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

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TRACES

Visual Arts Education in Sweden

Introduction

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

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

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

March 2020

The editors,
Tarja Karlsson Häikiö & Annika Hellman

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Presentation of themes and contributions



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 Stalfeldt 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.

SCHOOL PROJECT

The Classroom as a Nomadic, Material Space

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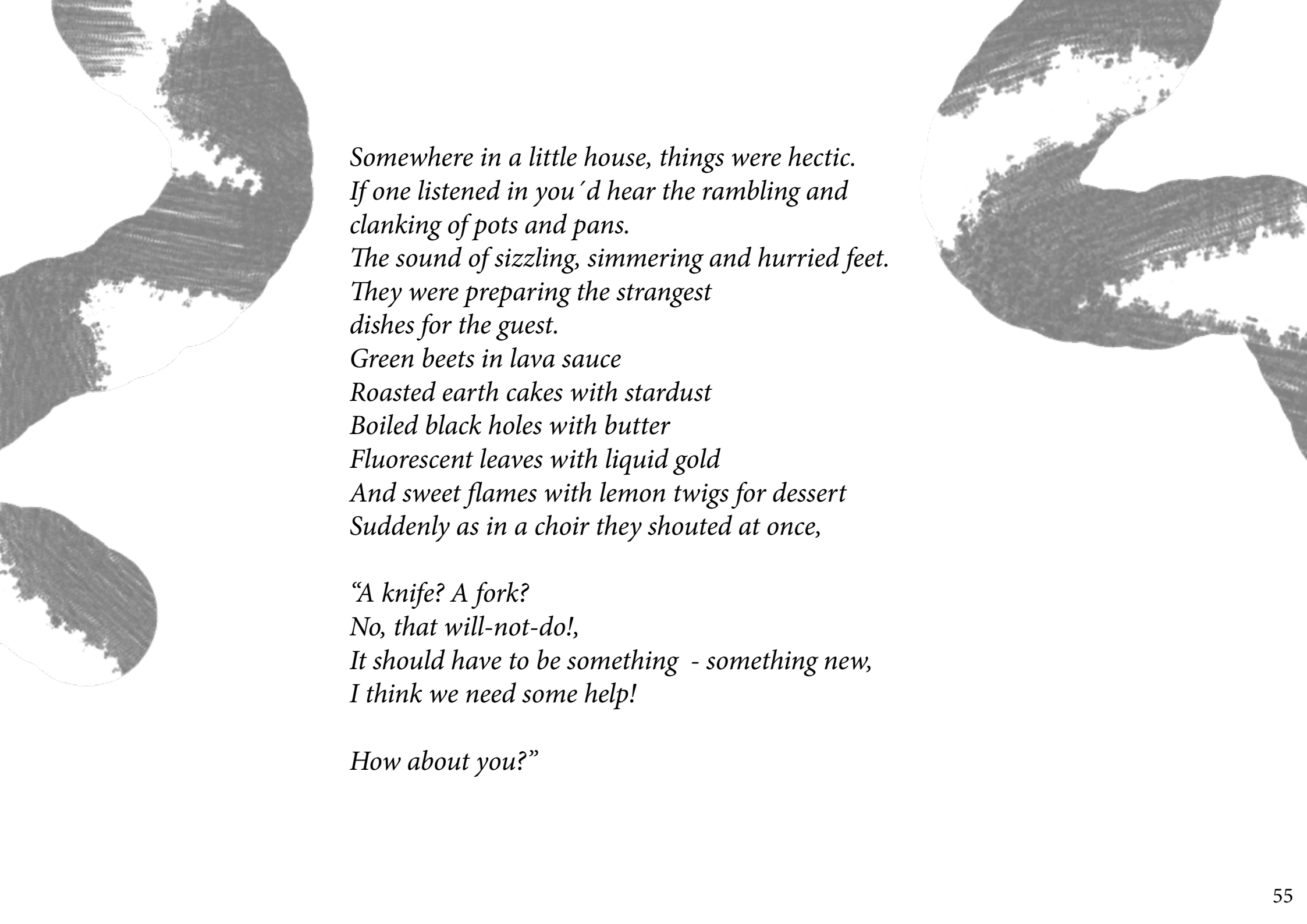
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Abstract

