PROCESS ART

Dr. Diane Kashin, RECE Workshop Slides March 2020

Technology Rich Inquiry Based Research

THINK BACK ...

- To recall a memory from your childhood when you were engaged in art for art's sake.
- Art for art's sake is not art for a product or art to complete a task or comply with a teacher's lesson plan.

"EVERY CHILD IS AN ARTIST. THE PROBLEM IS HOW TO REMAIN AN ARTIST ONCE HE GROWS UP."





What is the status quo?

- Status quo refers to the current state (habituation) of the environment and the experiences offered to children.
- What happens when the status quo is accepted as habit?
- What happens when the status quo is disrupted?
- The quest for the possible begins or ...
- Cognitive dissonance occurs and there is resistance to change.









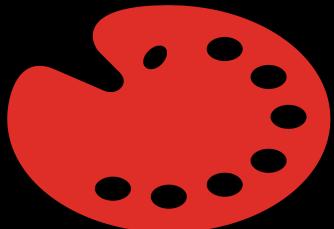
TRANSIENT ART TIME

- Transient art is non-permanent, constantly evolving and process orientated.
- Find an empty frame and collect some small loose parts that you have around.
- Create art take a photo (that is your product!).
- Put the loose parts into a container or bag.
- You now have a transient art experience ready to go!



WHAT IS PROCESS ART?

Process art is an artistic movement as well as a creative sentiment where the end product of art and craft, is not the principal focus. The 'process' in process art refers to the process of the formation of art: the gathering, sorting, collating, associating, patterning, and moreover the initiation of actions and proceedings. Process art is concerned with the actual doing and how actions can be defined as an actual work of art; seeing the art as pure human expression. Process art often entails an inherent motivation, rationale, and intentionality. Therefore, art is viewed as a creative journey or process, rather than as a deliverable or end product. https://en.wikipedia.org/wiki/Process_art



CHARACTERISTICS OF PROCESS-FOCUSED ART EXPERIENCES



- There are no step-by-step instructions.
- There is no sample for children to follow.
- There is no right or wrong way to explore and create.
- The art is focused on the experience.
- The art is focused on the exploration of techniques, tools, and materials.
- The art is unique and original.
- The experience is relaxing or calming.
- The art is entirely the children's own.
- The art experience is a child's choice.
- Ideas are not readily available online.

CHARACTERISTICS OF PRODUCT-FOCUSED ART EXPERIENCES

- Children have instructions to follow.
- The teacher created a sample for children to copy.
- There's a right and a wrong way to proceed.
- There's a finished product in mind.
- The children's finished art all looks the same.
- The children experience frustration.
- The teacher might "fix mistakes".
- The whole class took part in an art project at the same time
- Patterns and examples are readily available online.



https://www.naeyc.org/resources/pubs/tyc/feb2014/process-art-experiences

PROCESS VERSUS PRODUCT IN ART

Why should we consider removing the versus?



PROCESS AND PRODUCT ART

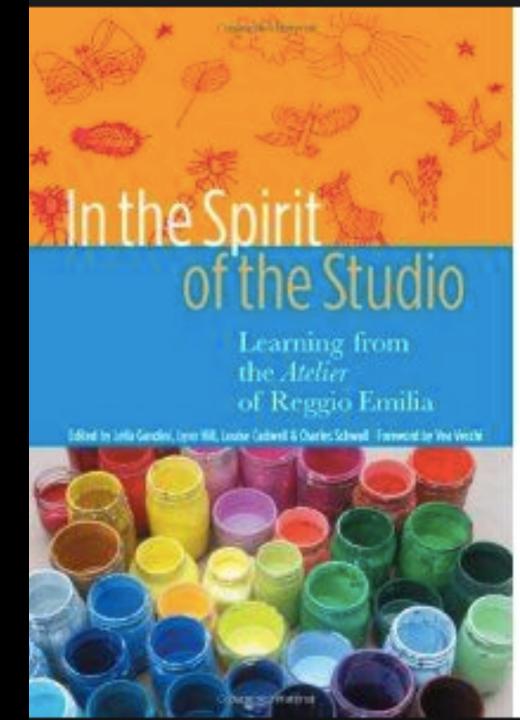
By removing the versus we acknowledge that while the process is more important to children's development, often the experience of the art can result in an incredible product.



