

MAAN KUVA

*Kirjoituksia
taiteeseen perustuvasta
ympäristökasvatuksesta*

Toimittanut Meri-Helga Mantere



IMAGE OF THE EARTH

Writings on art-based environmental education

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Copy Editing by Lisa Conway

Finnish original:

MAAN KUVA,

kirjoituksia taiteeseen perustuvasta ympäristökasvatuksesta

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Published by University of Art and Design, Helsinki UIAH, Department of Art Education
Layout by Eva-Maria Hakola

The large photographs on the front and back cover: University of Art and Design, Helsinki UIAH; Department of Art Education, the third-year students' outdoor course at Posio in 1988. Photograph by Marjo Räsänen.

The small image on the front cover: a work by 12-year old Liisa in the Veräjämäki Art Club, 1992. Photograph by Minna Strömberg.
The photographs inside the book are by the authors of the articles, unless otherwise stated.

The pictures connected to the text are to be found in the Finnish version of the book according to the marked page numbers.

ISBN 951-558-009-9

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This book deals with the principles and methods of art-based environmental education. We believe that it is possible to develop environmental understanding and responsibility by becoming more receptive to sense perceptions and observations, and by using artistic methods to express personal environmental experiences and thoughts. Artistic experiences and activities improve one's ability to see; they help one in knowing and understanding. The issues of values and lifestyle, raised by the ecological crisis, can be approached by artistic methods, reaching otherwise unattainable areas of experience.

The articles in this book are addressed to everyone who is interested in the issues of the environment and environmental education. This book is not a comprehensive account of art-

based environmental education, but it nevertheless aims at highlighting the area from many points of view, combining theory and practice. The writers, except for the artist Anu Tuominen, are art teachers interested in developing environmental education.

The development of environmental education requires the cooperation of people who are active in many different fields of knowledge. Thus, by bringing forth our own views and methods based on art, we also aim at a fruitful dialogue with environmental educators representing other professional fields.

Environmental art has had a great influence on environmental education. The background philosophies, methods of approach and, above all, the works of many environmental artists in themselves have encouraged and inspired art educators to stress methods specific to art also in environmental education. In his article, Timo Jokela deals with the relationship

between environmental art and environmental education both in terms of theory and practical examples.

The teacher's personal experiences of the environment and his or her own artistic activity also form a good basis for pedagogic work. For example, the topic of Aija Viita's article is her experience of the woods when living in a hut, built by herself. Here, physical exertion, diary entries, aesthetic experiences and philosophical contemplation all create different, intertwined dimensions. Jaana Kortelainen, who takes her pupils on a wandering walk to experience nocturnal Helsinki, is also very conscious of the various aspects of walking as well as those of the streets themselves. Minna Strömberg's pictorial series tells its own visual story of an artistic and pedagogic immersion into the environment. Pekka Lehtimäki, the head teacher of an art school for children and young people, has a lot of experience of art camp projects for children. The principles of storytelling, natural

materials, archaeological information and drama are integrated in his interview.

Anu Tuominen is known, among other things, as a conceptual artist who uses recycled materials. Her exhibition 'The Wonder Cabinet' was particularly inspiring for children. In this exhibition one was allowed to touch and examine objects gathered from flea markets and skips. The nostalgia of the objects belonging to yesterday and their abundance and unusual layout drew one to new insights.

Deconstructing everyday routines and things taken for granted, and forming a fresh view of daily life contains possibilities for a better, more ecological way of life. Petteri Rinne has studied everyday life and days of celebration in a food project, a process work carried out together with pupils from a restaurant management school. The grand meal attracted many visitors. Its ingredients were inexpensive and the dishes

followed recipes of foods prepared during the great depression. In his writings, Rinne discusses the connections between food and art.

The writings of Anna Kyander and Minna Lindblad approach the issues of the built environment. Kyander studies her environment and the construction of it from an artistic approach, by drawing and making scale models. Lindblad, on the other hand, guides her pupils to the terrain of park planning: working outdoors in a future park area and building scale models are both part of her programme.

In the continuous process of development involved in teaching, self-reflection plays an essential role. In my own writing, the book's first article, I have attempted to link self-reflection to the theoretical contemplation of art-based environmental education.

There are many pictures in our book. In addition to illustrating written stories, they also carry an

independent, aesthetic environmental message of their own.

*Helsinki, 10 December 1995
Meri-Helga Mantere*

TRACKING A COURSE IN THE LANDSCAPE OF ENVIRONMENTAL EDUCATION

The development of environmental consciousness was first understood as an important area of art education in Finland some 25 years ago. Since then, the methods and issues which have been emphasised have changed and become more diverse. There is a difference in seeing art as a tool of environmental education, seeing art as environmental education and seeing environmental education as art. Each alternative is possible and tones the content and activity in a different way.

Artistically-oriented environmental education is at its best, or at least its characteristic features are best brought forth, when the artistic and creative perspective runs through the teaching project from the planning stage to the evaluation of the results. This presumes that the entire environmental education process is accentuated by the manner of observing, experiencing and thinking customary to art. This way, the artistic contribution is not restricted merely, for example, to the illustration or animation of factual information on the environment. Instead it truly offers a view and approach of its own both towards the environment and towards education.

My aim is to describe environmental education following the holistic ideas of art-based environmental education. My intention is not to contrast or contest the scientific and artistic approaches. First and foremost I am dealing with a choice of viewpoint and, of course, a challenge to experiment with different thought patterns in developing environmental education.

TEACHING AS ART

To view teaching as an artistic or near-artistic activity is possible and natural because, among other things, it involves various spheres in which characteristically artistic elements, such as rhythm, space,

temporality, sounds, movement and pictures, create an aesthetic union. At its best this touches one's feelings and activates images and creativity, and gives meaning to one's thinking and work. For instance, aiming at functional unity of content and form, or consciously building up a beginning, ending and climax, are examples of fundamental questions in the art of teaching as well as other art forms. The colour and quality of the teacher's speech, the choice of words, body movements and body language in general, the paraphernalia of the surroundings, the resonance of the surfaces, the spatial impression created by colours, light and objects, the temporal rhythm of the whole and many other aesthetic factors affect what and how we learn. Form is a message, not merely on a visual, superficial level, but in a much deeper sense. Form bears meanings, which we consciously and unconsciously interpret. The social atmosphere and dynamics of the learning situation, the participants' lifestyles and experiences and manners of expression, and improvisation -

essential in real life situations - are all also obviously both artistic as well as educational factors.

