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The Teacher as an Artist: Perspectives on the Role and Qualities of the Teacher as an Artist in the Age of Change and Instability

Nauczyciel jako artysta: perspektywy roli i cech nauczyciela jako artysty w dobie zmian i niestabilności

Abstract: This article aims to provide new viewpoints on the role of the teacher by combining epistemological and artistic perspectives on education. In the age embossed by change and instability, the teacher must build a role that facilitates the development of resilient and independent pupils. A point of emphasis in the article is to renegotiate the view of knowledge and how knowledge can be attained. The “abyssal thinking” of Western modernity, which is heavily reliant on abstract intellectual thinking, is imbedded in the current educational system, which causes profound challenges in the encounter between individuals and education. These challenges come to expression in increasing mental illness and pedagogical challenges in schools and classrooms, as more pupils cannot cope with current demands and expectations. To address these complex challenges, the teacher needs new conceptual and practical tools to provide an education that can accommodate the entirety of human existence and potential. This is where artistic perspectives and approaches can prove highly potent and beneficial for further development of education. The article utilizes perspectives on education from Pestalozzi, Steiner, Freire, and Bista. The educational dimensions are discussed in light of epistemological theories from Buber and Heron, which is expanded by the relation between art and freedom as formulated by Arendt, Tolle, Klein and Csikszentmihalyi. The complexity of society is likely to increase even further, and hence pupils will need new and more profound tools. These tools are necessary not only to tackle life, but to become resilient and independent creators of it. The article aims to point out areas of potential development, that can provide pupils with necessary emotional and existential support and means of expression.

Keywords: art; epistemology; education; mental health; individuality

Abstrakt: Celem artykułu jest przedstawienie nowego spojrzenia na rolę nauczyciela poprzez połączenie epistemologicznej i artystycznej perspektywy edukacji. W epoce naznaczonej zmianami i niestabilnością nauczyciel musi odgrywać rolę, która sprzyja rozwojowi prężnych i niezależnych uczniów. W artykule nacisk położono na

renegocjacje poglądu na wiedzę i na to, jak można ją osiągnąć. „Myślenie otchłaniowe” zachodniej nowoczesności, które w dużym stopniu opiera się na abstrakcyjnym myśleniu intelektualnym, jest zakorzenione w systemie edukacyjnym, co generuje ogromne wyzwania w spotkaniu między jednostkami a edukacją. Wyzwania te przejawiają się w narastających chorobach psychicznych i wyzwaniach pedagogicznych w szkołach i salach lekcyjnych, ponieważ coraz więcej uczniów nie jest w stanie sprostać obecnym wymaganiom i oczekiwaniom. Aby stawić czoła temu wyzwaniu, nauczyciel potrzebuje nowych narzędzi koncepcyjnych i praktycznych, aby zapewnić edukację, która może pomieścić całość ludzkiej egzystencji i potencjału. W tym miejscu perspektywy i podejścia artystyczne mogą okazać się bardzo skuteczne i korzystne dla dalszego rozwoju edukacji. W artykule wykorzystano perspektywy edukacji Pestalozziego, Steinera, Freire’a i Biesty. Omówiono wymiary edukacyjne w świetle teorii epistemologicznych Bubera i Herona, które zostały poszerzone o relację między sztuką a wolnością sformułowaną przez Arendta, Tolle’a, Kleina i Csikszentmihalyi. Złożoność społeczeństwa prawdopodobnie wzrośnie jeszcze bardziej, dlatego uczniowie będą potrzebować nowych i głębszych narzędzi do radzenia sobie z życiem. Celem artykułu jest wskazanie obszarów potencjalnego rozwoju, które mogą zapewnić uczniom niezbędne wsparcie emocjonalne i egzystencjalne oraz środki wyrazu.

Słowa kluczowe: sztuka; epistemologia; edukacja; zdrowie psychiczne; indywidualność

INTRODUCTION

The theoretical background consists of perspectives on arts from several impactful thinkers and philosophers. In addition, there are several perspectives on epistemology and education from Biesta, Steiner, Freire and Pestalozzi.

MATERIAL AND METHODS

The article is based on the experiences from 17 years of teaching at Waldorf high school for adolescents in need of special support, and three years in teaching at Rudolf Steiner University College.