IN THE SPIRIT OF THE STUDIO

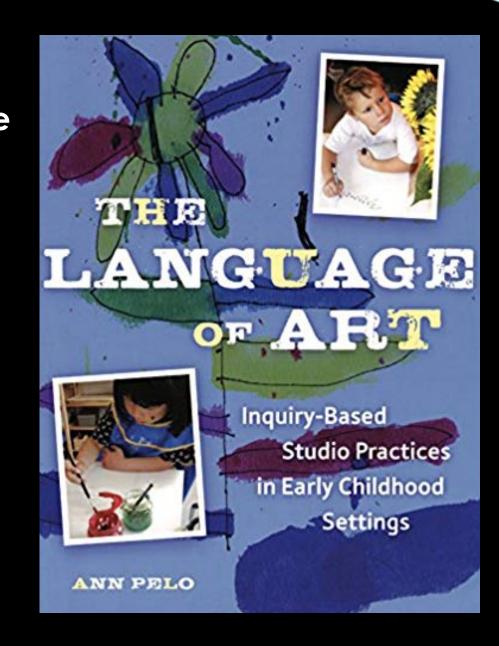
- Atelier has become associated with art studios, but it is more than that.
- It is a place of study and research.
- You can have an atelier of light, an atelier of nature (in nature), an atelier of flight, an atelier of sound, etc.
- Think for a few minutes about other ateliers
 where you establish a place of study and research into something ...





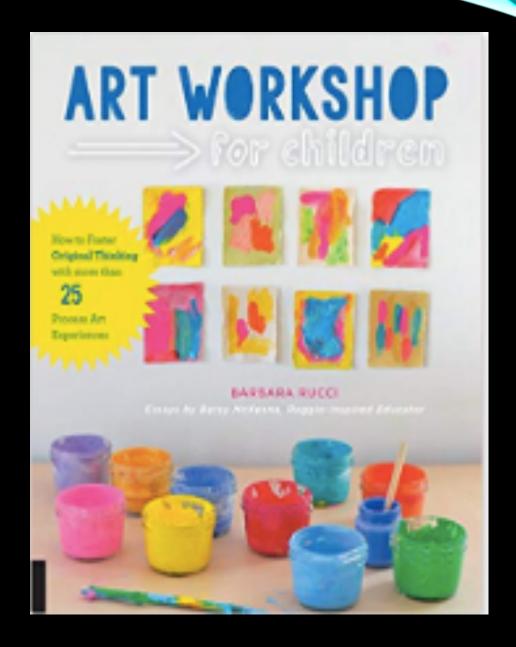
THE LANGUAGE OF ART

To learn to speak a language, we begin with the foundational sounds. We experiment, we listen, we mimic what we hear. Eventually we claim the language as our own. In this way, we learn the language of art – we explore the medium, how it feels. We experiment with tools and techniques. Through many encounters we become comfortable. We think in terms of colour, texture, movement, a sculptural image. We claim the language of art as our own. To help children learn the language of art, we create spaces for art exploration. We develop practices. We take time to reflect. We document and share our documentation with others.



CREATING AN ART SPACE

- Begin with creative invitations which are simply an inviting way to set up the art table so that the children are captivated by the materials and excited to sit down and explore.
- Accessible and visible materials.
- Self-serve materials.
- Ample space and ample light.
- Appropriate for messy play.



THINK ABOUT YOUR SPACE FOR ART ... ASK YOURSELF ...

Is there an array of open-ended materials?

Are the materials accessible to the children?

Are the materials aesthetically arranged?

Are children invited to use primary coloured paint so that they can create their own secondary colours?

Are new materials added to stimulate interest and creativity?

Are there opportunities for collaborative art experiences such as murals and side-by-side easels?

Is the art area situated by a sink and on a surface (such as flooring) that is easy to clean?

Are the tools cared for and in working order?

Are supplies replenished as necessary?

Are there children's books about art and artists available to the children?

Are art posters on the walls?

Are prints of great masterpieces and art books available?

Is there natural light in the room?

Are there plants, flowers and other beautiful natural items spread throughout the room?

