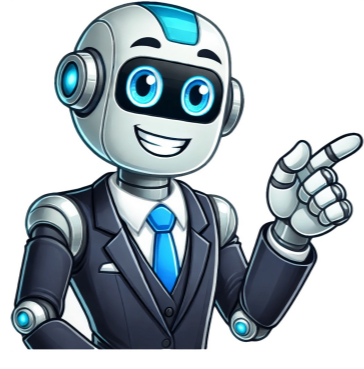


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Lowenfeld, Viktor (1903-1960) Viktor Lowenfeld has been described as "the most influential art educator" (Chapman, 1982, p. ix) of the twentieth century, and as doing "for the drawing of children what Piaget has done for their thinking" (Harvard Educational Review, quoted in Michael, 1982, p. xv). Lowenfeld arrived in the United States in 1938, having fled Austria in advance of the German invasion. While still in Europe, Lowenfeld worked with children in the Vienna School for the Blind, and had contact with Franz Cizek, an Austrian artist and educator popularly considered the "Father of Child Art." Lowenfeld lectured briefly at both Columbia and Harvard Universities before becoming a professor of psychology and founding the Art Department at Hampton Institute in Virginia. At Hampton Institute, Lowenfeld taught John Biggers, Elizabeth Catlett, and Samela Lewis, all of whom became distinguished African American artists. In 1946, after teaching for two summers at Penn State, Lowenfeld accepted a position at The Pennsylvania State University where he established a doctoral program in art education, which soon became the largest in the United States. Soon after his arrival at Penn State, Lowenfeld published his landmark text, *Creative and Mental Growth*, a work that has been translated into multiple languages and is now available in an eighth edition, revised most recently in 1987 by W. Lambert Brittain. This, and other texts by Lowenfeld, including *Your Child and His Art* (1954), have been translated into many languages. In 1957, the National Art Education Association named Lowenfeld Art Educator of the Year. A highly charismatic teacher, Lowenfeld's students at Penn State went on to establish and teach in art education programs throughout the country, continuing his legacy and expanding his influence throughout the world. The position that Lowenfeld articulated in *Creative and Mental Growth* maintained that children's art experiences both reflected and supported their emotional, intellectual, physical, perceptual, social, aesthetic, and creative development. Along with others of his time, Lowenfeld believed in art as a powerful, humanizing force: "The goal of art education, in Dr. Lowenfeld's words, is 'not the art itself or the aesthetic product or the aesthetic experience, but rather the child who grows up more creatively and sensitively and applies his experience in the arts to whatever life situations may be applicable'" (Michael, 1982, p. xix). Lowenfeld also described a series of six developmental stages through which all normally functioning children were thought to progress, given appropriate encouragement and opportunity. This developmental structure indicated what parents and teachers should expect of children at various ages, and provided a sense of what children were striving to achieve in their drawings as they progressed to subsequent stages. Lowenfeld recommended a method of teaching that encouraged children to develop their own ways of using materials and media, and focused on the enhancement of ideas and impressions through motivational dialogues, in which teachers asked children questions designed to activate their passive knowledge of important experiences in their lives. Frequently criticized in recent times as being too narrowly focused on self-expression, this approach to teaching was designed to heighten sensitivity to the environment and to children's experiences within it. Albert Einstein remarked, "In Lowenfeld's work a fine sense of understanding, systematic spirit and unprejudiced research are combined" (Michael, 1982, p. xv). Lowenfeld died in State College, Pennsylvania, in 1960. His professional papers and collection of drawings are housed in the Archives of the Pennsylvania State University libraries. See also Piaget, Jean.

Further Readings: Lowenfeld, Viktor (1956). *Creative and mental growth*. 3rd ed. New York: Macmillan; Michael, John A. (1982). *The Lowenfeld lectures: Viktor Lowenfeld on art education and therapy*. University Park, PA: Pennsylvania State University Press. Christine Marme Thompson BackContentsForward Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Viktor Lowenfeld, professor of art education at the Pennsylvania State University, helped to define and develop the field of art education in the United States. His life and career have been a continuing topic of study in the field. Early Career and Influences Lowenfeld was born in Linz, Austria, of Jewish parents. He taught art in the elementary schools in Vienna while attending the Vienna Academy of Fine Arts, which he found "very dry and academic." Lowenfeld then transferred to the Vienna Kunstgewerbeschule, which he likened to a "Vienna Bauhaus." He studied sculpture under Edward Steinberg, who required that his students blindfold themselves when working with clay. Lowenfeld visited the Institute for the Blind to validate or disprove