THE TEACHER AS AN ARTIST

Perspectives on the role and qualities of the teacher as an artist in an age of change and instability

As teachers living in a landscape of change and instability, we may ask ourselves what teaching most profoundly is about. It may be assumed that teaching is closely related to communicating a curriculum, which constitutes the foundational aspects of teaching. However, many factors point in the direction of a different understanding of the teacher. In an epoch called the “information age”, characterized by rapid societal changes and an infinite access to information, Castell describes how new information technologies “act upon all domains of human activity, and make it possible to establish endless connections between different domains, as

well as between elements and agents of such activities” (Castells, 2011, chapter 2). This is not merely a question about the access of information but calls for a deepened understanding of qualities and skills needed to become an integrated and empowered citizen. The societal situation challenges the role of the teacher, requiring abilities to teach in a way that empowers pupils to handle the complex dynamics of the information age.

Throughout its existence, educational theory has negotiated the role of the teacher, but the current situation has evoked a new sense of urgency regarding the question. Waldorf pedagogy has several commonalities with perspectives from current educational theories, and this article sheds light on some intersections between the two that can serve as inspiration for further investigation. Two common concepts in Waldorf pedagogy is the teacher as an “artist in education” (Steiner, 1922a, VI) and the idea of art as a “science devoted to action” (Stoltz, Weger, 2012, p. 140), and these perspectives can be invigorated and expanded by current educational theory and arts-based social approaches, to accommodate and address the age of change and instability. This article seeks to present new ways of understanding the role of the teacher, by utilizing perspectives from extended epistemology to highlight the value of artistic approaches in teaching.

A RADICAL VIEW OF KNOWLEDGE – EPISTEMOLOGICAL DIMENSIONS

How knowing comes about is an integral aspect of education, and it is worth pondering for a moment. Epistemology “involves assumptions about how we come to know the world and what forms such knowledge takes” (Burns et al., 2021, Participatory Onto-epistemology). Steiner states that “it is only actual experience that gives knowledge; no theory ever does so. True knowledge can only be acquired when we start from life and from experience” (Steiner, 1922c, III). If the educational system accepted this epistemological stance, it would have to go through a profound transformation. Steiner’s quite radical notion can be operationalized in an interesting way when seen in the light of *the extended epistemology* introduced by Heron (1992, 1996) and developed with Reason (1997). This is a model highlighting four ways of knowing that should be seen as in an interdependent and cyclical relation. They build on each other, and mutually inform one another. The first level is an *experiential* form of knowledge, evoked by participation in the cosmos and mere being. It consists of a direct, lived being in the world, and makes up the foundation of the three other forms of knowledge. The second layer is called *presentational*, which emerges from and is grounded in experiential knowing. It is characterized by a pre-conceptual, intuitive “grasp of the significance of patterns as expressed in graphic, plastic, moving, musical and verbal art-forms” (Heron, 1996, p. 122). Art

is created through this way of knowing, as it is how individuals “explore and express their experiential knowing aesthetically” (Burns et al., 2021, Towards an Extended Epistemology section). The third form is a *propositional* form of knowing, which is described as discursive, explicit, abstract, theoretical, positional, and intellectual. It is a “knowing-that”, formed as individuals *make sense* of what is known through the two former ways of knowing. The fourth type is *practical knowledge* and is a culmination of the three others and allows individuals to act in the world effectively. Practical knowing “is knowing how to do something. Its product is a skill, knack or competence – interpersonal, manual, political, technical, transpersonal, and more – supported by a community of practice” (Heron, Reason, 2008, p. 367).

There are two points of emphasis in this context. The first being the disproportionate status propositional knowledge has gained, “as it dominates Western knowledge systems” (Burns et al., 2021, Towards an Extended Epistemology section) and the second – the unduly low status experiential and presentational knowledge has been ascribed. These tacit, delicate, pre-verbal forms of knowledge, are structurally suppressed, and often associated with artists, or gut feelings or bodily sensations (Burns et al., 2021, Disruptions from the Global North: Extended Epistemology within Participatory Inquiry section). Propositional knowledge has effectively become both the means and the goal of education, leading to a discrimination of anyone who does not master the form. According to Burns, “this is what we most readily recognise as knowledge within the dominant Western worldview” (Burns et al., 2021, Operationalising an Extended Epistemology section).

