

UNDERSTANDING THE BEAUTY OF CHILDRENS' SCRATCHES

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Abstract

Children love to draw in any place without fear of being wrong (Oitjinsan). Connoisseurs are often fascinated by the children's scratches. On the other hand, community generally does not understand where the beauty is. Drawings act as the symbols of the children's deepest feelings. The thickness of the lines shows the nuances of the idea of a story that was experienced. Drawing means exploring the imaginations, thoughts, feelings and ideas of the environment. The urge to express through non-appearing words makes the scratches in the drawing becomes more meaningful. Drawing is a process of imagination that is expressed in the form of lines, colors and textures. Thus, scratch as an art product has fulfilled the requirements of artistic techniques and expressions. That is why understanding the beauty of the scratches is important.

Keywords : *Children, Drawing expression and environment*

I. INTRODUCTION

Every normal child wants to say something to others; the way they express is different from adults. Children's style and behavior are sometimes straightforward and explicit. However, some expressions are still difficult for adults to understand. The current understanding of the adult make him imposes his will on the child. Even though the children's intention is different from what the adults want them to do; adults' activities are based on the logic so that planning activities are organized accordingly. This is different from children. Children's activities are more overwhelmed by feelings or emotions. For example: when a child cries it is possible that his body is injured or his requests to his mother are rejected. Crying works more as a second language because the child has not yet fully mastered the spoken one.

II. EXPRESSIONS IN THE CHILDREN'S ARTS

Expression is a deliberation of feeling whether they are the expressions of happiness,

disappointment, and so on. Just when children cry, they want something. The expression referred to in this paper is: an expression of a sense of beauty. Beauty itself is veritabily a God's creation;

try to see the beautiful scenery. People cannot create scenery; people can only imitate the beauty of God, for example landscape paintings are artistic. Therefore: artistic can be learned and made by humans. Landscape painting is a product of a creator of an artist, imitated from natural beauty which we called. The art is then observed, emulated and, redisplayed by humans.

That natural beauty then became an object of art, but when it is revealed again the interpretation would be different from one another. Sometimes, artists asset that beauty lies in color, shape, or line. It makes the impression of the art becomes different. An artist's painting only shows the impression of a blue sky, because the artist is attracted by the color blue. Likewise the other, another artist is attracted by the big idea of the shape of a house, so what appears in the painting is more to a rickety house that is soon to collapse.

Adults paint or re-express their beautiful feelings differently from one another. It is a way of drawing attention from others, as so as the children. Moreover, children express feelings and thoughts in a more unique way. When expressing the object of beauty, there are shadows or images of thoughts that are difficult for adults to guess. Children do not have a specific goal when expressing their feelings. The objects of beauty are being used to speak to others, as well as sensory responses (eyes, ears, or sense of touch) are different from adults because of their limitations. By that, everything that is considered attractive or beneficial to the child will be released spontaneously. Spontaneity is then become a natural expression.

Natural expressions are children's records of: desires, dreams, recapitulation of events, fantasies, or sad statements. Those feelings of child are difficult for adults to guess. Sometimes, all of the feelings are integrated into a child's drawing or painting. Therefore, it depends on the perception or the response of the child.

II. DRAWINGS S CHILDREN'S STATEMENTS

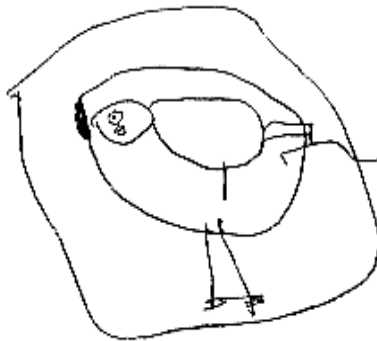
Response is something that makes an impression on the child; when a teacher once ever given the child a present, the child become happy to see the teacher raised in the composition of his picture. Sometimes, just one picture. Usually the child is attracted to the most prominent object based on the child's feelings or thoughts, so that it exaggerates, enlarges, or differentiates strikingly the shape, color, or size of something. In the photography, such enlargement technique is called cropping.

