

The Inverse Perspective – from Byzantine Iconography to the Modernist Avant-Garde

Alexandru Șerbănescu *

Abstract: In this paper I propose to explore the evolution throughout the history of arts, of the dogmatization, theorization and the reappearance in modernity of what we call Reverse Perspective – a technique of visual representation that structures the pictorial space towards the viewer, instead of having one or more vanishing points, in the distance, somewhere on the horizon. Starting with Byzantine iconography and European medieval art, I would like to point out, how this reverse perspective did not result as a lack of technical skills, but as a sophisticated theological tool designed to create a “sacred space”. By integrating several simultaneous points of view and parallel constructions, the icon invited the viewer's liturgical participation and represented divine eternity, not earthly illusion. We further note how modernist movements, especially Cubism and the Russian avant-garde adopted these methods of medieval spatial representations. Although the techniques of fragmented planes and simultaneous viewpoints have been preserved, they have been reinvented to serve secular, epistemic and aesthetic purposes. A comparative analysis shows that although both the Byzantine and Western-Medieval and Modernist representations of spatiality reject the Renaissance linear perspective, they do so for divergent purposes: one to reveal sacred presence, the other to explore the mechanics of perception and temporal simultaneity.

Keywords: Perspective, Reverse Perspective, Byzantine iconography, medieval perspective representation, modernism, avant-garde, cubism, divergent perspective.

Introduction

Perspective is a fundamental concept in art, which allows artists to create the illusion of depth and three-dimensionality on a two-dimensional

* Associate Professor Alexandru Șerbănescu PhD, Faculty of Arts, “OVIDIUS” University from Constanța, ORCID: 0009-0002-2844-4060, alex.serbanescu@live.com, alexandru.serbanescu@365.univ-ovidius.ro

surface. It is the technique used to represent objects as they appear to the eye, taking into account their size, position and distance from the viewer.

Understanding Perspective is crucial for artists because it allows them to accurately describe space, proportion, and scale in their artworks.

Essentially, Perspective is based on the principle that objects appear smaller and closer together as they retreat into the distance. This concept is derived from the way our eyes perceive the world. When we look at objects in the distance, they appear smaller and less detailed compared to objects that are closer to us. Artists use Perspective to recreate this visual phenomenon on a flat surface, such as a canvas or piece of paper.

The history of perspective in art is a complex and ever-evolving topic that has fascinated scientists and artists alike over time. In traditional Western art, the concept of Perspective was predominantly understood in terms of Linear Perspective, which aimed to create the illusion of depth and space on a two-dimensional surface. However, in certain non-Western cultures and artistic traditions, such as Byzantine iconography, a different approach known as the Reverse Perspective was used.

The use of Perspective in art has a long and fascinating history. This can be traced back to ancient civilizations such as ancient Egypt and Mesopotamia, where artists began to experiment with depicting objects in a more realistic manner. However, during the Renaissance period in Europe, Perspective really flourished as a technique.

Perspective plays a crucial role in creating realistic and believable works of art. Without an understanding of Perspective, artists would strive to accurately represent the spatial relationships between objects, resulting in flat, unrealistic images. Perspective allows artists to create depth, dimension, and a sense of realism in their work, thus making it an essential skill for any aspiring artist.

The study of Perspective opens up a wide world of possibilities for artists. It allows them to create compelling landscapes, architectural drawings, still life compositions, and even abstract artwork. By understanding the principles of Perspective, artists can manipulate space and create dynamic and visually appealing compositions. The perspective also provides a solid foundation for exploring other artistic techniques and styles.

Far from being an “incorrect” or “primitive” precursor of Renaissance Linear Perspective realism, reverse perspective turns out to be a coherent and assumed visual language.¹ Organizing the image to provide a different kind of experience – one based on participation, not merely observation. This system allows for the simultaneous presentation of multiple facets of an object or multiple moments in time, creating a “divine simultaneity” that overcomes the limitations of human optics/perception.

