

Elisabet Malmström  
Department of Behavioural Sciences  
Kristianstad University  
Sweden

*VIII<sup>th</sup> Conference of the AISV-IAVS (Association internationale de sémiotique visuelle, International Association for Visual Semiotics, Asociación internacional de semiótica visual) Istanbul, 29 may – 2 june, 2007*

## **Reflections on a didactical socio-semiotic orientation to sign-mindedness and learning - Peirce's Semiotic and Pedagogy**

### **Abstract**

The intention of this paper is to reflect upon the relevance of Semiotics to Pedagogy and make a didactical application to the relations between the triad *communicator – production – tutor*. A *wide view* of language as opposed to a *narrow view* of verbal language on pedestal is of focus. Pictures are significant as signs, communicating how a person refers to and thinks about the world. Generally we do not count the hand-drawn picture or a sculpture as an argument. The informants are students at an art school, Unikum. They are mentally challenged and have a minor intellectual dysfunction. A theoretical educational socio-semiotic framework (Ahlner Malmström 1998) forms the basis of present research; the world is recognised and coded by means of signs. Signs allow, according to the American pragmatic philosopher Charles Sanders Peirce (1839 – 1914), people to speak of, refer to and think about how they think.

The present research demonstrates with observations, interviews and art productions how a unique aesthetic practice usefully creates participation and acknowledgement to enable the members develop presence of mind and artistic uniqueness. A matrix of an *extended social sign ground* developed by the author, has benefits with regard to the explication processes of aesthetic learning and meaning construction. Everyday work in an aesthetic practice allows tutoring and answering questions as: What room outside the picture is a production a picture of? What is the graphic style of the subject? What code is known or is to be learned? What knowledge and codes does the subject initiate? What is unique in a piece of art that makes the subject's authenticity comes to mind? It is the author's conclusion that this aesthetic practice proposes a context that opens up for nuances in knowledge about what constructional aesthetic work can be to subject construction.

Key words: educational semiotics, authentic communication, learning, sign, aesthetic reflection, meaning construction.

### **Introduction**

Aesthetics and art production is so important in human every day life that a wide concept of *text* are given priority in Swedish descriptions of aims for future school pedagogy and teacher professionalism. Art education is a dimension of language education through authentic tutorial communication<sup>1</sup>. I hope this paper will clarify some educational consequences of hand-made art production seen as communication. I carry on research on this subject because I find interest in

---

<sup>1</sup> Feiwel Kupferberg (2006) discusses the concept of authentic communication and relates this teacher competence to turn outer motivation to intrinsic motivation; the driving force of learning.

frameworks helpful in use of hand-made pictures <sup>2</sup>and other aesthetic productions in school contexts where teachers are supposed to carry on tutoring. Hand-made refers to art productions in different materials. Teaching and learning are processes that are correlative and corresponding. “To say “I Think so” implies that I do not as yet *know so*” ( Dewey 1911). To know is a quality related to subject meaning and construction of self.

## Background

A quality of an aesthetic practice lies in an ability to offer its members a context where they can develop as humans by help of aesthetic work and where knowledge is in motion. Knowledge is more complex than to know about facts; it is to learn about oneself and relation to “...continuous flow of impressions concerning unverifiable truths and untruths, which cannot be conveyed as concepts.” (Birgerstam, 2002 p 431). An aesthetic practice teaches in several materials. The students may have an opportunity to try various materials and often choose the most desirable and suitable in *problemsolving*.

Participation in an aesthetic practice aims at stimulating the students to develop aesthetic competence even in the future. By help of aesthetic productions and a social and aesthetic context they might be in a situation stimulating a feeling of inner strength. Artistry has to do with professionalism, with fully mastering a material, to convey *feeling and knowledge* (Eisner 1988).

Teachers’ relation to their practice, and a mentality they develop, convey to students. Aesthetic *tutorial competence* is a knowledge about how to *trace aesthetic language and code functions* in productions, by conversation and reflection based on *formal* aesthetic facts, *normative* or conventional aesthetic, and *unique* aesthetic. A relationship to *mutual understanding* develops whereby the tutor understands the communicative nature of the students’ aesthetic productions and might help students to believe that the human “utterances” in pictures, sculptures make them talented to create meaning in life, not only for the moment, in the “here and now”. The students of an aesthetic practice might develop professionally by developing their pictorial language and become visible by their productions *in use*<sup>3</sup>; by continuously discussing ideas, material and contexts they may even develop verbally. An aesthetic “utterance” and statement might in an aesthetic context be a conveyor of knowledge by organising experiences with *abduction*. Abduction is in thinking oriented by *intuition*<sup>4</sup>; a *feeling for, a relation to or insight in* some object of interest. Peirce (CP 5. 342 p 213) talks about *intellectual intuition*. This research focuses on orientation to make this process somewhat understandable and communicative. Peirce’s phenomenological semiotics is a theory of sign- mindedness and a process of self – control ( Colapietro 1989).

---

<sup>2</sup> According to Gibson there are two types of pictures depending on tool of mark-making. Made by hand the result is a chirographic. If the traces are made by a camera the result is a photographic picture (Sonesson 1999).

<sup>3</sup> I consider (Ahlner Malmström 1998) three discourses of language distinguished in society. One is *segregated*; the word and media dominate (in school) and make the hand-made picture invisible. One is *extended*; we do accept that the concept of pictorial language exists but the hand-made picture is still unimportant. One is *integrative*; that makes a hand-made drawing important and *used* as an *argument*. This discourse is not often elaborated.

