

LEARNING THROUGH CHILDREN'S PAINTINGS

Muchammad Bayu Tejo Sampurno, S.Pd., M.A.

PhD Candidate, Performance and Visual Art Studies, Gadjah Mada University

m.bayutejo@gmail.com

Abstract: Art is one of medium for children to play, with their surroundings with imagination. Art is also a medium of understanding, to help children understand the concepts that are not yet known. with various arguments began to realize the importance of the arts for children, but they do not understand what they need to support his artistic abilities. Artwork created by children classified as special. That is because the children's artwork there are values which constitute the essence and the nature of art itself. From children's artwork, can be taken the science that is important for human beings, namely regarding the personal creative who is not afraid to experiment because the child doesn't pay attention to the existence of factors which often become a problem for adults.

Keywords : learning, art, painting, children

IRONICALLY OF INSTANT CULTURE AND ADULT PERSPECTIVE TOWARDS CHILDREN ARTWORK

Instant culture justifies the different ways to obtain the existence of what is generated by the individual is getting his grind original private that owned human beings. For the sake of recognition and appreciation from others, conscience does not serve as the highest authority in taking decisions, including in the event of a defective as mentioned above. Heart-centered that produce taste loses logic which is processed from human cognitive ability. Nowadays are rife the case of plagiarism, ranging from academic, business, to art. Someone who claims himself as artists often create works over the results of the 'imitation' and modify it, although not all such art workers, in other words do not correspond to his originality. It is also common in many other fields. There is a fear that caused by limitations in the form of an understanding inherent in man since childhood, which indirectly makes individuals who experienced 'trapped in a box', not evolving, with various reasons that was after it became a reason that infused does not make sense. If infused and ponder, nostalgia will be spontaneity and courage to try new things as well as the courage to experiment often appear, rather than taste it appears when the need to do something to motivate themselves, but in fact the taste It occurs when ideas and ideas that should have been 'ours' has been used by another person or late 'poured' as a thing.

Children live in their own world. A world of fun because it is full of pleasure, the world of the play. In that world, in some ways children are required by the environment to do something that hasn't been done by children, usually this assertion comes from himself who has a high sense of curiosity. When observed, children don't have fear in doing new things. They also do it with fun, with spontaneity. This happens not only in

them world of playing, but in other fields including academic and artistic fields. Often we encounter in cyberspace about a child who answers the question in accordance with the 'fact', and not by 'limitation', 'the rules', or 'truth' versions of teachers or institutions. They answered questions with their own version of reality that for some people, the answer to the child's version makes more sense than teacher's answer version, and most of these people give a good label in children. Similarly, the arts, children express their art work which he had made with the spontaneous, expressive, and showing originality of their work that it makes the work of children become exceptional and special. Back on the problems of how 'adults' seemed to lose the 'ability' to their 'children', it is necessary for adults to learn from children, and one of the media to learn from children is learning from his paintings. Children's paintings can be seen from the many aspects that are needed by the adults.

DISCUSSION: ART AS COMPLEX MEDIUM FOR CHILDREN LEARNING

Children are like a blank hard drives waiting to be filled on the concept of life which is in a term called knowledge. Children are not struggling alone in the process of acceptance of a concept. Parents became the first child helper that will help solve the problem and teach various concepts in life. In addition to parents, there is a teacher who are professional educators with the primary task of educating, teaching, guiding, directing, train, assess and evaluate students on the path to education (Supriyadi, 2011). Every parent seeks to improve children intelligence, but rarely realize that intelligence actually formed early on. The rapid growth of brain thus occurs early in life. That's why parents should pay attention to things that can support the child's intelligence as the adequacy of nutrient in food will be needed and the stimulation of the brain can use a variety of ways. The brain record what can be recorded from their surroundings, from this understanding of the concept were introduced. Parents should respond to the response ranging from an introduction to the understanding of the basic concepts and then strengthen it to understanding basic knowledge. The ability of creative thinking in understanding the world around significantly is an important capability, and when supported by a comprehensive program, otherwise it becomes a structured analysis process. Revisiting notions of learning equally with playing on the child and the knowledge there is no limit the concept of understanding the fundamental knowledge then developed an understanding of the specifics. Art is one of the methods in the process of understanding to children who also have a close relationship with the child's world. Art is a medium of play and learning for children. In the process of understanding, one can perform multiple stages as a way to understand a concept, one of them with appreciation. Appreciation of the understanding is defined as the process of digesting, filtering, feel, where the results will be accepted by the receptors in the brain that has the power to accept it as a concept. The understanding of a concept is the science that should be sought and obtained as soon as possible to be able to be well understanding the science. Back in relation to art, art concerns appreciation in an aesthetic experience, while the structure of science concerns the understanding of the rational-empirical science against an object (Sumardjo, 2000). The science can put a

