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SPECIFIC METHODS AND FORMS OF COMPOSITION IN VISUAL ARTS

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Abstract: *The fundamental laws of composition are objective in nature and are applicable to all types and genres of art. A student who masters these core laws gains the ability to conduct a comprehensive creative analysis of any work of art. The primary laws of composition include: the law of integrity, the law of contrasts, the law of typicality (innovation), and the law of subordinating all compositional means to the conceptual content.*

Keywords: *layout (kompanovka), composition, rhythm, landscape, plein air, perspective, object, color gamut (kolorit), contrast, symmetry, asymmetry, monumentality.*

Introduction: The Law of Integrity. The law of integrity is a unifying principle that integrates all elements and components into a cohesive whole; it manifests throughout nature and society as a dialectical law. According to this primary law of composition, a work of art is perceived as a unified, indivisible entity.

The essence of this law can be revealed through an analysis of its core features and characteristics. The fundamental attribute of the law of integrity is the indivisibility of the composition—meaning that although it may consist of various distinct parts, it is never perceived as a mere collection of multiple

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elements. Indivisibility is achieved through a constructive idea that allows the artist to integrate all components of the future work into a single, harmonious whole.

Main Body: Fundamental Laws of Composition. The fundamental laws of composition possess an objective character and are inherent to all forms and genres of art. A student who has mastered these core principles is capable of performing a comprehensive creative analysis of any artistic work. The primary laws of composition can be categorized as follows:

- The Law of Integrity; The Law of Contrasts; The Law of Typicality (Innovation); The Law of Subordination (the alignment of all compositional means with the conceptual content).

This law primarily stems from the perspective of the world's unity and materiality. It dictates that all elements and components of a work must be subordinate to a single conceptual theme. Without this adherence, the composition risks becoming fragmented and losing its structural coherence.

The Role of the Compositional Center and Emotional Impact;

If a work contains two or more unsubordinated centers instead of a single, meaningful compositional center, the piece will fail to achieve integrity, even if individual details are depicted accurately. To evoke a powerful emotional response, an artist must possess the skill to subordinate secondary elements to the primary ones, integrating them into a single, unified organism. In the law of integrity, the core meaning is manifested through the lifelike and precisely captured expressiveness of the central characters in relation to others and their environment.

Furthermore, the law of integrity is revealed through the logical and emotional construction of the narrative, the psychological state of the characters, and the intricate connections and distinctions in their poses and



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movements. Works that have successfully achieved a compositional solution based on this law include:

I.E. Repin's "*Unexpected Return*" (1884–1888, State Tretyakov Gallery);, P.P. Benkov's "*Girlfriends*" (State Art Museum of Uzbekistan);, B. Jalolov's "*The Birth of the Dance*";, J. Umarbekov's "*I am a Human.*"

The Law of Contrasts. Opposition exists as an objective law within the realms of nature and society. The sharp differentiation in the composition, quality, and structure of objects is understood as a relationship of opposites. Examples in nature include color contrasts (red and green), tonal contrasts (light and dark), form contrasts (thin and thick), and dimensional contrasts (large and small).

In visual arts, contrast functions as a law of composition and serves as a constant means of expression, directly influencing the structure and organization of a work. By juxtaposing sharp differences in form, state, and color, the thematic content is perceived more profoundly. Until the 19th century, portraiture often featured figures depicted as light shapes against a dark background (e.g., Caravaggio's "*The Lute Player*", 1595, State Hermitage Museum). Conversely, the 19th century saw the emergence of dark silhouettes against light backgrounds, as seen in V.A. Serov's "*Girl with Peaches*" (1887, State Tretyakov Gallery) and I.N. Kramskoy's "*Portrait of an Unknown Woman*" (1883, State Tretyakov Gallery).

Furthermore, N.A. Yaroshenko's painting "*Life is Everywhere*" is built upon situational contrast: the prisoners behind the barred windows of a train car are juxtaposed with the free pigeons pecking grain on the platform. Similarly, in N.N. Ge's painting "*Peter the Great Interrogating the Tsarevich Alexei*," the artist utilizes both psychological and conceptual contrasts. Thus, all works of visual art employ either specific or multiple types of contrast simultaneously. Contrast serves to reveal the content of the work more deeply,

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enhance its artistic expressiveness, and establish compositional unity and the integrity of movement.

