



# ecARTnz

emagazine of professional practice  
for early childhood educators in Aotearoa New Zealand

Issue 3, 2010

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# Kia ora

## Welcome to Issue 3 of ecARTnz.

The term 'environmental art' is often used to refer to art dealing with ecological issues and/or the natural environment and it aims to improve our relationship with the natural world. Some of the aims of this art movement include:

- raising awareness of the fragility of nature and/ or educating people about environmental problems, and proposing new ways to co-exist with our environment
- investigating natural phenomena, environmental forces and materials
- using natural materials gathered outdoors (such as twigs, leaves, stones, soil, feathers)
- not contributing to environmental degradation (this includes 'green' work made from bio-degradable or recycled materials, and 'Eco sculpture' which is sensitively integrated into a natural habitat), or reclaiming damaged environments and restoring ecosystems.

Issues of environmental conservation and care are often discussed with children in early childhood settings. Increasingly, early childhood teachers are engaging in 'green' practices in their centres, for example, by creating gardens, developing composting systems, and recycling plastics, glass and paper. However, it is also important to think about issues of sustainability in relation to the visual art programme offered to young children. This may require some consideration about whether existing practices need to be changed or modified, or new ones introduced in order to enhance sustainability in this subject area. These changes could include: purchasing paper and cardboard made from recycled paper, replacing playdough with clay, ensuring natural materials for collage and construction are used sustainably, and using trash or recycled materials from the environment and local community for art-making.

This issue of *ecARTnz* showcases some examples of sustainable practice that teachers have implemented in relation to their visual art programmes - either by introducing new ideas and practices, or by giving new emphasis to existing practices, or by giving consideration to aesthetic dimensions of the environment. We have also included a lovely story about Chloe, who drew a joke!

We hope these examples will inspire you to think about sustainability in relation to your visual art programme.



REAP teachers from the central North Island engaged in an ephemeral art workshop.





## The International Art in Early Childhood Conference

### "Art...Play...Children...Wonderment!"

June 6–8, 2011, the University of Toledo's Center for the Visual Arts and the Toledo Museum of Art

The conference will serve as a platform for discussion and the exchange of ideas and learning that can guide the way for the present and future of early childhood art education. Internationally acclaimed keynote speakers George Szekley and Christine Thompson, as well as researchers and early childhood art educators, will gather to share philosophies, theories and pedagogical strategies. As a conference attendee, you'll have the opportunity to view early childhood art education through new lenses, which can serve as a launch pad for exploring new ways of teaching art in early childhood.

To find out more visit the website:

<http://www.ecartconference2011.com/ECconference2011/About%20the%20Conference.html>

**Register now for early bird rates**

## 10<sup>th</sup> Early Childhood Convention



***He ihu waka, he ihu whenua - Where the canoe touches the land***

**Christchurch Convention Centre and Town Hall, 26–29 April 2011**

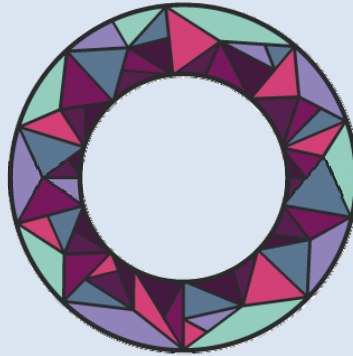
The Convention is a vehicle for bringing diverse people together at a specific time and place, enabling moments of connection and possibilities for early childhood in Aotearoa and beyond. From this place, where the diversity of early childhood education temporarily braids together, in much the same ways as Canterbury's unique river landscapes, the ECE community can gain strength and voice to carve anew the lands to which participants will later return.



# Aotearoa New Zealand Association of Art Educators

## Power Community Materiality

### ANZAAE2011



School of Media Arts, CITY CAMPUS, Tristram St, Hamilton

20–22 July 2011

<http://www.anzaaeconference2011.org.nz/index.aspx>

## International Art in Early Childhood Research Journal



Latest articles available from:

[http://www.artinearlychildhood.org/artec//index.php?option=com\\_journals&Itemid=57&task=show&id=6](http://www.artinearlychildhood.org/artec//index.php?option=com_journals&Itemid=57&task=show&id=6)

## REMIDA, Italy



Because this issue of ecARTnz is devoted to sustainability and environmentally friendly art practices in early childhood, we once again draw your attention to the work of Remida, a creative recycling centre that is based in Reggio Emilia (see issue 2 for information about Remida Perth). Described by many as an inspirational organisation that supports sustainability in the arts, the centre

... promotes the idea that waste materials can be resources. The center collects, exhibits, and offers alternative and reclaimed materials, obtained from unsold stock and rejects or discards materials from industrial and handicraft production, with the aim of reinventing their use and meaning. Remida is a cultural project that represents a new, optimistic, and proactive way of approaching environmentalism and building change through giving value to reject materials, imperfect products, and otherwise worthless objects, to foster new opportunities for communication and creativity in a perspective of respect for objects, the environment, and human beings.

