IMAG

IMAG InSEA
MAGAZINE N.° 9

InSEA ART Education VISUAL Journal IMAG intends to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings. IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.

Guest Editors: Tarja Karlsson Häikiö & Annika Hellman

JUNE 2020

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TRACES
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Introduction

This special IMAG issue, Traces – Visual Arts Education in Sweden, is published by members of InSEA Sweden, and include 20 visual essays and articles. The aim of this publication is to map the field of Swedish visual arts education by describing, exemplifying and discussing some of the issues relevant in current visual arts education, also of interest to the international art educational field. The InSEA members who are contributing with their work are visual arts teachers in elementary and secondary school, art pedagogues in preschools and museums, doctoral students and researchers in universities, from the far north to the south of Sweden.

In this issue of IMAG the content and the current national visual knowledge field is divided into five themes: Environment & Sustainability, Educational projects, Art & Museums, Gender perspectives and Teacher Education. Through the themes, the reader meets different practices and theoretical perspectives on visual arts education. The visual essays and articles give examples of discusses educational contexts and situations involving children and pupils, as well as visual arts teacher students work, through a combination of drawings, paintings, photographs and texts.
With this contribution – with an aim to trace and depict the Swedish visual arts educational situation on an international map – we wish the reader a pleasant and informative reading.

March 2020

The editors,
Tarja Karlsson Häikiö & Annika Hellman

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Presentation of themes and contributions

Photograph from visual essay Dissolving views, Anna Ramberg

Theme ENVIRONMENT & SUSTAINABILITY
In the first essay, *Art-based Environmental Education and Ecological Literacy as a Foundation for Sustainable Thinking and Acting*, Margaretha Häggström present a study with an attempt to explain the phases of ecological literacy in relation to art-based environmental education based on a life-world phenomenological perspective. This visual essay give examples of how teachers and pupils experience and use the aesthetic values of plants and natural environments. The study is an action-research study that includes

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video-taped, participative observations and interviews, where art-based environmental education is used in order to achieve sustainable sensibility and plant awareness. The results of the study contribute with knowledge about ecological literacy development.

The unexpected, risk-taking and creative actions are core pedagogic concepts in a second-year module in a visual arts teacher BA course at a university in southern Sweden. In the article *From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions*, Helena Malm present and discuss the work processes of three second-year visual arts teacher students. The students' processes are about sustainable site-specific design through visual and ethnographic methods which includes documentation and sketching processes in different materials. During the process, the students challenge each other through oral reception analysis, inspired by social constructivist semiotic analysis. This pedagogic design is based on interweaving theory and practice, and the idea that students should develop knowledge in, about, and through images.

Theme SCHOOL PROJECTS

Oskar Lindvall's contribution is a visual essay called *Notes on lifting art - A creative school project*, that describes a collaborative project between a compulsory school in Sweden and two artists, focusing on strengthening the arts curriculum in secondary school. In the project pupils in school year 9 and the artists, with experience of working with collaborative site-specific street art projects, creates art works in the school environment. The project, that was financed with money from the Swedish Arts Council, was part of Creative school, a national investment in art in schools by the Swedish government. The art project is based on the curriculum for the subject visual arts for years 7-9, where the learning goals encompasses directives on meaning-making through art in society.

The authors of the article *AAdditional Adjustments in Visual Arts Education*, Lisa Öhman and Barbro Johansson, reports from an ongoing participatory project carried out in an upper secondary school in an Art program in visual arts. The two researchers and a

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visual arts teacher have jointly developed professional knowledge about additional adjustments in visual arts education. The overall aim for the project is to investigate how different additional adjustments can develop the didactic design in the classroom of visual arts. The documentation gathered in the study offers critical reflections on how the teacher can reorganise and provide new and different support structures for learning.

In the article *Performing Otherwise - The Classroom as a Nomadic, Material Space*, Paul Resch and Ulla Lind engages in what the production of differences can mean for pedagogy in knowledge-generation, meaning-making and educational creativity. The aim is to exemplify how open-ended ambiguousness can cross boundaries, propose newness, and unfold knowledge as something playful. An assignment involving an imaginative story used to introduce a Sloyd (Handicraft) classroom assignment for 10 year-olds. The authors argue that by engaging with classroom experience as nomadic, material and performative, we gain intriguing passages into learning where the unexpected, uncertain and ambiguous have the potential to un-fold learning activities in relation to everyday life.

The research by Elin Låby involves the phenomena of how child art intervene with different ideals of schooling and childhood in a historical Swedish context. Her article is called *Interventions of Time – Child Art Competitions in the 20th Century*. It starts with a discussion on the phenomena of child art competitions, where the images from the 1940's to late 1970's are analysed. In the end of the article, the author also discuss how children in the municipality in the city of Eskilstuna worked together with artists in an art project in 2017, creating a sculpture together.

Ulla Lind and Annika Hellman writes about young people's visual and verbal becomings through fabulations, in their article called *Visual Fabulations and a Thousand Becomings in Media and Art Education*. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. They contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future becomings, that might be realised. By analysing

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pupil's fabulations, the potentiality of visual arts and media education becomes visible; for example unleashing creativity through experimental and open ended learning processes.

Malena Wallin and Charlotta Gavelin present a study called *Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon*, with the purpose to investigate how visual representations of identity are created and perceived by future leisure-time center teachers. In the leisure-time center there are opportunities to focus on interdisciplinary, value-based work, not least through aesthetic and creative processes through use of storyline. Through using storyline as a method, the students dared to experiment with other inputs than the ones in traditional teaching. The storyline method helped the students to approach and deal with problems like how to take up difficult subjects in the teaching activities.

Theme ART & MUSEUMS

In the visual essay *Children and young people meet the art at Moderna Museet*, Maria Taube, Ylva Hillström and Pernilla Stalfeldt writes about young people's encounters with art, and methods for children and young people to meet art. Moderna Museet was one of the first modern museums in Sweden to set up a workshop where children and young people could paint and draw inspired by what they saw at the museum. Since then, the pedagogical activity has developed further. Here three recent projects are presented, based on the museum's exhibitions on climate change, photography and guided art tours for parents with babies.

The visual essay *Project at Svandammsskolan Involving the Artist Marie-Louise Ekman* is written by Margareta Abenius Eriksson. The essay consists of images made by pupils in school years 3-6, as paraphrases on the expressive and colourful art by the Swedish artist Marie-Louise Ekman. In the autumn of 2017 the art project started from an exhibition with the artist at Moderna Museet in Stockholm. Some of the pupils were acquainted with her art works, but for some of them the art by Ekman was intriguing. With inspiration from the painting *Lonely lady,* the pupils talked about what the artist – but

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also themselves – could long for. As a comment to the visit at the museum the pupils painted pictures of what one can long for, which were presented in a school gallery.

Bitte Fossbo writes about a school project with two high school classes in the visual essay *Learn from the Artist!* In the project, the students followed a guided tour at the art museum Moderna Muséet in Stockholm. The students participated in art talks and worked with the museum's collection of 20th century art. The visual essay describes how artistic expressions can be used for creating an understanding of what the world was like in the time when the artists were living. In this way the art talks also functioned as an example of visual arts educational activities outside of school, where the museum functions as a societal arena for knowledge acquisition.

In the article *Acts of Performance - as Research Method and Entangled Ethics*, Camilla Johansson Bäcklund explore how specific processes of art-based research can be described as method using concepts from posthuman theory. She explores boundaries between acting and performing that also grapples with wider ethical aspects produced from, and connected to, artistic practice. She discusses the act of performance in relation to the role of artist, but also as a way to approach the role of teacher through "research led-practice". This, claiming art to be useful within the usually text-dominated context of educational science, and as a comment to how teachers can approach roles, frameworks and learning spaces through Deleuze and Guattari's philosophical theory.

Author Anna Ramberg explore and present the course of events of children performing as guides at guided tours at an annual visual arts degree exhibition in Stockholm. In her visual essay *Dissolving Views - Re-Visualizing the Art Exhibition* the participants made paper fortune tellers to guide visitors through the exhibition. The aim of the essay is to show how both gallery exhibitions and guided tours can be re-visualized, thinking with children. Magic Lanterns, contemporary art, researchers and paper fortune tellers enabled dissolving views and creative ways of looking and learning. The study shows that art is not only about the artefacts; it is about the continuous making of the space, becoming together with the art

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and other visitors.

In this article, *Art Pedagogy – Contemporary Visual Art Studies*, the authors Anna Widén and Hans Örtegren describe a collaboration between a university and an art museum. The Contemporary Art Museum in Umeå in northern Sweden is one of Sweden's largest art galleries for contemporary art. The collaboration involves a course called Art Pedagogy, where an art-pedagogical project is planned, conducted and presented. Two projects collected in the spring of 2018 were selected for analysis. The result show that a win-win situation may occur when actors with different competences and resources participate in a project. For this to happen the schools and teachers need to have an interest in, and be prepared for a project, with an initial understanding.

Theme GENDER PERSPECTIVES
An image says more than a thousand words, but what does these words mean? Katarina Jansson Hydén gives examples of how art works can be analysed in upper secondary school, with and without a norm-critical perspective. Her essay *See more queer! to enable a broader perspective on existence through a norm-critical analytical thinking*, concerns notions pre-conceiving knowledge and the need of developing understanding through norm-critical image analysis in relation to a social gender context. Through exampels with young people, the author discusses how image analysis is colored by normative pre-conceptions, often perceived and staged by gestures or choice of clothing, as well as glances of positioning, gender and spatiality.

The article *Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education* is written by Lova Palmér, and is centered around conditions for creating equivalence in assessment in the school subject visual arts. The study is informed by a socio-cultural perspective on learning, and the material presented is based on tasks in Palmér's own visual arts classroom from the study year 2017-2018 in the school years 7-9 in compulsory school. One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence. According to previous studies, the

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subject visual arts has a strong female connotation, and according to national evaluations in Sweden girls have better average grades than boys in the subject. The aim of the study was to test and improve teaching practice, pupils' activities and assignments, and to improve the professional skills of the teacher.

Theme TEACHER EDUCATION
In the visual essay *What happens to image teacher students who work with conceptual contemporary art methods and processes?*, Ewa Berg describes the use of conceptual, contemporary art methods in visual arts teacher education. She shows how visual arts teacher students' critical thinking and active agencies has been developed and empowered by working with contemporary conceptual artistic methods. Equally important is the presenting of students' art work in public spaces. The author further argues that since art-teacher-student inevitably will re-enact their experiences to pupils in secondary school, and thus are able to also carry over processes of empowerment to these pupils, it is of a vital importance to provide well thought-through learning process in higher education.

In the visual essay *Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects*, Anneli Martin describes sketching as a part of the learning process in different kinds of teaching contexts with university students at three different faculties and programs in higher education. In the essay, case studies are presented from design courses, teacher education and engineering courses at three universities. Pen and paper, as well as charcoal and coloured crayons, were introduced to the students as analogue tools for sketching and presenting ideas. The essay is a summary of a five-year long study where results are presented of the similarity and difference on use of sketching and drawing as means for thinking and expression in different kind of studies.

Maria Stam discusses the possibility of using artistic role models as a way of understanding Modernism in visual arts teaching in her visual essay *Modernism - Historical Perspectives in Visual Arts Teacher Education*. The author shows examples from several students' duplications and paraphrases of art work from famous

artists. The visual essay is a narrative description of how modernistic art works can be used as tools in visual arts teacher education to create understanding of how artistic trends affects the society and the ways of seeing in society, creating an insight of art historic, artistic and educational knowledge through the students' art work and pedagogical reflection.

In the article *A/r/tography in Visual Arts Teacher Training Program Examination*, Annika Hellman and Tarja Karlsson Häikiö discusses degree projects in visual arts teacher education. Through the concept a/r/tography the authors aim to reflect and discuss the positions as artist, researcher and teacher, that are interlaced in the future position as, and becoming a visual arts teacher. One student's visual and textual degree project is selected to investigate the exams from artistic, research-based and teaching practice perspectives. The authors highlight and discuss the benefits and limitations of merging these three positions, and what implications these processes might have for visual arts education in general.

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ENVIRONMENT & SUSTAINABILITY

Experiential Learning through Art-based Environmental Education in a Storyline - a Foundation for Sustainable Thinking and Acting

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Abstract

In the light of human impact on the planet´s ecosystems and concerns for children's decreasing direct experience of nature, this essay argues that experiential learning through aesthetic tools may play a potential role for sustainable development. This essay takes its part of departure in a pilot study with pupils in grade 6 (age 12-13). The pedagogy is underpinned by the ideas of art-based environmental education. An interpretative phenomenological analysis is used together with theories of experiential and affective learning. Findings show that student-centered approaches that include experiential learning through aesthetic pedagogical work have the potential to enhance pupils' interests in the nearby natural environment.

Keywords: Art-based environmental education, affective learning, experiential learning, sustainable development, storyline

Introduction

Transformations of natural areas, loss of biodiversity, overexploitation of the planet's resources are three examples of the impact of human beings on the ecosystems of the world (Head, 2016; Nakagawa & Payne, 2019). Excessive consumption, overpopulation and pollution have presumably caused climate change. The modern way of living has launched the earth into the recently formulated geological epoch, the Anthropocene (Crutzen & Stoermer, 2000;), i.e. a new geological era dominated by human activity, an era that is immensely unpredictable and unsafe, and a time when humanity is subverting the planetary life-support structures (Rockström et al., 2009; Olvitt, 2017). However, the Anthropocene is still a concept in development (Lövbrand et al., 2015) and critics argue that attention has been diverted away from social and cultural practices and power relations (O'Brien, 2012), and that research on global change has focused on environmental change rather than on social change (Malm & Hornborg, 2014).

The Anthropocene has hitherto been presented as a narrative of crisis and a matter of urgency (Steffen et al., 2007; Lövbrand et al., 2015; Head, 2016). Climate change is one of the issues that children and young people are most worried about (Ojala & Bengtsson, 2019; UNICEF, 2019), and Hickman (2019), who has interviewed children's understandings on climate change talks about eco-anxiety. This has also been apparent by the weekly strikes Fridays for Future, started by the young Swedish climate activist Greta Thunberg (Thunberg, 2019). How then can we make the unbearable and impossible seem imaginable and possible? Lövbrand et al. (2015) argue that research needs to create opportunities to reason differently about the planet's future and I would argue that we need to take account of real people's life-worlds and lived experiences in addition to looking at how a changing environment is understood and experienced, and how these experiences are entangled with values such as belonging, inclusion and identity (O'Brien & Barnett, 2013).

In this quest for inclusive and more optimistic environmental research, I would like to highlight the role of education and in particular the process of experiential learning through work with art as a didactical tool. One approach which highlights art in order to evoke compassion in relation to the more-than-human world is Art-based environmental education (see e.g. Coutts & Jokela, [2015] who bring together and examine the intersection between art, environment and pedagogy, based on case studies from around the world).

Art-based environmental education was coined by Mantere (1992). This pedagogical approach is based on environmental considerations and is designed to sustain embodied and sensory experiences through artistic activities and methods. One aim is to facilitate meetings with nature and to reflect on and discuss environmental issues (van Boeckel, 2013). Art-based environmental education aims to engage students in ethical issues concerning natural environments, and to open their minds to nature (Mantere, 1992; van Boeckel, 2013; Häggström, 2019). In this essay, art-based environmental education was included in the pedagogical approach of Storyline. The aim of the Storyline, described by the teachers, was to create relationships with trees, and thereby to counteract plant blindness, i.e. the inability to perceive plants, understanding their functions and appreciate the aesthetic values of plants (Wandersee & Schussler, 1999).

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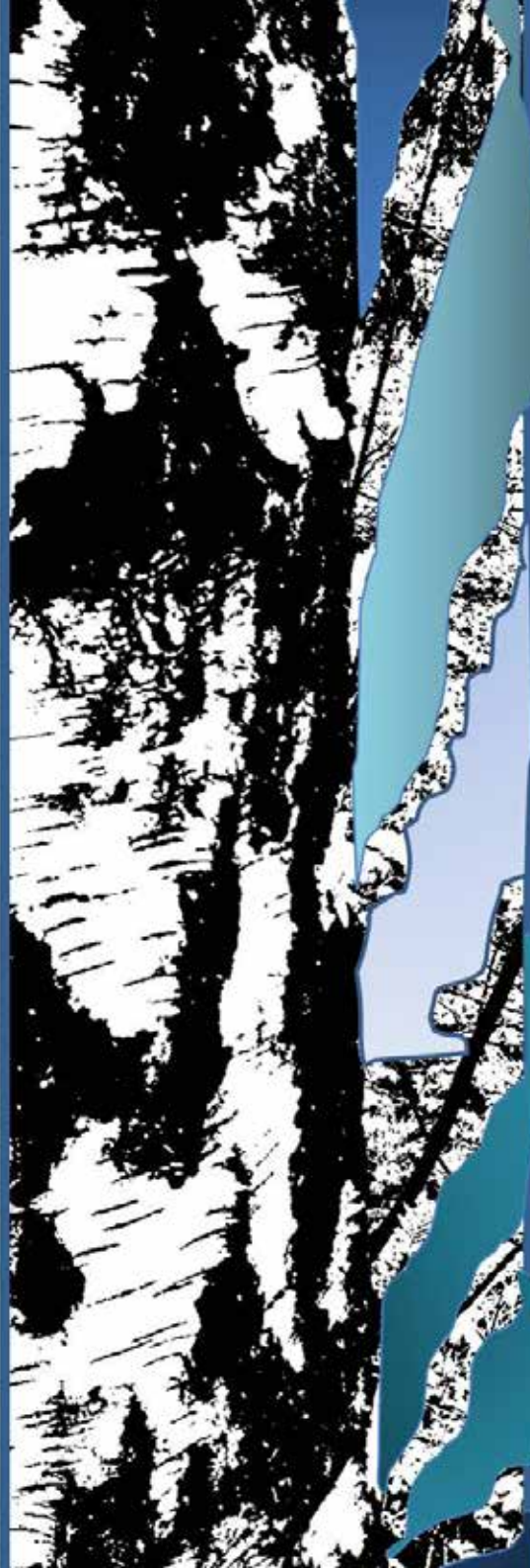
The study

This visual essay is based on a one-year-long action-research project in a compulsory school in Sweden. The specific empirical material presented here was collected in one class, grade 6 (age 12-13) with 25 pupils and one teacher on one particular day. The text is composed of vignettes from being in the forest and in the classroom. The essay also includes narratives written by pupils and some of their drawings and photographs. The text is organized in a narrative way, inspired by auto-ethnography (Ellis, Adams & Bochner, 2011). With the intention of elucidating the knowledge potential of working with art-based environmental education and bringing meaning to my experiences, the vignettes are briefly reflected through the lenses of aesthetic learning processes and experiential and affective learning (Bruner, 1996; Ballantyne & Packer, 2009, Gurewitz, 2000). The data production is interpreted through Interpretative Phenomenological Analysis (IPA) (Smith, Flowers & Larkin, 2009). This approach lays stress on the researcher's personal experiences and puts emphasis on creativity regarding research methods, and underlines that no method is complete. Methods should "justify the best route for your purposes" (2009, p.41). Analysis and interpretation alternate between whole and part, between preconceptions and understanding, emerging from students' subjective experiences, and thus the students' life-worlds are in focus. A prerequisite for this interpretation is context awareness. In this case, it means understanding students' statements in relation to forest, trees, plant blindness, and didactics of science and art.

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Ethical Research Involving Children (ERIC)

All the following vignettes are taken from field-notes on 30 May, 2016, and are translated from Swedish. This study follows the core ethical principles described by the ERIC approach (2018), namely respect, benefit and justice. ERIC requires critical reflection, context-specific problem-solving and openness. Both the students involved in this essay and their parents have approved participation and confirmed their consent in writing. Names of students and school are anonymous. Photographs showing students' faces are avoided or have been modified.

Storyline

Storyline is a pedagogical teaching and learning approach based on narration that is created by the teacher and students (Bell, Harkness & White, 2006). Key questions, planned incidents, episodes and activities are the engine of the emerging story. Theoretically, Storyline is grounded in constructivism, focusing on learning as a "process in which knowledge, abilities and attitudes are actively acquired by the pupil" (Schwänke & Gronostay, 2006). However, the theoretical basis of Storyline is quite eclectic and integrates educational philosophers such as John Dewey, Jerome Bruner and Lev Vygotskij amongst others. The specific Storyline in this study includes ideas from the phenomenological theorist Maurice Merleau-Ponty (1962/2002), which underlines a corporeal approach to learning. It also embraces post-humanistic views from for example Carol Taylor and Christina Hughes (2015), which addresses a critical rethinking of human relationships with the more-than-human world.

Tree-mutants

In order to counteract plant blindness, two teachers and one student teacher in the western part of Sweden, planned and conducted a Storyline, called Tree-mutants, grounded on art-based environmental education. The aim was to create relationships with trees. By extension this could be a start for sustainable thinking and acting. Accordingly, this Storyline included foremost the school subjects Visual Art and Biology, but also Swedish. This encompassed biological content knowledge about plants, in specific trees. Working with visual art was both a way of experiential learning in the environment of a forest, and a way to develop artistic skills. Fantasising and aesthetic learning processes was intertwined with subject knowledge. Generally, Storyline includes characters who will encounter challenges they need to solve. In this Storyline, the students were turned into the characters of trees. The created characters have feelings about everything that occurs to affect their lives in the fictive story. This enables an affective learning opportunity which emphasizes sensory experiences and emotional connection with nature (see e.g. Gurewitz, 2000) which in turn is crucial to engage pupils – and others – in environmental concerns.

Affective approaches to environmental education are often influenced by Cobb's texts (1959, 1977) about children's experiences of nature. In these texts, the importance of the aesthetic qualities of nature is highlighted: "The child's ecological sense of continuity with nature is not what is generally known as mystical. It is, I believe, basically aesthetic and infused with joy in the power to know and to be" (Cobb, 1977, p. 23). Cobb's writing goes beyond the realms of romanticism and visions of the child being at one with nature (Gurewitz, 2000). The teachers in this study seek to combine affective and scientific learning.

A one-day Storyline structured around tree episodes

The teaching team conducted a one-day pilot study in order to try out photo-elicitation, a visual method using photos to elicit views, narratives, personal meanings and values (Collier, 1987; Lapenta, 2011). The teachers decided that photo-elicitation was an appropriate method that could attract students' attention and that the students had most likely already had experience of using smart phones and of taking "selfies". The teachers also wanted to prepare and try out key questions. The role of key questions is essential in a Storyline (Omand, 2017). Pupils are encouraged to reflect, explore, elucidate and to take a stance. The teacher may, in teaching situations, notice the individual as well as the collective current level of knowledge regarding a phenomenon, a subject and other issues connected to the key question. Additionally, pupils' pre-understandings, personal views and biases can be exposed and discussed, and thus pupils are given the opportunity to rethink and change their opinions. Hence, Storyline stimulates learning through interaction. As mentioned earlier, the Storyline approach combines learning theories such as constructivism and social learning theories. This implies that learning is both individual and collective. Falkenberg (2006) explicates the Storyline learning process as a subjective and active process that takes place in a social and meaningful context. She stresses that reflective learning is connected to affective learning and can be facilitated by pleasure and desire in a motivating atmosphere. Photo-elicitation was presumed to be an affective learning method.
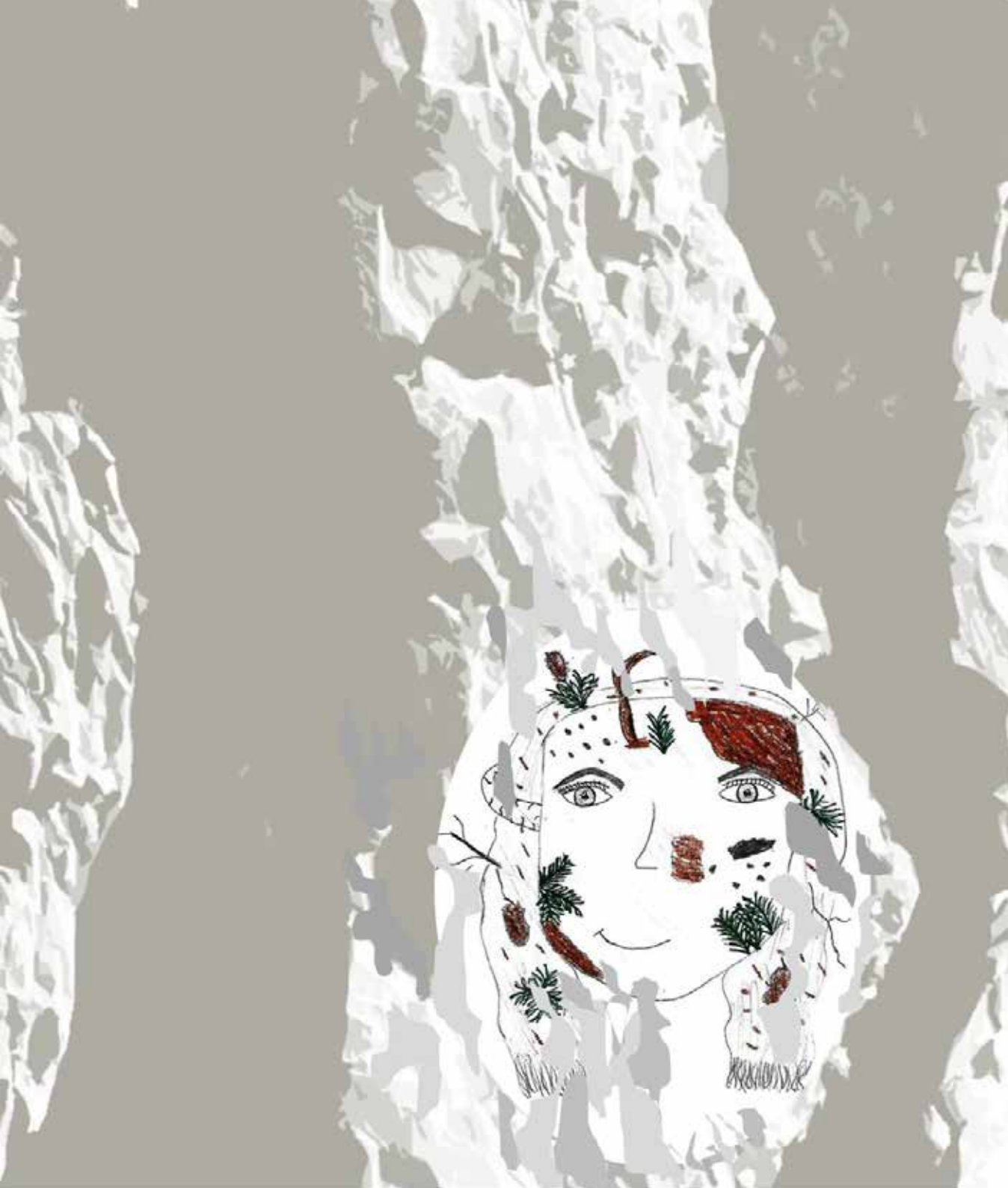
Vignette one: "A tree".
To pass through the doorway into the classroom, all pupils had to walk through a drapery made to create an atmosphere of an imaginary forest. Strips of fabrics in various green colours hung together with rustling wrapping tissues, yarn, lace and pearls. In this way, the pupils could understand that something unusual was going to happen. Once inside the classroom, they were greeted by birdsong from hidden speakers accompanied by the sound of a rippling stream and the whisper of wind playing in the treetops. The teacher displayed a picture of a forest on the wall and asked: What can you see here?

- Forest.
- What is a forest?
- Many trees standing close to each other.
- And bushes, too.
- In a large area.

To evoke the pupils' attention and interest, the outset of a Storyline is crucial (Bell et al., 2006). The teacher in this study is aware of that, which is shown in the way she integrates various senses through the episode, described in the following.

The teacher leads the discussion further and talks with the pupils about who lives in a forest, what a forest entails and how to behave in the forest according to the Swedish Legal Right of Public Access (Naturvårdsverket.se). Then it is time for collaborative writing using a four-columned piece of paper, worked on in pairs. Each pupil writes the first two columns by themselves, then swaps the piece of paper with another student and writes the third column, swaps back again and answers the classmate's comments in the fourth column.

- Close your eyes, the teacher says, envision a tree in the forest. What kind of tree is it and how does it look? Where does it live? Smell the scents of the surroundings. What can you hear? How does it feel?

Right of Public Access

In Sweden anyone have access to the natural environments such as forests, lakes, rivers and mountains. This right includes e.g. camping, picking flowers, berries, mushrooms and to go swimming, boating and paddling. The right also entails accountability to take care of nature and the wildlife.

An Example of collaborating writing

1. The birds are warbling. I hear rustle of leafs and animals wandering about. The smell is flowery and moist. I feel the warm air and the solid coat of the tree. It feels pleasant. The grass is green and there are many colourful flowers in the grass. I scent freshly cut grass.
2. The tree-trunk holds up the tree-crown. Leafs are clothing the tree. It needs water and sunlight. Take away one part and it won't function, like the bark which protects the tree or the roots that spread the nutrition further up.
3. I agree with all that you say! Did you think of the tree giving nourishment to others?
4. Perhaps to animals and flowers and other plants. To the grass and to humans.

The teacher-team chose Storyline because of its learner-centred approach and explorative methods (Harkness, 2006). An articulated aim was to open pupils' eyes to plants' inherent value by creating relationships with trees and by discovering aesthetic qualities of plants. This first episode contributes to "pushing" the pupils in this direction by asking them to use their senses while describing their imaginary tree. Aesthetics is here influenced by art-based environmental education, which implies that aesthetic activities energize and invigorate sensory experiences of natural environments. Art may lead to knowledge based on emotional and affective involvements (Mantere, 1995). Such sensitive, grounded knowledge could promote relationships with plants.

Vignette two: "In the forest".

Now the teacher is telling a story about dryads, i.e. wood nymphs. The next assignment is to go out in the woods, find a tree to identify with, become a dryad and finally to be photographed together with the chosen tree. Expressing oneself through images may have an impact on the understanding of the expressed phenomenon (Eriksson, 2009; Harper, 2002). This is deliberately used here through the process of identifying with a tree, finding three characteristics and positioning oneself together with a chosen tree.

We walk together into the woods opposite the school. The pupils are divided into groups of three and each group is instructed to go in a certain direction by the teacher. The groups are told to help each other to find appropriate trees for each pupil.

Here, pupils are looking for kinship, which according to previous research on human-nature relationship, is important in engaging pupils' empathy for plants and more-than-humans (Olivos et al., 2011; Mayer & McPherson Frantz, 2004; Balding & Williams, 2016). I therefore suggest that this approach could also include discussions of otherness and the more-than-human-world and how to interact in a respectful way (Häggström, 2017).

Theories about aesthetic learning processes stress that knowledge develops through an individual's senses (Austring & Sørensen, 2006). It is also highlighted that learners need to embrace facts and information, not just memorize it (Marner & Örtegren, 2003). In this study, this is ensured through creativity, reflection and embodiment and by meeting pupils' need for identification (Ziehe, 1982). Through involving emotions and direct meetings with trees, a deep knowledge can be activated. Direct meetings with nature are, according to Wilson (2011), an effective way to engage pupils with nature. This episode has a scaffolding function, i.e. the activity helps the pupils to acquire a sense of belonging and hence it promotes the idea of inclusion. Aesthetic approaches, such as those used in this study (visual arts, drama and storytelling) have been demonstrated to be an important way to facilitate affective knowledge, as it develops emotional connections to place (Dungey, 1989; Snow, 1991). Such connections are crucial for developing a sense of place and hence a sense of belonging. In turn, a sense of belonging to the natural environment may function as a precursor to sustainable thinking and acting (Blanchet-Cohen, 2008). In addition, aesthetic work has been recognized to be fruitful with regard to creative problem-solving, self-reflecting and critical thinking, all of which are needed for making a sustainable world now and in the future (Inwood, 2010).

Vignette three: "Me and my tree".
Back in the classroom, it is time to create a presentation including the photo of "me and my tree" together with three qualities or characteristics.

It gets quite energetic when the pupils prepare their presentations. It looks like they are excited and anxious at the same time; it is scary having to present in front of the others and it is difficult to come up with common features with a tree.
- If you can't think of three shared things, it will be fine anyway, the teacher declares.
Examples of common characteristics:
- Me and my birch – we need each other.
- Me and my tree are both rather tall and a bit odd.
- Quirky, happy and handsome.

According to Ballantyne and Packer (2006), the best learning opportunities to facilitate environmentally informed and active citizens are obtained when classroom learning strategies are integrated with the natural environment, like for instance forests or a city park. This is something the teacher in this study has planned for. She started in the classroom, supervising all steps in the classroom, went into the forest and came back to the classroom again. She made the activities personally relevant, bringing the local context of the nearby forest into the pupils' lives, letting them explore and experience the surroundings. This is a way to develop a sense of place and a sense of wonder, which according to Athman and Monroe (2001), may connect pupils to the environment which in turn might develop their action competence. This is essential for emotional response and responsibility and, in the long run, for engaging in environmental issues as adults. In order to empower pupils, it is crucial to encourage people "to make their own decisions about problems and critically evaluate the opinions of others and by providing opportunities for people to apply action skills successfully" (ibid., p. 46).

In the light of the Anthropocene, it is important to provide an optimistic faith in the future in order to meet pupils' belief in their ability to make a difference (Blanchet-Cohen, 2008; Wals, 2015). The approach of affective education emphasizes the importance of sensory experience and emotional connection with nature (Gurewitz, 2000). The assumption is that emotional values guide our actions concerning environmental issues. Getting to know a tree in the way pupils do in this study may possibly evoke distinctive feelings that are unlike other approaches to learning about trees. This art-based approach may also lead to a learning process which deeply engages pupils to achieve not only knowledge of facts, but changes in attitude, through the experience and learning process (Christie, Carey, Robertson & Grainger, 2015). This requires time for critical thinking, the opportunity to share the learning process with other pupils and to act in harmony with the new experiences (Howie & Bagnall, 2013), that is, to act in accordance with any feelings that have affected the pupils in one way or another. In this study, the teacher's intention was to make a change from plant blindness to plant awareness. The different episodes stimulated discussions that could possibly contribute to such awareness.

Concluding thoughts

A one-day Storyline does not give enough evidence to act in a certain way as a teacher. However, it was not the intention to make an evidence-based study, but to depict this specific teaching and learning situation and how to relate it to art-based and affective learning. Instead, the main argument here is that student-centered approaches that include experiential learning through aesthetic pedagogical work, like Storyline, have the potential to enhance pupils' interests in the nearby natural environment.

The role of working with art-based environmental education in this study is manifold; it recognizes the sensory experiences as knowledge, it welcomes and values the affective and subjective involvements, it encourages identity work and it entangles the surrounding world with the life-worlds of pupils. In addition, work in visual arts with aesthetic activities has the ability to engage in existential concerns along with pleasurable experiences, which is the exceptional feature of art, I would contend. According to Noddings (2006), school education could give challenging and demanding questions a greater recognition; questions that raises emotions and encourages pupils to questioning themselves. Ziehe (1982) reason similarly submitting that pupils need to be challenged in order to look outside their life-worlds with curiosity and interest in the unknown. Aesthetic learning processes might be a proper starting-point for such challenges, Ziehe claims.

In respond to the demand for a comprehensive and more hopeful research (Lövbrand et al., 2015; O'Brien and Barnett, 2013), this study reveals a teaching and learning practice which has great potential to encourage pupils to reason differently about trees, forests and other natural environments. Through continuing work, based on the approach the teacher in this study utilizes, a positive view of the future may be feasible, despite the problems created by human behaviour in the Anthropocene. The unbearable may thus be bearable.

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18

From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions

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Abstract

This visual paper discusses students different processes in a project about sustainable site-specific design, carried out with students in a second-year module in a visual arts teacher BA course at a University in southern Sweden. As a basis a selection from presentations, reception-calls and interviews are used. The purpose of the project was to problematize different ways of organizing teaching in Art as a school subject but also using visual arts methods to organize cross-discipline education. During the project the students was invited to consider the concepts of their work from documentation, absraction, transforming, synthesising and reception-calls to a sustainable site-specific design proposal. What does the possibilities mean and what are the limits for the process, working with different tasks and materials? Maybe some students will be inspired to take risks and be curious of the unexpected together with pupils and collegaues in their future.

Keywords: art-based education, cross-discipline education, risk--taking, site-specific design, visual arts education, teacher education

Impacts in a visual process, from a non-site to a sustainable design proposal (Figure 1 a-h).

Figure 1 a-h: Illustration of the process from non-site to sustainable design proposal, collected from photo-documentation of a student.

Introduction

This article paper discusses students' different processes in a project about sustainable site-specific design, carried out with students in a second-year module, in a visual arts teacher BA course at a university in southern Sweden. A site-specific design means that the design proposal is based on a specific location. This site-specific design is a project where the students choose a forgotten place with no purpose, a "none-site". Here with the purpose of giving a forgotten place, "non-site", a new feature. The task with the chosen "non-site" is examined through visual ethnographic inspired documentations and a concept with sketching processes in different materials. The last step, the end result in this site-specific design project, is a model of a design proposal with aspects from science, social or economic sustainability, as through digital imaging is reproduced on the non-site.

The purpose of the project was to problematize different ways of organizing teaching in visual arts as a school subject, but also to use visual arts methods to organize cross-discipline education. During the project the students were invited to consider the concepts of their work from documentation, abstraction, transforming, synthesizing and reception-calls to a sustainable site-specific design proposal. Some of the questions that were posed to the students were: What does possibilities mean in teacher education? What are the limits for the educational process, working with different tasks and materials? The purpose of the project was that the students would be inspired to take risks and be curious of the unexpected as a part of working with visual arts, together with pupils

and colleagues in their future. In the article results are presented examples of students' work with site-specific art within teacher education together with the higher art educator's reflections. As a basis – to exemplify the teaching – a selection from presentations, reception-calls and interviews are used.

A design project including risk-taking as a pedagogic concept

The unexpected, risk-taking, creative action and challenging reception analysis are core pedagogic concepts in a second-year module at the described visual arts teacher BA course. In this visual paper, I will discuss the pedagogic design, as well as show the results of the work in the course by showing the learning process of three second-year visual arts teacher students. In this course the second-year module students make an individual three-dimensional model-sketch, inspired by work with visual ethnographic documentation. The aim is to achieve an idea to sustainable design in the last step of the design-project, challenged by a transformation process in different materials and techniques. During the process, students challenge each other by recurring oral reception analysis of each other's works, with a social constructivist approach and semiotic analysis, inspired of Stuart Hall in *Representation: Cultural Representations and Signifying Practices* (2003).

The pedagogic design of this project is based on the interweaving of theory and practice, in accordance to the Swedish *National Curriculum Läroplan för förskoleklassen, grundskolan och*

fritidshemmet (Lgr11). The idea is that the students should develop knowledge in, about, and through images, through problematizing the design of teaching inspired by Lois Hetland´s *Studio thinking 2: The real benefits of visual arts education* (2013) and by Gert Biesta in *The beautiful risk of education* (2014).

This visual paper is mainly based on visual selections of three students' design processes, collected from their digital presentations of their entire work, but also reception-calls and interviews. In the pictures the students show their ideas and design processes during the work with three different materials. They also weave in aspects from science, the social and economic fields, creating a site-specific sustainable design in the last step. The entire work is documented with photographs and through reflections in a personal process diary, serving as a base for their final digital presentation.

The starting point is a self-selected place, a non-site, an in-between space of seemingly no importance. The students are supposed to perform a visual ethnographic documentation and collecting material before and during an individual multi-step sketching-process in different three-dimensional materials. The creation of ideas changed during their sketching-processes, influenced by forms, contents, materials and techniques. The expressions in each material are based on each material's conditions and limits. The shifts of material and instructions had a purpose to challenge the idea processes by the students, as Pirjo Birjenstam discusses in *Creative Action on the Birth of Ideas* (2000).

The assignment's first four steps, starts with teacher-led tasks, followed-up with student-led oral reception meetings, where the students are analysing the results and processes from each step: a) ethnographically-inspired collection of material in the "non-site"; b) abstraction in the carton; c) transformation of the work in carton to clay; and, d) synthesis of selected parts of the entire process in metal wire. The fifth part is about going back to the non-place to do various sketches with purpose to generate ideas from all parts of their process, now with the task to work out a sustainable site-specific design proposal combined with studying literature and choosing the appropriate material for the purpose. The recurring reception calls are thus used as a didactic tool, with the purpose of seeing their work through the eyes of others, starting with denotative description and then followed-up with discussions on a connotative level to inspire, support and challenge each other.

Three students different "non-sites"

In this case a "non-site" is a kind of site on the margin, a place that is partially abandoned or left -over. The pictures below represent three quite different places, chosen by the students. The picture of Non-site 1 (Figure 2) is a roundabout, mostly used by bikes. It is a place where the student played as a child, and still often passes without taking any attention. The picture of Non-site 2 (Figure 3) shows a big empty area at the first look. The act looking for a "non-site" led the student here. The third picture shows Non-site 3 (Figure 4), a non-place among the houses right were the student lives. It was interesting to see the differences between the student's processes. The first student chose a place from her childhood, and knew directly which place she should choose. The second student found the non-site place through searching for a non-place, and the third student challenged himself to find it in the neighbourhood where he lives. The processes are collected from the three student's documentations and illustrates by photographs below.

Figure 2: Non-site 1, A roudabout

Figure 3: Non-site 2 , A big desolated area

Figure 4: Non-site 3, A building in stone

Documentation

The students collected different materials, as three-dimensional materials (stones, plant parts etc.), and they documented their processes with photographs, by doing sketches, frottages to catch textures, took colour samples from the environment and made notes about mood, timing, sound and their own reflections. First, we follow the processes of the student who worked with Non-site 1, and then we follow the impacts from the two students who worked with Non-site 2 and Non-site 3.

Abstraction in cardboard

The material carton was selected because it is a material with qualities useful for elaborating simple forms that can help the students to take a step from the concrete reality to abstraction of form. The abstraction is based on collected material and the students worked with abstraction of shapes, patterns, rhythms, movements, colours etc. from their non-sites.

Non-site 1

In the photos (Figure 6 a-c), which represents the process in cardboard, with the square shape from the branches in the pictures below (Figure 5 a-c) as starting point.

Figure 6 a-c: Non-site 1. Process with abstraction in cardboard.

Reception-calls

Student-led reception-calls were held in groups of 5-6 persons after the first five steps of the sketching-process. This model, where each student's work was discussed one work at time, the discussion starting on a denotative and connotative level, where the students mainly were listening to the others reflections. The works were inspired by social semiotic theory, which was well- known for the students. Following these formative group responses, the next step was an introduction of a new task and new material, presented by me as visual arts teacher educator.

Non-site 1

The student group discussed the forms and structure of the cardboard but also the form of the rectangle. They first notified the work from a denotative level and then they talked about what could be made visible through this act. They also discussed the meaning of the material and what the choice of material does for the process and the expression of the sculpture.

Transformation in clay

The work begins after the reception of the abstraction process in cardboard and introduction of the material clay. The abstraction should be transformed to clay, also a compact material, but in opposite to carton it is smooth with a plasticity useful for modelling of both simple forms and details, depending on which clay the student

Figure 5 a-c: Non-site 1, collected material: photo, scetches and notes

chooses as well as the grain of chamotte. The students had the options to choose to use white or red burning-clay.

Some of the questions that challenged the students in this phase of the work were: What happens when you change material? What is the resistance and which are the opportunities? What does the choice of material mean to the communication of the result?

Non-site 1

In Figure 6 a-c the materiality and structure from cardboard is used and processed in clay. I chose materials for the task because of their conditions. Cardboard has qualities supporting simple forms and thereby suitable for abstraction. For the transformation from cardboard I chose to offer clay to the students, which in opposite to the material cardboard is easy to form in all sorts of shapes, with the purpose to challenge the students in their sketching processes in three-dimensional materials.

In Figure 7 a-d we can see how the round shapes from the last picture in Figure 6 a-c takes over during the process. The student also switches from using white to using brown clay. During the reception-call the students focused on the two sorts of clay and noted what the differences in composure made with the expression.

The denotative part also pointed on the pattern on the outside of the tree sculptures, and also the circular forms like the annual rings of the tree. The connotations went from a female gender in the white-burning clay to Mother Nature in the tree sculpture in brown clay. This showed to be quite in line with the student's own thoughts.

Figure 7 a-d: Non-site 1. Process with transformation in clay.

Synthesis

The third part of the project was to create a synthesis of the whole work, through sketches, images, in metal thread and so forth. This started after the transformation in clay and continued with an introduction of the material metal wire. This material was new for many of the students and was supposed make the students to think in new directions. The metal wire has totally other properties than clay. The clay is compact and smooth, while the metal wire challenges through giving resistance and through its qualities for three-dimensional line sketching and to create open, transparent forms. It gives resistance while it is tough to bend, and different techniques and tools were needed. This can be seen as a fusion of processes and productions so far.

Non-site 1

The student has returned to the square shape from the branches (Figure 5 a-c) and the abstraction in cardboard (Figure 6 a-c). We can see the synthesis of those square shapes and the round forms in clay (Figure 7 a-d). In the work the red-brown wire in copper dominate, but is combined with a thinner thread in steal.

In the reception-calls the students compared their works with the earlier sculptures and recognized a lot of forms and patterns, as the annual rings and the diagonal rectangle. But they also talked about the playfulness in the wiry shapes in metal wires in relation to the degree of abstraction.
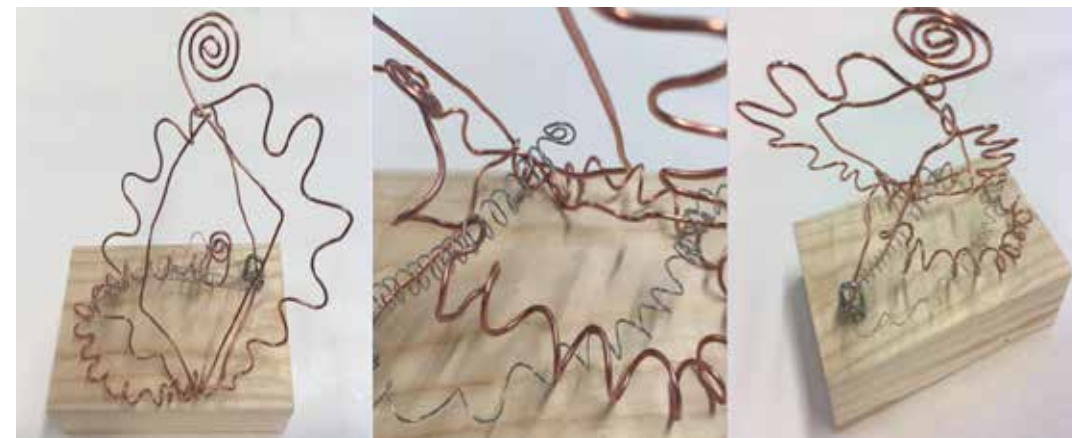
Figure 8 a-c: Non-site 1. Process with transformation in clay.

Sustainable site-specific design proposal

The sketches and ideas from all parts of the process works out to a sustainable site-specific design proposal with some aspects on natural resources, social and economic aspects, where documentations, sketching's, receptions and reflections from the process-diary, materials and techniques can be used in the process with the design proposal.

Non-site 1

This student's sustainable proposal, an organised place for children in the same roundabout with tree where she played as a child, has social aspects. The brown colours, square and round forms is visible in this three-dimensional construction, mostly in cardboard (Figure 9 a-d). The student tells that all the steps together led to the final product, but the process through the different steps was more important than the result.

Figure 9 a-d: Non-site 1. Sustainable site-specific design proposal.

This student said after the project that the reception-calls were important for her by receiving the others look at her work, both through their describing of it in a denotative level, and discussing their connotative interpretations. The reception-calls did not give her new concrete ideas, but made her see her work in new ways and encouraged her to continue challenging herself. She estimated both giving responses to others and receiving feedback under the reception-calls.

Non-Site 2, a big desolated area

From documentation to abstraction

This study focuses mainly on ethnographic documentation but also on the possibilities and limitations of different materials as challenge. In this work we meet, through the project of the student, a big desolated area in a place called *Lerbäcksro*. The documentation took place at several sessions and includes a lot of visual representations as photos, sketches, frottage, but also sounds and notes. Despite the first sight of a big empty place the student's ethnographically inspired studies with a very nuanced material made us who attended at her presentation to really experience the place (Figure 10 a-b, 11 a-b, 12 a-b).

Figure 10 a:Photo-documentations with the notes "Shadows in the dusk" and "Rustling in the dark".

Figure 10 b: Sketches from the non-place with the notes "A forgotten place in the block of the sugar mill", "Slow dropping feathers and flapping birds in the old leaves", "Well-known woolly tails jumping in the brushwood" and "Traces from a tractor has damaged and striated the ground"

"Shadows in the dusk"
                    "Rustling in the dark"

"A forgotten place in the block of the sugar mill"
"Slow droping feathers and flaping birds in the old leaves"
"Wellknown wolly tails jumping in the brushwood"
"Traces from a tractor has damaged and astriated the ground"

Figure 11 a-b: Photo-documentations of water-ponds and temperature.

Waterponds   **Temperature**
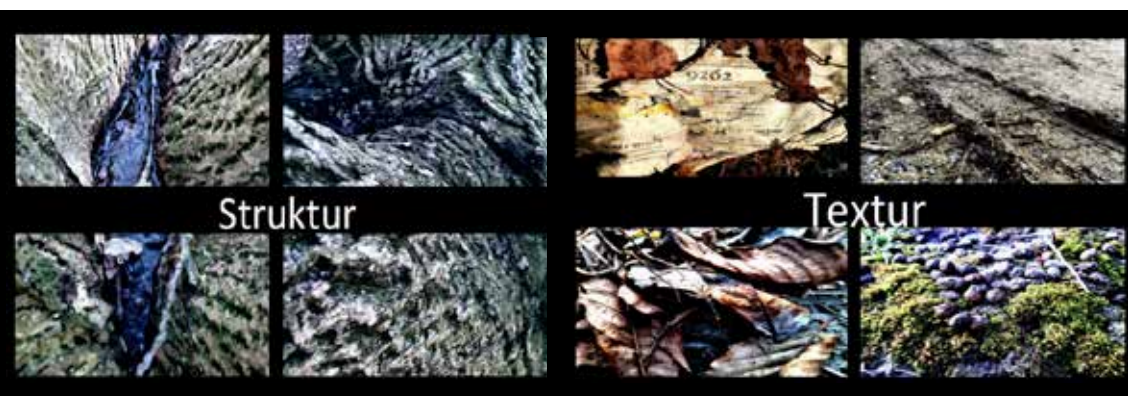
Figure 12 a-b: Photo-documentations of structure and texture.

Structure   **Texture**
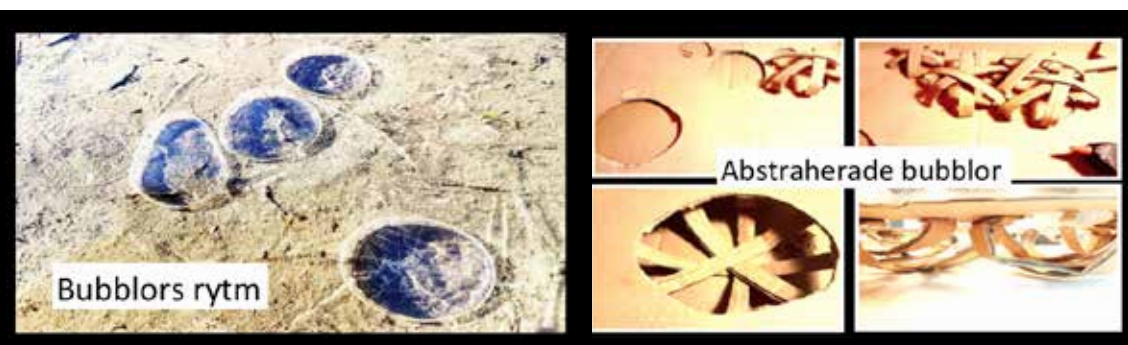
Figure 13 a-b: Photo-documentations of "bubbles rhythm" and the students working process with "abstracted bubbles".

"Bubbles rythm"   **"Abstracted bubbles"**

The bubbles rhythm, found in the ice, became important in the whole work with start in the abstraction in cardboard. The student was testing and re-testing the resistance in the material and in this way challenged her to new limits.

