



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

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.

TEACHER

EDUCATION

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

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Abstract

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

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

Visual Arts in the Swedish curriculum

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

Activism – from my artist experience

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

The assignment 100 m Malmö

In the assignment in the teacher education course the students should conduct a gerilla marketing or make an activist event. The assignment was

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

Theoretical frame

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

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

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

Art as method

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

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

Risk-taking in multiple perspectives

To be unsecure and taking risks are skills of an artist’s profession that you need to develop under your studies and continuously work with in your profession. It is also a skill you develop as a teacher educator through working with new assignments. A lot of teachers don’t want to lose control of the assignment or the situation. Being brave is also a skill to develop, or to be in uncertainty. What will the outcome be of certain assignments? You cannot always be in uncertainty, but uncertainly is definitely one of the key concepts of defining education in your profession. When Biesta is talking about a “weak, unpredictable” education in his book *The Beautiful Risk of Education*, he argues for an education that moves away from a traditional mode of education, where lectures are presented in a totally controlled learning situation that is aligned, and pre-defined. This argument can in some ways connect to the disobedient pedagogy referring to Atkinson (2018), and a posthuman perspective. That you

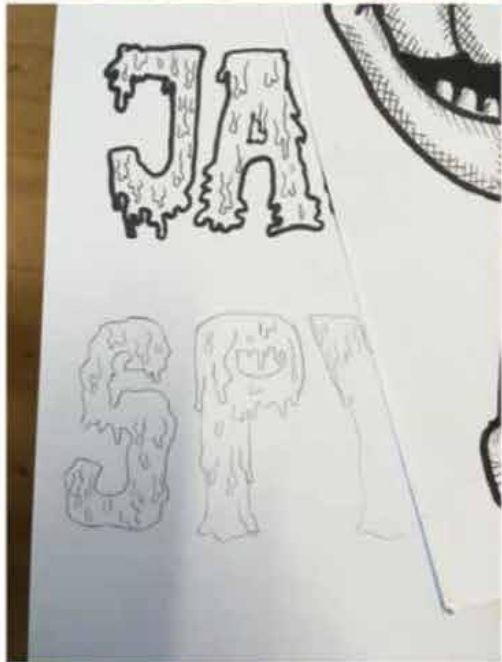
become something with your teaching. As a teacher you can look at your teaching as an intra-action and make a comparison where you as a teacher intra-act with the materiality in the learning situation and where the teaching itself become agential (Barad, 2003; Lenz-Taguchi 2012) with both students and their processes. In the teacher education, I found that setting your own work on display when you enter the urban public space is a great challenge for students (May, 2005).

Student Activism in the assignment

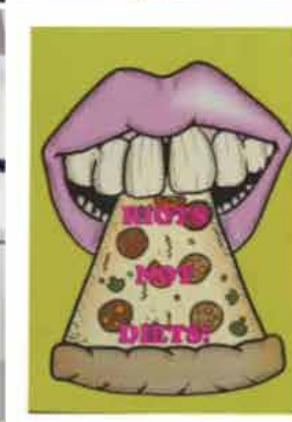
I will now present for exampels from my students’ work and their reflections. The first student is part of the Fat acceptance movement in Sweden, so she was familiar with the concept of doing activism. Below her process in finding the right text and words is described, to go with her image. She first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

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

And what happened was that I felt that I wanted to continue with this and that through the task I got a courage that had not existed before. Constantly crawling and trying to be seen among all the cool graffiti guys, I have hesitated to try, but now I’m not so afraid anymore and my elbows are sharper than ever.



The process of the student, where she tried to put text inside the mouth



Further on she made drawings inside the mouth instead.



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



Someone pulled down the posters.



Buttons asked for Instagram.



The student placed them on tree trunks instead.