Remida is a joint project of the Municipality of Reggio Emilia and AGAC (the gas, water, and garbage collection utility) and is managed by the Friends of Reggio Children Association. The center distributes materials (paper, cardboard, ceramic, paints, cord, leather, rubber, wood, and so on) to teachers of infant-toddler centers and preschools, elementary, middle, and secondary schools, as well as to educational and cultural associations, senior citizens' centers, sheltered workshops for the disabled, recreation centers, and so on. Remida also promotes and organizes workshops and training courses, seminars, exhibits, and conferences...

(taken from <http://zerosei.comune.re.it/inter/remida.htm> ).

A striking book produced about Remida and its numerous community arts projects is *REMIDA Day* (2005), published by Reggio Children. This book is full of gorgeous and inspiring images, with ideas that can be used and/or adapted for early childhood.



# Clay, an environmentally sound alternative to playdough

Lisa Terreni

In an age of increased awareness about environmental issues and sustainability, the ability to reuse and recycle clay is an important benefit of using this art medium in the early childhood art programme. Using clay can connect children to an important natural resource that has been used for the creation of art objects by human beings for thousands of years.

Clay also gives young children valuable visual art skills in creating 3 dimensional forms. The ability to make something solid and that has a 'back', 'sides', 'front', 'underneath' or 'inside' seems to motivate children to use this medium. The technical problem-solving that is required for complex clay pieces provides stimulating creative challenges and as children work to solve technical problems with clay they often collaborate, sharing their skills and knowledge with each other. Toddlers particularly enjoy using clay and delight in its sensory and tactile qualities, enjoying interchanges with teachers as they use it.

By ensuring that the clay area is well managed and provisioned, children are able to use clay more effectively, and clay is a very valid alternative to playdough. The following strategies are helpful for creating quality learning experiences with clay.

- Show young children lots of examples of what can be made with clay – for example, pottery cups, plates, and vases, as well as ceramic figurines, models and sculptures, and discuss their usefulness in our daily lives.
- Provide a range of different types of clay. White (porcelain or stoneware) clay has smaller particles and is smoother to the touch. It is very attractive to children and is good clay for beginners. Red (terracotta) or brown clay (earthenware) is more robust and useful for making large objects.
- Always use clay that is soft and pliable. During a session you might need to soften the clay by moistening it and kneading (wedging) it back into its plastic state.
- Put out fist-sized pieces of clay to start with, making more available when requested. When children get used to it, they may want to start building large objects, and then larger pieces can be provided.
- Use a canvas (preferred) or Hessian cloth on a solid working surface so the clay pieces do not stick. Use thick pieces of cardboard for transporting and drying clay work.



Infants working with their teacher at Aubert Child Care Centre





Four-year-olds constructing with clay at Tots Corner, Auckland.



- It is always best to let children fully explore the clay with their hands first but once they have grasped the basic techniques of manipulating clay, natural materials such as shells and sticks can be used for mark-making and creating texture. Wooden clay tools are good for etching, cutting and gouging clay.
- Provide small sponges for smoothing clay, and a small amount of water for dampening it. Too much water is not a good thing as it ruins clay's natural plasticity and sculptural properties.
- Model techniques (the 'how to') for using clay. For example, with toddlers it is good to demonstrate and encourage basic exploratory movements such as pinching, poking, prodding, tearing and piling clay. With more experienced young children demonstrate techniques such as coiling, flattening clay for creating bases for objects or tiles, making pinch pots, shaping and constructing objects that have different parts, and joining parts securely with slip. These techniques can add complexity to their creations.
- Store children's work somewhere safe where it can dry and stay intact, for example, a high shelf or a cupboard.
- Find a local potter, Potters Society or school that has a kiln and that might be willing to fire children's work.

