 17th–19th centuries is characterized by:

- perspective directed toward a central point;
- strict separation of foreground, middle ground, and background;



- symmetrical or conditionally symmetrical structure;
- the principle of creating a picturesque, harmonious space.

Artists such as Claude Lorrain and A. Van der Neer conceptually reinforced this compositional model. Landscape painting of this era became an idealized artistic reflection of nature.

The Dominance of Perspective

In the classical school, linear perspective served as the main structural basis of composition. Space was built according to mathematical order, and the visual system followed precise rules. This strengthened the passive observational position of viewing the landscape as an external object.

The Compositional Revolution of the 19th–20th Centuries: Impressionism, Post-Impressionism, and Modernism

Impressionist Composition and Visual Flow

Impressionists broke the strict compositional order. They focused not on static space but on the momentary flow of light. As a result, spatial structure gained the following features:

- decentralization of composition;
- a sharply “cropped” visual appearance;
- representation of time as a dynamic flow.

The landscape was no longer a static object but a constantly shifting atmospheric system.

Constructive Composition in Post-Impressionism

Artists such as Van Gogh, Cézanne, and Gauguin introduced a structural approach to composition:

- artistic deformation of forms;
- construction of space through color fields;
- geometric organization.

Cézanne’s approach later influenced Cubism and led to spatial fragmentation in landscape painting.

Radical Liberation of Composition in Modernism

In the early 20th century, landscape composition was reinterpreted as follows:

- elimination of perspective;
- complete disruption of symmetry;
- transition to spatial abstraction;
- construction of space through geometric rhythm.

Landscape of this period became a conceptual space aimed at revealing the invisible internal structure of nature.

New Paradigms of Composition in Contemporary Landscape (Postmodernism and the 21st Century)

Fragmentation and Collage in Postmodern Composition

Postmodern art transformed composition through:



- decomposition — breaking space into fragments;
- collage — merging various visual layers;
- intertextual spatiality — blending historical, cultural, and ecological references.

The landscape became not a unified harmonious space but a “visual text” requiring interpretation.

Ecological Composition: The Model of a Destroyed Space

In the 21st century, ecological issues transformed landscape composition profoundly:

- empty spaces (Aral Sea bed, dried territories);
- semi-destroyed ecological structures;
- anthropogenic rhythms;
- fusion of landscape and tragedy.

This approach reflects the wounded structure of nature rather than its ideal form.

Digital Landscape: Virtual Composition

Modern digital art brings composition to a completely new level:

- three-dimensional simulation;
- drone compositions (top-down viewpoint);
- VR spatiality;
- generative composition (AI graphics).

In this process, the landscape becomes a meta-space — a digital construct rather than a physical environment.

The Unique Evolution of Landscape Composition in Uzbek Art

20th-Century Uzbek School Artists such as U. Tansiqboyev, L. Bure, Ch. Akhmarov, and A. Abdullaev integrated landscape composition with local coloristic traditions:

- wide spatial panoramas;
- Eastern rhythm and decorativeness;
- vivid color palette and lyrical expression.

Contemporary Uzbek Landscape Composition in the 21st Century

Modern artists are creating new models of landscape through:

- fragmented spatiality;
- ecological themes;
- conceptual composition;
- digital technologies.

The theme of the Aral Sea disaster introduced ecological drama into compositional structures. Landscape composition has evolved in direct connection with the general historical development of art. While the classical period was based on order, harmony, and central perspective, the modern era is defined by fragmentation, asymmetry, digital spatiality, and ecological drama. Contemporary landscape is no longer just a depiction of nature but a complex visual model reflecting artistic thinking, the spirit of the time, and the human–nature relationship.



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