



THE DEVELOPMENT OF ARTISTIC CREATIVITY IN EARLY CHILDHOOD AND PRESCHOOL AGE

performance action painting soft sculpture graphic

PUBLISHER

Ivan Prskalo
Faculty of Teacher Education, University of Zagreb
Zagreb, Savska cesta 77
www.ufzg.unizg.hr

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DESIGN AND LAYOUT

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ISBN 978-953-8115-36-3

PRINT RUN

E- book

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THE DEVELOPMENT OF ARTISTIC CREATIVITY

IN EARLY CHILDHOOD AND PRESCHOOL AGE

performance

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Course
**RESEARCH OF
EARLY CHILDHOOD
CREATIVITY**

FACULTY OF TEACHER
EDUCATION
UNIVERSITY OF ZAGREB



FOREWORD

Associate profesor Antonija Balić Šimrak, PhD is dedicated to her work on the project The Development of Artistic Creativity in Early and Preschool Age and the course Research of Early Childhood Creativity. Through them she systematically encourages the awakening of the visual cognitive world of students and art pedagogues. Their ultimate goal is to awaken and enrich the youngest, and therefore the most open-minded generations, to new artistic experiences that are actually the beginnings of their creative participation in the visual arts expression. Creation is everything. Every thought that has moved the boundaries of the cognitive world is based on creativity, irrespective of the branch, be it social, scientific or cultural that the child will later develop. Well-designed and well-prepared projects in kindergartens are innovations in which children learn about the world around them and within themselves. This project enables students to upgrade and build their own art experience because knowledge is the only authority that can convincingly awaken the curiosity of others. To know how to prepare a project, motivate children through conversation and play, provide equipment and materials, anticipate all the situations that could happen ... - all this is important and necessary in order to ensure the quality of activities for the youngest. They are the most sincere participants in the construction of the project, because they are curious, open and sincere in all the steps of their activities. These activities stimulate the creativity of students and children. They open up many senses and prepare them for quality work with those who think with their hearts. The exploration of children's artwork is a course that develops all senses of touch, taste, smell, and vision ... It opens up many possibilities, whether it is therapeutic artwork, fine motor development, perception development, experimenting or exploring a concept from the idea to realization. The project on early childhood creativity has opened up many issues and opportunities for early childhood creativity, and precisely through research and exploration it has the opportunity to grow into a serious international story. Creation has no boundaries, and its each movement is the creation of the art of life.

Anita Parlov, Assistant Professor of Art





TABLE OF CONTENT

PERFORMANCE AND CHILDREN'S ARTISTIC CREATIONS 19

SOFT SCULPTURES IN SCULPTURAL DESIGN 31

ACTION PAINTING IN BIG FORMAT 51

GRAPHIC PAINTING AS A PLAY IN THE KINDERGARTEN 65



THE DEVELOPMENT OF VISUAL ARTS IN EARLY AND PRESCHOOL AGE

The project The development of visual arts in early and pre-school age is an integral part of the course Research of children's artistic creativity at the graduate studies of Early Childhood and Preschool Education at the Faculty of Teacher Education at the University of Zagreb in the academic year 2015/2016. This year the course took place for the first time in a regular program of the studies, and for this reason it had the opportunity to become a full-time course, as opposed to a short course that has been held under the same name for three years now at part-time studies. This project was preceded by a complex study of Croatian traditional culture and children's art creativity conducted by about a hundred students of part-time studies, mainly employed and experienced educators, who under the mentorship of kindergarten teachers from kindergarten Iskrice presented this topic with outstanding results. However, it is a rather different circumstance to carry out such activities with students who have just completed undergraduate studies and have no experience in the profession. For this reason, such work should be approached differently. The basic starting point in designing the project was to keep the decision that it should, as far as possible, hold to the principle of free creativity in the field of art. This meant that goals and tasks (those relating to children) had to remain open and that the process had to be spontaneous in order to get a better insight into the ways children access creative art. For this purpose, we designed twenty-four activities that were carried out in the kindergarten Izvor and kindergarten Špansko. In the process of preparation we approached visual arts as we did in the course of Methodology of Art Education, but this is now a secondary issue. The aim of this course is for the students to adopt ways with which they can shape research in the artistic field. Their pre-knowledge here plays a major role. However, they lacked experience in direct working with children and experience with specific methods of artistic research. The importance of the visual recording process, taking photos and recording is placed in the foreground. The focus of our interest was the process of development and the direction in which the activities would develop and we "intentionally" did not know where this would lead us.

Carrying out activities and collecting materials were the first part of the research. In the second part, the collected materials were examined, processed and distributed into one of four groups: performance, soft materials in sculpture, action painting, large format and graphic painting as a play. These were the results of the research. Only when the sources of information were placed into groups a common reflection of the achievement could be made and details approached, the firm composition was set. Just like the artist first contemplates the concept, composes the composition and then moves to the creation and completion of the work, so we first set the basic principles of research, subordinated the research plan and with special attention and respect for the main actors - children finished with common reflection and cognition. This book should serve as an example of a model as how visual arts can be explored at early and preschool age, with the awareness that there are still many models - those already familiar and those that are yet to be discovered.

KINDERGARTEN ŠPANSKO

Katica Ardalić, principal

Špansko Kindergarten was built in 1982 as a subsidiary of the former Children's Center 8th of March, based in Kustošija. With an intensive expansion of the settlement, kindergarten capacities became insufficient and new kindergartens were built and old ones reorganised, resulting in a number of changes in organizational and spatial conditions of working in kindergarten. Thus Špansko Kindergarten became an independent public institution on December 13, 1996. Several years later, after building a new subsidiary facility in Hrnetička Street and by renting space on VI Oranički odvojak, no. 4 Street, kindergarten Špansko stopped transporting older educational groups into the free premises of other kindergartens in the western part of the city.

Today the kindergarten operates in 5 locations and has 23 educational groups (subsidiary Slavuj - 13 educational groups, Lastavica - 3 educational groups, Sjenica - 1 educational group, Djetlić - 1 educational group, Vrapčić - 6 educational groups). Despite many changes that accompany kindergarten work, our constant orientation to the child and its wellbeing has remained unchanged. Our kindergarten is a community that grows and develops with the idea of mutual learning, reflection and creation of one's own curriculum with emphasis on the stimulating material and social environment, the constant development of professional competences of all participants, quality relationships and excellence in the implementation of the tasks of the educational process. Based on the achieved level of professional competencies ten professional employees have been promoted to mentors, and one to a consultant.

Starting from the needs and interests of children and parents and the specifics of the community in which the kindergarten operates, along with the regular program, early language learning programs (English, German, Italian, French) were also organized. The program with gifted children Klikeići, an activity program with children with disabilities in the conditions of inclusion, Gabriel's seeds digital development program, a support program for successful parenting, and a program for children's musical creative workshops enriched with folklore elements. The kindergarten was appointed as a workshop of the Faculty of Teacher Education, for the courses entitled Research of Children's Musical Creativity and the Research of Children's Artistic Creativity.





KINDERGARTEN IZVOR

Krešo Tomljenović, principal

Kindergarten Izvor based in Zagreb, Prilaz Gjura Deželića 30, is a public preschool institution founded by the City of Zagreb. Its beginnings date back to 1949 when nursery Zelengaj was founded for children aged 3 months to 3 years. In 1956, the first educational group of preschool children enrolled, giving the institution the status of kindergarten. In 1991 the kindergarten gets its name full of symbolism – IZVOR/SPRING. Today it operates in three interconnected buildings (Sunašće, Izvor and Potočić) that are physically completely different, both in terms of architecture and appearance and size of some rooms for children. The Kindergarten has 21 educational groups, of which 19 are in regular 10-hour educational programs, and two educational groups at the Zagreb Children's Hospital, where the Kindergarten program has been implemented in the hospital since 2007.

