



Proloog



”Zijn kunstenaarsvrienden
zagen hem naar verluidt als een
goede dokter en een
amateurschilder;
zijn medische collega’s zagen
hem als een goede schilder en
een middelmatige dokter.”

Martin Bailey, *Van Gogh's Finale* (2021)

Vincent van Gogh (1853-1890),
Dokter Paul Gachet, 1890, Parijs,
Musée d'Orsay.



Zieke kunst !

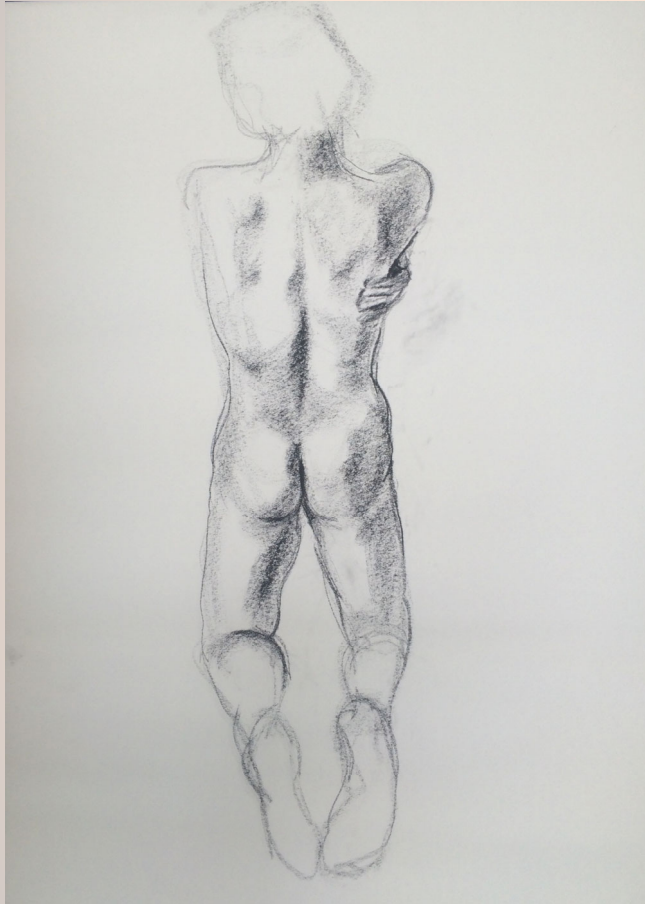
*Over de Hand van God, Het Oor van Vincent en Het
Oog van Monet*

Wieger van de Kolk

The background is a faded, monochromatic orange image featuring religious figures. On the left, a figure resembling the Virgin Mary is shown holding a child. On the right, a figure with large, feathered wings, possibly an angel, is depicted. The overall texture is grainy and aged.