If we accept that teaching is art or an art-related activity, preparing it is also inevitably more or less artistic by nature. Among other things, this means that the sentiments and experiences, the knowledge already obtained and absorbed, the outlines and experiments, and the insights and visions of the designer or scriptwriter of the teaching process form an essential basis of the whole. At the same time they are elements of the preparation. Working on a personal level and having an individual touch are self-evident features in creative artistic work.

Let us assume that I, an art educator, am once again beginning a new environmental education project, hopefully improving on the previous one, even if only slightly better. Where should I begin with my students? Not that the beginning in itself is enough. One must progress, learn, evaluate, progress again and bring

everything to a meaningful conclusion, sufficiently completed, even though the actual process as a learning experience is more important than the finished work. Anyway, the process can itself be taken as a piece of work if it is perceived and conceptualised as such. At least it has a beginning and an ending. The pedagogical creation can also be evaluated didactically using principles similar to those used in art critiques (1). So, the designer of the teaching process must visualise the whole picture right from the beginning, set goals or at least directions, see it all in his or her mind's eye. But one must have a starting point, either spiritual or concrete, and that will set the tone for the entire process.

THE ENVIRONMENT IS NOT AN OBJECT

As I begin a new project on environmental education, a field of untold possibilities opens up before me. There are many

possible approaches and I feel a responsibility and uncertainty of choice. When I experience something similar in front of an empty canvas, I can resolve the difficulty by beginning without conscious effort, for example, from a spontaneous inner or outer movement. But is it possible to start this learning situation in an analogous way? After all, I am not starting out alone on this journey, I am taking a group of other people with me in a pedagogical context. I cannot paint, experiment, cover up, remove or change the future teaching situation as I please, unlike with the canvas in the privacy of my studio. In an environmental education project the object of the activity and research is really not an object at all. The environment is, of course, the entire field, and I am there also, a participant in it and at the same time at some place defining the point of view and horizon. Or, in the words of the environmental aesthetic Berleant:

“Most often we are at the centre of that field, the zero point of spatiality, as Merleau-Ponty called it, not because we are most important but because we are necessarily its perceptual source. Furthermore, environment, as we now realise, is more than what surrounds us, so that this degree zero, the radiant point from which the environment extends, is part of and continuous with environment. Yet to identify this point as the source of environment on some occasion is not to elevate the human position or to embrace some kind of subjectivity. Our awareness is also part of our organic, bodily presence and at the same time social. And all are bound in a dynamic nexus with the physical conditions in which we act and the magnetism of their features. Environment arises out of the reciprocal interchange between my self as the source and the generator of the perception and the physical and social conditions of my sensations and actions. When these coalesce into coherence, we can speak of an environment. Environment is not the construction of the perceiver or the geographical character of a place, or even the sum of these. It is their original unity in active experience.” (2)

In practice, my artistic planning process involves exploring and evaluating the temporal, material and economic resources which set concrete limits to my teaching situation. Maybe I am also musing about how one could overcome these limits if necessary. And what about my students, these actual individuals and this particular group, should they be involved already now in the art of planning? It would be one way of opening the project. I decide that the time for working together is later. First I want to take my time and feel where I stand.

THE CONTRIBUTION OF TRADITION AND THE FOCUS OF THE PRESENT

I can, of course, lean on tradition in planning the course. In any case, even if I didn't, the tradition would still play an important part. I am not detached and independent from it. Attempting even moderate detachment requires sufficient familiarity with the

tradition, so that the detachment is an organic disconnection, and not, for example, naiveté or dilettantism brought about by ignorance. In the latter case one might believe to have come up with something better than before, when in fact one is simply repeating traditional platitudes, adopted unconsciously.

Environmental education, which has included, amongst others, the critical study of the environment and ecological viewpoints, has been a part of art education in Finland for already a quarter of a century (3). Using their own methods and concepts, professional art educators have taken part in the ever expanding front of environmental educators. However, connections to the scientifically- and socially-oriented branches have been limited until recent years. In the minds of many individual art teachers and in the profession's collective memory there are experiences of how information about the exploitation of nature, the ill effects of fanatical consumption, global pollution and the demolition of old

building complexes reached the vigilant art pedagogues at the turn from the '60s to the '70s. Teachers drew conclusions concerning their own teaching. As they were times of social activism, the issues were viewed through the language games of social activism and propaganda, and the cultural production of images. Up-to-date art educators wanted to open the eyes of their pupils and, besides traditional artwork, introduced assignments using short briefings on some single topic issues as openings. It was new and refreshing to see, or at least assume, that art and art education could take an active part in social debate. Before long, even before the '80s, this led to a dead end. The use of conscious, threatening environmental scenarios and political topicality as intellectual fuel proved to be a questionable idea. The typical environmental clichés produced by pupils during these years speak for themselves. But in the archives we can also find pupils' works from the '70s in which the artistic and ecological viewpoints are combined in a startlingly fresh and effective way (4).

As a counter-reaction to social criticism, many art teachers turned to safer traditions. To some extent this included modernist inspirations and new technology. At the same time intellectual models were more or less consciously sought in new learning theories and especially from experiencing and studying new art movements. If not earlier, the ARS -83 exhibition introduced and encouraged new thinking among art educators, which was also reflected in teaching. The viewpoint shifted from social issues to a person's inner thought patterns, the personal and archetypal world of signals and symbols, the ambiguity of interpretations. Neo-expressive art and, later, post-modernist escapades became visible in the work of art instructors. Many were fascinated by the thinking of C.G. Jung, and the brain researcher Matti Bergström became a popular lecturer as he spoke of connections between art education and the understanding of values. Environmental art and conceptual art have further changed artistic thinking and art education. However, a practical, traditional

and, in a way, simple idea of teaching basic techniques of visual expression, the basic visual variables and the history of art, also prevails in everyday art lessons at school. But in which direction does the rich tradition of my line of profession point or push me towards in my role as an environmental educator? I find that while familiarity with tradition gives a certain background and firmness, turning towards it also lacks something essential which I badly need. Should I call it, for instance, a 'here and now' game, a focal point of creativity? It is daring to take a step outside tradition into the midst of today's challenges knowing that one bears tradition within oneself.

