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**THE PROCESS OF  
ARTISTIC CREATION IN  
THE DEVELOPMENT OF  
THE PERSON WITH ASD**

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**Abstract:** The subproject “ The Artistic Creation Process in the Development of Person with Autism Spectrum Disorder (ASD)” stems from a larger project entitled “Teacher Training: The Importance of Art Education in the Development of Individuals with Autism Spectrum Disorder.” The former project explored how art contributes to the development of individuals with ASD through evidence-based research. With a focus on action research, similar workshops were proposed for two children with ASD, resulting in two case studies. The workshops were formulated with practices in the field of visual arts, using the Reggio Emilia methodology to provide a space for valuing the creative process. The research highlights how the creative process is fundamental to the acceptance of differences in an individual's identity. Building on the theories of philosopher Gilles Deleuze and contributions from art educator Fayga Ostrower, knowledge from the workshop experiences was explored, with the aim of restructuring an educational vision of how the creative process and artistic knowledge contribute to valuing and respecting differences within education.

**Keywords:** ASD, visual art, Identity and creative process.

## INTRODUCTION

What made it possible to carry out this subproject on “The process of artistic creation in the development of people with ASD” was a larger project on “Teacher Training: The importance of teaching art in the development of people with autism spectrum disorder” (registered at PROPPG under number 12802), in this group it was possible to develop the elaboration of the first studies, which led to the understanding of the importance of inclusive training for teacher training in visual arts.

In view of this, the case studies were the effective choice aiming at the practice, which

would add to an inclusive teaching based on the experience based on the studies developed at the University. Therefore, the case studies were based on the support of “Universidade Estadual de Londrina”, the faculty of the research group, the APAE in Ibiporã, which gave us space and the collaborative professionals, and especially the two students, who not only participated in the workshops, but relied on her effort and dedication as a researcher.

Therefore, understanding the relevance and need for studies in art education for a more inclusive teaching for students with ASD, I investigated bibliographic paths that were coherent with the contemporary educational context and that met the expectations of teaching in relation to the characteristics of the Spectrum Disorder Autistic. This way, the necessary philosophical and methodological tools were obtained to transcend theory into a qualified action.

Thus, the Deleuzian line was traversed in which the philosopher's conception of difference and the dimension of affects and percepts (in the scope of learning) were attested, and with Fayga Ostrower, the artist educator led us to a perspective of central domain, on “the what is creativity? and the pertinence of crossing the creative process in human development. Finally, some connections of concepts of the two scholars were made, which made it possible to build bridges, which, carried out a significant burden, in the practice of the workshops.

According to Ostrower “creativity is in the potential of each one”, so we can say that the teacher has the responsibility to promote a sensitive and diversified space that helps the student to emanate his potential and not restrict it, however, due to linear teaching models, sometimes they restrict articulations in learning, sometimes they do not allow a diversity of results, because if the same contents

are given with the same pedagogical practices, different students are expected to give the same productions, something somewhat paradoxical. This linearity in which learning must be carried out and teaching everyone in an identical way is criticized by Deleuze, as it excludes the appreciation of differences, so when the student commits a point outside the curve of the required pedagogical proposal, unfortunately their attitudes and their way of communicating with the world is understood as an error to be corrected, while, in fact, the steps of his creative process are plural, diversified and even innovative.

From this perspective, the creative process is the one that guides the child's learning. For, according to Deleuze's thoughts, by emphasizing the dynamics, and the affections in action, thus, we will be able to perceive that for children to learn, they tend to represent and get involved with what is most important in their own world, so that the affection becomes the starting point that drives us to move from idealization to the reality of a truly free artistic process, to what really matters, which in this case is the awakening of the child's potential. In the book "Chances and artistic creation", Ostrower, in a report, elucidates the sensitive look that the child has for the world, on this occasion the object table, in which he draws it in a simple way and instinctively refuses to put perspective in his drawing, because to she wouldn't make the slightest bit of sense to mutilate one of the table legs. The design harbors intuition, affection, sensitivity and the experience lived with the table, and its four visibly whole legs, is an example of a point outside the curve, which the subproject sought to investigate and value in the context of education.

