Hannah Kaihovirta-Rosvik

IMAGES OF IMAGINATION

an aesthetic approach to education

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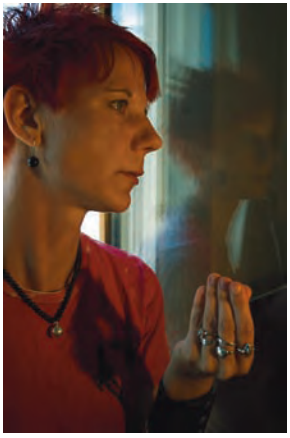

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Images of Imagination

An Aesthetic Approach to Education

Hannah Kaihovirta-Rosvik

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Abstract

Visual art practice has generally been described as a lonely affair, thinking about what an artist has experienced in the outside world. This study is an inquiry into a visual art practice of another kind: the relational one. The research purpose is twofold. The first purpose is to shed light on a visual artist's conceptions of art, education and scholarship. The second purpose is to by reasoning on imagination and a rhizomatic formation interpret the relations created between art, multimodality and literacy learning as an aesthetic approach to education. By inquiry into a specific collaborated long-term art practice, the study conveys how the meaning making elements of an arts based learning practice gradually transform an artist's and a teacher's concepts of art education to an aesthetic approach to education.

In the art practice examined the typical Finnish rye bread and a poem have represented a cultural theme that has been elaborated through art conventions. The poem and the rye bread have in the art practice been articulated as cultural representations of as well as symbolic projections on the Swedish-speaking minority culture in Finland.

The study connects art informed inquiry to a hermeneutic research rationale where the research reasoning is generated through a rhizomatic alliance between empiric data and theories. The reasoning is constructed as an interpretation pattern that expands throughout the study. The study arguments that the rhizome as an aesthetic formation can be appropriate to refer to when articulating arts based meaning making and when creating arts based educational strategies, dialogues, aesthetic learning and multimodal literacy in education. The study investigates an aesthetic approach to research in education, which means that the art practice surveyed is interpreted through articulation appropriate to poetic aspects of art, education and research.

Key words: arts based learning practice, imagination, rhizome, interpretation, transformation, meaning making.

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Preface

Acknowledgements

This thesis has its origins in a research-school scholarship at the Faculty of Education at Åbo Akademi University that I took up in spring 2005.

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Vasa the 1st of July 2009

About the Cover Image

The story of bread is a metanarrative. The symbol of bread encompasses the story of humanity; when we eat bread we symbolically eat the Earth, our origin. Humankind is united in the utilisation of bread; the making of bread takes place all over the world and the four elements, Earth, Air, Fire and Water are represented in the baking ritual. Bread as a symbol is a global archetype recognised in various forms of cultural rituals where it often embodies an act of remembrance. It is a symbol of nourishment, of what we need to sustain life. Bread as well represents a seasonal and cyclic existence and is a symbol of the ecosocial chain of how nature by human habits and hands is turned to culture.

As such, bread is a symbol of transformation and a product of cooperative effort. It is a symbol of equality in its look and taste and baked with different habits in time and place. In recognising the symbol of bread we can understand the symbols and rituals of daily life and the importance of sharing, giving and receiving.

In relation to the main story of bread, this study is a micro-, but not small-scale narrative of bread as a symbol. The study is an inquiry into how bread as a cultural symbol generates meaning when it represents the material world that humankind creates over and over again. However, what makes the inquiry an adventure larger than a small story is that the research process started with a projection made through the hole that is placed in the centre of a loaf of rye bread.

About the Title

Images *are human worked matter. They are reconstructed pieces: photographs, figures, maps or graphs rendered manually by drawing, painting, and carving, or automatically by printing or computer graphics. Additionally, images are captured by optical devices: cameras, mirrors, lenses, or by natural objects and phenomena, such as water surfaces. Images also exist in the individual's mind resulting from a process of imagination.*

Of *… coming from, proceeding as a product from, at a distance from, most important, made from, using as its material, containing, a way to characterise, concerning, attributed to, referring to, appropriate to, belonging to, related to, based on, connected with …*

Imagination *is the faculty of imagining and the process of forming mental images or concepts. Imagination helps provide meaning to experience and understanding to knowledge. It is an apparatus through which people make sense of the world.*

When two existing perceptions, in this case images and imagination, are linked to each other (thesis), the result becomes a fusion (synthesis) and, on occasion, a possible contradiction

(antithesis) that can turn into meaning making on an aesthetic level.

Writing About a Language Minority with English as Lingua Franca

This study is a research process that articulates parallel loops of translation. It is a visual artist's discovery of interpreting and translating experienced visual culture to a verbal narrative. It is translation of cultural identity to metaphoric identity and further to multimodal literacy identity. It is also a process of exploring language translation from Swedish into English in Finland. Translation is here considered an act of defamiliarization, an act of making the familiar unfamiliar in order to create a reflection, a distance from lived experiences. Simultaneously, the translations represent the emphasis on widening, articulating, and communicating cultural representations that easily become marginalized and peripheral in the local culture they are elaborated in if they are not mirrored and linked to a global agenda, replaced as a core in a discussion that is supported by the universality of learning.

1. Introduction: An Aesthetic Approach to Research in Education

Visual art practice has generally been described as a lonely affair, thinking about what an artist has experienced in the outside world. This study is an inquiry into an art practice of another kind: the relational one. The research purpose is twofold. The first purpose is to shed light on a visual artist's conceptions of arts, education and scholarship. The second purpose is to by reasoning on imagination and a rhizomatic formation interpret the relations created between arts, multimodality and literacy learning in education. By inquiry into a specific long-term art practice collaborated in education, the study conveys how the meaning making elements of an arts based learning practice gradually transform an artist's and a teacher's concepts of arts education to an aesthetic approach to education. Further the study investigates how the artist and the teacher relate their partnership to curriculum objectives and how they interpret the culture that the collaboration is located in. The study also explores how the students involved in the arts based leaning practice examined communicate their learning. The examination is portrayed by investigation into the long-term art practice made from an artist-researcher-teacher position.[1]

By juxtaposing the research of an aesthetic approach to education and the theory of relational aesthetics (cf. Bourriaud 2002) with statements from pedagogues[2] who describe education as being a culture of human interaction, the study intends to articulate poetic aspects of art, education and research.[3]

1 The threefold position is informed by autoethnographic conceptions on using personal experiences as a discourse for research reasoning. It is as well informed by a/r/tography, which is a pedagogy for artistry – the art of researching, teaching and learning in creative, relational and generative spaces of intra/inter personal multiplicity where relationality-as-learning and relationality-as-teaching are made in dialogues cf. Sameshima, 2008.
2 For example, Paolo Freire's (2004) descriptions of education as a human world making dialogue and Elliot Eisner's (2004) conceptions of arts education as co-experienced learning.
3 The articulation of poetic aspects of research and education refers here to

An Aesthetic Approach - A Process of Articulating an Aesthetic Decision[4]

The word aesthetic is an elusive term and performs a variety of meanings depending on its referents.[5] This study explores the concepts of an aesthetic approach to research in education, an aesthetic approach to education and the concept of relational aesthetics. The study will also take a closer look at the concepts of aesthetic response, aesthetic judgements, aesthetic learning, aesthetic distance and aesthetic decision.

Three conceptions of an aesthetic approach to research are employed: (1) The artist approach – where the artist acknowledges the conception of aesthetics as experiences of meaning making, the (2) researcher approach – where the researcher acknowledges the aesthetic as a quality of inquiry and (3) the teacher approach – where the teacher acknowledges aesthetics as a process of understanding learning. The approaches are co-deployed throughout the research as an odyssey where lived learning experiences are transformed to meaning by an art informed research and a hermeneutic research rationale. The fusion of art informed research and a hermeneutic logic is chosen as a conception for scaffolding a research in which the ability to imagine is considered as an intelligence that generates meaning when articulated, reflected and interpreted. The study acknowledges Vygotsky's (1930/1995) notion that an individual's development of imagination is a result of his or her social interaction with the surrounding culture.

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a possibility to conceptualize the tacit dimension of "the body of cultural knowledge"; the "poetic" in-between link that people use when turning personal understanding to public in their living conditions (cf. Molander 1996; Seip 1996).

4 The artists Christo and Jean Claude describe their artwork by talking about an aesthetic decision, an act of offering the works an added value, a dimension of aesthetic quality (cf. Sullivan 2005). This aesthetic quality depends on the artist's decisions to articulate aesthetic aspects, but also to offer response to those aspects, especially when the art practice is juxtaposed with education.

5 For example there are distinctions made about aesthetics in art and aesthetics in philosophy. In this research the term aesthetic is recognised as judgements of form and substance as well as sensory-emotional learning experiences.

The study also recognises Lev S Vygotsky's (1987) notion that seeing language as a meaning making process where reality and imagination are elaborated help us understand language as an always-renewable process. Vygotsky states that when a person forms his or her language and communication strategies the culture contributes to the formation in two ways. First, a person acquires much of thinking (knowledge) from the culture. Second, the person acquires the processes or means of his or her thinking (tools of mental adaption) from the surrounding culture. Vygotsky's theory is in this study adapted by Jerome S Bruner's (1987, 1990) idea of adult's scaffolding children's learning, which means that the adults are aware of that the way they approach children's learning conditions have an impact on how children form themselves and their reality.

1.1 Problem Formulation and Research Purpose

Problem Formulation

The inquiry originates from experiences and observations in the Swedish-speaking minority culture in Finland where, as a visual artist and art educator, I have collaborated with a primary school teacher, students and researchers. The fundamental research question is how art conventions when understood as catalysts for dialogues, transformation and learning can be articulated as an aesthetic approach to education. The research problem is in the inquiry approached by reasoning that pays attention to how arts based learning practice by elaboration on cultural themes create literacy competence. The specific cultural theme explored has functioned as a fund against which the participants in the arts based practice have reflected and responded to learning and meaning making at an aesthetic level (Østern & Heilä-Ylikallio, 2008).

The impact that the specific cultural theme has had on the art practice is in the study acknowledged as two cultural traditions that influence the art and education contexts examined.

The cultural traditions are embedded in the study as an external and an internal conception that are connected with each other.

The external conception is recognised as a representation of cultural heritage and as experiences of language identity while the internal conception functions as a metareflection of the external conception. The issues arising within the fusion of the external and internal conceptions pay attention to how the experience of education as a cultural institution and how the experience of education as learning form an artist's, a teacher's, students' and researchers' articulations of education as integration into existing culture and education as transformation towards the unknown.

In terms of how learning and multimodal literacy is approached in education it is decisive to question how culture and arts are brought into the educational context and on which premises they are elaborated in education. This is especially worth acknowledging and conveying in a culture that identifies itself as a language minority community, where cultural heritage is kept alive for cultural identification, and where paradoxical situations appear when the minority community simultaneously attempts to conserve and transform its cultural structures for sustainable cultural development.[6]

Research Purpose

In the study the review and reinterpretation of experiences explore how professionals in art and education, situated in a specific bilingual culture, through collaboration are able to create an aesthetically informed and student centred multimodal literacy learning practice in elementary education. The twofold research purpose: to shed light on a visual artist's conceptions of art, education and scholarship and to convey

6 The study conveys a relational hermeneutic research practice to the subject chosen for investigation, which creates a possibility by acknowledging various language formations, history and democratic aspects of meaning making to generate understanding of concepts describing learning not only recognised as representation of knowledge but also as a process of becoming knowing.

the meanings generated in arts based learning practice is expected to be attained by several interpretation loops that are connected to each other. The loops start with reasoning on the art informed and the hermeneutic character of the inquiry. Then the loops advance to a discussion on relational aesthetic theory (cf. Bourriaud 2002) that goes further to a description of a participating artist and a artist - teacher partnership practice in education. The description advances further to considerations of established multimodal literacy and transformative learning theories. In this phase the study reaches a metareflective turning point and the horizontal survey gradually transforms into a vertical interpretation of the arts based learning practice and the elusive character of the term aesthetic. The research reasoning made is explored by a rhizomatic shape,[7] which also is acknowledged as a formation appropriate to refer to when creating art informed knowledge in education (cf. Cormier 2008; Honan 2004, 2006, 2007; Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008). Rhizomatic structures are as well examined as a potential for recognising patterns of ecosocial[8] and multicultural[9] literacy competence (cf. Pääjoki 2004) in the information and technology culture of present day Finnish society.

The study conveys visually provoked interpretation and response on how the relation between the familiar and unfamiliar is articulated when art conventions lay down the interpretative ground for meaning making. The study as well articulates learning as a process where cultural conditions by social and individual imaginative play are turned into meaning. This meaning making is considered to be an aesthetic way of becoming, a way of experiencing and articulating oneself as an individual whose learning, actions, habits and thoughts matter

7 A map consisting of non-hierarchal entry and exit patterns of representation, where the interaction between meaning making, interpretation and learning is conceptualised as a network that establishes connections between semantic chains. It is a map that is nonlinear, nomadic, smooth, layered and multiple (cf. Deleuze & Guattari 1980/2004).
8 How communities interact on ecological and social issues.
9 How communities interact on diverse cultural heritages and agendas.

in dialogues of world making (cf. Egan 1988; Efland 2002; Eisner 2004; Greene 1988, 1995; Read 1956; Vygotsky 1930/1995).

By articulating the experience of an aesthetic approach to art, education and research, the study conveys aspects of arts based learning practice as acts of pedagogic poesies[10] not made concrete before.

A Brief Description of the Research Subject

The research data in this study is gathered by post-production[11] and mediated as an auto ethnographic narrative and a multimodal montage. The story communicated is articulated as a metanarrative, a story about the story on the experiences examined, while the multimodal montage by a meta-language stitches together three phases of transformation and various forms of micro narratives created in the long-term art practice. In order to communicate understanding for how the relation between verbal and visual referents evolve in personal and cultural imaginary the study lays emphasise on to perform narration as an act of expressing linear continuity and the montage as an act of creating situated and time-specific meaning making.

The typical Finnish rye bread and a poem have represented the art conventions focused on in the art practice. The conventions have in the practice as well been interpreted as symbolic projections on the Swedish-speaking minority culture in Finland. The original documentations from the practice are based on mapping made during a ten-year period (1998 - 2008) and in this study they represent three main phases of practice transformation.

The first phase portraits the artist's relational artwork with the bread as a symbol for the chosen cultural theme in public events.

10 Cf. Gr. Paidagōgeō; to lead the child; and Poiēsis; meaning making. In this study understood as To lead the child to meaning making.
11 The term postproduction refers here to the reconstruction process that is done with the documented material in this study.

The second phase is documentation on art practice where the artist's primary artistic elaboration with the rye bread by an artist-teacher partnership is transformed to a catalyst for arts based learning practice in elementary education. The second documentation is made on the relational artwork in elementary school, where the elaboration with the cultural theme made of third year class students by the artist and the teacher is interpreted as students' active aesthetic response (cf. Iser 1978; Rosenblatt, 1994; Østern 2002/2003) to the poem Farmer Paul (Bonden Paavo; Runeberg 1830/1977). In this practice the rye bread as a cultural symbol is closely connected to the poem. The poem chosen for artistic examination is a well-known reference used as a metanarrative[12] for understanding culture in the specific conditions that frame the study. Although the poem[13] Farmer Paul was written in 1830, it has been referenced throughout the 20th century by various cultural and educational bodies,[14] and it continues to be widely recognised within the contemporary Swedish-speaking minority community. In this study the exploration of the students' active aesthetic response to the poem Farmer Paul is used as an example of how arts based elaboration with a cultural theme functions as an agent for evolving processes of aesthetic learning and multimodal literacy's in education (cf. Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala 2004; Marner & Örtegren 2003).[15]

12 A story about the story of cultural heritage.

13 The author Johan Ludvig Runeberg (1804-1877), known as Finland's National Poet.

14 For there are references to the poem made by a music group (Sås & Kopp), whose main audience is children in a song named Traktor Alban (1995), and by the musician Ismo Alanko in the song "När ljuset kom till Finland " (1997; Swedish translation of lyrics made by Mats Huldén from the original lyrics "Kun Suomi Putos Puusta" 1990). The references to the poem farmer Paul are in both examples made within a double meaning of melancholic and nostalgic; not necessary clearly articulated in the songs, hence elaborated within the cultural context.

15 Multimodal literacies refer here to the etymology of multi- and modal, and are interpreted as performing various forms of ways of being. They are also referred to as a description of how verbal and visual understanding require an alliance for understanding the social communication and rhetoric aspects of multimodality (cf. Kress & van Leeuwen 2001).

The third phase of documentation is on material generated from a widened teamwork with researchers in the education field. In the widened teamwork the outcomes from the arts based learning practice have been further transferred into a production process of teaching tutorials. The tutorials are connected to literature textbooks proposed for scaffolding aesthetic learning processes and multimodal literacy in elementary education. This documentation was made during the production process of the new education material and during further education courses on aesthetic learning and multimodality held for primary school teachers.[16] During the courses the participating teachers tried out art conventions, experienced arts based learning, active aesthetic response, multimodal literacy in education based on teaching and material previously obtained from the students' (phase 2) interaction with the poem.[17] The following translated extract from the poem Farmer Paul offers a first view of the cultural theme that has been elaborated all through the three phases.

16 The course: Språkets magiska maskin, organiser Fortbildningscentralen, Åbo Akademi, Vasa, Finland. Further Education Courses in 2008 and 2009. The course leaders: Ria Heilä-Ylikallio, Anna-Lena Østern, Hannah Kaihovirta-Rosvik, Brita Rantala.

17 The connection made between the teachers participating, the conductors of the course, the students and the artist will be further explained later in the study.

Out on the Saarijärvi heats
was Paul the yeoman's frosty farm
whose land he tilled with eager hands,
but from the Lord he awaited growth.
With wife and children there he dwelt,
ate his mean bread in sweat with them,
dug ditches, ploughed the land and sowed.
Spring came, drifts melted from the sedge
and then floods bore off half the shoots;
summer came brought downs showers of hail
That laid low half the ears of corn;
autumn came, frost took what was left.
And Paul's wife tore her hair and said:
Paul, Paul unlucky man! Let's take the staff:
God has forsaken us.
To beg is hard, but to starve worse.
Paul took his spouse's hand and said:
The Lord but tests, does not forsake.
Mix in the bread one half of bark
And twice more ditches I shall dig,
But from the Lord I'll await growth.[18]

18 Translation by Bosley (1997).

The hermeneutic rationale of the study sheds light on the fact that cultural acts always are intermediary acts, and, thus, therefore interpretative ones. Both artist's and teacher's mediate culture possible to be interpreted by others. Hence, there is a difference in their aims with the mediation. Artists work with mediations of themes and issues and create interpretation that transforms their original ideas of the subject. The educators' aims are intermediary with focus on to scaffold learners' self-construction and communication in meaningful learning settings.

The Connection between the Rye Bread and the Poem

In the art practice examined the poem has functioned as one of the catalysts for mediating interpretation. The connection between the poem and the bread as a cultural symbol originates from a question on how culture as an inherited identity can be critically approached by arts based learning practice. The learning processes that come out of this constellation are in the study investigated by an interpretation of the transactional and multimodal appearance that active aesthetic response processes situated in school perform (cf. Rosenblatt 1994). The education strategy used in the practice for the creation of an aesthetic and multimodal learning atmosphere bears a resemblance to a picturing-writing method used in education (cf. Olshansky 2008), where picturing is used for scaffolding learning and cultural literacy through the creation and interpretation of images. However, while the picturing-writing method encourages students to create words (oral and written stories) by reading images, the education practice that this study investigates has used various art conventions as multimodal models in a text-oriented learning context.[19] The interpretation of the documented material is assumed to bring into view the meaning making modes used when learning reading and writing is combined with learning various forms

19 Compare with Whyte's (2007) notion of teaching language through an approach where poetic literature is sought to engage students in in-depth reasoning about the material they study, and where the teacher's role is articulated to be more dialectic than didactic.

of art conventions. Additionally, the study pays attention to how the interrelation between making meaning (compare to the artist concept of an aesthetic approach) and searching meaning (compare to the researcher concept of an aesthetic approach) is understood (compare to the teacher concept of an aesthetic approach) when various forms of macro- and micro scale narratives[20] (cf. Lyotard 1979) are elaborated by cultural crossover strategies.

The study points to that an alliance between art, imagination and multimodality has impact on how literacy conceptions made in educational settings are recognised as various forms of learning cultural abstraction. The implications show that by practicing various forms of art conventions participants in arts based learning practice train to sense and interpret each other's articulation of cultural abstraction. By being observant and in dialogue on the aesthetic aspects of the meaning making, the participants in the practice examined have trained an aesthetic approach to learning. The educational setting implicates that in parallel with cultural abstraction participants in arts based learning practice by responding "art with art" as well train critical thinking on social construction in their cultural conditions (cf. also Lindstrand & Selander 2009).

Ethical Research Considerations

When an art practice where several participants have contributed to the outcomes of a joint learning experience is mediated through hermeneutic research logic, the researcher has to carefully take in for consideration on which premises the researcher ethical[21] judgements and interpretations are made. In this study responsibility is demanded because arts based

20 In this study the chosen poem and bread as a symbol together with educational aims represents a cultural heritage and the multimodal narratives created represent a rhizome of collaborated learning narratives.

21 Referring ethical to a desire to act with good intentions that generate good consequences when reflecting co-experienced arts based learning practice in education in relation to the rights of the persons involved in the investigated practice, and also in relation to the education and society context in general (cf. Blennberger 2005).

learning practice in education is an intimate learning practice that requires authentic meetings between individuals, where it is impossible to face each other anonymously. Because the outcomes from the practice create an ever-evolving process where new learning and new interpretation patterns constantly arise pointing beyond the expected, the researcher all the time has to balance between the authentic emotions created in the co-experienced practice and a distanced researcher relation to the documented research data. The dilemma is in this study solved by a distinction made between the artist's I-You[22] approach to the individuals and dialogues created in the arts based learning practice and the artist-researcher's I-it[23] approach to the elements in the documented material (cf. Buber 2004). This means that the interpretations of the data do not emphasise the meaning interpreted as a foregone conclusion of the learning documented, but as an interpretation of rhizomatic meaning making patterns articulated in the research process. To some extent the artist-researcher interpretations of the documentation are through back-formation articulating meaning that would have been lost or sunk into oblivion if not reconstructed and reinterpreted in the study (cf. Ricoeur in 2005).

Regarding contemporary regulations on documentation and distribution of images[24] depicting children and their artefacts in an education community, the privacy of the students has been acknowledged in the research process (cf. Rose 2007). The documentation chosen for investigation is transcribed in the study so that it is not possible to identify the students. The students' voices are transcribed into short comments or narratives with a polyphonic character and combined to the visual documentation. The students involved have, by discussion and consultation with their teacher, parents and myself, agreed on the way I have chosen to represent them, their learning processes and the artefacts in the study. The school administration and the teacher collaborated with have agreed on the way the school

22 Subject meets subject.
23 Subject meets object.
24 Which actually is based on recommendations more than restrictions in the educative culture.

is represented in the study. The images documented from the teacher further education course are attached to the study with the teachers' permission.

The Use of the Terms Art, Arts and Education

The study is in itself a metatext where the concepts on art, learning and multimodality that have arisen in the arts based learning practice are articulated in ways not made before. For obvious reasons the most frequent words used in the study are art, arts and education. The word "art" refers in the study to visual art, and the word "arts" is used as a broad conception of diverse cultural or artistic modalities. The word education is dependent on reasoning in relation to accented themes or theories in the study (varying, for example, in particular sentences, paragraphs, chapters or sections). A slight dissonance occurs between education understood as educated (cf. the Swedish word bildad); education as educational progress, or to "bring up" (cf. the Finnish word kasvatus); education as an arena for human interaction, and education as a cultural setting. The dissonance is balanced by the acceptance that education, as art, is a fluid conception for human transformative processes that have to be articulated so it can be reflected and thereby generate metacognition.

Touching the Future – Implications and Visions

The conclusion of the study presents a proposal for advanced examination of the rhizomatic formation. The proposal is a draft of a concept for poetic documentation of aesthetic learning and a conception of hermeneutic pixels[25]. The conception poetic documentation is borrowed from the contemporary video art scene[26] and the conception hermeneutic pixels has been

25 The smallest interpretative elements that are possible to recognize in aesthetic utterances.

26 The term is also recognised in the Reggio Emilia Approach to Learning where pre-school children document their reality by various forms of art conventions and educators and artists make poetic documentation on the childrens learning processes (see I cento linguaggi dei bambini/ The hundred languages of children, catalogue of exhibit, 1996).

invented during the research process in order to understand the aesthetic aspects of art, education and multimodality. The proposal is resulting from the research process and a suggestion possible to be used for the development of further orientation and understanding on how arts informed educative strategies articulate an aesthetic approach to education.

1.2 The Scholarly Informed Artist

Over the course of my career as a visual artist I have developed skills of visual perception and expression; for example, the ability to transfer mental images to visual art, the techniques of visualising impressions of nature and culture by diverse materials and developing my knowledge of visual perception. In addition, I have in dialogue with other people imagined artworks leaking out from their form and substance, sensed the gaze of an artwork (images watching me) (cf. Lacan 2002), and perceived fictional narratives and through collaborated play and imagination seen spectacular worlds. From these experiences, I consider visual language in all the forms it appears in culture to be my first language[27] (cf. West 1997). I consider imaginative play to be a social competence[28] and visual literacy a way of communication.[29] Without doubt, visual art has offered me a world to explore.[30]

27 Cf. theoretical conceptions of aesthetic experiences in Bateson (1972/2000); Bachtin (2000); Bendroth Karlsson (1996); Drotner (2006); Heikkinen (2007); Hollo (1932); Iser (1993): Lévi-Strauss (1983); Linder & Mortensen (2008); Løvlie (1990).

28 The term social competence is here including aspects of social skills, social awareness, and self-confidence. Social competence is here as a term used to describe the emotional competence, the literacy in sociocultural interactions that avoid negative treatment or victimization from others. Cf. Bendroth Karlsson (1996); Buber (1991, 2004); Csikszentmihalyi (1990, 2006); Egan & Nadaner (1988); Eisner (2004); Greene (1988; 1995); Huizinga (1938/2004); Karppinen, Ruokonen, Uusikylä (2005); Rodari (1973); Sparrman (2002); Vygotsky (1930/1995); Østern (2002/2003, 2006, 2007).

29 The term visual literacy is here connected to a persons wiilingness to understand and not only explain communication made by visual expressions. Cf. Berger (1991); Dysthe (1996, 2003); Kress & van Leeuwen (2001); Lacan (2002); Lakoff & Johnson (1980); Mitchell (1992, 2002); Walker & Chaplin (1997); Änggård (2007).

30 There has been educators who has collaborated with me who has claimed

So, why challenge my artist approach to the world by involvement in a scholarly context with education as its focal point; a context which at first glance requires completely other skills and abilities than the ones I have developed?

The involvement in a new context is a way of changing the layers of meaning. The core of the choice is situated in the notion that in order to understand the meaning of art,[31] one has to forget art for a while (if only as a temporary experiment), turn aside from it and approach it from a detour (cf. Cabanne 1987; Cameron 2002; Dewey 1934/1980; McLeod & Holdride 2006). In order to understand the key factors recognised as beholders of meaning making in arts based learning practice, I have chosen to by entering a pedagogic and a scholarly framing rethink an art practice experience as imperfect, as a past experience that becomes knowledge beyond expected when it is narrated, reflected and interpreted from a new plateau.

that this is why it is so natural for me as a visual artist to approach children who are learning to generate verbal abstraction of their visually perceived world within an emphatic approach. The recognition has created a tense mind figure in relation to my profession as an artist and art educator and required reading of and reflection on behavioural educative theory. Cf. Piaget (1975).

31 Meaning of art is here placed in relation to my conception of relational art and relational aesthetics as the arts based learning practice theoretical starting point. Although I as an artist have to turn away from art for understanding meaning of art, this is of course not the situation for all artists who want to understand the meaning of art.

Informed by Paulo Freire (2004), who claims that when the world is once named, it in turn reappears to the namer as a problem that requires a new naming for generating new meaning,[32] my motivation of naming lived art and learning experiences origins from a desire to find a discourse where it is possible to generate theoretical conceptions on relational art events situated in school.[33] In order to understand the aesthetic aspects of the learning moments created in the art practice examined, the practice is reflected by literature studies that are intertwined with reasoning on relations, rhizomes and hybrids. Thereby, the inquiry into the art practice is possible to articulate as an artist discursive formation[34] (Berger 1991; Eskola & Suoranta 1998; Foucault 1969/2002; Rose 2007). The research creates a juxtaposition where new knowledge is created when artist way of thinking on transformation as a phenomenon that leads to progress is replaced in a scholarly dialogue that is framed by conceptions about how progress leads to transformation (cf. Sullivan 2005).

Here it is important to notice that my previous attempts to explain artist mind figures on art located in education have been constructed from conceptions on tacit knowledge, dimensions of individual knowing difficult to communicate with others (cf. also Polanyi 1967), which, within a transformative

32 To some parts the naming can be recognised by Vygotsky's (1997) notion of the relation between thought and language. Vygotsky claims that thought and language need to be separated so that a relation between them can be created, which also function as a notion in approaching visual culture as a language, but this needs to be challenged by how thought and language are related in contemporary culture, where language performs multimodal outcomes. Referring to Vygotsky's notion, the naming can also be recognised as a central outcome from the study since the research writing process reveals that there is a difference in how an artist thinks and how this is articulated and carried through as communication in a text.

33 Cf. Bresler (2006); Edström (2006); Irwin, Beer, Springgay, Grauer, Xiong & Bickel (2008); Kiljunen & Hannula (2001); Knowles & Cole (2002) Mäkelä & Routarinne (2006); Rose (2007); Sava (2003); Sullivan (2005).

34 Referring to Gadamer (1997), the research process is considered to be a hermeneutic process where the researcher's personal history colours the manner in which the investigation is done, which does not mean that the investigation outcome is the same as the influence from, in this case, personal artist history.

approach to art and education, I consider to be a complete misunderstanding and rejection of artist mind figures as a knowing process. I argue that, yes, to some extent, perception in art practice consists of tacit dimensions.[35] However, the practice of art is a process of judgements and reasoning on a variety of experiences, knowledge, imaginative mind concepts, art conventions and skills that people, independent of age, gender, profession or cultural identity, are able to articulate as meaning making and knowing, especially when based in education.

1.3 Tracing the Location of An Aesthetic Approach

The research methods chosen for this study are informed by auto ethnography (cf. Ellis 2004), visual ethnography (cf. Pink 2007; Rose 2007) a/r/tography (cf. Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008) and an artist's conception of artology.[36] The prefixes art-, auto-, visual- and a/r/t (artist-researcher-teacher) are recognised as particular aspects to pay attention to in the research. As earlier mentioned the inquiry is informed by a post-productive method (cf. Bourriaud 2005), which comprises an auto ethnographic narrative and a montage related to each other. The connections made between the narrative and the montage keeps together the specific cultural theme elaborated in the art practice.[37] The montage articulates the visual documentations made on the practice as after-images[38] of lived

35 Most often combined with philosophy about the relation between art and aesthetics (cf. Danto 1997; Dewey 1934/1980; Hegel 1998; Kant 2003; Shusterman 1997).

36 A conception of a poetic and a aesthetically based approach to the world. The term will be further explained and exeplified later in the study.

37 The montage reminds to some extent of phenomenography mapping where education is conceptualized by horizontal overviews for grasping the verticality of situated learning experiences.

38 The conception afterimages is here used as a recognition that the word image in human study texts is often used with double meaning: as a methaphoric utterance for ideas, and as a metaphor for impressions of observation, but more seldom as appropriate concrete data. In those frameworks the metaphoric utterance "image" is often used as either a manifestation of a phenomenon or a reflection of a phenomenon: however, more seldom as a document (cf. Niiniluoto 2002). In visual analysis and, for instance, visual ethnography,

experiences (cf. Barthes 1986; Baudrillard 2002, Bourriaud; 2005). The interpretation of the montage puts emphasis on that visual documentation goes beyond an immediate conception of images as illustrations. The interpretation patterns pay attention to that meaning making on documented images is not only depending on explanations, but is also about how the images "talk to" the researcher as a response on lived experiences.[39]

Implications for Various Interpretation Patterns of the Study

The multilayered composition of the study indicates that the study can be read through several lenses. First, for example when reading the text with artistic lenses the educative aspects in the text may arise as new horizons to approach as art, and conversely reading the text with educative lenses may bring in new issues approaching arts from an educational perspective. Secondly, there is a possibility to approach the study as a multimodal narrative. This means that it is possible to interpret the text as a holder of reduced information,[40] through which the reader-interpretation appears as an opportunity to create or complete unfinished interpretations of the culture examined. This possibility to approach the study works in line with the notion of reader active aesthetic response, where the author creates one part of a text-experience and the text becomes a complete experience through the reader's reading act and transformation of the text.

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images are approached as concrete data (cf. Rose 2007; Pink 2007). This study recognises the two different discourses and highlights articulating of an in between interpretation space rendered from the recognition of their articulation.

39 A form of aesthetic sensitivity approach to the medium exposed. According to Dewey (1934/1980) the sensitivity to a medium as medium is the core of artistic creation and aesthetic perception. For the artist, a medium is an employment of means that are incorporated in the result. The means do not disappear into the outcomes. They are the articulated results.

40 Here understood in the sense that a narrated text on experiences reduces parts of the complex reality brought into view by reconstruction. Hence, the text brings in new meaning to the lived experiences.

