

УДК 77.022.1

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Kyiv National University of Technologies and Design, UkraineDOI:10.30857/2617-  
0272.2022.3.1.**PERSPECTIVE AS A MEANS OF COMPOSITIONAL EXPRESSIVENESS IN ARTISTIC PHOTOGRAPHY**

**The aim:** determination of the features of the use of perspective in artistic photography as a means of compositional expressiveness. Analysis of geometric and optical aspects of the visual characteristics of different types of perspective in photographic art.

**Methodology.** A comparative analysis of compositional methods of conveying volume and depth of space in artistic photography is applied. Methods of systematization and generalization were used to determine the specific features of different types of perspective in photo art.

**Results.** The peculiarities of the concept of perspective in photography are considered. The common features of works of painting and photo art in the context of conveying the depth and volume of the depicted space are determined. The analysis of the main types of perspective – linear, tonal, aerial, optical and spherical – was performed, using the example of their use in artistic photography. The influence of the perspective construction of the picture on the visual perception of the image and its content is determined. The role of technical means and their parameters in constructing the perspective of a photographic frame is clarified.

**Scientific novelty.** The main methods of displaying the volume and depth of space in a photo image when using different types of perspective are defined. The geometric and optical regularities of perspective as a pictorial means in art photography are revealed.

**Practical significance.** Information on the use of different types of perspective in artistic photography has been studied and systematized. Recommendations are provided for the selection of geometric and optical parameters of the frame for the transmission of visual information in works of photographic art. The obtained results can be used in the educational process in the preparation of bachelors specializing in photo-video design.

**Keywords:** photo images; photo design, graphic design, types of perspective in photography; linear perspective; aerial perspective; tonal perspective; optical perspective; spherical perspective.

**Introduction.** Modern photography, as a field of human activity, is multifaceted and, at the same time, heterogeneous. Photographic images are used in various fields, performing a variety of tasks, displaying the depicted and researched material in different ways. But at the same time, any photographic images, for all their heterogeneity, have common features. They are created using similar technical means. The visual means of photography, including composition, closely related to the use of perspective to obtain the depth of the depicted space. Regularities of perspective take place both in works of painting and in photographs, with the aim of conveying visual information with a certain meaning or message embedded in it.

**Analysis of previous research.** For the most part, the concept of perspective in

photography is analyzed by professional photographers based on their own experience and highlighting the practical aspects of photographic art.

Conveying volume and depth in a photo is one of the tasks of a photo master. The search for opportunities and means of creating a successful frame composition, the choice of perspective types when conducting a specific photo shoot, for different genres of photography is quite important. In the article [12], the problem of "careful handling" of different types of perspective is highlighted, because if they are used ineptly, the shots may turn out to be inexpressive and distorted.

The author [13] notes that the main task of photo art is to manipulate human visual perception and create the illusion of a three-dimensional image. The article focuses on

framing the frame composition using three types of linear perspective: one-point, two-point, and three-point. The more points of view in the picture, the stronger the illusion of the depth of the depicted space.

One of the most famous modern photographers, the author of many publications on the art of photography, Michael Freeman in his book [14] notes the role of perspective as one of the compositional tools that can enhance the depth of the plot and, sometimes, play a decisive role in the construction of the frame. The components that take part in the formation of spatial perspective and affect the expressiveness of the photograph depend from the shooting point, and the focal length.

Art connoisseur L. P. Dyko in the guide to artistic photography [8] considers perspective as one of the important pictorial means of creative photography. In particular, it is emphasized the need to use the laws of linear and tonal perspective for a convincing and expressive transfer of the three-dimensional real world with its spaces, volumes, reliefs, textures on the two-dimensional plane of the picture in photography.

A somewhat different approach to the issue of perspective in photography is observed in research [7]. A. Vershovsky, a physicist and photographer, performed a detailed analysis of the optical effects of perspective, as one of the pictorial means that can be used to convey depth and volume in both painting and photography. The author gives examples of the use of different types of perspective in paintings and photographs of different times, and also investigates optical illusions of image perception with violations of geometric patterns.

A special place should be allocated to the use of linear perspective rules in scientific research based on digital images, in particular in historical [1], architectural [3], forensic [2] photography. The laws of perspective displayed in photographs allow obtaining

scientifically based information about objects and the depicted space.

