

The Interest in Art after Adulthood: A Case Study of How a Mature Person Become Skillful in Wood-Sculpture without a Formal Art Education

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Abstract

This study highlights the story of (JR) (an alias), a pseudonym of a 49-year-old self-taught sculptor-artist without any academic training in fine arts. Through this, the study raises questions about the stages of cognitive development, such as those assumed by Jean Piaget in his theory, which indicates that this development stops in adolescence. The study also aims to determine the factors that influenced JR's growth as an artist by conducting interviews, observations, and applying a qualitative approach based on current theories of development and symbolic interactionism as a framework for interpreting his experience. This means that at every stage of human life, passion driven by self-will and the surrounding environment can lead to creative success. This goes against the conventional wisdom that artistic creativity depends on formal education, which means that self-learning with the help of those around you can be an effective way to acquire a skill. This may be of great importance in the field of developmental psychology and arts education, as it creates inclusive environments in which adults learn from each other while reflecting on their own lives. This study also expands our perspective on continuing cognitive development.

Keywords: Lifelong Learning, Wood-Sculpture, Piaget's Theory of Constructivist Learning, Cognitive Development, Adult Education, Self-Directed Learning.

1. Introduction

On February 15th in the year 2023, an invitation was extended for the annual international exhibition organized by the Omani Society for Fine Art which is the 11th in its count, which was addressed to me. The wooden carving by an American artist who had never attended art school and had begun creating at forty-nine caused me to ask a pivotal question: How can an untrained artist exhibit such profound artistry? My goal was to find out if this American artist life circumstances fit within my selected developmental framework and whether I could learn anything significant before he left. luckily, he stayed longer than expected in Muscat (Oman) which allowed ample time for me to detail study his artistic development.

It is important for an art educator to understand an artist's development path. Therefore, I was motivated towards studying a mature person who acquired substantial artistic skills and deep

love for arts later in life thus conflicting traditional developmental theories like Piaget's model. According to Piaget's theory, formal operational thinking underlies skill acquisition usually ends around age eleven or twelve years old (Piaget & Inhelder, 1967). However, such cannot fully account someone finding their creative voice at forty-nine years old hence Donaldson (2012), Bjorklund (2023), Hatano and Inagaki (2020), Bruner (2021) assert learning continues beyond childhood influenced by socio-cultural contexts.

Symbolic interactionism provides a useful lens through which this research will be understood; it allows for the analysis of particular international moments (Denzin & Lincoln, 2003). This theoretical perspective holds that people are rational beings who interact through socially constructed symbols in order to give meaning to their experiences (Becker & McCall, 2009). Burr (2015) and Emanuel (2017) argue that our interactions are shaped by personal knowledge stores which serve as interpretive lenses during future encounters. Becker & McCall (2009) claim that no two people possess identical knowledge, leading to different interpretations of similar events. The development of my relationship with Mr. JR, coupled with my increased appreciation for the significance behind his artworks that I had not previously noticed but admired during the exhibition, provided the impetus for this study.

To investigate this unique case, I relied on case study methodology that is well suited to capturing nuanced development within social work frameworks (Levy, 2022 ; Yin, 2021). Interviews, participant observation, and analysis of artworks were used to delve deeper into the development path of the topic. Mr. JR kindly allowed me to document his artistic process; My interactions with him developed into deeper interviews from April 2023 until October 2023. I interacted with him extensively through visits to his home and his friend's workshop, where many interviews were conducted in addition to the phone calls that took place between us continuously.

This study aims to uncover the factors that led a 54-year-old to become an accomplished sculptor without traditional art training, by incorporating insights from contemporary developmental theory into its findings, which will contribute to the understanding of lifelong artistic learning. Furthermore, this study has far-reaching implications for developmental psychology and arts education. The idea is that artistic development can occur at any age, which helps understand how to build comprehensive educational curricula for lifelong learning.

In looking at this remarkable example of an individual life history, it contributes to a wider understanding about cognitive development and skill acquisition overtime – that learning is never finished until death.