Thirdly, the study can be interpreted as an artist-researcher-teacher attempt to put together an art informed research approach to the subject with a hermeneutic rationale and to by that articulate an aesthetic approach to research in education.[41] Here, the combination is described as a journey (cf. Arlander, Kolu & Ryynänen 2006), where the research starts from mapping documentations. The mapping functions as a pre-figuration (cf. Ricoeur 2005), a preparation for the unexpected in the upcoming research process. Being informed by the mapping, the art informed researcher by reinterpretation of the documentations makes a reflective turn in order to be able to approach the form and substance of the documentations with a distanced attitude. The reflective turn scaffolds the researcher to recognise the documentations as referents (cf. Ricoeur 2005), because expectations and pre-understandings have been objectified in the documentation.[42] The previous knowledge and experiences are then reinterpreted. This directs the researcher focus towards an acknowledgement that the research process is about to transform the documentation of lived experiences into a study and not only a recollection,[43] whereby the study carries previous knowledge and experience into a new understanding.

41 The choice to emphasise a hermeneutic research rationale in combination with an art informed approach to the research subject matter is made in this research process by consideration of how to create a space as open as possible for interpretation. I have made research considerations on abduction (varying between inductive and deductive research reasoning) as a possible theoretical construction, and also considered a trilateral conception of "truth" (cf. Alvesson & Sköldberg 2008). Since my research interest is to articulate learning as a process of meaning making that is connected to how the learning process is framed, one layer of strategy in the research has been to create a connection rather than a comparison between visual and verbal construction. The solution has been a kind of rhizomatic research elaboration where the conception of a juxtaposition of a hermeneutic research rationale and an aesthetic approach seems to be the most accurate for the study.

42 Note my earlier argument where the artist-educator I- You approach to the learner turns into a artist-researcher I- it relation to the documented research material.

43 Informed by Foucault's (1969/2002) idea of archaeology of knowledge (here interpreted as mind structures) in the sense that when knowledge (as mind structures) primary is mapped, for generating transformation, it requires reinterpretation in relation to the various discourses that the mind structures are connected to.

The concept of a hermeneutic rationale is based on a collective (cf. From & Holmqvist 2000) and democratic (cf. Hannula, Suoranta & Vadén 2003) approach to research, which means that the study in itself is a catalyst for metacognition. This means that the substance in the study cannot be moderated as outcomes from objective evidence.[44] The study should also be recognised by its form (cf. Räsänen 1998) and approached as artist-researcher-teacher art informed interpretation patterns that develop the subject matter chosen.

In the study one feature of an aesthetic approach to research is articulated as a three- dimensional idea of research as a collaborative process. This aesthetical aspect focuses on that imagination offers a possibility for the researcher to feel and articulate empathy (the capacity to acknowledge the other) to the research subject. The researcher empathy is articulated in the study by the researcher ability to articulate outcomes from imaginary processes, the researcher interactive acts and trusting relationship with the participants involved in the practice examined, and the researcher respect to earlier authors' writing and contingency on the research theme (cf. Bresler 2006).

To summarize: approaching education with the fusion of an art informed mind and a hermeneutic rationale, may at first glance look like a research paradox.[45] On the other hand, approaching research of this kind through an artist – researcher – teacher lens, one has to acknowledge that research to some extent

44 That here refers to the reasoning on the research theme chosen as a process for the validity and reliability of the research. In this study validity concerns researcher acknowledgement of the way data is attached to the research subject: if it is relevant in the research context chosen: while reliability concerns thinking about how the researcher interprets the data chosen in a reliable manner. This offers an understanding of that further application of the research outcome is generated by the reader interpretation of the text. Thereby the further application both for the author (by rereading articulated arts based learning practice) and for the "public" (other readers) is dependent on whether the outcomes offer a meaning greater than previous understanding horizons (cf. Alvesson & Sköldberg 1994/2008; Widerberg 2002).

45 A tension may appear between knowing about and knowing how in relation to the research theme chosen.

requires the courage to approach complicated, and at first sight perhaps, uncomfortable structures; elaborate them, and within that approach accept the risk of setting reliable positions free (cf. Barone 2008).

1.4 Four Aspects of Research Structure

The specific collaborated arts based learning practice chosen for investigation is one of many arts based learning events I have set relational art practice in education to be a catalyst for. The choice of doing research on a particular cultural theme is based on a conception of qualitative research as a "search again process" (cf. Eisner & Peshkin 1990) in lived experiences. The documentation that has been done during the long-term art practice implicates that the artist involvement in a specific cultural subject can create catalysts for changing attitudes in society and culture.

In addition to the understanding of qualitative research as a "search again process", qualitative research in this study also is understood as a scholarly discourse where axiological, ontological and epistemological[46] reasoning plays a central role in how research is articulated. I start with a brief description of the axiological reasoning in the study, primarily focusing on conveying the relation between aesthetic and ethic judgements. The reasoning is interpreted through Kantian aspects (Kant 2003[47]) on aesthetic and ethic judgements.[48] Immanuel Kant discusses aesthetic judgments by elaborating how substance and form relate to appearance. According to Kant, substance relates

46 Here I refer by axiological to aesthetic and ethic judgments in relation to the research matter, by ontological I refer to the base conception of the chosen research theme, and by epistemological I refer to the framework I use for understanding the conception of knowledge.
47 Based on the Swedish translation: Kritik av omdömeskraften (2003).
48 According to Kant, judgements are connected to intentions. Ethical judgements are according to Kant strongly connected to the human ability to understand the dichotomy and at the same time the connection between a person and the person's act and to act rationally with good intentions and independent of that understanding.

to a person's sensible impressions (perceptions) of appearance, and form relates to the order and certain relations that a person creates when perceiving appearance of something. Initially, Kant's notion of an aesthetic judgment raises the thought that he explains the artful compositions of ideas.[49] When re-reading Kant's reasoning on judgment; Kant's manner of explaining a correspondence between aesthetic and ethic judgments generates meaning that I find worthy of consideration when mirroring axiological research reasoning. Kant claims that aesthetic and ethical judgments stand in relation to each other in the way that neither aesthetic nor ethical judgment as a priori arguments generate knowledge (although they are possible to state a priori). Knowledge generated through judgments[50] is, according to Kant, interpreted through experience whereby a person creates meaning, posterior knowing, by intertwining aesthetic and ethical judgments in relation to experienced life. This can be compared with research axiological reasoning[51] in the sense that when a researcher takes an aesthetic approach to research, the researcher observes what an appearance of something looks like (form) and what this something represents (substance). In parallel, the researcher takes in an ethical reasoning by approaching the appearance with a battery of questions on meaning where issues of ethical value raise and can be interpreted by the substance and form of the representation chosen.[52]

As mentioned, I read Kant's reasoning as equivalent to researcher axiological reasoning. But when taking ontological and epistemological frames for consideration, this inquiry

49 In classical art composition theory the elaboration between form and substance is a core convention for creating an aesthetic essence in an artwork.
50 And the possibility to reflect on them.
51 Should not here be mixed up with artist reasoning on aesthetic and ethical judgments on artwork.
52 Reflection is a central theme in Kant's third critique (compare to his earlier critiques on pure- and practical reason). In his book Critique of Judgement (2003), Kant underlines that when people make judgements there is always a reference imbedded in the judgement that can be stated right or wrong in relation to a norm.

requires a shift from a linear mode of reasoning to a divergent mode of interpretation.[53] This because one of the efforts I put into the study is to go beyond linear reasoning on judgements to a rhizomatic conception of meaning making. The effort is articulated by attempts to understand transformation as a base, as well as an aim for learning. The effort creates in some parts of the research a contradiction between my understandings of knowledge as an ongoing learning process of "becoming knowing" (cf. Bresler 2004) and knowledge as a gained, materialised body of experiences. My expectation is that the contradiction is kept in balance by the alliance of art, education and research and by continuous reasoning on the approach chosen for the research subject matter.

Art and Research

So far two aspects of how this study is structured have been described: one aspect of understanding it as a search again process, and a second aspect of axiological, ontological and epistemological outlines. I will now add a third aspect, which by examination of theories of the boundary between art and research makes my positioning in qualitative research concrete. It also articulates the richness of the methodological features in the study. The third aspect is exemplified by theories that endeavour to distinguish the alliance between art and research.

53 To some extent, the modern and late modern paradigm here in general informs me; mainly philosophy and cultural theory based academics (cf. Arnheim 1954/1984; Dewey 1934/1980, 1999; Gadamer 1997, 2004) who have reasoned on Kant's ideas in a post- Kantian discourse.

Qualitative Research as Art

In Marjo Räsänen's doctoral thesis Building Bridges (1998), the chapter Artistic Research explains qualitative research as art with the following description:

> In order to make the study an artistic learning process, the researcher also has to listen to his or her intuition and feelings. The criteria of qualitative research as art include connections made visible between the researcher and the research, the emphasis on the performative nature and display of data, and the further interpretations of the interpretations of the participants.[54]

The description appears uncertain regarding how qualitative research as art differs from a general description of qualitative research. In the literature on qualitative research, for example Norman K Denzin and Yvonna S Lincoln (2000) present the following description of qualitative research:

> Qualitative research involves use and collection of a variety of empirical materials; case study; personal experience; introspection; life story; interview; artefacts; cultural texts and productions; observational; historical; interactional, and visual texts that describe routine and problematic moments and meanings in individuals' lives. Accordingly, qualitative researchers deploy a wide range of interconnected interpretive practices, hoping always to get a better understanding of the subject matter at hand. It is understood, however, that each practice makes the world visible in a different way.[55]

54 Building Bridges (Räsänen, 1997). pp. 153.
55 The Handbook of Qualitative Research (Denzin & Lincoln, 2000). pp. 3.

John W Creswell (1998) describes qualitative research in the following way:

> Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, studies detailed views of informants, and conducts the study in a natural setting.[56]

The three quotes do not in content differ much from each other. Still, as descriptions of qualitative research they do, since the two latter do not define qualitative research as art (as the first quote does). What the quotes do bring through is a resemblance in artistic processes and science, in this case qualitative inquiry, since both disciplines focus on articulating something that has not been acknowledged before.

Art of Research

The book Art of Research: Research Practices in Art and Design (Mäkelä & Routarinne 2006) is an attempt to combine art and research by writers' references made to practice-led research in art and design. Accordingly, this book is a good guide for finding entrances when art practice concerns research. One of the articles: Fields and Acts of Arts and Research (2006) presents basic structures for intertwining art and research. In this article, Turkka Keinonen describes eight different relationships that can be observed in interaction between art and research. The interfacing practices are:

1. Research interpreting art
2. Art interpreting research
3. Art placed in a research context
4. Research placed in an art context

56 Qualitative Inquiry and Research Design: Choosing Among Five Traditions. (Creswell 1998) pp. 15.

5. Art contributing to research

6. Research contributing to art

7. The common denominator

8. Overlapping fields[57]

Keinonen's record builds upon a conception that when art and research are separated from each other by symbolic boundaries,[58] they then are able to reconnect. The notion that separated cultural fields become possible to reconnect and thereby bring out new conditions in culture when related is one of the central themes in 20th century socio-cultural theory (cf. Bhaba 1994/2004; Bourdieu 1996; Foucault 1969/2002; Giddens 1991). In socio-cultural theories meaning is created by efforts to bridge separation; in other words, meaning arises from a relationship between detached areas and concepts.

First Keinonen's record appealed to me as a model for inquiry, since my previous artworks have elaborated structures of separation and reunion. My heritage from a modern art tradition also in this study emerges as a pre-understanding of relational thinking. This is throughout the research confronted with the endeavour to acknowledge a rhizomatic formation for articulating the fusion of art and research.

For instance, the attempt to transcend previous conceptions of relations is articulated by the notion that an artist-researcher-teacher is positioned in the juxtaposition of three ways of conceptualizing the world, where boundaries constructed already have become fragments. The position represents a device or catalyst to begin a process of further consideration of what the

57 The interfacing practices are here presented by their titles given in Keinonen's article. Keinonen presents each of the eight forms with more detailed explanations and illustrations.
58 Compare to Bourdieu's (1996) conceptions of cultural fields and cultural and symbolic capital.

rhizomatic formation explored correspond to.

Art Informed Research

The researcher approach I take is to examine and thereby articulate that a PhD research in art practice and arts based learning practice is an extension of previous conceptions of art, education and research. I let theories, mind figures and experiences of art leak into the present of research in education.[59] The outcome of the research is new knowing in relational art and arts based education, combined with a discursive product, the dissertation, which does justice to the research purpose. By exploring other methods than those offered by the social sciences I by an art informed mind intend to articulate education from a position not made before. This way of approaching the relation between art, education and research, accords with Inkeri Sava's explanations of art education purposes in general. For example, in her article Art Education as a Research Field (2003)[60] Sava suggests, with reference to the Finnish art education tradition, that art education should be thought of as a way of "learning by practice in arts".[61] The assignment of research in art education is to transfer knowing in art practice into pedagogic knowing about the learner, aesthetic learning, learning about arts and the conduction of them.[62]

Aesthetically based Research

By reading the article *Towards Connectedness: Aesthetically Based Research* (Bresler 2006), I started to tune the inquiry towards a conception of an aesthetic approach to research in education. I here cite the first paragraph of Bresler's article, where she describes that with an aesthetically based approach she is addressing a central aspect of qualitative research.

59 Every researcher has to accept that empiric based research is rendered through the researcher experience on the subject matter chosen for inquiry.
60 My translation of the Finnish title: Taidepedagogiikka Tutkimusalana, Sava (2003).
61 The conception "learning literacy" is here a translated construction.
62 Translated from Sava (2003) Taidepedagogiikka tutkimusalana.

By referring to verstehen – emphatic understanding (von Wright 1986),[63] Bresler explains the research focus on the space surrounding the art experience:

> Focusing on the space surrounding the art experience, I (Bresler) suggest that artistic processes can illuminate significant aspects of qualitative research and that aesthetics[64] is the heart of both artistic experience and qualitative research. Examining the ways in which arts provide rich and powerful models for perception, conceptualization, and engagement for both makers and viewers, I (Bresler) highlight their potential to cultivate habits of mind that are directly relevant to the process and products of qualitative research.

The recognition of that the aesthetic aspects of art and education in a qualitative research in education were possible to articulate within an aesthetic manner formed a fourth conception for positioning the research.

The aesthetically based understanding also made it possible to follow the same organic structure as that which the subject of the research has been influenced by. Thereby the researcher position established generates an opportunity to comprise the same aesthetic, transformational and alternative ways of coming to know and sharing knowing that the relational arts based learning practice has elaborated (cf. also Knowles & Cole's 2002).

To summarize: the four aspects described can be defined as four poles that scaffold the qualitative structure of this study. The four poles are: 1) research as a "search again process" of lived experiences; 2) research as a discourse of axio-, onto- and epistemological structures; 3) research as interaction between art and research and 4) research as an aesthetically informed

63 Here related to the Swedish word [förstå]; recalling that Bresler's reference to von Wright create associative mind figures that I relate to my cultural heritage since George von Wright had his roots in the same Swedish language minority culture in Finland as this inquiry is framed by.
64 Bresler specifies by footnote in the article the quotation: My use of aesthetic orientation is specific to the western philosophical tradition.

practice. The poles create a plateau, on which I by constant reasoning on theories known transform previous thinking on art, relations, aesthetics and transformative learning to a horizontal narrative, which when interpreted generates new vertical understanding on arts based learning practice in education.

2. Arts Based Learning Practice in Education

The following section of the study, portraits by a relational aesthetic theory, an artist's participation in education as relational art practices.

2.1 The Relational Artist

In 1998[65] Nicholas Bourriaud with his book *Relational Aesthetics* responded to the contemporary art scene by defining relational aesthetics as a theory for judging artworks on the basis of the inter-human relations. Although art has always been relational, Bourriaud argues that visual artists have not traditionally taken relations and human interactions as their theoretical horizon for art practice. An artist working within art practice that is informed by relational aesthetics formulates "a social in between space"[66] where relational networks arise from the interactions people create in art framed situations.[67] The networks start from a point where the artist functions as a catalyst[68] for involving people in aesthetic experiences and the arts coming into being depends on the dialogue that the art practice generates. Bourriaud also claims that when art events are framed by relational aesthetic settings, and the people involved in the art practice create the outcomes, the artist heavily relies on the participants' dialogues in the aesthetic processes. The dialogues created in these settings reveal shared thinking patterns, a variety of mediation and collaborated meaning

65 Original publication made in French. In this study reference is made to the English translation, published 2002.
66 Resembles the conception "the possible space" (cf. Bourdieu 1996), where various forms of culture interact, and with the conception "third space" as a democratic meeting point (cf. Bhaba 1994/2004; Hannula 2001).
67 Though my experience is that drama-, theatre- and music practice and education are informed by the social in between space and community based art practice by a long tradition with focus on a kind of relational aesthetics thinking.
68 Relating to natural sciences, a catalyst is used for starting a reaction process between various substances. A catalyst is just needed for the start; whereafter the process goes on by itself.

making on various themes[69]. It is worthy of note that relational aesthetics theory differs from visual art interpretation theory, where an artwork already finished by the artist is re- established through the receiver's aesthetic experiences[70] (cf. Adorno 1997; Arnheim 1954/1984; Panofsky 1955/1982). Bourriaud argues that relational arts reflect the overall shift in society and culture from a traditional and concrete form of human interaction to a virtual mode.[71] Bourriaud also claims that a society where human relations are simply understood through the structures of economic exchange[72] (cf. also Adorno 1993) has generated the need for a relational art practice that stands for setting free the human dialogue (cf. also Hannula, Suoranta, Vadén 2003).

Relational Aesthetics as a Possible Approach to Education

In general, relational aesthetics theory is discussed in art curatorial or art critical discourses, where the relevance of the theory is referred to political or art historical issues. For example, the documentary film director and producer Ben Lewis in his film *Relational Art: is it an –ism?* (Art Safari, BBC 2004) asks if relational aesthetics could be a new –ism.[73] In the documentary film Bourriaud explains that relational aesthetics is a theory of form and substance rather than a theory of art. He grounds his theory in a presence according to which the imagination of this age is concerned with negotiations, bonds and co-existences.[74] In addition, Bourriaud argues that a relational artwork reflects cultural and social conditions by proposing the existence of a shared world, which endows everybody involved a chance to

69 Here comparable with the conceptions of multimodality in cultural studies.
70 This study resembles to some extent traditional art interpretation theory since I make a meta-reflection on documentation from a relational art practice.
71 Which, according to Bourriaud, means that social bond has been a standardised conception that is considered axiomatic of human relations (2002).
72 As Bourriaud argues western society performed in the 80's and 90's (2002).
73 Lewis refers to "-ism" as an art term rather than a political one.
74 Comparable with Benhabib's (2002) theories on cultures not being possible to constitute as pure cultures but as formations of constantly changing imaginary boundaries of cultural models.

act as a part of it (cf. also Atkinson & Dash 2005; Barone 2000; Benhabib 2002; Hannula 2001).

I claim that relational aesthetics theory stresses the same aspects of approaching the world as Freire advocates in his writings on education practice (1987, 2000, 2004). For example, Freire (2004) claims that in order to be, education must become, and by that he points out that people who are looking at the past as a means of understanding what and who they are, how they act in the present, and imagine their future are constantly remaking education. What I find worthy of recognition is that Freire (2000) points out that one aspect of education is to situate oneself in time and context.[75] This, when talking about education as a process, is possible to interpret as an implication for educational processes as a rhizome of situated learning moments (cf. Honan 2004, 2006, 2007). Additionally, a teacher as well as a relational artist can be described as a catalyst for creating cultural experiences in particular social conditions. I also claim that relational art in education envisages art as situated aesthetic learning moments where people face themselves, their context and each other with the concentrated representations of human existence that arts perform (cf. Merleau-Ponty 1969, 1982, 2006).

A Theory for Situated Art Experiences in Education

The theory of relational aesthetics is not commonly connected to aspects of learning. However, during the last decade the art education research field has turned towards relational aesthetics theory when looking for ways to approach contemporary art as meaningful art education practice (cf. Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008). Helene Illeris (2006, 2009) has paid attention to the theory by focusing on the possibility to understand contemporary art within art education framings.

75 Though there are several other aspects that constitute education.

Illeris (2006, 2009) approaches the relational aesthetics theory as a preconception for the creation of aesthetic learning situations created in connection with contemporary art exhibitions. Illeris describes her art education practice as a practice that scaffolds young people to experience the idea of otherness through contemporary art. When her students, for instance, visit a contemporary art exhibition, she challenges them to try out different positions to act upon in relation to their aesthetic experiences and encourages them to reflect their experiences within a learning approach created by the art settings.

The challenge in my understanding of the relational aesthetics theory in art practice is that it is operationalised within an educational community. This means that the art practice frames situated learning, which again is framed by the education syllabus. When educational issues frame art, the pedagogical objective is not to come up with an overwhelming and new teaching method, and, moreover the artefacts produced may not appear as controversial artworks. This is because approaching education within a relational aesthetic theory is not about art as a product but about art as an experience of learning and how this is articulated.[76] What relational art practice contributes to education is that it creates learning moments for people in dialogue to act on learning experiences and transformation regarding aesthetic and ethical aspects of life. When learning events are framed by relational art, the learning experiences can be approached through critical thinking rendered through the theme elaborated in the art practice regarding the relation between engagement and distance in individuals' inputs in the shared learning moment. In line with this, I argue that

76 Which, within reasoning on an aesthetic approach to education and through visual interpretation of images documented in the relational arts based learning practice investigated, I suggest is possible to state as an art education aim that the discourse of research in arts education articulates. Cf. Alerby & Elidottir (2006); Atkinson & Dash (2005); Aulin- Gråhamn, Persson, Thavenius (2004); Barone (2000); Bresler (2006); Dewey (1934/1980); Drotner 1991/2006; Efland 2002; Eisner 2004; Forsman & Piironen (2006); Hollo (1932); Hultin (2005); Lindö (2005); Pohjakallio (2005); Räsänen 1998, (2000); Sava (1994, 2003, 2007); Shusterman (1997); Sullivan (2005); Varto (2001a, 2001b).

when the artist's relational intentions with the artwork are embedded in an educational context, the democratic aspects[77] of the relational aesthetics theory arise as encounters for learning.[78] In addition, when the relational art practice, just as the one presented in this study, is situated in elementary education, where people involved are children, the art practice also articulates processes that display inductive play-element logic. I consider this inductive play-element logic to have a high potential for learning.[79] The learning that is articulated by play is not possible to evaluate by preset measure criteria because it arises from knowing generated from the situated experiences. Instead, it requires a response to the aesthetic and ethical judgements experienced (so that the aesthetic experience can be articulated as meaningful learning.

The Juxtaposition of Approaches

Olga Dysthe (2003) argues that one of the critical points for observing learning is to pay attention to how individual and co-experienced learning is communicated in dialogues initiated in educational conditions. Regarding her argument in relation to the upcoming relational art practice investigated, I acknowledge a connection between her description of the critical point for observing learning and relational aesthetics theory. Dysthe describes thinking and doing in education as processes of interpretation and meaning making that by transformation of diverse cultural and social influences take new directions, in

77 Democracy is here approached as the conception of creating social and cultural conditions where people involved in the situation, on as equal premises as possible, are offered possibilities to express their requirements and to decide about issues they consider meaningful to elaborate on and to offer participants strategies for questioning the (in this case educative) settings that are on hand.

78 With this I do not argue that all relational art practice has to be embedded in educational frameworks; this study shows one artist's interpretation, conception and outcome of the relational aesthetic theory.

79 Knowing based on experience from play: knowing that does not argue for being claimed as truth, but as possible. Compare to Huizinga's (1938/2004) play elements influencing cultural structures, Gadamer's (1997) linking between arts and play, and Bachtin's (1965/1986) view of spectacle as a way to liberate cultural norms.

the same manner as I consider the theory of relational aesthetics approaches art. Dysthe also argues that the classroom should be a "situated place for polyphonic voices",[80] where knowing is articulated by students' activity in the learning situations.[81] This argument I relate to the theoretical horizon of relational aesthetics that the arts based learning practice performed in this study takes its origin from.

Reflective Considerations on Relational Aesthetics

Considering that the relational art practice presented in this study is made in collaboration with educators, students and scholars placed in an educational community, the context has required me to be aware of my artist intentions in order to be able to relate them to educational issues. This I find interesting when taking into consideration the critique that the theory of relational aesthetics has raised in contemporary art discussions. For instance, Claire Bishop (2004) argues that artists involved in relational art projects are misled by focusing on the relational aspects of the outcomes of art, and that artists with a relational focus easily fail to notice that aesthetic thinking in itself involves relational aspects. I claim that one reason for contemporary artist focus on the relational aspects of their artwork is that the term aesthetic as a device for "judging beauty" has lost its power to engage (relational) artists, and that the term aesthetic in art contexts is still loaded with strong connotations of judgements in relation to beauty, isms and styles of visual art (cf. Janson 1988). I claim that ever since Marcel Duchamp in 1917 named a pissoire a fountain and transformed it to an art object in an exhibition space, beauty as the sole notion of aesthetic judgement of art became banal and redundant[82] (cf. Kuspit 2004; Sederholm 2000; Welsh 1997).

80 Translated from Dysthe's expression "Det flerstämmiga klassrummet".
81 Dysthe builds her argumentation on Bachtin's (cf. 2000) conception of heteroglossia: "hybrid utterances".
82 Here it is worth noting that although Duchamp is presented as an exemplification of a catalyst for change of approach to art, the art scene also itself generated the change of approach to aesthetics in art.

By transforming the way art looks Duchamp challenged the ways of seeing art. It is noteworthy that Duchamp's act was one of many artist statements at that time that raised discussion of art as an encounter for communication in society, culture and life[83] (cf. Cabanne 1987; Langfeld 2004; Welsch 1997). What I consider worthy of notice is that John Dewey's book *Art as Experience* (1934/1980) can be read as an art educative prolongation of the shift that the art scene experienced at the beginning of the 20th century.

When accepting this perspective for understanding the relation between art and aesthetics, there comes to view an understanding that the art scene at the end of the 20th century also performed a shift on how to approach aesthetic judgements on art.[84] By that I mean that the dilemma with recognizing the aesthetic aspects of relational art appears when the term *relational aesthetics* becomes a device instead of a way of approaching art. Bishop's critique and proclamation of antagonism is understandable when taking into consideration her question directed to artists about where the relational aspects arise from in their art practice, and how they connect these aspects to aesthetics. Bishop claims that relations do not arise from full totalities but from the impossibility of their constitution[85]. (I assume,

83 In the discourse of art philosophy, for example, Hegel (1975/1998), and later Danto (1997) reason on the change of the relation to art by discussing "the end of art" as a verbal construction (device) that points out the possibility to discuss paradigm shifts in art rather than highlighting that something is brought to an end.

84 This is for example seen in art and art education discourses where art practice is considered as a transformative process both on a cultural and individual level and where people that are informed by the discourse highlights the potential of art being a third space of being where other aspects of meaning making than productive are set on the fore of the dialogues. Cf. Arlander, Kolu, Ryynänen (2006); Bourriaud (2002); Drotner (1991/2006); Forsman & Piironen (2006); Hannula (2001); Irwin, Beer, Springgay, Grauer, Xiong & Bickel (2008); Kiljunen & Hannula (2001); Kuspit (2005); Lewis (2004); Mäkelä & Routarinne (2006); Räsänen (2005); Sederholm (2000); Shusterman (1997).

85 Bishop presents her theory of antagonism in relational arts with a socio-political framework by referring to theories from Deutsche, Laclau, Mouffe and Lacan. Bishop is in the end more critical towards the position of the audience as insiders or outsiders in relation to the relational artwork than to the essence of the relational artwork itself, which is an interesting aspect of

however, that she interprets artworks as "full totalities", which I claim relational art does not emphasise). Bishop argues that relational artists should make themselves more familiar with the notion that it is in the perception of the other, "what is not me", that the core aesthetic aspect in all relations are created, hence also in relational art.[86] I argue that the experience of the other in relational art is an aesthetic moment of *ostranenie*,[87] de-familiarization, which requires empathy (the ability to imagine the other). The interaction that occurs when one is articulating empathy in relation to the unfamiliar can be acknowledged as an aesthetic learning experience where aesthetic and ethical issues in art practice are brought to the fore by dialogues on meaning making.[88] The relational art practice that is articulated and investigated in this study is based on the reasoning above, which means that relational aesthetics in this study are examined much as a relational, aesthetic and educational matter.

Considering the Myth of the Artist

Starting from Plato, there is a proscription that artistic activity is based on the impossibility of the artist to be actively engaged in society. For example, Jacques Rancière (2004) describes Plato's statements on artists' position in society as follows:

> Plato states that artisans cannot be put in charge of the shared common elements of the community because they do *not have the time* to devote themselves to anything other than their work.

rendering the theory of relational aesthetics, since Bourriaud argues that the theory is not about art in itself, but about form and substance (compare to the relation between aesthetic and ethic judgements of Kant earlier in the text).

86 Which may in the end, when reading her text, can be interpreted as an effort to constitute her own position in relation to relational art rather than the artist relation to it.

87 Cf. Shlovsky (1917) in Singer & Dunn (2000).

88 This thread I will return to reason further on later in the study.

To some extent, Ranciére's notion on Plato's statement is understandable, since traditionally the concept of visual artists being involved in artistic processes has been described as an employment that requires retreat from society for bringing to the world a representation of a cultural idea that has not concretely existed before. Referring to relational aesthetics theory (cf. Bourriaud 2002), an artist can be an active catalyst in society by framing moments that contain living art- and aesthetic experiences. I claim that in relational art framings the artist still devotes her- or himself to the artwork as a process to articulate a concept that has not existed before[89], comparable to Plato's argument. However, the artist is simultaneously co-experiencing the new in and through a living moment with other people, where several concepts are brought to view as a rhizome[90]. In that sense, within a relational art practice the artist initiates a dialogue, which, Plato insists, is a particular human manner of transferring meaning making in life (cf. Ringborg 2004). In addition, the dialogue raised in a relational art setting is comparable to another of Plato's statements on art as employment. According to Juha Varto (2001b), Plato describes artisan's work as *poesies*, a process of continuing the world by making it. Varto claims that when *poesies* is approached with focus only on analysing art pieces (ideas already represented in culture), the understanding of poesies as an aesthetic process of "bringing new ideas to view" is placed behind the conception of poesies as an aesthetic perception of the world already existing.[91] This notion from Varto works in line with an Aristotelian (cf. Gustavsson 2004) conception of *poesies* (cf. Gr poiēsis). Aristotle approaches *poesies* as an activity that elaborates the conception of the possible through *praxis*,[92] where acts of *praxis* contain the will to perform something well

89 Which Vygotsky (1995) claims is one central aspect of imagination. I will return to a deeper reasoning on Vygotsky's idea of imagination in further chapters of the study.

90 Which can be considered an artist political statement in the sense that it calls attention to a democratic approach to art.

91 Poesies as an aesthetic perception of the world already existing is comparable with the idea of aesthetics that began with Baumgarten (Kant, Schiller etc): aesthetics as apprehension of beauty.

92 Established practices, skills, customs and habits.

in relation to established practice, while acts of *poesies* aim at an end different from the very act itself. When praxis and *poesies* are interacted actions, there appears a dialogical moment where aesthetic and ethic judgements are dependent on each other.

Responding to this reasoning, in art practice there is always a tension between the already existing world and the world of ideas, as well as tension between what is good *praxis* and good *poesies*[93]. Varto proposes that the core of artist labour is to give form to the vague process of in between the known (upon which *praxis* comes to view) and unknown (towards which *poesies* is directing). Additionally, I argue that the core characteristic of artist work is the artist commitment to explore the imaginative ability (within which the relation between praxis and *poesies* is set free for elaboration)[94] (cf. Cameron 2002). When this understanding is articulated, the relational aesthetics theory brings in a new approach to art.

2.2 The Participating Artist[95] in Education

One central aspect for understanding the elaboration of the outcomes from the art practice represented in this inquiry is the notion of the idea of artist relational art practice by the conception of a *participating artist in education*. A participating artist in education not only brings in exhibitions of his/her own production into school. A participating artist in education involves him/herself in the educational community and recognises educational aims as the praxis that holds the educative settings together. When an artist brings relational art into education conditions, the artist has to be aware that,

93 Which, in this way of putting it, always stands in relation to bad praxis and poor poesies, which I will return to reason on.
94 I argue that understanding of the artist focus on the imaginative ability is embedded in the cultural heritage of western visual art tradition, especially when looking at what the art scene was about at the beginning of the 20th century: exploring the imaginative parts of human conception (cf. Janson 1988).
95 Also recognised as facilitator, mediator or contributor to education practice (cf. Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008).

when art practice is implemented in education, the main purpose with the relations initiated is to scaffold learners with an emancipated approach.[96] When relational art is brought into educational conditions; the artist, teacher and students together face art, learning and meaning making brought out from the art practice in a relational manner, although each one interprets and generates meaning from different positions. Considering that neither relations nor aesthetics can be constituted full totalities, this acknowledgement of relational art when it is situated in education implicates a possibility to create a rhizomatic connection between artist relational thinking and educational theories that claim that education cannot be constituted as a full totality[97] (cf. Kaihovirta-Rosvik 2008; Uljens 1997, 1998, 2008).