The Law of Typicality (Generalization). Typicality is a significant law fundamentally linked to the truthful depiction of life and the creation of artistic images. By analyzing the manifestations of reality, an artist reflects its essence and expresses natural characteristics through concrete artistic images. One of the primary features of this law is the typicality found within characters and the situational context of the event.

In the process of creating a work of art, an artist—guided by the laws of composition—develops, generalizes, and typifies the protagonist. This elevates the impact and expressiveness of the artistic images to their highest level. The following works exemplify the law of typicality: Leonardo da Vinci's "*Mona Lisa*" (Louvre, Paris); Caravaggio's "*The Lute Player*" (1595, State Hermitage Museum);, I.E. Repin's "*The Archdeacon*" (State Tretyakov Gallery);, A. Abdullayev's "*Portrait of Nazarali Niyozov*" (State Art Museum of Uzbekistan); R. Choriyev's "*The Bride*" (State Art Museum of Uzbekistan); J. Umarbekov's "*The Painter of the Spirit*."

In these works, typical images of representatives from various social classes and strata are created. These figures are perceived not merely as concrete individuals, but as generalized collective images that reveal the character of their era and time to the viewer. Similarly, in P.P. Benkov's "*Mother of the Hero*" and N. Kashina's "*The Doira Player*," typical images are profoundly expressed. In A. Abdullayev's "*Portrait of Nazarali Niyozov*," the artist created a generalized image of an Uzbek cotton grower through the persona of a simple water-master (*suvchi*).

The Law of Subordination of All Means to the Conceptual Content.

This law obliges the artist to create a work that is perceived as a whole, is expressive, and possesses high conceptual value. It requires that all details



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and parts of the work be organized not based on a dry schematic of forms, but on a composition built around a central ideological and conceptual theme.

As an artist works on a piece, they depict objects that capture their interest and attention through composition, expressing their personal relationship while providing a moral and aesthetic evaluation. Consequently, regardless of the subject matter, a work only attains the status of a true artistic creation when it is imbued with profound conceptual content.

The successful application of this law can be observed in masterpieces such as: Diego Velázquez's *"The Surrender of Breda"* (1634–1635, Prado, Madrid); Eugène Delacroix's *"Liberty Leading the People"* (1830, Louvre, Paris); M.B. Grekov's *"Tachanka"*; A. Deineka's *"The Defense of Sevastopol"* (1942, State Russian Museum, Saint Petersburg); P.P. Benkov's *"Girlfriends"* (State Art Museum of Uzbekistan); B. Jalolov's *"Under the Dome of Eternity"* (1995, Tashkent).

In the painting *"Liberty Leading the People,"* every element is subordinate to the work's theme. Liberty is depicted through an allegorical female figure in powerful motion. Positioned as the most essential and valuable element, she serves as the meaningful compositional center, highlighted through vibrant color and tonal brilliance. In this canvas, the laws of realism (typicality), contrast, and integrity, along with the principles of the compositional center—color, tone, and light—are clearly subordinated to the overarching ideological theme.

Therefore, the artist's worldview plays a crucial role. For a worldview to be profound and complete, it must encompass not only the artist's knowledge, social attitudes, and aspirations but also a unique perception of the world. This perception shapes the true essence of artistic creation.



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Beyond these, we shall examine two additional specific laws of composition which, unlike the general laws, do not apply to all types of visual arts but possess a more specialized nature.

