

PSYCHOLOGY

Sculpture Aids Blind

Orientation depends upon putting individual impressions together to form a meaningful whole. The art of the blind falls into either the visual or haptic types.

➤ BLIND people can be helped to find their way around by teaching them sculpture, Prof. Viktor Lowenfeld of Pennsylvania State College told the American Psychological Association in State College, Pa.

Orientation in seeing persons as well as in the blind depends, he explained, on the ability to put fragmentary impressions together to form a meaningful whole.

If you get lost as you make repeated turns in a strange city, it is because you do not retain the impression of all your various turns long enough to get a visualization or mental map of your travels.

Prof. Lowenfeld's findings come from a five-year study of the art of the blind.

When a blind artist works on modeling a head, he does not work with the head facing him as a seeing artist does. He stands behind the statue and reaches around it to model the features.

The majority of the blind do not begin, as does the seeing artist, with a single lump of clay and work it to form the various features. Instead they begin with separate parts for chin, mouth, nose, forehead and so on, and put them together without trying particularly to make them into a realistic or coherent whole.

In fact, the size of a single feature, such as the eyes, may be exaggerated with its importance to the artist. The hands of a violin player may be shown as enormous.

Most children's art is like that of this type of blind artist. Expressionism may also belong to this same type.

This type of blind artist is not concerned with the appearance of the world; he gives expression to his body feelings and his emotions rather than attempting to copy what he discerns with his touch or other senses.

Inside the mouth he will model the tongue, teeth and even the tonsils, because he knows they are there, although they are hidden by the closed mouth in the finished statue.

Other blind artists work like those with sight. They start with a single lump of clay representing the head and then form in it a cavity for the mouth, a nose, forehead, eye sockets and eyes, lids, eyebrows and wrinkles. Although they cannot see, Prof. Lowenfeld calls these the "visual" type because they work as do seeing artists.

The "haptic" type, representing about 65% of blind artists, begins with a part and not with a whole lump and often leaves a hole in the top of the head as it is formed so as to push out the eyeballs from the inside.

Prof. Lowenfeld's study of the art of the blind led to his tracing the development of art imagery. When the individual, whether blind or seeing, first begins to express himself through art, he produces a

GENERAL SCIENCE

More Flying Saucers

➤ YOU can expect another rash of flying saucer reports during the next couple of months. A new book about the mysterious objects will probably induce people to work up an interest again, and some of them will be seeing things in the sky.

This latest book, *BEHIND THE FLYING SAUCERS*, by Frank Scully (Henry Holt and Company) tops them all. Mr. Scully's previous books bear such scientific titles as *FUN IN BED*, *MORE FUN IN BED*, *JUNIOR FUN IN BED*, and *JUST WHAT THE DOCTOR ORDERED*. In his saucer book, he quotes a

vague total form without accurate details. The crude drawings of the cavemen were of that type.

In the second stage of development, the artist becomes aware of details and out of his urge to formulate them, makes his drawings or sculpture with geometric precision.

Later still he graduates from this stage and develops his freedom from mere duplication of observed objects and is able to express his emotional relation to the observed world. From this stage are developed the various schools of art.

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mysterious and very anonymous "Dr. Gee" as saying he got right up close to four of the saucers. One of them, this nameless "Dr. Gee" is quoted as saying, flew away before he and his party could grab it.

Mr. Scully met his mysterious "Dr. Gee" through Silas Mason Newton, of Denver, Colo., an oil man who believes not only in flying saucers but also in an unconventional method of finding oil.

Mainly on the authority of this "Dr. Gee," Mr. Scully tells a fantastic science fiction tale about hundreds of flying saucers



ART OF BLIND—The distorted figure of the wood-chopper depicts the sculpture of the blind in which the individual parts of the figure are fashioned with little attention to the figure as a whole. The face which portrays pain is an example of the visual type in which the facial features are considered a part of an integral whole.