

A Philosophical Perspective of Children’s Creativity through Artist’s Perception

 Sarosh Tariq^{1*}



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Abstract

There are multiple dimensions of artistic expressions practiced since pre history for satisfaction of human aesthetics. Some are inherent and some can be acquired through art practice. These may be triggered as a response to various external and internal stimuli. This paper focuses on that very initial response of a child like wonder, when he views this world with a fresh eye and transforms its imagery in a fearless and spontaneous manner on a piece of paper or slate, on a wall or on a floor. The philosophy of Child Art and its affect on the aesthetics of an adult artist along with social responses will be explored through the perception of the author. The main focus will be on the style, concept and imagery produced by children of ages four to pre adolescence. It will also evaluate and explore the reasons of the researcher who is incorporating this child like imagery in her work. The pivotal of this research will be line, form and color, In the conclusive annotation the utility of art as a medium of expression and its beneficial aspect for children in our society will be discussed on the basis of mental development, physiological changes and psychological level at different stages of the growth pattern to provide a better understanding of an infantile.

Keywords: Physiological development, pre schematic, artistic perception, uninhabited spontaneity, ingenuity, creativity, infantile, adolescence, stimuli.

1. Introduction

The present research will be comprised of the internal struggle of the researcher to achieve three objectives which are those inherent abilities a child has of imagination, spontaneity and fearlessness. “All children are artists. The problem is how to remain an artist once he grows up.” These words of Picasso are the exact quintessence of this dissertation. (Retrieved 11/10/2024)

The evolutionary process of every artist is different from the other. It is as diverse and varied as types of human races and nationalities. Multiple ranges of factors are responsible for development of an artist’s faculties, such as geographical, economical, social and religious. As a person grows from childhood to being an adult these external dynamics over shadow the inherent abilities of a child.

¹ Govt. Graduate College for Women, Gulberg, Lahore, Pakistan.

*Corresponding Author: e-mail: Saroshtariq43@gmail.com

The initial realization which struck home was that, for an adult to paint like a child is almost impossible. One might acquire an intense curiosity of a child or can work with medium, texture and pigments but with the base and background of an extensive art education it is difficult to forget an acquired understanding of perspective color and shape. May be when Picasso talked about “It took me four years to paint like Raphael, but a lifetime to paint like a child” he meant that it might have took him a life time to make paintings with a childlike imagery but not to paint like a child. Therefore Children have superiority over adults by their lack of maturity and knowledge. That uninhabited spontaneity, appreciation and perception of the pleasure in painting and the lack of knowledge about the properness of the image created gives them that fearlessness which a mature, educated artist is deficient in.

Even though young children lack technical skills for making art, many are extra ordinarily inventive in devising relatively complicated means to present their emotional and intellectual reactions to life. (Al Hurwitz and Michael Day)

Considering this statement, this research will delve into the psychological analysis of the inherent abilities of a juvenile and its development as one proceeds in years and maturity. As mentioned before in order to limit the research loop, the age group is being defined from four to pre adolescence. This parameter also has sub divisions but the creative process keeps on progressing relying on inherent talent and spontaneity. Though a child keeps on acquiring technical skill but the freshness remains. The physiological study shows that the age range of ten to thirteen is critical from the vintage of art production. It is during these years that most children cease to be notably involved in making art. The reason being that at this stage they are undergoing the development of their critical skills and as a result become acutely aware of the qualities of their own art products. If their own work appear ‘child like’ to them, they become self conscious and dissatisfied. As a result they tend to produce less art or quit altogether.

Human inherent abilities and their utilization in creating imagery and issue of artist’s intent when viewing this work will also become part of this practice led research.

As the main focus of this research will be line, form and color, therefore in order to conduct in depth study the Philosophical and Psychological interpretation of child imagery will be investigated.

