

**THE WRINKLE PAINTING PROCESS:  
A POSTMODERN APPROACH TO  
PAINTING IN CURRICULUM**

**By**

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## TABLE OF CONTENTS

Chapter		Page
I.	INTRODUCTION .....	1
	Explanation of Terms .....	3
	Changes .....	6
	Boundaries .....	6
	Cooperation .....	7
	Teaching and Learning .....	7
	Ramifications and Other Applications .....	8
	Beginning Art Influences .....	10
	Subjects .....	12
	Examples .....	12
	Purpose of the Study .....	17
	Significance of the Study .....	17
	Considerations for the Study .....	18
	Limitations of the Process .....	19
	Development of the Process .....	20
	The Wrinkle Painting Process .....	21
II.	REVIEW OF RELATED LITERATURE .....	26
	Introduction .....	26
	The Importance of Art .....	28
	Process vs Product .....	31
	Theories in Art Education .....	32
	Art Theory .....	36
	Creative Theory .....	40
	Visual Motivational Theory .....	45
	Piaget's Theories .....	47
	Developmental Theories in Art Education .....	48
	Lowenfeld's Theories .....	48
	Gardner's and Winner's Theories .....	51
	Goldstein's Theories .....	54
	Government Research .....	58
	Related Studies .....	60

Chapter	Page
<b>III. METHODOLOGY</b> .....	<b>64</b>
<b>Purpose and Design</b> .....	<b>64</b>
<b>Subjects</b> .....	<b>65</b>
<b>Researcher</b> .....	<b>67</b>
<b>Data Collection and Treatment</b> .....	<b>70</b>
<b>Data Analysis</b> .....	<b>73</b>
<b>IV. RESULTS AND ANALYSIS OF THE DATA</b> .....	<b>75</b>
<b>Elementary Fourth Grade</b> .....	<b>76</b>
<b>Elementary Student Responses, Fourth Grade</b>	
<b>Students, Oklahoma</b> .....	<b>81</b>
<b>Analysis of Data, Elementary</b> .....	<b>83</b>
<b>Undergraduate Students, Large Metropolitan</b>	
<b>University, Oklahoma</b> .....	<b>85</b>
<b>Undergraduate Student Responses, Large</b>	
<b>Metropolitan University, Oklahoma</b> .....	<b>88</b>
<b>Analysis of Data, Undergraduate Students</b> .....	<b>91</b>
<b>Graduate Students, Large State University,</b>	
<b>Oklahoma</b> .....	<b>92</b>
<b>Graduate Student Responses, Large State</b>	
<b>University, Oklahoma</b> .....	<b>95</b>
<b>Analysis of Data, Graduate Students</b> .....	<b>97</b>
<b>International Graphic Design Conference,</b>	
<b>Mexico City, Mexico</b> .....	<b>98</b>
<b>Graphic Design Student Responses, International</b>	
<b>Graphic Design Conference, Mexico City,</b>	
<b>Mexico</b> .....	<b>103</b>
<b>Analysis of Data, International Graphic Design</b>	
<b>Students</b> .....	<b>105</b>
<b>Amateur and Professional Artists, Midwest City,</b>	
<b>Oklahoma and Oklahoma City, Oklahoma</b> .....	<b>108</b>
<b>Amateur and Professional Artist Responses,</b>	
<b>Midwest City, Oklahoma and Oklahoma City,</b>	
<b>Oklahoma</b> .....	<b>110</b>
<b>Analysis of Data, Amateur and Professional</b>	
<b>Artists</b> .....	<b>113</b>
<b>Oklahoma Educators, Various Public and Private</b>	
<b>School Teachers Throughout the State of</b>	
<b>Oklahoma</b> .....	<b>115</b>

Chapter	Page
<b>Oklahoma Educator Responses, Various Public and Private School Teachers Throughout the State of Oklahoma .....</b>	116
<b>Analysis of Data, Oklahoma Educators .....</b>	117
<b>The Sixth National Conference on Creativity .....</b>	119
<b>The Sixth National Conference on Creativity Responses .....</b>	122
<b>Analysis of the Data and Conclusion, The Sixth National Conference on Creativity .....</b>	124
<b>V. CONCLUSIONS .....</b>	127
<b>BIBLIOGRAPHY .....</b>	137



## LIST OF FIGURES

Figure	Page
1. Early Painting .....	10
2. Wrinkle Painting Process (45° angle) .....	22
3. Wrinkle Painting Process (Using Airbrush) .....	22
4. Wrinkle Painting Process (Color Blending) .....	23
5. "Red Timberwolf" .....	25
6. Choosing to Receive or Ignore Visual Stimuli .....	29
7. Levels of Motivation and Inspiration .....	37
8. Experiences and Mental Images .....	46
9. Elementary Students Working on Wrinkle Paintings .....	78
10. Elementary Student Using Spray Paint .....	79
11. Elementary Student Work Using Mixed Media .....	80
12. Undergraduate Students Observing a Wrinkle Painting Demonstration .....	87
13. Undergraduate Student Working on a Wrinkle Painting .....	87
14. Graduate Student Working on a Wrinkle Painting .....	94
15. Graduate Student's Wrinkle Painting .....	95
16. International Graphic Design Student's Wrinkle Painting .....	102
17. International Graphic Design Student's Project .....	102
18. Amateur Artist's Wrinkle Painting .....	109

19. Professional Artist Working on Wrinkle Painting .....	109
20. Art Teacher Using Airbrush on Wrinkle Painting .....	115
21. Oklahoma Teacher's Wrinkle Painting .....	116
22. Dr. Kay S. Bull with His Wrinkle Painting .....	121
23. Dining Hall with Wrinkle Paintings at The Sixth National Conference on Creativity .....	121
24. Wrinkle Painting With Mannequin .....	129

## CHAPTER I

### INTRODUCTION

Art education is a complex adventure for both the teacher and the student. A drawing tells more than just marks on a page - it reveals the total child (62). Art can mean many things to many people, and its meaning is different to a child than it is to an adult. Adults may value the final product, while the child's value is in the process or experience. Yet, children often form the same values of art as their parents and teachers (18). Art can be conceptualized on many levels - from the small child to the professional artist. Art can be experienced, discussed, understood, researched and theorized. Currently, art and art education are reaching beyond existing boundaries into the realm of therapy, psychology and human research. These matters seem quite appropriate for a postmodern view of painting and how it is related to postmodern pedagogy.

Art education must be constantly defended and justified in our schools. Often we do not see the need for art and sometimes minimize its affect on learning. John Dewey says the experience of art not only enriches, but develops the whole child in only a way that art can (19). The making of art has value beyond the creation and the process, but the creation and the process often help one to

understand that value.

Creativity and art are sometimes the same thing (5). Even when they are not, they have multiple links. Art and art education are developed and refined by visual motivation and imagination. The artist, the teacher and the student select certain images to inspire them. This inspiration in turn helps to produce art and art concepts. Both creativity and artistic talent develop or unfold in stages - even though these stages are sometimes blurred or unclear. Even the development of cognitive thought seems to have stages, and it is the wise teacher that knows and understands these progressions so that they can equip the child with meaningful experiences for learning (9).

The focus of this study, The Wrinkle Painting Process, has its own history and seems to relate to creative and artistic theories. This study will explore the possibilities of this process in the classroom and as a potential outlet for:

1. Creative thought
2. Motivation
3. Pedagogical exchange
4. Other applications and associations within a postmodern setting.

The Wrinkle Painting Process is a painting (visual arts) process that has been utilized by many age levels. The researcher has modified and refined this process for over 20 years. As the originator of this painting process, I can truly say that it is original to me and unique to most art curriculums.

### Explanation of Terms

The subtitle to this writing may surprise some readers. I have included it for several reasons. We are considered, by many, to be living in an era just past Modern Times (57). Thus, the name Postmodern applies to a period of time after the modern age. Many artists and educators have considered the post World War II years as “Modern Times” (20). Some would push it back to the end of the 1800's and the beginning of the twentieth century (64). The nineteen nineties and on into the twenty-first century has been denoted as the period after Modern Times -- thus Postmodern (20). Whatever the case, it shall be called Postmodern until another term or phrase seems better. The Wrinkle Painting Process was developed and documented in the last 20 years; thus, Postmodern seems an appropriate label for historical purposes if nothing else.

“Postmodern” means many things to many people, and it has no simple agreed upon meaning. It's manifestations are different in different fields. It is multi-level and multi-disciplinary. Just as those at the end of the Middle Ages and Renaissance did not know their historical epoch, and we at the end of the modern age can only dimly make out a possible future evolving fundamentally unlike the past (68).

Perhaps one of the best ways to understand Postmodernism and how it relates to the Wrinkle Painting Process is to look at Modernism by comparison in the context of education and the visual arts. Modern art occupies a place of

historical significance and value. Both terms, “modern” and “postmodern” have no fixed positions; their meanings are often imprecise and highly contested. Despite this ambiguity, certain concepts are critical reference points for discussion in this study. The following points are not intended to be considered as all inclusive, but they are relevant to this text.

### Modernism

Modernism requires faith that there are universal truths that can be discovered through reason; that science and the scientific methods are superior means for arriving at justice, reality, prosperity and a better way of life (44). One of the most important means for understanding and carrying out the modernist’s thought is through education. Education at all levels is deeply embedded in the ideals, institutions and vocabulary of modernism. Modern education trusts that merit should be rewarded through good jobs, promotions, higher status and certain privileges. Modern pedagogy assumes that science, scientific methods and their classifications are better means for discovering, researching and creating truths than by experience or self-discovery (53).

Modernism in art has little concern with traditional values (38). Scientific institutions of culture, history and sequential techniques are often guidelines for learning (Ibid, page 46). Brian Wallis, in his article, “Last Exit: Painting”, expresses the view that where once modern painting and other art forms were originally considered “experimental” now have given rise to the “mundane” or

“common place”. He feels that young artists concerned with painting, for example, can dabble in a “pluralism” of exhausted modernist activities such as Narrative Art, Pattern Wave, Step-by-Step and Do-As-I-Do techniques (95). He goes on to say that these techniques in and of themselves are often fine processes; however, we sometimes lose their purpose and meaning in translation or through mechanical teaching methods. “These methods only confuse the situation today and the student goes on to be hopelessly compromised and mired in the predictability of their conventions” (Wallis, Page 153). It is the modernist teacher that demonstrates and lectures certain painting styles with everyone arriving at the same point.

Roger Taylor in his book, “Beyond Art”, says:

“Today. . . modern art is beginning to lose its power. . . For some years now its rejections have been ritual repetitions: rebellion has turned into procedure, criticism into rhetoric, transgression into ceremony. Modern Art is no longer creative! I am not saying that we are living the end of art: we are living the end of the idea of modern art” (Taylor, Pages 61-65).

### Postmodernism

Postmodernism, on the other hand, interrogates the modern system (39). It's power is to account for and reflect vast changes in our society, cultures, the arts, economy and all aspects of life (54). Postmodernism has captured our interest and attention because it involves an often striking contrast to modernism, the foundation on which our thinking and our institutions have rested for years. Today, because

modernist values are being questioned and often viewed as inadequate, costly and void; Postmodernism exists within this void and conflict (76). The contrasts and comparisons are endless; be that as it may, this text shall restrict itself to the following guidelines:

Changes  
Boundaries  
Cooperation  
Teaching and Learning  
Ramifications and Other Applications

### Changes

Changes related to postmodernism must be viewed in a long time frame, such as the time for modernism. Some aspects of the world will change quickly, while some will change slowly. The Wrinkle Painting Process is proposed as a change or as an addition to current painting techniques used. It is not proposed as a better way or as a means to terminate other processes being used.

### Boundaries

Postmodern boundaries are less defined and broader than modern and traditional values (77). Students may rewrite their own histories, identities and learning possibilities. The boundaries may take the form of freedom, equality, justice, experimentation, disciplines, social values and academic relationships. The Wrinkle Painting Process has three, possibly four, steps that define its boundaries. The first step embraces a brief explanation and public demonstration. In the second



step, students are allowed “hands-on” participation. The third step is probably the most postmodern element of the process. Participants may choose to critique each other’s work or interpret their own pieces. This interpretation may come in the form of oral discussions (individual or group with instructor), self-reflection and/or written responses about the process or finished work. The fourth and final step, one may choose to redo, add to or change the piece somehow, or simply leave it alone.

### Cooperation

In a postmodern environment, all students are created equal, but not in a Modern environment (22). All may learn together (cooperatively) or with each learning individually at their own rate. Usually, there is a strong cooperative spirit among participants. Supervision is usually recommended at the beginning, with students slowly developing confidence and freedom. Classes that choose to separate students by abilities or arrange them in a hierarchical manner are considered obsolete and detrimental to the nature of a postmodern curriculum (46). With the Wrinkle Painting Process, post-kindergarten ages through adults may work together. Because of the nature of this process, students may work alone or in small groups; therefore, classification simply for division is discouraged.

### Teaching and Learning

In a postmodern curriculum, teachers act more like facilitators and not lecturers. Short, simple instructions are usually recommended in the beginning.

Learning involves doing, experiencing, questioning, evaluating and reflecting. Very little instruction is needed to get started with the Wrinkle Painting Process.

Teachers may choose to work along side their students (25).

### Ramifications and Other Applications

Often in a postmodern setting, the original idea for a learning experience may have other offshoots or branchings that may lead to quite different paradigms (19). Sometimes these experiences or outcomes may have close relationships with the original idea or they may lead to remote unexpected associations. Within the text of this writing, other divergent applications to the Wrinkle Painting Process shall be explored through avenues of motivation, creativity, expression and qualitative research.

### Phenomenological Research

Even if the term “phenomenological” may not be used in print within these pages of text, its meaning will be. Phenomenological text communicates a story. Sometimes these stories are very personal and endearing to the author. Often they are told with pedagogical issues from one with insight into deep truths (92). Phenomenological research often recalls us back into time, into events and into ourselves. Phenomenological research is to narrate the facts of the research as it happened (96).

Phenomenological research is the study of lived experiences (Van Manen, Page 16). The “lived experiences” within this text will concentrate on the visual arts, the artist, the student and the art teacher in general and how they relate to the Wrinkle Painting Process. The experiences mentioned within this text are told not to merely entertain the reader. They are told to help the reader grasp the essential and implied implications of the process and how it may relate to a postmodern visual art pedagogy. The reflections are written in hope to give the reader insights into my early childhood influences, or lack of influences. Finally, the phenomenological narratives used in this research give discernment into artistic concerns and teacher dilemmas. This study of the Wrinkle Painting Process is written very "phenomenologically". The reader perhaps may find a few pedagogical discourses to call his/her own. The Wrinkle Painting Process is a discourse that is truly my own. It is not in the ownership of this discourse that the good teacher finds pleasure. It is in the sharing and the giving away of it that we see its rewards (1). This style or method of research is supported by Postmodern thought (92).

### Pedagogy

“Pedagogy is the activity of teaching, parenting, educating, or generally living with children that requires constant practical acting in concrete situations and relations” (72). This writing has direct implications for the student, the teacher and the artist. The author has been and is all three. This study explores the

possibilities of the Wrinkle Painting Process in the classroom and as a potential outlet for creative thought, motivation, and pedagogical exchange. In some cases, this text will provide written documentation from others on this process for research purposes and affirmation.

### Beginning Art Influences

As far back as I can remember, I have wanted to be an artist. My desire to become a teacher came much later. My Aunt Earline in Marlow, Oklahoma, still proudly displays one of my first paintings. It is approximately 16" x 20" and depicts a wintery landscape (Figure 1).



Figure 1. Early Painting

It was painted on a piece of card board and I shall never forget the media -- shoe polish and food coloring! (Now that's really wanting to paint.) Yes, white shoe polish mixed with food coloring from Mom's kitchen cabinets worked as well (in my estimation at the time) as any old oil paints with numbered patterns. I still remember how carefully they were mixed and how precisely I stayed within the lines. While painting, I made sure that the colors did not blend together on the board. They had to lay side-by-side without any of the white background showing through. I wanted it to look exactly like the paint-by-number sets, a Modern concept indeed, from the store for they were my ideal of how I should paint.

Today, that painting makes me laugh and I sometimes feel a little sad. The sadness stems from my realizing the limited artistic experiences in my childhood and wondering if children today still share similar background experiences. This painting, though crudely done, was my masterpiece at that time. I now know that it depicts where I was developmentally (62). I still recall how proud I was to give it away and have it displayed in the front room. Our standards and ideals are formed from our past experiences. The totality of these past experiences bring us to our present state of affairs (35).

Art was rarely discussed at home. Even in elementary school, art was seldom practiced. Sometimes arts and crafts were used as a "filler" or as a "time-killer" between other subjects. The activities were always fun, but somehow "fun" and "learning" were not related. Art for me was never taught even at the Junior and Senior High levels. So it must have come as a great surprise to everyone when I

announced that I was going to college and major in art! It hurt me deeply when my high school counselor even told me, “Bobby, don’t get too serious about this art business -- you want to make a living don’t you?”

### Subjects

This study investigates three groups of people: the student, the teacher and the artist. Each group, however, has a common problem: artistic expression or inspiration; and what to do about it.

Note: The following examples of problems are true cases. Names have been changed for obvious reasons. It is my opinion, along with Dr. Max Van Manen, that many of one’s strongest points can come from one’s own lived experiences (Ibid, Page 53). Some of these “lived experiences” were experienced as a professional artist and educator. Often this establishes a double meaning to the emphasis and creates a stronger bond between the Wrinkle Painting Process and myself.

### Examples

#### (Case A)

Mrs. Thomas slowly turned the key that unlocked the door to her room. As she entered her classroom, she moved her hand up the wall to the switch by her door. Walking to her desk, she put down her things and sank into her chair.

Mrs. Thomas had been contemplating all morning what she was going to do in her art classes scheduled for today. In fact, she had thought about it over the weekend and just could not bring herself to pull out any more of those ditto sheets and ask them to color. She would rather give them a blank sheet of paper and let them draw whatever they wanted. However, she had done that plenty of times before.

She just needed a new idea for her fourth grade students. Something that would be fun, but would allow them to think and really express themselves. Mrs. Thomas was good at integrating art projects with other subjects; but what was going to be the media or the process? If only she had a new, creative idea!

(Case B)

Mr. Blake is a veteran middle school math and science teacher. In fact, he is always proud of his students accomplishments and really seems to enjoy this age level. He caringly looks past the negative and sometimes cruel comments his students make about him, but will not tolerate criticism of others or themselves. He really wants his students to feel good about themselves and who they are.

Mr. Blake's students seem to really enjoy his classes and he takes pride in his "student centered" classroom. Mr. Blake feels he teaches about "life", and the subjects of math and science just happen to be a large part of it. His math and science concepts are always based on real life situations. He frequently enhances his projects and assignments with popular culture applications or visual arts

presentations. For example, he usually has his students create geometric shapes out of clay or paper mache when learning about geometry or math percentages. He feels that the visual arts are one way for his students to truly grasp the meaning of many abstract concepts and higher level thinking activities.

Mr. Blake, however, realizes that his talents are not in the fine arts.