piece of art becomes the object of his observations, in other words in the artworks there is knowledge that can be used as a method of understanding children. The artwork in the sciences is not to be lived, but to be understood rationally. Understanding of the work of art will help in living up to these works of art (Sumardjo, 2000). However, there is a close relationship between appreciation-understanding of the concepts included in a work of art. Therefore, the art can be used as a method of understanding for children.

In early childhood, the percentage of brain development is growing rapidly, where children aged 0-6 years had the potential of brain development reaches 80%, whereas in the age of 17-18 years only growing as much as 20% (Santrock, 2007). Meanwhile, modern neuroscience theory states that in the growth period (golden ages) allows children to develop creativity and also occurs in the pre-operational stage cognitive development. Children 3-6 years of age began to explain the world in words and pictures, improving symbolic thought and gain the ability to mentally describe an object that does not exist (Santrock, 2007). Therefore, on the age the child will often perform the art of pouring his imagination as a medium.

For individuals who don't have a sense in art, they often look at works of art especially the artwork in the form of paintings only as views or judgements on its surface only. In other words, they may only know realism, naturalism, and maybe decorative in its assessment of the artwork. It has an impact on how their understanding of the shape of the flow of the other paintings. In connection with the holding of the competition rife painting for children, along with an emerging sense of importance 'art' to the children. The mindset of modern parents who are starting to pay attention to the right brain children development in relation to the balance between the left brain is often regarded as the academic brain containing logic, analysis, mathematically, with the right brain that is often considered as the brain is creative because it filled with imagination, emotion, intuition, and spiritual.

Assuming so, parents give extra attention to the children in the form of additional material in relation to the development of the right brain, one of which was les painting both privately and in a studio art. It aims in addition to balance or increase the ability of children right brain, is also associated with artistic ability of children who might be expected to produce results in a painting competition was rife at this time. Adding learning material to paint or art activity like a two-sided blade, give a positive effect but also makes it possible to give negative effects on children. Companion in this case is the teacher or private course often create child into a stream named 'art studio flow'. Art studio flow is a flow where the children's work has similarities to other children who participated in the art studio, ranging from ideas and notions to symbolizing shapes and colours. Interventions done by the teacher in the creative process that kids do when creating a artwork has a bad impact on creativity which belonged to the child. The teacher gave the interverensi form of the constraints of the understanding to the child, among others the human form 'must' like this, 'must' case, the color of the object 'must' fit, until the use of the color should be graded. Indeed, it will make the child painting being more 'good', but one of the things that becomes ironic is the interventions of

teacher which can damage a child's creativity and spontaneity. When makes the artworks, children generate ideas that are unique, innovative, creative, and make a way out of its problems. This will happen if the child is given the freedom in expressing his ideas into his artworks, whether in painting or dance movements, without a companion interventions excess of both teachers and parents.

Understanding of the object and the phenomenon of children carried out by teachers in relation to the activities of the arts, is a positive thing if it is not excessive. Teachers as educators should know and understand the character of each of their students in order to get maximum results. Someone who wants to educate other should consider three basic factors, (1) determine the nature of the material to be delivered, (2) every educator must master the material to be taught, (3) educator is not entitled to refuse the situation and the conditions in which place he teaches (Hurwitz, 2007). The first Discussion about the nature of art, in which to understand a 'art educators' need to understand the art in accordance with his needs. Art in the ranks of the seasoning is often not known of its existence. Art for some people is the need of the number in the nature of a person's life, therefore the educator as a major figure in the campaign about the arts must understand what is art. Art, in a kingdom called education, actually located in the highest part. It is well known along the education is divided into three, natural (exact), social, and aesthetic. For some aesthetic education among the many known and yet to some circles who know about aesthetic education, they just put the art in aesthetic education. Indeed, the aesthetic is home to art, but it's not that art is not able to rest in the exact and social fields. Just as social studies that borrow math from the exact to measure a social phenomenon that is referred to as statistics, exact and social fields actually were borrowing the art as medium for the delivery, methods, and understanding of matter.

