



**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

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**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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Tarja Karlsson Häikiö

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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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**Annika Hellman**

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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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**Annika Hellman**

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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**

# A/r/tography in Visual Arts Teacher Training Program Examination

## **Annika Hellman**

Senior Lecturer in Visual Arts Education  
Department of Education  
Faculty of Humanities  
Mid Sweden University  
Email: annika.hellman@miun.se

## **Tarja Karlsson Häikiö**

Vice Dean Education  
Pedagogical Unit: Visual arts and Sloyd,  
Academy of Art and Design  
Faculty of Fine, Applied and Performing Arts  
University of Gothenburg  
Email: tarja,haikio@hdk.gu.se

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## Abstract

The overall aim of the article is to make visible and discuss the entangled process of student examination in visual arts teacher education in Sweden. We do this by investigating one student's visual and textual exam, where learning through artistic work, research exploration and teaching didactics merges into the becoming of a visual arts teacher. The merging of becoming artist, researcher and teacher seems to open up to uncontrollable learning processes where affect, ethics and fluid movements of becoming-other are imagined, actualised, articulated and materialised.

Keywords: visual arts teacher education, student's degree project, a/r/tography, becoming-other

## Introduction

The overall aim of the article is to make visible and discuss the entangled process of student degree project in visual arts teacher education in Sweden. We do this by investigating one student's visual and textual exam, where learning through artistic work, research exploration and teaching skills (Sw. *didactics*) merges into the becoming of a visual arts teacher. In a higher educational context, learning subjects often become separated due to the complexity of teacher education, divided in general pedagogically oriented studies, and subject studies. In the example in this article, the student is studying teacher education at one faculty and subject didactics as well as visual arts research methods in another faculty. The separation of learning subjects involves challenges for the students, as the examination process is divided into writing three different exam texts besides the exams of artistic and performative processes. The degree as visual arts teacher is obtained in education, but the studies are also art-based.

The empirical material consists of texts and photographs from one student's master examination paper from 2018. In the selected exam, the student uses *a/r/tographic* approaches to describe, analyse and discuss the entangled becomings of a visual arts teacher student. In this article, we also present and reflect on the student's exam in relation to the *a/r/tographic* methodology. By analysing the entanglements of becoming an artist, a researcher and a teacher (Springgay, Irwin, & Wilson Kind, 2005), we want to highlight the benefits and limitations of merging these three positions and what implications it might have for visual arts education in general. Throughout the final exam portfolio, the student Lisbeth uses animal metaphors, in visual and written forms, for becoming an artist, researcher and teacher. The animal metaphor thus carries ethical and reflective dimensions of becoming a visual arts teacher (Miller, 2015).

## Aim and research questions

The specified aim of the article is to provide an example of examination in visual arts education that highlights the threefold and interconnected process of becoming a visual arts teacher through shifting and merging positions as artist, researcher and teacher. The aim is addressed by research questions on how the becoming as artist researcher and teacher is articulated in the exam and what directions of becoming and visual arts teacher that articulation unfolds. Finally, we want to discuss what qualities are made visible in the exam process example.

## *A/r/tography* – a method for research in visual arts

The theoretical frame of the article builds on the concept of *becoming* (Deleuze & Guattari, 1987/2013) and the methodology of *a/r/tography*, which entails exploring becomings as artist, researcher and teacher (Boulton, Grauer, & Irwin, 2016). Deleuze and Guattari explain, the process of "becoming" to be not one of imitation or analogy, it is generative, creating new ways of being, a function of influences rather than resemblances. The process is one of removing the element from its original functions and bringing about new ones. The simultaneity of a becoming has the characteristic to elude the present and therefore, becoming does not tolerate the separation or distinction of before and after, past and future, becoming rather than to become something. In becoming a visual arts teacher, the three positionings of knowing, doing and making are entangled, and they open new possibilities for meaning-making (Irwin, 2004). *A/r/tography* is an approach for thinking in multiplicity, as in various parallel and intermingled processes, variations, interconnections and discontinuities. While the written concept of *a/r/tography* separates artist, researcher and teacher, in its practice and as a methodology, it functions to create ruptures and negotiations amongst the three positions (Springgay, 2008). In this sense, *a/r/tography* is a research methodology which affirms the entangled becomings (Deleuze & Guattari, 1987/2013) as artist AND researcher AND teacher AND... (other positions available in the past, present or future). *A/r/tography* also involves searching, exploring and questioning by means of inquiry

through text and art together (Irwin & Springgay, 2008). It is a mode of opening possibilities which are yet unknown, unthought or unidentified (Atkinson, 2011). *A/r/tography*, then, entails the integration of *knowing*, *doing* and *making* through aesthetic practice and experience. It is more about meaning-making than facts, as Irwin writes:

Art is the visual reorganization of experience that renders complex the apparently simple or simplifies the apparently complex. Research is the enhancement of meaning revealed through ongoing interpretations of complex relationships that are continually created, recreated and transformed. Teaching is performative knowing in meaningful relationships with learners. (2004, p. 31)

Becoming refers to dynamic change and relationality with human and non-human agents in assemblages. The assemblages involved, when becoming a teacher, might consist of school memories, perceptions when working with art, bodily affect and desires (Deleuze & Guattari, 1987/2013). Importantly, the practical making of metaphors is regarded as forming new connections and subjectivities rather than as reflecting an identity from past experiences (Boulton, Grauer, & Irwin, 2016).

## Context

This investigation takes place at a visual arts teacher education program in Sweden. The program is oriented towards education in the school subject visual arts (Sw. bild), focusing on visual culture as a widened concept. The degree project combines academic writing and artistic creation, where both are seen as vital parts of explorative investigation (Karlsson Häikiö, 2014). The exams can be described as interdisciplinary or transdisciplinary investigations, since they concern pedagogically oriented themes and artistic methods of investigation as well as, for example, interviews and observations, which might be regarded more commonly as methods used in social sciences and research on teacher education. The artistic work at the programme offers students not only methods for working with artistic design and artistic work processes as part of their studies but also a method of working with uncertainty through processes of the not-yet-known (Atkinson, 2017; Bauman, 2002). The programme also concerns the understanding of social perspectives of the subject matter on a in-depth level, encompassing a more solid complexity of the

profession of becoming a teacher (Lundh & Karlsson Häikiö, 2018). In the Visual Arts Teacher Program, the students perform and write several examinations, tutorials and finally a concluding bachelor or master thesis.<sup>1</sup>

At the start of the work process, the students are introduced to the tools and methods they need to complete their degree projects. The course starts with five weeks of work framing the aim of study and the research questions, then executing the investigation along with the writing of reflections and documenting the work process. Thereafter, the students are phased into writing pedagogical reflections based on their chosen visual methods. The students' exam consists of both written text and the use of explorative methods in different visual media, with a multitude of communicative tools (Karlsson Häikiö, 2014). The students' investigations are based on media-specific and media-neutral studies and aspects of the subject content (Lindström, 2006; Marner & Örtégren, 2003). Media-specific aspects of the subject visual arts encompasses the studies in image-production, materials, techniques, while media-neutral aspects encompass ideas, theories, conceptions of the subject field from a wider perspective. These methods offer the students insight into the manifold nature of the subject, the closeness to materials and techniques in the production of art, and the idea-based and conceptual aspects of art and art theory. During the whole process, the students write a blog documenting their working process. The exams are conducted by two examiners, one senior lecturer for the academic text and one visual artist for the artistic work. The results are displayed in a collective exhibition on campus, where the students make an official presentation or performance of the work process. The exam is executed through an opposition process conducted by a fellow student and a final assessment of the examiners. The peer review of the fellow student is a vital part of the exam of both the presenting student, but also the student making the opposition where all parts of the student's work is thoroughly scrutinised and evaluated, and finally assessed by the teacher examining the work in its entirety.

1: As a student, one writes two or three degree projects, depending on the program, either 270 Higher Education Credits focusing on school years 7–9 (two degree projects) or 300–330 Higher Education Credits focusing on upper secondary school (three degree projects).

## Essay and visual artwork by Lisbeth

The student Lisbeth writes in her degree thesis about how she investigates the relations between artist, material, teacher and pupil, and human and non-human. She chooses an auto-ethnographic (Eriksson, 2010) theoretical position to be able to follow and analyse her own learning process during the degree project. Her aim is to create a deeper understanding of the connections and relationships between these categories through using artistic materials, in this case working with sculpturing. She uses an auto-ethnographic method and works with posthuman ontology and concepts such as *material semiotics and aesthetics of care* (Lisbeth, 2018, p. 8–14).

The study by Lisbeth is informed by posthuman theories, especially focusing on theories of ethics and care. In her exam, the relationship to animals is vital, as a metaphor both for becoming a teacher and in the visual art making of animal sculptures. The aim of Lisbeth's investigation is addressed through questions which focus on relationality and care; she asks in what ways it is possible to have a relationship with materials and what connections might emerge in caring relationships to sculptures, animals and humans. She also discusses what ethical visual arts education might be (Lisbeth, 2018, p. 33). The sculptures are photo documented during shifting phases and combine animal-human bodies and relations. Some of the figures are only characterized as animals, and some are combinations of animal-humans.