Is the children's
artwork
predominately
displayed and visible
to them?

Are art experiences available outdoors?

Have children visited an art gallery? Can you replicate an art gallery in the environment with children's work – both 2 and 3 dimensional representations?

Do the children see themselves as artists?

Are art experiences available to children throughout the day so they freely choose when to engage?

100 LANGUAGES OF CHILDREN

The One Hundred Languages is a metaphor for the extraordinary potentials of children, their knowledge-building and creative processes, the myriad forms with which life is manifested and knowledge is constructed. The hundred languages are understood as having the potential to be transformed and multiplied in the cooperation and interaction between the languages, among the children, and between children and adults. ~ Carlina Rinaldi (2013) Re-**Imagining Childhood**

No way. The hundred is there

The child

is made of one hundred.

The child has

a hundred languages

a hundred hands

a hundred thoughts

a hundred ways of thinking

of playing, of speaking.

A hundred always a hundred

ways of listening

of marveling of loving

a hundred joys

for singing and understanding

a hundred worlds

to discover

a hundred worlds

to invent

a hundred worlds

to dream.

to dieaiii.

The child has

a hundred languages

(and a hundred hundred more)

but they steal ninety-nine.

The school and the culture separate the head from the body.

They tell the child:

to think without hands

to do without head

to listen and not to speak

to understand without joy

to love and to marvel

only at Easter and at Christmas.

They tell the child:

to discover the world already there

and of the hundred

they steal ninety-nine.

They tell the child:

that work and play

reality and fantasy

science and imagination

bolorios aria irriagiriado

sky and earth

reason and dream

are things

that do not belong together.

And thus they tell the child

that the hundred is not there.

The child says:

No way. The hundred is there.

LOTIs Malaguzzi translated by Lella Gandini

SCAFFOLDING ART EXPERIENCES

- Scaffolding strategies can be employed by educators during art experiences.
- These strategies are named for their resemblance to the temporary structures used on construction sites.
- The term comes from Wood, Bruner and Ross (1976) inspired by the work of Lev Vygotsky.
- In his theory of child development, Lev Vygotsky proposed that learners have a zone of proximal development, a region where they acquire new skills more readily with the assistance of someone more knowledgeable than themselves.



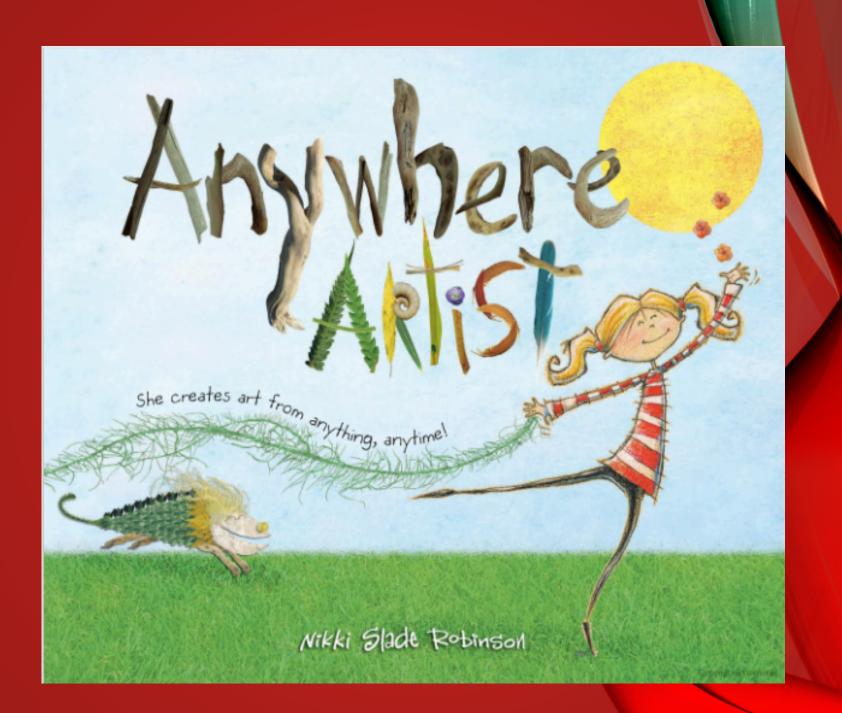
- Scaffolding techniques are the means by which the more knowledgeable other, a teacher, guides the learner within the learner's own zone to reach a greater understanding and mastery of the task.
- Scaffolding strategies in your art space should be intentional and well executed. To use such techniques effectively, teachers need to be aware of a child's changing developmental status, knowing when and how to provide new tasks and structure, and helping the child learn new skills and abilities while still allowing a degree of autonomy.
- Think about what you know about using art materials and creating art that can be scaffolded with children.