In short, based on this theoretical foundation, the trajectory of a qualitative research consisting of two case studies will be revealed, in which four visual arts workshops

were carried out with two children with ASD of the same age. So, opting for case studies as a way of generating knowledge through field research focused on experience, thus, consequently the workshops were guided by the methodology of Reggio Emilia.

## METHODOLOGY

The case studies were prepared based on the methodological proposal of Reggio Emilia, based on the contributions of Lóris Malaguzzi. Thus, the research took place with the format of an observer and researcher teacher, who constantly seeks to be attentive to the children, in a way that helps them to reveal their potential, allowing them to make their choices and from them to discuss and reflect with the teacher. Because, for Malaguzzi, the teacher is united with the student and participates in the processes that lead students to build their own knowledge, so that they see themselves as capable of establishing relationships and understanding the world, thus building their own narrative:

Recognize the child's right to be a protagonist and the need to maintain the spontaneous curiosity of each one of them at a maximum level. We had to preserve our resolve to learn from children, events, and families to the utmost of our professional limits, and maintain a readiness to change points of view so that we were never too sure (MALAGUZZI, 1999, P.62).

Another aspect of being a teacher in Reggio Emilia is the practice of listening, perceiving other forms of communication and not just what the child says, but the different ways in which he can express himself. "Listening through observation, sensitivity, attention, different languages" (Barbosa and Horn, 2008, p.118). Before the workshops, there was contact with the children to participate in their school and/or family routine, the way they related to children of the same age group, family members and teachers, their

main interests in schooling, and how they met the the fact of having a new person who was willing to play, learn and accompany part of their daily life. The moment of listening was crucial to establish a bond, because only with this, the students procedurally expressed their confidence and affection in the course of the workshops, so mutually we could achieve a learning overflowing with sensitivity.

## APRESENTATION OF ANA AND PEDRO

The image below is presented with essential characteristics that better elucidate the context in which the participating students lived and based on that, I was able to make adaptations for the elaboration of the workshops.

Essential information	Accompaniments	Space for holding the workshops
 <ul style="list-style-type: none"> <li>• Ana I fictitious name(5 years);</li> <li>• Socialization difficulties, has stereotypes and language delays, and</li> <li>• She is affectionate, and loves physical contact, hugs, kisses and laps;</li> </ul>	<ul style="list-style-type: none"> <li>•Speech therapist, and</li> <li>•Psychologist</li> </ul>	<ul style="list-style-type: none"> <li>• All workshops were held at the APAE school in Ibiporã;</li> <li>• We held the workshops with her and all the students in her class, and</li> <li>• The support of the institution and the pedagogy was evident Flaviane, a reactive teacher in Ana's class</li> </ul>
 <ul style="list-style-type: none"> <li>• Pedro I fictitious name (5 years old);</li> <li>• It is considered high functioning autistic;</li> <li>• Autism report compromised, but functional;</li> <li>• Is affectionate but avoids physical contact with people outside the family, and</li> <li>• Pre-II course in regular education.</li> </ul>	<ul style="list-style-type: none"> <li>• speech therapist;</li> <li>• psychologist, and</li> <li>• Occupational</li> </ul>	<ul style="list-style-type: none"> <li>• All workshops were held at her maternal grandmother's house;</li> <li>• We used the backyard area and the freedom we had in space was satisfactory;</li> <li>• In two of the workshops Kalleby had the company of other children, in one it was his sister and the other his cousin, and</li> <li>• Family support was evident</li> </ul>

Figure 1 – Presentation of the students

Source: by the author, 2022.

## WORKSHOPS

Regarding the workshops, they were organized in four meetings and the same contents were worked with the two students. Its theoretical elaboration comes from a Deleuzian point of view, with the aim of enabling the greatest number of sensory experiences, based on the philosopher's assumption that:

The aim of art, with material means, is to tear the percept from the perceptions of the object and the states of a percipient subject, to tear affection from affections, as a passage from one state to another. Extract a block of sensations, a pure being of sensations. (Deleuze and Guatarri, 2010, pg.197)

When working with the elements of color, line, shape and texture, it is proposed to explore the sensorial amplitude of the diversity of material placed to go through in each dimension of these elements of the visual

language. This way, it is intended that the core of the creation process of each student can expand from material, cognitive and sensitive experiences, which establish connections with their percepts and affections, which are relevant, by contributing to the development of each student.

