



IMAG

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

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

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

Email: imag-editor@insea.org

Frequency: Publication three times a year

ISSN: 2414-3332

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

IMAG InSEA MAGAZINE N.º 9

InSEA ART Education VISUAL Journal IMAG intends to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings. IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.

Guest Editors: Tarja Karlsson Häikiö & Annika Hellman

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

JUNE 2020

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

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

Graphics: Ângela Saldanha

Cover Image: ©Anna Ramberg *visual essay*

TRACES

Visual Arts Education in Sweden

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

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

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

TRACES

Visual Arts Education in Sweden

Introduction

This special IMAG issue, Traces – Visual Arts Education in Sweden, is published by members of InSEA Sweden, and include 20 visual essays and articles. The aim of this publication is to map the field of Swedish visual arts education by describing, exemplifying and discussing some of the issues relevant in current visual arts education, also of interest to the international art educational field. The InSEA members who are contributing with their work are visual arts teachers in elementary and secondary school, art pedagogues in preschools and museums, doctoral students and researchers in universities, from the far north to the south of Sweden.

In this issue of IMAG the content and the current national visual knowledge field is divided into five themes: Environment & Sustainability, Educational projects, Art & Museums, Gender perspectives and Teacher Education. Through the themes, the reader meets different practices and theoretical perspectives on visual arts education. The visual essays and articles give examples of discusses educational contexts and situations involving children and pupils, as well as visual arts teacher students work, through a combination of drawings, paintings, photographs and texts.

With this contribution – with an aim to trace and depict the Swedish visual arts educational situation on an international map – we wish the reader a pleasant and informative reading.

March 2020

The editors,
Tarja Karlsson Häikiö & Annika Hellman

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

Presentation of themes and contributions



IMAG N.º 9

Photograph from visual essay Dissolving views, Anna Ramberg

Theme ENVIRONMENT & SUSTAINABILITY

In the first essay, *Art-based Environmental Education and Ecological Literacy as a Foundation for Sustainable Thinking and Acting*, Margaretha Häggström present a study with an attempt to explain the phases of ecological literacy in relation to art-based environmental education based on a life-world phenomenological perspective. This visual essay give examples of how teachers and pupils experience and use the aesthetic values of plants and natural environments. The study is an action-research study that includes

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

video-taped, participative observations and interviews, where art-based environmental education is used in order to achieve sustainable sensibility and plant awareness. The results of the study contribute with knowledge about ecological literacy development.

The unexpected, risk-taking and creative actions are core pedagogic concepts in a second-year module in a visual arts teacher BA course at a university in southern Sweden. In the article *From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions*, Helena Malm present and discuss the work processes of three second-year visual arts teacher students. The students' processes are about sustainable site-specific design through visual and ethnographic methods which includes documentation and sketching processes in different materials. During the process, the students challenge each other through oral reception analysis, inspired by social constructivist semiotic analysis. This pedagogic design is based on interweaving theory and practice, and the idea that students should develop knowledge in, about, and through images.

Theme SCHOOL PROJECTS

Oskar Lindvall's contribution is a visual essay called *Notes on lifting art - A creative school project*, that describes a collaborative project between a compulsory school in Sweden and two artists, focusing on strengthening the arts curriculum in secondary school. In the project pupils in school year 9 and the artists, with experience of working with collaborative site-specific street art projects, creates art works in the school environment. The project, that was financed with money from the Swedish Arts Council, was part of Creative school, a national investment in art in schools by the Swedish government. The art project is based on the curriculum for the subject visual arts for years 7-9, where the learning goals encompasses directives on meaning-making through art in society.

The authors of the article *Additional Adjustments in Visual Arts Education*, Lisa Öhman and Barbro Johansson, reports from an ongoing participatory project carried out in an upper secondary school in an Art program in visual arts. The two researchers and a

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

visual arts teacher have jointly developed professional knowledge about additional adjustments in visual arts education. The overall aim for the project is to investigate how different additional adjustments can develop the didactic design in the classroom of visual arts. The documentation gathered in the study offers critical reflections on how the teacher can reorganise and provide new and different support structures for learning.

