

# Eye to Eye: How Animals See The World

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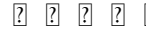
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In his eye-popping work of picture book nonfiction, the Caldecott Honor-winning author-illustrator Steve Jenkins explains how for most animals, eyes are the most important source of information about the world in a biological sense. The simplest eyes—clusters of light-sensitive cells—appeared more than one billion years ago, and provided a big survival advantage to the first creatures that had them. Since then, animals have evolved an amazing variety of eyes, along with often surprising ways to use them.

Steve Jenkins has written and illustrated nearly twenty picture books for young readers, including the Caldecott Honor-winning *What Do You Do with a Tail Like This?*. He lives in Colorado with his wife and frequent collaborator, Robin Page, and their children. Visit [www.stevejenkinsbooks.com](http://www.stevejenkinsbooks.com).

Steve Jenkins has written and illustrated many nonfiction picture books for young readers, including the Caldecott Honor-winning *What Do You Do with a Tail Like This?* His books have been called stunning, eye-popping, inventive, gorgeous, masterful, extraordinary, playful, irresistible, compelling, engaging, accessible, glorious, and informative. He lives in Boulder, Colorado with his wife and frequent collaborator, Robin Page.  
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#### Other Books

The Moving Eye. Once the province of film and media scholars, today the moving image is of broad concern to historians of art and architecture and designers of everything from websites to cities. As museums and galleries devote increasing space to video installations which no longer presuppose a fixed viewer, urban space becomes envisioned and planned through "fly throughs," and technologies such as GPS add data to the experience of travel, moving images have captured the attention of geographers and scholars across the humanities and social sciences. Their practice of "mobility studies" is remaking how we understand a contemporary world in relentless motion. Media theorist and historian Anne Friedberg (1952-2009) was among the first practitioners of visual studies to theorize the experience of vision in motion. Her books have become key points of reference in the discussion of the windows that frame images and the viewers in motion who perceive them. Although widely influential beyond her own discipline, Friedberg's work has never been the subject of an extended study. *The Moving Eye: Film, Television, Architecture, Visual Art and the Modern* gathers together essays by renowned thinkers in media studies, art history, architecture, and museum studies to consider the rich implications of her work for understanding film and video, new media, visual art, architecture, exhibition design, urban space, and virtual reality. Ranging from early cinema, to works by Le Corbusier, Sergei Eisenstein, Gordon Matta-Clark, and Pierre Huyghe, to theories of the image in motion informed by psychoanalysis, theories of the public sphere, and animal studies, each of the nine essays in the book advances the lines of inquiry commenced by Friedberg.  . Most people imagine other living beings, as long as they have faces with eyes, as possessing a gaze like their own, without actually knowing whether animals see the world the way we do. Berger had good reason to title his essay about ..."