Artist Multiple Modes of Contribution in Educational Practice

My multiple roles as a participating artist in education make resemblance with the multiple positions an art educator has in education (cf. Räsänen 2002, 2005). My roles oscillate between participation and observation and consist of interactions between three tasks: (1) I *collaborate* with teachers, students and scholars; (2) I *initiate* art framed learning spaces; search for and create aesthetic learning strategies and arts based school materials, and (3) I *document* and *interpret* learning processes framed by art. When practiced, the interactions are articulated as an artist's shifting modes of participation in the situated art practice. Since I do enter the educational practice with knowledge in art educative strategies although I enter the context

96 Which here means that the artist by being involved in pedagogic acting by the professional artist presens articulates the possibilities of engagement in human issues by art conventions instead of focusing on the limits of skills in techniques or artistic material. Cf. also Atkinson & Dash (2005); Aulin-Gråhamn, Petterson, Thavenius (2004); Barone (2000); Bresler (2004; 2007); Drotner (1991/2006); Eisner (2004); Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala (2004, 2005, 2007); Greene (1988, 1995, 1999); Hollo (1932); Illeris (2006, 2009); Räsänen (1998, 2000); Sava (2003, 2007); Østern (2006).

97 Education considered as an ongoing process and dialogue towards the unknown.

as a participating artist that collaborates with educators, my position when described in the context appears as an in between mediator. Thus, the constellation to participate in education within the role of an artist makes it possible to describe art and learning from a perspective that opens up questions recognised but not articulated before. As a participating artist I approach the interactions by means of both a dialogical responsive evaluation and self-reflection (cf. Bresler 2006; Edström 2006; Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008; Kiljunen & Hannula 2001; Knowles & Cole 2002; Mäkelä & Routarinne 2006; Sava 2003; Sullivan 2005). This act of review I interpret as an artist conception of active aesthetic response to the context, which, because of its relational character, requires a dialogue with people involved. It is possible to articulate the variety of further meaning making on artist response by new layers of collaborated and individual responses on how and what the artist, the teacher, the students and the researchers involved in art practice located in education do with, think about, produce and learn from the agreed settings.[98]

98 It is worth noting that because the "piece of art" here is transformed to a situated art event, the artist approach to the event still is about reconsidering, re-shaping, re-creating and transforming the art practice itself. Poesies is a process to take into consideration also in the active aesthetic response with the participants in the relational art practice, which means that the artist creates meaning upon the participants experience of transformation.

3. Considering the Arts Educational Practice and Theory

In this section I will turn the focus towards reasoning on learning theories that proclaim arts to be a necessary part of elementary education. I will also present three tables (tables 1, 2 & 3) on the long-term collaborated art practice. The tables are presented for structuring a base for the long-term character of the collaborated art practice. The section also discusses aspects of transformative learning and rhizomatic conceptions in education. The presentation will be carried further into section 4, where reasoning on chosen grand theories on learning are transferred to a more specified discussion on the educational and cultural conditions that frame the study.

3.1 Arts Based Learning Practice as Experience

In *The Arts and the Creation of Mind* (2002), Elliot Eisner discusses the role of arts in education and generates structures for learning in and through arts. Throughout his engagement in educational issues Eisner discusses the tension between "versions and visions" of contemporary arts education and emphasises the idea of altering as an aesthetic approach to learning. One example of Eisner's discussion is the essay *Artistry as Teaching* (2004), where he debates Elizabeth Coleman's (2004) essay *Pedagogy of Making* and responds to Coleman's suggestion that pedagogy is so powerful that, in effect, rather than training artists to teach, artists should be teaching teachers. In his response, Eisner reveals some of the existing ideas on education and artistry.

Eisner explains:

> Thoughtful educators are not simply interested in achieving known effects; they are interested as much in surprise, in discovery, in the imaginative side of life and its development as in hitting predefined targets achieved through routine procedures. In some sense our aim ought to be to convert the school from an academic institution into an intellectual one. That shift in the culture of schooling would represent a profound shift in emphasis and in direction. Artistry, therefore, can serve as a regulative ideal for education, a vision that adumbrates what really matters in schools. To conceive of students as artists who do their art in science, in the arts, or the humanities, are after all, both a daunting and a profound aspiration.[99]

Regarding this insert, and considering my role as a participating artist in an educative context, Eisner's writings generated an articulation of the theoretical outlines for the participating artist practice in education. Eisner (2002) exemplifies educational objectives that direct the aims and contents of arts education by eight areas; *Discipline-based Arts Education; Visual Culture; Creative problem solving; Creative Self Expression; Arts Education as Preparation for the World of Work; The Arts and Cognitive Development; Using the Arts to Promote Academic Performance; and Integrated Arts.* Above all, Eisner (2002) emphasises work with integrated arts to be the way in which arts provide altering concepts for education.[100] Eisner claims that altering in arts integrated practice is based on judgements that in education can be elaborated by investigation into multiple ways of approaching life and which then provide students with a democratic attitude to society and culture (cf. also Drotner 1991/2006; Suoranta 2005).

99 www.culturalcommons.org/eisner.htm Accessed 2006.

100 Eisner describes four forms of arts integration in education: (1) Arts integrated education for guiding students to understand historical periods or culture. (2) Arts integrated education so that diverse art forms represent diverse outcomes (for example, rhythm in music, in text, in images). (3) Arts integrated education for recognizing major themes in life. (4) Arts integrated education as a way of practice for creative problem solving on diverse topics.

With experience of relational aesthetics in education, a debate on whether training artists to teach or have artists to teach teachers, and whether or not to approach all subjects in school as art and students as artists, seem familiar, but need to fade behind other aspects of the role of arts in education. When, together with an elementary school teacher, I initiated integration of relational art as arts based learning practice in education, it was considered to be a relational initiative from both an artist and a teacher perspective. The idea of creating a partnership in art-based education in school was a response to the 90's discourse on relational thinking in art and education. The initiative was an encounter space for relational aesthetics and relational education (cf. Bourriaud 1998/2002; Sava 1989; Østern 1994). The core of the partnership was created in the expectation of a co-experienced flow of collaborated efforts to understand an aesthetic approach to education. It was also about understanding the curriculum as a catalyst and meaningful document for to approach educative practice.[101] Both the teacher and I had before been in contact with Reggio Emilia-, Waldorf- and Montessori approaches to education, which actually made us meet and gave us courage and the primary concepts with which to start the collaboration. The primary issues we were concerned about were: (1) to investigate art as an altering way of culture community learning; (2) to find relevant theories for transformative learner centred education; (3) to understand learning as a long-term process in its widest meaning; (4) to be more aware of how to balance an aesthetic approach to education with the present art and teaching strategies offered, and (5) to connect art framing with the objectives that the basic education curriculum in Finland proposed as educational outcomes in a democratic society.

101 A basic condition for that the partnership was possible to bring to realisation was that both the teacher and the artist approached the curriculum not as a epistemological structure but as a gathered conception of creating a democratic learning environment in which the aesthetic approach to education has a central role to play (cf. also Molander 2009; Sprinngay & Freedman 2007).

Creating Art Based Learning Practice from Experiences and Visions

The collaboration began in 1999 when the teacher and I initiated the arts based learning practice in the teacher's first level class. In the beginning the partnership was not planned to last as long as a decade, and it had the character of situated art events integrated into the school structure. Fortunately, things went otherwise. The collaboration continued because of an interest in articulating what the collaboration was generating, because of the enjoyment experienced in creating dialogical learning opportunities, because of the collaborative benefits, because of wider collaborative invitations[102] and due to the creative meaning making in art- and educative practice. The collaboration has so far developed through several phases, both considering changes of school practice (education conditions) and the artist and teacher transformed approach to learning. The following paragraphs describe the phases by three tables based on notes made throughout the collaboration practice.

Experiences of Change and Transformation in Art Based Learning Practice

During the years collaborative practice changed because of education conditions and was transformed by progress in the quality of artistic, pedagogical and philosophical practice.[103] The tables represent the changes and transformations that appeared: one (table 1) on the change of conditions and two (tables 2 & 3) on the transformation of the practice. The tables are structured by conceptions that show a connection between temporality and transformation. The tables are presented as models for identifying the artist and teacher palinode[104]

102 Described further in Section 4.

103 Practice here refers to the artist and educator's motivation to produce good educational praxis in relation to the educational conditions. The reference is informed by Gadamer's (1997) discussion on praxis as a human heritage of "common sense", and Freire's (1987, 2000, 2004) claim of good educational practice being a constant connection between experiences and reflection.

104 Revisit: used as a term for explaining recycling of themes and ideas in new ways.

collaboration processes in the arts based learning practice. The difference between change and transformation is articulated by the notion that the conception of change refers to conditions that changed because of the influence of the culture and context, and transformation refers to artist and teacher dialogical motivation to transform their professional experiences to a meaningful approach to education. The contents in the tables (tables 1, 2 & 3) are based on artist–researcher documentation of teacher and participating artist reflecting dialogues on the collaboration.[105]

105 The approach is informed by "reflective learning loops" (cf. Schön 1983). The Reflective Practioner: How Professionals Think in Action.

Table 1. Aspects of Change in Long-term Art Based Learning Practice.

Change of Conditions 1999-2008
Artist Finance for Participation in Education
1999-2001 Artist financed by Culture and Art Foundations (application-based artist project) **2002-2003** Artist financed by government employment in the position Culture for Children (Ministry of Education, FIN, Employed artist included in social system) **2004-2008** Artist financed by Cultural and Art Foundations (application-based artist, teacher, researcher project)
Material, School and Class Conditions
Material Conditions: The material required for the practice and documentation financed by the school, foundations and local company donations or other material support. Basic art material available (pencils, brushes, paper, colour etc.) Basic Art and Art Education literature books available in the school library. Basic technical equipment available (computers, printer, copy access) No easels available. One computer available in class. A separate classroom with computers available. TV and Video/DVD access shared with other classes. In 2008 computer, multimedia and technical equipment renewed in school.
School structure: Swedish-speaking minority school, 3 km outside the centre of Vasa. Local museums, local library, local sport centre, sea and forest nature close to school. Around 200 students, levels 0-6 (age 6-12 year). Staff: Principal and 17 Teachers (including special education teachers). Own school kitchen with personnel and cleaning personnel. Administration personnel, janitor and health care available weekly. In 2008 the furniture in classrooms and in public spaces renewed.

Class: Group size for the groups that took part in the collaborated arts based learning practice 1999-2008. **1999-2001** Student group size 24 (11 boys, 13 girls) **2002-2004** Student group size 21 (16 boys, 5 girls) (One adult more involved in class: assistant) **2004-2008** Student group size 14 (12 boys, 2 girls)* *The size of the group given as a constant; though during the period of collaboration there was some changes made in the group size.
Possibilities to share and communicate the outcome from the arts based learning practice with others.
Exhibitions in classroom space (1999-2008) Exhibitions in public space in school (1999-2008) Exhibitions in the local public library (2000, 2004) Exhibition and workshop at local Art Museum in Vaasa (Connected to MA Thesis, 2004) Publication of the project book Med fötterna i leran och huvudet i stjärnorna (2004) (Scriptum). Production of small booklets for arts based learning practice use (1999-2008). Publication (Söderströms) of teaching aids based on arts based learning practice (2004-2009). Further education on aesthetic learning, broad literacy concepts and multimodality for primary school teachers (2002- 2009).

In the beginning of the long-term collaboration the focus was not directed on changing the conditions as much as it was on transforming the educators approach to learning. Since education is a huge institution, closely depending on political and economic decisions in society, the arts based learning practice was formed by a pragmatic approach to what was possible to do in relation to the educational objectives, conditions and strategies that had influence on the collaborative practice. The artist and the teacher acknowledged that it is possible to try out transformation of education in a small-scale local practice in a state school. However when aiming at a larger transformation in the approach to education it has to be further developed by a more general framing: for example, by connection to the educational research field. Here the understanding that progress leads to transformation again challenged the relation of an artist approach to transformation as a catalyst for progress. The second and third table (tables 2 & 3) present how transformation came to view in the practice.

The tables are presented as a base for the reader to follow the further reasoning on the arts based learning practice. In addition, they are presented in order to understand that the theme chosen for investigation in this study is one of many themes elaborated in the long-term collaboration. The transformation of artist and teacher approach to education will be further reasoned on in sections 4 and 5 of the study.

Tables 2 & 3. Aspects of Transformation in Long-term Art Based Learning Practice.

Beginning Educational Intentions	**Artist Intentions**
Developing conceptions of an aesthetic approach to learning, literacy and multimodality. Forming arts based learning practice conditions. Intentions to be more focused on student centred education.	Visiting artist with relational aesthetic intensions. Base: More professional knowledge and experience of the art field than the educational context.
First Transformation	**Artist Transformation**
Artist and Teacher start to be more aware of conceptualizing their collaboration through art education conventions and theories. Storyline method, contemporary visual art conventions and other arts conventions are combined. For example, drama conventions and time travels, role-play: teacher in role.	The conception of visiting artist in education transforms to participating artist in education.
Second Transformation	**Artist Transformation**
The artist and teacher are invited to teamwork with researchers and create networks with other educators approaching multimodal literacy and aesthetic learning.	Focus on arts based learning practice on diverse levels in education. The artist starts to put efforts into conceptualizing a juxtaposed position in art, education and research. The artist starts a PhD student process and an inquiry into what an artist aesthetic approach to education is about.

Teacher Intentions	Collaboration Intentions
Curriculum based requirements for the arts based practice. Base: More professional knowledge and experience of the educational context than the art field.	Understanding an aesthetic approach to learning and forming arts based learning practice. Two professionals scaffolding each other in an aesthetic approach to education practice. Creating Adult- and Child culture meeting points in school.
Teacher Transformation	**Collaboration Transformation**
Approaches the new curriculum (FNCBE 2004) within the practice. Develops teaching strategies in other subjects that correlate with arts based learning practice.	Literacy and life narratives become a core for developing learning themes in class. The conception of arts integration transforms to a conception of arts based learning practice.
Teacher Transformation	**Collaboration Transformation**
The teacher uses working experience and students' aesthetic learning outcomes as a planning base for everyday school culture. The teacher gets more and more into exploring art history, contemporary art and ways of thinking on art in education.	Development of education themes and crossover thinking in education. The artist and teacher start to alter visual art and literature as entrances for aesthetic learning and arts based learning practice. The artist and teacher develop various concepts for financial support for further development of the partnership.

Third Holistic Transformation Phase: **Acknowledgement of Student Transformation**
Students, teacher and artist continuously in dialogue create new rhizomes of meaning making in arts based learning practice. The documentation (photos, video, drawings and notes) of learning processes in class are recognised and brought to view in a new perspective in teaching tutorials connected to literature. The artist and teacher become more confident in the use of art and education theories for realizing an aesthetic approach to multimodal literacy learning in the students' school reality. The artist and teacher begin to articulate by aid from theories the meaning of fiction-based learning in class. Imagination and fantasy are discussed as learning abilities together with the students. Focus on elaborating possibilities for children to create oral, verbal, visual and performing narratives of their life, both in reality and fiction. Ethics and aesthetics embedded in discussions with children framed by arts based learning practice. Juxtaposition of philosophy- and theory based thoughts in artist and teacher approach to education. Collaboration clearly based on the intertwining of diverse art conventions, educational strategies and multimodal literacy in school practice.

3.2 Multimodality and Literacy

This section describes how multimodal literacy is a way of approaching language as something more than verbal interaction. Within this approach literacy becomes a fascinating phenomenon since the approach challenges the way humankind is described as a communicative and storytelling[106] species in 21st century conditions (cf. Gadamer 2004; Marner & Örtegren 2003; Ricoeur 2005; Säljö 2003).

Literacy as Expansion

Although the world for most people is visually perceived, and there are considerations that in this information age we are beginning a second visual era[107] (cf. Barthes 1980; Baudrillard 2002; McLuhan & Fiore 1967/2001; Mitchell 1992, 2002; Ranciére, 2007; Rogoff 2002; Sparrman 2002), culture today, as human communication, is largely constructed by verbal language. The ability to speak, listen, read, and write, traditionally identified as literacy, is considered to be one of the basic skills for individuals to master in order to participate in society and maintain cultural narratives and meaning (cf. Bruner 1990; Freire 1987). Within contemporary definitions of literacy, the concept has widened to embrace the multimodal skills; for example, the abilities to create, compute and use diverse symbols, visual and intertextual expressions (cf. Björklund 2008; Fast 2008; Säljö & Rystedt 2008; Sparrman 2002). Moreover, literacy has come to represent abilities to identify, understand, interpret and negotiate meaning in varying cultural conditions.

Looking at the contemporary education, the recognition of the ways human mediates, communicates and interprets multimodality is approached by various theory conceptions.

106 Storytelling is here understood as a broad conception of how people share experiences by communicating narratives about life by referring to individual, cultural and social events they are taking part in.
107 Acknowledging that humanity has left a first visual era when written text became dominant as a major way to communicate cultural meaning.

For instance, the theory of multiple intelligences (Gardner 1994) describes the psychological aspect of multimodality.[108] The conception of multiple intelligences endeavours to articulate how individuals approach the world influenced by their possibilities to articulate various forms of literacy by activating several intelligence areas (cf. Gardner, who defines intelligence in terms of an artistic judgment on human creativity 1994). Another example is the socio-cultural aspect of multimodality that refers to the meaning making people create when they endeavour to communicate with each other (cf. Dysthe 1995,2003; Løvlie 2005). In education multimodality is most often considered a conception that scaffolds educators to articulate broad educational goals intending to avoid fragmented and "small parts" syllabus and curriculum.[109]

Multimodality as a Cultural Experience

The shift from understanding language as a system of naming to a realm of cultural relationships has during the 20th century influenced how literacy has been approached as a cultural phenomenon. Mainly two discourses have contributed to how literacy is approached today, the discourse of discussing the inner logic of language as a system elaborating the relation between signs and symbols and the discourse of understanding language as a communicative experience that depends on how people interact and connect between themes and meaning.[110] According to Michail Bachtin (2000) an individual when turning

108 The term multiple intelligences has come into view as an elusive concept, since Howard Gardner has developed the classification of seven intelligences (1994) to nine intelligence areas. In his recent work (cf. 2004) he has turned to the conception of cultivating "minds" which I find interesting from an education perspective in relation to the Finnish pedagogue Juho A Hollo (1918/1932), who talks about cultivating imagination as a central aspect of the educative act.

109 Instead of approaching the multiplicity of learning modes as fragments of a deconstructed whole cultural body, the socio-cultural approach highlights diversity as various forms of socio-cultural transformations of society and culture (cf. Østern 1994).

110 According to Bachtin (2000) understanding the theme is the most important referent to pay attention to when trying to understand how people create meaning through language.

thoughts to language engage in two activities: a horizontal activity where he form relationships with others, formulates communicative meaning making, and a vertical activity, which is an individuals meaning making process on relationships created between the outer world and the individuals mind.

Taking for consideration Bachtin's reasoning and reflecting on his theory with support from the notion that literacy is no longer linked only to the knowing of things but to the freedom to generate meaning and understanding (cf. Foucault 1969/2002) do have consequences for how we in the beginning of the 21st century experience literacy as culture. The expanded literacy conception can be acknowledged by recognising an alliance between several modes where people create meaning through multimodal linkages between several cultural structures. Multimodality attends then to the complex repertoire of cultural resources and means that people make meaning through - images, speech, gestures, writing, 3-dimensional forms, and so on. These linkages are commonly used in contemporary communication structures, for example in World Wide Web information and communication, where intertextual connections (references created between text, symbols and images) are a basis for multimodal communication. Accepting multimodality in education as an expanded form of language makes it possible to acknowledge that elements that not traditionally are considered as literacy and with no direct connection become meaning making (cf. poesies) when people by thematic structures connect them to each other.[111] When multimodality is used for articulation of new cultural utterances in education, students and educators juxtapose various modes and skills for transforming experiences into dialogical concepts that either are learned before or invented in the dialogues (elaboration of language praxis).[112] The learning

111 For example the word face, and ;) become the message, the theme of a smile when they are integrated as language tools for social and cultural communication.

112 The multimodal literacy activity also includes ecosocial unerstanding, which here is used as an understanding of that we do not create any new

that comes out of this can be observed as individuals` interpretations and aesthetic abstractions of cultural representations experienced site- and time specific: for example, metaphors, archetypes, rhythms and symbols that are combined with the ability to transform the abstractions into new concepts (cf. Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala 2004, 2005, 2007). The juxtapositions communicated in dialogues can as well be interpreted to be acts of meaning making turns (cf. Kristensson-Uggla 1999) where learning does not only refer to meaning making as denotations (empirically sensed in relation to praxis) made in the dialogues but also refers to various forms of connotations and figurative associations emotionally and imaginary sensed and invented (poesies) in the dialogues.

In addition to multimodality being recognised as a form of an expanded literacy it is in this study also identified as a meta-language (cf. Barthes 1970/1982). The conception meta-language refers to a discourse in which it is possible to let an expanded literacy understanding meet an expanded understanding of arts. I claim that by engaging in arts people can articulate the multitude of meaning making that multimodality performs and that a rhizomatic formation can function as an agent for understanding the aesthetic dimensions of literacy that the contemporary culture perform.

Open Conceptions

One of the challenges with the contemporary idea of literacy is that the concept itself has transformed from its primary connotations to perform soft boundaries, where several forms of meaning overlap each other. These overlapping meanings are equally acknowledged in transformative learning (cf. Mezirov 2000).

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material in the world, we just transform the form of it, but we do create new thought by meaning making. Meaning making here defined as mental patterns of bodily sensed knowing about the environmoent. The multimodal litercy activity enable agents to link different parts of learning into larger wholes, whereby cognitive meaning making on the relation between nature and culture is codeployed with embodied sense-making and perception of the surrounding world.

What catches my interest in literacy and transformative learning theories is that they base imagination as the core of cultural construction (cf. Bruner 1987; Dewey 1934/1980; Kegan 2000; Nordström 1998; Säljö 2005, 2008; Vygotsky 1930/1995). Imagination is in this discourse described as the apparatus where a human being elaborates the necessity of knowing something in relation to present or future requirements (a space where praxis and poesies interact). Imagination is in these framings distanced from fantasy[113] in the way that fantasy is understood as one form of the outcomes from the imaginative processes (cf. Dewey 1934/1980; Egan & Nadaner 1988; Greene 1988, 1995; Pinar 1998; Vygotsky 1930/1995).

The understanding of imagination is in this study informed by Vygotsky's four aspects of imaginative processes[114] (cf. Vygotsky 1930/1995) and reflected among others by Ricoeur's (cf. Kristensson-Uggla 2004) description of imagination as a decentred[115] process of receiving and creating meaning. By connecting imagination to a rhizomatic formation of metaphors, references, narratives and innovation (creating new meaning) this study as well acknowledges Ricoeur's idea of imagination as an interpretative process of mediating selfhood and cultural identity (cf. Kristensson-Uggla 2004; Ricoeur 1994, 2003, 2005 and Ricoeur in Tontti 2005).

Contemporary Challenges

Evidently, the contemporary cultural conditions challenge the origins of literacy and transformative learning theories. Living in contemporary conditions; literacy as an ability to read and write for most western people is self-evident.[116]

113 Imagination is here understood as an act of poesies, which I will return to later in the study. Fantasy is here understood as an artistic discourse (for example, in literature).
114 Explained later in the study.
115 A process with no fixed center; rather, its center keeps shifting as the individual pursues various links and trains of thought. My argument is that this notion implicates that a rhizomatic formation can conceptualise this process.
116 Here I refer to literacy as knowledge of the cultural modes of how to engage

For the 21st century western child, youngster and adult the understanding of transformative learning is not as evident. Contemporary people do not only experience transformation as an educational objective in life. In parallel with understanding the power of literal literacy, transformation – in its broadest meaning, is set in conceptions of success or failure rather than conceptions of extraordinary learning moments (cf. Drotner 1991/2006; Suoranta 2005; Pohjakallio 2005; Ziehe 1986/2003). Under these conditions, personal visions are constructed as much by individuals' imaginative abilities as by fantasy worlds that people consume in everyday life. For example, regarding the conditions of present Finnish society and culture[117] (cf. Suoranta 2005), people are from early childhood informed by facts and fictions that a lot of the conditions of nature and culture originate from human beings' positive or negative actions (cf. Guba & Lincoln 1989).[118] Looking, for example, at the situation of contemporary Finnish children, they in their daily life face global information brought to them through the same screen they use as a gate into play in fantasy second life games. These children approach the world outside their immediate surroundings through a screen, where adult producers, whose professional goals are to keep the screen output attractive, preset the contents communicated.[119]

I claim that for elementary educators it is important to realise that when children's transformative experiences are located in these conditions, the boundaries between learning and

in society and culture as an individual. I claim that although an individual living in western society conditions for example cannot read or write, the individual is aware of the lack of literacy in that literacy ability (also a very young child is aware of this).

117 The reasoning needs to be interpreted within the acknowledgement that in Finland, first and foremost in the media, but also in other cultural contexts, there flourishes the concept of Finnish society being a high-developed information society. See, for example, the National Curriculum for Basic Education (FNCBE 2004).

118 Note: the global cultural conditions in Finnish society and culture filter the human being as the creator and the destroyer of the world.

119 One aspect of the viewers' relation to "screen reality" is the notion that there is always a tension between how the outcome is an elaboration between the rhetoric and relations created in the media context (cf. Nordström 1998).

success; reality, imagination and fantasy; information and entertainment; childhood and adulthood; individual, virtual and cultural identity, become blended. The multitude and mishmash of information and the impressions that leak into contemporary living is most often structured by simple *either-or ideas* that, if not responded to, can bring on a fatal approach to life.[120]

It is here that an aesthetic approach to education combined with multimodal applications can create possibilities for scaffolding in between moments where the multitude of inputs can be a source of meaning making instead of being recognised as cultural or social indoctrination.[121] With an aesthetic approach it is possible to acknowledge that literacy and transformation in education do not leak into each other only as a transportation of concepts crossing or erasing borders existing. They also leak into each other by vertical transgression (cf. Saarnivaara 2003), as layers of poesies and critical thinking, where either –or ideas come to view in a transparent way.

Making the in between Concrete

At first glance an aesthetic approach to literacy and transformative learning theories may appear as an effort to transgress and disobey order of theories.

120 For instance, there can be confusion between cultural representations (such as Reality TV) and real life, in the sense that people interpret aesthetic and ethical judgements made in an entertainment "show" that is fictional as parallels to judgements made in reality. In a reality show the acts may not always aim at good or right ethical intentions, but at luxury and other personal benefits from a "fake" competition.

121 The understanding of creative in between learning moments in school is in several discussions on education used as a tool for articulating the educative benefits that education has from creative and problemsolving learning practice in education. Cf. Abildtrup Johansen, Rathe A-L, Rathe J (1997); Atkinson & Dash (2005); Aulin- Gråhamn, Persson, Thavenius (2004); Bendroth Karlsson (1996;) Björklund (2008); Ekström & Kronholm (1998); Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala (2004, 2005, 2007); Marner & Örtegren (2003); Marton & Tsui (2004); Mezirow (2000); Nordström (1998); Räsänen (1998, 2000); Sparrman (2002); Ziehe (1986/2003).

However an aesthetic approach to the theories actually can identify the family resemblance[122], the features that the theories have in common. The fusion of the theories can contribute to education, however in doing so there must be an agent involved to create juxtaposition. In education this agent is the teacher. What makes the combination of theories of literacy and transformative learning insecure to relay on in educative practice is that the juxtaposed position create a starting point for a myriad of possibilities that require polyphonic dialogues, judgements, reshaping of thinking and new concretisation of learning.[123] Fusions are highly valuable as learning encounters, but also uncomfortable in education since they create in between states that can be planned to reach in advance, but are impossible to control when they are put into activity. In educative practice the fusions require an approach of understanding rather than of explanation. If fusions are approached as moments of conflict that an educator, for some reason, wants to avoid, the juxtaposition can be relieved with short-term solutions, for example by approaching it with linear and conclusive either-or concepts. This approach does not aim transformative learning in practice, but rather reduction of progress. Either-or ideas not elaborated in practice in a long-term perspective easily make the short-term solutions into conclusive traps, since they can turn out only to be manifestations of canons that repeat untenable structures of worldviews.[124] Therefore, education that aims at transformation should include acts of dialectic transference where the educator has a double agency: to (with support from theories) make dialogues on either-or concepts and create learning moments where *either-or* is seriously examined and elaborated. How to approach this educative assignment is a

122 Compare to Wittgenstein's (in Brenner 1999) idea that cultural representations may be thought to be connected by one essential common feature that may be identified by a series of overlapping similarities. However, no one feature is common to all.

123 What is challenging with the in between space is that it simultaneously contains departure of something known (order) and entrance to something unknown (chaos).

124 What conclusive solutions do create is issues for argumentation and criticism, which in some discourses is understood as a vivid way of keeping conversation alive.

challenge for education since traditionally teaching literacy focus more on explanations of how world making comes to view than on understanding of the diverse modes of literacy that people use for being a part of a world making dialogue.

One suggestion to create dialogues in education is the carnivalistic approach to either-or concepts (cf. Bachtin 1965/1986; Saarnivaara 2003). In a carnevalistic approach either-or ideas may be successfully elaborated in school by the possibility to turn the either-or division upside down. I consider, however, the carnivalistic approach to be as instant as the conclusive either-or choice (although conclusion make companion with order and carnival makes companion with chaos). Hence, the carnivalistic approach may function as a relief by being a catalyst for further dialectic reflections on either-or concepts (cf. Saarnivaara 2003).

Art and philosophy focus another aspect of the assignment of either-or ides. These discourses try to approach either-or conceptions by recognition of the "other" as an absolutely negative space[125] (cf. Saarnivaara 2003) that is needed for generating understanding. Only by being aware of that either-and or are two mind constructions of something articulated in a persons reality, one can create a dialectic space for learning. The creation of this space requires imagination. Taking in this thinking into education practice is provocative since it may create learning situations of confrontation, which requires much more understanding for the "other" than an educative practice that is build on consensus and preset orders.

125 Here rendered through my understanding of the art convention positive-negative, which refers to the balance and composition between, for example, an object and the surrounding space (used, for example, when composing perspective in an image). The idea is to some extent possible to trace from Adorno's Negative Dialectics (Negativ dialektik 1993), where thinking (in one sense creating theoretical structures in mind) is recognised as questioning what one has on hand by trying to recognise the other, the opposite, the mirror-image of something to be able to see new aspects of the object (of thought).

My argument is that elementary educators can, by an aesthetic approach to education, create fusions, visualise literacy and transformative learning theories in education and by that act offer children opportunities to be in dialogue and experience transformation. By exploration of the aesthetic aspects, the deep structures, the substances of several modes of human representation, children can identify various forms of strength in culture, as well as investigating weaknesses and missing areas, and in doing so create meaning. The exploration of the aesthetic aspects challenges and motivates contemporary children to play and create new multimodal utterances of culture. As a result of the information society that is a part of childrens reality, children are very familiar with the mechanic structures and surfaces of culture and have various experiences of how contemporary people communicate with each other.

3.3 Transformation, Education and Learning

Edmund O´Sullivan (2002) in his article *The Project and Vision of Transformative Education: Integral Transformative Learning,* posits educational transformation and transformative learning by a explicit focus on the possibilities of education to react to the situation at hand as follows:

> Our movement into the twenty-first century is momentous not because it is a millennium turning point or a movement into some kind of post-modern history, nor because we are moving from an industrial age into a new information age. The period in which we are living is not simply a turning point in human history; it is a turning point in the very history of the earth itself. We are living in a period of the earth's history that is incredibly turbulent and in an epoch in which there are violent processes of change that challenge us at every level imaginable. The pathos of the human being today is that we are totally caught up in this incredible transformation, and we have significant responsibility for the direction it will take. What is terrifying is that we have within our power to make life extinct on this planet.[126]

126 pp. 2: The Project and Vision of Transformative Education (O 'Sullivan 2002).

O´Sullivan requests educators to be aware of their educational responsibility, as follows:

> Because of the magnitude of this responsibility for the planet, all our educational ventures must finally be judged within this order of magnitude. This is the challenge for all areas of education. For education this realization is the bottom line. When setting educational priorities, every educational endeavour must keep in mind the immense implications of our present moment.[127]

The issues O´Sullivan addresses are provocative, but also familiar to educators. What he insists on is that human activity is transformation and therefore a core concern of education. Henry A Giroux approaches the same issue in the book *Teachers as Intellectuals; Toward a Critical Pedagogy of Learning* (1988), where he writes about the necessity to scaffold teachers as transformative intellectuals who are aware of the connection between critical thinking and making transformative learning moments possible in school. Giroux refers to the necessity of understanding the pedagogic act as a political act. Giroux's description of transformation as a political statement arises from his late modern positioning in his efforts to deal with the consequences of the American 20th century educational system and society. With the help of Anthony Giddens' (1991) ideas in his book *Modernity and Self Identity: Self and Society in the Late Modern Age*, where he claims that during the modern era the natural world to a large extent has become a created environment consisting of human structures, O´Sullivan's arguments on transformative education appear as a consequence of the paradigm shift[128] that Giroux requests.

Considering that O´Sullivan's arguments were made almost 15 years later than Giroux's thinking, paradigm shifts are possible to acknowledge as long-term processes, although in hindsight they appear as remarkable turning-points. This is pointed out here as an understanding of contemporary education, for several reasons.

127 pp. 2: The Project and Vision of Transformative Education (O 'Sullivan 2002).
128 Cf. Kuhn (1962/1979).

Firstly, according to the connection made (via Giddens) with Giroux's and O´Sullivan's theoretical reasoning, transformation in relation to education articulates the necessity of understanding how teaching methods, teaching skills and teachers' approaches to educational issues are bound to each other as a long-term rhizome of traditions, experiences, knowing and visions that make teaching meaningful.