In the article *Performing Otherwise - The Classroom as a Nomadic, Material Space*, Paul Resch and Ulla Lind engages in what the production of differences can mean for pedagogy in knowledge-generation, meaning-making and educational creativity. The aim is to exemplify how open-ended ambiguousness can cross boundaries, propose newness, and unfold knowledge as something playful. An assignment involving an imaginative story used to introduce a Sloyd (Handicraft) classroom assignment for 10 year-olds. The authors argue that by engaging with classroom experience as nomadic, material and performative, we gain intriguing passages into learning where the unexpected, uncertain and ambiguous have the potential to un-fold learning activities in relation to everyday life.

The research by Elin Låby involves the phenomena of how child art intervene with different ideals of schooling and childhood in a historical Swedish context. Her article is called *Interventions of Time – Child Art Competitions in the 20th Century*. It starts with a discussion on the phenomena of child art competitions, where the images from the 1940's to late 1970's are analysed. In the end of the article, the author also discuss how children in the municipality in the city of Eskilstuna worked together with artists in an art project in 2017, creating a sculpture together.

Ulla Lind and Annika Hellman writes about young people's visual and verbal becomings through fabulations, in their article called *Visual Fabulations and a Thousand Becomings in Media and Art Education*. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. They contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future becomings, that might be realised. By analysing

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

pupil's fabrications, the potentiality of visual arts and media education becomes visible; for example unleashing creativity through experimental and open ended learning processes.

Malena Wallin and Charlotta Gavelin present a study called *Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon*, with the purpose to investigate how visual representations of identity are created and perceived by future leisure-time center teachers. In the leisure-time center there are opportunities to focus on interdisciplinary, value-based work, not least through aesthetic and creative processes through use of storyline. Through using storyline as a method, the students dared to experiment with other inputs than the ones in traditional teaching. The storyline method helped the students to approach and deal with problems like how to take up difficult subjects in the teaching activities.

Theme ART & MUSEUMS

In the visual essay *Children and young people meet the art at Moderna Museet*, Maria Taube, Ylva Hillström and Pernilla Stafeldt writes about young people's encounters with art, and methods for children and young people to meet art. Moderna Museet was one of the first modern museums in Sweden to set up a workshop where children and young people could paint and draw inspired by what they saw at the museum. Since then, the pedagogical activity has developed further. Here three recent projects are presented, based on the museum's exhibitions on climate change, photography and guided art tours for parents with babies.

The visual essay *Project at Svandammsskolan Involving the Artist Marie-Louise Ekman* is written by Margareta Abenius Eriksson. The essay consists of images made by pupils in school years 3-6, as paraphrases on the expressive and colourful art by the Swedish artist Marie-Louise Ekman. In the autumn of 2017 the art project started from an exhibition with the artist at Moderna Museet in Stockholm. Some of the pupils were acquainted with her art works, but for some of them the art by Ekman was intriguing. With inspiration from the painting *Lonely lady*, the pupils talked about what the artist – but

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

also themselves – could long for. As a comment to the visit at the museum the pupils painted pictures of what one can long for, which were presented in a school gallery.

Bitte Fossbo writes about a school project with two high school classes in the visual essay *Learn from the Artist!* In the project, the students followed a guided tour at the art museum Moderna Muséet in Stockholm. The students participated in art talks and worked with the museum's collection of 20th century art. The visual essay describes how artistic expressions can be used for creating an understanding of what the world was like in the time when the artists were living. In this way the art talks also functioned as an example of visual arts educational activities outside of school, where the museum functions as a societal arena for knowledge acquisition.

In the article *Acts of Performance - as Research Method and Entangled Ethics*, Camilla Johansson Bäcklund explore how specific processes of art-based research can be described as method using concepts from posthuman theory. She explores boundaries between acting and performing that also grapples with wider ethical aspects produced from, and connected to, artistic practice. She discusses the act of performance in relation to the role of artist, but also as a way to approach the role of teacher through "research led-practice". This, claiming art to be useful within the usually text-dominated context of educational science, and as a comment to how teachers can approach roles, frameworks and learning spaces through Deleuze and Guattari's philosophical theory.

Author Anna Ramberg explore and present the course of events of children performing as guides at guided tours at an annual visual arts degree exhibition in Stockholm. In her visual essay *Dissolving Views - Re-Visualizing the Art Exhibition* the participants made paper fortune tellers to guide visitors through the exhibition. The aim of the essay is to show how both gallery exhibitions and guided tours can be re-visualized, thinking with children. Magic Lanterns, contemporary art, researchers and paper fortune tellers enabled dissolving views and creative ways of looking and learning. The study shows that art is not only about the artefacts; it is about the continuous making of the space, becoming together with the art

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

and other visitors.