Kindergarten Izvor has been in the process of systematic change for many years, trying to become a place of innovation in the area of early education, with an emphasis on raising the quality of educational practice, creating a development stimulating environment and changing the roles of children and educators in these processes. Particularly important is the fact that in our kindergarten children are actively involved in planning activities and thus in the design of the curriculum. We have the following programs: a regular 10-hour program, a regular 10-hour program enriched with early English language learning, drama and visual arts program, a Catholic educational program, Kindergarten in hospital, a program called Children in Nature organised in the City of Youth, a Child Abuse Prevention Program, a preschool program, a shorter program of rhythmic and dance, sport and English and German courses.

Kindergarten Izvor was an active participant in the international project Comenius 1 (2005-2008) and was appointed as a professional development center called Creating a Developmental Encouragement Environment and The Changing Role of Educators (2007-2010). At the initiative of the City Office for Education, Culture and Sports, we were awarded the City of Zagreb Award (2008) "For the best results achieved in work and the reputation of the early-stage educational institution." Today, the kindergarten operates as a workshop for students of the Faculty of Teacher Education, University of Applied Health Sciences and Catholic Faculty of Theology in Zagreb. A large number of professional staff members of Kindergarten Izvor have reached the level of expertise for which they have been appointed as mentors and consultants.

KINDERGARTEN ŠPANSKO

Helena Burić, pedagogue

The language of art and research in the field of art has been one of the basic determinants of the curriculum of kindergarten Špansko in the last ten years. Belam's approach to children's art was a particular influence for this work. This approach enabled educators to broaden their horizons about the originality of children's expression and gain insight into the possibilities of choosing expression techniques. It also encouraged educators to have a different approach to introducing art exhibits to children. The natural continuation of work in this area occurred in a joint discussion and invitation to participate in the course, which would be distanced from the strictly methodological orientation, and would become closer to the research approach and documenting the development of children's artistic creativity.

The course Research of children's artistic creativity was created in the context of contemporary thinking about the development of the curriculum and the principles of learning and creative expression of early and preschool children. As a pedagogue, it was particularly interesting to me to explore ways of encouraging creative expression of children. Namely, young children have their own specific sense of expression based on sensory learning, which is most often gestured and dependent on the psycho-social environment in which the child is brought up and is therefore a very sensitive and surprising area of discovery. Another focus of interest was the approximation of certain types of expression in the field of contemporary art (performance, soft materials, graphic arts, action painting ...) to a child and the ways that the child combines technique as a means of expression and combines elements of playful, expressive and artistic action. In that sense, working with students and mentors was indeed a process of research.

In the implementation of this innovative course, we have highlighted several important postulates for promoting the development of visual arts and children's abilities of discovery and creativity. These are: respect for the child as an autonomous and authentic being, understanding of the child as an equal partner in the creative process, allowing the child to independently investigate and freely discover in an artistically encouraging environment and given materials, enabling the child to



independently choose the methods, motifs, materials and techniques, and cultivating the conviction that there is a special understanding of the artistic expression of each child and that the authentic expression of the child is accepted and appreciated. Particular attention in the work with students was devoted to the elements of monitoring and recording the process with videos and photographs. This is a necessary prerequisite for subsequent decoding of the process, but also for clearer information on the transformations of certain techniques and activities initiated by the child.

KINDERGARTEN IZVOR

Dinka Žuvela, pedagogue

Kindergarten Izvor emphasizes the team work approach and willingness of employees to face challenge and innovation. We continually explore our own practice by conducting action research, sharing ideas, knowledge and information at all levels. We are open and flexible in introducing changes in work, focusing on the well-being of the child and its overall development. We pay a lot of attention to the arrangement of space, offer the appropriate pedagogical materials of high educational potential and create an atmosphere in which each child will feel good, useful and satisfied. Accordingly, we have organized spaces as workshops and ateliers where children from different groups and different ages are together and in this way interaction and communication among children are promoted and have a positive impact on the development of social competences. Thus, children can independently organize activities which they are interested in throughout the day, choose partners in the learning process, and strengthen their autonomy and responsible behavior. Such work requires a common team approach in which it is important for all educators to get acquainted with the work of other colleagues in order to adequately support child learning. The whole context that should contribute to the development of children's competences and creativity is of great importance to us. We believe that every child has the right to express itself in its own way and to feel honored, respected, appreciated, valued and affirmed. Spontaneous expression of children requires the following prerequisites: the environment should be encouraging and safe; time must not be limited so that children can express themselves in their own rhythm; all the materials should be available to children so that they can follow their own wishes and needs and are able to approach various activities and be led by intrinsic motivation. Such motivation will make playing, learning, and activities richer and more meaningful and will provoke a sense of pleasure and satisfaction.

In early and preschool age children creatively express their understanding of the environment. Creativity is manifested in various activities, especially in art where children can express themselves without fear of failure, try out different techniques and discover themselves and their emotions in an authentic and natural way. The child's artistic expression in everyday life is of special significance for our work as it enables us to understand the child in a better way. Throughout the day, children are allowed to

use different ways of expression such as visual, musical, kinesthetic, graphic, verbal, and other expressive ways that enhance different symbolic expressions of the child. Therefore, it is important for us that the environment supports child's innate creativity by offering various appropriate media for expression. From professional staff, this requires lifelong learning. Collaboration with the Faculty of Teacher Education of the University of Zagreb contributes to a joint research and a better understanding of the child's worldview. Each generation of students brings their own creativity, something new and different, allowing the same phenomena to be explored in different ways. Each student, kindergarten teacher, parent and child brings something personal and thus contributes to the creation of a common vision of kindergarten, ie the creation of a place of shared quality learning and the lives of children and adults.





In our drama group where movement, mimicry, gesture and acting are present in different ways on a daily basis these activities of performance and soft sculpture have totally engaged the children. The children connected all the elements, spontaneously, joyfully and with a lot of imagination, into an artistic expression and while doing so thoroughly enjoyed themselves.

Dragica Vиноžganić, preschool teacher- consultant



Antonija Balić Šimrak

PERFORMANCE AND CHILDREN'S ARTISTIC CREATIONS

Process orientation and interdisciplinarity make performance an exceptionally appropriate modern approach to preschool curricula and a wider implementation in education. Conceptual art developed in the late 1950s as a kind of reaction and bounty against the ubiquitous abstract expressionism that was focused on the expression of emotions without any social or political engagement. Performance artists, performance being one of the forms of conceptual art, first and foremost express their attitude and ask questions and seek to encourage public reaction. Children are a very grateful audience who, without obstacles, participate in performance with their body as well as verbally, upgrading it and giving it a new direction. Of all performative forms most suitable for children's research, it is probably bodyart where the body of the performer becomes a tool and serves as a medium for expressing emotions. It is equally possible to work with children to express their attitudes and ideas without further materialization in the form of a work of art. Through performance children are encouraged to explore space, their body in space, experiment with rituals, to introduce their friends to the process. Performative action demands complete freedom of performance and requires creative thinking that leads to unpredictable outcomes. Among children of preschool age, clearly visible are individuals for whom conceptual thinking is very familiar, they often form teams in which they state the basic concept (forming an idea), and the other children become practitioners.

A characteristic of performance is that it contains elements of dance and dramatic art (speech, acting, scenography, costumes) and this makes it suitable for interdisciplinary research and related concepts. It is an opportunity for educators to expand the field of research of visual arts and to make children become aware of the possibility of artistic activity without the ultimate material product. Video clips and photos remain as a testimony to what has happened, everything is documented, and the documentation process is present and developed in preschool institutions.

It is important to emphasize that the application of performances or other forms of conceptual art in visual arts does not tend to criticize traditional art practices, but rather enables children to gain insight into the richness of artistic activity.



Motion-based activity within a stretchy black fabric is designed as a performance act in which the creative process is recorded and documented by a camera and a video. All aspects of this activity were interesting to the children and they equally included themselves in the performance as well as in the observation section. The first part of the activity consisted of movements in space, and the other individual





performances under the lighting that laid the shadow of the performer on the back of the stage and gave the children the opportunity to express themselves in this way. In both activities, children in public contributed with comments that influenced the performance development.