Secondly, looking at the way that world appears to people in the 21st century, there needs to be a vivid dialogue on the existential ideas of life so that possible myths surrounding transformation are exposed by metareflection and response between people.

Thirdly, the arguments are pointed out within the frame of observation of the contemporary huge second life space, the virtual community, where children, youth and adults share their thoughts within distanced communication through a technical interface. If one stops for a moment and reflects on the situation, people today use transformation as their imaginative ability when they interact with each other.[129] Evidently, contemporary people create relations as much as ever. It has to be recognised, especially regarding education that these relations arise more and more as individuals' multitasking communication with technical interfaces. This form of communication creates fantasies about that it today is possible to control basic existential human perceptions of relations, time, place, reality and fiction with the aid of a constructed virtual reality. These fantasies, if not elaborated may lead into tracks where fantasy and fiction become reality escapes instead of being lenses through which the forms and substances of human world making can be explored.

My claim is that as long people are able to critically approach the possibility to by the new techniques and imaginative play mix fantasy and reality with each other, there is no problem with creating relations and interacting between first and second life experiences; however, strange phenomena start to appear in life if people are not offered the possibilities to train critical thinking on reality, their fantasies and their

129 Further consideration may perform them as imagined "in between moments" that contemporary people create for themselves.

ability to imagine. When imaginative ability is approached with an aesthetic attitude, it becomes possible to develop the preferences that people elaborate within their imagination onto critical perspectives on issues that, if not properly responded to, appear as bias. An aesthetic approach provides nuanced criteria for judgments and characterizations of imaginative and immaterial thoughts, which then are possible to transfer to critical ways of approaching reality and the material world.

3.4 Education and Rhizomatic Conceptions

Evidently, school is not the only place where children learn. However, school is still the place where people of different kinds come together and where time for learning human issues are communicated in "first life" dialogues. This requires educational conditions where educators have the opportunity to focus on educational aspects that make face-to face dialogues into a transformative educational practice (cf. Freire 2004; Sparrman 2002; Suoranta 2005; Säljö 2005; Østern 2007). Hence, transformation is a multifaceted conception that is easily left behind other more concrete issues in school reality.

One issue to be identified when approaching transformative education is the distinction between transformation as a teaching or as a learning aspect in education. Transformation considers people involved in education in different ways and therefore there needs to be a recognition of the distinction of educators' transformative aims with their professional practice and students' transformative learning processes (cf. Efland, Freedman & Stuhr 1998). Although the conceptions are closely bound and dependent on each other, educators have to promote democratic aspects of learning as a device for understanding transformative education. In this study reasoning on how a rhizomatic formation articulates an aesthetic approach to education challenges the understanding of education as transformation. In a rhizomatic formation, education should use predefined schooling inputs not only as concepts for

transformative *praxis* (to perform appropriate education in relation to the known) but also as concepts for transformative *poesies* (to direct education towards the unknown). From the rhizomatic formation point of view, the learning community acts as a situated cultural setting for students' training in critical thinking framed by the interaction (proposed earlier to be the ability to imagine) that educators create between *praxis* and *poesies* when framing students' transformative learning moments.

Tracing the Rhizomes in the Art Based Learning Practice

In view of the fact that the arts based learning practice investigated so far has been brought into view by a lattice of social and cultural referents (compare to tables 1, 2 & 3), this study emphasises articulation of how the various modes observed can be responded to by the formation of a rhizome. The rhizome as a formation is here identified as a more appropriate conception than a lattice for describing the meaning making observed in the arts based learning practice, since a lattice as a non-organic model reduces the recognition of the imaginative aspects of the learning dialogues. The lattice only structures the production setting of learning but not the situated meaning making experiences in the practice. To understand meaning making as a central aspect of learning means that meaning making is to by practice create new mind constructions. This is what Dewey (1916/1999) pointed out by the idea of "learning by doing"; to approach doing not only as production process where transformation of the form of the material world is new knowing, but also doing as a way of becoming knowing about the substance of new thoughts that the practice generates. In addition, understanding education through a rhizomatic formation implicates that the learning experiences made in the arts based learning practice examined requires recognition not only on construction of knowing in relation to the material but also becoming aware of the rhizomes of personal and collaborated experiences of transformation.

Educators, Rhizomatic Learning and Transformation

The rhizomatic formation challenges educators' cultural and educational heritage, educators' approach to teaching strategies and to the learners.[130] For example, a rhizomatic formation requires educators to approach the curriculum within a transformational attitude between curriculum as a standard[131] and curriculum as a framework for educational conditions.[132] This challenges educators to elaborate the concept of transformation in the curriculum and syllabus in their educational practice (cf. Østern & Heilä-Ylikallio, 2008). Here, the educator requires an empathic ability. My claim is that the identification of the aesthetic aspects of educational situations scaffolds educators' imaginative abilities in elaborating the curriculum and syllabus. The aesthetic aspects are then by a rhizomatic formation combined with several judgements that the educator experience in the educative practice. In order to be able to incorporate an aesthetic approach to education, the educator has to embody central existential themes (cf. Normell 2004) in the personal educative act. In addition, the educator has to be in dialogue on the formations of rhizomes with the students and create situated meaning making processes not only on lesson topics, but also on deep human matters.

Students, Rhizomatic Learning and Transformation

According to transformative learning theories (Mezirov 2000) a learner experiences learning object (knowledge) and learning subject as an entity. Approaching student learning within an aesthetic approach means that the educative setting is laid so that the aims of learning become articulated for the student. In a learning moment a student for a while experiences not only a transformation of learning object[133] but also a personal transformation of inner self. What the learner is experiencing

130 With my experience of educators, I claim that educators willingly elaborate educational issues to make their profession meaningful.
131 The idea of substance.
132 The idea of form.
133 Which in arts education is about learning skills in various arts; for example, material knowledge, technique, genres, modes, etc.

is an in-between moment, where the past is defamiliarized; or it becomes temporarily unknown in relation to an unknown future. The educational context and the educator[134] are obliged to scaffold the learner by actions that turn this in-between moment into something understandable. The learner gains by the moment transformed meaning, where the subject (individual) finds out that earlier knowledge and experience are reduced in relation to the new meaning that is on hand. This is a moment situated in a presence that is fragile, since the student exposes him- or herself to the surrounding context as an individual existing in between the unknown past and unknown future. What the student experiences in the learning moment is a disorienting dilemma.[135] If the educator conveys the learning situation with a rhizomatic formation, and depending on the conditions, with the support from the rhizome makes the interaction between the known and the unknown concrete,[136] the student experience of defamiliarization becomes the springboard for the student to recognise and articulate learning and transformation. This moment should be recognised by the educator as the core of the educational act, where the educator balances between approaching the student as something the student is not yet[137] (cf. Benner 2005; Uljens 1998), but is coming to be, and the educator's awareness of that, although the pedagogic act is situated, is about scaffolding a transformative process that touches the future, the unknown,

134 Cf. Vygotsky's (1997) theory on approximal development levels.

135 Disorienting dilemma, which is triggered by a life crisis or major life transition, although it may also result from an accumulation of transformations in meaning schemes over a period of time. Less dramatic predicaments, such as those created by a teacher, promote the same patterns of transformation (cf. Mezirov 2000).

136 If the educator approaches situated learning as a possibility to understand learning as transformation, imagination scaffolds the present to approach the past and future as conceptions that can be changed, since both ideas of the past and future are something that exist in the mind. The past comes to mind by culturally existing representations and the future comes to mind by imaginative endeavours.

137 Which always includes a risk of educational determination and a goal based approach from the educator, that, in addition, contains a risk of reducing the learning subject's freedom, although the educational objective is a good means of scaffolding learning transformation towards a free individual.

for both the student and the educator in relation to the past, to which neither the educator nor the student can return (cf. Østern 2007). In this in-between moment not only teaching and learning connect[138] but also hybrid modes of collaborated world making are created. It is in this moment that ethical awareness in the form of empathy as a pedagogic act is crucial to acknowledge for the educator (Hollo 1932; Kaihovirta-Rosvik 2008; Uljens 1997). The ethical judgment made in the moment creates for the student, as well as for the educator, a *tabula rasa moment,*[139] where the educator has to balance aesthetic judgements, between affirmation of the learning subject and the conduction of the various rhizomes that the actual learning objects create. The educational objective is at this moment the generating of expansion of student consciousness, resulting in the student's greater personality integration. This educative act does not focus on questioning how the power of knowledge is distributed between the educator and the student. Instead it focuses on articulating a dialogue on deep universal human themes that occupies each individuals mind.

According to Illeris (cf. 2005, 2009) the personal experiences of transformation, when framed by art, depends on the character of four aspects that contribute to learning as self-construction. The aspects that Illeris articulates are: "the hook", "the experience of otherness", "social interaction" and "metareflection".140 In the arts based learning practice investigated in this study the four aspects mentioned are intertwined with each other as a rhizome formation for approaching learning that is further connected to

138 Description of an imaginative moment as a moment made possible for to imagine the other self (cf. Hollo 1932).

139 My transcription instead of understanding a child as an "empty mind" (cf. Locke 2008) understands the shared situated learning moment as a creation not experienced or narrated yet.

140 Illeris (2005) describes by reference to Mihaly Csikszentmihalyi and Kim Hermanson (1999) "the hook" as a contextual stimuli that attract attention. Illeris further describes the "exeprience of otherness" as a possibility to experience a new position in a context taken for granted and familiar, the "social interaction" as new meaning making generated when individual art experiences are discussed and reflected in dialogues and "meta-reflection" as an individuals reflection on other learning possibilities if approaching art from another position than previous chosen.

the hybrid utterances articulated by this research.

Imagination – a Possibility for Framing Rhizomatic Learning

Approaching education within a rhizomatic formation means that educational objectives are informed by an educative practice that operates by variation, expansion, conquest, capture and offshoots of ideas.[141] Unlike tracing questions, the rhizome pertains to an organic syllabus that is constructed, deconstructed and reconstructed, with multiple entryways and exits (cf. Deleuze & Guattari, 1980/2004). My argument to combine understanding of art and multimodality to a rhizomatic formation contributes to how imagination can be articulated as a learning space in education. Imagination appears in education as a possible space for impossible outcomes, a safety net that enables educators and students to try things out – in the mind's eye – without consequences they might encounter if they had to act upon them only with a praxis approach (cf. Efland 2002). From this perspective an aesthetic approach (including the acknowledgement of an imaginative space) to the education together with a rhizomatic formation function in parallel with the ethical aspect of the educative act (interaction between educational *praxis* and educational *poesies*).

What makes imagination in education to a rhizomatic formation is that imagination, as much as it is a safe space for creating comfortable, nice, good and right ideas and purposes in life, in education can offer space for difficult ideas and feelings such as hate, fear, bad and wrong to become possible to articulate and elaborate.[142] This means that when the educator puts effort into recognising imagination as a safe space for learning, he has to take into consideration that meaning making are decentred processes (cf. Kristensson-Uggla 1999), which

141 Which means that both educational conditions, framework (curriculum and syllabus), teaching, planning, students` requirements etc. are put out as a map that is possible to elaborate within a democratic approach.

142 Cf. to earlier reasoning in the study (Section on turning either-or ideas into critical thinking) on how either-or ideas by elaboration transform into critical thinking.

means that also *subversive aesthetics*[143] is a form of an aesthetic approach. One possibility to do so is to approach teaching and learning as a process of serious playfulness,[144] where it is possible to articulate and transform uncomfortable issues with the support of fiction. The serious playfulness does not mean that imagination transforms education into a reality escape or a carnival; it transforms the learning moment to a safe place to try out and learn by transformation as much as by mimesis (cf. Kemp 2005). If education is considered to be a possibility for transformative learning, it needs to include learning moments that take in the possibility to imagine both positive and negative aspects of life. This requires from educators an awareness of how human habits of mind arise, through the human ability to create and alter rhizomes and to interact between experiences, knowing and visions. Sometimes the rhizomes are based on experiences of reality and sometimes on fantasies. What they always require is metareflective dialogues on various forms of meaning making (cf. also Greene 1988, 1995).

143 A term used for describing how to overcome the tension between positive and negative denotations, connotations and associations when elaborating aesthetic and ethical judgements by using a critical thinking pattern on aesthetic experiences. Subversive aesthetics is also a common art convention in contemporary arts.

144 Cf. Abildtrup Johansen, Rathe A-L, Rathe J (1997); Bachtin (1965/1986); Gadamer (1997); Heikkinen (2007); Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala (2004); Huizinga (1938/2004;) Rodari (1973); Saarnivaara (2003).

4. A Reflective Narrative on Arts Education as Experience

As described, this inquiry origin from an arts based learning practice in elementary education located in a Swedish-speaking minority community in Finland. In the following section I present an artist-researcher reflective narrative. I start with a description of the educational context.

4.1 Educational Context of the Study

The Finnish National Board of Education (FNCBE) describes education to be highly valued for developing Finland as an information society.[145] In the Finnish curriculum, the main objective is to provide all children and young people with equal education services. FNCBE characterises the basic education in Finland as follows:

- Teaching, textbooks and teaching materials, school transport and school meals are free.
- A nine-year comprehensive curriculum for the whole age group.
- Schools near children's homes provide their education.
- A final certificate is given for completing the syllabus.
- Education provides the necessary prerequisites for all upper secondary education.
- Almost all children in Finland complete comprehensive school.
- Dropping out of school and repeating years are rare.

145 The information society is here used as a referent for a culture in a continuous progress towards multicultural understanding.

Basic education in Finland is compulsory, starting from the year when a child is seven years old and ending at the age of sixteen (levels 1-9). The education system offers equal educational opportunities to everyone, irrespective of domicile, gender, financial situation or linguistic and cultural background. FNCBE provides a national core curriculum, continuously revised: the latest version was made in 2004. The curriculum provides local municipality-specific or school-specific curricula guidelines for practical teaching and educational work. Visual Art has status as a compulsory school subject up to 7th grade, when it as a school subject turns to an optional subject.[146] The major objectives for visual art education are to make meaningful settings for "learning about art" and to make settings for "learning something else by exploring art". In addition to the subject related curricula, the national core curriculum defines so-called cross-curricular themes. The cross-curricula themes are proposed as guidelines for thematic, integrated and relational learning, and based on strategies developed to enlarge the possibilities for educators to scaffold diverse literacy learning modes in education. The cross curricula themes are: personal development, cultural interpretation and identity, communication and media knowledge, democracy, initiative and activity, sustainable development in environment/culture and learning new technologies. The themes are defined as aspects responding to the pluralistic society and culture of today and concern universal values that all individuals have experienced (cf. Kaihovirta-Rosvik 2009).

As a participating artist in education I approach the subject of Visual Art in school by a subject crossover strategy where the objectives of the Visual art subject by the cross curricula themes are connected to other subjects in school.

146 The syllabus structure may differ between schools.

4.2 Cultural Context of the Study

The Finnish educational community is closely bound to society development and has a central place in the cultural field in Finland. Cultural initiatives are, to a high extent, collaborative practices, and cultural events are often planned to serve educative purposes. The arts based learning practice in this study originates from a cultural initiative of this kind. As mentioned before, the practice started as a direction finder for collaborative work between a visual artist, a primary school educator and students in school. As far as I know, there is no cultural program for relational art practice events located in schools in Finland. However, there is a long tradition of inviting artists to visit schools; for example, theatres, cinemas or music events and school visits to art and cultural heritage museums and cultural events are involved in the school syllabus. The Cultural Ministry in Finland also supports cultural programs[147] for artists, whereby artists can either involve themselves in educational discourses or start art practices on a wider cultural arena that are possible to connect to education. In the following section I will shortly describe the cultural conditions that have generated the relational art practice examined in this study.

A Brief Description of the Swedish Speaking Minority Community in Finland

Finland has by constitution two national languages: Finnish and Swedish. In practice, this means that various social and cultural services are provided in both languages. Although Swedish is constituted as a national language, only a minority of the population speaks it.[148] Most Swedish speakers live in the coastal areas of Uusimaa, Turunmaa, Ostrobothnia and

147 For example, Taikalamppu - Aladdin's Lamp: a nationwide network of regional arts centres for children. The aim of the network is to develop children's culture services throughout Finland. Aladdin's Lamp assists with financial support arts centres for children in their activities and provides aid in planning regional culture services in locations where they have not existed before. The program started in 2002.

148 There are about 300,000 Swedish-speakers in Finland's 5.5 million population.

Ahvenanmaa. Officially, a person has one first language; in practice many Swedish-speaking people in Finland are bilingual (Swedish-Finnish). The possibilities for people who have Swedish as their first language to keep their language alive are maintained by cultural conditions, where the Swedish-speaking minority creates strong bonds to the neighbouring Scandinavian countries. This can be recognised at all levels in the minority culture and is clearly recognised in the Swedish-speaking school practice. For example, although the minority education is framed by FNCBE core curriculum and the Finnish educational culture, the Swedish-speaking school syllabus in Finland is influenced and to some extent formed by Scandinavian educational theories and strategies. This phenomenon can be described as a tacit curriculum that cultivates the minority language in Finland. In school practice this, for instance, appears in teachers' and children's cultural literacy, where the language minority educators and children may have better insight into, for example, Swedish children's literature, folklore (traditions, songs, etc.) and popular culture than in Finnish cultural outcomes. This creates a cultural mix where Swedish-speaking educators and children are simultaneously provided with Swedish and Finnish cultural heritage, in school and other cultural discourses. In these cultural conditions the minority community becomes an in-between culture, which generates an arena for trying out various cultural interactions and outcomes. Most specifically, the outcomes from the in-between culture position can be identified in the spoken minority language structures, expressions and references as literacy in bridging between two cultural heritages.

Considering the educational and cultural conditions presented, the setting is fruitful for realising a relational art practice as a collaborative learning practice in education. The community offers in itself a cultural heritage that generates rhizomes. That makes it possible to acknowledge and elaborate with cultural, educational and artistic conceptions framed by the conditions on hand.

4.3 Widened Teamwork and a Transformed Approach to Education

In 1999 the National Board of Education in Finland expanded the school subject *First Language* in the national curriculum by a configuration of the subject to *First Language and Literature*. The extension required a new agenda on how to approach literacy in basic education. One of the persons who responded to the requirements from a Swedish-speaking minority perspective was Ria Heilä-Ylikallio. Together with Anna-Lena Østern she turned interest towards the artist-teacher partnership on arts based learning practice initiated in 1999 and opened to wider teamwork. The main objective for the newly established teamwork was to produce Swedish literature textbooks (anthologies) and attach teacher tutorials for teaching subject integrated education, multimodality and literacy scaffold by aesthetic learning processes for grades 0-6 in elementary education.

The invitation opened up for the teacher and myself the possibility to reflect, reshape and transfer the outcomes from the collaborated arts based learning practice and to create further educational endeavours on an aesthetic approach to learning and multimodal literacy. In addition, the widened teamwork was a welcome solution for us to share the arts based learning practice outcomes with other professionals in the field. The new collaboration as well opened up possibilities for approaching new learning landscapes considering art and education. However, the concept of how to approach the relational art practice in education was transformed. From being an explanation of artist participation in education by concepts of invention, where visual art was based as a core for art integration with various school subjects[149] in working close to the curriculum (FNCBE 1994, 2004), the arts based learning

149 In the arts based learning practice, the teacher and I approached the curriculum proposals on subject based and cross-curricula themes in an inventive manner, which means that we, to some extent, based the collaboration on finding or creating a new configuration on pre-existing art and educational models, theories and ideas.

practice with a widened teamwork required metareflection on a new conception: innovation.[150] Creating a teacher tutorial with focus on the school subject *First language and Literature* as a socio-cultural platform for integrative education carried a deeper reflection into the practice on the aims of arts integration in basic education and required a critical discussion on the practice. What actually happened was that the visual art practice became identified as a visual and performing practice in a text oriented education culture.

Implications for an Aesthetic Approach to Education

The participating artist role and relational art appeared in another light in the new teamwork. Prior to the production of the literature textbooks and teacher tutorials, the collaborative arts based learning practice had been based on artist-teacher conceptions of the educational context as a cultural community, within which artist participation was articulated by the relations created by the transfer between two cultural communities. In the initiating phase of collaboration the relational artist practice focused on looking for interventions and transformations of everyday school relationships and learning processes. By participating in school I as an artist approached the collaborative arts based learning practice as a tool for interacting with the "audience" (the teachers, students and their parents) in the facilitation of relationships between art and education. I was less concerned with proposing art didactic methods and did not bring in copies, images, or other cultural reproductions in the arts based learning practice. Instead, the everyday school actions and materials served as the base for the art practice in which teachers and students were already communicating through various educational means. Each realisation of the arts based learning practice, made understandable as relational art, occurred as an activity situated in time, space and context. The nature of this activity was imprecise, and the outcomes were

150 Innovation here in the meaning of creating a concrete cultural artefact, philosophy or method for actual human use mirrored with the conception of invention, which can be described as a documented idea or theory used for personal and small scale purposes.

located somewhere between transformation and arbitration of the artistic, cultural and educational conditions on hand. No two of the artist interpretations of learning were identical, which generated a myriad of ideas and possibilities for carrying out arts based learning practice in education, and the practice was stimulating but also draining in terms of artist creativity.[151]

As mentioned, the connection of the arts based learning practice to a wider teamwork and production of teacher tutorials in multimodal literacy and aesthetic learning transformed the character of the participating artist mind figures on the practice. The practice became more focused than before on reaching cultural and educative aims in a text-oriented culture with support from art.[152] The collaboration with two scholars in education also created possibilities to evaluate the reliability of the arts based learning practice invented in the artist-teacher partnership. In parallel with this, the artist participation in education became a profoundly social act that, to some extent, could be recognised as an act of artist self-abnegation; not as a loss of position, but as a changed approach to the arts based learning practice. Actually it created concepts for to explain the art practice educative aims with a language that the education context could understand. Before I had used the artist language trying to explain that the artistic process in itself contained aesthetic elements that was meaningful for learning. These explanations always appeared redundant for the teachers. The transformation of the possibility to find a discourse for dialogue was a deep and increasing experience of solidarity with education as a cultural transformation itself (cf. Barone 2000; Freire 2000, 2004; Honan 2004, 2006, 2007; O`Sullivan 2002; Räsänen 1998, 2000; Sava, 1994, 2003; Østern 2007).

151 Although not all ideas were realized, they where documented for further development.

152 Which made the distinction of how the role of arts in education is described in the national curriculum, wherein arts in education is proposed to aim at both learning in arts and learning something other than arts through art integration (cf. FNCBE 2004).

Experiences of Widened Learning Landscapes

This paragraph is a brief presentation of how the teacher describes the approach to the arts based learning practice. The teacher description is a reconstruction made of notes from the artist-researcher documentation (written mind map), where the reflective dialogues between the artist and the teacher were documented.

Let me however start with an artist-researcher reflection. As a participating artist and researcher in school I do not have the same responsibility as a teacher within the education system. For instance, I can always leave teachers` everyday undertakings behind. Of course, I communicate my point of view on educational situations and share dilemmas that are on hand, but there are in teachers' duties and in the nature of educational practice certain parts that I am aware of, but not involved in (for instance, some issues that do not concern me with respect to the confidentiality of students' privacy). The teacher and I agreed that I would approach the school reality from what is at hand, with the focus on situated learning. As an adult involved in school reality I observe the atmosphere in class, recognise what has been going on during the school day and the school breaks, and I am informed about the school routines and agenda. As a professional artist-researcher I do not analyze these observations, I reflect and respond on them in the context. However, there is a distance that, as a participating artist, I have to bridge when initiating the arts based learning practice events in school. But the distance it not bridged only from my position. The teacher and the school community (and the students, and their parents) put as much effort in to bridge the gap from their perspectives. The arts based learning practice is neither considered a break in the normal school routine nor is it an institutionalised school routine in itself. It is a situated "in between learning moment" that provides all involved with new horizons to approach as meaningful learning.

Articulation of Meaningful Collaboration

One notable observation made on the artist-teacher partnership is that throughout the years the collaboration has generated parallel artist and teacher strategies for keeping the dialogue on art and education vivid. The partnership, of course, is based on shared experiences and knowledge of art and education, but also challenges and motivates efforts from both parts to articulate the meaningfulness in the collaboration.

When the research aspect was brought into the artist-teacher dialogues, I asked the teacher what she acknowledges as a meaningful outcome in the collaboration. The teacher responded:

> It is the co-experiences of shared aesthetic and transformative learning moments that generate the meaningfulness. The experience is a source of pleasure and happiness. There is great pleasure as a teacher to share the students' learning moments right there in the situation with another adult who knows the students and the educational aims. It is also a pleasure to observe students sharing their learning processes with each other and with another adult. Working as a team also creates possibilities to observe oneself in the situation (and afterwards reflect on oneself and each other) with support from the other adult's eye.[153] To invite an artist for a long- term collaboration is also a form of "teacher school located further education", since I learn a lot about an aesthetic attitude, various art conventions, art history and about the contemporary art scene from the artist. At the same time I have to articulate my teaching profession in relation to another professional's approach to education, culture and learners. This makes the collaboration meaningful and further educational endeavours more meaningful.

153 Researcher response: which here is possible to acknowledge as the teacher's utterance of what Levinas articulates as the possibility to see oneself within reciprocity with another person (cf. Kemp 1992).

Artist-Researcher Response

The recognition that both the artist and the teacher attempted to articulate a philosophical understanding of the meaningfulness of the collaboration in the practice, rather than the materialised artistic or educational objectives, brings to view an acknowledgement of artist and teacher endeavours to approach learning both as a catalyst as well as a result of transformation. This approach was made possible because the educational materialised objectives that frame the partnership were already set by the curriculum and syllabus.

The artist-researcher reflection on the artist-teacher dialogues reveals that the clearer the research aspects became in the arts based learning practice, so the more eager the artist and the teacher became to obtain a definition of the co-experience of joy. The teacher reacted on the new framing by starting to scaffold her response in the dialogues with theories and literature references.[154] For instance, the teacher referred to Taina Rantala's doctoral thesis *Oppimisen iloa etsimässä: kokemuksen etnografiaa alkuopetuksessa*[155] (2005), where Rantala presents an inquiry into how it is possible to articulate joyful aspects of learning in school. In the light of research literature, Rantala describes three conceptions that scaffold the acknowledgement of joy in educators' practice: The theory of flow experience (Czikszentmihalyi 1990, 2006); the acknowledgement of learning experiences as empowerment, and the positive impact that joy has on a working (and in this case educational) atmosphere. Another book that the teacher brought into the dialogue was *Glädjens pedagogik* (Linder & Breinhild Mortensen 2008), where the teacher pointed out the conception of "joy thieves"[156] as

154 Which we have found helpful in our dialogues, since we both have recognised that the combination of art, education and the feeling of happiness is a common device for bringing through arts based learning practice, but still difficult to define, although not difficult to identify.

155 Translation: Exploring the Joy of Learning: The Ethnography of Experience in Basic Education.

156 The teacher made the conception of "joy thieves" even more concrete in our dialogue by referring to "dementor" creatures or situations (cf. Harry Potter adventures by J.K Rowling).

a concretization for use when discussing acts, conditions or solutions that somehow limited the experience of joy in collaborated education practice.

When in hindsight reflecting the artist-teacher dialogues it becomes clear that the artist and the teacher confirmed their partnership by continuously articulating how the collaboration was possible to construct as meaningful educational practice. The artist-teacher dialogue on the joy they were experiencing can be considered as a kind of dialogical development of a non-articulated request to find a definition of the approach to education that was about to be carried into existence in their collaboration. Additionally, for the teacher the widened teamwork (and the artist change to an artist-researcher in the partnership) generated the possibility to develop further professional theories and strategies to articulate the arts based learning practice from her perspective. This deepened and enriched the artist-teacher dialogues and created a possibility to identify the professional contributions that the artist and the teacher brought into the collaborative teaching practice. In addition, the widened teamwork, with two education scholars closely bound to the collaborative arts based learning practice, created the possibility to turn the artist-teacher partnership's main efforts to create a relation between art and education into a juxtaposition in arts based learning practice where the symbolic boundaries between art and education become fragmentalised and an aesthetic approach to education started to take its form.

4.4 Re-Consideration of the Arts Based Learning Practice

In order to describe the shift of approach to education that the teamwork[157] brought into the artist-teacher partnership, the following paragraphs offer a brief review of how previous relations to learning theories were transformed when new knowing was conceptualised. The review is written as an artist-researcher reflective narrative on experienced transformation (cf. also Eskola & Suoranta 1998).

Transforming The Approach to Learning Theories

In the initial phase of the arts based learning practice problem-based (cf. Bound & Feletti 1997) and experiential learning theories were tried out as basis for approaching learning in the collaboration (cf. Eisner 2004; Kolb 1984; Sava). Both problem-based and experiential learning theory support student centred education and connects school subjects, reflective and critical thinking, meaning making and students' communication competence. Nevertheless, the theories describe educational aims from slightly different perspectives. In the beginning of the collaboration the theories approached in the arts based learning practice appeared as a diversity of conceptions based on different educational referents and objectives,[158] that sometimes was easier to define than to identify (cf. Kvernbekk 2000). One issue that became central in the artist-teacher dialogues on the arts based learning practice was the question of how to handle the notion that the education theories often reached the educational practice as

157 Here acknowledged by the body of knowledge that the two academics brought into the art practice, but also the widened dialogue on arts based learning practice. From the teacher response earlier presented in the study, the teamwork widened the possibility to reflect oneself and one's profession in relation to others who approached the same issues (arts and aesthetic learning in education) from a point of view other than has been thought of before.
158 Generally portrayed as a lattice of pure, applied, theoretical and practical education theories.

teaching methods,[159] which were then transformed in the activity on hand. The theories appeared as educational goals to reach and did not always function as relevant strategies for reflection and transformation of the aesthetic aspects observed in the arts based learning practice.

The Arts Based Learning Practice and Problem – Based Learning Theory

Briefly described, problem-based learning theory supports student centred education and connections between school subjects, reflective and critical thinking, meaning making and students' communication competence. In addition, problem-based learning theories focus on applied matters and the learning conditions provided. Problem-based theory describes the necessity of challenging topics for learners and suggests open-ended problems to be offered to students. Educators are described from a problem-based perspective as facilitators who support student centred and communicative learning (cf. Bound & Feletti 1997).

Playful Collaboration

The problem-based theory brought meaning into the arts based learning practice by creating a space for the artist-teacher relation to develop as a partnership between two "collaborative facilitators".[160] Considering that teaching, in line with problem-based learning theory, requires educators to hold a creative approach to creating challenging topics and open ended problems for students, the framing of a problem-based approach to learning required artist and teacher time to elaborate an aesthetic approach to education. The collaboration was based on time used for dialogues, including imaginative play with

159 Sometimes the discussions were formed by comparative thoughts. Mostly the theories were approached with an elaborative attitude where the theories where shaped in practice as concepts where we challenged our individual or cultural bias in education.

160 Which here is acknowledged by the Aristotelian (Aristotle; Ringbom 1988) conception of friendship as an exchange of knowing between equals (although with different expert competence in the approached area).

various curriculum proposals, subjects and topics (cf. Gadamer 1997; Greene 1995; Hollo 1932 Huizinga; Vygotskij 1995).[161] The time for this activity was made possible by a framing where artist and teacher leisure- and employment time leaked into a process of developing the aesthetic approach to education. The time spent may in hindsight appear idealistic, especially from a socio-economic perspective, but on the other hand the dialogical play generated a flow (cf. Cabanne 1987; Csikszentmihalyi 1990, 2006; Linder & Breinhild Mortensen 2008), that, regardless of economic circumstances or measurable compensation for work, created an educational potential that drew attention to the playful way of planning education practice. By transforming the planning into a serious playground (cf. Huizinga 1938/2004; Gadamer 1997; Rodari 1973), the co-planning became a possibility, through an affirmative and open-minded manner, to approach various ideas on the topics and subjects chosen from various entries. This way of approaching education practice was based on a principle of agency (cf. Ricoeur 1994), where the artist-teacher collaboration was about bridging (using imagination) between aspects of praxis and poesies in pedagogic acts. The serious playground allowed tryouts to balance intention, motif, set and open aims as an aesthetic approach to education. The outcome of the play[162] was mirrored by the educational reality, which, of course, required reshaping and compromises on the most utopian outcomes. Hence, the reshaping and the compromises were not defined as a reduction of the play outcomes (since the outcomes left out, for example, lecture plans, new themes, the desire to learn more about a topic, were noted and documented for future use with the possibility to be refined or modified).[163]

161 Since the teacher and I had different professional backgrounds, we approached the topics (chosen according to the curriculum proposals for topics related to the actual grade of the students) from different perspectives. Through the dialogues on the topics we reached understanding horizons not recognised before. The experience of the "new horizons" encouraged us to frame the tune for the student learning situations in a similar dialogical atmosphere.

162 Which here should be interpreted as a transcription of elaborating art conventions and educational aims requested when talking about elementary education.

163 Which actually turned out to be valuable later in the production process of the teacher tutorials for the literature textbooks.

The Arts Based Learning Practice and Experiential Learning Theory

When approaching the students' learning experiences, the experiential learning theory[164] became more accurate to use as student scaffolding. The experiential learning model has in the last decades had an impact on the epistemological understanding for how art education has been shaped. For example, in Finnish art education at the end of the last century there has been a shift from referring to Victor Lowenfeld's (1947/1987) stages of children's artistic development[165] to approaching the child's artistic outcome with conceptions that bear resemblance to the development from a modern to a contemporary art scene.[166] For instance, Acci Forsman and Liisa Piironen (2006) suggest art education be conceptualized by recognition of scaffolding students' mimetic- expressive- and cultural learning,[167] where making artistic outcomes and receiving visual art are intertwined as experiential learning. In parallel to this conceptualization of art education strategies, the transformative aspects of the experiential learning model has had impact on arts based learning theory (cf. Løvlie 1990; Räsänen 1998, 2000; Sava 1994; 2003, 2007; Østern 2003, 2004, 2006), which in my opinion has generated possibilities to articulate the multimodal potential in arts education.