¹ Pavel Florensky, “Reverse Perspective” in *Beyond Vision*, 2002, p. 202.

Inverse or Reverse Perspective deviates from the principles of Linear Perspective by projecting space outwards towards the viewer, creating a sense of intimacy and connection between the viewer and the artwork. This unique perspective thus challenges Western concepts of spatial representation in art and opens up new possibilities for interpreting cultural and artistic meanings. The exploration of Inverse Perspective in art history sheds light on the diversity and multiplicity of visual modes of representation in different cultures and periods, highlighting the richness and complexity of artistic expression.

In the early twentieth century, this system was rediscovered and theorized by researchers such as Pavel Florensky², who presented it as a superior metaphysical system compared to the “deception” of linear perspective³. This theoretical bridge allowed modernist artists, especially within Cubism, to adopt non-perspective spatial strategies for their own experiments in fragmentation and simultaneity. This paper endeavors to punctuate this trajectory, focusing on the transition from the theological participation of the icon to the secularized explorations of the modern avant-garde.

The Geometry of the Sacred: Reverse Perspective in Byzantine and Western-Medieval Art

Throughout Art History, the representation of space and depth has been a central concern for artists. An interesting aspect of this exploration is the concept of Inverse Perspective, a technique designed to challenge the traditional rules of Linear Perspective by reversing the direction of convergence of parallel lines. While Linear Perspective creates the illusion of depth by having parallel lines converge towards a single vanishing point, Reverse Perspective pushes objects away from the viewer, giving the impression that space is expanding. This unique approach to spatial representation has been used in different cultures and periods, often serving aesthetic, symbolic, or spiritual purposes. By examining examples of Reverse Perspective in iconography and art history, we can have a deeper understanding of the ways in which artists have manipulated visual elements to create dynamic and engaging compositions.

The history of Artistic Perspective is often presented as a technological evolution towards the refinement of linear perspective, a system formalized during the Renaissance to simulate the optical experience of the depth of space. However, this narrative overlooks a deeply entrenched

² Pavel Alexandrovich Florensky Russian polymath, (1882 –1937) Russian Orthodox theologian, priest, philosopher, mathematician, physicist, engineer, inventor.

³ Vasile Cristescu, “The reverse perspective in the orthodox iconography according to P. Florenski a dogmatic perspective”, *European Journal of Science and Theology*, March 2009, Vol.5, No.1, p. 41-50.

alternative: the Reverse Perspective. “The term Umgekehrte Perspektive (Inverse Perspective) was introduced by Oskar Wulff at the beginning of the twentieth century.” Found predominantly in Byzantine iconography and European medieval art, the reverse perspective organizes the pictorial space in such a way that the vanishing lines and planes seem to concentrate or converge towards the viewer.

In exploring the origins of Reverse Perspective, it is essential to delve into its historical evolution in the visual arts. Attempts at Perspective can be traced back to ancient Greek and Roman art, where the emphasis was on creating a sense of depth through divergent lines that recede into the distance. However, it was not until the Byzantine and medieval periods that Reverse Perspective began to emerge as a distinct technique in iconography, especially in religious art. The shift to the use of Reverse Perspective allowed artists to convey a more symbolic and spiritual interpretation of space, aligning with the metaphysical concepts prevalent in religious narratives. This unique approach to Perspective challenged traditional methods, providing a fresh and innovative way to represent the world around us.

The roots of inverse perspective lie in the artistic traditions of Late Antiquity, where symbolic representation often took precedence over naturalistic depiction. Early Christian art inherited a preference for hieratic scale, flattened space, and frontal figures from Roman and Near Eastern traditions. Cyril Mango notes that early Christian artists “sought not to imitate nature but to reveal spiritual truth,” a principle that would shape Byzantine art for centuries.⁴

The Iconoclastic Controversy (726–843) played a decisive role in defining the theological and aesthetic principles of iconography. Iconoclasts rejected images as idolatrous, while iconodules defended them as essential expressions of the Incarnation. After the Triumph of Orthodoxy in 843, the Church articulated a theology of the icon that emphasized its role as a window to the divine, not a naturalistic representation of the material world.² This theological framework encouraged an artistic style that avoided illusionism, which could imply that icons were mere imitations rather than manifestations of divine presence.

