



IMAG

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

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TRACES

Visual Arts Education in Sweden

Introduction

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

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

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

March 2020

The editors,
Tarja Karlsson Häikiö & Annika Hellman

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Presentation of themes and contributions



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Photograph from visual essay Dissolving views, Anna Ramberg

Theme ENVIRONMENT & SUSTAINABILITY

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

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

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

Theme SCHOOL PROJECTS

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

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

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

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

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

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

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

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

Theme ART & MUSEUMS

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

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

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

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

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

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

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and other visitors.

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

Theme GENDER PERSPECTIVES

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

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

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

Theme TEACHER EDUCATION

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

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

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

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

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

SCHOOL PROJECT

Visual Fabulations and a Thousand Becomings in Media and Art Education

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Abstract

This article is about young people's visual and verbal becomings through visual fabulations. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. This research 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 pupil's fabulations, the potentiality of visual arts and media education becomes visible; for example unleashing creativity through experimental and open ended learning processes.

Keywords: visual fabulation, young people, educational assemblage, potentiality in visual arts education

Assemblages of concepts

This article is about young people's visual and verbal becomings through *fabulations*. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. We contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future *becomings* that might be realised.

We use the concept fabulation to make visible the potentiality of visual arts and media education to work with experimental and open ended learning processes, thus unleashing creativity. Although fabulation is the main theme, there are several concepts closely connected, which creates the assemblage of concepts used in this article. The concept becoming suggests that we are in a constant process of transformation through movement over duration, and refers to movements between the *present as actual* and the *present as virtual* (Deleuze & Guattari, 1987/2004). The actual is what we are ceasing to be, or a materialization of ideas, and the virtual is what might become, or the ideas we might have in connected and relational assemblages. *Assemblages* are complex arrangements and connections involving bodies, objects, expressions, etcetera, which come together, temporally creating new ways of functioning (Deleuze & Guattari 1987/2004). *Lines of flight* is a term related to assemblages, which involves connected events that enable us to elude strong structures and control, as well as resolve fixated relations within an assemblage and create movements or passages between *striated* and *smooth spaces* (Deleuze & Guattari, 1991/1994). Smooth spaces differs from striated by facilitating movement, speed and changes of becoming, while striated spaces control, slow down and restricts these movements. However, these spaces also contain elements of one another; there is always some possibilities for movement in striated spaces, as well as rigidity in smooth spaces.

The title "a thousand becomings" refers to Deleuze and Guattari's book *A thousand plateaus; capitalism and schizophrenia* (1987/2004). We reuse "a thousand" as a symbolic concept in the sense of multiplicity, as an effect of becoming. Thereby "a thousand becomings" is not about development from one state to another,

but of events of intensity which connect to difference and assemblage, central concepts to becoming. This is why research cannot stop at the critique of the actual (of what we are ceasing to be), but needs to move further with affirmative, creative analysis of what we are in the process of becoming (the virtual).

Visual fabulation has familiar resemblances, for an example fantasy, fiction, imaginaton, faction, parafiction, hyper-reality, narration, storytelling, speculation, and not to forget lies and rumors. All of these notions are capable to transform whatever "reality" into art, science fiction, innovations, inventions and more. Thinking on a speculative mode concerns a specific mode of attention to the potentialities and virtualities of a situation in the making – and – to become a speculator you must be able to forsee, plan and analyze the actual within intuition and sensitivity. With Haraway's (2016) combination of *speculative fabulation* in writing and storytelling, we find ourselves enlarging the spectrum with cross-connected and wide-ranging fields, with multispecies and across different media, visual and verbal. The purpose is the dazzling of fabulations' cultural role, to oppose naturalization and realist narratives. In investigating children and young people's fabulations, we connect to SF which Haraway (2016) calls a seditious concept. As an universal figure SF starts off with string figures and diffract into a conceptual swarm: *speculative fabulation, situated feminism, science fact, science fantasy and science fiction* (2016, p. 10). SF is also one explanation of *worlding* according to Haraway: "SF is storytelling and fact telling; it is the patterning of possible worlds and possible times, material-semiotic worlds, gone, here, and yet to come" (Haraway, 2016, p. 31). Overall, SF concerns the becomings of multi-species and everyday storytelling, speculative thinking likewise practices of worlding, e.g. the making of words and worlds, composition and response-ability. Therefore, the speculative is never innocent or neutral, nor a romanticised view of the future, it affects. What follows is while engrained in everyday storytelling, speculative fabulations defamiliarises, queers perception, and disrupt habitual ways of knowing and acting (Truman, 2018). This likewise echoes from what Deleuze estimates with the science fiction ascept, *Sci-phi*, further elaborated by the author of the book Gilles Deleuze and the *fabulation of philosophy* (Flaxman, 2012). In the chapter CODA, *Sci -Phi*,