Children's perceptions or children's responses are natural, children actually have been able to do something with a global response (Ganzheit term of art). Children see impressions at a glance along with their visual abilities. This response is then studied and passed on by adults as a theory of observation. For example, **lines**. For adults, a line is a statement of forms that can represent

thoughts such as triangles, squares or others. So the line is a collection of dangling points into scratch. Whereas for children, line is the impression of an object; the line is the limit or boundary of an object. For example, **look at the wall, italics or perpendicular, wavy or straight.** These pictures, if expressed in the picture becomes lines.

Another example: where is your house? This question will be explained by a series of lines that can indicate the direction and location of the house, or called a map. These lines are directions. The child explains his feeling with the lines as above because his vision is still global, what is seen is still in global forms such as the rough idea of the form or the outline.

Child can also say something with a form that is considered strange by adults: **drawing one egg.** Adults will be guess it as a description of the egg shape, because the image is rationally an elliptical sphere resembling an egg. However, the egg is, for the child, a symbols of feelings because of his inability to express long events. The egg ellipse is used by the child as a symbol of the noise of the market. The egg reminds him of the event that a child was dissapointed because he has broken the egg at Keyika's market and was invited by his servant. A child was attracted to balloons sold by trader on the market; this attraction then continued with asking for a balloon. With struggles, the child forced his servant and cried immediately after he got refused, so when in front of the egg trader, the child spilled all the eggs and finally many eggs were broken. Be familiar with market conditions, the childr struggled and kept asking for balloons, but their servants did not give him his request. This market crowd is then depicted with one egg. Observe the picture below!



III. LINE FUNCTIONS REFLECT THE FEELING OF CHILDREN

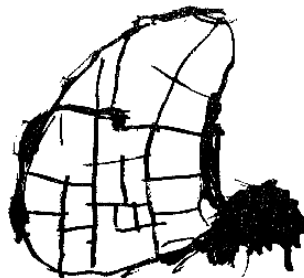
The uniqueness of children in expressing feelings is sometimes not understood by adults, the image as a symbol that finally presented is far different from the ideas. These themes are symbolically translated by children, but for adults it is considered unreasonable. This symbolic thought is sometimes not understood by adults; whereas the meaning is enormous.

Adults make conventions (meaning agreements) based on thoughts, so that they are easy to understand. Example: **the number 7**; this number is a symbol of objects as many as seven pieces, stems, or units. This is different from the child, the triangle is a set of thoughts and feelings which are only depicted with three pliers, each end resting. However, behind the shape of a triangle, for children might has another interpretation. Therefore, when finding images of children do not translate into the minds of adults.

What if adults misinterpret? And it turns out that most adults misinterpret! This event is called degrading the child's mind. The child is then asked to copy the picture made by the teacher based on the teacher's mind or logic which is not understood by the child. In foreign languages it is called bullying. The pressure that makes the distance of understanding and imposing ideas on children is an invisible form of intimidation, eventually in the future it will produce: a) a child who is unable to express feelings, b) apathy as a symptom of **facile** so that the child is not creative. c) the child is unable to find something that is actually his true thoughts, the child becomes apathetic.

Expression is a deliberation of feeling; for adults, the expression is based on the logic so that the expression image is the equivalent of feeling. Actually, children act just the same, children express all of his heart with feelings so their graffiti or scratches are meaningful. The pressed lines become differ, and the differences in the thickness of scratches have deep meanings.

But when it comes to an adult who does not understand the line, he will say that the line is wrong, it is immediately changed to the line that can only be measured by a direction (a map like the description above). Even though children make these lines full of feelings, the thickness of the lines will show different nuances, ideas, and stories. See the picture below:



A Painting of A Child with Autism: *Kampungku*

The thickness of the lines made by this child actually has a quite deep meaning. In fact, thickening, and sometimes repetition have their own meanings. Even broken lines have different meanings. The pressure and thickness of those lines have different roles.

