

THE INFLUENCE OF AGRICULTURE AND THE ECOLOGICAL ENVIRONMENT ON THE COMPOSITION OF VISUAL ARTS: A CASE STUDY OF SIRDARYO REGION

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Abstract: this article analyzes the reflection of the agrarian environment, landscape, and labor processes of the Sirdaryo region in visual arts, particularly within the theory of composition. The region's climate, seasonal labor rhythms, and ecological factors are considered key elements influencing the content and compositional formation of artistic works. The study's findings indicate that the Sirdaryo oasis serves as an important source of landscapes and thematic material for visual arts.

Keywords: visual arts, composition, agricultural landscape, agrarian environment, ecological sustainability, landscape, artistic interpretation, seasonal rhythm.

In the theory of visual arts, the phenomenon of composition is regarded as a key category for examining the interrelation between artistic imagery, space, rhythm, and processes of labor. From this perspective, the agricultural environment of the Sirdarya region its natural landscape features and the rhythmic structure of labor practices serves as a rich compositional source for contemporary Uzbek visual art. The region's climatic and ecological conditions not only shape agrarian activity but also emerge as significant artistic factors in the creation of form, color, spatial structure, light and shadow, compositional focal points, and rhythmic organization within visual artworks [3], [7], [8]. The flat topography of Sirdarya, its vast fields, low horizon line, and bright sunlight contribute to the formation of open spatial structures in composition. Such a natural environment provides artists with favorable conditions for developing compositional solutions in which horizontality becomes predominant. The autumn harvest season, spring planting processes, fieldwork rhythms, and the linear structure of irrigation systems generate repetitive rhythms, linear dynamism, and a harmony of symmetry and asymmetry in visual art [1], [4]. Additionally, the presence of the Sirdarya River and its network of canals enriches compositional depth, the warm cool color transitions, and the interplay between vertical and horizontal elements within the landscape.

The seasonal rhythm of rural life plays a particularly significant role in visual art, wherein spring symbolizes movement and renewal, summer expresses vivid energy, autumn embodies the symbolic meaning of the harvest, and winter conveys a sense of calm that shapes compositional dramaturgy. The agricultural process itself serves as a natural source of plasticity and dynamism: human labor, the patterned structure of nature, and the forms of agricultural tools acquire central importance in the creation of imagery. These processes constitute the thematic core of compositional structures in artworks; for example, plowing is often interpreted through diagonal compositions, while harvesting is represented through rhythmic repetition and balanced color relationships [8], [9]. In the visual art of the Sirdarya region, agrarian life emerges as a cultural code within the compositional framework. Traditional labor rituals, scenes of field life, symbolic interpretations of water and land, and the simple, lifelike characteristics of farmers frequently determine the central compositional focus [10], [11]. Within this context, visual art expresses the unity of humans and nature, the harmony of material and spiritual values, and the ideals of ecological sustainability through artistic imagery.

The interconnection between industry and agriculture is also generating new compositional explorations in contemporary Uzbek visual art. Machinery, mechanization processes, water pumps, canals, and agro-industrial infrastructure introduce new structures,

geometric forms, and a technical aesthetic into artistic practice. This, in turn, contributes to the emergence of novel compositional solutions not only within realism but also in modernist and postmodernist directions [6], [12], [13]. Ecological challenges in the Sirdarya region such as soil salinization, water scarcity, high evaporation rates, and fluctuations in the groundwater level create a foundation for ecological imagery, color contrasts, dramatic focal points in composition, and coarse, irregular textures in visual art. These issues are often reflected through socially and ecologically themed compositions [2], [14], [15]. As a result, the agrarian environment of the Sirdarya region becomes a central theme in visual art, embodying not only documentary accuracy but also artistic generalization, compositional symbolism, socio-ecological significance, and cultural identity. The poetic interpretation of rural life and labor processes provides artists with rich compositional opportunities: open spaces, vibrant colors, rhythms of labor, seasonal dynamics, harmony with nature, and lifelike representation constitute the conceptual foundation of visual-art compositions. Thus, the depiction of agriculture, ecological processes, and cultural life in the Sirdarya region represents a significant and topical research direction within the field of visual arts, particularly in the theory of composition, offering crucial scientific and aesthetic insights into the visual poetics of the region.

The agrarian landscapes of the Sirdarya region form a distinctive aesthetic system in visual art compositions due to the openness of space, high light intensity, and natural color contrasts. According to composition theory, in such landscapes the compositional center is often defined by human labor, cultivated fields, or water structures, as these elements create semantic focal points within the spatial environment. The movements of farmers during labor serve as a natural source of plasticity, dynamism, and rhythm. The sharp contrasts of light and shadow reveal forms in clear contours, which becomes one of the leading features of constructive composition in visual artworks.