This article engages in what the production of differences can mean for pedagogy as a manifold-companion in knowledge-, meaning-making and educational creativity. The aim is to exemplify how open-ended ambiguousness can propose newness, cross boundaries and unfold knowledge as something playful and contingent. Building on "Performing difference" (Resch, 2018) where an imaginative story (used in the fieldwork that took place within the Swedish subject of Sloyd education) was used as means to introduce the classroom assignment. The story tells of a strange dinner with unworldly dishes that if even possible to eat, they would be utterly dangerous. How does one eat a black hole, fluorescent leaves or stardust properly? Surely, it prompts something other, something new! The assignment unfolds as the participants articulate, arrange and form local resolutions by making fabulatory corpus-objects. Through this, the question we aim to develop is: What can an open-ended, materialist view of knowledge-making practice do for aesthetic methods within educational discourse? Central through the study is performative ethnography (Denzin, 2003), nomadic philosophy (Deleuze, Guattari, 1988) and new-materialist theory (Haraway, 1977, Barad, 2007). Drawing from this assemblage we look for ways into entangled multiplicity as well as aim to provoke a sense of wonder in educational discourse. We argue that, by engaging with classroom experience as nomadic, material and performative, we gain intriguing inlets into learning where the unexpected, uncertain and ambiguous have the potential to un-fold everyday assemblies and the twice behaved. In turn, this allows us to – for a moment – see things otherwise.

Keywords: Nomadic philosophy, performative ethnography, new materialism, sloyd education, multiplicity



*Somewhere in a little house, things were hectic.
If one listened in you 'd hear the rambling and
clanking of pots and pans.
The sound of sizzling, simmering and hurried feet.
They were preparing the strangest
dishes for the guest.
Green beets in lava sauce
Roasted earth cakes with stardust
Boiled black holes with butter
Fluorescent leaves with liquid gold
And sweet flames with lemon twigs for dessert
Suddenly as in a choir they shouted at once,*

*“A knife? A fork?
No, that will-not-do!,
It should have to be something - something new,
I think we need some help!*

How about you?”

Introduction to an(-)other story

This visual essay is a further expansion of “Performing difference – A study about knowledge in motion” (Resch, 2018). Together with a group of ten-year-old pupils within Swedish elementary school sloyd education, the above story was used as a point of departure for the researcher/teacher (R/T) and the participants. The study was divided into three parts: a) telling a story, b) making things that matter, c) performing a dinner.

The assignment invited the participants to craft *corpus objects*¹ that allows for the invited secret guest to taste these strange dishes foretold in the story. Throughout the study the classroom is discussed as a space which actualize the Deleuze and Guattarian figure of the nomad and storytelling practices informed by new-materialist theory. The case study consists of four workshops that focus on creating a space where practices of crafting design, functionality and everyday objects are stretched, opened-up and considered as playful, yet serious, processes of *matter*². A final presentation, in the form of a dinner party, concludes the study. In this last segment the participants perform their concepts, how strange, fabulatory and otherworldly they yet may seem. This we call a making of “otherness” which during the case study have prompted and actualized entangled relationalities between tools, materials, concepts and functionality. The case study attempts to de-familiarize the classroom from every-day assemblies to see things otherwise, if only for a moment. The questions at issue was; What takes place in learning processes when we center conceptual creativity? and, What can the open-ended mean for esthetic methods within educational science?