<sup>4</sup> To the one interested, the concept of intuition in picture making is focused on by Ahlner Malmström 1998 and intuition in higher education by Birgerstam, 2001 et al, Malmström 2001 and Birgerstam 2002.

## An educational socio-semiotic perspective

Semiotic *mediation* means that a message is mediated by language and by help of a tool, an artefact, as a picture or a verbal text. Semiotic comes from greek "semaion" = sign, and all semiotic theories are " basically theories about the spontaneous categorisations taking place in the Lifeworld" (Sonesson 1989 p14) and a picture is a mediating sign signifying the signification. That is what makes a *code*. Visual *ground* in Peircean semiotics is the idea of the picture elements. "Peirce understood pragmatism to be "a method of ascertaining the meanings, not of all ideas, but only of what I call "intellectual concepts"; that is to say, of those upon the structure of which, arguments concerning facts may hinge" (5.467)" ( Colapietro 1989)

Within the semiotic field, there are different theoretical paradigms. Barend Van Heusden (2004) presents Logic Semiotics (Peirce), Linguistic Semiotics (Saussure), Behavioural Semiotics (Morris), Evolutionary Semiotics (Uexkull, Cassirer) and Phenomenological Semiotics (Husserl). To these paradigms I add Visual semiotics by Göran Sonesson, University of Lund, Sweden. I name my research field Educational Semiotics and I focus on picture making and language development and the semiotic cue is *learning*.

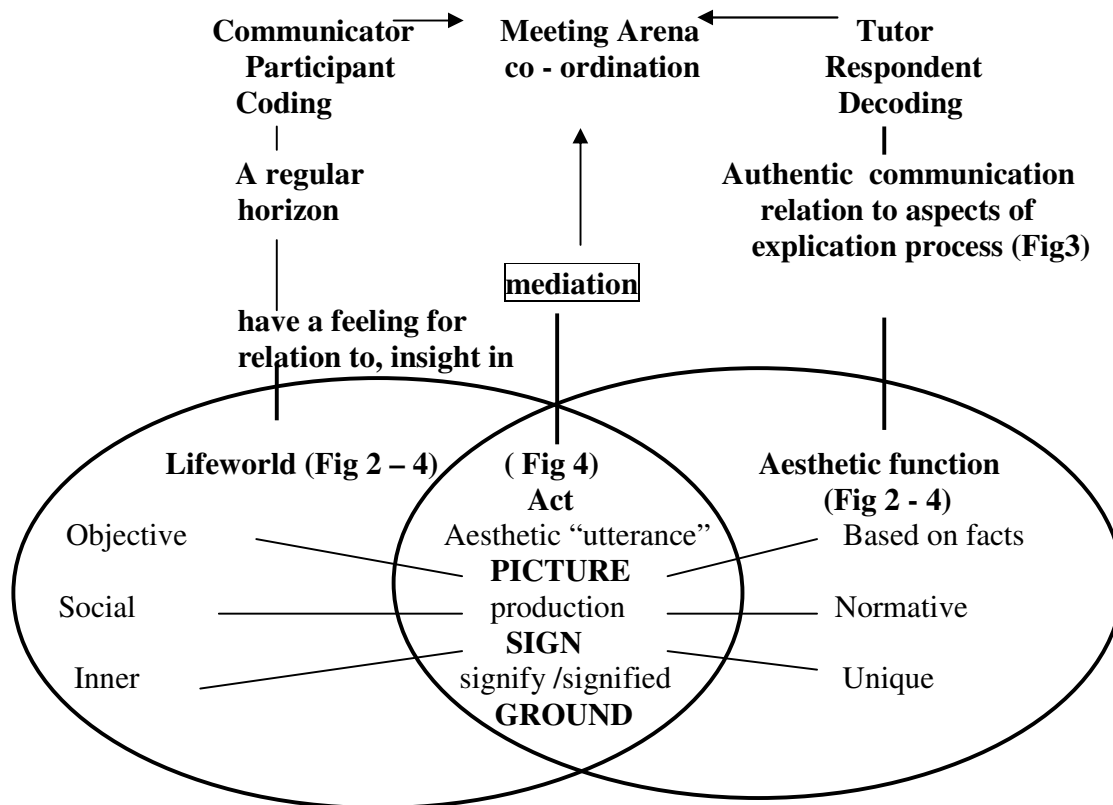
People of today live in a world where pictures in all different forms have become a significant factor in everyday life. According to Gibson man attends to mark on a surface and if the "marks have a form that can be interpreted as referring to a possible perceptual scene" it is a picture (Sonesson 1999 p 12). Inter subjectivity is a precondition and a consequence of pictorial language use.

Semiotics is a science of signification. It deals with how things become carriers of meaning. The semiotics of Charles Sanders Peirce deals with reality itself and qualities as to how the human being relates and represents itself to reality. To perceive something *as something* is what makes the human representation process semiotic. The *triad concept of sign-, object- and interpretant* means that something comes from outside the person and conveys to the mind; "That for which it stands is called its *object*; that which it conveys, its *meaning*; and the idea to which it gives rise, its *interpretant*." (CP 1.338, 171) To Peirce the outcomes of signs are varied and give rise to feelings, exertions or other signs. Thus there are three kinds of interpretants; the *emotional, energetic* and *logic* (Colapietro(1989). These concepts I refer to as in some way corresponding to the Lifeworld by Habermas (1990); the individual codes the world as real and objective, normative and in a unique expressive way at the same time (Fig 1 - 4). The world is recognised and interpreted by means of signs; signs allow us to speak of, refer to and think about the world and how we think, according with Peirce. The Peircean definition of sign points out that a sign stands *for* something and *to* someone, to some mind ( Colapietro 1950/1989). By sign- activity he means "cooperation of *three* subjects, such as a sign, its object and its interpretant, this tri-relative influence not being in any way resolvable into action between pairs" (CP 5.484).