the book *Differenc and repretition* (Deleuze, 1994) are scrutinesed in the spirit of *Sci-phi*, that could cultivate "new forms of life" (p. 307).

In this article we analyse two research materials from media pedagogy and visual arts education. The first example consists of upper secondary media student's video diaries. Here we introduce concepts related to visual and verbal fabulation. In the second example we try out what the concepts can entail in analyse of images made by children and young people. We conclude by final thoughts on the becomings of young people, as well as visual arts education through fabulation.

Assemblages of research

Researcher Lotta Johansson (2016) highlight the importance of facilitating movements beyond established ways of talking and thinking in order to elicit the virtual, as in the not-yet-seen. She suggests a method of confabulative conversation to make visible the ways that young people talk about the future, blurring the distinctions between the actual, what we are ceasing to be, and the virtual; our becoming through fantasies, dreams and speculations, where both are equally real. In contemporary art, fabulation, lies and rumours can be useful and forceful tools for change. Theo Reeves-Evison (2015) gives examples of contemporary fabulatory, and even deceptive, artworks. Within the field of art, "parafictions" and lies can be seen to follow old traditions of *tromp-l'oeil*, *quadratura* and other illusionistic techniques throughout the history of visual art. Reeves-Evison (2015) uses Deleuze and Guattarian theories of deception as a corrosive force, and fabulations and fictions as constructive. In other words, fabulatory artworks are charged with the power and capacity to have real effects. Within the field of graphic novels and animation, Gfader (2013) inquires the vitality and force of the drawn lines in various graphic novels and animations. Fabulation is here about the way image shape thought and how the act of drawing is distinguished by a line that is always in becoming. Gfader finds that the "quasi-autonomy" (2013, p. 68) of the drawn line propose fabulations through history, artistic practice, politics and various contexts. One example where this power and fabulation is demonstrated is through the character

Ayanami Rei in the manga and anime *Neon Genesis Evangelion*. In this example, young people sometimes experience the animated character as more real than the real (Gfader, 2013).

In the context of visual arts education, we wish to contribute with perspectives on young people's visual as well as verbal ways of fabulating, and in this sense to bring forward the virtual; that is the futurity of becoming; what (one) might become rather than what one is. Becoming is thus, as mentioned above, a movement between the *present as actual* (what we are ceasing to be) and the *present as virtual* (what we might become) (Deleuze & Guattari, 1987/2004).

Visual fabulations and thousand becomings in Media education

The images presented in this section are retrieved from Annika Hellman's thesis (Hellman, 2017). Upper secondary school students were asked to record video diaries in school, to tell the researcher about what it is like to be a student in visual arts and media education. The diaries were recorded on the researcher's laptop once a week during one school year. Video diaries do not represent students but produce ways in which it is possible to become. In this context, video diaries can be considered *smooth spaces* where the hierarchies and institutional structures of upper secondary school might temporarily dissolve or be exceeded. The students picked up, challenged and sometimes transgressed some of the various stereotyped art or media student positions when talking about their classes in the diaries. The video diaries created a platform where students could stage themselves actively through telling stories about themselves and school, fabulating about the present and the future, and becoming with the digital technology used for recording video diaries. In a smooth space the students could explore alternative ways of thinking and talking about themselves through visual and verbal fabulation. Educational and research assemblages were formed in a process through the dynamic encounters of objects, visual culture, bodies, media education and research, which in their connectivity also produced transformations (Grosz, 2001). In these specific examples of young people recording digital video diaries, the assemblages consist of complex arrangements and connections involving cameras, bodies, computers, visual art practice, cultural expressions etcetera, which come

together, temporally creating new ways of functioning and directions of becoming. In the examples that follow, we focus on visual as well as verbal fabulations and narratives.