With all age-groups it is important to use rich language with children when discussing their work. For example, comment on specific elements such as form, texture, colour, or line, and use technical terms such as coiling, modelling, sculpting, wedging, pinching, poking, etching, decorating, slip, glaze, firing, and kiln.

Providing clay as a **regular** part of the art programme is very important because one-off clay sessions every now and then do not allow children to fully develop their ideas or skills. So stick with it!

**Recommended reading:**

Hancock, S. (2003). *Earthen treasures: Clay play for young children*. Auckland, New Zealand: Playcentre Publications.

Kolbe, U. (2007). *Rapunzle's supermarket: All about young children and their art*. Australia: Peppinot Press.

**Recommended web link to articles and video:**

Terreni, L. (2009). *Using clay to develop young children's learning: Dynamic ceramic*. Available from:

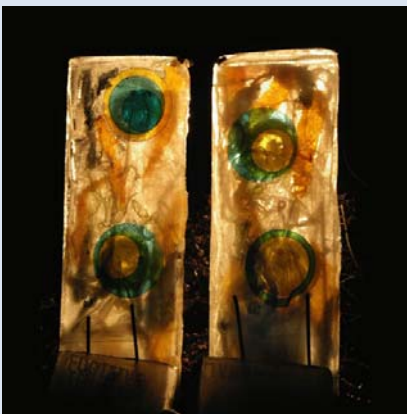
<http://www.educate.ece.govt.nz/learning/exploringPractice/Literacy/UsingClayToDevelopLearning.aspx>

# “Existing only briefly” – ephemeral art

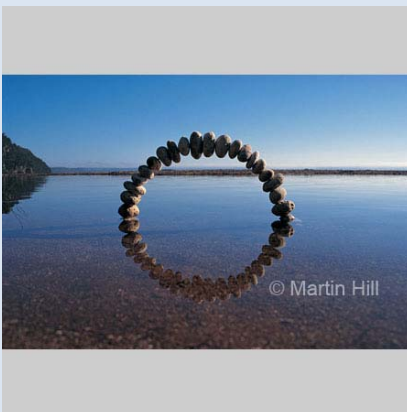
## At Otaki Kindergarten



Boulder Wrapped in Poppy Petals by Andy Goldsworthy



Mardi Gras Moons by Nicole Dextras



Stone Circle by Martin Hill

Have you ever been to the beach, made a sandcastle or sand sculpture and then watched the tide wash it away? Or made a pattern on the ground using leaves, interesting pieces of bark or lichen and then left it for nature to reclaim? These creations are ‘ephemeral’ which means they are temporary and will last only for a short period of time. Eventually they will disappear.

Some forms of visual art are ephemeral. Like the activities described above, ephemeral art is often made with materials that are at hand and left in the environment where the work was created. Because an original ephemeral art work is not collectable, photographs are used to capture the essence and nature of such creations. This type of ephemeral art-making can be deeply satisfying, not only creatively but also spiritually because it can connect an artist to the pulse of the landscape and the heartbeat of Papatuanuku. Becoming conscious of environmental issues in curriculum areas, such as visual art, is as important as developing sustainable practices in the immediate physical learning environment.

Increasingly, local and international artists are working in an ephemeral way. Andy Goldsworthy, a popular British artist, has become world renowned for his striking ephemeral pieces created in the landscape. Canadian artist Nicole Dextras uses similar techniques to Goldsworthy but includes ice, old clothing, grasses and leaves in her work, which melt, crack, rot, and finally disintegrate. New Zealand artist, Martin Hill also creates powerful ephemeral pieces in his art practice. Below are web links to sites that showcase this type of work.

[http://www.morning-earth.org/ARTISTNATURALISTS/AN\\_Goldsworthy.html](http://www.morning-earth.org/ARTISTNATURALISTS/AN_Goldsworthy.html)

<http://www.nicoledextras.com/ephemeralart/index.html>

<http://www.martin-hill.com/>

Linda Milne and the staff at Otaki Kindergarten are committed to implementing environmental and sustainable practices at their centre. As the result of attending an art workshop at the Wellington Kindergarten Association’s 2010 conference *Te Ara Hou: Innovations Teaching in the 21st Century*, Linda and her colleagues have introduced ephemeral art as another dimension of their art programme. This account by Linda documents their process of introducing ephemeral art into the programme.