The work process with sculptures is not just documented visually through photographs of the sculpting process and the sculptures but also in text:

I would like to see my sculptural objects as possible starting points for narration and reflection on relations, and at the same time, something one can have a relation to. (Lisbeth, 2018, p. 7)

## Becoming wildebeest

Lisbeth starts out reflecting on her fears of becoming a teacher. As a teacher, one must be tough and command respect, she writes, but what will happen if she resists “becoming the lion” (p. 22) and instead enters the classroom as a wildebeest? She starts investigating the becoming as artist and teacher by exploring the wildebeest metaphor in visual making.

Her artistic process starts out in clay:

A dry lump of clay. Putting it in water. The outside becomes too wet, while the interior is still hard. Whittling the lump, clay chippings fall down the mud, work it to a lumpy mass. Put to dry. Knead a little bit more. Pound. Dry again. Work the wet lumps together with the dryer ones. At last a smooth clay to be formed. It rests over the night. (Lisbeth, 2018, p. 23)

The sculptures combine features from humans and animals to characterize the wildebeest teacher (Figure 1), thus creating an artwork which in her idea shows the ambiguity of the role of teacher. The artwork involves visualising, making and creating a metaphor, which in turn entails the force of becoming artist, researcher and a caring, sensitive teacher.



Figure 1: Wildebeest teacher.

Lisbeth has no earlier experience working as a teacher. Triggered by her experiences in the teaching practice in the teacher education program, she becomes interested in and focusing on the different aspects of becoming a teacher. The wildebeest is not only a negative metaphor for fearing the pupils/students but is also a recreation of a wildebeest teacher who can show weakness and be part of a collective. It is important, Lisbeth writes, that the wildebeest teacher is not a subordinated form of becoming but a caring becoming, thus transforming the idea of an autonomous and strict teacher becoming.

In the photograph, Lisbeth has formed two artworks in clay, one presenting a cow-like figure lying down and one a human-like figure with a cow-head, standing up. Both figures have the same kind of expression on their faces and thus overlap a human/non-human separation. Miller (2015) states that the animal has become a hot academic topic in the last couple of decades and mirrors our own animality; it has become a way to discuss ethical questions on the borders of being human/non-human. In Lisbeth's exam paper, the fright of becoming a visual arts teacher is transformed into artworks, where the animal contains several meanings, as a metaphor (Irwin, 2004) but also as an object (Miller, 2015). According to Morris (2015), the animality and humanity are hybrid entanglements between human and non-human positionings, which means that our encounters with animals tell us about what kind of humans we are. This indicates that posthuman education needs to build on hybridity, referring to W. J. T. Mitchell's concept of "refusal of the human/animal binary" (2003, xiii).

In other words, Lisbeth is referring to the contemporary questioning of the binary of human/non-human as a sign of taking education to new levels of understanding and as part of a transformative change from to speciesism to the Anthropocene. A posthuman education, then, involves the complexity of existence and reaching beyond humanist or modernist education from a non-hierarchical position (Miller, 2015). In line with this, Marnier (2005) has posed a horizontal setting of educational situations, in contrast to a vertical ditto, meaning a balancing of the positions between the learner and the teacher in education. Atkinson (2015) has proposed a similar thought with respect to the teacher becoming a co-creator in the studies through encompassing processes of the not-yet-known. This line

of thought also goes around linear and preconceived thinking and instead opens space for the unexpected as a vital component in a more innovative and explorative learning process.

### **The cat and becoming teacher**

Later in the process, Lisbeth uses her cat in the photographs, probably to highlight the similarities and differences between her created animal figures made with different materials and a live animal (Figure 2). She sees the cat as a subject, as a companion in the degree project, in creating and reflecting on the artwork: "I include my relationship with my cat... /.../. It is important that she is seen as a subject and not a thing".



Figure 2: The cat called Selma, and the sculpture *Feeling-beast*.

Although Lisbeth's cat Selma is not particularly in focus, she seems to be an important actor intertwined in the process and is highly visible in the documentation. The cat Selma is given a role as a silent witness to the artistic process of her owner, and her presence in the photographs influences the experience of looking at the clay figures, making them feel dead compared to Selma herself, but also coming to life through her spectating presence. In this way, a comparison becomes evident, where the liveliness and the lifelessness could be



interpreted as one face of the fright of becoming a teacher and maybe being afraid of looking at the pupils as stale, impersonal or unreachable figures rather than as lively individuals to connect and relate to.