Creating a hand-drawn picture (chirographic) you *code* the world (Fig 1) and by the production you send a message to someone interested of *decoding*, relating it to a sign context. In a wide view *the picture is language in a sense of communication* (Ahlner Malmström 1991) by aesthetic tools. This should be compared to a *narrow view* of language as the verbal (Kjørup 2004). Procedures of transformation in pictures and texts start out from the Lifeworld (Sonesson 1988).

Coding and decoding should co – ordinate to the benefit of mutual understanding (Illustrated in fig 1). Semiotics, a science of signification deals with how things become carriers of meaning. Semiotics involves the determination of criteria which may help to separate different sign types

of signification. Semiotics is interested in finding general rules and regularities. Authentic communication pushes mediation to coordination and mutual understanding.



**Fig 1. communicator - production – tutor and mediation process of semiosis.** A wide view of language as expressed by Peirce (1990) suggests that a sign is something which stands for something or somebody in some respect or capacity and features the *triad concept – sign - object and interpretant(coding – decoding)* but also the *ground*.

Informants in my present study are students at an art school Unikum, a three years course. The students are mentally challenged and have a light intellectual dysfunction. My theoretical framework has its origin in five points of departure: theories of (i) description of visual vs. textual; (ii) communication; (iii) transformation; (vi) individuation and (v) abduction.

The first point is linked to Charles Sanders Peirce, but as Sonesson (2000) says is controversial and Peirce, more generally is often taken to say that, given the class of all existing signs, we can make a subdivision into three sub-classes, containing *icons*, *indices*, and *symbols*. But Sonesson argues that it of course is easy to show that many signs may have iconic, indexical, and symbolic features at the same time. He interprets that this seems to mean, “at least as applied to signs, iconicity, indexicality and symbolicity *do not separate things*, such as signs, *but relationships between things*, such as parts of signs. While Peirce never seemed pronounce himself about this issue, he has said that the perfect sign should include iconic and indexical as well as symbolic “traits” (Sonesson 2000 p 6). In my view this might be what Peirce says by “A Symbol is a law, or regularity of the indefinite future./.../ Consequently, a constituent of a Symbol may be an Index, and a constituent may be an Icon” (CP 2.293 p 160). It is in the context important that Peirce gives verbal and aesthetic signs likewise epistemological status ( Gorlée 1994 p 10 – 12).

The second point is linked to Lev Vygotsky who has been criticized that the word is too small a scientific unit. Wertsch (1985) arguments; Vygotsky says nothing about the elementary mental functions that are transformed. Still, Vygotsky's opinion is that language is basically social. Vygotsky emphasizes in his thesis *The Psychology of Art*;

"Art is the social within us, and even if its action is performed by a single individual, it does not mean that its essence is individual" (Vygotsky, 1924/1971). Social interaction turns to higher internalised psychological knowledge, externalised in form and mediated by a picture. In the process of transition from "other-regulation" conditions to "self-regulation", there are marks of inter-subjectivity as aspects of thinking; discourses inside showing cultural signification to the outside. The zone of proximal development, ZPD, by Vygotsky (1935/1978) actualizes what a tutor must know about pupil's knowledge and what a pupil might be able to know by tutoring<sup>5</sup>. Vygotskij (1930/1995) regards the handmade picture of a child to the origin of written language.

The third point is linked to the definition of aesthetic experience as a creative active process and meaning- and subject construction is a running dialogue between artist, piece of work and a receiver; a pedagogy that makes demand on the hole of a person and transforms her (Løvlie 1990). Biesta & Midema (2002) discuss the need for a transformative conception of education. Biesta (2004/2005) points out how difficult learning and understanding can be and that it is not necessarily a pleasant and easy process. This is what Peirce "secondness" refers to (see coming text).

The fourth point is linked to individuation. In creating identity human strives to understand her or his Self, the not yet conscious. Carl Gustav Jung based *individuation* on a *line between a conscious Me and an unconscious Self*. Forming *identity* should be understood as a process of differentiation personality. This implies adaptation to collective norms necessary to live in a culture (Jung 1993 p 156). Individuation motivates understanding Self beyond the conscious. Self includes both the conscious and the unconscious part of the mentality. Mankind searches for harmony and *adaptation*. Aspiration to creation and construction of wholeness and meaning drives the process of individuation in which intuition is an important way of orientation; an aspiration for synthesis between the conscious and the unconscious, where the conscious *Me* and unconscious *Self* inside a person learn to know each other (Ståhle 1996)<sup>6</sup>. "According to Peirce, we are brought by instinct to the theatre of the inner world. Moreover, we come to recognize this theatre as *inner* only in our interaction with others. Thus, human inwardness, the sphere of deliberations, is based in our instinctual nature and revealed by our social experience." (Colapiretro 1989 p 117). Experience and deliberation are activities between the outer world and the inner. Colapietro points out the essential of human inner control of mind; inward depths of mind and outward actions expressed of those inward depths.