Research Problem:

Piaget's traditional theories of development propose that the early childhood experience in conjunction with schooling determines artistic capabilities and cognitive growth (Piaget & Inhelder, 2022). This view posits that stages of cognitive development such as the acquisition of concrete operational skills occur from infancy until adolescence, therefore people who did not get exposed to art training during those phases are unlikely to make remarkable achievements in this field later on in life. However, this case problem challenges conventional thinking by examining a case study of someone who excelled tremendously well at woodcarving without

attending any art classes until age forty-nine. The present study investigates how and why Mr. JR became a expert sculptor after forty-nine years, since it is based upon current theorists' ideas on life-long education which emphasize social engagement as well as environmental influences on skill acquisition process.

Research Objectives:

The purpose of this research is to:

- Explore how an adult can master wood sculpture without attending school, which is against the traditional belief that skills should be learned during childhood.
- Investigate the personal motivation and life experiences influence in art skills among adults and the significance of intrinsic motivation as well as self-directed learning.
- Analyze how cognitive ability and cultural environments influence adult artistic development through the lens of modern theories of development that emphasize continued development in a social environment.
- Critique Piaget's approach by providing evidence that any development of intelligence or skill as described by Piaget is in fact limited to stages. This should include evidence from modern theorists such as Hatano who believes that education continues throughout life with contributions from society.
- Document all the strategies used by this artist to learn woodcarving alone for deeper insight into what makes artists become professionals at what they do without any formal art training.
- Providing useful information about artists' journeys later in life so that art educators can create more comprehensive curricula for lifelong learning in creative fields.

These goals aim to provide a complete picture of self-learning, where the individual has opportunities to develop artistic talent through stimulation and interaction with others across different age groups, which makes them broader studies within psychology, but they fall specifically under the educational system that deals with fine arts only.

Significance of the Research

The importance of this research is evident in several areas, whether academic or practical, as shown below:

- Refuting developmental theories: This research challenges developmental theories such as those presented by Piaget. These theories claim that cognitive development and skill acquisition are mostly completed by the end of adolescence. For example, Mr. J.R. began carving wood at the age of 49, proving that perception and creativity can continue even into adulthood; This discovery should encourage a reconsideration of traditional models of evolution.
- Promoting lifelong learning: This research supports the idea of lifelong learning, where personal interests, intrinsic motivation, and social and cultural factors influence artistic

development at any stage of life. This indicates that learning does not stop after formal education, but rather continues until death.

- **Implications for Arts Education:** Arts education will have significant impacts based on these findings. It notes the importance of an inclusive learning environment that recognizes adult learners and promotes their success, where talents can be acquired without the need for formal training. This requires designing curricula specifically targeted to adults interested in self-learning, with support from the community as an essential element for promoting creativity.

- **Contributions to developmental psychology:** This research expands our understanding of intellectual development across different ages, addressing aspects such as cognition and creativity, by incorporating modern developmental theories into its framework. It reveals how intelligence or skills should not only be limited to the early stages of life, but can be affected throughout life due to the presence of many factors that surround us from our birth until today. Which makes this research broader than previous studies that focused more on children.

- **Practical Applications:** In light of these insights about late-life adult artists, arts educators and practitioners can use strategies to promote lifelong learning and creative expression among students, enhancing the overall educational experience within the broader framework of comprehensive arts education.

2. Research Methodology:

The research employs qualitative case studies that include in-depth interviews, participant observation, and analysis of the individual's artworks. This methodology allows for probing into the subject's unique developmental path to capture rich contextual information about factors influencing their artistic journey. Through examining this unusual case, my study aims to provide more insight into cognitive development and acquisition of artistic skill as opposed to existing theories, while also demonstrating that there is room for continuous learning throughout one's life.

Research Questions:

1. How does personal motivation and life experiences influence the acquisition of woodcarving skills in a mature individual without any formal art education?
2. In what way does the case of a mature individual becoming skillful in wood sculpture challenge traditional developmental theories, such as those proposed by Piaget, regarding the timing and process of cognitive and artistic development.