Activism in a historical place

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

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

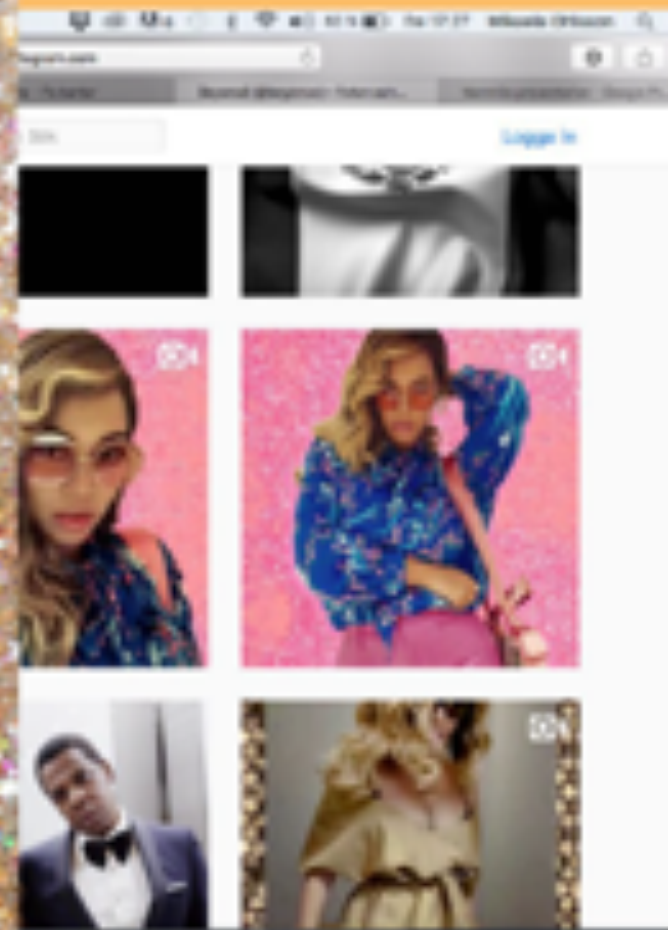
It was really cold that day and it was snowing. After I put them up, I went to bed. When I drank the coffee, I went back to see what had happened. I did not see anyone watching the posters when I was there but I could see traces of people being near them: a parked bike next to the cabinet and footsteps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