The fifth point of departure concerns *learning* as how human organizes experiences of everyday reality. *Abduction* is described as one way of drawing a conclusion differently from deduction and induction. Peirce's view of human understanding the World of regularity is that the world and the individual meaning construction are not wonderfully matched and need not necessarily be conscious (Menand 2002). Peirce talks about the Self as how a person would act when organizing experiences; *abduction in thinking is oriented by intuition*. Thought passes *inside* oral language and action and according to Peirce a *dynamic* object might be *immediate* by

---

<sup>5</sup> Lindahl (2002) talks about a creative and aesthetic meeting in tutoring.

<sup>6</sup> Ståhle (1996) gives a very interesting example of how a ball is used as a symbol in pieces of art productions and function as aesthetic intuitive orientation, to adapt in life of the artist Sten Dunér.

investigation and communication. *Firstness* signifies an intuitive form of orientation; it is the quality of the embryonic form of sensation, feelings and perceptions. In this activity mental attention is turned to an *ambiguous existing object*. The existence is unclear. *Secondness* signifies a mental relation of “resistance” that mankind lives through on earth. One learns how to handle different types from a difficult “door” to open to a relation, to an *even more difficult object* to understand. *Thirdness* signifies *the interpreted relation between the individual subject and the object of attention*. Thirdness has to do with separation from firstness, specification and clarification by discrimination.

Abduction is a sort of guessing and the different steps from what the individual *has a feeling for* towards *a relation to* and thirdly *insight in*, need not to be logical but intuitive.

Intuition is to Dewey guiding in differentiation from the world as a whole (Innis 1994) and relates to something outside mind (Houser/Kloesel 1992) and intuition could be where language signification is produced (Sandström 1996 p 178). Habermas’ concept of *intuitive conscious language* or *pre-theoretical language* refers to a human ability to use language without understanding its grammar. This research focuses on orientation to grammar of icons, indexes and symbols in a context of Lifeworld. By Peirce a person orients *inward* preparing for potential action and his theory is an innovative approach to the self (Colapietro 1989).

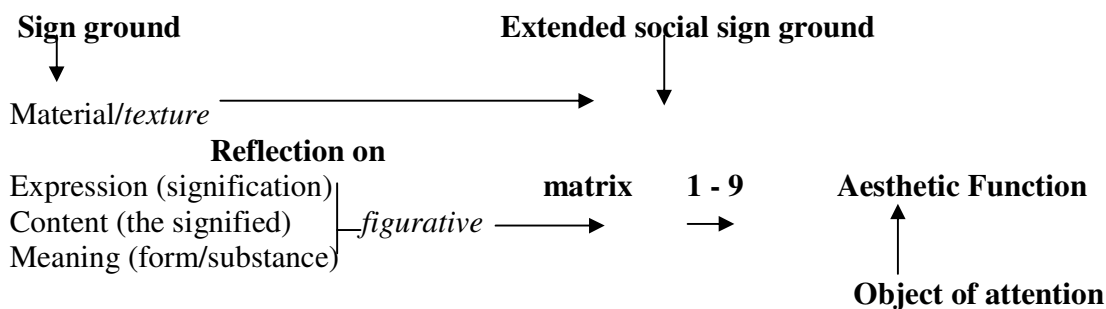
### Methodology and research design

A longitudinal study was made by eight students during three years of participation in an aesthetic practice, art school. The students were mentally challenged and are supposed to develop and progress language in a wide view of communication; their ability of aesthetic language.

Methodological approach was qualitative in character and observations, interviews and art productions, described and inspired of postmodernism thinking and wide language pragmatic were used. A matrix ( Fig 2 – 4) origins from the Peircean *sign triad ground* that Greimas (1987), among others, extended to a social context. My theoretical framework was described in this context.

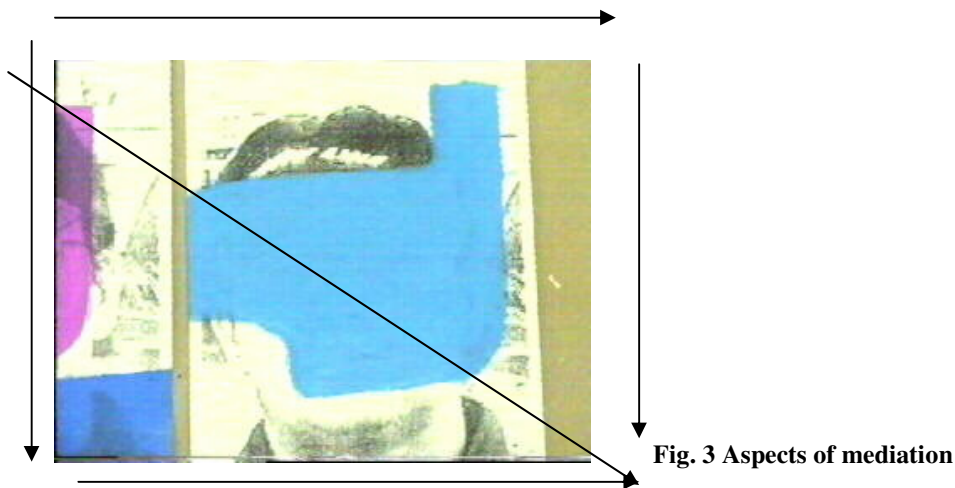
Learning is in my view relational and shifts attention to material/texture, expression (signification), content (signified) and meaning (form/substance). Nine cells of the matrix are naturally in focus during a process of art explication, depending on; who is the artist, context of a situation in practice and the purpose of aesthetic work or study.