Researchers around the world are stressing upon the idea of exploring the child art to have a clearer understanding of child development through the imagery it forms at early stage of its life. (Al Hurwitz and Michael Day)

Another foremost objective of this research will be to establish art as a medium of expression and its curative aspect for children in our society

2. The Philosophical Perspective

In a broader perspective, “philosophy is an activity people undertake when they seek to understand fundamental truths about themselves, the world in which they live, and their relationships to the world and to each other.” (<https://philosophy.fsu.edu/undergraduate-study/why-philosophy/What-is-Philosophy> FSU Florida State University)

(Retrieved, 10, 09, 2024).

The Oxford dictionary defines Creativity as “the use of imagination or original ideas to create something; inventiveness.” Creativity is an inherent trait of human beings. It develops through birth and evolves through various stages.

When a child opens its eyes in this world he starts to interact with the world around him. He starts

to learn from his senses; the seeing ability, feeling, hearing, sense of smell and taste is the means through which he interrelates with his environment. He starts to seek and understand fundamental truth about himself and his relationship in the world in which he is now living. As soon as his motor skills and imagination starts to develop so does his creativity and artistic expressions.

“All children are artists. The problem is how to remain an artist once he grows up.” These words of Picasso reverberates the exact essence of this dissertation.(Quotes Picasso). The present research or rather this initial phase of a larger enterprise, comprises of the internal struggle of the author to achieve three objectives which came forth during this process of interaction with the children of ages two to nine. They are those inherent abilities a child has of intuitiveness, spontaneity and fearlessness. (Retrieved, 12, 09, 2024).

The evolutionary process of every artist is different from the other. It is as diverse and varied as the types of human races and nationalities. Assortments of factors are responsible for the development of an artist’s faculties, such as geographical, economic, social and religious.

“Creativity for me is a process of achieving a transcendent state where there is a complete loss of self-consciousness and sense of oneness with not one specific concept or subject matter but with any concept and every subject matter.

Therefore I decided to break these shackles of conceptual and thematic prison and start to relish drawing and painting as a tool of self-awareness and engagement with the visual world around me rather than something separate from living, and seek the freedom of giving self-expression to any object, whether a still life or landscape or figurative drawing or my moods and feelings.” (Tariq, 2018).

With this state of mind and opinion about creativity, this research of the philosophical analysis was undertaken. It was soon realized that there are many intricacies and unforeseen elements which will unfold during the journey of experimentation and research, for the philosophy behind child art has diverse perspectives.

The initial realization which struck home was that, for an adult to paint like a child is almost impossible. One might acquire an intense curiosity of a child or can work with medium, texture and pigments but with the base and background of an extensive art education it is difficult to forget an acquired understanding of perspective color and shape. May be when Picasso talked about “It took me four years to paint like Raphael, but a lifetime to paint like a child” he meant that it might have took him a life time to make paintings like a child but not to paint like a child. Children have superiority over adults by their lack of maturity and knowledge. That uninhabited spontaneity, appreciation and perception of the pleasure in painting and the lack of knowledge about the properness of the image created gives them that fearlessness which a mature, educated artist be deficient in. “It looks to me like a kind of immersive spiritual experience, one where there is only doing and being.” (Teacher Tom, 2011)

The key principles and Philosophical perspectives that shape up the process of development of the art produced by children include;

1. Self Expressiveness of a child
2. Development of cognitive, motor and social skills
3. Exploration of the Fantastical and Imaginary.
4. Emphasis on creative journey rather than the Final product.

Someone who has mastered their craft can make it seem as effortless as a child would make an image but another criticism that an artist faces when going into this realm of a child like artistic

existence is that of judged by a naïve viewer. By 'naive' it is not suggested that one should become biased and prejudiced about one's artistic capabilities but it does need an understanding and education at the end of a viewer to appreciate this type of art. To be appreciated is an inherent attribute of human nature. Just as a child wants to be appreciated and applauded on its achievement so do a mature being. Age in this matter is a relevant issue. One cannot survive as an artist in a society where such imagery is mocked and ridiculed. It is considered as child play which any layman can draw.