By the Middle Byzantine period (10th–12th centuries), inverse perspective had become a stable and codified convention. Manuals such as the *Hermeneia* of Dionysius of Fournas⁵ preserved the rules of iconographic composition, ensuring continuity across centuries and regions.

Byzantine and medieval icons use a visual system that organizes the pictorial space towards the viewer, allowing for multiple simultaneous planes

⁴ Cyril Mango, *Byzantine Architecture*, Columbia University Press, 1986.

⁵ Dionysius was the first painter of the post-Byzantine period who wrote an artists’ manual for the Eastern Orthodox painting art: he recorded and described in his treatise ‘*Hermeneia of Art Painting*’ the materials and construction techniques of the 18th century Christian painting.

of visibility. This strategy is fundamentally related to the inherent, theological nature of the icon, which prioritizes the creation of the sacred presence at the expense of the illusion of reality.

Features of reverse perspective include the use of lines that do not converge to a single internal vanishing point, be it central or lateral. Instead, these lines are often divergent, making objects such as buildings, thrones, or chairs appear wider in the far plane than in the foreground⁶. This produces an effect of expansion towards the viewer, effectively “wrapping” the image around the viewer's space, instead of retreating to a distant and inaccessible horizon.

Key technical elements include: Planar construction – Icons often use “additional planes”⁷ or “simultaneous planes”⁸ that allow multiple points of view of an object to be readable at once. This allows the artist to show the top, front, and sides of an object simultaneously, providing a perspective that is not limited by a single human point of view, but is “ubiquitous.”

Multiple vanishing points: Instead of a single point of convergence, the icon can present multiple vanishing points that relate to different elements of the composition, creating a fragmented but unified space that opposes the interpretation of the Renaissance perspective.

Scale and proportion: Figures and objects are often depicted on scale according to their theological importance (hierarchical scale) rather than physical distance from the viewer. A saint may appear larger than a mountain or a building to signify spiritual domination over the physical world.

One of the key concepts in drawing and painting in Perspective is the idea of creating the illusion of depth on a flat surface. This is achieved by using lines, shapes, and vanishing points, which help create the sense of space and dimensionality in an image. There are two main types of Perspective used in art: Linear Perspective and Atmospheric Perspective. Linear Perspective therefore involves creating the illusion of depth by using convergent lines that recede into the distance, while Atmospheric Perspective uses changes in color and value to suggest depth and distance in a painting.

The theological function of these techniques/strategies is to make the sacred accessible to the viewer, the mortal. Reverse perspective cancels out the viewer's inner process of self-centering, preventing him from being a detached observer of a distant scene. Instead, it invites participation, where the viewer enters the sacramental present of the represented reality Fig.1.

By rejecting the “realistic way” of showing what exists, the icon combines the material element with abstract representation through the action

⁶ Clemena Antonova. “On the Problem of “Reverse Perspective: Definitions East and West” *Leonardo*, Vol. 43, No. 5, 2010, p. 464.

⁷ Pavel Florensky, “Reverse Perspective” in *Beyond Vision*, 2002, p. 201.

⁸ Clemena Antonova, *Space, Time and Presence in the Icon*, p. 114.

of divine grace. It expresses “divine simultaneity”, where events and people exist in a state of timeless eternity, rather than in linear, historical time. This creates a sacred space in which the image looks back at the viewer, facilitating a dialogue with the prayerful viewer.⁹

Leonid Uspensky states that the icon “makes present what it represents,” cancelling the distance between the earthly and heavenly worlds.¹⁰