In this article, *Art Pedagogy – Contemporary Visual Art Studies*, the authors Anna Widén and Hans Örtengren describe a collaboration between a university and an art museum. The Contemporary Art Museum in Umeå in northern Sweden is one of Sweden's largest art galleries for contemporary art. The collaboration involves a course called Art Pedagogy, where an art-pedagogical project is planned, conducted and presented. Two projects collected in the spring of 2018 were selected for analysis. The result show that a win-win situation may occur when actors with different competences and resources participate in a project. For this to happen the schools and teachers need to have an interest in, and be prepared for a project, with an initial understanding.

Theme GENDER PERSPECTIVES

An image says more than a thousand words, but what does these words mean? Katarina Jansson Hydén gives examples of how art works can be analysed in upper secondary school, with and without a norm-critical perspective. Her essay *See more queer! to enable a broader perspective on existence through a norm-critical analytical thinking*, concerns notions pre-conceiving knowledge and the need of developing understanding through norm-critical image analysis in relation to a social gender context. Through examples with young people, the author discusses how image analysis is colored by normative pre-conceptions, often perceived and staged by gestures or choice of clothing, as well as glances of positioning, gender and spatiality.

The article *Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education* is written by Lova Palmér, and is centered around conditions for creating equivalence in assessment in the school subject visual arts. The study is informed by a socio-cultural perspective on learning, and the material presented is based on tasks in Palmér's own visual arts classroom from the study year 2017-2018 in the school years 7-9 in compulsory school. One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence. According to previous studies, the

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

subject visual arts has a strong female connotation, and according to national evaluations in Sweden girls have better average grades than boys in the subject. The aim of the study was to test and improve teaching practice, pupils' activities and assignments, and to improve the professional skills of the teacher.

Theme TEACHER EDUCATION

In the visual essay *What happens to image teacher students who work with conceptual contemporary art methods and processes?*, Ewa Berg describes the use of conceptual, contemporary art methods in visual arts teacher education. She shows how visual arts teacher students' critical thinking and active agencies has been developed and empowered by working with contemporary conceptual artistic methods. Equally important is the presenting of students' art work in public spaces. The author further argues that since art-teacher-student inevitably will re-enact their experiences to pupils in secondary school, and thus are able to also carry over processes of empowerment to these pupils, it is of a vital importance to provide well thought-through learning process in higher education.

In the visual essay *Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects*, Anneli Martin describes sketching as a part of the learning process in different kinds of teaching contexts with university students at three different faculties and programs in higher education. In the essay, case studies are presented from design courses, teacher education and engineering courses at three universities. Pen and paper, as well as charcoal and coloured crayons, were introduced to the students as analogue tools for sketching and presenting ideas. The essay is a summary of a five-year long study where results are presented of the similarity and difference on use of sketching and drawing as means for thinking and expression in different kind of studies.

Maria Stam discusses the possibility of using artistic role models as a way of understanding Modernism in visual arts teaching in her visual essay *Modernism - Historical Perspectives in Visual Arts Teacher Education*. The author shows examples from several students' duplications and paraphrases of art work from famous

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

artists. The visual essay is a narrative description of how modernistic art works can be used as tools in visual arts teacher education to create understanding of how artistic trends affects the society and the ways of seeing in society, creating an insight of art historic, artistic and educational knowledge through the students' art work and pedagogical reflection.

In the article *A/r/tography in Visual Arts Teacher Training Program Examination*, Annika Hellman and Tarja Karlsson Häikiö discusses degree projects in visual arts teacher education. Through the concept a/r/tography the authors aim to reflect and discuss the positions as artist, researcher and teacher, that are interlaced in the future position as, and becoming a visual arts teacher. One student's visual and textual degree project is selected to investigate the exams from artistic, research-based and teaching practice perspectives. The authors highlight and discuss the benefits and limitations of merging these three positions, and what implications these processes might have for visual arts education in general.