Open spaces in Sirdarya are characterized by a profound sense of perspective. Fields stretching toward the horizon allow compositions to emphasize spatial expansiveness. Artists in this region often employ the flat and continuous direction of linear perspective to convey a sense of tranquility, stability, and the natural rhythm of labor. The linear structures of the agrolandscape such as cotton rows, wheat fields, and the networks of canals and ditches introduce elements of repetitive rhythm, parallelism, symmetry, and balance into compositions. This distinctive approach sets the visual art of the Sirdarya oasis apart from that of other regions.

The role of color in compositional solutions holds particular significance. Due to the bright, sunny climate, the landscapes of the Sirdarya region exhibit clear and saturated color tones. For instance, during the high summer days, the combination of light yellow, pale brown, and green in the fields emphasizes a warm color palette. In autumn, golden wheat, dark green poplars, and the blue sky enhance color contrast. Such color harmonies serve as a primary means of achieving compositional balance, functioning as an artistic component that directly conveys meaning and emotional mood to the viewer.

Rhythmic structure also plays a crucial role in the artistic interpretation of agricultural processes. Rhythm, as a fundamental principle of composition, manifests through the repetitive nature of seasonal tasks, the parallel arrangement of crop rows, the recurring movement of water waves, or the pace of labor during harvesting. Through this rhythmic structure, artists generate internal movement within the composition, allowing viewers to perceive the passage of time, seasonal changes, or the continuity of labor.

Ecological processes in the Sirdarya region are likewise reflected in visual art compositions. Soil salinization, land bleaching, coarse structural forms, irregularities in the fields, and reduced water levels often create a dramatic focal point or conflict within compositions. Consequently, in artworks depicting ecological challenges, diagonals are frequently emphasized, the color palette shifts to cool greens, grays, or browns, and the texture becomes coarse, dense, and solid. These techniques serve as a visual equivalent of environmental risks in art.

Furthermore, the theme of unity between humans and nature constitutes a central conceptual idea in many artworks from the Sirdarya oasis. Positioning the farmer as a central figure often results in a frontal composition, highlighting the significance of human labor and its harmonious interaction with nature. In some cases, artists depict the human figure in a secondary plane, directing the primary focus toward the harmony of space, light, and color. This approach enhances the contemplative character of the landscape composition.

Agro-industrial integration is generating new compositional themes in contemporary visual art. Depictions of processing plants, pumping stations, technical equipment, greenhouses, and reclamation structures increasingly emphasize the rigidity of geometric forms, strengthen constructive composition, and introduce industrial aesthetics into landscape imagery. This process has given rise to a new artistic direction in the Sirdarya oasis, often referred to as the “agro-industrial landscape.”

Overall, the agrarian environment and ecological processes of the Sirdarya region enrich all elements of visual art composition from spatial structure and color interpretation to rhythm and the creation of the artistic focal point. For this reason, the Sirdarya oasis serves as a natural laboratory for research in visual arts: it provides a setting where nature, labor, culture, and ecology form compositional integrity and define the region’s artistic poetics.

The agrarian environment, natural landscape, and labor processes of the Sirdarya region create a distinctive artistic-aesthetic system in visual art compositions. The area’s flat topography, bright illumination, seasonal rhythms, linear arrangements of cultivated fields, and the spatial placement of water structures act as key factors shaping compositional solutions. These aspects manifest naturally in fundamental principles of composition, including focal point, balance, rhythm, proportion, contrast, and texture.

The labor processes of the Sirdarya oasis such as sowing, cultivation, and harvesting allow the anthropological figure to become the conceptual center of visual artworks. The unique plasticity and dynamism of labor movements generate internal motion within the compositional structure, serving as a crucial tool for artists to enrich the subject matter and emphasize compositional integrity.

Ecological challenges such as soil salinization, water scarcity, and land degradation become aesthetic factors that create a dramatic focal point in compositions. Through artistic solutions such as muted color palettes, coarse textures, emphasized diagonals, or spatial compression, these ecological constraints acquire a meaningful interpretation. In this way, ecological processes function not only as conceptual content but also as an active component of compositional structure.

In the contemporary period, the intensification of agro-industrial integration introduces new elements into the artistic depiction of Sirdarya landscapes, fostering modernist and postmodernist compositional explorations based on the contrast between technology and nature. This process enhances the dialogue between the rigidity of geometric forms and the softness of natural plasticity within compositions.

Overall, the agrarian, ecological, and cultural life of the Sirdarya region serves as a rich compositional source for visual art, contributing to the harmonious integration of compositional elements such as color, space, rhythm, texture, and semantic focal points. The region’s natural and social life provides artists not only with thematic material but also with a practical and scientific framework for deepening compositional analysis. Consequently, the artistic interpretation of the Sirdarya oasis holds particular significance as a topical research direction in composition theory, landscape imagery typology, and the study of regional characteristics in contemporary visual art.

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