The meaning and function of the experiential and presentational forms of knowing is effectively overlooked when schools are shaped today, and so they rarely become the directing principle in how teaching is shaped. To master propositional knowledge gives status and can produce academic results in a way that none of the other forms can. An extended epistemology reminds us of the importance and significance of the experiential and the presentational ways of gaining knowledge about the world. These forms are the foundation of the other forms of knowledge, and their importance should not be underestimated. For the teacher, quite distinct skills and perspectives must be cultivated to regard experiential and representational knowledge actively and consciously in pupils. Due to its practical and epistemological implications, perspectives from art can inform fundamental approaches in teaching. This intersection has been conceptualized in practices such as *Theater of the Oppressed* developed by August Boal, *Social Presencing Theater* developed by Otto Scharmer and Arawana Hayashi, and *World Work* developed as a practice within Arnold and Amy Mindell’s concept of *deep democracy*. Exercises, perspectives, and research from these practices can be fruitful to combine with perspectives on art and education from Rudolf Steiner, which also have materialized as teaching methods in Waldorf education. I will return to this later on.

DISTANCE AND UNINVOLVEMENT

It is understandable that we experience our current times as especially challenging and instable. Albeit it is difficult to argue that we find ourselves in a comparably worse epoch than our predecessors. Nevertheless, one can ask whether this sense of urgency or crisis, is a result of a subtle disharmony in how we perceive the world. The case might very well be that “many of the challenges we face as a society, including education, are based less on what we know than how we know” (Boland, McAlice, 2023, p. 13). The form of knowing that has ingrained itself in modern Western thinking, has been characterized as an “abyssal thinking” (de Sousa Santos, 2007), based on a premise where social reality is divided into two realms, located on either side of an invisible line. The line separates what is deemed as existent and nonexistent. “Nonexistent means not existing in any relevant or comprehensible way of being” (de Sousa Santos, 2007, p. 45). The abyssal thinking of Western modernity causes a profound disharmony in society, because it becomes impossible to “copresence the two sides of the line” (de Sousa Santos, 2007, p. 45). Seeing as the line is a mere construct, this means that the social reality of the human being is torn in two, where only parts of it are acknowledged as real and valued.

When located within educational institutions that are founded upon this abyss, this causes deeply rooted problems and pain throughout the system. Individuals are expected to operate and function on one side of an invisible line. The aspects of reality that are located on the other side of the line, can be just as real and impactful, but are not taken into consideration, and sometimes even actively denied. Teachers are faced with this disharmonious premise and will also face the results in their inner life and in the pupils. Therefore, it is crucial that teachers understand the nature of the dynamics they are struggling to tackle. True understanding of the world presupposes “an embodied presence of the individual in space and time” (Boland, McAlice, 2023, p. 13).

The disharmony, which causes pain and unrest, assumably has many of its roots in the quality of distance and uninvolvedness expressed in Buber’s concept “I-It” (Buber, 2012), referring to a “lack of involvement which has led to the rise of abstract intellectual thinking and the story it tells about the world we live in” (Boland, McAlice, 2023, p. 11). This causes a fundamental problem in education, as the reality and potential of a human being is infinitely more comprehensive than what can be captured in a “verbal-intellectual mode of apprehension” (Bortoft, 2012, p. 53). The situation is self-reinforcing, as this epistemological one-sidedness, breeds more of its kind, which causes a dynamic of ever-increasing human alienation. Human alienation causes pain and unrest, which must come to expression. These expressions can be challenging to handle within the everyday school

life, and when the tools available to deal with the expressions are mainly “verbal-intellectual mind functions in terms of abstract generalities that take us away from the richness and diversity of sensory experience” (Bortoft, 2012, p. 54), the pain cannot be soothed. To tackle the complexity of human existence and co-existence, it is crucial that different kinds of knowing are utilized. The world of knowing is malnourished, and I will now look at how perspectives from art can provide the necessary nourishment.

PERSPECTIVES ON ART

Art is an imponderable and comprehensive field that entails a vast number of potential approaches. In this context, I would like to focus on the social, relational, emotional, and creational aspects of art. In other words, the emphasis will be on process, rather than product. Starting out, I would like to provide a selection of some interesting and relevant perspectives on art. This will hopefully offer a context and some references for the further discussion.