*“Remember the time before Learning Stories when we used to spend some of our non-contact time collecting resources for our centres?” asked Lisa Terreni at an ephemeral art workshop I attended last year. Certainly, increased assessment and admin tasks have eaten into the time spent preparing our kindergarten environment at Otaki Kindergarten... but during our next non-contact time after the workshop, my colleague Claire Ryder and I braved the southerly winds and went out to collect items from Otaki beach.*



*Our newly collected objects, together with our existing natural resources, created a varied array of items – furry willow buds, shells, feathers, pumice, driftwood, and fleece. We delighted in finding some exquisite everyday pieces of nature, such as Cape Gooseberry pods which looked like they had been woven by fairies!*



*We tried different ways of displaying the objects in an aesthetically pleasing manner in keeping with our kindergarten’s focus on sustainability – of using less plastic, recycling and reinventing. We decide to use tins and cardboard boxes to hold the materials – although we are still on the lookout for beautiful wooden boxes with sections. We then acquired off-cuts of mount-board from a local framer which we gave the children to use as bases on which to make their creations.*



*When presented with the materials several children became interested in exploring them “but where is the glue?” asked Daniel. After an explanation about what ephemeral art is all about (creating a temporary art work but placing items in a thoughtful way) the children quickly got on to creating designs. They seemed to grasp the point straight away and took great care with the placement of the natural materials. When it was time to pack up, however, one of the children became upset. He wanted to take his creation home. After talking about being able to reuse these wonderful items again and taking a photo that he could keep, he understood and was satisfied.*



*As we know, young children learn holistically. As the children categorised, compared, ordered, and placed the materials into a design, they entered into the domains of maths and science as well as art. Through this activity we found that children and adults took a closer look at the details of the natural items, noticing patterns, textures and colours in a new way.*

*So... take some time out from Learning Stories, go and collect beautiful natural resources, and get going with ephemeral art!*

# Wearable art from recycled and natural materials

## Raglan Childcare and Education Centre – a report by Jenny Ritchie

In 2010 Raglan Childcare and Education Centre took part in a national Teaching and Learning Research Initiative study, *Titiro Whakamuri Hoki Whakamua: We are the future, the present and the past. Caring for ourselves, others and the environment in early years' teaching and learning* (Ritchie, Duhn, Rau, & Craw, forthcoming). This study involved ten early childhood centres from around New Zealand, and explored the application of a philosophy of an ethic of care, and the Maori constructs of manaakitanga and kaitiakitanga as applied in early childhood education settings - the final research report will be available on the TLRI website shortly and articles from the work are listed in the reference list (Duhn, Bachmann & Harris, 2010; Ritchie, 2010).

The study found that Raglan Childcare and Education Centre is uniquely positioned in a community where the ethic of caring for the environment is a very widely shared value. The strength of this shared ethic can be seen, for example, in the success of the local recycling centre, Xtreme Waste, which was formerly the town dump (<http://www.xtremewaste.org.nz/>) and which now focuses on recycling and diverting waste from the landfill. As part of their commitment to environmental sustainability some teachers and families from the centre joined the national Transition Town Network which involves grassroots initiatives that bring people together to explore how "... communities can respond to the environmental, economic and social challenges arising from climate change, resource depletion and an economy based on growth" (see <http://www.transitiontowns.org.nz/raglan>).

A significant environmental event that was noted in the research was the participation by children, parents and teachers from Raglan Childcare and Education Centre in the 2008 *ArtoWear* event (see <http://raglan.gen.nz/artowear/>) run by the Raglan Community Arts Council. This is a local wearable arts competition which takes place every two years. The *ArtoWear* organising committee sought participation from young people as well as individual and group entries, and to encourage this type of participation a special invitation was given to both the childcare centre and the local kindergarten. Categories for *ArtoWear* entries included themes such as "Organic Matters", "Re Vamped" and "Excess-arise" and the centre chose to enter work into the Organic Matters category.