TEACHER

EDUCATION

Modernism - Historical Perspectives in Visual Arts Teacher Education

Maria Stam

Junior lecturer Visual Arts Education
Department of Music and Art
Faculty of Arts and Humanities
Linneaus University, Sweden
Email: maria.stam@lnu.se

DOI: 10.24981/2414-3332-7.2020-20

Abstract

In this visual essay Stam discusses the possibility of using artistic role models as a way of understanding Modernism in visual arts teaching in teacher education. By using famous pieces of art as an aesthetic frame of reference in their own creative work, visual arts students at a university in Sweden develop understanding of the purpose behind different artistic movements as well as a deeper knowledge of the possibilities of image making. Artworks from modernism are used as didactic tools to create understanding of the impact of Modernism in art. In the creative process the students are using a kind of tracking method of different artists, their intentions and styles, in order to create an understanding of the ideas behind the art work. Finally, the works of the students are presented as well as comments on their working processes which includes discussions of the impact of the artistic movement and the role it has played in the students' own artistic work.

Keywords: art didactics, art-based education, modernism, teacher education, visual arts education



In this Visual Essay I will discuss the possibility of using artistic role models as a way of understanding Modernism. By using famous pieces of art as an aesthetic frame of reference in their own creative work, visual arts students at a university in Sweden develop understanding of the purpose behind different artistic movements, as well as a deeper knowledge of the possibilities of image-making.

Visual culture versa visual communication

The concept of visual culture has played an important role in visual arts education the last 20 years in North America and in Europe. Visual culture arose as a reaction to, and became positioned in contrast to, an art education with roots in a modernistic tradition (Lindgren, 2008). In the modernistic tradition, the main focus of the arts and art education is that of psychological studies of art appreciation and free creative expression (Read, 1943). As society changed into the postmodern era there was a need for art education to include all visual expressions in our society. Visual culture was then defined as: "all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives. [...]" it includes the fine arts, tribal arts, advertising, popular film and video, folk art, television and other performance, housing and apparel design, computer game and toy design, and other forms of visual production and communication" (Freedman, 2003, p. 1).

In Sweden a broader orientation of the subject Drawing (Sw. Teckning) developed in the 1970s, where semiotic picture analysis, popular culture such as film and other media became a central part of the curriculum for the subject visual arts. As a consequence, the subject changed its name to Pictorial studies (Sw. Bild.). Since 1980 the subject has been defined as a subject characterized by visual communication. A shift from an art-based conception of the subject to a conception based on visual communication took place (Lindström, 2009).

The term visual culture in Sweden was introduced in education based on a specific anthropological understanding (Becker, 2001). From this perspective, the approach emphasizes the context rather than the specific media of visual arts education, and the perception of images rather than their production. As part of this development, the focus shifted from producing images to analyzing or using images that are produced,

reproduced and already can be seen in society. Visual culture as a research perspective or orientation within the fields of visual arts focus on images as a text to be interpreted and analyzed, whereas visual communication focus on expression and making images. Lindström (2009) argues that in classroom practice the perspectives of visual culture and visual communication overlap, as it is important that the students should be able to develop competence both as producer as well as observer of visual images.

In order to be a producer the students need knowledge in how to master different media. Marner and Örtengren (2003) discuss the danger in neglecting the media-specific competences in favour of a media-neutral perspectives in art education. The notion that students will (and are able to) use any medium of choice in artistic expression, is a notion that build on the assumption that students already master all media and can enter into any media-specific dialogue, which is not always the case.

One could argue that this way of looking at aesthetic education is quite similar to the modernistic notion of the student who freely expresses her/his feelings and emotions independent of any media-specific competence and without concern about communicative genres. Both perspectives neglect the importance of guidance and time needed not only to master materials and techniques, but also to transform them into media in order to express intended meaning. In communicating, we do not simply express our personal experiences, using different "mediational means" such as tools and language, but we also mediate our experience by using, for example, a pictorial language. In the actual art making, the experience of understanding art by performing pieces of art, the students learn about image-production and by using other artists work as frames of references, visual arts students develop understanding and knowledge of the possibilities of image-production in their own creative work.



Student work – expressionism. Role model: Gabrielle Műnter. Motif: husband and son (from a photography),

How do we learn about Art? What can we learn from art?

Modernism is quite often associated with the idea of the artistic genius, an idea of an artist who starts with an empty canvas and fills it with wonders under the guidance of divine inspiration (Vilks, 1999). But, the idea that art is born out of nothing is a misconception. On the contrary, artistic creation is based on the fact that artists study, learn from, and imitate other artists. As Gombrich (2016) points out, art always relates to and references art from past times, either by developing it further or by breaking with conventions prevailing within art.