THE LITTLE BOY

INSPIRATION FOR PROCESS ART





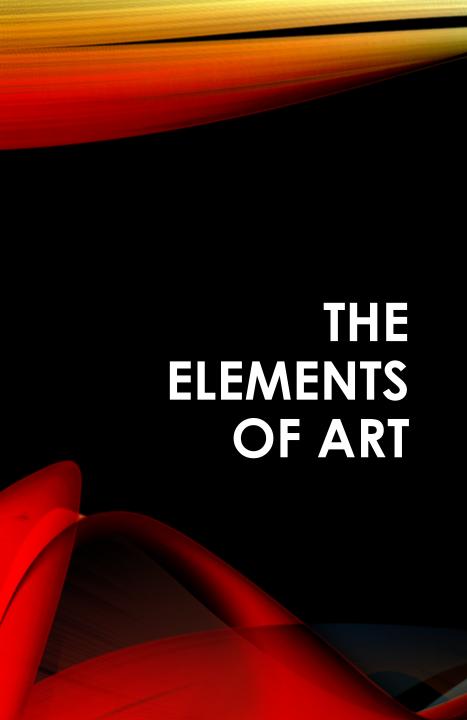
I can make art anywhere

My imagination is all I need.

Whether it's crafting creatures from leaves and twigs or squeezing oozy mud into sculptures, a young girl joyfully creates art from everyday objects. Her playful results inspire readers to unleash their creativity and make their own anywhere art!

HARRY CHAPIN

FLOWERS ARE RED





SHAPE: Examine two-dimensional shapes such as circles and squares.



FORM: Examine how three-dimensional enclosures use space.



LINE: Examine how lines can be made on paper and how different tools produce different lines.



SPACE: Examine how the illusion of space is created through light and shadow.



COLOUR: Examine the colours so that they can be named. Explore the intensity of colour.

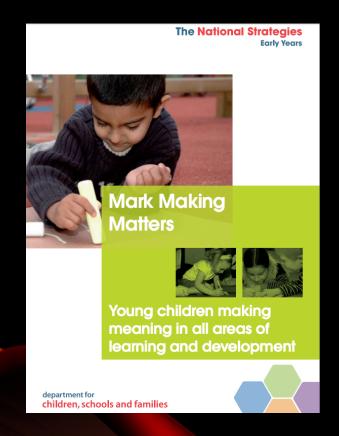


TEXTURE: Examine the surface quality and attributes.



SPATIAL CONCEPTS: Examine right, left, up, down, beside, through, over, and under.

MARK MAKING EXPERIENCE



https://www.foundationyears.org.uk/ wpcontent/uploads/2011/10/Mark_Mar kina Matters.pdf

- Mark making simply refers to the creation of different patterns, lines, textures and shapes. This term is typically used to describe the scribbles that young children make on a piece of paper with pens, pencils or crayons. However, mark making doesn't just refer to squiggles made with stationery, children are still mark making if they use their hands, paintbrushes or sticks.
- Practise mark making with a piece of paper and markers.
- How many different kinds of lines can you make? Experiment with the element of line!
- On your marks ... let's be anywhere artists!

CLAY – A MEDIUM FOR ALL AGES

- Has a natural appeal.
- Is therapeutic.
- A line with a crayon is unchangeable, a long coil of clay can become a snake, then a bowl, then a snowperson.
- The possibilities are endless, and children enjoy the freedom to transform their creations.
- Clay stages make observations focused.
- Children pound, pinch, roll, flatten, poke, tear, squeeze, coil, stretch, squash, twist, and bend their clay into all sorts of shapes and sizes (fine and gross motor).
- As a sensory experience ...
 - Clay can feel slimy and wet or it can be hard and dry...
 - Different clays have different smells and colours.
 - Children hear unique sounds when they squeeze wet clay though their fingers and when they pound the clay onto the table.