In this context an incident is quoted quiet often in the art circles. That happened in 2015, when a viral news story disseminated about a modern art installation in Rome that had to be shut down for three days because cleaning staff at the Museion Bozen-Bolzano (Teacher Tom, 2011). Mistook the exhibit, which consisted of empty champagne bottles and party poppers, for rubbish and binned it.

Upon discovering the mistake, museum staff quickly salvaged the parts of the exhibition from the trash container and reassembled it, but this incident created a discourse and controversy about the role of modern art in today's world (Teacher Tom, 2011).

Many saw the incident as an evidence of their inability to understand how something so easily misinterpreted as garbage, a mess any child might have made, could possibly be presented as art. It's a frustration many have probably have echoed when looking upon paintings hung in galleries, paintings that appear to be no more than two splashes of color spattered across a canvas.

We may hesitate to fully appreciate 'childish' things as art until they've stood the trials of time long enough to be deemed 'classic' or 'vintage,' but the fact remains, the freedom of creative exploration afforded by works that are unafraid of their childishness remains inherently appealing to us.

The philosophy behind child art identifies the value of creative expression, imagination and self discovery in children's cognitive, emotional and social development. According to Jean Piaget's Cognitive Development theory the humans have four progressive developmental stages: the sensorimotor stage, preoperational stage, concrete operational stage and formal operational stage. This theory conceptualizes that "children need to explore, interact and experiment to gain information and understand their world." This theory helps an adult to understand the intellectual growth of a child and his response towards the external stimulus. This response could be in form of various types of imagery a child produces at different stages of physiological growth.

In early infancy a child experiences two types of motion and movements, 'active' and 'passive'. The passive movement is defined as that kinesthetic movement in which a child's body is rocked or wheeled in a pushchair. The active experience is ignited when a child moves its arms and legs. These active and passive kinesthetic practices have strong influence on the development of a child as it works in two dimensions simultaneously. A kinesthetic learner uses body movement to interact with the environment and create lines and marks to express.

The breakdown of the typical developmental stages is as follow:

2.1. Scribbling (2 – 4 years)

Stage one is defined as "Scribbling" which usually starts from eighteen to twenty four months and continues till 3.5 to 4 years passing through various stages of development. In this stage the child have no intention of producing any representational imagery. In fact he abides by random movement with nondescript lines usually in curves. This is the time period of exploring textures and gestures. Children's scribbling is a reflection of their physical emotional and cognitive growth, revealing unique developmental milestones. As each child grows and develops at their own pace

their scribbles correspondingly display significant individual variations. Controlled scribbling starts from 2 to 3 years of age. Now the child starts on the journey of discovering the connection between his movements and the marks which he has drawn on the paper. He starts to take pleasure in these attempts to connect with his environment. This success of controlling his motor skills is also evident in other activities of his life. Like buttoning of his jacket or eating from his own plate. It is very important at this stage for adults to understand that the child should not be discouraged or stopped from scribbling because the child is enjoying his newly found creative ability.

Another attribute of this phase is his mastery over language. He starts to name these marks and drawings. "This naming of scribbling is of the highest significance, for it is an indication that the child's thinking has changed. Before this stage he was satisfied with the motions themselves, but now he has connected his motions to the world around him. He has changed from a kinesthetic thinking in terms of motions to an imaginative thinking in terms of pictures" (Lowenfeld & Brittain, 1964).