Elliot

One week when Elliot records her video diary, she starts exploring the filter effects in the video recording software (Photo Booth) on the laptop. Researcher Hellman had asked the students to use video filters when recording their diaries, so that they themselves could anonymise the image. Elliot selected a filter called swirl and begins to move around in front of the laptop camera. She watches the image of her face swirl and change as she moves and talks. As Elliot explores the video effect she often comments and laughs at her image. It seems that she moves and talks in interconnected ways; trying out what to say and how to look, and gliding and sliding in the way she talks as well as moving from one side to another in front of camera (Figure 1 & 2).



Figure 1 & 2: Elliott moves in front of the camera, exploring the video filter.

Elliott comments:

I just had to try this! I look ugly! [laughs] Well, my dream is not to work so much, I hate working, if I don't get a business of my own or something like that, I'll have to get married to a rich guy or something. Noo, just kidding, but why not? No! What I'd like is to have is a horse farm of my own, and stables and horses... kids and a good-looking husband. Just kidding! [giggles] Well, I don't know, perhaps I'll work with advertising, or web design. I don't know. It's like a chaos in my head! (Elliott, videodiary, 2011-11-29)

Elliott talks about her future, but as she fantasises and speculates about the future she withdraws what she has just said by adding that she is just joking. In this way she explores and stretches what is possible to say in this context. For example, it seems like she understands how she touches upon the borders of what is discursively correct to say when talking about marrying a good looking, rich man. This fabulation can be associated with the typical saga about being found by the prince who saves the girl (in this case from a boring job) by marrying her; as in the Cinderella story and contemporary romantic prince/princess movies. This genre of movie is increasingly popular and often features a plain American girl that falls in love with a prince from a fictive European country like Genovia, Belgravia or Aldovia¹. Cultural narratives and fabulations are intertwined in an assemblage constituted by the web camera and laptop technology, as well as the body and face of Elliott, which is mirrored and displayed on the laptop screen.

When Elliott talks more seriously about her future, she tells that she wants to become a web designer, to work with advertising and run her own business, or become a successful blogger. In all cases she would then be in charge, with responsibilities and in a powerful position rather than depending on a husband. The present as virtual is lingering in the verbal and visual fabulations of Elliott, as she invents various possible futures for herself, some more specatular and other closer linked to the notion

1. For example the movies *The Princess Diaries* (2001); *A Royal Christmas* (2014) and *The princess switch* (2018).

of every day realism, and closer linked to the actual of the present. Elliot is becoming with and through the assemblage of technology, the video diary as space and temporality, with and through visual culture. The video diary created a temporary smooth space, where alternative futures could be imagined, fabulated and articulated.

Svante

One student who calls himself Svante explores visual fabulations and performances in his video diaries. Svante wears different hats and talks with new dialects in each of his recordings. It seems that he understands the staged, performative nature of the video diary and uses this space for fabulating. It is a story of a young person who struggles in school and have personal problems, a story that affected Hellman strongly.



Figure 3 & 4: Svante fabulating visually, using different hats and different video filters.

Svante lets us know:

I've got a really weird kind of humour, I do! I'm really crazy! Hell, all my life I've been like..., like a clown. And actually, I also worked as a clown in my, uh... leisure time. And on Sunday I'll be Santa Claus here in the town where I live. (Svante, videodiary, 2011-12-13)

The fabulations of Svante are humorous and ironic, mixing narratives from the events in school with comic staged performances in front of camera. After some weeks, Svante starts to talk about his problems with school and at home. He tells us that he has a weird and crazy humour, and can be said to take the position of a clown, or a joker in a card game, which disrupt the habitual ways that a student is supposed to act. At the same time Svante lets us know that he already has some experience of working with acting (Figure 5).



Figure 5: A theatrical fabulation by Svante.