ART EDUCATION AND ECOLOGICAL RESPONSIBILITY

We must have the courage to ask ourselves whether we as art educators are doing our share to

create an ecologically meaningful and sustainable lifestyle. Concern about what is happening to the prerequisites of life on mother ship Earth has not eased during the years; it is quite the contrary. Isolating feelings of concern from one's own pedagogical work or suppressing such feelings is not a solution. Giving in to feelings of helplessness and despair would be giving up creativity and renouncing life. Believing in the omnipotence of technological know-how in solving problems would also be self-delusion. As individuals there is little we can do, but in order to make our work fulfilling, it should have the right energy and direction. Characteristically, artistic activity gives a form and a channel to the feel and insights of the times and the potential to open one's eyes and heart. Art stands as a movement against insensitivity and indifference. It creates images of hope and revival. But of course aspirations and needs are also a part of the versatile art world. Commercialisation and market-ideology, on the other hand, produce their own forms of

hardness, selfishness, short-sighted utility and oversized egos. The theology of success and personality cults do not take ecological responsibility seriously. However, a polish of green is well suited to their fashionable image.

In this terrain I will move from the path of criticism in another direction, where one initiates new phenomena rather than grumbles over current ones. Of course the criticism of society and the art world, and a creative production can be combined into one undertaking. I could guide my group to study and become aware of the absurd and tragicomic aspects of our time. I know that interpreting our times and surroundings through caricatures, for example, is not a bad idea. But the theme is not convincing enough for me to persuasively lead others in this direction. I can direct enough of my energy into my teaching work only if I have confidence in the meaning of its content and form. Otherwise my pedagogical contribution will be impotent.

What if I carry out something I have tried before? Something that worked well, or an interesting pedagogical programme or structure in written form? Am I a producer of something new or a reproducer of something old? Luckily I can rely on creating new colour, interpretation, actual and innovative experiences here and now, inside a given form or structure. This is what is going on in the performing arts all the time. This also happens when a familiar, meaningful work of art repeatedly leaves a powerful impression on you. It is relieving to remember that an old form may awaken you time and again, like an old object that you are delighted to take into your hands. The incessant chase for novelties, on the other hand, reflects the ecologically questionable nature of our present lifestyle.

STILL ANONYMOUS YET EXISTING

I am still looking at alternatives and weighing choices. I almost feel stage fright. I feel a desire to back

out, and on the other hand, I sense a task ahead. It is also tempting to carry out something simple but impressive which would be more easily and quickly gratifying than working up from contemplating the basics. But some inner demand, and a thrilling feeling that something fascinating, fun, meaningful and productive may be ahead takes its victory. I close my eyes and take a deep breath.

This time I do not want to rush and take the efficient teacher's 'result-producing' 'get-on-with-it' attitude: 'Working is everything', 'just get started, it will sort itself out'. I feel composed, settled in my being and from here I start imagining and thinking and scrawling on the visual plane of my mind, or I simply begin watching the paint strokes of my thoughts. I arrange an imaginary installation in a spaceless space, a project of environmental education, which I decide to name, so that it can become firm and obtain an individuality of its own, an existence in its immateriality. This would make

it easier to communicate with it. Anyway, an environmental education project is a long and boring phrase to have to keep repeating. I decide to call the project Nex to mark its nameless existence. How does this Nex take shape, its beginning and form depending on my decisions and actions? What does it look like? What does it want and where is it going? Does it have a voice? What about a characteristic odour?

A NEW WAY OF LOOKING

Around me in the physical and social, spiritual and material reality and at the same time in myself there are ample possibilities for Nex. But how can I see the essential and necessary ingredients clearly when they are inside me and outside me at the same time, and when most of them can only be perceived by one's heart and the faintest motion of thought? Anyhow, everything is in

continuous motion, changing slowly or quickly and connected by various networks. As many things seem to be taking a destructive direction, one must suspect that there is something crucially wrong or at least deficient in the modern outlook and the way of experiencing and giving and gaining information in our world. Should we devise or make prevalent some completely new yet undefined way of looking at and perceiving our environment and the human being within it? Or perhaps we can use a more holistic ancient method, which tends to be forgotten or disregarded? Zen, Tao, Christian mystics and alchemists may have tried to speak of it; nature healers, wise old folk, many noteworthy artists and many others have certainly tried through their being and work. Theodore Roszak's words feel right:



"How clearly we understand the world depends on the emotional tone with which we confront the world. Care, trust, and love determine that tone, as they do our relationship to another person. Our sense

of being split off from an 'outer' world where we find no companionable response has everything to do with our obsessive need to conquer and subjugate." (5)



In Gestalt therapy (6), which aims at the integration of the body and mind, and where the word 'ecology' was used already in the 1950s, the core of psychological growth and healing lies in the principle of being in contact with one's current actuality, the immediate here and now of bodily feelings, emotions and surroundings. Gestalt therapy views artwork as particularly integrating, because the field's material characteristics, sensations, imagery, alert awareness and skills combine into an intuitive functional unit. When taking place simultaneously, acceptance of the material reality and circumstances, immediate contact with the changing environment represented by the artwork, intense involvement in the activity, and sensory-motor integration mark high quality mental activity.

The possibilities of creative artistically-oriented environmental instruction to strengthen the experiences of one's physical existence and being in contact with actuality are obvious, as is its role in deepening interaction between the environment and the individual. In practice it can, for example, begin by going back to basic feelings, sensations, quietness - really listening to one's self, and the other, where the other can be another person, but also non-human nature. When one's own expressive actions rise from this basis, they strengthen true-to-life basic values. Furthermore, development of the holistic Gestalt thinking provides an ability to see interrelations between phenomena and relations between figures and backgrounds, a possibility to experience and understand the dependency between details and entities. On the other hand, respect towards unconnected factual information, isolated and restricted branches of knowledge and school subjects, and emphasis on the divergence and competition of individuals or

units at the expense of communality increase insensitivity towards the environment.

I can hear my computer humming and my left ear is ringing and there is a pain in my neck. Have I dwelled somewhere in my speculations so long that both my body's needs and the reality of beginning Nex have been left aside? Luckily stretching exercises help and I have enough willpower left to turn my eyes onto my immediate surroundings, to see what is to be seen right now.

ONE'S OWN STEPS

In my mind's eye I can see the 25 or so learners with whom I am beginning this project. I contemplate what I might happen to know about them or what I assume, what they rouse in me as a group and individuals. I imagine the room where I will meet them when we begin. I also see how I will be there and then how I will have a demanding task: the cultivation of sensitivity, understanding and wisdom

towards the environment. And my tool is Nex, which is not only a tool but also life. I see traces and clearer pictures of earlier productions related to environmental education, and my own fumbling journey to the present stage of my environmental understanding also flickers by.