2.2. Preschematic (4 - 7 years)

Preschematic is the second juncture and the first representational stage in which simple shapes and lines emerge from basic forms such as circles and squares. This happens when the child is of four to six years. This is a direct bifurcation of last stage of scribbling. Artworks in the Preschematic stage are identified as a child's tendency to draw representational imagery that starts to resemble symbols, but these may only be understood by the child itself for here the child is more concerned with the feeling of contentment he has achieved by developing a connection with the visual world around him rather than the quality of his mark making. Drawings produced during this stage are often about basic natural elements and are drawn with big sweeps of arms

As the clarity of surrounding is gained the comprehension of letters and numbers will begin to appear in children's drawings at this time. Color pallet may also begin to become more realistic than it was in the work of younger artists. Moreover, shapes drawn are suspended in the air and there is no baseline evident. The yardstick for this stage is the creation of tadpole people. These are figures without necks and with arms emerging from the head (Weebly.com)

Usually the drawing are crowded with this first representational symbol of a person for the importance of people is very palpable throughout childhood. During this phase of development a child constantly change these representational symbols. A man drawn today will be different from the man drawn the net day.

"The child discovers that there is a relationship between his drawings and outside experiences; and the drawing of this relationship is a process of translation into a new realization of what the child actually knows and sees". This translation is the birth of what is called a 'concept'. The formalizing of concept depends upon his memory of some past experience of some particular objects. (Lowenfeld&Brittain)

According to different philosophers perspectives the theory of concepts is relative to learning and cognition, perception and interpretation and effective communication. For Plato, concepts as eternal perfect forms. Aristotle defines concepts as abstracted from experience. Kant's perception claim concepts as organizing principles for experience. . The philosophy of concepts continues to evolve along with the physiological development of a child addressing primary questions about human cognition, reality and language.

Children at this stage have trouble in distinguishing between fantasy and reality, therefore creating a substitute view of the world around them. As mentioned earlier the stick figures of persons, animals and natural elements are exceedingly recognizable. "The stick figures of humans with

circular or oval heads, hands like sticks coming out the head or behind, bodies without necks and use of other shapes like triangles for the dress and rectangles for pants are common in this age.” the pages are crowded with images leaving not much space. Even though the child has now started to recognize objects but he is not yet skilled enough to make representational elements.

This is the most fundamental step in the development of the child as he learns to draw, rather than scribble. It actually helps the child to see the image, infer it, allocate each symbol to the mark making and putting down on paper.

As the child grows in age his understanding becomes better and better, hence it keeps adding or joining more symbols and structures to the initial structure. It highlights the conversion in the intricacy level of his thoughts and response between scribbling and pre-schematic drawing. It is important to remember that a child’s art work is an expression of their personal experiences, thoughts and feelings, making each creation innately precious. The growth of these concepts in art and their affiliation to reality are means to understand the thinking processes of children.

2.3. Schematic Stage (7years-9years)

This is the time when a child enters into development of a ‘schema’. The schematic age of art development takes place in kids from seven to nine years old. Things become clearer and specific. He starts to define as in “this is a house”, this is a tall man” or “this is an apple tree”. This schematic pattern will help an adult to understand the intention underlying the rendition of the image.

There are different types of ‘schemas represented by children of this age group, such as Human Schema and Space Schema. In ‘human schema’ the child develops a concept of figure by continuously experimenting with human form. He creates a stereotype symbol for a person and then repeats it in different drawings. These schemas are highly individualized, varying from child to child. Mostly the figures consist of geometrical shapes which when separated from will lose their meanings. In this stage the child starts to understand the complexity of an image. In human schema his narrative is not to copy a particular visual form but rather the execution of a ‘concept’ stimulated by factors like his thinking process, sensitivity towards environment and awareness of his own feelings. The Human schema is thus uniquely individualized and is manifestation of the development of a particular entity.

The physiological development of this stage is directly related to the awareness of special balance along with form. In other words a child is now developing Space Schema. Now the objects are no longer disintegrated from each other, rather there is a realization that ‘the tree, the grass, the house are all on the very same ground on which he is standing himself. He is able to visibly differentiate between ‘base lines’ and ‘skylines’ and starts to use a horizon line to meet the intricacy of the visual. As a result there is a more controlled and methodical use of space in the drawing. The objects and symbols used here seem to have a connection to each other like a anecdote.

