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Gendered interventions - changes in visual art education discourses, practices and materiality

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The change in the school subject Art can be said to gradually have become more “feminine” as it turned to expressionism and romantic, modernist ideals (Dalton, 2001). This was a counter discourse after the tradition of linear drawing and depicting, nevertheless still dominant in art education. During the 1970:ies visual communication was emphasized in art education, which involved popular culture and new media as well as the fine arts. Tavin (2005) defines a palimpsestic discourse as a text that is: “...written, then partially erased and written over again” (s. 5). Looking at art education with this concept, the wide range of historical layers has created a palimpsestic discourse that both retains and erases the past, while adding new layers of meaning (Tavin, 2005; Åsén, 2006 ; Lind 2013; Hellman 2017). Recent research demonstrates that girls outperform boys especially in art classes in school, and that art education is perceived as something female and a pause from more important schoolwork among pupils (Marnier, Örtégren & Segerholm, 2005; Wikberg, 2014). The notion of Visual Art as a subject for expressing emotions makes the subject appear as feminine to the pupils (Öhman-Gullberg, 2008; Wikberg, 2014). In this paper, we work with theories of gender in the making in Visual Art education and discuss the potentials of art to struggle with and alter the stereotypes and standardized images and thinking (Deleuze, 1968/2014).