Schiller stated that art is the daughter of freedom (Schiller, 2012, Second Letter), believing that art was the only way to solve political and social imbalances in Europe in his time. Steiner argued that no art has come from intellectually conceived human intentions. He articulated how true art always has “been born out of human hearts able to open themselves to the impulses coming from the spiritual world, human hearts which felt compelled to realise these impulses and to embody them in some way in external matter” (Steiner, 1923a). Arendt expresses how the appearance of freedom is “to call something into being which did not exist before” (Arendt, 2006, p. 150). Tolle operates with two kinds of knowing: knowing about and direct knowing. The latter is a knowing that “contains a deep love and reverence for all that is. A knowing of which the mind knows nothing” (Tolle, 2010, Chapter three). The former is how the mind knows, but the “mind cannot know the tree. It can only know facts or information *about* the tree” (Tolle, 2010, Chapter three). He describes how “all true artists, whether they know it or not, create from a place of no-mind, from inner stillness” (Tolle, 2010, Chapter one). Yves Klein is renowned for his statement “my paintings are the ashes of my art”, where the paintings are seen as silent witnesses of the “very essence of movement and of free life” (Klein, 2007, p. 143). Hence, he is pointing to the importance of the process, and how the outcome of a product is secondary. Csikszentmihalyi developed the impactful *flow theory*, where he distinguishes the state of *flow* as a state of self-forgetfulness that can occur when involved in an *autotelic* activity. This means that the activity cannot be instrumental, it must be meaningful in itself (Csikszentmihalyi, 2013). Csikszentmihalyi punctuates that the activity can be anything, as long as it is *autotelic*.

In light of these perspectives, we see that art is closely related to a state of freedom in the human being. The state of mind when creating is also characterized by a self-forgetfulness, presupposed by what must be an autotelic activity. We also recognize an epistemological dimension, pointing out that creation comes from a *direct* form of knowing. In sum, this demonstrates how art is a medium of *creating* human freedom, where existential meaning can emerge, emancipating the human mind into a state of direct knowing and self-forgetfulness. I will go deeper into the act of teaching in light of this.

TEACHING AS ART – ART AS TEACHING

The mentioned state of self-forgetfulness is quite essential to understand the possible contributions of art in education. Pointing back to Heron's extended epistemology, artistic activity is a source of experiential and presentational forms of knowing. When human beings are occupied with artistic activity, a state of *direct knowing* can be entered. To create is to create something out of nothing, and out of nowhere. When humans create, something new is born – a part the being that was yet unknown. In that sense, we come into being through creation. We create ourselves by being creative.

Building on this, we can look towards the teacher and understand that teaching has a significant *performative* dimension. It requires a distinctive approach to facilitate processes that accommodate and cultivate an experiential and presentational form of knowing in the pupils. Most teaching in our educational system values and addresses a propositional form of knowing. A teaching directed towards the pupil's pre-conceptual understanding of patterns – presentational knowledge – entails that one cannot base education on what Freire called a "banking concept", where "knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (Freire, 2018, p. 81). The teaching is a performance by several "artists" co-creating at once. This concept of teaching is characterized by a facilitating, listening, accommodating style, which allows pupils to perform, experiment and take space. This style of teaching embodies the primary interest of education, which according to Biesta, is the "interest in the coming into the world of what is uniquely and radically new" (Biesta, 2015, chapter 3). To teach in this manner, requires the teacher to become an artist. This involves the mentioned aspects, and particularly important is the fact that when teaching is regarded as an art form, the teaching is autotelic. If art is not autotelic, it is not art. To be more concrete, this means that the teaching cannot be a means to an end. Teaching must be an end in itself.

The term "artist" in this context requires some elaboration to decipher what it entails. Building on Steiner's concept of art as science devoted to action, it is crucial

to note that art is not to be understood as something opposed to science. Steiner, deeply inspired by Goethe, was emphatic in demonstrating the intrinsic relation between art and science. Steiner understood art and science as the two ways of interpreting the mysteries of the world (Steiner, 1988). Both Steiner and Goethe were concerned with how art and science must be united in order to grasp the world. Man must seek not only what is “given to the senses in the outer world, but also the tendency through which it has come into being” (Steiner, 1988, p. 8). The task of the teacher is then “to grasp this scientifically and to give it artistic form is his mission” (Steiner, 1988, p. 8).

Furthermore, the teacher as an artist must master skills within a given field. It is crucial to understand that this field is not limited to artistic subjects, such as painting, singing, sculpturing or the likes. The pivotal point is that the teacher must be knowledgeable within a subject to the extent that the content can be grasped scientifically and given an artistic form. It is only then one can *create* the teaching. If a teacher merely has prepared what is necessary to fill a lesson, the teacher lacks a surplus, which limits the teaching. Sufficient preparations are insufficient, because the teacher becomes depended on a specific outcome and response from the pupils – a response which correlates to the preparations. As shown in the chapter about perspectives on art, freedom is foundational, and to be dependent on a given outcome makes the teacher bound. The teacher must have something to sacrifice when going into a lesson. Facing any given moment, the teacher can then create the lesson from what is called for. This excess of knowledge and experience is not wasted time or effort. The excess becomes the teacher’s “aura” or radiance, and something very tangible, where pupils will sense that “there is more where that came from”. This radiance can have a magnetic attraction on pupils. Mulder describes this as *the principle of Vidar*, which implies to do more than what is strictly necessary (Mulder, 1988, p. 23). This entails an attitude contrary to the deeply engrained efficient and productive mentality in our society. Again, we can learn for the realm of arts, where an artist does not create art to be efficient or produce. Nor does the artist enter the creative process to create a pre-determined art piece. If that were the case, it would not be art, it would be *production*.