“Why...I'm just a math and science teacher that enjoys the arts. If only I knew more about painting and drawing techniques, then I could really utilize my academic training in math and the sciences to do more hands-on applications. Are there any techniques for people who can't draw or paint?”

In fact, Mr. Blake realizes that even his students are sometimes frustrated too. Mary and Rick draw well, but the remainder of the class really need more assistance than he can give them. Are there any art processes where everyone can do equally well -- without much training? Is there anything they could try where the success ratio would be high for everyone? Or, is he simply asking too much of them as well as himself?

#### (Case C)

Mrs. Megan was the new high school art teacher. Fresh out of college, she was to co-teach with Mrs. Payne, a veteran of seventeen years. As they worked together setting up their rooms, Mrs. Megan was excited yet somewhat apprehensive about putting into practice all these theories and techniques she had been taught in art school.



“Well,” Mrs. Payne challenged. “What new things are you going to teach your students this year? Since we don't give tests in art, we still are judged in this district on how well we teach by how well our students do in art contests and shows. I'm so tired of the same old drawing and painting techniques year after year! I know they still need the basics, but what's new and innovative in colleges these days?”

These questions seemed to hit Mrs. Megan like a brick. What could she do with her students that was really different like Mrs. Payne said? Will I too be saying and doing the same old things year after year? Would my students soon lose interest in art and become discipline problems as Mrs. Payne says that many of hers become? Is there anything new under the sun in art these days?

(Case D)

“Students,” Mr. Stone stated. “I know we are a little over half way through the semester, and some of you are having trouble coming up with new ideas for your paintings. In this class, you are expected to complete ten paintings. Let's review the requirements:

one stillife (monochromatic),

one stillife (full color),

one portrait,

one palette knife painting,

one mixed media, and

for the rest, you are to choose the media and the subject.” Then he paused and looked around the room.

“I know the last ones will take some thinking; but please be original and creative. I don’t want you to be repetitious; so be thinking ahead about what you might want to do.” Inside, Mr. Stone knew that some of his students would not do well on the last few pieces. It always seemed to happen toward the end of the semester when students were asked to think on their own.

“All artists experience what’s called artist's block, especially when one is asked to produce on demand. There is nothing one can do about this, right? Wrong! Just be prepared before it happens. Have some photographs for painting ideas just in case. Be a collector. Collect images, pictures and visual stimuli of subjects that interest you. These will become your idea stimulators. Then when you experience a void in your creative thinking, you can always copy these ideas. I wish there was something I could recommend to help you overcome this situation.” He thought to himself, “If only I knew another creative painting process to finish out the year.”

(Case E)

As a professional artist, I am always looking for ways to express myself. Not only must my work reflect me and my personal taste, it must be appealing and marketable to the public. As an artist, I am constantly asking myself aesthetic questions, like, should I be more realistic or abstract? What colors should I use this

year and what media should I try? Am I unique enough to be noticed; yet accepted? In group shows, do I simply blend in with the other artists? Will a judge remember my work in competitions?

My work certainly does not have to appeal to everyone, but I want most of my viewers to like them. My work has to satisfy me and challenge me. I like new ideas and new ways of looking at traditional forms. I want a media that truly reflects my interest and inner thoughts. I want my work to say visually, what I cannot state verbally. Are there any ideas or processes that can truly fulfill all these demands; and still keep the museum directors and gallery owners happy?

#### Purpose of the Study

The purpose of this study was to investigate the effects of the Wrinkle Painting Process as a potential outlet for creative thought, motivation and pedagogical exchange and to identify other applications and associations within a Postmodern setting.

#### Significance of the Study

This study is significant for the following reasons:

1. It will explore the possibilities of the Wrinkle Painting Process as a part of a Postmodern vs. Modern painting curriculum.
2. It will explore the capacity of the Wrinkle Painting Process as a means to artistic and creative expression for the student, the teacher and the artist.

3. It will explore the potential of the Wrinkle Painting Process as a way to overcome "artist's block" and as an avenue for enhancing inspiration and motivation.
4. It will explore the Wrinkle Painting Process's potential for facilitating certain teaching and learning situations.
5. It will explore other possibilities, applications and exposures concerning the Wrinkle Painting Process outside its current known boundaries.
6. It will explore certain theories and analyze qualitative data from specific subjects in relationship to the Wrinkle Painting Process.

#### Considerations for the Study

The following considerations may prove helpful for this study:

1. What does the student, the teacher and the artist think about the Wrinkle Painting Process after they have experienced it?
2. What does The Wrinkle Painting Process have to offer in creativity, self-expression and personal motivation?
3. What fields or areas outside the arts may be interested in The Wrinkle Painting Process, and why?
4. What reactions and emotions might one have after visualizing or experiencing a Wrinkle Painting? (Oral critiques, journals writing and motivational ideas)

5. What applications and comparisons can be drawn from this process to leading theorist and art educators of yesterday and today?
6. What recommendations and conclusions can be made once this process is experienced or witnessed?
7. What comparisons of this process can be applied to postmodern thought within the guidelines of:

**Changes  
Boundaries  
Cooperation  
Teaching and Learning  
Ramifications and Other Applications**

#### Limitations of the Process

1. This painting process is "phenomenologically" researched and is subject to interpretation. This narrative reflection best describes the process and its power with subjects. The nature of this process does not lend itself to quantitative description.
2. Even though the author of this paper has used this painting process for over twenty years, it is still fairly new to most pedagogical situations. Thus there are limitations by others for classroom experiences and usage.
3. In the area of creative research and cognitive thinking, The Wrinkle Painting Process is newer still. This may lead to unfounded assumptions and theories.

4. The uniqueness of this process creates limited publications and research resources for feedback affirmation.
5. Much of the research is Oklahoma based. Perhaps as this process receives more exposure on all levels, its scope will be more global.

### Development of the Process

The rising sun was peeking over the horizon extending its rays of gold and crimson. Each shaft of light seemed to pierce and dissolve the steel blue cumulus clouds clumped together in the east. It was only now that I could visualize the fruits of my all night labors. I had just finished the “graveyard” shift for Bon Ray Drilling Company. Rig 3 was down, waiting for a new location; so we decided to give it a new coat of paint.

The night had been a warm evening in June of 1971. A dry gusty breeze had blown all night. Using large portable flood lights, I positioned them towards the peeling paint on the beams of steel and iron. In the moonless night, the lights dropped off sharply in the darkness. It was not until day break that I observed the newly plowed red earth contrasting with the light blue over spray. That morning, I quickly dropped my equipment and surveyed the scene. The variations of shape and color are still a vivid mental image. The clods of dirt, half blue and half red, bordered by a deep green field of alfalfa reminded me of a child’s coloring book, where all of the lines are neatly drawn and rich primary colors are placed. It was from these humble beginnings the Wrinkle Painting Process emerged.

### The Wrinkle Painting Process

For sometime, I had been frustrated with my attempts at duplicating what I had accidentally accomplished that morning. It was not until three years later that I was pleased with my endeavors with paper and canvas. As an artist and educator, I had wanted to recreate this illusion in the studio and the classroom. These first undertakings were met with limited success. I started placing objects under the canvas and paper to project the surface in a 3-D relief, still these results were not quite what I had experienced that morning in the oil fields. I later found that certain papers and fabrics would hold their shape after folding and wrinkling, especially after priming them with gesso or white house paint. It was in graduate school at East Tennessee State University where it all came together. I found that by building up the colors slowly (light even layers of paint sprayed at a 45 degree angle to the surface) one could achieve a greater depth of color and value intensity. I also found that the airbrush gives the artist more color selection and control (Figures 2 and 3).



Figure 2. The Wrinkle Painting Process (45° angle)



Figure 3. The Wrinkle Painting Process (Using Airbrush)



I have now refined this process in many ways; however, the basic concept has remained the same. I now use a variety of folding and wrinkling techniques to master certain results. There is still, however, the element of surprise and the unexpected in this process. As a teacher, I began to wonder if the process could help my students experience some of these same emotions and feelings. I now incorporate The Wrinkle Painting Process with an assortment of other painting techniques and medias. Sometimes these pieces are complete when they are re-stretched on wooden frames or braces. Then at other times, they are only starting points and are almost covered over with additional paint as if it was only meant to be used as an under painting. I always start with my lighter shades, then advance to the darker hues. Each time a different color is used, I change the direction and angle of the spray (Figure 4). This preserves the richness of the color, while still



Figure 4. The Wrinkle Painting Process (Color Blending)

allowing subtle changes in the over spray.

I can remember one painting in particular. While cleaning a storage room, I found a large folded piece of canvas. The canvas was so dirty and dusty that it had to be hosed off with water before it could be primed with gesso. The weight and the thickness of the weave was somewhat heavier than the kind I had been used to and I wasn't sure if it would work for Wrinkle Painting. After priming, I built a stretcher from 2" x 2" redwood strips with extra braces to support the heavy canvas. I normally prime the canvas first, then wrinkle and paint the piece before I make the stretcher; however, I wanted to be sure that I could build a frame that would not break once the canvas was stretched and shrunk to fit. While priming the canvas, I noticed that some of the folds would not come out. Most of the time canvas lies flat once it has a new coat of paint or primer.

In my haste, I hoped these wrinkles would not matter. Once it was dry, I began to add additional wrinkles and folds. I had in mind for this piece soft folds in the canvas to represent smooth drifts of snow. While air brushing in colors of pthalo blue and Payne's grey, I noticed that the hard sharp creases in the canvas were becoming more apparent with each layer of paint. This was something I did not want! No matter what I did they would not go away. Just when I thought the picture was ruined, another thought came to me! As I gently unfolded the canvas the tight folds and creases left white streaks that appeared like refracted light on

drifts of snow. With a little aqua and prussian blue, it made a perfect back drop for one of my endangered animal series', "Red Timber Wolf" (Figure 5).



Figure 5. "Red Timberwolf"

The Wrinkle Painting Process was now firmly planted in my mind as well as my own painting curriculum.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### Introduction

My “Review of Related Literature” includes a variety of theories and topics. One must see the importance of art before one can see the importance of a process vs. product. In a Postmodern curriculum, the emphasis should be on the process and not the product. The Wrinkle Painting’s importance is the process - the product is only relative to the experience and one’s personal interpretation of that product.

The training of art teachers and artists of the 1950's through the 1980's emphasized the development of solutions and self-expression as a major objective of art instruction, and it assumed that the art room was one environment in the school where children could experiment within limits. Many believed that art was unique from other subject areas in nurturing the growth of the affective and subjective aspects of a child’s development, thus, contributing to the mission of the school, which is to produce well-adjusted and productive citizens (47).

Art making was viewed as a tool to bring out the uniqueness of each individual, allowing the students to creatively express themselves through art

materials. Teachers believed that by encouraging children to vent their feelings and emotions in art work, they were providing a healthy outlet for such experiences, thus contributing to the emotional and psychological well being of the child (5). Such attitudes and practices also seemed to parallel what both professional and amateur artists were doing in their facets of expression (13).

Art education theory and practice during those years discouraged teachers from talking about art made by professional artists out of fear that such exposure would contaminate or disrupt the natural development of the child's personal expression and growth (11). However, measuring creativity and artistic abilities has always been a difficult endeavor. Some have ideas, or theories, but little evidence exists today on what really works.

Questions have been raised about the importance of art, process vs. product, artistic, creative, and motivational theory along with learning and teaching strategies. Today, however, the attitudes about the roles of art in a pedagogical exchange has changed radically in recent years (26). In many of these situations, the premises of defense can be made for all artistic activities. In this chapter certain theories are explored as well as various teaching and learning foundations. A government study, along with a review of related studies within a Postmodern paradigm conclude the chapter.

### The Importance of Art

While the field of art education still acknowledges there are possible developmental benefits derived from art instruction, the primary justification for the role of art in today's school curriculum is that art is a subject worthy of study in its own right (70). In other words, art is no longer viewed as a tool to be used for nurturing other areas of a child's development. It can stand on its own importance; it does not have to be integrated with other subjects, even though this proves worthy also.

We have made great strides in our society in recognizing the importance of art in our schools. Many teachers incorporate art projects within other subjects and some school districts have art coordinators implement art activities with all their teachers. These are beginning steps, but they are not enough. These examples seem to be the exception and certainly not the norm. Often when school districts feel monetary pinches in their budgets, the arts are the first to go (15).

“Art does more than just enrich our lives. It is a dynamic and unifying activity with a potential vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his experience to make a new and meaningful whole. In the process of selecting, interpreting, and reforming these elements, he has given us more than a picture or a sculpture; he has given us a part of himself; how he thinks, how he feels and how he sees at that time” (Lowenfeld, Page 16).

John Dewey feels that no art experience is possible without self-identification with the experience expressed as well as with the art material by which it is expressed (Dewey, Pages 24-27). Self identification is one of the basic factors of any creative expression! It is the true expression of the self. The art materials are controlled and manipulated by one individual, and the completed project is their own. This is true at a very young age and for the adult artist. Artists use art materials to form expressions and reflections according to their own personal experiences (30). They may choose to receive or ignore visual stimuli daily; then as needed, may reflect back on past experiences for current inspiration and motivation (7) (Figure 6).

#### CHOOSING TO RECEIVE OR IGNORE VISUAL STIMULI (A Drive to the Office)

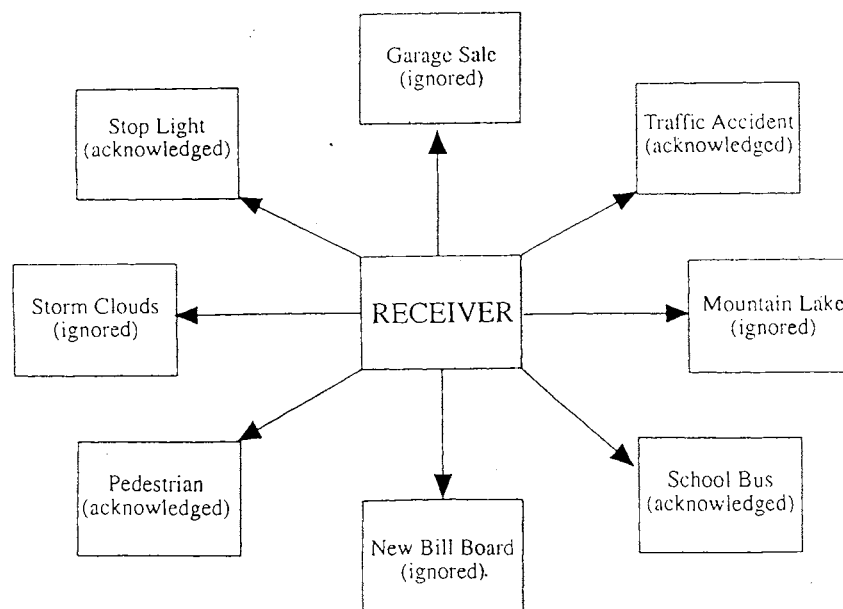


Figure 6. Choosing to Receive or Ignore Visual Stimuli (Diagram by Researcher)

Because these experiences change with growth, self-identification embraces the social, intellectual, emotional and psychological changes within the artist of any age (52).

Art is often considered the highest form of human expression (51). Art is also a reflection of the society that creates it (Ibid, Pages 60-61). We do not want to give the impression that humankind is saved by creating art or merely developing a good creative art program; but the values that are meaningful in an art program are those which may be basic to the development of a new image, a new philosophy or even totally new structure for the way we view life and ourselves (78).

Just saying “now we have an art program” provides mere lip service to a very complex situation. Once art is implemented in any program, one is faced with the on-going task of sustaining that program. How we keep not only students, but parties at all levels, interested in the arts and its continuous funding is paramount to its success. The National Endowment for the Arts and other national and state organizations seem to struggle for every penny of support. This paper will not attempt to discuss the need for local, regional and national funding for the arts; however, it is important to note how much the author feels it is needed. Neither shall this paper attempt to discuss the full range of art activities or art curriculum ideas that one could develop within a program. Suffice it to say that art and art education are of major importance to me and to my way of thinking.



### Process vs. Product

Once the idea that the arts provide a unique contribution to our lives and that artistic literacy is beneficial to society at any age, then one must realize that the arts are only a “vehicle” for the intellect and creativity (32). Inspiration without process and understanding is useless; process without inspiration is dull (71). The arts can emphasize all areas of life. At the elementary level, art can be the link that fuses all subjects together. At the mid-high, art can bring meaning and visual realization to abstract concepts. At the senior high level, art can give students academic and higher educational opportunities; while at the university level, art can open doors to life long dreams and career choices. As a visual and performing artist, art can be the vehicle for inspirational fulfillment and can be the one accomplishment that transcends the artist beyond his or her own lifetime (48).

In Lowenfeld’s theory, emphasis is on the establishment of a very “process” oriented art program and not “product” (62). This concept needs some explanation. Art is never the same for a child, as it is for an adult. Adults primarily think of art as the finished product such as a drawing in charcoal, a landscape painting in oils or a portrait in watercolor. Art for the child is something quite different. For the child, art is a way of expressing one’s ideas, one’s environment and one’s surroundings (18). The process that allows one to express these ideas then becomes just as important, if not more important, than the finished piece. Sure the child can

be proud of his or her accomplishments, but the learning was in the creating -- not the finalized form. This idea may even continue into adult life (36).

As a professional artist, I am usually happy when a painting sells, but the “excitement” and the “adventure” for me was in the creating and making (a Postmodern idea). Many times, I feel, that the finished product is only in the way. This type of thinking seems to be in direct conflict with “modernist” views. Modern philosophy often emphasizes the final product as the ultimate achievement (37). The postmodern world is a place of contradictions. Responses are new, freer, more open to society; capable of allowing the individual to create his/her own life in ways that have not been conceived of previously - yet not all encompassing or mandatory as to be required for everyone (24). Whether the Wrinkle Painting Process is new, freer and more open to interpretation, shall be addressed in this text.

### Theories in Art Education

The attitudes that students and educators hold will determine their willingness to expose themselves to new ideas, to alter things they value in life, and their eagerness to know more. This is true in terms of knowledge and learning in general; but it is particularly true for the artist who is dealing with beliefs about the significance of art and its relation to life, the relationship of artist to culture, and the value of experiences one may make to qualitative and aesthetic decisions. It has long been thought that to have an artistic experience, one must possess an artistic attitude (12). This attitude was to “appreciate objects in nature,” “value works of

art,” and “appreciate the hard work of creation” (41). Unlike many other subject areas, art is often subjective labor and requires valuative-emotional kinds of thinking. To teach art well is demanding in and of itself, and the difficulty is compounded by the preconceived attitudes about art from the diversity of students therein (80).

Elliot Eisner conducted a study to determine if a nationally accredited Title III program in the arts for elementary school children was having any impact on those involved. A means was devised to measure the attitudes of parents, teachers, and students toward the overall school program. Without a doubt, he found that the attitudes of both parents and the teachers reflected their middle-class values. The children's values varied with age. Interesting discoveries were found when specific items were discussed:

“When it came to questions dealing with contributions of various subject areas to the good life... Both parents and teachers appear to recognize the contribution that the arts make to a gratifying and personally meaningful life. Yet, when it came to questions such as should more instructional time should be devoted to some subject areas in school than the others...art; music and foreign languages were rated lowest” (Eisner, The Educational Imagination, Pages 137-148).