Look at the picture below, the picture or painting made by the Chinese painter is a story unit that means a lot. The thickness of the lines are made intentionally and spontaneously, without repetition.

If there is repetition, it is actually a different image. The darkness and lightness is made with one scratch like a child's painting. All of the lines have meanings, not just showing the direction of the map or an explanation of a story. The flow of thinking of the Chinese artists with the child is the same, as is the philosophy of art that underlies creation: *if you are unable to paint, then write, if you are unable to write, then a paint*. It can be inferred that painting is writing poetry, or a painting is a poem in the form of an image.

It seems that children also make spontaneous lines. They actually are children's poetry, a line actually has a very deep meaning, maybe a hidden poem



Love Painting: Huang Zhou, 20 century



Japanese Painting: include as calligraphy

IV. LINES AS THE SYMBOLS OF CHILDREN'S IMAGINATIONS

In many literatures, the line is defined as a collection of dots, but in fine art the term line is a scratch, or the result of someone's scribbling. Whether this graffiti is done intentionally or not, it

forms the impression of a line. Regarding the impression of lines, Sanento Yuliman mentioned that the impression of a boundary from an object or thing can be said as a line (Sanento, 2001). Thus, a line can be either an impression, for example, when somebody will explain a form he can draw and show the shape of a real object.

Almost everyone, in the facets of life, a person uses lines to provide information, whether it is specific information as rational expressions and emotional expressions. Rational expressions are usually used to explain a realistic purpose, for example: to explain the direction of stay or a house plan and to explain the substance of a sphere with other round form or something else. The lines in art can be described as expressions of feeling both sad, joy, confusion, anger, or other emotions that are rather hard to be explained in words. In this case, a line is a **symbol** of feelings or thoughts. The intention of creating a line comes from a deep mind for observing nature, its situation, and ideals. Therefore, lines in the arts can be used to portray symbols that are unconventional (unusual and not based on agreement).

Artistic activity is a series of events that sense, think, or fantasize situations which are difficult to predict and imagine by everyone. Objects that have been poured in the form of lines, colors, and shapes are sometimes different from the reality. This expression is in the form of a spontaneous expression and functions as an imaginative outpouring. However, the line as a work of art can be seen after its appearance is complete and the whole expression is finished. It can be said that to see the meaning of the lines or a line (single line) we relate it to other objects (impressive line).

In architectural art, lines are called orthogonal lines. They are used to explain the construction and arrangement of objects in a realistic manner. Artificial objects (human creations) are reconstructed in the form of contoured images or often called outlines. For example: the perspective of objects, floor plans, and cross sections of objects that can be seen from the constellation of three-dimensional depths.

The line made by the child can be clearly seen in drawing. Drawing is the process of children's imagination which is poured into shapes, lines, colors and textures. Those are called the visual components. The process of drawing for the children themselves is actually the result of observations of objects in the environment around their residences, such as: tables, chairs, flowers, cars and other moving objects. Soesatyo, (1994: 31) explains:

"Children's drawing activities are similar to storytelling activities, communicating (expressing) something intuitively and spontaneously through the media of images. It can be said that children's paintings are arts even though they are not equated with adults' painting.

Nevertheless, the conditions of art - painting has been fulfilled with the existence of technique, artistic value, and expression. "

When a child draws on a fantasy event, it means that drawing trains the child to fantasize. Fantasy that appears is forms that are sometimes strange for parents, or simple forms such as the environment around the child. In addition, a picture appears to be used for playing like telling a story about a drum being beaten; child draws a stick and mimicks the drum beats.

Some children have been able to realize the form in detail, but some have not shown a perfect form. Therefore, learning art education (drawing) by asking kindergarten students to observe the surrounding environment is one way to train their accuracy of observation.