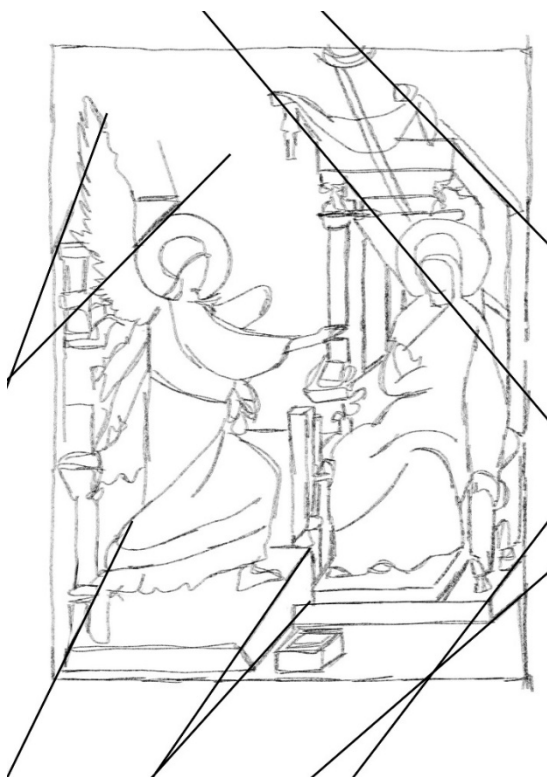


Fig. 1. Sketch after a Byzantine icon, perspective directions.

The reverse perspective is one of the mechanisms by which this presence is visualized. Instead of drawing the viewer into a closed pictorial world, the icon projects its space outwards, inviting the viewer to a participatory encounter with the divine.

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⁹ Pavel Florensky, “Reverse Perspective” in *Beyond Vision*, 2002, p. 264.

¹⁰ Leonid Uspensky, *Theology of the Icon*, vol. 1 (St. Vladimir’s Seminary Press, 1992), p.45.

presence is visualized. Instead of drawing the viewer into a closed pictorial world, the icon projects its space outwards, inviting the viewer to a participatory encounter with the divine.

Sacred Geometry: Pavel Florensky

An emblematic figure in this technique is the Russian polymath Pavel Florensky, whose seminal work “Reverse Perspective” (1920) created a conceptual bridge between Byzantine dogma and modern aesthetics. Florensky's theory combined mathematical rigor, including non-Euclidean geometry, with patristic theology to define the icon as a metaphysical window. This theoretical framework significantly influenced the avant-garde of the early twentieth century.

Florensky used his experience in advanced mathematics to argue that linear perspective is an artificial convention that is based on a “monocular” principle, which does not reflect the live experience of human vision. He linked the spatial structure of the icon to non-Euclidean geometry, suggesting that the space of the icon represents a more complex and “true” reality than the three-dimensional Euclidean space of Renaissance art.¹¹ A central example in Florensky's metaphysics was Andrei Rublev's icon of the “Trinity” Fig.2. He famously remarked, “Rublev's trinity exists, so God exists”, framing the icon as the core of his symbolic concept and metaphysics of reverse perspective. For Florensky, the existence of such a perfect spiritual form was empirical proof of the divine reality it represented. The drawings that illustrate Florensky's reverse hand perspective reveal his deep commitment to the formal peculiarities of the icon as a superior art form.¹²

His theoretical framework combined mathematical description, patristic theology, and symbolic aesthetics. He described the geometry of the icon in terms of “additional planes” that allow several viewpoints to be readable simultaneously, a geometric formalism meant to correspond to the theological content of the icon. This was not a simple stylistic choice, but a systematic way of recording theological statements about eternity and the viewer's relationship to the sacred image.¹³

His work at the VKhUTEMAS (Higher State Art-Technical Studios) in Moscow allowed him to teach these spatial theories and Perspective to a new generation of artists. This position as an official in art conservation allowed him to make the connection between medieval theology and modern industrial/artistic workshops.¹⁴

¹¹ Clemena Antonova, “Non-Euclidean Geometry in Russian Art History: On a Little-known Application of a Scientific Theory”, *Leonardo*, vol. 53, no. 1, pp. 88-92, 2020.