Deep ecological studies (7) emphasise becoming conscious of one's personal environmental experiences, sharing them with others and, in this way, developing a deep ecological consciousness. Self-reflection is an often-used term in contemporary pedagogical texts. I have indeed myself become aware of the fact that studying my own path of learning and, for example, visualising it, identifying the meaningful steps clearly enough, helps me to understand something more general about the learning process, something that I can also adapt in my teaching. Let it be that each of my students' and my own background and ways of experiencing are different and that different learning strategies are suited to different people.

I see how objects and buildings, whose external design had interested me before, changed into reflectors of mental images and ideas about human nature; their position became interesting, not only in our culture but also in nature's cycle. I also see how the concealed fate of lavatory waste and the essential nature of ground water one day presented themselves to art educators as inspiring aspects of life, as soon as Steve van Matre (8), the prophet of earth education, pointed them out to me in his enjoyable stories. I see the works of Teuri Haarla, Kaarina Kaikkonen, Jussi Kivi, Tarja Pitkänen and many other environmentally conscious artists, whose ways of communicating with the world I have found touching. Furthermore, I remember how I have become aware of aspects about my relationship towards nature, which would otherwise have been left unfound, while making some of my own installations in the woods. As I was in the forest in between the trees mounting a light gauze canopy which had been dyed with earth colours, a quiet dialogue

took place between my cultivated and primitive selves. Moreover, I enjoy thinking about the energy and altruism of the young environmental education activists I have met in the Association of Environmental Education. These are reaffirming recollections, which are good to look upon. On the other hand, it is more difficult, for example, to look at my own consumer habits which leave much room for improvement. A certain harshness and realism is brought into this gallery of experiences by feelings aroused by nature's wild strength, 'cruelty' and uncompromising character. For example, news about the Estonia catastrophe or floods and earthquakes horrify and nauseate people and the mechanisms of security and control granted by civilisation seem more than necessary. The dark and the cold are as much a part of nature as the blossoming apple trees. The tameness and sunny one-sidedness of many 'wonderful nature' - projects and summer art camps set in the bosom of nature make one wonder, as does the cool 'value-free' nature expertise which I have

come across on several occasions and which concentrates on prediction and control. Perhaps we should learn to know and accept the fears caused by nature and naturalness better and in a more finely-tuned way. Perceiving hidden emotions is also a way of being in contact, and recognising your feelings leads to wisdom. The mechanism of control, submission and exploitation may not be dischargeable if its deep basis is repressed and unknown. Artistic activity offers an irreplaceable opportunity to express and process one's fundamental feelings, the unconscious mental activity, not only in art therapy, where it is a matter of course, but also in artistic environmental education.

Being a board member of our city flat's housing corporation has also illustrated environmental issues in a rather concrete and healthy way. Watching over oil consumption, renovation solutions, yard maintenance, water bills and waste management is apparently distant from my aesthetically-oriented main flow, but only superficially. Each decision made by the

housing corporation has its own economic, ecological, aesthetic and ethical dimensions, even though for some reason only financial language is used in the board meetings. What if the discussion and decision making were to be prescribed by the beautiful dimensions of aesthetic experience, social creativity and a lasting lifestyle? I imagine the renewed board of our housing corporation, a decision-making organism consisting of four men and myself. The economic realities still exist, but one could be released from many habitual solutions and look for new approaches. So far I have not started to divert the board onto a new course, maybe I am not ready to do it yet. But the valuable experience the housing corporation offers me and my imagination has strengthened my views about the essential influence that the hegemonic language has on environmental matters.

BOOKS AND COLTSFOOTS

Who and what else can I thank for what I understand about environmental matters? A quick glance at my bookshelf reminds me how Reino Kalliola's old texts inspired me to think about the relationship between biology and aesthetics, and Yrjö Sepänmaa's new works helped me to analyse the connection between the aesthetic nature and ethics of things, in a way that I found acceptable. Henryk Skolimowski, Suzy Gablik, Thich Nhat Hanh, Arne Naess, Viktor Papanek (9) and many other writers have succeeded in teaching me something essential on environmental matters. I feel gratitude. And then all of a sudden, without apparent logic, I see before me an image as clearly and almost with the same intensity as when I was three years old - the first coltsfoots of spring by the muddy road in Lauttasaari, and I feel the joy and the warmth of the sun and the smell of the earth (A coltsfoot is a small, yellow flower.

In Finland, it is the first wild flower of the spring). For a moment I stop to wonder why this image arose in my mind at this moment and so clearly. It reminds me of its existence every now and then, whether as the same or as a slightly changing image I cannot tell. This time it may have just come to remind me that it is among my most important teachers.

Of course the procession of environmental teachings and teachers that has come my way is not limited to the above mentioned. This is a somewhat random sampling, but it makes some simplifications possible.

Learning about my surroundings and my aesthetic relationship towards the environment has progressed when:

- a) the teaching has been timely, taking place at a moment when I have been ready to hear and see and brave enough to look,
- b) the experience has been aesthetically and ethically evoking,
- c) what has been seen, heard or experienced has been taken in through many channels (senses, feelings, cognition, aesthetic values, spiritual values, action),

- d) it has been possible to link the experience conceptually to broader ecological values and meanings rather than simply to individual or personal ones,
- e) it has been possible to work artistically or in an art-like fashion in immediate interaction with the environment,
- f) the new ideas, theories or information which I have read or heard have been presented in a language with which I am sufficiently familiar, or
- g) I have been able to share, exchange and check my environmental experiences and observations with other people using means of discussion, writing and visual art.

These observations on learning also take an effect on how I imagine, construct and structure Nex. At the same time I remind myself that I am not doing it alone, but together with my students. After all, they are the ones who will carry it out, and it will no longer be my Nex nor Nex at all. It will look like them and they will give it a name.

EXTREMES AND OPPOSITES

I also realise that the circular continuum or field of my inner and outer surroundings is transparent, layered and abstract as well as concrete; consistent while paradoxical. Even though there are no extremes, as such, in the surroundings - rather, it is round - there are areas in certain conceptual circles which place themselves opposite each other in the circle of learning. When beginning Nex, at least the following opposite solutions are clearly noticeable. For example, I can start by approaching a location in a way that the encounter is as unreserved as possible. For some, giving way to unreserved experiences is difficult, while for others it is easy. There are methods by which we can develop openness. However, it is important to start the project with personal perceptions and sense-based experiences, which immerse into the environment and are as unreserved as possible. From there one might go on to seeing broader connections.