The reception-calls of her work were mostly about form and the contradictory process of doing them in the material cardboard. The student also brought some photos from the non-site and sketches with written words as "bubbles rhythm" (Figure 13 a-b). This led the discussions in a more definite direction. During the denotative part of the analysis, the other students discussed such as the round forms of frozen bubbles. In a later conversation this student confirms that the reception-calls were important because they gave her courage to continue despite her uncertainty if she was on the right way. She reflected over the reception-calls' different meanings for the students in the group. She mentioned that they had contributed to new ideas for some students who had been stuck. She was always very supportive and active in both the denotative and connotative parts about other students' work with purpose to help them finding it meaningful to continue with the project.

Transformation, synthesis and Sustainable site-specific design proposal

The forms from the cardboard transforms in clay. The plasticity of the clay together with the feeling under the forming act resulted in a more soft and round expression. In the synthesis the contours of the work in clay became sketches in metal wires (Figure 14 a-b). The sustainable result was a meeting-place, modelled in clay with focus on social aspects (Figure 15).

Figure 14 a: Clay

Figure 15: Non-site 2. Sustainable result

Figure 14 b: Metal-wire

Figure 16 a-g: Visual ethnographic documentations.

After this phase a small square with checked mesh took the whole attention. It is visible in the first picture in Figure 16 a-g. The square is partly covered with withered leaves and framed by grey stones.

Figure 17 a-c: Process with abstraction.
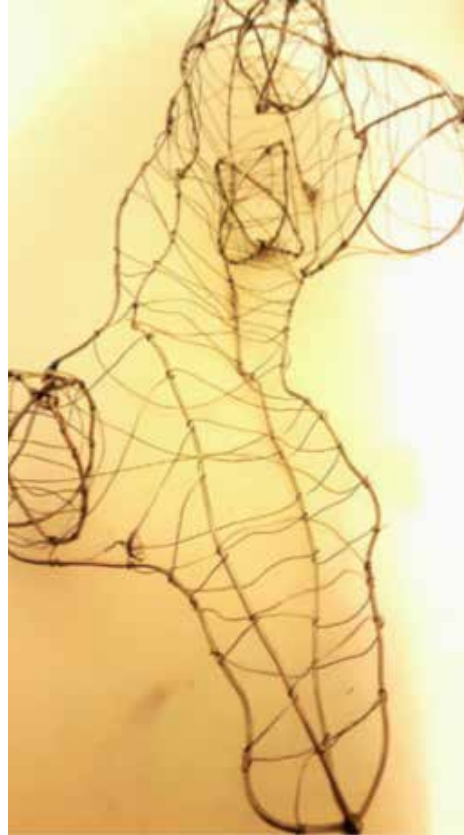
Non-Site 3, a building in stone

A selection of documentation
This is a small place in between the villas in the residential area where the student lives. This student made sketches, frottage and notes, but the presentation also shows collected artefacts as earth, plants and so forth, even used to paint colours on paper. The challenge in this case was for the student to find a non-site in the neighbourhood. The search resulted in him choosing a small and old forgotten building in stone.

Abstraction of a small square
Here we can follow the process through the work in cardboard. The student struggled with not being too detailed and imaging with the work of abstraction. At last, the student chose to paint it (Figure 17 a-c).

Documentation of processes in clay and metal-wire
In the next steps, the handicraft and the concrete process working with the different tasks and material shows in a lot of photo-documentations. This student had good knowledge of working in clay since before (Figure 18 a-g).

Under the reception-calls of the abstraction in cardboard and the transformation in clay was the model of the reception-calls were these strictly followed. Forms, structure, patterns and colours were the focus. Then followed the connotative discussions with all interpretations. The student found it interesting to hear about the calls about the unusual structure on the abstract cube in cardboard, the nature-inspired colours, and the fact that it had room inside possible to look into, but with a form was locked. The sculpture in clay led the calls about the oval form, and the rectangle formed pieces placed in different directions. The other students said it looked like an upside down turned bowl and one mentioned a hedgehog.

Figure 18 a-g: Process in transformation from cardboard to clay.

The synthesis in metal wire combines the dense pattern from above in a heart with a square form.

Here the reception-calls focused on the pattern and the colour of the heart. The students compared the dense pattern of the clay, the cube in cardboard, which led back to the first pictures of the building of grey rectangle-formed stones and a small square recessed in a cubist hole in the wall. The student was used to work in design-processes and it was impossible to clear out the meaning this reception-calls had for the processes in this case.
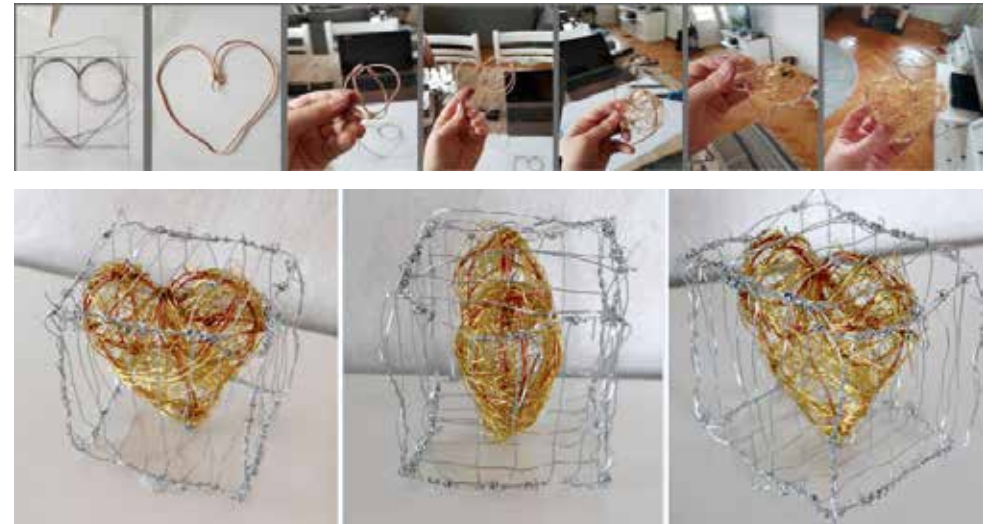
Figure 19 a-j: Synthesis in metal wire.

A sustainable design proposal with aspects on natural resources
The form of a heart from sketching's under the documentation phase of the building from above, which returned in a concrete way in the synthesis in metal-wire, and became the form of the end result (Figure 19 a-j). Also, the rooms in the building, in front of the square in the documentation found in different ways from cardboard, clay and metal-wire, to the end result. Furthermore, the natural colours from plants in the non - site, were used in the cardboard sculpture and nature resources and plants is what this design proposal is about.

This work has a focus on science-based sustainability, where people were offered a large greenhouse with a good climate for

locally produced crops. The student's purpose was definitely to influence people, by the fact that a greenhouse situated in the immediate area reminds and increases motivation for growing locally produced vegetables (Figures 20 and 21 a-b).
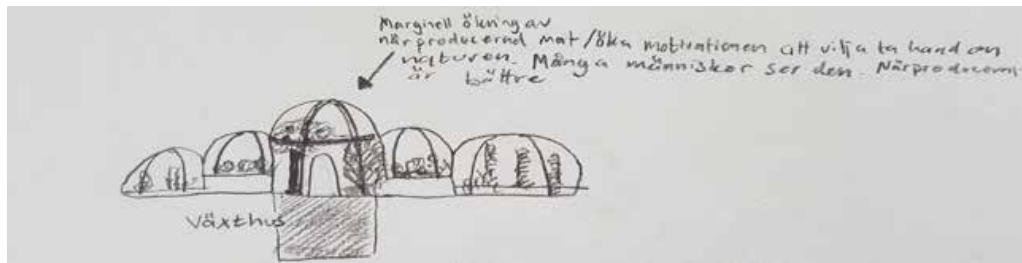
Figure 20: Sketch with the notes "Greenhouse", "Marginal increase in local produce/increase motivation to take care of nature", "Many people see it", "Local production is better".

Figure 21 a-b: Non-site 3. Sustainable site-specific design proposal.

Discussion
In this project, we strived to give the students insights into the role of the uncertain in artistic processes, and challenge them by the unexpected to experience the potential of uncertainty for visual processes. This project is working with one part at a time not supposed to know the next step, in opposite to the students' earlier experiences of convergent teaching traditions. In the beginning, questions based on uncertainty for assignments and expectations were asked and examples from former students' exploratory image work were requested. Already after the first part the questions ended and it seemed that they let go and entered in the visual processes. In the design of the teaching the recurring reception-calls contributed to structural support. Even though the reception-calls were not mandatory, all students participated every time.

In this visual paper presenting impacts from some students' quite different processes based on their presentations, reception-calls and interviews, shows that prior knowledge in image-theory practising reception-calls, materials and techniques turned out to be important. Before this project the students had tested different models leading and participating in reception-calls, inspired by Semiotic Image Analysis from *Representation: Cultural Representations and Signifying Practices* (2003) by Stuart Hall. These calls are based on what you have the ability to see at a denotative level and how you interpret it together with others on a connotative level. The students had in earlier course used a model inspired by semiotic analysis where one student at time shows their "picture" and the other students first makes a detailed denotative description of the picture and what they find special interesting according to for example forms, patterns and colours. After that they continued with a connotative call, a discussion of the "picture" where the student who had made it just listened and noticed the call. In the end the student who had made the picture tells what her/he found special interesting with the call and if it showed on some new perspective in. According to the students the reception-calls were important experiences and without them they felt something was missing in their visual processes and results.

The project had a quite structured form with a time-schedule for all elements, as introductions of tasks, materials, reception-calls and the digital and analogue closing presentation of the individual visual processes, transformed into a sustainable site-specific design proposal. Nevertheless, the project turned out to contain a variety of choices that were dependent on the individual. Some of the students had a clear focus on the final assessment, while others had a focus on how far one can stretch the conditions of a material. They wanted to challenge themselves working with ethnographically inspired documentation, trying the meaning of the possibilities of the materials and their limitations, with an aim to change the function of a non-site. In one case the aim was also to influence people to take care of nature and buy locally produced vegetables. All the students' works, represented in this paper, are succeeded well with the aim

of their projects – but in different ways. They were inspired by different elements during the project and found different ways to challenge themselves. Some students in the course talked about an insecure feeling of not knowing exactly what was expected from them, as they were used to know the expectations. Most students said that they appreciated the project, but the reception-calls were necessary to give courage to continue, meet new challenges and use ideas from others.

In many schools that I have visited as an art educator, they have had a lack of interdisciplinary work in the school-subject visual arts in the use of visual methods. One purpose of the described project work was to problematize different ways of organizing divergent teaching, inspired by visual arts methods including organisation of classrooms in and outside the school, as discussed by Lois Hetland in *Studio thinking 2 The real benefits of visual arts education*. This project led the students to discuss possibilities to initiate interdisciplinary work with teachers in for instance science and social subjects. The main purpose was that the students, through their own experiences of uncertainty and the unexpected, should develop the potential of these aspects in visual processes and inspire them to take risks, as Biesta discusses in: *The beautiful risk of education*. Hopefully, the students will become risk-taking and curious, and use the unexpected as a method together with pupils and colleagues in their future.

Photos: Niclas Gustavsson, Emma Tonning och Linda Värmenhed.

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SCHOOL PROJECT

Notes on Lifting Art, a Creative School Project Focused on Strengthening the Arts Curriculum in Secondary School

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Abstract

The Swedish government has invested in funding for Creative schools (Sw. Skapande skola), where schools can apply for funding to be used for hiring professional artists as teachers in workshops involving the students. The visual essay provides insight in to the Swedish system for introducing art in schools. The project in the essay is made in secondary school and the article focuses on the lessons learned in the first year of a three-year-project called "Lifting art", in which two artists collaborate with 9th grade student in creating artworks for their own schoolyard. The project aims at making possible for students to explore and interact with their own surroundings in a concrete way. Notes on lifting art gives a humorous look at the process from the perspective of the resident art teacher, who is also responsible for the school's cultural programs. The result show how the students collaborated with the artists in making an artwork for the school yard.

Keywords: artists in schools, art project, art teaching, collaboration, secondary school, site-specific art, school yard

If you were to visit Petrus Magni elementary school in in September last year, chances are you would already have forgotten it by now. The nondescript school complex, which includes four one storey buildings and an auditorium, has a vague hint of late sixties functionalism. Yellow bricks, concrete schoolyard.

If it was your lucky day, perhaps you took a detour through the auditorium, with its intricate and truly beautiful ceiling, designed by architect Magnus Ahlgren. A bold hidden gem inside a whisper of a building. However, you probably would have walked past the school entrance toward the centre of the schoolyard, marked by a flagpole and an empty base for a sculpture no longer present. Gottfrid Larsson's heavy piece, depicting a hard-working woman during harvest, has been moved to the city castle. Probably for the best since summer tourists rarely would stumble upon it otherwise. However, although not yet visible, the students attending this school have already gone to work, transforming their own schoolyard artistically.

The project for renewing and "artifying" the schoolyard of Petrus Magni School was made possible thanks to a state sponsored program inspired by the Norwegian program for promoting the arts in school, called *Skolesekken*. The Swedish version, Creative school (*Skapande skola*), let schools apply for funding to be used for hiring professional artists as teachers in workshops involving the students. Funds can be applied based on the number of pupils or to enable larger projects over a maximum of three years. "Lifting art" at Petrus Magni is an example of such a project. As the school´s art teacher and head of the school culture group I have had the great privilege of managing its first year.

Image 2: Outside the school cafeteria

Image 3: Entering the schoolyard

Lifting art is a wordplay aiming at several number of "boosts", including lifting math, lifting language and lifting IT, carried out by the National School Agency for Education (Skolverket) in the last years of turmoil in the Swedish school system caused by sinking results in PISA-studies[1]. Without reducing those efforts, what Petrus Magni needed, in my humble opinion, was a boost of the outdoor environment. Local surveys showed that most students only use the schoolyard to get between classes. There is little incentive to be active and limited availability to hang out and relax during recess. The students described the area as being empty and dull. To remedy this, the school culture group contacted the Malmö-based artists Nils Petter Löfstedt and Erik Vestman. The two are well merited within a variety of art disciplines. They have also worked previously with children on collaborative site-specific art projects in Malmö.[2] Together we worked out a plan for involving ninth grade students in reshaping their own schoolyard, while also getting a deeper understanding of public art and the artistic process.

An application was sent to the Swedish Arts Council (Kulturrådet) in February 2017 and by April we were granted about 100 000 SEK, the equivalent of 10 000 euros. It was enough to hire Erik and Nils Petter for a month and cover the costs for the material. The finished works needs to be of good quality to endure the varying grades of weather-based misery that is collectively known as the Swedish winter. Early fall 2017 marked the official beginning of the project, kicking off with a three-day workshop with all ninth-grade students, each class getting a full day of work. Every morning began with an exploration of the outdoor environment together with the artists, equipped with paper, pens and cameras. The groups were encouraged to stay and carefully explore if they found a space they could potentially transform artistically.

Image 4: First day of the project, exploring the environment

Image 5: First day of the project, exploring the environment

1. Sweden's results have been falling for several years, but the study from 2015 showed a relative improvement in all tested areas. For more info in Swedish, see https://www.skolverket.se/statistik-och-utvardering/internationella-studier/pisa

2. See webpage for more info. http://erikochnilspetter.se/

The next step was planning and sketching drafts for an artistic expression in a part of the school yard of the students own choosing. The first three days resulted in 20 more or less thought through concepts with great variation in terms of size and ambition, from tiny stencil paintings to fountains and areas for hanging out with shelter from the rain. It was now up to Erik and Nils Petter to select which ideas could be possible to realise within the budget and time limits. You can see a selection of sketches on the next spread. The final selections reflected both the student's creativity and the artist's experience. For example, although compelling, the water fountain featuring a tractor, symbolizing Vadstena rural heritage, was assessed as too technically advanced. The large eagle holding the world, or the large ship called PM for Petrus Magni, would surely have eaten up the whole budget for lifting art. The idea of expanding the school cafeteria, with an outside area for chilling out, using umbrellas as a roof, however, was adopted almost exactly according to the sketch. Perhaps the most congenial idea came from a young male student, randomly scribbling on his paper. The phrase "It´s my big day" became kind of an inside motto for the project. It was turned into a billboard and later put up as the very last piece mounted.

Image 7: First day of the project, creating sketches for the workshop

Image 6: First day of the project, brainstorming ideas

Image 8: First day of the project, creating sketches for the workshop

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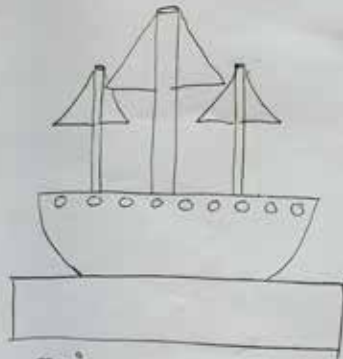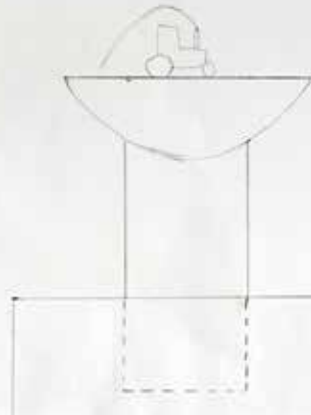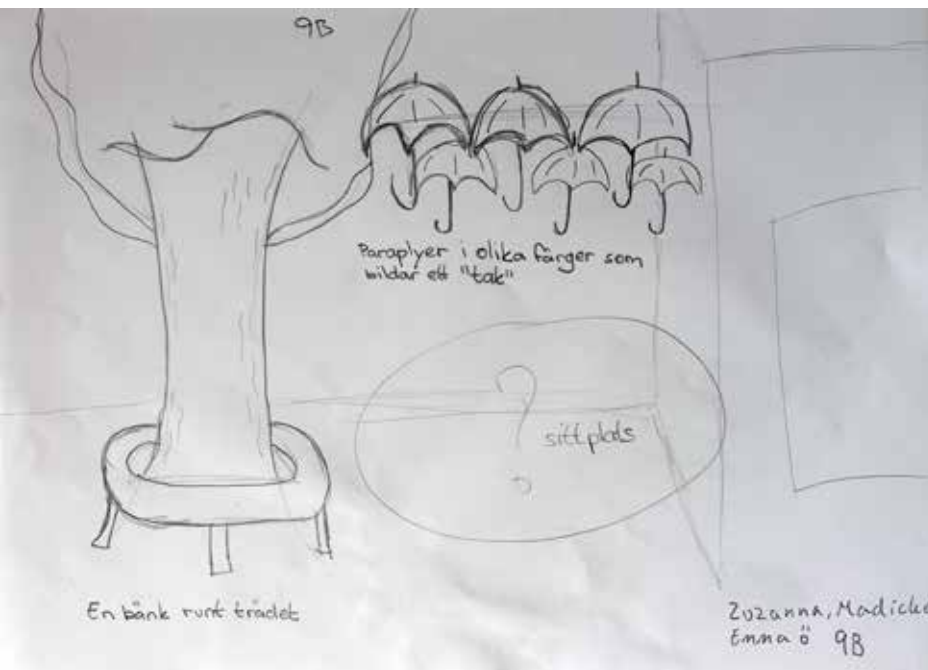
Images 9-14: Sketches

All in all, five projects were chosen. The aforementioned rabbits, the hangout outside the cafeteria (also expanding on a nearby wall with a silhouette of a girl flying away with an umbrella) and the texted billboard has been mentioned. Another silhouette-based work was set aside for later since it is to be placed at the school gym which requires further approvals. Among the chosen was also the idea of creating a wooden pencil as a symbol for education. Basic construction on the bigger pieces were made in Malmö after which they were transported to the school in Vadstena in November. During a week of hard work, final touches were laid, as well as a part of artworks created from scratch with students working in shifts. Despite some disappointment expressed by a few students about their idea not being chosen, everyone chipped in and contributed to the completion of the selected ideas. The crown piece was the huge wooden pencil that was placed on the aforementioned empty base. The second week of work followed in early spring 2018 finishing the final works and holding an inauguration complete with speeches, ribbon cutting and of course eating cake to celebrate the event.

Image 16: Second week of work, finishing and mounting the first artworks

Image 15: Part of an installation outside of the school cafeteria

Image 17: Second week of work, finishing and mounting the first artworks

Image 18: Second week of work, finishing and mounting the first artworks

Image 20: Second week of work, mounting the first artworks

Image 19: Second week of work, finishing and mounting the first artworks

Image 21: Two of the many rabbits that inhabit the schoolyard

Image 22: A giant pen greets students as they arrive to school

The whole process was documented, with good help from pupils that for different reasons had a hard time participating in the practical work on the art pieces. The inauguration finished off with the premiere showing of a short film, naturally titled "It´s my big day", portraying the first of hopefully three years of lifting art at Petrus Magni School filmed and edited by Erik and Nils Petter with the help of students during the workshops. The movie serves as a good complement for successful exposure in the media, itself vital to gaining support from the community, from parents to politicians.

Of course, there are also things that can be improved as the project continues. Some students felt that the result became rather minor compared to their vision of a completely transformed outdoor environment. There has also been a bit of damage due to vandalism since a lot of people move through the area at weekends. Fitting such an ambitious project in the tightly scheduled school curriculum is definitely a challenge. However, the overall experience has been fantastic. To see the commitment of the students making their own mark in the school environment should in my opinion be every art teacher's dream. Hopefully,

the students carry this experience with them. That would be the real success, truly lifting art in society.

Image 23: It seems as one pupil has had enough of studying
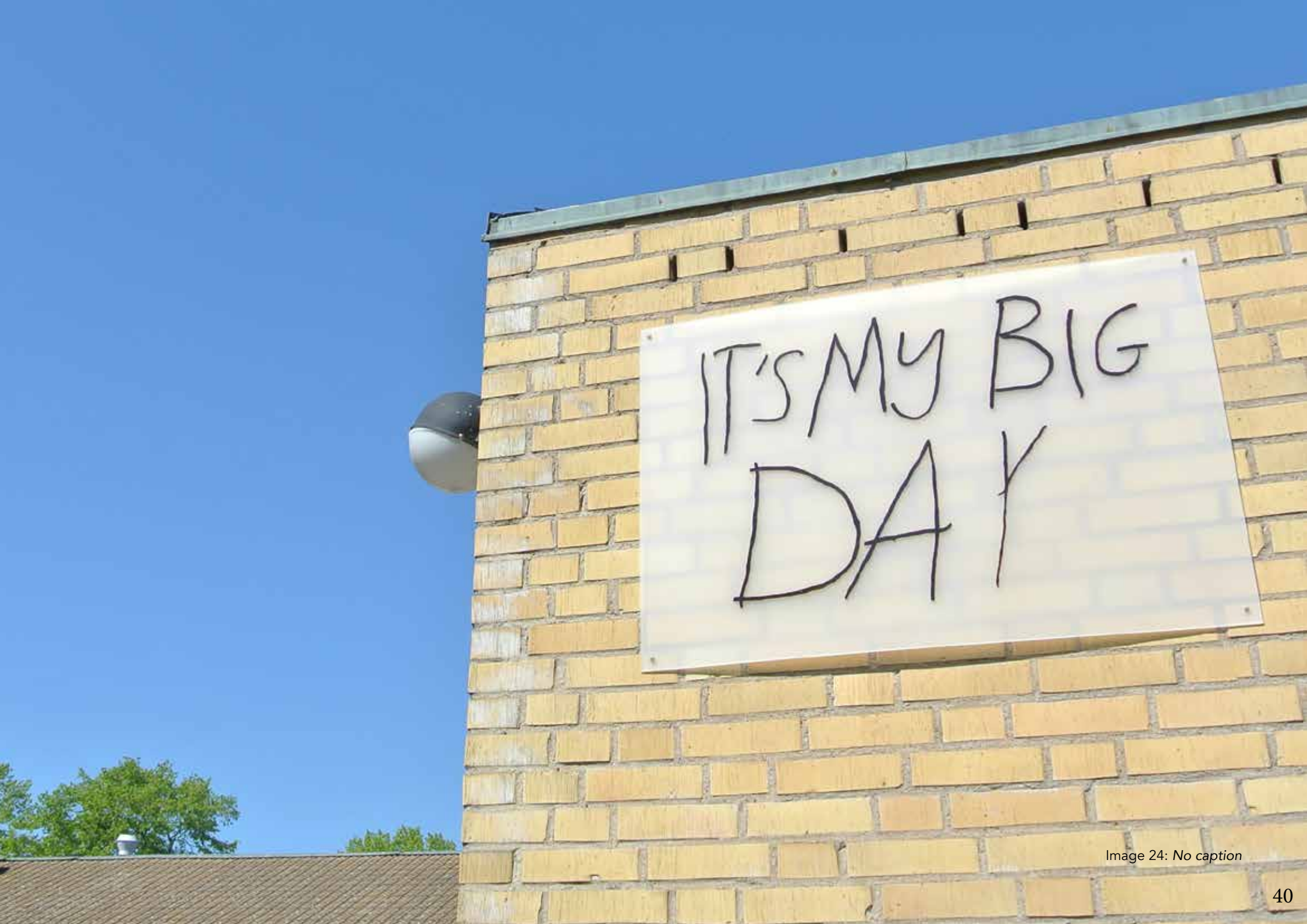
Image 24: *No caption*

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Additional Adjustments in Visual Arts Education

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Abstract

This article reports on the findings of a study investigating how different additional adjustments can develop the didactic design in a Visual Arts classroom. The study employs a participatory action research methodology in order to examine and improve sustainable adjustments in an upper secondary school in an Aesthetic program in Visual Arts. Upon the concepts of formative assessment and feedback the article analyses and discusses how the students responded to the teacher's instructions and the framing of Visual Arts. The study draws on the student's digital logbooks to identify some of the challenges in their creative process. The article also includes notes from the students' Visual Art teacher logs and the researcher's log books from a five weeks assignment. One of the main outcomes shows the importance of how the teacher currently concretizes the aim of the assignments and the original instruction to being part of the creative process in the work. Another outcome also highlights the importance of collective feedback in the classroom, creating a sustainable adjustment, for all the students and for the teacher herself.

Keywords: visual arts education, additional adjustment, sustainable adjustment, participatory study, feedback, formative assessment

Introduction

The concept of *additional adjustments* emphasizes the teachers' responsibility to meet the needs of more students in regular teaching without the need for specific support efforts. According to the Swedish National Agency for Education (2011a), additional adjustments mean "providing additional clear instructions or support to start work". Additional adjustments also include tools matching times and digital technologies, as well as "planning and structuring a schedule of school days". The class teacher is responsible for additional adjustments, while special support is a task for the special education teacher / specialist teacher (Swedish National Agency for Education, 2011a). However, the school's way of organizing teaching is most crucial as a general learning resource, an additional adaptation or special support. Since the 1990s, mental health problems among young people in Sweden has increased (Public Health Agency of Sweden, 2017/18). Studies show how students' health is closely related to their experience of school stress and their school performance. This is one of the contexts for the ongoing study. One of the teachers in our project gives voice to the situation. *In recent years, my colleagues and I have noticed that the students have difficulties to complete the creative process within the given assignment. I also work with a student group where many students have stress over their grades. My curiosity has grown upon how I as a teacher in an aesthetic subject can make adjustments that are more subject-specific. Can these "aesthetic strategies" also be a support in other subjects? Can we, through adjustments, get the students not only to be committed but also to strengthen and perhaps even reduce stress and prevent mental health problems? Is it even possible in a system dominated by evaluation of assessment and grading? Can this study and approach also create a more sustainable work situation for me as a teacher?*
Teacher in Visual arts, 2017

Background

In relation to the tradition of free creative expression, which has influenced visual arts education immensely, the question of clear instructions or support in a creative process is very seldom on the agenda. Instead, the subject visual arts has been seen as a free zone and as a break from other theoretical subjects, a subject with opportunities for the students to express their emotions through creative work (Hellman, 2017). The aesthetic subjects are not a part of the core subjects in Swedish schools; they are often without any connection to special support or the special education teacher. The proposed methods from the special education teacher at the specific school relate to different supportive activities, as for instance written examinations, that are not perceived as relevant in the visual arts educational context. Our study is an empirically based school research study with a multidisciplinary perspective, researchers from two different fields of knowledge, visual arts and special education, developed the study's research processes. Our research is based on the teachers' questions and we have worked with a participant oriented research effort. Internationally there are different terms of this kind of research, such as action research, participatory action research, feminist participatory action research, interactive research. Action research is a field with different variations (Olsson, 2016; Bradbury, 2015; McTaggart, 1994; Rönnerman, 2012). The various approaches are based on different interests and different degrees of participation in research. In the context of participatory research, the knowledge content and forms of research implementation are equally important (see for example, Olsson, 2016; Bradbury, 2015). The democratic work processes of the research will be grounded on the participants' questions, interests and knowledge (Kemmis, & McTaggart, 2005). The purpose of being both practitioners and researchers is to collaborate and participate in a common knowledge process in which the skills of both parts come into play; "Researchers and practitioners meet to use their respective and competence to jointly tackle a problem which the participants consider urgent" (Lundberg & Starrin, 2006, p. 178). Participant oriented research has a dual function as it also offers the teacher tools and perspectives

to be able to relate more systematically and long-term to their learning practice. At the same time, awareness is created about the complex conditions that the teacher has to relate to in his work (Rönnerman, 2012). However, participatory research are not an uncomplicated process, but an activity in which the actions and relationships of the researcher and the internship can be understood as embedded in different hierarchical patterns (Olsson, 2016, p. 43; Biesta, 2013). Nevertheless, it is the common interest to investigate and develop various forms of additional adjustments in an aesthetic teaching practice, in this case in an Art program in visual arts.

Objectives

The overall aim for the project is to develop professional knowledge about additional adjustments in visual arts education. In this article, we have chosen to analyse the student's, digital logbooks and notes from both the teacher and researcher's logs during a five weeks assignment.

What additional adjustments appear to be important for developing the students' work process? How can the result lead to sustainable adjustments for both the teacher and the students?

Methods and Theoretical assumptions

Our empirical material was collected during five weeks in 2017, in an upper secondary class of twenty-one students. The five weeks course *Visual Arts and Design 1 b*, were organized in two lessons a week, of approximately six hours each week. The students in the course started their first year of a three year long program (Swedish National Agency for Education, 2011b). The school is centrally located in a Swedish city, and it is one of the most attractive schools in the town. The collected material consists of field notes and photographs from the classroom, the students digital logbooks as well as the teachers and researchers individual logs, planning documents, IDP from all students. The individual development plans (IDP:s) in Sweden, is an assessment document answering to summative as well as formative assessment purposes. The IDP has an informative function, telling students and parents of the results of the student in school, as well as a forward aiming educational planning function (Hirsh, 2013, p. 15). The field notes of the researchers consist of observations and reflections from the five weeks lessons. During the course, all three of us, the teacher and the two researchers, shared all the materials, such as logs, lesson plans, standards, and other important documents in our shared digital drive. In the end of the students' course, the researchers conducted four anonymous focus group interviews with the students in the participating class. The material consists of six hours recorded materials. The semi-structured questions in the interviews were based on the knowledge criteria formulated in the IDP; n for the course *Visual Arts and Design 1 b*; Skills - The student's knowledge and skills in materials and techniques. Process - The student's ability to work with risks, solutions and sources of inspiration. *Reflection / Documentation* - Pupil's ability to reflect and document their own work process. *Analysis / Assessment* - The pupil's ability to interpret images as well as ability to evaluate their own as well as other student's images. After the first content analysis of the four group interviews, the students showed a strong engagement talking about the ability to work with risks, solutions and sources of inspiration in their process. In our analysis, how to develop additional adjustments, the reader will meet the material through the voices of one of the students, the teacher and the researchers from their written logs. In the selected student log, that is presented in this article, the student reflects on different kinds of steps in her creative process. The log of the authors can be seen as a venue for those who write the log reflections and from the one who reads it (Asp-Onsjö, 2011). In the work with the material basics of an ongoing didactic change has emerged through the work in the classroom. For the teacher, the log also has served as a professional tool for self-reflection and a document for keeping up a dialogue with the researchers (Nyberg & Ek, 2012). It has been used to reflect on different experiences of the teaching and the students' work, as well as practical questions. All kinds of documentation occurs under certain conditions; from both the ones who write the documents and the ones who share them, contribute, and create their content at a later stage. In this

first step of the analysis, in investigating and developing various forms of additional adaptations in the Art program, we limit ourselves to use and problematize the material in the log between the teacher, the researchers and the students as a kind of formative assessment. The material has been used by teachers and students to develop teaching and learning (Black & Williams, 1998). In our project, we use the concept of formative assessment and the concept feedback to analyze and discuss how the students responded to the teacher's instructions and the context of the teaching (Hattie & Timperley, 2007). In the article formative assessment is conceptualized as "…encompassing all those activities undertaken by teachers, and/or by their students, which provide information to be used as feedback to modify the teaching and learning activities in which they are engaged." (Black & Wiliam, 1998, p. 7). This can be developed into the following more detailed description; "Practice in a classroom is formative to the extent that evidence about student achievement is elicited, interpreted, and used by teachers, learners, or their peers, to make decisions about next steps in instruction that are likely to be better, or better founded, than the decisions they would have taken in the absence of evidence that was elicited." (Wiliam, 2011, p. 11). In the use of the term formative assessment, we are aware of the extensive discussions of the concepts definition and use (Wiliam, 2011). However, there is a great need for studies that investigate and problematize the formative practice in classrooms (Lindberg & Hirsh, 2015), and research that can deepen different actor's understanding, experiences and perceptions of formative work. Research that can deepen different actors' understanding, experiences and perceptions of formative work. There is also a major lack of studies of students' perspectives (Lindberg & Hirsh, p. 78, 2015).

A Response – The Art program

The Art program is a Higher education preparatory program in upper secondary school in Sweden. After graduating from the program, students will have knowledge for university studies in mainly the artistic field as well as in humanities and social sciences. The program has five orientations; Dance, Theater, Music, Arts; Visual arts and Design. The orientation of Visual arts and Design presented like; the development of a global visual culture that influences lifestyle, career choice and identity has led to a broader view of what visual arts can be. The subject Visual

arts education provides basic knowledge in all areas found in the visual culture. In the subject, images are referred to as visual two or three-dimensional representations, such as art, design and popular culture (Swedish National Agency for Education, 2011c). One of the overall aims, objectives of the subject Visual arts in the upper secondary art program, formulated in the syllabus is teaching should provide methods that help students develop an open mind and ability to innovate, creativity and personal expression. In addition, students will be given the opportunity to develop the ability to take responsibility for their own work processes (Swedish National Agency for Education, 2011c). In our article, this objective will be an important frame for the reading of the student logs. The second course of the first year Visual Arts and Design 1 b the overall objective will be concretized through ten different core contents of the subject Visual arts. In the article, we will focus on the following content through the students' digital logs; the ability to work with artistic processes, individually and in groups. Methods of idea production, such as brainstorming, sketching, inspirational role models. Methods to drive and take charge of own work processes and documentation, such as the portfolio method (authors' translation).
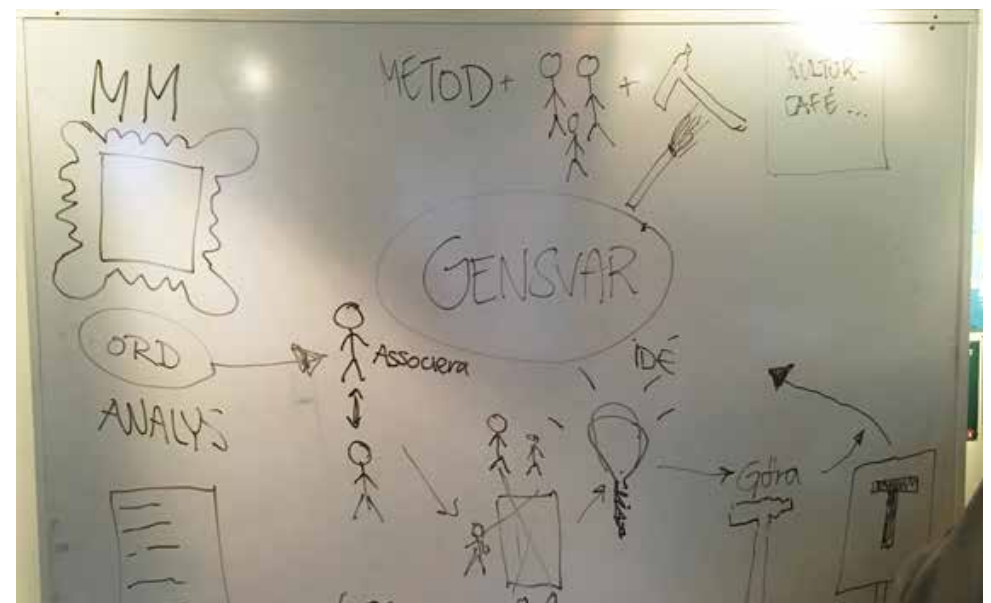
Picture 1: Visualization of the assignment process

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A Response -The encounter with art

A description of the task, the method and its three didactic steps

In this section, the reader will be guided through the assignment, the Response. Its didactic design has been chosen out of the course content in *Visual Arts and Design 1 b*, the second course of the students first year of the program. The assignment includes three overall parts, first a visit at a museum, then an introduction at school and collective work with different methods of idea production. The next part is the work with an individual representation and a concluding step, a presentation of the response to the piece of art. A dominant pattern in visual arts education has been to start a process in the encounter with artwork (Lind, 2010, p. 93). Our assignment starts with a visit at a museum of Art. In the first part, the individual student should choose a piece of art that affects them either positively or negatively. They should write down all the words of the feelings they first think of, as an association game, make sketches and take photos. The next step at the museum is to find out the title of the work, artist, year and technique and art genres, and then do an interpretation, a subjective analysis of the piece of art. How students will continue their work with the piece of art will be introduced during the next lesson back in school. In the first week in the classroom, the student starts the second part of the assignment process and a collective idea production process starts, based on the chosen piece of art, a *response* to the drawing/painting/photo/moving images or sculpture. In the instructions, it is obvious that the response must be in a different material from the chosen artwork. The students could strengthen their own subjective interpretation of the piece of art, in terms of the content or the form; they could also make a contrasting "counter argument". The teacher introduces a *method* for the assignment *Response*. The method is an educational approach that the teacher has not used earlier; she associates the method with the teaching that occurs in yoga. A yoga teacher constantly reminds his class, regardless of the beginner or continuing class, about breathing and sitting as the starting point for advanced moments. Initially, during the first and second week the students work with several different collective methods to develop their own ideas (picture 1). The teacher points out that it is important to come up with

"a good idea" – a good idea can be a little ambiguous as opposed to simple ideas. Everything may sound a bit foolish according to the teacher, but the method will help the students forward. After the different method of collective idea production, the students go on with their individual representation, the response. The five weeks assignment concludes with individual oral presentations Visions of the students' responses and a collective exhibition (se picture 2). The written analysis of the original chosen piece of art and the log will be handed in as written documentation of the process.
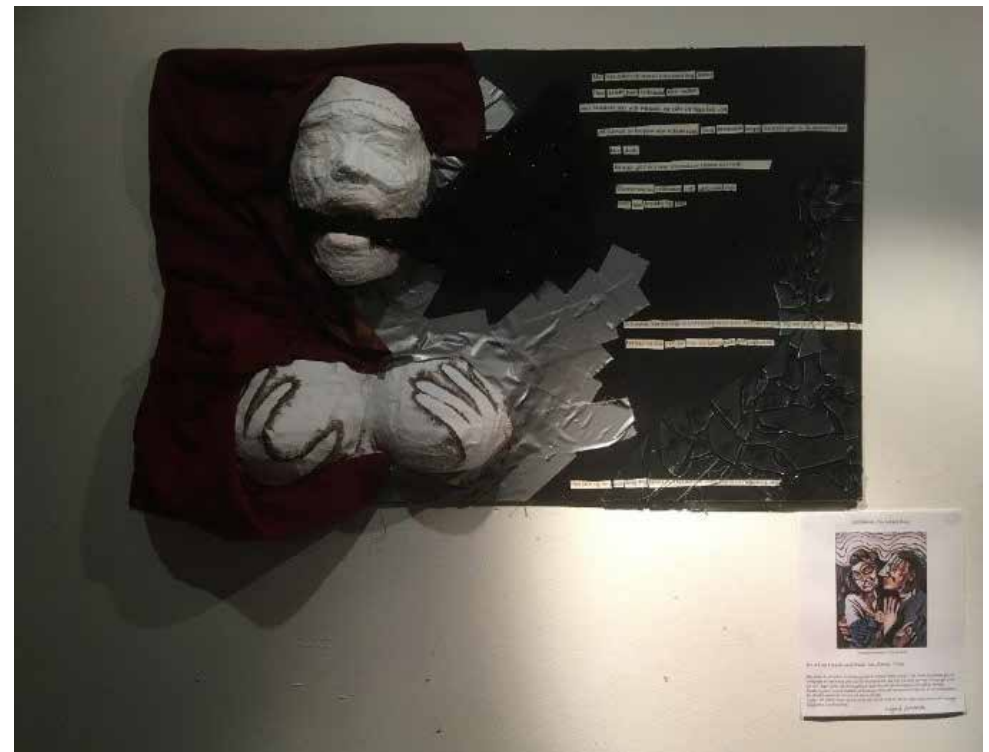
Picture 2: A students *Responses* displayed in the exhibition

A Response – the log

In this section, the reader will meet the student Helen through some of her log notes and images from her documented process of the assignment *Response*. The student reflects over her individual process during the five weeks. In between the students notes the reader also meets the teacher. In the article, her reflections are on a group level, not as a feedback to the student Helens individual notes. One of the weekly reflections in this section is from one of the researchers log notes.

Week 1 - Helen, the student; My work of origin is a photograph, it brought me many feelings, and the three words I chose to focus on were *realism, genuineness and love*. My idea is the same as I cultivated, a Nasturtium; Despite a compact darkness and a miserable everyday life, one can get out of misery and grow into something strong and beautiful.

Week 1 - The teacher; *A LOT OF INFORMATION and instructions, am I too fuzzy? Should I show more examples? The group of students still seems to have understood the assignment and most of them have good ideas! Several students find it difficult to choose a piece of art (quite a lot of options). The student learn from each other, support each other during the lesson. Some of them need to narrow the idea and some need to simplify the practical work.*

Week 2 - Helen, the student; Today, I do not know how to develop my idea. Unfortunately it is in great need of development, I feel very worried that I've been blocked, but I think I'm going to try my ideas with my mom and see what she (who does not know very much about the assignment) thinks when she hears *my three words*.

Week 2 - The teacher; *To represent the ideas have turn out to be difficult and many students have changed their concepts, its needs to be simplified; The students may not need to get in all the "meanings" in their representations - what can be selected and picked out? For me it's hard to find enough time to give feedback to the students, since there are many practical problems and the students lack knowledge of 3-dim.*

Week 3 - Helen, the student; I noticed that my Nasturtium began to be covered with something similar to mold. I have thought about a new idea. I will photograph an apple's rot, but then "turn" the process, it will goes from rotten

to mature. I think this may be good. However, I hope that the apple will rotting so much that it appear on the picture. Again, I am a little worried that it is too simple.

Week 4 - The teacher; *I tried to give feedback to everyone who was here today. Some of the students work together and help each other with plaster binders. It's a anxiety in the group, the question of asking for help when I'm also the one that assess the students work. Some students have problems; they need to take a step back to the original idea and instructions. Today I had no pause, still I feel insufficient, running around and extinguishes fires. I feel worried about some of the students.*

Week 4 – Helen the student; I took photos of a bouquet of tulips in parallel with the apple, (if it can`t rot). I have uploaded the photos to the computer. If it is not going to work with the apples.

Week 4 - The researcher; *This week we had a coaching discussion with the teacher, afterwards she gather the class and gave them feedback and review of the work. Trying to encourage and strengthen the exploratory and trial in the work process. However, what does it mean to the student with several broken pieces of clay figures in front of her? Do the students want to show their failures? Will it become a sign of shortage or artistic risk taking? The students are conscious and insightful of their grades. Difficult for artistic processes to find a form.*

Week 5 - Helen, the student; It is a bit ironic; I abandoned my first idea because I did not get it anywhere, but my final work is just the same, the difference is just that I documented this regularly.

It is a little bit funny one could say that my work is my process. It started with my first ideas, but after advice from my kind classmates, I started to come up with a new idea. Once I had completed that idea, I realized that I could not develop it, after which I gradually lost the courage and the ideas. With support from my teachers and ideas from a classmate, I came up with a new idea. I was somewhat skeptical of it too, initially, but when the teacher showed me an example, I became more interested in the work I could create.

My process has gone up and down, but it actually ends with the same idea. It is almost as if I need obstacles to process and arrive at my final idea. The idea that there is a light at the end of the tunnel.

A response to the weekly work

In this section, we have summarized the five weeks of log notes. *Week 1 -* After the visit to the museum, back in school, the teacher works intensively with instructions, goals, criteria and presenting the conditions for the assignment. Initially, it is the understanding of what a *Response* can be that becomes the teacher's focus of the instructions. After the first week the teacher reconnects in her log, quite satisfied, but a little uncertain if all students really understood the guidelines for the assignment. In the log notes of the student Helen, the part of the teacher's "method" appears, which starts with the students choosing three words, a form of scaffolding to accommodate the feelings and experience that the student received at the museum through sketches and analysis of the chosen artwork. During the first week, the class works with a variety of collective processes, experimenting with the classmates with different inputs and ideas. During this period, the teacher attempts to strengthen the students' feelings that they can contribute to each other's learning. Initially, an exercise is conducted in pairs, after that the teacher group tutoring in parallel. The method of idea production appears in several logs as a positive and strengthening form of work. The teacher notes in her log that she sees in the joint learning processes, how students learn from each other. In previous years, when the teacher worked with the same task, she provided all the instructions during the visit at the museum. This year she implemented an additional adjustment by dividing the assignment into three separate parts.

Response week 2 - In Helen's log from the second week, she finds out the difficulty developing adaptations are an attempt to reduce the stress of the students. At the museum, the students only worked with the selection of artwork and an analysis of the same. Back in the school, it is the introduction of the task and goal, the class works with different collective methods for idea production and the third final part, the individual work with the representation of the assignment, her first own idea, she is worried and feels completely blocked. Helen returns to the "three words" of the method and intends to bring them home to her mother in order to receive her support. Throughout the logs, it is clear how the collective forms of work now transformed into a more individual and fragile process. It is also visible in the teacher's log during the second week. The teacher is working intensively to try to give oral feedback to all students. In order to do this, she needs to get an understanding of twenty-one student's individual ideas and interpretations. In addition to listening and trying to support their idea-based solutions, it becomes clear that the requirement to try to choose new materials generates many practical problems. It is evident that several of the students lack basic knowledge about the management of different resources, not at least the three-dimensional material. The digital log is a new adaptation for the teacher, and a part of the objective for the documentation in the course, it becomes a resource of driving and taking responsibility for the documentation of the creative process. After the lesson, the students are invited to document their work in both text and image according to the digital template. Through the students log the teacher can gain further knowledge and perspective of what has happened in the classroom. The students' photos and text can provide other and in-depth support for working with feedback and the ongoing work with the assignment. The teacher has a day off from her work in the school, she writes her thoughts in the log: *Friday on the train on the way to Karlstad. Reading logs, many of them are missing, but some have started well with both writing and photography. I think of the students' work sometimes even when I am not in school. It can pop up a special thought about a student or how I can help the student further in their performance.*

A *Response week 3 -* The student Helen has restarted with a similar idea as before but now in a new material and representation. This after a conversation with her teacher and a classmate. Her cultivated nasturtium has both dried and molded and it becomes impossible for her to continue to work with the first idea. A transformation from something, rotten, dark and difficult to something that in the end can grow positive and mature. She shows through the sketches how she intended to reverse the process by photographing an apple that can rots slowly. After that, she can arrange the process from the rotten apple to a mature well-grown apple. For Helene there is concern that her basic idea is too simple. This is also something that appears in several of the other students' logs. The various stages of the artistic process of simplification, interpretation and risk taking

have difficulty finding shape. What does it mean to reduce something? What is a good idea? Several logs show questions about what it means to simplify something. What is my idea actually, is it a response or is it a paraphrase? This is something the teacher also notes while working in the classroom. The difficulties surrounding the importance of ideas-based representations appear in several logs.

A *Response week 4* - Reminding students that they are guided according to a method is one of the didactically sustainable adaptations of teaching, which the teacher believes has been of great importance in reducing the need for individual additional adjustments. At the teacher's briefings, students are encouraged to take notes or photographs of what is written on the board. An example of how the teacher attempts to strengthen the students' senses and how they can contribute to each other's learning. Initially during the lesson, students will answer questions about which work they chose, if the work concerned them positively or negatively and if they have any idea of what they want to do. In conclusion, each student asks whether it is one of these ideas they received from the classmate. It will be a way for the students to confirm each other's contribution and to create a good mood in the group. The students are reminded of how they use their classmates as an inspiration, and how the chosen material can help them access the feeling they want to express. Different ways of telling students how a creative process proceeds by is another important didactically sustainable adaptation, which, according to the teacher, has been of great importance. The lessons begin by reminding students of how the method guides them through the task. The teacher and the students put together words on exercises that they did at previous lesson occasions. They will use the *chosen words* as a form of scaffolding for the creative process. The student Helen is worried about the idea of the apple, how will it work out? She starts a new process, photographing a bouquet of tulips, which in this case will have a faster development of progress, from flowering to how they finally wither. Helen has released her ambition to work with a three-dimensional material differing in relation to the original, in her case a photo. The instructions included a wish that the students would work in reverse material in relation to the chosen artwork. Initially, Helen has tried to work with organic three-dimensional materials, a nasturtium, a green plant and an apple but also different three-dimensional tissue patterns, unlike the original black and white photo. Her own photos of the tulips are initially a way of documenting her process as opposed to a final and complete representation. The students' concern, about the teacher's double position in both coaching and grading their assignment, comes to Ann's knowledge during the fourth week. If the student asks the teacher for support, does it mean that the student shows lack of knowledge, which can give lower grades, or will it be a favor when the student's questions show a risk taking and a creative experimentation? Here the dilemma of the artistic process appears in an educational context. What and how is it possible to clarify and rate a representation as innovative, personal and creative? *An artistic approach means in Visual Arts will give the students an opportunity to develop an ability to work innovative, creative and with personal expression, and to work in creative processes* (Swedish National Agency for Education, 2011b). During the fourth week, it is a tight work situation for the teacher. She is involved in efforts to "save" many difficult situations in student work processes. After a coaching and reflective meeting between the three participants in action research projects, the teacher gathers the class to provide collective feedback and a review of the past three weeks. She tries to encourage and strengthen an investigative approach and trial in the work process with the task. The gathering also becomes a feedback to the concerns that circulated about assessment and grades. The teacher goes through the different parts of the instructions and comes back to the method (picture 1). She gives collective feedback to the different steps of the task. What could be a support other than the working method? She emphasizes the students' peer review and coaching as a resource and the various material of the visual arts classroom.

A *Response week 5* - During the last week of the student Helen's work with the assignment, the log provides a clear basis for her to formulate the final product. She makes reflections of how the artistic process itself is her results. Her response to the black and white photograph in the museum collections and the three words of realism, genuineness and love has become a side issue in her

work. Instead, the process is her final product that shows the essence of her various attempts to move on in her artistic process. The importance of the documentation is revealed in her concluding log text. She lost the courage and wanted to give up. However, the log notes described how the teacher and classmates' feedback gave important support of advancing the artistic process. During the last week, the students prepare an oral and written presentation of their work. The students' different Responses will be collected and displayed in an exhibition for the entire school. Prior to the oral and written presentation of their work, the teacher has previously let the students work with this at home. The oral and written presentation for the whole class, where everyone could give each other peer feedback of the finished work. The new adaptation during this year was to allocate lesson time to gather the presentations and that the teacher controls whom gives feedback to whom. This year the presentation takes place in semi-class and in addition to being more controlled, the students also have more time for presentations.