Eisner, earlier in his career, had also given several hundred high school students a sixty-item multiple-choice evaluation, the Eisner Art Attitude Inventory. He found that:

“...thirty-five percent were either uncertain or disagreed with the statement, “Advances in the field of art are important for a country's progress.” To the question, “Is an artist's contribution to society as important as that of a scientist?.” Most agreed that the scientist's contribution was more important. The statement that received the highest percentage of agreement was “Good art is a matter of personal taste” (Eisner, Page 23).

The test definitely showed that students were swayed by what their teachers and parents thought. Priorities were still given to other school subjects, even if the arts were well thought of by both teachers and parents.

According to the art philosopher Richard Goodman, the whole relationship between the student, the teacher and the making of art was a matter of timing and attitude:

“Just as one object may be a symbol - for instance, a sample - at certain times and under certain circumstances and not in others, so an object may be a work of art at some times and not in others. Indeed, just by virtue of functioning as a symbol in a certain way does an object become, while so functioning as a work of art” (Goodman, Languages of Art, Pages 57-61).

The relationship between the student and teacher, and the development of aesthetic awareness is a basic part of art education. Both are on an ever-changing continuum, and this is always true in the area of the arts. The organization of art thinking abilities, the maturing of our perceptual abilities, and the close relationship to our emotional capabilities can be considered growth. There are no certain rules

to artistic growth. Art education does not take place simply by a teacher's criticism or approval when an individual makes an art project. It is a much longer and larger task. The "Principles of Art" are often regarded as part of the understanding that a student should develop in relationship to ones own works of art. However, there is not a set of rules that can be readily applied to every individual. Artistic growth does not happen merely by applying rules that are external to the child. Educating the child to art means educating a person's receptivity toward perceptual, intellectual and emotional experiences so that these are deepened and integrated into a harmoniously organized whole with time (97).

Elliot Eisner recognizes the unique contribution to life and human understanding that art brings. "In art education we are concerned with educating human vision so that the world man encounters can be seen as art. No field other than art education can make such a claim" (Eisner, Educating Artistic Vision, Pages 257-282).

Eisner goes on to say that art education and the practice of art has not been isolated from the mainstream of American society. As long as art education is concerned with the developing child and one's ability to think, then art must not take second billing to any other subject taught in schools. The experiences and creativity in art develops the qualitative aspects of intelligence and understanding. He also argues that a curriculum that does not enable students to develop degrees of mastery over certain materials and processes with which they are working are unlikely to enable students to use the materials or processes in life as a means of

expression. He concludes by stating that art experiences should be made available to all students of all grades and ages all the time (Ibid).

### Art Theory

Art is an international language (73). It is a fact that over the last few years our concept of art and what it is and is not has changed. In fact, our ideas are constantly changing and developing as our concepts of art grow and relate to language, society, past experiences and interpretation (23). Your concept of art may be different than your family and friend's; however, we still are influenced by what others may think or say (55). Within this framework, certain art theories have been addressed and relate directly to our text.

### Concept

John Dewey says: "Art for the artist is concept, experience and creation" (Art As Experience, Page 47 ). William Monroe defines "concept" as the general idea or understanding, especially when one has derived a thought or response from a specific instance or occurrence (67). Artists are constantly seeking new ideas and imagination. They may do certain things to "bring to mind" these ideas. Some may travel, some may draw or sketch, some may gather or collect items that may be used in their work for later use, while still others may simply do things that help them recall past experiences (Figure 7). In this way, they are "setting themselves up" for

“inspiration” or “motivation” to produce (31). These “physical” actions help the artist to “conceptualize” the art even before it is started (33). The process of re-thinking or reflecting back on ideas is considered important and often deemed as a vital part of the art sequence. “Jacob Getzels even labeled this exercise as a form of conceptual art” (The Creative Union, Pages 19-24).

### LEVELS OF MOTIVATION AND INSPIRATION (Based on Past and Current Experiences)

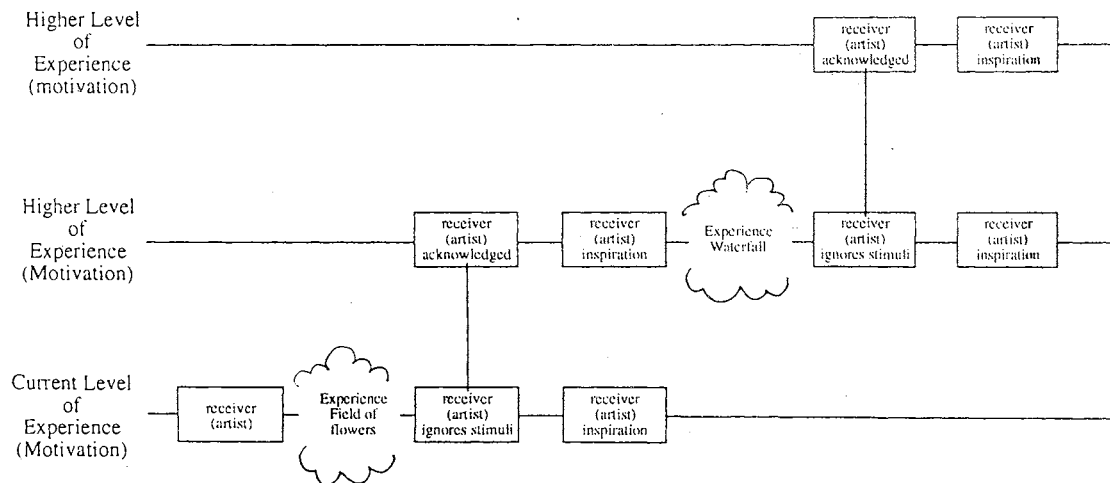


Figure 7. Levels of Motivation and Inspiration (Diagram by Researcher)

“While all art is conceptually based, conceptual art of the late 1960's and 1970's placed primary emphasis on ideas over form, rejecting the modernist

emphasis on form and formalism. In its extreme, works or events were conceived of in the mind of the artist and presented as a concept without ever achieving visual or physical form” (Parks, Page 143).

### Experience

We are today what our experiences have been yesterday, and we will be tomorrow what our composite of experiences are today (42). Art, for both the artist and the viewer, is a way of reliving past experiences and recreating the experience through creation. Art may express what has been seen and heard, how things taste and feel and even sometimes what aromas were in the air when they were experienced. Sometimes the artist’s experiences can simulate the viewer’s experiences too (45)! John Dewey says, “One must experience art and life before art can truly be experienced as your own” (Art as Experience, Page 19). This thought, at first, seems absurd, however, in reality it forms the basis and reason for most self-expression and artistic inspiration.

The art work that may result from any experience can be anything that is of a particular interest to the artist or student. The work may show motion, with lines going up and down or it may be the portrayal of a particular incident with vivid colors that help the viewer to “see” the experience too, through the eyes of the creator (50). These artistic experiences meshed with life’s experiences may provide the means of discovery and accomplishments. Robert Henri writes in his book, The Art Spirit, “Art is the expression of ideas in their permanent form. It is the giving of



evidence. It is the study of our lives, our environment. The American who is useful as an artist is one who studies his own life and records his experiences; in this way he gives evidence. If an artist has something to say, one will find a way of saying it.”

(Page 83)

### Creation

“Art is often considered the highest form of human expression” (Lowenfeld, Page 19 and Eisner, Page 251). It is certainly true that art is something that is cherished, sometimes valuable for the collector and can even be stolen for ransom. Sometimes art can even transcend the artist’s lifetime and have affect on future generations. Certainly this is true with Jan and Hubert va Eyck, Leonardo da Vinci, Michelangelo, Raphael, James McNeill Whistler, Auguste Rodin, Vincent van Gogh, Pablo Picasso and countless others.

Art is a reflection of the society that creates it (61). The art of ancient Greece, Egypt and China tells us a great deal about the artists and the society in which it was produced. It is sometimes difficult to evaluate our current expressions of art within our own society; although the art critic and the interpretationists relish the chance. The artists themselves seem to be less interested in the meaning of the work or the why.

Art can reflect and mirror the inner self (85). Even without always knowing it, the artist often expresses conscious and sub-conscious thoughts (Ibid). I am reminded of a painting critique at the University of Central Oklahoma on the first

of April, 1995. All of my students were displaying brightly colored paintings for all to see. Two weeks later on April 19, 1995, the James Murrah Federal Building was bombed in downtown Oklahoma City, and many individuals lost their lives. Our next critique, some three weeks later, was completely different than the first one. Where once bright, cheerful colors abounded, somber “muddy” colors reflecting inner struggles and conflicts of pain appeared. What once was light-hearted subject matter was now subjects of fear, concern and dread. There was nothing apparently said in class to designate a change in mood or palette; however, it was obvious from the two comparisons that we were all affected by the crisis.

As stated earlier, Postmodern artists may feel differently about their finished works than perhaps the Modernist. “It is often the Modernist’s thought that one should be completely and thoroughly satisfied with the final work” (Art After Modernism, Brian Wallis, Page 62). It is okay for the Postmodern artist to feel good about one’s own accomplishments, but the true love or “drive” is often not in the finished form, but in the challenge of the next one just conceived in the mind or experienced (88).

### Creative Theory

Every child is born creative (93). The urge to explore, to investigate and to discover is within us all. Age has very little to do with our creative impulses. The capacity to digest, manipulate and visualize external and internal images arises early in life. This is sometimes referred to as “concrete operational thought”

(Piaget, Jean, 1977). The child of seven or eight can appreciate a certain state of affairs - for example, how a tree looks to her now and will look like to her in the future. Through the use of “internal actions” or “mental operations”, a child can proceed back and forth between her perspective and that of her teachers (75).

The arts and creative thought are without question linked in many ways. We may recall individuals that the world has labeled “creative” or “artistic”, yet we know little about their roots or the unfolding of the creative impulses of such individuals. Still, we know creativity does exist. In some cases the fine line between science and art are often blurred and the two seem inseparable. Two widely diverging views emerge as a means for developing artistic and creative talent. One view might be termed the “unfolding” or “natural” perspective. The individual is viewed as a seed to be nurtured and protected in growth. The teacher only facilitates the student’s learning and allows the student to develop naturally for all of one’s talents lie within (79).

The opposite-point of view is call the “training”, “directive” or “skills” approach. The child artist, left alone, may never achieve his or her full potential. The student needs guidance and active intervention on the part of knowledgeable adults. Proficiency in the arts or creative thought entails the attainment of many highly intricate skill, ones that can be acquired only under the direction of a gifted teacher or practicing artist (Ibid).

There is also the view that both approaches are appropriate. The natural perspective approach accentuates unfolding displays of particular virtues during the

first seven years of life. But with the developmental changes accompanying the years of schooling, a more active and interventionist stance is advised. By the time of adolescence, it is probably too late to begin a rigorous structured program and if natural development has not exerted its effect by then, it may never do so. Instead, one hopes that by high school age, the student will have attained sufficient skills and a sense of critical awareness, as well as ideas and feelings that one wishes to express. One should then be free to select whatever media or processes that are of interest (83).

Julia Cameron in her book, The Artist's Way, A Spiritual Path to Higher Creativity, mentions ten basic ideas concerning creativity and how they can relate to the art process:

1. Creativity is the natural order of life. Life is energy: pure creative energy.
2. There is an underlying, in-dwelling creative force infusing all of life including ourselves.
3. When we open ourselves to our creativity, we open ourselves to the Creator's creativity within us and our lives.
4. We are, ourselves, creations. And we, in turn, are meant to continue creativity by being creative ourselves.
5. Creativity is God's gift to us. Using our creativity is our gift back to God.
6. The refusal to be creative is self-will and is counter to our true nature.

7. When we open ourselves to exploring our creativity, we open ourselves to God; good orderly direction.
8. As we open our creative channel to the Creator, many gentle but powerful changes are to be expected.
9. It is safe to open ourselves up to greater and greater creativity.
10. Our creative dreams and yearnings come from a divine source. As we move toward our dreams, we move toward our divinity (Cameron, Julia, 1992, Page 36).

Perhaps in using the words “creativity” and “spirituality” together, some become afraid of this blending of terms. Subjects in research often express concern that their initial thoughts or creations might seem too wild or bizarre. New concepts seem threatening sometimes because they are thought to promote disorder, even chaos, yet some believe real creativity seasoned with one’s personal beliefs in a divine source are beautiful and leads to natural harmony and understanding. These insights often enable us to overcome difficult obstacles in surprisingly simple ways (66).

Creative theory does not limit itself to the arts. The math and sciences have long benefitted from creative thinking. Perhaps the best know example is Einstein’s description of having imagined and discovered his Theory of Relativity. In its simplest form and quoted from his 1905 paper, “On the Electrodynamics of Moving Bodies”, Einstein recalls the creative and inspiring moment. “From the beginning it appeared to me intuitively clear that, judged from the standpoint of an observer

(attempting to pursue a beam of light), everything would have to happen according to the same laws as for an observer who, relative to the earth, was at rest. For how, otherwise, should the first observer know that he is in a state of uniform motion?"

(Roland W. Clark, The Life and Times of Albert Einstein, Page 53, 1971)

Donald Sander suggests that the whole idea of creativity may best be understood as a metaphor which contains "paradox and antimony". He lists, for instance, detachment and commitment, passion and decorum, deferral and immediacy and the freedom to be dominated by the object as conditions which richly combine during creative periods. Other conditions may be added later such as recall, invention, imaginative perception and judgmental evaluation, ambiguity and decisiveness, solitude, interrelationship and isolation (86). All of these qualities are a part of the creative process. We shall explore some of these attributes in regards to the Wrinkle Painting Process within this text. At one and the same time, an artist or student who is involved in a Wrinkle Painting must choose the forces that give shape to color, an object or invent new relationships and associations. One must draw a spiritual kinship with one's own thoughts and past experiences with people and events. At the same time, one withdraws into the solitude and concentration of creative behavior. As the painting progresses, one must be involved in one's own internal, subjective and emotional drama at the same time that one objectively and concretely forms the art and evaluates its worth (81).

When all is said about "creativity" and "theory" many questions still remain. Creativity and theory are seemingly mysteries, for there is something paradoxical

about them, even something which makes it difficult to see how they are even possible. How it happens is indeed puzzling, but that it happens at all, is deeply mysterious. If we take seriously the dictionary definition of creation, “to bring into being or form out of nothing...”, creativity seems to be not only unintelligible but strictly impossible (83). Creative theory walks hand-in-hand with the arts. Both can be nurtured and heightened with exercise and use (58).

### Visual Motivational Theory

Artists are motivated by many things. Expressions of that motivation are just as varied. Motivation has been described as a concept we use when forces (visual stimuli) act on or within (inspiration) an organism to initiate and direct behavior (85). This behavior can have a myriad of directions and outlets. Vision, being one of our five senses, seems to be one of our strongest avenues of motivation (Ibid). Often, this avenue prompts or directs our behavior toward creative expression and mental visualization (87). What motivates some artists may have no effect on others. We are constantly filtering and storing images to memory for our imaginations to use for references from time to time. Many times visual images help us recall those deposits and use them in our creations of artwork (94).

We are motivated by different visual images in direct proportion to past experiences and current physiological factors. Humans respond to visual impact daily. In fact, on an average, we are bombarded with over 10,000 photographic and printed images alone within a 24 hour period. Combined with visual reality, we

have quite a variety of images to choose from. In some ways we are constantly sensitizing and desensitizing our senses. The “now you see it - now you don’t” syndrome is always present (Figure 8).



Figure 8. Experiences and Mental Images (Diagram by Researcher)

Through our rich heritage, culture and current inspiration, we are constantly obtaining new levels of imagination. As we add to our collection of memories, we can never undue our past experiences. Sometimes we can not recall them, but we are seldom “overdrawn” on mental ideas (45). The receiving and perceiving of visual information is of extreme importance to the artist. It is through this process



that the initiation and the direction of motivation and inspiration occurs. With each experience, the artist comes into greater harmony with oneself, furthering ones experience of personal growth.

For years, art teacher training centered on the developmental research of Viktor Lowenfeld and Lambert Brittain (Creative and Mental Growth, 1987). Lowenfeld's research identified specific stages of child development evident in the drawings of emotionally and mentally healthy children (62). However, as the field of art education has moved to both a child-centered focus where art is used as a therapeutic tool and to a subject-centered emphasis which views art as a subject worthy of study, a broader view of child development is necessary. What follows are various perspectives on child development, from the cognitive approaches of Jean Piaget, to studies on developmental stages of viewing and experiencing art.

### Piaget's Theories

The Swiss psychologist, Jean Piaget, proposed a theory of cognitive development that has had an enormous impact on the study of child development. Cognition involves perception (how we take in information), conception (the formulation of ideas), the use of symbols and the understanding of abstract relationships. Piaget (1967 & 1978) believed that cognitive development happens in stages, as the child masters the mental operations of one stage; he is then ready to advance to the next stage of development. Piaget's stages are as follows: 1) Stage one, Sensorimotor (Birth to Age Two), Stage two, Preconceptual Thought (Ages

Two to Four), Stage three, Intuitive Thought (Ages Four to Seven), Stage four, Concrete Operations or Concrete Reasoning (Ages Seven to Eleven), Stage five, Formal Operations or Abstract Thought (Ages Eleven to Fifteen).

Knowing that students understand and process information at different stages in life, helps the educator to know what to expect and what students can know at various grade levels (75).

### Developmental Theories in Art Education

#### Lowenfeld's Theories

##### Children as Artists: Lowenfeld's Stages

After years of studying drawings by children ranging in age from preschool to high school, Viktor Lowenfeld identified six general stages of emotional and mental development reflected in their drawings. The following stages are summarized from Lowenfeld and Brittain (1987):

##### The Scribbling Stage, Ages Two to Four: The Beginnings of Self-Expression.

Disordered Scribbling: Initially, the young child scribbles randomly using the whole drawing surface, sometimes running off the page. One may use the whole arm and shoulder to draw, frequently looking away from the paper, enjoying the experience for the kinesthetic pleasure it gives. The child at this substage makes no attempt at representation.

**Controlled Scribbling:** As the child matures, the scribbles become smaller and tighter, and one often repeats motions. Staying within the boundaries of the paper, the child watches the scribbles while drawing them, and circles, lines, loops, and so on, are repeated.

**Named Scribble:** While the drawing is still composed of scribbles, the child is now pointing to them and identifying them as a particular subject (which may change during the process of drawing). Lines now become edges of shapes, and the child relates the marks to things he knows. He purposefully places scribbles on the paper.

**The Preschematic Stage, Ages Four to Seven: First Representational Attempt.**

The child is now drawing objects on the paper, although they will not have any relationship to each other. The picture becomes a form of communication with the self. The placement and size of objects is subjective, in part because the child may rotate the paper while drawing. Objects seem to float around the paper and are distorted to fit the available space. People are represented by a circle with feet growing out of it. Gradually, the child adds more and more details to the body, although distortion and the omission of body parts is expected. Toward the end of this stage, the child includes clothes, hair and other details.