To be honest, my biggest dream is to not give a damn about school, and start working with music or theatre instead. Right now! But you got to get an education, that's how it is in today's society. You have to have an education, no matter what you do... What I look forward of doing is to become a musician, a producer, an actor, or something like that... (Svante, videodiary 2011-12-13).

Svante dreams about not being in school, but to start working with acting or music, or within the media sector at once. In the video recordings of Svante, he acts as on a stage, with sudden whims and theatrical performances. The assemblages put in motion connects the camera lens, the face and body of Svante and the cultural notions of school as "prison", being locked up in institutional structures and hierarchies (Lind, 2013). The space created by digital technology, the body, the room, the dialects and hats allow Svante to stretch and bend his student position and continue a becoming towards acting and producing. The actual and the virtual are here closely connected as the dreams and desires of becoming an actor or musician is partly realised. The strong affective intensities in the diaries of Svante can be seen as a force of futurity; the potentials of a future when completing the obligation of getting an education.

Sigge

The third example concerns a student that calls himself Sigge. He describes himself as unmotivated in school, and that he is failing courses, although he says he does not care that much. Even if the researcher Hellman asked the students to talk about their media and art classes, Sigge lets us know in passing that he is not interested in studying or continuing his studies anyway. In the video diaries, he resists talking about school and instead talks about how he dreams of a job at the national television company. Sigge knows somebody that works at the Swedish Television Company (*Sveriges Television*) and he manages to get an internship there. When he comes back to school, his video diary is about all the cool things he got to do during his internship. For example, he talks about his role in the Swedish equivalent to the Oscars film awards event called *Guldbagge-galan* that is broadcasted on national television (Figure 6 & 7).



Figure 6 and 7: Sigge talking about his internship.

I met a lot of cool persons at the pre-party at hotel Rival... and I got to do the Spotify playlist for the mingle event before the award ceremony... I talked with some of the actors. There were a lot of really, really cool, nice persons... and I talked to directors and producers; they had such interesting stories to tell. I made the schedule for the award ceremony, like when Petra Mede [the ceremony host] should enter the stage and stuff, what she would say then and do next, things like that. I was involved in the production and the marketing too...to inform the press and stuff. So, it was really cool. And I got to do this. I was really excited about that... I felt really good about myself (Sigge, videodiary 2012-02-10).

It is hard to know if what Sigge told us in his video diary actually happened, or if it was a dream scenario, a verbal fabulation and desire. What we know for sure is that Sigge did have an internship at the Swedish Television Company. More importantly, the dreams and fabulations can be seen as the virtual of the present; it is about the directions or lines of what one might become. Fabulations are imagined futures, and we can only actualise scenarios that we at some point have imagined. In this sense fabulations and the smooth spaces that allows for intensive affects and future becomings are the most important part of our becoming, not the actual or the facts of things. The video diary functioned as a smooth

space that created linkages and shifts in directions of becoming, as shifting mosaics of space and time.

With the concept *fabulation*, visual arts and media education shows how art can facilitates a reconstruction of views of the world in new ways, re-articulating the future in unimagined ways (Deleuze & Guattari, 1991/1994).

Lines of flight – enable visual fabulation and “other thoughts” in Art education

From a collection of student’s drawings of their life in school we found many examples of their attention to the forces, the fun and fears of fabulation through associative lines of flights. The pictures below, are all from a collection collected by Ulla Lind (2006) with contribution by children between 9-17 years old from different schools in Sweden. The assignment was: “Tell in pictures how it is to be a pupil in school” (Lind 2013; 2017; 2019).



Figure 8: The image Other thoughts [Andra tankar] is made by a girl, 11 years old, sign. K. M.

What speaks to us in the painting entitled *Other thoughts* (Figure 8.) is rhetorically quite clear. The ability to create a huge, colorful speculative mind in the midst of a restricted, striated situation, with three girls stapled at their school desks, makes the student smile. To be able to escape is not all of what happens in a situation like this. It visualises a corporal, emotional, contemplative and intellectual relational response to the situation. To fill up such a space with lines of flight enable visual fabulation, displacements, a diffractive gaze and “other thoughts” (Lind, 2019).