164 I came into contact with experiential theories in the 1990's. They were highly valued in Finnish schools at that time. Two main threads of the theory were in circulation: one that focused on experience as situated perception (elämys: FI; upplevelse: SE) and experience as embodied knowing (kokemus: FI; erfarenhet SE). There was sometimes confusion on which actually was referring to the term experience.

165 The stages described by Lowenfeld are connected to the age of a child: (1) Scribble; (2) Pre-schematic; (3) schematic; (4) Dawning Realism; (5) Pseudo-realism; and (6) Period of decision/crisis.

166 This will not be more deeply discussed in this context but can mainly be interpreted as my notion of art education being a continuation of the meta-narratives on the paradigm shifts of the visual art scene during the 20th century.

167 Which can also be compared to the development of the conception of visual art as an individual issue to visual art as a social and cultural issue during the 20th century.

Experiential learning can be considered a theory with focus on the structural shift a learner experiences when gaining new knowing. The experiential learning theory describes learning as a cyclical process that starts from the learner articulating previous knowing on a topic and where the learner via elaboration with the topic and reflective observation proceeds to abstract conceptualization and further active experimentation with the gained new knowledge. In experiential learning theory the learning cycle embraces four learning activities: observing, doing, thinking and feeling, which all have impact on the learning (cf. Kolb 1984). The cyclical learning process can be articulated as an implication for hermeneutic education (cf. Siljander 1988)[168] since the act of interpretation[169] is the act that keeps the learning loop in motion.

4.5 Transformative and Theme Based Learning

In art education the theory of learning cycles focus on the learner's cognitive and emotional transformation. When the art practice is based on an educational understanding of learning cycles, learning is not considered only as an outcome of individuals' experiences, but also as a communicative part of their meaning making on those experiences and the whole framing of the learning event (cf. Løvlie 1990; Räsänen 1998, 2000; Sava 1994; 2003, 2007; Østern 2003, 2004, 2006). The cyclical learning model scaffolds the educator's possibility to approach students' learning as transformation with a double perspective: 1) the possibility to recognise artistic learning processes as transfers (cf. Räsänen 1998, 2000) of various art experiences, combined with 2) the learners' act of translation between different artistic and cultural mediations when they are communicating their learning (cf. Dewey 1916/1999; Løvlie

168 Siljander describes the hermeneutic education as a pedagogic act scaffolding learning where a hermeneutic circle embraces three aspects of learning: 1) learning as the recognition of pre-understanding; 2) learning as recognizing relation between the whole and parts in a learning object; and 3) learning as a recognition of an interpretation pattern that is incomplete and constantly possible to complement.

169 Interpretation as a learning process is an issue I will deepen later in the study.

1990; Räsänen 1998, 2000; Sava 1994, 2003, 2007; Østern 2003, 2004, 2006). The character of learning as a cycle with origin in experiential learning theory (cf. Kolb 1984) is in art education considered an elusive learning theory since it does not separate learning subject and object; instead, it contains rhizomatic nodes that can be re-established in new learning framings over and over again.

Acknowledgement of a Theme Based Learning Theory

Within the widened teamwork the artist-teacher endeavours on understanding the outcomes from the arts based learning practice became by theme-based[170] learning theories conceptualised as one way of articulating an aesthetic approach to learning. The recognition of a theme was not new, neither for the artist nor the teacher. For instance, in the visual arts community a theme is described as the idea or a message in an artwork conveyed by the experience of it. Also in school practice "theme-days", or projects where a specific topic is more comprehensively approached and elaborated on than in the ordinary schedule, are a well-known concept. However, it was the understanding of an aesthetic approach and multimodality in relation to themes that brought in the shift of approach to learning and immersion of theme based educational possibilities in the arts based learning practice. In accordance with new knowing, the widened teamwork brought in the concept of approaching learning moments through aesthetic thinking on human existence. By understanding learning through transformation and theme-based conceptualisation, instead of topic centred crossover strategies, imagination became very articulated as a safety net for offshoots and tryouts in the formulation of the aesthetic approach. The new understanding gave a hint of an aesthetic approach to learning, but was still not as clearly as intended articulated. Additionally, the school reality framed by the curriculum, syllabus and cultural framework became possible to acknowledge as a scaffolding structure for juxtaposing art and education as meaningful and mindful education.

170 The word theme can, when referring to arts conventions, contain a pattern of ideas.

The shift that was required for articulating an aesthetic approach to education appeared when the arts based learning practice became possible to approach within an art-informed research understanding. The acknowledgement of transformation as a concept, the relational aesthetic theory, the theory of an active aesthetic response and a rhizomatic formation created a possibility to articulate aesthetic aspects of learning. The acknowledgement of the aesthetic aspects[171] of learning made for the artist and a teacher a qualitative difference in how to approach education. By acknowledging the qualitative difference in the learning observed in the arts based learning practice by the conceptions mentioned, the education activity became possible to articulate as aesthetic learning experiences that were articulated by interpretation, meaning making and critical thinking processes. The new combinations of the conceptions made it possible to articulate the layered existential themes in the practice as a learning rhizome. The educators' transformation of approach scaffold the artist-teacher collaboration to be more aware of art as a catalyst for learning where cultural themes were reconstructed and deconstructed by elaboration with various multimodal forms and art conventions. The theme-based learning concept also made it possible to bring through the fact that the identification (individual and cultural) that the students, teacher and artist made with learning topics, subjects and objects[172] was about co-experiencing world making.

Accordingly, reflecting on the practice in hindsight, the experience of students' learning processes, through the years generated more artist and teacher experience of how to approach students' learning aesthetically. Reviewing the documentation from the long-term practice with aesthetically

171 The narrative theory generated the possibility to respond to the various articulated outcomes as the praxis (known) content of poesies (learning process trails towards the unknown), which further in this study is articulated and reoriented in an artist-researcher position that interacts praxis and poesies with the help of imaginative ability.

172 Identification with the learning object embraced the rhizomatic structure of theme, material, and technique in use, the dialogue and the situated learning moment itself.

based learning theories; the students' solutions, proposals and transformative learning over time became more and more taken into consideration in artist-teacher planning. This generated for the artist and teacher the courage to create further loops on approaching arts based learning possibilities aesthetically. In addition, the serious playfulness planning, in combination with tryouts on multimodal expression of the topics, created awareness of the diversity of judgements that are articulated when meaning making on cultural issues becomes learning matters. The variety of art conventions, materials and techniques also brought out the students' diverse competence areas, which created artist-teacher alertness on where to scaffold and where to distance oneself from students' elaboration with the cultural themes. The students' learning was approached from their learning experiences, where the learning situation started from a catalyst,[173] which through the students' play within the lessons[174] was expected to be transformed by the students' learning processes. This accorded with the artist and teacher in the situated learning moments making efforts to face the students' transformation with an encouraging aesthetic attitude. In practice, the artist and teacher aesthetic approach to the students' learning processes was made possible because the artist and the teacher had elaborated personal pre-understandings in relation to the art conventions and cultural themes chosen for elaboration and thereby themselves experienced transformative and aesthetic learning moments.

Artist-Researcher Response

Here I claim that it is imagination as a safety net that supported the artist, the educator and the student towards a co-experience of world making. It was within the imaginative space where the individuals could meet. Imagination was a safety net for all involved.

173 Brought to view as rituals in various ways (a transformed classroom, a question, a performance, a dilemma, an object, a word, etc.), depending on the theme or the educational aims, the time of year, the group situation, etc.
174 For me as an artist-researcher, the limits that the lessons made for framing the "aesthetic learning moment " was a great way to recognise the intensity of the outcomes.

Imagination was not articulated as isolation but as a learning landscape that came to life by co experienced world making and were fiction created altering routes in the learning situation itself. The learning moments were a kind of improvisation where earlier educator and student knowing was set free not only to go beyond patterns known (here the term pattern is understood in its broadest meaning as a rhizome referring to the relation between praxis and poesies that is set free by imagination) but to approach them with a critical mind. Improvisation functioned as a form of a provocative competence that scaffold exploration of both known and unknown conventions, patterns and strategies. This does not mean that the known conventions, patterns and strategies were set out of order in the learning moments: they were actually necessary for anchoring the recognition of the unknown (cf. also Steinsholt & Sommero 2006).

4.6 Textbooks and Teacher Tutorials – A Process of Naming and Production

Before continuing the narrative, one notification is required. The possibility to contribute as a team to education by the production of literature textbooks and teacher tutorials required a deepened insight into educational theories and also practical strategies for collaboration for all persons involved in the team. Since the production process of the textbooks and the teacher tutorials is a development project that is still (in 2009) in progress, I here describe from an artist's perspective how the practical teamwork appears at present moment.

The first practical strategy in the collaborative production process is based on collaboration[175] where the persons involved articulate and combine observations with previous cultural and individual experiences of pedagogic and learning practice in school with contemporary theories on literacy, aesthetic and transformative learning processes, critical thinking and a hermeneutic approach to education, society and culture.

175 Which means that members in the team bring in expertise from their personal professional area, which during the production process, is reflected and further developed by the whole team.

A second practical strategy in use is the engagement of the students involved in the arts based learning practice as so called multimodal agents in relation to the texts proposed by the literature textbooks. Here, the students' function as authentic readers of the literature that is aimed to scaffold student centred learning on literacy. The students' perspectives create for the production team the possibility to make aesthetic, ethical and educational judgements on the primary text-sets, which, for instance, lead to finding new texts, new issues to connect to literature themes or to the transcription of texts chosen so that they become appropriate in relation to the students' (readers') reality.[176] This strategy also anchors the production in the educational practice.[177] A third strategy in use is collaboration with the publishers.

The distribution of the literature textbooks and the teacher tutorials to schools has generated the need to arrange further education opportunities for teachers interested in this way of approaching learning and literacy in education. Therefore, the team has developed a fourth practical strategy connected to the publication. The team organizes courses for teachers, in collaboration with *Åbo Akademi University Further Education Institution*, where the team combines lectures and workshops based on the educational theories proposed in the teacher tutorials. The courses function with a double objective: to share knowing in teaching in multimodal literacy and aesthetic learning processes, and to receive a response on the publications used in education from the course participants. In parallel with the courses, research on education in arts, language, literature and multimodal literacy brings in new issues to take into consideration in the teamwork and the production.

176 The texts chosen come from diverse genres and from both children's and adult literature. For example, the text chosen for inquiry in this study is included in student textbooks in a shortened version of the original text written in 1830. Also some words or sentences that appear old-fashioned have been revised in the textbook. In the teacher tutorial attached to the textbook, it is suggested that the teacher shares the original version with the students when elaborating the text in the classroom-learning situation.

177 Concrete observations and reflection on how literacy as a conception function in a situated learning situation.

Since the production of literature textbooks and teacher tutorials aims at education in a long-term perspective, and is framed by an approach to art and education that in their nature are transformative, the understanding that the publication is a springboard, not a solution for aesthetic learning practice and multimodal literacy in education, has made the artist approach to the teamwork fruitful. There has also been a growing interest from other artists in the publication since the tutorials include art educational strategies that artists can understand in their cultural work with children and youth. To extend this to further education possibilities for artists is a proposal that I intend to work on in support of this inquiry.

Description of the Swedish Literature Textbooks and Teacher Tutorials

Each literature textbook focuses on a specific literature genre[178] and is designed as an anthology where texts and images in interaction bring through themes[179] that are considered to be central to work on in school.[180] In addition, the textbooks contain sub-themes connected to issues that are central appearances in the curriculum and the cultural context.[181] The teacher tutorials attached to each textbook are structured so that texts are either approached from an art convention or the texts function as catalysts for elaboration of themes with diverse arts conventions combined with arts-, culture- and literacy education strategies. Every teacher tutorial offers an introducing overview of the theoretical horizons that are approached in the practice proposals. In addition, there is a

178 Textbook 1: Poetens penna (main genre poetry); Textbook 2: Valters fotspår (main genre epic narrative/ time and place) Textbook 3: Huvudet kallt (main genre contemporary Nordic literature for children/ identity; Textbook 4: Trolltrumman (main genre storytelling, myths and tales).

179 Here referring to literature theory on main plots or motifs that are central in a story.

180 Taking in both the national curriculum proposals, research in the discourse mentioned and the conditions that contemporary culture and society perform.

181 However, the texts do not, for example, follow a linear structure, but a rhizomatic, which, for example, means that the reader can choose where to start to read the book.

metaphoric model included in each tutorial. The metaphoric model functions as a living metaphor, a connection between educational theories emphasised in the particular tutorial and the theme in literature textbooks that the tutorials are connected to. Each metaphoric model is proposed to function as a theoretical and intertextual "hook" (see example in figure 1) for teachers to rely on when starting up aesthetic learning processes and multimodal literacy elaboration around a text. The metaphoric model presented here is the hook in the first teacher tutorial "Twenty–three poetic landscapes" (*Tjugotre poetiska landskap*, Heilä-Ylikallio, Østern, Kaihovirta-Rosvik & Rantala 2004)[182] that is attached to the literature textbook "The Poet's Pencil" (*Poetens Penna* Heilä-Ylikallio, Østern, Kaihovirta-Rosvik & Rantala 2004).

182 The exemplification is chosen from the first teacher tutorial because the poem that is used as a springboard for the aesthetic learning processes chosen for investigation in this study (the active aesthetic response made by creation of multimodal narratives) is one of the texts in the first textbook (anthology) (Poetens penna, 2004).

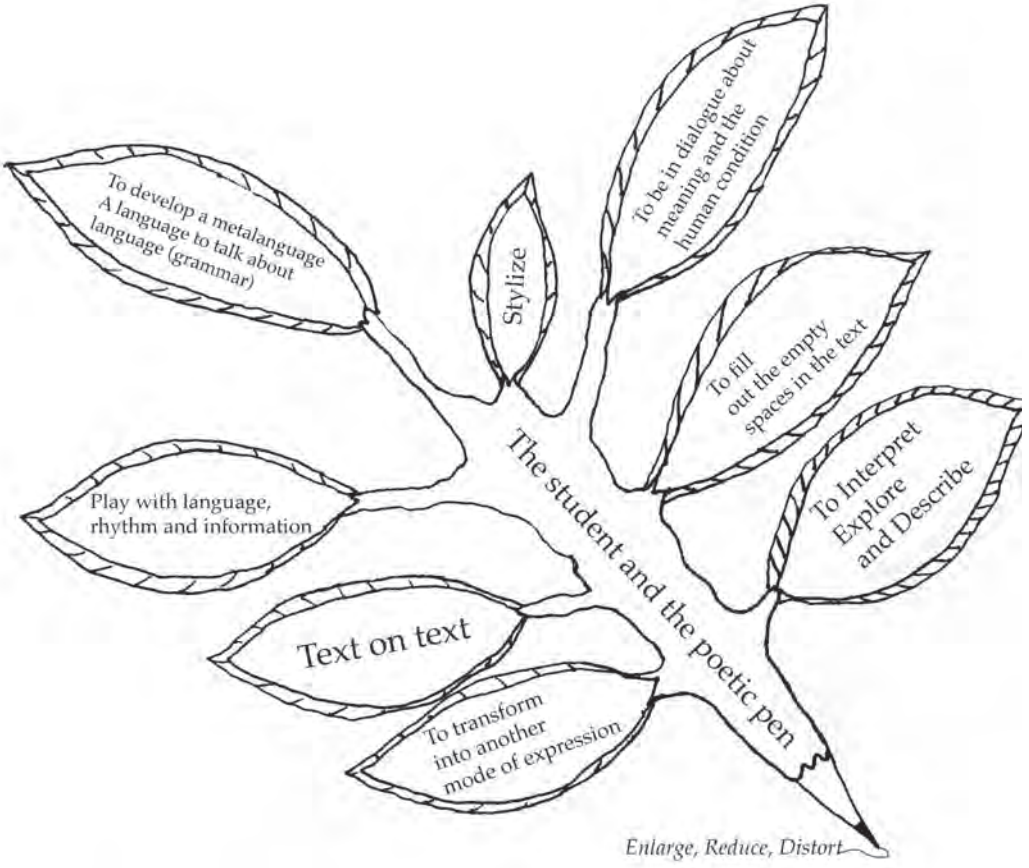


Figure 1. The Metaphoric Model for Active Aesthetic Response to the Texts in the Literature Textbook "The Poet's Pencil".

Metaphorically, the model represents a student who is entering a literacy-learning situation with the poetic pencil as a tool.[183] From the centre of the model eight educative strategy nodes

183 The model serves the teacher with the possibility to acknowledge a double meaning in the phrase " the poetic pencil": a) the literature book Poet's Pencil as a tool, and b) literally the possibility to approach a pencil as an artistic and aesthetic tool, just like a "poet".

(leaves) relate to different facets of active aesthetic response. These nodes simultaneously represent the student's creative abilities that the teacher is scaffolding and activating by articulating them as aesthetic learning processes. The model concentrates on a systematic correspondence between the student, text, teacher, context, educative strategies and student ability nodes. This collection of nodes in the model together forms the conditions for meaning making on the theme[184] chosen for elaboration in an aesthetic learning situation. The nodes represented exist within a larger web of cultural and educational context, which the teacher is able, with support from the literature book and the teacher tutorial, to acknowledge as multimodal learning. The learning practice, the outcome from the centre of the model (the student and the poetic pencil) is in the model represented by the words *enlarge, reduce and distort*. These words represent the playful process of reflection and critical thinking that the student experiences within the aesthetic response process.

The practical arts based strategies proposed in the tutorials are formed as entrances or keys for opening up possibilities to multimodally elaborate text, genres and themes.[185] The tutorials are illustrated with drawings that teachers can use in strategies proposed in the tutorial or as a base for the themes chosen. Diverse techniques, topics, issues and strategies are presented in such a way that the aesthetic learning processes initiated can be used as intertextual references between the texts in the textbooks or with reference to various cultural appearances in society. The tutorials are designed so that teachers can choose to either apply the proposals in the tutorials as guidance for initiating aesthetic learning processes and multimodal elaboration, or use them as offshoots for creating further aesthetic learning strategies implemented in educational practice regarding the conditions in their own educational practice.

184 The catalyst for the theme can be a question, an observation, the context, a text or an image.

185 Themes are issues to use as an entrance for opening up an aesthetic and transformative learning space that can be mirrored with a theme acknowledged in the literature books described.

So far the teacher tutorials have received a response from the teachers who have participated in the further education course and tried the publication in their practice, so that this kind of approach to aesthetic learning and literacy has encouraged them to be more aware of their own relation to diverse forms of art conventions, to be more interested into bringing in literature into education, to be more creative, to acknowledge students learning with a new approach and to look for possibilities to create partnerships in their daily educational practice.

The teacher tutorials are based on the latest national curriculum outlines (FNCBE 2004) and on research in the actual education field (cf. Østern & Heilä-Ylikallio 2008) and the requirements that primary school teachers have asked for in their daily educational practice. The practical proposals and strategies for generating multimodal literacy by various forms of art conventions are based on art educational strategies that are familiar to primary school teachers, but they are, in addition, combined with arts conventions connected to the contemporary arts, theories and artistic strategies that are not necessarily a part of primary school teachers' daily professional practice. The target group for the publication is children and teachers (teaching 6-13 year old children), who often teach their classes in several subjects. The publication proposes the possibility for teachers to reflect on their practice and to by identifying poetic aspects of art and education conceptualise the sometimes-fragmented practice in school. The main educational strategy that is articulated in the teacher tutorials is the acknowledgement of imagination in education. The tutorials do not only articulate strategies for producing aesthetic, multimodal and literacy learning in education. The tutorials also scaffolds teacher's to appreciate human world making as a deep human experience of transformation. This understanding goes far beyond understanding meaning making as a process of transforming the global recourses to new forms of human worked material.

4.7 Reflections on Narrated Back-Formation

In this paragraph I prepare a retour to the domain of visual art. It is a pragmatic retour, grounded in the character of post-production that this section (section 4) has performed in its reconstructed disposition of shared lived experiences in arts based learning practice. The artist-researcher-teacher motif to articulate an aesthetic approach to research and education implies to understand the paradigm shift that contemporary cultural and educational conditions perform. Turning the lived experiences of arts based learning practice into a school material production process and further to a research narrative[186] brought up the aesthetic theme that was not previously articulated from an participating artist perspective, but was intended in the art practice. As new interpretation patterns came to fruition in the narrative writing, the research process also articulated earlier unrecognised aspects of the meaning of teamwork in education.

To summarize: recalling earlier descriptions of qualitative research as a "search again process", the reconstructed narrative articulated the importance of reflecting on the relational aspect of dialogues in arts based learning practice. As the study implies, a modern tradition overshadowed the approach to relations as linear trading between different cultural areas, approaches or conceptions. What I attempt to underline with this argument is that, when observing contemporary culture, society and education, the linear structures constructed on relations require complementary rhizomatic formation. In view of the fact that I observe education from a position where I claim that dialogues comes into view through high-dimensional utterances of creating both representative and interactive relations[187], as well as in how reasoning on information appears as multilayered rhizomes of various forms of cultural representation, I argue

186 Here recognised as a bricoleur researcher's relational manipulation of data, where a rhizome of noted actions, reflections and events are brought to a linear composition (narrative bricolage, cf. Denzin & Lincoln 2000).
187 For instance, relations created in real and virtual communities (and interactions in them), where specification of place is not necessary.

that the core knowledge that an aesthetic approach can convey into education is the articulation of how relations (in their broadest meaning) are not constructed only by creation of them but also by collaborated and multimodally performed dialogues on the substance in them. This is also what Aristotle implies by *phronesis*, a wisdom where theoria, praxis and poesies when articulated in dialogues create meaning in life (cf. Aristotle/ Ringbom 1988; Gustafsson 2005).

4.8 Relating Imagination and Rhizomes

The following section is a description of the impact that Vygotsky's (1930/1995) imaginative theory has had on the creation of the rhizomatic formation. The section is structured by Vygotsky's presentation of the four dimensions of imagination combined with an understanding of that imagination is a nonlinear and nomadic mind activity.

The First Layer

In 1999, before the collaborative arts based learning practice was initiated, I read the book *Imagination and Creativity in Childhood* (Fantasi och kreativitet i barndomen; Vygotsky (1930/1995). The initiative to start up the relational art practice together with the teacher appears now in retrospect as a relational artist prolonged active aesthetic response to that reading experience.[188] Vygotsky's four aspects of the connections between imagination and reality formed some incipient rhizomatic formations between relational aesthetics and arts based learning practice located in education.[189]

When describing the first aspect of imagination, Vygotsky claims that creations by imagination are made from experiences of existing cultural elements that people refer to in life. He uses

188 Although I could never imagine what it later generated.

189 The impact of his reasoning had such a powerful effect on me so when in 2002 I was asked to write a brief article on my interest in working as a participating artist in the area of child culture and education I used Vygotsky's writing as a framework for my statements.

the folklore of Baba Yaga's cabin as an example for how things that appear in reality can, by imaginative combinations, create new cultural representations.[190] Vygotsky's notion that the more elements of reality a child experiences, the more meaningful and productive the imagination will elaborate, became, in the relational art practice that was set in children's culture and education, a central participating artist understanding of how children approach their own expressions, play and learning.

The Second Layer

Vygotsky's second aspect of imaginative ability portrays the bond between imagination and reality by directing attention to cultural representations and artefacts as results of imagination that ask to be compared with reality. For example, when reading history or reading about places never visited, individuals combine their personal experience repertoire with "borrowed" imagined experiences transferred through cultural representations.

The second aspect of imagination is central to education. In school, children learn about reality both through the representations they are taught and the representations they themselves investigate or produce when approaching the tasks and issues elaborated (cf. Uljens 2004, 2008). Vygotsky's second aspect explains that individuals, through their imagination, are able to widen their experience of reality by the possibility to imagine beyond their personal experiences. Imagination is, according to this aspect, an apparatus that needs to be fuelled to create individuals' enlarged experiences of life (cf. Ricoeur in Kristensson-Uggla 1999). In relation to the first aspect, this aspect of imagination also depends on experiences, in the

190 Vygotsky uses the Baba Yaga cabin as an example for how an imaginative combination of chicken legs and a cottage creates a new cultural representation, although it exists in a fairytale. As a child, I was thrilled by the Baba Yaga story cabin, since it reminded of a combination of a Tsasouna: orthodox chapel, and northern nomadic people's storehouses that where built upon tree stumps at a height of a couple of meters above ground, both of which were parts of my cultural heritage experiences. Although it was a representation in a tale, it was not too far from reality.

sense that the "borrowed" experiences are rendered through the cultural representations that are provided, for example in various arts forms, media, fantasy utterances and artefacts in everyday use.[191]

The Third Layer

Vygotsky's third aspect of imagination is the emotional feature that shapes the connection people make between imagination and reality. The emotional aspect of the connection between imagination and reality is, in addition to being associative and interactive (which the two former aspects emphasise), also affective. For example, a situation that an individual experience affected by fear not only appears as bodily reactions, but also as inner individual images and thoughts of fear. The affective bond between imagination and reality is not only created by resemblance, but there are also personal emotional connections that not need to have anything in common with actual impulses in a situation. The imaginative combination appears from the affective mode that an experience generates. The affective mode then increases and concentrates the emotion of the experience, and, simultaneously, the particular emotion increases the imaginative ability. Vygotsky describes this phenomenon as the most subjective and private aspect of the connections of imagination and reality, and he explains that it therefore is also the most universal.[192] When professionals create culture and art events, the subjective and private aspects of the connection between imagination and reality are the essence focused on for creating expected success with, for example, a story, public event, concert, exhibition or film. Very simple combinations

191 The second aspect that Vygotsky presents on imagination is thrilling in contemporary western culture and society since it contents traces that could be followed on how popular culture, mass media, advertisements etc. have impact on the way people form their identity and how they communicate in second life space.

192 Which I find interesting when connecting it as a node to a reasoning on the relation between semantic (denotative, connotative and associative mind figures, cf. Barthes 1970/1982, 1986, 2002; Ricoeur 2005) and to the recognition of universal codes (archetypes, metaphors, symbols used for poetic communication (cf. Ricoeur 2005).

of cultural representations can generate highly complex and almost endless combinations of emotional experiences for the individuals perceiving them. This is also what popular culture consumption is about. In order to approach the power of this aspect of imagination with a meaningful eye - the joy, but also the possible negative aspects of it, I claim that teachers and children have to be offered possibilities to share and explore their cultural experiences and imaginative abilities together.

The Fourth Layer

The fourth aspect of imagination that Vygotsky presents is the transformative potential of imagination. Here, Vygotsky draws attention to the imaginative creations that people produce, which have not earlier existed in the individuals' experience of reality. These creations are imaginations that are transformed to reality by the human mind and action. The process for these imaginative creations to become reality is often long. Here the imaginative process starts from individuals' needs, fixations or even greed (for example, that something is lacking in his/her reality). The imaginative orientation is in this fourth aspect often practice-oriented. Practice-oriented does not here only refer to practical inventions (which is one example of what the fourth aspect is about). It also refers to theories, values, cultural structures and social systems; in particular, all that the human mind can develop and create. The fourth aspect is crucial for how human culture develops, because the imagination's transformative ability is closely connected to ethical judgments. A general look at the world shows that the transformative potential of imagination not only creates human welfare and development, it also generates criminality, oppression and destruction. In education the fourth aspect of imagination requires an ethical balancing where the educator never can be completely sure if imagination is a key opening for good intentions or a key that locks them in. I claim that in education the notion of insecurity associated with the transformative potential of the imagination challenges the educator to try to represent reality as broadly and deeply as is possible, without

hesitating to take in imagination as a safety net also for fictional elaboration with ethical issues.

As earlier mentioned in the study, a central aspect of the imaginative ability in education is the attitude of empathy, the ability to imagine the other. In education, where inter-subjectivity (relational communication) is a central issue for creating learning moments, the fourth aspect of imagination is a great encounter for exploring and training various forms of literacy and ethical judgments (cf. Blennberger 2005). To imagine the other in education means that it is possible, through a fictional approach, to elaborate alien and foreign conceptions of life. This means that imagination as a safety net in education creates third (democratic) spaces, where 'real' and 'represented' worlds are not confused (cf. Bourriaud 2002; Bachtin 2000; Bhaba 1994/2004; Hannula 2001), but elaborated.

It is here art encounters imagination in education. Since art is a cultural activity that copies, reacts, transforms and recreates new things into reality in a manner that might be confusing in itself, but is not confused with reality, it can in education be used as a companion to imagination in the way it can articulate the rhizomes of referents and visions made in mind. Art provides education conventions that create safe spaces for double articulations of how life comes to view for people. Since art is a human worked matter that reflects life conditions its conventions and play with the rhizomatic formations that people create between reality and fiction, it in education generates the possibility to acknowledge imagination as a learning process and to understand this process as a nomadic adventure towards the unknown that transforms each one who participates in it. By engagement in arts, one can employ tasks and problems with emphasise on chosen or all the four aspects of imagination that Vygotsky presents. When arts and imagination make companions in school possible acts of power or oppression are reduced by the energy that multimodal resources generate in the dialogues created between people involved in a learning process. When this is acknowledged

as an aesthetic approach to education and located in school it makes the school context a living part of culture where the participants experience that their learning matters as much as an individual as an universal experience of life (cf. Eisner 2004; Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala 2003, 2004, 2007; Räsänen 1998, 2000; Sava 1994, 2003, 2007; Østern 2001).

5. The Multimodal Montage

Multimodality has been, throughout the long-term artist-teacher collaboration, one of the participating artist's central tasks to acknowledge. Accordingly the documentation made also performs a multimodal character. The documentation presented here is mainly done by photo documentation combined with line drawings, video documentation, and with written notes. In this study I have chosen to focus on documented still images and written text.

Primarily the documentations have in the practice served as a pedagogical tool with the students in the practice. The documentations have, for example, been attached to students' personal portfolios (with which the students have recalled learning situations or created further threads on a theme). The documentations have as well been combined with student-produced material in classroom/school exhibitions, in slideshows and multimedia presentations.[193] Secondly the documentations have been combined with other forms of cultural representation for creating an artist-teacher archive that serves as a base for planning further arts based learning practice. Thirdly, documentations have been used as reproductions of the arts based learning practice or as illustrations for explaining a specific theme elaborated in teacher tutorials and in articles and lectures. The material has also functioned as base material for creating new concepts on relational art practice in education.

When using the still photography as a tool for capturing reality it must be understood that the very moment when an image of a situation is taken, the image becomes a reconstruction of a living moment (cf. Barthes 1986; Baudrillard 2002; Pink 2007; Rose 2007). According to this, the artist documentation act presented in this study comprises several aesthetic and ethical judgements that were made both before the situated learning moment and

193 During the last two years of the collaboration the students themselves have been involved in photo documentation since the digital resources in the school have increased.

in the explicit learning situation. The awareness that the photo documentation in the arts based learning practice served particular aims where the documentation moment was not only about taking an artistic snapshot, but was an act of capturing a moment in arts based learning processes, is here defined as a participating artist shooting script[194] (cf. Rose 2007). The basis of the shooting script is that in the situated practice the camera was used as a mediating tool to lift the artist out of the immediate participation in the aesthetic learning processes initiated. With support from the camera the artist as a participator temporarily turned into an observer, an outsider, in the situated learning process dynamic. It was a participating artist "imagined" construction of a marginal position in the learning situation. This act generated for the participating artist an opportunity for a very brief moment to approach the learning situation as meaning making from another perspective than when being a catalyst. The documentation moment in the particular art practice investigated was a moment of counter-power since the students and their learning processes that were preset by the teacher and myself turned into a catalyst for me as an observing photographer.[195] The moment was crucial because, as an observer, the participating artist had to switch to be an outsider in mind and in doing so also still be aware of that the shooting had a valuable meaning for the other participants. This because the camera click was still not only an observer's objective documentation, it was equally a dialogical act between the artist and the other participants, since it captured and stored a visual memory from the co-experienced moment. The documentation had a value for all the participants since it created a cultural representation that kept the moment vivid and "familiar" (although as documented objects distanced) over time, which gave documentation a double value, both as a representation of something familiar (in meaning substance, as something that recalls memories) and unfamiliar (by its

194 Cf. Rose, 2007.

195 In one sense the documentation act from a photographer position articulated that the documentation object was staged since the educational conditions was set. However the practice and the meaning that came ot from the staging was not preset.

form as an aesthetic object) to return to when the practice was finished.

5.1 Mediating Arts Based Learning Practice

As mentioned, the documentation of the art practice included several considerations on an observer's documenting click with the camera. In the art practice the documentations for the artist turned out to be more than creating an illustration of the situated learning moment. The documentation act was an act of interpretation that required an aesthetic attitude and was about to with support from a tool articulate the meaning in arts based learning practice. However, an image is not what it represents, and the present of an image marks the absence of its referent (cf. Arnheim; 1954/1984; Barthes1986; Baudrillard 2002; Berger 1991; Rancière 2007). The difference between signifier and signified became fundamental when the images were replaced out of their immediate context (cf. Barthes 1986; Baudrillard 2002). When reviewing the images documented from the art practice in a research context the participating artist primary shooting script lost its meaning for research interpretation. A new script was required when approaching the documents as a researcher. And still, as a reminder, the new script needed a structure similar to that of the original shooting moment[196] of the images. What made the construction of a researcher script crucial was that the documents, when they were turned to data, became both responsive and complex (easy to describe because the transparent surface created conveyed layers of information and complex to define for the same reasons). The challenge was rooted in what Sava (2002) expresses as the researcher's ability to highlight an interpretation on a meta-level, where the researcher is able to place documented reality in a broader framework than the actual experience of the reality. The interpretation script required to be articulated as a researcher's metareflective and multimodal approach (cf. Rose 2007) to the documentation.