Sustainable adjustments – An ongoing summary

The overall aim for the ongoing project was, and still is, to develop professional knowledge about additional adjustments in visual arts education. In this first step of the participatory project, we have chosen to analyse the digital logs and notes from both the student`s, teacher's and researcher's material. The focus in the digital logs are linked to one of the, in all ten, criteria from the five a week's assignment; *the ability to work with artistic processes, individually and in groups. Methods of idea production, such as brainstorming, sketching, inspirational role models. Methods to drive and take charge of own work processes and documentation, such as the portfolio method* (Swedish National Agency for Education, 2011c). The teacher worked with a method of phase during the assignment, three different sorts of segments as a way of adjustments. At the museum, the students only worked with the selection of artwork and an analysis. Back in the school, the students get the introduction and the goal of the task, and then the students work with different collective methods for idea production, and as a third final part, the students individually *work with the representation of the assignment*. One of the adjustments developed in our joint project is

how the teacher continues to accommodate conversations about learning and the creative process as a parallel trace to the planned assignment. This is something that she herself highlights to her colleagues and the school administration, in a seminar during our ongoing project. One main outcome in this first step of our study may consist of the importance of how the teacher concretizes the aim of the assignments and the original instruction to the part of the creative process currently in the work, a feedback at the process level (Hattie & Timperley, 2007). Such an attitude seems to make it easier for students to confirm if they work within the given task. Analyzes show the importance of supporting structures that promote students' ability to reflect on both the content of the task and the analysis of their artistic process. In the student Helen's log it is possible to trace her struggle and findings of defining the difference of a linear process and at the end, a process-oriented result. The difference of the two procedures is important to be able to visualize and understand for further development in the creative process. In Helens case she realizes that it is actually the process itself who is the main and most important result of the assignment (see the log pictures). After one of the joint interventions in our project, the teacher gathered the class to provide collective feedback and a review of the past. She tried to encourage and strengthen an investigative approach and trial in the work process with the assignment. The importance of continuous collective feedback is also a way to establish a common language for artistic process in the classroom. The teacher emphasizes the collective feedback as important to construct sustainable adjustments for both herself as a teacher, and for the students. It is obvious that one of the important things in creating sustainable adjustments for both the teacher and the students is to find more of collective forms of feedback and to use the students peer review as resources. Helen, the student, refers in her log during the last fifth week looking back at the process, the importance of advice from her classmates in the production. Several researchers point out the importance of students' agency in the formative practice, participating in classroom discussions, receiving, as well as interpreting and using feedback from both peers and teachers in order to create an understanding

of the intentions with the learning process (Wiliam, 2011; Vingsle, 2017). When Black and Wiliams (1998) address the impacts on how feedback is received, they point out some important dimensions in the work with the formative practise as "a set of guiding principles, with the general caveat that the changes in classroom practice that are needed are central rather than marginal. Teachers have to incorporate it into his or her practice in their own way. That is to say, reform in this dimension will inevitably take a long time and need continuing support from both practitioners and researchers" (Black and Williams, p. 62, 1998). In the project, it is obvious how not only the teacher but also the researcher continue to learn from each other. Our ambition and joint attempt is visible in Brookharts (2004) online review of "classroom assessment", she notes that many of the studies approached the phenomena under study from a single disciplinary perspective (often psychology) or were a-theoretical inventories of classroom practice. She concluded that where studies had mixed two or more practical or theoretical perspectives "the resulting picture of classroom assessment was richer and more multidimensional" (Brookharts, 2004, p. 454). Our ambition as researchers from two different fields can improve and contribute to a more multidimensional perspective of the formative practise and its outcome in visual arts education. The logbook has formed a point of departure of the ongoing didactic change of new adjustments for the work in the classroom, but it also point out the tension between the modernistic traditions of the subject visual arts in a goal-oriented schools system (Hellman, 2017; Lind, 2010). Traces to be found in the following citation in the syllabus; *An artistic approach means in Visual Arts will give the students an opportunity to develop an ability to work innovative, creative and with personal expression, and to work in creative processes* (Swedish National Agency for Education, 2011b). In addition to the citation, it is how the instructions in the assignment Response is formulated through feelings and personal expressions in the choice of art piece at the museum. For the teacher - in the future - the next step in the construction of the task will be to remove formulations that encourage the students to take a starting point in their own emotional life and rather try out any other possibilities. This is a small, but very important shifting towards highlighting the student's own choice of positions and involvement.

In the log, you can find the students' concerns, but also find testimony of the teacher's double position in both coaching and grading their assignments. If the student asks the teacher for support, does it mean that the student shows lack of knowledge, which can give lower grades, or will it be a favor when the student's questions show risk-taking and creative experimentation? Here the dilemma of the artistic process appears in grading in the goal-oriented context. How is it possible to clarify and rate a representation as innovative, personal and creative? The citation point out the dilemma for both the student and the teacher in the study. In the material, we can see a complex pattern of how the students struggle with the artistic process in the pedagogical context; a situation that many students consider creates stress. It is also a prominent theme in some interviews with the students. In the introduction to our work and to this article, we cited the first question in our contact with the teacher and her colleagues; *Can we, through adjustments, get the students not only to be committed but also to strengthen and perhaps even reduce stress and prevent mental health? Is it even possible in a system dominated by evaluation of assessment and grading?* During our joint collaboration, we have developed different sustainable adjustments on a group level for both the students and the teacher. The teacher made the learning visible together with students through an ongoing feedback at the process level. The awareness of how to formulate the instruction of the assignment, giving the students a chance to find their own position in relation to the task and their own emotional life. Nevertheless, how far can the sustainable adjustments reach in *a system dominated by evaluation of assessment and grading?* To be able to see the students and teacher in this entangled position of discourses, spaces, material and tradition of the visual arts teaching we need to go one with other and different tools and theories. The article strives to capture some of our joint collaboration, descriptively and analytically, a practice of a visual arts classroom. We also hope it will be of interest to a wider community of learning in special education and formative practise. Teachers and researchers may recognize similar issues as valuable to learn from through the material presented in the article. This kind of

recognition may lead to the development of new professional knowledge that can be developed in new actions for change.

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The Classroom as a Nomadic, Material Space

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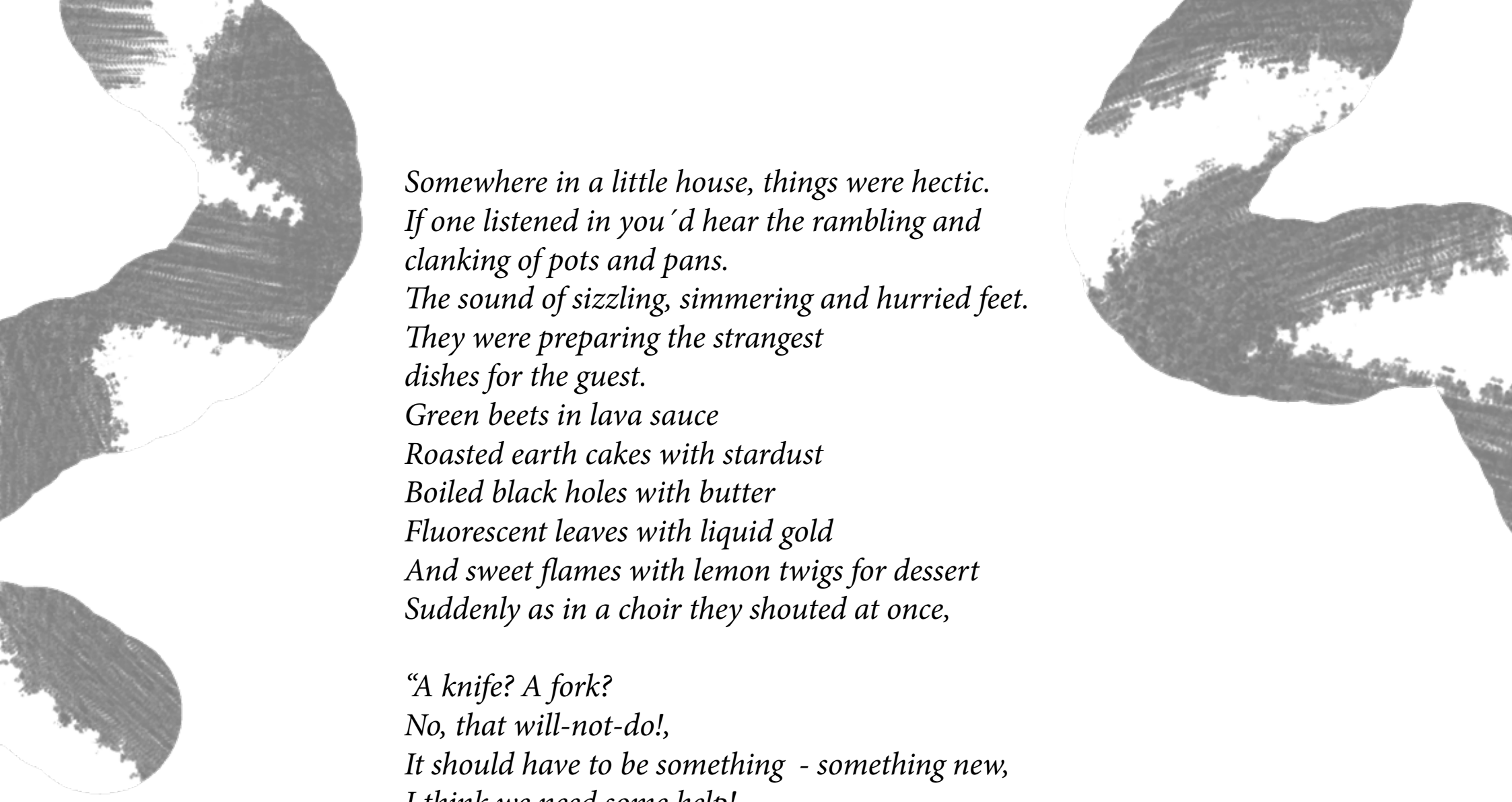
Abstract

This article engages in what the production of differences can mean for pedagogy as a manifold-companion in knowledge-, meaning-making and educational creativity. The aim is to exemplify how open-ended ambiguousness can propose newness, cross boundaries and unfold knowledge as something playful and contingent. Building on "Performing difference" (Resch, 2018) where an imaginative story (used in the fieldwork that took place within the Swedish subject of Sloyd education) was used as means to introduce the classroom assignment. The story tells of a strange dinner with unworldly dishes that if even possible to eat, they would be utterly dangerous. How does one eat a black hole, fluorescent leaves or stardust properly? Surely, it prompts something other, something new! The assignment unfolds as the participants articulate, arrange and form local resolutions by making fabulatory corpus-objects. Through this, the question we aim to develop is: What can an open-ended, materialist view of knowledge-making practice do for aesthetic methods within educational discourse? Central through the study is performative ethnography (Denzin, 2003), nomadic philosophy (Deleuze, Guattari, 1988) and new-materialist theory (Haraway, 1977, Barad, 2007). Drawing from this assemblage we look for ways into entangled multiplicity as well as aim to provoke a sense of wonder in educational discourse. We argue that, by engaging with classroom experience as nomadic, material and performative, we gain intriguing inlets into learning where the unexpected, uncertain and ambiguous have the potential to un-fold everyday assemblies and the twice behaved. In turn, this allows us to – for a moment – see things otherwise.

Keywords: Nomadic philosophy, performative ethnography, new materialism, sloyd education, multiplicity

Somewhere in a little house, things were hectic.
If one listened in you´d hear the rambling and
clanking of pots and pans.
The sound of sizzling, simmering and hurried feet.
They were preparing the strangest
dishes for the guest.
Green beets in lava sauce
Roasted earth cakes with stardust
Boiled black holes with butter
Fluorescent leaves with liquid gold
And sweet flames with lemon twigs for dessert
Suddenly as in a choir they shouted at once,

"A knife? A fork?
No, that will-not-do!,
It should have to be something - something new,
I think we need some help!

How about you?"

Introduction to an(-)other story

This visual essay is a further expansion of "Performing difference – *A study about knowledge in motion*" (Resch, 2018). Together with a group of ten-year-old pupils within Swedish elementary school sloyd education, the above story was used as a point of departure for the researcher/teacher (R/T) and the participants. The study was divided into three parts: a) telling a story, b) making things that matter, c) performing a dinner.

The assignment invited the participants to craft *corpus objects*[1] that allows for the invited secret guest to taste these strange dishes foretold in the story. Throughout the study the classroom is discussed as a space which actualize the Deleuze and Guattarian figure of the nomad and storytelling practices informed by new-materialist theory. The case study consists of four workshops that focus on creating a space where practices of crafting design, functionality and everyday objects are stretched, opened-up and considered as playful, yet serious, processes of *mattering*[2]. A final presentation, in the form of a dinner party, concludes the study. In this last segment the participants perform their concepts, how strange, fabulatory and otherworldly they yet may seem. This we call a making of "otherness" which during the case study have prompted and actualized entangled relationalities between tools, materials, concepts and functionality. The case study attempts to de-familiarize the classroom from every-day assemblies to see things otherwise, if only for a moment. The questions at issue was; What takes place in learning processes when we center conceptual creativity? and, What can the open-ended mean for esthetic methods within educational science?

In this visual essay we, the authors, want to elaborate and exemplify the potential we believe is there to gain from working with classroom experience as nomadic space, as an entangled and fundamentally materially semiotic opportunity. "Performing otherwise" looks at what the production of differences can mean for pedagogy, as a multiplicity-of-other-ways of making knowledge and creativity. It is not a difference from, but difference within pre-given, specific, classroom assemblages (Resch, 2018). Assemblages, used as an analytical concept, serve as complex arrangements and connections of bodies, objects, expressions, where materiality have fundamental relational agency. An assemblage brings this all together, temporally, creating and actualizing new ways of

functioning (Hellman & Lind, 2017). The use of images and quotes from the case study in this essay intends to shows how participants move, matter and lodge themselves against, onto and into different concepts.

"Oh, is this what we´re going to do?",
"Hmm…what?", "A spoon… A ladle… A l-a-d-l-e!"
"What about a pancake with pressed planets?"

To explore what an open-ended, materialist view of knowledge-making practices can do for aesthetic methods within an educational discourse, performative ethnography (Denzin, 2003) is used as a central methodology. The nomad as a Deleuze and Guattarian figure, is used to exemplify the un-fixed "nature" or potential of knowledge. This concept resonates clearly with *situated knowledges* proposed by Donna Haraway (Haraway, 1988). In the case study the nomad works as a mode of transportation for the making as well as the un-making of ideas, objects and our relationship with them. The nomad helps to decenter, displace and differentiate ideas on, among other, compartmentalized knowledge and meaning (Deleuze & Guattari, 1988; Göthlund & Lind, 2009). Within new-materialist theory, *materiality* is considered fundamental, as something co-constitutive where agency is figured as a *relationality* (Ceder, 2016) between all elements involved, human and non-human (Picture 1).

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1. Corpus objects are traditionally associated with crafting functional objects in relation to the human body´s uptake for foods and liquids. It can be something that holds a substance, such as bowls, bottles and cups or an object that moves it such as forks, knives and spoons.
2. Karen Barad (2005) uses the terminology *mattering* to describe the process where human and non-human actors form relational narrative bonds. Barad considers this meeting as entangled relata (relational data) between the full scale of actors involved, matter and meaning. Mattering as phenomena is not dealt with as finite – but as contingent.
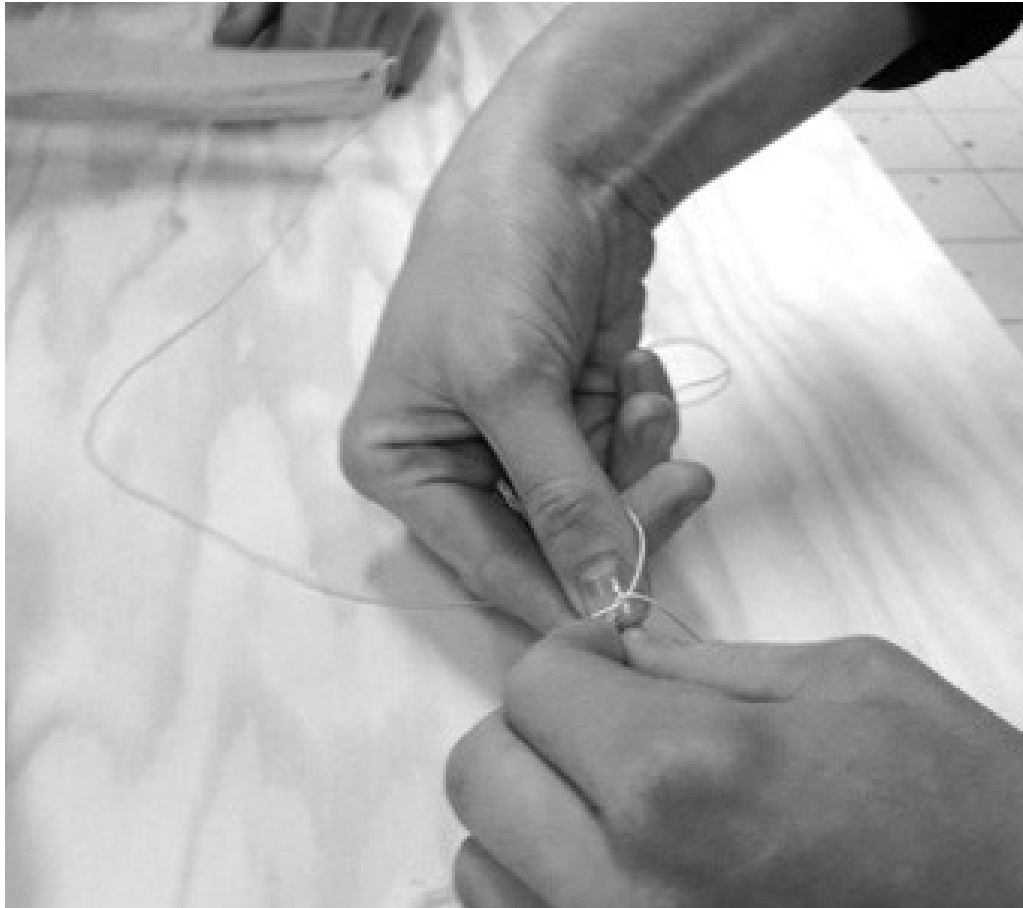
Picture 1:
"Like you throw it, and then like you grip it and then throw it in a special way because the food is like…magic…or something, and then you throw it and make a knot and like…"

Unfurling for ways to access to multiplicity

Pedagogically, and ideologically, the performative becomes an act of doing, a dialogic way of being in the world, a way of grounding performances in the concrete situations of the present. The performative becomes a way of interrogating how 'objects, discourses and practices construct possibilities for and constraints on citizenship' (Denzin, 2003, p. 239).

Building around performative accounts, the case-study assemblage tries to structure a place that allows for *multiplicity* (Deleuze & Guattari, 1988). We see this opportunity as a way to make apparent and present a pedagogical possibility to enact new local resolutions, push familiarity and twice behaved concepts to explore their conceptual limits and boundaries. In the case study the participants work-out their corpus-objects together with R/T. The narrative inlet used, creates a space filled with both friction and imaginative effortlessness. This shows how participants try to grasp the peculiar nature of the assignment, which results in turns towards familiarity, every-day-objects and a common division between useful and useless. To say that the participants could have moved with absolute conceptual freedom, would of course be fundamentally flawed as it fails to recognize the participants own previous experience. Instead we believe that it is in this ambulatory meeting between the striated and the smooth spaces (Deleuze & Guattari, 1988), in gaps between the restricted, regulated and the opened, unexpected, that nomadic movements gains pedagogical relevance and potential. Deleuze and Guattari argue that it is on threshold spaces between 'milieus' that action happens, and newness is generated. During the four workshops imaginative corpus-objects where crafted. The participants processed the assignment in multiple different ways and in complex arrangements. They tried out and used different tools in known and less known ways in assemblages for the making of their objects, electric saw for contouring, hand held drills, chisels, hammers, a drill press etcetera. Some displaced familiar objects like plates making them balance on sticks, some used out-of-place

objects such as jigging rods to capture and lunge the food into our mouths and some constructed spikey otherworldly cutlery that unconditionally crushed the food (Picture 2).

Picture 2: No caption

We believe that by allowing for the unfurling and untangling of specific knots (here e.g. functionality in relation to familiar every-day objects), difference and otherness are unfettered from their joint pejorative historicity, often synonymous with unwanted, unasked for and the abnormal. Instead, this multiplicity of solutions, mattering and meanings is turned into an asset for our pedagogical setting: "A process of learning that generates uncertainty and ambiguous which does not stick to safe positions but rather looks for access to multiplicity and spaces of different trajectories. It is also about not getting caught into standard proceedings or conclusions that hinder moves to new becoming positions" (Lind, 2015, p. 37) (Picture 3).

Making matter that matters

In the analytical phase of the case study materiality plays a key role. It is common to consider *matter* as silent, passive, static bits of nature, as "a blank slate, surface, or site passively awaiting signification" (Barad, 2007, p. 821). With new-materialist theory matter instead becomes an inseparable part of the case study. "Matter is not immutable or passive. It does not require the mark of an external force like culture or history to complete it. Matter is always already an ongoing historicity." (Barad, 2007, p. 821). When the participants make their objects, perform their concepts, the importance of matter i.e. tools, things, materials, surfaces cannot be overlooked. The relational data (relata) between the participants and their non-human counterparts are at the heart of the moment. "*Thingification* — the turning of relations into 'things,' 'entities,' 'relata' effects much of the way we understand the world and our relationship to it" (Barad, 2003, p. 812). Matter becomes a doing, "a congealing of agency" (Barad, 2003, p. 822). In this case we have built links between the nomad and processes of mattering. Nomadic traits and mattering becomes a way to engage in the processes and allows participants to move in-between milieus, to re-arranges assemblage which temporally brings together, generating and actualizing new ways of functioning that come into contact with our pedagogical ingress (Picture 4).

Picture 3: "…yeah kind of…and…yeah, and you go like this, and then like this, and you tie this around the food and then you throw it"

Picture 4; "And then there´s a stick that goes into this stick and it´s sort of rippled"

"… yeah kind of...and... yeah, and you like go like this, and then this, and you tie this around the food and throw it"

We consider a nomadic, expedition to be important for teaching and learning environments. Because, if we take this to account, processes of articulating and arranging meaning can become open, playful and propositional in the sense that we can generate ideas, cross boundaries and set the immovable in motion. The objects for the dinner table, made by the participants in the case study, are complex zones of contact (Haraway, 2008) where relata, traits and traces from these processes, history and experience are tangled up with one another. In the last segment of the study the participants enact and demonstrate how their handmade objects function. In that instance, in those moment, it is clear how thing(-s), body, spoken words etcetera, all come together to form local resolutions and articulations of meaning and functionality.

> Grasping, doubting, negotiating, deciding, altering, and creating. Action is tied in with interests and, as such, it is characterized by ambivalence, a propensity for conflict and ambiguity. Action is a communicative process. It takes place through the motion and reshaping of knowledge, substances, things and data" (Meurer 2001, p. 44).

End notes
This essay shows a way of *performing* otherwise which centers matters of history, experience and knowledge to actualize our capability to matter and move between them. We believe it gives us, as teachers and researchers alike, the opportunity to create room for affirmative processes of learning. Here the articulation and arranging of meaning is allowed to move in odder terrains. However, in this demand, we treat difference and otherness as resource rather than dismissing it as something pejorative.

"and then there's a stick that goes into this stick and it's sort of rippled"

A nomadic form of design/craft-pedagogy does however call for a careful deliberation as teachers. We should ask ourselves: How do we care for the nomadic moments that take place? Where does this put us in relation to regulatory documents? How do we guide pupils in their work when the assignment has an open-ended emphasis? Are there parts of an "all-round" education that go lost within this educational scope? We argue in this essay that, although there are matters to develop and consider, a nomadic and materialist approach to learning gives us the opportunity to open the classroom and push some of its limits. We encourage the recognition of how difference and otherness can matter as a pedagogical resource and become a point of departure for conceptual creativity. We argue that this inlet is particularly beneficial in writing forth multiplicity while at the same time trying to make way through the complications and consequences of difference as oppositional dialectical pejoration.

Eventually let the classroom make alliance with Alice in Wonderland-like paradoxical learning milieus (c.f. Deleuze, 1990).

"One of those does not exist!"

Nomadic movements and transversal lines of flight can, according to us, work as intermediary connections formed in the margins. They become a way to visit and travel the unexpected, uncertain and ambiguous to move beyond that which can appear to be set. "The history of ideas should never be continuous; it should be wary of resemblances, but also of descents or filiations; it should be content to mark the threshold through which an idea passes, the journeys it takes to change its nature or object" (Deleuze, Guattari, p.235, 1987, 15 ed, 2014). As undercurrent, or as a navigational tool for educational science, we believe the nomadic movements can offer ways to map and re-imagine our present situations, while at the same time create regenerative future forms, "for a new earth and people who do not yet exist" (Deleuze, Guattari, 1988 Ed, 2014 p. 235). In the end - A table set with future forms (Picture 5).

Picture 5: "One of those does not exist!"

"So now I'll try to catch this?"
"Yeah, this will be fun to watch!"

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Interventions of time –
Child Art Competitions in the 20th century

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Abstract

This research concerns children's art competitions between 1930-2000 and it analyzes both the competitions and the actual pictures. In this article I discuss pictures from three different competitions, from two generations, one competition from the 1940's and two from the late 1970's.

The research questions concern how children's pictures have been used to bring forth social agendas, with pictures from different organizations or arrangers. They have all used children's pictures to bring forth their special agendas, but at the same time with the aim of spreading knowledge about children's perspectives and giving children recognition. Children's pictures was used to promote both change and continuity in society. School and the art education played an important part in this, in the 1940s competition the art teacher union was one of the arrangers, with the aim of changing the art subject in school. Children's participation and action through their artwork were asked for during this period, even if the idea of choosing the most talented, winning, pictures changed between the 1940s and the 1970s. Through the competitions the pictures got public and published in different ways, and thereby gained attention. In this way children's voices and children's art were seen and heard in society.

In the article I also discuss how children in the municipality of Eskilstuna worked together with artists in an art project in 2017, creating a sculpture together that is now put up as public art in the municipality. How children's art and ideas can be included in society in different ways is an interesting question for the future.

In my dissertation *Winning pictures – art competitions for children 1938-2000 (2018)*, I study how the phenomena of child art and children' s art competitions could intervene with different ideals of schooling and childhood in a Swedish context. Different agents - from the National Museum to the National telephone company or a dairy cooperation company - have been arranging art competitions. I want to share part of my studies and some of the questions I discuss in the dissertation:
Which agents have been interested in children's pictures and children's art competitions during different times and for what reasons?
What cultural meanings are expressed and formed through the pictures and competitions?

By analyzing children's art competitions, it is possible to see how ideals of children and childhood as well as of children's drawings have changed or been reproduced over time. I have studied the actual pictures, as well as written archive material related to the art competitions, mapping the context in which they were made.

I will start by discussing the phenomena of the child art competitions, and how the practices of the competitions both continued and changed over time. I will also discuss how the material can be related to ideals of gender, emotions, modernity and the modern and how this have been pictured and discussed in different ways. Finally, I want to give some present examples of public child art that has come to my knowledge through the child picture archive in the city of Eskilstuna. The Swedish child picture archive is a starting point for this study, and creating a state financed child art archive in 1977 is a sign of a changed ideal of children and childhood, signifying a societal interest in keeping and archiving children´ s pictures.

What made the phenomena of art competitions for children possible?
In the historical documents concerning the earliest competition from 1938-1947 three main discourses emerge in the material. These are the discourses of psychology, especially developmental psychology; of education and pedagogy; and maybe most apparent; the modern art discourse. How these three will intertwine and change over the period from the late 1930s to the late 20th century is essential in the thesis, and a relevant background for this article. To analyze the material, I

have combined a semiotic analysis and a critical discourse analysis were the semiotic analysis has been a tool to discuss the content and meanings of the pictures. Both images and competitions could create different subjectivities.

Commercial and political structures are also relevant in contextualizing the competitions. This allows a discussion of what has been regarded appropriate social scenes or places for children to depict or be depicted in.

The competitions and pictures are affected by the different discourses, but they simultaneously also affect the discourses, and are part of both reproducing and changing the ideals of children and childhood. An increased interest in the child, shown for instance by the publication of the book *The Century of the Child*[1], by the Swedish author Ellen Key in 1900, also made children's drawings interesting and valuable, and this applies not only in developmental psychology but also on the art scene and within education. The interest in children's art started early in the 20th century, when galleries and art educators held exhibitions featuring children's pictures[2]. Furthermore, artists like Kandinsky, Klee or Picasso had collections of children's drawings as inspiration[3].

The changing life conditions for many children at this time, with compulsory schooling, led not only to the possibility to examine their drawing abilities and compare this to developmental schemes, but also to greater access to painting supplies and material, and a request from many educators to make the former upper-/middle-class values of art available to a broader public. Along with the modernist art there is a distinct change at the beginning of the century regarding what is good middle-class taste, including an appreciation of children's drawings. This is what made the child art competitions and exhibitions possible during this time[4].

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How the pictures were displayed and presented
An important difference between the competitions that I studied is where they have been displayed and shown. Here I will present three competitions I have examined more thoroughly – one from the 1940s and two from the 1970s.

The earliest competition in my material was held between 1938 and 1947, arranged by the socialistic, or, the popular movement magazine called *People in Pictures* (Folket i bild, FIB) in collaboration with the art teacher union and the National museum. The competition had different themes each year, for instance "Life in our school", "Life in our homestead" "Our games" or "Swedish holidays". They were exhibited at the National museum every year between 1941-1947.

Figure 1: **The pictures exhibited at the art museum**
This picture was published in FIB 1944 were we see the winning pictures from the competition exhibited at the National Museum.
The caption reads as follows (In English):
Last year 20 000 children participated in the competition from all over the country. Here we see some interested participants studying the pictures that were exhibited at the National Museum. The theme of the competition last year was Swedes in troubled times, emergency then and now.

In this picture we see a detail from the magazine in 1944 where some students are looking at the pictures with great interest. In newspaper articles and publications about the competition, the pictures were discussed to be inspiration for both other students and adults who want to learn about the life and art of children. This picture was being published in the youth pages of the FIB magazine. The popular movement paper FIB could in this way also be part of an art education, encouraging children to both make and enjoy art. In the 1940s the art competitions were encouraged by arts advocates, like the curator of the national museum. It was also encouraged by the popular movement magazine that had an interest in children's conditions and the growth and construction of the welfare state. Both the progressive social movements and the more conservative art scene were interested in highlighting children and child art at the time. From different angles they could see the benefit of child art, in a romanticized idea of the innocent child having a natural sense for the arts, or as means of uniting young people from all of Sweden, from city and countryside, in worrisome times of war in Europe. The art teachers meant that the competition could help to stimulate more of children's free imagination in the art classes in school. This competition also awarded quite good prizes, which the children could use for school trips, which is often mentioned in comments from the teachers published in the paper FIB.

Figure 2: The pictures published in public for a special brand – on the cover of the telephone catalogue (1977-1984), and on the cover of milk cartoons (1976).

These pictures (figure 2) are from two competitions from the 1970s, both starting in 1976. One was arranged by the *National telephone company* (Televerket) where the competition was to make the cover for the 25 regional telephone catalogues, with variations on the theme of "Homestead" between 1976 and 1981. Every region had their own competition. Like the FIB competition this was made in school, with the price going collectively to the class. The other competition I studied more closely was only arranged in 1976, by *Arla* (a large cooperative milk company) and the post office. The theme for their competition was "What I want to protect". These images were mainly made in children's free time, and had no monetary price, *Arla* meant instead that the price was to have one's picture printed on the milk cartons, and the aim, according to the arrangers, was to give children a voice. It is significant how children in these competitions have been asked to depict different

topics to further or emphasize political, economic or social interests. *Arla* printed, as mentioned, the children's pictures on their milk cartons, the message of the pictures were important, with the theme for the competition being "What I want to protect". The pictures are almost always accompanied by text, like in a commercial.
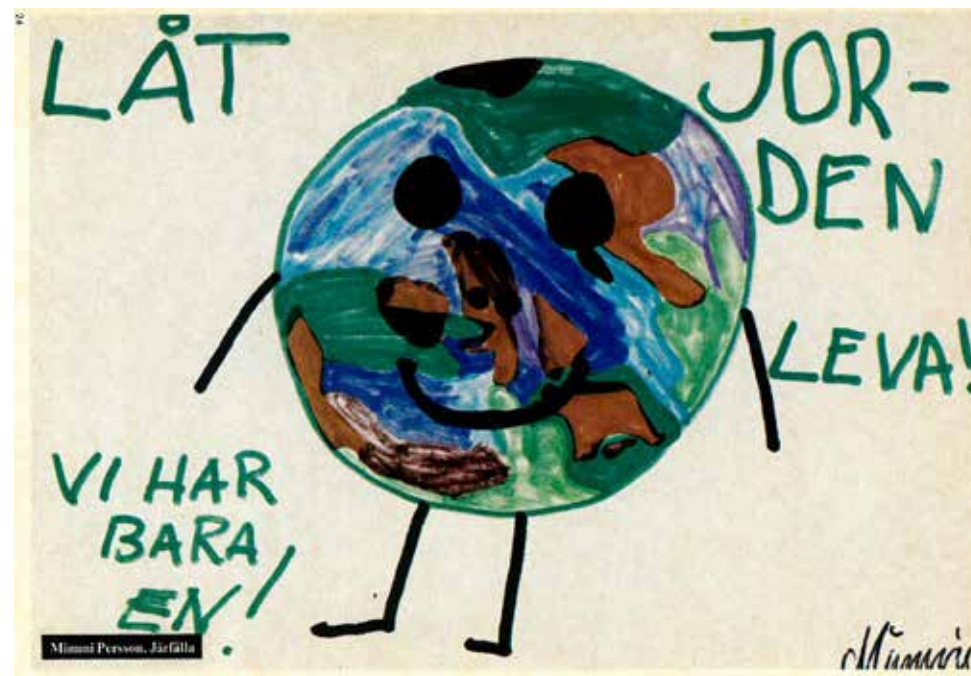
Figure 3: THere we see an example of a picture from the *Arla* competition published in the book *Why can not children decide* (1977) were the text say: "LET THE EARTH LIVE! WE ONLY HAVE ONE!"

The text and picture are together making a distinct statement. In the milk cartons above we see a call not to leave summer cats after vacation is over, to stop smoking, and to care for endangered flowers.

Studying the archive of the telephone company, it is obvious they had mainly economic motives, using the children's pictures as an inexpensive way to change their bureaucratic image, and at the same time turn children into future telephone consumers. Asking the children to depict their homestead, and use certain crayons, they could get colorful, "childlike" pictures also resembling those found

in tourist brochures. The telephone company had the winning pictures printed on their catalogue covers, and the catalogues were distributed to all homes in Sweden. The themes we see on the covers in figure 2 was "My homestead" in 1977 and "Animals in our homestead" 1981.

In the competitions in the 1970s the children were regarded both as producers of commercial art, but also as consumers and especially here of milk or telephones[5].

Children's places; the national child in 1947, the competent child in 1977

Figure 4: Cover for the album Sweden through Children's Eyes (1947)

Picture 4 and 5 show two book covers featuring children's pictures from the FIB competition in the 1940s and the Arla competition in the 1970s. The winning pictures show big differences, the title of the book also sends us different messages. In the book *Sweden through Children's Eyes*, arranged by the FIB magazine and the National Museum and published in 1947, we understand from the title it is the story of Sweden pictured by the young artists. The picture chosen for this cover exhibits a red house and the Swedish flag surrounded with flowers and trees. A boy with a cap is seen at the corner of the house, playing with pebbles, on a sunny summer's day. The title of the picture is *Playing with pebbles* and it was part of the competition "Our games" held in 1945. World war II was at its end and this winning picture can depict Sweden as a safe and caring nation, who also encourages its talented children. The child is depicted quite small, and the surroundings including the flag, the house and a nice summer garden are just as important. This gives a romantic impression of a child both playing games and also having a flourishing environment to grow in.
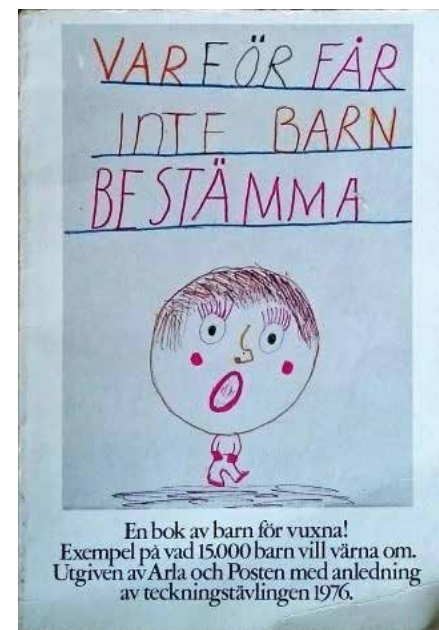
Figure 5: Cover for the album *Why don't children get to decide: A book by children for adults!* (1977)

5. This is discussed further in Låby, E (2018) Vinnande bilder: *Teckningstävlingar för barn 1938-2000. Diss. Linköping : Linköpings universitet, p.120*

In the book cover from 1977, the theme of the *Arla* competition was "What I want to protect"[6]. the child in the picture is drawn very large and is screaming *Why don't children get to decide.*

Here the child, painted as a naïve simple stick figure, is in focus. This reflects both the view on children in the 1970s as competent in making decisions, and that the competence of drawing in central perspective is no longer needed. The pictures imply that arrangers at different times are asking for different ideas or ideals of both children and children's pictures. You can also see a difference between those competitions where the pictures are made in school and the ones made at home. This is seen in the use of visual art materials and in how detailed the pictures are.

It is evident in the material that the idea of modernity – and modern technology – has changed over time from being pictured as a possibility of progress in the 1940's to be later regarded as a threat. This changing discourse of modernity is noticed already in the theme of the 1976 *Arla* competition "What I want to protect", where modernity is viewed as problematic. A majority of the pictures concern animal and environmental protection. Even in many later competitions between 1970-2000 children are asked to come up with solutions of fears about the future. In the following text we will see two examples from 1939 and 1976.

Changing discourse of modernity

In the pictures from the 1940s modernity is seen as positive, modern industry generating work opportunities or modern agricultural equipment making harvesting more efficient. One can sense a feeling of a promising future in the pictures of the 1940s, where the themes for the competitions were *Life in our school* in 1938, and *Life in our Homestead* in 1939. This can be seen in pictures of the building of new houses, different factories, large schools with playing schoolchildren, or work being done by children and adults together on the farm. The children have adult role models to look up to, and they have opportunities ahead[7].

Figure 6: Life in our homestead (1939) "Harvest" (skörd)

6. Varför får inte barn bestämma: en bok av barn för vuxna! ... / utg. av Arla och Posten med anledning av teckningstäv-lingen 1976. - 1977
7. *Låby, E (2018) chapter 3.*

In contrast to children in the 1940´s the children of the 1970´s reveal that they had a devastated environment to take care of, as expressed in their pictures. They were also given other themes to depict, the theme of the *Arla* competition being *What I want to protect*. Here we see how the sun is crying in this picture called *Let all plants live*. An airplane is flying over the trees and we understand it is spreading poison that kills the plants. Modern agriculture had now become a problem. In the 1970-80 the winning pictures from art competitions show more of emotionality, bringing up problems both in school and in the surrounding world. This could be related to bullying, environmental problems, war and famine. The pictures from the 1970s and 1980s show emotions, like tears, that were absent in the 1940s pictures. These changes were also to be expressed in the curricula from 1980 were art education was stressed as a means of communication. Additionally, the connection between art and environmental education was a new issue. *Arla* writes: "the drawings show adults that children want to be engaged in society". [8] The pictures in the *Arla* competition 1976 often come with a text, and the more childish the picture looks, the better.[9] The aim has transformed from viewing children´s pictures as art, to societal participation for children and making children heard.

Figure 7: What I want to protect (1976) "Let all plants live!" (låt alla växter leva)

Changing ideas of children's participation in competition over time

In the 1940s the competition was a means to show in international comparison "that Swedish schoolchildren can draw"[10]. Children's pictures had a value as art and as inspiration for artists. It was also seen as a possibility for all children regardless of social class to participate on equal grounds. Competitions was a way to strengthen the position of the visual art subject in school, and the competition was mentioned as something positive and playful.

In the 1970s the National schoolboard instructed the competitions arrangers not to use the word competition, since it is something they want to avoid in school. A discourse that implies that is not possible to compete in art – The largest daily newspaper arranged an art competition for children in 1977 with the theme *outer space*; in the headline it said art competition, and they had prices for winning pictures, but beneath they wrote, "well it is not really a competition since it is not possible to compete in art."[11] Artists got upset and saw children taking over their job opportunities. A changed art scene as well as changed media scene and changed ideals of children's participation, gave different possibilities for children's art competitions. Art as communication is stressed in the art subject in school from 1980, and art competitions were described as giving children a voice.

I want to end with two contemporary examples of public visual art by children in 2017, in the municipality of Eskilstuna. The first one is labelled *Unknown planet.*[12] Here we see one of the artists discussing with pupils about their sketches.

8. Varför får inte barn bestämma: en bok av barn för vuxna! (1977) sid.7.
9. As example: Picture 3 and 5.
10. Låby, E (2018) sid. 66. (FIB 1938 nr 24 sid. 27).
11. DN 1977-08-28 sid. 40.
12.https://www.eskilstuna.se/uppleva-och-gora/museer-och-konst/offentlig-konst/invigda-verk/okand-planet----vilsta.html (2018-11-22)

Figure 8: Children and artists Working with the project Unknown Planet (2017)

Figure 9: Children at the opening of their collaborative outdoor art project *Unknown Planet* (2017)

During 2017 an Art Group called Kultivator, worked together with 4th and 5th grade children from the Skjulsta school, that resulted in the public art piece *Unknown Planet* in an outdoor recreation area nearby Eskilstuna. The children were around 10-12 years, and the theme given was to draw a spaceship, that was also possible to build. The children all made pictures and then they voted within their own class what ideas to use. Together with the artists and architects they then made the final idea of the spaceship, and they built it together. Many of the children had not been for a long time in Sweden, and they also used the spaceship to explore the surrounding when you come to a new place, pretending they were from another planet. In the spaceship there are also science equipment like microscopes or measuring tools to explore the nature around the "spaceship".

Figure 10: One example of bronze plate made from a child's drawing, from the Art competition *Play in my spare time* arranged by Eskilstuna municipality (2018)

This picture shows another competition arranged by the municipality of Eskilstuna, the theme was *Play in my spare time.* All children in grade 1-3 in in 28 schools in Eskilstuna were invited, and more than 1700 pictures were sent in. All pictures are now archived at the Swedish child picture archive, SBBA (Swedish Child Picture Archive). 24 of the children´s pictures were made into bronze plates and placed in the pavement on the main shopping street in Eskilstuna. This picture is made by Iris, Björktorpsskolan.[13] At present also schoolchildren in grade 4-9 is participating in a similar competition, to be exposed in the same way.

Summary

The study of children's art competitions shows how children have been given a voice, even if restrained by the preconditions for the competitions, and demonstrating what the arrangers have regarded as winning pictures. The pictures also show how the concept of modernity have altered over time, where modernity is the positively visualized in the 1940s it is questioned by pictures related to environmental questions in the 1970s.

In this article I have pointed out how the idea of child art has been addressed in different ways and by different actors at different historical times and shown how different ideologies have been a part of competitions. I have discussed the art competitions as a means of both giving voice to children, but also restraining through what subject's children have been asked to depict. How do we respond to children´s art competitions today; are competitions excluding when not everyone is winning, or can they be used to include children as a group in public participation?

As art educators we have reason to bring child art and children´s expressions to the fore. To make children and artists collaborate and work together gives possibilities of communication across time and place, the children's work made visual over time in public places.

13. https://www.eskilstuna.se/uppleva-och-gora/museer-och-konst/offentlig-konst/invigda-verk/jag-ar-en-liten-gron-planta-och-lek-pa-fritiden---kungsgatan.html (2018-11-22)

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Visual Fabulations and a Thousand Becomings in Media and Art Education

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Abstract

This article is about young people's visual and verbal becomings through visual fabulations.The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. This research contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future becomings, that might be realised. By analysing pupil's fabulations, the potentiality of visual arts and media education becomes visible; for example unleashing creativity through experimental and open ended learning processes.

Keywords: visual fabulation, young people, educational assemblage, potentiality in visual arts education

Assemblages of concepts

This article is about young people's visual and verbal becomings through *fabulations*. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. We contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future *becomings* that might be realised.

We use the concept fabulation to make visible the potentiality of visual arts and media education to work with experimental and open ended learning processes, thus unleashing creativity. Although fabulation is the main theme, there are several concepts closely connected, which creates the assemblage of concepts used in this article. The concept becoming suggests that we are in a constant process of transformation through movement over duration, and refers to movements between the *present as actual* and the *present as virtual* (Deleuze & Guattari, 1987/2004). The actual is what we are ceasing to be, or a materialization of ideas, and the virtual is what might become, or the ideas we might have in connected and relational assemblages. *Assemblages* are complex arrangements and connections involving bodies, objects, expressions, etcetera, which come together, temporally creating new ways of functioning (Deleuze & Guattari 1987/2004). *Lines of flight* is a term related to assemblages, which involves connected events that enable us to elude strong structures and control, as well as resolve fixated relations within an assemblage and create movements or passages between *striated* and *smooth spaces* (Deleuze & Guattari, 1991/1994). Smooth spaces differs from striated by facilitating movement, speed and changes of becoming, while striated spaces control, slow down and restricts these movements. However, these spaces also contain elements of one another; there is always some possibilities for movement in striated spaces, as well as rigidness in smooth spaces.

The title "a thousand becomings" refers to Deleuze and Guattari's book *A thousand plateaus; capitalism and schizophrenia* (1987/2004). We reuse "a thousand" as a symbolic concept in the sense of multiplicity, as an effect of becoming. Thereby "a thousand becomings" is not about development from one state to another,

but of events of intensity which connect to difference and assemblage, central concepts to becoming. This is why research cannot stop at the critique of the actual (of what we are ceasing to be), but needs to move further with affirmative, creative analysis of what we are in the process of becoming (the virtual).

Visual fabulation has familiar resemblances, for an example fantasy, fiction, imaginaton, faction, parafiction, hyper-reality, narration, storytelling, speculation, and not to forget lies and rumors. All of these notions are capable to transform whatever "reality" into art, science fiction, innovations, inventions and more. Thinking on a speculative mode concerns a specific mode of attention to the potentialities and virtualities of a situation in the making – and – to become a speculator you must be able to forsee, plan and analyze the actual within intuition and sensitivity. With Haraway's (2016) combination of *speculative fabulation* in writing and storytelling, we find ourselves enlarging the spectrum with cross-connected and wide-ranging fields, with multispecies and across different media, visual and verbal. The purpose is the dazzling of fabulations' cultural role, to oppose naturalization and realist narratives. In investigating children and young people's fabulations, we connect to SF which Haraway (2016) calls a seditious concept. As an universal figure SF starts off with string figures and diffract into a conceptual swarm: *speculative fabulation, situated feminism, science fact, science fantasy and science fiction* (2016, p. 10). SF is also one explanation of *worlding* according to Haraway: "SF is storytelling and fact telling; it is the patterning of possible worlds and possible times, material-semiotic worlds, gone, here, and yet to come" (Haraway, 2016, p. 31). Overall, SF concerns the becomings of multi-species and everyday storytelling, speculative thinking likewise practices of worlding, e.g. the making of words and worlds, composition and response-ability. Therefore, the speculative is never innocent or neutral, nor a romanticised view of the future, it affects. What follows is while engrained in everyday storytelling, speculative fabulations defamiliarises, queers perception, and disrupt habitual ways of knowing and acting (Truman, 2018). This likwise echoes from what Deleuze estimates with the science fiction ascept, *Sci-phi*, further elaborated by the author of the book Gilles Deleuze and the *fabulation of philosophy* (Flaxman, 2012). In the chapter CODA, *Sci -Phi*,

the book *Differenc and repretition* (Deleuze, 1994) are scrutinesed in the spirit of *Sci-phi,* that could cultivate "new forms of life" (p. 307).

In this article we analyse two research materials from media pedagogy and visual arts education. The first example consists of upper secondary media student's video diaries. Here we introduce concepts related to visual and verbal fabulation. In the second example we try out what the concepts can entail in analyse of images made by children and young people. We conclude by final thoughts on the becomings of young people, as well as visual arts education through fabulation.

Assemblages of research
Researcher Lotta Johansson (2016) highlight the importance of facilitating movements beyond established ways of talking and thinking in order to elicit the virtual, as in the not-yet-seen. She suggests a method of confabulative conversation to make visible the ways that young people talk about the future, blurring the distinctions between the actual, what we are ceasing to be, and the virtual; our becoming through fantasies, dreams and speculations, where both are equally real. In contemporary art, fabulation, lies and rumours can be useful and forceful tools for change. Theo Reeves-Evison (2015) gives examples of contemporary fabulatory, and even deceptive, artworks. Within the field of art, "parafictions" and lies can be seen to follow old traditions of tromp-l'oeil, quadratura and other illusionistic techniques throughout the history of visual art. Reeves-Evison (2015) uses Deleuze and Guattarian theories of deception as a corrosive force, and fabulations and fictions as constructive. In other words, fabulatory artworks are charged with the power and capacity to have real effects. Within the field of graphic novels and animation, Gfader (2013) inquires the vitality and force of the drawn lines in various graphic novels and animations. Fabulation is here about the way image shape thought and how the act of drawing is distinguished by a line that is always in becoming. Gfader finds that the "quasi-autonomy" (2013, p. 68) of the drawn line propose fabulations through history, artistic practice, politics and various contexts. One example where this power and fabulation is demonstrated is through the character

Ayanami Rei in the manga and anime *Neon Genesis Evangelion*. In this example, young people sometimes experience the animated character as more real than the real (Gfader, 2013).

In the context of visual arts education, we wish to contribute with perspectives on young people's visual as well as verbal ways of fabulating, and in this sense to bring forward the virtual; that is the futurity of becoming; what (one) might become rather than what one is. Becoming is thus, as mentioned above, a movement between the *present as actual* (what we are ceasing to be) and the *present as virtual* (what we might become) (Deleuze & Guattari, 1987/2004).

Visual fabulations and thousand becomings in Media education

The images presented in this section are retrieved from Annika Hellman's thesis (Hellman, 2017). Upper secondary school students were asked to record video diaries in school, to tell the researcher about what it is like be a student in visual arts and media education. The diaries were recorded on the researcher's laptop once a week during one school year. Video diaries do not represent students but produce ways in which it is possible to become. In this context, video diaries can be considered *smooth spaces* where the hierarchies and institutional structures of upper secondary school might temporarily dissolve or be exceeded. The students picked up, challenged and sometimes transgressed some of the various stereotyped art or media student positions when talking about their classes in the diaries. The video diaries created a platform where students could stage themselves actively through telling stories about themselves and school, fabulating about the present and the future, and becoming with the digital technology used for recording video diaries. In a smooth space the students could explore alternative ways of thinking and talking about themselves through visual and verbal fabulation. Educational and research assemblages were formed in a process through the dynamic encounters of objects, visual culture, bodies, media education and research, which in their connectivity also produced transformations (Grosz, 2001). In these specific examples of young people recording digital video diaries, the assemblages consist of complex arrangements and connections involving cameras, bodies, computers, visual art practice, cultural expressions etcetera, which come

together, temporally creating new ways of functioning and directions of becoming. In the examples that follow, we focus on visual as well as verbal fabulations and narratives.

Elliot

One week when Elliot records her video diary, she starts exploring the filter effects in the video recording software (Photo Booth) on the laptop. Researcher Hellman had asked the students to use video filters when recording their diaries, so that they themselves could anonymise the image. Elliot selected a filter called swirl and begins to move around in front of the laptop camera. She watches the image of her face swirl and change as she moves and talks. As Elliot explores the video effect she often comments and laughs at her image. It seems that she moves and talks in interconnected ways; trying out what to say and how to look, and gliding and sliding in the way she talks as well as moving from one side to another in front of camera (Figure 1 & 2).

Figure 1 & 2: Elliott moves in front of the camera, exploring the video filter.

Elliott comments:

> I just had to try this! I look ugly! [laughs] Well, my dream is not to work so much, I hate working, if I don't get a business of my own or something like that, I'll have to get married to a rich guy or something. Noo, just kidding, but why not? No! What I'd like is to have is a horse farm of my own, and stables and horses… kids and a good-looking husband. Just kidding! [giggles] Well, I don't know, perhaps I'll work with advertising, or web design. I don't know. It's like a chaos in my head! (Elliott, videodiary, 2011-11-29)

Elliot talks about her future, but as she fantasises and speculates about the future she withdraws what she has just said by adding that she is just joking. In this way she explores and stretches what is possible to say in this context. For example, it seems like she understands how she touches upon the borders of what is discursively correct to say when talking about marrying a good looking, rich man. This fabulation can be associated with the typical saga about being found by the prince who saves the girl (in this case from a boring job) by marrying her; as in the Cinderella story and contemporary romantic prince/princess movies. This genre of movie is increasingly popular and often features a plain American girl that falls in love with a prince from a fictive European country like Genovia, Belgravia or Aldovia[1]. Cultural narratives and fabulations are intertwined in an assemblage constituted by the web camera and laptop technology, as well as the body and face of Elliot, which is mirrored and displayed on the laptop screen.