On the other side of the circle I see a purely conceptual beginning. My students and I would start to study the differences between the subject and the object, the self and the other, the natural and artificial, the organic and non-organic; the concepts of values, conflicting interests, biodiversities, mutual good and evil, a beautiful and an ugly environment; the relationship between being and doing; the principle of leaving something undone or the progress of evolution and cultural evolution. We would then aim at illustrating and examining the chosen principles or interesting ideas in artistic outlines. One can step into the circle of experience-based learning at any point, but what would be the best point bearing Nex in mind?

The common belief, according to which children's environmental education should be based on sense perception, while sixth graders' and adults' environmental education should rather be scientific and conceptual, is prevailing but false. Naturally the age of my students has a large effect on how we move

around in the worlds of concepts and ideas. Luckily children still have the inborn talent of immediate and emotional experiencing. They also wonder about ideas, such as justice or injustice. The fact that the characteristic way of an adult to relate to something he or she is learning is on average unsensual and simply sensible, may actually not be due to adulthood as such. Rather, it is a result of the same misguided understanding of human nature and knowledge and machinery that enables the destruction of our environment and the mechanisation and withering of our inner selves.

In the deep study of environmental matters and the development of an ecologically durable environmental relationship, fresh, changeable and renewable sensorial experience, emotional orientation, experiencing, immersion, identification and subjectivity, as well as information, concepts, understanding values and practical work in social interaction are necessary. They can combine and interrelate in the creative artistic process.

DESTINATION IN VIEW?

So, my students will become wiser with Nex. I will also become wiser. We will thus become better, at least a little better, inhabitants of our surroundings, I assume. What else could be my aim in teaching? Before I make my decision on starting, perhaps it is best I clarify my aims in environmental education.

Official teaching schemes define the aims on a general verbal level. But the aims are interesting and appropriate only if I adapt and design them myself to suit this concrete product. There are many levels on which things are taking place in the environment where I exist: on some I have a minimal influence, on others a little more. In some areas my involvement is conscious, in others unconscious. All of this is part of some bigger dance, whether we call it evolution, life or something else. In this whole I see my pedagogical plan, Nex, not so much a packet, a course, a study unit or

programme than an image of movement and change. It cannot have a definite point or moment of beginning or ending, because no event appears from nothing or disappears completely. Still, some sort of moving or pulsating composition starts taking shape at some point and at some instant, while at another it starts losing form, dissolving, uniting in new forms. With conscious efforts and direction of one's energy, it is possible to distinguish the beginnings and endings more clearly. What happens in between can also be clearly definable and strong, standing out against its background, or it can be vague, transient and fading. Both conscious and unconscious influence can take an effect or leave things unaffected. As a matter of fact, I find it difficult to rationalise what is going on. I believe the same goes for everyone else. So, in this world embracing something which I do not understand very well but imagine, feel and have inklings about, how do the aims of Nex take shape, where do the spiritual as well as material values and form of my goal fit in? At this

moment they seem to be in my hands and at the same time they are inevitably a collective collage.

AN ARTIST'S INTUITION

I find that in setting goals and choosing direction I can only listen to my intuition. I trust that my intuitive choices are comprehensive and well-founded enough and that no insuperable conflicts arise that would prevent operating with my highly-regarded sources of information or common sense or consistency. Of course it is possible, even probable, that I am accused of subjectivity, unscientific procedures and self-righteousness, when I say I can only trust my instinct, the knowledge of the artist.

Whatever instinct involves, it is a wholeness of being in and having a relationship with one's surroundings, simultaneously external and internal in some

wavering equilibrium. It would be absurd to offer my own intuitions as such to my students or others to believe or adopt. On the other hand, if a critic agrees on listening to me and having an actual dialogue with me, I would probably find the words or visual means to describe the relationship of my choices and decisions with the 'official goals', the relationship between my visions and knowledge and the common goals of our society. This Nex is an attempt to work with 25 people within the given limits of time and resources in a way that we learn something, that makes us a little wiser in our way of taking part in the ecological and cultural surroundings, and in a way that what is learned is reflected in practical life. I could define a wiser way of taking part as seeing and experiencing our own small but meaningful spiritual and material share and task in the protection of the earth and in the promotion of well-being. Since my professional skills lie in the realm of art: art education, art therapy and aesthetic environmental education, they are inevitably

visible in the way I work. In addition, it is also significant that Nex takes place within the general and officially accepted structures of art education and environmental education. It would be environmental blindness to deny the importance of these structures but ultimately I myself have to decide what I incorporate in art, environmental education and a single project. The goals materialise and become clearer as the course begins to unfold in actuality.

ONE MORE CHARACTER TO ENCOUNTER

That is enough focusing on the conceptual environment. Paying excessive attention to it takes us away from art and necessary practical solutions. An excessive immersion in theory may represent a fear of confronting life. Although lively science, juicy concepts and theories that smell of the soil are also sure to exist.

So it is time to stop reasoning, writing and conceptualising and take action. Trusting one's pedagogical professionalism, one must start physically outlining the object of examination, study and activity; make inspiring warming-up exercises; present the task, problem and aim as interestingly as possible (for example by using visual media or maybe an appropriate story); point out where necessary information can be sought; suggest models of action, tools, materials and techniques; ask for preliminary ideas and visual solutions, and have challenging and motivating discussions along the way and at the end. No, it is not quite time to begin. There is still one character which I want to make visible enough, into a clear picture before I begin, so it will not catch me unaware later on.

I am dealing with a character, which also rises from the landscape of environmental education. I want to make it clearly visible in order to get to know it better, be

in contact with it, admitting its right to exist but also its relativity. This character is the 'bogeyman' of threatening scenarios and guilt, always lingering nearby when we are discussing environmental matters, awaiting its opportunity. Its stock of threatening scenarios and apportioned guilt is inexhaustible, and unfortunately many environmental threats are real and the accusations justifiable. I doubt that shutting the mouth of this character and burning its picture portfolio would be wise or even possible. And who or what am I to say that it is not allowed to express itself. The reason why I do not want it to gain too much power and space is because I have observed that where it has a lot of power it does not give others much room to express themselves. Its grip on people and situations creates moralism, sacrifice, the suffocation of creativity, a dull atmosphere, narrowing of viewpoints and rigidity. Having broad viewpoints, creating images of hope and becoming conscious of a self larger than one's own small ego offer more to environmental sensitivity and the essential

ecological creativity. I would also like to point out that when an audience is presented with a picture of a charming, commanding and happily consuming independent status hero, while on the other hand ecological responsibility is portrayed by a guilty or accusing pale character frightening people with or staring at threatening scenarios, there is surely no doubt who they would rather join. One can still declare environmental responsibility in speeches while following the status hero in practical choices of lifestyle or at least fantasising about him. Not only are there needs to go shopping, but also basic real needs of belonging to a community; care, beauty and honesty exist even though they are often passed over, because satisfying them may be harder than carefree consuming. Perhaps only compulsory or voluntary material scarcity can bring communal values forth as a living reality. Images and social reality that appeal to peoples' real needs must be found to represent life preserving, ecologically sustainable values (10). This is a

challenge for pedagogical creativity. I create an image, where Nex is spiced by hope, humour, ingenuity, practicality and co-operation, despite the reality of threatening scenarios and guilt, or maybe transforming the ballast of these into energy.