**Statement of the problem.** The task of this article is to analyze and systematize the features of the use of different types of perspective as a means of compositional expressiveness in artistic photography. For the visual transmission of geometric and optical regularities of perspective, the author's works of Valery Sklyarenko, a member of the NSFHU since 2000, a teacher of the Department of Design of KNUTD, were used.

**Results of the research.** In the course of its evolutionary development, photography received a lot from painting and has common features with it. This is, first of all, the two-dimensionality of the image plane – canvas, light-sensitive matrix or film. And that is why one of the important tasks when creating an artistic image in various genres of photography is the need to convey the volume and depth of the depicted space.

Studies of the history of painting indicate the use of the laws of axonometry or the so-called parallel perspective in the works of early Renaissance artists (Filippo Brunelleschi, Fra Angelico). During the High Renaissance, the search for a scientific basis for perspective regularities led to the creation of the theory of linear perspective by Leonardo da Vinci and Albrecht Dürer and the technique of its practical use. At the end of the 19th century, it is worth noting the reverse movement from linear to parallel perspective, which is connected with the transition from realism and decorativeism (Henri Matisse, Gustav Klimt, etc.) [6]. A similar variability in the use of different types of perspective is inherent in photography.

Photographic compositions, like works of painting and graphics, have a unique ability "to be both an entity and a window into another entity, to be in two spaces at the same time – two-dimensional and depicted three-dimensional, characterized by the presence of depth" [7]. Geometric and optical regularities of various types of perspective in photography

definitely affect the perception of the visual weight of objects, their size, and the distance from them to the viewer.

The specificity of photography lies in its documentation, which is invaluable. A photographer, unlike a painter, does not need to create a picturesque image himself – it is formed by the surrounding world and fixed by the lens. The artist creatively uses this circumstance and chooses the best option, taking into account the fact that perspective is one of the main means of forming a composition [4]. At the same time, one should not forget that documentary does not deny the authorial beginning of photography, does not cancel the creative efforts of the photographer who chooses a motif, cuts out a certain piece of reality, gives meaning to his visual message by organizing the form, creating a composition.

At the same time, photography is a unique reflection on paper or canvas of objects that are not literal copies of the real world. In the space of a plane using perspective, they interact according to other laws. It is the plane that gives objects the freedom of life and becomes a new reality, which is talked about in connection with art. And this new reality in many aspects is revealed with the help of the perspective construction of the photographic frame.

The flatness and static of the photographic image, the frame of the viewfinder and the frame of the photograph on the wall give reason to talk about the possibility of defining the concept of a photograph with its integrity and completeness. The perspective structure of the space projected onto the plane determines the focus of the viewer's attention and the direction of action of the visual forces of the created image. Lines in a photograph can make several impressions at once: first, they "draw" the viewer into the space of the image; secondly, they create a distinct compositional center and focus attention on it [7]. To convey space and volume in photography, the

following types of perspective are most common: linear, aerial, and tonal.

Linear perspective is the easiest way to convey the volume and depth of the depicted space in a photograph. At the same time, it is also not difficult from the point of view of the compositional construction of the picture.

Linear perspective is determined by universal optical laws, so it is inherent in photography from the beginning: the photographer, as a rule, does not have to make efforts to create linear perspective in the frame, because it arises by itself wherever there are lines. This effect can be adjusted by choosing lenses with different parameters. Photo lenses with a focal length equal to the diagonal of the frame are used to obtain a perspective projection similar to reality in the pictures. For an even greater effect, wide-angle lenses are used, which visually make the image convex. Conversely, to reduce the effect of the convergence of perspective lines, long-focus lenses are used, which are able to reduce the difference in the sizes of nearby and distant objects.

A person's vision allows him to see objects far away from him reduced. At the same time, scale ratios allow us to imagine the location of objects and figures relative to each other both in the real world and in the plane of the photograph and obey clear geometric patterns.

The specificity of linear perspective is that it assumes such a way of distributing imaginary elements in the artistic space, which coincides with the visible location of objects and objects in reality [6]. This coincidence occurs because linear perspective is associated with the following features: a linear decrease in the size of objects as they move away from the observer and the convergence of all horizontal lines on the imaginary horizon line, and all parallel lines – at one or more vanishing points. In this regard, one-point, two-point or three-point linear perspective is distinguished.