Thus, aiming at a specific teaching that would fit the interests of the participating students, the images below expose the dynamics that were noticeable the singularities, desires and needs of each participant, the same contents were worked on for both, however, I approached them with a learning personalized for each.



COLORS	
Resources	Planning
 <ul style="list-style-type: none"> <li>• Book with images of works by Wassily Kandinsky;</li> <li>• Raw cotton fabric;</li> <li>• Acrylic fabric paints in primary colors, black and white, and</li> <li>• Brushes.</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the techniques of abstractionism;</li> <li>• Demonstrate how color and shapes in painting can have meanings that are linked to feelings, sensations and symbols, and</li> <li>• Produce a painting with the understandings of abstractionism, aiming to demonstrate feelings mainly from colors</li> </ul>
 <ul style="list-style-type: none"> <li>• Fruits (avocado, banana, strawberry and orange);</li> <li>• Miscellaneous magazines;</li> <li>• Glue;</li> <li>• Cellophane paper of primary colors;</li> <li>• Cardstock or Kraft, and</li> <li>• Scissors.</li> </ul>	<ul style="list-style-type: none"> <li>• Look for the colors of the fruits in the magazines, when finding, cutting and relating to the fruits;</li> <li>• Paste the cutouts on Kraft or Cardboard, and</li> <li>• With the cellophane paper show the mix of primary colors: blue and yellow superimposed become green, the color of avocado, yellow and red superimposed become orange, the color of the fruit.</li> </ul>

Figure 2 – Elaboration workshop Colors

Source: by the author, 2022.



LINE	
Resources	Planning
 <ul style="list-style-type: none"> <li>• Twine, sewing thread, cord, rope, plastic threads (various three-dimensional examples of threads);</li> <li>• Canson A3 paper, and</li> <li>• Assorted pens, graphite, pastel chalk and charcoal</li> </ul>	<ul style="list-style-type: none"> <li>• Provide various types of lines for them to explore;</li> <li>• Identify the lines of everyday life, investigating objects and parts of the house, and</li> <li>• Starting from the investigation, recording important parts of the search on paper and practicing observation drawing</li> </ul>
 <ul style="list-style-type: none"> <li>• Glue;</li> <li>• Kraft;</li> <li>• Crayons and blackboard chalk, and</li> <li>• Twine, sewing thread, cord, rope, plastic threads (various three-dimensional examples of threads).</li> </ul>	<ul style="list-style-type: none"> <li>• Provide various types of lines for them to explore;</li> <li>• Use pastel chalk to make the drawings on the study Kraft on lines or paste the lines that were taken.</li> <li>• With blackboard chalk, propose outdoor activities, make drawings on the floor relating/representing the lines that we investigate around us and play games that exercise the practice of drawing like hopscotch.</li> </ul>

Figure 3 – Elaboration workshop Line

Source: by the author, 2022.



FORM	
Resources	Planning
 <ul style="list-style-type: none"> <li>• Clay;</li> <li>• Utensils (toothpick, craft wire, spoon, spatula, etc) and</li> <li>• Images of the works "Torso of the Son of Ugolino" by A. Rodin. "Unique Forms of Continuity in Space" by Umberto Martins and "Walking Man" by Giacometti</li> </ul>	<ul style="list-style-type: none"> <li>• Introduce the issue of three-dimensionality, starting with the questioning of the concept of statue and sculpture;</li> <li>• Encourage them to share their previous experiences with everyday three-dimensional expressions;</li> <li>• Show the works, and talk about what they see and think about them, and</li> <li>• Create a clay sculpture that works on the anatomy of the body from different perspectives.</li> </ul>
 <ul style="list-style-type: none"> <li>• Clay;</li> <li>• Utensils (toothpick, craft wire, spoon, spatula, etc.), and</li> <li>• Geometric shapes (circle, pyramid and cube).</li> </ul>	<ul style="list-style-type: none"> <li>• Arrange the geometric shapes in space for them to explore;</li> <li>• Develop dialogues that encourage students to relate shapes to each other and to space;</li> <li>• Provide free space to acquire affinity with the material, and</li> <li>• Challenge them to produce the shapes learned in clay.</li> </ul>

Figure 4 – Form workshop elaboration

Source: by the author, 2022.