¹² Oleg Tarasov, *How Divine Images Became Art*, Open Book Publishers, 2024, p.121.

¹³ Pavel Florensky, “Reverse Perspective” in *Beyond Vision*, 2002, pp. 201, 203, 206.

¹⁴ *Idem*, *Beyond Vision*, 2002, pp. 71-75.

In the early twentieth century, modernist artists found deep affinities between the medieval “simultaneity” of icons and their own experiments in fracturing pictorial space. Florensky's theoretical language provided a conceptual framework that allowed artists to “read” medieval images through the lens of modern aesthetics.



Fig. 2. Andrei Rublev, “Holy Trinity”, Moscow 1420s, Levkas and tempera on wood 142x114 cm. Tretyakov Gallery.

This unique approach to describing space opens up a dialogue between artist and audience, prompting a deeper engagement with the artwork. As suggested, Reverse Perspective can be seen as a form of visual storytelling that transcends cultural boundaries, providing a universal language that speaks to the complexity of human perception. Through its

departure from traditional artistic conventions, Reverse Perspective has the power to evoke a sense of wonder and contemplation, inviting viewers to explore new ways of seeing and understanding the world around them.

Exploring iconography and symbolism in Reverse Perspective reveals a rich tapestry of visual stories that challenge traditional spatial constructions. By intentionally distorting the conventional rules of depth and distance, artists are able to imbue their compositions with layers of hidden meaning and symbolic significance. In the context of religious art, this technique can be particularly powerful, as the manipulation of Perspective invites the viewer to engage in spiritual storytelling in a more engaging and contemplative manner.

Comparison with Western Medieval and Renaissance Art

The contrast with Western art is instructive. By the 14th and 15th centuries, Western painters increasingly pursued naturalism, culminating in the mathematically precise linear perspective of Brunelleschi and Alberti. This approach assumes a single, fixed viewer and a world organized around human perception.

Eastern iconography, by contrast, maintained a symbolic, multi-perspectival approach. Space in icons is often constructed from several viewpoints simultaneously, reflecting the idea that divine reality cannot be contained within a single human vantage point. Inverse perspective is one expression of this broader principle.

Inverse perspective in medieval Eastern Orthodox iconography is far more than an artistic quirk. It is a visual theology—a way of expressing the relationship between the human and the divine. By reversing the rules of naturalistic space, icons create a world that reaches out toward the viewer, inviting participation rather than observation. This technique embodies the core Orthodox understanding of icons as windows not into a distant past but into the living, active presence of God.

Icons often employ stacked or overlapping planes rather than deep recession. Mountains fold open, buildings tilt forward, and thrones expand outward. These distortions are symbolic, not naturalistic. Manolis Chatzidakis notes that the icon “abolishes the tyranny of natural space in order to reveal the freedom of spiritual space.”¹⁵

In this sense, inverse perspective is not merely a stylistic choice but a profound statement about the nature of spiritual reality: the Kingdom of God is not receding into the distance but drawing near.

Western Medieval art initially shared with Byzantium a symbolic and didactic function. Romanesque frescoes and Gothic stained glass often

¹⁵ Manolis Chatzidakis, *Studies in Byzantine*, Art. Pindar Press, 1985.

exhibit hierarchical composition, flattened space, and theological narrative emphasis.

However, Western art gradually incorporated greater naturalism, influenced by scholastic interest in the material world, Aristotelian philosophy, the rise of universities, increased attention to human emotion and narrative detail.

By the 13th century, artists such as Giotto introduced volumetric bodies, spatial depth, and emotional realism. This marked a decisive departure from Byzantine abstraction.

The Renaissance redefined the purpose of art. Humanist philosophy placed the human being at the centre of intellectual inquiry. Consequently:

Linear perspective (Brunelleschi, Alberti) created mathematically ordered space.

Anatomical accuracy (Leonardo, Michelangelo) reflected empirical study.