The most noteworthy learning aspect of this stage is that children learn about diverse linear configurations and demarcations and are able to differentiate between them. There is a major division between the base line and the skyline. Their use of colours is more realistic than imaginary. Like the base is colored in earthy hues such as green or blue, the skyline is invariably blue; the trees are green. The color chosen are inspired by nature. It is a stage where the children start to add realism in their drawings though this pragmatism is based on their own understanding of surroundings.

An exaggeration is often seen in these drawings (like humans taller than trees, them touching the sun, smaller houses). It is like a combination of fantasy and reality. The schema drawings are based more on the narrative of the child. That is why if you ask children to draw scenery almost all of them will draw a similarly with a well defined base line, the sky, green trees, a round sun and a

few birds. Realistic approach becomes their narrative. (Dabble Play Art).

2.4. Color Theories and its Philosophy

Colors play a vital role in a child's cognitive, emotional and social development.

1. Cognitive development consists of the objective discernment like color recognition and identification, shape and pattern detection, the chromatic processing of a visual and as the result of all these physiological growth there is a development in critical thinking of children.
2. The emotional development includes expressions, mood sway, color inclinations and personal identity. This will create empathy and understanding through color by employing the emotional and psychological impact of colors to connect with others.
3. Social development through colors is a very important aspect in the advancement process of children. The most common are the social cues such as traffic lights e.g. red for stop and green for go. Likewise cultural communication and awareness by recognition of visual categorization of certain traditional and regional emblems.

The color theory corresponds to human emotions. Different colors stimulate different responses and have different connotations. Such as Red is usually associated with love, passion, energy and excitement. Yellow stands for happiness, optimism and sunshine. Green nurtures calmness and growth and Blue generate serenity, trust and loyalty.

In the physiology of a child color development is also age specific.

1. Infancy (0 – 12 months) high contrast colors.
2. Toddler stage (1 – 3 years) bright primary colors
3. Preschool (3 – 5 years) color mixing and exploration.
4. School age (5 – 12 years) color theory and application.

During the initial stages of image making the interest of a child is more in drawing an object rather than the relationship of color and the object. He would paint a specific object depending upon his personal liking of a color. For example if a child likes pink color and his favorite person is his mother, so when representing his mother he would draw her in pink. "The first relationships of color therefore are determined primarily by their emotional qualities." (Lowenfeld & Brittain)

Although as mentioned earlier the colors have specific psychological and philosophical meanings the child may not intentionally associate colors with specific significance but he instinctively responds to their aesthetic qualities. Therefore he should neither be criticized nor be pin pointed for using subjective colors as it is through experimentation and continuous interaction the child will establish his own connection and relationship with colors.

3. The Social Ideologies and Philosophies about Art and Artists

'The art ideologies and philosophies are always based on norms of a society'

The second phase of this research deals with established norms and cultural retroactions faced by an adult artist living in a particular society. There are many pre conceived ideas and set up ideologies about what a child would adopt as a profession and what not when he grows, whose echoes start to surround it as soon as he starts to comprehend the meanings of a dialect.

Fortunately children, however, have not been subject to so many years of cultural impressions. They have purity about them which is unregulated by the various beliefs and generalities the consciousness takes as truth. For example, where do kids learn that water is blue or the sky? Or

the flowers are always red and pink for them, leaves green and sun yellow.

In 2011 the English comedian Ricky Gervais referenced the saying while writing in “Wired” about twitter: **“Imagination surrenders to the intellect; emotion gives place to knowledge.** Gradually the material world shuts in about us until it becomes for us a hard, inert thing, and no longer a living, changing presence, instinct with infinite possibilities of experience and feeling.

You have to let yourself go to be creative. Children possess this quality but then seem to lose it as they are told, “it’s not the done thing”.

Dr. Agnes Snyder, chairman of the Education Department at Adelphi College, declares in a lecture. “Children will carry their creative potentialities into adult life if adults will respect them as persons and stop trying to mold them into the adult image.”

