

An Allegory about Adult Art - An Expansion of Child Art

AUTHOR

Abstract

The term "art" is often and even formally used to refer to drawing and painting in general, as well as modeling and sculpture in some cases. Child art is a sort of art that is equally essential. There are likely hundreds of definitions of Child Art, each one accurately describe only one aspect of the art. Art is both an expression and an intellectual performance for children.

Child art has provided education a fresh perspective. It is important in teaching a child's emotions and providing an outlet for his or her creative capacity so that the child can assist himself with some of his problems and maintain a balanced personality.

Child art's most significant contribution is to aid in the overall development of a child's personality. Art experiences are vital for a child's cerebral development as well as their aesthetic sense. The theoretical structure of developmental pedagogy is presented in this article as a method for researching and improving children's knowledge in the arts.

I hope this research paper will help teachers and parents in understanding the need, that their children should be able to express themselves more lucid manner and also enjoy the art as a subject.

Keywords: Imagination, Creativity, Child's perspective, Expression.

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I. Objectives

To know about the children expression through art
To understand the development of child as an artist
To comprehend the relation between two art forms

II. Methodology

My primary method of gathering information was through interactions with children of various ages. To demonstrate essential concepts in a clear and illuminating manner, secondary sources such as Scholarly Books, Journals, and Web Sites including articles and blogs were utilized. I was able to gather the material I needed to back up my claims using these strategies.

III. Review of Literature

Arthur Efland's "A History of Art Education" provides a rich historical backdrop that will help us better grasp today's educational landscape by placing current events into context. This book is aimed at how visual art education has evolved over time in comparison to general education.

Arthur Efland in his book 'A History of Art Education' explains the importance of art education throughout his life. He also states that participating in various art activities is necessary for a child's entire growth.

Gay in his book 'Indian Child Art' published by Oxford University had emphasize on the creativity of Indian Child. How the Indian theme and color scheme are different from west. He also highlight on that little Indian artist form and compositional sense.

Education through Art by Herbert Read is about that how education can be achieved through art. In this book writer had explain how other subjects are inter related to each other specially importance of art. This book clearly reflects the

Art: The Basis of Education clearly reflects the writer's years of experience, much imagination and genuine love for children written by Devi Prasad

IV. Introduction

Art depicts social attitudes in a way that is both insightful and entertaining. They are outer expressions of the inner changes of the social manifestations. They act as symbolic markers for social activities.

Though an artist may not always be aware about what his art may communicate, if a perception of some experience is felt, the observer may detect that feeling. The art forms may often reflect previous experiences or foreshadow future experiences.

Picasso penned "Every child has the potential to be an artist. The question is how he will succeed to be an artist as he grows older." Is it true that children's art is a work of genius? Is it true that children are more imaginative than adults? Picasso may have been inspired by the spontaneity of children's art. Child art, like most child acts, is raw and unadulterated. A young child does not criticize his work; rather, he paints freely and enthusiastically, savoring the fine and gross motor sensation of pushing paint over paper and seeing lines, forms, and colours come to life. Art puts a youngster in the "driver's seat" and provides them autonomy: the freedom to think, feel, and choose what they want.

Coloring books and mimeo sheets are not art. Art is not copying or coloring between the lines (Anna). Art is not bound by any rules. To many people, children's art represents a variety of topics. Art is a manifestation of a child's inventiveness to a parent. For a teacher, it's a teaching tool. A counselor can use art to better comprehend a child's mentality. It's a way for a grandparent to connect with their grandchildren. It's a method for a librarian to broaden their horizons when it comes to literature. A youngster may have fun, make decisions, and express themselves via art.



Children's art is the product of their inner thoughts and experiences. They have opposing viewpoints on the universe. The art work created by a child is an expression of how he perceives the world, using symbols that are unique and dependent on the child's uniqueness. These symbols and forms are a way for them to communicate their emotions through their artistic work. The adult's language, on the other hand, is the result of his visual observations; or, in certain instances, they are insidious due to the intellect; the child's language of forms, on the other hand, is the result of his complete personality's experiences. These two features are entirely distinct from one another and cannot be compared or contrasted. The child draws what he knows, but it will not be normal or real if he imitates adults (Gay 15).



“People make a huge mistake in thinking of child art as merely a stepping stone to adult art,” Franz Cizek once said (Boas 9). Child art is totally shut off and segregated, thinking of its own thoughts and observing its own rules rather than the laws of the grown-ups. It will never flower again once its blooming period has ended. A child’s life crisis typically happens about the age of fourteen, which is the time of the awaking intellect. A child who is often crippled and unable to continue artistic work due to his harsh criticism of his own work, until then, he had acted solely on the basis of emotion, self-consciously and spontaneously, driven by an inner desire. Of course, the intellect should not be a hindrance to creation; rather, it should be a benefit.”