The line made by the child can be both intentional or unintentional. The line that presents because it is intentional is an attempt to explain someone's intentions or ideas. Whereas intentional line quality and meaning depend on the intentness, desire, or the purpose of creation. The purpose of the line that presents because of accidental purpose cannot be detected. According to the theory of the presence of art, the lines made by a child are actually a game of scratches, but when children find scratches that attract their attention, those scartches will be used as a medium for expression. Children, when expressing all thoughts and ideas rely on feeling. BSD Susanto (1956) explained that the feelings and thoughts of children at the age of 3 to 5 years old are still united. So, what is thought is the same as what is imagined. At one time, the child feels what he wants are not being understood by his parents, the child feels dissapointed, he cannot freely describe his feling because he has not manage the use of language perfectly. By that, drawing can be used to balance his feelings and thoughts that cannot arise.

V. LINES IN PICTURES AND PAINTINGS

The terms drawing and painting are often debated; some books mention drawing and some mention painting. The drawing is said if the figure or forms shown are in the form of information, so it is only a explanatory tool for a story, for example drawing a map, seat position, or description image (illustration). It is said to be a painting, if it is a scratch, a reflection, or an expression of feeling. The lines make the painting have meaning, every thickness of the stroke has a deep meaning. How about judging or evaluating children's paintings?

It is understandable that teacher can make many mistakes in the class. Most of the teachers consider drawings are not important to children. The line is not considered important, even though the lines have meaning on each stroke. In fact, the thickness and thinness of the lines reflect the intensity of feelings. In the theory of psychographology (psychology that discusses the meaning of lines in the development and growth of the child's soul) the direction of the lines also


have meanings. In this case the mathematical law applies: **what if the end of a line is above, like a signature?** Does it has symbolic meanings?

The line symbolism in this child's painting is a depiction of the depth of the child's feeling. The thickness of the line is actually a depiction of feeling when he is scratching. So, if there is a teacher who then forces to thicken the line so that it does not have the nuances of the line, it actually removes the feeling of the child. In psychological theory, there happens a bullying. The child's idea is no longer expressed in the thickness of the line, but in the number / quantity of the lines. The line quality is actually the expression of the child. Even at one time, the line also means space. When referring to the quality of the line, the painting or picture of this child becomes more instrumental. Children's drawings are children's paintings.

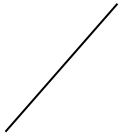
When a teacher asks a kindergarten student to draw a chair, the chair that appears on the paper is not the chair that is rfoappeare at the time but the chair that is in the child's memory that once caught his attention. Such performance of a child is a combination of thinking and feeling, therefore the child's perspective of an object uses both feelings and thoughts. It is the result of past thoughts and feelings when children see objects which had been recorded into a child's memory. The line created by a child is very close to his emotion. That is why some events that are deliberately packaged in visual works actually function as symbols of events; including the lines. The lines for children becomes very important because it is not only function as an explanatory object, but also expresses the deepest feelings. Feelings of difficulty that lays on expressive and spontaneous forms gives different meanings when the child is explaining the results of his observation of objects around him. The relationship of feelings with objects that have been seen is very closely; when a child is impressed by a past event, in the class, he gets the same touch of emotion and then the line that is produced is steadier than when a child is just imagining for a moment.

VI. LINE VARIANTS HAVE DIFFERENT MEANINGS

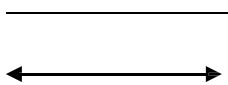
In the theory of lines, each stroke has varieties of name and has symbolic meaning. In short, it can be expressed as follows:



Perpendicular line: **stable line**. It has an assertive meaning and is full of strength. Another term for this is a **vertical** line. This picture appears when the a person stands. This line symbolizes a man who stands with authority. Then it can also be called the male line. In a drawing, it will be used to draw the shape of a broken male figure.