When using a one-point perspective in the composition of a photo frame, the

vanishing point attracts the attention of the viewer: it contributes to the creation of a meaningful compositional center, gives expressive power to the entire scene of the image (Fig. 1). The vanishing point of the lines may coincide with the main character and have a corresponding semantic load.

Images with pronounced depth prompt the viewer to a double perception: on the one hand, he sees the depicted volume, on the other hand, the effect of the image on the viewer is determined by how the lines of space are formed on the plane. Rudolph Arnheim [5] wrote about the interaction of the two-dimensional and three-dimensional structure of the image forming the so-called "duality of the composition" in his works on the theory and psychology of art. Therefore, the choice of perspective when shooting three-dimensional scenes should be made not only for aesthetic reasons, but also taking into account the planar structure and the meaning dictated by it.

Construction of a two-point perspective of frame begins with the definition of the horizon line. This line is theoretically the line that separates heaven from earth. However, in many perspective shots, this line is only implied and is instead just the viewer's eye line or line of sight. When the horizon line is set, the vanishing points are placed in the frame. Vanishing point defined as the point on the horizon line where objects begin to fade into the distance. With two-point perspective, the two vanishing points are placed on the horizon line (Fig. 3). These two points must be spaced apart to prevent distortion. Both the vanishing points do not necessarily have to be within the image plane, they are placed on the horizon line that continues beyond the image plane in both directions.

Two vanishing points "embrace" the main object of the picture. The lines coming from the vanishing points force the viewer to pay attention to them. Guides help the eye move from one part of the image to another. This creates movement in the photo and

makes it more dynamic and expressive. Two-point perspective, when used correctly, gives photos a unique and monumental look. She emphasizes the middle part of the image, creating a sense of depth using leading lines. You can create two-point perspective in any style of photography. Although it will be especially useful in architectural photography. Lines also allow you to experiment with the placement of vanishing points.

Three-point linear perspective as a method of visual illustration is often used in the execution of architectural drawings to obtain spectacular images of high-rise architectural buildings. This type of perspective in photography is created when photographing a tall building from the bottom up, as well as in cases where none of the faces of the depicted object are parallel to the picture plane. The third vanishing point is located above the horizon line. Three-point perspective is not a common compositional tool in both painting and artistic photography.

A separate type of linear perspective is reverse. This type of perspective arose in painting during the period of the formation of medieval art, when such types of artistic activity as icons and frescoes were especially popular: in this technique, the depicted objects appear to increase as they move away from the viewer, the picture has several horizons and points of view, and other features. Such an image emphasized religious themes and had a special effect on the viewer.

When creating a reverse linear perspective on a plane, the center of convergence of the lines is placed not on the horizon line, but at the point of the viewer's location. Reverse perspective is less common in photographic art. In the history of photography, works with reverse perspective by A. Cartier-Bresson and H. Newton, who took pictures in the 70s of the 20th century, are known. They can be classified as illusory-spatial types of perspective. At the moment, there is no optical device that would fully meet the criteria of reverse perspective on the full

range of depth (distance) of the imaged space. One of the methods of obtaining reverse perspective in modern cameras is to use synchronization modes during long exposure. As a result, you can get an additional image of the main object in the background, different from the front one (Fig. 2). Such a combination creates a spatial depth that meets the criteria of reverse perspective. As a means of composition, reverse perspective forms a whole symbolic space oriented towards the viewer and involves his spiritual connection with the world of symbolic images.

The concept of tonal perspective came to photography from monumental painting. The laws of this type of perspective were first explained by Leonardo da Vinci. It is associated with muting the contrast of objects when they are moving away from the observer – they look brighter than when they are close.

These laws of perspective are used in photography to give pictures more realism and artistry. With a developed tone, the photo is more like a real image of the surrounding space. Given that tonal differences are best seen when shooting objects that have significant lengths in depth, shots with a pronounced tonal perspective are shot with a general or medium plan. Tonal perspective, like linear perspective, is an indispensable way of building a three-dimensional model of space on a plane. Framing the image in the foreground with dark tonal elements also helps reveal the depth of the depicted space.

Let's dwell on the nature of air hazes in more detail. They are formed as a result of light scattering in the earth's atmosphere, that is, multiple reflections of a light beam from air particles, from droplets of moisture or other suspension in the air. The air that is between the observer's eye and this object obscures the objects, and the farther they are located, the thicker the air layer separating them from the observer, the less clearly these objects are visible. And the brighter the air layer is illuminated, the brighter the distance seems

(Fig. 4). Backlighting even more contributes to the detection of the air environment, and through it, the space. Because the backlight, highlighting the smallest particles suspended in the air, leaves the surfaces of distant objects facing the camera unlit.