## TEXTURE





Resources	Planning
 <ul style="list-style-type: none"> <li>• Glue and scissors;</li> <li>• Various fabrics and papers;</li> <li>• Image of the work "Objeto" by Méret Oppenheim</li> <li>• Buttons, beads and toothpicks;</li> <li>• Scissors, and</li> <li>• A medicine pack (pot type).</li> </ul>	<ul style="list-style-type: none"> <li>• Present the image of the work, observe and question its formal characteristics;</li> <li>• Explain how surrealism is composed of artistic works that express the world of dreams, and</li> <li>• Propose the creation of your own surrealist work, encouraging you to use your imagination.</li> </ul>
 <ul style="list-style-type: none"> <li>• Texture paths composed of: tree leaves, gravel, sand, paper with foam texture, hair fabric, corn crumbs, paints and raw cotton fabric.</li> </ul>	<ul style="list-style-type: none"> <li>• Mount the textures path;</li> <li>• Encourages them to explore different materialities</li> <li>• After walking the path of textures, stepping on paint and registering the experience of the walk on the fabric, and</li> <li>• Enjoy and learn from the collective experience</li> </ul>

Figure 5 – Elaboration workshop Texture

Source: by the author, 2022.

## REPORTS OF EXPERIENCES IN THE WORKSHOPS

Reports of the experiences of the workshops are on display in subcategories from each meeting and what was developed in it.

### LINE WORKSHOP

At this meeting, there were three available to participate in the activity, so I put a white sheet for each one, and presented the pastel chalk, so, while they were drawing, I offered the different lines that I had taken, this way, I tried to associate the lines of the drawings that what they were doing with the three-dimensional ones that were exposed, with the observations turned to Ana, it was noticeable that initially the three-dimensional lines were not so inviting to her, at first she touched some, her greatest moment of concentration was when trying to unroll one, but soon then he preferred to continue his doodles, always choosing shades of dark pink and red. Initially, a classmate entered the challenge, stayed focused and passed objects in the middle of the circuit (a circuit with mesh wires crossed between chairs), momentarily throwing a ball through the circuit, Ana received it on the other side, in a few minutes we observed

his reciprocity in returning the ball, even with little eye contact, he still socialized. To explore the circuit Ana took my hand so she wouldn't go alone, only with company did she feel safe to explore something new. With the knitted threads, we managed to build different challenges at each moment, we placed a sheet on top of the lines, then they played underneath, then we hung a ball for everyone to throw it to each other, and at the end we exposed the works on a clothesline, Ana had difficulties with the clamp and asked us to fasten it, but was satisfied with holding the sheet while the clamps were placed. This experience with the lines provided Ana with moments of socialization, artistic expression and showed us the importance of the student-teacher bond to encourage the student to enter new challenges.

In the workshop with Pedro, at this meeting, there was one more company and, as the usual, Pedro snoops around the objects and materials I bring in a box, but shares his curiosity with his sister (8 years old), they begin to explore the lines when I lay them out in space. However, Pedro is not as interested in the lines as his sister, who arrives to make observations: "This one is bigger", "This one is thin". Therefore, I place pen, graphite, charcoal