Dealing with their own shadow, reflection on the phenomenon of shadows, initiated many new activities, and contributed to the brightening of the contrast between light and dark as a visual element, inspired imagination and sensitized the eye to seeing unusual details.

The theater of shadow was a logical continuation of the exploration of light and shadow, and in this process spontaneous stimulation of children's literary creativity was also initiated because puppet play triggered the creation of true dramatic conversations.







Organisationally and technically quite demanding activity entitled “A Walk on the Path” was carried out in two joined nursery groups and included a lot of natural material. Toddlers had an opportunity to walk along the forest path and do whatever they wanted. At the beginning, the children were excited about it because such a scene was somewhat new to the group, but soon they began to explore all the opportunities that they were provided with, from light walk to run. They accepted the game as a play and spontaneously included all available means of transport and props needed for the manipulation of leaves, chestnuts, pine branches and the like. The children remained doing the activity for a long time and continued to use the natural items after the scene was cleaned.

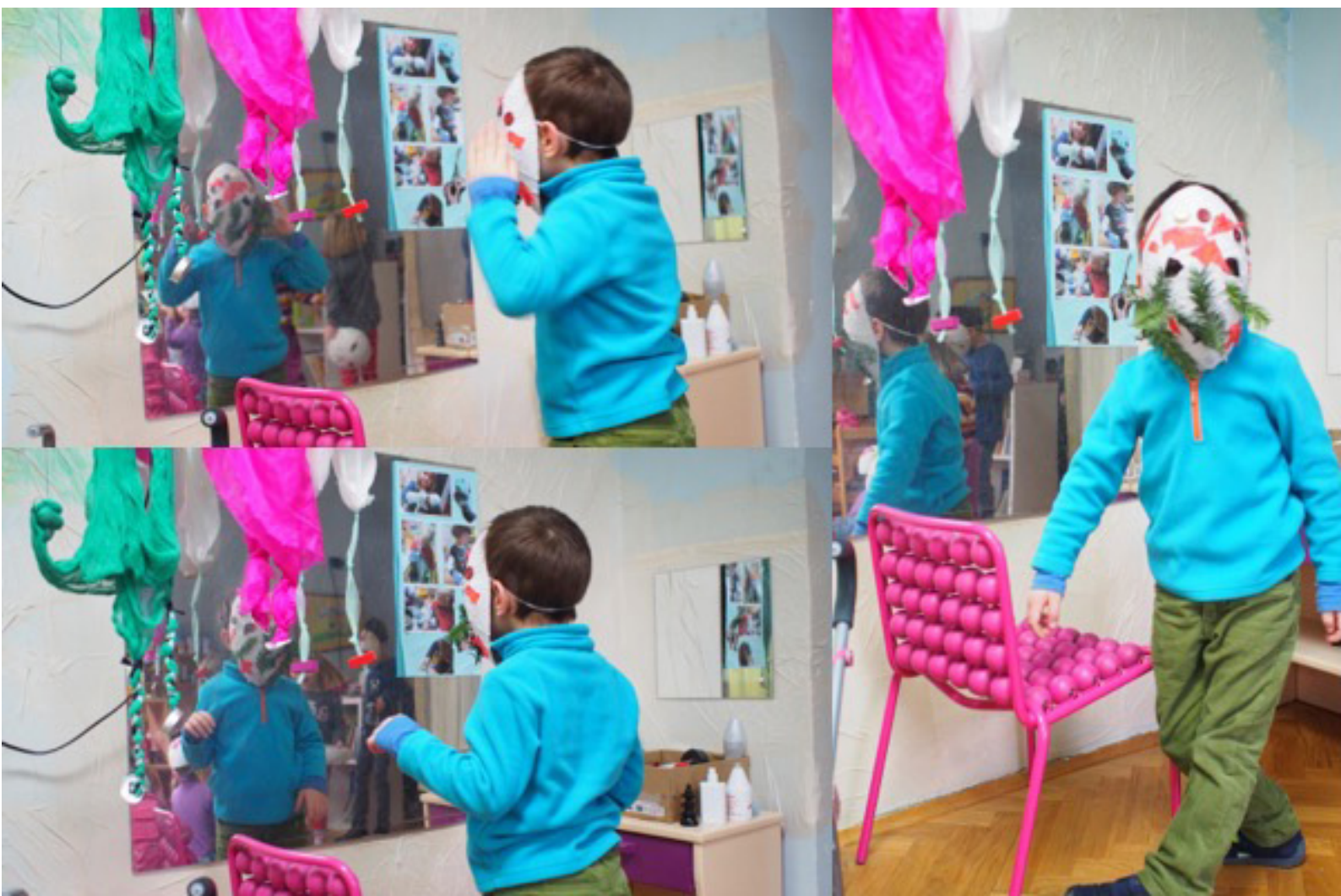
By enabling the youngest to explore and handle natural materials and by giving them complete freedom in their choice, we have discovered and learnt about new ways of applying art for the purpose of design. Such art, freed and left to the creativity of children, is just one of the areas that together with other art media have a strong influence on emotions, intellect and sensory motor skills of the child.

Art is an inspiration that develops drives for active creation.

Sanja Bijeje, preschool teacher-mentor

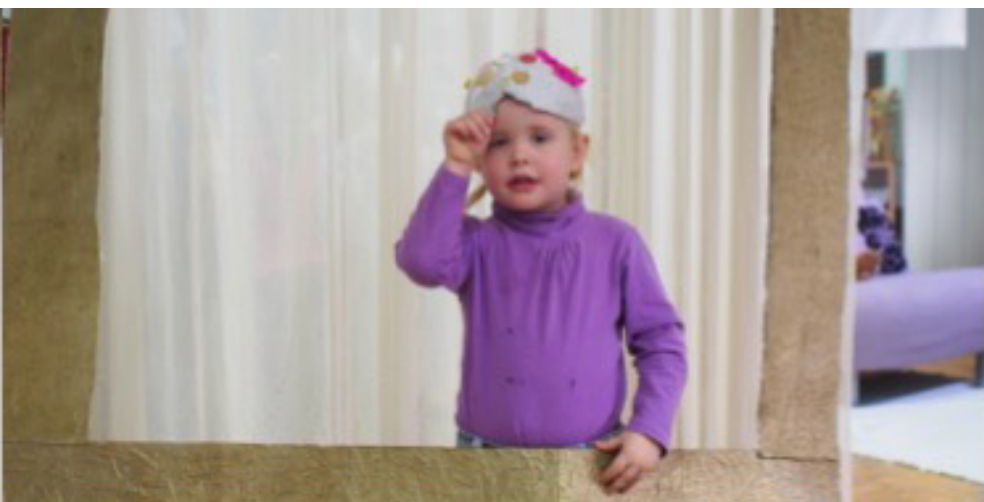


Performing was quite natural for children attending a drama group because role-playing and creating characters for them is part of everyday activities.





In the activities of frozen live pictures they made masks for their performances all by themselves.





In the "Little Orchestra" activity we engaged in music and dance, trying to include as many other artistic expressions into visual art activities. We introduced nursery children to improvised instruments like tambourines, castanets and various percussions, after





which the children were happy to join the singing and dancing. This was our valuable contribution to the exploration of possibilities of doing a performance in working with the youngest.

Through "Little Orchestra", "Little Picasso", "A Twill Pinetree" and "Four Seasons" activities children have explored new ways of using different materials and new art techniques through playing, and visual material was used as an incentive for a creative process with a visual, but also non-visual product. Children spontaneously approached the creative act of performance and action painting, according to their nature, making it clear that these areas belong to the child's personality.

Interweaving different contents (music, dance, stage expression) influenced the creation of an emotional experience that resulted in the fulfillment of the innate child's need for creativity. This also fulfilled the educational task of developing the child's awareness of the interdependence of everything in its environment.