**The Schematic Stage, Ages Seven to Nine: The Achievement of a Form Concept.**

At this stage, the child's drawing demonstrates her knowledge of the environment. The child has also developed a schema or form concept--for example, a symbol for a person--which one repeats over and over again. Drawings are not based on what one perceives, but on a concept. Objects are now anchored to a base line, often with a skyline above and air in between. There is little overlapping or sense of depth, and space is subjective through the inclusion of both plan and elevation, x-ray images and the fusion of time and space. The human figure is a repeated schema with appendages correctly placed and with volume added. Proportions of the various objects depend on their emotional value.

The "Gang Age," Ages Nine to Twelve: The Dawning Realism.

Now the child's drawing begins to show attempts at depth and distance as the baseline disappears, a plane emerges and the sky touches the horizon line. Objects begin to overlap and diminish in size as they recede into space. The child is becoming more self-conscious, and this is reflected in the child's drawing in that human figures are no longer represented by rigid schema and greater detail is present in clothing. However, the figure is stiffer and shows that the child has no understanding of shading and shadowing.

The Pseudonaturalistic Stage, Ages Twelve to Fourteen: The Age of Reasoning.

By now, the child has become very self-conscious and critically aware of his shortcomings in drawing, causing spontaneous art activity to end. The proportions

of human figures are more correct and joints and body action are more realistic. Facial expressions vary for meaning, and sexual characteristics of the body are overemphasized. The visually minded child who draws as a spectator attempts to render his drawings in perspective at this stage. This demonstrates his awareness of the environment, but the child draws only the important elements in detail. The child now draws as a participant and uses space more subjectively.

#### Adolescent Art, Ages Fourteen to Seventeen: The Period of Decision.

Now the child possesses an extended attention span and can control purposeful expression. If one has an interest in art, one begins consciously to develop artistic skills. If one does not have an interest in art, without further instruction, one will tend to produce drawings that resemble work at the twelve-year level. The visually minded student can learn how to draw in perspective, and one can exhibit an awareness of atmosphere in her artwork, thereby demonstrating pleasure in visual details, light and shade. The haptical minded student draws more subjectively, and drawings are non-naturalistic in representation. The child, at this age, can use the human figure imaginatively for satire.

#### Gardner's and Winner's Theories

For decades, Lowenfeld's theories and developmental stages were standard content in art teacher preparation courses. However, his ideas were limited to the process of making art. In recent years, several groups of researchers have examined

the capabilities of students when they are looking at works of art. Among these researchers are Howard Gardner and Ellen Winner.

Howard Gardner and Ellen Winner (1982) conducted interviews with 121 children to identify developmental stages of understanding art. They concluded that children pass through three distinct developmental phases in their understanding, regardless of social status. In identifying these three phases, they asked questions that focused on the following topics:

1. The source of art.
2. The production of art.
3. The medium.
4. Style.
5. Art and the outside world.
6. Formal properties of art.
7. Evaluation.

In their findings, Gardner and Winner identified the following three developmental stages of understanding:

**Four to Seven Years:** Very young children have a simplistic understanding of art: the making of art is an easy, mechanical activity and judgements about the artistic quality of a work are all equally acceptable. Some children will concede that authorities (such as moms and dads) determine what is good. Children in this age group tend to emphasize the technical aspects of a work of art, often initially

denying that art is made by people, saying instead that it comes from material, for example. Most of these children believe that anyone can make art, not realizing that a special group of people make art and that it takes talent and training.

Because they view art making as a mechanical activity, many of these young children believe that animals can make art too, if they have the physical ability and the right appendages to hold the brushes or pencils. Because they lack an understanding of formal properties, they believe art-making decisions are governed by physical limitations rather than aesthetic concerns--for example, they would say the picture is finished when the paper is filled.

At this age, children generally confuse the subject matter in a picture with the actual object itself, admitting only when pressed that the object is also a picture. Many are incapable of distinguishing between a photograph and a painting and were just as likely to have difficulty distinguishing artistic styles.

The youngest children in this age group often prefer abstract paintings to representational images because of their design, bright colors or subject matter that the child imagines is there. However, by the time the child begins formal schooling, preferences shift to more realistic kinds of pictures, reflecting their interest in the real world.

**Ten Years:** In the middle elementary years, children believe art should be a precise rendering of reality, reflecting literal ways they think about things. They

believe there are criteria for judging quality in works of art; the more real it looks, the better it is.

Adolescence: Teenagers are more sophisticated in their understanding of art, and they are not as narrow as younger children in their views about art. They realize that people's opinions and values vary, but they have often regressed to the position that judgments in art are relative and any opinion is valid. Gardner and Winner (1982) argue that children will remain in an arrested state of development in their understanding of art unless their naive opinions about art are confronted (35).

#### Goldstein's Theories

A major influence in the discussion of art with children and adults is Ernest Goldstein. Viewing and discussing works of art requires the highest levels of activity in the cognitive domain (40). Goldstein believes there is value in discussing and experiencing works of art. This seems like a reasonable objective for the art teacher who wants to nurture an appreciation of art in students. "Students must be given the opportunity to express their opinions about art and then be guided to the realities about the work" (Goldstein, Page 53). This can be difficult for students when dealing with works of art, for their maturity and their knowledge of art is limited, and the subject of art is vast and often ambiguous.

At the primary age for learning in a discussion, the teacher serves as a role model, the most important factor in any learning situation. The teacher needs to



read and study the historical and factual background known about the work of art and artist. This is helpful in keeping students focused in the right direction as conversation continues. The ability to acquire meaningful experiences from discussions about art requires the same nurturing process that making art does. The teacher must set the example of one who enjoys art, values art, etc., finds it challenging as well as inspirational and above all gains meaning from it for ones own life (29).

When planning a class discussion of art works, Goldstein suggests the following: In selecting works for study, respect the natural preferences of children. Research can provide cues for selection; but don't prejudge. Select the work with care. The point of the discussion should be embedded in the specific character of the painting, the sculpture or the building. One image is all you need. Re-organize the class for viewing. Remember that each child is entitled to a "front-row" seat. Children should learn early that seeing is a positive act involving intense visual concentration. Therefore, the relation of viewer to object is an important consideration. When in a museum or classroom encourage each child to discover their own "viewing space". Distance is determined in part by the object and in part by one's own feelings of comfort. Always honor the child's vocabulary and, when appropriate, write the correct art terminology down so the entire group can study it. Periodically, have a student come to the picture to point to the passage or object under discussion. Avoid reproductions that are too small (usually under 12" x 18"). You may even want to show more than one reproduction of the same painting in

order to stress the unreliability of the reproduction process. When possible, use an art object you, the teacher, feel positively about. If you feel warmly about it yourself, it will show and that is all to the good. The larger the projected image, the better. Large-scale images make stronger responses. Do your home work -- know the work well enough to keep the discussion honest and true to the artist's intentions. Questions can encourage or limit and inhibit discussion; be careful that the wording of a question doesn't set arbitrary restrictions on discussion. For example, don't so narrowly define the style of Impressionism that students fail to recognize its place in the discussion's focus, which might be the idea that realism is a relative concept. Open-ended questions can be used to draw more reserved students into the discussion. To participate in discussions requires a great deal of courage, and questions that do not require a right or wrong answer can be less intimidating for students and may aid in getting a discussion started. Descriptive questions can also draw students into a discussion. Questions that initially ask students to describe what they see in a work of art or describe what they perceive as the general public's response to a particular issue can serve to reduce anxiety at the beginning of a discussion and get students talking. Questions whose answers have become obvious can be repeated periodically if their answers reinforce concepts that are important for the students to know (Goldstein, Understanding and Creating Art, Pages 10-14).

In the art world, discussing and evaluating art is not new. Critics have been doing it for years and then passing on their views to the public in the form of

newspaper reviews or public orations. In the area of art education, critiques have also been used as a means of grading and evaluating student work for centuries (23). A typical situation might involve one or many students displaying their work around the room, then discussing the work from the standpoint of content, elements of design, themes, style, media, strengths, weaknesses, likes or dislikes. Often when this exchange of information occurs, new ideas or thoughts arise as well as deeper meanings about the piece become apparent as the artist takes you through a journey of the stages! This same evaluation process by design can happen with the Wrinkle Painting Process.

Images in the Wrinkle Painting are somewhat abstract and subliminal. The naked eye can somehow form images out of the folds of color and repeated patterns. Detail and objectivity is defined within the wrinkles leaving much to be explored for the imagination. It is not uncommon to see many images and figures emerging from the mixture of colors and shapes once the painting is flattened out or re-stretched; then multiply this experience by as many people as participate in the critique, for everyone often sees something different (2). You may have more ideas than you want or may need. I must add that this exercise is exciting to do with students of any age because all will delight in the discovery and will want to tell you what they see. Most Wrinkle Paintings are created without thought to objectivity or subject matter, but many ideas may surface once the painting is critiqued. As an educator it is a pleasure to see a student start a Wrinkle Painting, often very reluctantly, only to be amazed and enthralled with the piece as it evolves into a completed work (69).

### Government Research

The U. S. Department of Education published a booklet in 1991 entitled, What Works: Research About Teaching and Learning by Peter Emberly and Waller Newell. This publication was to update all other earlier publications that contained research about effective methods of educating children. These findings are important to the study because they point out how influential both parents and teachers are to the children and how rich life experiences may give students broader insights and possible enhanced imaginations (37). Teachers that use “inquiry” and “open-ended” results often create a learning environment (a postmodern approach,) while allowing small group activities to stimulate academic, intellectual and social growth (26). The following are some of the findings that are relevant to the study.

Student/Teacher Involvement: Research Finding: Teachers are some children’s first and most influential associations. What teachers do to help children learn is often more important to academic success than how well-off the family may be.

Developing Talent: Research Finding: Many highly successful individuals have only average intelligence but usually extraordinary rich experiences in life.

Accomplishment in a particular activity is often more dependent on adaptability and things experienced than on innate ability.

Ideals: Research Finding: Belief in self, the richness of heritage, creative play and the importance of education itself contributes to greater success in school.

**Life Experiences:** Research Finding: Children are more likely to see a subject's relevancy to life when they respond to true life situations or experiences.

**Teacher Expectations:** Research Finding: Teachers who set and communicate high expectations to all their students obtain greater academic performance from their students than those teachers who set, and thus communicate, low expectations.

**Instruction with Open-End Results:** Research Finding: When teachers explain at first exactly what the students are expected to learn and demonstrate the steps needed to accomplish a particular academic task, but leave assignment open for creativity, students learn more.

**Questioning:** Research Finding: Student achievement rises when teachers ask questions that require students to apply, analyze, synthesize, evaluate and reflect on information as opposed to simply recalling facts.

**Assessment:** Research Finding: Systematic monitoring does not necessarily mean "test" as we now know it for all students. Perhaps other assessment processes need to be explored, such as portfolios for the visual arts or journal writing.

**Effective Schools:** Research Finding: The most important characteristics of effective schools are strong instructional leadership, a safe and orderly climate, school-wide emphasis on basic skills and the fine arts, high teacher expectations for students achievement and continuous assessment of pupil progress.

**Cooperative Learning: Research Finding: Students and teachers benefit academically, intellectually and socially when their teachers use sharing ideas, cooperate in group activities and assist one another.**

**Fine Art Activities: Research Finding: Students who complement their academic studies with artistic activities gain experiences that contribute to successes later in life.**

Elliot Eisner believes that art activities can actually improve a student's performances in other subjects (24). This suggests at least two things: (a) that the fragmentation and compartmentalization of subject matter in schools today may not be an accurate reflection of reality; and (b) that art is indeed the essence of what many people think education should be -- experiences with ideas and inquiry processes that stimulate children to think and feel in all aspects of learning (On the Design and Evaluation of School Programs, Page 63-66).

### **Related Studies**

It is only recently that the Wrinkle Painting Process has found its way outside the decorative and visual elements of art and into creative human research. The thinking about art as a therapy or a science is somewhat radical. How can art be therapy and how can art be a science are questions now being answered. For example, once a painting or art piece is finished and the basic description has been defined, one is ready to do a "formal analysis" of the work (40). This process is also

descriptive, but it requires a greater understanding of art and the person who created it. This process may describe the relationship between the things we see in the work and sometimes the things “behind” the work. Getting “into” the work may show us how and why the artist organized and composed the image in a specific way, thus touching one’s most inner chords of emotion and feeling. What is really in the picture and what the artist or student is really trying to tell us as viewers is an overriding concern in therapy. At this point, a “scientific approach” may be applied to viewing and discussing psycho-social relationships (13).

Now we are ready for interpretation. Once we have completed the description and the formal analysis of the work, we are ready to begin speculating about the meanings. What ideas, values and themes exist in the work? What psychological or therapeutic themes can be applied to the images? What relationships can be drawn to the artist’s work and the human condition? All of these questions become concerns in the relationships of psychology to sociology. Now we are beginning to grow other branches from the tree that was once “just” art, (Ibid).

Interpretation requires not only a knowledge of art, but of the artist’s cultural history and background. Multiple interpretations of a work of art are quite possible and sometimes needed for “true” understanding. Once an interpretation is made about the art or the person, the final step or stage is “judgement”. In order to pass judgement on works of art, an individual needs to possess an extensive knowledge of art, art history, human sciences, popular culture, signs and symbols

and their possible meanings (41). This kind of “interpretation” and “scientific approach” combined with “formal analysis” of art work is currently beyond the scope of this text; however, some researchers and theorists feel that these “judgements” border on modern principles (20).

In conclusion, I would like to relate my personal views in relationship to my “Review of Literature” within a Postmodern setting and confine my comments to the guidelines mentioned in Chapter one. These guidelines were as follows:

changes  
boundaries  
cooperation  
teaching and learning  
ramifications and other applications.

In a Postmodern paradigm, “change” is often a positive experience (29). Change is not always “good” in all situations; however, often by merely being “different” interest is peaked (36).

In the framework of “boundaries”, Postmodern curriculums are “less defined” and usually “broader in scope” than Modern curriculums (Pinar, Contemporary Curriculum Discourses, page 31). This flexibility and openness to “trial and error” are essential steps to understanding and exploring the Wrinkle Painting Process. I also allow my students to work in small groups; this usually promotes a “sharing and cooperative spirit” among participants. Often my role as teacher changes from authority figure to facilitator and learner as well.

Over the past twenty years, the Wrinkle Painting Process, at least in my own situations, has broadened in ramifications and other applications. For example, the



**Wrinkle Painting Process first was merely decorative and somewhat boring. Now it is being used as a tool for research in the classroom by way of art therapy and personal reflection and interpretation. Narrative data is analyzed from students once they have experienced the process for themselves by either myself or others from psychological backgrounds. This means of analysis too falls within the Postmodern guidelines of “offshoots” or “branches” from original learning and teaching situations.**

## **CHAPTER III**

### **METHODOLOGY**

#### **Purpose and Design**

The purpose of this study was to investigate the effects of the Wrinkle Painting Process as a potential outlet for creative thought, motivation and pedagogical exchange and to identify other applications and associations within a Postmodern setting. Data were gathered much like my regular painting classes and consist of the following:

1. A Presentation and Demonstration
2. Pupil participation
3. Pupil's verbal and/or written responses after completion of their own projects (Written Analysis)
4. Collecting, recording, evaluating and comparing the responses for reflection, assessment and other possible related relationships

### Subjects

Each year I am asked to present this process in a variety of classroom settings and at special events. For the purpose of this study, the following groups were used:

1. Elementary Students (Fourth Grade Students in Oklahoma).
2. College/University Students
  - a. Undergraduates (Large Metropolitan University in Oklahoma).
  - b. Graduates (Large State University in Oklahoma).
  - c. International Art and Design Students, Mexico City, Mexico.
3. Amateur and Professional Artists, Oklahoma City, Tulsa, Midwest City and Del City, Oklahoma.
4. Classroom Teachers of various schools throughout the state of Oklahoma.
5. Members at the National Creativity Conference for Universities and Colleges.

All school sites selected were located in the state of Oklahoma. They were chosen for various reasons. The participating elementary school is part of a major metropolitan school district. The fourth grade teacher is familiar with the Wrinkle Painting Process and had requested a class demonstration. Eighteen (18) students

were in class. Thirteen (13) students were included in this research. The five (5) subjects not used in this research chose not to complete a narrative response after the presentation.

Three groups of college students were included: undergraduate students were from my own classes (both art and non-art majors were included with a total of 11 responses; graduate students from a large state university in Oklahoma (both art and elementary majors were included with a total of 12 responses; and international art and design majors from an International Art and Design Workshop in Mexico City, Mexico (a total of 13 responses). In all situations, the names of the participants remained anonymous and no grades were given for participation.

The next two groups were perhaps the most diverse. Two major art organizations were selected because of the equal blend of amateur artists and professional artists. Both of these organizations were chosen because of their invitation extended to me and their past promotion of the arts in the community. A total of thirty-five (35) participated in the presentation; twenty-four (24) returned their responses to be included in this study.

A group of classroom teachers of various grade levels and schools throughout the state of Oklahoma also participated. These classroom art teachers requested a presentation of the process and dates happened to fall conveniently on my calendar during time for this study. Only data was collected from the teachers in this group. Their students were not used as a data source. Eight (8) responses are included in

this section. Ten (10) teachers participated in the presentation; however, two (2) chose not to return their response sheets.

The final participants were from the Sixth National Creativity Conference for Universities and Colleges held in Midland, Michigan. Members of this conference were educators, but only about one-sixth of them have ties to the visual or performing arts. I was invited to present the Wrinkle Painting Process at this conference, and data were gathered from conference participants who choose to attend my session. A total of seventy-five (75) attended the Wrinkle Painting Session. A total of 13 responses are included in this study. The ones not included in this study were all "positive" and repetitive in wording. Many of them remarked about my "presentation" and not the "process".

### Researcher

To truly understand the methodology in this text, one must become familiar with my educational background. The text style is written in first person to capture the essence of the times and its impact (8). Within these premises and framework, my current theories and beliefs are formed.

As an elementary student in the 1960's, I saw, at a distance, the violent campus unrest and militant upheaval. Rural Oklahoma shielded and protected many such as myself from first-hand experiences. However, after graduating from high school in 1969, I entered the University of Oklahoma in Norman as an Art Education major, and there I witnessed the protests first hand.

With the Vietnam War in full swing in the late 60's and early 70's, I was unsure of my academic career's outcome. Racial tensions, mixed with the anti-sentiment for the war, caused unrest and uncertainties in the classroom. Somehow in May of 1973, I graduated with a Bachelor of Fine Arts Degree (B.F.A.)

After teaching for a few years, my wife and I decided to leave Oklahoma and move to Johnson City, Tennessee. There, I would pursue a Master's Degree in Photography and Painting. In 1978, I completed my Master of Fine Art Degree (M.F.A.) with honors. From there, I taught art and photography in a large rural high school and community college. In the summer of 1981, all of the budgets for the arts were cut in Hawkins County schools; therefore, we were forced to move back to Oklahoma.

In the Fall of 1981, I accepted a position as high school principal in a small private school system in Oklahoma City and continued my education at Central State University where I received state endorsements in administrative certifications as a principal and superintendent. I am currently teaching full-time as an assistant professor at the University of Central Oklahoma in the Department of Visual Art and Design.