Start with the hands

PROVIDING CLAY EXPERIENCES FOR CHILDREN



Scaffold in the moment with tools, water (a little tab will do you)



Scaffold techniques in the moment including:

Pinch Method
Coil Method
Slab Method

WHAT'S THE DIFFERENCE BETWEEN PLAY DOUGH AND CLAY?

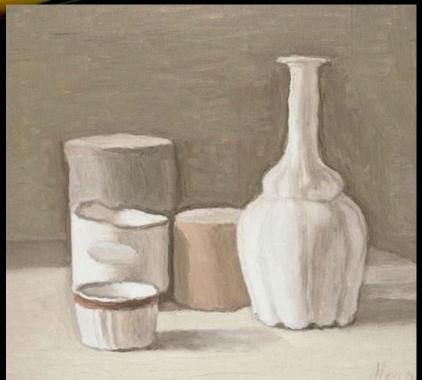
- Mold ability
- Colour
- Air dry possibility
- Tendency with playdough is to use cookie cutters – just say NO! WHY???
- Cookie cutters are like pre-cut shapes they take away possibilities for children to create their own representations



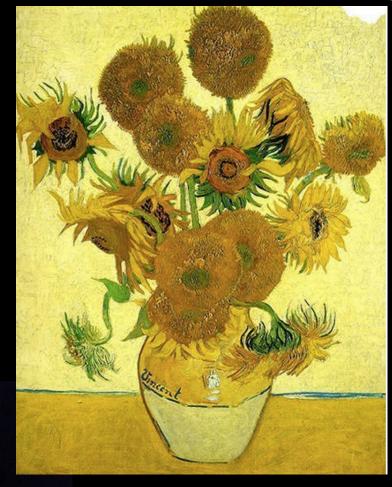
STILL LIFE ART











https://learnodonewtonic.com/famo us-still-life-paintings

PROVIDING STILL LIFE EXPERIENCES FOR CHILDREN

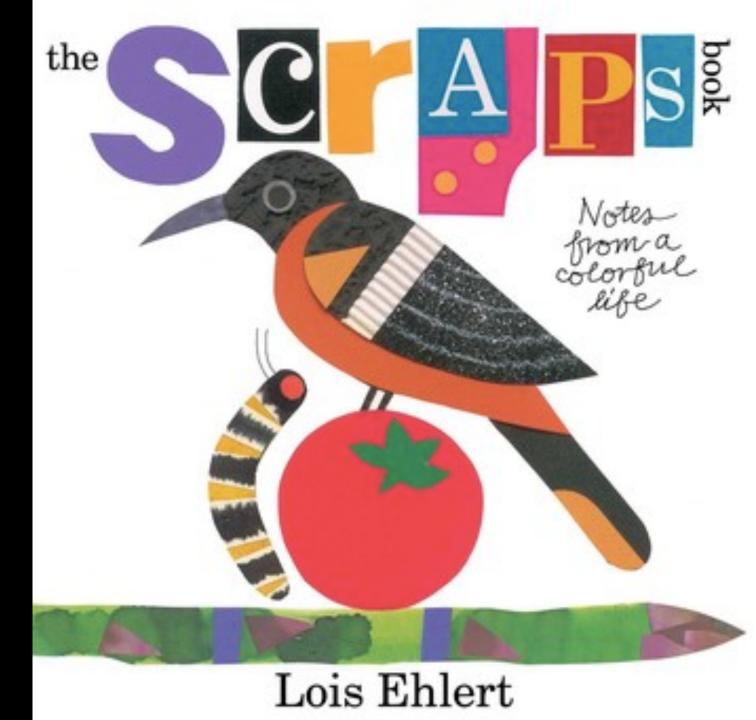
- Begin with familiar objects.
- Multiple mediums available (choice).
- Begin with a sketch.
- Encourage observation (what do you notice?).
- Encourage different views/orientations.
- Start with a playdough sculpture and then draw it!
- Use famous artist's still lives to inspire.