The artistic activity in this painting, has an important role in the life of the child, i.e. (1) as the media pour out feelings that make color and shape as the expression of feelings, (2) as a medium of communication that is comprehensive, thought processing such a way to a form of idea expressed in the painting process, (3) as a medium to train the child's memory, (4) as the introduction of a child on the creative and express themselves better emotionally, where occurred blend of emotional and creative ideas which can be obtained in the process of work. With regard to the function of painting as a medium to train the child's memory, it is reminiscent of the term representation. Paint is a drawing shadows in the mind (Pamadhi, 2008), shadows in the mind of the artist comes from an event that is remembered, both fond memories or memories that are less pleasant. All memories will arise when the child is being painted. Paint can train the process of thinking comprehensively training the child to pack the events into a visual record. Paint is also potentially offer all children the opportunity to integrate knowledge, skills, and understanding into the medium of painting. In the paintings of children, there is one important aspect that is creativity. Creativity is closely related to the characteristics of the imagination, expression, and owned by an individual in a way or method of problem solving. Creativity is closely related to the characteristics, expression and imagination owned by an individual in a way or method of solving the

problem (Wright, 2010). The child allowed creative thinking is to let the child pour his imagination. The artwork was born due to the imagination of the artists present work. Appearing the artwork may be referred to as a representation, because in the process of artists intersect with the objective reality outside itself or the fact in itself (Sumardjo, 2000). This intersection provoke a response or responses, although not all true artists provoke a response. About the inception of the work of art in which the responses are owned by the artist and disclosed, represented to the outside of him. The term representation art can contain the meaning of a picture that symbolizes or external refers to the fact, or it can mean also reveals the common traits of universal human nature (Sumardjo, 2000). Representation is the view that art is a way of representing something. Representation is also a normative view that brings a person to place a high value on the works the same as portrait 'lifelike' or the same as the original. Some people liked and praised portrait of human life and landscape paintings as a representation of reality. But they also assume a realist-style artists, not just copying what they see, but greater than that which they expect to offer a personal interpretation. The task of the artist is to create social awareness over the reality of it alone; the artists sued, imaginary or fictional world creates the highest (Sumardjo, 2000).

The world represented in idealistic or imaginative artwork is a fresh world, a reconstruction of human consciousness that the world is as it is. Most people tend to think that the representation as cribbing because conditions in general in the painting wants to represent through a high degree of similarity, but it is also not always necessary as well. Images of art in ancient Egypt era often look strange to us, as if the artist cannot afford to do better. The difference between the ancient representations (Egypt) and top modern humans however are the result of different provisions on representation (Graham, 1997). Art is not just the representation of the external world, or as a representation of the common characteristics of a universal reality, or an escape from the real world to simply enter the transcendental world (Sumardjo, 2000). It is a mistake to think of representation in the visual arts as a simple attempt to 'copy' what is 'seen'.

Ernst Gombrich in *Art and Illusion* states that the power of the painter is not to reproduce what is 'there', but to create an 'impression' assured that we are looking at something that represented (Graham, 1997). Even the most representation similar to life cannot be thought of only as a replica. The creators follow the rules which determine how things are represented and used a technique that requires us to look a certain way. Children have their own vision to represent what is seen or what is she thinking into the painting. Thus, after tracing the development of the thought-provoking artwork as a representation of fact or mock the subject's expression over the fact, it can be inferred the existence of six views about what should be embodied in works of art, namely, (1) art is a representation of the scientific attitude on the reality of nature and social reality; (2) art is the representation of the general characteristics of nature and of human emotion; (3) art is a representation of the general characteristics of natural and human-seen subjectively by the artist; (4) art is a representation of an ideal form attached to the realm of reality and the mind of the artist; (5) art is a representation of the ideal form of

transcendental; (6) art is a representation of the art world itself (Sumardjo, 2000). It is wholly present in the works of art produced by the child. Adults too fixated with rules that he knew, not understand. Most of them are still often experience confusion when wanted to represent something. The confusion experienced by those caused by the desire to be considered or existence. The result of the representation of the adults who poured, always according to what we know before. For example, the representation of the war, it is depicted is a symbol of the real war, or in a state that is approached, both in shape and color symbolism. Unlike the children who represent with different things in accordance with his understanding of a scene. Kids work did not see the limitations. Their work is spontaneous, expressive, and original, which is indeed completely processed ideas.

