

Foreword [to *Image of the Earth*]

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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 Stromberg'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.

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