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Wonderful and Dangerous Entanglements Between Youth Culture, Contemporary Art and Present Pedagogics

Abstract

The article aims to describe and discuss how a particular affinity can be identified between contemporary art, trends in children's and young people's culture, and present pedagogical approaches found in afterschool clubs, gymnasium and Social Education in a Danish context. Methodologically, inspiration is drawn from self-study research, involving several analytical sessions in which the authors of this article engaged in collaborative analysis of empirical cases chosen from their own practice. The selected cases are discussed through three thematic lenses: creativity, reflection, and time. Theoretically, the article refers to distributed aspects of creativity, the role of craftsmanship, and the apparent acceleration of society. The article concludes that pedagogical methods derived from contemporary art meet young people's need for participation, inclusion, and influence but also contend with conditions in present society, such as limited time for immersion, a general acceleration of society, academization of our educational institutions, and a general downgrading of manual techniques.

Keywords

children's culture; creativity; art; education; acceleration of society

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After a multi-aesthetic course involving body, movement, drawing, and music, the children evaluated the activity. To describe the process, they used words such as »strange«, »fun« and »art«. When asked to elaborate on the meaning of »art«, one girl said, »Let me show it to you« and stood up, positioning herself in a dance-like posture.

We are a group of researchers and educators grappling with a nagging question. This question has been growing and evolving within us, and we've been unable to find satisfactory answers. It's a question manifesting in various aspects of our society, including youth culture, children's culture, educational approaches, art education, and society in general. It consistently emerges in diverse places, such as news broadcasts, educational policies, and children's digital games.

This question centers around contemporary art and much more. It's about children who want to express themselves without being confined to specific artistic genres. It's about educational institutions striving to nurture creativity in children while fitting it into their tightly scheduled lives. It's about a cultural shift prioritizing reflection and verbal expression over traditional craftsmanship. It's about educators aiming to create environments free from performance pressure. It's about children's democratic right to voice their thoughts and be heard. It's about the erosion of isolated domains of knowledge and learning environments. Or perhaps it's about something entirely different. That's the crux of our dilemma; we don't have a clear answer.

In daycare, school, afterschool clubs, Higher Education, etc. contemporary art is applied in order to promote competences and personal qualities such as creativity, critical thinking, democratization and global awareness (e.g., Girardi, de Arriba, Vidagan, 2019; Grøtting, 2019). However, as indicated in the introduction, the application of contemporary art in an educational context might also be related to various trends in modern society. In the article, we try to gain more insight into these phenomena. As implied, the questions stem from a bubbling curiosity, which Dewey, in particular, describes as an essential prerequisite for scientific investigation (Dewey, 2005). Still, we cannot address all the questions asked, even though they might be connected in various ways. Thus, in the article we focus on the apparent entanglement between contemporary art and pedagogy, which we can identify on an empirical level, and relate it to trends in present society. When we use the word »entanglement«, we intent to imply that the connection between youth culture, contemporary art and present pedagogics involve complex relations between human and non-human actors (see for instance Barad, 2007; Blomgren, 2023). We pose the following questions: What potential do perceptions derived from contemporary art hold in pedagogy? How do such approaches relate to children's and young people's culture? In what ways are these perceptions connected to broader societal trends and developments?

In the first part of the article, we introduce the reader to general notions and knowledge about youth's engagement with creativity and art, as well as the article's main methodological outset. In the second part, we present and discuss empirical cases that illustrate important aspects of children and young people's engagement with contemporary art. Finally, we summarize the discussions and relate them to broader trends in society.

In the article, the terms »contemporary art« and »pedagogy« are used with specific connotations. When we use the term »contemporary art«, we refer to present approaches to art, as for instance described by Tony Godfrey (2020), i.e. art that challenges traditional boundaries between different aesthetic domains, between process and product and between

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artist and audience. According to such descriptions, contemporary art often relies less on specific rules and skills within specific knowledge domains and often involve messages meant to prompt reflections and actions among the audience. The word »pedagogy« is used as an overarching term related to Nordic and continental educational approaches applied in different institutional contexts such as school, afterschool club, gymnasium and Higher Education, and aimed at both scholastic learning and Bildung. See for instance definition by Cucco & Larsen: *»From a Nordic perspective, pedagogy is defined as the more or less explicit comprehension of, and reflections on, educational practice, and the premises that education should be based on«*. (Cucco & Larsen, 2022, p. 127). See also Tröhler et al. (2022), Hilt & Riese (2021) among others.