196 Especially when they are considered as documents of lived learning experiences.

Tracing the Researcher Image Interpretation Script

Visual language is often described by recognizing the tension between reading text and reading images. For example, Gunter Kress and Theo van Leeuwen (1996) stresses the relation between text and images as negotiations between which of the medium is "read" first,[197] text or images. According to Kress and van Leeuwen (2001) the contemporary cultural conditions have repositioned visual language from the margins to the centre of text-oriented contexts.

With recognition of that the conception "reading"[198] in the research approach chosen for this study easily connects interpretation patterns of visual documentation to be similar to text interpretation patterns, and not parallel ones (cf. Sjödin 1998), the interpretation script required for this study have to look beyond conceptions of reading images and classic visual analysis, although some conceptions are borrowed from visual analysis discourses (for example Arnheim 1954/1984; Berger 1991; Forsman & Piironen 2006; Mitchell 1992, 2002; Panofsky 1955/1982; Pink 2007; Rogoff 2002; Rose 2007).[199] This means simply that visual analysis here is understood as a discourse that focuses on "talking about images", while visual interpretation is about how images "talk to" someone – creates an aesthetic experience and interpretation space that makes several forms of meaning for the viewer (cf. Barthes

197 Kress & van Leeuwen (1996) stresses the relation between text and images by reference to Barthes' article Rhetoric of the Image (here 2002), where they refer to the image as an illustration (where the image is considered to complement a text) and vice versa the text is considered as an anchorage (with reference to Barthes) and considered to be a complement to an image. There occurs a slight dissonance in interpretation of the purpose of Kress & van Leeuwen's (1996) discussion since Barthes articulates the rethoric of the image while Kress & van Leeuwen discuss the grammar of the image.

198 The term is commonly used in contemporary visual culture analysis. Cf. Forsman & Piironen (2006); Mitchell (1992, 2002); Pink (2007); Rogoff (2002); Rose (2007).

199 In some discourses visual language refers to visual culture, not considered connected with visual art. Here, visual language is connected to art with reference to Finnish art education culture, where visual culture and visual art are brought close together in both theory and practice.

1986, 2002; Rogoff 2002; Sjödin 1998). This interpretation script is acknowledged as a spatial and embodied experience of a connection between the imaginary space in the images and the reality where the images are approached. The spatiality sensed in the interpretative dialogue with the images does not present itself separetly from time associations created in the interpretation, but rather as a dimension were the image as a representation of reality and the image as an outcome of imagination are able to meet. This meeting is a catalyst for interpretation that requires a multimodal language for articulation of meaning. The multimodal language is formed by experiences, symbolic codes[200] and experimental play. The interpretation of the documented material is not considered to be an act of finding the hidden, but the unarticulated meaning that has been carried through by hybrid utterances documented in the art practice.[201]

According to what I have claimed – that the core in art practice is the imaginative ability and that artist employment is about engagement in that ability – the artist trained ability to imagine here scaffolds the artist-researcher development of a rhizomatic formation. Since I also announced earlier in the study that the interpretation is not reasoning about images but about images functioning as a catalyst for artist-researcher dialogue on visually documented experiences, I have let the artist-researcher double position in the research talk with two voices: one of the artist and one of the researcher. The artist voice participates in the art-research dialogue with an artist aesthetic rhetoric, the ability to aesthetically articulate imagination.

This scaffolds the researcher to be an alert art informed decoder of the interpretative outcomes. The artist-researcher co-existence increases the variety of interpretation patterns, which means a

200 For example, meaning making in archetypes and signs. The symbolic codes should not be mixed up here with universal codes, universal mind or universal unconscious (cf. Cambell 1949/2008; Cisoux 1994; Hegel 1998) although they are influenced by universal cultural utterances.
201 The interpretation event is here understood as a dialogical gaze event, a relationship between the observer and the observed (cf. Kress & van Leeuwen 2001; Lacan 2002).

beginning of new possible loops of active aesthetic response on the arts based learning practice examined.

5.2 The Art Informed Researcher

In this section art is conceptualised as a way of knowing that informs the researcher and art scaffolds the researcher with conventions from outside traditional qualitative research settings.

As the study so far has shown, there are various theoretical and philosophical nodes in cultural studies and human sciences and multiple paths in the qualitative research discourse to follow for articulating artistic research. For instance, the description of a qualitative researcher who takes orientation in synergic interactions as a bricoleur (Denzin & Lincoln 2000), and the description of research outcomes from a bricoleur research as a bricolage[202] have several connections to artistic work. The method used for creating a bricolage disposition is suggested as being a montage-strategy. The montage may be pieced together as a text-montage (cf. Cisoux & Sellers 2004) or as an image-montage (cf. contemporary visual design). What the bricoleur is aiming for with the research is, by repairing and recycling experiences, theories and data, to generate something new of what has been obscured in previous conceptions (cf. Denzin & Lincoln 2000).

Although the art informed research make resemblance to the research made of a bricoleur, the art informed researcher do not only experiment with the data in new constellations, instead he aims to articulate and generate theories on art as a qualitative experience within an aesthetic approach. This means that the bricoleur pays attention to aesthetic features by elaborating the compositions of form and substance, kind of makes aesthetic judgements a priori, while an art informed researcher reflects aesthetic judgements in relation to ethic judgements and thereby

202 The term bricolage has also been used for articulating rhizomatic conceptions (cf. Deleuze & Guattari 1980/2004).

efforts to generate a posterior (experienced) aesthetic knowing.

5.3 Montage and Artology

The montage created on the documentations made in the arts based learning practice makes a resemblance to a bricoleurs montage-strategy but the montage mediation is in this study mainly informed by montage as an art convention. The montage is built upon the visual compositions of various forms of elements, emotional meaning of the elements and intellectual meaning that arise when the documented elements are juxtaposed in a new interpretation on lived experiences. The montage functions in this study as artist-researcher's aesthethic response on experiences made together with other people, and it is an emergent construction that reflects the pragmatic and strategic aspects that the research process takes its departure from. It also functions as a participating artist self-reflection that in the research process turns into interpretative patterns generated by the research theme. The montage-strategy is here informed by the research methodology A/R/Tography[203] (Springgay, Irwin, Leggo & Gouzoasis 2008), and especially informed by recognition of the rhizomatic relationality of theory and empirical data in research on art and education that A/R/Tography describes. The appealing aspect in A/R/Tography as a research method is the possibility to in a research process use the elaboration of theory and documented data as a way of living inquiry process, where the research process is an act of becoming by reflecting experiences simultaneously recognising the invention of new experiences (cf. Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008). The underlying assumption of the construction of the montage is that the lived experiences are represented as a line of sequence but not sequentially interpreted. The montage puts lived experiences into a meaningful map on the research platform, as in one glance, all at once. This brings into the study a sense of unity

203 A/r/tography has a two-fold denotation: the combination of art and -graphy ("mapping by art") as a research method and the slash separated letters a/r/t, referring to the Artist/Researcher/Teacher position in research.

of the long-term arts based learning practice, and generates a possibility to transform reflection of the arts based learning practice into an experience of a new loop of active aesthetic response on self- and co-experienced learning experiences.

Artology

The first concrete implication for creating a multimodal montage of the documentation was formed as an artist active aesthetic response to the book *The Library at Night* (Nattens bibliotek; Manguel 2006). In the chapter *Library as Memory* (Biblioteket som minne), Alberto Manguel briefly portraits the fascinating story of Aby Warburg's life. What caught attention in Manuel's narrative about Warburg was that Warburg as one of his life projects tried to create a library catalogue system based on iconographic sequences (Warburg named the system Mnemosyne).[204] The system was based on Warburg's concept of connecting images to visual perceptions and metaphoric thinking on book titles, themes and categories in his library, where he made intertextual references between the images placed on huge tapestries and panels and where he with the aid of an assistant (Saxl) combined new rhizomes of references and memories between the images he collected. According to Manguel, he marked and connected the images with red lines (threads) that in the end appeared as a chaotic and random system.

Of course, the system to an outsider appeared a complete imbroglio, and of course Warburg was about to go mad. Still, his attempt was not insane at all; it was just the conditions that were not suitable. He expressed his idea while living in the "wrong time" and made his ideas appear in a manner where not only time but also space became a limit (the tapestries and panels occupied a lot of space). Reading about his constructions from a contemporary perspective, his efforts seem to be attempts to articulate a rhizomatic formation instead of linear system to put multimodal information in order. Today, his catalogue

204 The name in Greek Mythology for Zeus's wife: the goddess of memory and the mother of the muses.

system is easily recognised as an embryo for how multiple forms of information are virtually linked as hyper textual rhizomes on the World Wide Web. In a more concrete way, Warburg's iconographic Mnemosyne structure resembles of artist's mind maps and sketch portfolios (cf. Berger 2005), which include mind maps collected for further artistic development of concepts or themes. This structure is, however, not the same as a rhizomatic formation that is used for articulating a unifying topic, subject or idea, often referred to as the theme that an artist, art educator, art program, gallery or museum use for connecting artworks to each other (cf. Richter & Friedel 2007). This theme-based rhizomatic formation of artworks can be acknowledged by the conception of artology.[205] In this study the concept of artology is used for framing the theme that keeps the layers of meaning that the multimodal montage creates when the artist's earlier artwork on the theme chosen is linked to the documentations on the students' active aesthetic response to the particular poem mentioned, which then is further connected to the documentations from the production of school books and with the documentation from teacher further education courses described earlier. Artology is here conceptualized as an articulation of the artist post-produced rhizomatic formation on the modes that have been elaborated in the art practice examined.

5.4 The Farmer Paul Montage

The montage stitches together various art conventions, modes and multimodal threads of the impact that the poem *Farmer Paul* have had on the participants meaning making in the arts based learning practice. Further the montage articulates how the artist, by proposing the elaboration with the idea of the rye

205 A term where the additional suffix – ology (from Greek logos: meaning, reason) to art would create a discourse where art could be reasoned on not only in aesthetic discourse but in dialogue with it.

Commonly used in art-oriented web pages for artwork catalogues that do not necessarily follow, for example, a chronological order. Cf. artology.deviantart.com.

bread, brought in artist interpretation of the poem as an art intervention and catalyst to the arts based learning practice. In the montage text and images are connected as a hybrid language where the artist, teacher and student comments and reflections documented, are superimposed onto the documented images. Many things are articulated upon each other in the montage, as they were going on at the same time,[206] which means that the interpretation of the montage requires prolonged loops that recall the research narrative on the long-term experiences documented. The aesthetic approach to research performs an experience of lived inquiry since the rhizomatic formation that the researcher creates connects threads between past, present and possible future experiences.

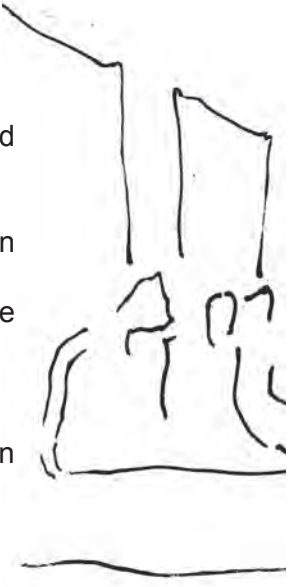
206 The montage sometimes possesses meaning or no meaning (for instance, juxtaposition of either–or concepts or play with familiar and unfamiliar conceptions), or even intends new subversive meaning.

Out on the Saarijärvi heats
was Paul the yeoman's frosty farm
whose land he tilled with eager hands,
but from the Lord he awaited growth.
With wife and children there he dwelt,
ate his mean bread in sweat with them,
dug ditches, ploughed the land and sowed.
Spring came, drifts melted from the sedge
and then floods bore off half the shoots;
summer came brought downs showers of hail
That laid low half the ears of corn;
autumn came, frost took what was left.
And Paul's wife tore her hair and said:
Paul, Paul unlucky man! Let's take the staff:
God has forsaken us.
To beg is hard, but to starve worse.
Paul took his spouse's hand and said:
The Lord but tests, does not forsake.
Mix in the bread one half of bark
And twice more ditches I shall dig,
But from the Lord I'll await growth.

In 1998 the artist collaboration ROS-KA (Peter Rosvik & Hannah Kaihovirta-Rosvik) was together with six other artists invited to exhibit in a public exhibition space in the shopping centre in Vasa. The theme that the invited artists were asked to work with was ”Lay the table”. ROS-KA used the rye bread as a catalyst for thought and laid 13 breads as symbolic plates on a table. ROS-KA placed images from personal life and images from media in the “core hole” of every bread. ROS-KA invited the audience to discuss memories, denotations, connotations, associations that the laid table served.
Figure 2. The rye bread.

Comments from the audience:

It is about to share our daily bread.
Bread is a symbol for embodied belief.
Bread is a symbol for hard (Finnish) work.
There is a contrast between the bread surfaces and the image surfaces.
The images get new meaning inside the breads.
A great idea, one could use the breads as frames on the wall at home.
Have you laid a plate for the 13th fairy in the fairytale "Sleeping Beauty"?
Why do you have to play with food?
It is strange how easy one can lay a table beautifully,
I may use this idea for a party and put nameplates in the holes.



The installation origins from an intertextual interpretation and paraphrases the poem Farmer Paul and Leonardo da Vinci's painting "Last Supper".

Figures 3 & 4. Intertextuality.

Students from Nykarleby Art School (Finland) assist in Hannah Kaihovirta-Rosviks performance “The Artist Daily Struggle” at the cultural politics seminar “Ostrobothnia 2000+ held at Vaasa University February 2000. Invited by Regional Council of Ostrobothnia.

Figures 5 & 6. Performance.

Note: The seminar was held at the time when the lent period starts in the Lutheran religious tradition. The seminar participants were served special creamy pastries during seminar coffee breaks.

The bread used in the performance was donated from a local shop. The “best before date” was expired with one day. The leftover pieces of the cut bread from the performance were directly donated to a farm. There was also left over creamy pastry from the seminar. We do not know what happened to those pastries. The art students were keen on making a new art project on left over food.

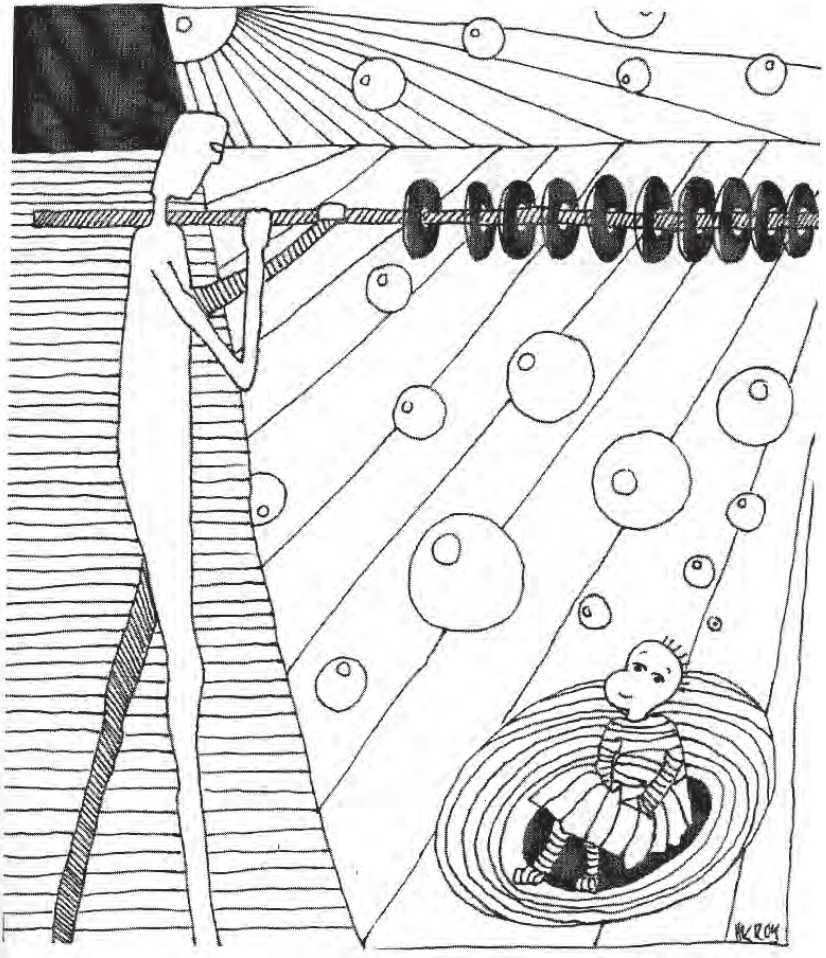


Figure 7. Illustration for the article: Taidekasvatus – harrastamista, ruisleipää vai jotain muuta ? (Arts Education - amateur practice, rye bread or something else? (Tapio Toivanen). In: Østern A-L, Pipsa Teerijoki & Hannu Heikkinen (Eds.). Tutkiva Draamaopettaja pp. 53.

Illustration for teacher tutorial “Tjugotre poetiska landskap” (Twenty-Three Poetic Landscapes), for the section “Ovanpå jorden” (On Top of Earth), relating to the same section in the Literature book. The poem Farmer Paul is in this particular section of the literature book (2004).

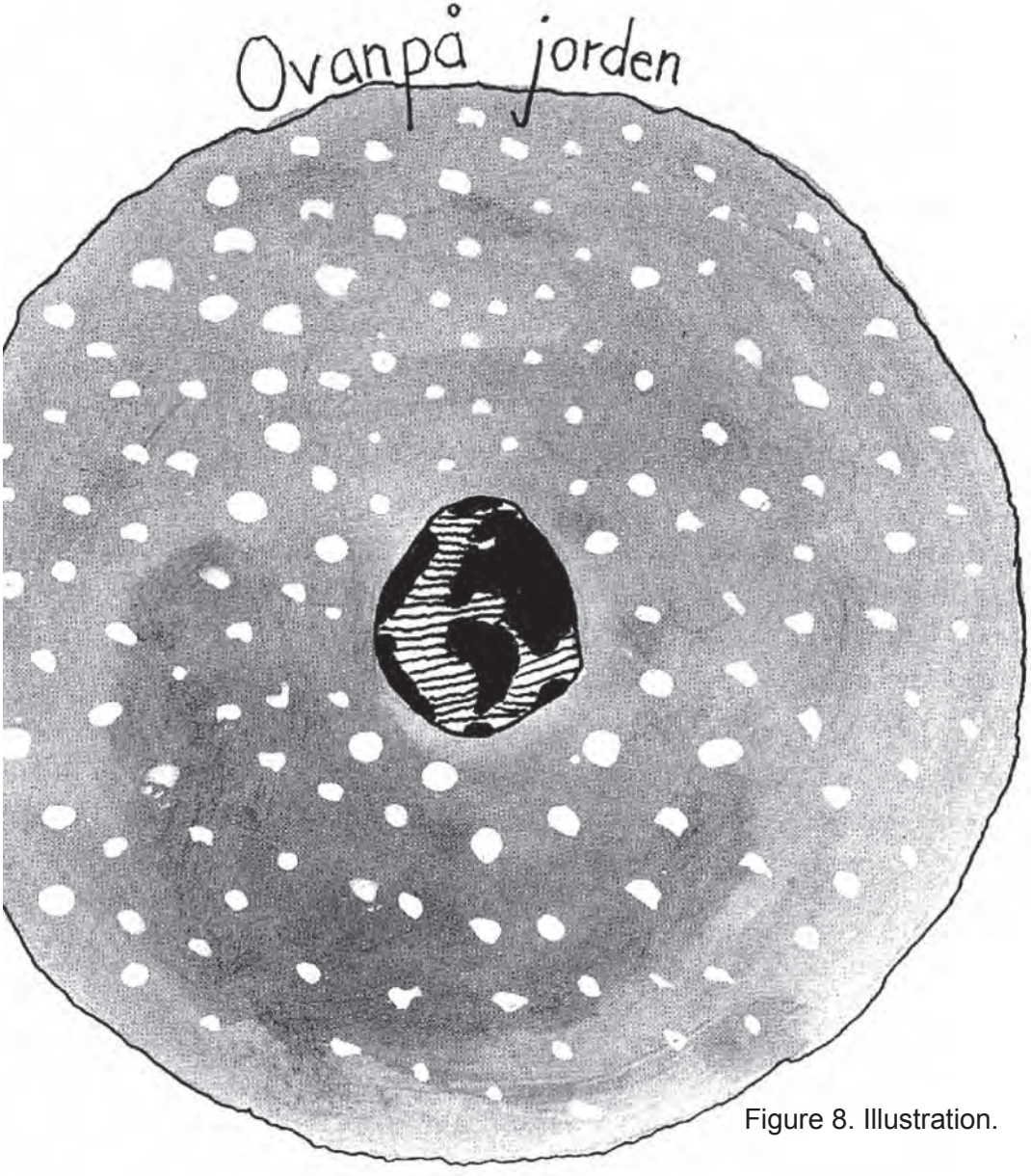


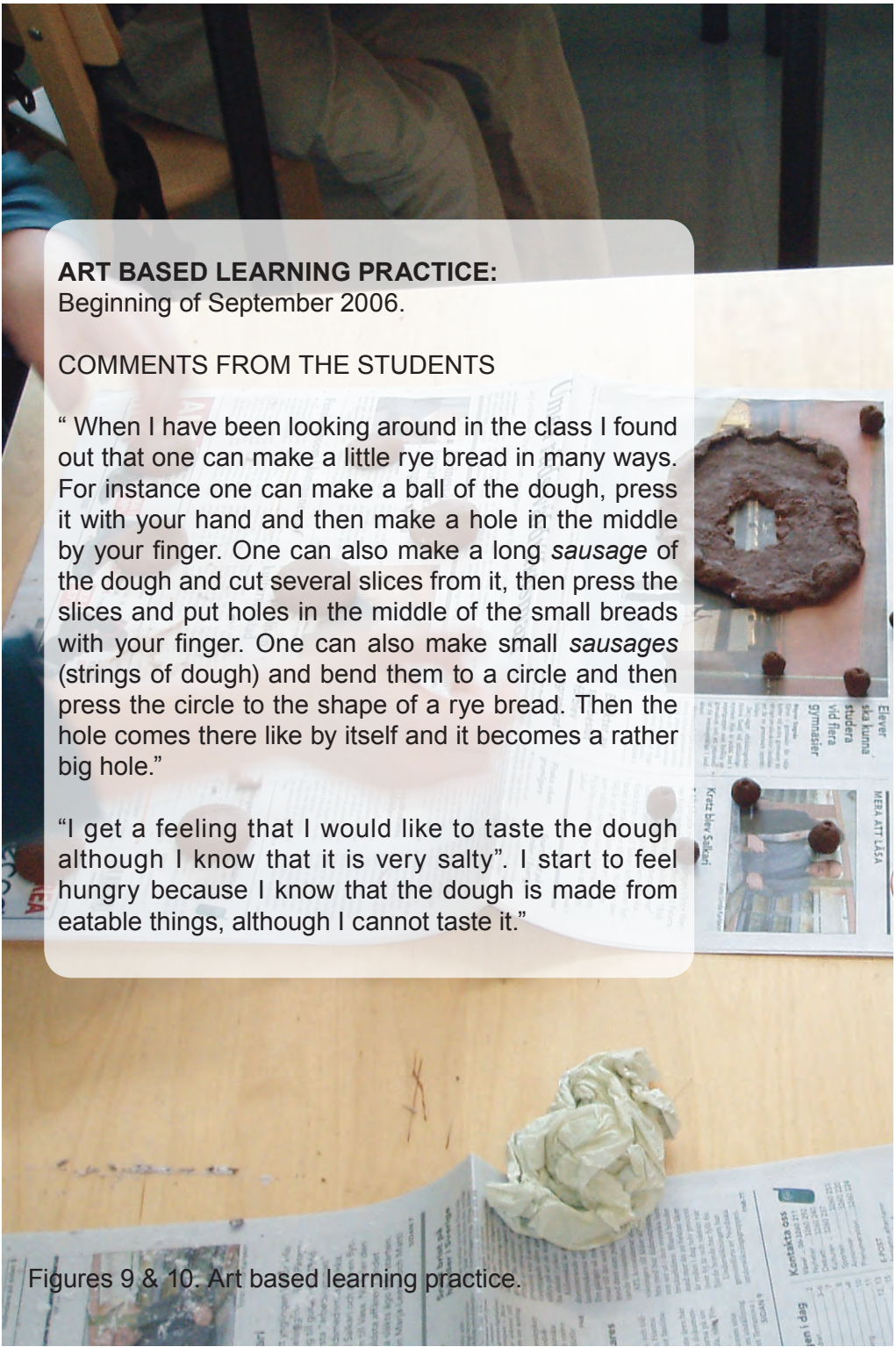
Figure 8. Illustration.

ART BASED LEARNING PRACTICE:
Beginning of September 2006.

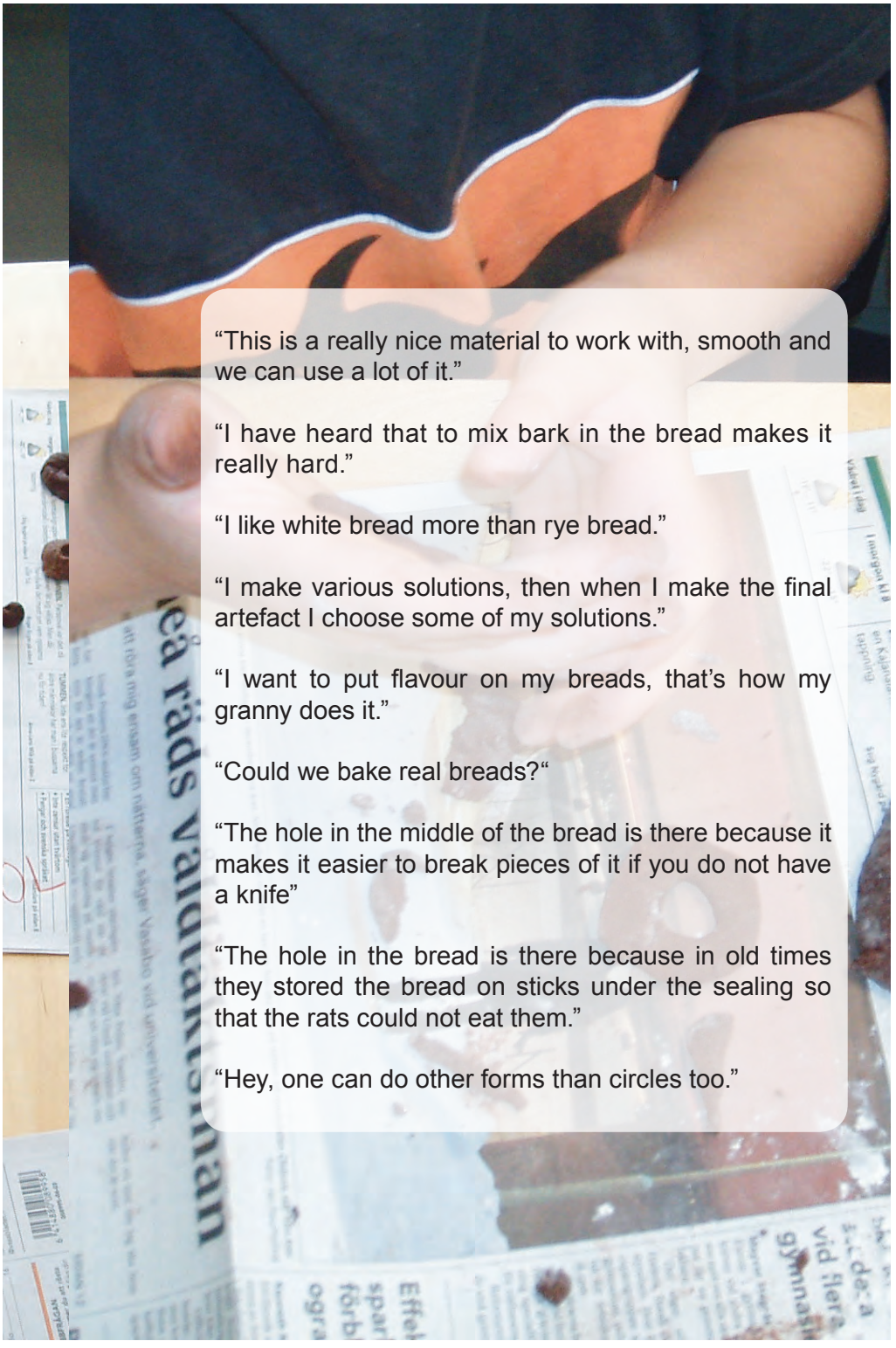
COMMENTS FROM THE STUDENTS

“ When I have been looking around in the class I found out that one can make a little rye bread in many ways. For instance one can make a ball of the dough, press it with your hand and then make a hole in the middle by your finger. One can also make a long *sausage* of the dough and cut several slices from it, then press the slices and put holes in the middle of the small breads with your finger. One can also make small *sausages* (strings of dough) and bend them to a circle and then press the circle to the shape of a rye bread. Then the hole comes there like by itself and it becomes a rather big hole.”

“I get a feeling that I would like to taste the dough although I know that it is very salty”. I start to feel hungry because I know that the dough is made from eatable things, although I cannot taste it.”



Figures 9 & 10. Art based learning practice.



“This is a really nice material to work with, smooth and we can use a lot of it.”

“I have heard that to mix bark in the bread makes it really hard.”

“I like white bread more than rye bread.”

“I make various solutions, then when I make the final artefact I choose some of my solutions.”

“I want to put flavour on my breads, that’s how my granny does it.”

“Could we bake real breads?“

“The hole in the middle of the bread is there because it makes it easier to break pieces of it if you do not have a knife”

“The hole in the bread is there because in old times they stored the bread on sticks under the sealing so that the rats could not eat them.”

“Hey, one can do other forms than circles too.”

Artist comment to the teacher in the artist-teacher reflective dialogue: Now when the breads are drying here on the newspapers one actually starts to read the text on the paper in relation to the breads.

Teacher response: Yes, but I do not think the students thought about the newspapers as anything else than a working surface. The students recognise the title of the newspaper, which catches the students' attention because most of them have the newspaper at home. I think they were completely focused on the visual and the physical touch with the dough. I think it is great how they learned that one could be creative with a material one actually finds at home. They also got an idea of how to re-use material and how to be creative with rather simple and cheap ingredients. I will attach the recipe in the weekly letters I send home to the parents.

Figure 11. Drying "breads".

Final artefacts with diverse forms of intertextual articulation inspired from the poem Farmer Paul. In the arts based learning practice the poem farmer Paul was also combined with nature science studies about the difference between fields and meadows. The circle bread with its hole was also later transferred to play with buttons that had holes for sawing (a parent donated a bag full of used buttons). From the “button” practice then a new thread was generated to “pins”, where the students made small slogans on how it is necessary to save the meadows today because of their unique flora and fauna.

A common Finnish combination today: baguette and rye bread.

On Top of Earth

Bread and Earth becomes Heart.

Figure 12. Artefacts.

There was also a parallel artist process going on in the ROS-KA artist group.

Artist Statement
Peter Rosvik (end of 2006).

A lot of the contemporary culture we consume is popular performances where our minds are deliberately misled. Essences flavour our food, music is mixed and sampled, images are manipulated. Situations that for a moment let us lose control – not being able to trust our sense, not reacting on what is authentic – are tempting. We enjoy being captured by emotions that stimulate our senses and make our energy flow. The power of habit is after all more stimulating than the feeling of powerlessness. Is it so, that we no longer take the capacity of our senses seriously? How do we react in a time where the difference between input and output becomes a blur, where the human and technology are each other's extensions? Are we led to create order from chaos or are our senses simply something we have to live with?