The parent becomes a parrot

In this drawing we encounter a parent becoming a nagging parrot, filling up a balloon with repeated “do your homework do your homework do your homework ...”. On the floor a girl is sitting with headphones listening to music. She has thus created a temporal and spatial separation. She has marked her own space on the floor, through delimited by their seating position and three music cover strategically placed in front of her (Figure 9).

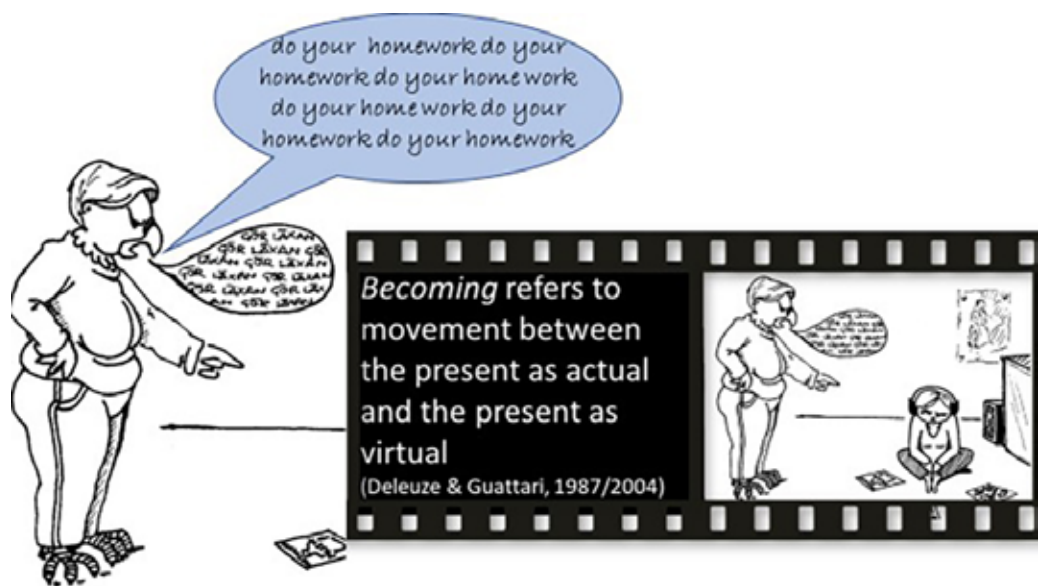


Figure 9: Fragment from a triptych, a drawing of a 17 year old girl. The film strip and citation is added by the author.

The sitting person effectively forecloses the nagging “Parent-parrot” – a way to tell us about being a pupil who also intertwines with a becoming person composed by the favorite music and own interests. In addition, the scene is just one part of three on the same painting. A triptych relates three separate parts in a painting which influences on each other in multiple ways.



Figure 10: The complete drawing with three separate parts. The film strip and texts are added by the author.

The themes in the painting in Figure 10 are about time and space, heavy knowledge and ways of coping with school regulations and expectations. The visual narrative effectively communicates simultaneous assembled and parallel worlds; the school and leisure time, school and home, the big narrative with its serious prospect towards the future, in relation to the minor, everyday times. In alliance with Deleuze and Guattari, the components in assemblages embrace each other, co-exist, intertwine, shift, lie side by side, or works as each other’s contrast, or composed in a more complicated relationship to each other.

The visual and digital productions of young persons, articulate and elicit the virtual of the presence and questions about what worthily worlds will be, as Haraway underline:

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what

knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories. (Haraway, 2016, p. 12).

What we articulate here is that conceptualizations of worlding processes should be communicated in various ways, for instance through imagery, multiple voices and theoretically informed perspectives.

The adventurous school bus

In the next drawing a trip to school is portrayed as a magnificent joyride (Figure 11). The painting *Everybody travels by bus (Alla åker buss)* is made by a boy, 14 years old. The painting originates from a school located in the south middle of Sweden (Småland), a region characterised by big forests, many self-employed, "self-made" persons and from where the furnishing company IKEA originates, as well as the famous glass production and the brand Kosta Boda among other craftsmanship enterprises.