One attends to the *aesthetic function* at different “steps”. The object is *dynamic* but the picture is constant and settled for a moment. That makes reflection possible, on the Picture *and* the World.



**Fig. 2 The picture is a picture of a room outside the picture or inside the artist.** One type of a code has to do with *texture* and the surface of the picture, other are *figurative* (Fig 2 - 4). Explication of conveyed meaning was based on various ways of focusing on the relation between form and substance. That means to confirm and to motivate what features leads to meaning and subject construction of *aesthetic function*.

In my view *the extended social sign ground* of a picture includes different *aspects of mediation*. *Explication* (Fig 3): Aspects of *the picture* (the upper horizontal arrow) are icons, indexes and symbols. Aspects of *perception* (the vertical arrow to the left) are logical facts, normative dynamics and unique emotional experiences. Aspects of *communication* (the vertical arrow to the right) are to be understood as tied to the arena and zone of proximal development, ZPD. Aspects of *transformation* (the diagonal arrow) are progress from intersubjective learning to intrasubjective thinking and aspects of *individuation* (the bottom horizontal arrow) is the rational process between Me and Self.



The extended social sign ground	Mediation				
	Icon	Index	Symbol		
Facts	1	4	7		
Normative	2	5	8	intersubjectivity	}
Unique	3	6	9	intrasubjectivity	
		Me	Self		
		<b>The inward</b>			}

**Fig 4. Matrix: The extended social sign ground connects to the outer and inner worlds of Lifeworld**

Explication of conveyed meaning, as to the figurative, based on various ways of focusing on the relation between form and substance (Sonesson 1992) means to confirm and to motivate what features lend to meaning and subject construction and contribute to *aesthetic function*. One type of a code has to do with *texture* and the surface of a picture, other are *figurative*. (Fig 2 - 4). The explication process of “coding and decoding” focused on different expression/content in the cells 1 - 9: *a frame representing progress between aesthetic productions and Lifeworld, between sign - action and mind*.

- 1- The likeness of the elements to the world of facts.  
What real thing is the element alike? Are there icons?
- 2- The likeness of the elements to the world of the normative.  
What graphic style is accepted?
- 3- The likeness of the elements to the world of the unique.  
What is the graphic style of the subject?
- 4- The relation of the elements to the world of facts. Are there indexes?  
What room outside the picture is the picture a picture of?
- 5- The relation of the elements to the world of the normative.  
What kind of knowledge is available about the situation?
- 6- The relation of the elements to the world of the unique.  
What knowledge does the subject initiate?
- 7- The symbol of the elements to the world of facts.  
Are there any conventional symbols?
- 8- The symbol of the elements to the world of the normative.  
What code is used, learned or could be used and learned?
- 9- The symbol of the elements to the world of the unique  
What is unique in the piece of art and what makes the subject's presence in the situation?

Lindahl (2002) highlighted an earlier hidden aesthetic position within the socio-cultural perspective of research referring to Vygotskij. She found one tutorial discourse creative and aesthetic. If this creative tutorial meeting ends up in a reflection of the student's aesthetic function from out of its object of attention I stress that “meeting *and* medium” constitute messages ( Mc Luhan / The medium is the message). An authentic tutorial communicative competence that might help the student towards a deeper understanding of its self, the object and the world might be elaborated.

## Results

Explication processes of extended grounds combine expression/content in the cells 1 – 9: I find *distinguishing marks* that refer to each student corresponding individuation and wholeness in individual oriented learning. I consider that the dialogue between *artist - the piece of art – tutoring* continues in all cells of the ground. I will describe found qualities in aesthetic learning from interviews with all the students and the aesthetic learning process of student A. I start with student A.



### Student A

*Based on facts* (cell 1, 4, 7) this student has a very personal way of expressing himself. His pieces of life-drawings and sketches are filled forms rather than outline drawings. At the beginning he does not want to use colours at all and he, in a way, “paints” with the pencil. He gradually starts to use color with caution. He marks one element in blue. Blue is to be his color and will accompany his work during his education.

When he makes one of his first self-portraits, he paints a mask over his face (Fig 3). He names the mask to be the one to use in swimming. He often paints a “band” over faces in productions, like a mask (picture 1, appendix). A way of hiding and overlapping method he even uses in one piece of embroidery. He sews a cross from his painted outline, not too difficult to sew. But suddenly he sews a shutter, which you can open to see Jesus on the cross. He sews an accordion to the left and a skateboard to the right. These are two important elements and personal symbols often used in his pictures.

His sculpture, a blue cowboy made of a body in wrapped paper and sewn textiles, has an expression very much alike his filled form sketches. At first the arms of the sculpture were standing straight out, but he puts them together withdrawn and wraps with blue material and he sews with blue cotton-shreds (picture 2, appendix).

His sketch outline from a theme “Our town in six meters” he paints over and over and a lot of hidden elements are still signifying. The picture represents Jesus by horse, his own mother’s father, he himself in a student’s cap. Grandfather eats clear soup. You might also see the house of a good friend, a bed, a sideboard and a stove. He describes and points at the different elements that you can, from the description get an inkling of, underneath layers of colours in white and blue veils (picture 3, appendix). Examples of continuing signifying elements are a student’s cap, an accordion, a skateboard, a cross, a telephone and a uniform.

Ending his three years at the school I meet him and his assistant for conversation and communication. He talks a lot and his charisma, body and mind, communicates more of integrity and identity than I have ever seen earlier. He is to me, in spite of the facts, very difficult to understand verbally. He very often mixes languages from Swedish to Russian, his mother tongue, and which I do not understand. By help of his Russian assistant I can understand signifying elements. They are several but are often the same and repeated in new pictures as for example the student’s cap. He points at his pictures and tells me like a poem names of signifying elements.