THE ART OF COLLAGE

- An art form that makes use of collections of different materials.
- Basically gluing materials to a flat surface.
- Collage is a wonderful place to start children's artistic explorations, because it nurtures their natural desire to explore the world through their sense of touch. It also allows a certain level of flexibility. Children can make decisions about which materials to use and can then manipulate these shapes of various textures, forms and colour until they are satisfied with their arrangement.

https://www.playfullearning.net/resource/introducing-collage-young-children/



PROVIDING COLLAGE EXPERIENCES FOR CHILDREN

- Use Lois Ehlert's book for inspiration.
- Remember that when children first experience collage making, they move from painting with glue, to adding the collage materials to the glue, to gluing the materials onto the page carefully considering placement.
- Consider sustainability when choosing materials.





Offers an intensity and a variety of colour not found in wax-based crayons.

Are made of pigment and oil.

Invite children to notice the pastels and the differences with other tools like crayons and chalk pastels.

Invite children to notice the texture of the paper.

After an initial investigation of pastels invite children to add watercolour paint.

PROVIDING OIL PASTEL EXPERIENCES FOR CHILDREN

- Explore line and texture
 - How does colour move on the different types of paper?
 - Close your eyes and draw does it help you notice?
 - What happens when you use the flat end of the pastel?
 - What happens when you use the skinny end?
 - Experiment by holding two pastels together
- Blend, erase, and etch
 - What happens when you put one colour over another colour?
 - Look where two colours are next to each other. What happens if you rub them together, so the lines get blurry where they meet?
 - What happens when you erase a colour?
 - What happens if you use a paper clip to etch the colour?
- Adding another medium (watercolour paint)
 - What happens when paint meets the pastels?



Pastel on sandpaper

SELF-PORTRAITS

When we invite children to create self-portraits, we offer them mirrors and encourage long, sustained study of their faces from this unfamiliar perspective. Then we ask them to re-create themselves on paper, weaving together the image that they see in the mirror with the person they experience themselves to be. Their portraits are eloquent statements of self.





PROVIDING SELF-PORTRAIT EXPERIENCES FOR CHILDREN

- Encourage children to look closely and study their images in the mirror. Notice differences as they make silly, scary, sad, angry faces in the mirrors. Allow time for this!
- Focus in on shapes of faces round, oval? Thin, long?
- Look at the shape and colour of your eyes, eyelashes and eyebrows.
- Look at the shape of your nose, your mouth, your chin, your cheeks, your ears, and your hair.
- Start with a sketch, add black lines and then paint!

ASSEMBLAGE (3-D CONSTRUCTION)

- Assemblage is like a 3-Dimensional collage.
 When children are invited to create 3-D
 constructions they expand their definition of art
 because they often associate art with drawing
 and painting.
- When children are invited to use found materials or loose parts, they experience the many possibilities inherent in these openended materials.
- Without glue the sculptures can be dismantled for recycling or upcycling purposes.



PROVIDING 3-D EXPERIENCES FOR CHILDREN

- Invite children to use a tray to gather a selection of loose parts.
- Encourage children who have an idea of what they are going to create to draw the creation they are planning to make.
- Ask children what they might use as a foundation/base perhaps a larger box?
- Might children use connectors such as wool, pipe cleaners, tape to assemble?

FINGER PAINTING

Finger paint invites attention to colour, to texture, and to movement, as children run their fingers, the palms and the backs of their hands, their arms and elbows across paper slick with coloured paint.

Pelo (2007)



PROVIDING FINGER PAINT EXPERIENCES FOR CHILDREN

- Use one or two colours to avoid a muddy brown result.
- Two generous spoonfuls, of paint is a good amount to start with.
- You can also "serve" the paint, being respectful of children's right to make decisions ... "where would you like me to put the paint? You can point to show me". Other questions to ask:
 - What happens when you use just the tip of your fingers? Your knuckles, your thumbs?
 - Would you like to add a colour?
 - What happens if yellow tiptoes into blue?

Invite children to notice ...

The colour they have created – tell me the story of green.

How the paint moves across the paper. What happens when there is a big blob of paint? What happens when there is not much paint on your hands?

