

Le GDR ESARS vous invite à un double séminaire qui aura lieu le 23 Octobre de 16h à 20 h, au 45 rue Saints Pères . Ces séminaires seront en anglais.

Salle de thèses située au 5^{ème} étage du bâtiment Jacob
Merci de vous inscrire,

Le programme

16h : Squinting painters - *Des peintres strabiques* - (JM Findlay, Pr. Université Durham, UK)

18h : A comparison of the perception and evaluation of paintings viewed in the original vs reproduction formats - *Comparaison de la perception et de l'évaluation des tableaux vus en original vs reproduction* (P Locher, Montclair State University)

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Painting squints and squinting painters

John Findlay, Durham University (Emeritus)

The cornea of the eye reflects light and thus forms an accurate virtual image of the viewed scene which can be used to find where the eyes are pointing. The location in the image positioned at the very centre of the pupil is the point to which the *optic* axis of the eye is directed. However, because the *visual* axis of the eye deviates a few degrees nasally from the optic axis (angle alpha), this is *not*, as is sometimes erroneously assumed, the location to which the gaze is directed. A further consequence of the deviation is that the corneal reflection is located asymmetrically in the two eyes. This asymmetry, which is apparent in frontally viewed portrait photographs, will form the topic of my talk. I shall present some systematic measurements of the way in which eye highlights have been portrayed by portrait painters over the years from the first to the twentieth century. Through the ages some famous painters have carefully depicted the asymmetry whereas others fail to do this and paint the highlights symmetrically. The approach can also contribute to the debate about whether certain artists, such as Dürer and Rembrandt, were themselves strabismic. Dürer's case is puzzling and cannot be fully resolved but in the case of Rembrandt, the allegation that he had a squint can be refuted with reasonable certainty.