*From a cultural and normative understanding* (cell 2, 5, 8) the pictures are special in form and colour. A metaphorical signification is dynamic and he communicates something very exiting that makes me really want to understand. Aesthetics of metonymy and closeness in some pictures, I associate as unique in expression and a desirable and socially elaborated ability worth aiming at, to any artist. Symbols relate to him personally but are also socially conventional; the student’s cap signifies the social assessment of education. Different kinds of headdresses have a greater symbolic value than other garments (Biederman 1997/1989); like a symbol of position or of group membership. The cross is a religious symbol.

*On level of unique* (cell 3, 6, 9) this person appears to have a strong identity and he understands the world in a way that he wants to communicate. Blue is for example made to mark and in some way signify the signified. The blue mask is signifying that the actor understands the World in a unique way. He points this out. It might be his way to show his integrity. To be aware of that it might be so is, in a way, cultural learning and transformation. At the end he makes a book of his pictures and he chooses mostly the blue ones (Picture 4).

My conclusion is that there are more or less likeness between elements and the world of facts. Graphic style is unique, but is not a conventional accepted style. The pictures are made in different contexts and mediate different objects of attention.

The relation between different productions and the lifeworld: Pictures might index different rooms to the outside and relate to different objects but they have features that correspond between different productions which makes a unique style. Blue colour mediates personal uniqueness, marks personal identity but also indexes conventional sky or water. Blue colour mediates the subject's presence in the situation. The student's cap is a conventional but also a unique blue symbol. Style depends on aesthetic expression in action and style shows who you are. By "resistance" and patience this participant uses his own symbols and form that strengthen his identity. I believe there might be personal available knowledge corresponding to situations represented in the productions and convey a preliminary knowledge and intention. The participant tells me that he wants to make more progress in purpose. I talk to the student and I start to ask him what the letters he wrote mean. I continue a dialogue and his Russian assistance is helpful. I understand the student when he points at his pictures and tells me like a poem:

-It is my name.

They are overlapping

-Yes

-Lemon ( inspired from the piece of art work of Hilding Lindqvist)

-A vase, star and two moons

-That is a cow or a horse

-A student

-Different students

-A star

What is this?

-Fantasy

-Accordion

-A boat

-A vase

-Jesus

-Grandmother

-Skateboard

-Telephone

-Different telephones

-Igor (He reads his letters)

He tells me that he likes to go to this school:

-Make icons

-Looking in books

-Painting fruits

-Make two

-Make four, two in blue and two in black

He shows his outline of the piece of embroidery

What do you mean by icon?

-Icon, Jesus he has hidden himself

-Cross

-Accordion

-Skateboard

-A car

He tells me that he feels happy with the tutoring and the other students, but that

He has no special friend

What would a good friend be?

A good friend is supposed to have good relation to him, he says

-relate to me in a good manner.

-She will write letters to me

He tells me that he and the other students relate friendly to each other, that the education is interesting and that he has learned how to sketch, paint, to make the ceramics and embroidery.

He ends up with that he has been trained in patience and I ask him what else he would like to obtain and he answers without hesitation, purposefulness.

He tells me that he likes to work sitting at his own place but also together with the other students around a big table. He likes both ways of working. He thinks that he gets enough of time, that the rules are good. At the same time he asks:

-What does rule mean?

The assistant and Igor discuss this in Russian

What do you dream of?

-To have money enough to be able to buy sweets and good material, colour and sheets of paper.

He starts to talk in Russian with his assistant and then to the end he tells me:

-I am good at painting

-I am a good swimmer

-I swim with glasses

-I am going to write a book on the ground of my pictures

My conclusion is that the students express *understanding of nuance* about what *communicating* by aesthetic work might be. Thus they express that they:

- like to learn more about art history.
- develop in hand craft artistry.
- create something new.
- work better together compared to alone.
- make progress socially in cooperation.
- are participating.
- are happy with the progress of the school.

Other effects in this study are expressed and show more of the students' *inward* experiencing:

- are interpreting thoughts and feelings.
- feel happiness and welfare.
- a feeling of creating ideas.
- patience in material artistry.
- progress in purpose.
- better awareness of body.
- progress in reflection with caution.
- longing for work in the school context.

- experiment with texture.
- showing the works in their exhibitions.
- different ways of documentation.
- feeling for form.

These effects are characteristic *features* and personas of aesthetic work and progress in learning. The quality features challenge to knowledge in what is basically preliminary. When intuition guides a process of learning you learn more than from facts but also from relations and insights of understanding, skill and familiarity with tools, the self and the outer world.

### Discussion

The student A mediates aesthetic sign - actions through which the self expresses. He not only recognizes his self as a center of possible purpose but also power to autonomy. Patience I think he needed to be able to communicate authenticity. When he externalizes other – regulation to self - regulation he often makes authenticity visible by help of symbol use. He has to fight for his self and inward potential action preparation. To Colapietro (1989 p 43) Peirce’s theory of the interpretant provides a way of incorporating the subject within the study of signs: “As Peirce puts it, persons and signs reciprocally educate each other”. The thinking involved in hand-made productions is also a process to the inside; of making the world understandable by inner mediation or direct perception. A semiotic dimension and a wide language view gives answers to how individuals use the pictorial codes to aesthetically handle the world in context. In Peirce’s semiotics the relation is *dialectical*.