MURALS

- Technically speaking a mural is a work of art painted directly on a wall. For children it is easiest to create a large mural on the floor, rather than the wall or a table as both can restrict children's reach and movement.
- Use paper or canvas to have children create a collaborative piece of art. When children collaborate on a mural, they bring an idea to life. In the process, they take new perspectives, looking through each other's eyes to negotiate the size, location and scope of the images in the mural.
- When you start with a plan, murals can offer opportunities for negotiation and collaboration.
- Suzanne Axelsson from Sweden calls them "Together Paintings". I had the privilege of being in Sweden to observe "Together Painting."

Perspectives on Reggio-inspired Practice: Making Educational Somersaults

This entry was posted on June 7, 2015, in Inquiry, Pedagogical Documentation, Reggio Inspiration and tagged #reggioapproach, #ReggioPLC, collaboration, Reggio Emilia Approach, Reggio inspired. Bookmark the permalink. 8 Comments (Edit)

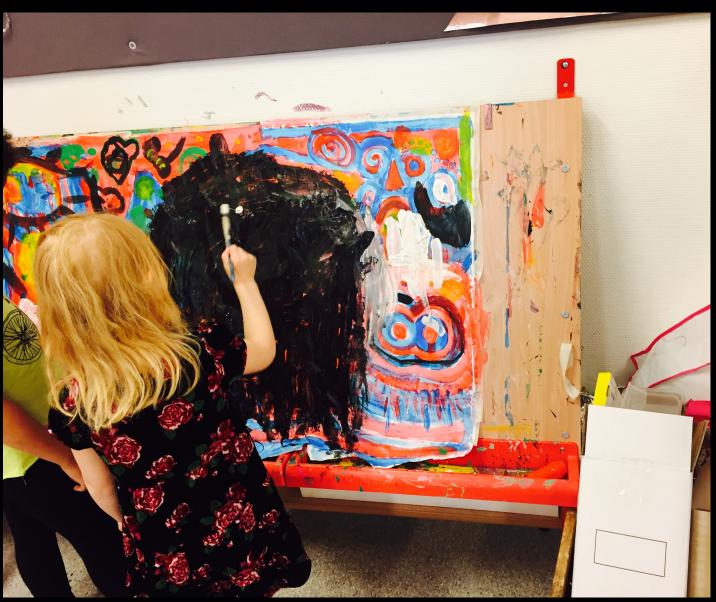
By: Diane Kashin, Ed.D, RECE. It has been a week since I returned from Stockholm, Sweden and my visit with Suzanne Axelsson from Interaction Imagination and a year since Suzanne came to Canada and inspired so many as indicated in this blog post by Tracy Pickard. Suzanne and I became friends through social media when we found so many commonalities in our shared beliefs and values about Reggio inspired practice. I am so grateful that I responded to the urging of a group of students in 2012 to enter the world of social media and cross the great divide between the 20th and the 21st century that allowed me to see Reggio practice with fresh eyes and to meet Suzanne with my own eyes. These eyes have had the opportunity to jump over the wall. When the Hundred Languages of Children Exhibit was in its first incarnation, it was called "When the Eye Jumps Over the Wall". According to Malaguzzi, inside the title there was a message "that the eye, when it looks beyond the wall of habit, of custom, of the normal, of the non-surprise, of assumed security", will find the possible. When the wall of old habits and customs is broken down the quest for the possible can begin.

See this blog post to read about my experience in Sweden

https://tecribresearch.wordpress.com/ 2015/06/07/perspectives-on-reggioinspired-practice-making-educationalsomersaults/







Stockholm, Sweden

PROVIDING MURAL EXPERIENCES FOR CHILDREN

- Ask children to take off their shoes, to protect the workspace.
- Tell them that this big piece of paper/canvas can tell a big story. Tell them
 that "we are going to tell that story together, by making a mural".
- Introduce the idea of a mural "a really big picture, made up of smaller pictures".
- Either introduce a plan for the mural to the children "we have been looking closely at the changes outside as winter ends and spring begins",
- Or invite the children to make a plan. Have a conversation and record their ideas. Help them refine their ideas for example if someone says that there should be a dinosaur in the mural, you can say: "This mural is about spring, I don't think of dinosaurs when I think of spring. I imagine dinosaurs in a different mural".
- Draw ideas first on the paper.
- Agree on the drawings before adding colour.

