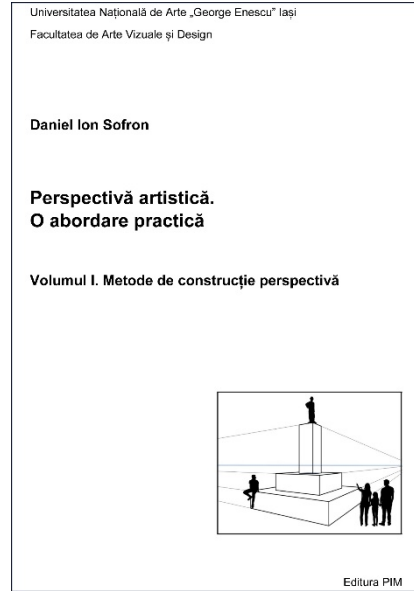


Perspective in Art. A Practical Approach - Daniel Ion Sofron Book Review

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Daniel Ion Sofron, *Perspectivă artistică. O abordare practică / Perspective in Art. A Practical Approach*, PIM Publishing House, Iași, 2022, 2 volumes, 240 pages.



Perspective representation has preoccupied artists in all historical periods, starting with the observational perspective of Antiquity, continuing with the intuitive representation of the Middle Ages and culminating in the theorising and scientific representation of the Renaissance and Baroque eras. The exploration of spatial depth, of the third dimension, has fascinated mankind since the dawn of times. The modern period has turned perspective representation into a work and control tool in spatial compositions, with electronic technology facilitating this type of representation.

Studies on perspective have mostly been carried out in art and architecture education, the authors of perspective treatises generally being teachers in this field.

In Romania, the first author of a treatise on perspective is Horia Teodoru, a Romanian architect who studied in France and who introduces the theory of perspective in our higher education system. His two-volume treatise, *Perspectiva*, published in 1968, lies at the foundation of the Romanian studies on perspective subsequently written by Adrian Gheorghiu,

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Aurelian Tănăsescu, Mircea Enache, Iulius Ionescu and Zamfir Dumitrescu. Starting from the fundamental theoretical bases, the current studies on perspective attempt to provide practical finality to perspective representation by making use of a modern and simplified language.

As its title shows, *Perspective in Art: A Practical Approach* serves as a practical guide for the course on *Perspective*, a study subject that is included in the academic curriculum of most study programmes at the Faculty of Visual Arts and Design in Iași. The author, Daniel Ion Sofron, is a member of the academic staff in this higher education institution.

The book is a practical guide for representing space and objects in space, a basis for artistic and technical representations in perspective. It includes examples of how to solve the essential tasks necessary to reinforce the knowledge of perspective drawing, which serve as applications of the course content.

The book is structured in two volumes, the first one, entitled *Methods of perspective construction*, including the main perspective representations (frontal perspective and 2-point perspective) and the most important methods of construction of these two types of representations (the freehand method and the constructed method). The second volume, *Construction of the circle. Shadows. Reflections*, deals with rendering natural aspects in perspective: the representation of circles, shadows of objects and mirrored images.

Using a step-by-step approach, the author presents all the stages of perspective drawing in clear and suggestive graphic schemes, accompanied by a concise text. It further explains the course content and it also provides students with the opportunity to independently study and master the main methods of perspective construction.

With this book, Daniel Sofron brings out necessary content for the development of present-day education. This teaching material is in line with the current trend of transmitting knowledge not only through direct interaction and graphic representations on the blackboard, but also through electronic technology. From this point of view, the book meets the contemporary requirement of acquiring skills through individual study.

The inclusion of works created by students reveals the effectiveness of the practical approach proposed by this book, which thus becomes a very useful documentary material. In addition, reducing the construction and representation methods to their essence brings more clarity to the field.

The step-by-step approach, which implies explaining the successive stages of the elaboration of perspective representation, makes this book a much-needed document in art education.

Although, at first glance, the book seems to be useful only to students, it is also addressed to specialists, who can use it to further study and gain in-depth knowledge, since it presents the practical construction methods of the main types of perspective representation.

At the present stage, perspective knowledge is indispensable both in artistic representations and for the purpose of creating and controlling spatial compositions, which is much more accessible due to the development of electronic technology.