

10.4 Perspective

Perspective

An understanding of light is critical to photography. The novice for instance uses the flash



Fig. 10.4.01a

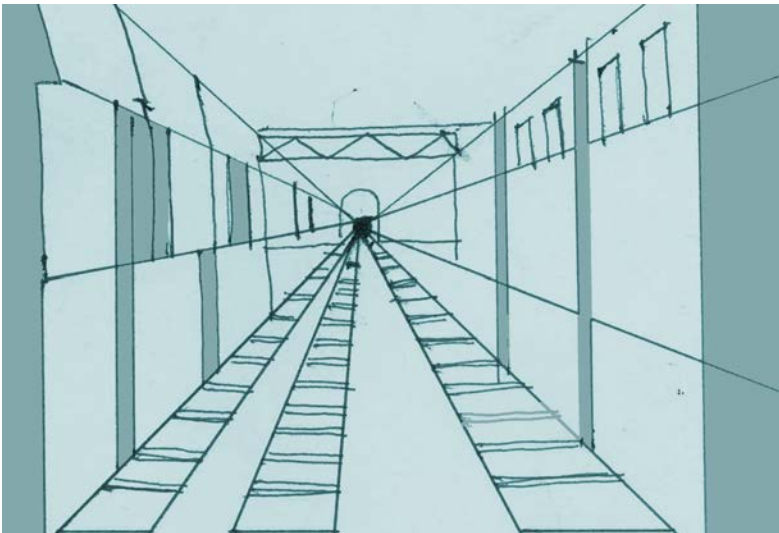


Fig. 10.4.01b

In two dimensional representations of three dimensional spaces and objects, lines that are parallel appear to converge at a distance, as in the edges of the table above.

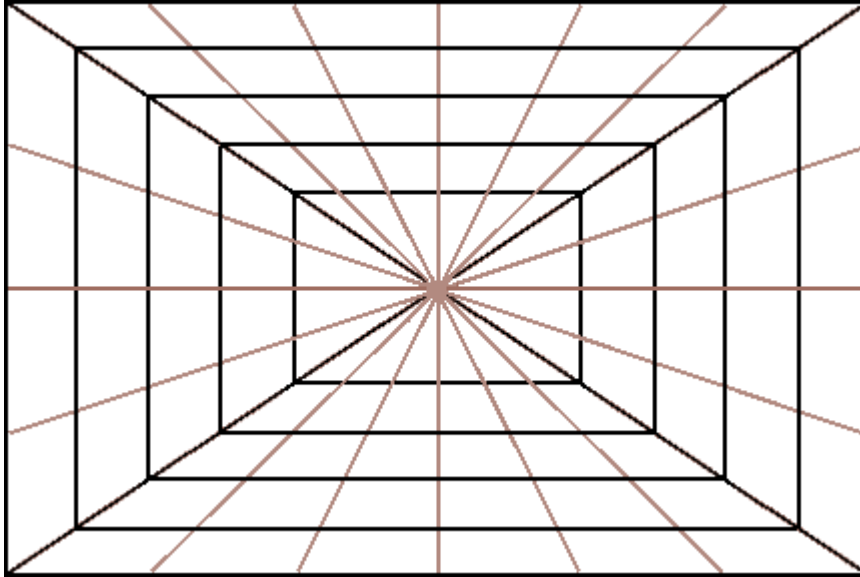


Fig. 10.4.02

The imaginary point to which lines converge is called the vanishing point. Two-dimensional representations can have one / two or three vanishing points and are referred to as one / two or three dimensional perspective. The rectangles above could represent a long tunnel or a corridor and such a perspective is called a one-dimensional perspective.



Fig. 10.4.03

A two-dimensional perspective drawing has two vanishing points at the middle left and middle right. The lines of all windows, doorways, shop-signs, if extended would meet at either of these two points.