Chiaroscuro and sfumato modelled bodies in natural light.

Art became a means of exploring nature, individuality, and human emotion, rather than revealing the divine.

While still religious in subject, Renaissance art shifted toward: narrative realism, psychological depth, the beauty of the created world.

This contrasts sharply with the Byzantine insistence that beauty is spiritual, not naturalistic.

The comparison between Byzantine iconography and Western Medieval/Renaissance art reveals two fundamentally different conceptions of the image. Byzantine art is rooted in theology, liturgy, and the metaphysics of presence, aiming to reveal the divine. Western art, especially from the Renaissance onward, is grounded in humanism, naturalism, and empirical observation, aiming to represent the visible world.

These divergent paths illustrate how art reflects broader cultural and philosophical orientations. Byzantium sought the unchanging truth of the heavenly realm, while the West pursued the changing truth of the human experience.

Transition to Modernism

The transition from traditional-dogmatic to modern spatial experimentation is often studied through the work of Paul Cézanne¹⁶. Although Cézanne did not explicitly set out to reproduce Byzantine icons, his intuitive search for a way to represent the “truth” of perception led him to similar geometric solutions.

¹⁶ Paul Cézanne (1839 –1906) French Post-Impressionist painter whose work introduced new modes of plastic representation, influenced the avant-garde artistic currents of the early twentieth century, and created a bridge between nineteenth-century Impressionism and twentieth-century Cubism.

We note Cézanne's use of "perspective wedges" to represent depth. In works such as *Still Life with Apples* Fig.3, he eschewed classical methods of rendering depth, emphasizing instead vanishing points that seem to advance towards the viewer. This approach creates a "new space" that reflects a *trompe-l'œil* effect, where objects are represented from several slightly different angles to capture the sensation of spatiality, of three-dimensionality.¹⁷



Fig. 3. Paul Cézanne, "Still Life with Apple Basket" 1890-94.

Cézanne's techniques of representing space served as a bridge towards Cubist fragmentation. By breaking the perspective, the single point, and allowing the pictorial structure to become more explicit, he paved the way for modernism, which treats the plane of painting as a place of structural experimentation, not as a window.

¹⁷ Ivana Marcicic and Marijana Paunović, "Inverse perspective in Cézanne's art," *FME Transactions*, vol. 45, no. 2, pp. 301–308, 2017.

Cubism and the fragmentation of the object

A significant shift in artistic representation has occurred with the evolution of Reverse Perspective in art. This innovative technique, unlike traditional Linear Perspective, presented a unique way of describing depth and spatial relationships in a composition. One such example is Pablo Picasso's *Birds in a Cage*. The adoption of Reverse Perspective in artistic works challenges the viewer's perception and generates dynamic visual experiences. In iconography, this unconventional approach can convey symbolic meanings or spiritual messages by distorting and redefining the viewer place (point of view) in relation with the subject of the icon. Thus in cubism the viewer sees "all" whereas in byzantine iconography the viewer becomes part of / in the middle of "all".



Fig. 4. George Braque, "Violin and Jug", 1910.

Cubist artists such as Picasso¹⁸ and Braque¹⁹ used fragmented planes and multiple observation points to represent objects from time and space in a single pictorial plane (Fig.4). Although often discussed in terms of analytical or synthetic reconstruction of objects, these strategies share a formal line with the “simultaneous planes” of the Byzantine icon. Cubist painters used reverse perspective to represent multiple facets of an object simultaneously, while also showing the hidden parts. They thus advocated a form of stereoscopic vision that approached how people actually process visual information—as a series of integrated perspectives, not as a single frame or moment²⁰.

Analysing the cultural significance of Reverse Perspective, it becomes apparent that this artistic technique has far-reaching implications beyond its visual appeal. The Reverse Perspective challenges traditional Western notions of depth and space, providing a new Perspective that is more in line with Eastern artistic principles. By undermining the conventional rules of Perspective, artists can convey alternative narratives and emotions, inviting viewers to question their preconceived notions of reality.