This concept of performativity in teaching relates to Biesta’s concept of education as something *beyond learning* (2006). He criticizes the concept of learning, and problematizes what he calls *learnification* (Biesta, 2006). He states that the last thing a teacher should be concerned with is that the child is learning. By the help of three concepts, Biesta describes the dynamics of education. He illustrates how there must be “trust Without ground”, because learning cannot, nor should not, be controlled. Learning must be understood as a response to a “(transcendental) Violence” to which the pupil is exposed. Hence, the teacher carries a “Responsibility (without Knowledge)” because the teacher is responsible for something whose

consequences cannot be foreseen (Biesta, 2006). The question then becomes, how a teacher can facilitate such processes. This is where there is much to learn from art. Art can be both the “violence” the pupil is exposed to, the world that he or she can enter with its response and the form of expression where subjectivity can be unfolded and refined. The responsibility of the teacher is to manifest how each response has a meaningful place in the context – how each voice is important in the world. Concepts and exercises that promote this approach to teaching can be found in practices from the above mentioned *Social Presencing Theater*, *Theater of the Oppressed* and *World Work*. From professional experience, these approaches rely on a “wisdom of not-knowing”, as conceptualized by Anderson. She describes how

not-knowing is not to know anything or to forget everything. Impossible. It would be very close to that idea of mindfulness. To be present in the moment where you are involved in this conversation in this room, and you are participating in this conversation and not one you are bringing from outside. (Malinen, Anderson, 2004)

Anderson points to the importance of being in the situation and creating from it, as opposed to being strained by pre-conceptions that one brings into it.

ART AS AN EQUALIZER

Inclusion is a potent and vividly discussed concept within education. Inclusion is defined by Dyssegaard and Larsen (2013) as active participation with optimal yield for all pupils in the learning community. One can hardly imagine a school class teacher who reports that there are no issues or challenges with including all pupils. In this regard, art provides teaching with potent opportunities to facilitate processes where all pupils take part on their own terms, yet as parts of a whole. In art there are no right and wrong answers. In art, the profound goal is to create authentic expressions of humanity. When we experience art as good, it is likely because it feels authentic. Teaching as an art, also has profound effects on the relation between pupil and teacher, merely because the teacher must make use of completely different sides of himself, compared to a situation where a “banking concept” defines the situation. Steiner describes how “if you educate the human being by what is abstract and scientific, he experiences nothing of your soul. He only experiences your soul if you approach him through art” (Steiner, 1922b, XI). When the teacher understands the task as an art form, this requires and enables the teacher and pupils to experience the soul life of one another.

When the goal of teaching is allocated from an arena where pupils are to perform within a *propositional* realm of knowing to an *experiential* and *presentational* realm of knowing, there can be no “winners” or “losers”. The cognitive and theo-

retical knowledge forms must be understood as one of several forms of knowledge, and should serve the whole with its conceptualizing, organizing and awareness raising faculties. Art provides rich sensory, social, and emotional stimulus in the realm of experience. Remembering Heron's definition of this form of knowing, it emerges from "embodied encounters and participation in the cosmos" (Gayá, 2021, p. 177). Obviously, there can be no "right" or "wrong" encounters with the cosmos. An alive human being will experience the world continuously, and this *experiential* foundation is legitimate and authentic, but it is also the foundation for all other kinds of knowing. Art also offers vast opportunities to stimulate and develop a *presentational* knowing. Art cultivates real life matter, and encountering this matter evokes the human sense of the significance of patterns. Creating art is working with patterns, by building patterns, manipulating patterns, and breaking patterns. This sense of patterns might seem abstract, but if examined further we will come to realize that it is foundational for most participation and expression in the world. The world of language, body and movements are permeated with patterns, rhythms, motives, melodies, rules, repetitions, etc. According to Heron, humans have a pre-conceptual knack for these patterns (Heron, 1996, p. 122). When teaching as artists, teachers address and promote these skills, without confronting them – they are allowed to emerge by letting the graphic, plastic, moving, musical and verbal dimensions of the world call for a response in the pupil. A point of emphasis here is that there is no need for propositional knowledge in order to be very skillful in the realm of presentational knowledge. All teachers in primary school can think of innumerable situations throughout the day where they rely on *presentational knowing*. If one were to teach a song to a 3rd grade, one would merely start singing the song, without using *propositional* knowledge such as stating the key of the song, the BPM, the type of rhythm or the genre. When the teacher sings the song and the child starts to sing along, it is by the help of a pre-conceptual sense of patterns that the child learns the song.