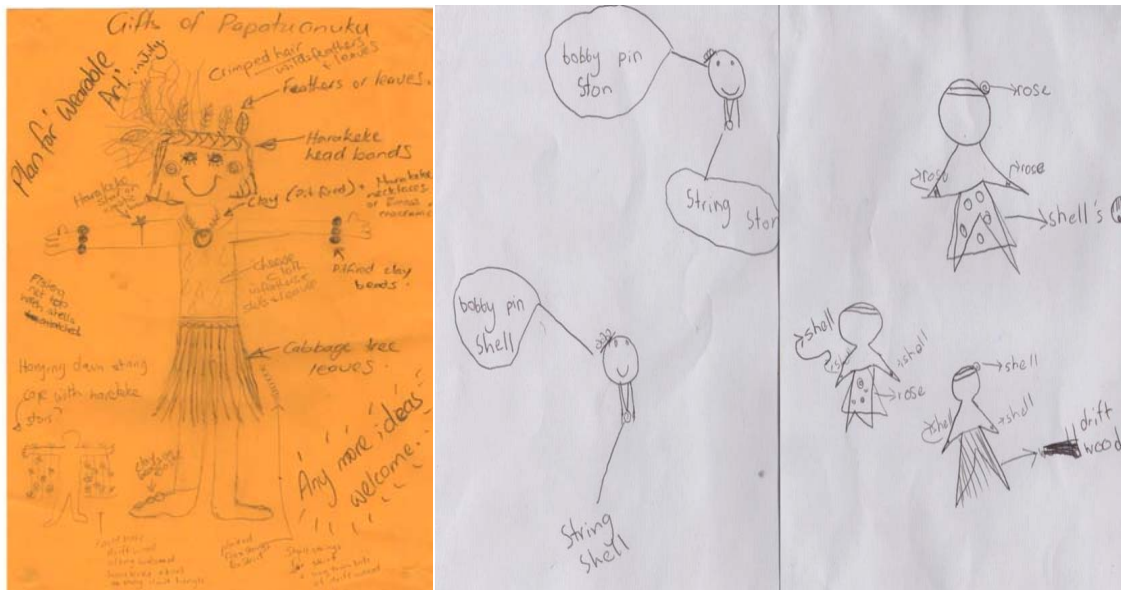
The *ArtoWear* committee also invited entrants to model their own work. This meant that the young children from the centre, supported by teachers and parents, not only designed and made their outfits, but also modeled them in the two shows at the Raglan Town Hall.



Children from Raglan Childcare and Education Centre on the catwalk at the *ArtoWear* show – see more photos on page 20.



In preparation for their entry in the *ArtoWear* show, the teachers invited children's inspiration and participation. A collaborative conceptualisation resulted in the teachers and children creating detailed drawings, which were displayed on the wall.



Over a period of several weeks the project began to take shape. For one part of the project, children carefully moulded individual clay beads which were bisque-fired for necklaces. Merren Goodison, the centre owner, other teachers and parents drew upon their collective artistic and pottery talents to support this work. Ti-kauka (cabbage-tree) fronds were also dried to form the skirts of the outfits. Other natural materials used in the wearable art works included shells, feathers, and bamboo. Parents and teachers worked with children to construct the outfits.

The use of recycled and natural materials in the Raglan Childcare's entry into *ArtoWear* has resonance with recycling practices implemented by the Reggio Emilia principality at the REMIDA Centre in Reggio Emilia in Italy - which is also a community-owned and driven initiative (see page 5 ). The work of the REMIDA centre is more than just "a necessity or obligation, but is first and foremost an opportunity for cultural change and expressive creativity" (Spaggiari, cited in AGAC Friends of Reggio Children Association, 2005, p. 6) and the Raglan teachers believe this ethos is also true for their community. The use of natural materials has continued to be part of the everyday programme and there is a move away from plastic to the incorporation of more natural and open-ended resources and equipment.

*ArtoWear*, as a collaborative community endeavour, serves as a direct challenge to the consumerist culture of planned obsolescence, and glorification of the latest and newest. It creates a "generative force, this sort of majestic energy, which has the extraordinary ability to produce new resources and new potentials, and to creatively transform even the most 'bothersome' materials of everyday life" (Spaggiari, cited in AGAC Friends of Reggio Children Association, 2005, p.6). Activities such as those undertaken by the Raglan Childcare and Education Centre offer a range of transformative possibilities. The previously discarded natural objects were reinstated with dignity and purpose, and the children were empowered as creative and visionary artists. *ArtoWear* also enabled the community to come together in meaningful, shared purpose and to celebrate the children's work.

**References:**

AGAC Friends of Reggio Children Association (Ed.). (2005). *Remida Day. Muta...menti*. Reggio Emilia: Reggio Children s.r.l.  
 Duhn, I., Bachmann, M., & Harris, K. (2010). Becoming ecologically sustainable in early childhood education. *Early Childhood Folio*, 14(1), 2-7.  
 Ritchie, J. (2010). Fostering communities: Ecological sustainability within early childhood education. *Early Education*, 47, 10-14.  
 Ritchie, J., Duhn, I., Rau, C., & Craw, J. (forthcoming). *Titiro Whakamuri, Hoki Whakamua. We are the future, the present and the past: caring for self, others and the environment in early years' teaching and learning. Final Report for the Teaching and Learning Research Initiative*. Wellington: Teaching and Learning Research Initiative/New Zealand Council for Educational Research.