Željka Štabek, preschool teacher-mentor



Antonija Balić Šimrak

SOFT SCULPTURES IN SCULPTURAL DESIGN

Soft sculpture is mentioned for the first time as a term in the context of pop art in the United States and is mainly related to Claes Oldenburg's work (b.1929). In relevant glossaries, it is largely defined according to the material used and is associated with works made of fabric, plastic and fur, emphasizing its characteristics to counteract the gravity and durability of shape. The characteristic of soft sculptures that contains strong emotional meanings and connection with tradition is largely unrecognizable, although today, with the shift of half a century since the first sculptures of soft expression emerged, it can certainly be identified as one of its significant features.

Soft sculpture allows the child to spontaneously create, freely shape the material, and to allow the material to impose its character. It is a feature of the fibrous materials that they have a complex construction structure which can result in amazing artistic formations rich in texture, tone and color, indicating extremely great potential for working with soft materials in the educational process.

By shaping soft sculptures with children, we encourage tactility and creativity in creating unusual forms and open a new perspective of modeling and exploration of sculpted materials. It is well known that the children are sentimentally attached to the soft materials they bring from home to kindergarten - various blankets, cloths, pillows, cloth toys - their connection with home and the need to feel and always carry the tenderness of parents' vicinity. What should also be emphasized is the possibility of designing space from soft materials that appear in every room in which children are, and the goal is to provide the children with peace, security, warmth and intimacy.

The creation of soft sculptures and objects strongly supports the cognitive development and the sensory motor skills and it is instructive for each educator to engage in activities that will provide them with a fresh approach to artistic creation with children and encourage them to experiment further with the materials. It is well-known that educators are constantly looking for new materials that will provide children with quality incentives, and soft materials with their availability, versatility, low price, and minimal risk of injury can be seen as an excellent choice.





Soft materials in the pre-activities are ideal for research and play, and in further stages they become a tool for shaping the most diverse sculptures. We followed basic ideas of contemporary artists. In this way we designed funny installations with the children.





A homemade plasticine is a very useful material and for nursery age perhaps the most suitable for performing mass modeling techniques.





The coloring achieved with edible colors is additionally valuable, especially when a nice pastel shade is obtained.





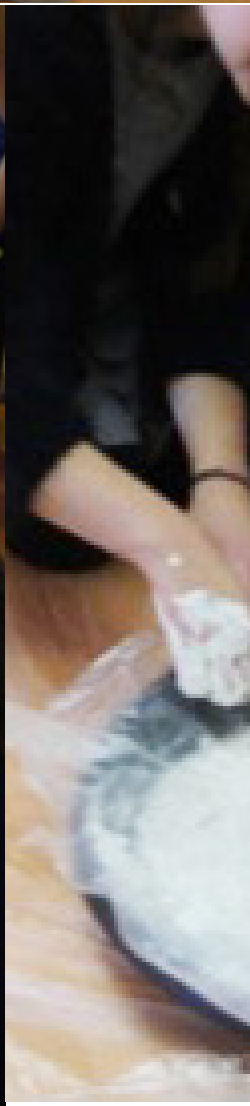
In shaping an alternative pinetree, we were using an unusual combination of materials, trying to stimulate creativity in children and make them aware of the possibility of transforming the material. The filling of the plastic gloves, besides being a good





exercise for developing a fine motor skill, has shown children how the outer primary base material takes over the shape of a filler. This experience will be valuable to a variety of other activities in the field of soft sculpture design.









Gypsum is a material unjustifiably very rarely used in artistic activities with children of early and pre-school age. Besides being very accessible, there are also interesting technological features that give children an insight into the chemical and physical properties of the material. The process in which gypsum mixed with water passes first from powder to liquid and then into solid state is the basis for designing a series of creative activities. One of them is the “Walk on the Moon” in which we designed the theme in accordance with contemporary trends in art, with emphasis on performance and soft sculpture. The plastic sculpture in this case retained only visual softness because foot prints in the crowded masses acquired their constant, solid shape. By moving the gypsum from liquid to solid state, the children witnessed massive heating of the mass and immediately followed by accelerated cooling during which the gypsum hardened. This process has been a spell for children, which has further stimulated interest, playfulness and enjoyment of activity, and has enabled play and research to be revealed. The great potential of this material is to sensitize children to scientific experiments, and thus to link science and art in the educational process.



After all the activities that students had with children in my group, I can say that I am a bit envious of the freedom and spontaneity that children have in this youngest age. What is primarily and deeply embedded in these little bodies is motivation and true desire for expression that inspires a sense of success, self-reliance and relaxation.

The materials, equipment and techniques offered by students provided unexpected situations and reactions and contributed to learning in the most natural way - by research and experience in the immediate environment. I believe that a quality environment and an educator who accepts and confirms are key to encouraging children to create, imagine, and establish a contact with themselves.

Marina Dundić, pre-school teacher



A series of artistic activities based on the process of shaping soft sculptures have been carried out in such a way that the children fill different fillings into almost sewn shapes. Depending on the type of filler (cotton, sponge, seeds, stones and the like) the shapes have taken on specific characteristics. They changed their weight and they offered a completely different experience. A rabbit filled with seeds in the child's hand, under the influence of gravity, fell. Placed down on the surface, the same rabbit would take over its shape. The rabbit filled with cotton would hold the shape, but could not hold the upright position. This was also an incentive to reflect on the physical properties of the material.





As the activities took place at Christmas time, we decided to create another alternative pinetree inspired by clothing artists: Erwin Wurm, Charles LeDrayem, Robert Gober and others who use for their art expression clothing items by transforming them into sculptures / objects of interesting meanings . The green shirt made of twill represented the pinetree while the shapes made of aluminum foil were arranged on represented Christmas jewelry. The interesting thing we did not count on - this shirt made of twill with silver decorations largely resembled a uniform with ordnals so in some way, just like it is in contemporary art, it also gained its metaphorical meaning.



The use of a variety of fabric for the design of soft sculptures is of great importance for the enhancement of the properties of fibrous materials. If the pinetree had been shaped like a pullover, it would have left a far warmer impression, while the pinetree of a fine organigree would have given the impression of fluidity and meditation. The attributes that a fabric has are very much reflected in the overall impression of the shaped work.



The question of using food in art is one of the issues around which it is difficult to agree. There are different attitudes about it- that food can only be used for eating to the point that such material is not sufficiently visually artistic. We decided to experiment, in this case with pasta. In pasta we saw only the material that has its own form, texture and color that corresponds well with the pastel shades of domestic plasticine and allows research in the field of modeling.

