

1: www.enganchecubano.com: Customer reviews: Vision and the Art of Drawing

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If you are considering taking up painting as a hobby or resuming your prior artistic pursuits, you can draw inspiration from a number of well-known artists who also had vision problems and persevered with their art. Claude Monet and Edgar Degas, in particular, wrote extensively about the effects of vision loss on their lives and on their art. He is perhaps best known for his series of paintings inspired by the water lilies in his garden at Giverny, in France. Many researchers now agree that Monet painted in his distinctive style because he experienced the effects of cataracts throughout much of his later career, during which he produced some of his most characteristic work. He underwent two cataract surgeries in 1917, two years before his death at 88. This is one of the few photos of Claude Monet after his cataract surgeries in 1917. Monet painted *The Water-Lily Pond* in 1916, when he was 79. In contrast, Monet painted the same scene in *The Japanese Bridge between the Water Lilies* in 1919, when the effects of his cataracts were most pronounced. His style had changed, but his artistry was intact, as illustrated in the following painting: *Edgar Degas*. Edgar Degas was a French painter, sculptor, and engraver. He is best known for his paintings of dancers, and he excelled in capturing their movement and artistry. He found it difficult to tolerate bright light, especially sunlight, and preferred to work indoors in more light-controlled environments, such as the opera and ballet stages he depicted in many of his paintings. In 1878, at age 40, Degas also developed a loss of central vision, possibly from macular degeneration. His vision continued to deteriorate and by 1890, at age 57, he could no longer read print. As his vision changed, however, Degas learned to adapt. He began working with pastels instead of oils since pastels require less precision, and took up sculpture, printmaking, and photography. Degas painted *A Woman with Chrysanthemums*, which contains much fine detail, in 1889, when he was 50. In contrast, Degas painted *Two Dancers*, which contains broad brush strokes and very little fine detail, in the period between 1880 and 1890, when his vision problems were well advanced: *Rembrandt van Rijn*. Rembrandt van Rijn was a Dutch artist, generally considered one of the greatest painters and printmakers in European art history and the most important in Dutch history. Several researchers believe that Rembrandt may have had stereo blindness dissimilar visual images received by his left and right eyes, since many of his self-portraits show each of his eyes looking in a different direction, as in *Self-Portrait as a Young Man*: By the early 1600s, when she was in her 80s, her eyesight began to decline, due to macular degeneration. It was then that she expanded her artistic interests and began working with clay and creating video projects. She completed *The Beyond*, her last unassisted work in oil, in 1992, at age 92. Organizational Hints and Adaptations for Painting Here are some everyday hints to help you organize your painting area and create adaptations for your art and painting projects: If you have low vision, a flexible-arm task lamp can direct light on to your work area. Some lamps also have built-in magnifiers. Make good use of natural light and position your easel or drawing board so that the sun is behind you and shines over your shoulder and on to your work. Consider a change of subject or style. For example, try landscapes instead of portraits or abstract painting instead of realism. If you have low vision, ask your eye doctor about low vision optical devices that may help you see and study objects while keeping your hands free to paint, such as spectacle-mounted telescopes. Some artists have had success using desktop or portable electronic video magnifiers. Label your supplies in large bold print made with a wide-tipped felt marker or a tactile marking in braille. For more ideas about labeling your art supplies, see *Labeling and Marking*.

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Cones are used in daylight. Rods are used in dim light. The distinction is made by the next cells in the hierarchy, the retinal ganglion cells. In short, we see color by subtracting the different cone responses, and we see luminance by summing the different cone responses and the rod responses. The What system deals with object recognition, face recognition, and color perception. The What system can discern the borders between the concentric circles because they are different colors. However, because the circles are the same luminance or value the Where system does not. The streaming moves perpendicularly to the high-contrast lines, which induce it. Sunrise, the sun is equiluminant with the sky. Although these effects are much more subtle than the concentric circles, the author modified Sunrise with a brighter, presumably more realistic, sun to compare the effect. The author briefly mentions Fauvism. A corollary of this is that you can use any hue you want, as long as you have the appropriate luminance contrast, and still portray three-dimensional shape from shading. This is particularly apparent in the work of the Fauves. The answer depends on whether you are talking about additive, subtractive, or optical mixing. Blue and yellow light also mix to make white, as do any pair of colors of light in which the red-green and blue-yellow opponent activities are balanced. In other words, we see hue only if at least one of the color-opponent channels gives an unbalanced signal. But, subsequent to the photoreceptor stage, luminance is one of the three axes in color space; you cannot define every color without employing luminance. For example, the difference between brown and yellow or between maroon and pink is solely a difference in luminance, i. It works the other way, too: If a painter knows a work will be displayed in bright daylight, he would do well to create it in bright daylight, or he may be surprised by how it looks when displayed; a painting hung in a dim corridor may evidence surprisingly bright blues, compared to its appearance in daylight. Therefore it may be that our ability to correctly interpret facial expressions in general is better in our peripheral vision than in the center of gaze. Stereopsis is the ability of the visual system to interpret the disparity between the two images as depth. People whose eyes are misaligned cannot see stereoscopic depth. His photograph shows that he was severely cross-eyed. Why does an oil film on water make rainbow colors? Why do film editors cut on motion? Why is equiluminant colored text hard to read? Why do we need reading glasses as we age? Why should you avoid eye contact with monkeys? Additional topics include colored shadows, countershading, facial recognition, illusory depth, illusory motion, illusory borders, how color television works, dyslexia, and some bizarre visual disabilities which result from damage to specific parts of the brain. Livingstone, Margaret, Vision and Art: The Biology of Seeing.

3: Vision and art: the biology of seeing - Margaret Livingstone - Google Books

Explaining vision, perception, and right-brain hemisphere theory in a clear style, this book brings together art and science in a way that readers can use to increase their visual perception and draw more sensitively and creatively. Illustrated.

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6: Vision and Art: The Biology of Seeing | The Key Point

Psychological studies of adult artists' perceptual, drawing, and cognitive abilities are surprisingly scant, given the importance of these issues for understanding the basis of visual art-making.

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8: cone of vision Definition - Creative Glossary

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