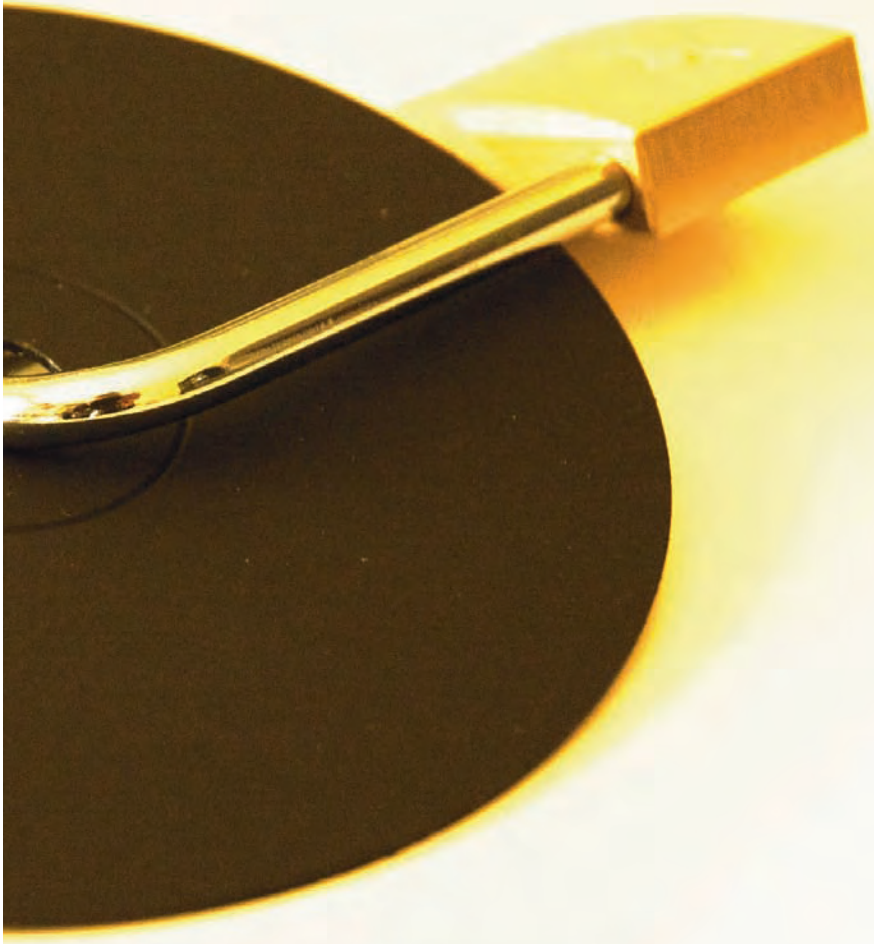


Figure 14. Felted rye bread.

In April 2007 I saw this felted rye bread in Aboe Vetus Museum Shop in Turku, Finland and a new art convention for active response on the Farmer Paul poem started to take form.

Teacher response from the second further education course (January 2009):

“The Farmer Paul poem was our literature inspiration during this course sequence. The course leaders told about their experiences of working with the poem Farmer Paul with the students. I was fascinated about one of the students’ transformation of the poem to a contemporary context. We made miniature rye breads and as homework we were asked to write an encouraging greeting to Paavo and his wife. I really enjoyed this way of teaching. Although the explanations during the course on how to approach the techniques and materials sometimes in my opinion was too detailed. My ambition is to work like this in my own teaching, I believe in working like this! And what you believe in is possible to make happen!”

Figure 15. Teacher artefact, 2009.

In January 2008 the educators who participated in the first further education course on the textbooks and teacher tutorials made rye breads of felt and play-dough when they elaborated with multimodal narratives on the poem Farmer Paul.

Figure 16. Teacher artefacts, 2008.

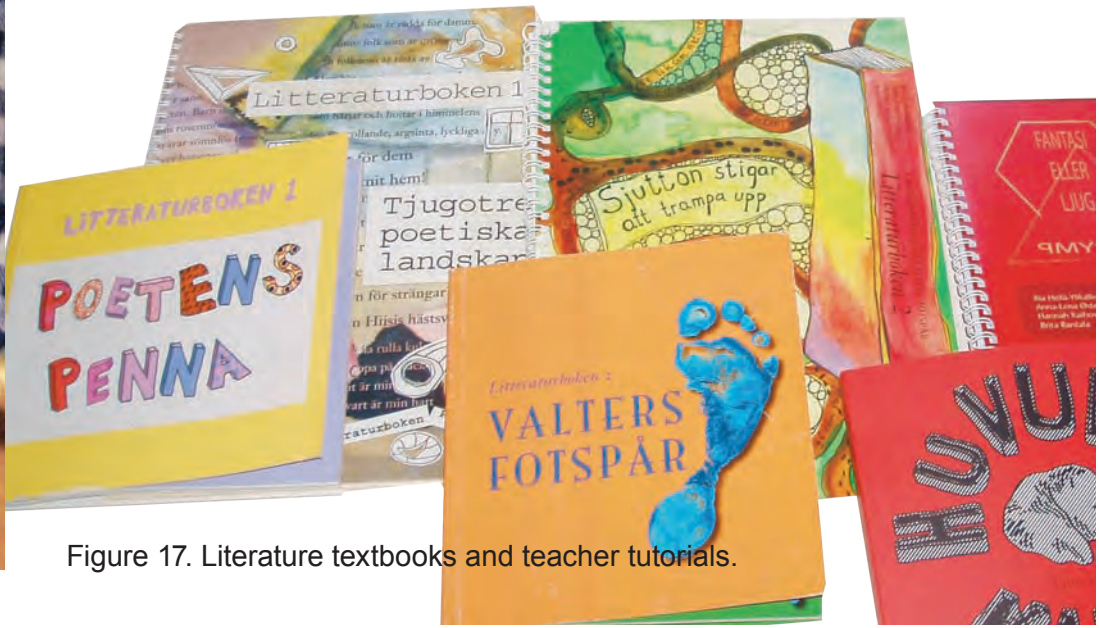


Figure 17. Literature textbooks and teacher tutorials.

5.5 Interpretation of the Montage

The first perception of the montage is the art practice focus on the rye bread. The recognition of how the bread functions as a theme in the long-term art practice creates a semantic shock, which in its turn sparks the metaphoric meaning the bread was intended to communicate in the framings where it was represented as a symbol. The whole montage communicates that the rye bread functions as the node that keeps the artist idea of it as a projection vivid in practice. Simultaneously it shows that in each new context where the rye bread is presented, new dialogues fuel the rye bread as a symbol with new meaning. The bread connection to the poem tells the same tale over and over again, but is interpreted by the people involved in the arts based practices from different points of view and generates different meanings. This creates for the artist-researcher a possibility to create an interpretation pattern of the documented material that function as a kind of crystallisation process of the experienced meaning making of the rye bread.

In the beginning of the montage the images of the rye bread articulate the artist's use of the rye bread as a lens through which the artist challenges the audience to look at the cultural theme that has been chosen for artistic exploration. Then going further on in the interpretation process, the montage shows that when the rye bread as a symbol of cultural heritage is transferred to an arts based learning practice in education, then the artist and the teacher together transform the artist primary concept of the rye bread. In the educative setting the real rye bread used earlier by the artist is replaced by a mimetic and playful production process of miniature rye breads. The artist's primary idea to create a cultural provocation by the artwork, transforms in the educational setting to an aesthetic learning strategy for elaborating culture. This comes explicitly to view when the student production process is understood as an active aesthetic response to the poem *Farmer Paul*. The montage reveals how the artist throughout the long-term art practice becomes more and more able to create distance from the personal way of approaching the rye bread as a projection, and in parallel it is

the artistic primary projection of the symbol that scaffolds the way the participants in the arts based learning practice manage to create new meaning to the poem. In educational settings the artist turns into a receiver of new aesthetic experiences in the dialogues that comes to fruition. Since the artist approaches the learning processes as relational art, she is able to respond to the participants' elaboration outcomes as art, which enriches the participants' sense of the aesthetic articulation of their produced loaves of rye bread. This means that the outcomes of the learning processes that the elaboration generates for the participants is based in an experience of art. Because art as experience in its essence is world making that has been brought into reality by human imagination, the rye bread in the arts based learning practice becomes a multimodal tool for reflection on the cultural theme. This reflection is further developed when the production of rye bread is applied as an active aesthetic response to another artistic reflection on society (the poem *Farmer Paul* by Runeberg). Since the reflection, the production of the miniature loaves of bread and the interpretation of the poem in the situated learning context are clearly articulated as serious play, the arts based learning practice becomes a safe imagination space in which critical thinking on cultural heritage is trained.

In the practice the practical work with the miniature loaves of bread is considered to be one mode of creating meaning in the multimodal literacy learning in the active aesthetic response process with the poem. The learning practice challenges the participants to understand the practice with the bread production as a response to the plot that the poem is communicating. The participants experience their imaginative ability concretely and embodied within the concrete work with the miniature rye loaves. Still they can distance themselves from the cultural theme since the interpretation and production process in the learning moment is a concrete micro-narrative (the loaves created are small and concretely sensed as symbols since one cannot eat them). For the participants the arts based learning practice becomes an imitated experience of Farmer

Paul's struggles in a bearable "fiction" miniature world, a refiguration that the participants feel that they can handle and influence. This means that the participants experience the creation of a double aesthetic lens through which they can approach themselves. This experience can be recognised as a double aesthetic and hermeneutic learning process, where the participants in the arts based learning practice, by their creation and interpretation of fictive worlds, which also relates to their individual worlds of ideas and experiences, participate in a practice that offer possibilities to see themselves as other in relation to the cultural theme. This experience generates rhizomatic tools to understand a situated cultural context from a new perspective.

When turning to further interpretation of what the montage articulates, the relation between the immaterial hole in the middle of the rye bread and the bread becomes a significant representation for the meaning making created in the arts based learning practice. The meaning making processes that are made in the dialogues and the practice work with the active aesthetic response articulates a rhizomatic formation, where the bread symbolises the material world. The hole symbolises the in between, the imagination, the third space that is the core apparatus (cf. Vygotsky 1995) in dialogues and meaning making processes. The rhizomatic connection between the material and the hole is possible to acknowledge by an aesthetic approach to the meaning making processes. With the arts based learning practice on the poem, the rye bread becomes a concrete representation of active aesthetic response. By connecting the elaboration of the rye bread and the possible various forms of visual representation that is possible to place in the hole of the bread, the montage for the artist-researcher articulates the aesthetic aspects of meaning making and critical thinking on the cultural heritage that the actual education context inherits.

5.6 Exploring Students´ Experiences of Aesthetic Response

In September 2008, two years after the documented active aesthetic response that the students made on the poem Farmer Paul when they where 3rd year students, I talked with the students (now as 5th year students in elementary school) about our joint past. I started up un-structured dialogues with the students during a new arts based learning practice that was initiated as an active aesthetic response process on the book series Vargbröder (Swedish title of the book series Wolf Brothers by Michelle Paver). I described for the students my "search again processes" on the joint arts based learning experiences and I told the students that our dialogues could support my further articulation of the meaning making aspects of the arts based learning practice. I also presented my assumptions with the study that other artists, teachers and students could find interesting issues to consider in their practice when taking part of our co-experienced learning.

The Un-structured Dialogues with the Students

Artist-Researcher Description of the situation:

> We are working with felting "heads" for small characters the students have been planning during the last weeks in the arts based learning practice that is going on in the class. The teacher is in the classroom with parallel program for the students, and in small groups the students come outside the classroom for felting the heads and for talking about "old times" with me. The students know about my study and while I am helping them with the basics in the felting technique, which they know well, I tell the students that I still study and work with to transform our co-experiences in the arts based learning practice through the years to an inquiry.

> I ask the students to recall, now as 5th level students what they remember from our practice with the poem farmer Paul when they were 3rd level students and to reflect on what they think they have learned from it. The students think its hilarious to recall their learning as "so much younger" and one student wonder if they actually learned something at that time or if they were only (!) playing.

The following student responses are based on notes from the unstructured small-group dialogues with the students.

Group A

Artist-researcher observation: The students show me with their body language that they are more into felting than interested in talking about the poem.

> Student 1: *I cannot exactly recall the recipe for what the play-dough was made from. We made magnets of the play-dough and we made art pieces with seeds that we glued around the little bread. I like the patterns I made and the colours I used.*
>
> Student 2: *I remember that the poem was old and that the wife was angry and that they did not have a tractor, which I think would have made their work easier.*

Group B

Artist-researcher observation: The students are laughing loud; they are felting and playing with the water needed for felting and telling me their reflections on the poem, all at the same time.

> Student 3: *We read and wrote about their life. Their life was first really bad and then it turned out good. We also cut out giant-sized characters in paper that we imagined was Paul and his wife.*
>
> Student 4: *Yes, you know, I still have my bread art piece on the wall at home. Its funny how you Hannah remember how we thought the play-dough was ugly, although it smelled like cocoa, that I have forgot.*

Student 5: *We were so childish. Actually farmer Paul gave from his field to the neighbours when they had a hard time. I was wondering why the wife and the children did not have names in the poem.*

Group C

Artist-researcher observation: The students first politely focus on my questions, and then they completely focus on the felting.

Student 6: *We learned about farmer Paul's life. I still know lines from the poem "Paul, Paul accident-born man." It was so that he had to dig ditches so that not the seeds from the field would go away with the water. He had to dig extra large ditches for to get bread. Then we worked later with Gunvor, the women who we imagined lived in the countryside. Ah, yes but that was another project. I know a lot about countryside living.*

Student 7: *They also mixed bark in the bread. It was a kind of healthy bread.*

Student 8: *I remember that I made other breads than the traditional rye breads on my art piece.*

Group D

Artist-Researcher observation: The students tell me about their reflections while they are felting.

Student 9: *"God has betrayed us," was a line in the text. The text I wrote on the poem came later in some kind of adult book. I look at it now and then with Mom. It's strange; I hardly remember that I wrote that text in that manner.*

Student 10: *It was an old poem, which focused on how we sometimes think we are better than others. We had cocoa powder in the dough we worked with and we imagined that it was bark. I remember that I liked the smell of cocoa; it was somehow strange with that smell in school. And I remember that I liked the work we did.*

Group E

Artist-researcher observation: The students' focus on felting and show me with their body language that they want to hold an objective distance to the "old times".

> Student 11: *I was sick then I remember. I remember that I read the poem and made play-dough breads, but I do not remember much about the farmer Paul's life.*
>
> Student 12: *The poem was about how people should help each other. I think it can be helpful to know the farmer Paul poem when I grow up because I thought of becoming a defence lawyer. I do not think knowing how to felt will be as useful. Quite recently my Mom had to put away my bread "art piece" in a "savings-box" because it started to loose its seed decorations.*

Communication Through Active Aesthetic Response

The students show in the dialogue a distance to the learning processes they have experienced as younger. In the dialogues made on the past experiences the students reconstruct both the form and the substance of the poem and the past situated learning moment. They recall the smell, the touch with the play-dough when making miniature breads in parallel with their memories of the rhythm and the substance in the particular poem. For example, one student articulates that there is needed a recipe (a mixture) for the play-dough and one student recognises that the smell of cacao was a misplaced but appreciated smell in school. The students express critical thinking patterns and care for others based on their memories on the poem by their articulation of wonders and suggestions on what could have made farmer Paul's life easier (for example the use of a tractor). The students also remember that it was a historical poem and they articulate response on the poetic essence of the poem; to help each other, and they relate the outcomes from the learning process to their own thoughts of past, present and future. For instance one student articulates that the knowledge of the farmer Paul poem might be good to know in the student's personal versioned future as a defence

layer. At the same time the student makes reflections on the present felting activity that is going on.

The students' voices on the poem shows that two years after the actual practice with the poem the students create rhizomes between cognitive, emotional and embodied learning experiences. Since I know the students well I within their articulations of their memories can recognise that their responses on the past learning experiences are connected to their personal life stories and worldviews. The reconstruction of the dialogues shows that the students are able to identify and analyze aesthetic elements that shapes their understanding of the poem and that they as well are able to respond on personal learning experiences. They perform familiarity with a poetic vocabulary and they have a language for talking about their artistic production and aesthetic experiences. The students respond their learning both by personal and critical expressions and are able to by interpretation relate to fictional persons experiences. They make aesthetically literate judgments and they show courage to express what they like or dislike. They as well by their willingness to respond on a past learning experience, although they are in the middle of a new one, show that they understand that their personal preferences are valuable for me as a reflective educator. They as well acknowledge that their personal ways of articulating the memories and imagining on the theme enriches the dialogues we have on the learning experiences. The students as well articulate that they are able to reflect their learning processes in relation to their personal learning development stages and they perform a beginning understanding for that disciplinary perspectives inform and are informed by different judgements that people make in life. What the students do not focus on in the dialogues is to compare themselves with each other, instead they in the situated dialogues scaffold each other to remember different parts of the experience and they communicate their past experiences in a way where they try to create an as whole description as possible by their way of filling in the gaps in each others articulated memories.

The un-structured dialogues made on the poem with the students perform aesthetic and hermeneutic learning situations where the participants former pre-understandings in relation to the poem already have been elaborated in the earlier arts based learning practice. The dialogues perform that the students make a transfer and a reflection act on a past learning experience and that the dialogue create further interpretation on the meaning making outcomes that the students created two years earlier. In the dialogues the students scaffold each other to recall the past learning moment by their interactive articulations between the whole and the parts of the cultural theme represented. The students recognise that their memories consist of fragments and that they by their dialogue can picture their experience larger than if they thought of it all alone (cf. Siljander 1988).

The dialogue can be considered to represent a process of a three levelled interpretation pattern, that starts with a phenomenological description and then creates a path to a hermeneutic reflection, which then is further possible to articulate as (new) meaning making by active aesthetic response (cf. Iser 1978, 1993; Ricoeur 2005; Rosenblatt 1994; Østern 2002/2003). Accordingly to the literature theory on active aesthetic response I characterise multimodal literacy as an ever-evolving active aesthetic response to the cultural theme elaborated. The interpretation pattern recognised in the dialogues comes to view by the references (cf. Ricoeur in Tontti 2005) that the students articulate in the dialogue in what Ricoeur (In Tontti 2005) describes as prolonged process of *Mimesis* construction. The first level transfer, *Mimesis I*, is the construction of a *prefiguration*; the reference to experienced context (the ways students anchor and describe their recalled learning experience in an individual and cultural context). The second level transfer, *Mimesis II*, *figuration* is by Ricoeur (In Tontti 2005) connected to mythos (plot, substance of the communicated), where the students by knowledge in symbols and aesthetic effects combine their memories when they retell their experiences. The third level transfer, *Mimesis III*,

refers to the *refiguration* act where the students combine their poetic (aesthetically sensed) imagination with their memories. This the students communicate in their present reality, their construction of their earlier experienced learning processes (life narratives) and their visions of their personal future. The refiguration is for instance recognised in that the students are convinced of that they in the presence of the dialogue have more experience of life and knowledge than two years earlier and that they while the dialogue is going on are visioning their future.

A reflection on the students response on their former learning processes shows that the first arts based learning process, where the students were shaping and creating an aesthetic response to the poem by a multimodal practice, can be understood as learning where they created their personal identity in relation to their cultural identity scaffold by the artist, the teacher and the art conventions as catalysts. In the aesthetic response on the poem practical knowledge of how to elaborate the material form worked in alliance with to create an aesthetically sensed experience of the substance, the essence of the poem.[207] Two years later the students were able to recreate the former learning experience in dialogue but they were as well able to individually articulate and communicate a semantic play with further denotations, connotations and associations on the cultural theme. The students communicated their interpretation processes and critical thinking on the cultural representation (the poem), their cultural context (the school) and their personal transformation (reflecting personal transformation). Hence they required a catalyst.

207 This alliance is important to approach with the insight in that creating artefacts always inherits a process of making judgements about which material or technique is valuable to use for what ones want to express. This has raised discussion in education on ecological issues. The knowledge in material and technique should not hence owershadow the imaginative part of creation in which one can try out solutions with material and technique that do not generate beforehand convinient solutions. It is by combining unsecure, unseen ideas with practical knowledge that new things turnes from ideas into reality (cf. also Räsänen 2009).

A/R/T/S Education

Although this study has focused on multimodal conceptions on visual art and literature the arts based learning practice described as well encompasses *arts* with a wide reference. Regarding my earlier reference made when describing the study to the conception A/R/T – Artist-Researcher-Teacher (cf. Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008) I here complement the conception A/R/T with an –S and with a same kind of double reference as done with the former reference A/R/T. The conception A/R/T/S represents *arts* as an interdisciplinary term and the –S added as well represent the *Students* added to the art informed research framing (>>> Artist –– Researcher – Teacher – Student). The addition of the –S brings in this particular study in the artist-researcher-teacher acknowledgement of the students contribution to the relational art practice. This regarding that in this study the students have not only contributed to the artist transformed approach to the subject, they as well have contributed to the research by their activity and motivation to learn by engagement in active aesthetic response. Involving students as active voices in the research as well creates a higher level of metareflection on the research subject. In light of this the research process becomes a collaborated experience, where people involved contribute to each other's realities.

6. CONCLUSION: An Aesthetic Approach to Education

6.1 Third Spaces

The outcomes of imagination are possible to recognise by various explanations and descriptions, but what actually is going on in that apparatus of imagination is a play with denotations, connotations, associations and emotions. The imagination is a fluid concept that seems to be impossible to comprise. However, imagination is possible to sense and to articulate by a multimodal and poetic feature. I claim that this feature can be articulated by a rhizomatic formation. This rhizomatic formation becomes by dialogues new features that are possible to communicate, reconstruct, transform, deepen and widen. However, the dialogues easily evolve to an imbroglio where "one whole" becomes divided and collaborated. Therefore new loops of interpretation and communication are all the time required in new dialogues. This makes the dialogues to spaces that expand, kind of third spaces, where memories, thoughts and visions are impossible to anchor as stable nodes or arguments (cf. Hannula 2001). Thus the outcome from the dialogues aspire to be communicated. In education the understanding of the dialogues as third spaces is challenging since they do not offer questions that requires conclusive answers that are easy to evaluate. The third spaces offer open questions where the pedagogic aim is to create an understanding that a dialogue is an offshoot for, not only a result of learning. The third spaces are as fluid and transformative as imagination and therefore they require for to be kept alive an embodied present "right here and right now". People whom dear to enter the third spaces in education, require courage to share concepts, imagination and interpretations and to communicate different worldviews with each other. In education the third spaces have to be designed as dialectic spaces, where learning is articulated by consideration of a democratic and aesthetic approach to all individuals.

This requires from the educator an ethical awareness of being open-minded and thus avoiding one-sided conclusions about the situation. The ethical awareness is also about to create time and space for students to experience distance and engagement and to transfer between the familiar and unfamiliar. Regarding to the arts based learning practice investigated, the study shows that for creating third spaces for dialogues, all the participants involved have to acknowledge that the ability to imagine is a starting point for learning.

6.2 Aesthetic Distance and Aesthetic Approach

The paradoxical appearance of distance and engagement is a core catalyst for how meaning making processes comes to view in education as well as in art. To a large extent, distance in education is either approached by conceptions that discuss the social relations between teacher-student or student-student, or epistemological issues on how to scaffold students to "learn new things" in a way that students become able to distance themselves from previous knowing and connect this distance to new knowledge. This study has also focused on reasoning on conceptions of this kind, both by discussion on how to bridge and create distance between cultural fields and between people, and how to create cognitive patterns so a learner can distance and reconnect between individual learning and learning objects. I have also throughout the study described several acknowledgements of the tension between distance and engagement relating to personal experience.[208] I have as well reasoned on how to bridge and distance human affairs by touching on contemporary conceptions of democracy and by relating to academics and philosophers who have reasoned on the theme (for example Bhaba 1994/2004; Bourriaud 2002; Buber 1955/1991, 1954/2004; Freire 1987, 2000, 2004; Gadamer 1997: Kemp 1992; Ricoeur 1994).

208 Within my reasoning on artist-researcher position I have as well articulated my ability to as an artist involve and engage in education and my ability to as a researcher distance to the research subject and object chosen.

However, recalling Bishop's (2004) critique that relational artists involved in relational art practice are easily mislead by focusing on relational aspects of the outcomes of their practice instead of focusing on the aesthetic aspects of it, I will here with reasoning on Herbert S Langfeld's (2004) conceptions of aesthetic attitudes make a reflection on how distance and involvement can be identified by an aesthetic approach.

In the book *The Aesthetic Attitude* (Langfeld 2004), one of the routes by which Langfeld describes aesthetics is by the conception of aesthetic distance. In this conception Langfeld uses distance metaphorically and describes aesthetic distance as a state of mind where a person's experience of a situation is influenced by the intensity of the impulses that the five bodily senses (sight, smell, touch, taste, hearing) bring into the person's mind (in some contexts defined as perception, cf. Adorno 1997; Aulin-Gråhamn, Persson & Thavenius 2004; Bendroth Karlsson 1996; Dewey 1934/1980; Shusterman 1997). The senses occupy the person's state of mind and imagination carries away the emotional affects from the experience (cf. the third of Vygotsky's aspects of imagination, 1930/1995). Langfeld exemplifies this by proposing that the reader of his text imagines an artist who is on a ship that is about to founder in a storm. He asks the reader to imagine how the artist is fascinated by the storm's dramatic gestures (that he receives from his bodily senses), although he does not know if he will survive the situation. What Langfeld here is attempting to describe is how the artist focuses on the a priori perception of form and substance in an aesthetic experience of the moment. The aesthetic distance is so to say created in no relations to other considerations that would be sane to do in the situation. Langfeld turns in his discussion to explaining that the aesthetic distance also appears in less hazardous experiences than a shipwreck, for example by engagement in art.[209] When this aesthetic distance is scaffold by art the imagination function as the mediator of the distance.

209 Langfeld (2004) refers to experiences of architecture, literature, visual art, music, theatre and dance.

Imagination requires from the person an active participation in the art form's expression and support from the person's emotions (cf. the second of Vygotsky's aspects of imagination, 1930/1995). This moment of engagement can be considered simultaneously a passive relation to other tings going on, in the sense that the experience is overwhelming and captures all the person's attention. [210] Langfelds explanation is interesting when approached in relation to another definition of aesthetic distance, the experience of ostranenie, defamiliarization (cf. Shlovsky (1917) in Singer & Dunn 2000). The experience of defamiliarization has a double effect, an experience of the familiar and unfamiliar in an almost parallel moment, which, for instance, in art and education might be used as a way, via fiction, to make an everyday familiar experience unfamiliar (cf. the first of Vygotsky's aspects of imagination, 1930/1995). This definition of aesthetic distance articulates that the experience of distance – and engagement is possible to actualise without creating a real, but rather a fictive storm, for example as an art experience or as an art educational strategy.

I claim that although the aesthetic distance is highly valuable for having an art experience the art turns to experience by reflection. Langfeld claims that the aesthetic distance disappears when art experiences turn into reflective and conscious reasoning[211] (cf. the fourth of Vygotsky's aspects of imagination 1930/1995), however I with respect to Dewey's (1934/1980) theories on art as experience claim that it is only by reflection that the experience turns into meaning which is its prolongation can turn into an aesthetic approach to life. It is in this understanding that I claim that art and education connect and where aesthetic distance actually in the end provides education with issues that require relational communication.

210 Langfeld (2004) approaches the elusive idea of aesthetic distance by reasoning on Kant's (cf. 2003) description of an aesthetic attitude as an contemplative, detached and disinterested but engaged approach to (for example) art.

211 Here, Langfeld exemplifies his idea by proposing the reader imagines a man in the audience of a theatre play, Othello (Shakespeare), where the man in the audience loses his aesthetic distance and turns into reflective consciousness when he replaces the story of Desdemona with the story of his wife.

In addition, the manner in which Langfeld describes the aesthetic distance brings to view how important it is to turn experiences of aesthetic moments to life narratives. It is only by this prolonged meaning making that sympathy can turn into empathy, where form and substance by ethical connections turn into authentic relations where all form of human interaction between parts and the whole brings out more meaning than just the calculated sum of lived experiences (cf. Gadamer 1997). Understanding this in relational art practices where art is about to create conditions for people to experience aesthetic moments in dialogues, performs that the aesthetic essence of relational art is not only to create an experience of aesthetic distance - but to generate understanding for that an aesthetic approach to life generate rhizomes of meaning making that maybe would not be possible to articulate in another framing.

6.3 Lived Inquiry

One of the research intentions was based in the motivation to articulate understanding for the poetic aspects of art, education and scholarship. This intention has cursed as well as blessed the research. In hindsight the research purpose to articulate the poetic aspects in three huge cultural areas in a doctoral thesis seems as an unbearable task, a mission impossible. Retrospection of the hermeneutic research process shows that it would have been more comfortable for an artist entering the discourse of scholarship by a more significant definition of the features of art, pedagogic and research. To compare them and analyse the results with support from a poetic model, which could have been a rhizomatic formation, and by that make a statement on the poetic aspects of the three arenas, and declare an aesthetic approach to education. In this study it could for example have been the use of the poet´s pencil (cf. figure 1). However, in doing so one important aspect would have been left outside the reflection, response and research processes; the experience of relational art. The relevance of combining art informed research to a hermeneutic rationale created a

research plateau on which I could satisfy my curious mind by examination into the scope of human science and philosophy. Although I during the research had to make a huge mental effort to articulate the poetic and aesthetic aspects of art, education and scholarship as scholarly reasoning, I claim that the relevance of articulating lived relational art experiences in a discourse of qualitative research in education brought to view an aesthetic approach to education.

The pedagogic aspects of the research contributed to understanding that writing about lived art experiences is not only about articulation of the unarticulated, it is also about to formulate the articulation in a manner that communicate with the reader. This researcher understanding actually made the artist-researcher-teacher position in the research complete since it was possible to incorporate the definition of relational art and the participating artist role in the scope of education.

In the long-term partnership with the primary school teacher and the teamwork with the scholars my objective has been to reduce the mystique of art, without loosing the magic aspects of it. In the dialogues with the teacher, the students and the scholars learning became demystified in the same way as art, without loosing the magic of transformation.

To sum up: The study makes resemblance to narrative inquiry, to participative inquiry and cooperative inquiry. Nevertheless it is the conception of lived inquiry that makes justice to the research. The research has been about to articulate arts based learning practice located in a minority culture, which by its traditions but also multitude of transformation possibilities has offered a evocative platform for art informed research. Lived inquiry respects the art informed researcher experience of research as being-in-a-process of dialogue and transformation. However, the dominance of the pedagogic culture where the inquiry is located has created blind spots in ways of seeing art. The blind spots have influenced the art informed research and sometimes made art appear redundant in relation to the

research object. This has created lost researcher focus and in some parts the study presents weak reasoning patterns that are not carried out in their full capacity. However, the research has thoroughly articulated the writing of the thesis as a journey, a process to by search again processes and postproduction create a plateau to reach the professional level of articulating an aesthetic approach to education.

6.4 Poetic Documentation and Hermeneutic Pixels

In order to establish the rhizomatic formation as a way of articulating an aesthetic approach to education, I for further inquiry of this kind, suggest that material collected for "search again processes" in arts based learning could be documented in a manner that I name *poetic documentation.* The poetic aspect of documentation offers the researcher the possibility to be even more distinct with the aesthetical base for to observe, react and document learning with characteristic poetic and aesthetic tools (for example, poems, colours, fictive narratives, etc.) None of these ways are new ways of documenting, but the device *poetic documentation* scaffolds especially an art informed researcher in education to focus on the elemental and central aspects of research outcomes. In addition, I propose a mind figure of hermeneutic pixels to be a primary concept for acknowledging the nodes in rhizomatic formations when starting to follow the threads of interpretation loops generated. This proposition is informed by impulses from how digital image manipulation is articulated. In contemporary information technology pixels represent the smallest parts that keep a whole image together. If there are not enough pixels, information becomes blurred, but the image is still sensed, since human perception seeks to understand the information, which means that the human mind interprets meaning, it looks for meaning making structures. Additionally, the more the pixels are enlarged, the more distance one needs to be able to elaborate the meaning in the information. Using this conception as a metaphoric model for an art informed research approach creates the possibility to

approach the nodes that are catalysts for interpretation, which then further creates possibilities to let several interpretation patterns arise so that the result of the processes become "a whole image" (cf. Gadamer 1997, 2004).

6.5 The Rhizomatic Formation

The thesis of my research is that the articulation of a *pedagogic poesies* (the leading of a child to meaning making) requires as suggested a rhizomatic formation for opening up the complex interweaving of experiences, thoughts, theories and visions that arts based learning practice is. A static model of a rhizomatic formation in a book is complicated since the rhizome requires to be understood mobile and not fixed. The metaphoric model concept presented (figure 18.) originates from an idea to by digitalisation make it mobile. The dilemma is here solved by a compromise, where the receiver of the model is encouraged to imagine the mobility. As the previous metaphoric model presented (cf. figure 1) this model function as a living metaphor (cf. Ricoeur 2003, 2005) where articulation (*mimesis I*, prefiguration), reference (*mimesis II*, figuration) and reshaping (*mimesis III*, reficuration) is formulated as an aesthetic process. The model derivers from artist thinking of images leaking out from their frames.