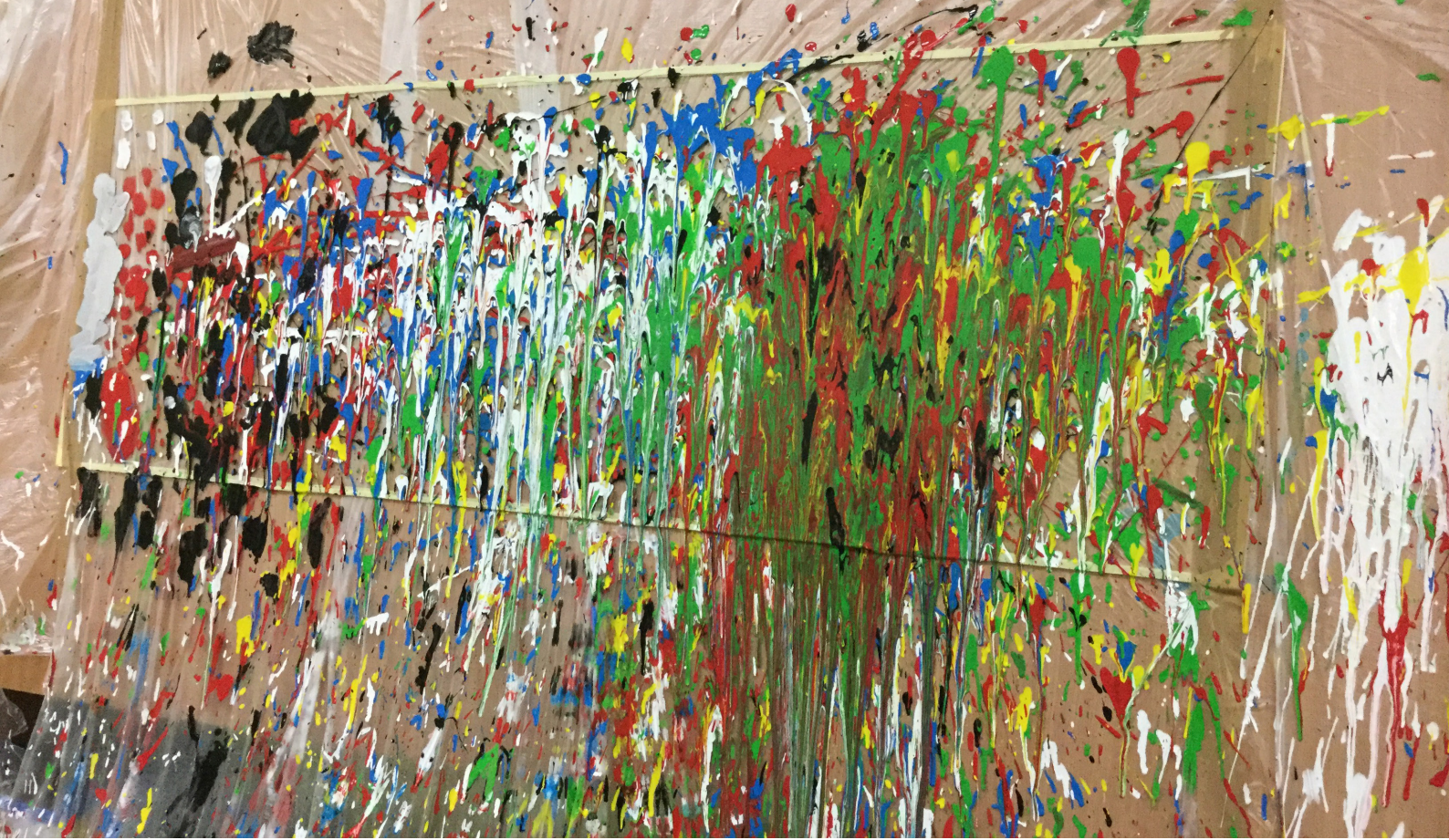
We modeled by encouraging the development of tactile perception (soft, hard, coarse, smooth) simultaneously counting the pikes on hedgehogs and wings on butterflies. This activity was support for early adoption of mathematical terms.







Soft sculpture very often includes color, whether it is a pattern or a color of used fabric or other fibrous material, or a painting intervention on the sculpture surface. This principle led us to the dinosaur formation activity. What also played a great role in this activity was the conversation with the children about these fascinating animals, which deepened their scientific knowledge and gave them additional incentives for painting the shapes. The filled dinosaur silhouette here served as a painting canvas for children to paint their experience of a dinosaur character, as well as to show their vision of the contents of a herbivorous or carnivorous stomach. This conversation activity also inspired many statements about the dinosaur's experience and pre-history in general.



Antonija Balić Šimrak

ACTION PAINTING IN BIG FORMAT

When it comes to child's artistic expression, action painting with its passion, spontaneity and dynamism is probably the most exciting aspect of artistic creativity. The requirement to prepare space for such activities is negligible in relation to the result obtained. Action painting almost guarantees a quality work process, and the result makes it even more impressive, so the effects of the apparent freedom and the grand end result are always engraved in the psyche of the child. This manner of painting is based on a creative process that excludes rational opinion and control, and at the beginning of the 1950s, the 19th-century art critic Harold Rosenberg identified it as one of the fundamental approaches to art expression in art therapy. The reason for this is precisely the spontaneous release of emotions, whereby the work created gives a sort of subconscious map of the one who created it and helps in revealing and healing traumas, frustrations and bad emotions.

Action painting means using color and various tools for applying, dropping, spraying, casting. Painting can be literally performed with the whole body, by using energetic movements but also finest spontaneous actions with fingers or breath. It is almost common for such a painting mode to produce a large format of some background, which promotes freedom of movement and expression.

The most famous representative of action painting, the American painter Jackson Pollock, explains this painting process: "It is not important how you apply color, but what has been expressed." This underscores the importance of the subconscious, which through the creative process finds its way and materializes itself. The works thus created are in some way a record of condition of somebody's psyche, and the resulting composition becomes the content of the painting and speaks about its author.

Educators often testify about the positive effect of such activities on children who show the highest degree of agitation and aggression. After painting in the manner of action painting, there is a visible decrease in such feelings.

By performing action painting activities in kindergarten, we offer children an exciting and contentious creative process, visual expression through playing, and enjoyment in the research process. At the same time, we expand the possibility of using different art materials and tools, and point to the freedom that is achieved when we are creating our whole being without paying attention to the "harm" that has been produced with it. Joy and laughter are the characteristics that are evolving during action painting, which encourages the development of positive emotions and group communion.



Action painting in a nursery group required a thorough preparation of space. The children applied paint to the prepared canvas with plastic syringes, joyfully following the orbit of the paint and the trail they left on the canvas. The painting was organized in a way that the children are individually approaching the canvas and sprinkling





the color they had previously selected, in several circles until the composition was saturated enough. Such a way of painting was very much awaited because it became a play with an unexpected outcome. The color that fell on the protective foil was used to make several prints by creating attractive large-format monotypes.





In the outer space, we could explore more thoroughly the possibilities of action painting in large format and with various means. The paint was applied by means of plastic balloons, ball and with the aid of a syringe. Water-melted canvas rendered the dye in contact with the substrate to obtain a discolored, watercolorized outline and to dry in a pastel variant.





The choice of art materials and techniques (painting, action painting) in line with the level of child's psychophysiological development (3 - 4 years) has enabled openness, high involvement, safety and emotional well-being for the child. Familiar materials as artistic stimuli (balls, marbles, colors, balloons, boxes, surfaces of different sizes and textures), the children unobtrusively and freely experimented in a different way from the usual. Contribution to the development of divergent thinking, and thus creativity, was achieved.

By using activity photographs and the works themselves we later encouraged the children to recall and comment on the creative process they participated in. This resulted in increased initiative and autonomy of children in the choice of materials, preparation and performance of activities.

Helena Gašpar, pre-school teacher -mentor

The body as a painting tool is a very common phenomenon in action painting, and children's research into color mixing and its application to the surface with a foot and palm is a natural process. Foot-painting on a vertically-aligned paperboard inevitably leads to the whole body being involved in the painting process and for the child to release the discomfort because its clothes got dirty.



