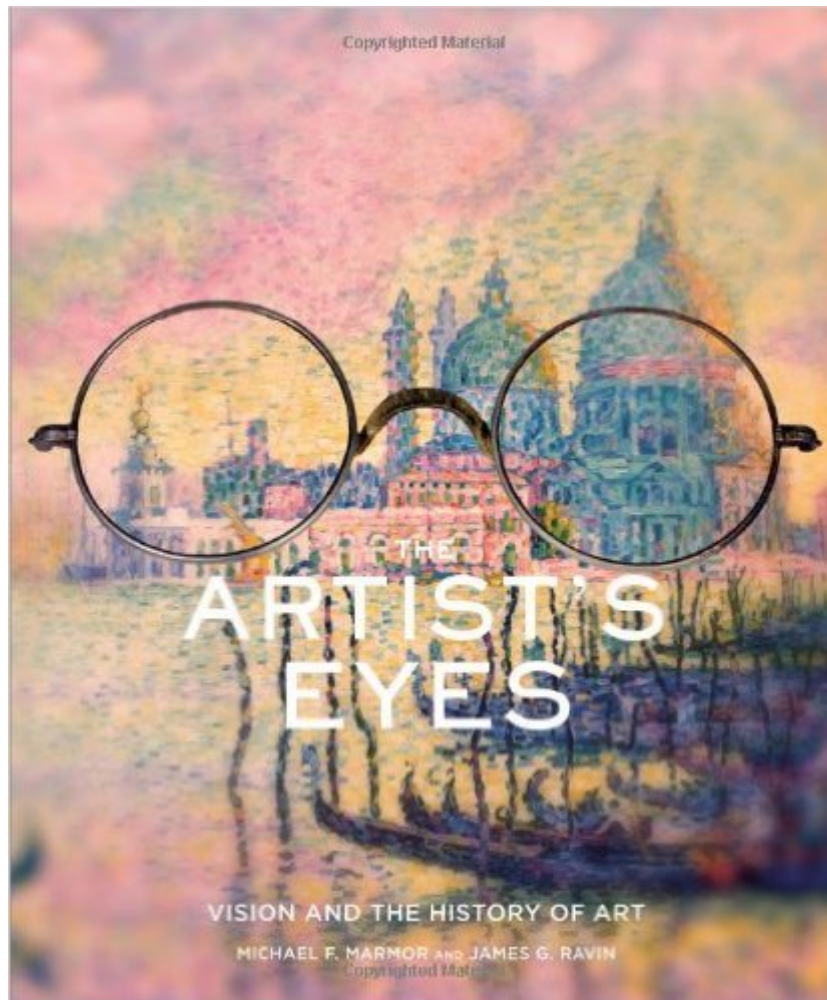


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# The Artist's Eyes



## Synopsis

In this fascinating juxtaposition of science and art history, ophthalmologists Michael Marmor and James Ravin examine the role of vision and eye disease in art. They focus on the eye, where the process of vision originates, and investigate how aspects of vision have inspired and confounded many of the world's most famous artists. Why do Georges Seurat's paintings appear to shimmer? How come the eyes in certain portraits seem to follow you around the room? Are the broad brushstrokes in Monet's Water Lilies due to cataracts? Could van Gogh's magnificent yellows be a result of drugs? How does eye disease affect the artistic process? Or does it at all? *The Artist's Eyes* considers these questions and more. Using key works of art as well as innovative illustrations that simulate different artists' vision, Marmor and Ravin shed new light on the story of art.

## Book Information

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## Customer Reviews

THE ARTIST'S EYES: VISION AND HISTORY IN ART is an illuminating book written with intelligence and considerable insight by Drs. Michael Marmor and James Ravin who share the common threads of interest in their study of vision and the anatomy and physiology and function of the eye and their passion for art. The result is a book of great interest for scientists, art collectors, art historians, and student and practicing artists. The authors have presented the aspects of vision - the normal visual perception and all of its variations (astigmatism, nearsightedness, farsightedness, changes with age, use and lack of use of corrective lenses, diseases of the eye (glaucoma, cataracts, etc), and diseases of the body (metal poisoning, infection, drugs side effects, etc) that

alter the manner in which the eye perceives and object. According to Cezanne 'Monet is only an eye, but what an eye!' and 'The sky is blue, no? It is Monet who discovered that.' Such quips are dusted throughout this fascinating book on how the eye functions and fails to function. Divided into chapters or sections that deal with variations of normal vision, each of these sections features artists whose impairments altered the way they viewed their subjects. 'Why do Georges Seurat's paintings appear to shimmer? Why is it that the eyes in certain portraits seem to follow you around the room? Are the broad brushstrokes in Monet's Water Lilies due to cataracts? Could van Gogh's magnificent yellows be a result of drugs? How does eye disease affect the artistic process? Or does it at all?

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