I am ready to begin. I feel confident and well prepared. I walk in amongst my students, curious to see what will happen. I relate with words, with pictures and by being who I am, about what I think and feel. I ask them what they think and feel and express in their surroundings. At some point I suggest we examine and illustrate the topic 'The good life' (11) using artistic means. Of course there are no ready answers, a couple of suggestions on what artistic study methods and portrayal techniques could be is enough. My students either agree with my suggestion or they do not, they start to move or object. Both alternatives are natural. We have begun. We are moving, stopping and moving again. As we know, we all walk in our own fashion.

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1. p. 24

*What can we find on the beach?
Matter takes shapes. 'the Siren's
Salmiacs'. The work was made
by a five-year old girl. (In
Finland, Salmiac is a very
popular liquorice-like sweet,
which traditionally comes in a
diamond shape.)*



1. Mitä kaikkea löytyy rannalta? Materiaali järjestyy muodoiksi.
"Seireenien salmiakit". Teoksen tekijä 5-vuotias tyttö.

FROM ENVIRONMENTAL ART TO ENVIRONMENTAL EDUCATION

W

My article is based on practical experience in the areas of art education and environmental education. As an instructor, I have had the opportunity to plan and carry out environmental education projects for several years. My views are also influenced by my work as an environmental artist.

orking in co-operation with representatives of other fields of knowledge has forced me to think more thoroughly about the role of art education as a part of environmental education, and to look for those elements which the visual arts can offer to environmental education, but which are lacking in other fields. My aim has been to create projects which are based on the tradition of art education, but which are also relevant to the new interdisciplinary and cultural-ecological philosophy of art education (see Käpylä 1991, 1993).

After initial prejudice, art has been welcomed as part of environmental education, even to the extent that expectations are being placed on it. Environmental research is looking for new points of view and is striving

to detach itself from scientific positivism, the tradition of 'knowledge is power' (see Maula 1994, 87-106). In the following, I will attempt to shed some light on the relationship between visual arts and the environment, concentrating mainly on environmental art. This way, it is possible to identify the underlying determinants which guide the preparation of instruction.

IN THE BEGINNING THERE IS OBSERVATION

The artistic-aesthetic learning process involves observation, experience and increasing awareness in a holistic way. Observation is a core issue in interpreting and evaluating the environment. What is more, exercising observational

skills is an important goal in art education. It has been pointed out that visual art is actually a history of evolving and varying schemes of observation. The way in which we observe and describe our environment is, to a large extent, dominated by what we have learnt. Our observations are based on the sum of our previous experiences and our expectations of the future. Seeing requires conceptual facilities, mental preconditions, which are often passed unnoticed (Gombrich 1972, 28, 84-87, 173).

Recent research on environmental aesthetics has emphasised the importance of the phenomenal environment. In the words of Berleant: (1992, 135) '... environments are not physical places but perceptual ones that we collaborate in making, and it is perceptually that we determine their identity and extent'. The starting point of aesthetic environmental education is precisely this phenomenal environment. Art, for its part, has a long tradition of studying the phenomenal environment.

VISUAL ART AND ENVIRONMENTAL OBSERVATION

Many of the phenomena brought to our consciousness through art can be understood as the sharpening of schemes of observation and activity. The romantic artist climbed a mountain and created an aerial perspective model of observation, teaching us to see the beauty of the dim shades of blue in the distance. The impressionists led us to observe the colour of light determined by weather, and the beauty in the changes of natural phenomena. Art creates new ways of observing, and examining art can act as a model for seeing one's own everyday surroundings in a new way, enriching one's knowledge, experience and understanding. Observational schemes can also stiffen and become confining conventions. In this case there is great educational significance in enriching them. Re-examined aesthetic models lead to new models to observe,

classify, understand and construct one's own relationship with the environment. Here the tasks of aesthetic environmental education and art education join together on a theoretical level. Both rise from ways of observation constructed by man, and both are models of reality based on these ways.

The similarity between the interpretation process of visual art and that of the environment has encouraged people to make rather far-reaching conclusions, for example Richardson (1976, 191): 'Since conventional aspects are involved in the appreciation of nature, then I conclude that nature-appreciation conventions unequivocally belong to the art world, and are a variant or type of art-appreciation conventions'. However, we do not have to identify the environmental world with the art world to such an extent to find a mutual educational task. Art itself presents many environmental viewpoints. It can initiate and direct an individual's or a whole society's reflection on a relationship with

the environment. Meeker (1994, 116) reminds us, that both art and ecology are abstract, man-made models of reality: 'A common ground exists between art and ecology which may help to end the long strife between thought and intuition, science and art, and possibly even that between mankind and nature'.

ENVIRONMENTAL ART – ART DEFINED BY A PLACE

Art is one means by which people rearrange the environment. It clearly reflects its maker's, user's and the existing society's values and relationships to the environment. A work of art is a sort of crystallisation of values, reflecting the thinking of its community. This is why understanding art enables us to notice also other, more everyday, incidents and structures between people, their sphere of activity and their environment. From this basis we can find three categories of relationship between art and the

environment. (The classification is partly based on Robert Irving's thinking, 1985.) A work of art can:

1. Dominate a place
(the subjugation and conquest of the environment)
2. Be characteristic to a place
(the adaptation to the environment)
3. Be defined by a place,
environmental art
(created by the environment)

The works of art which belong to the first category are usually made in the artist's studio without taking their future location into account. Their purpose is to act as a reminder of, or reference to something other than the environment or the artistic expression. The works do not have an identity of their own in relation to a particular place or artist. They overpower their surroundings and subject them to serve their own intentions and ends. The work's symbolic value exceeds the importance of the artistic expression. Usually the works are societal reminders or

manifestations of power; images of the status of the people who erected them (e.g. statues of rulers, monuments, murals). A central location is chosen for exhibiting them, and they are usually mounted on a pedestal to emphasise their distinction from, and often also their command over, the surroundings and their actual users.