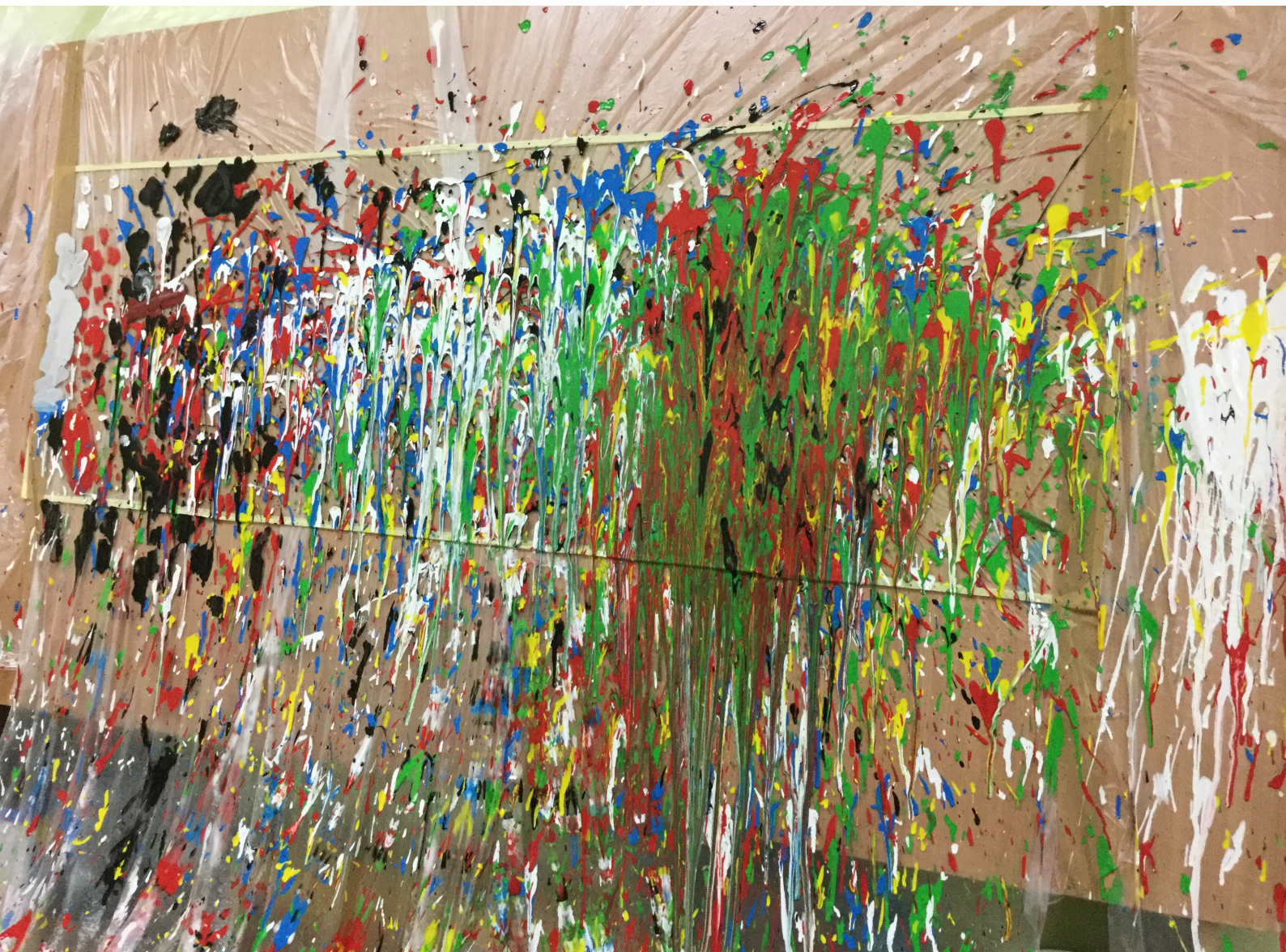
Action painting as a form of expression was first used in the older nursery group Zvezdice. The little ones were introduced to the game with their hands, the children were encouraged to exercise their fingers, palms, and feet. With a stimulating music background, the children started to explore and express different textures of tempura. We realised the need for children to fully explore the offered material using the entire surface of their hands and feet. From this we conclude that in the collective artistic expression of children, emphasis is placed on the process and research of materials.

Marija Oršić, preschool teacher

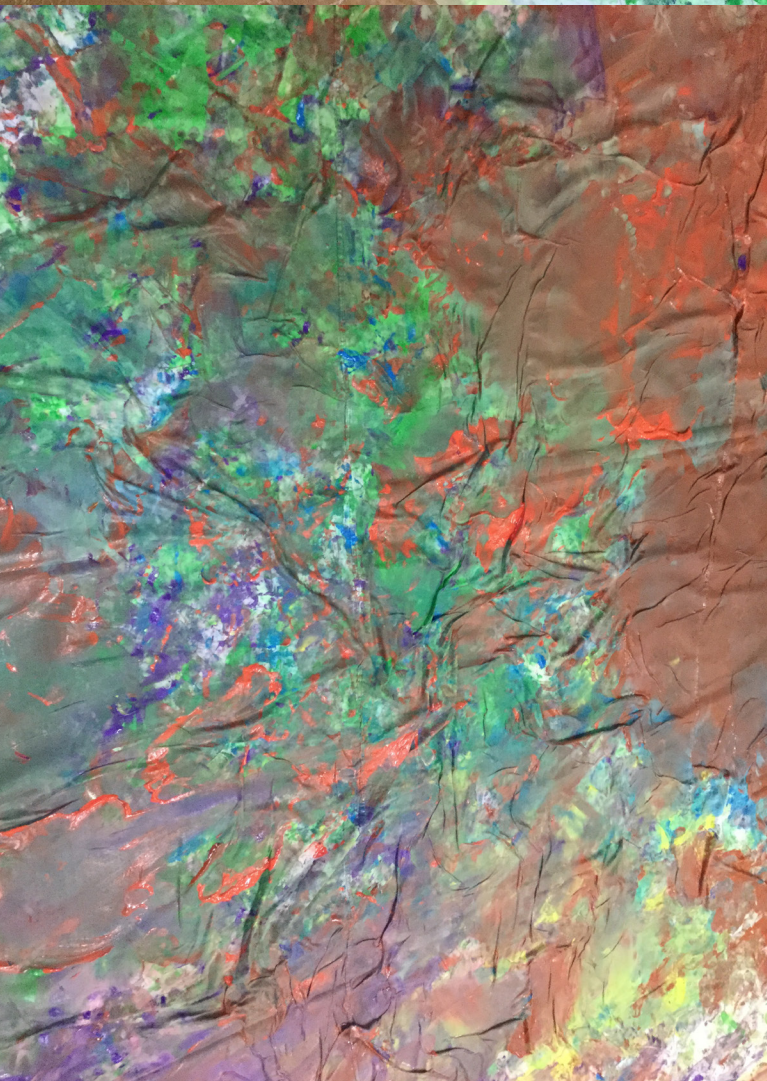




The painting method by color dripping was inspired by the representative of this painting method - Jackson Pollock - by applying the color to the vertically placed large piece of plexiglass. This is an activity in which the children remained exclusively for a very long time, and especially exciting was the painting on the plexiglass placed in the middle of the space so that it could be seen from reverse and could clearly follow the course of the painting. This process, taken over from the documentary film about Pablo Picasso, is ideal for tracking and documenting a child's research on painting.







In the activities entitled "Four Seasons" we combined dance and visual expression. On the big white cloth, the children danced along to Vivaldi's celebrated music starting from winter, spring and summer to fall. Each time, children were offered colors characteristic for a particular season in specially prepared bowls, and when they dipped their feet in the color, they danced freely on the canvas. The result was a remarkably expressive composition that later served as decoration in space.



Group action painting provides the possibility of designing very interesting paintings that can be further intervened by stamping or by transferring a figurative motif with a brush. Large formats can be used as decorations in space or as scenery.







Action painting can also be accessed very meditatively, as in this example, where we performed after relaxing to gentle music with bubble balloons. The combination of gentle, floating balloons that left a pastel trace on the substrate and relaxation music on the floor have made this activity just magical and gave a new, subtle note to action painting.

In today's hectic way of living, this activity has enabled the children to have moments of relaxation and silence. Music as a background and the magic of the tale that preceded it initiated and enriched an emotional experience that inspired motivation, creativity and ultimate artistic expression. The exploratory process that took place has resulted in children's excitement and joy!