and A3 paper on the floor near where we are sitting. And we talk to them, as they're trying out the materials on paper, and then we ask about the materials, "What do these two groups have in common?" (regarding three-dimensional lines and materials), "What can they do or be?," so the two respond, that the first group is lines, and the second is pencil and pen, which are for drawing and for writing. With that, I put on the paper a line that crosses it horizontally, and above I make a line with canton above, and we ask them again, "What can the two be?" Soon, together they come to the conclusion that they are lines that "are lines that you can pick up and others make lines that you can draw." In view of this, together we proposed an investigation, a search for lines around the backyard and the house, the sister was very excited, which I noticed somehow influenced Pedro to be more excited and excited. Procedurally, we begin to see the lines in the windows, the backyard ramp, and the garden wall. Then we start thinking about objects, so Pedro gets up and starts bringing objects and showing us the lines on them and from them. The first object was the ruler, and the small lines they measure stand out in his eyes, so by passing his hand around the ruler, I demonstrate that there are lines around it, that delimit it, that define it in space, this encourages him to pick up other objects, which do not necessarily have graphics in their aesthetics. After investigation, conclude that everything there are lines. So, I ask if they would like to explore the materials better, they immediately look for pens, thicker graphite and pastel chalk, (Pedro always chooses to use graphite to draw) I realize that this time he chose the thicker pen, he says "so my lines are easier to see. Finally, we decided to record the investigation of objects' lines, they chose three objects to draw. After they are finished, they share with each other what they had done. The experience with lines provided investigations

in which Pedro reconstructed his concept of line and needed to elaborate knowledge exchanges with his sister in the creative and learning process.

### **COLOR WORKSHOP**

When preparing the room, I placed the fruits in the middle of the students' tables, and I left some magazines around for them to explore. When Ana arrived I went to greet her, then I presented the magazines and explained that we could find the colors of the fruits in them. I pointed out where the fruits were, after a few minutes, she started to look at the magazines, but when she put the Kraft on the floor, the support where until then we would glue clippings, Ana went straight to sit on top of the Kraft, then I took the magazines and I left them next to her and sat down next to her. There was a moment when she found a picture of strawberries in the magazine, so we asked her: "Ana, have you seen this fruit so red before?". Her answer was with her eyes directed to the table, at this moment she saw the strawberry that the whole time was there, so, she got up and took it. Strawberry in hand, she walked around for an hour, looking, smelling, licking, and slowly tasting it. After a while, she ate it, but always observing each part of the strawberry, going to get another one and repeating the process, I called her to see the other fruits.

We bet on the banana, "Ana want a piece of that yellow banana?" she took it, managed to open it, and ate it sliced, but it wasn't as interesting as the strawberry. We noticed some gestures of organizing and grouping colors, while there was an acrylic plate with the few strawberries on the floor, there was a blue plate on the table with most of them, Ana took them and put them all on the acrylic plate, she did the same with banana peels, always neglected in a specific Kraft space, it did not allow changes in its organization. I

talked to her about the other fruits, she looked at them, but she always came back to sit next to the strawberries. There was a banana peel on a part of the Kraft, so we tore some yellow parts from the magazine and said: “so let’s put yellow with yellow”, then she noticed that we had the cellophane papers, in three primary colors near her, she immediately took it the red cellophane and placed it under the acrylic plate with the strawberries. Ana was not interested in gluing the pieces of magazine together or mixing the color with the cellophane as proposed, but in this case she preferred to use the cellophane to see things through it. In this practice, Ana demonstrated several associations with colors, especially red. Relating to the color made it possible for her to understand food in a different way, before Ana ate only light fruits (like bananas) and after the experiments with the color of the strawberry, it became noticeable that there is a need to rethink about food selectivity.

In the workshop with Pedro, he receives me shyly, but full of curiosity to see what materials I bring in the box. I leave the box on the floor, and tape a raw cotton fabric to the wall, while he watched, I talked about whether he would like to make a painting, a canvas, just like the artists do. So, we sat down on the backyard floor and told him that we were going to learn about abstractionism and that it is a form of painting, I asked him questions about what he identified while leafing through a book (with abstract works) very concentrated and calm. He recognized geometric shapes and spoke about their colors, saw abstract shapes as figurative, pointed to images and talked about looking at marine animals, doors, windows and everyday objects... In light of this, I ask if there are sad and happy colors or animated shapes, or discouraged ones, he got thoughtful, but little by little he started pointing in the book and saying: “yellow is very happy”, “black is the night, it’s the color of evil too”, “blue is

cold (making gestures that he was cold)”, “green is the right color, when someone agrees with you”, “The triangle is animated” and “the circle is stopped, discouraged”. Pedro made a vast visual reading of Kandinsky’s works.

