

WAYS OF INTEGRATING ORIENTAL COMPOSITIONAL LOGIC INTO EASTERN EUROPEAN LANDSCAPE OIL PAINTING

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СПОСОБЫ ИНТЕГРАЦИИ ВОСТОЧНОЙ ЛОГИКИ КОМПОЗИЦИИ В ПЕЙЗАЖНУЮ ЖИВОПИСЬ МАСЛОМ ВОСТОЧНОЙ ЕВРОПЫ

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ABSTRACT

This article examines how Oriental composition principles can be integrated into contemporary Eastern European landscape oil painting. Belarusian realistic art traditionally follows Western methods such as linear perspective, symmetrical balance, and complete spatial depiction, forming a stable and structured visual style. However, overreliance on these techniques may lead to dense compositions and limited expressive depth. In contrast, Oriental composition values blank space, shifting perspectives, and the balance between emptiness and form. Applying these ideas to landscapes like forests and wetlands can enrich spatial expression and emotional resonance. The study seeks to build a cross-cultural visual language combining Western realism with Eastern poetic aesthetics.

АННОТАЦИЯ

В данной статье рассматривается, как принципы восточной композиции могут быть интегрированы в современную восточноевропейскую пейзажную

масляную живопись. Белорусское реалистическое искусство традиционно следует западным методам, таким как линейная перспектива, симметричное равновесие и полное пространственное изображение, формируя устойчивый и структурированный визуальный стиль. Однако чрезмерная зависимость от этих техник может приводить к перегруженности композиции и ограниченной выразительной глубине. В отличие от этого, восточная композиция ценит пустое пространство, изменяющиеся точки зрения и баланс между пустотой и формой. Применение этих идей к таким пейзажам, как леса и болота, может обогатить пространственное выражение и эмоциональный отклик. Исследование направлено на создание межкультурного визуального языка, объединяющего западный реализм с восточной поэтической эстетикой.

Keywords: Oriental Compositional Logic; Eastern European Landscape Painting; Cross-cultural Aesthetic Fusion; Plein-air Creation; Realistic Oil Painting.

Ключевые слова: Восточная Логика Композиции; Восточноевропейская Пейзажная Живопись; Межкультурное Эстетическое Слияние; Работа С Натуры; Реалистическая Живопись Маслом.

INTRODUCTION

During several decades, the production of oil paintings of landscapes in Eastern Europe has maintained an unchangeable realistic tradition. Influenced by the temperate continental climate and the flat geographical features, the local painters usually depict wide forests, tranquil wetlands, misty suburban farmlands and slow flowing rivers. In the arrangement of the paintings, the Eastern European painters follow the classical principles of Western painting exactly. The single-point linear perspective is used to determine the spatial depth. The horizontal division is applied to maintain the visual balance of the picture, and the portrayal of the complete scene details is used to ensure the objective truthfulness. This rational system of composition ensures the accurate modeling and sincere expression of nature in the

local landscape art works. Consequently, it produces the reserved and peaceful characteristics of Eastern European landscape art.

Nevertheless, the standardization of compositional techniques has become an important problem in the present local artistic creation. If artists use fixed viewpoints, the view range will be dull and inflexible. The tendency to fill all parts of the picture does not leave any space for the viewers to think. Besides, the over-reliance on scientific spatial arrangements reduces the capacity to express the subjective feelings and artistic charm of the work. In recent years, with the deepening of international art exchanges, more Eastern European artists and overseas students have recognized the aesthetic values of traditional Oriental paintings. The Chinese landscape composition, based on the idea of 'harmony between man and nature', frees itself from the limitations of fixed perspectives and mechanical balance. Its flexible arrangement methods provide new ways to improve the deficiencies of the traditional European landscape composition.

Eastern composition does not discard the realism of Western painting and the representation of light and shade. It enriches the paintings through aesthetic changes, especially when depicting the scattered light scenes in Eastern Europe. The Eastern arrangement methods are suitable for the local misty atmosphere, the gradual variations in tones and the dense forests. Therefore, the work combines strength in form with depth in meaning. Based on the practical experience of landscape painting in Eastern European areas, this paper studies the unique techniques of integrating Eastern composition aesthetics into the local oil painting creations. The aim is to offer new theoretical and practical assistance for the independent progress of contemporary Eastern European landscape art.

AESTHETIC DIFFERENCES BETWEEN ORIENTAL COMPOSITIONAL LOGIC AND TRADITIONAL EUROPEAN LANDSCAPE COMPOSITION

1. Structural Characteristics of Traditional Eastern European Landscape Composition

The traditional landscape compositions in Eastern Europe are based on the Western classical rational aesthetic system, which have clear and standardized

characteristics. Firstly, they obey the rule of linear perspective, where all the spatial enlargements converge towards a certain definite vanishing point. In these paintings, the spatial representations are similar to the way people perceive the real world, attempting to gain a clear understanding of three-dimensional structures and spatial truths. Secondly, much attention is paid to the visual symmetry. Most of the landscape artworks adopt either a central symmetric composition or an equal horizontal division. Therefore, the density of the elements is evenly arranged and there is a stable center of gravity in the picture. These composition methods are appropriate for illustrating the magnificent and tranquil aspects of vast natural scenery. Moreover, the creation of traditional European landscapes intends to present the entire scene entirely. Artists try to include all the natural details, thereby making the picture have many layers. However, this approach may result in a less noticeable appreciation of the negative space.

This method of composition is very suitable for the realistic style of Eastern European oil paintings. Nevertheless, some disadvantages are obvious. The limitation of the fixed perspective prevents the complete representation of the extensive forest and wetland scenes. The uniformity of the visual balance makes the rhythm of the picture monotonous and rigid. Emphasis on too many details results in the loss of an implicit and poetic character, making the picture skilled technically but lacking in artistic conception.

