



## FORM AND FUNCTION

### **MICHAEL MOSES**

#### PLASTIC SURGEON

Michael Moses' office is like a mini-art gallery.

Works by various artists and photographers, including Richard Johnson, Emery Clark, Charles Dunbar, S. Russell Clark, John Scott, George Dureau and Allison Stewart decorate the walls of the plastic surgeon's Perdido Street and Prytania Street offices. The collections include a Haitian voodoo scene, abstract and three-dimensional works, sculpture, seascapes, landscapes, a mermaid and other figurative works.

"Art is important to me," says Moses, who dabbles in figurative art in his spare time. "A lot of what I do is related to art, especially figurative art. A great deal of what I do is about visual things, form versus function, what things look like and how that specific look makes them function. Plastic surgery is obviously so much like what artists do, and

architects."

Moses studied art and seriously considered architecture as a career during his college days at Yale. Born in New Orleans, and a Newman School alumnus, he chose a medical career instead. He stresses his belief that art and medicine, specifically plastic surgery, while polar opposites, are dependent upon one another.

"Both architecture and plastic surgery deal with the form-function dichotomy, what looks good, and will it function better?" he explains. "Some doctors and patients, feel it doesn't matter what it looks like as long as it works. There is a constant friction there, and as a plastic surgeon I deal with what the patient wants as opposed to how and what I think will work best for them." Nearly half of Moses' practice is in adult elective cosmetic surgery.

"Architects have strong egos, just like some plastic surgeons," he laughs, then adds, "The architect has the knowledge of what works and what looks good and designs the building the way he thinks it →83