When Elliot talks more seriously about her future, she tells that she wants to become a web designer, to work with advertising and run her own business, or become a successful blogger. In all cases she would then be in charge, with responsibilities and in a powerful position rather than depending on a husband. The present as virtual is lingering in the verbal and visual fabulations of Elliot, as she invents various possible futures for herself, some more specatuclar and other closer linked to the notion of every day realism, and closer linked to the actual of the present. Elliot is becoming with and through the assemblage of technology, the video diary as space and temporality, with and through visual culture. The video diary created a temporary smooth space, where alternative futures could be imagined, fabulated and articulated.

Svante
One student who calls himself Svante explores visual fabulations and performances in his video diaries. Svante wears different hats and talks with new dialects in each of his recordings. It seems that he understands the staged, performative nature of the video diary and uses this space for fabulating. It is a story of a young person who struggles in school and have personal problems, a story that affected Hellman strongly.

Figure 3 & 4: Svante fabulating visually, using different hats and different video filters.

Svante lets us know:

> I've got a really weird kind of humour, I do! I'm really crazy! Hell, all my life I've been like…, like a clown. And actually, I also worked as a clown in my, uh… leisure time. And on Sunday I'll be Santa Claus here in the town where I live. (Svante, videodiary, 2011-12-13)

1. For example the movies *The Princess Diaries* (2001); *A Royal Christmas* (2014) and *The princess switch* (2018).

The fabulations of Svante are humorous and ironic, mixing narratives from the events in school with comic staged performances in front of camera. After some weeks, Svante starts to talk about his problems with school and at home. He tells us that he has a weird and crazy humour, and can be said to take the position of a clown, or a joker in a card game, which disrupt the habitual ways that a student is supposed to act. At the same time Svante lets us know that he already has some experience of working with acting (Figure 5).
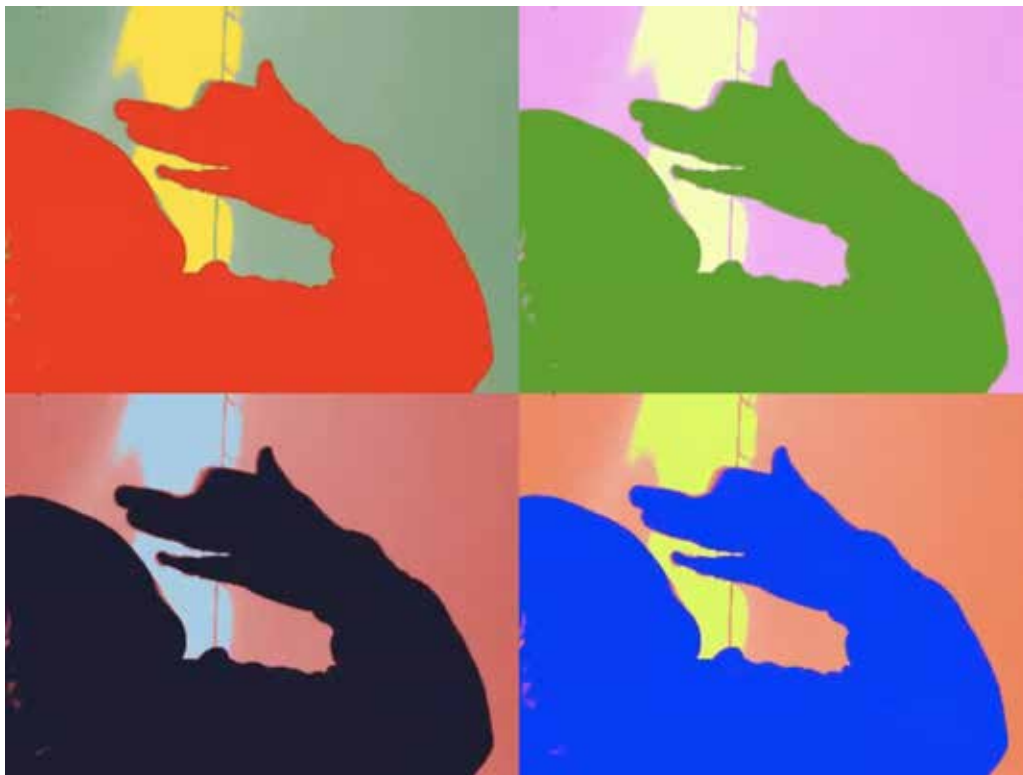
Figure 5: A theatrical fabulation by Svante.

To be honest, my biggest dream is to not give a damn about school, and start working with music or theatre instead. Right now! But you got to get an education, that's how it is in today's society. You have to have an education, no matter what you do… What I look forward of doing is to become a musician, a producer, an actor, or something like that… (Svante, videodiary 2011-12-13).

Svante dreams about not being in school, but to start working with acting or music, or within the media sector at once. In the video recordings of Svante, he acts as on a stage, with sudden whims and theatrical performances. The assemblages put in motion connects the camera lens, the face and body of Svante and the cultural notions of school as "prison", being locked up in institutional structures and hierarchies (Lind, 2013). The space created by digital technology, the body, the room, the dialects and hats allow Svante to stretch and bend his student position and continue a becoming towards acting and producing. The actual and the virtual are here closely connected as the dreams and desires of becoming an actor or musician is partly realised. The strong affective intensities in the diaries of Svante can be seen as a force of futurity; the potentials of a future when completing the obligation of getting an education.

Sigge
The third example concerns a student that calls himself Sigge. He describes himself as unmotivated in school, and that he is failing courses, although he says he does not care that much. Even if the researcher Hellman asked the students to talk about their media and art classes, Sigge lets us know in passing that he is not interested in studying or continuing his studies anyway. In the video diaries, he resists talking about school and instead talks about how he dreams of a job at the national television company. Sigge knows somebody that works at the Swedish Television Company (*Sveriges Television*) and he manages to get an internship there. When he comes back to school, his video diary is about all the cool things he got to do during his internship. For example, he talks about his role in the Swedish equivalent to the Oscars film awards event called *Guldbagge-galan* that is broadcasted on national television (Figure 6 & 7).

Figure 6 and 7: Sigge talking about his internship.

I met a lot of cool persons at the pre-party at hotel Rival… and I got to do the Spotify playlist for the mingle event before the award ceremony… I talked with some of the actors. There were a lot of really, really cool, nice persons… and I talked to directors and producers; they had such interesting stories to tell. I made the schedule for the award ceremony, like when Petra Mede [the ceremony host] should enter the stage and stuff, what she would say then and do next, things like that. I was involved in the production and the marketing too…to inform the press and stuff. So, it was really cool. And I got to do this. I was really excited about that… I felt really good about myself (Sigge, videodiary 2012-02-10).

It is hard to know if what Sigge told us in his video diary actually happened, or if it was a dream scenario, a verbal fabulation and desire. What we know for sure is that Sigge did have an internship at the Swedish Television Company. More importantly, the dreams and fabulations can be seen as the virtual of the present; it is about the directions or lines of what one might become. Fabulations are imagined futures, and we can only actualise scenarios that we at some point have imagined. In this sense fabulations and the smooth spaces that allows for intensive affects and future becomings are the most important part of our becoming, not the actual or the facts of things. The video diary functioned as a smooth space that created linkages and shifts in directions of becoming, as shifting mosaics of space and time.

With the concept *fabulation*, visual arts and media education shows how art can facilitates a reconstruction of views of the world in new ways, re-articulating the future in unimagined ways (Deleuze & Guattari, 1991/1994).

Lines of flight – enable visual fabulation and "other thoughts" in Art education

From a collection of student's drawings of their life in school we found many examples of their attention to the forces, the fun and fears of fabulation through associative lines of flights. The pictures below, are all from a collection collected by Ulla Lind (2006) with contribution by children between 9-17 years old from different schools in Sweden. The assigment was: "Tell in pictures how it is to be a pupil in school" (Lind 2013; 2017; 2019).

Figure 8: The image Other thoughts [Andra tankar] is made by a girl, 11 years old, sign. K. M.

What speaks to us in the painting entitled *Other thoughts* (Figure 8.) is rhetorically quite clear. The ability to create a huge, colorful speculative mind in the midst of a restricted, striated situation, with three girls stapled at their school desks, makes the student smile. To be able to escape is not all of what happens in a situation like this. It visualises a corporal, emotional, contemplative and intellectual relational response to the situation. To fill up such a space with lines of flight enable visual fabulation, displacements, a diffractive gaze and "other thoughts" (Lind, 2019).

The parent becomes a parrot
In this drawing we encounter a parent becoming a nagging parrot, filling up a balloon with repeated "do your homework do your homework do your homework … ". On the floor a girl is sitting with headphones listening to music. She has thus created a temporal and spatial separation. She has marked her own space on the floor, through delimited by their seating position and three music cover strategically placed in front of her (Figure 9).
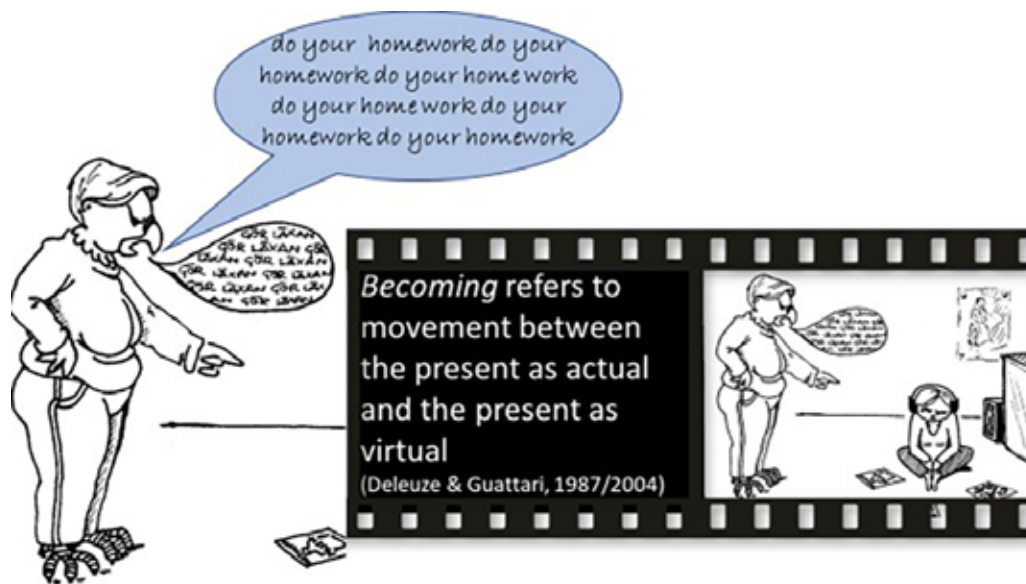
Figure 9: Fragment from a triptych, a drawing of a 17 year old girl. The film strip and citation is added by the author.

The sitting person effectively forecloses the nagging "Parent-parrot" – a way to tell us about being a pupil who also intertwines with a becoming person composed by the favorite music and own interests. In addition, the scene is just one part of three on the same painting. A triptych relates three separate parts in a painting which influences on each other in multiple ways.

Figure 10: The complete drawing with three separate parts. The film strip and texts are added by the author.

The themes in the painting in Figure 10 are about time and space, heavy knowledge and ways of coping with school regulations and expectations. The visual narrative effectively communicates simultaneous assembled and parallel worlds; the school and leisure time, school and home, the big narrative with its serious prospect towards the future, in relation to the minor, everyday times. In alliance with Deleuze and Guattari, the components in assemblages embrace each other, co-exist, intertwine, shift, lie side by side, or works as each other's contrast, or composed in a more complicated relationship to each other.

The visual and digital productions of young persons, articulate and elicit the virtual of the presence and questions about what worthily worlds will be, as Haraway underline:

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what

knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories. (Haraway, 2016, p. 12).

What we articulate here is that conceptualizations of worlding processes should be communicated in various ways, for instance through imagery, multiple voices and theoretically informed perspectives.

The adventurous school bus

In the next drawing a trip to school is portrayed as a magnificent joyride (Figure 11). The painting *Everybody travels by bus* (*Alla åker buss*) is made by a boy, 14 years old. The painting originates from a school located in the south middle of Sweden (Småland), a region characterised by big forests, many self-employed, "self-made" persons and from where the furnishing company IKEA originates, as well as the famous glass production and the brand Kosta Boda among other craftsmanship enterprises.

The bus journey becomes a multicultural adventure in a visual fabulation that connects knowledge and interests from very different worlds, a wordling with interwoven feelings that anything is possible when the bus glide through the forest. Fellow travelers come from popular culture and action movies (Eddie Murphy), history (Egyptian and mythological figures) with Tutankhamun as a driver and different passengers cut out from books or magazines; fire-eaters, a security guard, and a six pack of beer appropriate placed at the entrance. The rear wheel is a swimming ring surrounding a cut out happy boy with a snorkel, that is pasted onto the picture. It gives a bit of a dizziness sensation of the ride. Where is the bus really going? This trip with a school bus opens up the space for fabulation which hardly leaving space for anything more to desire.

The painting actualise what the guy is ceasing to be, in a materialisation

Figure 11: *Everybody travels by bus (Alla åker buss),* is made by a boy, 14 years old.
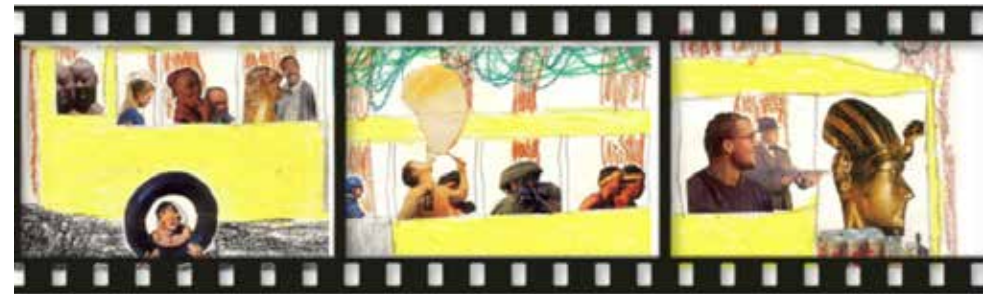
Figure 12: Close up from the painting *Everybody travels by bus*. The film strip is added by the author.

of ideas, and the virtual is what might become, as ideas might become in connected and relational assemblages. The bus ride as an assemblage is a complex arrangement with connections involving bodies, objects, expressions, events, which come together, temporally creating new ways of functioning (Deleuze & Guattari 1987/2004).

Thinking otherwise - suggestions
With these examples of fabulation we have focused on the forces and potentialities in visual arts education's alternate images or stories of the future as well as the past. These wordling processes has connections to fictional knowing and inquiry in previous visual arts educational research (Hellman, 2017; Lind, 2010/2013).

Through the examples of student's visual and verbal fabulations and assemblages of becoming, we stress the importance of creating smooth spaces in the field of art and media education. We suggest that smooth spaces are generated as visual, speculative and creative fabulations which can be materialised as art and media articulations. In order to build educational assemblages that are sustainable, we emphasise the importance of listening to and comprehend students' different voices and fabulations. We consider this as part of evolving democratic relationships and inclusive strategies for learning in the 21st century. With our references to Deleuze and Guattari as well as Haraway we follow the ambition to think and write "otherwise" which constitutes the fabulation of a thousand becomings in visual arts and media education, in research and educational philosophy itself. When exploring the classroom as educational assemblages, we are also able to re-think the future of visual arts education and its didactics (Hellman & Lind, 2017). In alliance with Atkinson (2017) who pointed to "the force of art" (2017 p. 2), as an affective force particular to art's event, we suggest that visual arts and media education are most potent for creating new futures and wordling processes. The force of art's event involves human and non-human elements such as paper, paint, body, memories, and thoughts in unpredictable processes of a virtual power of becoming. The force of art challenges us to think anew rather than to understand.

As visual arts and media teachers we can accordingly facilitate spaces for young people to create "new" multiple subjectivities through fabulating, fabricating and speaking of new positions and new aesthetic sensibilities. This entails the assemblages of (educational) institutions and individuals (pupils) which produce affect as a pedagogical and cultural process. In line with the research of Hickey-Moody (2013) this rise questions about pedagogically and politically considerations on visual culture and its dimensions in everyday lives of young people. Fabulation and affective pedagogy allows us to make place for creativity and art as pedagogical tools for cultural and political local events in wordling processes.

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Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon

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Abstract

The purpose of this study is to investigate how visual representations of identity are created and perceived by future leisure-time center teachers. In the leisure-time center there are still good opportunities to focus on interdisciplinary and joint work on value-based work, not least through aesthetic and creative processes. We have tried to develop tasks that challenge our teacher students to work exploratory with the concept *Tweenies as a phenomenon* through work with Storyline as a tool for a narrative, a way of working where aesthetics and image didactics have been used as didactic tools.

The assumption that we make from the work with the university course is that the teacher students themselves need to experience the importance of working aesthetically with Storyline to understand the basis of the concept. What has been a crucial perspective for us is that the students are given the opportunity to learn through art and not just about art (Lindström, 2011) in the aesthetic learning processes. In our interviews we have been able to see that the task is perceived as both fun and demanding. The work with storyline made the students involved and they dared to experiment with other inputs than the ones in traditional teaching, which helped them to approach and deal with problems like how to take up difficult subjects in the teaching activities.

Keywords: aesthetic learning processes, tweenies, visual representation of identity, leisure-time center teachers

Learning with is a coordination of expression subjects, and finally learning through refers to overall competencies, such as problem-solving and creativity. The model also includes convergent and divergent aspects, as well as media-specific and media-neutral aspects in teaching visual arts. Where convergence is aimed at, for the pupil in advance known goals and with divergence, is meant an applicant for several possible interpretations.

Background, starting-points and theoretical framing

International as well as Swedish national research shows that the aesthetic subjects play a crucial role in the well-being, participation and meaning of pupils in elementary school (Bamford 2006; Marner & Örtegren 2003; Lindstrand & Selander 2013; Häggström 2017). According to researchers Hetland (2013), work with aesthetic subjects enables a specific set of thinking skills that are rarely dealt with elsewhere in school practice. Such skills include visual spatial abilities, reflection, self-criticism, and willingness to experiment and learn from mistakes. Both of us, the authors of this text, are visual art teacher educators on university level where social semiotic and multimodal perspectives on teaching has influenced our teaching, and is therefore the basis of the disposition of this visual essay and the analysis of the material (Kress & van Leeuwen, 2001). The analysis also includes socio-cultural theories (Vygotskij, 1999; Säljö, 2000) with a particular focus on the importance of scaffolding of learning processes in visual arts.

A multimodal approach means that aesthetic expressions have a more prominent role than they are usually attributed (Selander & Kress, 2012).

It also refers to the teacher's way of designing and engineering communication and learning situations. In our storyline task for the teacher students we have worked with image, film, sound and music. Since we are both visual art teachers, Lindström's (2008) model of four aspects of learning with art and media plays a major role in our structure and in analyzing our work. Lindström has developed a theory of learning based on aesthetics that can be seen as a framework of thought to identify important aspects of aesthetic learning (2009). Learning about can mean that pupils / students, for example, learn basic knowledge, such as how techniques and materials are called. Learning in refers to the pupil's / student's activities in action.

Method

We have chosen to present material from group interviews with teacher students and becoming leisure-time center leaders in grade 1- 3, primary school, focusing on young girls, tweenies, between the ages 11-13 as a target group in our study. In the leisure-time center, in our opinion, there are good opportunities to focus on interdisciplinary and collaborative work encompassing value-based activities through aesthetic and creative processes. We have tried to develop tasks for the leisure-time teacher students that challenge them to work with core values that have inclusion as a crucial perspective. The work is applied with multimodal and cultural tools (Säljö, 2010, Vygotskij, 1995) where specifically storyline is used as a didactic tool. The tasks have been carried out in a university course in teacher education with focus on language and learning processes.
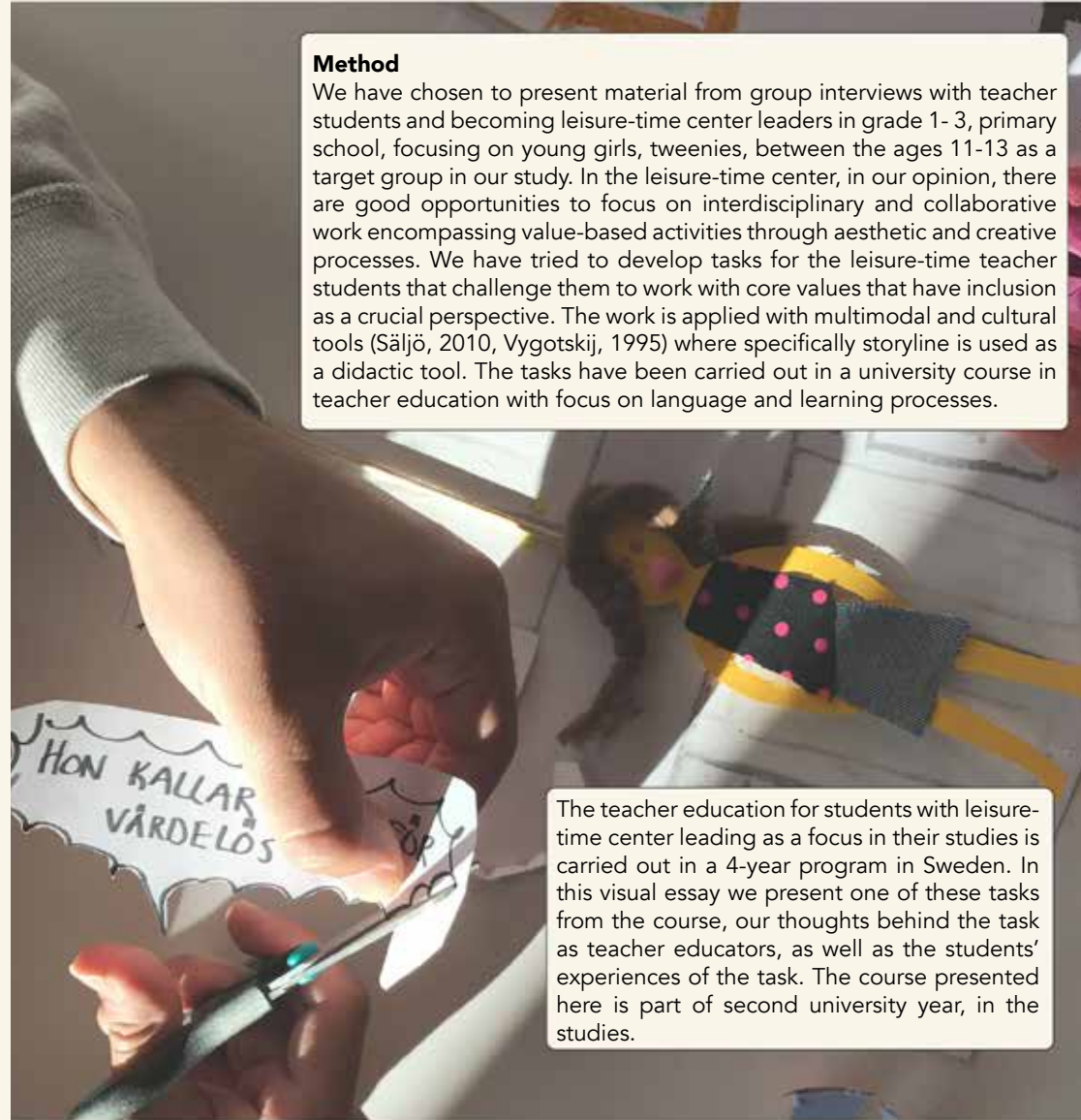
The teacher education for students with leisure-time center leading as a focus in their studies is carried out in a 4-year program in Sweden. In this visual essay we present one of these tasks from the course, our thoughts behind the task as teacher educators, as well as the students' experiences of the task. The course presented here is part of second university year, in the studies.

The leisure-time center

In Sweden, the leisure-time center is an educational group activity for pupils from the age they attend pre-school class through the spring term they turn 13 years of age. According to the curriculum Läroplan för grundskolan, förskoleklassen och fritidshemmet, Lgr11 (2011, revised 2018) the leisure-time education aims at stimulating the pupils' development and learning, and offer them meaningful leisure-time and recreation in connection to school activities.

Furthermore, the education is based on a holistic view of the pupil and the pupils's needs and supplement the education in preschool class and elementary school (Lgr11). Based on the central content of the curriculum, there is described among other things, that the education aims at developing skills and the ability to use digital techniques and materials, both from aesthetic and communicative perspectives as well as in different media and digital contexts (Lgr11). These skills includes the ability to handle words and concepts ant the ability to express needs, feelings and knowledge. Ideas on how communication, information and messages can be perceived and influence the pupil and other peers lie as a basis of the central content (Lgr11).

Storyline background

Storyline is a teaching method that rests on a scientific basis and has a constructivist view of knowledge and learning (Häggström, 2013). In the process of using storyline as a tool for learning the narrative is a driving force for continually progressing forwards. Bell, Harkness & White (2006) are foreground figures who, based on the purpose of portraying emotions, combined respect and structure with a meaningful context for learning, and created storyline as a method (Moreau & Wretman, 2001). Broadly speaking, the teaching starts as a method based on a story which fits the narrative form that the storyline represents. The structure utilizes the opportunity to link the school subjects to interdisciplinary work where the students are co-creators. By working experience-based, with the every-day life of the pupils and their reality, they are given the opportunity to visualize their experiences in a visual performance. An important result of this method is the point that the pupils become aware that their creative thinking and argumentative skills are empowered and valued in this process (Falkenberg & Håkansson, 2004). This in its turn creates meaningfulness in learning, participation and self-confidence that are recurring points when describing the effects of use of aesthetics in educational situations (Häggström, 2013).

Result

With a starting-point in value-based work, we have wanted to implement storyline in the teacher education at the University of Gothenburg. Based on the teacher students' understanding and reality, the term "tweenies" was discussed in the course. Through storyline, the students get to work with different exercises to investigate the concept in an exploratory and experimental way. A permissive climate with cross-border and inclusive working methods has been crucial for the work. In a storyline, the teacher determines the main content of the story.

The term "tweenies" refers to a certain age that is defined as being "between" a child and a youngster. This is a neologism based on the English word; "Pre-teen" combined with the English word "be-tween".

Tweenie is defined according to sources on the Internet as the age group 7-12 years, which is precisely the age at which pupils come into contact with the leisure-time center. The tweenie concept was chosen to give the teacher students an opportunity to play with different roles and to approach their future target group as teachers. A storyline usually follows a special structure and is created based on key issues and designs. The one we did in the language and the learning process course looked as follows:

> Key question 1: What is a "tweenie"? A collaborative debriefing is made on for instance a white board in the form of a mind map. Result: A common wordbank is created in the student group. All students gets a common framework on how we associate and perceive the concept.

> Key Question 2: Create a tweenie in the form of a character. A two-dimensional paper doll is created. Result: Everyone in the group gets their own tweenie character in the form of a doll.

> Key question 3: What do we want to know about tweenies and about the other characters? All students formulate one or more questions individually. Then a summary of the questions are made in the whole group. Result: Character description. A model for character description is produced. On the basis of the questions, the students get a position and relate to the questions based on their created tweenie character.

The questions that the teacher students formulated to their tweenie characters were about; dreams, fears, recreational activities, conditions in various forms such as weekends, playtime, sports activities. What they follow on social media, what makes them happy, sad? Etc.

Key question 4: How does a tweenie-room look like? Result: The students built a three-dimensional model of a tweenie-room with mixed media. In the room was included personal belongings, information on important memories, artifacts for the character and so forth.

Key question 5: What is the worst thing someone could say to your tweenie? The students had to discuss this in smaller groups. What are the comments that come up in a dialogue with at tweenie, and how can they be addressed? As a teacher? As a classmate? The students made a short film that dealt with and portrayed this issue. The groups showed their films to each other, followed by a discussion in the classroom. Result: The discussions, the film and the creation of a common model, a large painting, or a film created a "collective-community-feeling". It was with pride that the students presented their work (Falkenberg & Håkansson, 2004).

Didactic implications - Reflections

Since our teacher students, after their studies, have to go out and interpret and relate to the central content in the curriculum as a directive, it is essential that they have the ability to try different forms of expressions in their forthcoming teaching practice. It is essential that they develop their own understanding of the importance of aesthetic experiences and work with aesthetic tools and how these can be used to understand the context of different educational settings (Häggström, 2017). The assumption that we make from the work with the university course is that the teacher students themselves need to experience the importance of working aesthetically with storyline to understand the basis of the concept. What has been a crucial perspective for us is that the students are given the opportunity to learn through art and not just about art (Lindström, 2011) in the aesthetic learning processes. In other words to meet theories in practice, and not only to understand the connection between theoretical perspectives and practical school activities (Dewey 1997; Selander & Kress, 2012). A process-oriented work method where the students transform facts and information with different aesthetic tools is part of creating an experience as a becoming teacher, so that the studies not only stops at a memorandum (Marner & Örtegren, 2003).

Conclusion

In our interviews we have seen that work with storyline is perceived as both pleasuring and demanding by the teacher students. Their experience was that storyline supported process-based learning and that it was easier to test new materials and tools. The work with storyline made the students involved and they dared to experiment with other inputs than the ones in traditional teaching, which helped them to approach and deal with problems like how to take up difficult subjects in the teaching activities.

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ART & MUSEUMS

Art, Kids and Young Adults at Moderna Museet

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Abstract

In the present text three recent educational projects at Moderna Museet in Stockholm are described in words and images. The first part of the text concerns looking at art and painting with babies. The second part focuses on *Acclimatize*, a website that seeks to stimulate creativity and reflections on climate change. The final section is devoted to children's creative responses to a Francesca Woodman exhibition.

Keywords: visual arts, museum pedagogy, educational museum projects, Moderna Museet Stockholm.

Moderna Museet has a broad experience in introducing children and young adults to art. It was one of the first modern art museums in the 1960s to start a workshop where kids and teens could paint and draw with inspiration from what they had seen in the exhibitions. Since then, the educational activities have been further developed. Below we describe three recent projects at Moderna Museet.

Maria Taube: Ten years ago, Moderna Museet decided to introduce guided tours for parents with babies aged 3 to 15 months. These tours are led by an art educator and address the adults, who are instructed in how to show the art to their baby. The tour is held at feeding pace, meaning that if a parent has just begun to feed a baby, we continue to study the work of art until they are ready to move on. We look specifically at how the presence of children is portrayed or could be interpreted in the works. "The Newborn" is an egg-shaped sculpture in white marble by Constantin Brancusi; it can be seen as the head of a newborn infant that is opening its mouth to take its first breath. In the painting "The Enigma of William Tell", by Salvador Dalí, we see a foetus and an infant in a cradle, which could indicate the power wielded by parents, and how it can be abused. Vera Nilsson portrays her daughter Catharina in several paintings, in ways that differ radically from stereotypical images of children in advertising. In the workshop session afterwards, parents and their toddlers have the opportunity to make their own pictures together. Pictures are one of the many languages we are born with and have the potential to develop. To create pictures is part of our inherent desire to communicate. It is important to keep this visual creativity alive. I have met children who had been scared into "silence". Well-meaning adults may have frightened them by saying that their pictures are ugly or pretty. Small children experience and absorb colours and shapes. When Marcus, aged 15 months, sees a Chinese dragon head, for instance, he starts imitating a cockerel. He has a cuddly toy that looks like a cockerel. It has a device inside that crows when you press it. Marcus has never encountered a real cockerel or heard one crow, but he knows what it looks and sounds like. Cockerels and dragons are really quite similar. He can already tell a dog and cat apart, but he hasn't learned how to say dog and cat yet. We who know him can interpret his body language and noises and realise that he knows the difference.

The smallest baby I've met who painted was a six-month-old boy. He lay on his stomach on a floor that was brown. Suddenly, a bubbling noise was heard from the floor, the baby had vomited, and a huge puddle of milk spread in front of him. His mother waited to wipe the milk up, and after a while the baby started making happy noises, and his body expressed joy and energy. The big puddle had changed, the baby put his hands in the milk and splashed, making long streaks. His motory actions left a graphic trace that his eyes perceived. That was what he was enjoying.

How and where we use paint, brushes and paper is a cultural construct. Small children paint with flour on the baking table, with suds from the kitchen sink or in sand on the hallway floor. They discover how red raspberry jam changes colour when it mixes with grey porridge. Kids explore different materials. Flour, suds and sand have very different consistencies. Anything can be used to draw.

In the workshop, we offer a palette they can use creatively, the colours are pale blue, brown, red and orange, consisting of dabs of raspberry and blueberry purée, mashed carrots and prunes. There is also spaghetti for "drawing" lines and piles of icing and pearl sugar.

All these materials have different colours and consistencies. Infants explore their different qualities. The idea behind the workshop is also to see how easy and fun it is to make a "mess", discover and create together. There is no end of things to use for playing with a baby, even in our home environment.

Figure 1: Mother and child looking at Hilma af Klint's paintings. Photo: Åsa Lundén/Moderna Museet.

Figure 2: Mother and child contemplating Pablo Picasso's The Arm from 1959. Photo: Åsa Lundén/ Moderna Museet.

Figure 3: A pair of shiny shoes in the Fashination exhibition intrigues both mother and child. Photo: Åsa Lundén/ Moderna Museet.

Figure 4: Exploring edible paint (yoghurt and food colour) together. Photo: Åsa Lundén/Moderna Museet.

Figure 5: Exploring edible paint (baby formula and blueberries) together. Photo: Åsa Lundén/Moderna Museet.

Figure 6: Vera Nilsson, *Grandma and Little Girl*, oil on canvas, c. 1925. Photo: Prallan Allsten/Moderna Museet

Ylva Hillström: Art can alter our perspective on climate change. That was the hypothesis underlying what was to become Moderna Museet's digital platform Acclimatize. The idea was to launch an open, inclusive internet forum for inspiration and understanding, where the focus was on art, creativity and the climate. From 10 October, 2016, to 10 January, 2017, anyone could upload their contributions to the platform. For instance a picture, a video, a text or a song relating to climate change and sustainability.

Some 250 contributions were uploaded to the website. They came from artists, pupils, researchers, animators, activists and inventors of all ages and from all over the world. Most formats were welcome, and there was no jury deciding what was good enough. Instead, we wanted to encourage people to apply their creativity in a broad sense to generate commitment to climate issues. The project was very well received, and many people were clearly longing to express their creativity in a larger context. Thanks to Acclimatize, Moderna Museet reached a new audience. Climate activists who were not familiar with the museum have discovered us, and art lovers who were not engaged in climate issues could get a greater awareness of sustainability through art.

In addition to contributions from the public, we also featured six video interviews with the artists Olafur Eliasson, Maria Friberg, Bigert & Bergström and Isaac Julien, the designer Bea Szenfeld, and the design studio Random International, who all shared their thoughts on creativity and sustainability. Olafur Eliasson talked about the installation Ice Watch, which he showed at Place de Panthéon in Paris in connection with the COP 21 climate meeting in 2015. This work, which he created with the geology professor Minik Rosing, consisted of a total of 80 tonnes of glacial ice from Greenland. Everyone could interact with the ice, feel how cold it was and how it melted under their fingers. Olafur Eliasson described how people could physically touch climate change and gain an understanding of the problem with their bodies.

Apart from the video interviews, the website had a blog – Acclimatize Journal, with in-depth information and various perspectives on the climate issue. Writers were invited and contributed texts on for example social sustainability, sustainable design and climate rhetoric. Hanna E. Morris, a doctoral student at the University of Pennsylvania Annenberg School of Communication, raised the problems surrounding the prevailing visual climate rhetoric. Images of scientists in white coats, starving polar bears and melting Arctic ice caps cause a feeling that the climate problems are somewhere else, not where we are: "The problem is that doomsday, distant, and technocratic fails to incite public interest beyond the 'already converted' and does little to motivate dynamic policy." A physical experience of climate change, like the one that arose when people were allowed to touch the ice in Olafur Eliasson's installation in Paris, makes it harder to ignore facts than if they are purely intellectual. Emotional involvement is necessary if people are to start taking action and begin living in a more sustainable way.

To ensure that the website would live on after the three open months, the contents were symbolically handed over to four different "guardians": KTH Royal Institute of Technology, the Stockholm School of Economics, CEMUS (the Center for Environment and Development Studies), and the Stockholm Resilience Center.

We would love to see the website reopened for new contributions in the future, perhaps in association with some other museum in Sweden or internationally.

Figure 7: Anna Kristiansson, 2016. The image was uploaded to the Acclimatize website. © The artist.

Figure 8: Babes in Boyland, 2016. The image was uploaded to the Acclimatize website. © The artists.

The bad news is that frogs are dying, some in great numbers. Many are sick. Due to pollution and chemicals.

But nothing is going to change without optimism! When I was a teenager I hated science... but now I am inspired by people like this Australian man. A bearded bush gnome. When the last pointy nosed somethingaratha frog died in his hands. He vowed to dedicate his life to saving other Australian frog species.

I cried...

I asked Hoppsey, "When you grow up do you want to save frogs as well?"

He stared at me angrily and shouted "NO!!! I WANT TO DO THAT NOW!"

MOTHERS !?%!?! !?Z/! ?!†!! ?.?

Figure 9: Ting Adolphus, 2016. Part 2 in a series of four drawings. The image was uploaded to the Acclimatize website. © The artist.
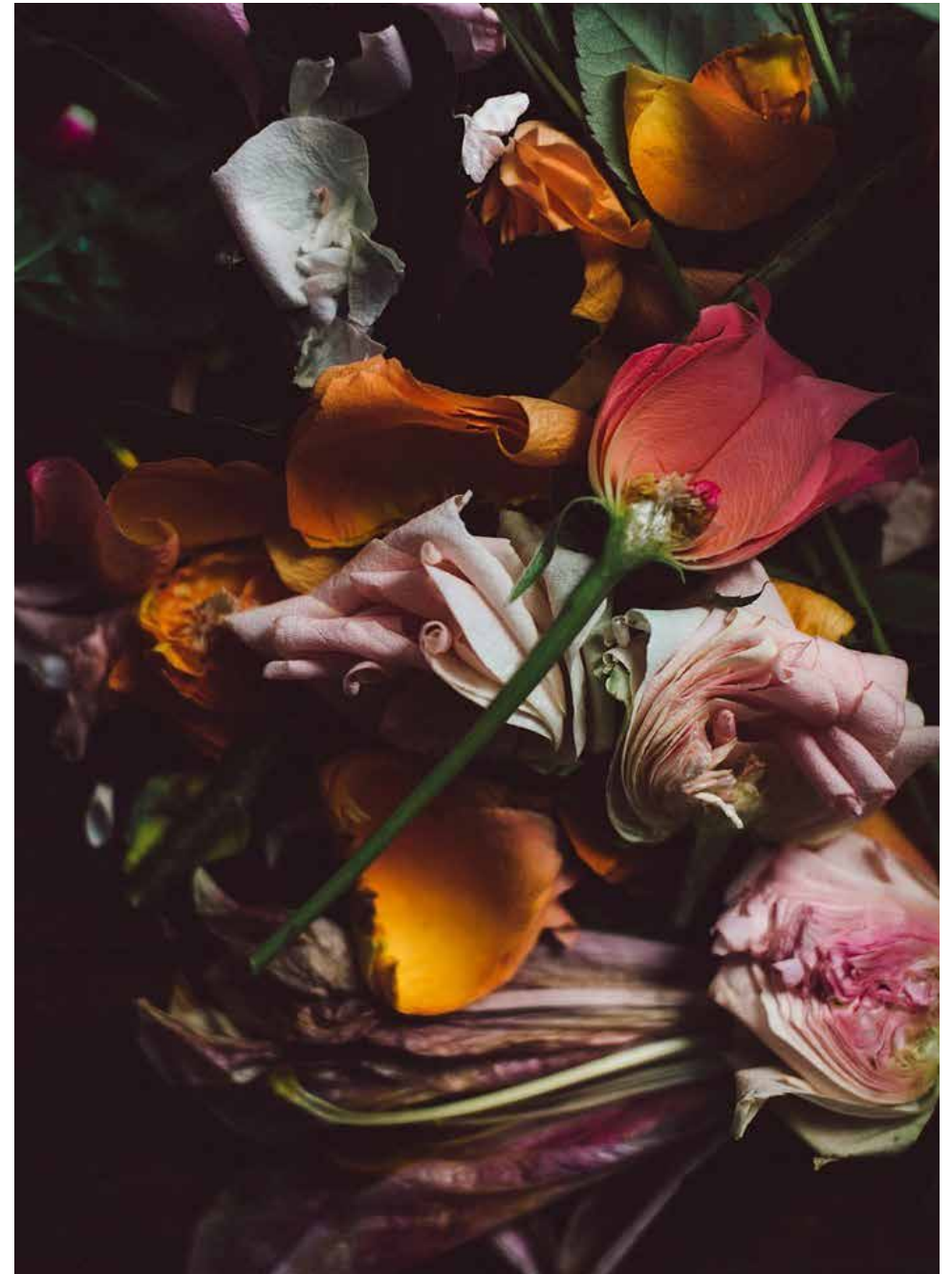

Figure 10: Anna Olsson, *Mend*, 2016. The image was uploaded to the Acclimatize website. © The artist.

Figure 11: Adele Kosman & Hanna Westerling, No One Notice (film still), 2016. The image was uploaded to the Acclimatize website. © The artists.

Pernilla Stalfelt: In connection to a school holiday, we arranged a workshop linked to the photographic exhibition Francesca Woodman:On Being an Angel. We staged a milieu that was closely inspired by the photographs in the project room Verkstan, and a photo studio in relation to the project room.

Since Woodman is working mainly with black and white images we created an intriguing black and white milieu. The floor was painted in black and white squares and half of the walls in light gray, like a wainscot. We searched for appropriate furniture and found an antique wooden chair which we painted black. It became like a graphical sign, sitting against the light gray wainscot. An old, white chair without seat, from the Gustavian period also fitted in well, along with different sizes of mirrors. Furthermore, we placed a changing screen made by squiggly metal and very thin fabric. Alongside the museum there is a boat builder's yard, there we could borrow and use a large, rough plank from a tree trunk for props.

We looked for clothes and accessories that would resemble the ones in Woodman's photographs, in flea markets and in town. We found flowered dresses, black and white clothes in fur and silk with different luster, a white feather boa, a black boa made out of a fox, white and black angel's wings made of feathers, black high heels in velvet and other objects that could be used for bringing out the graphical expression in Woodman's photographs. We hung white transparent fabrics in front of the windows in the room, to refract the light, or for the children to hide in or to wrap themselves up with.

Before the workshop we did a tour of the exhibition, which is always in a dialogical form at our museum. This means that the pedagogue conducts a low-voice discussion with the children, where he/she listens carefully to what they have to say. The children looks at the art and tell the pedagogue what they see and then associate freely. Since our pedagogical program is aimed for children from four years of age and older, there is often a wonderful mix of impressions and comments. Parents and grandparents also participate. Together the children and adults can help each other to catch sight of details and relations in the images. After more or less an hour of tour, it is time for the workshop. Children and adults can try out two different roles within photography – to be a photographer or a model in the temporary photo studio. They got to choose props themselves. There were a large number of nice, wonderful images and happy visitors during this school holliday.

Figures 12-15: Photographs that children have created after having looked at the exhibition Francesca Woodman: *On Being an Angel*.

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A School-project with Focus on the Artist Marie-Louise Ekman at Svandammsskolan in Nynäshamn

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Abstract

In the autumn of 2017, a visual arts project was conducted at the Svandammsskolan outside of Stockholm. The project involved pupils in third to sixth grade (9-12 years old) and concerned the exhibition by artist Marie-Louise Ekman at the Modern Museum of Art in Stockholm. At the exhibition there were a series of paintings about the Lonely Lady which we studied more carefully. We reflected on what one might long for. Thereafter, the pupils started to work with their paintings…

Keywords: visual art project, visual art exhibition, contemporary art, pupil's images, Marie-Louise Ekman

The project

During a number of years, the autumn semester in the visual arts classroom was introduced by a visual art project. The visual arts project of 2017 started from the exhibition by artist Marie-Louise Ekman at the Modern Museum of Art. She is one of the most important Swedish artists of our time, and it felt important to let the pupils get acquainted with her art. The art by Ekman is multifaceted and at the same time easy to approach since it is about what it is like being a human in different ages and conditions. We looked at a number of different paintings in order to familiarize ourselves the visual world of Ekman, but focused especially on the images of the *Lonely Lady*. Though the school Is situated outside Stockholm, we did not have the opportunity to visit the museum, but looked at the paintings on the internet instead.

We looked at the way Ekman paints and reflected and discussed what the Lonely Lady might be longing for… and what one might be longing for oneself. The conversations in class became important, the pupils were engaged and shared their thoughts freely. The pupils experienced that the visual language used by Ekman was easy to approach.

Thereby, we came up with long lists; one can long for Christmas, to a certain soccer game, a new mobile phone, a dog, or to be old enough to walk home from school alone, to sleep, or to meet your father that you have not seen for a long time, your grandfather, ice cream et cetera. The pupils came up with big and small longings, sad things and funny things.

The pupils then drew and painted their images and finishing the project we gathered all the images (nicely mounted on pastel coloured carton) in the "gallery" which is actually the corridor outside the visual art classroom. We looked at the images and reflected together, but there were also many spontaneous conversations between the pupils.

Finally, this was a good project that was carried out with simple means that created commitment among the pupils.

On the whole, I believe that it is important to involve art in general, and contemporary art in particular, in the visual arts education. I argue that this is part of the school's democratic mission, which is stressed in the Swedish general school curriculum. In a more practical and didactical sense, one can use visual art as a means to explore different issues and questions in a project, or simply as an example of how techniques and material can be used.

Pupil's images

Figure 1: *Longing for my daddy that I don´t see anymore* (boy, 10 years).

Figure 2: *To long for a soccer game on Sunday* (boy, 11 years).

Figure 4: *To long for my dog, love and friendship* (girl, 11 years).

Figure 3: *To long for sleeping* (boy, 9 years).

Figure 5: *To long for my horse* (girl, 12 years).

Figure 6: *To long for presents on my birthday* (boy, 10 years).

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Learn from the Artist!

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Abstract

Project for two high school classes aged 15, guided at Moderna Muséet in Stockholm, in the collection of 20th century art. The project was to use art expressions as a mirror for the students to get a clue of what the world was like in the time when the artist made the work.

Art collections are here used actively as study material. Guided through an art and architecture perspective, events and periods in history become visible, as if they took place on a scene.

After having introduced art and artists to the students they were challenged to share their own associations directly from the piece of work and not from something they learned as facts from a book or from their teacher. The guided tour through the collection of 20th century art gave them an introduction to the period and the different ways of making art during that period. After choosing the artist and the piece of art they wanted to work with, the students were asked to give some main facts about the artist and then use her/him "as their teacher" in their own work in a similar style.

Keywords: art history, art museums, collaboration, secondary school

Project for two high school classes aged 15. After a guided tour at Moderna Muséet in Stockholm, in the collection of 20th century art. My mission was to use art expressions as a mirror for the students to get a clue of what the world was like in the time when the artist made the work.

Figure 6: *Moderna Muséet.*

With my background as an art museum educator, I believe that art collections can be used more actively as study materials than they normally are. I experienced a breakthrough of "understanding history" myself, when I studied Art history. Guided through an art and architecture perspective, events and periods in history became visible, as if they took place on a scene.

In my work as a high school art teacher I wanted to introduce art and artists to my students and challenge them to share their own associations directly from the piece of work and not from something they learned as facts from a book or from me. Guiding them through the collection of 20th century art I gave them an introduction to the period and the different ways of making art during that period. Then I asked them to choose one piece of art they wanted to work with, gave them a postcard of it and went back to school.

The task I gave them was this:

1. Give me some facts about your artist
2. Tell me what you have figured out about your artist and the piece of art you have chosen.
- Describe the most significant about the style, the way of painting or other methods, special choices of color and materials, motives your artist preferred.
- Do you think that your artist wanted to tell something about the society during the time he/she was living? - How did you choose to work with your own piece of art?
3. Imagine that your artist is your teacher and let her/him introduce to you
how to make an artwork in the same style or inspired from it!

I presented this task to 60 students in two classes at the end of their last year in high school and most of them gave me back a very unique piece of artwork, together with a text they mailed me with their personal reflections to the questions I gave them.

I find the result overwhelming in the way they took part of the problem I gave them, and I believe they have made an experience in making their own understanding of the artist's work and by making a work by themselves and share their reflections of their own work.

Coming to "understand history", I came to the conclusion that it might not be possible to compare or discuss differences in societies or politics during the 20th century if you are 15 years old. Most reflections about how the piece of art they had chosen communicate what life was like the time it was made describe not differences, but similarities to our time.

It makes me think that maybe it is not as much up to us, the grown ups, to teach young people about history, as it is to them to teach us what the world is like today…

Yakob/von Hausswolff
"Hey Buster! What do you know about desire?"

My artist is Annika von Hausswolf and the photo I chose looks in a way you see the pale and greyish twilight and two brownish black mountains, but the mountains are blurred in a way you can´t figure out if there are trees or bushes and therefore can be seen in different ways.
I believe they became blurred by purpose to tell that a fog is on it´s way in or something gray and dull. There is a beach which is very sharp compared to the mountains and you can clearly see some sort of German shepherd resting close to a body with it´s head down towards the sand. The body is wrapped in a green blanket, and the question is whether the person is dead or alive?

This question is important to me because if the person is dead it changes my feeling about the image. Personally I believe the person in question is dead while I still ask myself if the person was murdered?
The dog may have been the witness of a crime and is now left alone on the island, looking frightened out of it´s senses, I was directly drawn to the expression of the dog´s facial expression and felt sorry for it. I even believe it is a female body lying there, wrapped in a blanket.

Another thing that made the image unique in my opinion was that the surroundings are dull and grey while the blanket is chocking green. It makes you focus on her and the fact it looks like a lifeless body lying there makes the image look a bit horrid but still exciting as if there has been a crime committed.

This photographer frequently uses half naked women in her photos and oftentimes women exposed to some crime. I think this photographer with motives like these wants to show the chancelessness of people exposed to crimes and since they are women it tends to be some kind of criticism towards a society where women don´t have power and in many parts of the world no influence at all. Lots of them even today although we live in a changing society with democratic values, still being abused and treated without respect. I am convinced that what comes in your mind watching a lifeless body of a woman on the beach is that this is something that a man has committed.

I have made a painting similar to the photo but with some changes

for example I made the sky greyish black instead of light grey and added a tornado approaching the dog and the "corpses" on the beach. Since the feet are all you see of the body I chose to make them odd instead of the blanket, which is dark while the feet are almost abnormally bright. I followed my artist´s aim to present the exposure of the creatures on the beach but made it even stronger with the tornado´s devastating threat against an almost black background. I want to make it clear that evil is on it´s way or it has already been there on the island where a crime has been committed. My painting is made of strong colors in contrast to the photo but with the same announcement I find with my artist to show chancelessness.

Figure 1: *Jacob`s version of "Hey Buster! What do you know about desire?".*

Jonas/Kienholz
"The State hospital"

When I climbed the two steps and had a look down in "The State hospital" the first that hit me was the smell. It was acrid and still fusty. I asked myself if it was a lost peace of food left to rotten. But the more I studied the little room behind the bars I realized that the stench and the dirt was part of and belonged to the artwork. The figures lying in the beds looked as if they really lived in hopelessness. But are they supposed to represent living people? Then I noticed that the bowls of water, replacing the two character´s heads, had inhabitants. I each bowl there was a swimming gold fish. I was hit by the feeling that the work I regarded was the last frame of a sequence, a life close to it´s end. The room was in one way very open but on the other hand stuffy and isolated. I got a feeling that the artist wanted to show us that you had the opportunity to help the ones locked in but still didn´t do it though it was obvious that they were suffering. As if people´s eyes were open but still couldn´t see. I think that the frame enclosing the upper figure makes the image of a balloon for talk or rather thoughts. It gave me the impression that the upper figure in a way featured what was in the lower one´s mind. That the lower one was not able to imagine any other reality than it´s own hope- and colorless one.