Steinberg's approach. He also studied at the University in Vienna in art history and psychology, graduating in 1928. While still engaged in his studies, he became a member of the staff at the Institute for the Blind. Sigmund Freud read an article about Lowenfeld's work with the blind and visited him at the institute. As a result, Lowenfeld became more seriously involved in research as a scientific venture. His ideas on the therapeutic uses of creative activity in the arts resulted in several books. The first was titled *Die Entstehung der Plastik* (The genesis of sculpturing, 1932), which was based on his doctoral dissertation. The second was titled *Plastische Arbeiten Blindler* (Sculptures of the blind, 1934). A third, though initially written in German, became his first English publication, *The Nature of Creative Activity* (1939). Lowenfeld's American Career With the German invasion of Austria in 1938, Lowenfeld and his family fled to England, later settling in the United States, where he met Victor D'Amico, who was director of education at the Museum of Modern Art in New York City. D'Amico took credit for introducing Lowenfeld into the circles of American art education. During World War II Lowenfeld taught psychology at the Hampton Institute in Virginia. Having experienced racial prejudice at the hands of the Nazis, he was acutely aware of the racism experienced by his African-American students at Hampton. Though his field was psychology, Lowenfeld was directly responsible for establishing the art department at Hampton. A number of his Hampton students became prominent artists, including John Biggers, Elizabeth Catlett, and Samela Lewis. In 1945 Lowenfeld was invited to teach summer courses at Pennsylvania State College (now the Pennsylvania State University) and, in the following year, was invited to become chairman of art education, a position he held until his death in 1960. Several of his Hampton students followed him to Pennsylvania State College to continue their studies. In 1947 *Creative and Mental Growth* was published and became the single most influential textbook in art education during the latter half of the twentieth century, having gone through seven editions. This text was widely adopted in courses for prospective elementary school teachers throughout the United States, a time when teacher education programs were undergoing rapid expansion in response to the shortage of teachers that followed World War II. This book describes the characteristics of child art at each stage of development and prescribes appropriate types of art media and activities for each age. Its strong psychological orientation provides a scientific basis for creative expression and the practices that cultivate it. Lowenfeld's views of child art were grounded in constructs drawn from two sources. One was the psychoanalytic school of psychology in which evidence of aesthetic, social, physical, intellectual, and emotional growth is reflected in the art of children. The second was the concept of stages of growth in art, which originated in German and Austrian sources. The stages consisted of (1) scribble-uncontrolled, controlled, naming of scribble: two to four years; (2) preschematic: four to six years; (3) schematic: seven to nine years; (4) dawning realism/gang age: nine to eleven years; (5) pseudorealistic/age of reasoning: eleven to thirteen years; and (6) period of decision/crisis of adolescence: fourteen years and older. Lowenfeld did not claim to originate these stages but adapted them from earlier sources. He also identified two expressive types of individuals that arise with the onset of adolescence. The first is the haptic type, which is primarily concerned with bodily sensations and subjective experiences in which individuals are emotionally involved. By contrast, the visual type usually approaches the world from the standpoint of appearances. Such students feel more like spectators than participants. Lowenfeld suggested that each creative type needed a different instructional approach. He saw the free expression of children in artistic media as necessary for the healthy growth of the individual. Emotional or mental disturbance results when children are thwarted, either by a loss of self-confidence or by the imposition of adult concepts of so-called good art. Concern for mental health had social consequences as well. In the second edition of *Creative and Mental Growth* (1952) he injected a personal note: "Having experienced the devastating effect of rigid dogmatism and disrespect for individual differences, I know that force does not solve problems and that the basis for human relationships is usually created in the homes and kindergartens. I feel strongly that without the imposed discipline common in German family lives and schools the acceptance of totalitarianism would have been impossible." (p. ix) Lowenfeld never regarded child art as an end in itself. He was critical of his former teacher Franz Cizek, who emphasized the aesthetic