The laws and rules, methods, and means of composition constitute the figurative "core" of a work's content, facilitating the construction of the composition and holding essential significance in developing plastic solutions. The rules of composition encompass rhythm, the meaningful compositional center, symmetry and asymmetry, and the subordination of secondary elements to the primary ones. If symmetry ensures the tranquil balance of elements, rhythm implies motion—a continuous movement that extends toward infinity. In both life and art, rhythm is the periodic repetition of elements, symbolic situations, or conditions at specific intervals. Rhythm exists fundamentally in nature as a miraculous compositional origin, participating in numerous aspects of existence, such as the structure of the universe, organic and inorganic nature, seasonal cycles, and the human organism through metabolism, respiration, and heartbeat. However, rhythm in art is distinct from rhythm in nature; it is closer to organic nature due to its technical characteristics and inherent plasticity. Some artists, such as A. Deineka, view rhythm as a rule, while others consider it a law, and a third perspective regards it as a fundamental organizational tool of composition. Acknowledging its organizational nature, E.A. Kibrik writes: "The rhythmic basis of a composition expresses the internal logic of the artist's conceptual goal. This core regularity is present in every creative intent and serves as the guarantee for successfully establishing the compositional structure and cadence of an artistic work. Rhythm is not merely an organizational starting point, but also an aesthetic grace that imbues the work with poetic and musical qualities inseparable from its artistry." In the creative process, rhythm possesses unique characteristics and a wide range of motion, holding both organizational and aesthetic significance grounded in compositional laws. It is

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expressed through contrasts of line, color, and tone, or volume contrasts in sculpture. In a successfully executed composition, rhythm simultaneously functions alongside the law of contrasts, becoming a fundamental component that unifies all elements of the work. The repetition of certain details or elements in a composition leads the viewer to observe and feel the development of the content. This feature of rhythm defines its interaction with the law of vitality, whereby the artist is not limited to showing external movements but also brings internal movements to the surface. Rhythm has existed in all periods and in all types of art. In the art of the ancient East, the use of rhythm was strictly required. In ancient Egyptian art, the frieze, containing rhythmic depictions, was considered the main form of composition.

Ancient Greek art moved a step ahead of Egyptian art due to its mastery of rhythm and symmetry. By depicting human figures in more natural poses and diverse active movements through rhythm, ancient Greek masters created highly expressive compositions. Specific instances of rhythm can be observed in Greek vases, and painting compositions from the classical period of Greece were also constructed on a rhythmic basis.

During the Renaissance, the use of rhythm became one of the three primary requirements of composition. These three tasks—perspective, the rhythmic division of the plane, and the focal point—were established by Early Renaissance artists. Monumental frescoes bear witness to this; as evidence, one can cite Giotto's compositions, such as *"The Baptism of Christ"* and *"The Marriage of the Virgin."* Furthermore, in the 15th century, the rules and methods of composition were consistently and successfully applied by Masaccio, Botticelli, and Mantegna. In his work *"The Tribute Money,"* Masaccio depicted the rhythmic harmony of the crowd, expansive space, and the volumetric quality of the figures, achieving complete compositional integrity within the fresco.



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The compositional rules developed by Renaissance masters remained central to art during the 16th–18th centuries, where a special place was reserved for rhythm. Rhythmic arrangement in paintings led to the emergence of complex interconnected light-and-shadow patterns and color harmony. For example, in Tintoretto's *"The Last Supper,"* we observe a complex rhythm; the diagonal construction of the composition significantly intensified the movement of the depicted figures.

The Interplay of Light, Shadow, and Rhythm: 17th to 19th Centuries; By the 17th century, light-and-shadow (chiaroscuro) and color began to play a dominant role in compositional solutions. The works of Rembrandt, particularly *"The Night Watch"* and *"The Return of the Prodigal Son,"* serve as brilliant examples of this shift. Although light and shadow effects take center stage in these compositions, the significance of rhythm does not diminish; on the contrary, it enhances the emotional impact of the work and prompts the viewer to perceive specific objects and events through a new perspective.

In 19th-century Russian art, there was a concerted effort toward the active application of rhythm in organizing the pictorial plane. In K.P. Bryullov's *"The Last Day of Pompeii,"* the alternating bright and dark spots create a distinct rhythm, leading to a balanced and unified perception of the vast canvas. Meanwhile, Kuindzhi's *"Birch Grove"* presents a classical example of rhythm within a landscape.

The works of A.A. Deineka, such as *"Skiers,"* *"The Relay Race,"* and *"The Race of the Sportswomen,"* clearly demonstrate the strategic placement of rhythm. These works are distinguished by their complex rhythmic structures. In *"The Relay Race,"* the movement follows a diagonal trajectory, whereas in *"The Race of the Sportswomen,"* the action begins from the foreground, winds along the riverbank towards the viewer, and eventually moves parallel to the picture plane.

