



IMAG

The content of the texts is the sole responsibility of (the) authors (as). Admittance reproduction, as long as the source is mentioned: InSEA: International Society for Education through Art <http://www.insea.org>

Contact: InSEA Publications. Quinta da Cruz (APECV).
Estrada de São Salvador, 3510-784 São Salvador, Viseu
Portugal

Website: <http://www.insea.org/publications/imag>

Email: imag-editor@insea.org

Frequency: Publication three times a year

ISSN: 2414-3332

<https://doi.org/10.24981/2414-3332-7.2020>

IMAG InSEA MAGAZINE N.º 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

The content of the texts is the sole responsibility of the authors.
Admittance reproduction, as long as the source is mentioned.

JUNE 2020

Principal Editors: Teresa Eça (Portugal); Ângela Saldanha (Portugal); Bernardette Thomas (Germany).

Editorial Board (2020): Allan Richards (University of Kentucky, USA); Christiana Afrikaner (Senior Education Officer with the Ministry of Education, Arts and Culture, Namibia); Fernando Miranda (Faculty of Fine Arts, Montevideo, Uruguay); Gabriella Pataky (Elte University, Hungary); Glen Coutts (University of Lapland, Finland); Graham Nash (Australia); Jo Chiung Hua Chen (Normal University of Taiwan, Taiwan); Kevin Hsieh (Georgia State University, USA); Li-Yan Yang (National Changhua University of Education, Taiwan); Maho Sato (Faculty of Education, Chiba University, Japan); Manisha Sharma (University of Arizona, USA); Merna Meyer (North-West University, South Africa); Mohammed Al-Amri (College of Education, Sultan Qaboos University, Oman); Mousumi De (Indiana University, USA); Rachel Mason (Roehampton University, UK); Rita Irwin (University of British Columbia, Canada); Samla Elsheik (Helwan University, Egypt); Sandrine Han (University of British Columbia, Canada); Steve Willis (Missouri State University, USA); Susan Coles (NSEAD, UK).

Graphics: Ângela Saldanha

Cover Image: ©Anna Ramberg *visual essay*

TRACES

Visual Arts Education in Sweden

Editorial	I	Performing Otherwise - The Classroom as a Nomadic, Material Space	54
Tarja Karlsson Häikiö & Annika Hellman		Paul Resch & Ulla Lind	
theme ENVIRONMENT & SUSTAINABILITY	01		
Experiential Learning through Art-based Environmental Education in a Storyline - a Foundation for Sustainable Thinking and Acting	02	Interventions of Time – Child Art Competitions in the 20th Century	63
Margaretha Häggström		Elin Läby	
From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions	19	Visual Fabulations and a Thousand Becomings in Media and Art Education	72
Helena Malm		Ulla Lind & Annika Hellman	
theme SCHOOL PROJECTS	30	Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon	83
Notes on Lifting Art, a Creative School Project Focused on Strengthening the Arts Curriculum in Secondary School	31	Malena Wallin & Charlotta Gavelin	
Oskar Lindvall		theme ART & MUSEUMS	87
Additional Adjustments in Visual Arts Education	42	Art, Kids and Young Adults at Moderna Museet	88
Lisa Öhman & Barbro Johansson		Maria Taube, Ylva Hillström & Pernilla Stalfeldt	
		Project at Svandammsskolan Involving the Artist Marie-Louise Ekman	99
		Margareta Abenius Eriksson	

Learn from the Artist! Bitte Fossbo	103	theme TEACHER EDUCATION	170
Acts of Performance - as Research Method and Entangled Ethics Camilla Johansson Bäcklund	110	Risk-taking in Education - When Art-Activism Challenge both Students and Visual Arts Teacher Educators Ewa Berg	171
Dissolving Views - Re-Visualizing the Art Exhibition Anna Ramberg	122	Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects Anneli Martin	189
Art Pedagogy – Contemporary Visual Art studies Hans Örtegren & Anna Widén	133	Modernism - Historical Perspectives in Visual Arts Teacher Education Maria Stam	198
theme GENDER PERSPECTIVES	145	A/r/tography in Visual Arts Teacher Training Program Examination Annika Hellman & Tarja Karlsson Häikiö	210
Queer and Norm-Critical Image Analysis Katarina Jansson Hydén	146		
Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education Lova Palmér	157		

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

TRACES

Visual Arts Education in Sweden

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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

Presentation of themes and contributions



IMAG N.º 9

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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

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 *Additional 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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

pupil's fabrications, 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 Stafeldt 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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

and other visitors.

In this article, *Art Pedagogy – Contemporary Visual Art Studies*, the authors Anna Widén and Hans Örtengren 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 examples 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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

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.

ART

&

MUSEUMS

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

Margareta Abenius Eriksson

Visual Arts Teacher
Svandammsskolan
Nynäshamn

Email: <mailto:margaretha@abenius.se>

DOI: 10.24981/2414-3332-7.2020-11

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).

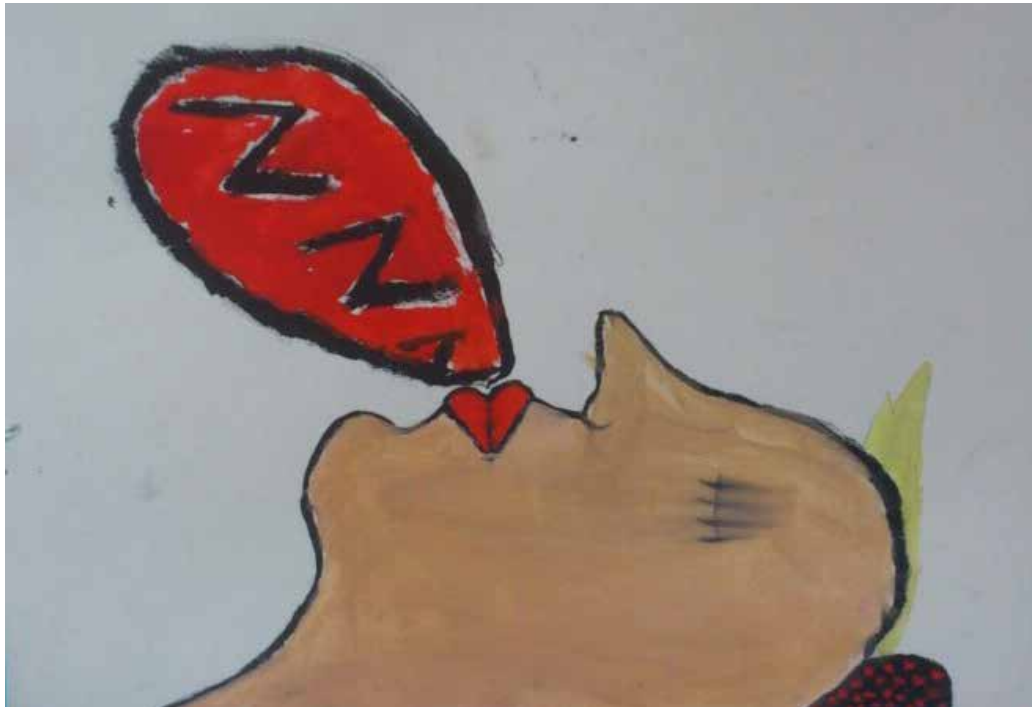


Figure 3: *To long for sleeping* (boy, 9 years).



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



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

References

Ekman, M. (1977). *Sagan om den ensamma damen [The Tale of the Lonely Lady]*. Stockholm: Rabén & Sjögren.