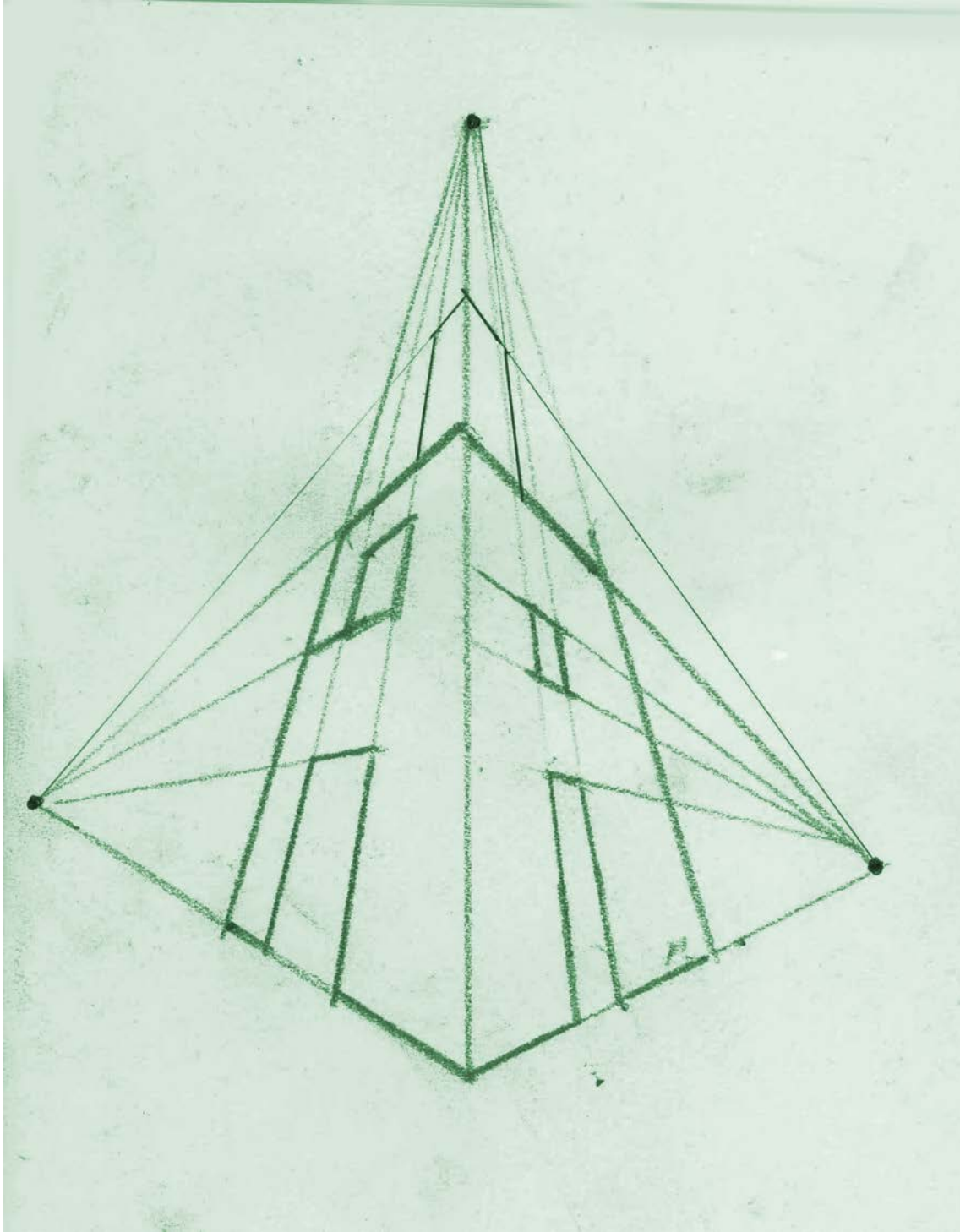


Fig. 10.4.04
A three-dimensional perspective is used while drawing tall buildings that appear to taper as they rise up.



Fig. 10.4.05a



Fig. 10.4.05b

Traditional paintings from the east do not have a sense of perspective. Both the Chinese landscape above and the Rajasthani miniature below, do not represent the world as our eyes see it, but as our minds see it. This might appear as a trivial difference but is suggestive of a very different view of the world.

10.5 Freehand Drawing



Fig. 10.5.01a



Fig. 10.5.01b

The Chinese technique of ink and brush painting is remarkable in its ability to capture essences with great simplicity and minimal forms.



Fig. 10.5.02

Freehand drawing can have a quality which is leisurely and free-flowing; it can have a quality that suggests a deep understanding of the subject and command over the tool. Folk-art forms such as the work of Mithila painters privilege a raw spontaneity over the classical aesthetics of measured grace.



Fig. 10.5.03

A miniature painter in Rajasthan, uses a fine brush as he details out a face, Indian aesthetics has always emphasized the cultivation of an inner vision, just as Western aesthetics have drawn their sustenance from an intimate association with matter. Classical forms emerge over centuries of refinement but it is the spirit with which a work is imbued that raises it above labels of one kind or another.

References

Betty Edwards, *Drawing on the Right Side of the Brain*, Penguin, 2012

Xiaoneng Yang (Ed), *Tracing the Past, Drawing the Future: Master Ink Painters in Twentieth-Century China*, 5 Continents Editions, 2010

Exercises