aspects of child art as the sole purpose for art education. This "is much against our philosophy, and I believe also against the needs of our time." The goal of education "is not the art itself, or the aesthetic product, or the aesthetic experience, but rather the child who grows up more creatively and sensitively and applies his experience in the arts to whatever life situations may be applicable" (Michael, p. xix). Influence on Art Education A number of students were drawn to Lowenfeld both through his text *Creative and Mental Growth*, and through extensive lectures and presentations given at state and national conferences throughout the late 1940s and 1950s. Many came to the Pennsylvania State University to study, and by 1960 its graduate program had become the largest one in art education in the United States. Lowenfeld wrote about the similarity of creativity in the arts with that of the sciences, suggesting that general creativeness might transfer from the arts. A number of doctoral dissertations were inspired by these views on the psychological importance of creativity cultivated in the arts for creative abilities in general. Although revered by numerous students, Lowenfeld was not without his critics. D'Amico felt that Lowenfeld had over-psychologized art education and that too many future teachers were pursuing psychological research rather than deepening their powers of creative expression. In addition, with the onset of the curriculum reform movement that was spurred by Soviet space achievements, such as the launch of Sputnik in 1957, the importance of discipline-oriented forms of study began to challenge Lowenfeld's ideas about creativity as the central purpose of art education. D'AMICO, VICTOR. 1958. "Coming Events Cast Shadows: A Reappraisal of Art Education." *School Arts* 57 (1):5-19. HOLLINGSWORTH, C. 1988. "Viktor Lowenfeld and the Racial Landscape of Hampton Institute During His Tenure from 1939 to 1946." Ph.D. diss., the Pennsylvania State University. LANIER, VINCENT. 1963. "Schizomogenesis in Contemporary Art Education." *Studies in Art Education* 5 (1):10-19. LOWENFELD, VIKTOR. 1939. *The Nature of Creative Activity*. New York: Harcourt Brace. LOWENFELD, VIKTOR. 1947. *Creative and Mental Growth*. New York: Macmillan. LOWENFELD, VIKTOR. 1952. *Creative and Mental Growth*. 2nd edition. New York: Macmillan. MICHAEL, JOHN A., ed. 1982. *The Lowenfeld Lectures*. University Park, PA: Pennsylvania State University Press. SAUNDERS, ROBERT. 2001. "Lowenfeld at Penn State: A Remembrance." In *Exploring the Legends: Guideposts to the Future*, ed. Sylvia K. Corwin. Reston, VA: National Art Education Association. SMITH, P. 1983. "An Analysis of the Writings and Teachings of Viktor Lowenfeld in Art Education in America." Ph.D. diss., Arizona State University. Austrian-born art educator This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources: "Viktor Lowenfeld" - news - newspapers - books - scholar - JSTOR (April 2020) (Learn how and when to remove this message) Austrian Viktor Lowenfeld (1903-1960) was an Austrian-born professor of art education at the Hampton Institute and the Pennsylvania State University. His ideas influenced many art educators in the post-World War II United States. In particular, he emphasized "ways in which children at different stages of artistic development should be stimulated by appropriate media and themes, and ... the curriculum ... guided mainly by developmental considerations." [1] Born in Linz, Austria, in 1903, Viktor Lowenfeld had always been drawn to the arts. Through his personal narration, Lowenfeld mentioned that he was pulling toward music at an early age – probably four or five. He started to play violin at the age of nine or ten. And because he used to play by ear, rather than reading notes, he was often called a "Gypsy." That same year Lowenfeld started painting. This early exposure to the visual and performing arts led him to a career devoted to the practice of educating himself and the public in art. Dr. Lowenfeld graduated from the College of Applied Arts in Vienna, as well as the Academy of Fine Arts in the same city. He later received his doctorate in Education from the University of Vienna, and during this time served as an elementary and secondary school teacher. While in Vienna, he also served as the director of art in the Blind Institute. In 1938 Lowenfeld fled to England before arriving in the United States. He became a citizen in 1946 after serving in the Navy as a wartime visual aids consultant. Lowenfeld joined the Hampton Institute in Virginia in 1939 as assistant professor of Industrial Arts, studio art teacher, and later Chairman of the Art Department. In 1945 he was named curator of the distinguished collection of Black African Art at the Hampton Institute. Lowenfeld came to The Pennsylvania State University as professor of Art Education in 1946. Ten years later he became head of the newly founded Department of Art Education. He stayed in this position until his