Another thing that is obtained from the child's painting is about how children cultivate the experience of art. Experience in the arts are categorized into two types namely artistic experience (the act of production) and the aesthetic experience (perception and enjoyment). Artistic experience is the experience of art that happens in the process of creating works of art (Dewey, 1980). This experience felt by the artist at the time of the artistic activity called the creative process. Aesthetic experience is the experience felt by lovers of aesthetic in the sense of beauty (Dewey, 1980). The enjoyment produced by the beauty of an artwork has a high degree of subjectivity. One cannot enjoy it and cannot accept the effect of a work of art if it does not have an interest in the arts (Feldman, 1967). In the case of enjoyment of works of art evoke a rapturous sense who can give you the experience of art. The essence of art placed on intuition and feelings of a person (Katsoff, 2004). Someone always refer to experience as an essential element of aesthetic evaluation. The beauty can be known through experience, and are formed by experiences with imagined something (Katsoff, 2004). Some of the terms above are a problem for adults. Again, most of them consider all humans have an interpretation of 'right' and 'appropriate' as to the terms above. But in unconscious, it thus makes people become unable to evolve as more and think about how the responses of others about him, rather than paying attention to the essence of art as media outpouring of feeling.

Talk about representation, the experience of art, there is one term that is closely related to the arts, that is perception. Humans have two kinds of perception that is an impression or idea; the impression is a sensorial experience (the reality of the flesh or observations), either from outside or inner feelings while the idea or the idea is the result of reflections or memories of the impression. The impression was the type that has more power and violence, while the idea is a dimly lit images of both in thought and reasoning (Russel, 2007). The artist seeks to communicate his ideas through art objects to the public. The public enjoy and rate the artwork gives values that is publicly, aesthetic response against the art objects that might appear different. It depends on the subject of the public value as the giver. However a lot of artists produce works of public art, but if you never consider that works is worth that kind of work, then it will disappear and never has any meaning (Dharsono, 2004). As well as representation, perception held by a subsidiary in accordance with the development period, but that

makes it special is how the child visualize, symbolize the shape and color in his paintings.

The results of the work have values, and one of the important values of works of art is aesthetic value. The art of aesthetic value or beauty that is preferred by humans and contain ideas that are expressed in the form of such activities or as a symbol. Art can cause a person to get pleasure as a result of the reflection of feelings toward the stimulus received. Enjoyment of art is not an outward physical pleasure, but 'inner' pleasure that arise when capturing and symbols aesthetic sense of a work of art. The psychological dimension of the experience is the process, the process of interaction between a person's intrinsic aspect of an aesthetic masterpiece (Dharsono, 2004). The result of this process was the judgement about whether happy or against sustainability towards artwork. It is influenced by the degree of relativity of a person in the face of a dish a work of art, but it is also influenced by the level of one's intellectual and cultural background. Standard flavours emerge from human nature, since they share the same nature so in general they liked the same thing. When it comes to art, some particular form or quality of the original structure of the human mind already takes into account the pleasure or vice versa (Graham, 1997). So the beauty or ugliness is not contained in an object, but rather than feeling. Parents as the child's control centre, assess children's artwork in accordance with its vision, the vision of adults. Most parents consider a painting produced by children has no meaning, then it is often innocuous words such as "what do you draw, son?", "why your painting is like a error-chicken", " horse really like that? and tree have red leaves?, wrong! ", and the words that indirectly cornered the child, isolate the creative side and the vision of children against a variety of objects and phenomena. If parents pay attention to critical, basically when children make the process of moving his ideas in the form of a painting, a child's mind controlled by the subconscious and poured in symbolic form, that some children have been able to observe objects in front of him to be painted, but the scratches were not yet tangible, such as the painting is just a line or paint scratches. It makes the paintings seem to 'nothing', and made a classic question "what kind of art?". Based on the theory of conceptual art of the late 1960 's and say that something is a work of art if, and only if the object that is intended as a work of art to meet three criteria: first, objects or the work should make the audience ask "is this art?", the second 'artists need to express it as a work of art', and third 'object' or such works must be shown in the spaces of art in this exhibition. We can refer to Marcel Duchamp with his masterwork titled Fountain. It is the closet properly and stored it in the gallery. Although initially rejected as works of art, but it is quite the challenge everyone to ask "is this art?". Obviously these questions included one of the conditions he referred to as a work of art. Furthermore, artists would call it a work of art, and artists to put them in a public space or exhibited. In the end it can be said that the work of Duchamp, Fountain is a work of art.