Upright-sloping line: **instable line** or **dynamics line**, this sloping line has strength, dynamic. If it is leaning to the right, it is called a positive dynamics line, if it is leaning to the left, it is called a negative dynamics line. In psychogrofology, it is usually be associated with the end of the line. If it ends on top, it is as a symbol of victory or excitement, if it ends at bottom, it is a sad line. **So, is this a prophecy?** Some are true, that writings and signatures that end right or left and down or up will have different predictions.



Horizontal straight lines, these lines are also used to classify the horizontal arrangement. This is a calm line, or called a sleep line. Seen from the position, this line is called a horizontal line. The position of this line is like a person sleeping, it don't have enthusiasm. In compositions it is called a dead line. It is trong but has static impression with no movement.



It is a curved line. If the curvature closes like a shell, it is called buoyance (resilience, resistance, flexibility, toughness and optimism, cheerfulness, good spirits, enthusiasm, jauntiness, lightheartedness, moroseness) **Microsoft® Encarta® 2008. © 1993-2007 Microsoft**

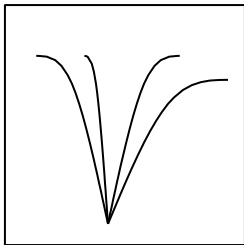
Corporation. All rights reserved. The nature of this line is flexible but full of hope and feels sweet. In illustrations, it is often used to draw women. That is why it is also called the female line.

Some examples of the lines above are overviews of the line which later on will be influenced by direction, the intensity and the thickness of strokes, also the end of the lines. For a teacher, line formation for students is very important because it can trigger memories that have been stored. The activity of making lines in drawing is actually an activity of playing; playing the feelings, playing the imaginations, playing the forms with lines or playing rational lines.

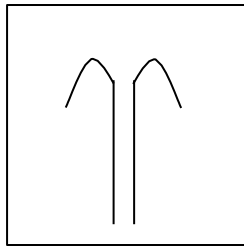
VII. THE ROLES AND FUNCTIONS OF LINES IN DRAWINGS

The basic shapes of the line are: a straight line and a curved line. A straight line with upright position that gives a strong, but unstable impression. This is different from a horizontal line. This line is said to be stable because there is no impression of motion. When it is compared with vertical lines, horizontal lines or often called as a sleeping line or a dead line. This horizontal

line has the meaning of a dead line. Upright lines in a sloping position means that it is dynamic because they have the impression of a falling motion. Furthermore, the lines made by children have almost the same meanings as the description above. The meaning of lines can be described based on the development of age and children's characteristics since the thoughts and feelings of children sometimes overlap into a unity. Reconstructing objects in the form of lines becomes increasingly exciting if you get a touch of forms, stories, or feelings. By such reconstruction, the lines can have meaning and purpose of their creation. Some single drawings (single line) below expound the symbols and meanings of lines based on their directions and positions.

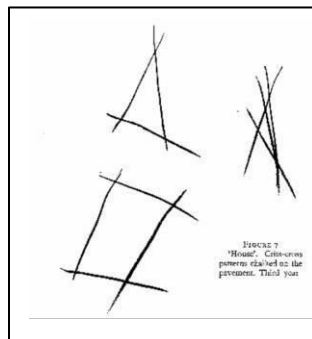
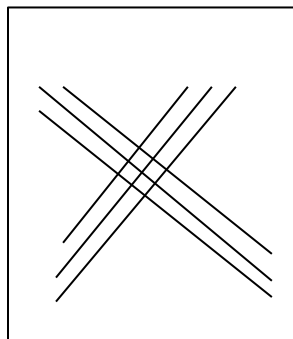


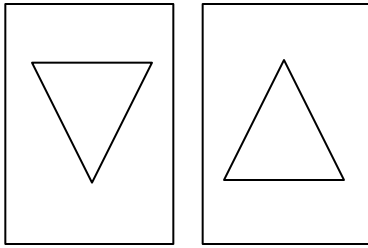
The lines that end up forming fountains followed by other similar line compositions heading up are interpreted as the lines of joy.



The lines that face upwards and end with curves down to the position of the lines end have the impression of being left without trace. This shape and position are interpreted as the lines of sadness, a line that has the impression of a gloomy future.