I. De Hand van God





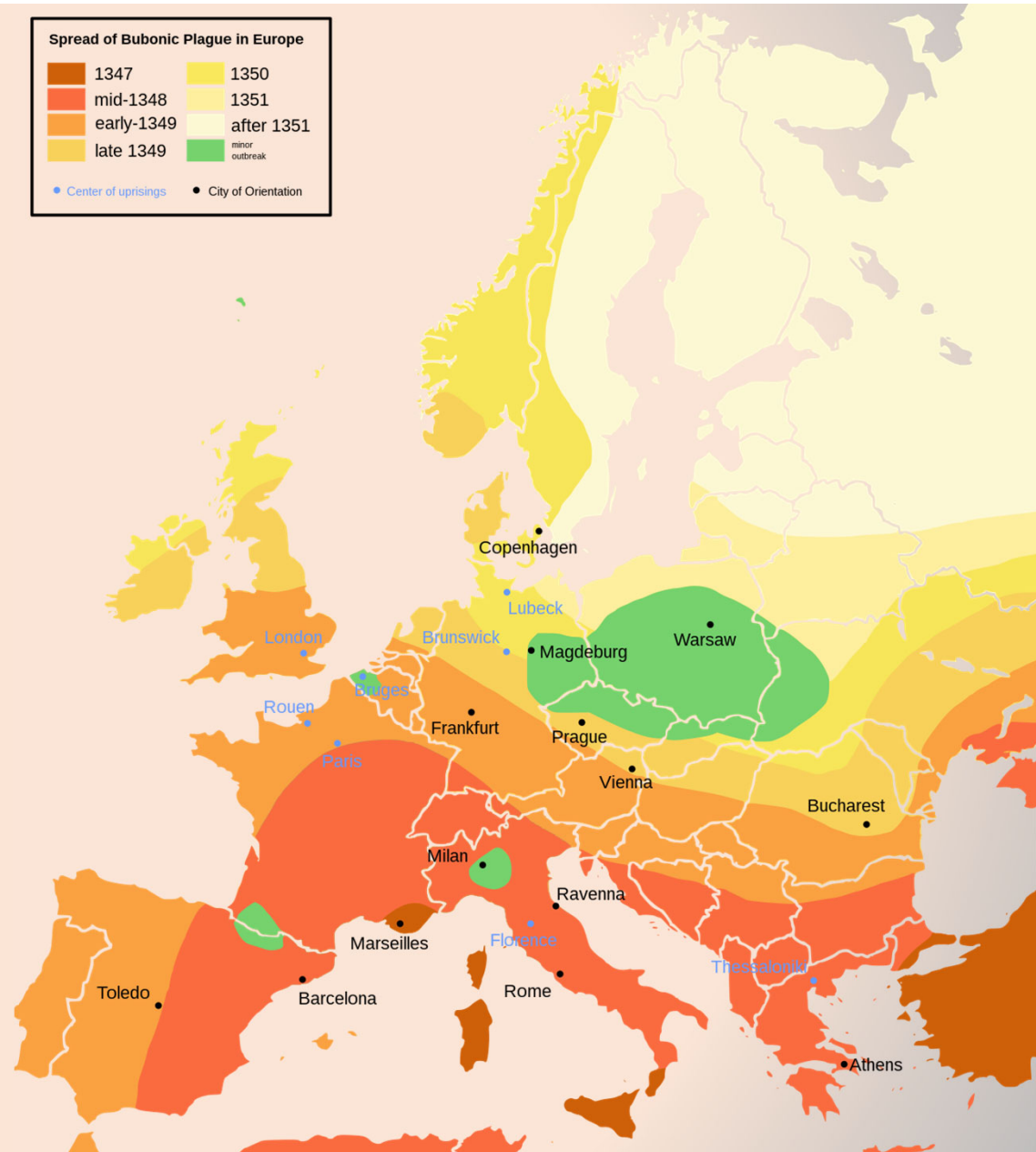
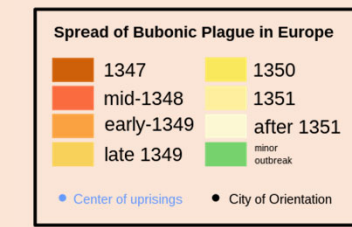




Domenico di Bartolo,
Pellegrinaio, 1440-44, Siena,
Spedale di Santa Maria della
Scala.









Benedetto Bonfigli, *Madonna della Misericordia*, 1464, Perugia, San Francesco al Prato.





Turino Vanni (?), *St. Margaretha van Antiochië*, ca. 1400, Rome, Pinacoteca Vaticana.