We talked about painting and that through it, we could use shapes and colors to express feelings and emotions. After exploring the works, Pedro showed interest in producing a painting, opened a page of a specific painting and said: “I want to do this one”. We arranged the palette of paints on the floor, he picked up the brushes and so he began to paint with a lot of impetus, now and then he looked back where the open book was, and understood it as a reference. During the painting process he would say: “look how black is as dark as night, I’m going to put a lot of black here”, “the little spots mix quickly, must I paint them after putting black on everything?” and “I need to put white as a circle”. I was present, and at times he understood the support as necessary, but alone he discovered and sought solutions, painting with instinct.

## SHAPE WORKSHOP

In this workshop I placed the three dimensional shapes (pyramid, cube and sphere) in the center of the tables, Ana approached to make contact, but still entertained with the dolls she was playing with, only later did she let go of the dolls and came closer. So she asked to explore the shapes. The cube and the triangle didn’t touch her much, she watched for a moment, the red sphere took it and threw it to the sides. When I threw it, I would return it to her and immediately establish a dialogue, talking about the sphere and other shapes, asking about what made her think or remember, in order to relate to other objects and colors in the room. I introduced that we could make some shapes, like the ones we were investigating, so we sat down and I presented the clay and distributed some to each student.



Initially, Ana played with her fingertips and made a few faces, as she showed the students some interesting movements in the dough, she started trying to move her hand in other ways, but most of the time, when she wasn't so close, she took very little clay and with two fingers I made little balls and after smelling it, I tried to discover the flavor without hesitation. There were some moments of concentration, in which she made little snakes out of the clay, so we encouraged her to put more dough on the little snakes and leave them in a vertical position, we started talking about what shapes we could make, "a building, a tower, a very nice tree". high, up to heaven."

This experience allowed her to experience a new materiality, demonstrate persistence, and reveal that in relation to the other materialities worked on, this was not the one that won her over.

While in the workshop with Pedro, his cousin of the same age participated with us. I sat on the porch of their grandmother's house and started talking to them about statue, which would be a word closer to their vocabularies to then introduce the concept and formulation of three-dimensional sculpture/expression. Then I showed pictures of very different sculptures, they got excited, so we discussed one at a time, in each work, I always instigated them by asking what they saw and what they thought of the work. They made interesting observations about parts of the body, the first image they said "he is skinny", "he has big legs" the second there were initial difficulties to say if it was in fact a body, so we asked "how can we identify if it is a body?", "What has a body?" Then they answered: "you have to have a head", "you have to have an arm", they said this by pointing and analyzing their own bodies and comparing them with the image. In the last image, we noticed the features of "Oops, I don't understand!", as it was a torso, I noticed that they were full of doubts, they

were looking for "the missing parts", until Pedro said: "Where are the arms?". In this cue, it was possible to dialogue about how different people's bodies are, and we came to the conclusion that it's a good thing to have different bodies and make them in clay. At first, Pedro made the bodies in the horizontal plane, when asked why his work was lying down, he claimed to be standing up, so I lay down on the ground and said: "now I look like your sculpture", he replied: "wow, let's get up" took the dough and started pulling, at this point he said: "Help me get up". In another piece of clay I demonstrated how they could handle the mass, so that it ascended in space.

This practice provided the conceptualization of proportion and development of form in space, his lines while sculpting the body: "let's make it very strong, can I get more clay?" and "I have to be careful not to become as strong as the Hulk" reveal this process of understanding. And, there was an openness to learn from others, both with his cousin and with the figure of the teacher, so even producing individual sculptures it was possible to develop a joint experience.