# Building an adobe playground

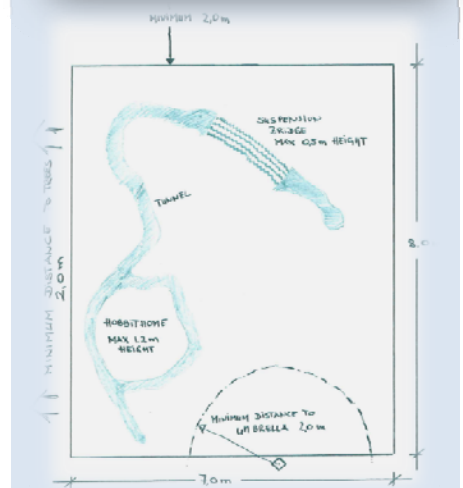
## Katikati Kindergarten

Katikati Kindergarten is an enviro-kindergarten. Over the last two years, teachers and parents have incorporated life science, water and energy conservation, and waste management into everyday life at the kindergarten. Head teacher, Cushla Scott, and teachers, Bidy Hudson and Jizzy Green, consider the environment as being hugely instrumental in advancing children's learning. They firmly believe that through sustainable education the children at the kindergarten are learning practical skills in caring for the environment, which they are sharing with their families and wider community. The programme supports the children to learn about the natural world, sustainable conservation and healthy eating, embracing the treasures/taonga of Papatuanuku (see photos on pages 18 and 19). The staff and children relish their role as kaitiaki o te whenua (caretakers of the land).

As the kindergarten outdoor equipment began to age and needed replacing, the teachers at Katikati Kindergarten decided to replace the existing playground with a more organic, sustainable playground structure that was in keeping with their philosophy. They all believe that natural learning environments foster positive experiences for young children because “when children play in natural environments, their play is more diverse with imaginative and creative play that fosters language and collaborative skills” (Faber Taylor, 2001, cited in White, 2004).

The teachers thought very carefully about choosing materials that would harmonise with their natural environment and decided to use Adobe, an ancient, environmentally-friendly building material as the basis for the new structures. Adobe is a natural building material made from sand, clay, water and some kind of fibrous or organic material (the kindergarten used paper pulp), which is shaped into bricks using a mould. The bricks are used to build the structure on site, without having to be dried first. Adobe structures are extremely durable and account for some of the oldest existing buildings on the planet (see <http://www.terrageria.com/pictures-subjects/adobe-buildings/index.html0>)

After carefully planning the design of the playground (which took several weeks), key design features emerged - a long low wall, incorporating a swing bridge, and a crawl tunnel that would run through the main play area and end at a small Hobbit House. Importantly, the Hobbit House was designed to have a 'green' roof. A green roof can serve several purposes for a building such as: absorbing rainwater, providing insulation, creating a habitat for wildlife, filtering pollutants and carbon dioxide out of the air which helps lower diseases such as asthma, and, in cities, to help to lower urban air temperatures. It would also provide another space in the kindergarten grounds to grow flowers and vegetables.





Once the design had been finalised, the staff then organised a 7 day adobe workshop for colleagues, parents and the wider community, which was used not only to learn the skills of using the adobe material but to build the new playground. The workshop was facilitated by an organisation called Unique Outdoor Spaces which has a lot of expertise and experience in using adobe in many contemporary New Zealand settings (see <http://www.uniqueoutdoorspaces.com/>).

On the first day of the workshop, the soil was first tested for suitability and large trenches were dug to create secure footings for the walls. After this, the participants set to work creating their adobe mixture. Using 50% sand, 30% clay, 20% paper pulp and cement, the mud – which needs to have a cake-like consistency, was poured into open moulds. One of the advantages of adobe is its flexibility (when wet) because the moulds can be set directly in place on the wall under construction, withdrawn straightaway, and then be sculpted into the required shape before they set. Mosaics were laid into some of the bricks to add another aesthetic feature to the construction.