Even if the artwork was created some 40 years ago it´s message has and will have relevance for a long time ahead. That is my opinion since the human most of the time oppresses other people in the ambition to get a better position for himself. No one is a slave in our days, it says, but still some lives like slaves. The extremely low paid workers making Nike shoes in Thailand for example. They are humans, just like us, but are not treated like humans. The payment is low and some of them are even starving to death. Moreover a lot of them don´t even know that they could have a better life. This is all they know (referring to the balloon in the previous paragraph). Those of us who have money could easily do something about it (the openness of the artwork) but what happens? Nothing. We can´t say we don´t know, since there are several web sites informing us about it but still we walk around in our Nike shoes in total unawareness of the suffering behind the product. These humans are trapped in their own destiny, in a world where the product is valued more than the human. What was to be is not, the human dignity is forgotten, by herself and others (the goldfish).

I have made an attempt to explain these thoughts in a minor version in my work "Hanged man" where a blessed woman passes a suffering man without giving him help although she is well aware of his presence.

Figure 2: *Jonas´verion of "The State Hospital"*.

Mia/Buren
Various works with stripes

I chose Daniel Buren as my artist. The most significant in his art are the 8,7 cm vertical stripes. It does not mean his works are repetitive or something like it, I should rather say they change a lot. When I say change I mean the physical places his works appear in. You can find them on the doors of a subway train, on billboards, on the base of a sculpture and a lot of other odd places as well as in museums and exhibition halls. The reason why Daniel Buren puts his stripes in these places is that he wants to make people pay attention to the area surrounding the stipes, not only his peace of art. Moreover he wants to show his art in an everyday situation.

Since I did not know what concept art meant I checked it up and it means the artist´s aim is to evoke the observer's feelings. By using common and simple objects like amateur photos and ordinary things the artist creates impressions and experiences. Instead of a "long and complicated" background story the artwork can provoke or just make the observer start thinking.

Even though he is in some way a concept artist, Daniel Buren himself claims he mainly works with visual art, exemplified in his work "Exploded hut No 9", a simple room construction. The room is made by striped fabric on wooden frames. The openings of the room correspond with squares of striped fabric the same size on the surrounding walls. This gives an impression of the room expanding to a given limit, in this case the walls of the museum. I really like the way he works, to make his little work of art even if it's dots or stripes make people not only see the dots or whatever it is but even observe the environment which I find really important especially in a society like ours where we never notice our surroundings but only see the details and not the "whole picture" and using art in the way of showing people the context seems to me very smart.

In my own piece of art it may look like I just copied the stripes of my artist but I will as well show something more. Interested in society as I am I wanted to show that in a world where you only see black and white you don't notice the grey in which we live and if you intensively watch my work you will get a head ache and get confused. And that is what I
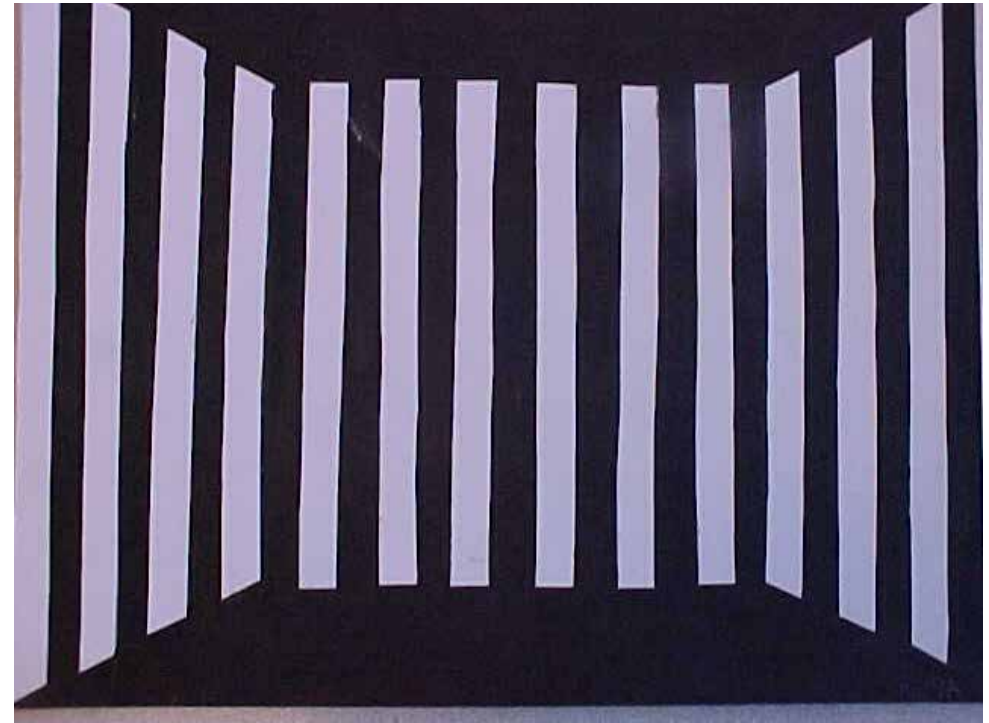

Figure 3: *Mia´s version of Buren´s stripes.*

Linda/Nolde
"Garden"

I want to tell you something about Emil Nolde. He was born Emil Hansen in Nolde and was one of the foreground expressionists in Germany. His upbringing was strictly religious and in his art he wanted the color to express the main content of the object instead of imitating nature.

To Emil Nolde it was the flower that gave the cycle of birth – life – death it's real inner meaning and that is why flowers and gardens always was like a leading theme through his production.
In 1917 Emil Nolde was painting in his garden while the World War I raged in Europe and the flower, the real and natural, represented the answer to man's alienation in a world of violence and disunion.

I chose the work Garden since it was something I found interesting. In one way this painting of a garden looked so simple but in another way it did not. It gave me two different messages. When I was to start making my own painting I had not read so much about Emil Nolde and his work but at least I knew he concentrated on flowers and gardens.

It was quiet funny the way I started to work. The first thing I did was to choose the words I wanted in it and I thought of the word garden and realized that the first word that came to my mind was "snail". Snails are creatures that eat the plants in your garden and make you angry, but still you don't want to kill anyone so small and innocent. Snail became the fundament of my garden just because of these thoughts and thereafter the flowers were supposed to appear, but now I wasn't so sure anymore since I wasn't going to paint flowers but rather something looking like flowers. I started to look for the right colors, colors for soil, water, leaves, a lot of things.

While Emil Nolde's painting is concentrated on flowers, mine is more concentrating on the garden itself since what I wanted to express with my painting was my feelings for the word garden, what feelings it did wake up within me. I wanted to see the movements in a pond, the dirt in the soil, the harmony in the flowers, the shelter from the fence, but most of all I wanted to see the peacefulness in a garden.

Figure 4: *Linda´s version of "Garden".*

Kamil/Baertling
Various paintings

My artist paints in a very special way, his point is that the painting must not associate with anything, neither colour nor form, but instead show abstract, geometrical patterns. He even named a special colour his own, white with a little green in it, and called it Baertling Green. By using open forms he wants his art to show the eternal space in these forms.

How to explain it the best way… With the open form the geometric figures does not end within the edges of the frame but continue into infinity. So what you see is just a part of it, which makes the object unrecognizable, and to make it even more so, you don't even know the colours he use. His main purpose was to show that you can paint without a motive.

I wanted to make a piece of art in the same way. Some problems showed up, the first was how to make a figure without associating it to anything. I followed the "instructions" and let the forms I painted reach out of the frame and I made it in some way.

Problem number two was to find out colours that didn't make you think of anything, but I solved it by making a very dark grey, mixing a little white in the black.

I put that colour on the outer edges of the painting, to highlight the figures in the center and make them look as if you took a picture of a longer object, but just caught a part of it.

Step two was to, in some way, integrate his own colour into the work, so I made a form hooked to another in the middle and one of them was the opposite of his colour, green with a little white in it, which helps to support and "push" the light colour out of the painting. And I added a dark red line to make it more concise and loaded with energy.

The only light part in the middle of the painting is it's energy center where it gets all it's power.

What do you think?

Figure 5: *Kamil´s version of Baertling art.*

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Acts of Performance
as Research Method and Entangled Ethics

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Abstract

In my artistic practice there is a common occurence of staging or entering into situations in which investigative acts is performed. The acts are often durational, iterative, bodily exhausting and an attempt to point out contradictions and deal with vague parts of a researched phenomenon. By taking pounce in my own performance practice, contextualizing the experience within agential realism as well as analysing the practices of other artists, the essay will examine how these specific processes of research can be described as method. In doing so, it also grapples with wider ethical aspects produced from and connected to the artistic practice; a practice that takes note of a non-human-centered worldview.

Keywords: performance, performativity, entangled ethics, intra-action, diffraction, respons-ability, svar-barhet, ethico-onto-epistemology, research led-practice

Dedicated to the unnamed spruce

Performance acts as room for thinking

In my artistic practice there is a common occurence of staging or entering into situations in which investigative acts is performed. The acts are often durational, iterative, bodily exhausting and an attempt to point out contradictions and dealing with vague parts of a researched phenomenon. These inquiries almost always dig into tangential questions of relations, not only those derived from human interaction, but rather including any material entities; environmental, non-human and human. Entangled in time and space.

I often experience performance as a space for me to develop my understanding beyond what the performance itself is staging or implying. In my artistic practice it's not only the outcome and the meeting with an audience that is important in terms of knowledge production. Within this essay I will discuss what can be produced from an artistic practice of durational and iterative performance. The text does not focus on what is communicated to a potential audience or what becomes visible to a recipient in itself. Nor is the recipient's understanding or experience of performance focused. A special interest is put into acknowledging about how the actual process of doing a performance can inform the researchers/artists own inquiry/practice.

By speaking through my own performance practice and contextualizing the experience within theory as well as analyzing the practice of two other artists, this essay will examine how these specific processes of research can be described as method. In doing so, it also grapples with wider ethical aspects produced from and connected to the artistic practice; a practice that takes note of a non-human-centered worldview.

Related previous work and formulation of a problem

I will start by saying something about how I have used performance acts as method in previous works. As part of my thesis from the teacher's program in arts and crafts, *Knowledging Through Artmaking [Kunskapande genom konstskapande]* [1], I staged a spatial setting for artistic action in which I projected my own shadow against the wall and tried to fill in my own outlines while moving. The intention was to create possibilities to illustrate or picture identity production in relation to different concepts of knowledge and truth. The staging and the action intended to provide something other than, what later proved, to be its most important feature; a space that produces new knowledge, a setting that actually worked as an inquiring method. At that time, I could not contextualize or name this method. I just know it helped me and played an important role for the actual thesis.

Eight years later, I took those experiences further within my master thesis. An auto-ethnographic study *The Unfree Will [Den ofria viljan]*, that proposed how teachers could approach the roles, frameworks and learning spaces through Deleuze and Guattari's philosophical arguments around smooth and striated spaces. [2] [3] I researched those questions through literary studies, pedagogical fieldnotes and two performances, *The Cycling and The Ironing.* [4] [5] This was to explore the contradictory position I found myself in as an artist and a teacher, working in a labor market training program between 2009 and 2011.

The *Cycling* intended to explore the school system and society in relation to will and matter. This work was performed during 13Festivalen at Konstepidemin, Gothenburg in January 2015. For three hours of performance I rode a static bike with a dia-projector which projected an image of myself. My projection and me were dressed in the same grey suit[6].

The *Ironing* intended to explore the contradiction in how I, as teacher, fellow human and artist sometimes, whilst in meetings with others, in spite of good intentions, make the situation worse.

1. Wu, C. (2008), Kunskapande genom konstskapande http://hdl.handle.net/2077/18534
2. Johansson Bäcklund, C. (2016). Den ofria viljan http://hdl.handle.net/2077/46704
3. Deleuze, G. & Guattari, F. (1987). A thousand plateaus: capitalism and schizophrenia, University of Minnesota Press, Minneapolis.
4. Johansson Bäcklund, C. The Cycling, 2015, http://camillart.se/WORKS/Poster/2015/1/5_Cyklingen.html, (accessed 29 October 2019).
5. Johansson Bäcklund, C. The Ironing, 2016, http://camillart.se/WORKS/Poster/2016/1/5_Ironing.html, (accessed 29 October 2019).
6. The work also refer to Momo/The Grey Gentlemen/The Men in Grey and is in a way a critical reflection of labour and motivation.

This work was performed during 13Festivalen at Konstepidemin, Gothenburg in January 2016. During one day of work (7 am to 4 pm), I ironed 80 unwrinkled shirts wrinkled. [7] The shirts were made of different materials and their color and quality varied. The remaining scenography was completely gray and I wore the same gray suit as in *The Cycling*.

To make these performances useful within the text-based context of educational science, I recollected the memorial outcome from the acts by taking notes in direct connection to the performances. A few minutes to write down words and short sentences from what the act and the setting made me think about when doing it. The notes eventually became the main structure of a poetic narrative that I used as data for the study. The note-taking is also something I have continued to use as a way of remembering and holding on to my experience of what the acts produce. Examples of these kind of notes and how they work will be presented later.

The Cykling, The Ironing and the total work of *The Unfree Will [Den ofria viljan]* were framed and discussed within affect theory according to the philosopher Gilles Deleuze. Subsequently I developed and named the method as auto-affective. This is described in the chapter *Performance as Auto-affective Method - Ways of Becoming in Educational Science*, part of the antology *Art-based education: an ethics and politics of relation*[8].

> *The words "affect" and "affection" do not describe personal feelings. Affect is ability, the ability to affect or to be affected. Deleuze and Guattari describe the becoming as an operation between space, percept, and affect as a result of bodies in action. [...] Departing from those theories of affects and becoming as well as from my own experience of artistic work and teaching in artistic/aesthetic school subjects, I have used a research method I describe as auto-affective. In this context, "auto" does not imply that phenomena or people can be affected without interaction with contexts/things/other persons. The method of auto-affect instead concerns the artistic act where artists are put themselves in staged situations that presumably give rise to moments of intensity were affects appear. [9]*

But I still felt a need of having a theory and methodology that grasped the whole complex picture of all entangled becoming, including the ethical aspects, within the process. Something I seem to have have found in the quantum physicist Karen Barads *agential realism*.[10] Within this essay, therefore, I reframe the method and transition from affect-theory towards agential realism.

At first I will try to contextualize these acts of performance within a research context. Then I go through and define the concepts *performativity, intra-action and diffraction*, which have relevance for the methodology. After this I will present two recently performed works, *To Kill a Tree* and *To Stand With a Tree*, and the notes produced from them. As a closing discussion I, by linking the presented theories and concepts with the material produced from the performance acts, hopefully meet up with the two main uncertainties and vagueness about previous attempts to formulate and contextualize this methodology of my artistic practice. (1) The problem with human centered notion and (2) the partly used ethics. This in an attempt to make the methodology more understandable and useful for me and others.

Art-based research and knowledge production

The part of my practice I am trying to contextualize in this essay, according to Andris Teikmanis, Professor of art history, semiotics and research, can be described as research "through art" rather than "in art".[11] In the chapter *Typologies of Research*, Teikmanis goes through several descriptions of artistic research and formulates five different kinds of artistic research in a model to describe *relations between*

7. The work refer to Deleuze and Guattarie's philosophical argument on smooth and striated spaces.
8. Karlsson Häikiö, T. & Eriksson, K. G. (red.), Art-based education: an ethics and politics of relation, HDK, Göteborg, 2018.
9. Johansson Bäcklund, C. "Performance as Auto-affective Method - Ways of Becoming in Educational Science". In T. Karlsson Häikiö & Kajsa G. Eriksson (red.), Art-based education: an ethics and politics of relation (pp. 203-226), HDK, Göteborg, 2018.
10. Barad, K. (2007). Meeting the universe halfway: quantum physics and the entanglement of matter and meaning. Duke University Press, Durham, N.C.
11. Wilson, M. & van Ruiten, S. (red.), Share: handbook for artistic research education, ELIA, Amsterdam, 2013, (p.164).

art practice and research. According to this model, I would suggest that the method that is intended to be contextualized with this essay is most related to "research led-practice". This is a practice characterized by having an intention to produce both artwork and new knowledge, formulate solutions and theory, and produce both text and artwork by the same author.

For me, the performance is a cooperating part of the thinking produced within the act. This can possibly be compared to many other artists and their experience of practice, but it is difficult finding texts describing the relationship between the performance act and what it produces in relation to the artists own understanding.

In January 2017 I saw a documentation on Wura-Natasha Ogunji´s work *Will I still carry water when I am a dead woman* at Louisiana Museum of Modern Art. A performance in collaboration with two other women where they walked in the heat, with kegs of water strapped to their ankles, through the inner streets of Lagos, Nigeria,.[12] The process seemed for me to have many connections to the specific durational, iterative and the bodily exhausting performance acts I am performing, and I decided to contact Ogunji for an interview. The questions to her puts attention on how the performance act produces knowledge or informs specific understandings for the artist that performs it. For example, what the performance makes the artist think and rethink during the process of doing it. Ogunji answers:

Performance, for me, provides a way to answer certain questions that other forms of creativity do not. I'm specifically interested in how physical actions, movements of the body (sometimes including endurance, but not always) provide knowledge, information, clarity, expansion in how I see the world. …
The works offer a structure for (self) understanding via performance. This understanding is most often experienced as an elevated state of being, a clearer way of looking at and understanding the world. [13]

This *clearnes* that Ogunji describes can maybe be related to what I mean when I say that the set for the performance offers a room for thinking. A delimitation that offers clarification. Frames that clarifies for thoughts to develop.

But how does this become a research method that, not just results in public art and artistic processes, but also produces and communicates knowledge? Annette Arlander, professor in performance, art and theory has, through her text A*gential Cuts and Performance as Research*, described how she have found the agential realism useful to her practice.[14] Especially how it can challenge and account for the inclusions and exclusions that is produced within the performance artists research.[15] Additionally, how we use our apparatuses, and what apparatuses we are used by.

Even though artistic methods in many ways have been part of research traditions during history, they are still often seen as emotive rather than informative. This can, according to the authors of *Handbook of the arts in qualitative research: Perspectives, methodologies*, examples, and issues, be derived back to Plato.[16] As a result of UNESCO recommendations for international standardization of statistics on science from 1979, and OECD definitions and classifications of research and development in Frascati Manual from 2002, art-based practices have being distinguished from scientific research. [17]

12. Ogunji, W. N. (2013). Will I still carry water when I am a dead woman, https://wuraogunji.com/artwork/3269387_Will_I_still_carry_water_when_I_am_a.html, (accessed 29 October 2018).
13. E-mail intervju with W. N. Ogunji, 2019-12-04.
14. Arlander, A., Barton, B., Dreyer-Lude & Spatz, M.& B. (red.), Performance as research: knowledge, methods, impact (pp.133-151). First edition., Routledge, New York, 2017. 15. A. Arlander, 2017, op. cit. (147)
16. Knowles J. G. & Ardra, L. C. (2008). Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues (pp.3-6). Sage, 2008.
17. H. Borgdorff, The conflict of the faculties: perspectives on artistic research and academia. Leiden: Leiden University Press, 2012.

For the last two decades, however, there has been a move towards more transdisciplinary research practices, not only within the humanities or natural science but even crossover. This might be why agential realism has been so well received in many fields, including the artistic. With theory well grounded in practice, Barad make clear how the dualistic idea of science as nature and the humanities as culture is worth questioning. Arlander point out that this "bridge" between science and humanities gives "space for a wide variety of experimental practices artist-researchers might engage with".[18] *Agential realism* is troubling binaries. For example nature and culture, macro and micro, matter and discourse. With this approach, even ontology and epistemology are inseparable. Through agential realism, knowledge-making is studied in becoming. "The study of practices of knowing in being". "We know because we are of the world". [19] This attitude that knowledge becomes into being, gives the researcher no distinction between epistemology and ontology and Barad has, based on this reasoning, formulated the concept of onto-epistemology. [20]

Performativity, intra-action and diffraction
The concept of performativity is used frequently by artists with a performance related practice. But there is a lot of ambiguity in the use of these terms. In the article *Artistic Research: A Performative Paradigm*, the research theorist and visual artist Barbara Bolt addresses the question "What is performativity?". She attempting to, unravel how the term was defined by the philosopher John Langshaw Austin within the linguistic tradition and how it has been expanded within academia, and also adapted by contemporary visual and performing arts, by theorists as John Searle, Jacques Derrida, Judith Butler and Gille Deleuze. [21]

> *In Searle's hands Austin's ideas have become incorporated into a 'general theory of the speech act'; through Derrida's notion of différance we come to understand the dynamics of the iterability; in Butler's theorizing, Austin's frame of reference is expanded to demonstrate how performativity can include bodily acts; whilst Deleuze espouses the forceful, transformative and creative potential of the performative.* [22]

Performativity is also used and described by Barad, as part of agential realism, as the ongoing mattering of the world. Agential realism questions the tradition of human-centered research by introducing and developing several concepts.[23] The interpersonal interaction is replaced by intra-action, which shows the participation of matter and the non-human within the process of becoming. As mentioned before, materiality and discourse are treated as intimately entangled and impossible to separate.[24] The human body, or other bodies, thus does not take place in the world. They are constantly created through material-discursive intra-actions. "Bodies and the environment create each other in intra-activity".[25] This creation of the world through intra-action is what constitutes the definition of performativity in Agential Realism. [26]

Both Barad and Bolt point out that the way performativity has been, and still are, used within the arts somehow complicates and undermines the understanding of the concept. But while Bolt suggested to partly staying with Austin's definition and extends it with affect theory, Barad suggests that every intra-action is performative in the ongoing becoming of the world. With Barads materialistic and posthuman notion of performativity, as I understand it, you cannot say there are no non-performative performance. [27]

A performative mode of thinking is about being a part of, or within, the researched phenomenon. It's a "science-in-the-making" that does not deal with representationalism and how it "reflects on the world from outside". [28] As soon as we understand that *we are a part*

18. A. Arlander, 2017, op. cit. (147)
19. K. Barad, op. cit. (185)
20. K. Barad, op. cit. (185, 381)
21. Bolt, B. (2016). Artistic Research: A Performative Paradigm. Parse Journal, No 3, 129-142.
22. Bolt, 2016, op. cit.
23. Barad, 2007, op. cit. (146)
24. Barad, 2007, op. cit. (148–152)
25. Ivarsson, J.(2016). Agentisk realism: en genusvetenskaplig formulering av kvantfysikens Lagar. Tidskrift för genusvetenskap, 37(3), 96-113, 2016. Translated citation.
26. Barad, 2007, op. cit. (152)
27. Barad, K. (2003). Posthumanist performativity: Toward an understanding of how matter comes to matter. Signs: Journal of women in culture and society, 28(3), 801-831.
28. Barad, 2007, op. cit. (87)

of we also have to abandon the idéa of reflection as a tool for knowledge production. Instead Barad suggested to use diffractive methodology formulated by Donna Haraway, Professor in history of consciousness. [29] The diffractive methodology deals with differences and relationalities. The knowledge produced is from the patterns of differences researched from within a phenomenon, the diffraction patterns. This approach means reading *through* (as a diffraction grating) rather than *against* (a fixed target, such as mirroring). [30]

> *The move toward performative alternatives to representationalism shifts the focus from questions of correspondence between descriptions and reality (e.g., do they mirror nature or culture?) to matters of practices/doings/actions.* [31]

Social aspects, agency and entangled ethics

No matter which issue or relation, there are always plenty of nuances and many possible ways of approaching it. The ethical considerations constantly force us into contradictory positions often described in terms of right and wrong that, when you really try to make good decisions, seem to merge into the same act. The dilemmas formulated within the moral philosophy are often fabricated histories of humans forced into decisions we almost never stand in front of. I ofcourse think these models for thinking ethics can be constructive in many ways, but they are, as i see it, useless in relation to what we are facing regarding mass extinction, climate change and other natural-cultural relations. This cannot be solved with these blunt tools.

In both my reading of art theory and in the educational contexts Íve been involved in, I have found that ethics are mostly formulated and discussed in relation to socially engaged art; art that have an intention to reach, for example, a specific public or deal with certain problems within society. During the last two decades it has been a growing interest of social collaboration which is described by the art historian, and critic Claire Bishop as "the social turn". [32] The change has also led to that the assessment of artists practice has become more process oriented and judged by "the degree to which they supply good or bad models of collaboration". I would assert that ethics, with that approach, is treated

as a separate field of study and applied *on or to* a problem, as if the ethics appear only when a specific, often human-centered, relation is on state.

To investigate phenomena consisting of people and materials, as well as the intangible thoughts and ideas that take part in the research process, a theoretical framework is needed that can master the complexity it entails. Through the agential realism, Barad describes an understanding of the world as natural and social forces in a constantly intertwined existence. Barad argues that we cannot look at materiality as either something given, a surface waiting to be activated, or a product of human culture. Agential realism makes clear that he human itself is material.

The onto-epistemological approach in combination with the fact that nature and culture cannot be separated makes ethics constantly present. [35] Barads formulation of the agential realism thus constitutes an *ethico-onto-epistemological framework* where the being, the knowledge and the ethical dimensions are intertwined. The framework of agential realism[36] brings an ethico-onto--epistemological approach[37]. It's a material-discursive practice where both natural and social forces come to matter [38].

29. Barad, 2007, op. cit. (90)
30. Barad, 2007, op. cit. (90)
31. Barad, 2003, op. cit. (802)
32. Bishop, C. (2006). The social turn: Collaboration and its discontents. Artforum International, 44(6) (02), 178-183.
33. Bishop, 2006, op. cit. (2)
34. Barad, 2007,op. cit. (183)
35. Barad, 2007,op. cit. (182-185)
36. Barad, 2007,op. cit. (26)
37. Barad, 2007,op. cit. (185, 381)
38. Barad,2007, op. cit. (146-153)

Ethico-onto-epistemology. An intertwining of ethics, knowing, and being – since each intra-action matters, because the becoming of the world is a deeply ethical matter. [39]

According to my reading of Barad, there is an importance of being aware of the presence of ethics throughout the whole research process, and to accept ethics as entangled within the whole work. The ethics turns out to something you cannot examine in relation to one single part of the process. But this can also be paralysing. How can I possibly do anything if every movement somehow can have bad effects on some locations of the entanglements I'm a part of?

Two performance acts from spring 2019
I will now present the texts from two acts performed during spring 2019. I do this as an attempt to make visible how the performance somehow informs my understanding and intra-actively produces knowledge. The diffractions from the intra-acting causes patterns within the thoughts which I try to grasp by taking notes.

Performance act 1 : 2019 04 05 : To Kill a Tree
I am gardening. Trying to transform my easy-care evergreen 70's garden into a forest garden, an agroforestry system with woodland ecosystems and biodiversity that gives me locally produced food. Within this action I once again find myself into a situation where my intentions to do something good turns out to produce a lot of ethical complexities. And the act becomes actualized within my artistic practice. I decided to film myself when sawing down one of the spruces.

The act of sawing down the spruce made me think of my self in relation to The Universal Declaration of Human Rights, article 17, which says: *Everyone has the right to own property alone as well as in association with others. No one shall be arbitrarily deprived of his property.*[40] I could not resist the absurdity. How this formulation formulates an intention of equality, and at the same time implicate asymmetries of power. There are traces from human history of capitalism, nationalism and human centrism, all entangled with the will of create equality. After the act of sawing down

the spruce I take notes.

Jag äger en bit land / Tydligen är det min rättighet / En mänsklig rättighet / Människor är exceptionellt bra på att beskriva sina rättigheter / Men vad är mina mänskliga skyldigheter? / Hur kan jag använda denna plätt / min trädgård / till att agera lokalt men tänka globalt / Spaden sätts i jorden, rötter grävs upp, träd sågas ner / Men trots goda intentioner skaver mina handlingar / Jag sågar ner en gran för att ge plats åt ett fruktträd / Vem är jag att bestämma vad som skall tas bort och läggas till / kolonialisera / exploatera / Snart skall jag besöka världens äldsta träd / Old Tjikko / En gran på Fulufjället i Dalarna / Den är 9 550 år / Min gran blev 11 / Jag har räknat på det / På ringarna i dess sår

I own a piece of land / Obviously, it's my right / A human right / Humans are extraordinary on describing their rights / But what are my human obligations? / What can I do with this piece / my garden / to act locally but think globally / The shovel is put into the soil, roots are dug up, trees are cut down / But in spite of good intentions / my actions chafe / I saw down a spruce to give room to a fruit tree / Who am I to decide what should be removed and what should be added / to colonize / to exploit / Soon I will visit the world's oldest tree / Old Tjikko / A spruce located at Fulufjället in Dalarna / It's 9 550 years old / My spruce was 11 years / I've counted on that / On the rings of its wound

39. Barad, 2007, op. cit.
40. The Universal Declaration of Human Rights, article 17

The intra-actions within the act actualizes, clarifies and connects different memories and knowledges and makes me aware of my role within a researched phenomena. I see this as a way of how diffraction becomes visible within the act and shapes diffractive patterns in thought.

Performance act 2: 2019 05 14 : To stand with a tree

In May, I traveled to Fulufjället with Annette Arlander to visit the 9 550 year old spruce Old Tjikko and to interview her about her performance practice. I have found similarities in our practices while reading about her work. For example the iterative processes and the note-taking. Annette Arlander and I stand with Old Tjikko fifteen minutes per hour during one day. I take notes after each act.

10:30 Stå som old Tjikko / Armarna längs kroppen / Blunda / Stå / Stå

10:30 Stand like old Tjikko / Arms along the body / Eyes closed / Stand / Stand

11:30 Annette står / sitter / Old Tjikko står, hänger, kryper / längs berg / klamrar / i sprickor / Står / Jag sitter med Tjikko / och Annett / Blundar / Rött / Tittar / Blått / Blundar med varmröda ögonlock / Tittar / Blått, grönt, grått / Reser mig / Går fyra steg / Står / Ansiktet mot dalen / Blundar / Står / Blundar / Står / Står / Går

11:30 Annette stands / sits / Old Tjikko stands, hangs, crawls / along mountains / clamps / in cracks / Stands / I sit with Tjikko / and Annette / eyes closed / Red / Eyes open / Blue / Close eyes / warm red eyelids / Eyes open / Blue, green, gray / raises / Walk four steps / Stands / Face to the valley / Closes eyes / Stands / Eyes closed / Stands / Stands / Leaves

13:30 Same procedure / Yet completely different / New / Walking / Sitting / Walking / Standing / Eyes closed / Waves / Almost imperceptible / At the same time clearly noticeable / Eyes closed / Stands / Eyes closed / Stands / It is warmer / Sun against back / Eyes closed / Stands / Leaves

14:30 Repeats / Iterative / Sitting on the stone / In front of / behind / next to Tjikko and Annette / Wondering if roots extend under the stone I sit on / Wondering if Tjikko feels my weight / Wondering if I disturb / Wondering about a specific branch / Wondering how old it is / Wondering why age seems important to me / Wondering how old the spruce a bit away is / Wondering why I'm not sitting with it / Wondering if someone named it / Wondering if it cares / Raises / Walking a few steps around / Stand still / Stands / Closes eyes / red / Stands / Eyes closed / Stands / closed eyes / Waver / Opens eyes / Leaves

15:30 Iteration / Repetition with a small change / Becoming / Sitting / closed eyes / Wondering / Raises / Walkes / Stands / Did I forget to record? / Does it matter? / Stands / Closed eyes / Wondering / Stand / Eyes closed / The wind grabs / I Wave / Wobble / Still stays / ... / Stand / Opens eyes / Watches Tjikko / Leaves

16:30 Iteration / If someone has a name / Are we more likely to take care of it then? / Old Tjikko, spruce, tree, plant, species, organism / Name, words, language / Recognition, knowledge, development / Enlightenment, knowledge, development / Survival, competition, capitalism / Survival, cooperation, society, solidarity / Closes eyes / stand / Wonder / Eyes closed / Stands / Leaves

17:30 Tjikko har inget ansikte / Jag inbillar mig ändå att den står vänd mot dalen / Så jag står vänd mot dalen / När jag blundar står jag föresten vänd i alla riktningar / Jag inbillar mig att Tjikko står vänd i alla riktningar / Vi står här / Vända i alla riktningar / Ser inget / Jag ser förresten insidan av mina egna ögonlock / Jag kan inte sluta se / Även om jag skulle förlora synen skulle jag se / Eftersom jag en gång sett / Står / Blundar / Vänder blicken mot Tjikko / Tjikko står / Ligger / Slingrar / Breder ut / Sträcker fram, bak, åt sidan, upp / Jag går

17:30 Tjikko has no face / I still imagine it is facing the valley / So I am facing the valley / When I close my eyes I stand facing all directions / I imagine that Tjikko is facing all directions / We stand here / Facing all directions / Sees nothing / By the way, I see the inside of my own eyelids / I can't stop seeing / Even if I lose sight I would see / Since I once saw / Standing / Eyes closed / Looking at Tjikko / Tjikko stands / Lying / Meanders / Widening / Stretches forward, back, at side, up / I leave

18:30 Mulnar lite / Fler fåglar nu / Står / Blundar / Fallet hörs / Ibland mer / Ibland mindre / Är det vinden / Blundar / Står / Står / Vänd i alla riktningar / Står / Vajar i takt med fågelns sång / Vajar / Vacklar / Återfår balans / Står / Går

18:30 Mulls a little / More birds now / Standing / Eyes closed / The fall is heard / Sometimes more / Sometimes less / Is it the wind / Eyes closed / Standing / Standing / Facing all directions / Standing / Sways in rhythm with the song of the birds / Sway / Wobble / Returns balance / Stand / Leaves

As mentioned before, this method is driven by durational and iterative processes. Both those aspects are important to how the method turns out to offer a room/space where the action allows thought to expand on a researched subject, matter or question. The reiteration of an act can, for someone watching from a distance, seem to be repetitive. For the engaged entities of the act, however, each iteration give rise to changes. The diffractive notes make this clear. For every session new thoughts are produced. This knowledge production is an intra-active process giving rise to new understandings from the mattering of all entangled entities within it. In fact it's not even the exact set of matter that intra-act within each reenactment.

"To kill a tree" and "To Stand With a Tree" resulted in a video work, "The Cut". The four minutes long film shows me standing with tjikko, accompanied by the sound from me sawing down the unnamed spruce in my garden.

The performativity in every act, the notions from diffraction, and the respons-ability
By linking theories and concepts with experiences from performance practice and the material produced from it I, with this essay, intended to meet up with the uncertainties and vagueness about previous attempts to formulate and contextualize the methodology of my artistic practice. The intention was to reframe the method and make a shift from affect-theory, towards agential realism.

To dig deeper into how those performance processes operate, a wider range of interviews are necessary. But it is still possible to say something about what happens in the shift from affect theory to agential realism. Conceptually I suggest this shift means that the Deleuzian "bodies in action" becomes a Baradian "bodies in intra-action". I may also suggest to rename the method from auto-affective to *intra-diffractive*.

The performativity in the act of performing this essay, including all entangled matter, human as well as non-human, also in itself produced diffraction patterns in thought, partly recollected by note-taking. These notes, previously described as "affective narratives", how can they be named from now? Maybe notions *from diffraction*? I let those notions from diffractions be a starting point for this closing discussion.

Performativa akter är inte (nödvändigtvis) performances / Jag agerar inte (som i teater), Jag agerar (utför aktioner) / Jag utför inte aktioner (som i activism), jag utför iterativa handlingar (jag reagerar) / Då varje handling är performativ är en performativ akt inte alltid ett performance / Ett performance är inte alltid ett performance (på scen/som teater/för publik) / Varje handling är performance och en performativ re-aktion i världens tillblivande / Jag agerar inte, jag intra-agerar / Aldrig ensam i detta kunskapande / Aldrig utanför / Aldrig en avdelning, snarare en del-av / Jag äger ingen agens / Mina handlingar sammanflätade med andras - intra-aktionerna - producerar tillfällig agens / Agens är svar-barhet. / Etik är ansvar.

Performative acts are not (necessarily) performance / I'm not acting (as in theatre), I'm acting (does actions) / I'm not doing actions (as activism), I perform iterative actions (I reenact) / As every act is performative a performative act is not always a performance / A performance is not always a performance (on stage/as theatre/in public) / Every act are performance and a performative re-enactment of the worlds becoming / I am not acting, I am intra-acting / Never alone in this knowledge production / Never outside / Never apart, rather a part / I have no agency. My acts intertwined with others - the intra-actions - producing temporary agency / Agency is about respons-ability. / Ethics about responsibility.

The act of performance and research are entangled practices. Science-in-the-making. In this entangled practice, ethics is constantly present. The question that remains for me is, how do we deal with this overwhelming awareness? Is there ways to find ethical rules or structures to relate to and make decisions from? Or is this what the agential realistic knowing brings? That you never can step outside but still have to take responsibility of how you act within these intra-actions. Knowing that every movement you ever chose or didn't choose to do will have cause and effects to the whole. I have, in this text, stated that the traditionally used tools for dealing with ethical dilemmas, with agential realist knowing, are dated. I do not, however, have any suggestions for how to go on from here except from being aware that every action counts, even the act of not acting. It's a trap. But also an opportunity.

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Svar-barhet                         Respons-ability
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Dissolving Views - Re-Visualizing the Art Exhibition

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Abstract

In this visual essay, I explore the course of events of children and students performing guided tours at the annual degree exhibition at Konstfack, University of Arts, Craft and Design in Stockholm. The participants made paper fortune tellers to guide us through the exhibition, these guides were inspired by contemporary artists Yoko Ono and Monica Sand. The aim is to show how both gallery exhibitions and guided tours can be re- visualized thinking with children, Magic Lanterns, contemporary art, researchers, paper fortune tellers to enable dissolving views and creative ways of looking and learning. The study showed that the art is not only the artefacts, it is in the continuous making of the space, becoming together with it and others.

Key words: re-visualizing, contemporary art, children, ways of looking, becoming together

Figure 1

Figure 2

Introduction

In this article, I study preschool children's guided tours at the annual degree exhibition at Konstfack, University of Arts, Craft and Design in Stockholm. The aim was to explore what happens with the art educational setting when children choose how they move through an exhibition and decide how to look at art? By adding dissolving views to museum's visual practices as a performative apparatus for viewing, the ambition is to combine pedagogy and artistic practices to open up for different ways of looking at art.

Visualizing a background

This article is an elaboration of my master's project in Visual culture and learning, which was an intersection between artistic and scientific research. It contained both a written thesis and artistic work, which was performed at the annual degree exhibition at Konstfack. The purpose was to explore what museums can learn from children as co-researchers through visual mappings and performative storytelling (Ramberg, 2017). During the research I asked the children why we go to museums. One unexpected answer emerged as one of the children started to illustrate how she moves in different museums by walking back and forth in the room. Apparently, there were different implicit rules and ways of moving at museums. She demonstrated how she walked slowly with her hands behind her back at art museums, gazing but not touching. At a technical museum she was allowed to walk faster (Ramberg, 2017). This performative explanation became an important starting point of the artistic inquiry of my master's thesis.

Why art exhibitions?

Museums and galleries have the authority to raise questions about what is being exhibited, communicated and eventually historicized. These institutions can also open up for various local and global perspectives as identity and democracy. Exploring these perspectives and involving a multiplicity of voices, diverse co- creations and collaborations are important in doing so (Ljung, 2009; Black, 2012; Sitzia, 2018). To enable children's participation in various discussions and learning contexts, there is a further need to promote children's right to communicate thoughts and experiences in form of aesthetic imprints (Ramberg, 2017). Sitzia (2018) points out that galleries and museums should move towards understanding knowledge as the capacity of engaging the learner's intellectual independence, critical confrontation and thinking, to offer the ability to generate new knowledge and views. Factual information can be used as a framework without limiting the interpretation of the artwork. This way of creating (creative) knowledge can enable inclusive learning sites where the learners can participate from their abilities and interests. Intellectual equality between the viewing positions and the art piece serve as a "starting point, as the thing in common" (Sitzia, 2018). According to Hackett, Holmes, MacRae and Procter (2018) galleries and museums offer a rich spatial and material potential as these spaces differ from children's everyday environment. The authors also believe that the entangled experience and movement of the gallery, children and objects should be investigated further and acknowledge children's way of moving and bodily geographing as evidence of learning (Hackett et al., 2018).

Figure 3

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Method

The method used in my master's thesis was visual and performative ethnography but also a/r/tography (Springgay, Irwin, Leggo & Gouzouasis, 2008) became an important part of the artistic inquiry of the study, as I explored the roles of an artist, teacher and researcher together with the participants. In a/r/tography theoria (knowing), praxis (doing) and poesis (making) are intertwined. A/r/tography is a way to "turn away from who is the artist, teacher, researcher or what kind of art, education or research it is, and instead look for when is an experience of art, research and education" (Springgay et al., 2008 p. 205). To explore pedagogical and creative way of looking at the art pieces, the participants were offered to design paper fortune tellers as visual guides. Instead of regular guiding folders which have information and content written by forehand, the children were asked to make their own "fortune" and choose how to move forward (or backward) in the exhibition. Paper fortune tellers were familiar to the children as they are often made at Swedish preschools to play with. These particular paper fortune tellers/guides were inspired by contemporary artist Yoko Ono's instruction pieces in the book *Grapefruit* (1964). It contains instructions for art and life - sketches for paintings, performances, events, dance, music, painting, objects and architecture that the viewer can choose to perform in the real world, or just in the mind if one wishes. Even the publication *Get lost with punctuality and precision* (2011), a reversed guidebook to become a stranger in your own town by getting lost and re-oriented breaking comfortable social habits, was an inspiration. To think with these artistic instructions combined with paper fortune tellers as pedagogical creations was a way for the participants to not only look at art, but also become and make art (cf. Springgay et al., 2008).

I invited four groups of pre-school children (4-6 year old) to participate, and a couple of students from the teacher's program at Konstfack also joined spontaneously. These students were making their own research about interactive art pieces and walked by our station where the children were creating their paper fortune tellers. The teacher students joined the children´s guided tours and were also given a workshop of their own which they documented.
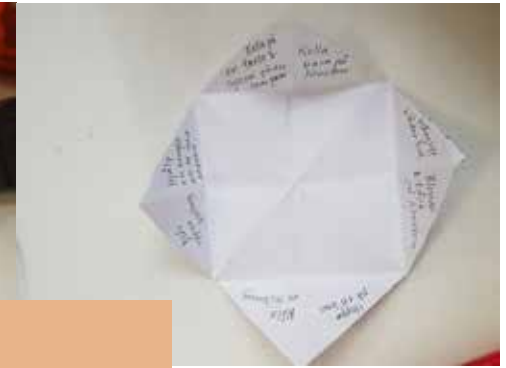

Figure 4

Figure 5

The Workshop:

- Make your own guide/paper fortune teller
- Write instructions
- Guide your friends
- Have fun!

Figure 6

Figure 7

Theoretical framework

Figure 8

Looking positions

As we enter an exhibition as visitors, we become a part of a visual event where we act upon certain viewing positions or ways of seeing. These positions can be understood as complex discursive constructions at museums that may shift and form new meanings depending on the participants (Illeris, 2008). Three positions in galleries and museums are suggested by Bal (1996). She describes the exhibition settings as persons in a discourse; The first person is the one speaking, most likely the museum guide who becomes the "expert", the second person is the visitor who is talked to and listening, and the third person is the object (or artefact/art piece at museums), which is talked about, but not being able to talk back (Illeris, 2008).

When the children came to the workshops I started up by meeting them at the front door and asked if they had been to an art exhibition before, and what the rules were.

- Don't run.
- Be quiet.
- Stroll with your hands behind your back.

These were the children´s typical answers and they illustrate how the children immediately settled into the position and behavior of Bal´s (1996) second position, before even entering the exhibition space.

The answers indicate how our viewing positions and way's of seeing are not as objective as we may think. Our ways of viewing and behaving at museums are culturally constructed by multiple layers of discourses - histories, narratives and practices (Illeris, 2008). Therefore, Illeris (2008) adds the desiring and friendly eye, as a possibility to form collective practices of looking that are open for experiments and pedagogical exchange between different looking positions. Illeris (2008, 2009) discusses the importance of further experimentation at galleries and art museums to develop a pedagogy that moves beyond these discourses. Therefore my aim is to introduce *dissolving views* as both pedagogical and performative way of looking, imagining a Magic lantern as a lens for transformation and becoming together and changing the art educational scenery.

Dissolving views

Dissolving views were originally a popular 19th century magic lantern show that made still images move by exhibiting the gradual transition from one projected image to another. Typical slides were landscapes that dissolved from day to night or from summer to winter scenery. The illusion was achieved by aligning the projection of two images and slowly diminishing the first image while introducing the second image. The purpose was to tell stories, combining projected images with dramatic readings (Marsh 2013, Wikipedia 2018).

Figure 9: (Wikipedia, 2018).   Figure 10: Potter, J. (2018).

The landscape remained but the dissolving view was used to change the image by adding a new type of scenery.

Dissolving views as performative apparatus for viewing is about being in transition and creating new aligning images and stories by re-mixing art and pedagogy which I connect to Deleuze and Guattari´s concept rhizome, a metaphor for thinking and learning. Dissolving views move in unforeseen and non-linear connections. Knowledge can therefore take unexpected paths, shape intertwined processes and be in constant motion (Deleuze & Guattari, 1988). Influenced by new materialist approaches and Haraway´s book *Staying with the trouble, Making Kin in the Chthuluscene* (2016), dissolving views can thus be understood as a performative art educational apparatus where materialities are not just activated, but continuously creating something new in motion with one another. Haraway invites me to think with her ideas that have been thought together with other critters as well as the pre-school children in this project, Magic lanterns, contemporary artists, researchers and paper fortune tellers to be able to imagine these new figures (Haraway, 2016). In line with posthuman onto-epistemological philosophy, knowing and being in the world cannot be separated (Barad, 2012). This means that it's not only the guide or museum visitors that are active in creating knowledge and culture, but also non-human materialities as the art pieces can transform from being passive to being active through these theories.

Guided tours with paper fortune tellers
Examples from the guiding paper fortune tellers made by the children and students:

"Pretend to be the artist and tell about the piece in nonsense language"
"Wear your shoe on the wrong foot"
"Say one two times"
"Close your eyes and think of the art"
"Be dead in 5 minutes"
"Swim"

To activate participants and enable creative, experimental learning, art educational tools such as creating paper fortune tellers offers a range of potential to do so. As Hellman and Lind (2017) discovered in their research, when new visual materials were added to educational settings, the speed and intensity increased as the students became more active and entangled with the new material. They refer to Atkinson´s expression of *the force of art* (2016): "The force of art refers to an affective force particular to art's event, involving human and non-human elements such as paper, paint, body, memories and thoughts. This relational dynamics pushes the participants to challenge us to think rather than to understand" (Hellman & Lind, 2017 p. 6). I noticed that introducing paper fortune tellers as visual material did not only increase the speed of the guided tours, it also stretched power relations between children and adults as the student and teacher were continuously made in the movement, embodiment and meeting with art. The roles dissolved and we were being both guides, being guided and part of the exhibition at the same time.

"Look at the art upside down"

Figure 11

"Find a blue colour and become it"

Figure 12

"The adults are following the children!"

Figure 13

As the children started guiding, it was difficult to keep up with their speed and at times I felt that I lost control of the situation as a teacher, not knowing where they were leading us. But thinking of the children as a/r/tographers made it easier to take a risk and push forward to the unknown (cf. Springgay et al., 2008). We also experienced resistance from the exhibitioners while guiding, sometimes even before entering a space. Even though our young guides were respectful to the art pieces, we were told several times not to destroy anything and look after the children. Unwritten rules unfolded in the meetings with materials and spaces thorough the guided tours. It became visible that children were not given access and reliability in a gallery setting as easily as adults. Dissolving

views as an art educational viewing apparatus at the exhibition unfolded potentials to challenge power structures within discursive ways of seeing as the positioning's of "the guide", "audience" or "the artefact" (cf. Illeris, 2008).

Figure 14

Re-visualizing the art exhibition

Revisualize: "to visualize (something or someone) again, usually in a different way : to see or form a new mental image of (something or someone)" (Merriam Webster, 2018).

The children dissolved our viewing positions and re-visualized the exhibition as water (among other things) and made us swim to get to the next art piece. Posthuman theories support a performative approach of understanding learning and meaning-making, offering another perspective of the teacher and learner where children's theories are given more space and making knowledge is not limited to only making facts but making

Figure 15

worlds (Barad, 2012; Karlsson Häikiö, 2017). Science facts and science fiction need each other in this making, doing and thinking (Haraway, 2016). Ohlsson (2014) and Lenz Taguchi (2013) suggest that preschool children are interested in being intertwined together in creating a moving process of becoming and learning. According to Ohlsson (2014), knowledge is produced in the children´s formulation of questions in learning contexts. Children's thoughts and theories should therefore be taken seriously as they are characterized by scientific, playful and creative experimentation (Lenz Taguchi, 2013). Children and student´s ideas, thoughts, bodies and potentials can be activated, changed and stretched to endless possible virtualities (cf. Barad, 2012).

In one room a sound installation was installed consisting of ceramic pots, with a pendant moving between the pots, creating random movements making various vibrating, echoing sounds. Our guide had written "jump on one foot" in her paper fortune teller, so we started jumping at a pace matching the sound of the ceramic pots. Two senior citizens entered the room, one of them saying: "Oh, so this is how you're supposed to do!" and they began jumping as well. The children dissolved and re- visualized the ceramic pots and sounds in relation to the paper fortune teller and made other visitors move in new ways.

Figure 16

Figure 17

Figure 18

Figure 19

fortune teller told them to be dead in 5 minutes. The student´s experienced that the time passing was moving painfully slowly and it was hard to let other's gaze at you and not being able to look back or speak. With dissolving views, Bal´s first and second positions (as cited in Illeris, 2008) – the guide and audience became part of the third position – the art piece as it became an active part of their performance. The teacher students who were making their own research about interactive art discovered that all of the art pieces could be activated and become interactive.

Both human and non-human material transformed one-another and could not be as separated when they were entangled together. By playing the space (cf. Sand, 2011) enabled both participants and artefacts to explore new imaginable versions of themselves.

Figure 20

The students who participated verbalized how they experienced the guided tours and at times they found it a bit embarrassing to obey the paper fortune tellers and fulfill the tasks. Nevertheless, as the guided tour went on, the student became more comfortable and experimental. They told me that sometimes it was quite challenging to become together with the art piece. One of the hardest transformations was when the paper

Discussion

The aim of this article was to explore what happens with the art educational setting when children take charge of guided tours and choose how to look at art. I also wanted to introduce dissolving views as a performative apparatus for viewing which appeared working with the participants as a/r/tographers (cf. Springgay et al., 2008).

During the guided tours the participants (both human and non-human) brought forth and challenged the given viewer positions of the guide, visitor and art piece (cf. Illeris, 2008). Using visual arts as a pedagogical inquiry by making paper fortune tellers transformed the exhibition and it became characterised by movement, creativity and new connections. As Haraway (2016) suggests: It is important to think about what stories we use to tell stories with, and not only hold on to one story to normalize other stories. Dissolving views generated multiple different viewings on the same art-piece by aligning and shifting the positions and creating new stories. Although the participants and objects/art pieces/artefacts remained their physical form, dissolving them changed all positions by activating and re-visualizing them and the space. The site became pedagogically intervened with art, children´s ideas, imagination, and new ideas produced together. Being a/r/

Figure 21

Dissolving oneself and the art piece and becoming part of the gallery enabled both participants and objects to explore new possible versions in a movement of becoming together.

tographers together was a way of playing and making theory through living inquiry (cf. Springgay et al. 2008).

Acknowledging the spring exhibition (and other art museums and galleries) as educational settings with multiple possibilities, hopefully invites more art educators and visitors to explore art, visuality and learning. As an art educator I perceive that the movements that emerged in this art educational setting opened up for an awareness that art is not only the artefacts, but the continuous making of - and being with art, becoming with it and together with others (cf. Springgay, 2008). I believe the findings support a call for artistic and adventurous pedagogies to take more space in order to tell multiple stories.

Both human and non-human material transformed one-another and could not be as separated when they were entangled together. By playing the space (cf. Sand, 2011) enabled both participants and artefacts to explore new imaginable versions of themselves.

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Art Pedagogy – Contemporary Visual Art studies

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Abstract

This article describes a collaboration between a university and an art museum. The Contemporary Art Museum in Umeå in northern Sweden is one of Sweden's largest art galleries for contemporary art. The collaboration involves a course called Art Pedagogy, where an art-pedagogical project is planned, conducted and presented. Two projects collected in the spring of 2018 were selected for analysis. The result show that a win-win situation may occur when actors with different competences and resources participate in a project. For this to happen the schools and teachers need to have an interest and be prepared for a project, with an initial understanding.

