



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.

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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.

GENDER

PERSPECTIVES

Queer and Norm-Critical Image Analysis

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Abstract

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

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



Figure 1

Introduction

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



Figure 2

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

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

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

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

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

Image analysis based on two different models of image analysis

In this essay I intend to investigate exemplifications on how images can be analysed without a consciously norm critical perspective (Panofsky's

modified picture analysis) and with a norm critical perspective (context analysis strengthened with active questions from the teacher) as well as which pitfalls can be revealed in the analysis process (Panofsky, 1967). By explaining the different perspectives, the analysis becomes even more visually available. The markings found in the picture of the artwork depict the statements associated with a traditional image analysis. P. Iconographic analysis versus a queer analytical context analysis, are two different picture analysis models. When I work with image analysis, I often use different analysis models. Here, I will focus on modified Panofsky analysis and context analysis. I will describe these two image analyses in more detail.

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

Panofsky's modified analysis

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

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

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






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



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



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

 +  +  = Inner meaning of the work

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

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



Figure 3

Pupil 1: *I see a man.*

Pupil 2: *The man stands.*

Pupil 3: *The man is an architect, he shows his wife the plans he wants to implement.*

Pupil 4: *The man and the woman are rich, you see it on the clothes they are wearing and on all the furniture that surround them.*

Pupil 5: *The woman touch the shells in the drawer.*

Pupil 6: *He is active and she is passive, wearing a beautiful dress.*

Pupil 7: *She looks happy and a little embarrassed.*

Pupil 5: *They look a little alike, they make everybody in this room.*

Pupil 7: *It's been a long time, they have old nice clothes.*

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



Figure 4

Queer analytical context analysis: Who has the most power in the image and why?

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

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



Figure 5

Ap: Who has the most power in the image and why?

Pupil 1: I think it's the woman!

Ap: Why?

Pupil 1: Because she sits astride. She sits like a man.

Pupil 2: Yes and so she has so much beautiful clothes, she is rich.

Pupil 4: The woman in Roslin's portrait has pulled out a drawer in the desk. To pull out a box in a chest of drawers in this way while being deprived of rights, you do not do unless you own the office. She will be here, she belongs here. In addition, the woman sits.



Figure 6



Figure 7

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



Figure 8

Ap: Do you have the most power when sitting or standing?

Pupil 4: She sits because she can afford to sit, she is in a powerful situation. She looks straight at us. The man stands and shows what he worked with.
Pupil 3: She sits farthest in the room, she really takes place beside the desk and also on the desk by laying the arm on the desk. She also sit near by the window.

Pupil 4: I have heard that Queen Kristina was painted similarly by an artist. The fact that she was painted in that way meant that she was powerful since one thought that she was a world traveler, intellectual and

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



Figure 9

Ap: Does everyone agree with this assumption?

Pupil 6: No, I think the man has the most power.

Ap: Why?

Pupil 6: He stands and shows what he built. He is active. He is a man.

Context analysis

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

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

The pupils in the first analysis tell what they see or rather what they think they see. They assume that the man is the one to focus on and

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

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

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

Why is this important?

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

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



Figure 10

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

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

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