The playground construction was hard work and not for the faint-hearted but the teachers describe it as being one of the most exciting and satisfying projects ever undertaken at the kindergarten. Cushla says, “Our playground development has been hugely successful, and we have seen lots of really interesting and exciting play happening outside as a result of it. Not only did we produce something sustainable and beautiful for the children, but the process also strengthened our relationships with parents and the community. The playground adds another important aesthetic dimension to our programme. Having a beautiful environment helps children to appreciate Papatuanuku (Mother Earth) and respect her!”

**Referencei**

White, R (2004). *Young children's relationship with nature: Its importance to children's development & the earth's future*. Retrieved 8<sup>th</sup> December from <http://www.whitehutchinson.com/children/articles/childreennature.shtml>



One of the kindergarten's old Baxendine boxes is transformed into a maimai for bird watching.

# Chloe draws a joke

## Dunedin Little Wonders Childcare Centre

Chloe is four years old and has been attending Dunedin Little Wonders-St Kilda from when it opened 20 months ago. From the time Chloe started at the centre she has shown an intense interest in drawing, painting, collage, cutting and making patterns on the light table. Shelley Auld, the centre's manager, describes some aspects of Chloe's art engagement and the social currency her work has engendered.



*Recently, the staff at Little Wonders has recognised that Chloe's strongest communication modality is painting and drawing. Her favourite colour is pink and has been from when she first arrived. For instance, Chloe would always want the pink and had a great deal of trouble learning to let other children use pink. The only times we have seen Chloe get 'snatchy', 'grabby', 'hitty' and/or 'yelly' has been over the pink paint and then Chloe would show a persistence that was mighty ... and yes we learnt very quickly to put more than one pot of pink out! Chloe's love of pink has continued and over time the shade of pink that she loves has become very specific. Chloe went through a phase of mixing "my pink". She would add red to white and end up putting tiny amounts of red into the white until it was exactly the shade that she wanted. When she finished mixing her pink she would get an enormous expression of satisfaction, smile and sigh. Chloe loves this colour so much that I have seen her cover herself in it!*

*Chloe loves any art or creative activity. If a teacher set up new materials or is teaching a skill Chloe will not be the first to take up the opportunity; she hangs back and watches the other children and waits for the initial rush to be over. She then settles into position and will spend an extended amount of time involved with the materials or practising the skill.*

*For a while Chloe's mum was concerned that she didn't seem to have friends but we observed that although Chloe had the skills to join in with the group, she would choose to be involved in her drawing, painting or other creative endeavours rather than hang out with the other children. Over the last few months, however, this has changed and Chloe is choosing to be part of the four-year-old girl gang. The common love amongst the four-year-old girl gang is the intense attachment to pink which, of course, has meant that the other girls have now become interesting to Chloe. The girl gang have also become very interested in Chloe, as she has a lot of pink expertise so has become an important fountain of knowledge about all things pink. The girls admire Chloe's beautiful and often pink works of art and these have become a sought after currency amongst the girl gang. I have seen girls lined up wanting Chloe's latest creation and*



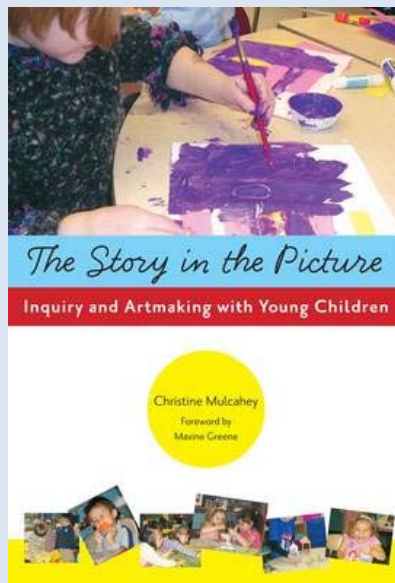
*Chloe is in the very powerful position of deciding who will be the recipient of the latest glittery, heart or flower piece of pink paradise.*

*Interestingly, Chloe will often choose not to answer questions or talk in front of groups but she will always talk about her work. We know Chloe's pictures often tell a story and make her thinking visible. For example, once when Chloe was very engaged in drawing a boy in blue and a girl in pink she stopped, thought for a bit, and then she turned the paper over and drew another picture. When she had finished it, Chloe started laughing and called Gretch, her teacher, over to her to have a look at what she had drawn. She had drawn the boy and girl toilet sign on the staff toilets and thought that this was hilarious. Gretch thought it was hilarious too. When Chloe showed me her picture she laughed and laughed. This was the first time I have noticed Chloe telling a joke and using toilet humour that is so common amongst four-year-olds. We were all so impressed that Chloe had drawn her joke but, thinking about it, we are not so surprised that she could share her humour through her drawing.*