One of the outstanding photo masters, the creators of the photo language, the innovative photographer László Mohoy-Nagy emphasized that the "nuance" of shadows, and, therefore, the "invigoration" of surfaces can become the main means of optical creation for achieve of greater sophistication of optical perception [11].

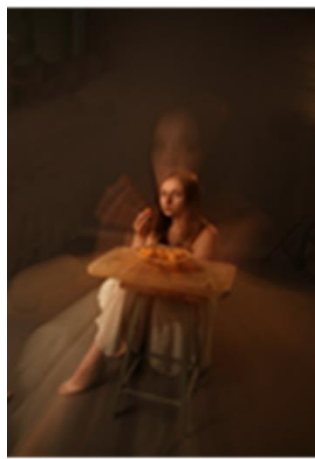
The feeling of volume in the photo is enhanced by color [9]. Warm shades are perceived by the vast majority of people as closer than cold ones. This rule of tonal perspective is used in photography – placing objects of warm colors in the foreground. Planes, lines and contours become the main components. The feeling of the illusion of space is further enhanced when the objects in the foreground are rendered in natural color, and those in the background of the photograph are rendered in shades of blue. Objects within tonal perspective lose some recognizable features familiar to the viewer: their texture changes, the form is conveyed not by chiaroscuro, which sculpturally reveals volumes, but by soft lines. It is also important that in a composition based on tonal perspective, the foreground is usually darker.

Aerial perspective is characterized by a decrease in the clarity of the contours of objects as they move away from the point of view (Fig. 5).

The foreground reduces the brightness and color saturation of objects. Aerial perspective is also considered, at the same time, the perspective of tones that change from dark and contrasting in the foreground to light and soft in the background. According to this principle, you can build a picture even in the absence of air haze – by means of light and compositional solution of the frame.



**Fig. 1.** "In a dream and awake". Winter



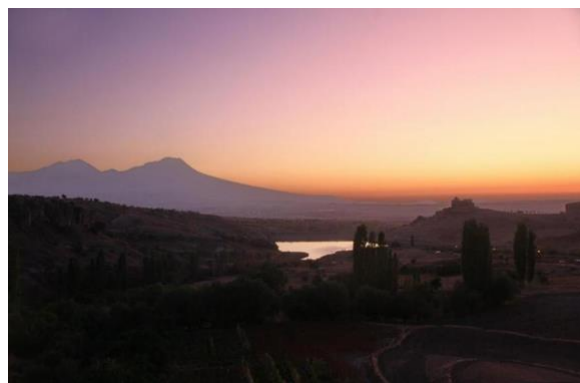
**Fig. 2.** Sweet treat



**Fig. 3.** Autumn pastoral



**Fig. 4.** "In a dream and awake". Autumn



**Fig. 5.** Sunset in Guzelyurt



**Fig. 6.** Masyanya



**Fig. 7.** "In a dream and awake". Spring

Therefore, the photographer often uses a simple technique of special orientation of the depth of the sharply depicted space. Accordingly, the focus plane selected for sharpness and the aperture value, which will depend on the sharpness distribution throughout the depth of the frame.

Photo researcher O. Y. Lapin uses the concept of "texture density changes" (grass, leaves, pavement tiles) as it moves away from the observer, it is obvious that this effect is a manifestation of linear perspective [10]. However, tonal and aerial perspective, unlike linear, are not determined by universal optical laws, but are related to the properties of the air environment. It should be noted that aerial perspective, although very common, is still a special case of tonal perspective.

In addition to the above volume display techniques, the camera provides another tool characterized by the depth value of the sharply depicted space. Objects that do not fall into the focus zone appear blurred, and the degree of their blurring gives the viewer additional information about their distance [7]. Thanks to this, the illusion of the depth of space arises, which is called optical perspective (Fig. 6).

Blurring some parts of the composition (background) allows you to draw the viewer's attention to the object "in focus". This technique is used when shooting small objects, when there is a limited image area in the focus zone. It depends on several parameters: first of all, on the aperture values, the distance to the shooting object, and also on the focal length of the lens. Blurring the background is a very powerful compositional technique, especially appropriate in portrait photography.