Angled straight lines which are diagonally composed have a strong or stable impression. This line depicts strength in a composition.





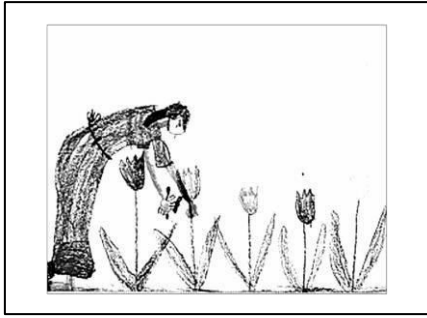
The line that has the impression of a triangle with a point on top is called the law of increasing return. This differs from the law of diminishing return which has a widening top.

VIII. BALANCING LINES FOR CHILDREN'S BRAINS

The description above shows that a child is a figure that must be understood by adults when dealing in the context of education and socialization. The parents thus should understand their development and characters. To build a child's personality, it cannot only by building intellectuality because in life, feeling are still integrated with thinking. It can be said that what is being thought is what is felt. To balance the brain, there should be carried out some activities which involve the movement of the hands, body, mind as well as feelings through understanding objects outside the room so that the unity of perspectives occurs.

From the description above, it can be explained that the lines are important to children. The forms and meanings depend on: (1) internal factors, namely the natural factor. This factor belongs to the children as their literal conditions. (2) External factors, namely the influence of the environment both silent and motion. The silent environment is in the form of the natural environment, the community, and the tradition in the community. The motion environment is parents or teachers or anyone in the form of people who is intentionally giving and changing children's perceptions since they have not producing lines until they are producing the lines. Broadly speaking, children use lines as:

Drawing activities in the form of lines and colors are actually the result of exploring the thoughts, desires, ideas, and feelings of children towards their environment. Children's thoughts and feelings are mixed together. On the other hand, this activity also arises because the urge to express through words does not arise. Perhaps, because of their technical inability which cannot accommodate the children's minds. Scraping becomes more beneficial for children when it comes to explaining something to others. By that, the fear of stating their opinions through words and sounds, finally comes through the pictures of the children.



This child's picture explains the situation and lifestyle in his family. Children want to express the duty of mothers to care for flowers; watering, cutting and fertilizing.

The lines in this picture explain his memories, the events that have been experienced by the child when he was asked to help his mother in the garden. The child's mind develops when he sees a neighbor planting flowers on the garden; the child fantasizes that if he has a house, then the front yard will be planted with trees that have colorful flowers.

When children are aged 2 to 4 years old, their works are not stable yet. The objects expressed in the drawings are not fully realized yet. Sometimes, they are just scratches without consciously intending to draw something, literally only hand movements to relax the muscles (physiologically). However, in some children, they have been able to observe the objects to draw, but the drawings have not tangible yet. The drawings are in the form of lines. For adults, these lines are useless, but are actually symbols of the objects they see. To depict a room, a child makes different letters from small on top to large when it get closer to the picture of a person.

IX. CLOSING

Finally, by understanding the line as the part of the way children talk, whether to talk about the environment and themselves, it is expected that parents and teachers use it to educate the children. The steps which could be taken are: first, appreciate the children's works, second, do not force to thicken and add more lines to the children's drawings because giving additional lines sometimes turns off children's creativity. Children have their own way of speaking to others with lines. By that, a teacher is only allowed to provoke memories and style remains with the child. Third, actually the term art for children is different from adults, including art and making lines; the child's lines are the same as the depictions of his feelings, the thickness thus acts as a conscience. Because a child's vocabulary is not much, making a line means talking about himself, both literally, as an illustration, and as a symbol. Fourth, in the process of drawing the memories, ideas, and dreams, children are progressing like the way he play with his other toys. Because playing is part of the child's way of learning, the lines as toys also can be used to learn: to memorize and imagine are some of the most important parts of learning.

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