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# 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**

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JUNE 2020

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# TRACES

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# 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

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Presentation of themes and contributions



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*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 *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



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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 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

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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 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

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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

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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**

# 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

## 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

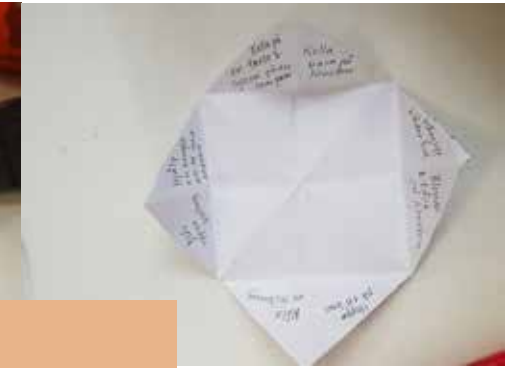


Figure 5

### 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 ways 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!”

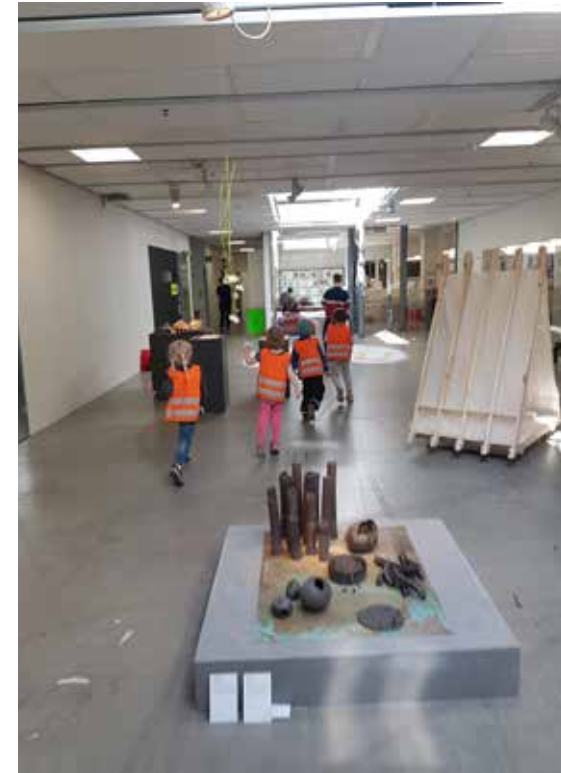


Figure 13

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 exhibitors 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 through 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

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

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



## 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, visibility 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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