death in 1960. Dr. Lowenfeld is well known for his Visual-Haptic theory in Art Education which was assimilated from Viennese sources. He always regarded good teaching as a dialogue, therefore his motivation and evaluations had a strong Expressionist bias. His psychological training enabled him to gain a therapeutic position in his early months in America, labeling him a "Viennese Psychologist" in Time. He was an active leader in the National Art Education Association and The National Committee on Art Education. According to Peter Smith, "Lowenfeld is still a name of power in American art education. Although his own death, and the deaths and retirements of his disciples, have lessened Lowenfeldian political in academia (and therefore in teacher education), his concepts go marching on." [2] Lowenfeld's philosophy reached a large audience through the theories documented in his books: *Genesis of Sculpturing, 1932; Sculptures by the Blind, 1934; The Nature of Creativity, 1938; Creative and Mental Growth, 1947; and Your Child and his Art*. He also published numerous articles on art education aesthetics, art for the handicapped, black art, and testing. He published more than one hundred articles. Among his students was the American muralist John T. Biggers. Lowenfeld's 1947 *Creative and Mental Growth* was published and became the single most influential textbook in art education. Many elementary school teacher preparation programs used this book since it described characteristics of child art. Lowenfeld believed evidence of aesthetic, social, physical, intellectual, and emotional growth is reflected in the art of children. He further developed a theory of stages in artistic development. The stages consisted of scribble; preschematic; schematic; Dawning Realism; Pseudorealism; and Period of decision/crisis. Lowenfeld's ideas of art as a catalyst of creativity have prompted many research dissertations in the field of art education. Viktor Lowenfeld left behind an association of friends and followers including Edward L. Mattli who helped establish the Viktor Lowenfeld Memorial Fund. Dr. Mattli, at the time of Dr. Lowenfeld's death, was also asked to serve as head of the Department of Art Education. The Memorial Fund was administered by a local committee composed of Elizabeth Yeager, Yar Chomickiy, George Pappas, Walter C. Reid, and George S. Zoretich; and by the National Committee which included Kenneth R. Beittel, Mayo Brice, F. Louis Hoover, Edward L. Mattli, Charles M. Robertson and D. Kenneth Winebrenner. The national memorial provided moneys for research papers by eminent scholars every second year at the NAEA convention. About five such papers have been delivered. The money of the local committee was spent to purchase sculpture, trees, and plaques for a memorial garden area at Penn State College of Education. During this drive, graduated students contributed paintings, sculptures, and drawings to the Lowenfeld Memorial Collection. The contributions are still welcomed today. The collection which amounts to more than seventy works is located within the Arts Cottage, the Chambers Building, the Cedar Building, and the Rackley Building at the University Park Campus. ^ Douglas C. Allen. "United States of America: Art Education". Grove Art Online. ^ Lowenfeld in a Viennese Perspective: Formative Influences for the American Art Educator, Journal of Studies in Art Education "Lowenfeld Speaks of His Life." A lecture given at The Pennsylvania State University, Part A and B. Smith, P. "The Hampton Year: Lowenfeld's Forgotten Legacy," Journal of Art Education, vol. 41, no. 6, 1988, 38-42. Smith, P. "Lowenfeld in a Viennese Perspective: Formative Influences for the American Art Educator," Journal of Studies in Art Education, vol. 30, no. 2, 1989, 104-114. Answers.com Stages of Child Art Retrieved from " Lowenfeld, Viktor (1903-1960) Viktor Lowenfeld has been described as "the most influential art educator" (Chapman, 1982, p. ix) of the twentieth century, and as doing "for the drawing of children what Piaget has done for their thinking" (Harvard Educational Review, quoted in Michael, 1982, p. xv). Lowenfeld arrived in the United States in 1938, having fled Austria in advance of the German invasion. 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Soon after his arrival at Penn State, Lowenfeld published his landmark text, *Creative and Mental Growth*, a work that has been translated into multiple languages and is now available in an eighth edition, revised most recently in 1987 by W. Lambert Brittain. This, and other texts by Lowenfeld, including *Your Child and His Art* (1954), have been translated into many languages. In 1957, the National Art Education Association named Lowenfeld Art Educator of the Year. A highly charismatic teacher, Lowenfeld's students at Penn State went on to establish and teach in art education programs throughout the country, continuing his legacy and expanding his influence throughout the world. The position that Lowenfeld