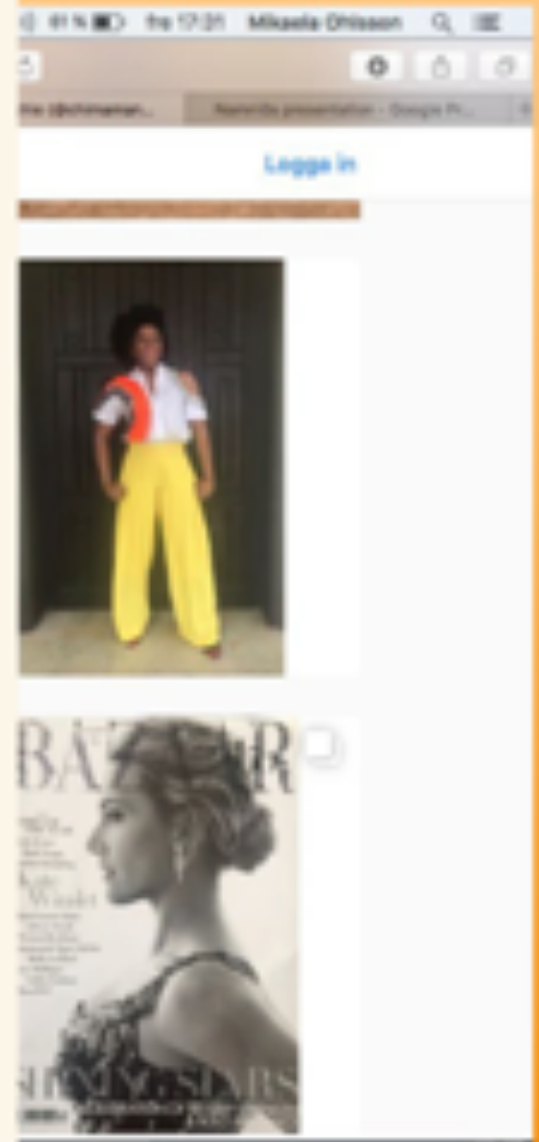
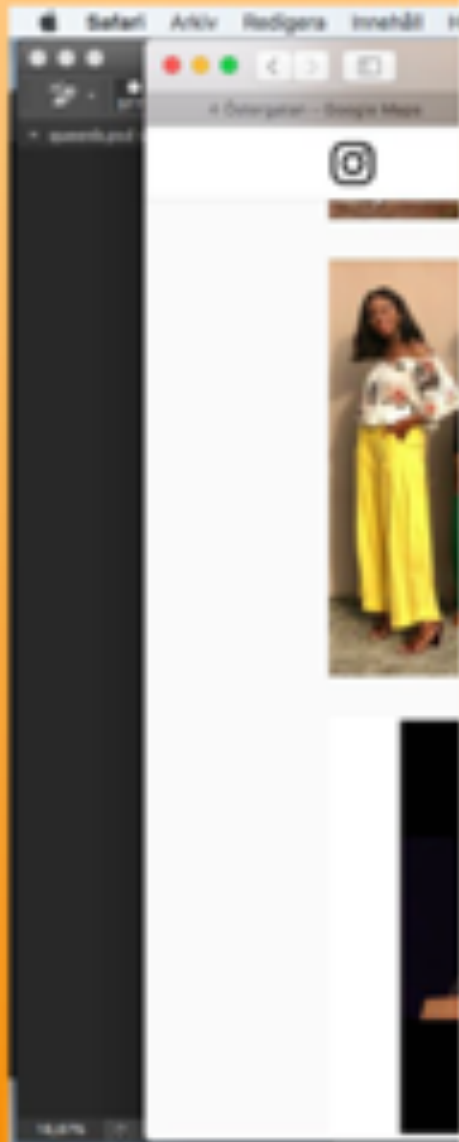
Inspiration of strong women



Skissprocess



The sketch-process in Illustrator and Indesign



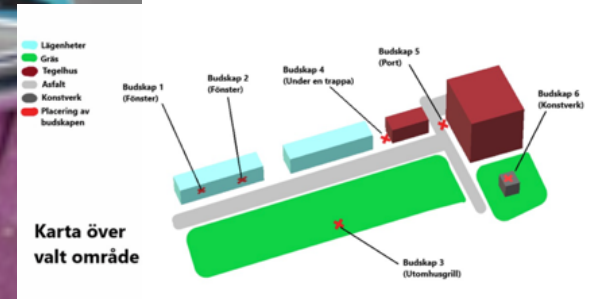


The posters placed on International Women's Day.

Photographs by Mikaela Ohlsson

Activism with text, image and object

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



Map over the area where she marked out the position.

The object made by crochet, text and image.

Photographs by Linn Johansen



Object positioned at points on the map.



The art-activism wetpasted on the ground outside



Photographs by Lowe Iversen

Activism and transgender

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

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

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

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

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

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

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

Big challenge for students

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

Their learning outcome

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

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

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

Teaching in future profession

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

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

Another student reflect and says:

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

Risk-taking and disobedience

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

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

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

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

Resistance

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

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

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

What did they learn and what could the students improve next time?

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

If I had done this again, I would have liked to make the posters bigger and tested to put them in different places. Perhaps I would have added something more that would make people's eyes drawn to the posters. It seems that people are so used to meeting similar visual expressions in the city that they do not even notice them.

It would be interesting to investigate what was needed for the vast majority of people to stay up and actually look.

Conclusion

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

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

Risk-taking for me as their teacher in the Academia

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

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

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