The transformation from amateurism to Artistic Mastery: The Comprehensive Journey of Mr. JR in Wood sculpture, Education, and Cultural Influence

Mr. JR possesses a distinctive presence. In most cases, he will look through the doors of his friend's workshop which are made of flex glass and face west to see those who are approaching the building from that side. This way, when visitors arrive, JR can tell them apart thereby

knowing who has come to call upon his friend and who wants to observe him working on wood. It is not unusual for JR to welcome people, while sometimes standing far away or on other occasions getting closer.

Amazingly, JR knows I have already arrived at the door even before it opens. And if he happens to be sitting down as I walk in, he rises up and greets me by word of mouth. If he is not seated but instead leans against handrails going down into the basement, he takes pains roaming and establish communication with me besides greeting me too. He keeps talking even as we go out together after speaking about himself during our conversation. Sometimes we continue our talks until I return next time; on other occasions we change subjects. No one can avoid seeing him – this JR is something special! This artist, however is not only a college graduate in sociology but also highly skilled in art, with dark brown hair mixed with grey streaks and 54 years old; stands at 170 centimeters tall hitting 81 kilos' weight, slight forward tilt in his shoulders revealing a curved spine in his back; his voice sounds conversational but without much projection.

JR's energy levels are amazing! Most times he stands making art all day long. In my conversations with him I learned so much about ideas that occupy him; sometimes he keeps his thoughts inside by gust purposing not to utter them through massaging of his lips. JR begins opening the workshop doors around ten o'clock in the morning and leaves at about three o'clock p.m. The work isn't continuous although it allows for time spent with buddies or guests.

Control is a complicated aspect of Mr. JR. He cherishes control over his artwork but has mixed feelings about it in other areas of his life. He wants to be in charge of his day-to-day activities, although this seems impossible for him to accomplish fully. For example, he would prefer a life dedicated exclusively to art production; however, he must reconcile this with the realities of surviving, which he reluctantly calls "all politics."

Early Life and Educational Journey:

Mr. JR was born in 1970 in Boone County, Poplar Grove, Illinois. His home was near the small town of Kirkland, about 20 miles away from which he attended elementary school. For junior and high school, he attended West Salem, located in Southern Illinois. After high school, Mr. JR went to the University of Iowa where he did not select a major for two-and-a-half years. Reflecting on this period he said "When thinking about it know I can see that this was common among freshmen." He thought of going to classes as an exploratory exercise with a tentative purpose. As a result of wanting to explore more than anything else, he left college and started looking for experiences far from home.

With a desire to travel and see the world, Mr. JR joined the United States Army between February 1990 and February 1993. After three years of service, he decided to go back to the University of Iowa where he obtained a degree in sociology. While studying there he took courses on drawing and sculpture besides his sociology programs offered at the university. "Those classes were great help as electives even though they were my extra credits," he said.

Family Background and Early Inspirations:

Mr. JR remembers his father back in the days carving images with a chisel and hammer. He used to say to himself, “How could my father make such nice works out of simple tools?”. He still cannot believe how talented his dad was when it came to woodwork. Looking at his father’s workshop he once said, “Whatever my father did with wood has stayed with me.” The process intruded JR’s mind all the time; “How can someone come up with an idea, decide to give it form, then come up with a rough sketch and finally carve it from wood?” amazingly stated JR as though he was daydreaming.

Not any parents or close relatives of Mr. JR were artists. Although his dad had good dexterity at times, he wasn’t into being a professional craftsman for life. Instead of being a professional artisan, his dad worked as an educator who also did banking work and sold insurance policies. His mother on the other hand was both a teacher and mom who took a deep interest in music hence she pushed her son into piano and trombone lessons when he was young. Aesthetics were not given much emphasis within their home probably because both parents were professionals by occupation. But then again, there developed growing interest within him for carving wooden stuff which gradually became more noticeable. famous too by the way.