In this visual essay we, the authors, want to elaborate and exemplify the potential we believe is there to gain from working with classroom experience as nomadic space, as an entangled and fundamentally materially semiotic opportunity. “Performing otherwise” looks at what the production of differences can mean for pedagogy, as a multiplicity-of-other-ways of making knowledge and creativity. It is not a difference from, but difference within pre-given, specific, classroom assemblages (Resch, 2018). Assemblages, used as an analytical concept, serve as complex arrangements and connections of bodies, objects, expressions, where materiality have fundamental relational agency. An assemblage brings this all together, temporally, creating and actualizing new ways of

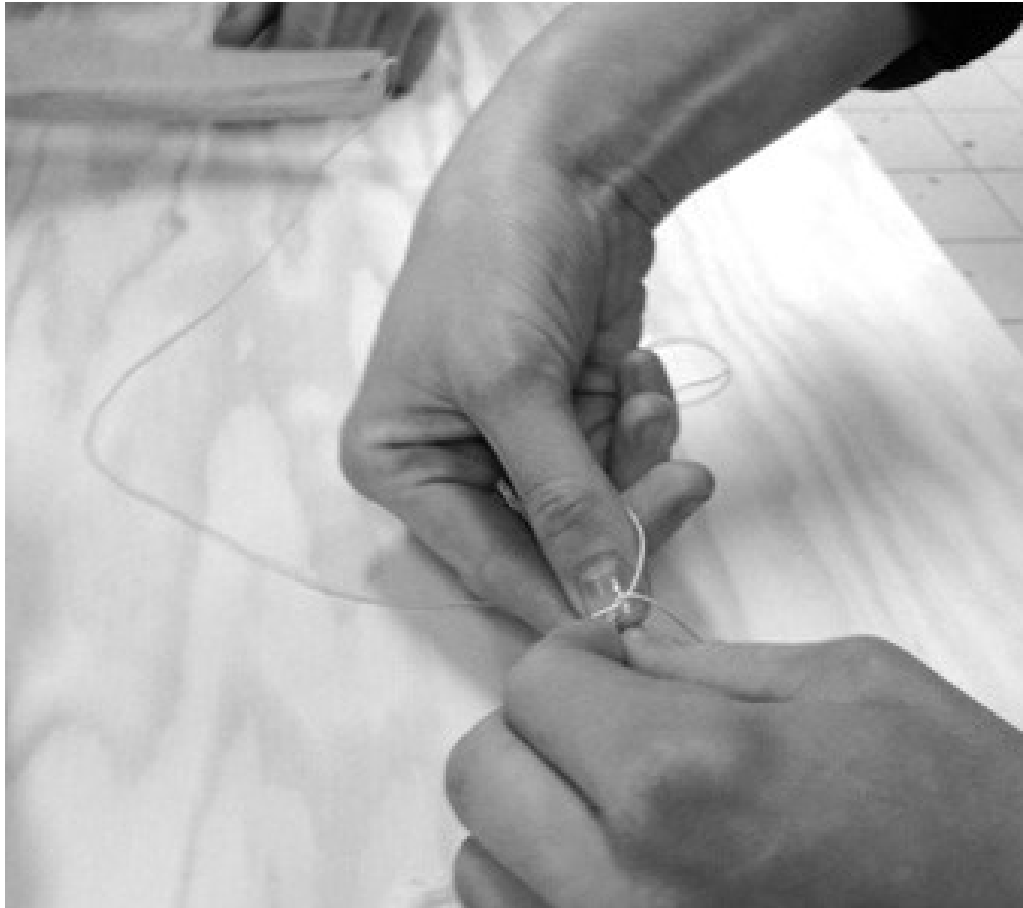
functioning (Hellman & Lind, 2017). The use of images and quotes from the case study in this essay intends to shows how participants move, matter and lodge themselves against, onto and into different concepts.

“Oh, is this what we’re going to do?”,
“Hmm...what?”, “A spoon... A ladle... A l-a-d-l-e!”
“What about a pancake with pressed planets?”

To explore what an open-ended, materialist view of knowledge-making practices can do for aesthetic methods within an educational discourse, performative ethnography (Denzin, 2003) is used as a central methodology. The nomad as a Deleuze and Guattarian figure, is used to exemplify the un-fixed “nature” or potential of knowledge. This concept resonates clearly with *situated knowledges* proposed by Donna Haraway (Haraway, 1988). In the case study the nomad works as a mode of transportation for the making as well as the un-making of ideas, objects and our relationship with them. The nomad helps to decenter, displace and differentiate ideas on, among other, compartmentalized knowledge and meaning (Deleuze & Guattari, 1988; Göthlund & Lind, 2009). Within new-materialist theory, *materiality* is considered fundamental, as something co-constitutive where agency is figured as a *relationality* (Ceder, 2016) between all elements involved, human and non-human (Picture 1).