*The quality of this aesthetic practice* gets coloured by features from all the students’ art development and progress in handcraft. They have come to a context that makes deepening artistry interests possible to survive. The tutors make the best of the tutoring; tries with empathy to understand the perspective of this student (and the other), how the student thinks about art in action. Different materials used in different techniques create wholeness in the students’ overall production. Education is built on the ability of the student to meet other people, discuss productions of art and relate to world experience in order to make the unique person visible and come into presence. Communication about an *object of interest* and choice of texture, line, colour, form and composition contributes to the meaning of mediating iconicity, indexicality and symbolicity. I consider the tutoring competence of authentic communication to be the basis of relation to *externalising authentic mediation of inwardness*. Students of this aesthetic practice have possibility and talent to develop a genuine professional artistry, even beyond what Lindström (2000) points at; effects in descriptions from England from a project about *Effects and Effectiveness of Arts Education in Schools* (Lindström 2000 refers to Harland *et al*), as nuances in understanding what aesthetic work can be in quality to individually oriented learning. When I say beyond I think that the student in my study expressed more of authenticity.

*Perception and a good eye result in expressions of form, colour and feeling.* The students tell other people with happiness about their productions. They become visible by a continuous discussion and reflection on ideas, material and contexts. They even develop verbally. They get challenged by showing who they are and where they stand. They show self-confidence and are individually oriented and exposing themselves to a violent dimension to education (Biesta 2004). The student A still does not seem to deny the violence involved. Another student arranges mini-exhibitions to get feed-back from other students and the teachers, an arena to discuss what is hard

in aesthetic work. She finds aesthetic work difficult but fun and she is gratefully learning from advice. You can understand that she *forces* herself, but as student A, in confidence with the peer group.

My conclusion is that the possibility of communication does not entail the destruction of uniqueness but rather push it to qualitative nuance and wholeness. I agree with Colapietro (1989) that what the self is in itself is only realized through its relation to others. Dewey's theory of democracy also connects to Peirce. Authenticity in sign – use, in an external mediated way, is a possibility in education in company with other persons and is the only way to self – realization.

The aesthetic work and production of student A is conveyor of feeling for the future and externalizing activity presupposes a large amount of intuition and individual reflection. I emphasize that the symbolic level of interpretation (cell 7, 8 and 9 in the matrix, Fig 4 ) even validates a personal interpretation of *intention*. Metaphorical language is a way to think and express oneself, in relation to inwardness and the world around. This I find to be a semiotic treatment of the human subject, a kind of reflection which is not often the context of education today. Language use, in a wide view of language, makes it possible to reduce the loose contact between conscious and unconscious acting. The intention with art production use, as a tool, is not to find the truth but to learn about what are salient features and an ability to handle knowledge in what is basically uncertain and preliminary (Malmström 2001). Characteristic features and personas of aesthetic work and tutoring for progress in aesthetic learning I find from this research to be *participation, acknowledgement*<sup>7</sup>, *authenticity* and *holism*. To be participated in this aesthetic practice the students make the school Unikum developing as an art institution by their artistry. Acknowledgement makes the student progress in art production; a precondition to realize in authenticity and presence of mind. Holism is linked to teacher professionalism; to make the world understandable as to aesthetic work and value. The *triad student – production – tutor* is in this aesthetic practice a key to the students' inwardness, consciousness and language development. My key conception of art production-based communication, the outline *matrix of the extended social sign ground* ( Fig 2 – 4 ) is a useful framing to *aesthetic reflection* and *function* (Malmström 2006). My preliminary insight in Charles Sanders Peirce's Semiotics still convinces me that further research within Educational Semiotics is a coming future.

## References

Ahlner Malmström, E. (1991). *Är barns bilder språk?* Malmö: Carlssons(*Are children's pictures language?*) ( Malmö: Carlssons)

Ahlner Malmström, E. (1998). *En analys av sexåringars bildspråk – bilder av skolan*. Lund: Studentlitteratur. (*An Explication of the Pictorial language of the Six Year old Child –Pictures about School*)( Lund: Studentlitteratur).

Biedermann, Hans (1987/1989). *Symbollexikonet*. Stockholm: Forum

Biesta G. J.J., Midema S.( 2002). Instruction or pedagogy? The need for a transformative conception of education. *Teacher and Teacher Education* 18, 173 – 181.

---

<sup>7</sup> Honneth(2003) interestingly discusses a pre-theoretical process of acknowledgement as a form of conflict and fight and relates to the theory of democracy by Dewey. I also discuss this in note 4 in Malmström (2006).