ART AS MEANING IN AN INCOMPREHENSIBLE WORLD

These epistemological aspects of art as means to provide inclusive education relates to the relational and existential dimensions of education, where the core factor is the individual's experience of *meaning* or *love*. Several concepts have been developed about these dimensions. Antonovsky is known for his concept of *salutogenesis*. He discovered how humans were able to live good lives despite profound challenges. His original hypothesis was that people who had been subject to trauma would have worse lives than people who had not. This turned out to be wrong, and the discovery put him on the track of the concept of salutogenesis, which

became a profound critic of the pathogenetic approach engrained in the current healthcare systems. He found out that people could experience significant trauma in their lives, but still be happy. There were three pivotal factors for how they overcame trauma, namely whether the trauma was perceived as comprehensible, meaningful, and manageable. These three factors made up what he named a *sense of coherence* (Antonovsky, 1979, pp. 123–128). It turned out that it was not the extent of trauma that was decisive, but whether the person experienced a sense of coherence when encountering it (Antonovsky, 1979).

In our society we experience a surge in mental illness (Maté, 2022), and the educational system is highly affected by what seems to be an increasing mandate. Schools are expected to tackle pupils with a variety of mental illnesses and social challenges. One key factor to mental health is whether one experiences life as meaningful. Assumably, humans can manage and comprehend much of their lives, without experiencing the meaning of it. We can find a parallel between Antonovsky's threefold criteria for a sense of coherence and Pestalozzi's concept of *hand, heart and head* (Pestalozzi, 1898, p. 294), and Steiner's concept of *willing, feeling and thinking* (Steiner, 1923b, IV). We can view comprehensibility as related to the head and thinking, manageability to hand and willing, and finally meaningfulness to heart and feeling. The latter finds itself in the middle, connecting the two others. Pestalozzi stated that "the essence of training man's nature is to educate mankind to understanding love" (Pestalozzi, 2022, IV), but it seems like this middle quality is contested and malnourished in education. This is critical in two ways: As Antonovsky shows, a sense of meaningfulness is crucial to the sense of coherence in life. To live a life that one cognitively can comprehend and actively can manage, without seeing the meaning of it, will over time be draining and perhaps destructive. Another side of this, is that the middle field, also plays a critical role in how humans perform in the other two. They are interconnected, so that thinking without feelings will be cold, calculating and can even be cruel. Acting without feelings can be uncontrolled, excessive, or even violent. The middle section is the balancing segment that binds the two worlds together.

In this segment, art plays a crucial role in developing humanity. Art can give life meaning, by providing means to create meaning from life experiences. I think most people can think of how artistic experiences have moved them, provided them with perspectives on life, evoked strong feelings and perhaps inspired or provoked. In the context of education, it becomes even more all-embracing, because the realm of art can provide teaching with meaningful activities and existential expressions. The realm of the heart – of meaning – is the way to meaning in life. Steiner illustrates the relation between art as an autotelic activity and freedom. "To carry out an action for its own sake means to act out of *love*. Only someone who is guided by love in doing, by devotion to objectivity, acts truly freely" (Steiner, 1988,

p. 10). Thus, one can assume that art promotes devotion, because to create, one must give in. If the teacher is devoted and enters a state of self-forgetfulness, most likely the pupils will follow.

At the center of this, stands the deep and heartfelt love for the phenomena of the world, a love that comes out of one's own individual inspiration and drive. Pedagogy is not something we execute. Pedagogy is first and foremost our charisma, meaning what shines from our inner life. Pedagogy is an expression of the teacher's inner life world. The real school is the radiance of the college's inner attitudes. The pupils sense the inner attitudes of the teacher. In order to nourish and cultivate this inner life, both teachers and pupils are dependent on the power of art. This can provide strength, resilience, and freedom to become an empowered individual with the courage to create and act in the age of change and instability.

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