As an art educator of twenty-two years, my current beliefs in education are not unfounded. In 1973, as a new graduate and teacher, I established the art program and department in the Walters Public School System. Working with the high school, middle school and elementary levels, I coordinated visual art projects between cooperative teachers and their students. This program is still active and is

being run by one of my former students at this time. For the last ten years, I have primarily focused on college and university levels. It has been my privilege to have taught many talented and creative individuals, many of them being international students. Currently, I am teaching painting, drawing, airbrush techniques and photography as a tenured professor.

I teach very much the way that I would have liked to have been taught. I use both “direct” and “indirect” teaching styles. Initially, my direct instruction is in the form of hands-on demonstrations and personal examples at the beginning of class. This method is helpful for new students to grasp the basic concepts and first time learning skills needed to proceed to more advanced projects. Joseph Axelrod would call this initial stage of teaching “didactic” instruction (Joseph Alexrod, The University Teacher As Artist, Page 23). Once certain basic mechanics are mastered, I then allow students the freedom of personal expression and establish an “evocative” approach or indirect approach to teaching (Ibid, Page 24). This is accomplished by working on my own projects in class along with the students. They are free to ask questions or simply watch me work. I, in turn, explain what I am working on and/or ask them questions about their work. This “indirect” style seems to work well for new and returning students. All students soon learn what I expect from them and what they can expect from me as their instructor.

I have found that this type of instruction works best for me at all levels. Even in elementary situations, just a few instructions at the beginning of the class are all that is necessary for student involvement. There is learning in doing. Thus, each

child quickly masters some level of accomplishment and discipline problems are always minimal.

Even in the best of circumstances, both teacher and student will develop problems from time to time. Such inherent problems must be looked upon as challenges and we should welcome them. These challenges in pedagogy interaction will require decisions. I try to react to these situations with the interest of the student as the focal point.

Both new and experienced students need help from time to time in overcoming “artist’s block”, or just formulating a creative idea (12). It is always the good teacher that calms the student’s fears and has alternative suggestions or good ideas to bring out the student’s best creative thoughts and works. The Wrinkle Painting Process has been a large part of my painting curriculum for over twenty years for that reason.

### Data Collection and Treatment

The data collection employed in this study was organized around the following format:

1. I started with a brief explanation and history of the Wrinkle Painting Process.
2. I demonstrated several folding and wrinkling techniques.
3. We then proceeded outside for a quick demonstration (Usually rooms are not vented properly for this process to be done indoors.)



4. Students were then free to experience this process for themselves - using the materials I provided.
5. After they had finished, we returned to the classroom where all projects were hung for display and critique.
6. The projects were then discussed and reviewed by students and teachers.
7. Immediately following the critique, subjects were asked, on a voluntary basis, to prepare a written response concerning their thoughts, expectations and reactions to this experience. Students were never asked to put their names on the responses, but if they did so, they remained confidential and not recorded in the study.
8. I then collected the written responses and the students were allowed to keep their own projects.

During the critiques, sometimes students are reluctant to start talking.

Occasionally, all that is needed are a few simple questions; “What do you see?” or “Can you find any hidden images?” This usually is enough to start a series of discourses on the newly finished projects. After a few minutes of discussion, students are asked to complete the narrative phase of the project. This they do by writing down their thoughts on paper or in their journals. In all of my classes, record keeping (journals) of their thoughts, emotions and even their criticisms or suggestions are a part of every project. When I am invited to a school, usually I pass out a sheet of paper at the end of the class for these responses.

For the purpose of the study, the following questions were used as a guide for feedback:

1. What are your thoughts on the Wrinkle Painting Process?
2. What do you like or dislike about the process? Why?
3. What was the easiest part of the process? Why?
4. What was the most difficult part? Why?
5. Would you want to do it again? Why?
6. Is this painting process applicable to anything you are currently doing now?  
How or how not?

For this study, students were not graded on their projects or responses. No “consent forms” were used because of the nature of this study. The Wrinkle Painting Process requires an atmosphere open to spontaneity, creativity and personal freedom of expression. Demands of consent could jeopardize and alter student responses and the results of the study. Responses were recorded from: 1) researcher’s personal log of activities 2) written responses from all participants 3) observable behavior during visit.

### Preparations

Once I have been invited, preparations are made for my coming by the regular classroom teacher. All students will have the “right” to choose whether or not to participate. No one is pressured into compliance. In fact, in all situations, I am usually invited as a guest artist and all seem to look forward to being a part of

the process. Supplies are furnished by myself in all situations; this seems to eliminate any pressures on restricted budgets or materials. After a brief introduction and personal demonstration, students begin to create their own wrinkle painting projects. In most cases, the actual “hands-on” is outside the physical classroom. Once all work is completed, I usually show them how to press the wrinkles out of their papers or canvases and supplies are put away.

### Data Analysis

Data were analyzed for this study by recording responses to the Wrinkle Painting Process and exploring its possibilities in the classroom as a potential outlet for creative thought, artistic motivation and pedagogical exchange. While students were creating their own wrinkle paintings, photographs were taken and some are used as illustrations within the text; however, no faces of participants, other than myself and Dr. Kay S. Bull, my mentor and creativity professor, were used. Only photos of the subject’s work that illustrate the process are important to this study.

Data from this exercise may come in various forms, such as those listed below:

1. Student attentiveness
2. Student participation - willingness to learn
3. Student creativeness and creations
4. Thinking processes
5. Problem solving skills

6. Visual perception and motivation
7. Exchange of ideas - verbal and written
8. Ability to see and discover hidden images
9. Self-esteem.

Because of the diversities of each group used in this study, the possibility for a wide range of responses for analysis existed. As the researcher, I looked for common or contrasting interests, ideas or themes, student and teacher response and reaction, and artistic feedback and viewpoints.

Much of the insights into the analysis of the data came from observable characteristics such as “student attentiveness”, “student participation - willingness to learn” and “student creativeness with creations”. Some of the data came from the oral critiques and open discussions. These were not recorded in detail by the researcher, but certain comments and observations were noted in my log of events and activity calendar on the day of the presentation. The “thinking processes”, “problem solving skills”, “visual perception and motivation” were apparent in both the written responses and the classroom participation. The ability to see and discover images from the Wrinkle Paintings were more apparent in the open forum and public discourse.

## CHAPTER IV

### Results and Analysis of the Data

This chapter describes and presents qualitative data collected during the experiment. Various groups first witnessed a personal demonstration of the Wrinkle Painting Process, then they were allowed to engage in the process for themselves. After completion of their projects, they were asked to discuss their ideas and thoughts about the process and their final results. Responses are recorded in the text after each group is discussed.

There were basically five (5) different groups surveyed. The first group to be mentioned in this text was a class of fourth graders in Oklahoma City. The second group was formed from college and university students who were both art and non-art majors; however, there were three distinct divisions at this level. One group was undergraduates from a large Metropolitan University Oklahoma; the next group consisted of graduate students from a large state university in Oklahoma; and the last group was made up of graphic design majors from all over the world in attendance at an international conference in Mexico City, Mexico.

The third group was comprised of two major art organizations in the metro Oklahoma City area with membership consisting of amateur and professional artists. The fourth group was made up of classroom art teachers from various

schools throughout the state of Oklahoma. The fifth, and final group, was made up of participants from the Sixth National Creativity Conference for Colleges and Universities held in Midland, Michigan.

For the sake of brevity, it was not possible to record every response from all participants; however, I have included a full range of positive and negative responses in order to give the reader a complete and extensive range of interest and feed back. In all cases, participants were chosen for their willingness to participate and/or personal contacts made with teachers and administration. Specific schools and locations are not identified within the text and specific students and teachers shall remain anonymous. It is my belief that individual students and teachers do not lend credibility to the research, but the nature of their responses do. In this way, their privacy has been maintained while still recording the essence of their responses.

Elementary  
Fourth Grade

I had loaded my car the night before with the materials that I would need for my Wrinkle Painting demonstration at my chosen elementary. I wanted to be sure that nothing would keep me from arriving early and setting up before the children came into the room. I was excited about working with both the administration and the classroom teacher because I had met them both in classes at the University of Central Oklahoma in Edmond and Oklahoma State University in Stillwater,

respectively. As I entered the classroom carrying my box of materials, I was greeted with a warm smile and a friendly hello.

"Mr. Palmer, we are so glad you are here!" the teacher remarked. "My first hour is so excited about you coming today." (Quote from classroom teacher)

Returning the greeting, I began to feel those familiar "butterflies" teachers sometimes get right before class starts. It had been several years since I addressed an elementary class and somehow they seemed to frighten me more than my college students. Maybe they won't like me! Or what if they don't like the process or don't understand it, I thought. Oh, well, it's too late now!

After roll call, I was introduced. Twenty-seven smiling faces watched as I talked about the Wrinkle Painting Process. It brought back memories to see their faces light up when I showed them the examples I had brought with me. After passing out the materials and grouping them in small groups ( to facilitate cooperative learning), we went outside to the playground. There, I demonstrated several folding methods with the paper while explaining the process. "Please watch and don't get too close to each other. Try not to get paint on your clothes," I explained. I demonstrated how to hold the can of paint - nozzle away from your face, then I let them create their own (Figure 9).

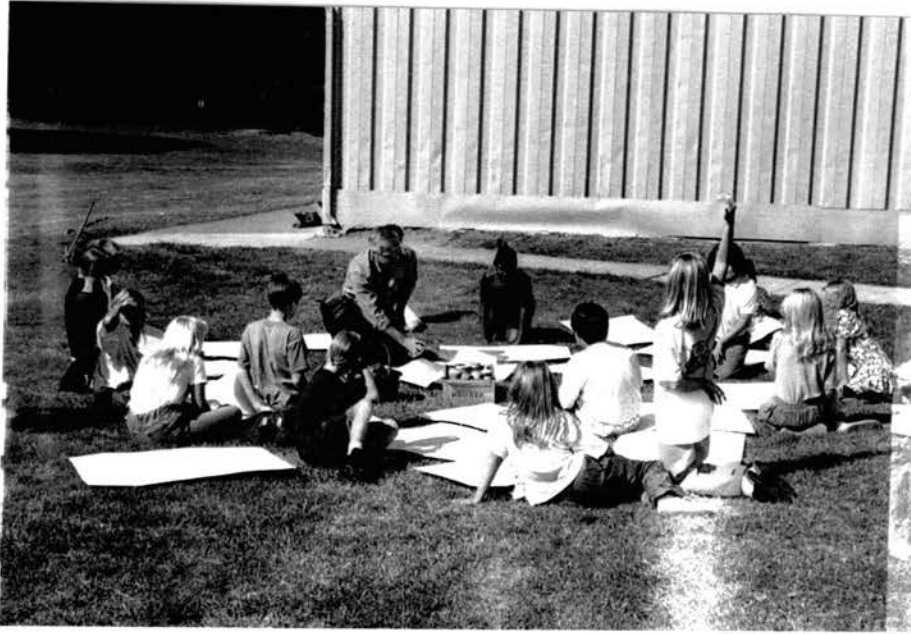


Figure 9. Elementary Students Working on Wrinkle Paintings

One would have thought that they had never been outside before. It was all I could do to help them hold down their papers in the Oklahoma winds and help take off caps and keep the cans of spray paint unclogged. "Now spray low to the ground at about a 45° angle (as if they would know what a 45° angle was) with one color, then spray from another side with a different color." I usually limit elementary children to no more than four colors. This helps to keep the colors pure with very little over-spray problems (Figure 10).





Figure 10. Elementary Student Using Spray Paint

Within minutes each one was proudly holding his/her masterpiece. As we marched single file back into the room, the homeroom teacher reminded them to keep their voices down and try not to disturb the other classes.

Once in the room, I explained that now they had some decisions to make. "You may want to leave your painting as is or you may add to your design with crayons and/or tempera paint." I wanted them to look closely at their work and to decide for themselves what to do. "Sometimes when you look closely at your work, you begin to see images in the colors. Does anyone see something in their picture that they did not see at first?" Hands went up all over the room. "Good!" I exclaimed. "You may want to "bring those images out" through drawing or painting" (Figure 11).



Figure 11. Elementary Student Work Using Mixed Media

It was fun watching them discover "hidden" images as they began to study and examine their work. Soon, they were all busy getting materials for their new additions. After they were finished, they all wrote about this new experience.

**Note:** This is usually a good time to explain to the teacher that this age level may enjoy trying this process on some of their old clothes. By stuffing an old T-shirt and/or a pair of shorts with newspapers, wrinkle them, then spraying them with paint, you can sometimes turn old discarded clothing into the very thing they may not want to take off. Once the items have been Wrinkle Painted, turn them inside out and put them in the dryer with a sheet of fabric softener for about 15 minutes. This will help eliminate odors and set the colors for longer wear. My daughters did these projects at their birthday parties as party favors with their guests. Years later, one could spot these Wrinkle Painting clothing in a crowd.

Elementary Student Responses,  
Fourth Grade Students,  
Oklahoma

"I thought it was "Cool"  
I thought it was "Cool" because you made it fun.  
My favorite was all of the spray paint.  
I would deffenetly do it agin.  
It was not easy or hard it was fun."

\*\*\*\*\*

"I really like this project. You can get ideas off it. I like the part when we spray painted. I like it all. I want to do it again. I had no problems. It is easy. Thank you for teaching me."

\*\*\*\*\*

"I like it because it was the first time I ever got to spray paint. My favorite was whene we made it in to somthing. There actully was not anything I didn't really like. Please come back again I really enjoyed it. I had a little bite of problems because the wind was blowing. Spraying was easy to figure it out was hard. Thank you  
P.S. Where did you get the spray paint?"

\*\*\*\*\*

"I like top draw and paint so I liked it wen you came. My favorite thing was spraypainting. I would like you to come again. One of my problems in art is I just can't draw a elephant. Spray painting and figuring what the sprayed piture was a little hard.  
Thank you for coming. I hope to see you again, good by!  
P.S. I hope you can help me with elephants!"

\*\*\*\*\*

"Yes I really did like it and I like it because it was fun. My favorit part was spray painting. I did not have a least favorit. But I would still do it again. And I did not have any problems. It was also all easy. Thank you for spending your time with us.  
Your firend"

\*\*\*\*\*

"1. I liked this. 2. It was fun. My favoret part was spray paniting. My least favoret part was smelling the stuf.  
I would like to do it again.  
I had no problems.  
Its was easey. Thank you very much.  
Love"

\*\*\*\*\*

"I realy liked your the paiting that we did. I liked spraypainting. My favorite thing was going outside. I liked it all. I want to do it again. I didn't have one problem. It was easy. Thank you for coming.  
Your friend,"

\*\*\*\*\*

"I loved this project. Id be glad too do it again. It was exiting. And my favirete was the I got to spray paint. I had a few proplems thow. I couden't find out what my piture was. This was really hard, but fun. I didn't like putting a piture in it, but it wisen't that much. I wish you would come back someday.  
Love,"

\*\*\*\*\*

"I realy liked it Becase we got to go outside and spray paint. My favorite part was Painting over it. One resson I did not like is I got some on my shoe. I woude want to do it agean. 1 problum I had was picking out the colers. I toute eavery thing was easy. Thank you for coming.  
Your friend,"

\*\*\*\*\*

"I liked doing the assinamt.  
Because I like to spray paint.  
I like spray painting the best.  
I didn't like wrinkling up the paper that much. Yes I would like to do it again. I had trouble finding things in my picture.  
I thought it was easy except for finding stuff in my picture.  
Thank you for coming.  
Yours Truly,"

\*\*\*\*\*

"Yes I loved this project It was cool.  
 I liked it because it was funny  
 My favorite part was when we spraypainted.  
 When we found a picture in them.  
 Yes I would love to do it again!  
 I had trouble painting it.  
 It was pretty much in between Easy & Hard.  
 I thank you for coming and helping us!  
 Yours truly,"

\*\*\*\*\*

"I liked the spray painting a lot.  
 Because I think it was fun. My favorite was the spraypainting. My least favorite  
 was trying to find somthink that wasn't true. I would love to do it agin. My  
 problem was tring to keep the wind away. I think it was very easy. Thank you for  
 letting us do this, and for putting up with us.  
 Yours truly,"

\*\*\*\*\*

"I liked the project alot. I liked it because of being able to spray paint. My favorite  
 thing was using all the different colors. My least favorite is getting the spray paint  
 all over my hands. I would like to do it again to spray paint all the dezines. My  
 problem was the wind blowing the smell of the spraypaint in my face. It was easy to  
 get it done really fast. Thank you for helping me with crumbling the paper.  
 Yours  
 Truely,"

Analysis of Data,  
(Elementary)

The class seemed to be "hooked" after the first example I showed them.  
 Each child appeared attentive to the presentation and eager to get started. As  
 they carried their supplies down the hall and out to the playground, I noticed their  
 quick hastened steps. After a few do's and don'ts about using the spray cans, they  
 each grabbed a can of paint and were off to create their own Wrinkle Paintings.

Participants were very cooperative and many offered to help others hold their papers in the strong Oklahoma winds. Once they were finished, they were zealous to show off their creations to their teacher and myself. In fact, they all wanted a group snapshot holding their "masterpieces".

Upon re-entering the room, I asked them to consider adding something else to their paintings to possibly "bring out" or define any objects they might see for clarification. This they could do with markers, crayons or paint. Some of the children liked their paintings just the way they were, so I asked them to write about their experience while the others finished their work.

Talking about their work with each other seemed to facilitate the process of seeing shapes and images that were not recognizable at first. This allowed the teacher to truly see the creative imaginations of her students. As the paintings progressed, more complex thinking processes and advanced artistic skills could be seen. This particular day, both the homeroom teacher and myself were amazed at some of the visual creations and resolutions to the subliminal figure finding. Often, children saw many hidden images in the wrinkles that adults might have had difficulty seeing.

As students completed their work, they were asked to consider the questions on the board (see page 72). Sometimes students who are reluctant to talk about or discuss their work feel more comfortable sharing their ideas on paper. As the bell rang, we realized that we could have gone on for another hour easily. As I gathered my things, the teacher and the students expressed how much they enjoyed

my coming and asked me to come back soon. I told them that I would . Before I left, I gave the teacher a list of other projects incorporating the Wrinkle Painting Process.

As is typical by the fourth grade, many students have already formed strong likes or dislikes about creating art. Most students have been exposed to some kind of painting and drawing by the fourth grade and feel secure or insecure of their own abilities. The very nature of the Wrinkle Painting Process seemed to put everyone on an equal footing and eliminated any dislikes or lack of self confidence. A major theme which appeared in their written responses was how easy and enjoyable the process was but several also indicated that the critical thinking or "figuring it out" afterwards took some effort. The consistent "thank you" responses suggest that this was an unusual experience and several said they wanted to do it again.

I did not require the elementary students to "add to" their Wrinkle Paintings. Sometimes children feel that when they add additional information to the wrinkled images, they "mess them up". Displaying all the pieces together and talking about them as a group gave the teacher ample opportunity to witness creative expression and develop pedagogical exchange.