Cultural norms slowly start to affect young minds. It’s like putting on another person’s glasses. If the child is born with an artistic ability, the eyes might get the general form of things, but details start blurring by continuous hammering of those ideologies of what is ‘not’ to be done. The parents and teachers cannot help themselves, gently harping on the kid about ‘waste and mess.’

The prescription climbs higher and higher just as more and more world views increasingly cloud artistic decisions. Soon an impressionable little kid is awkwardly seeing about with his grandfather’s inch-thick glasses. Artists need to have freedom to see what is really there, to take off the spectacles and observe every little detail for how it truly exists in the world. In order to establish certain facts and theories a project was launched by the researcher with children belonging to diverse sections of social stratum.

4. The Project

This project of experimental analysis under the umbrella of Public Art is the stage 1 of the outcome of this specific piece of writing. The project has been given the title of ‘Stage1’ because this avenue has to be explored further in future with groups of special children also. The components of the process comprise of

- a. Interaction with children of ages 3 to 9 belonging to different strata’s of society.
- b. Develop an organized approach for studying and observing their behavioral pattern
- c. Record the responses of these children towards exposure to artistic activities and art materials.

4.1. Activity 1

In 1907 the art critic Carleton Noyes published “The Gate of Appreciation” which contained the following passage:

“The child is the first artist. Out of the material around him he creates a world of his own. The prototypes of the forms which he devises exist in life, but it is the thing which he himself makes that interest him, not its original in nature. His play is his expression.”

In this activity there are two participants, Minha and Meerab belonging to upper middle class families and studying in a very prestigious and expensive school. They were given same artistic material with same freedom to make images of their own choice. The resulting images proved the statement quoted above absolutely correct. In spite of the fact that they are best buddies since play group, having a close interaction with each other major part of the day, their working of brains is entirely different. Minha produced a very calculative design image at the corner of the given page with decorative, traditional motives and Meerab on the other hand come out with an imaginative

visual of a haunted house with all its paraphernalia of spiders, a monster peeping out of the window, an evil eye and to complete the picture the pillars and window sills outside the house are mounted with over grown bushes and shrubs.

To observe these dimensions of human mind and psychology broadens an artist's vision and enables him to explore further the possibilities of artistic creativity.

4.2. Activity 2

Another segment of the project consisted of a combined activity of the research scholar with the children. In this a visual was painted on 2x2 canvasses on the

Spot by the artist and then was given to these young prodigies to 'improve' it aesthetically.

That proved to be a great success in fracturing another of the myths in author's mind of an appropriate and finished product.

"This is where we Picassos would have stopped, our product suitable for hanging."

But as soon as the finished visual according to my perception was given to those two best friends, they smiled with such pure pleasure, picked up their brushes and swooped upon the canvas back in action. Moving paint, mixing paint, adding paint and pushing it right towards edges and even on to the floor taking away all the established rules of art education with their brush strokes one by one and leaving the observer just awe struck.

4.3. Activity 3



Figure 1. Scribbling Stage. Source: Photograph by Author

In 1951 "The New York Times" reported on an address given by a professor at Adelphi College that made a similar point about art: **⁷ all children are artists and will remain so if they are not "tricked or forced into the acceptance of adult standards,"**

The final part of Stage 1 was comprised of working with children who belonged to a lesser privileged class than Minha and Meerab. They were the children of families whose parents worked in our houses as maids and gate keepers. The outcome of this activity was equally fascinating and

enriching.



Figure 2. Schematic stage. Source: Photograph by Author

These children were also given the same art materials and same freedom to make whatever they wished to. One group was also taken to a construction site nearby from where they brought discarded tiles. They washed them and used them as canvas to paint upon.

It was observed that the approach towards any given subject matter and the use of art materials is almost similar of all children irrespective of the social division. Although this group needed a little persuasion and support to start the artistic process. It was due to the lack of confidence and non availability of such material because of their financial conditions which is faced by the section of society in which they were brought up. But once they were given positive encouragement, their hesitation faded away and the result was an outpour of rainbow colors and an array of design among happy chatter.