Artistic Awakening and Reflections in Germany:

Twenty-five months of Mr. JR’s three years military service was spent in Worms, Germany. Worms, a city situated on the Rhine Valley, is the second oldest city in Germany. He explored other parts of Germany while staying at Worms and expressed how he admired the richness of its culture: “It astonished me that in every medium-sized German town there was a museum containing works of arts.” He went to several museums with his colleagues and was able to appreciate many pieces of art as well. Similarly, JR also went to Mannheim which is popularly known for Mozart and had an opportunity to go for opera and symphony performance. However, JR had regrets about not seeing more landmarks around the country regarding their cultural heritage. As he noted, “I would have loved if I saw carvings made by Tilman Riemenschneider although I saw many carvings in different castles and cathedrals”. Riemenschneider was a famous German woodcarver who lived during the fifteenth century.

In addition, during this time period, JR’s knowledge about art was limited; he did not know that there were so many treasures available. Even though he had just began showing signs of interest towards art. He stated, “I didn’t know what to see or look for or even how to find out what I wanted to see. Perhaps if I went now, I would have better knowledge when it comes to knowing what interests me about going there.” Carving interested him most because it reminded him of his father who used to carve an ordinary piece of wood into boats during his childhood. He said, “What reminds me most about carving is wanting my hands to be as my father’s”. Preferred mechanical things unlike his father who could make a two feet long boat from an old board using a hammer and chisel. Before becoming a banker in JR’s eyes, his father often carved wood that made it appear otherwise albeit for short moments.



Figure (1), 2019



Figure (2), 2022



Figure (3), 2021

Discovering Mr. JR's Passion for Wood Sculpture in Chicago:

As a carver, Mr. JR came into the art relatively late in his life. He later moved to Chicago after he graduated from college and worked as a social welfare worker. As a caseworker, he would decide on clients' public aid that used to put him under great pressure since he had to find balance between his true concern for clients and frustration with higher-level decision-making authorities. JR was frequently in-between different administrators who were also confused and those people who really needed help. Having had enough of high caseloads and state government's lack of interest, he wanted to find something that could ease the stress related to his job.

JR began woodcarving with a pocketknife and piece of wood without any written plan or guidance but during weekends and evenings only until it started turning into a serious hobby. Being single, carving was an outlet after a hard day at work as noted "I used carving as an activity to loosen up after such a day." Despite seeking outside traditional establishments for mentors, none matched his situation. At that time no carving seminars or books existed so JR had to learn alone from scratch. "The process of learning how to carve was very painful," he said but still went ahead using the right kind of materials gradually improving both my craft work quality and abilities over the years stated JR himself. "It was long ago that I learned one thing – never assume someone is good artist just because they have degree, also do not presume that due to absence of an art degree I will have little impact on my own artwork."

By chance, JR found some encouragement from different people who gave him practical advices. A German immigrant called HM working at lumber yard happened to be among them. After approaching HM about getting some northern white pine, he gave him one piece while introducing him to various types of woods available in market. "HM advised starting with softer woods like basswood, pine, and butternut before progressing to harder woods like oak and walnut."



Figure (4), 2020

JR was also influenced by the carving activities that took place in Chicago's Park district. At one point, there was a demonstration of different wood working tools and activities, in which he learned various cutting and carving techniques and how to sharpen his tools. JR had a teacher from Romania who helped him through his first steps in wood sculpture, and taught him basic techniques since he could not afford to pay for lessons; such man advised him during the week for three nights in a row about the intricacies of woodcarving.

His first carving, a soldier without face with painted camouflage resembling those seen during wartime discussions at the time, was influenced also by him having served within military ranks. Though bulky, it had an

impact serving as a major educational moment. "The reason why my soldier is faceless is because I am not good at carving faces," admitted JR. Carving became more than just leisure time activity, but an outlet through which he could pour out his frustrations as well as social and political concerns among other things. Although they did not make any money, their sculptures provided him with opportunity to express himself artistically and helped him heal personally too.