- Biesta G.J.J. (2004). Against learning? Reclaiming a language for education in an age of learning  
*Nordic Educational Research* 1/2004
- Birgerstam, P. et al (2001). *Pedagogik för intuition. ( Education for Intuition)* Lunds universitet: Universitetspedagogiskt centrum.
- Birgerstam, P. (2002). Intuition – the Way to Meaningful Knowledge. *Studies in Higher Education Volume 27, No. 4, 2002*
- Colapietro, V. M. (1989) *Peirce's Approach to the Self – A Semiotic Perspective on Human Subjectivity* New York; Albany
- Dewey, J. (1911). *How we think* Boston: D.C. Heath & Co., Publishers
- Eisner, E. W. (1988). *The Celebration of Thinking In: Art as a Tool and Conveyor of Knowledge.* INSEA Stockholm: 1988
- Gorlée, Dinda L. (1994). *Semiotics and the Problem of Translation.* Amsterdam: Atlanta GA.
- Greimas, A. J. (1987). *On Meaning: Selected Writings in Semiotic Theory.* Minneapolis: Univ. of Minnesota Press
- Harland, J., Kinder, K., Haynes, J. & Schagen, I. (1998). *The Effects and Effectiveness of Arts Education in Schools.* Interim Report 1. Slough: NFER.
- Habermas, J.(1990). *Kommunikativt handlande. Texter om språk, rationalitet och samhälle.* Uddevalla: Daidalos. (*Communication in Action. Texts about language, rationality and society*).
- van Heusden , Barend ( 2004). A bandwidth model of semiotic evolution In: Bax Marcel, van Heusden Barend & Wildgren Wolfgang (2004) *Semiotic Evolution and the Dynamics of Culture.* Germany: Peter Lang.
- Honneth, A. (2003). *Erkännande* Uddevalla: Daidalos (*Das Andere der Gerechtigkeit*)(Suhrkamp Verlag: Frankfurt am Main)
- Houser, N., Kloesel, C. (ed)(1992). *The essential Peirce - selected Philosophical Writing.* vol. 1 (1867 - 1893) Indiana Univ. Press
- Innis, R. E. (1994). *Consciousness and the Play of Signs.* Bloomington: Indiana University Press.
- Jung, C. G. (1993). *Psykologiska typer.* Falun: Natur och Kultur ( *Typologie – Zur Frage der psychologischen Typen*)
- Kjørup, S. (2004). *Semiotik.* Lund: Studentlitteratur (*Semiotics*) (Lund : Studentlitteratur).
- Kupferberg, F. ( 2006). *Kreative tider – At nytænke den pædagogiske sociologi.* København: Hans Reitzels Forlag ( *New Thinking in Educational Sociology*)

Lindström, L. (2000) Att lära genom konsten. I I Hjort, M. (red) *KILSKRIFT. Om konstarter och matematik i lärandet*. Stockholm: Carlssons ( Learning through Art – about Arts and Mathematics in Learning)

Lindahl, I. (2002). *Att lära i mötet mellan estetik och rationalitet – Pedagogers vägledning och barns problemlösning genom bild och form*. *Studia psychologica et paedagogica*. Series altera. No. 163. Malmö: Lärarutbildningen, Malmö Högskola.  
(*To learn were aesthetics and rationality meet - tutoring children's problem solving through pictures and form*).

Løvlie, L. (1990). Den estetiske erfaring. *Nordic Educational Research* 1 - 2 1990 (The Aesthetic Learning)

Malmström, E. (2001). En rörelse mellan aning och insikt om framtiden. I: Birgerstam et al (2001) *Pedagogik för intuition*. Lunds universitet: Universitetspedagogiskt centrum. ( A Movement between having a feeling for and insight in the future).

Malmström, E. (2006). *Estetisk Pedagogik och Lärande-Processer i bildskapandet, delaktighet och erkännande*. Kristianstad: Carlssons ( *Aesthetic Pedagogy and Learning – Processes in Picture making, Participation and Acknowledgement*)

Menand, L. (2002). *The Metaphysical Club*. London: Flamingo

Peirce, C.S. (1931- 1966). *Collected Papers of Charles Sanders Peirce*. Chales Hartshorne, Paul Weiss, and Arthur W. Burks (eds)( 8 volumes), ( I artikeln refererat CP följt av nummer på volym samt paragraf och sidhänvisning)

Peirce, C., S. (1990). *Pragmatism och kosmologi (Pragmatism and Cosmology)*, chosen essays, translated by Richard Matz (Uddevalla: Bohusläns grafiska).

Sandström, S. (1996). *Intuition och åskådlighet. (Intuition and clarity) Helsingborg: Carlssons*

Sonesson, G. (1988). *Methods and models in pictorial semiotics*. Lund: Semiotics Seminar

Sonesson, G. (1989). *Pictorial concepts Inquiries into the semiotic heritage and its relevance to the analysis of the visual world*. Lund: Aris/Lund University Press.

Sonesson, G. ( 1999). Global and Local constraints in picture production. *Proceedings of the 7th Internationall Congress of the IASS, Dresden, October 6, 11, 1999*

Sonesson, G. (2000). *From Iconicity to Pictoriality - A view from ecological semiotics*. (publishing in *VISIO*, 10 Š)  
[http://www.arthist.lu.se/kultsem/sonesson/CV\\_gs.html#Other\\_\\_scientific](http://www.arthist.lu.se/kultsem/sonesson/CV_gs.html#Other__scientific)

Stevens, A. (1992). *Jung - Om hans liv och verk (On Jung )*. Stockholm: Gedins Förlag.

Ståhle, G. (1996). *Sten Dunér – Drömmens bilder och Självet manifestationer*. Borås: Carlssons(*Sten Dunér – Paintings and the Manifestations of the Self*) (Borås: Carlssons)

Vygotsky, L. (1924/1971). *The Psychology of Art*. Cambridge: The M.I.T. Press

Vygotskij, L. (1930/ 1995). *Fantasi och kreativitet i barndomen*. Göteborg: Daidalos(*Fantasy and Creativity in childhood*)

Vygotsky, L. (1935/1978). *Mind and Society*. Cambridge: Harvard Univeristy

Wertsch, J. V. (1985). *The Semiotic Mediation of Mental Life: L.S. Vygotsky and M.M. Baktin I: Language Thought and Language: Advances in the Study of Cognition* Academic Press.