2.Core Connotation of Traditional Oriental Compositional Logic

In the opposite way to the spatial arrangement in the west, the layout of oriental scenery is affected by personal aesthetic tastes and spiritual ideas, therefore a free and flexible style has been established. Firstly, altering the viewpoints can overcome the restriction of a small field of view. The artists observe the natural scenery from various angles and heights and depict a continuous and complete representation of the space. This technique is especially suitable for depicting complicated and winding natural views. Secondly, the idea of leaving spaces separates the imaginary part from the real one in the space. Properly combining the empty areas, like the sky, mist and water surfaces, with the tangible landscape results

in an ethereal and distant artistic atmosphere. Moreover, the oriental composition emphasizes the alternation between sparse and dense parts and the unity of dynamics. In the paintings, many dense groups of plants are replaced by some empty areas which avoid a rigid and mechanical feeling of balance and produce a natural and realistic visual rhythm. Finally, it conforms to the aesthetic rule of combining feelings with the scene. Thus, the composition intends to convey spiritual ideas rather than showing formal beauty alone.

PRACTICAL INTEGRATION PATHS OF ORIENTAL COMPOSITIONAL LOGIC IN EASTERN EUROPEAN LANDSCAPE OIL PAINTING

1.Integration of Blank-leaving Aesthetics for Hazy Atmospheric Expression

The beautiful views of Eastern Europe are usually seen under overcast conditions with diffused and soft light. Such areas are covered with a large amount of mist, clouds and hazy air, which is suitable for implementing the oriental idea of leaving some parts blank in painting. Generally, the local landscape paintings fill up the whole canvas with scenery, resulting in a crowded visual impression and a dull haze atmosphere. However, by applying the concept of oriental blank, artists can skillfully retain the blank parts in the distant sky, on the lake surface and in the foggy forest areas. Furthermore, they can decrease the emphasis on the detailed depiction of distant landscapes. This method produces a strong contrast between the imaginary elements and the real foreground plants and trees. This composition technique not only makes good use of the realistic texture and tone features of European oil paintings but also enhances the other-worldly and peaceful poetic charm of the local landscape art. Finally, it successfully portrays the tranquil and misty natural characteristics of Eastern European woods and wetlands.

2.Application of Scattered Perspective in Panoramic Forest and Wetland Creation

Traditional landscape paintings in Eastern Europe usually employ one-point perspective, which leads to a restricted spatial extension and a restricted view. On the other hand, the dispersed perspective used in oriental landscape paintings can

effectively solve these problems. When painting scenes involving wide forests, successive wetlands and meandering rivers, the painters can adopt multi-level and multi-angle observing methods. They can no longer rely on a single vanishing point, but instead utilize the different density of the overlapping tree groups, the veil effect of the fog and the gradual change of tones to form a continuous panoramic scene. This kind of composition gives a sense of depth and an impression of continuity to the previously flat European pastoral and forest paintings. It is different from the monotonous visual sensation produced by the ordinary works and blends the fine realistic representation of the western style with the oriental style's panoramic spatial rhythm harmoniously.

3.Sparse-dense Rhythm Layout to Optimize Picture Visual Balance

Traditional European paintings arrange the pictures symmetrically which usually results in a dull and unattractive picture. Conversely, the compositions in the Orient obey the principle of 'no emptiness without fullness, no lightness without heaviness' and emphasize a lively and harmonious rhythm. When painting outdoors, one can depict numerous dense trees, delicate patterns of grass and rough surfaces of the water near by. At the same time, the distant view can be weakened by using light and clear colours and leaving some blank areas. This irregular arrangement is opposite to the regular symmetry of most European landscape paintings. It also improves the multi-level visual effect and adds an artistic rhythm to the peaceful natural scenery.

4.Virtual-real Spatial Thinking to Enhance the Spiritual Connotation of Works

In the Oriental arrangement, much attention is paid to the combination of intangible space and tangible scenery. The main object of the design is to depict a concealed spiritual idea. The landscape paintings in Eastern Europe, combining the realistic light-shadow modeling techniques of Western art, can construct intangible spatial structures by employing methods such as hiding with fog, changing tones and leaving some parts blank. The tangible scenery in the paintings represents the real appearance of the local natural environment. Conversely, the blank areas lack

tangible scenery and serve as carriers for the artists' subjective emotional responses to the peaceful woods and soft lighting. Therefore, by integrating these elements, an image is formed which is not only a copy of nature. It becomes a spiritual medium that blends the special natural features of a place with the artistic beauty of Oriental poetry.

CONCLUSION

The reasonable composition of traditional Eastern European landscape oil paintings ensures the exactitude and truthfulness of the realistic artistic creation. However, it results in a rigid style and insufficient profound spiritual expression. In comparison, the traditional oriental composition principles, which include the characteristics of leaving blanks, diversified perspectives, the alternation of sparse and dense elements and the idea of virtual-real spaces, can effectively solve the disadvantages of the western traditional arrangement methods. When depicting the Eastern European forests, wetlands and suburban views on-site, the proper use of oriental composition rules can improve the inflexible spatial arrangement in the local works. This combination enhances the visual rhythm and the poetic charm of the paintings. Finally, it produces a distinctive mixed artistic style which combines the realistic portrayal of the west with the implicit and poetic beauty of the east.

The combination of cross-cultural compositions does not indicate the abandonment of local traditional art, but rather presents an innovative way of inheritance which makes use of the regional aesthetic features. By integrating the advantages of the free layout principle in Eastern art, the contemporary landscape paintings in Eastern Europe can overcome the limitation of uniform creation. This integration can also enlarge the expression range of landscapes with diffuse light. In the process of global artistic exchange, it provides sustainable and innovative ideas for the development of local realistic landscape art.

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