articulated in *Creative and Mental Growth* maintained that children's art experiences both reflected and supported their emotional, intellectual, physical, perceptual, social, aesthetic, and creative development. Along with others of his time, Lowenfeld believed in art as a powerful, humanizing force: "The goal of art education, in Dr. Lowenfeld's words, is 'not the art itself or the aesthetic product or the aesthetic experience, but rather the child who grows up more creatively and sensitively and applies his experience in the arts to whatever life situations may be applicable'" (Michael, 1982, p. xix). Lowenfeld also described a series of six developmental stages through which all normally functioning children were thought to progress, given appropriate encouragement and opportunity. This developmental structure indicated what parents and teachers should expect of children at various ages, and provided a sense of what children were striving to achieve in their drawings as they progressed to subsequent stages. 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New York: Macmillan; Michael, John A. (1982). *The Lowenfeld lectures: Viktor Lowenfeld on art education and therapy*. University Park, PA: Pennsylvania State University Press. Christine Marme Thompson BackContentsForward Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Viktor Lowenfeld developed six distinct stages of development in his book *Creative and Mental Growth*. Currently there is limited information on the formation of these stages and the connection to their use in art therapy. The intent of this thesis was to synthesize information on the formation and methodology of Lowenfeld's developmental artistic stages in order to understand Lowenfeld's contributions to the field of art therapy. A systematic literature review was conducted to gather current and archival resources related to Viktor Lowenfeld, his methods of research, his theory on artistic development, and his relevance to the field of art therapy. Research was collected from Indiana University Purdue University library resources and Pennsylvania State University Archives. Findings showed that Lowenfeld developed his theory based on other theorists of his era. Each theorist contributed to either his stage theory design or general concepts of certain stages. According to record, Lowenfeld developed his theories in the 1940's, and these were based off his work with children in Austria and the United States. There is no available information on the demographics or the method Lowenfeld used to collect information about the children he worked with. There have been augmentations since Lowenfeld's death in an attempt to keep information in later editions relevant. Lowenfeld's work has been historically called upon in the profession of art therapy. As the field of art therapy continues to evolve, there is a need for evidence based theories to substantiate what has been relied upon in the past. Levick's stages of artistic development are evidence based however more information needs to be gathered. Future recommendations are for art therapists to conduct systematic research on children's artwork and create a normative base of children's artwork based on current demographics and societal changes. Ask the publishers to restore access to 500,000+ books. The seminal ideas of the most influential modern art educator are presented here as he developed them, in edited transcripts of Viktor Lowenfeld's 1959 class lectures and discussions on art education and art therapy. The transcripts serves as explication of Lowenfeld's *Creative and Mental Growth*, now going into a seventh edition—with posthumous collaborators since the author's death in 1960—translated into all the world's major languages. The experiential basis of Lowenfeld's ideas is revealed through the autobiographical and reflective quality of his lectures and his Socratic dialogos with students. Both his vicarious experience, arising from his erudition, and his immediate experience, stemming from his sensitivity to everyday stimuli, are focused on the problem at hand. The result is a freshness and immediacy as though the author were speaking directly to the reader about mutual concerns. The book presents transcripts of 31 class sessions conducted by Lowenfeld on Art and the Child, Art and the Adolescent, and Art Education Therapy in the year after his election as "Art Educator of the Year" by national Art Education Association. The editor's introduction gives the highlights of Lowenfeld's life and work and the circumstances surrounding the recorded class meetings. The book concludes with a selected bibliography of the works of Viktor Lowenfeld. Viktor LowenfeldViktor Lowenfeld was a titan in the field of art education. Born in Vienna, Austria, in 1903, Lowenfeld developed a unique approach to teaching that emphasized creativity and self-expression.He studied at the University of Vienna and later taught at various institutions, including the University of London