Keywords: Art pedagogy, contemporary art, university students, art project

Introduction

Bildmuseet [The Visual Art Museum] in Umeå, Northern Sweden is one of the country's largest and most prominent contemporary art galleries. As part of Umeå University, the museum's mission as a public enterprise (rather than one primarily engaged in educational/research activities) sets it apart from other actors at the university. From an academic perspective, the museum's focus is on "the Third Mission" – interaction with the surrounding society. In keeping with national and international trends with regard to the contemporary art field's pedagogical leanings, the museum has focused on educational activities. The art gallery has its own workshop, which is open to the public, schools and groups. As part of the university, the museum's mission is also to collaborate with other departments and operations within Umeå University. Collaboration takes place both outside and inside the Faculty of Arts, of which the museum is a part. Since 1997, the Department of Creative Studies has been engaged in teacher training with an emphasis on the aesthetic subjects of crafts, art and music. Since 2009, the Department of Creative Studies has not only been part of the Faculty of the Arts, but has also been covered by the umbrella organization of the university's Umeå School of Education. The collaboration between the Department of Creative Studies and Bildmuseet was established many years ago and has been facilitated in various ways by their shared faculty affiliation. For example, the leadership of various activities has natural meeting spaces and the faculty has contributed resources for department-wide collaboration which, in turn, has promoted the development of various joint projects.

The collaboration also benefits from personal interactions between museum curators and Creative Studies researchers.

Art Pedagogy in Contemporary Art Forms

The course in Art Pedagogy is a collaboration between Bildmuseet and the Department of Creative Studies. It has been offered to students previously, but its form and content were renewed in the autumn of 2017. The course has been created for a target group with a certain degree of understanding of the field, which means that students are expected to have some prior knowledge of contemporary art and certain skills in the field of art pedagogy. The objective of the course is for students to gain increased knowledge of contemporary art forms and concepts and to develop their skills in work involving art pedagogy. This is a remote course, with four in-person meetings (spread over two semesters). In between these meetings, studies are conducted independently via a digital learning platform. At the course meetings, Bildmuseet's exhibitions and presentation spaces are used as an important resource.

The first module of the course deals with different art-pedagogical approaches and methods. The focus is on interactions with art in public spaces and in art institutions. In the second module, an independent project with an art-pedagogical orientation is planned and implemented. There is an examination in connection with the presentation and analysis of the project through images and text. One aim of the course is to give students an opportunity to explore concepts such as art-pedagogical methods and contemporary art from a theoretical and practical perspective. The course comprises lectures, exhibitions, group discussions and the testing out of different art-pedagogical methods and artistic design forms. The course progresses from learning about didactics, art pedagogy and contemporary art to the testing out of knowledge, skills and abilities through the planning and implementation of an independent aesthetic project.

Project work

In the course, an art-pedagogical project, is planned, conducted and presented. The project work is examined in the second part of the Art Pedagogy in Contemporary Art Forms course. The project is implemented in a real-life situation. In their project, students are encouraged to challenge past experiences, take on new target groups and try out new methods. The idea is for students to challenge their own understanding and gain new perspectives on their previously established knowledge. Thus, their project work will have a novelty value for the students. In some way or another, the project work will address the interaction between a work of art/exhibition and a target group of the student's own choosing. It will be carried out based on inspiration from an art-pedagogical method that fosters the

understanding of contemporary art ideas and artistic processes. The fact that the project is authentically conducted also means that it has several objectives and dimensions. From a student's perspective, the project primarily focuses on the student's own learning goals – the project work must challenge the student's own competence and should therefore also entail some form of novelty value. However, secondary didactic purposes are also built into the project, because students also formulate work objectives from a participatory perspective.

Two case studies
Fifteen students were accepted to the Art Pedagogy in Contemporary Art Forms course conducted in the academic year 2017–2018. These included art educators, artists and students from the teacher education program. During the spring of 2018, approximately one dozen projects were completed within the context of the course. From this material, two projects were singled out as subjects for analysis in case studies. Both projects took place in public spaces in collaboration with an art gallery. The data on which these case studies were based – text, photos and conversations recorded using digital equipment – were collected in the spring of 2018. The strategic selection represents two types of work:
- Project work which had a didactic purpose, with an emphasis on learning through active participation.
- Project work in which inclusion was sought, i.e. greater participation among young people belonging to the group called "inexperienced museum visitors".

Case Study 1. Inclusion focusing on contemporary art
In the first project, the challenge was to "... find new ways of fostering interactions with contemporary art". Here, the student addresses the challenge faced by art educationists in "... helping to awaken interest in contemporary art and creating a context that enables the participants' own exploration of both artistic processes and their own creativity." The art-pedagogical work was based on an exhibition of two-dimensional, abstract paintings that were displayed in an art gallery. The audience comprised mainly young people with little prior knowledge, and for whom Swedish was a second language. This project consisted of a work

process in multiple parts: art mediation, practical and investigative work in various environments. The first part concerns an introduction to abstract art (featuring one artist's work) via a visit to an art gallery. In the next step, work was conducted at various sports facilities. This involved exercises as well as concept and material acquisition. Finally, the participants worked together with the artist in a temporary atelier. Each participant's work resulted in a poster, and these were presented in a parade during a major Swedish sports event (Photos from Project Case Study 1).

Photos from Project Case Study 1. Workshop
1. Posters are mounted 2. Almost finished poster 3. Exercises connected to sports

Case Study 2. Inclusion focusing on art production
In the project case study, the challenge lay in investigating the possibility of creating a breeding ground for successful integration into Swedish society through art and art pedagogy. The aim was to study how learning through active participation with the help of the arts and culture can contribute to an understanding of each other's cultures, differences and similarities. "It's important to be able to reach the participant, to get this person to actively participate in the exercise and to establish a creative learning process in order to achieve the intended goal and purpose". The art-pedagogical work was based on a sculptural work – an assemblage of various everyday objects all made of a common type of material – glossy, silvery and hard, which was exhibited in an art gallery. The project was carried out with a group of young people who had recently immigrated to Sweden. The students chose to implement their pedagogical practices through two different workshops. Each workshop was divided into

two parts, and the work was based on the theme of things (which ties in with the work with which the participants had become familiar). As a first step, a short, guided tour was conducted and the young people had the opportunity to participate in image-analytical conversations about the same work of art – a sculpture. The next step – the investigation – was based on methods of experimentation, exploration and, finally, the creation of work with various mediations. In one example, the resulting artwork incorporated paintings/drawings and in the second example, a sculpture/assemblage. Thus, the participants had the opportunity to try out the artist's perspective and methods. In both cases, the workshops ended with the presentation of the participants' own artistic representations and discussions about these works (Photo Project, ct, Case Study 2).

Photo Project, Case Study 2. Workshop
1. Create and shape 2. Sculpture, capsules/straws 3. Choice: familiar materials – painting

Case Study	Case Study 1	Case Study 2
Category	**Access Inclusion – contemporary art**	**Access Culture – producing art**
Student learning – perspective of the task	Challenge in finding new forms for creating encounters with contemporary art	Challenge in active participation and learning through own production
Project – formulated purpose	Increasing participants' interest in contemporary art by creating a context in which the participants explore artistic processes and their own creativity.	Methods that contribute to learning and raising awareness of participants' own culture.
Methods	Inspire – investigate – find – make – display	Investigate – collect – make – reflect
Target group	Young people, aged 16–21 years with minimal prior knowledge, upper secondary school. Other native language. Differentiated ethnicity.	Young people, aged 16–18 years with minimal prior knowledge. Other native language. Diff. ethnicity.
Exhibitions and used Media	Contemporary art, 2-dim. painting	Contemporary art, 2-dim. assemblage
Exhibitions And Themes	Interactive works, participation "... The audience is often invited to both change the abstract patterns that his art often comprises or physically engage in the artwork".	Assembly of everyday objects – Sustainability, Social critical perspective
Proj. pres. where-how	As a manifestation parade, outside in public	At the art gallery, workspace, as an assemblage and images, inside

Comments

Previous research (J. Widén, 2016) emphasizes the value of the primary art experience. This is also particularly significant in view of the way contemporary art demands participation and interaction. Both exhibitions and museum visits give the participant an opportunity to participate and even enter into the art physically. This is not possible if it is displayed as a secondary representation – for example, an image or a moving image viewed via a digital channel. The art-pedagogical performative methods that contemporary art demands also lose their "charge" – their efficacy – when they are not viewed in situ. The *Art Pedagogy in Contemporary Art Forms* course seeks to find power in the spatial and location-specific experience.

These aspects position the art museum as a keystarting point for the design of the course.

The *Art Pedagogy in Contemporary Art Forms* course is based on both the museum's knowledge tradition and the research and

development work of the faculty of the Department of Creative Studies in the teacher education program. When reflecting on the forms and roles of art pedagogy, we should remind ourselves that contemporary art also forms part of the larger context of "visual culture". Today, the visual is revealed in a multimedia context, with channels for the dissemination of a multitude of visual expressions with different messages and objectives. The children and adolescents of today's society relate to this power of choice in their daily lives. By highlighting contemporary art as part of visual culture, it becomes something familiar and non-foreign to many young people. Its mediations and message will be familiar. Participation through individual investigation, creation and conversation about art as visual culture can increase confidence in one's ability to communicate. Trying out and daring to use visual expressions can increase a person's ability to communicate, and thus a person's interest in art – as demonstrated in the first project (Case Study 1): "My hope is that the project can create an interest in Contemporary Art among young people and a willingness to continue to participate in similar processes in the future" (student, Case Study 1).

The two project case studies presented here emphasize the importance of being given space to explore contemporary art with the assistance of professional educators and teachers. Here, young people get the opportunity to analyse what they experience and see in a formal art discussion. They also have the opportunity to increase their understanding through meeting the artists behind the works and sharing stories about their own creative processes. In Case Study 1, the participants work together with the artist.

A partnership can provide an understanding of underlying ideas and themes. This can spark inspiration and increase the participant's own understanding of the creative process. Through deeper contact with the artist, young people can approach both the culture and the creation of art, and this can increase their confidence in their own artistic abilities and opportunities. Case Study 2 explored how cultural understanding and community can be increased through art. Art is brought closer and tells the participants something about culture. In the second project, contemporary art is highlighted as a means of illuminating democracy and citizenship. "Art is for everyone and my purpose of the project is

to see how, in my role as an art teacher, I can help raise interest in contemporary art and create a context in which the participants' own exploration of both artistic processes and their own creativity is made possible" (student, Case Study 1).

The role and significance of art pedagogy

The two examples from the course highlight the value of defining target groups that primarily require support in order to experience and understand that art is something for everyone; it is a right. In Case Study 2, it appears that free creation in itself does not always lead to safe creative situations. Rather, a framework is needed – one based on an active didactic reflection with an awareness of different target groups. The student who conducted Case Study 2 reflects: "I thought that by giving a lot of free choice (within a certain framework), participants would feel/ …/ more free to create based on themselves and their reference frameworks and experiences. However, the effect was rather the opposite" (student, Case Study 2).

To increase visual knowledge and the capacity to express artistic forms, a physical visit to an art gallery can be enhanced through art pedagogy. Thus, a second valuable aspect is the role of art pedagogy as a resource in the use of art as a medium for learning and increased visual skills. The two cases of project work that are the subject of analysis in the studies were both implemented within the context of a course, but they were also conducted within the context of an art gallery. In both cases, examples are provided of how institutions outside of school can be used as a resource to enable the realization of authentic projects. The project work forms part of a university degree with a specializing in Art Pedagogy and is primarily focused on the student's learning. The project tests different art-pedagogical methods and the formal didactic purpose elucidates the participants' learning processes. Informal purposes/ objectives and effects are also incorporated. Informally, the project also has a reverse purpose that can strengthen democratic processes. This creates the opportunity for informal learning for all participating actors, teachers, artists and art gallery staff.

Visual Culture in school settings

Since 2011, "Visual Culture" has been an area of study in the art curriculum (Sw. Bild) in Sweden. Taking an active part in our visual culture requires producing images and understanding and analysing works of art, including one's own art. Such skill requirements are in focus in at least three contexts in our society. First, visual culture is connected with the idea (and fact) that images are being dispersed through media and social media at an ever-increasing pace. The ability to adapt to the world outside the traditional school setting is constantly being discussed. The permeability between the school as an institution and other parts of society is of interest when it comes to major changes within society at large, including the increasing use of all kinds of images. Second, school curricula in general proclaim citizenship and democracy values to be a key competence along with personal development and skills connected to the capacity to master studies and prepare for the job market. Thus, each school subject attempts to provide a generic competence that can be easily linked to visual capacity or visual literacy. Third, in specific subjects such as art it goes without saying that visual knowledge is the core of the subject. At the same time "art" and "visual art", as rather limited forms of visual expression, have been challenged by the broader concept of "visual culture".

To highlight these competencies, we can compare secondary art education with other subject areas. Most students expect their study of art to be connected with making images with different objectives, i.e. as a compulsory subject, art is not considered by students to go beyond the production of images and their gradual accretion of art knowledge that permits them to produce images for different reasons. Similarly, students expect mathematics to focus on solving mathematical problems by gradually increasing their mathematical knowledge so this knowledge can be used for different practical and theoretical reasons. However, unlike the skills focus of art and mathematics, the social sciences (i.e. religion, history and civics) are subjects that present slightly different expectations. These subjects are necessarily based on facts alone, and focus on morality, ethics and beliefs that differ between times and cultures; and these subjects, along with learning facts, often focus on arguments for different positions. Although this focus on different arguments is found in mathematics, science and art, these arguments are less evident to most younger students. With regards to aesthetic subjects, arguments for analysis include a relative approach: we all have different tastes and nothing is either right or wrong. However, in the end, students use criteria that connect art with the skills of the individual art student.

From different perspectives, this notion of the "aims and means" of an aesthetic subject is not sufficient to be in line with written documents as curricula. There are different avenues to follow that balance the aims of curricula with the reality of the classrooms. Either you have to re-write curricula, or to change the teaching methods and to some extent the content knowledge of the subjects. Another way is to define the aims by working with the assessment criteria – that is, to change the curricula so it addresses the aims of the subject in question.

European Network for Visual Literacy (ENViL) in a Swedish context

In the ENViL study (Schönau & Wagner (Eds.), 2016), a number of European curricula have been studied in relation to studying visual culture and visual literacy in all the arts. Funded through a UNESCO grant, this very ambitious project analyses one of the key competencies from 2006 called "Cultural awareness and expression". To connect to the domain of different literacies, the study covers visual literacy as part of the "old" key competencies, but with a broader focus. In reality, visual literacy contains a lot of the general generic competencies, but from a visual perspective.

Both Bernhard Darras (France) and Kevin Tavin (USA and Finland) have commented on ENViL. Darras finds that ENViL's critique model appeared to be connected with structuralism and concepts of image-making linked to modernism (Schönau & Wagner, 2016 p. 380). Similarly, Tavin believes ENViL is based on structuralism as it views visual competence as a "language."

Our aim is to relate the ENViL to a Swedish context and to discuss the gains and losses in implementing the proposals stated. The way visual literacy and its competencies are described, we

believe the core of the subject must be related to the art as a subject of study (Bild) and, in upper secondary school, to courses that are predominantly focused on *Media and Art Programs* linked to the visual field. Nevertheless, important elements of the competencies ought to be studied separately in other subjects or in combination with the arts. This also applies to the two case projects we followed in this article. The students were engaged in projects not specifically linked to a certain school subject, although their productions can be primarily linked to the art subject.

The two case projects linked to Studio Thinking

One way for both teachers and students to gain a better understanding of the capacity for visual literacy is to link it to the project and book Studio Thinking: The Real Benefits of Visual Arts Education (Hetland et al. 2007). This book identifies several general criteria called *Studio Habits of Mind: Develop Craft; Engage and Persist; Envision, Express, Observe, Reflect, Stretch and Explore, Understand Art World*. Through documentation, observation and interviews with identified "good examples" within art education in the United States, the identified habits were connected to three phases of art education: Instruction (often introductions by teachers); Students at Work (mainly focused on processes during production of images and objects); and Critique (reflections concerning the processes and achievement of aims during different projects). In the two case projects we discussed it is clear that the students have applied parts of these criteria to their work with their student groups.

Instruction, Students at Work, and Critique

In a way, at first glance you might simply connect the identified studio habits as ordinary ways of preparing, processing and evaluating a specific subject. By connecting these procedures to something that was also transferable to generic competencies, as well as by embedding the potential effects, the authors have come to call it "Studio Habits of Mind". However, the authors caution that you must not take it for granted that the effects of transfer can be traced between the learning outcomes in an art subject to other subjects. There is little evidence of such clear effects. Still, in this research project it could be claimed that the so-called "Studio

Habits of Mind" show potential generic competencies that are useful strategies for learning and creative thinking in subject areas other than art.

To a great extent, different methods for giving instruction are connected to the specific subject area. However, the examples show that the preparation of generic competencies and the focus on aims are more complex than just mastering subject-specific content. The section concerning students working focuses on how communication between teachers and students primarily takes place in order to discuss the skills associated with "making" (e.g. creating a piece of art) and to help students define their specific ideas and solutions. The "Critique" section mainly focuses on verbally exploring and explaining the process that led to completing tasks, i.e. the student's accomplishments.

Discussing "making" visual imagery and visual literacy

In the curricula up to lower secondary and upper secondary school level, art subjects rely on terms such as "visual culture," "visual art" and "images" – terms that relate to the ENViL terminology on visual literacy. One point in this article is that in school practice the subject of art is primarily about learning the competencies necessary to produce visual imagery. To keep aesthetic subjects like art connected to a subject of making paves the way for a deeper understanding of what a culture of "makers" is about.

It is not just about doing, but doing with different purposes, for different audiences, connected to different traditions. It is also production in contexts in which it serves as a means of understanding and interpreting other visual productions. The point is, it might be smart to integrate interpretations through visual productions. One advantage of this is that it connects with the student's general expectations (and their teacher's expectations) of the art subject as predominantly being a narrative on making. Another advantage is that digital media and tools sometimes make it easier to derive comparisons, understanding visual literacy by connecting it with their own experiences of making.

There has been a tendency for aesthetic subjects to copy

the arguments of our most established school subjects such as mother tongue languages, mathematics and science (Marner & Örtegren, 2015 c). These arguments vary but are generally focused on the basic knowledge needed as a citizen to read, write and calculate sufficiently well to get a job and possibly continue their education. The two case studies show that, in a Swedish context, new groups can receive the necessary help to be connected to visual arenas and had the opportunity of co-working with people outside ordinary school environments.

Excellence and Access
Moderna Museet [The Modern Museum] in Stockholm has a description of its ambitions that states "Excellence and Access" as being key concepts. In which case, it is obvious that "excellence" primarily refers to the artworks that are exhibited and "access" to the openness to the public (Örtegren, 2009).

Three different functions that can relate to how culture can be applied by people are Enlightenment and Bildung (humanistic model), Confirmation and Communication (sociological model) and Diversion and Experience (instrumental model) (Baklien, Pedrelli & Franzén, 2002, according to Skot–Hansen). These models describe factual pedagogical strategies in which cultural activities can be studied in different target groups:

Goals	Humanistic Bildung/ Learning	Sociological Emancipation	Instrumental Manifestation
Background	The State	The civil society	The Market
Audience	The people at large	Groups, i e pupils	Segments – life styles
Frame Function	Cultural institutions Enlightment Knowledge	Active participation Confirmation Development	Festivals Enyoyment Appreciation

(Örtegren et al. 2009, according to Skot- Hansen)

- *Humanistic and Art-* oriented links to the functions in cultural policies that are related to enlightenment/training/education. This strategy builds on placing the artefacts and musical pieces at the centre and emphasizing their importance from an artistic and educational perspective.

- *Sociological* – A more emancipatory approach (confirmation–communication) can be compared to Relations-oriented. This strategy aspires to a more enduring and long-term own activity for the visitor/ participant. This is the strategy we have in focus regarding co-creative aspects.

- *Instrumental* – The third strategy initially focuses on visibility and experience and is called *Experience-oriented*. It can be described as an attempt to connect with the participant and offer a personal experience of participation in a cultural event.

Borgen (2014) describes three other models for checking relationships and collaborations between schools /teachers and professional artists/cultural workers in schools from the Norwegian programme *The Cultural Schoolbag*. It comprises a *partnership model, an integrated and an external model*. These categories have been extracted from the roles the participants play and whether or not the evaluations offer the basis for negotiating between the partners. The first model is characterized by a clearly defined partnership and the projects are time limited and well defined.

The second model refers to art and culture as integrating the school's content and subjects. The meetings between the partners are integrated in the schools' aims and system. The visiting professionals have clearly prescribed roles.

In the external model, schools are offered the opportunity to buy programmes by artists, as well as art and cultural organizations. The schools can be seen as recipients of programmes in which external forces take care of the evaluations. This leads to less scope for negotiations between the parties, i.e. between teachers/ students on the one hand and cultural workers on the other. The projects

might also be called "external" when the teachers not are notified about the projects, or do not participate together with their classes and the external artist/cultural worker. Possible exchanges and shared learning between teachers and other agents tend not to appear, as well as the opportunity to follow up what has been taught. The external model may also be considered to be typical of a distributive view of culture, and can be seen as compensation for a lack of culture within the schools in this case.

If we combine these different models we can see some common denominators. If the term co-creation is to really be filled with content you would expect that the students involved and their teachers would be able to further develop the cultural activities in their own school environment to promote long-term experiences.

Schools are generally not considered to be the cultural institutions that they actually are, but rather that they require outside support to be able to take part. In Sweden, recent evaluations have been made that have highlighted a requirement for more long-term initiatives in cultural events in which schools play an active role and are not primarily seen as consumers of professionals that visit schools or take charge of projects without any lasting engagement from teachers and students. (The Swedish Agency for Cultural Analysis 2014).

Discussion
A win-win situation may occur when actors with different competences and resources participate in a project. Different actors can use each other's skills and resources to create a win-win situation. In order to create a win-win situation in a cooperative project involving several institutions, it could be important for schools and teachers to already have an interest and therefore be prepared for a project, with an initial understanding and a degree of knowledge.

If there is no special interest to start with there is a risk that a project will become a top-down project, implemented on teachers overburdened with work who are therefore seeking some form of relief by connecting external experts to school.

The two examples we have given from the Art-pedagogical course show that we think that the normal and everyday situation in design education, and in many other areas in school, could preferably comprise projects and emphasized external relationships. The schools of today no longer have a monopoly on knowledge, since other media, other institutions and other cultures are natural partners in building the students' competence, knowledge, skills and understanding. In fact, it is easy to see both museums and schools that belong to different fields of culture opening up and realizing that they are instruments and institutions for communication.

This means that complete communication processes, including production and presentation, may be an important method in design education, and in artistic education and in learning generally. In such cases the student really takes part in the learning process and is not an object of the teacher's teaching. However, complete communication processes demand an infrastructure in school and out of school including studios, workshops, media studios, venues for performance and exhibitions, etc (Marner & Örtegren 2015, a, b).

This focus is also connected to an interpersonal aspect of relationships between students and other actors, such as friends and relatives. This may be called an existential argument for design in school. In a relation between a past, a present and a future, the student relationship to a surrounding space, in total, a life world. This individual perspective on design education, and on arts and crafts education, relating artistic activities in school to the student's identity, that artistic activities are interesting and fun etc., is important, yet it is not enough. It may be too narrow an argument since it highlights creativity that is related to spare time and leisure only.

In many ways the ideas behind co-creation in the application and realization of the Umeå 2014 Cultural Capital was to involve citizens at all levels. Although, in many respects, the year was successful, there was a lack of genuine bottom-up activities, partly because the organization was too focused on already "excellent-marked" cultural institutions. A way needs to be developed for identifying easier avenues for schools to play an active role in performing their own projects, in which the "access-marking" becomes an important factor for taking part in events. One possible approach could be to consider how to combine so that the access

argument is combined with excellence, but excellence that is not primarily related to professionalism but to dedication and strong co-creation. Good examples of such approaches are the examples we have analysed from the selected projects 1 and 2.

Concluding remarks

The focus has been on students (at different levels) producing visual artefacts for different communication aims. One aim is to develop communicative skills in order to produce visual narratives for societal and democratic purposes as an informed citizen. A second aim is to produce visual narratives of poetic and/or personal views in specific areas of visual culture. A third aim is to produce tutorials or explanations with visualized and other media to provide information about the use of analogue and digital tools in order to explore these possibilities.

If these three aims are connected to making narratives, the subjects of Art or Visual Culture may benefit something. Through different ways of production, students can develop their knowledge connected to consumption and understanding of visual culture more broadly. Through production, the ability to process, reflect and analyse their own and others' visual productions can generate a somewhat deeper understanding. By embedding more digital devices and tools, it is also plausible that the connection between production, distribution, consumption and reflection of visual culture can be more easily integrated into the art subject.

The model of emancipation

For teacher training, the collaboration not only paves the way for the incorporation of competency, but is also an opportunity to provide training in which projects can be tested in real-life situations. In the development of teacher training courses in art-pedagogical activities and schools, as well as for other leaders of children's and youth activities in cultural contexts and arts school activities, it is important to stress the significance of testing things out in real-life projects. It is also important that in their communication, young people have access to the field's real-life expressions and concepts. This is where media-specific and media-neutral perspectives enter the picture. It should also be emphasized that collaborations should occur on equal terms between different actors.

If the didactic purpose of a collaborative project involves learning through active participation, then the ownership of the project by schools (rather than actors outside the educational environment) could help ensure that it achieves its goal. In a broader perspective, this ties in with larger goals in the emancipation model.

The aim of course content such as a real-life project is to conduct education that is as close to reality as possible in various social activities. Researchers and lecturers at the Department of Creative Studies cooperate with other educational activities in which practical pedagogical elements take place in workspaces outside normal educational activities. Some examples of this can be found at the training school in Vasa (Åbo Akademi University) and the Teacher Training Programme at University College, Copenhagen (UCC). Since its inauguration, Bildmuseet has frequently been used as a learning resource in teacher education specializing in the visual arts. Its learning resources include exhibitions, projects and personnel. Resources in the Visual Arts Teacher Training Program include elements of artistic practice. This activity now forms a permanent part of the syllabus. Students in the Visual Arts Teacher Program receive school classes and engage in other types of groups with participants of different ages. They plan and conduct discussions and exercises of an art-pedagogical nature. This participation gives them the opportunity to engage in practical reflection. These elements give the students the opportunity to participate in real-life activities with professionally-active museum educators in learning environments. Through their training, these students gain insight into the museum's activities and familiarization occurs via active participation. New forms of inclusion in an institutional art context increase the likelihood that tomorrow's teachers will interact frequently and comfortably with art institutions in their future teaching practice. This can increase the opportunities of educators to work with new pedagogical methods, as well as their ability to face the challenge of entering into different cultural contexts as active participants.

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GENDER PERSPECTIVES

Queer and Norm-Critical Image Analysis

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Abstract

This essay is about norm-critical image analysis and preconceptions on social gender context in two high school classes in Sweden. The essay discusses and problematises the gap between what high school pupils see in a work of art and what they know or believe they know about an artwork. This essay demonstrates how an image analysis can create a normative conversation rather than a norm-critical conversation, if the art pedagogue is not sufficiently attentive. The essay investigates the need to elucidate norm-critical analysis and examine which mechanisms confirm normative patterns. This essay dive into this problem by giving examples from two different high school groups that use two different image analyses of artist Alexander Roslin's artwork *Double portraits*. The analysis show that without support in a questioning, gendered norms are not questioned. When pupils are supported, they have the opportunity to look at the artwork through norm critical eyes. To come to this point, the pupils need practice and access to guidance if they are going to be able to question old norms.

Keywords: image analysis, norm critical perspective, high school, Alexander Roslin Double portraits

Figure 1

Introduction

My name is Katarina Jansson Hydén. I have always been deeply interested in images communication and analysis, which resulted in a Master degree in Art History and Visual Studies and a Master degree in Educational Sciences with specialisation in Visual Arts Didactics. I am currently working as a teacher educator in visual arts education at HDK-Valand at the University of Gothenburg, but previously worked for eight years as a museum pedagogue at the Gothenburg Art Museum. During these years I taught at all levels of education on a weekly basis, from preschool to university level in art history at the museum. I often based the teaching on themes, for example a specific artist like Rembrandt and his artistic practice, or themes like Children in the art or Gender and queer themes.

Figure 2

According to the Swedish school's governing document, The curriculum for elementary school, Läroplan för förskoleklassen, grundskolan och fritidshemmet, Lgr11, pupils should learn to express and communicate aesthetic, emotional and norm-critical values through Visual Arts (Lgr11 pp. 26-28). In this essay I discusses how and in what ways image analysis may help pupils to develop emotional communication and norm-critical values. During my years at the Gothenburg Art Museum, I developed two perspectives for image analysis which both treated gender and queer perspectives on art through power-based relationships. One of these perspectives was called **Girls sit and boys stand!** This lesson focused on gestures, gaze and postures related to the female and male body in the artwork. The second perspective I developed was called *See more see Queer*. This lesson focused on norm-critical and gender-related expectations of social norm patterns. The term queer is here understood as a concept that identify the deviant, the different, the skewed in relation to gender roles, identity, sexuality. Queer is also about the relation to the normative view of gender in relation to the expected order of power, which might be read through an individual's appearance, clothing choices, poses, positions and actions (Ambjörnsson, 2004). The concept of queer should also be understood from a critical approach to the norm, especially in relation to sexual norms, gender, power structures and identities. If a queer perspective is taken, the viewer focuses on criticizing and questioning the norm instead of focusing on and confirming gender differences in relation to the norm (Ambjörnsson, 2004; Rosenberg, 2006). Gender theorists Fanny Ambjörnsson and Tiina Rosenberg write that a Queer perspective should be taken where it is scraping and not overly characterised (Ambjörnsson, 2004; Rosenberg, 2006). Ambjörnsson clarifies this in her argument regarding the definition and function of the queer concept: "the task of the queer perspective is to move, disturb and break up categories and not transform itself into one" (Ambjörnsson, 2004, p. 16).

These two, basic views/ lessons were aimed primarily at different levels in high school (pupils aged 13-15). In this essay I describe when I as a Museum pedagogue worked with two high

school classes in the workshop: **See more, see queer**. My experience when working with high school classes showed that the high school classes often analyse image by describing what they believed that they knew and how they have learned to see gender and power in images, rather then describing what they really saw in the image. This perspective tend to cement old norms rather than challenge them. In this essay I will discuss why this might happen.

Laura Mulvey developed the term *Male Gaze* means that the world is to be seen from a heterosexual man's perspective, where the woman is objectified and often represented as a sex object. In order to do something about this perspective, the *Male Gaze* perspective must be visualised and problematised. Art historian and art critic John Berger describe the male gaze and the way men gaze at woman in elder art work, and how women tend to gaze at themselves from a male gaze perspektive, through a gender-theoretical analysis (Berger, 1990). From Bergers (1990) perspective, the man becomes an active, extrovert actor who gaze at the woman while the woman becomes an introverted passive viewer of herself and thus helps to create a passive and objective self image of herself. The essay problematises uncritical relationship with image analysis and examines what might happen if this approach is used uncritically and unexpectedly in an image analysis (Eriksson & Göthlund, 2012; Eriksson, 2017).

By challenging image analysis, expectations and relationships between, on the one hand, normative lifestyles and on the other hand sexuality, family formation and family, the pupils negotiate their perspectives on their existence in relation to the majority society. This study shows that this approach can be one of several keys into creating new perspectives and more norm-critical individuals. If the pupils by image analysis see how constructions of genealogy and sexuality provide the basis for the creation and new creation of norm, they may have greater opportunities to create who they want to be (Ambjörnsson; 2004, Lindstrand; 2006, Drotner; 1996, Wikberg; 2014, Åsen; 2006)

Image analysis based on two different models of image analysis
In this essay I intend to investigate exemplifications on how images can be analysed without a consciously norm critical perspective (Panofsky's modified picture analysis) and with a norm critical perspective (context analysis strengthened with active questions from the teacher) as well as which pitfalls can be revealed in the analysis process (Panofsky, 1967). By explaining the different perspectives, the analysis becomes even more visually available. The markings found in the picture of the artwork depict the statements associated with a traditional image analysis. P. Iconographic analysis versus a queer analytical context analysis, are two different picture analysis models. When I work with image analysis, I often use different analysis models. Here, I will focus on modified Panofsky analysis and context analysis. I will describe these two image analyses in more detail.

There are clear similarities in the structure of the analyses models regarding searching for a message and to understand a larger whole. What distinguishes the analysis models is how they are used and why, based on the structure of the analyses. If the pedagogue intend to do a norm-critical analysis and ask the pupils to describe what they see in a work of art, with hope that the pupils themselves know how to be norm critical the pedagogue risk that the intended norm-critical analysis easily may cement already inherited stereotypes and prejudiced exclusionary structures rather than questioning them. An active pedagogue with active questioning of norm structures may be needed to get the pupils to see how they themselves are and to create a normative approach which they themselves may not agree with but which is reinforced if they do not get a chance to question their way of looking at their surroundings.

Panofsky's modified analysis
In the first visual image analysis, high school pupils were able to analyse through free associations, based on what they experienced in the image. In the second image analysis, the analyzing questions are more structured. What one see in a image depends on how one view the image and the tools one use (Berger, 1990). I will present two completely different authentic analyses of the same art work. The image analyses were made by two high school classes in the western part of Västra Götaland, Sweden. Below is the image 1 (Alexanders Roslin (1754) *Double portrait*, Göteborg Art Museum).

One analysis model is based on Erwin Panofsky's pre-iconographic analysis, which consist of three levels. First, it focus on the importance of seeing an image and describing what is depicted in the image. With this method of analysis, you focus on the actual view and not what you think you see (Panofsky, 1967). Level two in Panofsky's analysis brings forward on the facts and curiosities associated with art historical style, artist, epoch and other relevant information. The third level entails the artist's intention with the work, in other words, a search for what the artist may want to say with the image, a search for the core meaning in the image. I have chosen to modify and simplify these three levels further in my modified model.

As a pedagogue, I have chosen to name the three levels:

Level 1 - the Eye = To see. Just describe what you see without interpreting what it means.

Level 2 - Book = Facts. Here you will find everything you can read about current facts about style, artist, year, technology and other relevant information.

Level 3 - Magnifying Glass = Detective level. At this point, level one and level two are combined in a detective work to find out what the artist intention was, and find out what the inner meaning of the work is.

 =Inner meaning of the work

Through this image analyzing model that comes with a explanatory text and an icon simplification (The eye, the book and the magnifying glass). My museum experience studies shows that his analysis model works well for everyone. All individuals at all levels and with different prerequisites have proven to handle this analysis model (Jansson Hydéns image analyzing model, Magnifying Glass - A Modified Analysis Model Inspired by Irvin Panofsky's Preikonografi, 2010). With this model the pupil is studying and searching for knowledge and conclusions. However, it is not certain that, through this perspective, a norm-critical review of the work is revealed even though the initial issue appears open in its character. Whether or not the analysis will deal with norm critical questions depends on what is being discussed based on the analysis made by each pupil.

I exemplify here with pupils in high school (aged 15-16) who visited the Gothenburg Art Museum. During the visit to the museum the pupils participated in two different analysis. In the first analysis the pupils answer the question: *What do you see in the image?*

Figure 3

Pupil 1: *I see a man.*
Pupil 2: *The man stands.*
Pupil 3: *The man is an architect, he shows his wife the plans he wants to implement.*
Pupil 4: *The man and the woman are rich, you see it on the clothes they are wearing and on all the furniture that surround them.*
Pupil 5: *The woman touch the shells in the drawer.*
Pupil 6: *He is active and she is passive, wearing a beautiful dress.*
Pupil 7: *She looks happy and a little embarrassed.*
Pupil 5: *They look a little alike, they make everybody in this room.*
Pupil 7: *It's been a long time, they have old nice clothes.*

In the initial analysis, I raise the question *What do you see in the image?* to the participating pupils in high school (class A, aged 15-16) In this situation, I as a pedagogue I am more passive because I seek answers to what they see without leading them on a thematic thinking. This can be a very exciting and interesting grip because the image analysis can be filled with many different voices on what they think they see in the art work. The pupils are given the opportunity to formulate something of their own, instead of an pedagogue telling them what to focus on. However, there is a dilemma with this issue. It is very easy to fall into old traditional norms and a conservation perspective, because what I see in the picture can easily be confused with what I think I see in an picture. What I think I see is often associated with what I expect to see. If I expect to see a man and that this automatically has the greatest power, I will see a man with power and confirm this observation. I will then read the man as active and driving. If we see what we expect to see, the woman may from this power-structural perspective, come to be an extension of the husband's ownership. From this perspective, she, in the developed analysis, can become beautiful ornamentation, without power. Note how the initial issue invites to conservation but how it also may rule out norm-critical perspectives (Eriksson & Göthlund, 2012).

Figure 4

Queer analytical context analysis: Who has the most power in the image and why?
To do a norm-critical investigation, one may need to focus on a theme in the image, as in this example: *Who has the most power?* From a norm-critical perspective, a contextual analysis on three levels may be helpful. Contextual analysis means to focus on the *sender* (The one who wants to say something), *recipient* (The one who is the intended audience for the message) Finally, *the message* (what is the message and why is it sent?). Based on this perspective, the question of **who has the most power in the work** can be put as central in a search for power relations that is not definitively determined. The pupils also have to relate to the question of how social structures and norms are staged in contemporary image and historical artworks (Eriksson, 2017). Here I exemplify with pupils (class B, 14-15 years old) the pupils answered the question *Who has the most power in the image and why?* The pupils also answer supplementary questions. The answers were given through a lesson in image analysis. I conduct

this analysis as a art pedagogue (=Ap in the text below) and ask questions and follow-up questions:

Figure 5

Ap: *Who has the most power in the image and why?*
Pupil 1: *I think it's the woman!*
Ap: *Why?*
Pupil 1: *Because she sits astride. She sits like a man.*
Pupil 2: *Yes and so she has so much beautiful clothes, she is rich.*
Pupil 4: *The woman in Roslin's portrait has pulled out a drawer in the desk. To pull out a box in a chest of drawers in this way while being deprived of rights, you do not do unless you own the o ce. She will be here, she belongs here. In addition, the woman sits.*

Figure 6

Figure 7

Ap: It costs a lot to hire such an established and skilled artist as Alexander Roslin, why does she do that? And why is the man present? Who is he?
Pupil 2: It's her architect, he's probably famous, otherwise she would not want to have him by her side.

Figure 8

Ap: Do you have the most power when sitting or standing?
Pupil 4: She sits because she can afford to sit, she is in a powerful situation. She looks straight at us. The man stands and shows what he worked with.
Pupil 3: She sits farthest in the room, she really takes place beside the desk and olso on the desk by laying the arm on the desk. She also sit near by the window.
Pupil 4: I have heard that Queen Kristina was painted similarly by an artist. The fact that she was painted in that way meant that she was powerful since one thought that she was a world traveler, intellectual and

accustomed to taking care of international contacts and trade, which emphasised her power and power position.

Figure 9

Ap: Does everyone agree with this assumption?
Pupil 6: No, I think the man has the most power.
Ap: Why?
Pupil 6: He stands and shows what he built. He is active. He is a man.

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Context analysis
In this analysis, as a art pedagogue, I am much more active with questions to the pupils then I where in the first analysis (when the pupils analysis more on a free based way, investigating what they think that they see in the picture). In the second analysis I ask the pupils to describe not only what they see in relation to who has the most power in the image. They are olso asked to motivate why and how the image shows that the individual has the most power. I focus on the image by a norm-critical perspective. Obviously, there is a problem of dealing with a power-structured dichotomy in the search for who has the most power because it requires an imbalance. What is very important in this context is that pupils can not only say that it is the woman or man who has the most power, without also having to motivate their answers. In this way, an interactive learning environment is created where pupils talk about the signs that indicate power and submission.

Norm-critical analysis and norm critical thinking are important tools for relating to images and art works (Eriksson & Göthlund, 2012). An exercise in norm critical analysis on elder works of art, can help pupils to investigate a perspective on how power structures have interacted throughout history. One can see how power structures and gender interact with social norms historically, and compare these norms with power structures and gender norms of today. We need to see the structures to be able to do something about them and to really make it possible for pupils to feel totally included in the classroom, as well as in the whole society. Visual arts lecturer Pia Bohlin writes about the importance of an inclusive visual arts didactic teaching when one wants to strengthen the individual identity (Bohlin, 2017). In order to be able to analyse norms critically, the viewer must learn to look at the image again by looking at it, and interpreting messages backed by symbols, gestures and mimics. It is only when the viewer looks at the image instead of retelling what the viewer thinks it is, that the norm critical analysis is possible. When using a norm critical analysis it is also possible to discuss why norms tend to be constantly recreated even though nobody really wants it (Eriksson, 2017).

The pupils in the first analysis tell what they see or rather what they think they see. They assume that the man is the one to focus on and therefore reads everything that strengthens this thesis. They barely see the woman and therefore read her as a passive observer. This approach is supported by John Berger's description of how women view themselves and how the expectation of the man's activity and the woman's passivity guide an expected course of events without any questioning how and what supports such an assumption. They are trained to look at pictures this way. From childbirth we talk about men and women instead of women and men (Bourdieu, 1999).

In analysis number two, the doubt can interfere with the old normative power structure and create new perspectives by questioning and highlighting what the image shows from a norm critical perspective. By reading the image based on focused questions and based on the need to test arguments about power structures, norm critical perspectives have been used. Already now, images will be seen in a slightly different way, by these pupils from a different perspective, and it is hugely important to break old traditional patterns. By breaking with normative ways of looking at images and describing reality, it is possible to discuss new preconditions for gender roles and expected behavior through body language, positioning, gaze and gestures.

By not assuming that the man has the most power or that a man and a woman must be a couple, one has already begun in a norm-critical analysis, that is, an analysis that does not require conditions according to the norm. If one continue the norm-critical thinking, for example, do not assume that two women who stand together are just friends, or if the gaze that a man gives to another is interpreted as a sexually objective look, then we have the opportunity to make a very interesting analysis where the term *Male Gaze* can be discussed (Hooks, 2003; Mulvey, 1999; Lind, 2010).

Why is this important?
A norm-critical perspective in analysis is entirely in line with the curriculum's intention regarding individual development and societal understanding. The analysis can be done both individually and jointly and strengthens the knowledge regarding values, approaches and the introduction of new perspectives (Lind, 2010; Åsén, 2017). By

questioning and seeking answers to what we see, what signs/symbols/ gestures that reinforce what we think we will see, all images and pictures will be more challenging and about different narratives. When one use analysing questions like *Who has the most power in the image and why?*, a norm-critical perspective has been utilised, since the pupil through this question does not assume that it is the man who is the only one who has the most power in the work. Through a queer analytical method, the individual sees much more in the image, because the individual has to motivate and anchor her/ his point of view in the image by pointing to power structure based on gestures, gaze, positions, attributes and spatialitys. This knowledge can also be transferred by pupils into other genres of images (Lind, 2010; Eriksson & Göthlund, 2012).

Figure 10

With a queer analytical contextual analysis, one simply have the opportunity to understand how and why power is a social gender construction rather than power being connected to gender by birth. Pupils can learn to look at images (their own visual culture) out of new perspective. Thus, with support, they can create a space to look at norms as something that does not need to be a norm for them, but just one way among several ways of living their lifes.

Visual art and analysis matter is of great importance for the search and exploration of one's own identity (Drotner, 1996; Åsen, 2006). Through analytical practice, pupils practice reflection and with reflection comes a more sensitive understanding for both themselves and other (Drotner, 1996; Lind, 2010; Lindstrand, 2006; Wikberg, 2014; Åsen, 2006). In this way, the pupil himself or herself decides what they want to ask about and explore, which enriches the pupil´s understanding of herself and her visual culture this is also as previously mentioned an important focus area. The Swedish school's governing document goals are met using the various analytical methods that learn to *express and communicate aesthetic, emotional and norm-critical values through Visual* Arts that are discussed in this text (Lgr11 p. 26-28).

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Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education

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Abstract

This article is centered around prerequisites for equivalence in assessment in the school subject visual arts. The study is based on a socio-cultural perspective on learning. One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence (Lgr11). Elementary school should provide equal opportunities and compensate for the effect of factors such as gender, class, ethnicity but also when it comes to pupils with disabilities or special needs. But what does this concept mean when we relate it to assessment? How do we evaluate the work of pupils when we have not been able to create the same conditions in the learning situations for all pupils? I have in this study chosen to present different types of cases where problems regarding equivalence make the assessment situation difficult, especially regarding boys. The material presented in this article is based on tasks in my visual arts classroom from the study year 2017-2018. The method is similar to a lesson study, since I have collected the material in the classroom and use my own teaching as a focus of the study. The aim was to test and improve teaching practice, pupil activities and tasks, and to improve the professional skills of the teacher, in the classroom as a mutual working environment.

Keywords: assessment in visual arts, elementary school, teaching practice, equivalence in assessment

Introduction – the curriculum in visual arts and theoretical starting points

This visual essay is about highlighting the prerequisites for equivalence in visual arts in the higher grades of elementary school in Sweden. In this visual essay and short study, materials are presented based on tasks in my visual arts classes (7th-9th grade) from the study 2017-2018. For some years, I have noticed differences in girls' and boys' approaches in the classroom, and how they respond to and solve tasks in educational situations. I have, as a Master student in Educational Sciences with specialization in Visual Arts Didactics, written texts concerning the observations of boys' conditions and different examples of difficulties in assessing visual arts in the classroom. This is a result of these observations and my studies over a period of time.

The curriculum for elementary school, *Läroplan för förskoleklassen, grundskolan och fritidshemmet,* Lgr11 (Skolverket [The Swedish National Agency for Education], 2011, revised 2018), states that elementary school should provide equal opportunities and compensate for the effect of factors such as gender, class, and ethnicity (Gustafsson, Cliffordson & Erickson, 2014). This visual essay and study is based on a socio-cultural perspective on learning, since the curriculum in Sweden as well as the syllabus in visual arts is mainly based on this perspective. According to several national evaluations on visual arts (NU-03; NÄU-13), the subject has a female connotation and girls on average get higher grades than boys. The question then is how to relate to this as visual arts teachers in our teaching activities? My study is an attempt to find answers on how to relate to boys in the educational situation and how to find ways in the teaching to get a better grasp of this problem from an equality-perspective.

One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence (Lgr11). But what does this concept mean when we relate it to assessment? How do we evaluate the work of pupils when we have not been able to create the same conditions in teaching for all pupils? What support do we need as visual art teachers in assessment? In this study I present different types of cases where problems regarding equivalence make the assessment situation difficult, especially regarding boys.

Method and conditions of the study

The material presented below is collected from observations from several classes in compulsory school grade 7-9. The material presented are photographs of art works made by the pupils and my own drawings from the teaching situations. The method is similar to a lesson study since I have collected the material in the classroom and use my own teaching as a focus of the study. In a lesson study, the focus is on the design of the lessons with an aim to test and improve teaching practice, pupil activities and tasks, and to improve the professional skills of the teacher, in the classroom as a mutual working environment. All the pupils in the material are anonymous, but I have consent to publish the photographs of the pupils' art works and drawings.

In the visual arts classes where I teach, there is often problems connected to hierarchies and norms in the groups, which affects the teaching conditions and the possibilities to create meaningful learning activities during the lessons (Soep, 2004b; Hundeide & Dysthe, 2001). These hierarchies make it even more difficult for boys to get involved in the visual arts studies since they are group-oriented and this can affect each other's performance profoundly. During 2018, I initiated a developmental project in several of my classes where I introduced a self-assessment questionnaire to the pupils that aimed at engaging them and getting them to reflect more on their own creative work. The idea was that the pupils themselves would assess their work, both product and process, as a part of how they would proceed in their tasks with artwork. This aim was intended to get the pupils more engaged and aware of why and how the different parts that were assessed in each task related to each other. Formative assessment is about engaging pupils in their own learning process (Wiliam, 2013, p. 159). Self-assessment can create a desire to continue working with tasks with more motivation than would be if the teacher did all the assessment or if the schoolmates is doing peer assessments (Soep, 2004b). The experience of self-assessment is that it is difficult for the pupils to structure their own knowledge formation and relate it to what can be developed in the tasks. That is why I produced a specific assessment tool in the form of a questionnaire with response options for them to use (Image 1). This was about finding inputs where the pupils could be more personal in their work and adopt other roles / positions than normally used in visual arts.

Image 1: Example of selfassessment questionnaire. Questions helping the pupils to structure and better understand the different knowledge requirements in relation to their artwork.

Case 1: Pupils with disabilities

Koretz (2009) writes about assessment of pupils with special needs. He points to the American school where parallels can be drawn to the Swedish school system. One problem, according to Koretz, is to decide which pupils should be assessed with regards to special needs. The group of pupils who have difficulties but are not considered as pupils with special needs often fall outside of the boundary of the criteria in subject syllabuses, which makes it very difficult for them to pass tasks and achieve learning goals. In the Swedish system, teachers have to follow *The Exception Clause*, which is intended to ensure equal conditions for pupils who, due to functional impairment with permanent nature, cannot cope with certain knowledge requirements (https://www.skolverket.se/regler-och-ansvar/ansvar-i-skolfragor/undantagsbestammelsen-vid-betygsattning)

In one of the classes in year 9, a pupil with severe visual impairment, who clearly needs to be considered as a pupil with special needs because of the disability had to be assessed in relation to The Exception Clause. Due to the visual impairment, the pupil has rights to special tools concerning enlargement when needed, and so the pupil got access to an iPad. However, the pupil did not want to deviate from the group by using special tools or assigned special tasks. Instead, the pupil received support to a greater extent than the other pupils in order to cope with and to solve the tasks despite of the disability. During the semester the pupil worked with three tasks: 1) representing a shoe in an environment, 2) using the concept of hiding in the picture, and 3) creating a paraphrase digitally. In the task with hiding in the picture the pupil chose to take a picture of the sea with a lifebuoy, in this way communicating and adding a message that we need to save more human lives due to the fact that many can die through drowning. Many pupils with a foreign cultural background cannot swim in school in Sweden today. To solve the task, the pupil needed to be able to mix colors and reproduce the wave pattern in his picture-making. However, it was difficult for the pupil to distinguish between the different color shades of dark blue and black, and he got help mixing colors for different kind of shading, whereafter a lot of patience were put in recreating the waves and surfaces with several layers of paint. During the course of the work, a dialogue with formative oral feedback between pupil-teacher took place, in order for the pupil to move forward in the work and to get a chance to improve the artwork as it was difficult for him to self-assess and see how the problems could be solved. The feedback was given through supporting questions on areas that could be reflected on more closely, for instance: "Can you see places where you need to lighten or darken to depict the hidden picture better?".

In the task of creating a digital paraphrase, the text was so small in the computer program that it was impossible for the pupil to read due to his visual impairment. This affected the possibility of learning the various functions of the program, it had to be omitted from the analytical part of the self-assessment as well as from my own summative assessment. I had to develop new functions in the digital application of the task that the pupil then could use. The pupil worked independently with his ideas replacing various meaning-bearing elements. The pupil was very careful about where different elements could be placed in the digital picture and showed independence in creating the compositions through the choice of background with a dark sky in contrast to a car that parked in front of a city skyline. The message that the pupil wanted to highlight was that his home country is the best country: "One should think of X which is the best country, this I show by showing the Volvo with the X flag on it. I have chosen the background because it is beautiful and represents a church in X. I chose the dark night scene because it highlights the white car in an effective way" (Excerpt from pupil's self-evaluation in classroom).

It was difficult to assess the pupil's performance in relation to the assessment criteria in the syllabus due to the adjustments done because of the disability, and therefore I chose to co-assess his work with another colleague, also a visual arts teacher, in order to increase the interpersonal reliability. Reliability is particularly important in summative assessment since it has greater consequences for the pupil (Skolverket, 2011), and here the assessment also concerned a final grade. My reflection is that it is important to find methods in formative assessment that suit one's own teaching style depending on the subject content in the syllabus in visual arts (Lgr11, revised

2018). The summative assessment needs to be related to the importance you as a teacher should put on the different parts to determine how the various aspects in a task should be weighted towards each other and in relation to the grading criteria.