Jung's approach that represents the psychological sciences who studied in the realm of aesthetics, where he was judging a work of art through a psychological approach. The usual approach Jung has some problem or deficiency. For the individual the problem was specifically delegated substantive discussions on preventing any or no art in terms

of quality. Then with a way of looking more to the side of the Jung psychological or emotional side in assessing whether or not a good piece of art. Back in relation to the work of children, when it's actually the child has created works of art with the maximum level of originality. In accordance with the conceptual theory that has been outlined above, how 'something' is said to be the artwork if the object or the work should make the audience ask "is this art?", the second 'artists should reveal it as a work of art', and the third 'object' or the work should be shown in the spaces of art in this exhibition. In the 'terms', the first, make the audience asked "what is art?", if the resulting painting is original by children have been eligible. Outside the child's 'motor' ability to visualize his ideas, we often see the painting of children that makes us even asking "what is this picture", as has been exemplified in the foregoing discussion. The second condition, namely the artists stated that this is a work of art. In relation to children, they actually create 'art' in accordance with their nature. The third condition, the work should be shown in the art room. Children have their own world, even with his own creative art space. The kids think the world is an art space, it can be understood if we look and see the world is the world of children who play to have close links with the art world. So we can say after three conditions are met, the children's work is certainly an art, an art that sometimes exceed the minds of adults.

CONCLUSION

Science is a product of human thought as well as adjust between the laws of thought with the outside world. Science has a construction that has the central role of the so called concepts. Every establishment of concepts is always associated with reality, theory, words, and thoughts (Sontag, 1984). Reality requires a good imagination and the imagination of experience spontaneous to be true.

One of that is not owned by the adults, but are owned by each of the children was the spontaneity and courage. The theory is the level of understanding of something that has been tested, so it can be used as starting points for understanding anything else (Muntasyir, 2013). The child painting as a theory for adults to understand about the essence of art, how the work of art, which in the end is able to be applied into other areas that help in life.

ACKNOWLEDGEMENTS

The author would like to thank:

Performance and Visual Art Studies, Graduate School, UGM; Prof. Dr. Dwi Marianto, MFA; Prof. Dr. Suminto A Sayuti; Dr. Hajar Pamadhi, M.A. (Hons); Dr. Djuli Djatipambudi, and Hanifa Setya Rahayu in helping me to develop my ideas, get methods, data, theory, for the creation of this paper. Thank you.

REFERENCES

Dewey, J. (1980). *Art as Experience*. Perigee Books.

Dharsono, S. K., (Eds.). (2004). *Pengantar Estetika*. Penerbit Rekayasa Sains.

- Feldman, E. B. (1967). *Art as Image and Idea*. Prentice Hall.
- Graham, G. (1997). *Philosophy of The Arts: An Introduction to Aesthetics*. Routledge.
- Hurwitz, A. (Eds.). (2007). *Children and Their Art: Methods for the Elementary School*. Thomson Wadsworth.
- Kattsoff, L. O. (2004). *Pengantar Filsafat*. Tiara Wacana Yogya.
- Muntasyir, R. (Eds.). (2013). *Filsafat Ilmu*. Pustaka Pelajar.
- Pamadhi, H. (Eds.). (2008). *Seni Keterampilan Anak*. Universitas Terbuka.
- Russel, B. (2007). *Sejarah Filsafat Barat: Kaitnnya dengan Kondisi Sosio-Politik Zaman Kuno Hingga Sekarang*. Pustaka Pelajar.
- Santrock, J. W. (2007). *Child Development*. Erlangga.
- Sontag, F. (1984). *Elements of Philosophy*. Charles Schribner's Son.
- Sumardjo, J. (2000). *Filsafat Seni*. Penerbit ITB.
- Supriyadi. (2011). *Strategi Belajar Mengajar*. Cakrawala Ilmu.
- Wright, S. (2010). *Understanding Creativity in Early Childhood: Meaning-Making and Children's Drawing*. SAGE.