and Penn State University.Lowenfeld's teachings were groundbreaking, and his theories on stages of artistic development in children are still studied today.In this article, I will explore his life and contributions to the field of art education.The Man Behind the TheoriesViktor Lowenfeld was not just a theorist but also an accomplished artist himself. He received private lessons from some of the most renowned artists of his time, including Oskar Kokoschka.He used this experience to inform his own approach to teaching art.Lowenfeld's approach to teaching art was unconventional for its time.Instead of focusing solely on technical skills (like drawing or painting), he emphasized creativity and personal expression as equally important aspects of artistic development.Lowenfeld's ideas continue to shape art education today. His book "Creative and Mental Growth" is still widely used as a textbook in university-level art education courses.Creative and Mental GrowthHis theories on stages of artistic development are also still studied today. Below are the six stages of artistic development according to Lowenfeld.The Six Stages of Artistic DevelopmentScribble Stage (1-3 years old)Preschematic Stage (4-6 years old)Schematic Stage (7-9 years old)Dawning Realism Stage (9-11 years old)Pseudo-Naturalistic Stage (11-13 years old)Decision Stage (13+ years old)Despite his influence, Lowenfeld's ideas have been criticized over the years. Some feel that his emphasis on personal expression can be limiting for students who lack technical skills.Others argue that his theories do not consider cultural differences or individual learning styles. Overall, there is no denying Viktor Lowenfeld's impact on the field of art education.His theories continue to be studied and debated today, and his approach to teaching has helped shape the way we think about art education.Early Life and EducationViktor Lowenfeld's life story reads like a novel, with the backdrop of a beautiful and tragic Austria. Born in 1903 in Vienna, he spent his earliest years in a city known for its grandeur and culture.However, his education was interrupted by World War I, which shattered the Empire he grew up in. This interruption forced him to grow up quickly, learning to adapt to difficult circumstances early.Despite the upheaval caused by the war, Lowenfeld never lost his fascination with art and education. He showed a natural talent for drawing and painting from an early age.But what set him apart from other artists of his generation was his desire to teach others how to create too.After high school, Lowenfeld attended the University of Vienna, where he studied art history and philosophy.He also had the opportunity to study under some of the great artists of his time, like Oskar Kokoschka, who heavily influenced Lowenfeld's concepts about art education.Viktor Lowenfeld's upbringing in Austria instilled a deep appreciation for culture and creativity that would shape his life.His early interest in art and his passion for teaching set him on a path towards developing innovative approaches to art education that would influence generations of students and educators alike.Teaching CareerViktor Lowenfeld held teaching positions at various institutions throughout his career, including the University of London and Penn State University.His tenure at these institutions allowed him to spread his unique art education approach, emphasising creativity and self-expression.Lowenfeld was a visionary in this regard, as he recognized that traditional approaches to art education were focused solely on technical skill and reproducing famous works of art.He believed students should be encouraged to think independently and express themselves through their artistic creations.Viktor's development of a unique approach to art education is perhaps his most lasting contribution to the field.This method emphasized creative freedom over technical proficiency, encouraging students to explore their ideas and emotions through artwork.Rather than focusing on producing flawless copies of famous artworks, Lowenfeld believed that students should be taught how to think like artists – developing their own unique styles and approaches.This approach was not without its detractors; some believed it emphasised subjective interpretation over objective technical skill too much.However, in my opinion, Lowenfeld's approach is more relevant today than ever before.In a world where creativity is becoming increasingly important in the workplace and beyond, we need educators willing to nurture every student's creative potential - rather than simply teaching them how to replicate existing models.Theories and Contributions to Art EducationViktor Lowenfeld's book "Creative and Mental Growth" has been a cornerstone in art education since its publication in 1947.The book outlines Lowenfeld's theories on the stages of artistic development in children, from the scribble stage to the period of realism.He believed that each child went through these stages