At first Mr. JR never imitated the work of any old masters or followed artistic trends, as he had no knowledge about art history or styles. As a self-taught person, he treasured the freedom to choose how to learn and went after what was not taught in school. "I decided my own learning path to study what I pleased, so I did not adopt any style or follow any trend," he stated. Presently, his works are associated with folk art and he focuses on human figures (figure 1,3, 4 & 5) as well as animals and birds (figure 2) as main subjects. In a rustic way of carving JR prefers representing old people, military figures, sea captains and all kinds of traditional figurines.

JR was first attracted to the idea of creating human figures when he visited Blackhawk statue located at Rock River near Rockford Wisconsin when he was still a child. It was close to summer camp where JR grew up. The grandiose sixty feet tall statue of Chief Blackhawk standing out for miles made an indelible impression on him. "In fall time it looks especially beautiful when sun hits directly at it," he said.

Living in Chicago gave JR free membership to the museum including Museum of Contemporary Art and The Art Institute. That's why one Saturday afternoon at Field Museum he witnessed how a Native American artist carved using traditional hand tools such as axe and knives. Watching an artist carve a mask from red cedar fascinated JR by both the process itself as well as cultural stories behind carvings. Awareness from this experience furthered his understanding about other tribes and customs influencing his artistic journey even more deeply.

Relocating to Iowa City: Seeking Fulfillment and Artistic Growth:

He started to feel unsatisfied with his job in Chicago, Mr. JR. Following his quest for a more relaxed environment, he went to Iowa City. The only jobs available were state vacancies, though they appeared as stressful as the previous one in Chicago.

While less at home rendering the human figure and particularly faces, upon arriving at Iowa City JR felt confident in carving abstract forms. To sharpen his skills, he began attending seminars on carving. These lessons have been urged by his partner Marilyn. Marilyn herself is also an artist and a discerning critic who studied at the Art Institute of Chicago or took part in a degree program of the School of Art and Design at the University of Iowa.

Self-Improvement as an Artist/Skills Development:

Mr. JR wanted to improve his art skills. After visiting The Art Institute of Chicago, he decided to take a drawing class. In high school, JR took drafting and at the University of Iowa he took drawing and bronze casting classes. Those three classes were all the formal institutional training he had. To sharpen his skills, he went to many seminar classes. Over four years, he went to fifty days of seminars on wood-carving, wood technology and construction taught by professional carvers outside the regular academic establishment. In this way JR was able to learn from some distinguished professional sculptors.



Figure (5), 2023

JR learned about these carving workshops through subscriptions to wood-carving magazines which led him around the country into different places where there were workshops offered with guidance by recognized experts in the field.

Recognition and Support for Mr. JR's Artistic Journey:

Mr. JR's carvings have received a lot of attention. One of those interested was Spencer, a professional carver who had seen JR's work from time to time. Seeing his talent, Spencer asked JR to display his works in his gallery and this helped give JR good exposure. Also, two articles were written about him by the local newspaper in Iowa City. He also got two awards at the Davenport International Woodcarver's Congress for second and fifth place on different occasions.

Many friends of Mr. JR's parents were also interested in his work and local Germans gathered once every month where JR's mother lived with them which often included discussions over German wood-carving among other things; some pieces made by her son were exposed to these groups and they reacted favorably towards them but most of the carvings were kept for continuity and reference although they are numerous showing a transition from rigid forms into more fluid ones.

JR's collection shows how much improvements has taken place from stiff forms to more natural ones. He did not sell most of these early sculptures because he felt uncomfortable; "My artwork

collections are visible encouragement to me however having my collection around me gives me an impulse so far regarding my achievements and failure at times as well”.

There were other personal relationships that also supported Mr. JR’s growth as an artist. Once, he had a friend who was interested in learning how to carve. The friend wanted direction and therefore made JR feel important in his life. In addition, JR knew many fellows at the Chicago Park District but could not mingle with them- but it helped. Recently, however, JR has built up great working links with his fellows’ colleagues and tutors both at school and out of it.