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The Meaningful-Compositional Center; The meaningful-compositional center is defined as a specific part of a painting that sufficiently and clearly expresses the core ideological content and primary essence of the work. In accordance with the fundamental laws of composition, this center is distinguished by its volume, illumination, and other artistic means. Primarily, the compositional center must command the viewer's immediate attention. It holds a significant place not only in painting but also in sculpture, graphics, decorative arts, and architecture.

The construction of a composition must inevitably take into account the characteristics of human visual perception. The organization of the meaningful-compositional center is intrinsically linked to this perspective; only through such vivid expression can the primary essence of the artistic work become apparent. Therefore, one of the foremost requirements of composition is the correct placement of the meaningful-compositional center, which embodies the constructive idea of the content.

Following the law of integrity, the artist must logically justify the connection between the compositional center and its other constituent parts. If the center is shifted to one side without careful consideration, unintended "dead spaces" appear, creating an impression that weakens the overall impact and idea of the work.

Conclusion: *The Spatial Dynamics of the Compositional Center;*

It is rarely observed that the meaningful-compositional center coincides exactly with the geometric center of the canvas. A truly invaluable quality of a composition is its structural necessity—it should be constructed in such a way that nothing can be removed and nothing can be added without disrupting the whole.



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Nevertheless, classical examples of aligning the compositional center with the geometric center include Leonardo da Vinci's *"The Last Supper"* and V.I. Vasnetsov's *"The Bogatyrs."* Other notable examples include Rembrandt's *"The Return of the Prodigal Son"* and V.G. Perov's *"Arrival of the Governess at the Merchant's House."* In Perov's *"Troika,"* the meaningful-compositional center is formed by the children positioned in the spatial foreground. In this instance, the artist establishes the directional movement (or plastic volume) of the figures in relation to the center, guided by the work's ideological intent.

Placing the meaningful-compositional center in the background (second plane) creates a visual transition from the near to the distant. This technique offers rich opportunities for integrating the various parts of the painting with the center. In I.E. Repin's *"Unexpected Return,"* the meaningful center—the figure of the revolutionist returning from exile—is situated in the middle ground. Similarly, in A.A. Ivanov's *"The Appearance of Christ to the People,"* the meaningful center is pushed into the background to align with the monumental narrative. Consistent with the theme, the main protagonist's figure is scaled down but remains distinct from the crowd due to its isolated placement against the general background.

Symmetry as a Principle of Balance;

Symmetry in art, and particularly in the visual arts, draws its foundation from real-world existence. The defining characteristic of organizing a composition symmetrically is the achievement of balance across volumetric parts, tones, colors, and even forms. In such cases, one part typically mirrors the other as if reflected in a glass. Symmetrical compositions primarily possess a vividly expressed center, which usually coincides with the geometric center of the pictorial plane.

If the point of origin becomes confused with the center, or if a particular volume appears disproportionately heavy, or if the image is constructed along



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a diagonal, it indicates the mobility of the composition. In a sense, such shifts may appear to disrupt the initial conceptual idea if not intentionally balanced.

The rules of symmetry were applied by Ancient Greek sculptors long ago. The use of symmetrical compositions by Greek masters in the 4th–3rd centuries BCE is evident from copies of their frescoes. During the Early Renaissance, this is seen in the frescoes of Giotto. In the High Renaissance, Leonardo da Vinci's *"The Virgin and Child with Saint Anne"* features three figures arranged in an acute triangular (pyramidal) spatial structure, subtly discovered within the composition. Similarly, Da Vinci's *"The Last Supper"* and Raphael's *"The Marriage of the Virgin," "The School of Athens,"* and *"The Sistine Madonna"* are all constructed based on the rules of symmetry.

In the first quarter of the 20th century, Western European and American art schools reached a methodological deadlock. A clear pedagogical consensus regarding the educational goals and tasks of composition ceased to exist. Many educators permitted students to deviate from the accurate depiction of object proportions; while they viewed this as an "active method" for developing a young artist's compositional skills, it ultimately led to the distortion and dissolution of form.

However, it would be a significant error to assume that all artist-educators adopted such methods. Even during that period, there were individual artists and schools that recognized the necessity of studying the principles of realistic art and the theory of composition, ensuring their continuation. Even today, in developed nations, there remain advocates for teaching visual arts based on rigorous scientific methods.

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