Lisbeth's artwork is characterised by the ambiguity of becoming a visual arts teacher with an able animal strength and at the same time taking up an alienated position symbolizing a distance to the role-to-be, which becomes visible in her naming one of the sculptures *Beast of burden* (Figure 3). Lisbeth writes about the potentiality of using animals as an ethical perspective in visual arts didactics in her upcoming profession:

Our moral duty to other species is limited to not causing them pain, but beyond that, it is up to each one to incorporate them into their ethical life, or fail to do so. /.../ Learning about animals should not only be instrumental learning based on a capitalist view of animals, but also take into account the connection and interest children and young people have about animals as individual subjects. (Lisbeth, 2018, p. 12)

Lisbeth relates to the theoretical concept of *ethics-of-embodiment*, referring to Springgay (2008). She writes:

Embodiment is understood not only as a bodily movement but as a movement between body and thought. This embodiment is what enables us as meaning-making as beings, art-creators, researchers and teachers. It is also in the embodied being ethical relationships are created. They [referring to Irwin & Springgay, authors' notification] mean that through a/r/tography in the form of visual diaries knowledge and critical reflection are created. This is central to forming an ethical awareness and creating understanding for oneself and others. Through the ethics-of embodiment, moral education can move beyond simple judgments of right and wrong and instead lead us to an ethic of responsiveness, where one can also deal with difference and uncertainty. (Lisbeth, 2018, p. 20)



Figure 3: Selma is sniffing a sculpture called *Beast of burden*.

In her photographs of the relation between clay sculptures and Selma, the confrontation of the human/non-human becomes evident, where the domesticated, "humanised" cat is sniffing at the non-human artwork-cat in clay, which is seemingly taking a submissive position towards the live cat. In another photograph, Selma is watching a series of artworks in clay, all animal figures. She watches the artworks as though she were examining them (Figure 4). This seems to be a metaphor for the upcoming examination situation where the sculptures are to be presented.



Figure 4: Selma is looking at the sculptures in the window.

Lisbeth's choice of an auto-ethnographic theoretical position strengthens a posthuman, theoretical perspective in her study, since she is exploring the manifold dimensions of the teacher role, much like an assemblage of different becomings (Hellman & Lind, 2017). In this study, the artworks, as well as the cat Selma, are actors, or active agents, playing an important role in the entanglements between material and human and non-human becomings. The artistic elaboration materialises the animal becomings. The exploration in materials and with different characters is an explorative research process, reflecting on the didactic aspects in becoming a teacher, which are highlighted through the intertwining of artist, researcher and teacher. Miller (2015) describes the relationship between human and animals as a relation of friendship and companionship, and Selma, as a domesticated animal, vigorously affects Lisbeth's exam process as a partner in progress.

## Discussion

Semetsky (2011) refers to Deleuze's contribution to post-formal education as "future-oriented and creative", as "a new ethics" and as "an unorthodox approach to epistemology and ethics" (Semetsky, 2011,

p. 138), as Semetsky focuses on Deleuze's conceptualizations of becoming as becoming-other.

The constructive process of the production of new concepts, meanings and values embodies affects (as a yet unthought, non-cognitive dimension of embodied experience) immanent to this very process and (in)forming the flows of thoughts – that is, conceptual understanding. (Semetsky, 2011, p. 139)

In our concluding reflection as authors, we note that becoming-other thus entails border-crossings and that the self-becoming-other is about taking in new and different frames and perspectives, from personal to more general levels, where mutual interactions can be cultural, educational, ethical, religious and so forth. Education, from Deleuze's point of view, "exceeds formal instruction: it becomes a mode of experiential learning from real events in human culture" (Semetsky, 2011 p. 140). In the case of Lisbeth's exam, it seems that the yet unthought, non-cognitive dimensions in the learning process are of vital importance. Furthermore, the experimental modes of learning seem to be one important quality when merging artistic work with research methods and imagining one's future teacher profession through metaphors.

In the project of writing, creating and exhibiting artworks as part of the examination process, we have made visible one student's way of navigating the becoming as a visual arts teacher. Here, nonhuman animals in clay as well as a living animal, through photographs of the student's cat Selma, are important elements in the investigation, functioning as alter-egos or stand-ins for the student, bringing forward ambiguity and dealing with the fright of the becoming role as a professional teacher (Figure 5). In the analysis, we – as the authors – have used the concept of becoming, becoming-other, and a/r/tography to grasp the different becomings in the exam project process described above. To conclude, the merging of becoming artist, researcher and teacher seems to open up to uncontrollable learning processes where affect, ethics and fluid movements of becoming-other are imagined, actualised, articulated and materialised.



Figure 5: Plaster sculptures, computer and the cat Selma on Lisbeth's writing desk, while working with the exam.

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