at their own pace, depending on their individual experiences and cognitive abilities. This book has influenced countless art educators all over the world.Lowenfeld's theories on stages of artistic development have given us a roadmap for understanding how children learn about art.They help us recognize where students are in their artistic journey so that we can adjust our teaching methods accordingly.According to his theory, every child goes through six distinct stages: scribble stage, pre-schematic stage, schematic stage, gang age stage, pseudo-naturalistic stage and finally, the period of realism.The influence of Lowenfeld's work can be seen in modern-day teaching methods like project-based learning and inquiry-based learning that prioritize creativity above everything else.His pedagogy emphasizes that an environment where students have creative freedom is key to developing well-rounded, capable problem solvers with enhanced decision-making skills.Despite his significant contributions to art education, some researchers criticize Lowenfeld's developmental theory.They claim that it emphasises external factors such as experience and age rather than internal cognitive processes such as perception or judgment-making capacity, which play a major role in expressing creativity through visual arts. This criticism raises the debate on whether or not Lowenfeld's theories are still relevant in modern-day art education.Nonetheless, it is safe to say that his ideas have had a significant impact and will continue to influence how art is taught for a long time.His LegacyViktor Lowenfeld's theories on art education have left a lasting legacy in the field. His emphasis on creativity and self-expression has influenced countless educators and artists.Many of his concepts, like the stages of artistic development in children, continue to be used as a framework for teaching art.His book "Creative and Mental Growth" also remains a staple in many college-level art education courses. The idea that a child's self-expression through art is important to their overall development is still prevalent today.Many educators encourage students to create freely without fear of judgment or criticism, just as Lowenfeld suggested. This approach can help build confidence and encourage artistic exploration.While Lowenfeld's contributions to the field are significant, it's important to remember that there are criticisms of his approach.One such criticism is that his theories may not apply universally across cultures or age groups.For example, some cultures place less emphasis on individual expression and more on tradition or community values when it comes to making art.Furthermore, some have argued that Lowenfeld's focus on self-expression may ignore other important aspects of artistic development, such as technical skills or historical context.While creativity should be encouraged, it should also be accompanied by instruction in foundational techniques and knowledge about influential artists throughout history.Lowenfeld certainly made significant contributions to the field of art education with his emphasis on creativity and self-expression.It is important for educators to consider other approaches as well when teaching their students about the arts.Viktor Lowenfeld was a true visionary in the field of art education. His teachings and theories have impacted how we teach art to children today.By emphasizing creativity and self-expression, Lowenfeld paved the way for a more holistic approach to artistic development that values individualism over conformity.Lowenfeld's contributions to art education are truly astounding. He revolutionized how we teach children about art and helped establish it as a legitimate field of study in its own right.Thanks to his work, countless young artists have been inspired to explore their creative side and develop their own unique styles.However, it is important to note that Lowenfeld's approach is not without its criticisms or limitations.As was discussed before, some argued that his emphasis on individualism could sometimes lead to a lack of structure and discipline in the classroom, while others question the universality of his theories on stages of artistic development.Despite these challenges, there is no denying Viktor Lowenfeld's lasting impact on art education.His legacy inspires educators worldwide, encouraging them to embrace creativity and self-expression as vital components of any well-rounded education.For this reason alone, Lowenfeld's contributions will be felt for generations.Viktor Lowenfeld (1903-1960) - Early Career and Influences, Lowenfeld's American Career, Influence on Art Education. education.stateuniversity.com/pages/2195/Lowenfeld-Viktor-1903-1960.html.University of Vienna. www.univie.ac.at/en/Study-With the University of London, anywhere in the World. www.london.ac.uk/The Pennsylvania State University | Penn State | Penn State University. www.psu.edu."Oskar Kokoschka." 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