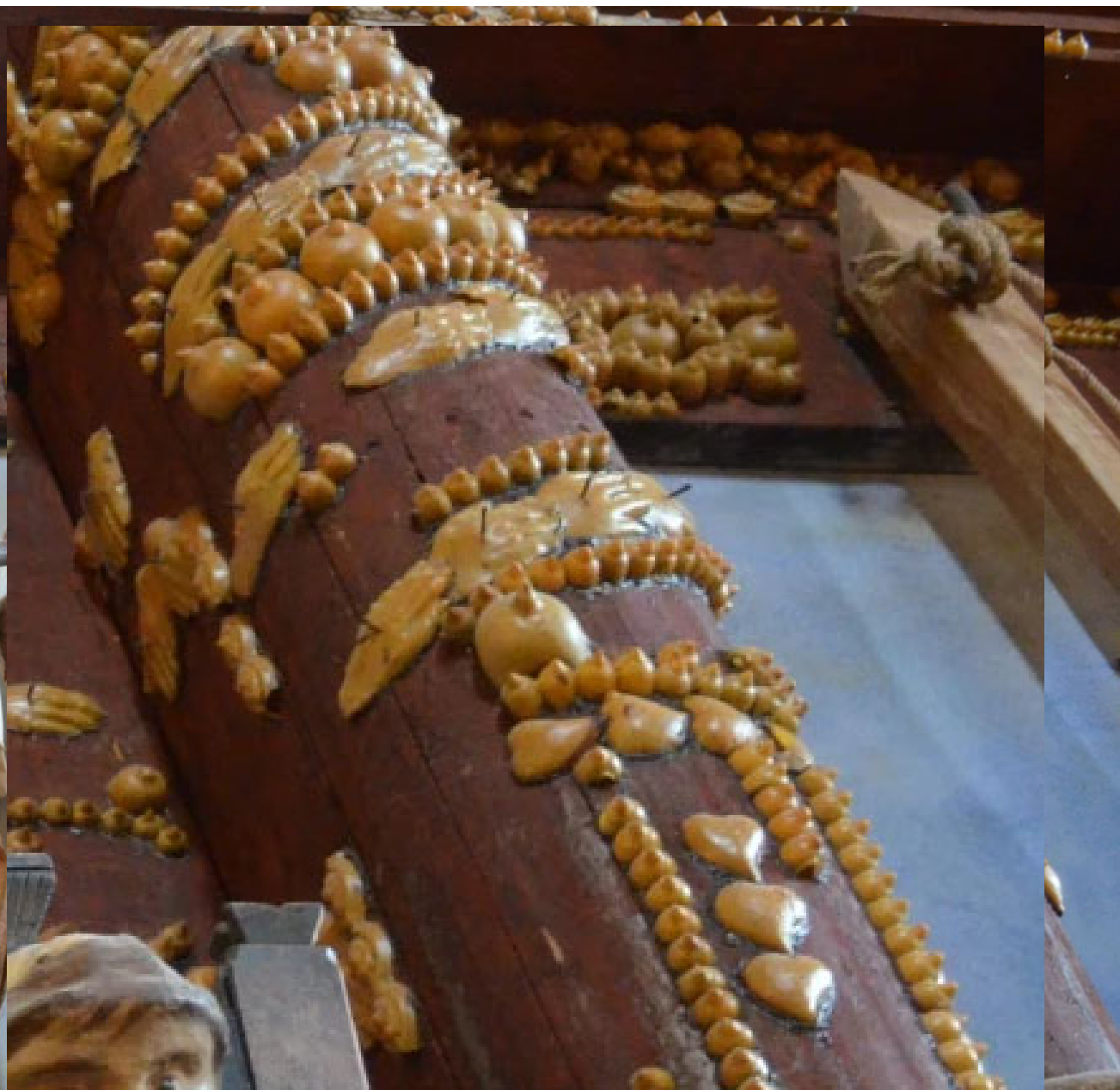
Francisco de Zurbarán,
St. Agatha van Sicilië (detail), ca.
1634, Montpellier, Musée Fabre.













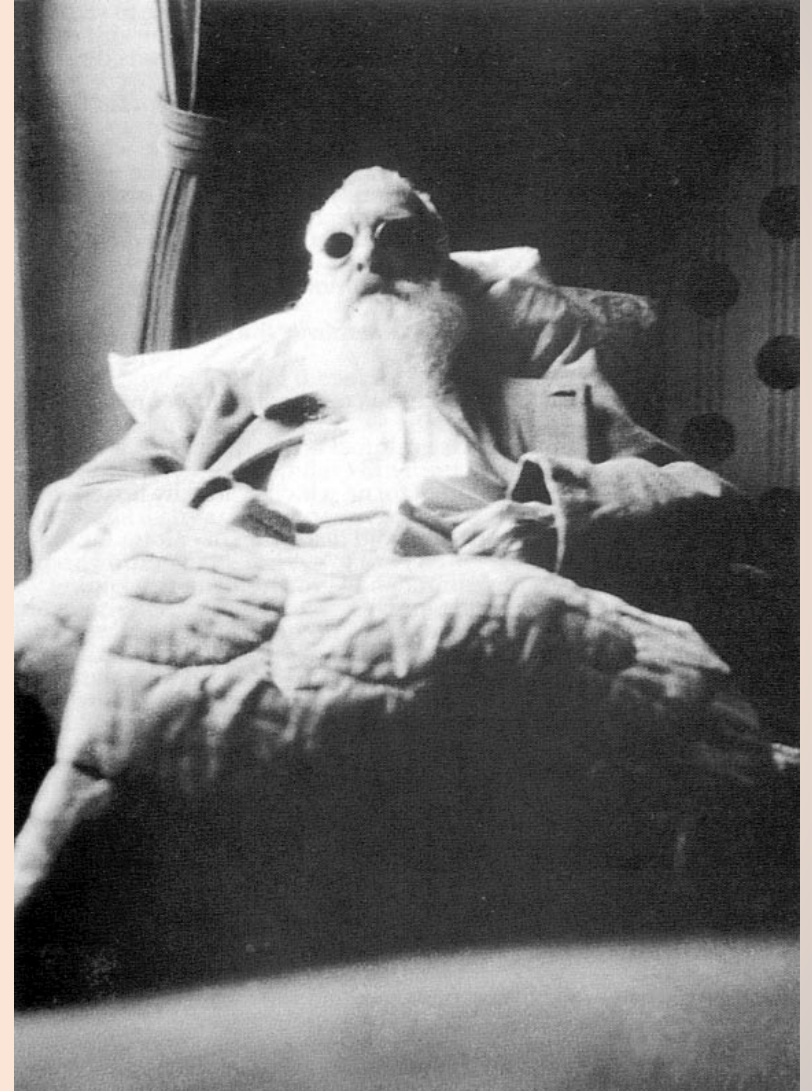
Anna Morandi, *Anatomische modellen van het oog en de oogspieren*, ca. 1755–69, Bologna, Museo di Palazzo Poggi.