Learning from other artists means consciously working with role models as a starting point and inspiration. The imitation of images as role models can then take form through personal appropriation (Wertch, 1998), a process that begins with imitation of an artist's style in order to learn to master form and expression, but which in the creative process develops into one's own artistic work. The fact that we are inspired by and borrow ideas from others does not exclude us from transforming these ideas and remove our own work from the works of the role model. From the inspiration of role models, something new and personal eventually

arises as we appropriate what we began to imitate (Kupferberg, 2013). Artistic design is a creative process. However, it has to start somewhere.

Eisner (2002) challenges the idea that the arts are intellectually undemanding and emotional rather than reflective in character. Works of art, he claims, is always purposive. When creating a work of art, the artist is directed by an idea that is realized in the material and mediated through a specific form chosen by the artist. When working with art, ideas, intentions and emotions, as well as thinking skills, are all active components in the creative process. All artistic movements are driven by ideas and intentions, for instance the impressionists had great interests in the quality of light, the surrealists in the world of the subconscious. Cubism was concerned with the rules of perception and mental processes, and futurism tried to capture time as well as movement and speed in paintings and sculptures.

Helping students to understand the purpose of works of art and the intentions of the artist is a fundamental aspect of learning in the arts, according to Eisner. Works of art are purposive and the character of these purposes should receive far more attention than they receive (Eisner, 2002).





Motif.



Student work – Cubism. Role model: Picasso & Braque. Motives: Justitia (work in progress), Man, wearing a red scarf, walking two dogs and Woman playing cards.



Student work – Cubism. Inspired by cubist paintings (mainly Picasso and Braque) the visual arts student has transformed motives of a woman, a book and a skull from a realistic representation into a cubistic representation.



Student work – expressionism. Role model: expressionist paintings. Motif: self portrait of student pregnant with child.



Student work – surrealism. Role model: Dali & Margritte. Motif: record covers and self portrait.

Using Materials as a Medium – the Act of Representation.

Inscription, editing and communication.

When a painting is made, or a piece of music is composed, or when a poem is written, it is an act of representation. Representation can be defined as a documentation in which someone's idea or perception of a physical object is described through a medium. Through representation, the idea or the image takes a physical form and can be shared with others. It is also in the act of representation that the artist develops a dialogue with the artwork. Three cognitive functions that are used in the act of representation can be identified, according to Eisner (2002). The first one, inscription, refers to the actual making of an artwork, writing a poem, composing the music or making a painting. This act is about transforming the contents of consciousness into a material. In doing so the artist use the important process of editing, as the second cognitive function. In the process of editing, a dialogue takes place between the artwork and the artist, through choices and changes. The artist work on the inscription in order to achieve the quality, the precision and intensity that he or she desires. Editing is the creative process in which the piece of art takes physical form within the constraints and affordances of the material. "Editing is paying attention to relationships and attending to details; it is a process of making the work work" (Eisner, 2002, p. 6).

The third cognitive function is *communication*. Communication deals with questions of meaningfulness – does it make sense? In communicating the artist will have to select the form of representation, a choice that will have direct consequences on the creative process as different materials provide different experiences and requires different knowledge. If the artwork will make sense also depends on the interpretation made by the “reader”. In communication, the consciousness transforms into a public form within the context of culture. The process of making the contents of consciousness public is a way of discovering it, stabilizing it, editing it, and sharing it.

To these cognitive functions, Eisner add the aspect of surprise. It is through surprise that we are most likely to learn, he argues. Surprise is one of the rewards of work in the arts, and can be seen as an important part of the creative process (Eisner, 2002).

Art is not isolated from society. The movement of futuristic painting, for example, took place in an era where industrialism and new technology pointed the way into the future. Artists were fascinated by inventions, such as the steam engine, the automobile and the train, and tried to capture the movement of time and speed in their work. Eadweard Muybridge’s photography of moving animals (1878) captured movement in a way that had never been done before. His work was used and developed by both scientists and artists. In Paris, the French physiologist Étienne-Jules Marey (1882) developed chronophotography, a method in which several sequential frames of movement could be presented in a single image, as a way of exploring movement in time. Marey’s work inspired many artists. The most famous example is Marcel Duchamp’s *Nu descendant un escalier* (1912). Duchamp himself confirmed the influence of the experimental motion photography of the time (Danisus, 2000).