The Persistent Drive of Creativity:

Mr. JR is always in a creative space, and sometimes finds it hard to stop carving. Usually, once he starts on a piece, he wants to finish it but there are some things that can prevent him from doing this. “I can put a piece down if I don’t have work the next day because I know I’ll come back to it fresh. But if I have to work then I struggle to put it down because my feelings for the piece change,” he explains. To JR, “Every piece has its spirit – a driving force – that can be lost through distractions, and work does that to me.” When there’s work the next day, he stays up late carving hoping to get it done before crashing into bed which leaves him tired at his job all day, after which makes it difficult for him to balance his love of carving with having a job.

Every time JR creates something new and different he feels an extreme sense of fulfillment. On the contrary though moments of disappointment fuel his desire for improvement instead of satisfaction, like most people experience when creating art but still drive them forward as well, so they’re not entirely negative either way about their own creations or talents as artists themselves in any particular medium such as painting or sculpting with clay etc., The best thing according to him was making something that made you happy: “I learned something from every piece that I made; my understanding of carving grows with every single one. Wood-carving taught me patience & persistence.” There are many things where he believes himself mastered but others not so much satisfying yet always pushing himself further. JR tries to push his creativity to the edge to make it provocative. He does this by completing some sections of his carvings and leaving others unfinished.

The Importance of JR’s Art to Him & Society:

Mr. JR has a strong connection with his art, which is a reflection of his life. Born and raised in Mid-America, he was grown up and influenced by a conservative small-town community. After joining the army service in Germany, his worldview began to expand. He moved on to Chicago after graduating from college where he worked as a social worker between the impoverished people and government agencies for those on poverty level among other positions that brought about different realities that resulted into subtle social or political undertones depicted through works of art.

One instance stands out as evidence of JR’s deep devotion to his work. In August 2023, Rantoul Air Show invited him to display and demonstrate artistic talents, at this event when one child accidentally broke the most delicate piece out there. Initially angry over what happened but then

keeping it hidden behind polite acceptance of guardian's apologies towards anger, later led him to think back about it being foolishness bringing such fragile item into open shows anyway.

3. The Analysis and Conclusion

In Piaget's developmental theory, childhood experiences of competency are the greatest predictors for skilled performance in an individual. For example, preschoolers with underdeveloped logical-mathematical knowledge remain at a constantly incompetent level, while adolescents who have reached formal operations can think logically and systematically over all domains (Hatano et al., 1993). On the other hand, this paper criticizes Piaget's theory by examining Mr. JR's artistic skills which were late in development though there were no early signs of such competence before he became an excellent woodcarver later.

The reality of Mr. JR implies that many adults who were once teenagers cannot logically across different areas, thus creating mystery about dormant but evident abilities that develop people much later than their initial incompetence as illustrated by his case; he did not come from an artistic family and only showed interest in art when already an adult. Now 54 years old, this man has gained significant competency in artistry prompting inquiries into what contributes to late-life skill acquisition.

Competence works differently among individuals according to several factors referred to as domains known as semi-closed integrated ranges or expertise where one becomes knowledgeable through experience within a given area such as art forms (Bjorklund 2023; Knowles et al., 2014).

Consequently, someone may be competent within richer experienced domain while exhibiting immature modes of information processing in unfamiliar domains, since the development is characterized in various spheres of activity by the presence of different basic restrictions, which limit the possibilities of mastering new skills (Bjorklund, 2023).

According to Hatano et al. (1993), the development process in any field includes stages of generating, elaborating, and reviewing procedural and conceptual knowledge. There are internal cognitive restrictions that limit construction processes, and there are external social and cultural restrictions that result from innate tendencies and previous experiences that were shaped by the cultural products created by members of society, and so on. Cognitive development does not stop in childhood; Rather, learning involves building knowledge under a variety of circumstances throughout life.

This is in connection with Mr. JR's journey in terms of Piaget's cognitive development, his educational theory and Vygotsky's sociocultural theory. In fact, both Piaget and Vygotsky agreed upon the relevance of social interaction to cognitive development. However, Vygotsky (2020) emphasized the role of society in the process of knowledge construction as opposed to the individualistic orientation of Piaget. Some of the social factors that were important in advancing his artistry were several admiration to his father's wood sculpture skills over the years and several supportive interactions within the social network.