II. Het Oog van Monet





Claude Monet (1840-1926) in zijn tuin in Giverny.



Ophthalmology and Art: Simulation of Monet's Cataracts and Degas' Retinal Disease

Michael F. Marmor, MD

Much has been written about the failing vision of Edgar Degas and Claude Monet, and theoretical arguments have been made about the extent to which it was or was not a factor in their late style.¹⁻⁷ Contemporaries of both Degas and Monet noted that their late works were strangely coarse or garish and seemed out of character or even unfitting relative to the finer works that these artists had produced over the years.^{8,9} To better understand what Degas and Monet were facing in these late years, it would be helpful to know how they actually saw their world and saw their canvases. This article uses medical knowledge and computer simulation to demonstrate their perceptions and show the relevance of their different diseases and styles of painting.

METHODS

To simulate the effects of disease, an image of a near acuity test card (Lighthouse for the Blind, New York, NY) was modified in Photoshop (Adobe Systems, San Jose, Calif). Gaussian blur was applied first to fog the chart in correspondence with different levels of visual acuity judging by the last line that remained readable. Then, brunescence was simulated (from clinical experience) by removing blue (effectively adding a yellow filter) and darkening the image. **Figure 1** shows the visual acuity chart as it might appear with a brunescant cataract with a visual acuity of 20/200. Finally, blur and filter settings appropriate to different stages of Degas' and Monet's eye disease were applied to photographs of Monet's garden and to works of art.

DEGAS

Degas (1834-1917) probably had a progressive retinal disease that caused central (macular) damage.^{3,10,11} The primary effect of such disease is visual blur (poor visual acuity). Degas remained able to walk around comfortably late in life, which suggests that the damage did not involve the retinal periphery. There was never any indication that he had cataracts, although these would have been easily recognizable and operable during his lifetime.

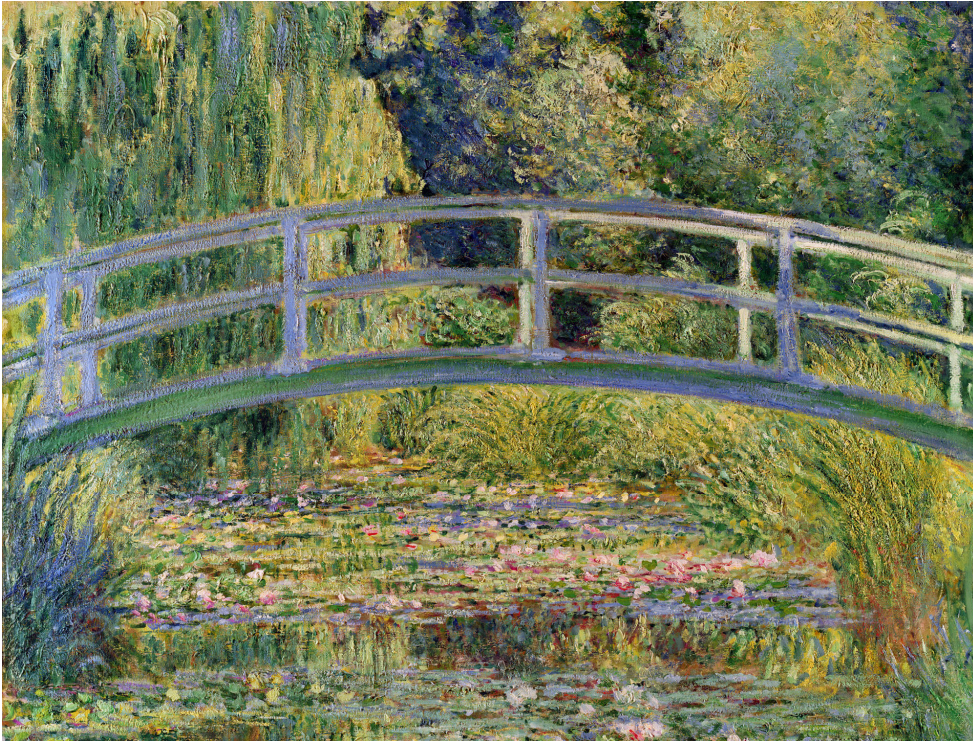
Degas first talked about "infirmity of sight" in the mid 1880s, although he was still able to read the newspaper. From clinical experience, one may surmise that his visual acuity was in the 20/40 or 20/50 range.¹² By the 1890s, Degas was making frequent reference in his letters to poor eyes and difficulty in reading and writing, and his handwriting enlarged and became less regular. His visual acuity had probably fallen to the range of 20/100 to 20/200. By the turn of the 20th century, he was quite disabled with visual acuity of 20/200 to 20/400. Remarkably, however, he continued to do pastels until he had to move out of his familiar studio in 1912.

