

The Rules of the Art of Painting Customized for the Blind

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ABSTRACT

I am the artist Ramhani Abdelilah practice drawing for more than three decades. I practice drawing for more than three decades, during which I did several Research.

I succeeded in drawing up a spider web and I can draw blindly. And then put in the drawing rules customized for the Blind and invented tools to help blind people in the drawing easily. Now I want that drawing becomes available for all blind in the world, and this through the inclusion of graphic material, and special education for the blind in schools and universities.

1. INTRODUCTION

In 1995, I had the idea of drawing with my eyes closed. With a black blindfold over my eyes, I attempted my first painting in total darkness, a little spontaneous tableau in pastel colors. After this first attempt, I asked myself several questions: how could I convey the art of drawing and of painting on canvas to people with visual disabilities? Then ensued two years of extensive and painstaking research, and several attempts to successfully integrate the rules of a comprehensive approach that would permit anyone who is visually handicapped to exercise the art spontaneously.

Visual art is probably the oldest art. While the world has been held back, perhaps for many years by refusing to make this art available to visually impaired people, it is never late to start. I have done various forms of art since 1982 (since I was 14). My experience and research has led me to painting with spider's silk as a natural development.

Today, I have found the best way to teach the blind visual art, in all of its forms.

2. MATERIAL AND METHODS

I first started to teach these rules to Mr. Ismail al-Massoudi, who lost his sight almost twenty years ago. He had a total visual handicap. I gave him an intensive three-month course. Now, as the first blind person to paint on canvas with these new rules of art, he feels the lines as points, he understands the primary colors, warm colors, cool colors, and how to blend colors with each other. In short, Mr. al-Massoudi today has been able to put his art to work under his own rules. Indeed, since his

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apprenticeship, he has put on several art shows of his own, and has given hope to all people with visual disabilities.

My goal is now to prepare an instruction manual to encapsulate these rules in a form that others can be trained in the methodology that will ultimately make visual art accessible to visually impaired people around the globe. The following discusses my concept for this publication.

3. TEACHING COLORS

I will discuss the issue of color with respect to the visually impaired. The challenge has two parts.

The first is, how can a blind person recognize colors? The answer is to number the colors in Braille. For instance, white = 1, yellow = 2, lemon = 3, orange = 4, and so on. Thus, most of the colors will be communicated. With an audio CD, a student in his native language can learn the primary colors, the secondary colors, and their significance, how to obtain a combination color such as green, and how to obtain colors if they are not available. I would like to develop these ideas and create a computerized program that can give a precise standard definition that can serve as a cornerstone of the dissemination of art for blind people throughout the world.

4. TEACHING SPACIAL RELATIONSHIPS

My first paintings with my eyes closed posed a number of problems for me. Whenever I did oil painting, I ended up with empty space on the canvas. I discovered the same problem of empty space while watching a blind person paint with a brush. A visually handicapped person cannot feel a brush as he senses his fingers. I realized then that blind people must paint with their fingers, not with brushes. Oil paints in particular cover the canvas easily. Everyone knows that the blind have a heightened sense of touch, more acute than a non-blind person. With their fingers, they can feel damp places or dry places. For me, this was the thrust of achieving rules of the art of painting for the blind.

5. TEACHING STRUCTURE AND COMPOSITION

This is the most important of all the chapters because it addresses several questions about how a blind person can draw figures and shapes and achieve the desired portrait.

- How can a blind person finish a project without seeing it?
- How can a blind person return to his point of beginning?
- How can a blind person combine colors together to make new colors?
- How to apply the rules of perspective, line of sight, and the vanishing point?
- How to construct a balanced portrait or subject?

And also some tools need to be invented to help the blind develop their skills smoothly.

All these questions remain pending because they are in the process of intellectual property rights.

6. THE DESIGNATED PARTS CONTINUOUSLY

The parties involved are blind who do not have other handicaps including paralysis of the hands or being deaf. These deafblind require more special preparation that escapes me, since I do not know, but in the future they may undergo this experience.

Programming submitting plastic art between the world's blind starts from maternity homes of children who are born blind and who engage in this art gradually dropping a set of toys in the form of compulsory equipment for execution of the visual arts in earlier periods of the primary and secondary education. This material usable in various things, like the chisel; the rule and another, and of this material are the other material I invented especially for the blind to help them perform plastic art easily.

Then comes the second stage in which children begin to use real hardware and learn elementary lessons in visual art, like the rules of the view, the line of sight and the point of dispersion.

They begin to know the truth of the view in the person who sees and how the forms are transformed according to the angle of sight to these forms as the circle is a circle if it is in front of the eye, but if it is placed on a table for example, the light looks as eggs, and all forms are transformed when you look at the angle of which can be seen. And the whole thing takes on a far smaller volume.

They begin to adapt gradually with the colors, starting with the color spread across the table and they train in mixing colors.

As for the people who lost their sight after being showy, how the behavior with them is easier because they already know the colors and among them are people who have already made plastic art at a time of their life and this part I will start applying the rules and all ages are candidates Ten years Sixty years.

7. CONCLUSION

I hope the questions are asked as follows:

How can we take advantage of these rules?

How can we help each other?

8. AND FINALLY

I answer people who have doubts about the application of what I said is easier to me to drink water so my blind student to apply what I have taught him to cancel doubts.

And you are entitled to close his eyes for safety, but this work requires a reward for being frank and clear.

These years can not be wasted for nothing and free. I hope your understanding and thank you in advance.



Figure 1. Artist Ramhani Abdelilah.

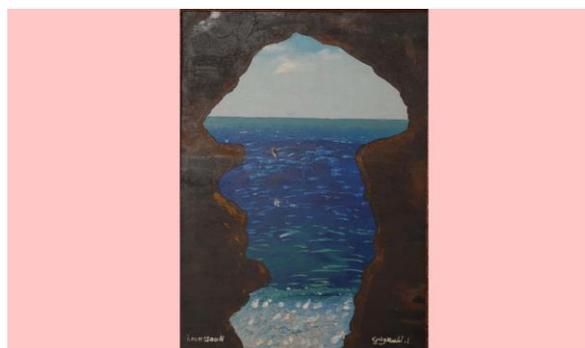


Figure 2 : Oil paintings by the artist Blind Ismael Massoudi.



Figure 3. Oil paintings by the artist Blind Ismael Massoudi.



Figure 4. Paintings by the artist Legend Ramhani Abdelilah: Oil paints on canvas.



Figure 5. Paintings by the artist Legend Ramhani Abdelilah: Oil paints on canvas.