Undergraduate Students,  
Large Metropolitan University,  
Oklahoma

Finishing my last sip of morning coffee in my office, I grabbed my class roll and headed for the painting studio. I made sure, the night before, that everything

was ready for this final painting demonstration. In a normal semester, I usually demonstrate eight different painting techniques. The Wrinkle Painting Process is always the last one to be demonstrated and graded (a modernistic practice) like the other seven. However, today was different. This time I had made the Wrinkle Painting assignment optional and no grades would be given. I did not want the power of the grade book to have an effect on this research project. I wanted all volunteers to feel free to experiment and express themselves. I even told them that their written responses (journals) would not be read until after the semester was over and all grades had been posted.

As I entered the room, the familiar smell of oil paint and turpentine reached my nose. Conversation died down as I noticed all eyes following me to the demonstration table. After roll call, I began to explain the origin of this process and how it would be different in many ways from the other painting processes they had already learned in class. Following a brief description of materials and folding techniques, we went outside for the actual demonstration and hands-on participation. The cool morning air greeted us as we walked outside, and I could tell they were pleased to leave the normal confinements of the room. Each student carried supplies to a shady spot. They then watched my presentation. (I must say that students usually are less inhibited with my materials than with their own!)

I divided the class into teams for cooperative learning arrangements. As was typical, my assignment was "open-ended", my final products were only suggestions, not absolutes. I wanted them to try new things and really "push" the boundaries of



the media. Emphasis was on creativity and self-expression and, I encouraged radical departures from the examples that I had just completed (Figures 12 & 13) .



Figure 12. Undergraduate Students Observing a Wrinkle Painting Demonstration



Figure 13. Undergraduate Student Working on a Wrinkle Painting

Undergraduate Student Responses,  
Large Metropolitan University,  
Oklahoma

"First of all, I'm too cheap to buy canvas so I used two curtains out of my bedroom. As I started to paint I really didn't have any ideas at all so I began to apply acrylic and spray paint. When I had finished, I felt that the painting had no real aesthetic greatness to it so I thought I would start over. That's when it really turned out great!

When I began to start over I came across a new technique by mistake. I began to gesso the material again with latex but the roller that I used was wet from someone else and it made the painting look like a tie die rainbow. So I took the painting (I did another also) and threw a bucket of watered down latex (more water than latex) and even furthered the tie die look.

As I was doing this whole messed up situation, I was listening to a hippie-tech album entitled Rainbow Rider that just fit with the painting. From there I used the wrinkle painting as a background, and illustrated The Rainbow Rider Epic.

The painting will be an enlargement, sort of, of the flowers on the R.R. Epic. And yes, I would use this technique again, it proved quite interesting."

\*\*\*\*\*

"The wrinkle art project was a neat experience for me. I came in that day not knowing what to expect. I really didn't have much of a plan at first. It just started to come together when I started wrinkling the canvas. I tried to keep the wrinkles running the same way because I didn't want it to look too busy or sidetracking. I had a hard time deciding what colors to use. I started with red. I sprayed it one direction trying very hard not to put the paint on too thick. I then rummaged through the paints and found a blue. I figured the two colors together would be a nice contrast.

When I started spraying the blue I realized the two colors along with the white of the canvas made it look patriotic. So I went with that. I left enough white in between to give it the look I accidentally discovered. I was real pleased when the canvas was stretched, but something was missing. So after a few thoughts I decided to paint a white star on the piece to give it that final touch."

\*\*\*\*\*

When I wrinkled the canvas, I had a flower image in my mind. I squeezed several places, and then started to spray on it. I used green, red, yellow and brown colors. After I stretched it, it does look like a flower garden, so I painted branches which were metal brown color. The way I painted the branches is to put acrylic

paint on a spot first, then use airbrush without paint in the cup, then blow it to anywhere I want."

\*\*\*\*\*

"I greatly enjoyed working with the wrinkle painting. The colors were chosen because I liked the colors and they matched the colors in my living and dining rooms. I would like to experiment with it more."

\*\*\*\*\*

"It's a lot of fun to see what will happen. I would pull it apart and look at it then fold it up or pull it up again and start spraying the paint again. I would use lighter colors the next time because I feel I could paint over it easier. Thanks for showing me this technique."

\*\*\*\*\*

"I know I wanted to use purples, greens and gold in my wrinkle painting. I wanted it to be rich instead of pale and pastel like the Mr. Palmer's. I also wanted to incorporate brush strokes and splashes of paint in the painting. I tried it on a big stretcher. It was really difficult to make it work like I could see it in my mind. I would like it for a minute then I would add one stroke of paint too much. After painting over and over it, I gave up on the big painting and decided to try it on a much smaller scale. I like that better. Just a couple of wrinkles and the vertical brush strokes, etc.

I learned a lot in this process. I've learned that less is best because I constantly put too much in. I did that on this one too but not on as grand a scale. If I were to do it again I would choose rich colors and gold again but very limited placement on the canvas with much more negative space."

\*\*\*\*\*

"This was a totally new way of thinking about doing an airbrush painting for me. I had no idea what would come about. The colors I thought would be the outstanding colors and give the greatest effect surprised me. The colors I least expected did the most fun and interesting shapes and forms. The painting is something that changes every time you look at it. The different light of the day and most of all the position from within the room you view the painting.

The process was new to me being I was new to airbrush. First I sprayed from the edges in toward wrinkles the closer the darker the color and more depth was created. The overspray of different colors gave very interesting blendings of colors and created new colors. I had to be careful not to go too muddy with

blending of the different colors and dark colors. I added some lighting and highlights to top of wrinkles with yellow to give more depth. At first I didn't know what to think of the finished painting. To my surprise when I flattened, framed and stretched, the colors and shapes popped. The light playing over the color and gave wonderful depth and I could envision all kinds of shapes, animals, mountains, planets. It was endless with how you turned it and with different lighting. This painting was like trying a new dessert and not knowing if you would like it and to your great surprise it was wonderful!"

\*\*\*\*\*

"At first, I didn't know what to do and how it would come out. As I began, I wrinkled my canvas to different areas and then kept spraying with my airbrush in different colors. It came out different than what I thought it was going to be. It surprised me that it came out something looking like a mountain and river and different shaped rocks. Then I used stencil to help finish by adding dinosaurs, birds and flowers to it. Finally, it looked about right and I stretched and framed it.

It looked great on my wall. I like this project very much. I might do this for my T-shirt."

\*\*\*\*\*

"I had noticed some wrinkle paintings around the studio as well as the Art building in previous semesters and so came into this assignment with a built in interest.

The thing which appealed most to me about this technique was the element of spontaneity. It is next to impossible to plan a wrinkle painting so there is that wonderful element of risk and chance which gives an energy to the process as well as the final piece.

Upon completion of my first wrinkle painting I, as well as many others, noticed the abundance of "hidden forms" within the painting (i.e. faces, bodies, creatures, etc.) This result, besides producing an interesting finished piece, also lends a functional idea-generating quality similar to one of Dali's methods.

\*\*\*\*\*

I liked this project because it was easy to create a design that I wanted without having to think about exactly what I wanted. Half of the design is the wrinkle canvas. The other half is the painting scheme that you choose. What I liked the most was the combination of airbrush paint and texture of the canvas which created an iridescent look. Also, this project can be used as a background design for whatever art your interested in."

\*\*\*\*\*

"I truly enjoy using this technique. It opens the mind to the "causes & effect theory". There is an element of surprise at the results of your efforts that both confounds and thrills. The colors can range from a vivid, solid density to an almost watercolor effect.

This is most definitely a project that I will continue to use as a subject matter and as a background for an illustration."

Analysis of Data,  
(Undergraduate Students)

I have found that the university art student's, "freedom of expression" and "a creative spirit" doesn't always come together in the same package. College students often long for the "freedom" to truly express themselves because all too often their backgrounds have been very limited and confined to Modernistic do-as-I-do philosophy. In this yearning for "freedom", limited experiences don't always allow the student a creative outlet. Sometimes this "freedom" is scary to say the least and often uneventful because of the lack of knowledge.

After reading the responses from the undergraduate students, one might suppose the Wrinkle Painting Process may offer to the art student not only a new way of painting, but also a new way of seeing and expressing oneself. This new avenue of expression is first of all easy to do, yet looks terribly complex in final analysis. In fact, the process allowed the individuals included in this research personal gratification by accomplishment and personal creative exploration. Each personal exploration and departure had the potential to change the final effect and outcome. Sometimes, these effects are completely accidental, but usually with

pleasing results.

Students in this study seem to appreciate the economics of the Wrinkle Painting Process, yet with a high ratio of successful projects. Aerosol spray paint often blends together helping beginning students to understand color theory and harmony. It is difficult to describe the phenomenon, but when applying a Wrinkle Painting to canvas or linen, the effect is very often remarkable after stretching. The flat 2-dimensional surface with 3-dimensional shapes and forms are often magnified for greater impact when stretched or framed.

When doing a Wrinkle Painting, students seemed to find it easier not to have anything in mind when getting started. This openness in the beginning often lead to positive unpredictability. I observed that some students seemed disappointed in themselves and their work when they tried to control the process too much. In my own experience, I have found that even after many Wrinkle Paintings, the process still has a way of controlling me and not the other way around.

Graduate Students,  
Large State University,  
Oklahoma

The data collected in this section is from a class on current issues in art education. Each student has ties both to education and the visual arts. With this in mind, I thought this to be both an appropriate and unique opportunity. I felt their responses would be brutally honest but yet seasoned with their own art experiences and backgrounds.

The day of my presentation arrived, I drove in to class an hour early to make sure everything was in place. Once again, I supplied the materials for the class to use. On this particular day, I brought my slides to show works of both my students and myself. I even brought a video tape along documenting the Wrinkle Painting Process at various elementary schools through college levels around the state. Following this introduction, they were encouraged to engage in the process themselves.

You would have thought they were third graders out to recess! The way they took to the process! Yelling and screaming and flitting from spot-to-spot, reminded me of humming birds gathering nectar from flower to flower. They really seemed to enjoy themselves and the process; and, Oh, their creations! Some were very meticulous with the colors and the folding of the paper, while others did more than one painting (Figures 14 & 15).



**Figure 14. Graduate Student Working on a Wrinkle Painting**





Figure 15. Graduate Student's Wrinkle Painting

Once they were finished, we returned to the room for displaying their work and open discussion forum. This final phase of the process was extremely rewarding for both the teacher and the students.

Graduate Student Responses,  
Large State University,  
Oklahoma

"I loved it - no one could fail. Didn't feel like I was taking a big risk - felt safe. Imaginations engaged when we looked and tried to see beyond the painting. Seeing in new ways. This "whole" idea makes me think I can look at lots of other things and say how could we do it, what could we do, etc. Fun exploring what would happen when you sprayed. This was probably the best thing for me the night before conferences!! Idea of not knowing what the final product would look like - which is

a given in the education process which is why the process of doing is important. Free feeling. I think it would be neat as the background paper for poems on top!"

\*\*\*\*\*

"This process fits right into the textile process. I will probably wet then pleat the fabric to create wrinkles on wrinkles. It will definitely take some practice to control the paint on fabric. Plus, fabric "wrinkles" as people wear it naturally, needing less of a chance to straighten out and add three dimensionality. This would be great on cheesecloth and starting with dark fabric!"

\*\*\*\*\*

"I love it! What a fantastic process. It seems like an art that has a life of its own. Everyone was successful! All of the paintings were unique even though they used the same colors. Thanks for sharing the process with us."

\*\*\*\*\*

"I really like the element of not feeling failure in trying a new process. The creativity aspect of letting the students discuss what they see in the painting is great. This would be a great project with pillow cases. It could be tied into the book called Ira Sleeps Over. What an extension with art. Think of Elementary Education, I would even use this type painting for geography or dinosaur study.

I would do this project for sure. It is on the list for next Fall. I would limit the colors for the student - (3). It would be great to show students clothing, etc. done with this type of painting. Students don't think about art on clothes. I would use different folds than I used on my painting. I didn't use enough creases."

\*\*\*\*\*

"Enjoyed the project! I'm planning on doing this with my students as soon as I can get some money from P.T.A. The smell may be a problem. Super idea! Thank you for sharing. You really should market your idea through "Rose Art" children Art/Craft Kits - Greeting Cards, Gift Wrap, T-Shirts, Socks, Picture Frames, Sheets, Pillows, Mobiles, Collage, Stuffed paper Figures, Folded Boxes."

\*\*\*\*\*

"The creativity possibilities are endless in this process. Paintings on top of - adding realistic things, real & painted on - broadens visual imagination - overall good feeling during the process and after! All ages can enjoy this."

\*\*\*\*\*

**"Great idea. I think this would be fun to work with children. I'll definitely try it! I like this project because it gives each child the chance to be successful. Thank!"**

\*\*\*\*\*

**What a great idea. I have never had an art class. Projects like yours have inspired me to trust myself and experiment with different things. I'm going to try to make a mountain scene for my family's ski cabin."**

\*\*\*\*\*

**"This will be great for kids. I was amazed at the talent it takes to do this well."**

\*\*\*\*\*

**"The abandon we all felt was exciting. I really like how you accidentally discovered the process. I can't wait to try this with students. Thank you!"**

\*\*\*\*\*

**"I plan to use this process with my third graders. First with paper, then maybe they could bring T-shirts. We do an all-day outdoor classroom and it could be part of the day - using colors of seasons (we went in fall and will go again in the spring)."**

\*\*\*\*\*

**The process is really interesting and fun. It's easy to overdo and muddy the waters. The wrinkles and texture are really the important thing, rather than the color. What other type materials could be used?"**

**Analysis of Data,**  
**(Graduate Students)**

**This group of graduate students seem to truly appreciate the whole concept of learning and teaching with the Wrinkle Painting Process. Many of them, as noted**

in their responses, saw other possibilities within their own understanding and interest. This group realized worth in the high percentage of successes with the process and saw potential learning values to children as well as adults.

"The smell may be a problem. . ." one of them explained. Yes, this could perhaps be a problem in a room not well ventilated. For that reason, I chose to do this project outside in nice weather. Aerosol spray paint does have a distinct odor. However, this problem can be remedied with pump spray bottles (usually obtained from a beauty supply store) and tempera paint thinned down as not to clog the sprayer, then all you have to do is keep refilling the bottles with fresh paint.

"The creative possibilities are endless. . ." (Quote from graduate student, page 96) Teachers value creative potential in the classroom and saw possibilities for encouraging students to experiment and to gain new ideas through the process. This Postmodern philosophy embraces the Wrinkle Painting Process from start to finish and promotes continuous learning situations.

International Graphic Design Conference,  
Mexico City, Mexico

The third and final group of university students to be included in this research came from the International Graphic Design Conference for Universities and Colleges in Mexico City, Mexico. By now, the Wrinkle Painting Process has received some notoriety and various groups are sometimes curious about whether it holds any benefits for them. One such group has been in the field of graphic design.

When I was asked to be a presenter at this conference, I was delighted, but somewhat apprehensive about applications outside the fine arts. To this point, interested parties were mostly concerned with the Wrinkle Painting Process as a painting medium and not a commercial or design process.

Still, I accepted the invitation and soon packed my bags to go. My daughter, Megan, accompanied me on my journey for she is quite fluent in Spanish. The flight went well and as we taxied to the terminal, we noticed four volcanoes surrounding the city. Two of them have long since been silent, while the other two still smoke from recent eruptions. At the baggage claim area, we were pleasantly surprised to find our bags waiting for us. My heart sank, however, as we turned around to find customs checking everyone's luggage. Pulling a tab by the gate, our light turned green, and we were allowed to pass unchecked. I was fearful that they would not allow the luggage that contained all my cans of spray paint into the country. We found out later, that luggage checking is random - sometimes you may be lucky, then at other times you may not.

As we rode the bus to our hotel, we noticed that Mexico City is a city of many contrasts. Often, one may see the poor and the rich, the clean and the unclean, the beautiful and the disgusting co-existing and blended together to form the "real" Mexico.

Upon reaching our hotel, we quickly unpacked, ate dinner and realized how tired we were and went to bed. The pink morning sun awoke us before our alarm. We dressed, ate breakfast, then walked to the fair grounds where the International

Expo for Graphic Designers was held. As a presenter, I was shown my room and asked kindly if I needed anything for my presentation. I asked for a slide projector and table. Within five minutes, they returned with my requested items, and I soon was ready. It was then, I noticed about thirty-five students staring at me. They had been there the entire time without making a sound. I looked at my watch, and I still had ten minutes before my presentation. This situation, I must admit, took me a little by surprise. In Oklahoma, my students usually come in at the last minute, or later, and I definitely know their presence by the noise. I smiled, and they returned my greeting.

I was glad to know that they all spoke English well and that an interpreter would not be necessary. At ten o'clock, I started my opening remarks and introduction. After my slide show, I took them outside to demonstrate the Wrinkle Painting Process. Following my demonstration, I gave them the opportunity to try the process for themselves, but noticed a few puzzled faces and a reluctance to begin. This worried me. "What's the matter?" I asked. "Is something wrong?" A young girl spoke up, "We don't know what you want from us. Our instructors back home usually want us to do as they do! You just said that you do not want us to do the same thing as you have just demonstrated. We are not used to so much freedom."

I realized then, that Modernism had roots all over the world. That step-by-step instruction was not just an American tradition. I quickly eliminated these fears and told them that this was one of the things I liked best about this process. It gives

the user plenty of room for self expression and individuality. This explanation seemed to put them at ease for the time being, and they soon were all working on their own creations.

After several minutes, I noticed another "cultural difference". The Wrinkle Painting Process is an easy process and one that can be taught at many age levels. Consequently, most of my American students had finished the painting part of the process in a few minutes. Hence, many of the pieces looked alike, at least initially. On the contrary, once these conference students started working, many of them did not finish until two to three hours later. They seem to become completely engrossed in the process so that every color and wrinkle became a major decision or something to be analyzed. Each layer of spray paint and its angle to the paper must be thought out completely before application. Time did not matter.

This extra effort to detail and dimension made the final projects, along with the oral critiques and written responses, more rewarding and creative. I have fought the urge to include more quotes and figures in this paper from them (Figures 16 & 17).

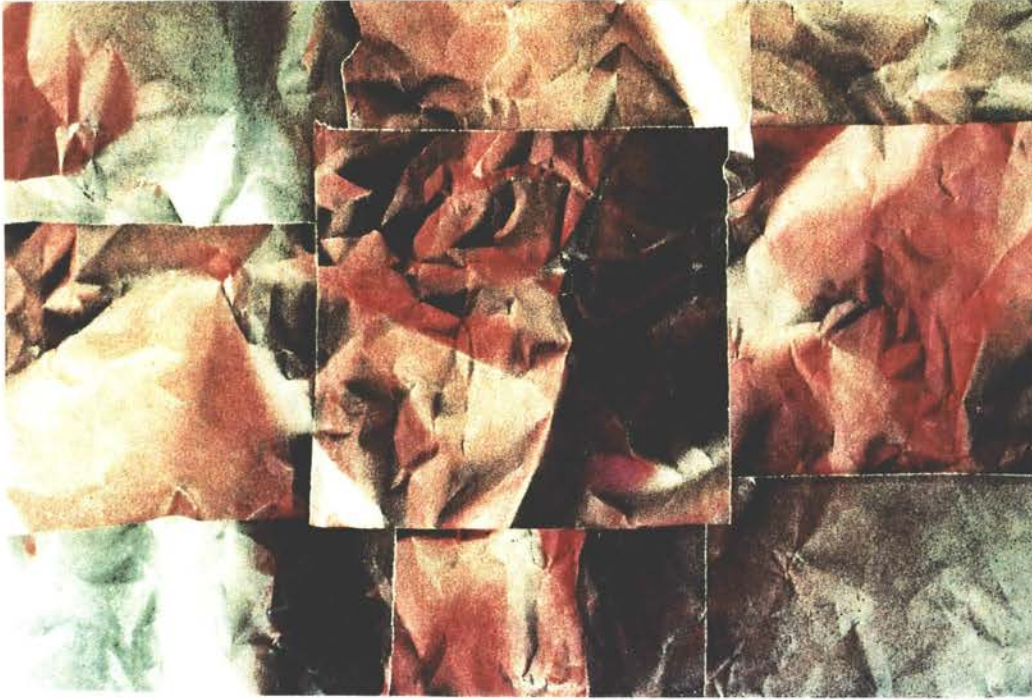


Figure 16. International Graphic Design Student's Wrinkle Painting



Figure 17. International Graphic Design Student's Project



I felt that these students elevated the visual experience to a new height and certainly to a new level in critical thinking. The final showing was truly a feast for the eyes and some of their comments about the Wrinkle Painting Process are as follows.