The works belonging to the second category, characteristic to a place, are likewise made in the artist's studio, but are assembled at the site of exhibit. The work's suitability to its surroundings is taken into consideration in its placing and evaluation (e.g. in its proportions, materials). This process slightly approaches the idea of integrating a work into a place. The motivation for the work's existence may arise from a place or the presence of a space (e.g. an empty square, suitable for a statue). The work is no longer simply collective; instead, it begins to gain meaning through the individual artist. The viewer is required to have a certain knowledge of art: history,

technique, style, materials, the artist's means of expression, etc. Such works are very often modernist works of art, striving to function purely on their visual references.

The motivation of a work of art belonging to the third category rises completely from the environment. The form, material and even the birth process of the work takes the location into account. The surrounding space in itself may act as an artistic element. This requires that the birth process begins with a close orientation to the location: sitting, watching, smelling, walking - in other words a holistic exploration of the place. The completed process, however, must not rest solely on empirical means of gaining information. Usually the process also includes orienting to the history of a place, the stories it tells, and the meanings given to it by its users. This means that, in scientific terms, the stage preceeding the conception of a such a work of art is called 'interdisciplinary field work'.

Moving from art that dominates a place to art characteristic to a place and, finally, to environmental art, has been typical in the recent development of visual art. At the same time, a new model for the integration of innovative art and educational processes has emerged for the benefit of art education. This phenomenological view of art and its functional principles is also strongly linked to environmental issues, both to ecological ones and to values and actions concerning the constructed environment. The creative birth process of a work of art defined by a place is a good example of an activity involving experience-based learning. Formal education has called for such a learning process, where information is gained through personal experiences, and which is anchored to lasting practical knowledge through communal activity.

THE BACKGROUND OF ENVIRONMENTAL ART: THE ARCHETYPAL LANDMARKS

The trend towards environmentally oriented visual art, which started in the 1960s, has obtained many names according to different points of view. In Finland, the general phenomenon is described by the terms 'earth art' and 'environmental art', which are often used as synonyms. The terms 'earth art', 'land art', 'field art', 'site art' and 'environmental art' classify the art form more specifically. All these concepts describe the artist's experimental studies with natural elements like water, snow, ice and grass, and the use of natural forces like gravity, wind and growth in art.

The birth of environmental art as an avant-garde phenomenon is clearly connected to the same trend as ecology, in its awareness of the problems in Western culture and looking for alternative models.

One can also find other parallels like feminism, the 'earth mother' cult, the hippie movement and the search for the Orient, the interest in Zen, the idea of the holistic work of art and minimalism. Environmental art can, in my view, be understood as the environmental philosophy of the visual arts (see Walker 1977, 108, 42-43; Levanto 1990, 77-125; Sandqvist 1991, 13-26).

Environmental art was born as earth art in the 1960s. At that time, the modernist idea of the meaningful form was accepted by the visual field as an established truth and the focus of interest. Architects and artists made and remade forms which were considered characteristic to the human species and human existence all over the world and at all times. Studies in Gestalt psychology and Jung's theories of archetypes influenced these views. The simplification of forms and various working methods lead to works of large sizes, which immediately received a lot of criticism. They were even seen as a threat to the environment.

ENVIRONMENTAL ART AS AN ECOLOGICAL RISK

Seeing environmental art as an ecological risk is clearly connected to environmental ethics. This view is based on separating the work of art and nature from one another. Their aesthetic character is considered to be different. The aesthetics of a work of art is seen as permanent and static. It is not considered to have the right to influence the aesthetics of nature, which are dynamic, changeable and process-like. Environmental works are considered to be instrumental and utilitarian, they are seen as traces, which derive from human needs, injuring and offending the environment. The value of a work of environmental art is defined in the same way as the value of a grave pit or a mine. This point of view also received support among environmental aestheticians (see Carlson 1985, 224-231). According to Kinnunen (1981, 53), aesthetics which do not concern themselves with moral values or an undamaged natural

process, are grotesque in their anthropocentrism.

The works which have received criticisms such as those mentioned above are usually massive and permanent; they consist of a great deal of material to move, requiring lorries and caterpillars, and are clearly in contrast with their surroundings. Especially in the United States, around the time the art form was born, commitment to minimalism produced works toned by such utilitarianism (cf. Beardsley 1984, 10-11).

ENVIRONMENTAL EDUCATION AS A HEALER OF THE CULTURAL ENVIRONMENT

Environmental art can also be seen as a possibility to restore, for example, marks which industry has made in the environment. This idea emphasises the process-like character of environmental art, and its similarities with the processes of nature. In this case,

environmental art is a healing process of an injured place.

Smithson (Hobbs 1982) used the term 'anti-place' when he described the ruining of the regional identity of America's roadsides. Roads everywhere were made out of the same kind of material, they were lined by the same stones, their banks grew the same vegetation eaten by the same animals, and the roads were bordered by the same service stations and motels. Building roads wiped out the traveller's possibility to experience the character of a place. A similar birth process of anti-places seems to be going on in our own forests, on the fringes of our cities, on the ski slopes of our mountains and in our villages. The fact that such anti-places have come to exist, and some groups of people are forced to live in these areas, has been seen by Foucault as an example of structural violence in our community. In this sense, aesthetic environmental issues are an exercise of power. Art has always given us new observational models, and the 'Smithsonian'

tradition has helped us to notice these buffer zones of people and nature, the anti-places, left at the sides of our cities and settlements. Creating and marking places with spatial and temporal experience became one of the aims of environmental art (see Hobbs 1992).

MARGINAL NOTES IN THE ENVIRONMENT: THE SYMBOLS OF EXISTENCE

European environmental art has drawn ideas from the United States. Initially, many artists' starting point was the use of archetypal symbols, similar to those the Americans used. However, their method was completely different. The large amount of material and the moving of masses was replaced by very slight interference with nature or the use of very sensitive and fragile materials (for example, A. Goldworthy, R. Long). This way the artist's connection to nature

is respectful, almost sacral. It is as if the work refers to nature's own beauty or significance. The work of art opens one's eyes to see something ordinary and everyday in a new way. This way the work refines one's perceptions and makes one more sensitive to the environment. The artist or the viewer of the work does not need to overcome the environment, but rather to re-discover it. Such a work of art, which considers respect for the processes of nature a primary concern, can go far indeed in terms of immateriality and non-interference with the environment. Climbing a mountain can be a work of art. What about a hiking trip to the mountains, a full pail of berries on the side of a Northern hill, shooting the rapids, the stroke of a fishing rod's line in a stream? The importance of aesthetic reflection is growing, the borderlines between art and philosophy are disappearing, environmental art and environmental philosophy merge together.