Changes in Degas' style correlated rather closely with this progressive loss of vision. His works in the 1870s were drawn quite precisely with facial detail, careful shading, and attention to the folding of ballet costumes and towels. As his visual acuity began to diminish in the 1880s and 1890s, he drew the same subjects, but the shading lines and details of the face, hair, and clothing became progressively less refined (**Figure 2A, B, and C**). One study¹³ showed that the spacing of his shading lines increased in proportion to his failing visual acuity over nearly 3 decades. After 1900, these effects were quite extreme and many pictures seem mere shadows of his customary style (eg, **Figure 2C**). Bodies were outlined irregularly, images were marred by strange blotches of color, and there was virtually no detailing of faces or clothing. Nothing in

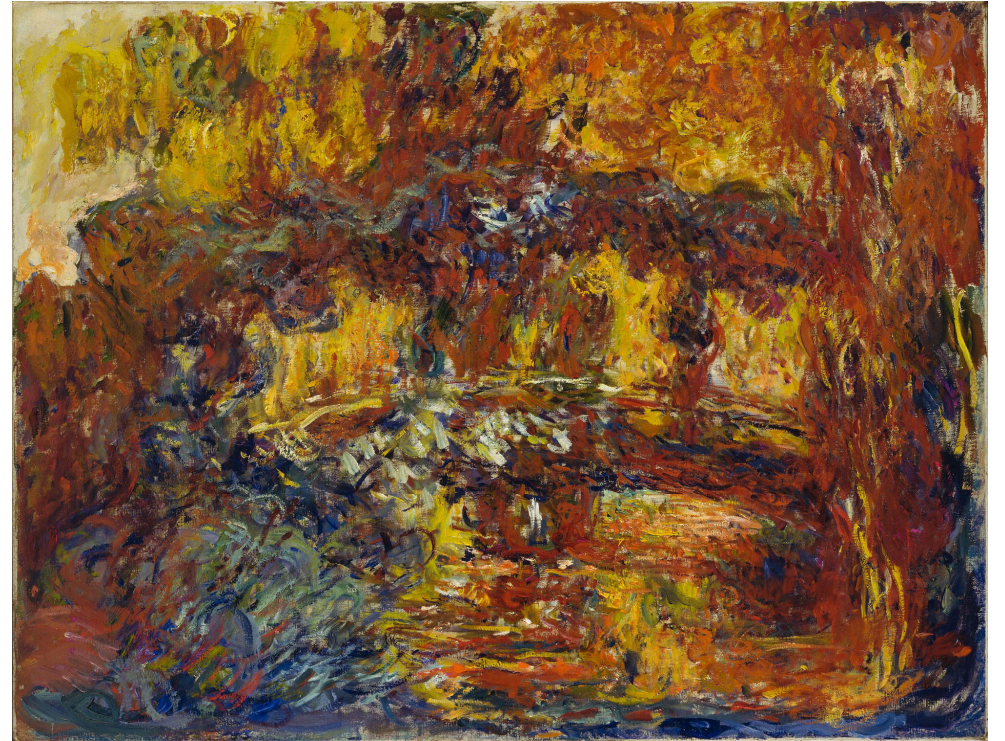


Figure 3. Monet's lily pond and the Japanese bridge at Giverny, France. A, Photograph of the bridge as it appears today (courtesy of photographer Elizabeth Murray). B, Monet's *Water Lily Pond*, a painting of the pond and bridge before any visual symptoms (1899; oil on canvas, 89 × 92 cm); National Gallery, London, England/Bridgeman Art Library. C, The same photograph of the bridge, blurred as it might appear through a moderate nuclear sclerotic cataract. D, The same photograph of the bridge as seen through a disabling cataract with a visual acuity of 20/200.