Graphic Design Student Responses,  
International Graphic Design Conference,  
Mexico City, Mexico

"Wrinkle painting is a new way to paint, a new way of graphic design, and a new way of thinking; thinking about color, texture, tri-dimensional, new forms, new composition, new technique and it may be very useful to mix with other techniques, like taking photo of a 3-D wrinkle painting and then use it for a background of some kind, maybe using photoshop. It may be also used (the basic concept of it) for working some details when working with airbrush.

I think maybe can be used for making sculptures with some kind of paper. It's a great technique, thanks Bob for teaching it."

\*\*\*\*\*

"This technique seems very interesting. I have learned something new that will help me in my career as a designer. The process is very easy and the results are very interesting because of composition of colors, It seems that this technique can be applied for posters, in magazines and in advertising."

\*\*\*\*\*

"Your technique seems sensational and very fun. I like it because it is free of tensions, it's spontaneous, you don't have to follow a strict form. It shakes up the imagination. The results are original and never the same.

I like your technique, especially the advantage of combining it with other techniques. It captures your attention.

I think it can be applied in art, in graphic design, in package design, on posters, clothes, etc."

\*\*\*\*\*

"This process is very interesting an creative, and I think it can have many applications beyond imagination. Personally, I would use it for decoration. I think this technique is not purely accidental, because you have to use certain forms and

colors to achieve what you want. You can apply it in modern design or advertising, because it catches attention through color and texture."

\*\*\*\*\*

"This technique could be used more for communication, for transmitting a message, maybe accompanied with graphic elements (typography, photography, etc.). You can use it in design, posters, illustrating, and to make a notable distinction of elements."

\*\*\*\*\*

"I liked very much the technique you taught us because it's a lot of fun working with spray paint. I've never seen it before. I think it can be used in different materials. It's practical for doing or finishing some work"

\*\*\*\*\*

"This process helps to overcome fears. For example: if you are afraid to start drawing or your drawing lacks of character it helps you to overcome that.

It can be useful in many ways and in many fields of study like; art, you can do a beautiful work of art; in psychology it can be used to remove stress from a patient or analyze his drawings, etc.

Generally, it's a way to express any feelings freely with no need to explain or justify the acts."

\*\*\*\*\*

"The most interesting thing about this wrinkling technique is that it always turns out different, what I mean is you can't do two equal pieces and you'll never know how is going to look like in the end when you're doing it. It is like an experiment every single time you do it.

It gives two dimensional surfaces a 3-D look. It helps you understand that different people see different things in one picture depending on their culture or characteristics."

\*\*\*\*\*

"I think it was a very interesting technique . . . I'm majoring in illustration so, it's a new solution, it's an other possibility, it opens a bigger range of options. I also have to say that I think it's lots of fun and as I was watching your slides, watching you work and watching myself work, I started to notice a lot of potential with this technique. I'm anxious to try it on canvas and maybe some other

crazy material. The shapes that were formed with the wrinkles give you a huge working material . . . it's limits are very far away."

\*\*\*\*\*

"I think it's very interesting. There is infinite number of possibilities. Personally, I like better the results obtained by cloth rather than paper. I see better applications on cloth. The results were visually marvelous."

\*\*\*\*\*

"The process of doing this technique is easy and I really like it. I had never seen this technique before. This makes you open your mind a lot, and not being afraid of using colors and wrinkle you work, because that gives the creative thing to your work I would like to try with airbrush and pastels, and maybe with another material."

\*\*\*\*\*

"This process seems like a very relaxing activity because you do it outside and it's free. I like that you don't plan, so that the results are unknown.

It seems stimulating for viewer, and the feeling, or what one sees depends completely on the individual.

The aspect of 3-dimensionality is very pleasant. I would like to decorate a wall using this technique, but without using colors that are too strong."

\*\*\*\*\*

"In particular, I liked this technique because one can get "tremendous" uses. It's something that's good to look at, it's artistic.

According to what I saw, it doesn't require much material to achieve something creative. It's a sign of ingenuity and creativity we all carry inside. It's also a lot of fun.

I want to congratulate you on this fantastic workshop, and thank you for having come to teach us this nice technique and the process from beginning to end."

Analysis of Data,  
(International Graphic Design Students)

Prior to this conference, the Wrinkle Painting Process had no experiences

outside the continental United States. I had felt that this process had potential for global and universal issues, but the opportunity had not presented itself until now.

Certain data observed in this case were not hindered by language barriers. One does not have to understand language to realize "attentiveness", "willingness to learn", "human motivation" and "visual impact". While observing the students, I became aware of their intensity for knowledge and self-expression. However, it was not until written responses were transcribed that the whole picture was revealed.

They saw potential application to sculpture, computers, other graphic design media, typography, illustration and poster design. Their final paintings seemed to elevate the Wrinkle Painting Process to a new level of critical thinking. Many of them worked for hours on one project, thinking and re-thinking other possibilities rather than the obvious. "This process makes you open your mind a lot . . .".

(Quote from graphic design student, page 105)

One student mentioned that this process "helps to overcome fears". At all levels of experiences, the artist and student feels anxieties or fears that can cripple an restrict artistic vision. This problem is universal and crosses many cultural boundaries. That is why solutions to these problems are welcome and are always reassuring. These fears can manifest themselves in multiple forms from "artist's block" to the student who feels he/she can't draw or paint.

After working with three different groups of university students, data revealed some common themes and a few radical departures. Many of the students in all three groups had difficulty "seeing beyond the instructor's demonstration".

Often students wanted to duplicate my example. In fact, some students seemed so accustomed to Modern sequential thinking that anything different was unsettling. One student from Mexico City even expressed directly her fears of failure or uncertainty in this freedom of expression. She also went on to say how instructor's work from her country are usually viewed as the "ideal" or "goal". (Quote from researching travel log.)

In contrast, the Wrinkle Painting Process is often very difficult to duplicate; in fact, I discouraged students from "copying" my style. Sometimes this "freedom" or "openness" initially may cause students some discomfort; however, once they overcame these beginning fears, students welcomed and enjoyed the freedom of choice.

Another observation noted by the researcher was in using a Modern term, "time-on-task". Most of the American university students were finished within minutes once they started a Wrinkle Painting. Many of their artistic decisions and critical thinking processes seemed to occur after the piece was completed. The data show that participants at the Graphic Design Conference were more willing to give in-depth attention to detail and spend longer periods of time in creating and thinking. Perhaps, they realized the value of critical analysis while creating or they appreciated more fully the worth of art materials. Sometimes, Americans seem to take supplies for granted.

The world of fine art and graphic design have many common boundaries; yet, they also have many distinctions and departures. I was glad to see many of

these common comparisons explored within the framework of the conference and yet, still perhaps, through distinct graphic design departures new universal understandings were embraced.

Amateur and Professional Artist,  
Midwest City, Oklahoma and Oklahoma City, Oklahoma

When I heard that these two large art organizations were combining their monthly meetings and that I would be the feature speaker, I wondered if everyone else was out of town or that my fee (free) was too high and this was their way of splitting the cost. After being reassured that it was neither of the two, I took this opportunity to talk about the Wrinkle Painting Process.

The night of my presentation was somewhat cold, but otherwise everything went off without any difficulty. The session was well attended, and everyone seemed to enjoy themselves. I have known, for sometime, how strong these two organizations are in promoting the arts in Oklahoma, and I applaud their efforts. I must say that their responses were especially important to me from an artist's standpoint. As an artist myself, I do not mind sharing this process with my peers (Figures 18 and 19).



Figure 18. Amateur Artist's Wrinkle Painting



Figure 19. Professional Artist Working on Wrinkle Painting

Amateur and Professional Artist Responses,  
Midwest City, Oklahoma and Oklahoma City, Oklahoma

"Wrinkled art is a wonderfully creative process suitable for all ages. It could be used with even small children to get them involved in "making art". Such a fun process."

\*\*\*\*\*

"Fun! Surprising! Decorative! I'm anxious to try it."

\*\*\*\*\*

"Good opportunity for people with a wide variety of art backgrounds to share in a creation. A hands-on workshop has so much more impact on me, the student, than does a lecture or demonstration. I can do it now and I know it."

\*\*\*\*\*

"A lot of fun and I enjoyed it. Can make a lot of different things with this type of painting."

\*\*\*\*\*

"An excellent way to teach art - it allows you to just lay on the paint and then you use your creativeness to come up with the finished painting. Fun plus art!"

\*\*\*\*\*

"A most interesting method. I think I've found a use for my backgrounds. At least it's exciting! Opens another method."

\*\*\*\*\*

"To paint this way gives me a happy and free feeling. Even wrinkling the paper gives me a good feeling. I think doing this would be good therapy for troubled souls. The results are very artistic."

\*\*\*\*\*

"I really liked this method because you get to see and comprehend all types of objects and shapes. you also get to imagine and create all types of shapes."



\*\*\*\*\*

**"I loved the way you could see things in the process. Very interesting. Makes me want to do some of the work. Brings out the creativity in me."**

\*\*\*\*\*

**"This was a most creative program. This really makes you have fun with painting. Very original. Love the technique."**

\*\*\*\*\*

**"I appreciated the demonstration. It develops in unexpected ways. The colors shade and combine. There are a lot of possibilities. It seems especially useful for creating interesting backgrounds."**

\*\*\*\*\*

**"This is a very interesting and unusual type of painting to do. Teachers will really enjoy doing the wrinkle process with their students. Doing it outside will be fun and exciting for the students."**

\*\*\*\*\*

**"Although just hearing a description of the process gives the impression of a very passive kind of input, especially when Bob says "the painting controls you", once you get involved a bit you find the wrinkled paper actually only offers "possibilities", and it is rather stimulating to see the possibilities unfold and change as each color is added. The intellectual process comes in after the "background" is done and the artist has to pull a composition out of the crinkles!"**

\*\*\*\*\*

**"I liked the community effort involved. It's a project everyone can feel a part of. The artistic process of interpretation is also evident which is nice. Excellent art lesson for young children or senior citizens."**

\*\*\*\*\*

**"The wrinkle paper technique offers a challenge to think what you see in it and which would make the best picture if you choose to add additional items drawn in. I think it's neat and a loose way to paint."**

\*\*\*\*\*

**"Fun! A good springboard for imaginative creation. I can't wait to play with this at home."**

\*\*\*\*\*

**"This process has great potential. I'm going to use it on some canvas I've had for years."**

\*\*\*\*\*

**"I was really impressed. Almost like seeing images in clouds, but seen on paper. it was very interesting. It helps my lack of imagination."**

\*\*\*\*\*

**"Our first introduction to crinkle painting was amazing, fun and we will be doing this at home."**

\*\*\*\*\*

**"It was great fun working in a group experience, but I can hardly wait to get home to experiment further on my own. I felt highly creative as I was "painting", and it really was an exhilarating experience. (And I was not "high" on the fumes!) I paint similarly with watercolors, but this was a still different experience."**

\*\*\*\*\*

**"The process of Wrinkle Painting is a very creative way of expressing yourself and a way of releasing the artist within yourself, even if you can't draw or paint realistically you can still be very creative in color, shapes, etc."**

\*\*\*\*\*

**"The "Wrinkle" technique was one of the most interesting concepts I now know about. I can see where it would be an aid in getting the creative juices flowing and enable one to use a lot of creative imagination while visualizing the hidden art within."**

\*\*\*\*\*

"I felt the wrinkle technique would lend itself well to backgrounds; but I also enjoyed the visual impact of the work alone. I will probably use this idea with children, and experiment with other types of material."

\*\*\*\*\*

"Very unusual art. I had fun doing it. Plus you can create many things in the colors you prefer. You can draw to bring out your painting."

Analysis of Data,  
(Amateur and Professional Artists)

Even as a child, I considered myself an artist. That is why I have always been interested in what artists do and how they think. The responses in this section have very little to do with art education or pedagogical exchange. These responses concern themselves primarily with the artist as creator and one's visual interpretation of an artistic process. It is interesting to note that these responses reflect the insights and opinions of both amateur and professional artists on the Wrinkle Painting Process. Some chose to incorporate this process with things they are currently doing, while others only passed judgement on another artist's (in this case, mine) technique and express their views to that end.

I found most of the audience that night very receptive to my presentation and expressed excitement in the "hands-on" portion of the program. Because of the sheer numbers in the crowd, I chose to divide the clubs into small groups of three to four per group. Each group could work on individual pieces or choose to do one project between themselves. This seemed to please even the most reluctant participant. The responses from this session seem to be more interested in

departures or variations of the existing process to satisfy individual whims. Many expressed positive statements concerning the element of fun and ease in the actual doing of the process, but their real interest was towards group or individual artistic decisions while creating the final piece. As a painting develops, the artist, many times, will make decisions as to how to finish the piece. Some artists refer to this mutual exchange of thought as vital to "real art" and absent in merely "decorative work".

As planned, the next phase of my presentation, the open critique, proved very interesting. Some who had been silent until now talked freely about the pieces. Many good ideas about mixing media, seeing hidden images and use of color emerged. I noticed, however, that some chose to not discuss these elements of design and artistic principles in the closing portion of the demonstration when I asked them to write down their ideas. Perhaps, time had taken its toll on their patience or it was just too difficult to explain these answers. Perhaps artists being visual communicators sometimes find verbal expression difficult.

Finally, I noticed that certain responses such as "unusual", "interesting" and "creative" seemed to come from the more traditional artists in the group, perhaps from those with modernistic art training and/or traditional backgrounds. I interpreted these responses to imply, while the Wrinkle Painting Process may have been great to watch in a public form, it would not be taken seriously as a "real" method or style of painting by them.

Oklahoma Educators,  
Various Public and Private School Teachers Throughout the State of Oklahoma

The sixth group included within this paper, is comprised of both art and elementary teachers from the state of Oklahoma whose classes I worked with during the time of this study. The teachers were asked to participate along with their students. I wanted to know what they thought of this process. I knew they would perhaps be some of the first ones to try the Wrinkle Painting Process in their the classrooms, and they, as teachers, would also be completely honest in their evaluations. I am also including some responses from a visual arts in the curriculum class; some were also art teachers. The students/teachers mentioned in this text were currently teaching art, while working on an advanced degree at a large state university in an art related field. Perhaps their comments hold double meaning in this text (Figures 20 and 21).



Figure 20. Art Teacher Using Airbrush on Wrinkle Painting



Figure 21. Oklahoma Teacher's Wrinkle Painting

Oklahoma Educator Responses,  
Various Public and Private School Teachers  
Throughout the State of Oklahoma

"The freedom in this technique is enjoyable. It sparks your imagination and helps you to see forms and shapes in a new way."

\*\*\*\*\*

"It is an easy and interesting texture process that has a very cool effect. Because it isn't as controllable as some painting it requires thought and creativity to add to it."

\*\*\*\*\*

"It was a lot of fun. It was loose and easy to produce. It's sometimes good to teach students to learn to work with and accept accidents instead of discarding the piece as ruined."

\*\*\*\*

"I really enjoyed applying this technique on canvas. I found it to be inspiring. I'm curious as to what to apply it to next. Your placement of the wrinkles, use of color, balance and placement, I consider to be creative aspects since it is only an ideal you follow and not a technical plan initially."

\*\*\*\*\*

"I enjoyed the freedom of the entire process. It was a lot of fun to watch the spontaneous development of the paintings. I see a lot of potential for landscape backgrounds. I think this process is an excellent underpainting. The uncontrolled style allows you to become uninhibited. I think it's a healthy exercise for the uptight artist."

\*\*\*\*\*

"This technique is good because the finished work looks very creative and laborious. It allows you to use a wide variety of contrasting colors that end up working well together. I will use the process again because I am very pleased by the visual effect. You can create limitless designs with this process. "

\*\*\*\*\*

"It was simplistic in the production aspects; however, with more practice it became intriguing to see what would evolve. I'll try this process again because it is too much like looking at clouds to discover wonderful new worlds. You could use this process for backdrops in stage productions, ad designs utilizing topography. One still needs to create with applied design. It is not just a random throw together."

\*\*\*\*\*

"I really enjoyed it. This painting technique brought something out of me that I thought I never had. You can do any design, and use many different kinds of media. Each painting will be different and creative."

Analysis of Data,  
(Oklahoma Educators)

I place high regard on the responses from Oklahoma educators. This data

was collected from all of the schools that I visited while working on my research in the doctoral program at Oklahoma State University. I perceived the feedback from these individuals to be honest, frank, and sincere with heavy applications to pedagogy. Perhaps, their responses are too kind. Many teachers feel that negative criticism is damaging and needs to be eliminated from the classroom. It is my hope that these educators will truly evaluate this process within their own departments and then choose for themselves to incorporate it or not.

Responses from teachers in this section, I feel, reflect how not only they felt about the process, but how their classes felt as well. Teachers often cannot divorce their own feelings from that of their students. The majority of the comments are optimistic and seasoned with hopefulness. "It's sometimes good to teach students to learn to work with and accept accidents instead of discarding the piece as ruined." (Quote from Oklahoma teacher, page 116.) Many of the responses appreciated the creative and openness to interpretation this process brings to the classroom. I was glad to hear that some of them would try the Wrinkle Painting Process for themselves, and some of them saw other applications such as backdrops, stillifes, applied design and collage. Who knows, these teachers may hear their students responding the same way one teacher did, "This painting technique brought something out of me that I thought I never had." (Quote from Oklahoma teacher, page 117.)



### The Sixth National Conference on Creativity

It was a pleasure to be asked to present the Wrinkle Painting Process to the Sixth National Conference on Creativity in American Colleges and Universities. I wanted to see that part of the United States, so I drove our family automobile. I found the Great Lakes breathtaking, and I truly fell in love with the blue spruce and endless varieties of evergreens. These trees alone made me want to come back at Christmas to see how the locals dressed them up for the season.