Case 2: Pupils who partly do not participate in the teaching

Often, during the semester there are always pupils who have participated in the classroom to some extent, but then are placed in a special teaching group for various reasons. As a visual arts teacher, I am still responsible for providing materials and instructions to the pupil, but do not always have space in the schedule to have individual teaching sessions with these pupils. The recurring reflection is that these pupils underperform when there is no contact area for teacher-led teaching and feedback. Another aspect is that from a socio-cultural perspective, classroom- and peer-interaction is fundamental to the learning process (Hundeide & Dysthe, 2011). The pupils are left to learn by themselves, through mediating tools and the interaction with the teacher without getting guidance in subject-related knowledge. Within the subject visual arts, the pupils can always take part in other peer's processes in the classroom which becomes a vital part of learning to perceive qualities within the subject studies. The products that come back from pupils in individually performed tasks and the assessment of the process are not always a reliable basis for assessment, even if the criteria in the directives are based on individual and product-oriented goals. Quality in assessment is based on validity, reliability and generalizability (Swedish National Agency for Education, 2011). Quality can be difficult to achieve both if the pupil decide what they want to achieve, and if the pupil makes the task with a peer which is a more complex assessment. In these cases, I have chosen to focus on the work where the pupils participate with their peers in the classroom situation, where formative feedback is used during the course of the work and where informal classroom assessment have been used.

In the specific case with the pupil with the visual impairment, the pupil earlier had been placed in a school for pupils with special needs, but this did not work since he was a border case and partly passed classes in ordinary school. In addition, his disability is progressive, which made it difficult to determine to what extent the changing condition of his disability affected the studies. Visual arts has always been the pupil's strongest subject, but he had not developed in the same way as the other pupils, which is fully understandable because of his disability. It is difficult to find guidance in support material when it comes to cases like this. Gustafsson, Cliffordson and Erickson (2014) highlight that the new grading in Sweden since 2011, a system with goal-related grades, has led to problems with equivalence. There are Assessment Guides, commentary materials, assessment instructions and national tests for achieving equivalence in assessment. However, these guides and instructions do not take the visual arts subject into account but rather takes on a more general approach when it comes to aiding student with special needs and achieving equivalence in assessment. Unfortunately, the Assessment Guides and the commentary material for visual arts does not always clearly describe the situations that are assessed but lays more on a general level, why the visual art teachers are still left to each other in these cases, to collegial co-assessments within the unit or the aid of collegial forums on the internet.

Case 3: Formative assessment – Work inspired by media culture and with a self-assessment questionnaire

The Swedish National Agency for Education (2011) writes about everyday life tests, and emphasizes that testing should be prepared well. What I want to see in my teaching, however, is the different abilities of the pupils coming into practice in different situations during the semester: 3D-work, initiative, drive, creativity, craftsmanship, creating details, and so forth. The criteria expectations are clarified by writing these on the board. In the prevalent task I have chosen a model of formative assessment as a method to look at, analyze and assess these particular parts. The pupils are supposed to make an assignment in the form of a "driving license" in 3D-design, based on creating a scene from a series, a film or a computer game. I wanted to design the task in a way that coincided with the knowledge requirements and grading scale in order for the self-assessment to become a concrete assessment support that was task-specific (Skolverket, 2011 p. 10). Often, the knowledge requirements in the general Assessment Guides are too abstract and hinders the

pupils to see the connection clearly, while breaking up the criteria into understandable sections is needed. I designed a first version of a self-assessment questionnaire with the aim to help the pupils to understand their own working processes better. On the next occasion, the pupils filled in the self-assessment questionnaire and then were supposed to work on with the task. Two groups decided that they were satisfied and finished the task and started working on another task. Since many of the pupils chose not to go further in the work process, I decided, after their own self-assessment of the results being done through the questionnaire, to modify the self-assessment to the second class in year 7 in order to more clearly lead the assessment on following the development of their work. The pupils had at this time a task to analyze an advertisement to increase the genre understanding of how marketization works, but the task turned out to be misplaced and failed in its purpose. The pupils rushed through the task and the learning felt to be non-existent. The pupils wrote no self-assessments (Wiliam, 2013) to reflect on the task, which affected how to go further with the next phase in the process. I realize that I tried to put in too much of the subject content during the semester from my own head instead of assessing the level of the group and starting them from where they were. I decided to start again, this time trying to get closer to their visual world. The progression of acquisition of visual literacy is described in the Assessment Guide in visual arts as going from "visual contexts that are close to learning and moving towards increasingly social, societal and knowledge-related aspects" (Skolverket, 2012 p. 37).

In one class in year 7, a large number of pupils had begun to play the computer game Fortnite, and this affected the studies during the lessons when the game was released for mobile phones. In an attempt to not take a simple solution and prohibit the playing, and instead to better understand their interest and not to get frustrated, I tried to hook in and encompass their interest in the computer game's visual world in the teaching activities. I chose popular culture as a theme for the upcoming task and as a starting point to work from. The pupils were given a task to recreate a scene either from a movie or computer game in groups. The pupils make their choices in small groups and chose to build a stage 3D-model of the computer game Fortnite and Super Mario, the film Spiderman and the TV-series Stranger things. This task was then extended to other lessons, as many pupils wanted to work more on this theme, which I interpreted as a positive affirmation on my choice of theme. In order to change the social patterns of the class, the pupils were divided into smaller groups. One group consisted of pupils who were not present at the first lesson, one boy and several girls. The group chose to work with the TV-series Prison Break and an especially violent scene. The group chose to build up the scene as a 3-dimensional space where they used sculpting in plasticine to create the characters. Below I show the 3-dimensional work (Image 2 and 3) and some drawings that I made showing their work process in the classroom (Image 4 and 5).

Image 2 and 3: *A toe is snapped off in a scene from the Prison break-series. Everyone in the group contributed to sculpting the characters. Photograph: Lova Palmér.*
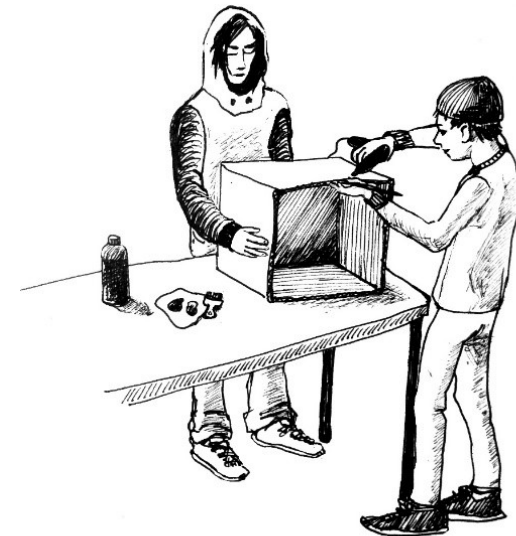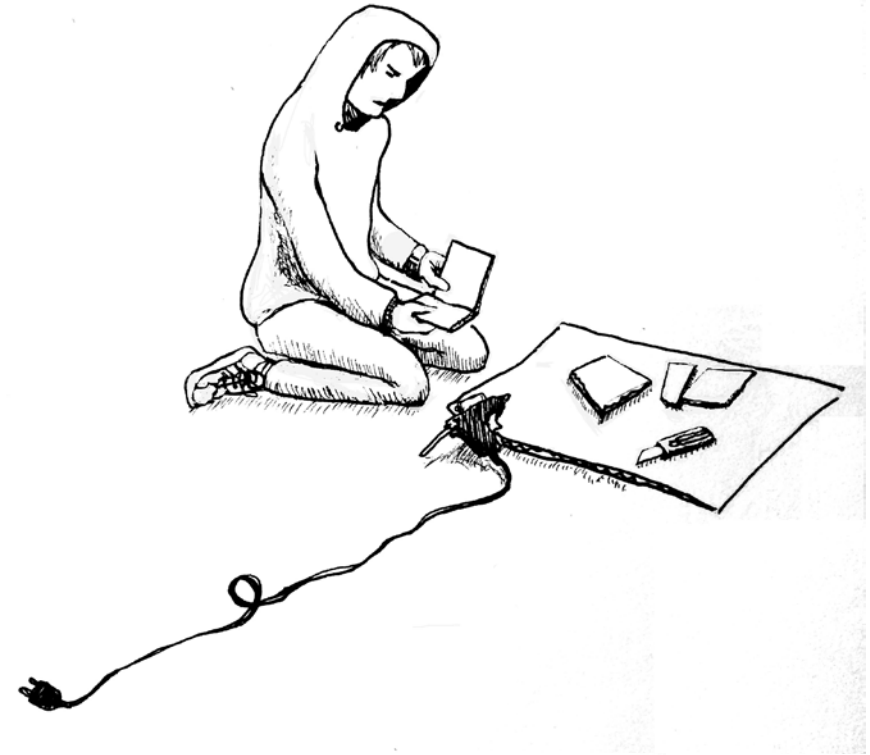
Image 4 and 5: *Drawing of work inspired from different films, series and computer games in year 7. Drawings: Lova Palmér.*

They finished the whole task during just one lesson even though they started later than their peers. One reflection is why, since the other groups needed more time? Maybe because they could get inspiration from how other groups started and solved the task.

All groups worked exceptionally well on the task. Several boys focused on their own work regardless of if their mates chose to work further with their tasks or not. Many of the pupils who otherwise can sit and wait a lot during the lessons were active and took initiatives to find materials and tools that were appropriate for the task. When pupils work on their own, the focus may not always be on the craft skills, but this time I saw many creative solutions among the pupils, even those who normally got stuck in the work. Pupils who normally found it difficult to enter image processes stayed with their group handling the task trough testing different materials. Some of them painted on cardboard, which was a progression important to note. The pupils were in different stages in the image process, some were getting ready and others were almost ready. I decided that they could finish the work the week after. At this stage, it is good to have feedback in some form, in form of a teacher response, through peer review or self-assessment. Through informal classroom observations, I had noticed that it benefited the pupils when the teaching was designed in a way where they had the possibility to explain and give support to each other. Wiliam (2013) emphasizes the constructivity of collaborative learning and the significance of activating pupils as learning resources for each other. Peer guidance may in some cases be more effective than individual teacher tutoring, as pupils use a simpler language when explaining to each other (Wiliam, 2013). It also strengthens the pupil who explains to others because he or she in this way processed their own knowledge formation (Wiliam, 2013). Gerhard's research (Soep, 2004b p. 675) shows that students who self-assess tend to have greater desire to continue to create than those who are assessed by peers or their teachers. It is also about how to, as William describes, "activate students to own their own learning" (Wiliam, 2013 p. 159). This is about increasing their meta-cognition, to make them reflect on their own learning and motivation through cognitive challenges.

At the beginning of the second lesson, everyone had to fill in the self-evaluation questionnaire with questions aiming at sorting out what phases they could work more with from the different assessment criteria. They got to reflect on their work with the help of the self-assessment questionnaire that was divided into questions based on the different aspects of the work. This, in order to give the pupils an opportunity to think through the feedback and to be able to get a chance to change parts and continue to work based on this analysis. After the task, we discussed what qualities the pupils experienced to have developed, based on what we had gone through at the beginning of the work process. The result was that many more of the pupils that usually chose to work on with their tasks, also chose to make a second variation of the first task. As a teacher I interpreted this as a good sign and that the questionnaire had helped the pupils to focus in their choices and in the structuring of the work process. Many of the pupils managed to evaluate themselves and understand what parts they should continue with based on which responses they gave in the self-evaluation questionnaire. The common reflection was that the pupils' works lacked enough shading and grayscale. Perhaps it was due to lack of time? The conclusion was that the pupils had to continue working and fill in the parts that were not ready. Almost all the pupils worked on their pictures during the up-coming lesson and improved different parts in their work. After this formative process, the equivalence of the teaching was better as well as the understanding of a final summative grading, because everyone got a chance to show that they handled the different parts as well as that they dared to work through their pictures in a more elaborate way.

Case 4: Assessment, drawing and group influence in a group of boys

In both of the classes in year 7 that I teach there are groups of boys that are influenced by a very restricting and hierarchic "macho culture". The dependence of the group makes it difficult for them to focus on the learning process. Another notification that can be made is the fact that researchers have pointed out visual arts to be a female subject (NU-03; NÄU-13), which is a factor that visual art teachers should reflect on in the teaching situation. Soep (2004b) state that it can be difficult to distinguish whether assessment takes

place or not, and that peer assessments can affect the motivation to learn. From this perspective, it becomes difficult for the group members to choose to create, if the attitude of the group is that the teaching or the subject studies are meaningless. Soep (2004b) highlights Davis research on teaching visual arts on how dominant ideals and perceptions can affect other children to completely stop drawing. It is always important to analyze why pupils do not want to work in the visual arts classroom and to think about which position they have in the group in order to create the same conditions for everyone, from an equality perspective. The work with the self-assessment questionnaire was also a strategy to cope with the inbuilt resistance and the macho culture in the groups of boys in the classes.

During the semester I chose to work outdoors with the pupils in a collaboration with another visual arts teacher. In a new task introduced by me, the pupils were supposed to work more individually with drawings of the outdoor environment in the schoolyard. The pupils were supposed to draw outdoor pictures focusing on the areas we had gone through during the semester in the studies: spatiality, perspective, drawing 3D, shading and grayscale. The different subject content and quality aspects my colleague and I wanted to highlight in the task encompassed a formative assessment with a self-assessment with a purpose to give opportunity to the pupils to develop their learning. We sat with the pupils on one of the school's patios with benches and tables. At the far end, the group of boys gathered in slightly different spaces, and at the other end of the yard I focused on the pupils who had problems getting started with the task (Image 6). Unfortunately, it is 26 degrees outside and the boys in the group do not attend the lesson until after half the time. This was of course a strategy from the boys to be placed in the same working group, since I wanted to place the pupils with other peers that took the time to support others. This was for their own benefit, but now my planning had to be re-done.

Image 6: *Drawing of the group of boys in 7th grade. Drawing: Lova Palmér.*

A group of boys in school year 7 always gathered and sat together in the classroom, but gave up the work at different phases in the process. Many boys focused on finishing their tasks very quickly, putting as little effort as possible in the art work. This put pressure on, and became difficult for the other pupil's in the group who wanted to stay and tried to remain working with the task. When some of them stopped working or left the class, the frustration of those in the group that remained was obvious. The main part of the group of boys in this class was often strongly cohesive as many of them found the same kind of solutions in their art work. Below are four pictures of the drawings by the boys in the group, how they processed, continued or not, and performed in their drawing during the task (Image 7-8).
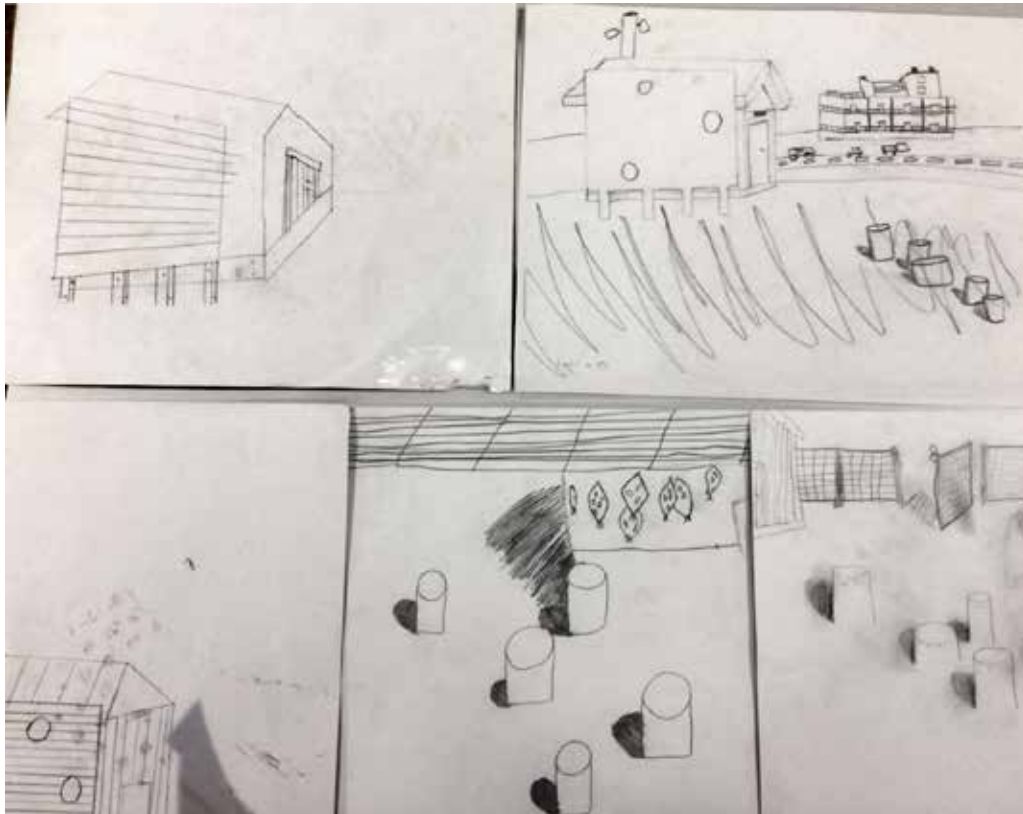
Image 7: *Compilation of five drawings made the group of boys in class 7, session 1. Photo: Lova Palmér.*

The idea of the task was that the pupils would work with several layers of shading to achieve a deep effect. In the right upper corner we see how the drawing of one of the boys is covered with frustrated lines at the end of the lesson (Image 7). To the left, we see one of the boys working with a perspective drawing of a house. The perspective has become somewhat skewed and shows that the pupil had given up the drawing before he got to the background. In the drawing, at the lower left, the drawing has been stepped on so that a shoe print is visible. Also here the pupil has given up before drawing the background. Two of the other boys have chosen to draw places with fences. They have both finished the drawing of the fence, but the fences are placed quite high up in the drawings so nothing more could fit in the picture. In the task, the writing of the self-assessment questionnaire is included. This was not

so popular in the beginning and I had to put effort in the dialogues with the boys.

At the next session three out of the five boys in the group chose to continue with their drawings. One of them chose to start over and make a new one, because when he saw his picture from the first session, and did the self-assessment, he did not seem happy at all and asked if he could start over. The drawing with the shoe print got replaced and the boy gave the theme a new chance. He concealed the object he depicted with a lot of shading and continued with details in the background that was added later on. The pupil who made the frustrated scribble over his picture up on the right continued with his drawing and at the same time conversed with me as a teacher about the shading and the darkness in the picture. Below we can see the drawings after the second lesson (Image 8).
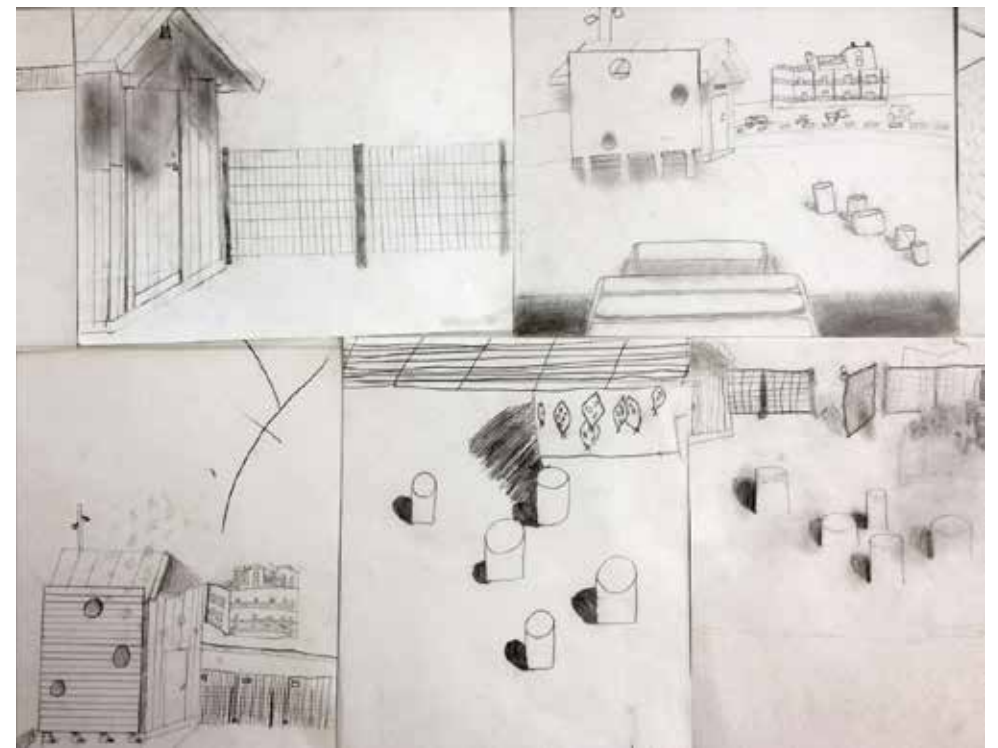

Image 8. *Drawings made by the group of boys in class 7 session 2. Photo: Lova Palmér.*

The pupil at the bottom left (Image 9) has not done much work during previous lessons but during these sessions he worked idly and asked questions when he got stuck in the process. We were sitting at the same table outdoors and maybe I, as a teacher, was more accessible than usual, as I was not moving around as much as I did in the classroom. Somewhere during the process, it became more accepted among the group of boys to make an effort and to work more thoroughly with their pictures. Is it that they were given time to reflect in writing the self-assessment that influenced the process? Is it the structuring of knowledge that makes a difference? Have they been able to look closer at themselves? Was it my strategy to engage them played a part in the change? I do not know what made the change, but it is rare that the group spent as much time as they did on this session with their drawings and there is also a big difference in their learning process and results.
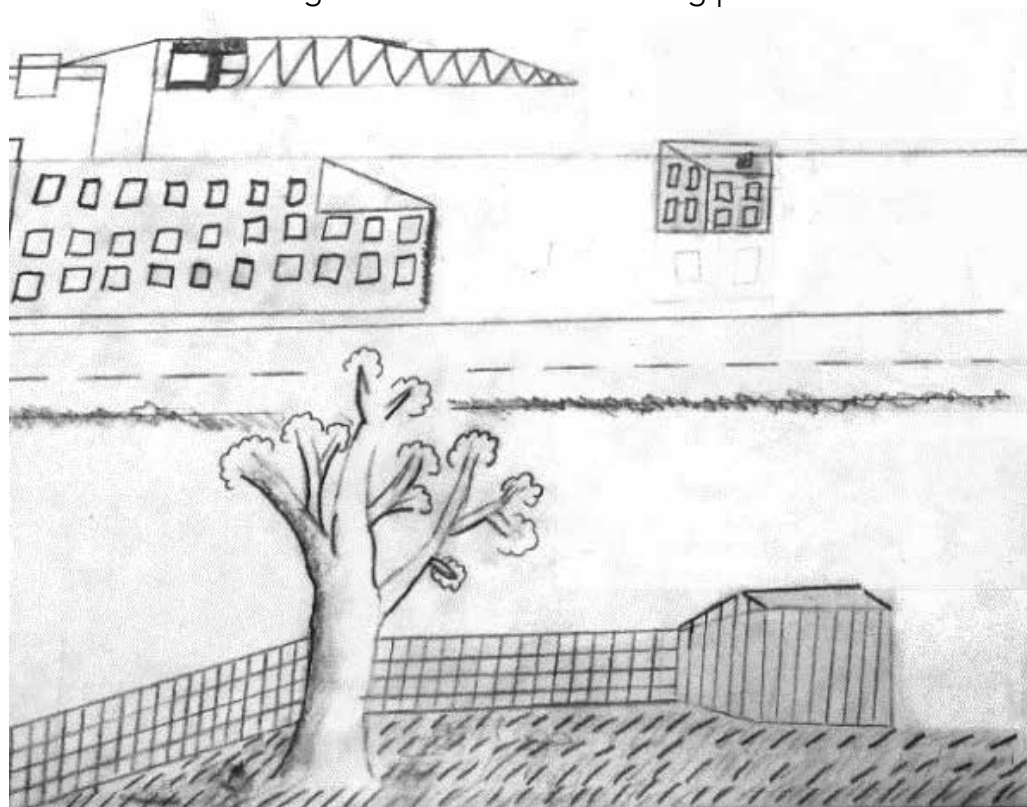

Image 9. *Drawing made by a boy in 7th grade, session 1 and 2. Photo: Lova Palmér.*

Summary and reflection

One common problem with assessment is that I as a teacher want to discuss the pupils' performance from formative and analytical perspectives, while the pupils want me to give them a general summative assessment in the form of a grade. Often pupils come during lessons and want to know how they are graded. They often interpret my attempts to create a reflection through giving feedback through formative questions as an assessment where they conclude that they probably do not have such a good grade. This, while I always try to think how to make them understand that assessment is a process due to many different aspects. When they want a general assessment, we usually look together at the knowledge requirements and the Assessment Guides. In the *Assessment Guides in Visual Arts, years 7-9* (Skolverket, 2012, p. 9) there is a matrix for peer-assessment. Quality is shown using the evaluating concepts *of simple, developed and well-developed* to clear out the different scales in the criteria in grading. The Assessment Guides in visual arts emphasizes that the different grading criteria need to be related to different aspects of the subject content. The dialogues based on these kind of matrixes often become a basis for formative conversations on how the pupils can move on with their work based on different knowledge requirements, while at the same time understanding that work processes concern many different aspects.

Looking at the various problematic cases, literature and research can provide support to varying degrees. To develop teaching in difficult-to-manage groups with formative assessment there are not many opportunities offered. When it comes to support in the assessment for pupils with disabilities, it becomes even more problematic. These cases are not included in the "normal" Assessment Guides. The worst cases are when we as teachers have pupils who fall between different forms of support and regulatory paragraphs, who cannot be clearly placed in ordinary classes, or may go under the radar of the special school curriculum. Here young people, that society seems to pretend not exists, fall out of the system even if these pupils are the ones who have the greatest need to be compensated and to get an equivalent assessment because

the conditions for their learning capacity looks so different. When will Swedish society take responsibility for and include these pupils?

Summarizing the experiences from the different cases presented in this article, one can conclude that most pupils benefit from the social process in the classroom when it comes to learning process and progress. Although, some need a smaller social setting in order to achieve this and then it is very important to be given extra time with those pupils in order to give them the same possibilities as their peers. For those pupils with disabilities in the classroom it is important to be attentive and open for different solutions when it comes to extra help and adjustments. The pupil might find certain solutions especially intimidating as they might highlight the students disability and make them stick out in the classroom setting, in other words, "being like everyone else" sometimes can be more important than the aid offered by use of extra tools. The self-assessment tool turned out to be much more helpful for the pupils than I expected, both considering their understanding of the assessment content's different parts, but also their ability to focus on their individual tasks and not be influenced and follow their friends decisions. Using pop culture to connect to the pupils own visual cultures turned out to be an important key to their creativity and joyfulness in their work.

Even though a lot can be adjusted in the classroom-settings and the assignments, the time for individual adjustments should not be underestimated, as it is today. If equivalency is the goal then teachers need more time for planning and evaluating and more guidance on a broader national scale.

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TEACHER EDUCATION

Risk-taking in Education - When Art-Activism Challenge both Students and Visual Arts Teacher Educators

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Abstract

In this visual essay I reflect upon an assignment in the last module of a Visual Arts Teacher Bachelor Course at a Teacher Education Program at a university in Sweden, and present some artwork by students that were assigned to make urban space-interventions. Risk and failure are constantly present in artists' practises, which – I since I also am an artist – am innately familiar with. It is something that one considers and plays with, and it is an unevitable part of the courage that an artist needs. Of course you would not want to fail but you have to take risks to push forward in the creative process, even if one does, however, not always like it. Working in a visual arts teacher education I have attempted to teach my students the importance of being courageous, and this through using internventions in public space. In educational terms, I have done so by putting in place Biestas argument from his book *The Beautiful Risk of Education* – creating a weak education, an education that moves away from an education that is "strong, secure, predictable and risk-free" (Biesta, 2014, p. 1-9). I am, thus, putting myself as a lecturer, and my students outside our comfort zones. However, my students and I as a lecturer, have, arguably, to be *obedient* to our tasks (Atkinson, 2018). But what happens to the students when faced with risk-taking? And what happens to me as their teacher educator? I have discovered that students find themselves setting their own work on display in urban public spaces, which is a great challenge (May, 2005). It takes a lot of courage to cross the border from being invisible to becoming visible in public spaces, to enter the front stage, as Goffman (2014) says.

Keywords: visual art teacher education, interventions, urban space, risk-taking, art-activism

Visual Arts in the Swedish curriculum

In the subject visual arts in the Swedish compulsory school, art and contemporary art is only a very small part of the subject. The subject contains visual culture, image-making, communication and image analysis (Lgr11). My intention in this study is to present what my students have gained from working with contemporary art methods. When I visit my students in their school training in secondary shool, I mostly see the use of modernistic methods like cubism, surrealism in visual arts classrooms, and I acknowledge that you have to work hard to cross the borders of this subject. Since I am an artist myself, I think and believe that contemporary art often addresses and problematises the society we live in, both historically and in the present. But in order to comprehend contemporary art, you need to study the context the artwork is placed in. To understand the concept of the artwork is really the code that you must crack to make the artwork make sence to you. Future visual art teachers need to become brave so they can give similar assignments to their own students. I will now present the assignment that my students made in the last semester of the program in 2018.

Activism – from my artist experience

In my teaching I am trying to weave together my different professions as a artist (A) teacher (T), and researcher (R) (Irwin, 2004). In my own art practice, I have partaken in an exhibition called Contemporary Activism where where I acted as an activist by putting out old books in a pile around a canal in Malmö city. It was followed by a handpainted sign that said: "Welcome to take a book." The event was documented by me and I printed the documentation in the form of a big photo of the artwork for an exhibition that was a part of a photo biennal in Malmö (Malmö fotobiennalen, 2015). I was inspired by my own experience and wanted to challenge my students in the same direction. What would happen to me doing so, as a teacher educator? I also challenged myself in proposing this assignment to the students.

The assignment 100 m Malmö

In the assignment in the teacher education course the students should conduct a gerilla marketing or make an activist event. The assignment was to choose 100 m in a public space in Malmö. On the 100 m Malmö that they could choose something that they wanted to promote. This could be completely abstract idea, or an idea with a certain specific content. The assignment was part of modules in cultural studies. In their message, they should combine text and image in print. The print could be combined with any object placed on the selected route. The design should relate to the specific architecture of the site by collaborating, crashing or otherwise using the history of the site, and the students were supposed to form language to convey their message. They had to document their gerilla marketing/activism and investigate how their intervention was received by the public. Has the audience or someone else noticed their marketing/activism? They could use visual methodologies to explore ways of documenting the event. They also had to present the essence of the survey in an examination. The learning activities in the module were lectures in achitecture, gerillla marketing, graphic design, typography, Photoshop and In-design and seminars about graffiti and street art. One guided street walk was conducted.

Theoretical frame

In designs for learning – a multimodal perspective (Kress & Selander, 2017) the learning sequence is modelled in two circles described as two transformation cycles constituting a cycle of formative and summative assessment of learning processes (2017, p. 109-116). In the first cycle the student gets their assignment and process, and then transforms it into a presentation. In the second cycle, the student gets feedback and also is supposed to reflect upon his or her learning, through metareflection. In my study the students have all written blogs during the module. This material and the student's metareflections are part of my material.

Goffman (2014) describes how our identity is constructed by our use of different masks in different situations. He compares it with the theatrical scene and talks about how we find ourselves in a backstage. When we enter public spaces in our everyday lives we walk out on a stage, but most of the time we do not feel so visible. You could describe the same metaphor for a teacher when she or he

is entering the classroom, that she or he is on the stage, the frontstage, in comparison with being backstage when she or he plan, organize and administrate school work. This is similarities that you find comparing the becoming for both the artist and the teacher in their roles. The artist works in the studio by herself or himself and goes public, on the frontstage when she or he shows her/his work and goes to the opening. These roles has to transform from backstage to the front stage.

Art as method
Jan Thavenius (2005) has defined what he calls a radical aesthetic where "the method of the art can be described as open, questioning, and critical" (Authors translation, 2005, p. 10).

> *Art can touch the taboo, contradictory, questioning, make way for the uncertainty. It can give the world diversity, complexity and concretion. It does not mean that art everywhere and always lives up to their own standards. But there are always opportunities and expectations present. The method of the art is to constantly asking: how is reality going to be described? (Thavenius , 2005, p. 19-20, Authors translation).*

Risk-taking in multiple perspectives
To be unsecure and taking risks are skills of an artist's profession that you need to develop under your studies and continuously work with in your profession. It is also a skill you develop as a teacher educator through working with new assignments. A lot of teachers don't want to lose control of the assignment or the situation. Being brave is also a skill to develop, or to be in uncertainty. What will the outcome be of certain assignments? You cannot always be in uncertainty, but uncertainly is definitely one of the key concepts of defining education in your profession. When Biesta is talking about a "weak, unpredictable" education in his book *The Beautiful Risk of Education*, he argues for an education that moves away from a traditional mode of education, where lectures are presented in a totally controlled learning situation that is aligned, and pre-defined. This argument can in some ways connect to the disobedient pedagogy referring to Atkinson (2018), and a posthuman perspective. That you become something with your teaching. As a teacher you can look at your teaching as an intra-action and make a comparison where you as a teacher intra-act with the materiality in the learning situation and where the teaching itself become agential (Barad, 2003; Lenz-Taguchi 2012) with both students and their processes. In the teacher education, I found that setting your own work on display when you enter the urban public space is a great challenge for students (May, 2005).

Student Activism in the assignment
I will now present for exampels from my students' work and their reflections. The first student is part of the Fat acceptance movement in Sweden, so she was familiar with the concept of doing activism. Below her process in finding the right text and words is described, to go with her image. She first started with text like RIOTS NOT DIETS and I ASK FOR YOUR IDEAL, but decided to make images instead that could work better than the text itself. She made several different sketches and ideas, and in the end, she decided for one image with text that would be interesting to go public with. She read texts about empowerment and social change, and about questions that could be taboo. She wondered about how she through the image could express a critical perspective, create thoughts aiming to make the spectator to reflect and create discussions about norms.

The student then went on and tried a new strategy. She put up the posters on trees in the city center. She saw later that someone had photographed the pictures and shared them on Instagram. This caused that interest grew in the pictures and that people took contact with the student and asked her if they could buy stickers or pins. She wrote on her blog:

> *And what happened was that I felt that I wanted to continue with this and that through the task I got a courage that had not existed before. Constantly crawling and trying to be seen among all the cool graffiti guys, I have hesitated to try, but now I'm not so afraid anymore and my elbows are sharper than ever.*
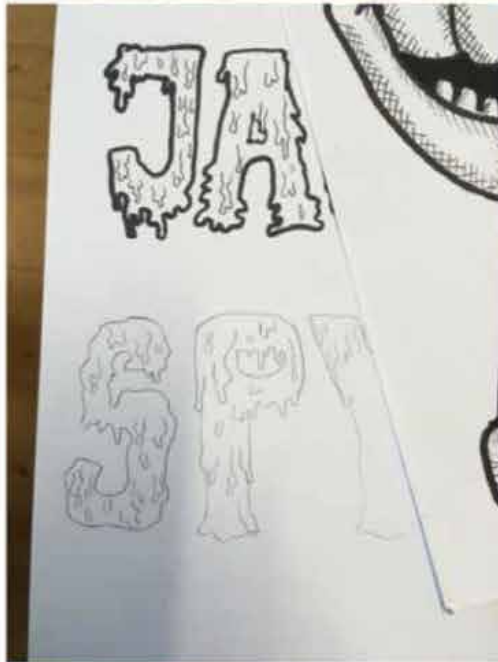
The process of the student, where she tried to put text inside the mouth

Further on she made drawings inside the mouth instead.

Someone pulled down the posters.

Buttons asked for Instagram.

She placed her small poster on a street art wall in Malmö

Photographs Annika Valdes

The student placed them on tree trunks instead.

Activism in a historical place

Another student wanted to do her activism on a street with historic houses from the 1800th century. The student's opinion was that the street art scene is male-dominated, something she experienced when she was younger and more engaged in that scene. In our ongoing conversation during the teaching she discussed how difficult it is to take place in the public space. She felt uncomfortable, but she still wanted to expose her activism, both formally and in terms of content – even if she felt that this is tough. She wanted to highlight, both contemporary and historical women right fighters that inspired her to do resistance in the otherwise male-dominated arena. She chose to work with pictures of Mary Wollstonecraft, Fredrika Bremer, Chimamanda Ngozi Adiche and Beyonce.

The student decided to hang up the posters in the city to be seen publicly. The chose March 8th, the International Women´s Day for this event. She commented this as follows:

It was really cold that day and it was snowing. After I put them up, I went to bed. When I drank the coffee, I went back to see what had happened. I did not see anyone watching the posters when I was there but I could see traces of people being near them: a parked bike next to the cabinet and footsteps in the snow in front of the lamp post. When I came back later in the evening, there were more footsteps. After a couple of days I went out to collect them and then one poster disappeared.
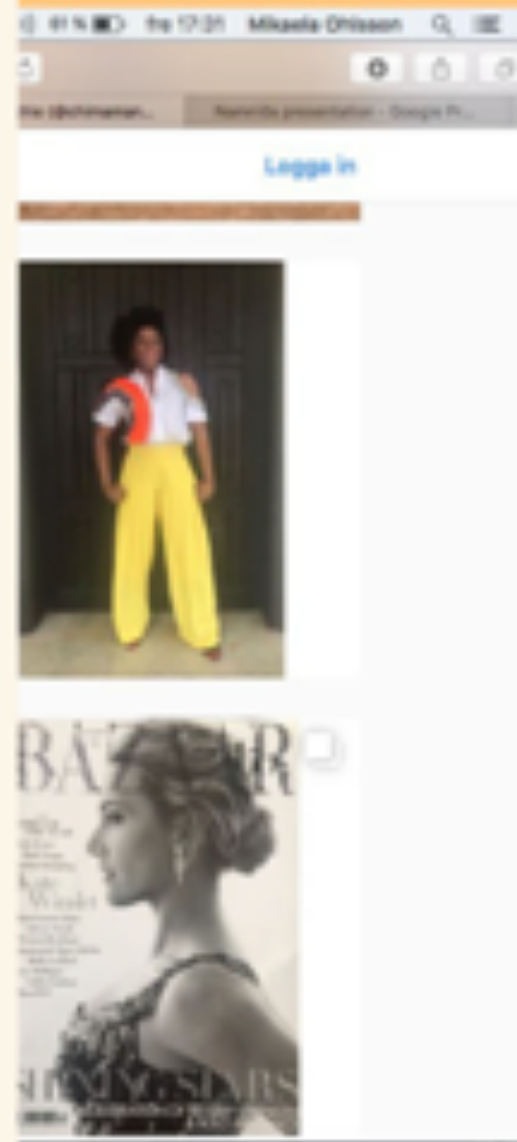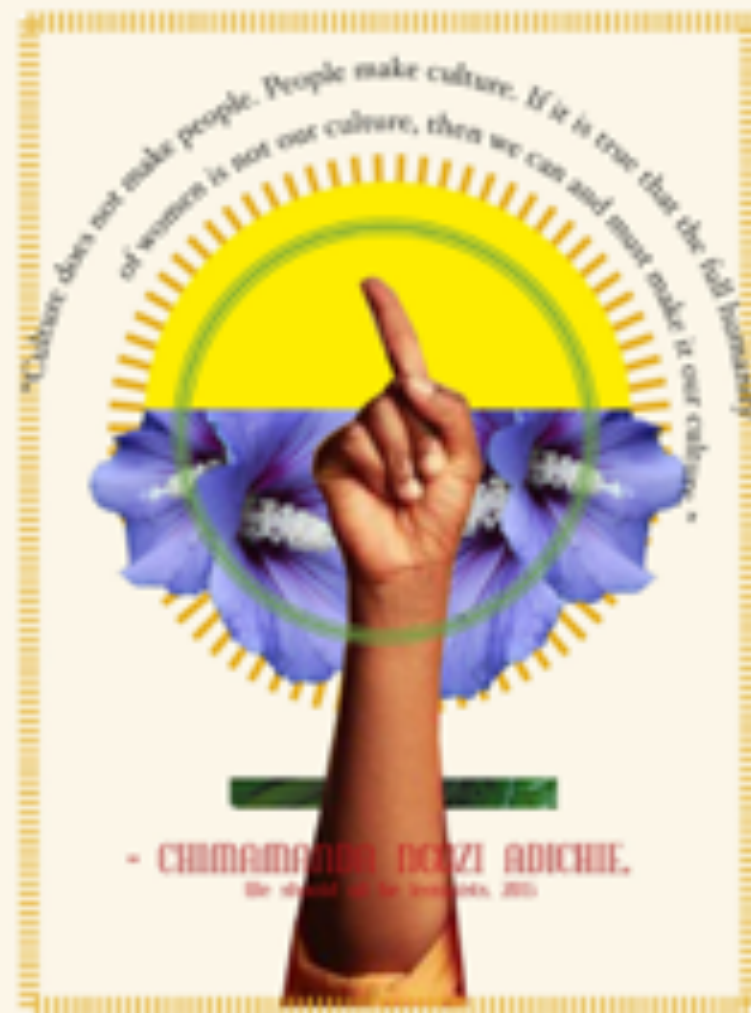

Inspiration of strong women
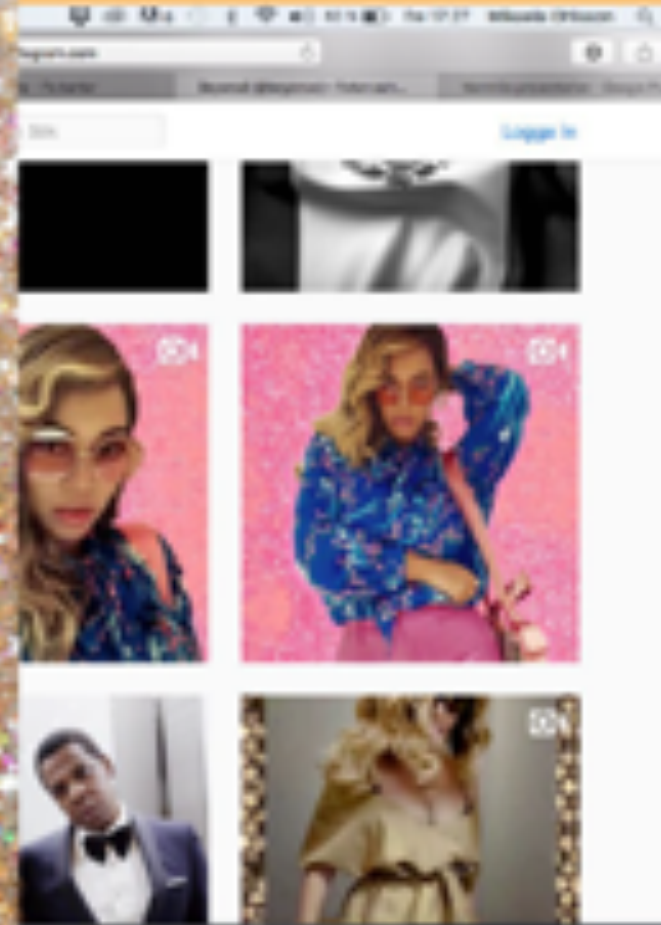
The sketch-process in Illustrator
and Indesign
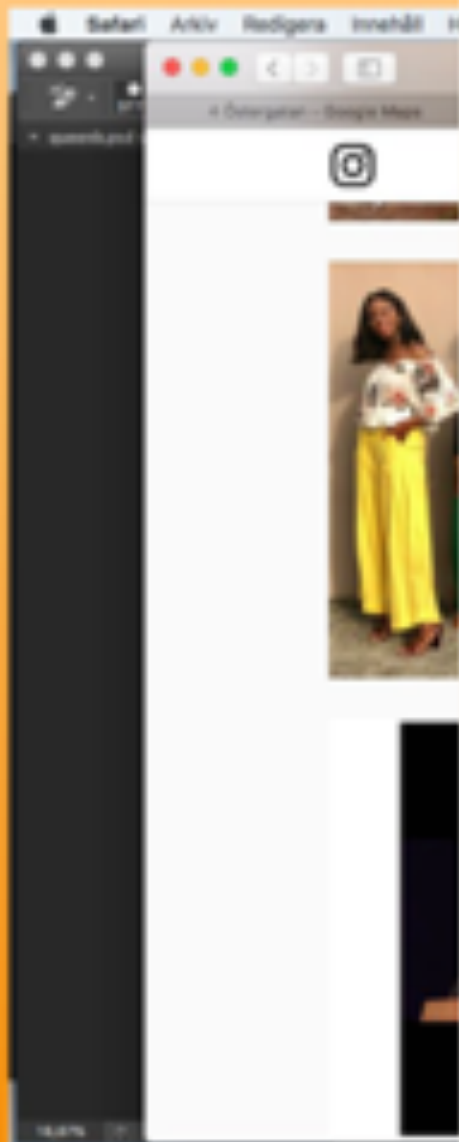
The posters placed on International Women's Day.

Photographs by Mikaela Ohlsson

Activism with text, image and object

In my next example I have chosen to describe the process of a student who decided to work with her 100 m of Malmö-task within a park area. This site encompassed a student dormitory for the Malmö University. The student was crocheting in her sparetime, and decided to use this in her activism-task. She made a map over the area and marked where she put up her work, using the dormitory and park as a public space. After some time, she noticed that some of the work had disappeared. Some of her small crochet things were missing and she thought that students at the dormitory had taken them. Maybe this gave some of the students self-reliance, exactly as the intention of the student was.

The object made by crochet, text and image.

Object positioned at points on the map.

Karta över
valt område
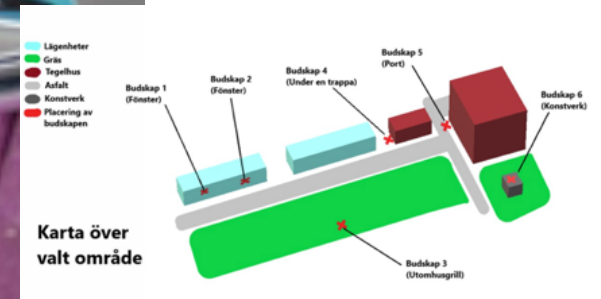
Map over the area where she
marked out the position.

Photographs by Linn Johansen

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The art-activism wetpasted on the ground outside

Photographs by Lowe Iversen

Activism and transgender
My fourth example is about a student that made activism through "gerilla marketing" by pasting drawings on the street outside the university. She said about her choice of task: "I have chosen a motive that reflects the vulnerability of transgender both in the public environment and legally."

When you saw the work, the drawing on the pathway, it looked liked a robbery that was made on a person, with all things scattered all over a sidewalk. After a while, if you was observant, you could connect the separate things and recognize them as markers that connotated to a transgender person. She chose this place because it was in front of the the Faculty of Teacher Education. Her thought was that everyone who was going to become a teacher in the future needed to think about the exposure and danger that a transgender person is confronted with every day, and be educated about thinking about transgender people.

From the blog you could read her thoughts behind the work:

I want to highlight the violence and thus also the abillity of the violence to fall between the gaps in the law. The laws are not meant to protect people whose gender identity is not in accordance with their biological gender. We need to talk about violence and we need to talk about the errors in the system.

Only now in later half of the century, people have begun to understand that transgender persons exists and that they are not psychopaths, serial killers (as in the film "The silence of the lamb") or people who were moletsted by their uncles in childhood.

Because transgender persons have been marked as sick as late as 2017 by WHO it is everyone's responsibility to ensure that knowledge is spread and that transgender is equated to society at all levels.

Particularly this is important for us as teachers to never go beyond the two gender standards when we first meet new pupils. There could be a transperson in any of your classes.

Big challenge for students

In the discussion and evaluation of the task I as a teacher educator have acknowledged that the act of being seen and visible, when you go out into the public space and place your activism, has been the biggest challenge in the task. Some of the students have put the clock to ring very early in the morning, like 3 oclock, in order to go out and place their works without being seen. Some students were afraid that there were surveillance cameras that they could be targeted on. They all know that you not allowed to damage the public space and felt that they almost did this. Although you´re allowed to put things there temporarily.

Their learning outcome

In *Designs for learning* (2017) Kress and Selander talks about how the student in a learning situation will transform his or her idea when she or he has got her/his assignment. Transformation can be seen as a way to process and re-design the information, transforming the idea into a representation. The transformation does not take place in a linear way, it can be done through sketches, re-takes, seeking, risk-taking and failure. One student reflects on the task:

> The task 100 meters Malmö has in many ways been instructive and challenging. Cecilia Andersson (2006) writes in her thesis Rådjur och Raketer: street art as production and creative practice in the public space (2006) about how street art as an internship include learning processes and knowledge-making that extend far beyond school, teaching and the otherwise traditional knowledge communication between teachers and student. This I have understood when we carried out our assignment concerning activism and guerrilla marketing.

> Some of the student learned how to take place as women students on a male-dominated street art scene. This task empowered them.

Teaching in future profession

Several students reflected on the assignment and about if the assignment is possible to replicate with pupils in school:

During my process, I have also thought a lot about how to use such a task in school. I think pupils would think it's a fun task, but I do not think of doing it as an individual task but as a group task with at least two people in each group. The reason is that it can cause anxiety among pupils to do such an assignment individually, so I do not want to expose pupils to it. On the other hand, if it is a specific place where all pupils feel safe as in a schoolyard or similar, I can consider doing it as an individual task.

Another student reflect and says:

> To me, the task has meant that several different dimensions of learning have been ensured by working with different forms of knowledge such as facts, understanding, skills and confidence that have been joined together. I think about the whole process of our activism. From exploration of space, history and background to developing an idea and meaning creation in the form of our activism, produced through a graphic design, then discussing and analyzing the process. The way to work like this is also in line with the latest curricula for elementary school and upper secondary school (Skolverket, 2011/2016).

Risk-taking and disobedience

Most of my students had political and human messages that they wanted to come through with and some, according to me, real smart ways of conceiving this. For example to glue a poster with a message about transgender issues outside of the Faculty of Education and Society, which seemed to be a really brave idea and choice of placement. Some student learnt how hard it is to be visible in the public space. Here you need to rethink on how you present a design or message to stick out. As one student reflected:

> What could I have done better next time? There are so many things I could improve. Both designs, stronger colors, combine

with an item - all for more attention. It was only after a few days I realized that both my design on the flyer, the choice of colors and placements was a reflection of **my own feeling in that I am uncomfortable in the public space. I do not want to take place, be in the center or be the one who drives**. I understand that my personality and I as an individual can be experienced as both loud and centered, but in this I was glad. I was too glad to take a seat and felt constantly "my nose ... why should I ... ..".So next time: More confidence, take more space don't save on what you want to do, just go for it!!!

Taking space in public spaces requires braveness to cross the border from being invisible to visible in public space, to "enter the front stage" (Goffman, 2014). Most of my students have worked hard with that. But they also said that they had improved by taking the space in possession, which also made them feel empowered. In the next task, they felt much more comfortable to go out in the public spaces and being visible. One student said in the evaluation of the module that this assignment was one of the toughest she had had in the whole Bachelor Program. But it also encouraged her to be able to stand in front of others.

Resistance
For me as a teacher a got some resistance about the task of setting out things in public spaces because they felt uncomfortable doing it publicly. In the end they found their ways of doing it.

What I, however, perceived as a bit complex with the task of 100 meters Malmö is that street art such as visual culture is very controversial. How do we deal with resistance to the task in a possible classroom situation? Is it enough to stay in the idea stage? Can we design activism / guerrilla marketing without physically claiming a place in public? Or is the dialogue about street art being or not being accepted visual culture an important part of the learning process? These questions are worth bearing in mind in my opinion.

I have thought that the task has been really fun, interesting and rewarding, but also very annoying in some ways. I thought it was hard to install the work and felt very uncomfortable, still I fortunately managed to persuade my partner to accompany me as mental support and help. I also chose to put up the "work" at night to avoid confrontation, staring people or reprimand. The next day I felt more courageous and went back to the scene to photograph and film, so it felt better and more fun.

What did they learn and what could the students improve next time?
Later on when we discussed and evaluated the task, some of the students reflected on what they could have done differently if they had done the task another time. They talked about what they learned from their experiences with doing activism in public spaces. They thought that they would have had to make more noise, make bigger, be more visible.

If I had done this again, I would have liked to make the posters bigger and tested to put them in different places. Perhaps I would have added something more that would make people's eyes drawn to the posters. It seems that people are so used to meeting similar visual expressions in the city that they do not even notice them.
It would be interesting to investigate what was needed for the vast majority of people to stay up and actually look.

Conclusion
When summing up what happened to my students, I can conclude that the assignment of art-activism led to better self-confidence. The students thought that it was the hardest task of the entire program and it challenged their self-perception, as well as their perception of right and wrong. The hardship of performing the task and the request for continuous reflection increased their learning. They dared to take place and become publicly visible, which increased their capacity to become a more public and democratic citizen. This is a democratic

strategy where the students need to become brave visual arts teachers, so that they can let their future pupils work actively and bravely. The assignment has strengthened their agency as well as their courage to partake in art-activism.