A special type of perspective is spherical. This is a separate technique that is performed using a fisheye lens. Such a lens distorts the image, making it visually more convex, elongated in a circle into a sphere. The effect got its name for its resemblance to a convex and transparent fish eye.

Spherical perspective is formed by using several points of view. The image seems to

"stretch" on the sphere. With a spherical perspective, the following features of the image arise: only the vertical and horizontal axes, as well as objects placed in the center of the image, are not distorted in terms of shape and size. Vertical and horizontal lines become increasingly curved as they move away from the center, and on the periphery of the image, the lines tend to close in a circle. As you move away from the center of the plane, the horizontal lines actually turn more and more towards the foreground (Fig. 7).

The fisheye lens allows the photographer to take more expressive and emotional pictures, focus at a close distance from the object and achieve a very large depth of sharply depicted space.

**Conclusions.** It should be noted the possibility of using compositional techniques and means that contribute to the transfer of volume and depth in photographic images. This is due to the peculiarities of the optical characteristics of the photographic equipment and the skill of the photo artist, who sees the real world through the lens of the camera and conveys his own feelings in works of photographic art. In artistic photography, perspective is a fairly important compositional tool that affects the visual and emotional perception of the work. With the correct, appropriate and accurate use of various types of perspective, this tool is capable of enhancing the expressiveness of the composition of the image and the content embedded in it by the author. Modern artistic photography involves the use of a wide range of techniques of various types of perspective construction of the composition. One of the important aspects of creating a photo frame is taking into account the dual nature of photography: planar and spatial. It is advisable to choose the option of displaying the volume on the plane, which will allow you to get the most expressive two-dimensional composition. Another important aspect is the definition of the visual concept of the final image and the



choice of technical and technological means to achieve it.

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## ПЕРСПЕКТИВА ЯК ЗАСІБ КОМПОЗИЦІЙНОЇ ВИРАЗНОСТІ У ХУДОЖНІЙ ФОТОГРАФІЇ

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**Мета:** визначення особливостей використання перспективи у художній фотографії як засобу композиційної виразності. Виконання аналізу геометричних та оптичних аспектів візуальних характеристик різних видів перспективи у фотомистецтві.

**Методологія.** Застосовано порівняльний аналіз композиційних прийомів передачі об'єму та глибини простору у художній фотографії. Використано методи систематизації та узагальнення для визначення специфічних рис різних видів перспективи у фотомистецтві.

**Результати.** Розглянуто особливості поняття перспективи у фотографії. Визначено спільні риси творів живопису і фотомистецтва у контексті передачі глибини і об'єму зображуваного простору. Виконано аналіз основних видів перспективи – лінійної, тональної, повітряної, оптичної та сферичної, на прикладі їх використання у художній фотографії. Визначено вплив перспективної побудови знімку на візуальне сприйняття зображення та закладеного в нього змісту. З'ясовано роль технічних засобів та їх параметрів при побудові перспективи фотографічного кадру.

**Наукова новизна.** Визначено основні прийоми відображення об'єму та глибини простору у фотозображенні при використанні різних видів перспективи. Виявлено геометричні та оптичні закономірності перспективи як образотворчого засобу у художній фотографії.

**Практична значимість.** Досліджено і систематизовано відомості про застосування різних видів перспективи у художній фотографії. Надано рекомендації щодо вибору геометричних та оптичних параметрів кадру для передачі візуальної інформації у творах фотографічного мистецтва. Отримані результати можуть бути використані у навчальному процесі при підготовці бакалаврів спеціалізації фотовідео дизайн.

**Ключові слова:** *фотозображення; фотодизайн; графічний дизайн; календар; види перспективи у фотографії; лінійна перспектива; повітряна перспектива; тональна перспектива; оптична перспектива; сферична перспектива.*

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**Цитування за ДСТУ:** Khynevych R. V., Sklyarenko V. O., Slityuk O. O. Perspective as a Means of Compositional Expressiveness in Artistic Photography. *Art and design*. 2022. №3(19). С. 9–18.

**Citation APA:** Khynevych, R. V., Sklyarenko, V. O., Slityuk, O. O. (2022) Perspective as a Means of Compositional Expressiveness in Artistic Photography. *Art and design*. 3(19). 9–18.

[https://doi.org/  
10.30857/2617-  
0272.2022.3.1](https://doi.org/10.30857/2617-0272.2022.3.1)