## TEXTURE WORKSHOP

Before Ana arrived in the room, she had already left a path of textures ready, initially she entered the room and the path of textures did not conquer her, but as time went by, she saw that some students had followed it, but even so, she just ran his hand when he was on top of the tables, and was selective in exploring the corn crumb, and the hairy part that was very soft, in the blue part there were some very subtle touches (a paper with reliefs). As some students finished the trail and filled their feet with paint to register on the fabric and Ana was not interested this way, I put the fabric on the wall so that she could register her hands. When we presented the paints, Ana chose the red one to put her

hand on, little by little, with help, she wanted to stamp it, so we left the brush to observe her interest in managing it, at first it was difficult, but after practicing some movements with it, it was clear moments that she allowed herself to express herself freely. In this experience, it was possible to explore the collective act, we observed the moments when she needed to divide the space between the fabric and the paint, when she needed to make eye contact and organize her social context to proceed with her painting. The planning of the experience was gradually modified through the way Ana explored and learned, so as a teacher I needed to be flexible and articulated strategies to work with texture content, respecting the student's uniqueness.

In Pedro's workshop, he welcomes me at the door, and together we sit in the backyard of his grandmother's house and take the materials out of the box, thus starting the conversation about dreams and imagination. Then, I tell him that there were many artists who made works of art thinking about dreams and things that weren't real, that were surreal. We ask him if he is interested in seeing a surrealist work of art, he says yes, so I show him the "object" work by artist Meret Openhain. His reaction was to say: "it has hair", we asked him: "can you see what that thing is?", after thinking for a moment he replied: "it is a cup, but did she put hair in the cup!?", I answer that yes, there were many artists who used everyday things and objects to make very different works, inspired by dreams and imagination. Then the question: "would you like to make a surrealist object?" so he replies: "I'm going to do something out of imagination".

Pedro approaches the box and begins to choose from the variety of many materials that were there. Finally, he chooses a simple pot that will be the basis of the work, then he tells me with the pot in his hand: "I had an idea", proactive as always, cuts paper, glues fabric,

takes off the lid, puts on a button, puts on the lid, and at the necessary moment he asks me to help him with the hot glue. In this practice, it was useful to observe his impulse to risk using all kinds of materials and textures, to use scissors on fabric and paper, to use glue for different types of objects, to fit objects (such as chopsticks), to tie with threads, and express a true curation of colors and textures that made sense in his aesthetic understanding. I realize that his vocabulary has appropriated abstract and metaphorical expressions, and I understand that this is a result of the accumulation of artistic experiences.

## FINAL CONSIDERATIONS

It was noticeable how the creation process led to new perspectives in the learning of children with ASD who participated in the workshops. The Visual Arts workshops achieved their objectives with practices and investigations, which provided different experiences, which resulted in a horizontal and mutual education, in which exchange and bonding are appreciated. Cognitive development can be recognized when students autonomously find solutions to challenges and feel enthusiastic about investigating the proposed content. Regarding emotional development, their psychic potentials were explored in situations where they had to deal with frustrations due to not reaching the ideals they had established for their work. Their socialization conditions were developed in moments of collective work and meetings that made it possible to establish other modes of communication based on artistic knowledge.

As a teacher in training, my view of education and difference was transformed, I understood the value of specialization and of the research teacher: the one who spares no effort in structuring his teaching practice in a unique way of teaching, which is qualified in the face of the specificities of each student,

whether cognitive, physical or emotional. The experience of artistic knowledge in education crosses me, and sensitizes me to value the different ways of knowing and relating to the world, so that this perspective is reflected in the teacher and student plot, in which the artistic dimension made it possible for us to cross the stereotypes and barriers that still exist in the current educational vision.

It is understood that this subproject contributes to a new understanding of education in difference, making evident the importance of the creation process for learning and the constitution of the child's identity.

## IMAGES



Figure 6 – Ana participating in the line challenge. | Figure 7 – Ana seeing the world through the color red | Figure 8 – Ana getting to know the clay. | Figure 9 – Ana recording the path of textures with ink.

Source of all images: by the author, 2022.



Figure 10 – Objects chosen by Pedro in his investigation of lines. | Figure 11 – Pedro painting inspired by works by Kandinsky. | Figure 12 – Pedro making his sculpture with investigations of the human body. | Figure 13 – Pedro making his surrealist object.

Source of all images: by the author, 2022.

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