The model functions as play that requires activity and experiences for generating meaning. One can choose where to enter the rhizome and where to exit from it. This means that in every crossroad of the rhizome one has to make aesthetic and ethic judgments. One has to balance between praxis and poesies, between the known and the unknown, between the familiar and unfamiliar. The rhizomatic formation performs a landscape of world making. The crossroads create catalysts for questions. Every line chosen for direction creates various forms of interpretation patterns and multimodal meaning making. For comprising an aesthetic approach to education a theme has to be superimposed on any of the directions chosen. This is

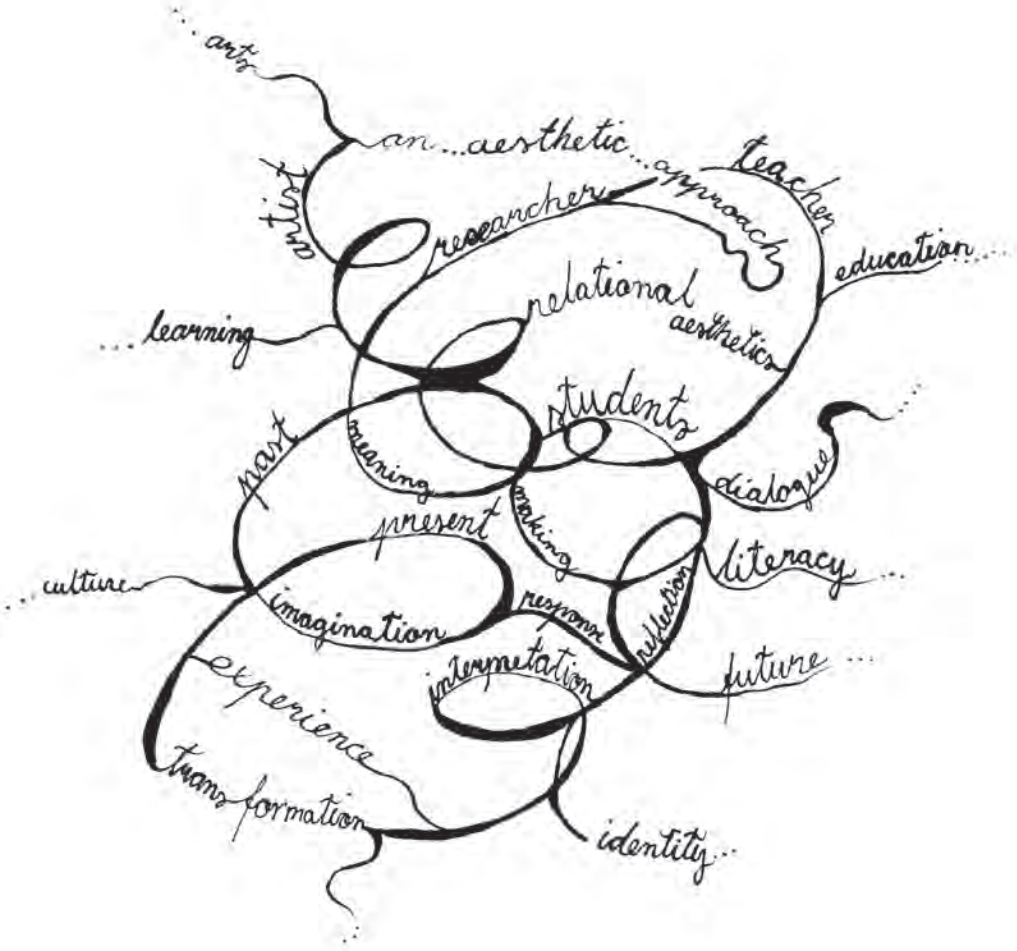


Figure 18. The rhizomatic formation.

what relational art and arts based learning practice in school generate.

Here I recall the intention in the beginning of the thesis; to take a closer look at the concepts of aesthetic response, aesthetic judgements, aesthetic learning, aesthetic distance and aesthetic decision. Except the last one, the aesthetic decision, the concepts have been reasoned on, connected to and created rhizomes out of the research theme in various ways. The model (figure 18.) articulates the aesthetic decision, the artist statement.

In its organic nature the rhizomatic formation pertains to the understanding that the core quality of an aesthetic approach to education is the philosophy of transformation. This philosophy of transformation is a challenge for contemporary and future arts, culture and education. It is no longer only a discussion on transformation as a production process, transformation as a catalyst for progress or progress as a catalyst for transformation. In the beginning of the 21st century transformation has started to grow as an ecosocial approach to the world, where the dialogue between people still is the most important way of world making.

6.6 Concluding Comments

Arts, imagination and transformation in education interact between who we are, who others articulate that we are, who we pretend we are and who we want to be. The research brings to view a pedagogic poesies, an understanding of scaffolding learning in a way that respects that meaning making is as much about what people imagine as what they perform. By its post productive character the study has carried the reflective art and art educative practitioner towards existential learning dialogues. To education this is homage to one of the unique assignments of relational art in society: to be a catalyst for dialogues, pointing out transformative learning and meaning making human issues through the means of art.

It is time to create relations and to leave behind the old picture of the artist studios or the school classrooms as isolated places. An aesthetic approach to education focuses on that learning happens in world making dialogues. Images of imagination are a beginning for dialogues.

7. SUMMARY IN SWEDISH AND FINNISH

Fantasins bilder. Om ett estetiskt förhållningssätt till bildning

Inledning

Syftet med studien *Images of Imagination – an Aesthetic Approach to Education* är att beskriva de förutsättningar för multimodalt lärande som genereras då konstnärligt och pedagogiskt handlande kombineras i en utbildningskultur som formats av ett tvåspråkigt kulturarv. Genom en undersökning av en specifik konstbaserad praktik där dikten Bonden Paavo (Runeberg 1830) fungerat som kulturell ingång söker studien artikulera de strategier som en bildkonstnär och en klasslärare skapat för att synliggöra ett estetiskt förhållningssätt till lärande. Studien prövar en rhizomatisk figur för att generera förståelse för de samband som ett estetiskt förhållningssätt till lärande har med kulturförståelse, språklig identitet och multimodal kompetens.

Forskningssyften

Studiens huvudsakliga syfte delas i undersökningen in i två forskningssyften. Det ena forskningssyftet är att belysa en bildkonstnärs syn på konst, pedagogik och kvalitativ forskning. Det andra forskningssyftet är att artikulera de meningsskapande (poesis) mönster som konstbaserade och multimodala lärandeerfarenheter skapar i skolan.

Det första forskningssyftet beskrivs genom ett inledande resonemang om studiens konstinformerade och hermeneutiska karaktär. Det inledande resonemanget bärs sedan vidare in i ett resonemang om relationell estetik (jmf Bourriaud 2002). Den relationella estetiken öppnar för ett annat förhållningssätt till

bildkonst än de klassiska framställningarna. Teorin om den relationella estetiken formulerades under 1990-talet för att fånga upp de uttryck och avtryck som genereras då konstnärer skapar konst genom att interagera med olika samhällsstrukturer och kulturarenor. Teorin om den relationella estetiken är i sig inte en teori om konstens kvalitet, snarare är den en begreppssfär som beskriver det estetiska i konstpraktiker som tar mellanmänskliga relationer och dialoger som utgångspunkt för konstnärliga processer. Utgångspunkten är då att konstnären tillsammans med andra skapar estetiska händelser som synliggör hur människors meningsskapande formas av både kulturella och individuella erfarenhets- och tolkningsmönster.

Teorin om den relationella estetiken för sedan över studien i ett resonemang kring det andra forskningssyftet. Genom en erfarenhetsbaserad berättelse och ett bildmontage synliggör forskaren hur en konstnär, lärare och barn tillsammans under ett långt samarbete i en grundskola söker klargöra hur de konstnärliga, konstpedagogiska och allmänpedagogiska mål som ramar in samarbetet småningom genererar erfarenheter och begrepp som kan beskrivas som ett estetiskt förhållningssätt till bildning.

Studiens problemformulering

Den grundläggande forskningsfrågan är hur lärande kommer till uttryck i undervisning som använder konstkonventioner för att stöda estetiskt och multimodalt meningsskapande. Problemformuleringen undersöks genom ett resonemang som uppmärksammar att kombinationen av estetiska erfarenheter och multimodalitet i skolan stöder individer att utveckla sin förmåga att tolka, skapa och förändra kulturella teman. Resonemanget leder fram till en rhizomatisk figur (jfr Deleuze & Guattari 1980/2004; Honan 2004, 2006, 2007) som undersöks genom att det sammanlänkas med teorier om fantasi. Begreppet rhizom[1] undersöks även som ett redskap för att didaktiskt

1 I studien används begreppet rhizom i sin filosofiska referensram vilket innebär att begreppet förstås som en bild eller modell som möjliggör förståelsen av teorier och praktiker som har flera in- och utgångar, som är

konkretisera de multimodala kluster som bildas då estetisk praktik ramar in lärande som bygger på att stöda erövrandet av multimodal litteracitet.[2] Studien framlägger även begreppet rhizom som en figur som kan stöda lärare och elever till att föra dialog om socioekologiska och multikulturella strukturer i samhället.

Ett estetiskt förhållningssätt till pedagogisk forskning

Studiens forskningsansats är hermeneutisk (jfr Gadamer 1997; Hannula, Suoranta, Vadén 2003; Kristensson-Uggla 2004; Ricoeur 1983), vilket här betyder att tolkning används som analysredskap[3]. De tolkningsmönster som genereras i studien har medvetet ramats in av ett estetiskt förhållningssätt till pedagogisk forskning och en konstinformerad forskningslogik (jfr Bresler 2006). Ett estetiskt förhållningssätt till pedagogisk forskning innebär att konstens, pedagogikens och forskningens poetiska aspekter lyfts fram som redskap för att synliggöra lärande. En konstinformerad forskningslogik innebär att forskaren använder konstkonventioner för att operationalisera det data som undersöks.

Den här forskningsorienteringen ger studien en multimodal karaktär. Den multimodala karaktären innebär att forskaren under forskningsprocessen medvetet beskriver och prövar kunskap som inhämtas från konst, litteraturstudier och dokumenterad data i situerade dialoger med de människor som är delaktiga i undersökningen. Genom att rikta sitt intresse på vad som sker i dialogerna söker forskaren artikulera mötet mellan tidigare erfarenheter och ny kunskap på ett multimodalt sätt. Inom pedagogiken beskrivs det som sker i

mångfasetterade och vars förståelse bygger på andra representations- och tolkningsmönster än hierarkiska (jfr Deuleuze & Guattari 1980/2004).

2 Begreppet litteracitet har i och med det vidgade textbegreppet (där även bilder och symboler tolkas som text) under de senare åren kommit att ersätta begreppet kulturell läsfärdighet (jfr Björklund 2008; Cormier 2008; Honan 2004, 2006, 2007, Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008).

3 Studien är inte uppbyggd på förutbestämda analysmodeller utan de tolkningsmönster som skapas genereras av själva undersökningen av forskningsmaterialet.

mötet som lärande. Detta lärande beskrivs även som individers upplevelse av förändring. Studien fäster även uppmärksamhet vid att synliggöra och skapa förståelse för de olika kvaliteter och betydelser som förändringen uppvisar.

Utbildning som dialogiskt meningsskapande

Studiens ontologiska utgångspunkt följer en forskningstradition som betonar utbildning som en kultur som blir till i mänskligt samspel. I studien lyfts bland andra Paolo Freire (2004) fram som en pedagog som beskriver utbildning som en mänsklig dialog som skapar världen. Även Elliot Eisners (2004) framställning av konstpedagogik som en dialogisk företeelse lyfts fram som en referens i studien. Den ontologiska utgångspunkten konkretiseras i studien genom att texten återberättar de relationer och rhizom mellan erfarenheter av tid, plats, verklighet och fiktion som dokumenterats i forskningsunderlaget. De relationer och rhizom som beskrivs omtolkas i studien till nya rhizom som bär vidare till nytt meningsskapande.

Kulturkunskap och bildning

Hur kultur och konst förstås som kunskap är avgörande för hur kultur- och konstfostran sker. Kulturens och konstens kunskapsdimensioner kommer starkast till uttryck i skolan i de tankemönster och handlingar som aktiveras kring konsten i kulturen. En av intentionerna med den här studien är att synliggöra kultur som en hermeneutisk erfarenhet av identitet och att beskriva konst som en estetisk erfarenhet av kulturen. Studien beskriver kultur som erfarenhet med hjälp av en yttre och en inre kulturell ram. Den yttre kulturella ramen är förankrad i en diskussion om kulturen som plats- och tidsbundet arv samt kulturen som identitet. Den yttre kulturella ramen undersöks som en representation för kulturell erfarenhet och som en representation för utveckling av språklig identitet. Den inre ramen gestaltas i studien som en estetisk metareflektion av den yttre ramen, samtidigt som den gestaltas som en konstnärlig tolkning av lärande som sker i riktning mot det okända. Den

inre ramen undersöks genom en lins som fokuserar på frågor om hur de konstkonventioner som prövats i konstpraktiken som integrerats i skolan kan artikuleras som estetiskt och multimodalt lärande. De frågor som aktualiseras inom den inre ramen fäster även uppmärksamhet vid hur erfarenheter av utbildning som kultur och erfarenheter av utbildning som lärande mot det okända formar en konstnärs, en lärares, elevers och forskares uppfattningar om kultur och identitet.

I minoritetskulturer kommer handlingar och tankemönster som strävar efter att hålla ett kulturarv levande för kulturell identifikation ofta tydligt till ytan i jämförelser med rådande majoritet. Samtidigt söker minoritetskulturer ofta sig till möjligheter att förändra sina kulturella strukturer. De situationer som uppstår då en kultur samtidigt försöker förvalta och förändra sin struktur skapar ofta paradoxala (kontroversiella) handlingar och tankemönster (jfr Bhaba 1994/2004). Sådana här situationer uppstår ofta i utbildningssammanhang. Situationerna är utmanande då pedagogiska handlingar alltid är att tolka kultur i den meningen att lärare i en undervisningssituation förmedlar kultur till elever, samtidigt som elever skapar kulturell mening utgående från egna kulturerfarenheter. Konstnärlig verksamhet är likväl som pedagogiskt handlande ett sätt att tolka kultur. Men målet med konstnärliga och pedagogiska tolkningsmönster skiljer sig från varandra. Konstnären projicerar tolkningen på ett tema där konstnären ser förändring som en utgångspunkt för genererandet av nya tolkningsmönster och tankar kring människoblivande. Pedagogen riktar i första hand in sig på att skapa rum för att tolkningsmönster skall leda till lärandeupplevelser där förändring är en central aspekt av människoblivandet.

Då konst lyfts in i utbildning skapas ett tredje rum, ett rum där konstnärens och pedagogens tolkningsmönster inte ställs mot varandra som antingen eller utan vävs ihop till ett *både-och* där förändring som utgångspunkt och förändring som mål skapar förutsättningar för ett dialogiskt meningsskapande. Således fäster studien uppmärksamhet vid en av de centrala

aspekterna av hermeneutisk filosofi där kultur förstås som en dialogisk meningsskapande (poesis) aktivitet som genererar förståelse och kunskapsmönster som blir större än summan av reproduktioner av kulturell praxis.

Att tolka skolsituerade konstupplevelser som lärande

Den konstbaserade skolpraktiken undersöks genom de systematiserade tolkningsmönster som den konstinformerade forskaren genererar på ett autoetnografiskt material som dokumenterats under tio år (1999-2008) av konstnärens relationella verksamhet. Det dokumenterade materialet omformas i studien till en berättelse och ett multimodalt bildmontage. Berättelsen har en autoetnografisk karaktär och bildmontaget har med hjälp av konstkonventioner satts samman till en intertextuell helhet.

Berättelsen har karaktären av en kartläggning av de erfarenheter som det tioåriga samarbetet genererat. Kartläggningen tolkas genom konstnärens teoretiska och forskningsrelaterade reflektioner som sprängs in som noder i berättelsen. Därefter kommer studien till en vändpunkt där konstnären och konstfostraren skiftar position till en konstinformerad forskare. Vändpunkten konkretiseras genom att bildmontaget skapats specifikt för studien och tolkas med hjälp av teorier om ett estetiskt förhållningssätt till pedagogisk forskning.

Både i konstpraktiken och i det bildmontage som presenteras har rågbrödet valts som konkretiserande ingång för det tematiska arbetet. Rågbrödet har i både konstpraktiken och i bildmontaget försetts med en dubbel funktion så att det både fungerar som en representation för kulturen (förvalta) och som en symbolisk projektion (förändra) genom vilken kulturen tolkats (förstå). Det här förhållningssättet till rågbrödet har inte varit en förutbestämd strategi som planerats innan själva konstpraktiken, utan det har vuxit fram under en tioårsperiod (1999-2008) där konst, pedagogik och forskning vävts in i varandra. Tillsammans skapar berättelsen och bildmontaget ett kulturellt rhizom som består av ett metaspråk som kombinerar

visuella och verbala uttrycksformer. De systematiska tolkningsmönstren är konstruerade som ett rhizom av forskningsmetoder som används inom autoetnografi (jfr Ellis 2004), visuell etnografi (jfr Pink 2007; Rose 2007) a/ r/ t/ -ography (jfr Irwin, Beer, Springgay, Grauer, Xiong & Bickel 2008) och artology.

Bildmontaget - tre dokumenterade faser av konstpraktiken

För att skapa förståelse för hur rågbrödet i konstpraktiken fungerat som en kedja som håller ihop en förändringsprocess beskriver studien konstpraktiken genom att dela in den i tre utvecklingsfaser.

I den första fasen av konstpraktiken skapar konstnären en dukning med rågbröd, en installation i en offentlig miljö där konstnären strävar till att genom ett vardagsföremål interagera med publiken kring det kulturella temat.

I den andra fasen av konstpraktiken har konstnären inlett ett samarbete med en klasslärare och det offentliga rummet har ersatts av ett klassrum. I den här fasen av konstpraktiken har det kulturella temat som konstnären arbetat med förändrats till en katalysator för konstbaserat och multimodalt lärande. Den andra fasen är dokumenterad i en tredjeklass i grundskolan där konstnärens arbete med rågbrödet som kulturell projektion omvandlats till en konstkonvention genom vilken eleverna tolkat dikten Bonden Paavo (Runeberg 1830/1977). I den konstbaserade lärandepraktiken söker konstnären och läraren tillsammans artikulera de estetiska aspekterna av pedagogiskt handlande genom att förstå elevers lärprocesser som aktiv estetisk respons (jfr Iser 1978; Rosenblatt, 1994; Østern 2002/2003). Teorin om aktiv estetisk respons används i praktiken för att beskriva de tolkningsmönster som skapas mellan ett vidgat textbegrepp och ett vidgat konstbegrepp i elevernas bearbetning av dikten. Elevernas tolkningsprocesser presenteras i studien som ett exempel på hur konstpraktik kan fungera som en agent för lärandet av multimodal litteracitet i utbildning (jfr Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala

2004; Marner & Örtgren 2003; Kress & van Leeuven 2001).

Den tredje fasen beskriver hur samarbetet mellan konstnären och läraren utvidgas till ett samarbete med pedagogiska forskare. Det utvidgade samarbetet synliggörs i studien genom en berättelse om ett produktionsarbete med ett läromedel i modersmål och litteratur för grundskolan (årskurserna 0-6). Berättelsen beskriver hur de erfarenheter som de tidigare faserna genererat förändras när de lyfts in i ytterligare ett nytt sammanhang (jfr Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala 2004, 2005, 2007). I det nya sammanhanget reflekteras, tolkas och överförs de tidigare erfarenheterna i en ny form (ett läromedel) som återvänder till den kultur den ursprungligen utgått från. Således skapar det kulturella temat återigen rum för nya tolknings- och lärande processer om kulturen. Den tredje fasen beskriver även hur andra pedagoger än de som initierat konstpraktiken och producerat läromedlet förhåller sig till estetiskt och multimodalt lärande.

Konstbaserad praktik i skolan

Mot bakgrund av att jag föreslår att lärande som genereras genom konstpraktik skall förstås genom ett estetiskt och tolkande förhållningssätt till bildning beskriver jag genom hela studien forskningsarbetet som en fortsatt estetisk process som bearbetar det valda kulturella temat. Det här betyder att jag som konstinformerad forskare förstår studien som en estetisk forskningserfarenhet där studien inte strävar till att hitta dolda eller hemliga nycklar till estetiskt eller multimodalt lärande i skolan utan att studien beskriver kunskap som ofta i utbildningssammanhang körs över genom att det definieras som ”tyst” eller oartikulerad kunskap (jfr Polanyi 1967). Estetiska lärprocesser och multimodalt lärande är utöver praktiskt och intellektuellt lärande även artikulation av upplevelsen av personliga erfarenheter i förändring. Enligt Helene Illeris (2005, 2008) kan konst stöda bildning där artikulation, rekonstruktion och tolkning av personliga erfarenheter förstås som lärande. Illeris beskriver fyra aspekter där konst bidrar till att förstå

förändringens karaktär. Genom att konsten erbjuder en krok, ett lockbete, som motiverar till tolkning erbjuder den även ett språk för att beskriva olika förhållningssätt till det tema den bearbetar. Kärnan i konstens språk ligger i möjligheten att förändra det bekanta till något nytt utan att det bekanta förlorar sin referent. Genom att konsten leker med våra uppfattningar om verklighet, fiktion och fantasi skapar konsten ett filter genom vilket man kan pröva föreställningar och erfarenheter som inte varit möjliga att beskriva genom andra kulturella representationer. För att konsten skall få liv utmanar den till socialt samspel och kollektiv och individuell metareflektion. Jag framhåller att konstbaserad praktik och estetiska lärprocesser fångar upp djupa existentiella frågor som varje människa bär inom sig och funderar på genom hela livet. Då konst och lärande möts i ett pedagogiskt sammanhang levandegörs konsten som estetiskt kulturarv samtidigt som konsten skapar etiska rum för reflektion, tolkning och dialog där alla som deltar i konstpraktiken har möjlighet att höras och synas.

Multimodalt lärande

Generellt kan man konstatera att forskning om multimodalitet inom det pedagogiska forskningsområdet fokuserat på att kartlägga och undersöka de sociokulturella betydelserna som multimodalitet genererar som lärprocess. Begreppet multimodalitet refererar då till de meningsskapande handlingar som människor skapar när de strävar till att kommunicera med varandra (jfr Dysthe 1995, 2003, Løvlie 2005). Multimodalitet betraktas då ofta som ett begrepp som konkretiserar pedagogiska mål som i praktiken kan uppfattas som öppna eller fragmenterade. Fragmenteringen härrör från att de pedagogiska praktiker som bygger på multimodala referenser ofta innefattar många parallella lärprocesser i flerstämmiga klassrum där lärande skapar dialog (jfr Dysthe 1995). Jag anser att det multimodala lärande som de kommunikativa dialogerna genererar med hjälp av ett estetiskt förhållningssätt till bildning kan förstås som individers tolkningar och estetiska uttryck av kulturella representationer. (till exempel metaforer, arketyper,

rytmer och symboler) som kombineras med individers förmåga att föreställa sig (fantisera) nya kulturella spår och förvandla dem till nya, ibland oförutsedda estetiska avtryck (jfr Heilä-Ylikallio, Østern, Kaihovirta-Rosvik, Rantala 2004, 2005, 2007). Den estetiska dimensionen i dialogerna kan förstås genom att de kreativa handlingar som uppkommer i dialogerna dokumenteras, återskapas och tolkas multimodalt. Det är här jag hävdar att rhizom som figur skapar teoretiska ramar som håller ihop de många kulturyttringar som kan observeras då estetiskt och multimodalt lärande sammanlänkas.

Forskningsresultat

Utöver att undersökningen presenterar ett estetiskt förhållningssätt till bildning och beskriver och tolkar estetiska och multimodala lärprocesser i konstbaserat lärande, formulerar studien även didaktiska strategier för hur förhållandet mellan det bekanta och det obekanta kan bearbetas i skolan. Studien visar att mångfalden av de kulturella spår som samtidens människor använder för att skapa sig själva i dialog med andra behöver uttryckas genom ett multimodalt språk. Genom en specifikt tematisk fokus och genom en reflekterande hållning till läromedelsproduktion i modersmål och litteratur (jmf Heilä-Ylikallio, Østern, Kaihovirta-Rosvik & Rantala 2004, 2005, 2007) genererar studien en förståelse för det multimodala språket. I anslutning till förståelsen föreslår studien att begreppet rhizom erbjuder en figur som gör det möjligt att fästa uppmärksamhet vid de poetiska aspekterna av det multimodala språket.

I ett utbildningssammanhang lyfter poetiska aspekterna i det multimodala språket fram kompetenser hos både lärare och elever som genom andra förhållningssätt till lärande kan bli förbisedda. Studien artikulerar en *pedagogikens poesis,* ett estetiskt förhållningssätt till att handleda elever till meningsskapande, som inte tidigare konkretiserats i den undersökta utbildningskulturen.

Följaktligen skapar studien en grund för att skapa och undersöka nya samband mellan ett estetiskt förhållningssätt

till bildning och ett fortsatt tolkande och kritiskt tänkande om kultur och konst samt estetiskt och multimodalt lärande. Studien visar också på att när konstpraktik som genomförs inom utbildning lyfts in i ett forskningssammanhang, så är forskarens tolkning beroende av att forskaren positionerar sig i nära relation till forskningsunderlaget. Forskarens nära relation till forskningsunderlaget ger då forskningen en unik karaktär. Det att forskningen har en unik karaktär betyder inte att den inte skulle kunna användas som utgångspunkt för vidare forskning. Det unika understryker snarare möjligheten att bedriva betydelsefull forskning om konstpraktik i skolan och utmanar forskaren till att bearbeta förhållandet mellan närhet och distans till forskningsobjektet. Samtidigt skapar den unika karaktären förutsättningar för forskaren att ta tillvara och förändra kulturella mönster genom att forskaren blir fokuserat medveten om att uppmärksamma det konstnärliga värdet i samspelet mellan individuella och sociokulturella fantasier, minnen och uppfinningar som kultur som människoblivande och social praktik uppvisar (jfr Barthes 1970/1982, 1986, 2002; Ricoeur 2005).

Avslutande ord

Studien visar att genom att förhållandet mellan konst, estetik och lärande aktivt bearbetas i undervisning synliggörs den förändring som sker i allt lärande på ett konkret sätt som berör och skapar mening. Samtidigt visar studien att konstbaserad undervisning utvecklar elevers och lärares förmåga att tolka och kritiskt förhålla sig till förhållandet mellan kultur och identitet. Studien visar att estetiska erfarenheter och multimodal medvetenhet i skolan ger elever verktyg för att göra etiska överväganden då de bearbetar förhållandet mellan det kända och det främmande i sin vardag. Studien belyser även hur en konstnärs sociala samspel med en utbildningsarena berikar både konstnärens och pedagogens professionella verksamhet.

Studiens konklusion framlägger förslag till att ytterligare utveckla rhizomatiska formationer och ett estetiskt

förhållningssätt till utbildning och pedagogik forskning. Förslaget är ett utkast till en än mer konsekvent användning av poetisk dokumentation (konstkonventioner som dokumentationsprocess) då konstpraktik som integreras i skolan dokumenteras för forskning. Därtill innehåller förslaget en teoretisk tolkningsfigur som består av hermeneutiska pixlar.[4] De hermeneutiska pixlarna fångar på ett annat sätt än den hermeneutiska spiralen (jfr Sava 1994; Räsänen 1998) upp de rhizom av lärande som kombinationen av en estetisk och multimodal praktik i skolan genererar. Konceptet poetisk dokumentation är lånat från den samtida videokonstscenen och utformningen av en teoretisk figur som består av hermeneutiska pixlar har sitt ursprung i den forskningsprocess som den här studien genererat.

Förslaget är ett resultat av undersökningen och möjliggör en alltmer poetisk orientering för att observera och lyssna in estetiska praktiker, upplevelser och erfarenheter som skapas då konstnärer stiger in på den pedagogiska arenan.

4 Begreppet pixel används i sammanhanget med hänvisning till dess ursprungliga betydelse som det minsta betydelsebärande elementet, den minsta informativa punkten, i en digital bild. En teoretisk tolkningsfigur som bygger på konceptionen hermeneutiska pixlar är en modell som gör det möjligt att upptäcka, tolka och artikulera estetiska element som fungerar som katalysatorer för estetiska upplevelser som kan vara svåra att upptäcka då man tolkar helhetsintryck av till exempel bildinformation i visuell och poetisk dokumentation.

Kuvia mielikuvituksesta. Esteettinen lähestymistapa kasvatukseen

Tutkimuksen *Images of Imagination – An aesthetic Approach to Education* tavoitteena on saattaa esille ne multimodaalisen oppimisen edellytykset jotka syntyy kun taiteellinen ja pedagoginen käytäntö yhdistetään opetuskulttuurissa joka on muokkautunut kaksikielisessä kulttuuriympäristössä. Tutkimus käsittelee esteettisen lähestymistavan ja multimodaalisen oppimisen yhtäläisyyksiä opetuskäytännössä joka perustuu taiteellisiin konventioihin. Tutkimus tarkastelee yhtä opetuskäytäntöä jossa taiteilija ja luokanopettaja yhteistyössä ovat käyttäneet Runebergin runoa (*Saarijärven Paavo*,1830) oppimisen katalysaattorina ja kuinka se oppiminen joka syntyy luo merkityksiä kulttuurista ja identiteetistä. Tutkimus osoittaa, että kun taiteen, estetiikan ja oppimisen ymmärrys yhdistetään aktiiviseksi lähestymistavaksi peruskoulun opetuskäytännössä, käytäntö näyttäytyy keinoksi jonka avulla voi tarkastella ja konkretisoida oppiminen muutoksena. Tutkimus osoittaa että kun taide integroidaan laajaan oppimisymmärrykseen se kehittää oppilaiden ja opettajien kykyä tulkita ja kriittisesti tarkastella kulttuuria ja identiteettiä. Tutkimus osoittaa myös että opettaminen taiteellisella tasolla, esteettiset kokemukset ja multimodaalinen tietoisuus kouluissa luo merkityksiä joita oppilaat ja opettajat voivat käyttää eettisten harkintojen välineinä. Tutkimuksessa korostetaan myös, miten taiteilijan sosiaalinen vuorovaikutus opetuskulttuurin kanssa antaa uusia virikkeitä kulttuurin sekä taiteellisille että kasvatuksellisille tavoitteille.

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9. Appendix

Tables, Figures and Images

Front Cover Image. Frukostminnen, 1998. Photo: Peter Rosvik.

Table 1. Record of aspects of change in the long-term arts based learning practice in elementary education.

Tables 2 & 3. Record of transformation aspects in the long-term arts based learning practice in elementary education.

Figure 1. The Metaphoric Model for Active Aesthetic Response to the Texts in the Literature Textbook "The Poet's Pencil" (Poetens penna). In: Tjugotre poetiska landskap (Eds. Heilä-Ylikallio R, Østern A-L, Kaihovirta-Rosvik H, Rantala B) p.14. 2004. Helsingfors: Söderströms. Drawing: Hannah Kaihovirta-Rosvik. English Translation of the Original Model: Hannah Kaihovirta-Rosvik & Anna-Lena Østern.

Figure 2. The Rye Bread, 1998. Photo: Peter Rosvik.

Figures 3 & 4. Intertextuality. Photo & Drawing: Hannah Kaihovirta-Rosvik.

Figures 5 & 6. Performance. Photo: Hannah Kaihovirta-Rosvik.

Figure 7. Illustration for article. Taidekasvatus – harrastamista, ruisleipää vai jotain muuta? Toivanen T. In: Tutkiva Draamaopettaja (Eds. Østern A-L, Teerijoki P, Heikkinen H). p. 53 2003. Jyväskylä: Opettajankoulutuslaitos, Jyväskylän Yliopisto. Drawing: Hannah Kaihovirta-Rosvik.

Figure 8. Illustration: Hannah Kaihovirta-Rosvik.

Figures 9 & 10. Art Based Learning Practice. Photo: Hannah Kaihovirta-Rosvik.

Figure 11. Drying “breads”. Photo: Hannah Kaihovirta-Rosvik.

Figure 12. Artefacts, 2006. Photo: Hannah Kaihovirta-Rosvik.

Figure 13. Black Disc. Object. Photo: Peter Rosvik.

Figure 14. Felted Rye Bread. 2007. Original: Artist Raija Knuutila. Aboe Vetus Museum Shop. Turku. Photo: Matias Kaihovirta.

Figure 15. Teacher artefact, 2009. Homework. Photo: Margaretha Fransén. Korpo.

Figure 16. Teacher artefacts, 2008. Photo: Hannah Kaihovirta-Rosvik

Figure 17. The Literature textbooks and teacher tutorials. Photo: Hannah Kaihovirta-Rosvik

Figure 18. The rhizomatic formation. Drawing: Hannah Kaihovirta-Rosvik.

The Farmer Paul Poem in Swedish

Bonden Paavo

Högt bland Saarijärvis moar bodde
bonden Paavo på ett frostigt hemman,
skötande dess jord med trägna armar;
men av Herren väntade han växten.
Och han bodde där med barn och maka,
åt i svett sitt knappa bröd med dessa,
grävde diken, plöjde opp och sådde.
Våren kom, och drivan smalt av tegen,
och med den flöt hälften bort av brodden;
sommarn kom, och fram bröt hagelskuren.
och av den slogs hälften ner av axen;
hösten kom, och kölden tog vad övrigt.
Paavos maka slet sitt hår och sade:
"Paavo, Paavo, olycksfödde gubbe,
tagom staven! Gud har oss förskjutit;
svårt att tigga, men att svälta värre."
Paavo tog sin hustrus hand och sade:
"Herren prövar blott, han ej förskjuter.
Blanda du till hälften bark i brödet,
jag skall gräva dubbelt flera diken,
men av Herren vill jag vänta växten."

J. L. Runeberg

Hannah Kaihovirta-Rosvik has revealed in *Images of Imagination – an aesthetic approach to education* how art and pedagogy create dialogical learning spaces in education. The dialogue is based on relational concepts and rhizomatic formations and promoted by art based learning practice. As an artist-researcher-teacher, Hannah Kaihovirta-Rosvik has documented a fascinating arts educational journey, which she has undertaken together with students, teachers and co-researchers.

Liora Bresler applauds the inclusion of various contexts in the research theme and she recognises that the story of bread in its particular educational and bi-lingual context, with its unique background and circumstances, is a compelling research topic. Helene Illeris acknowledges that the thesis, in significant ways, contributes to the aesthetic research field through its very sensitive accounts of the researcher's extensive 'voyage' into the field of educational practices.

This hallmark inquiry into arts, education, cultural heritage, literacy and transformation represents an articulation of concepts central to art practice situated in education. Thus the study maps some of the territory that artists, art educators and others interested in art education need to know when they wish to understand an aesthetic approach to education. Artists, art educators and teachers, and also surely those aspiring to use imagination as a catalyst for learning, now have access to this knowledge.

Hannah Kaihovirta-Rosvik

IMAGES OF IMAGINATION

an aesthetic approach to education

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