# Books that will inspire and provoke

## A review by Rosemary Richards



This hundred-page book, which is part of the Early Childhood Education Series, is 'about providing early childhood teachers, pre-service teachers, parents, and caregivers the skills, and the freedom, to design rich and open-ended art experiences for young children. It focuses on looking at the work of various artists and ways to use these artworks as taking off points for conversations and creativity with a range of materials' (Mulcahey, 2009, p. xi). To a large extent I believe that this book accomplishes what it sets out to do, not by providing recipe type approaches to art lessons, but by sharing the author's interactions with young children as they explored the work of artists and the children generated their own artworks...

To read more of this comprehensive review visit **International Art in Early Childhood Research Journal**

[http://www.artinearlychildhood.org/artec/images/article/ARTEC\\_2010\\_Research\\_Journal\\_1\\_Article\\_8.pdf](http://www.artinearlychildhood.org/artec/images/article/ARTEC_2010_Research_Journal_1_Article_8.pdf)

## Editorial information

*ecARTnz*, an e-magazine of professional practice for early childhood educators, is a quarterly publication developed to generate new interest in visual art education in Aotearoa New Zealand. The intention of the recently established editorial board is that *ecARTnz* will showcase examples of teaching and learning, literature, and conferences of interest to educators in early childhood education and beyond.

Members of the editorial board are: Lisa Terreni (VUW), Janette Kelly (UoW), Dr Beverley Clark, Nicky de Latour and Janita Craw (AUT), and Lesley Pohio (UoA).

The board is responsible for promoting the magazine, writing, reviewing and editing contributions, and ensuring that the e-magazine is of a consistently high standard. The views in this journal do not necessarily reflect those of the editorial board members.

Contributions are invited for the next issue of *ecARTnz*. Submissions of 500-1000 words accompanied by up to 8 photographs are welcomed. For further information or submissions please email Lisa Terreni at [lisa.terreni@vuw.ac.nz](mailto:lisa.terreni@vuw.ac.nz)

## ANZAAE Member profile



**Janette Kelly** is a lecturer at the Faculty of Education Te Kura Toi Tangata at the University of Waikato, teaching in the Bachelor of Teaching ECE face-to-face programme. Janette has extensive experience as a union official and a kindergarten teacher, head teacher and early childhood education (ECE) teacher. Her most recent teaching experience in 2005-6 at the Parliamentary ECE centre was coupled with part-time tutoring at Victoria University of Wellington while she was studying for her Masters in Education. Currently Janette's teaching centres on professional practice, exploration and play and integrating the arts in ECE.

Her research interests include art and physical, social and cultural environments, nature education and sustainability, and issues related to sexuality, diversity and social justice.

Janette is a member of ANZAAE and is looking forward to the biennial conference being held in July 2011 at WINTEC in Hamilton.

### Publications

Kelly, J & Jurisich, G. (2010). Seeing things differently: Student teachers and the arts in early childhood settings. *Early Childhood Folio*, 14(2), 15–20.

Terreni, L., Gunn, A.C., Kelly, J. & Surtees, N. (2010). In and out of the closet: Successes and challenges experienced by gay and lesbian headed families in their interactions with the education system in New Zealand. In V. A Green, & S. Cherrington (Ed.), *Delving into diversity: An international exploration of issues of diversity in education* (pp. 151–161). New York: Nova.

Kelly, J. (2009). Book review of Politics in the Playground (May, 2009). *Early Childhood Folio*, 13.

Kelly, J. (2009). Encountering REmida Perth. *Encounters 2, A Reggio Emilia Dialogue within New Zealand*. Auckland, New Zealand: Reggio Emilia Provocations Inc.



## Katikati kindergarten: Photos of environmental initiatives



Outside easel made from manuka stakes



Refurbished verandah chairs



Designated space for clay work (the kindergarten does not use playdough)



Paper mulch bucket for making fire bricks and brick press



Drying the fire bricks - made from recycled kindergarten waste paper



Fundraising table for selling fire bricks, kindergarten produce and worm juice fertilizer.



## Raglan Childcare and Education Centre: Photos of *Artowear*



The Raglan Childcare and Education's group entry, entitled 'Gifts of Papatuanuku', won rapturous audience approval as well as a special award in the Organic Matters Section.