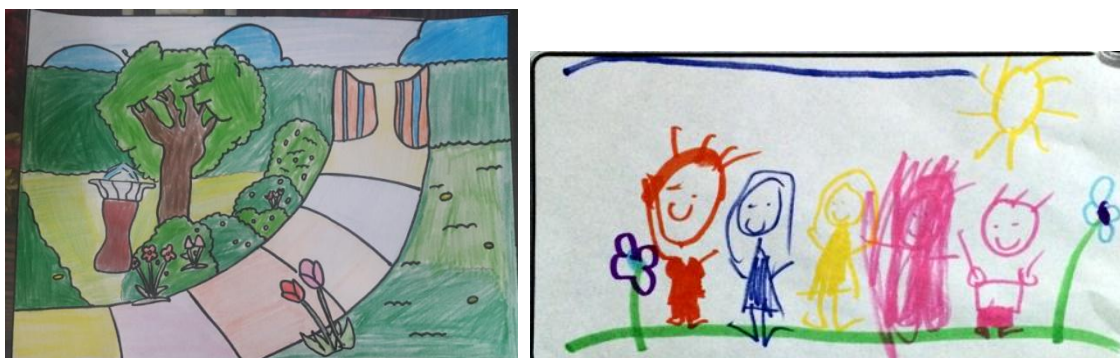
As a result, child art is often limited in duration and should not be expanded beyond a specific domain. This is not to suggest that a child’s happy encounters, which make him, enjoy life, and those in which a child’s growth occurs, are necessarily futile. Those early years have left their mark on the ground that those experiences have created. Frank Cizek has himself said, “The principle aim of child art is that the creative power develops and influences right through life (Frenz 63).

If the aesthetics of art practices are adequately pursued during early years, and the child experiences pleasure and fulfillment during these formative years, it will have a long-term impact on the personality in later years of adolescence and adulthood. Actually, intellectual superiority should be used as a tool to combat pessimism and gloomy proclivity, rather than making those negative aspects a hindrance to an artist’s development. It is not that adolescence prevents these activities; rather, it is the lack of direction and encouragement that overwhelms the anger in an individual’s life, suppresses the imaginative imagination and deviates from artistic expressions. The human mind is similar to an iceberg that is one tenth outside and nine tenths inside the sea. The one tenth of the body that is exposed to the outside world is awake, while the other nine tenths are unconscious.



By the time he turns the age of eleven, the child’s art has begun to demonstrate depression, as he is merely embroiled in the course curriculum, which includes algebra, geometry, physics, chemistry, history, geography, and literature. “Children’s drawings are ‘archaic’ in the true sense, and therefore eternally young as any truly early production,” writes British Kolnmann (Devi). When a child tries to escape from this mental state and tries and finds communication with the real-world and their artwork, he is no longer able to draw as a child.

Paul Klee described child art as an art seen through the eyes of a child, untainted by technological culture, humors, fragile, mystic, and derived from the shapes and symbols of abstruse nature (Hurwitz and Gaitskell Charles).



By using the crude, tractable essence of child art, Jean Dubffet has developed an "ant art attitude."

The lack of motivation that pushes him to a negative aspect of reckless or peppy nature is the explanation for the deterioration of child art as he reaches adolescence. When children reach that age, they become susceptible to conflicts and become frustrated when they lose. Proper interest in art activities, which could be offered to him through proper instruction, will help to minimize these attitudes. These actions genuinely fulfill his appetite for significance.

While adolescence is not always a period of stress and strain, the cultural context makes it so. In our civilization, tension was not a significant factor, and anatomical improvements had no negative consequences. However, acknowledging such a transformation instills awareness in the individual and draws the child away from the artistic activities.



The pre-calculated results have been usual are the untimely outflow of social and political changes crimes and disturbances arising from persons misallocated or mistreated in life. All of these events are the result of misunderstanding, maladjustments, and a lack of desire for moral or aesthetic ideals exacerbated by anxious tensions. As a result, art practices are medicines for both children and adults' minds.

Even the poorest members of society have been able to create work that gives them aesthetic satisfaction despite the everyday struggles for survival. On the other hand, some people are blessed by God in terms of the physical needs, but they have a strong desire to achieve visual satisfaction through artistic expressions, and as a result, they are dissatisfied and tense in their lives.

Everyone in the world seeks aesthetic pleasure. The general character of enjoyment of beauty is of the same order everywhere, no matter how diverse the ideas of beautification are. Siberian crude songs, African negro dance, Californian Pantomime, Indians, and Alaskan sculpture They all experience satisfaction as a result of the artistic style's aesthetic effects.

V. CONCLUSION

If the child is permitted to build his own growth ladder, he will undoubtedly reach adulthood. He has the option of continuing his art activities or doing something else; if he chooses to do so, he can become a successful artist with more vision and maturity.

As an outcome, rather than projecting art education to produce future artists, it should become a fundamental aspect of education. There will be a life full of mental pressure, disgust, abuse, and irritation as long as the art is not in close proximity to the individual's personality.

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