This year, the Creativity Conference was held on the beautiful campus of Northwood University in the heart of Midland, Michigan. My directions were explicit, so I had no trouble find the Creativity Center next to the Administration Building. I had mixed emotions about this conference from people who had attended conferences like this before. Some had expressed concern that even though this would be a conference with many "creative" people, there would be few artists in the group. All those in attendance would have strong ties to higher education as teachers or students, but their backgrounds could vary from math to history. Just what they might think of this painting process, I did not know.

After checking in and receiving my program, I noticed that I was one of the last ones to present on Sunday morning, the last day of the conference. This would allow me to watch and participate in other presentations, but this would cause my before-the-presentation jitters to be drawn out over the four day period. I decided to relax and enjoy myself and not think about my part, at least, until the night

before. The conference truly opened my eyes to the diversity of people and programs that fall under the auspices of "creativity". I found everyone truly helpful, friendly, and quite interesting in conversation.

Much to my dismay, Sunday morning came much too quickly, and I unpacked my Suburban of art materials and set up my room for presentation. The room was fairly large. I decided to speak in the middle, so that all those attending could see and hear. Within minutes, the room was filled with about seventy-five people from elementary to retirement ages. I thought, if nothing else, this should prove an interesting session from the standpoint of age differences alone.

I was introduced by Dr. Kay S. Bull, my mentor and professor from the Department of Applied Behavioral Studies at Oklahoma State University. It was through his encouragement, that I agreed to come to this conference in the first place, and I was later to find out that he was one of its founders. Nothing really changed about my presentation, but when they went outside to do one for themselves, I noticed that some were reluctant to start, while others relished the hands-on experience. I reiterated that there were enough materials for everyone, but some never did join in. They seemed to be content watching others, so I did not press them further. I must note, that I did not interpret this non-activity as negative to the process, but I contributed this reaction to the diversity of the group. "This," I thought to myself, "may also happen to teachers in the classroom." I shall address this point in my final chapter and concluding remarks. The final projects were hung in the dining hall of the Creativity Center for all to enjoy (Figures 22 and 23).



Figure 22. Dr. Kay S. Bull with His Wrinkle Painting



Figure 23. Dining Hall with Wrinkle Paintings at The Sixth National Conference on Creativity

The Sixth National Conference on Creativity Responses

"I liked everyone's initial response - oh - excitement! I think it runs a danger of being pretty so I liked the idea of doing many and being asked to push. This can go beyond pretty. I am an art education major, currently gallery director. I think it could be a great way to get free and a great way to give immediate depth to a work. I also like the idea for parties and/or kids. I like the idea of using it as a "to do" at parties. What a fun way to give color almost immediately to the indoors or outdoors - banners, tablecloths, etc. The best thing it does is give freedom. It gets your mind going! There's less judgment and more spontaneity. I learned in an art history course one time that artists are either colorists or drawers. I am a colorist and I love the primaries. I was frustrated with the colors we had to work with - no yellow!"

\*\*\*\*\*

"Seductive, provocative, evocative. I am an instructor of college students who wish to be illustrators. It is a tool & trigger mechanism. Very important to reinforce the fact it is a tool and technique and not necessarily as a product or end in itself."

\*\*\*\*\*

"Lots of fun! I'm an educator, currently working on my dissertation. I've also been a baker, in business, farming & a bunch of other stuff. Possibly, not sure if I will try this again. Depends on access to materials (nice to have so many colors?), time, other circumstances, etc. I know there are many other ways of utilizing this process that will evolve. Releases creativity, encourages it, makes one feel good about the process & product (which enhances creativity...)"

\*\*\*\*\*

"Ice breakers. Artist/Professor. Has potential to connect art to nature. Cracking patterns relate to mountain range, formations, ice breaking - mud erosion. Opens people up by connecting to a material and process which is immediate."

\*\*\*\*\*

"Fun - user friendly. College - B.S. Nurse. Yes I will try this again. Seeds for the imagination."

\*\*\*\*\*

"Fun & useful. Graphic designer. I'd like to introduce it as a fun beginning of year warm-up making T-shirts. Is a way to give us something to discuss re: composition, focal point & contrast. Frees the blocks/fear!"

\*\*\*\*\*

"Extremely interesting, freeing, builds self-esteem. Ph.D. Ed. Psych. Will try this in a creativity class. Because many are afraid of art. Outline live things/other things as an overlay or Base w/wrinkles. Wrinkle wraps. Wrinkle people (outline a kid) have them paint their wrinkles, explain colors & what they feel. Relates to creativity as a stimulator."

\*\*\*\*\*

"Wonderful technique with many applications to open ourselves & others to explore & play. M.Ed. Art Education/Art Therapy; BFA Sculpture (now I paint & play with ...) Will try this process again and follow through with meditative drawing & crumble paper w/adults; with a private student I see who is physically challenged & with great difficulty drawing & painting; myself; grandchildren - shirts & paper. I don't like sewing, but can see making fabric this way."

\*\*\*\*\*

"Wow! What fun! A chance for everyone to feel successful. My mind is flying.... I teach 7, , 9th grade - life-skills.... I've just added a new creativity unit to my course. Kids here in Midland are often very "corporate" & will produce exactly what you ask of them. They are afraid to create. I want to tap into & encourage the desire to create. Often we fear and everyone has success here! And there are so many ways to create - in the folding - the choice of colors - the angle of spraying - the addition of "other things" - and on.... My creativity was smushed in the 8th grade. This was VERY EXCITING for me to do! thanks for sharing & encourage!"

\*\*\*\*\*

"Great! Science & engineering. Yes - fun, easy, with kids - party pleaser. Gift wrap, back drops. Non threatening - no failure, not judged, you feel free."

\*\*\*\*\*

"It is a good triggering device. Sculptor, teacher. Yes, especially with students who feel very threatened with art. With handmade paper - mold making sculpture. Imagination and understanding how/whose images appear in one's work."

\*\*\*\*\*

"Fun - creative - primary. Arts advocate - housewife. Yes - may have a class at Art Reach for little kids. Yes - but not exactly sure what yet. Random use of color can be expanded into more disciplined work."

\*\*\*\*\*

"May be deceptively too simple!"

Analysis of the Data and Conclusion,  
(The Sixth National Conference on Creativity)

Perhaps, it is fitting in many ways to close with responses from the Sixth National Conference on Creativity in American Colleges and Universities. Because of the diversity of the members attending the conference, the range of responses share many common themes and mutual attitudes of all the groups included in this research. Many in this group shared the excitement of experiencing a new and different process. Some of the responses, in this group, were from artists and art educators. One concern recorded was definitely an artist's viewpoint, "I think it (the Wrinkle Painting Process) runs a danger of being pretty, so I liked the idea of doing many and being asked to push. This can go beyond pretty (decorative)." (Quote from Creativity participant, page 122.)

Others thought the process, "Seductive, provocative and evocative!" They went on to restate my earlier view on "Process vs. Product" where emphasis is put on "process" as a tool for the artist, student or educator and not as a product or end in itself. (Quote from Creativity participant, page 122.)

I was glad to see responses referring to "creativity". "It releases and encourages creativity." (Quote from creativity participant, page 122.) In my opinion, this is one of the Wrinkle Painting Process's greatest strengths. Still, others noted again the importance in freedom of expression and the eliminating of fears while dismissing mental blocks. "(This process) Relates to creativity as a stimulator." (Quote from creativity participant, page 123.) This initial excitability while creating a Wrinkle Painting sometimes creates a sensation to produce, dream and discover. What good teacher does not want a similar situation for ones own classroom! I wish all my students felt this way. "Wow! What fun! A chance for everyone to feel successful. My mind is flying . . ." (Quote from creativity participant, page 123.)

Much of the insights into the analysis of the data came from observable characteristics such as "student attentiveness", "student participation - willingness to learn" and "student creativeness with creations". Some of the data came from the oral critiques and open discussions. These were not recorded in detail by the researcher, but certain comments and observations were noted in my log of events and activity calendar on the day of the presentation. The "thinking processes", "problem solving skills", "visual perception and motivation" were apparent in both the written responses and the classroom participation. The ability to see and discover images from the Wrinkle Paintings were more apparent in the open forum and public discourse.

In conclusion, it is difficult to believe these comments have been about a

painting process. Perhaps, there really is more to this process than at first glance. Data analysis reveals the multifariousness of the Wrinkle Painting Process and that it does mesh well within a Postmodern paradigm. As one needs inspiration, one chooses appropriate channels or activities to promote creative thought or motivation. The data supports the Wrinkle Painting Process as one means to accomplish this end. Good teaching requires a multitude of creative adventures for the student and the teacher; the Wrinkle Painting Process appears to be one of those adventures.

The data collected and analyzed in this research is atypical in some ways. The bulk of the data is qualitative and is subject to interpretation. However, it is the quality and the intensity of the subjects experience with the Wrinkle Painting Process that is important for this study. The narrative reflection does provide insights into the value of this process and its contribution to a Postmodern approach to curriculum.



## CHAPTER V

### Conclusions

In this final section, I want to reflect back to points mentioned in earlier chapters and hopefully bring them to some closure! Some of these points were a part of my “Significance of this Study”, “Purposes of the Study” and “Research Questions”. While this research has primarily focused on one painting process in a Postmodern curriculum, it has addressed three (3) different groups of people over and over again. This first group addressed includes the “student” and all their struggles for growth and expression; the second group is the “teacher” currently working within the framework of today’s demands and challenges; the third group is the artist in general, always in need of inspiration and media for that inspiration. Perhaps, there is a fourth group; it would include all others creative enough to see potential in this process for their own specific needs.

I have chosen the Wrinkle Painting Process for my research with good cause. It has served me well through the years and continues to inspire many who know about it. It’s unique beginnings hold fond memories for me and perhaps bias my affection to it. This is not to say that I have only selected favorable responses to be included in this text. I have not! The Wrinkle Painting Process, so far, has a high

percentage of successes in and out of the classroom and this perhaps tends to make my results appear eschewed.

So far throughout the text, I have tried to describe, discuss, and analyze the effects of the Wrinkle Painting Process on specific interest groups. This conclusion will give voice to my judgements of its value as a result of this study. I feel the Wrinkle Painting Process has great potential within a Postmodern painting curriculum. I have witnessed its successes not only in my own classes and work, but I have seen it produce positive results for others. Data revealed examples of:

enhanced excitability,

student attentiveness,

eagerness to learn,

strong sense of accomplishment and self worth.

It has much to offer for not only the enthusiastic art student, but it can encourage and inspire the apathetic student as well. Often students enter the classroom with a "defeatist" attitude or the fear of failure or a feeling of "I can't". I have observed, many times after completing a Wrinkle Painting, how the participant has a personal sense of satisfaction and a reclaiming of self-assurance.

When compared to other processes and techniques currently being used in painting classes, it compliments and encourages both traditional and non-traditional styles. For instance in my own work, for example, I often combine traditional oil painting techniques with my Wrinkle Paintings to capitalize on both effects. While

at other times, I may incorporate 3-D objects (a non-traditional technique) with my Wrinkle Paintings (Figure 24).



Figure 24. Wrinkle Painting with Mannequin

Perhaps, one of its strongest points is its quality to eliminate “artist’s block” and to keep both artist and student creating. The responses in Chapter 4 support the Wrinkle Painting Process's ability to facilitate and encourage creative and artistic growth. "Releases creativity, encourages it, makes one feel good about the process

and the product." (The Sixth National Conference Responses on Creativity, page 124).

In Chapter 1, several case studies were listed. In every situation, the Wrinkle Painting Process can help those individuals involved. From the timid art student, to the frustrated teacher, to the uninspired artist, to the art therapist, the Wrinkle Painting Process has the potential to produce positive results and help eliminate the initial problem. All of those examples were from "real life" situations and are typically experienced by myself or by others in the field. The majority of the responses in Chapter 4 are positive. This reflects the high percentage of successes using this process.

Although one response mentioned how "deceptively" easy the process was, I believe the "critical thinking" part of the process is quite complex. The critical thinking seems to occur at three levels and is multi-layered and multi-directional within each level. Level one thinking usually involves decisions about the creating of the Wrinkle Painting such as what kind of wrinkles will I use, color combinations, composition and certain materials or media involved. Level two thinking is more interpretive from self or from others. This may be facilitated through critiques or discussions. Critical thinking at this level might involve hidden images, comparisons with past experiences, one's likes and dislikes or future changes or other applications to this process. The third level runs the risk of being philosophical or psychological. This level is more internal and self-reflective. One may be concerned with how one thinks or feels while creating a Wrinkle Painting

more than the actual finished piece. This level addresses self-esteem and self-awareness. All levels of critical thinking were implied or directly addressed within the responses.

Current explored boundaries with this process are perhaps still narrow and limited in scope. For the creative mind, this should ignite further inquisition and artistic spirit. In the area of creative exploration and expression, the Wrinkle Painting Process has perhaps its greatest strength. Most educators would probably agree that the classroom is long overdue for these elements at all levels.

Some participants (especially artists) have asked me if because of my willingness to share this process with others was I afraid of losing my original identity and uniqueness to me as an artist or whether others might “capitalize” on this process. This matter has never been a concern. I still use it to my advantage as an artist and educator, and I enjoy seeing others experience it, especially when they contribute their own individual ideas to it.

As I reflect back to the personal responses included in Chapter four, I ask myself if this work has been too personal or possibly too insightful into my own “lived experiences”? Were my beginning influences, or the lack thereof, worth mentioning? I think yes! Our children today, come to the classroom from all kinds of impoverished or enriched backgrounds and environments, and it is the sensitive, insightful teacher, who recognizes these conditions and meets those needs. Teaching and learning are both personal and noteworthy.

As indicated in Chapter 2, “Review of Related Literature”, one must see the importance of art before one can see the importance of a process vs. product. In a Postmodern curriculum, the emphasis should be on the process and not the product. The Wrinkle Painting’s importance is the process - the product is only relative to the experience and one’s personal interpretation of that product.

The findings of the study do indicate that the spontaneous approach of the Wrinkle Painting Process fits well within the framework of postmodern pedagogy where learning is not just “one directional” (Axelrod, Page 24). Many creative theories embraced an investigative approach to learning. Sometimes, through spontaneous departures of routine, the student is “un-bored” and opportunities for learning increase (Vech, Pages 56-57). I agree with Julia Cameron when she writes, “We are ourselves are created, and we in turn are meant to be creative. It is our gift back to the creator!” (Page 16).

Visual artists are “visual learners”. We are influenced positively or negatively by what we see and experience. The concepts of visual motivation theory and mental development of imaginations are constantly at work for the artist (Samuels and Samuels, Pages 163-167). What one sees, influences what one thinks and does. Visual motivation may come through doing a Wrinkle painting, watching the creation of a Wrinkle painting or by critiquing or discussing a Wrinkle painting. As shown in the study, these experiences can often lead to motivation and inspiration.

Today's art educators are constantly asking themselves, "What should one teach their students? What materials and media needs to be covered and what should be discarded?" I suppose if one were to ask teachers of art this question, one would get a variety of answers. This is rightly so. Each one should be free to choose what they feel to be important and appropriate for their classes. However, this freedom of choice should be knowledge based and not just restricted to a limited traditional background of techniques.

If then, one is to choose one's own curriculum from past successful experiences or visual interest - then at least , the Wrinkle Painting Process needs to be explored and tested on those merits. The teacher could then make the choice to include it or not. This flexibility of choice works well for me now in all of my painting classes.

I would be amiss if I did not say a word about the Wrinkle Painting Process within the compounds of a Modern vs. Postmodern paradigm. The Wrinkle Painting Process historically overlaps both with Modern and Postmodern years. Both periods could possibly lay claim to it if ownership was given simply by development within years. However, be that as it may, any similarities to Modern stop there. I have never heard in all my public demonstrations and exposure with Wrinkle paintings any reference to one looking like Modern Art. Even with its contemporary appearance and often abstract or non-objective nature, its characteristics distinguish itself from Modern Art images.

Modern painting by comparison is more “step-by-step” or “do-as-I-do” learning. Often the teacher and the student end up with almost identical paintings (15). The Wrinkle Painting Process in contrast, allows both the teacher and the student different paths of expression with very often pleasing results. The paintings are sometimes finished when first viewed or subject to additional experimentation and exploration. I find that when I include the Wrinkle Painting Process along side with other techniques and methods in the classroom, the processes are often mixed. Techniques such as pallette knife, glazing, portraits, stillifes, landscapes, fleshtones and many others work well when combined with the Wrinkle Painting Process. Often the effects are quite expressive, unusual, and stunning. Even these departures and experimentations with processes seem to embrace Postmodern thinking and freedom from predictability in most Modern teaching styles.

The Wrinkle Painting Process may be viewed as “complementing”, “enhancing current processes” and/or a “totally new and different way of painting”. It should not be viewed as a “better way” or a “mandatory technique” for everyone. This would violate not only Postmodern ideas, but mine as well. The Wrinkle Painting Process is offered as “open-ended”, “capable of allowing individuality” and as perhaps “an endless-boundary-for-new-ideas-process”. Within a postmodern environment, all students are created equal and often both students and teachers learn together. The Wrinkle Painting Process promotes a cooperative spirit of learning with minimal supervision.



Data indicate that the Wrinkle Painting Process appeals to all ages in both viewing and doing. The very nature of this process eliminates the traditional fears of drawing and painting. This process cultivates and advances new ideas and often other offshoots of thought can result from creating one. These departures may lead to quite different applications or learning experiences when one understands these concepts. Truly, the Wrinkle Painting Process can define itself within a postmodern format or structure.

In conclusion, data of the study indicate that the Wrinkle Painting Process does offer the art student of any age or ability a new, postmodern approach to painting? The Wrinkle Painting Process offers the art educator not “just another process” in which one may add to current methods being taught, but perhaps a process that can unify and even broaden one’s current painting foundations? The Wrinkle Painting Process offers the serious painter or the hobbyist another avenue to explore, an avenue having potential outside its current visual art applications.

The significance of this study has been to explore the possibilities of the Wrinkle Painting Process within the framework of a Postmodern vs. Modern painting curriculum. Data showed its value to pedagogy, creative thought, artistic spirit, and motivation to a Postmodern curriculum. The study also revealed applications within this process which gave it a more global existence. I suggest the Wrinkle Painting Process has passed the scrutiny of this study's inspection.

At the risk of sounding modernistic, do we now place it on the shelves of research to be cataloged as just another process or technique to be used in the

classroom when needed? Only time and those willing to explore this process for themselves can answer that question. I submit to the reader, even as this text draws to a close, the Wrinkle Painting Process is still changing. For true to Postmodern thought on displacement of order and absolutes, the Wrinkle Painting Process is still branching and perhaps what seems important now will not be tomorrow. My response to these dilemmas can best be found in my response to my students immediately after a personal demonstration on the Wrinkle Painting Process for them. "See past my example before you. Your vision only has limits if you cannot see beyond the immediate."

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VITA 

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**Candidate for the Degree of**

**Doctor of Education**

**Thesis: THE WRINKLE PAINTING PROCESS: A POSTMODERN APPROACH TO PAINTING IN CURRICULUM**

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**Principal Investigator(s):** Sally A. Carter, Bob E. Palmer

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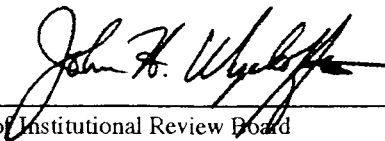
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