Methods for students to understand the meaning of futurism and to be able to paint in a futuristic manor must include studies of how movement, time and speed can be expressed in one single painting. To understand the purpose and intentions of the futuristic movement one should take this into consideration. Just as Duchamp painted a naked woman’s walking down the stairs by using the same techniques as the chronophotography of Marey, the students can elaborate with repetition and overlaps of their motive as well as other ways of producing motion in the image.



Student work – futurism. Role model: Duchamp.
The concept of time, speed and movement.
Motif: self portrait.



Etienne-Jules Marey, *Cheval blanc monté*, 1886.



Eklund, S. Lassen, L & Möller, Y.(1980). Bildboken. Malmö: Liber Läromedel.

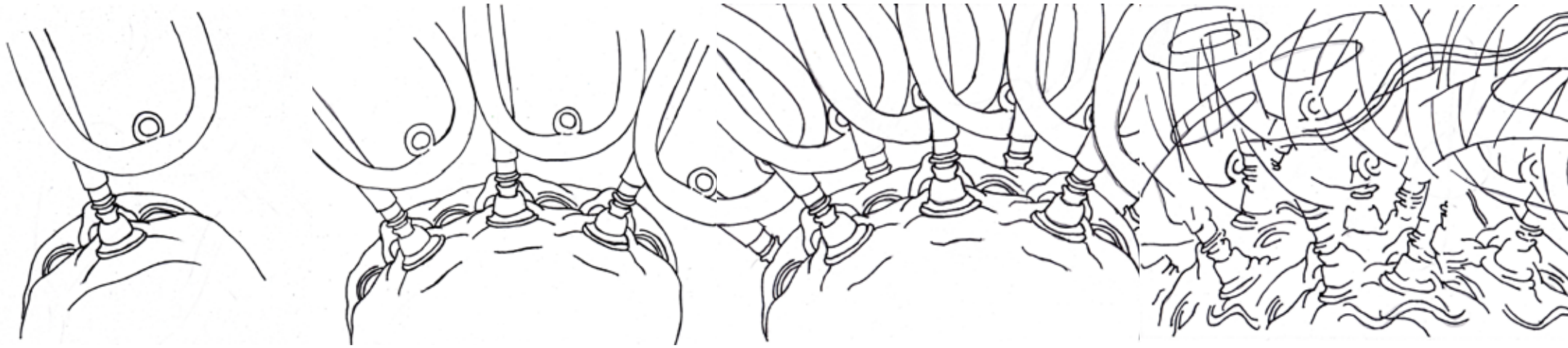
Repetition and overlaps of motive as a method that can be used to achieve motion in an image.





Student work – Futurism. Role model: futuristic paintings. The concept of time, speed and movement. Motif: Subway tunnel.





Futurism

A student's working process in the creative act of exploring the concept of futurism.

Motif: An image of a man playing the trumpet and the music he plays.....

Exploring Modernism – Composing in Visual Art

In some arts, especially in literature and music, the concept of composing is used as a way of editing the components of the work of art. Kindler (2007) reflects on the term composition in visual arts and distinguishes two different aspects. One aspect, which is the most common one, is thinking about composition as an arrangement of visual structure. That is, how lines, shapes and colours are organised by the artist to provide us with a powerful aesthetic experience. To think about composition in this context is to regard it as a characteristic of a work of art, as a subject of research, a field of knowledge, that the artist engages in through the creative process. When we study an artwork we can discuss the rules (or lack of rules) of composition that the artist used in making the painting.

The second aspect of composition is to regard it as the process the artist engage in when the ideas and intentions find a tangible visual form. In this process the artist “composes” within the qualities and constraints of the medium, a creative act that allows new meaning to emerge. “In other words, composing in visual arts involves thinking within a medium and selecting a pictorial repertoire that matches the artist’s intent” (Kindler, 2007, p. 548).

How do we develop the ability to compose in visual arts? The process of thinking within the media is quite difficult to teach. It requires an understanding of the potential possibilities of the material with which one works as well as having a clearly stated purpose and intention in the working process. One way of developing the ability to compose in visual arts can be to study the achievement of recognized artists. As Eisner points out (2002), works of art is purposive in character. Given the structure and didactic design that enable the student to explore the purpose of famous pieces of art through personal creative work, stimulates the dialogue between the artwork and the student through the choices and changes that takes place in the creative process.

