



IMAG

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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

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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	Interventions of Time –	63
Experiential Learning through Art-based Environmental Education in a Storyline - a Foundation for Sustainable Thinking and Acting	02	Child Art Competitions in the 20th Century	
Margaretha Häggström		Elin Låby	
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 Örtengren & 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

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

IMAG N.º 9

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

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

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 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

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

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 piece 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. In each bowl there was a swimming goldfish. I was hit by the feeling that the work I regarded was the last frame of a sequence, a life close to its 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 its own hope- and colorless one.

Even if the artwork was created some 40 years ago its 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' version 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 stripes, not only his piece 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

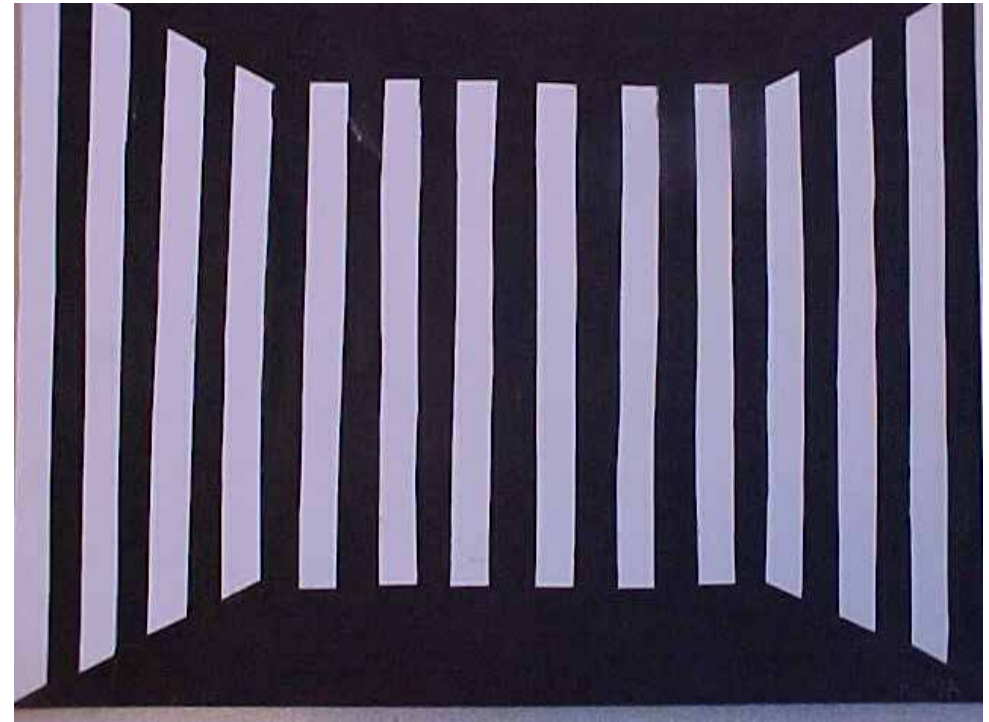


Figure 3: Mia's version of Buren's stripes.

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 its 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.