Dragica Vinožganić, preschool teacher-consultant



Antonija Balić Šimrak

GRAPHIC PAINTING AS A PLAY IN THE KINDERGARTEN

Graphic techniques are the ideal media for exploration through playing. Early and pre-school children can extremely easily adopt a graphic technique that implies printing a certain motif on the substrate with matrix mediation. In this case, the term matrix can encompass the most diverse media and forms (parts of the body, plant, coin, templates), while the substrate on which something is printed can virtually be any flat surface or material. The diverse use of the matrix and substrate provides a very creative approach to the art activities in the kindergarten and can be combined with many other expressions, such as performance, action painting, applied arts etc. Sometimes graphics combined with other art techniques can lose visibility, but it is important that the concept of graphic thinking is adopted during the activity. The very reproductive feature of the graphics attracts the child to experiment with color and print strength, and the specialty of high, deep, and flat prints is challenging for educators preparing the creative process. Graphic painting with its rich and complex technology makes it an impressive result because, apart from child spontaneity and technique, it adds extra freshness and rarely passes into a stereotyped expression.

In addition to mastering basic visual concepts, developing creative thinking and developing sensitivity in the field of visual arts, graphic painting also stimulates the adoption of mathematical concepts through the ratio of quantities transmitted by a negative or positive of the matrix. So graphic painting has an extraordinary impact on the cognitive development of the child.

The specificity of the graphic technique lies in some kind of workshop and teamwork. Space needs to be specially prepared and stages of work organized, whereby each child can receive a certain task or try out all phases of the creative process. Special pleasure for children is the creation and exchange of matrices that every time give different prints, depending on the choice of color and pressure. Teamwork encourages children to freely present their own ideas and experiences and encourages them to research, contributes to the development of communication skills, collaboration and mutual help, ie socio-emotional development. The working and creative atmosphere that is happening in the group certainly leaves a positive impact on the further planning of the program of the group. Especially the value of the research of graphic techniques in the nursery should be emphasized. Although this seems too demanding for such an early age, it is among the youngest that graphic painting experiences the freest approach giving the children the opportunity to play by imprinting their first figurative forms which they are not yet able to draw, paint or model themselves. In this way, "babies" create magic with their hands.



Graphic techniques or their alternative versions, such as seal prints with natural materials and various stamps made of various types of material, are a source of inspiration for artistic activities. Handling the seals is at the same time a play and an experiment that encompasses the research of many artistic elements and thus enriches the child's approach to visual art. The imprint of some form or material, with its very matrix, guarantees a satisfactory result and the children look forward to every task.





The storybook about the little elephant Elmer served as an inspiration for the matrix printing activity being prepared in cylindrical form. Spatula, wire, cardboard and lace made it possible to create different textures and combine them in different colors. The outline of little elephant Elmer was filled with white A4 size papers that are then removed from the substrate and on them in the style of Eric Carle a texture was printed to recast the elephant again into a vivid whole. It was a great opportunity to talk about diversity and tolerance - topics that are also being discussed in the story.





Printing our own palms and fingers is very often offered to children, from the earliest age. It thus evokes form, color, getting new colors by mixing basic, color tones ... If activity lasts long enough, the children will explore the formatting itself by applying several prints that will create different formations on the substrate. Sometimes these are evenly distributed prints, sometimes children enjoy creating dense prints by overlapping, and often this game leads them to create daring compositions that show that the child can intuitively form a very harmonious and powerful composition that reflects its personality.





By preparing the original printing matrices, we will ensure a great deal of interest in artistic activity. This time, students made "slippers" from sponges and cartons in the form of animal paws. They were put on with great joy and, as this is a nursery junior group, with the help of a student they passed through the prepared path, enjoying





the role of animals whose paws they were wearing. The combination of dramatic activity, the development of speech by imitating animal sounds, discussion about certain species of animals and their characteristics and artistic expression have made this activity extremely interdisciplinary.





By looking at an art discipline of artjournaling, which is often used in art therapy and design, we offer children newspapers as a base for printing various matrices, including their own palms. This is a technique that already contains an interesting typographic raster on the surface, which ensures the art quality of the finished task. It is an opportunity for children to hear something about printing work, about the process of designing and publishing newspapers and magazines, but also to try out this very creative technique that has many characteristics of collage.







Magic is always good, especially in activities with children, so we prepared for them an alternative variant of batik on paper. By spreading color with sponge seals, the children slowly uncovered the figure hiding in white paper. Discovering the dinosaur, which is certainly one of the most interesting themes, their enthusiasm was immense. The only thing that technically went wrong was the fact that the children, in an effort to reveal the hidden drawing as soon as possible, pulled the sponge stamp, making this activity more painterly than graphic. This change of direction of activity is always awaited with enthusiasm because we are able to note the spontaneous art expression of a child.



Showing more and more encouragement in selecting the matrix and the substrate for the graphics technique, we had cars which became paint carriers and left long traces on the canvas. We could characterize this activity both as action painting and seal printing. However, the classification of techniques in children's art creativity is not what we put in the foreground, but we are primarily interested in the child's interest in the activity and how it will approach it.





The format can always be limited and the printing equipment combined. In this case, the substrate was limited to the bottom of the boxes whose sides allowed us to roll balls and collide with cars within them, creating a compressed, expressive composition. They were later extracted from the box and exposed as graphics. The play here was the main trigger and the cause of long-standing enjoyment in activity.







Educators in their practice must be extremely creative in finding manipulative material, and this plastic cover is a real example of success. It helped us awaken the possibilities of circular compositions using the same procedures as in carton boxes.





The circular format also enabled group work and a greater number of participants on the same task. With regard to the works taken out of the rectangular cover, this exhibition of children's works made it richer and more intriguing.



As the end of the research of printing technology we decided for a really great format, offering the children a canvas that they could handle, wear it, walk on it, sit down under it and do all that seemed interesting to them. Tennis balls soaked in color were rolled down the canvas tensely following their path.







The activity lasted for a very long time, as evidenced by the amount of paint applied to the balls, and the work is an exemplary sample of abstract expressionism created by the ball-bearing technique that demonstrates the child's enjoyment of the process.

The outcomes of students' work show that they have acquired the skills of using information and communication technologies in documenting processes, developing creative ability to motivate children for the highest quality artistic expression, gain knowledge of the importance of visual art for psychophysical child development, develop the ability to acquire knowledge and develop visual language as well as the ability to design art activities. We believe that our joint work will be an incentive for further exploration in the field of artistic creativity and visual arts of children in kindergartens.

Helena Burić, pedagogue



KINDERGARTEN IZVOR



ANADOLAC EVA
BILIĆ ŠKRLEC PETRA
ČALETA DOMINIK
DOLEŽAL LENKA
ĐOKIĆ ISAK
ĐOKIĆ RIA
FERINA LUKA
GELO GAŠPAR
GOLIK TRIVIĆ RAHELA
HAĐINA ŠKRLIN GITA
HRABAR SAMALKI NOLA
IVANIĆ NELA
IVANČIĆ LOLA
KAJS ROZA
KEKIN MIŠA
KLISURIĆ VID
KNEZ LEBARIĆ FREYA
LJUTIĆ BORNA
MAJCEN MATIJA
MIHALIĆ EMANUEL
MRDULJAŠ TRINAJSTIĆ EVA
MRDULJAŠ TRINAJSTIĆ IVAN
NAGY LOVRO
POMPER MARKO
RAMLJAK JOSIP
TRBUŠIĆ ENA
SUBOTIĆ IDA
VEIN MANU
WAGNER LARA
ZUANOVIĆ MIA
BEUK MELITA
DESNICA JULIJA
DUMIĆ BORNA
FORENBAHER JAKOV
GAČIĆ EVA
GARIBOVIĆ EMA
GAŠPAROVIĆ ELENA
GLAVAŠ JOSIP
HORVAT FILIP
IVKOVIĆ ANDRO
JELUSIĆ ANDRO
KRSNIK TIŠLAR BORNA
LESNIK ARON
LIKIĆ BIRKENMAYER LUKA
MEDUN MARIJA
OBERMAN MAK
PEROK TEA
ŠALAMON JANEČIĆ ELI
STANCIU LUKAS
SUBOTA SARA
VALEČIĆ MAGDALENA
VUČKOVIĆ MARKO
VURUŠIĆ LUKA
ŽIVKO ZARA