Didactic reflections

The design of this workshop includes both the study of how an artist use composition in his or her work and the composing of the student’s own artistic expression. As a matter of fact, the two aspects of composition are dependent on each other and stimulate one another. The students choose a movement (such as expressionism, cubism, futurism etc.), or a specific artist or several artists as the “role model” for their work. Inspired

by the role model, and by studying the composition of the works of art created by the role model, they compose their own artwork. Exploring an artist’s style or an artistic direction through one’s own creative work provides understanding and knowledge that has greater depth than any literary sources can provide. The key to this understanding lays in the “translation” of the artistic intentions from the chosen artist to the creative process of the student.

Conclusion

What can we then learn from working with art?

According to Eisner the arts contribute to:

...a way of developing thinking skills in the context of an art form, the expression and communication of distinctive forms of meaning, meaning that only artistically crafted forms can convey, and the ability to undergo forms of experience that are at once moving and touching, experiences of a consummatory nature, experiences that are treasured for their intrinsic value. These are experiences that can be secured when one attends to the world with an aesthetic frame of reference and interact with forms that make such experience possible (Eisner, 2002, p. xii).

To see the world from an aesthetic frame of reference thus includes making connections between the images that visual arts students make, and those made by famous artists. By seeking information about the various ways that other artists and designers create their work, the visual arts students will become increasingly confident in handling a range of systems and methods in their own work. This will develop a deeper knowledge and understanding of the possibilities of image-making. One way of teaching modernism from a didactic perspective is providing these frames of reference by using artistic work as role models. The artworks will provide clues to what the artists were concerned about and how this become visible in their work. These clues and principles will then be guidelines into the visual arts students’ creative processes in making a work of art of their own.

References

- Becker, K. (2001). *En bildläroarutbildning för 2000-talets skola: utmaningar och förnyelseförsök [A visual arts teacher education for a school in the 21st century: challenges and attempts at renewal]*. In E. Hemlin (Ed.). *Förståelse och inlevelse i lärandet: rapport från ett seminarium om konstens och kulturens roll i skola och läroarutbildning* (pp. 20-27). Hedemora: Gidlund i samarbete med Riksbankens jubileumsfond.
- Danius, S. (2000). *Prousts Motor*. Uddevalla: Bonnier Essä.
- Eisner, E. (2002). *The Arts and the Creation of Mind*. New Haven & London: Yale University Press.
- Eklund, S., Lassen, L. & Möller, Y. (1980). *Bildboken*. Malmö: Liber Läromedel.
- Freedman, K. (2003). *Teaching Visual culture. Curriculum, aesthetics, and the social life of art*. New York. Teachers college, Columbia University.
- Gombrich, E. H. (2016). *The Story of Art*. Phaidon Press Ltd.
- Kindler, A. M. (2007). *Composing in Visual Arts*. In L. Bresler (Ed.). *International Handbook of Research in Arts Education*. Springer International Publishing.
- Kupferberg, F. (2013). *Medierat lärande och pedagogisk teori*. In L. Amhag, F. Kupferberg & M. Leijon. *Medierat lärande och pedagogisk mångfald [Mediated learning and educational diversity]*. Lund: Studentlitteratur.
- Lindgren, B. (2008). *Forskningsfältet bilddidaktik*. Institutionen för pedagogik och didaktik Göteborgs universitet. http://www.gu.se/digitalAssets/1300/1300202_Forskningsf_ltet_bilddidaktik_rapport_2008.pdf
- Lindström, L. (2009)(Red.). *Nordic Visual Arts Education in Transition*. A research review. Stockholm: Vetenskapsrådets rapportserie 14.
- Marner, A. & Örtégren, H. (2003). *En kulturskola för alla – estetiska ämnen och läroprocesser i ett mediespecifikt och medieneutralt perspektiv [A cultural school for all aesthetic subjects and learning processes in a media-specific and media-neutral perspective]*. *Forskning i fokus*, 16. Stockholm: Myndigheten för skolutveckling.
- Read, H. (1943). *Education through Art*. London: Faber & Faber.
- Vilks, L. (1999). *Det konstnärliga uppdraget? En historia om konsthistoria, kontextkonst och det metafysiska överskottet [The artistic mission? A history of art history, context art and the metaphysical excess]*. Nya Doxa.
- Wertsch, J. V. (1998). *Mind in Action*. New York: Oxford University press.