This perspective is further supported by symbolic interactionism, which states that people communicate through symbols created socially, giving meaning behind their experiences concerning those symbols used during such communication processes (Smith, 2023). Promoting knowledge development significantly leading up ultimately transforming him into a high-quality artist, through visits made frequently by Mr. JR. to different institutions dealing specifically with arts workshops.

Even as artistic development during adulthood gets neglected, it remains interesting especially when you think about how adults get very good at things without taking any classes on them. Johnson (2022), shows that some woodworkers have been found to be incredibly creative, even though they never went through the traditional route of having a formal education and thus must have learned their skills by themselves. These personal experiences can be more innovative than usual because there are many different ways in which people become talented or foster creativity after reaching old age, so we should examine this wider than we did before with other conventional approaches, where individuals relied heavily upon acquisition of knowledge without practical involvement whatsoever.

Mr. JR's journey into the field of wooden sculpture has brought forth several significant insights regarding the way uneducated adults acquire artistic abilities. The findings point out intrinsic motivation, environment and social interactions as key players in artistic development. This case study elaborates the Mr. JR's attitude in this issue which far

more welcomes new perspectives than the previously presented one. Educated in the art of this particular case, Mr. JR dares to question the necessity of certain educational prerequisites.

At the age of 49, this Mr. JR embarked on his woodworking designs after being inspired by an American woodworker to get started. This shows that it's never too late for someone to come up with their artistic skills. He himself provides clues that informal education will be great enough to compensate lack of formal education in the arts and that for such activities self-motivation carries on much longer than childhood age when one would have been more active formally as their peers in creative activities where children and adolescents living together in communities with toddlers or teenagers they grew up among participated, hence this is where Piaget's/Vygotsky's developmental theories (and symbolic interactionism) come in as they help us appreciate the events which transpired cognitively sociologically all these years until he finally became skillful.

Intrinsic drive and exposure to various artistic influences coupled with supportive interactions from community members, contributed towards enabling Mr. JR reach proficiency levels never seen before among self-taught artists like himself worldwide today, thus proving how powerful self-directed learning can truly be along with recognizing other peoples' contributions towards our success, no matter how small they may seem initially at first glance, while also reminding everyone else out there who might still be looking up into the sky waiting patiently, hoping someday soon somebody will come along rescue them, provide everything needed succeed much faster same way did so many others before him, also one should not forget about the importance of having good friends and supportive family members around whenever undertaking new

ventures, because even though individual efforts alone sometimes suffice, but its teamwork makes dream work especially if team consists of diverse talents and skill sets, backgrounds and perspectives personalities contributed equally throughout the entire process till the end product looks like a masterpiece, worthy hanging gallery walls everywhere else right next to Monet, Van Gogh, Picasso, Dali and Warhol etcetera.

The consequences of this investigation are wide ranging, and indicate that the educational system should be more lenient toward self-directed learning of adult students. This might increase adult's possibilities of artistic development by providing self sufficient conditions where artwork of various types is available in order to improve the possibility that all creativity will develop over time.

4. Recommendations:

1. Lifelong learning programs in art, should be used: However, engage the adult learners and design and implement lifelong-learning programs for the busy adult consisting of part-time learning with flexible hours.
2. Self-directed and community-based learning needs to be encouraged: Self-directed learning is practiced most efficiently when there are resources available, and guidance provided, as well as the use of community art centers and local shows.
3. Developmental theories should be revisited and updated: Appropriate changes would be to adjust lesson and curriculum plans to incorporate new changes in developmental theories particularly the cognitive and artistic developmental stages of an older child.
4. Inclusivity and tailored learning paths are important: Develop accessible art education programs for adult students with varied backgrounds, experiences or cultures by providing different paths to learning.
5. Art Educators professional development is crucial: Assist art instructors in understanding the methodology concerning children and youths toward their profession. Adult/pediatric learning, teaching, and development strategies.

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