Creativity, Art, and Youth Culture

What characterizes youth culture and young people's engagement with creativity and art today? This question cannot be answered unambiguously. However, there seem to be some general trends, often mentioned in research literature (Glăveanu & Clapp, 2018; Osgerby, 2020). Firstly, young people participate in creative processes as creators and not only as consumers. Thus, they share, co-create, attach, comment, etc. Accordingly, the creative processes also seem more open-ended, distributed, processual, and democratic (Boysen, 2022b; Johansen & Larsen, 2019; Will & Agency, 2023). Secondly, domain-specific skills are not necessarily needed for young people to take part in creative work (e.g., Bærendsen, Jessen & Nielsen 2009). One reason is that digital tools enable people without many years of practice to produce music, visuals, etc. Another reason is that multimedia art forms combine different domains, leaving the rules, techniques, and norms less well-defined (Buhl & Ejsing-Duun, 2013).

Apart from the trends outlined, the authors of this article have also conducted several research projects that, in different ways, explore young people's engagement with creativity in a present, local, and non-formal context. In the project *Digital Creative Communities* we explored how young people in afterschool clubs engage creatively with digital media (Boysen et al., 2021; Boysen et al., 2022). The study shows how young people often engage in processes that lead to a final product within a short timeframe. In this regard, interviews with pedagogues show how activities in afterschool programs often are designed to lead to a final product even though the activity lasts for only a limited time. In another study called *Decentral Music Communities,* we explored young people making music in informal communities (Boysen, 2021a; 2022a). The study shows how young people in this community engage in collaborative work in ways that are open-ended and rely on collective processes and collective ownership rather than exclusive individual processes.

It is not the point here to indicate that young people's engagement with art and creativity can be reduced to a few general trends. Thus, all tendencies named in the above can be contradicted with opposite cases and trends. Still, the highlighted tendencies can be associated with contemporary art and are therefore important to bring forward in this context. We will return to these discussions later. First, a few words about the methodological approach.

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Methodological Considerations

The primary methodological approach is self-study research (LaBoskey, 2004; Miller et al., 2018). Self-study research is a method through which educators, teachers, pedagogues, etc., investigate and improve their own practice, producing knowledge of general relevance to other researchers, educators, and stakeholders. The method is related to design-based research (Barab & Squire, 2004; Collins et al., 2004) in the sense that self-study research often involves systematic development, testing, and evaluation of pedagogical designs. Similarly, self-study research is related to action research (Nielsen & Svensson, 2004) in that the research questions, dilemmas, and aims are primarily formulated by practitioners rather than external researchers or officials. Because of this affinity with design-based research and action research, self-study research relies on a pool of strategies found in the other mentioned approaches. First of all, self-study research involves collaboration among several educators/ researchers to include multiple perspectives, transparency, and critical peer reviews (LaBoskey, 2004). Second of all, self-study research involves multiple and transparent data production strategies. Nevertheless, self-study research differs from the referred approaches in that it holds a stronger focus on the researchers themselves and their practices as teachers and educators. According to LaBoskey, the aim for self-study researchers is to »...*transform themselves*« (LaBoskey, 2004, p. 821). Furthermore, self-study researchers also intend to influence and change the »...*institutional and social contexts that surround and constrain them*«(LaBoskey, 2004, p. 821). Accordingly, self-study research combines daily pedagogical practices and the practitioner's professional identity and ethical values with broader societal questions and challenges.