1. Corpus objects are traditionally associated with crafting functional objects in relation to the human body’s uptake for foods and liquids. It can be something that holds a substance, such as bowls, bottles and cups or an object that moves it such as forks, knives and spoons.

2. Karen Barad (2005) uses the terminology *matter* to describe the process where human and non-human actors form relational narrative bonds. Barad considers this meeting as entangled relata (relational data) between the full scale of actors involved, matter and meaning. Mattering as phenomena is not dealt with as finite – but as contingent.



Picture 1:
 "Like you throw it, and then like you grip it and then throw it in a special way because the food is like...magic...or something, and then you throw it and make a knot and like..."

Unfurling for ways to access to multiplicity

Pedagogically, and ideologically, the performative becomes an act of doing, a dialogic way of being in the world, a way of grounding performances in the concrete situations of the present. The performative becomes a way of interrogating how 'objects, discourses and practices construct possibilities for and constraints on citizenship' (Denzin, 2003, p. 239).

Building around performative accounts, the case-study assemblage tries to structure a place that allows for *multiplicity* (Deleuze & Guattari, 1988). We see this opportunity as a way to make apparent and present a pedagogical possibility to enact new local resolutions, push familiarity and twice behaved concepts to explore their conceptual limits and boundaries. In the case study the participants work-out their corpus-objects together with R/T. The narrative inlet used, creates a space filled with both friction and imaginative effortlessness. This shows how participants try to grasp the peculiar nature of the assignment, which results in turns towards familiarity, every-day-objects and a common division between useful and useless. To say that the participants could have moved with absolute conceptual freedom, would of course be fundamentally flawed as it fails to recognize the participants own previous experience. Instead we believe that it is in this ambulatory meeting between the striated and the smooth spaces (Deleuze & Guattari, 1988), in gaps between the restricted, regulated and the opened, unexpected, that nomadic movements gains pedagogical relevance and potential. Deleuze and Guattari argue that it is on threshold spaces between 'milieus' that action happens, and newness is generated. During the four workshops imaginative corpus-objects where crafted. The participants processed the assignment in multiple different ways and in complex arrangements. They tried out and used different tools in known and less known ways in assemblages for the making of their objects, electric saw for contouring, hand held drills, chisels, hammers, a drill press etcetera. Some displaced familiar objects like plates making them balance on sticks, some used out-of-place

objects such as jiggling rods to capture and lunge the food into our mouths and some constructed spikey otherworldly cutlery that unconditionally crushed the food (Picture 2).



Picture 2: No caption

We believe that by allowing for the unfurling and untangling of specific knots (here e.g. functionality in relation to familiar every-day objects), difference and otherness are unfettered from their joint pejorative historicity, often synonymous with unwanted, unasked for and the abnormal. Instead, this multiplicity of solutions, mattering and meanings is turned into an asset for our pedagogical setting: “A process of learning that generates uncertainty and ambiguous which does not stick to safe

positions but rather looks for access to multiplicity and spaces of different trajectories. It is also about not getting caught into standard proceedings or conclusions that hinder moves to new becoming positions” (Lind, 2015, p. 37) (Picture 3).