Risk-taking for me as their teacher in the Academia
Giving the assignment to the students was a big challenge for me as a teacher educator. The students learned to think and act outside the box and I was invited to learn and explore along with them, instead of only having the role of a teacher. In this way, I also challenged the current teaching practices of constructed alignment. Biesta and Atkinson refer to this as making an open and riskful learning situation, by practicing disobediece (2014, 2011). The assignment of art-activism was also a challenge to students who wants clear guidelines and tasks.

My conclusion about this reflexive study is that working with contemporary conceptual art methods in public places strengthens students' ability to take risks and their willingness to become more visible in society. This kind of assigments give them courage and agency as becoming visual arts educators.

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Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects

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Abstract

This visual essay is a summary of a five year long study from sketching and drawing sessions with university students in three different faculties and programs. Text and visuals are integrated in order to illustrate how sketching and drawing was used in different situations, and learnings. Mainly analogue tools, such as pen and paper, charcoal and colored crayons were introduced and used for sketching.
In all about 200 students from different programs have participated in lessons, workshops, lectures and mentoring during the five years. Some courses have been international and run in
Germany, Poland, Switzerland, Holland (NL) and Sweden. The most recent project/course was held at Saxion University, NL 2018. It shows that the majority of students have experienced sketching and drawing to be useful and handy to learn, even as beginners, especially for documentation, new inventions, and experimenting in projects and showing ideas. Sketching had been a fast way to communicate, even though it took some time to master at first. The students expressed how they enjoyed to play with lines and develop their ability to draw shapes, and forms during the sketching sessions.

Keywords: Drawing, sketching, prototyping, presenting, international, visual communication, creativity, visualize

Image 1: Sketching for ideas in colour, animation students.

Background

To explain an idea with a sketch is quick. In my own artistic practice, I always sketch and have filled several books with documentation of artistic processes and memorized ideas. Sketching can be useful in different learning situations and working out ideas, and this is why I have promoted sketching and drawing in several university courses. Over the years, in my teaching, I saw that neither the students, nor their teachers at used, pen and paper and analogue tools. Instead, I noticed a trend by students and learners to describe ideas by showing already existing pictures, such as templates, or pictures from the internet rather than their own hand drawn sketches.

As Ching (1990) explains, sketching and drawing stimulates creativity, and the process itself seems to be in a space between the real and the imaginary. Drawing requires thoughtfulness and understanding. Furthermore, just as thoughts can be explained in written language, thoughts can be presented as sketches. This in turn, develops our visual ability, and imagination more clearly (Ching, 1990).

In problem-solving a sketch can be outstanding, and quick, compared to for instance computers, that are far too slow at this early stage of producing ideas. The ability to sketch quickly and reasonably clear may also support our creative process. The time it takes to put data in a computer is considerable, whilst a quick sketch can be done fast and is more direct. Ideas need to be made quickly or our recipients may loose interest (Clay, 2009). Then naturally, not to forget teacher training students and their own creative explorations and learnings, to use pen and paper to sketch and draw to explain ideas. Another example is storytelling and how sketching could be used by teacher training students to serve as an important link between the visual and the verbal, for instance when creating manga, blogs, productions and architectural systems.

Aim of study

The aim is to discuss and show the relevance of sketching and drawing as part of the idea-generation and learning process for university students or pupils in school, and how sketching processes can vary in different learnings. - Sketch or not to sketch? That is the question.

Figure 2: Pen and paper... teacher training...
Figure 3: Pen and paper, forms and objects..
Figure 4: Summary and still lives...

Study and method

This visual essay is based on interviews, chats, and discussions with students from three different university programs over a period of five years (2014 - 2018). The main focus has been towards developing the art of quick sketching and drawing using analogue tools such as pen and paper, charcoal and crayons. Photographs from workshops, students sketchbooks, prototypes and "dummy posters" are part of the essay. This is a brief comparative essay where I have looked at how students have handled sketching and drawing in different programs and projects as part of their learning situations, and listened to their impressions and outcome of this process. More precisely seven individual interviews were made with international engineering students at the IP-summer school program in Buchs University in Switzerland 2015. Informal interviews and chats with a group of five students were made at the international IP-summer school at University West in Sweden 2017. Five interviews were made with teacher training students, all at different times between 2014-2017. All interviews were recorded, and I continually made notes from chats and discussions with the students, sometimes during the lessons and sometimes after a whole course. Over the years, I have had many general chats and discussions in class, and also after a class with animation-students, and at my courses in media design (2014-2017). I made a point of gathering students after a course for discussions and a summary and having reflection-time together, where I took notes. The questions discussed concerned their approach to sketching as part of their learning process, but also about how they experienced this part of the learning. What was their experience of visualizing ideas by sketching or prototyping? How and when could sketching possibly be useful in future situations? How could the teacher training students use their knowledge in class with their pupils?

This whole study is a brief summary, and it is a collection of my notes, students' reflections, and pictures from workshops. It also shows examples of students' sketches, drawings, prototypes, projects. This is finally brought together, and presented for, this InSEA-publication.

What is a sketch?

A quick sketch or a drawing can be produced differently in purpose to explain ideas, memorize something or document a process. It can be drawn with a pencil on paper, drawn digitally on a drawing board, or made in a 3D-program and perhaps include sound effects. Let us call it mixed media, or with other words a combination of many different tools. Prototypes and dummies can be a little more complex as they represent a series of sketches, or are made into 3D-models, and may show a whole plan of a project. I still refer to them as sketches. When an idea or a plan has been visualized as a sketch, it communicates graphically and describes its idea quite fast for the recipient. Sometimes it is important to memorize something and when drawn, or sketched, it has been documented. An idea may be kept as a quick sketch for a long time and later be worked on again. Whatever, this can be explained as an ongoing process where visuals, words, objects and perhaps even sound interacts in a sketch. Referring to Birgerstam (2000) we cannot give a step-by-step advise in how to work, and in what order, as sketching may be produced in many different ways and does not need to follow a certain order and time flow. A short sketch could be done at the beginning of a project, it can also be done during the process, or afterwards to clarify, or explain part of the work or perhaps a new idea developed from the present project. Pedagogically and manually sketching may be a way for the student, or pupil, to perform and explain his/her world and to make themselves understood. Theories can be performed and visualized in this concrete practical work, as well as in writing.

Figure 5: Faces and expressions I, speed...
Figure 6: Mixed materials
Figure 7: Faces and expressions II, speed draw...

Sketching as part of the learning process in three different faculties and university programs

Sketching and drawing have been used in various ways depending on the subject matter and content of each course and faculty in my work. Generally, the exercises I introduce are quite different each time. Still in all programs we have practiced fast sketching in purpose to show ideas as part of the process, and this has been repeated in lessons and exercises over and over again. In the final discussion, I will give a brief summary of the students' reflections and evaluations, and also my own reflections towards my study from these five years. Although the study will continue, this essay presents the work in action, and shows sketching and drawing as part of the learning process.

Teacher training programs, and visual communication

(pre-school - high school)

In teacher training programs we use sketching and drawing in a number of ways, at times as prototyping, using different materials to explain ideas, but also sketching and using digital boards for drawing. The students often produces individual fine art projects beside other exercises. In such projects I often introduce fast sketching by using pen and paper, and use materials near to hand. In individual projects sketching and drawing becomes part of illustrating and writing books, hand-made and bound books. These books were sometimes hand-colored, or printed in colour, or black and white. We actually combine sketching, illustrating, book design, and bookbinding. The sketching process could be done in a quite free way, and therefore became easy to handle and to reflect on the learning process. As a continuation, and development of sketching and book projects in class, several students introduced similar projects to young pupils in school-year 1-4. Themes and projects such as writing and illustrating your own book (called My book, as a portfolio of the own process), explain your idea through using pen and paper, sketching and drawing your ideas, or making a storyboard for a cartoon, or given tasks, were used by the teacher training students for the young pupils in school.

Figure 8: Poster presentation, "dare to see".
Figure 9: Sketching in 3D.....
Figure 10: Mixed objects, Visual room, teacher training...

Animation and media programs

In animation and media programs I introduce sketching differently to the other programs. We focus on sketching giving 2-5 minutes to each sketch through a kind of "Speed Drawing", a warm-up by using pen and paper. Sometimes we sketch from a live model, still objects, or from memory. We discuss the work afterwards in order to alter or add something, not to compare or follow a template, just simply to develop and practice. To make a quickly drawn story-board is often a common exercise I use in animation and media programs, and often followed by detailed hand-drawn story-board in color and explaining words. Quite often, the students choose to design posters, or illustrate books. Many book-projects are finished off by binding a book of their own. This becomes a complete design project from idea to a finished book with text, illustrations, layout, design, and craft. As Lindström (2004) explains, learning is about looking at the process itself, a way of going deeply into the work, taking risks, trying out new solutions and learning from others.

Also to be able to value what you've produced, and be able to interpret and work independently. Nowadays there seem to be a focus on knowledge, and not learning. The schools need to release the fixation of results and student's finished products, and instead look at the process itself.

Figure 12: Colured sketch for a poster....

Figure 13: Life drawing, sketching the model.... Animation students
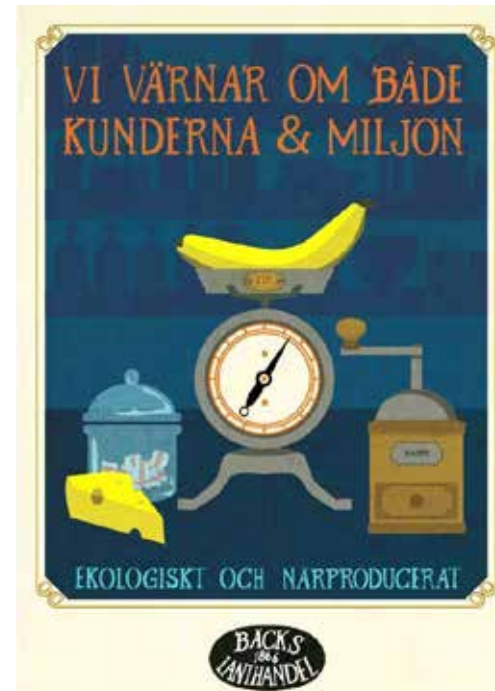
Figure 14: Poster presentation, mixed media....

Figure 15: Poster presentation, mixed media...

Figure 11: Sketch for animation for media and design...

The technical engineering programs

The work I show from the technical and engineering programs in this essay are from international intensive summer school programs (IP:s), with technical students, professors and teachers from six European universities and countries. On the whole, the engineering students were new to mixing soft skills like sketching and drawing in their daily theoretical studies. I introduced sketching and prototyping together as a mixed media to research new ideas, develop solutions and solve problems. This could also be a first step to a final poster presentation, or to make a "dummy poster"/a first draft, but also to practice sketching, lay-out and design. Some students had produced posters before from templates with set orders for text and color and lay-out. As the students were beginners in using and mixing these materials, I started by using colored post-it notes to write ideas on, draw quickly. The post-its were later to be placed on a larger sheet of paper, or board, kind of "Speed Geeking" to quickly produce ideas, play, and present it for the group or a team. They could also make prototypes to go back and forth to in order to come up with new ideas. This work process could be done in any order, there was no pre-set way of conduct. Important was to focus on the actual process itself, with other words, a way of going deeply into the task, taking risks, and trying out new solutions, as well as learning from others, as Lindström have described (2004).

Figure 17: Poster presentation, international technical engineering...

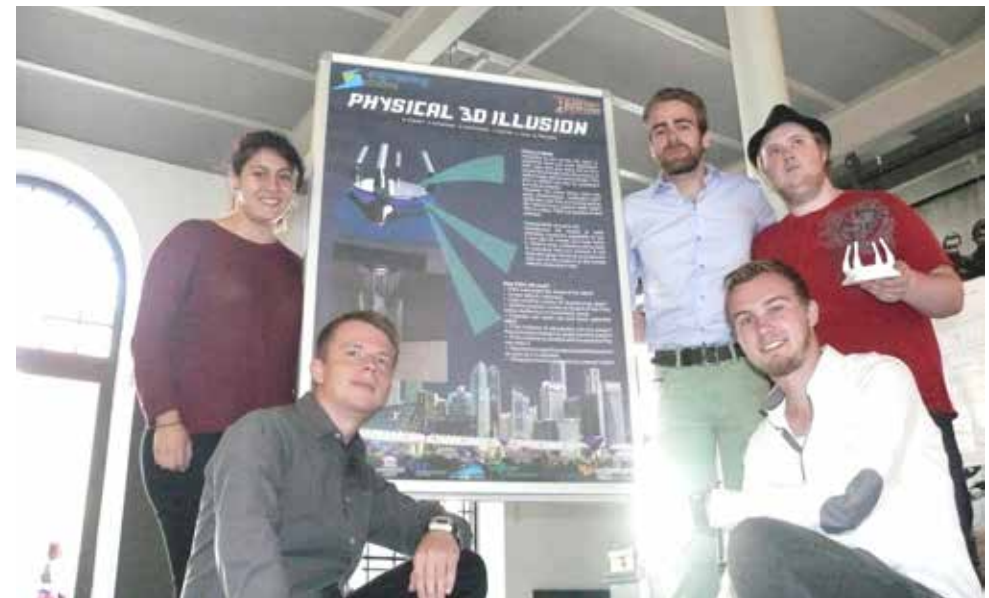Figure 16: Poster presentation, international technical engineering...

Figure 18: Poster presentation, final show...

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Discussion

With reference to Clay (2009), who promotes the use of pencil and paper being a fast way for de- signers to show and discuss ideas or a concept, I want to discuss the method below. Clay means that sketching is often much quicker than operating a computer. In my study I have experienced how learning, and practicing sketching was beneficial for the students, and may be used at different ti- mes to explore, or describe an idea. The examples given and visualized here are meant to show different ways to sketching and drawing, and how it may be used for researching, discovering and fin- ding new ways in projects and inventions in different study programs at university. Molander (1996) describes how an idea can be presented with simple lines, and how the purpose of the sketch becomes clearer to the viewer when it is simple, and not too complicated. Wretlind et al. (2014) di- scusses sketching as pupil's ways to describe his/her own reality and world, but also how sketching and writing can be complementary subjects in school. In my interviews and chats with the students, a common response was how the actual drawing and sketching process had opened new ways to communicate ideas, and being brave to draw simple lines by hand. The new knowledge had also encouraged them to use, and promote sketching in schools for young learners, or in design proces- ses, and in technical problem-solving, and presenting ideas. That "I can draw" seemed an eye-ope- ner for most students. Over the years and having met many teacher training students, animation and media students and technical engineering students, I noticed that few had seldom, or never used pen and paper to draw and sketch before. When starting to sketch they became interested to practice more, and eager to learn the basics, and traditional drawing practices, such as proportions, depth and perspective. I think going deeply into the work, trying out new solutions, but also learning from others can be well-defined, as Lindström (2004) explains. Still, I often receive the question: "Why have we not learned to sketch in school before, or in our university training?" There is of course not one answer to this. One answer may be, these parts are not often taught or used in learning situa- tions today. We have digital resources, photographs, already existing shapes and forms, and they are easy to find on the internet, in newspapers, magazines, and they are also quick and handy to copy and paste into one's own work.

Although we have copyright-laws to follow, it is still common to use or simply take existing images for own purpose.

Finally, everyone can learn to sketch, and letting it be a daily way to memorize and communicate ideas. I see sketching as a useful way to communicate and visualize an idea. Sketches could also be turned into a story-board and communicate graphically. With a sketch we are able to describe so- mething fast for our recipients, and perhaps not to forget, as Ching (1990) explained, the process of drawing by hand stimulates our creativity and imagination.

In short – here are some findings:

- Sketching and researching - using pen and paper to explore and find out.
- Visualizing and explain ideas with sketches, or a drawings.
- Everyone can sketch and draw - there is no set way to what a sketch may be.
- You cannot go wrong - just draw or make another one.
- Sketching and drawing are skills we can practice and use all throughout life.
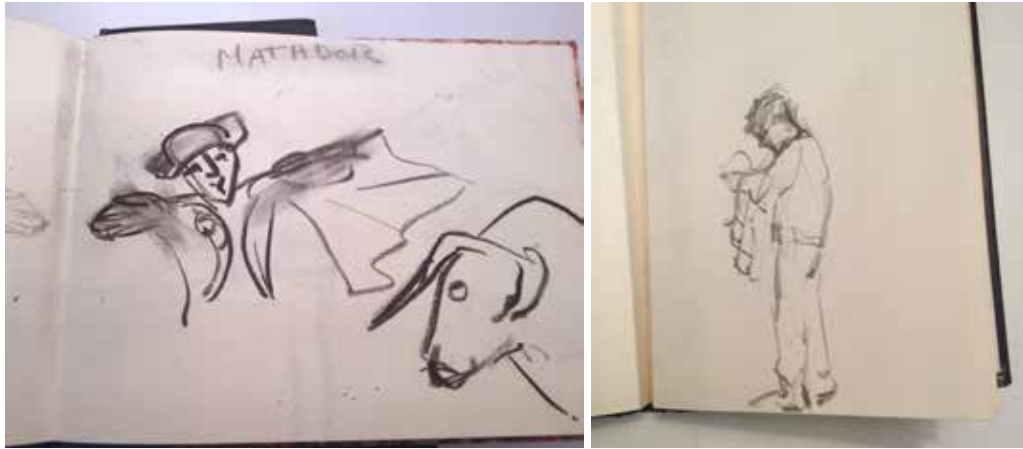- Sketching stimulates our creative ability and imagination.

Figure 19-20:Charcoal sketch "at the little angel theater" London (Anneli Martin)

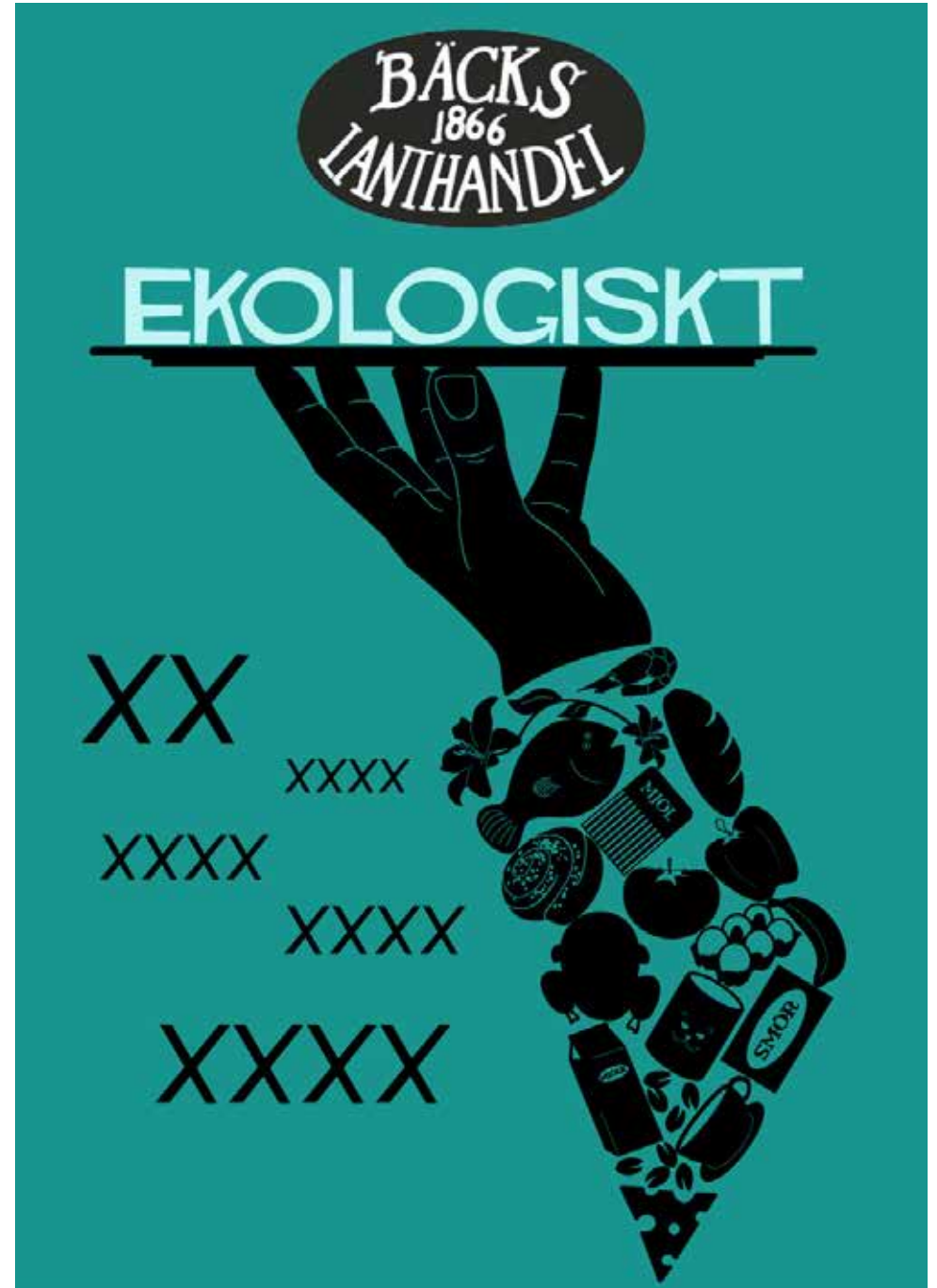Figure 21: Charcoal sketch "at the little angel theater" London (Anneli Martin)

Figure 22: Unfinished digital poster sketch by media design student

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Modernism - Historical Perspectives in Visual Arts Teacher Education

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Abstract

In this visual essay Stam discusses the possibility of using artistic role models as a way of understanding Modernism in visual arts teaching in teacher education. By using famous pieces of art as an aesthetic frame of reference in their own creative work, visual arts students at a university in Sweden develop understanding of the purpose behind different artistic movements as well as a deeper knowledge of the possibilities of image making. Artworks from modernism are used as didactic tools to create understanding of the impact of Modernism in art. In the creative process the students are using a kind of tracking method of different artists, their intentions and styles, in order to create an understanding of the ideas behind the art work. Finally, the works of the students are presented as well as comments on their working processes which includes discussions of the impact of the artistic movement and the role it has played in the students´ own artistic work.

Keywords: art didactics, art-based education, modernism, teacher education, visual arts education

In this Visual Essay I will discuss the possibility of using artistic role models as a way of understanding Modernism. By using famous pieces of art as an aesthetic frame of reference in their own creative work, visual arts students at a university in Sweden develop understanding of the purpose behind different artistic movements, as well as a deeper knowledge of the possibilities of image-making.

Visual culture versa visual communication

The concept of visual culture has played an important role in visual arts education the last 20 years in North America and in Europe. Visual culture arose as a reaction to, and became positioned in contrast to, an art education with roots in a modernistic tradition (Lindgren, 2008). In the modernistic tradition, the main focus of the arts and art education is that of psychological studies of art appreciation and free creative expression (Read, 1943). As society changed into the postmodern era there was a need for art education to include all visual expressions in our society. Visual culture was then defined as: "all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives. [.....] it includes the fine arts, tribal arts, advertising, popular film and video, folk art, television and other performance, housing and apparel design, computer game and toy design, and other forms of visual production and communication" (Freedman, 2003, p. 1).

In Sweden a broader orientation of the subject Drawing (Sw. Teckning) developed in the 1970s, where semiotic picture analysis, popular culture such as film and other media became a central part of the curriculum for the subject visual arts. As a consequence, the subject changed its name to Pictorial studies (Sw. Bild.). Since 1980 the subject has been defined as a subject characterized by visual communication. A shift from an art-based conception of the subject to a conception based on visual communication took place (Lindström, 2009).

The term visual culture in Sweden was introduced in education based on a specific anthropological understanding (Becker, 2001). From this perspective, the approach emphasizes the context rather than the specific media of visual arts education, and the perception of images rather than their production. As part of this development, the focus shifted from producing images to analyzing or using images that are produced,

reproduced and already can be seen in society. Visual culture as a research perspective or orientation within the fields of visual arts focus on images as a text to be interpreted and analyzed, whereas visual communication focus on expression and making images. Lindström (2009) argues that in classroom practice the perspectives of visual culture and visual communication overlap, as it is important that the students should be able to develop competence both as producer as well as observer of visual images.

In order to be a producer the students need knowledge in how to master different media. Marner and Örtegren (2003) discuss the danger in neglecting the media-specific competences in favour of a media-neutral perspectives in art education. The notion that students will (and are able to) use any medium of choice in artistic expression, is a notion that build on the assumption that students already master all media and can enter into any media-specific dialogue, which is not always the case.

One could argue that this way of looking at aesthetic education is quite similar to the modernistic notion of the student who freely expresses her/his feelings and emotions independent of any media-specific competence and without concern about communicative genres. Both perspectives neglect the importance of guidance and time needed not only to master materials and techniques, but also to transform them into media in order to express intended meaning. In communicating, we do not simply express our personal experiences, using different "mediational means" such as tools and language, but we also mediate our experience by using, for example, a pictorial language. In the actual art making, the experience of understanding art by performing pieces of art, the students learn about image-production and by using other artists work as frames of references, visual arts students develop understanding and knowledge of the possibilities of image-production in their own creative work.

Student work – expressionism. Role model: Gabrielle Münter. Motif: husband and son (from a photograhy),

How do we learn about Art? What can we learn from art?

Modernism is quite often associated with the idea of the artistic genius, an idea of an artist who starts with an empty canvas and fills it with wonders under the guidance of divine inspiration (Vilks, 1999). But, the idea that art is born out of nothing is a misconception. On the contrary, artistic creation is based on the fact that artists study, learn from, and imitate other artists. As Gombrich (2016) points out, art always relates to and references art from past times, either by developing it further or by breaking with conventions prevailing within art.

Learning from other artists means consciously working with role models as a starting point and inspiration. The imitation of images as role models can then take form through personal appropriation (Wertch, 1998), a process that begins with imitation of an artist's style in order to learn to master form and expression, but which in the creative process develops into one's own artistic work. The fact that we are inspired by and borrow ideas from others does not exclude us from transforming these ideas and remove our own work from the works of the role model. From the inspiration of role models, something new and personal eventually

arises as we appropriate what we began to imitate (Kupferberg, 2013). Artistic design is a creative process. However, it has to start somewhere.

Eisner (2002) challenges the idea that the arts are intellectually undemanding and emotional rather than reflective in character. Works of art, he claims, is always purposive. When creating a work of art, the artist is directed by an idea that is realized in the material and mediated through a specific form chosen by the artist. When working with art, ideas, intentions and emotions, as well as thinking skills, are all active components in the creative process. All artistic movements are driven by ideas and intentions, for instance the impressionists had great interests in the quality of light, the surrealists in the world of the subconscious. Cubism was concerned with the rules of perception and mental processes, and futurism tried to capture time as well as movement and speed in paintings and sculptures.

Helping students to understand the purpose of works of art and the intentions of the artist is a fundamental aspect of learning in the arts, according to Eisner. Works of art are purposive and the character of these purposes should receive far more attention than they receive (Eisner, 2002).

Motif.

Student work – Cubism. Role model: Picasso & Braque. Motives: Justitia (work in progress), Man, wearing a red scarf, walking two dogs and Woman playing cards.

Student work – Cubism. Inspired by cubist paintings (mainly Picasso and Braque) the visual arts student has transformed motives of a woman, a book and a skull from a realistic representation into a cubistic representation.

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Student work – expressionism. Role model: expressionist paintings. Motif: self portrait of student pregnant with child.

Student work – surrealism. Role model: Dali & Margritte. Motif: record covers and self portrait.

Using Materials as a Medium – the Act of Representation.
Inscription, editing and communication.
When a painting is made, or a piece of music is composed, or when a poem is written, it is an act of representation. Representation can be defined as a documentation in which someone's idea or perception of a physical object is described through a medium. Through representation, the idea or the image takes a physical form and can be shared with others. It is also in the act of representation that the artist develops a dialogue with the artwork. Three cognitive functions that are used in the act of representation can be identified, according to Eisner (2002). The first one, inscription, refers to the actual making of an artwork, writing a poem, composing the music or making a painting. This act is about transforming the contents of consciousness into a material. In doing so the artist use the important process of editing, as the second cognitive function. In the process of editing, a dialogue takes place between the artwork and the artist, through choices and changes. The artist work on the inscription in order to achieve the quality, the precision and intensity that he or she desires. Editing is the creative process in which the piece of art takes physical form within the constraints and affordances of the material. "Editing is paying attention to relationships and attending to details; it is a process of making the work work" (Eisner, 2002, p. 6).

The third cognitive function is *communication*. Communication deals with questions of meaningfulness – does it make sense? In communicating the artist will have to select the form of representation, a choice that will have direct consequences on the creative process as different materials provide different experiences and requires different knowledge. If the artwork will make sense also depends on the interpretation made by the "reader". In communication, the consciousness transforms into a public form within the context of culture. The process of making the contents of consciousness public is a way of discovering it, stabilizing it, editing it, and sharing it.

To these cognitive functions, Eisner add the aspect of surprise. It is through surprise that we are most likely to learn, he argues. Surprise is one of the rewards of work in the arts, and can be seen as an important part of the creative process (Eisner, 2002).

Art is not isolated from society. The movement of futuristic painting, for example, took place in an era where industrialism and new technology pointed the way into the future. Artists were fascinated by inventions, such as the steam engine, the automobile and the train, and tried to capture the movement of time and speed in their work. Eadweard Muybridge's photography of moving animals (1878) captured movement in a way that had never been done before. His work was used and developed by both scientists and artists. In Paris, the French physiologist Étienne-Jules Marey (1882) developed chronophotography, a method in which several sequential frames of movement could be presented in a single image, as a way of exploring movement in time. Marey's work inspired many artists. The most famous example is Marcel Duchamp's Nu descendant un escalier (1912). Duchamp himself confirmed the influence of the experimental motion photography of the time (Danius, 2000).

Methods for students to understand the meaning of futurism and to be able to paint in a futuristic manor must include studies of how movement, time and speed can be expressed in one single painting. To understand the purpose and intentions of the futuristic movement one should take this into consideration. Just as Duchamp painted a naked woman's walking down the stairs by using the same techniques as the chronophotography of Marey, the students can elaborate with repetition and overlaps of their motive as well as other ways of producing motion in the image.

Student work – futurism. Role model: Duchamp. The concept of time, speed and movement. Motif: self portrait.

Etienne-Jules Marey, Cheval blanc monté, 1886.

Eklund, S. Lassen, L & Möller, Y.(1980). Bildboken.
Malmö: Liber Läromedel.
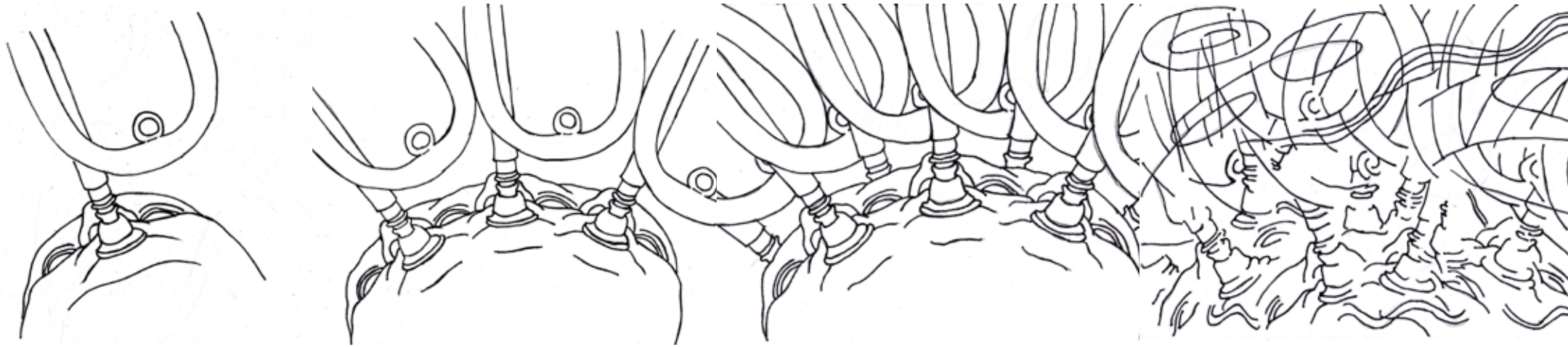
Repetition and overlaps of motive as a method that can be used to achieve motion in an image.

Student work – Futurism. Role model: futuristic paintings. The concept of time, speed and movement. Motif: Subway tunnel.

Futurism
A student's working process in the creative act of exploring the concept of futurism.

Motif: An image of a man playing the trumpet and the music he plays.....

Exploring Modernism – Composing in Visual Art

In some arts, especially in literature and music, the concept of composing is used as a way of editing the components of the work of art. Kindler (2007) reflects on the term composition in visual arts and distinguishes two different aspects. One aspect, which is the most common one, is thinking about composition as an arrangement of visual structure. That is, how lines, shapes and colours are organised by the artist to provide us with a powerful aesthetic experience. To think about composition in this context is to regard it as a characteristic of a work of art, as a subject of research, a field of knowledge, that the artist engages in through the creative process. When we study an artwork we can discuss the rules (or lack of rules) of composition that the artist used in making the painting.

The second aspect of composition is to regard it as the process the artist engage in when the ideas and intentions find a tangible visual form. In this process the artist "composes" within the qualities and constraints of the medium, a creative act that allows new meaning to emerge. "In other words, composing in visual arts involves thinking within a medium and selecting a pictorial repertoire that matches the artist's intent" (Kindler, 2007, p. 548).

How do we develop the ability to compose in visual arts? The process of thinking within the media is quite difficult to teach. It requires an understanding of the potential possibilities of the material with which one works as well as having a clearly stated purpose and intention in the working process. One way of developing the ability to compose in visual arts can be to study the achievement of recognized artists. As Eisner points out (2002), works of art is purposive in character. Given the structure and didactic design that enable the student to explore the purpose of famous pieces of art through personal creative work, stimulates the dialogue between the artwork and the student through the choices and changes that takes place in the creative process.

Didactic reflections

The design of this workshop includes both the study of how an artist use composition in his or her work and the composing of the student's own artistic expression. As a matter of fact, the two aspects of composition are dependent on each other and stimulate one another. The students choose a movement (such as expressionism, cubism, futurism etc.), or a specific artist or several artists as the "role model" for their work. Inspired by the role model, and by studying the composition of the works of art created by the role model, they compose their own artwork. Exploring an artist's style or an artistic direction through one's own creative work provides understanding and knowledge that has greater depth than any literary sources can provide. The key to this understanding lays in the "translation" of the artistic intentions from the chosen artist to the creative process of the student.

Conclusion

What can we then learn from working with art?
According to Eisner the arts contribute to:

> …a way of developing thinking skills in the context of an art form, the expression and communication of distinctive forms of meaning, meaning that only artistically crafted forms can convey, and the ability to undergo forms of experience that are at once moving and touching, experiences of a consummatory nature, experiences that are treasured for their intrinsic value. These are experiences that can be secured when one attends to the world with an aesthetic frame of reference and interact with forms that make such experience possible (Eisner, 2002, p. xii).

To see the world from an aesthetic frame of reference thus includes making connections between the images that visual arts students make, and those made by famous artists. By seeking information about the various ways that other artists and designers create their work, the visual arts students will become increasingly confident in handling a range of systems and methods in their own work. This will develop a deeper knowledge and understanding of the possibilities of image-making. One way of teaching modernism from a didactic perspective is providing these frames of reference by using artistic work as role models. The artworks will provide clues to what the artists were concerned about and how this become visible in their work. These clues and principles will then be guidelines into the visual arts students' creative processes in making a work of art of their own.

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A/r/tography in Visual Arts Teacher Training Program Examination

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Abstract

The overall aim of the article is to make visible and discuss the entangled process of student examination in visual arts teacher education in Sweden. We do this by investigating one student's visual and textual exam, where learning through artistic work, research exploration and teaching didactics merges into the becoming of a visual arts teacher. The merging of becoming artist, researcher and teacher seems to open up to uncontrollable learning processes where affect, ethics and fluid movements of becoming-other are imagined, actualised, articulated and materialised.

Keywords: visual arts teacher education, student's degree project, a/r/tography, becoming-other

Introduction

The overall aim of the article is to make visible and discuss the entangled process of student degree project in visual arts teacher education in Sweden. We do this by investigating one student's visual and textual exam, where learning through artistic work, research exploration and teaching skills (Sw. *didactics*) merges into the becoming of a visual arts teacher. In a higher educational context, learning subjects often become separated due to the complexity of teacher education, divided in general pedagogically oriented studies, and subject studies. In the example in this article, the student is studying teacher education at one faculty and subject didactics as well as visual arts research methods in another faculty. The separation of learning subjects involves challenges for the students, as the examination process is divided into writing three different exam texts besides the exams of artistic and performative processes. The degree as visual arts teacher is obtained in education, but the studies are also art-based.

The empirical material consists of texts and photographs from one student's master examination paper from 2018. In the selected exam, the student uses a/r/tographic approaches to describe, analyse and discuss the entangled becomings of a visual arts teacher student. In this article, we also present and reflect on the student's exam in relation to the *a/r/tographic* methodology. By analysing the entanglements of becoming an artist, a researcher and a teacher (Springgay, Irwin, & Wilson Kind, 2005), we want to highlight the benefits and limitations of merging these three positions and what implications it might have for visual arts education in general. Throughout the final exam portfolio, the student Lisbeth uses animal metaphors, in visual and written forms, for becoming an artist, researcher and teacher. The animal metaphor thus carries ethical and reflective dimensions of becoming a visual arts teacher (Miller, 2015).

Aim and research questions

The specified aim of the article is to provide an example of examination in visual arts education that highlights the threefold and interconnected process of becoming a visual arts teacher through shifting and merging positions as artist, researcher and teacher. The aim is addressed by research questions on how the becoming as artist researcher and teacher is articulated in the exam and what directions of becoming and visual arts teacher that articulation unfolds. Finally, we want to discuss what qualities are made visible in the exam process example.

A/r/tography – a method for research in visual arts

The theoretical frame of the article builds on the concept of *becoming* (Deleuze & Guattari, 1987/2013) and the methodology of a/r/tography, which entails exploring becomings as artist, researcher and teacher (Boulton, Grauer, & Irwin, 2016). Deleuze and Guattari explain, the process of "becoming" to be not one of imitation or analogy, it is generative, creating new ways of being, a function of influences rather than resemblances. The process is one of removing the element from its original functions and bringing about new ones. The simultaneity of a becoming has the characteristic to elude the present and therefore, becoming does not tolerate the separation or distinction of before and after, past and future, becoming rather than to become something. In becoming a visual arts teacher, the three positionings of knowing, doing and making are entangled, and they open new possibilities for meaning-making (Irwin, 2004). A/r/tography is an approach for thinking in multiplicity, as in various parallel and intermingled processes, variations, interconnections and discontinuities. While the written concept of a/r/tography separates *artist*, *researcher* and *teacher*, in its practice and as a methodology, it functions to create ruptures and negotiations amongst the three positions (Springgay, 2008). In this sense, a/r/tography is a research methodology which affirms the entangled becomings (Deleuze & Guattari, 1987/2013) as artist AND researcher AND teacher AND… (other positions available in the past, present or future). A/r/tography also involves searching, exploring and questioning by means of inquiry

through text and art together (Irwin & Springgay, 2008). It is a mode of opening possibilities which are yet unknown, unthought or unidentified (Atkinson, 2011). A/r/tography, then, entails the integration of *knowing, doing* and *making* through aesthetic practice and experience. It is more about meaning-making than facts, as Irwin writes:

> Art is the visual reorganization of experience that renders complex the apparently simple or simplifies the apparently complex. Research is the enhancement of meaning revealed through ongoing interpretations of complex relationships that are continually created, recreated and transformed. Teaching is performative knowing in meaningful relationships with learners. (2004, p. 31)

Becoming refers to dynamic change and relationality with human and non-human agents in assemblages. The assemblages involved, when becoming a teacher, might consist of school memories, perceptions when working with art, bodily affect and desires (Deleuze & Guattari, 1987/2013). Importantly, the practical making of metaphors is regarded as forming new connections and subjectivities rather than as reflecting an identity from past experiences (Boulton, Grauer, & Irwin, 2016).

Context

This investigation takes place at a visual arts teacher education program in Sweden. The program is oriented towards education in the school subject visual arts (Sw. bild), focusing on visual culture as a widened concept. The degree project combines academic writing and artistic creation, where both are seen as vital parts of explorative investigation (Karlsson Häikiö, 2014). The exams can be described as interdisciplinary or transdisciplinary investigations, since they concern pedagogically oriented themes and artistic methods of investigation as well as, for example, interviews and observations, which might be regarded more commonly as methods used in social sciences and research on teacher education. The artistic work at the programme offers students not only methods for working with artistic design and artistic work processes as part of their studies but also a method of working with uncertainty through processes of the not-yet-known (Atkinson, 2017; Bauman, 2002). The programme also concerns the understanding of social perspectives of the subject matter on a in-depth level, encompassing a more solid complexity of the

profession of becoming a teacher (Lundh & Karlsson Häikiö, 2018). In the Visual Arts Teacher Program, the students perform and write several examinations, tutorials and finally a concluding bachelor or master thesis.[1]

At the start of the work process, the students are introduced to the tools and methods they need to complete their degree projects. The course starts with five weeks of work framing the aim of study and the research questions, then executing the investigation along with the writing of reflections and documenting the work process. Thereafter, the students are phased into writing pedagogical reflections based on their chosen visual methods. The students' exam consists of both written text and the use of explorative methods in different visual media, with a multitude of communicative tools (Karlsson Häikiö, 2014). The students' investigations are based on media-specific and media-neutral studies and aspects of the subject content (Lindström, 2006; Marner & Örtegren, 2003). Media-specific aspects of the subject visual arts encompasses the studies in image-production, materials, techniques, while media-neutral aspects encompass ideas, theories, conceptions of the subject field from a wider perspective. These methods offer the students insight into the manifold nature of the subject, the closeness to materials and techniques in the production of art, and the idea-based and conceptual aspects of art and art theory. During the whole process, the students write a blog documenting their working process. The exams are conducted by two examiners, one senior lecturer for the academic text and one visual artist for the artistic work. The results are displayed in a collective exhibition on campus, where the students make an official presentation or performance of the work process. The exam is executed through an opposition process conducted by a fellow student and a final assessment of the examiners. The peer review of the fellow student is a vital part of the exam of both the presenting student, but also the student making the opposition where all parts of the student's work is thoroughly scrutinised and evaluated, and finally assessed by the teacher examining the work in its entirety.

1: As a student, one writes two or three degree projects, depending on the program, either 270 Higher Education Credits focusing on school years 7–9 (two degree projects) or 300–330 Higher Education Credits focusing on upper secondary school (three degree projects).

Essay and visual artwork by Lisbeth

The student Lisbeth writes in her degree thesis about how she investigates the relations between artist, material, teacher and pupil, and human and non-human. She chooses an auto-ethnographic (Eriksson, 2010) theoretical position to be able to follow and analyse her own learning process during the degree project. Her aim is to create a deeper understanding of the connections and relationships between these categories through using artistic materials, in this case working with sculpturing. She uses an a/r/tographic method and works with posthuman ontology and concepts such as *material semiotics and aesthetics of care* (Lisbeth, 2018, p. 8–14).

The study by Lisbeth is informed by posthuman theories, especially focusing on theories of ethics and care. In her exam, the relationship to animals is vital, as a metaphor both for becoming a teacher and in the visual art making of animal sculptures. The aim of Lisbeth's investigation is addressed through questions which focus on relationality and care; she asks in what ways it is possible to have a relationship with materials and what connections might emerge in caring relationships to sculptures, animals and humans. She also discusses what ethical visual arts education might be (Lisbeth, 2018, p. 33). The sculptures are photo documented during shifting phases and combine animal-human bodies and relations. Some of the figures are only characterized as animals, and some are combinations of animal-humans.

The work process with sculptures is not just documented visually through photographs of the sculpting process and the sculptures but also in text:

> I would like to see my sculptural objects as possible starting points for narration and reflection on relations, and at the same time, something one can have a relation to. (Lisbeth, 2018, p. 7)

Becoming wildebeest

Lisbeth starts out reflecting on her fears of becoming a teacher. As a teacher, one must be tough and command respect, she writes, but what will happen if she resists "becoming the lion" (p. 22) and instead enters the classroom as a wildebeest? She starts investigating the becoming as artist and teacher by exploring the wildebeest metaphor in visual making.

Her artistic process starts out in clay:

> A dry lump of clay. Putting it in water. The outside becomes too wet, while the interior is still hard. Whittling the lump, clay chippings fall down the mud, work it to a lumpy mass. Put to dry. Knead a little bit more. Pound. Dry again. Work the wet lumps together with the dryer ones. At last a smooth clay to be formed. It rests over the night. (Lisbeth, 2018, p. 23)

The sculptures combine features from humans and animals to characterize the wildebeest teacher (Figure 1), thus creating an artwork which in her idea shows the ambiguity of the role of teacher. The artwork involves visualising, making and creating a metaphor, which in turn entails the force of becoming artist, researcher and a caring, sensitive teacher.

Figure 1: Wildebeest teacher.

Lisbeth has no earlier experience working as a teacher. Triggered by her experiences in the teaching practice in the teacher education program, she becomes interested in and focusing on the different aspects of becoming a teacher. The wildebeest is not only a negative metaphor for fearing the pupils/students but is also a recreation of a wildebeest teacher who can show weakness and be part of a collective. It is important, Lisbeth writes, that the wildebeest teacher is not a subordinated form of becoming but a caring becoming, thus transforming the idea of an autonomous and strict teacher becoming.

In the photograph, Lisbeth has formed two artworks in clay, one presenting a cow-like figure lying down and one a human-like figure with a cow-head, standing up. Both figures have the same kind of expression on their faces and thus overlap a human/non-human separation. Miller (2015) states that the animal has become a hot academic topic in the last couple of decades and mirrors our own animality; it has become a way to discuss ethical questions on the borders of being human/non-human. In Lisbeth's exam paper, the fright of becoming a visual arts teacher is transformed into artworks, where the animal contains several meanings, as a metaphor (Irwin, 2004) but also as an object (Miller, 2015). According to Morris (2015), the animality and humanity are hybrid entanglements between human and non-human positionings, which means that our encounters with animals tell us about what kind of humans we are. This indicates that posthuman education needs to build on hybridity, referring to W. J. T. Mitchell's concept of "refusal of the human/animal binary" (2003, xiii).

In other words, Lisbeth is referring to the contemporary questioning of the binary of human/non-human as a sign of taking education to new levels of understanding and as part of a transformative change from to speciesism to the Anthropocene. A posthuman education, then, involves the complexity of existence and reaching beyond humanist or modernist education from a non-hierarchical position (Miller, 2015). In line with this, Marner (2005) has posed a horizontal setting of educational situations, in contrast to a vertical ditto, meaning a balancing of the positions between the learner and the teacher in education. Atkinson (2015) has proposed a similar thought with respect to the teacher becoming a co-creator in the studies through encompassing processes of the not-yet-known. This line of thought also goes around linear and preconceived thinking and instead opens space for the unexpected as a vital component in a more innovative and explorative learning process.

The cat and becoming teacher
Later in the process, Lisbeth uses her cat in the photographs, probably to highlight the similarities and differences between her created animal figures made with different materials and a live animal (Figure 2). She sees the cat as a subject, as a companion in the degree project, in creating and reflecting on the artwork: "I include my relationship with my cat… /…/. It is important that she is seen as a subject and not a thing".

Figure 2: The cat called Selma, and the sculpture *Feeling-beast*.

Although Lisbeth's cat Selma is not particularly in focus, she seems to be an important actor intertwined in the process and is highly visible in the documentation. The cat Selma is given a role as a silent witness to the artistic process of her owner, and her presence in the photographs influences the experience of looking at the clay figures, making them feel dead compared to Selma herself, but also coming to life through her spectating presence. In this way, a comparison becomes evident, where the liveliness and the lifelessness could be

interpreted as one face of the fright of becoming a teacher and maybe being afraid of looking at the pupils as stale, impersonal or unreachable figures rather than as lively individuals to connect and relate to.

Lisbeth's artwork is characterised by the ambiguity of becoming a visual arts teacher with an able animal strength and at the same time taking up an alienated position symbolizing a distance to the role-to-be, which becomes visible in her naming one of the sculptures *Beast of burden* (Figure 3). Lisbeth writes about the potentiality of using animals as an ethical perspective in visual arts didactics in her upcoming profession:

> Our moral duty to other species is limited to not causing them pain, but beyond that, it is up to each one to incorporate them into their ethical life, or fail to do so. /…/ Learning about animals should not only be instrumental learning based on a capitalist view of animals, but also take into account the connection and interest children and young people have about animals as individual subjects. (Lisbeth, 2018, p. 12)

Lisbeth relates to the theoretical concept of *ethics-of-embodiment*, referring to Springgay (2008). She writes:

> Embodiment is understood not only as a bodily movement but as a movement between body and thought. This embodiment is what enables us as meaning-making as beings, art-creators, researchers and teachers. It is also in the embodied being ethical relationships are created. They [referring to Irwin & Springgay, authors' notification] mean that through a/r/tography in the form of visual diaries knowledge and critical reflection are created. This is central to forming an ethical awareness and creating understanding for oneself and others. Through the ethics-of embodiment, moral education can move beyond simple judgments of right and wrong and instead lead us to an ethic of responsiveness, where one can also deal with difference and uncertainty. (Lisbeth, 2018, p. 20)

Figure 3: Selma is sniffing a sculpture called *Beast of burden*.

In her photographs of the relation between clay sculptures and Selma, the confrontation of the human/non-human becomes evident, where the domesticated, "humanised" cat is sniffing at the non-human artwork-cat in clay, which is seemingly taking a submissive position towards the live cat. In another photograph, Selma is watching a series of artworks in clay, all animal figures. She watches the artworks as though she were examining them (Figure 4). This seems to be a metaphor for the upcoming examination situation where the sculptures are to be presented.

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Figure 4: Selma is looking at the sculptures in the window.

Lisbeth's choice of an auto-ethnographic theoretical position strengthens a posthuman, theoretical perspective in her study, since she is exploring the manifold dimensions of the teacher role, much like an assemblage of different becomings (Hellman & Lind, 2017). In this study, the artworks, as well as the cat Selma, are actors, or active agents, playing an important role in the entanglements between material and human and non-human becomings. The artistic elaboration materialises the animal becomings. The exploration in materials and with different characters is an explorative research process, reflecting on the didactic aspects in becoming a teacher, which are highlighted through the intertwining of artist, researcher and teacher. Miller (2015) describes the relationship between human and animals as a relation of friendship and companionship, and Selma, as a domesticated animal, vigorously affects Lisbeth's exam process as a partner in progress.

Discussion
Semetsky (2011) refers to Deleuze's contribution to post-formal education as "future-oriented and creative", as "a new ethics" and as "an unorthodox approach to epistemology and ethics" (Semetsky, 2011, p. 138), as Semetsky focuses on Deleuze's conceptualizations of becoming as becoming-other.

> The constructive process of the production of new concepts, meanings and values embodies affects (as a yet unthought, non-cognitive dimension of embodied experience) immanent to this very process and (in)forming the flows of thoughts – that is, conceptual understanding. (Semetsky, 2011, p. 139)

In our concluding reflection as authors, we note that becoming-other thus entails border-crossings and that the self-becoming-other is about taking in new and different frames and perspectives, from personal to more general levels, where mutual interactions can be cultural, educational, ethical, religious and so forth. Education, from Deleuze's point of view, "exceeds formal instruction: it becomes a mode of experiential learning from real events in human culture" (Semetsky, 2011 p. 140). In the case of Lisbeth's exam, it seems that the yet unthought, non-cognitive dimensions in the learning process are of vital importance. Furthermore, the experimental modes of learning seem to be one important quality when merging artistic work with research methods and imagining one's future teacher profession through metaphors.

In the project of writing, creating and exhibiting artworks as part of the examination process, we have made visible one student's way of navigating the becoming as a visual arts teacher. Here, nonhuman animals in clay as well as a living animal, through photographs of the student's cat Selma, are important elements in the investigation, functioning as alter-egos or stand-ins for the student, bringing forward ambiguity and dealing with the fright of the becoming role as a professional teacher (Figure 5). In the analysis, we – as the authors – have used the concept of becoming, becoming-other, and a/r/tography to grasp the different becomings in the exam project process described above. To conclude, the merging of becoming artist, researcher and teacher seems to open up to uncontrollable learning processes where affect, ethics and fluid movements of becoming-other are imagined, actualised, articulated and materialised.

Figure 5: Plaster sculptures, computer and the cat Selma on Lisbeth's writing desk, while working with the exam.

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