Author Affiliation: Department of Ophthalmology, Stanford University, Stanford, Calif.



1899



1920



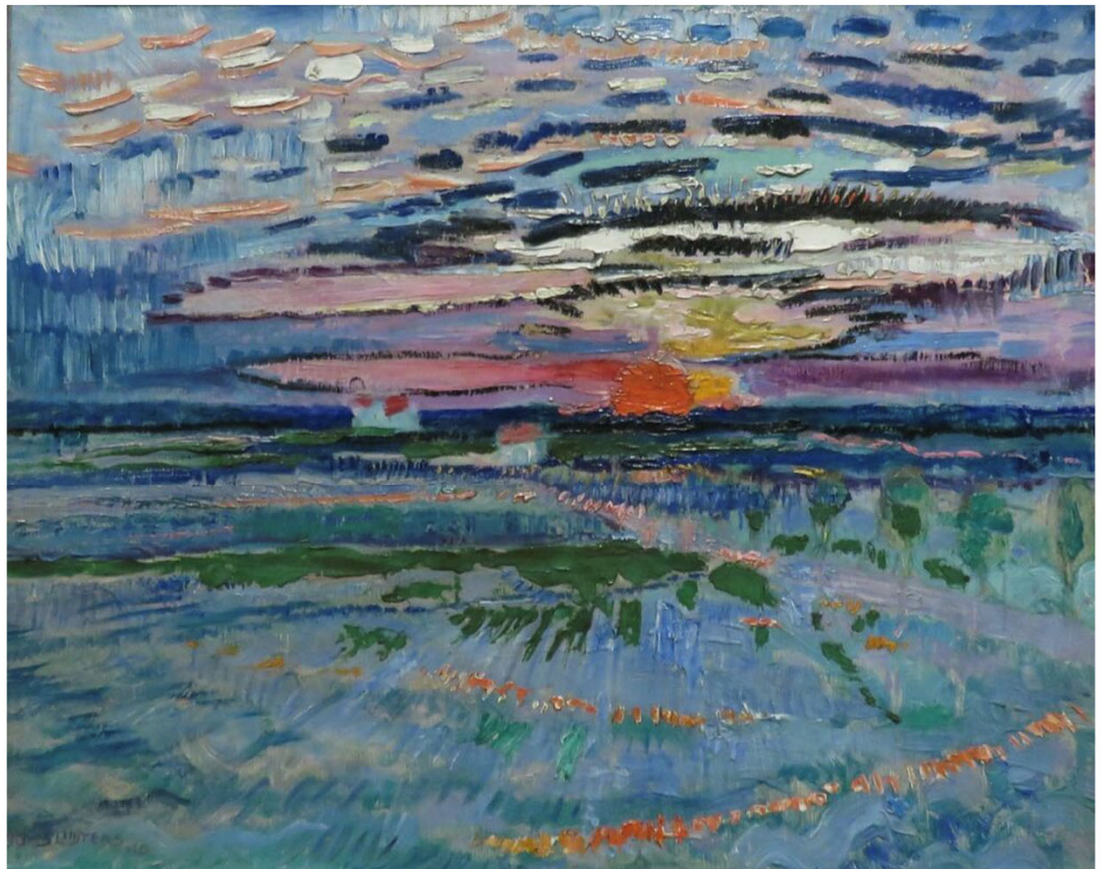
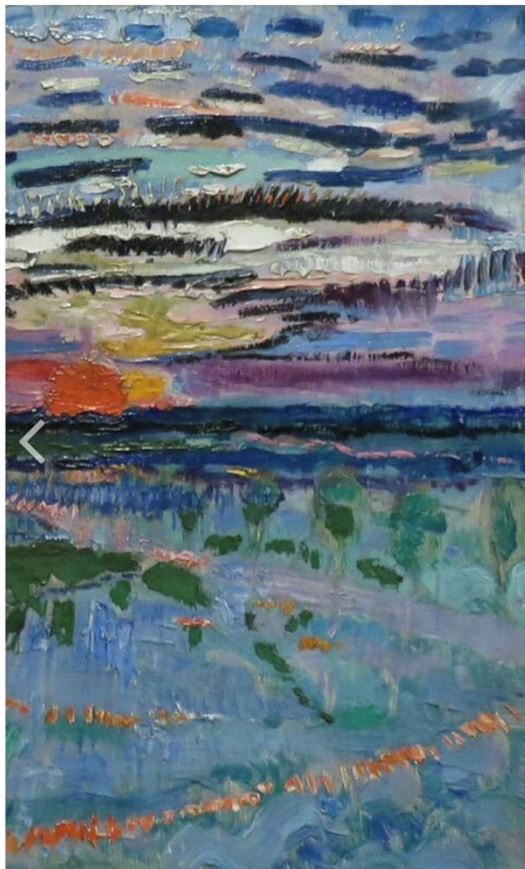
Emil Nolde (1867-1956), *Tolles Weib*, 1912.