The Cubist movement fully embraced the logic of multipoint inherent in the inverse perspective. Cubism synthesized different points of view in order to access new dimensions of existence and represent objects more completely than linear perspective would allow.

Both Byzantine and Western-Medieval iconographic representation, as well as the modernist one, use multiple points of view and coexisting and fragmentary flight of planes. Both project space to the viewer, creating a dynamic field of view.

A fundamental aspect of understanding Reverse Perspective in art lies in the field of interpretation and perception. The way viewers perceive a work of art can have a significant impact on their experience and understanding. When encountering a piece that uses Reverse Perspective, viewers may find themselves challenged to reconsider their traditional notions of depth and space within composition. This redefinition of spatial relationships can lead to a change in interpretation, causing viewers to interact with the artwork in a more active and attentive manner.

¹⁸ Pablo Ruiz Picasso, (1881 – 1973) Spanish painter, sculptor, ceramist, set designer. One of the most influential artists of the twentieth century, known as a co-founder of the Cubist movement.

¹⁹ Georges Braque (1882 – 1963) one of the greatest French painters, collaguenists, graphic designers and sculptors of the twentieth century. His most notable contributions were to the Fauvist movement and to the role he played in the development of the Cubist movement.

²⁰ Pavel Florensky, *Metaphysics and Reverse Perspective Beyond Vision*, 2002, p.169.

Conclusions

Reverse perspective represents a fundamental alternative to the Western tradition of linear perspective, offering a visual system based on participation and simultaneity. In the Byzantine and medieval periods, these techniques were theologically essential, creating a “sacred space” that allowed the divine to interact with the human viewer. The return of this system in the twentieth century, mediated by the theoretical works of Pavel Florensky, provided a crucial conceptual basis for the avant-garde of the early twentieth century.

Art historians have noted the prevalence of the Inverse Perspective in different cultural contexts, emphasizing its significance in changing conventional modes of representation. As artists experimented with spatial manipulation and deviated from traditional techniques, the evolution of Reverse Perspective in art presents a departure from established norms and a reimagining of visual language. Further studies could delve into the cultural implications and stylistic innovations associated with the adoption of Reverse Perspective in different art movements.

By theorizing “dogmatic perspective” and the “iconographic space”, Florensky allowed modern and contemporary artists to rediscover the power of the non-perspective or neo-perspective image. Although modernists secularized these techniques, they retained the essence of the icon and its ability to challenge the limits of human perception. The history of reverse perspective thus reveals a continuous, albeit transformed, search to represent realities that exist “beyond sight”, demonstrating that the flat surface of the avant-garde icon or canvas is often deeper and more complex than the most sophisticated illusion.

Additionally, the interpretation of Reverse Perspective can vary between individuals, influenced by factors such as cultural background, artistic knowledge, and personal experiences. Understanding how viewers perceive and interpret Reverse Perspective in art is essential for researchers and art historians trying to uncover the complexity of this technique and its impact on artistic expression.

Through a critical analysis that incorporates these Perspectives, it emerges that the Reverse Perspective serves as a powerful mechanism for challenging traditional ways of viewing and understanding visual art, leading viewers to engage with the artwork in a more dynamic and challenging manner.

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Fig. 1 Sketch after a Byzantine icon, perspective directions.

Fig. 2 Andrei Rublev, Holy Trinity, Moscow 1420s, Levkas and tempera on wood 142x114 cm. Tretyakov Gallery. Image accessed at 8.04.2026 - https://www.tretykovgallerymagazine.com/sites/default/files/illustrations/art_02_01.jpg.

Fig. 3 Paul Cézanne, „Still Life with Apple Basket” 1890-94 Image accessed at 8.04.2026 - <https://www.paulcezanne.org/still-life-with-basket-of-apples.jsp>.

Fig. 4 George Braque, Violin and Jug, image accessed at 8.04.2026 - <https://mrgntmthy.wordpress.com/2014/02/08/george-braque-violin-and-jug/>

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