PRINTMAKING

Printmaking is the process of creating art by printing. Except in the case of mono printing, the process is capable of producing multiples of the same piece which is called a print. Mono printing can be done once.



PROVIDING PRINT EXPERIENCES FOR CHILDREN

- You can use a muffin tin to paint on.
- Show the children how they can transfer the paint from the top of the muffin tin by pressing down gently. This is called a print. Save the prints for a collage.
- Use a plastic bag to create a mono print or twin copy of your painting. Try swirling the paint with a whisk!
- Lay the paper on the bag, use the roller or hands to press.
- The plastic bags can be painted over several times.

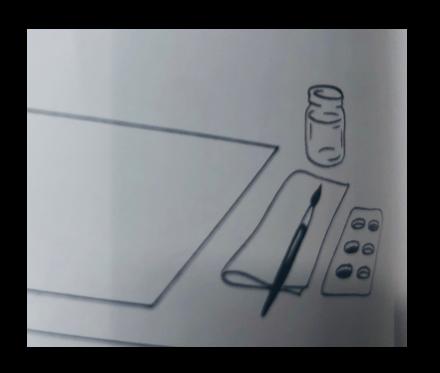
WATERCOLOURS

Watercolour is a painting method in which the paints are made of pigments suspended in a water-based solution. Watercolour refers to both the medium and the resulting artwork. Watercolour requires a specific set of skills.



PROVIDING WATER COLOUR EXPERIENCES FOR CHILDREN

- For children, set up place settings. Each child has their own paper and tools.
- Children will need to refresh the rinse water in their jars periodically.
- Children will need paper towels to wipe their brushes.
- Introduce the water and its purpose.
- Introduce the process:
 - Water ... towel ... dip in paint ... wipe the drips ... paint on paper.
- Introduce the idea of using the brush without paint – "colour or clear".
- Children can be invited to frame their paper with tape.
- Begin with crayons and explore the technique of "resist" where the water colour interacts with the waxy crayons.



Pelo (2007)

PAINTING

- Paint should be available everyday for children.
 Children can paint at the easel or on tables (under tables), on walls or floors.
- Stick to the primary colours red, yellow and blue.
 Give children the opportunity to create their own secondary colours.
- Tempera is a permanent, fast-drying painting medium consisting of coloured pigments mixed with a watersoluble binder medium, usually glutinous material such as egg yolk. Tempera also refers to the paintings done in this medium.
- Tempera is available in block format or liquid format.
- Before beginning to explore colour, experiment with black and white, the beginning and the end of colour.



PROVIDING BLACK AND WHITE PAINT EXPERIENCES FOR CHILDREN

Black and white provide a frame through which we more clearly see and understand colour. Side by side on paper, the contrast between black and white calls each more fully to life.

Arrange the table with place settings.

Begin with white paper or begin with black paper, alternate the place settings or provide children with both.

Demonstrate how to use a brush with paint.

Invite the children to explore:

Black paper and white paper. Black paint and white paint. Two colours that are opposites. I'm curious to see what we discover about these colours that are so different from each other.

After the children have had time to explore the simplicity of black and white, introduce the mixing trays.

These are the mixing trays – trays for mixing colours to make new colours. When we mix paint, we always start with the lightest colour. The light colours are weak colours; it is hard for them to change a darker colour. Dark colours are strong colours: just a few drops of a strong colour makes a light colour change. White is lighter than black, and that makes it weaker than black, so we start with white.

Invite the children to spoon a scoop of white paint and put the spoon back until they need more white paint. Then use a new spoon to scoop some black paint.

Use a stick to mix and then place on a paper towel. Draw children's attention to the new colour. What name can they call this new colour?

Pelo (2007)



TUFF TRAY LOVE

A tuff tray is a large heavy-duty plastic tray. The tray itself is octagonal shaped with raised sides that are perfect for containing different materials for all kinds of messy play. It is approximately 1 meter in diameter. You can use them inside or outside. With or without a stand. Perfect for small world play and to contain messy process art experiences. Tuff trays are HUGE in the UK. You can buy them here!







I love staying connected to early learning professionals!



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Find my Facebook pages – Technology Rich Inquiry Based, Resources to Support Child Development and the York Region Nature Collaborative



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