Picture 3: "...yeah kind of...and...yeah, and you go like this, and then like this, and you tie this around the food and then you throw it"

Making matter that matters

In the analytical phase of the case study materiality plays a key role. It is common to consider *matter* as silent, passive, static bits of nature, as "a blank slate, surface, or site passively awaiting signification" (Barad, 2007, p. 821). With new-materialist theory matter instead becomes an inseparable part of the case study. "Matter is not immutable or passive. It does not require the mark of an external force like culture or history to complete it. Matter is always already an ongoing historicity." (Barad, 2007, p. 821). When the participants make their objects, perform their concepts, the importance of matter i.e. tools, things, materials, surfaces cannot be overlooked. The relational data (relata) between the participants and their non-human counterparts are at the heart of the moment. "*Thingification* — the turning of relations into 'things,' 'entities,' 'relata' effects much of the way we understand the world and our relationship to it" (Barad, 2003, p. 812). Matter becomes a doing, "a congealing of agency" (Barad, 2003, p. 822). In this case we have built links between the nomad and processes of mattering. Nomadic traits and mattering becomes a way to engage in the processes and allows participants to move in-between milieus, to re-arranges assemblage which temporally brings together, generating and actualizing new ways of functioning that come into contact with our pedagogical ingress (Picture 4).



Picture 4: "And then there's a stick that goes into this stick and it's sort of rippled"

"... yeah kind of...and... yeah, and you like go like this, and then this, and you tie this around the food and throw it"

We consider a nomadic, expedition to be important for teaching and learning environments. Because, if we take this to account, processes of articulating and arranging meaning can become open, playful and propositional in the sense that we can generate ideas, cross boundaries and set the immovable in motion. The objects for the dinner table, made by the participants in the case study, are complex zones of contact (Haraway, 2008) where relata, traits and traces from these processes, history and experience are tangled up with one another. In the last segment of the study the participants enact and demonstrate how their handmade objects function. In that instance, in those moment, it is clear how thing(-s), body, spoken words etcetera, all come together to form local resolutions and articulations of meaning and functionality.

Grasping, doubting, negotiating, deciding, altering, and creating. Action is tied in with interests and, as such, it is characterized by ambivalence, a propensity for conflict and ambiguity. Action is a communicative process. It takes place through the motion and reshaping of knowledge, substances, things and data" (Meurer 2001, p. 44).

End notes

This essay shows a way of *performing* otherwise which centers matters of history, experience and knowledge to actualize our capability to matter and move between them. We believe it gives us, as teachers and researchers alike, the opportunity to create room for affirmative processes of learning. Here the articulation and arranging of meaning is allowed to move in odder terrains. However, in this demand, we treat difference and otherness as resource rather than dismissing it as something pejorative.

"and then there's a stick that goes into this stick and it's sort of rippled"

A nomadic form of design/craft-pedagogy does however call for a careful deliberation as teachers. We should ask ourselves: How do we care for the nomadic moments that take place? Where does this put us in relation to regulatory documents? How do we guide pupils in their work when the assignment has an open-ended emphasis? Are there parts of an "all-round" education that go lost within this educational scope? We argue in this essay that, although there are matters to develop and consider, a nomadic and materialist approach to learning gives us the opportunity to open the classroom and push some of its limits. We encourage the recognition of how difference and otherness can matter as a pedagogical resource and become a point of departure for conceptual creativity. We argue that this inlet is particularly beneficial in writing forth multiplicity while at the same time trying to make way through the complications and consequences of difference as oppositional dialectical pejoration.

Eventually let the classroom make alliance with Alice in Wonderland-like paradoxical learning milieus (c.f. Deleuze, 1990).

"One of those does not exist!"

Nomadic movements and transversal lines of flight can, according to us, work as intermediary connections formed in the margins. They become a way to visit and travel the unexpected, uncertain and ambiguous to move beyond that which can appear to be set. "The history of ideas should never be continuous; it should be wary of resemblances, but also of descents or filiations; it should be content to mark the threshold through which an idea passes, the journeys it takes to change its nature or object" (Deleuze, Guattari, p.235, 1987, 15 ed, 2014). As undercurrent, or as a navigational tool for educational science, we believe the nomadic movements can offer ways to map and re-imagine our present situations, while at the same time create regenerative future forms, "for a new earth and people who do not yet exist" (Deleuze, Guattari, 1988 Ed, 2014 p. 235). In the end - A table set with future forms (Picture 5).



Picture 5: "One of those does not exist!"

"So now I'll try to catch this?"
 "Yeah, this will be fun to watch!"

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