Underlying this tradition, one can often find an interest in the nature-

relationship of Eastern philosophies and indigenous cultures. There are also traits of nature mysticism (see Beardsley 1984, pp. 41-54).

ENVIRONMENTAL PROCESSES AS WORKS OF ART

In its search for new forms, following the reign of modernism, environmental art has abandoned archetypal symbols to some extent, and moved on to a more conceptual and process-oriented identity. Many works of environmental art can, in fact, be seen as environmental processes which aim to change environmental attitudes on an individual or community level. These processes can relate to or support nature's own healing processes.

For example, Christo's 'Surrounded Island'-project can be seen as looking after the environment. During the two weeks he built his work, Christo and his crew cleaned all the litter

from the eleven islands he encircled with pink fabric. Nevertheless, he had to pay the local conservationists a considerable amount of money in order for them to permit the construction of the work (see Spies, 1985, 15, 28-47). It is interesting, that many works of art that gently touch (disturb) nature's processes are condemned, while the typical examples of utilitarian thinking are accepted as natural and necessary human activities: gravel pits which eat away natural ridges; trunk roads which violate the landscape, and ski slopes which scar the sides of mountains. The possibility environmental art offers as a part of culture-ecological environmental education seems to be that it functions in the same way as works of art do in general: it strives to create the biggest possible thought-provoking charge of values and discussion, by using the smallest possible means.

ENVIRONMENTAL ART AS A METHOD OF ENVIRONMENTAL EDUCATION

Taking the above-described, perhaps somewhat roughly classified, tradition of environmental art, one can easily derive functional models which are applicable to art education and also to the working methods of environmental education. The didactic planning of art education takes, as a basis, artistic models which work as underlying determinants of activities and exercises. Alongside these determinants, the pupil's own inner models are also taken into consideration: his or her phase of development and previous knowledge of the subject. In the preparation process, the art world and the learner's world are combined into a project, in which experiencing, searching for information, and structuring all merge together (see Seitamaa-Oravala 1990, 185-192). So, the determiners of the didactic models in environmental education can

be found in the tradition of environmental art.

Forms of environmental art are remarkably suitable for field work and research practised in the environment by learners of all ages. On the one hand, these kinds of exercises are faithful to the structures of environmental art, and are basic matter of art education, in this sense. On the other hand, they are methods of increasing one's sensitivity towards the environment, or models of analysing it, and are essentially environmental education.

From this basis we can derive at least the following categories of exercises which can be adapted as methods of environmental education :

1. Exercises on focusing your observations and perceiving them more sensitively.

The 'chaos' of the environment is organised according to certain chosen variables. Your choice can be based on visual observations: colour, form, size; on tactile sensations: soft, hard; or cognitive

concepts: living, lifeless, belonging to nature, left behind by a human.

The work starts by making observations and it continues with methods of comparison, classification and organisation. One can make small 'marginal notes' from gathered materials, human marks and arrangements in the environment. Especially well-suited as starting points are the archetypal symbols: the circle, square, triangle, point, line, cross and spiral in different variations and combinations (see. Horelli 1982).

Picture 2.

2. p. 31
Colour analysis of fir needles. 'Marginal notes in nature'. Provisional course of art education. Hailuoto 1991.

2. Exercises which bring forward the processes happening in nature, and help one in perceiving them more sensitively: growth and decay, the flow of water, the turning of day and night, the changes of light, the wind, etc.

This category includes, for example, sundials, water mills and other sculptures that work on hydro-power, wind sculptures and kites, planting seedlings, etc. In addition to static works, it also includes paths of movement and rituals in which the participant or viewer takes a part. The work creates a moment of change; movement and time create new spaces and environments.

Pictures 3 and 4.

3. p. 32
*'A feel circle'
A path of experience, made from materials found on the shore. Provisional course of art education. Hailuoto 1991.*

3. Exercises which aim to alter set ways of viewing the environment.

The starting point of the work can be an agreement made in advance, a way of moving in the environment. This way one avoids always being drawn to observe the

and people's everyday surroundings. This is an arena where the individual's authority on his or her own environmental actions is the strongest, and which is, therefore, the ground for very strong commercial manipulation, for example advertising, fashion and uncontrolled travelling, which steer consumption and exploit aesthetic values (see Jokela 1995a).

In this article I do not go into the issue of environmental critique. One must remember, though, that like art, the environment includes, as a phenomenon, a maker, a medium and a recipient (Sepänmaa 1994, 10). In the art world, critique has its own recognised and precise place between the maker and the recipient. For this reason, an art education based on the context of the art world involves improving the skill of analytical receptiveness to art, i.e. art critique. In the curriculum of art education this is included in the subject material of 'knowledge of the arts'. A conscious training of receptive and interpretative skills should also

belong to the subject matter in aesthetic environmental education. Working models for environmental critique are easily derived from the working methods of research into the arts (see Jokela 1995b).

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2. Havuneulasten värianalyysi.

"Reunahuomautuksia luonnossa".

Kuvaamataidon poikkeuskoulutuskurssilla. Hailuoto 1991.

tuuliveistokset ja leijat, kasvien istuttaminen jne. Tällaiset teokset voivat olla staattisten teosten lisäksi liikeratoja, rituaaleja, joiden osaksi tekijä tai vastaanottaja asettuu. Teos luo muutoksen hetken, liike ja aika luovat uutta tilaa ja ympäristöä.

Kuvat 3 ja 4.

3. "Tuntoympyrä".
Rannan materiaaleista tehty
elämyspolku.
Kuvaamataidon
poikkeuskoulutus.
Hailuoto 1991.





5, 6. "Rannan järjestäminen".
Kuvaamataidon poikkeuskoulutus-
kurssi järjestää rantaa Hailuodossa
1991.





Kuva 6.

7. "Koru joelle".

Taideopetuksen laitoksen opiskelijat
rakensivat tukkilautan Ounasjoella 1995.
Lautta laskettiin Kittilästä Rovaniemelle
reilun 200 kilometrin matkan.
Teos liittyy Rovaniemen taidemuseon
Jokiympäristötaitetapahtumaan.





8. "Lumen muisto".

Kannanotto maiseman turmeltumiseen.

Taideopetuksen laitoksen opiskelijat
tekevät suurta, kauas näkyvää mutta
vain hetken säilyvää piirustusta
maanparannuskalkilla laskettelu-
rinteeseen.

Levitunturi 1994.