Apart from all these analysis the major purpose was to make them enjoy and appreciate the process of painting and using colors freely without any force or given pre drawn images on a conventional art books as seen in usual school curriculum or found in coloring books on the stalls of an average book store.

The upshot of the research of ‘Stage 1’ project was to identify the core psychological functions of art namely self understanding, confidence development and appreciation of a spontaneous artistic activity. Moreover it was also a means of making a fresh start on the part of author to produce an imagery which should be the result of learning in context with these interactions.

The first question which flashes in the mind after all this commotion is, ‘Are humans born with innate knowledge?’

According to the dictionary definition the word ‘Innate’ means, “existing in, belonging to, or determined by factors present in an individual from birth.”(Britannica Word of the Day)

Another connotation is more appropriate regarding the present dissertation, which says “Originating in or derived from the mind or the constitution of the intellect rather than from experience.” (Britannica Word of the Day)

Plato holds that our souls learned about the forms before we were born, so we already know them, we have innate knowledge. (Principles of Philosophy)

It is believed that infants have by birth a potential outlook about the objects around them, even though that skill of identification is never been taught to them. As the child grows up this knowledge is refined and eventually leads to the abilities he would use as he grows into an adult.

“While it may appear that infants are helpless creatures that only blink, eat, cry and sleep, one researcher says that studies indicate infant brains come equipped with knowledge of "intuitive physics."(Daily, Science)

It is further been explored and proved that humans have inherent abilities such as number sense, identification of patterns and space that mainly contributes to mathematical reasoning. Although as an adult he learns to organize and use them.

Considering all these findings and analysis, following images are produced after these experimental activities with the children of three to nine years. The first two images are of the previous work produced a month before the initiating of this project and the next four show the evolution of creative process through which the author’s work went through.

These visuals were created when the artist’s mind was still battling with pre ordinate knowledge and the new found inspirations. Moreover initially it was very difficult for me to paint or draw on a white surface but it was observed that children have no inhibitions about surface colors in fact they are more comfortable with white paper and immediately drawn towards golden and red color. Hence the use of red and golden on white surface.

Next images also relate to an observation where it was noted that children prefer using primary colors along with black or a black outline. Yellow is always my favourite.



Figure 3. An Orderly Chaos Source: Sarosh Tariq

Mix media on canvas



Figure 5. The Inner Child1. Source: Sarosh Tariq



Figure 4. A New Beginning. Source: Sarosh Tariq Mix media on cardboard



Figure 6. The Inner Child 2. Source: Sarosh Tariq

The next three images show the author overcoming a little bit of internal struggles and finally succeeding in unfolding the inner child. It is indeed a very long and difficult journey but initiative and finding of right track may lead to success one day.

“Art is not the application of cannon of beauty but what the instinct and the brain can conceive beyond any cannon.” (Picasso. Pablo)



Figure 7. The Inner Child 3. Source: Sarosh Tariq

5. Conclusion

This exposition comprises of the internal struggle of the author to achieve three objectives which came forth during this process of interaction with the children of ages three to nine. They are those inherent abilities a child has of intuitiveness, spontaneity and fearlessness.

After extensive research, it was concluded that, for an adult to paint like a child is almost impossible. One might acquire the intense curiosity of a child or can work with medium, texture and pigments but with the base and background of an extensive art education, it is difficult to forget an acquired understanding of perspective color and shape.

Then there was another factor of cultural and social pressure on a growing child which distorts its vision and artistic abilities.

The art philosophies and viewpoint have usually their foundations on standards of a society but children have their own subjective interpretation of the visual world which could and should be understood according to their mental development and physiological growth.

It is further been explored and proved that humans have inherent abilities such as number sense, identification of patterns and space that mainly contributes to mathematical reasoning. Although as an adult he learns to organize and use them.

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8. Data availability

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