The bus journey becomes a multicultural adventure in a visual fabulation that connects knowledge and interests from very different worlds, a wordling with interwoven feelings that anything is possible when the bus glide through the forest. Fellow travelers come from popular culture and action movies (Eddie Murphy), history (Egyptian and mythological figures) with Tutankhamun as a driver and different passengers cut out from books or magazines; fire-eaters, a security guard, and a six pack of beer appropriate placed at the entrance. The rear wheel is a swimming ring surrounding a cut out happy boy with a snorkel, that is pasted onto the picture. It gives a bit of a dizziness sensation of the ride. Where is the bus really going? This trip with a school bus opens up the space for fabulation which hardly leaving space for anything more to desire.

The painting actualise what the guy is ceasing to be, in a materialisation



Figure 11: *Everybody travels by bus (Alla åker buss)*, is made by a boy, 14 years old.

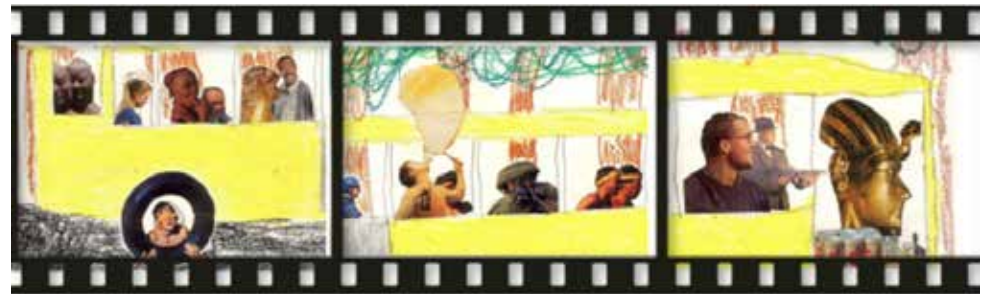


Figure 12: Close up from the painting *Everybody travels by bus*. The film strip is added by the author.

of ideas, and the virtual is what might become, as ideas might become in connected and relational assemblages. The bus ride as an assemblage is a complex arrangement with connections involving bodies, objects, expressions, events, which come together, temporally creating new ways of functioning (Deleuze & Guattari 1987/2004).

Thinking otherwise - suggestions

With these examples of fabulation we have focused on the forces and potentialities in visual arts education's alternate images or stories of the future as well as the past. These wordling processes has connections to fictional knowing and inquiry in previous visual arts educational research (Hellman, 2017; Lind, 2010/2013).

Through the examples of student's visual and verbal fabulations and assemblages of becoming, we stress the importance of creating smooth spaces in the field of art and media education. We suggest that smooth spaces are generated as visual, speculative and creative fabulations which can be materialised as art and media articulations. In order to build educational assemblages that are sustainable, we emphasise the importance of listening to and comprehend students' different voices and fabulations. We consider this as part of evolving democratic relationships and inclusive strategies for learning in the 21st century. With our references to Deleuze and Guattari as well as Haraway we follow the ambition to think and write "otherwise" which constitutes the fabulation of a thousand becomings in visual arts and media education, in research and educational philosophy itself. When exploring the classroom as educational assemblages, we are also able to re-think the future of visual arts education and its didactics (Hellman & Lind, 2017). In alliance with Atkinson (2017) who pointed to "the force of art" (2017 p. 2), as an affective force particular to art's event, we suggest that visual arts and media education are most potent for creating new futures and wordling processes. The force of art's event involves human and non-human elements such as paper, paint, body, memories, and thoughts in unpredictable processes of a virtual power of becoming. The force of art challenges us to think anew rather than to understand.

As visual arts and media teachers we can accordingly facilitate spaces for young people to create "new" multiple subjectivities through fabulating, fabricating and speaking of new positions and new aesthetic sensibilities. This entails the assemblages of (educational) institutions and individuals (pupils) which produce affect as a pedagogical and cultural process. In line with the research of Hickey-Moody (2013) this rise questions about pedagogically and politically considerations on visual culture and its dimensions in everyday lives of young people. Fabulation

and affective pedagogy allows us to make place for creativity and art as pedagogical tools for cultural and political local events in wordling processes.

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