Claude Monet, *Treurwilg, Giverny*,
1920-22, Parijs, Galerie Larock-
Granoff.

SINGER LAREN

LIEFDE VOOR KLEUR

16 mei 2023 - 3 september 2023



III. Zieke Kunst?(1)







Gerhard Richter (1932), *Tante Marianne* 1965, privé collectie.



Gerhard Richter, *Onkel Rudi*, 1965, Lidice, Lidice Collection.



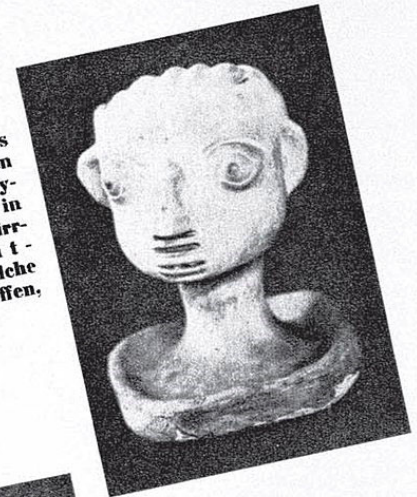






Dieser Mädchenkopf

ist die Arbeit eines unheilbar irrsinnigen Mannes in der psychiatrischen Klinik in Heidelberg. Daß irrsinnige Nicht-künstler solche Bildwerke schaffen, ist verständlich.



Diese Spottgeburt

aber wurde ehemals ernsthaft als Kunstwerk besprochen und stand als Meisterwerk von E. Hoffmann in vielen Kunstausstellungen der Vergangenheit. Der Titel des Monstrums hieß: „Mädchen mit blauem Haar“; seine Frisur erstrahlt nämlich in reinstem Himmelblau.



Kunst und Rasse

Von

Paul Schultze-Naumburg

Mit 159 Abbildungen



J. F. Lehmanns Verlag München 1928



Abb. 109.



Abb. 110.



Abb. 111.



Abb. 112.

Die Abb. 109—112, 117—119, 123—125, 129—130 und 133—136 sind Ausschnitte aus Bildern der „modernen“ Schule, die besonders bezeichnende Gestalten darstellen. Die ihnen gegenüberstehenden Abb. 113—116, 120—122, 126—128, 131—132 und 137—140 zeigen körperliche und geistige Gebrechen aus der Sammlung einer Klinik



Abb. 129. Paralyse, 130. Mongoloide Idiotie, 131. Lähmung der Augenbewegungsnerven, 132. Mitregephalie, Idiotie