ZORIĆ ASJA
TVRĐINIĆ ELENA
BAJS MARSEL
BREBRIĆ ANABELA
ĆURIĆ LUKA
BATISWEILER NEVIA
ČIŽMEŠIJA TOMISLAV
ĆUK BELA
DEPOLO DUNJA
FAR PETRA
GLOGOVIĆ LUCAS
HABAZIN FRIAS DOMINIK
HOJNIK JOSIĆ MAK
HULJEV VITO
JAKOPEC SARA
KVRGIĆ LEJLA
KUKEC JAN
LUČIĆ EVA
PAVLEČIĆ LUKA
POJE PATRIK
POKRAJAC LEONA
RAVLIĆ ROZA
ŠEBELIĆ JAN
TURUDIĆ LENI
VERGLES AGATA
VOLAREVIĆ JAKŠA
VOLIĆ RIKO
VUJIĆ MARKO
WAGNER PETAR
ZALOŽNIK MIA
BARTOLIĆ JURA
BERC PETAR
BIOČIĆ ANA
BLAŽEVIĆ TARA
BRAOVAC MISLAV
BRČIĆ LUNA
DEJANOVIĆ KRISTIAN
DUMIĆ SCARTEZINI MARA
DUMIĆ SCARTEZINI NEVA
ĐOGIĆ LUNA
ERIĆ FRANKO
KABALIN IVAN
KOLIĆ BARTOL
KRŽELJ MARA
LUKAČIĆ FRAN
MAŠIĆ EMA
MIŠETIĆ MARA
PRIPUZ ŠPEKULJUK PETAR
PROTEGA ANTE
PULJIZ ROKO
RAGUŽ MAKS
RIBIČIĆ ROKO
RIGO FILIP
ŠUMAN ZOLA

TATAR NIKOLA
VULETIĆ MARIN
AHEL ADAM
ALBRECHT SOFIJA
BALENOVIĆ BARTOL
BINGULA LAURA
ČORDAŠ LUKA
ĆURIĆ LUKA
DELAYE LUKA
HAJČIĆ MARO
JOKIĆ VITO
KRNIĆ TALIJA
KRPETIĆ PETAR
LAPENDA NIKOLA
MARTINOVIĆ TEA
MATIJAŠEVIĆ MAŠA
MILOŠ MARELA
NOVAK AMELIE
NOVAK JANA
PERICA IKA
PRIKRATKI TIN
PRLIĆ VERONIKA
PROTEGA ROKO
RAJHER HELENA
ŠERCAR GRGUR
UZELAC JAN
ZIRDUM KAROLINA
BANOV EMANUEL
BALENOVIĆ MARTIN
BILIĆ MATEJA
BOROVIĆ FRANKA
BREBRIĆ MIKULA
BUJ PAVAO
CUKAR NINA
ĆOSIĆ RITA
ĆURIĆ ROKO
ĆURIĆ LUCIJA
DUNDOVIĆ MAŠA
ĐULVAT PAUL
GAJIĆ ANASTASIJA
KRSNIK DAVID
MADŽAR IVONA
MIHANOVIĆ KAJA
MUJIĆ HANA
NAGY JAKOV
ŠARIĆ MAŠA
ŠTROMAR LOVRO
VNUČEC JAKOV
VRBANIĆ PETAR
VNUČEC TOMA
WEISSMANN TIN
WEISSMANN TOMO
ZMAZEK NOA
ZORIĆ BEPO

KINDERGARTEN ŠPANSKO



ANTOLKOVIĆ FRAN
GAJKANOVIĆ MIA
HLOBIK MARTA
HORVAT RAFAEL
HRKAĆ FRANO
JURČIĆ SVEN
KAVUR LEONA
KULENOVIĆ ANA
LEŽAIĆ LUKA
LOVRIĆ ADRIANA LEONA
NEKIĆ DORA
NOVAK TOMA
PREKPALAJ LENA
RIEGER LENA
SAMARDŽIĆ MIHAEL
SMILJANIĆ MATEO
STANILOVIĆ JAKOV
STRIČEVIĆ IVAN
TUDJMAN LUKAS
BRATIĆ MARIA MATEA
BRATUŠA LUNA
BRCANIJA LUKA
BRZIĆ JAKOV
FRANCETIĆ KIM
JUKIĆ VIŠNJA
JURATOVAC IVAN
JURIĆ KORINA
KLJUČE NOLA
KRIŠKOVIĆ DENIS
LEKO MIA
LOVRIĆ KATARINA
LUKIĆ VITO
MARN MARIETA
MATOVINA LUCIJA
MESARIĆ VID
MIGIĆ MIHAEL
MIGLES HELENA
MIOČIĆ ROKO
NOVAKOVIĆ LINDA
ORŠIĆ GAŠPAR
ROPAC DORIS
TATAR TENA
DROBNJAK IVA
ĐUJIĆ MARIJA
FABIJANEC FRAN
HRKAĆ PAVLE
JAKŠIĆ NIKO
JURČIĆ MAŠA
JURKOVIĆ TENA
KOVAČ JANA
KOVAČEVIĆ TONI
LESKOVŠEK LUCIJA
MARIĆ GABRIEL
MIHELIĆ GRGO

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PAPEC ENA
PETKOVIĆ LUKA
PETRIŠKO TIN
POLJAK GEA
RADMAN KATJA
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SOPTA NIKO
VIDIĆ NOLA
VRBANIĆ LUKAS
VUK KORINA
ZEMLIJĆ MARIA
KRIŠKOVIĆ DENIS
MESARIĆ VID
MIGLES HELENA
MIOČIĆ ROKO
NOVAKOVIĆ LINA
ROPAC DORIS
TATAR TENA
ADAMOVIĆ LENA
CRNKOVIĆ LEONA
ČABRAJA FILIP
ČAUŠ RITA
ĆOSIĆ LUKA
DROŽDEK SUNČICA
DŽEPINA TENA
ERIĆ JAKOV
FILIPOVIĆ KRISTIJAN
HAJDINJAK LEONA
KOVAČIĆ ELENA
KVESIĆ LOVRO
NERALIĆ ROKO
PERIĆ FRANJO
PULIĆ JOSIP
PULIĆ MATO
RAŠUO PETRA
RIBAREVIĆ GOSPODNETIĆ NEVA
SEVERINAC DARIA
STANIĆ MARKO
ŠOKČEVIĆ EVA
TOMAS ADRIAN
VUKOVIĆ VITA
VRUČINIĆ LUKAS
ZDOLC JURA
BAN FILIP
BAN TIA
BAZINA BARTOL
BELAMARIĆ MARKO
BERISHA FILIP
BUĆAN LEON
DELIĆ LUKA
GRZELA NIKA
JAZVEC JULIA
JUKIĆ IVANO

JURIĆ TRISTAN
KLJUČE PAOLA
KOVAČIĆ PETAR
LONČAR IVAN
LONČAR PETAR
MARIN IVA
MOSKALJ GABRJEL
PINJUH BORNA
PRITIŠANAC LINA
SPAJIĆ MARKO
STANILOVIĆ ANTEA
ŠAJNOVIĆ MONIKA
ŠUĆUR TARA
TOMAŠEGOVIĆ MATEO
VIDIĆ BORNA
VUKSANOVIĆ LAURA

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ACADEMIC YEAR 2015./2016 AND 2016/2017.

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ČEČURA SANTANA
ČIŽMEŠIJA MARIJA
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ĐAIĆ TENA
ĐURKOVIĆ NIKOLINA
ERDELJA GABRIJELA
FRANTAL ADRIJANA
FRETZE SANJA
GRUBIŠIĆ MARINA
HODAK HELENA
HORVATIĆ MARGARETA
KANCELJAK ANAMARIJA
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