ILRc BB.31

MUNICH

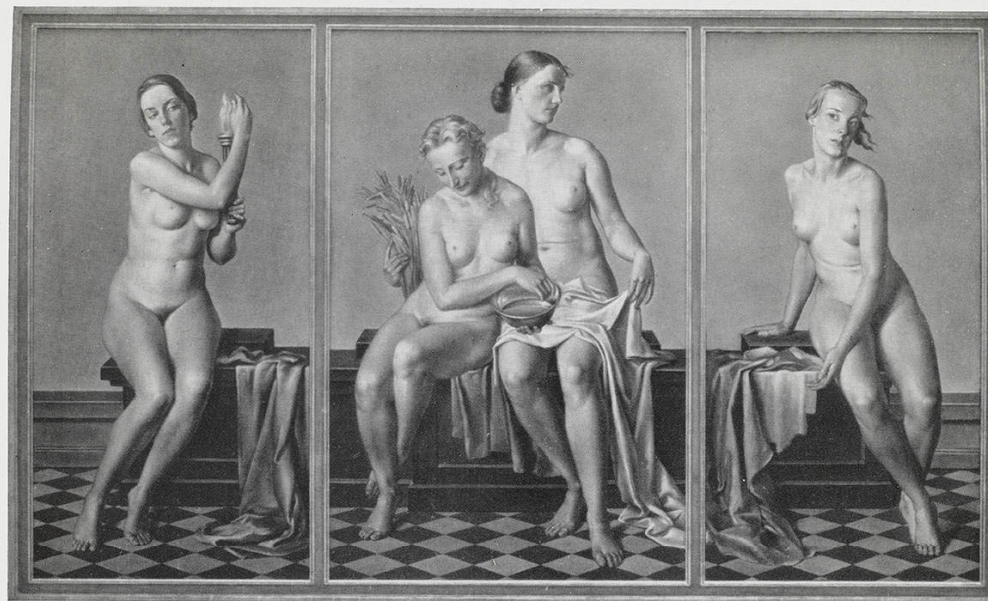
R



GROSSE
DEUTSCHE
KUNSTAUSSTELLUNG
1937
IM HAUS DER DEUTSCHEN
KUNST ZU MÜNCHEN

OFFIZIELLER AUSSTELLUNGSKATALOG

7



Adolf Ziegler

Die vier Elemente



David Scherman, *Lee Miller in Hitler's bad*, München, 30 april 1945.



Lee Miller, *Buchenwald*, 1945.

III. Zieke Kunst?(2)







Marc Quinn(1964), *Self*, 1991, privé
collectie, New York.



Fragmenten van de Parthenonfriezen ("Elgin Marbles"), ca. 447-432 v. Chr., Londen, British Museum.



Marc Quinn, *The Complete Marbles*, 1999-2005.





Give and Take, Londen, Victoria & Albert Museum, 2001.



Marc Quinn, *Alison Lapper Pregnant* (Trafalgar Square maquette), 2004.







Marc Quinn, *Allison Lapper Pregnant*, 2005,
Londen, Fourth Plint, Trafalquar Square.

A large collection of wooden sculptures, including heads, hands, and limbs, arranged on a light brown background. The sculptures are made of various types of wood and are arranged in a dense, overlapping manner. The text "Zieke kunst!" is overlaid in the center in a green, sans-serif font.

Zieke kunst!

*Over de Hand van God, Het Oor van Vincent en Het
Oog van Monet*









VRIJDAG 31

NIEUWS Nederlandse musea zien 'spectaculaire toename' van bezoek door kinderen en jeugd

'Fantastisch nieuws', zegt directeur Carasso van de Museumvereniging.

Kinderen en jongvolwassenen gaan vaker naar het museum. Dat constateert de Museumvereniging op basis van het gebruik van de Museumkaart in de eerste maanden van dit jaar. Het herstel na de pandemie is volgens de vereniging vooral te danken aan een nieuwe generatie bezoekers.

In de leeftijdscategorie tot 13 jaar is in de eerste maanden van 2023 een verdrievoudiging van het museumbezoek te zien ten opzichte van 2019. Dat jaar voor corona telden veel musea een recordaantal bezoekers. Ook in de groep 19-25 jaar is sprake van een ruime verdubbeling van het aantal bezoeken met de Museumkaart. 'Dit is echt fantastisch nieuws', stelt

directeur Vera Carasso van de Museumvereniging. 'We hadden al de indruk dat deze trend zichtbaar was en kregen daarvan ook berichten uit musea. Maar dat het zo spectaculair is, gaat onze verwachtingen te boven.'

Houders van een Museumkaart kunnen gratis naar meer dan 450 musea. Ruim 1,4 miljoen mensen hebben een Museumkaart, een groei van 2,7 procent ten opzichte van maart 2019. Vooral in de groep 26-35 jaar is het aantal kaarthouders hard gestegen, met 37 procent ten opzichte van 2019. Het totaal aantal bezoeken met de Museumkaart ligt, over alle leeftijden gezien, bijna 7 procent hoger dan in de eerste maanden van 2019.

De Museumvereniging maakt de

cijfers bekend in het kader van de Museumweek, van 1 tot en met 7 april. In die week mogen houders van de Museumkaart hun kaart uitlenen aan anderen, die zo ook gratis naar binnen kunnen. 'Het museum is tenslotte van en voor iedereen', aldus Carasso.

Of de museumsector zich dit jaar al helemaal herstelt van de coronacrisis, valt op basis van deze cijfers niet te zeggen. Zo heeft de Museumvereniging nog geen zicht op het aantal buitenlandse bezoekers. Het toeristische seizoen begint bovendien pas vanaf Pasen. In 2022 trokken musea al weer flink meer bezoekers dan in 2021, maar waren ze nog niet terug op het niveau van 2019.

Bart Dirks





Epiloog: Het Oor van Vincent



Vincent Van Gogh. 1888-1890.

1516



au Citoyen L. Lecomte
Van Gogh



Marc Quinn, *All of nature flows through us*, 2011, Noorwegen, Kistefos.