From our perspective, the main argument for using self-study research is that it allows us to delve into a rich pool of many years of experiences represented by the participating educators/researchers gathered in a collaborative community. Accordingly, when we are working with a troubling question, as implied in the introduction of this article, we can involve many examples from teaching practice, developmental projects, and research projects in our investigation. This requires transparency and systematic approaches to ensure trustworthiness. In our research environment, we have developed a procedure by which we meet online and investigate selected and troubling questions in our practice (see, for instance, Boysen et al., 2023). We all bring empirical data to scrutinize the chosen question, and we analyze the empirical material systematically together. The sessions are recorded and transcribed, leading to new discussions and analyses. The aim of such sessions is to develop our own practice, produce research of general relevance, and discuss teaching practices in the light of societal trends and developments. The authors of this article are both researchers and educators, and the empirical cases presented in the article are gathered from projects where we have engaged as both researchers, pedagogical designers and educators in varied ways. The purpose of all the research projects and pedagogical designs, referred to in the article, has been to develop pedagogical designs aimed at children and youth in order to promote learning and Bildung in general and more specifically to promote creativity, personal expression, inclusion, participation, engagement and community-building. Thus, the pedagogical practice that are analyzed and discussed in this article, is the practice in which pedagogues, teachers, educators, artists and researchers all collaborate in order to develop pedagogical designs for children and youth in different contexts such as school and afterschool.

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The Analytical Sessions

The analytical sessions consisted of two collective sessions with individual analytical work in between and afterward. In the collective sessions, we analyzed and discussed the main questions of this article according to the following structure, inspired by reflective teams (Boysen et al., 2022; Michling & Schmidt, 2017). First, one of the group members presented a specific pedagogical design that included aspects of contemporary art. After this, a second group member reflected aloud and asked the presenter supplementary questions. Next, the other two group members reflected together on what had been said. Finally, all members joined a shared discussion. The two collective sessions included the analysis of six different cases. The cases were derived from our experiences as creators, co-creators, facilitators, organizers, and/or investigators of different pedagogical designs. Thus, all cases included a pool of empirical material such as observations, interviews, and pictures gathered from research projects, developmental projects, and first-hand teaching. The eight cases included (1) young people engaging with artful hybrids, inspired by the art of Leonora Carrington, (2) young people exploring rooms, spaces, and places through art constructions and prototyping, (3) children and young people in informal art-communities creating art installations, (4) young people building sound machines together with the artist Ragnhild May, (5) children working with body, dance, music, and drawing with the artist duo Segni Mossi, (6) young people engaging with soil and land art. The sessions were recorded, transcribed, and analyzed by the group members. In the following, two cases are chosen to illustrate the most predominant discussions during the sessions.

A Dance with Segni Mossi

In the following case, children aged nine and ten experiment with dance and drawing as part of their activities in the afterschool club. The case is a result of a longstanding collaboration between the dance theater *Åben Dans* [Open Dans] and the afterschool club *Klub Roskilde Øst* in which authors of this article have participated as researchers and occasional co-designers of workshops. In the specific case, afterschool pedagogues (for discussions on the Danish term »pedagogue«, see Jensen, 2016) and instructors from the dance theater have invited an Italian art duo to contribute with new approaches to how children can engage with art. The group is called Segni Mossi, and their trademark is to facilitate workshops in which movement, music, and drawing are intertwined. In the observation presented below, parts of the workshop are described.

In the activity, the children are asked to flow like seaweed across the floor accompanied by music, first in calm weather, then in rougher weather, and finally in a storm. We have placed a large sheet of paper on the floor and on the wall. The children are given pencils with different colors that they hold in each hand. As the children move on the floor and the wall, the sheet gets filled with lines and dots in various shapes. Afterwards, we sit down and admire the work. The children are asked to make suggestions about what the lines and dots resemble. A girl points at something that looks like a bird. Other children see a heart, a letter, a face, or a dragon. (Field notes from the workshop)

According to the activity description, a creative space is established that seemingly doesn't rely on domain-specific rules and traditions. Of course, the dancers exemplify competencies

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that result from years of training, for example when they show the children how to move their bodies in a way that makes it look like they are being tossed around in the waves of the sea. However, there isn't just one specific way to do it. When the children roll around on the floor, they can do it in many ways. And when they draw, they are not supposed to use specific drawing techniques. They simply have colors in their hands that leave marks on the paper as a result of their body's movements on the floor. In this way, no specific dance skills or drawing skills are necessary to participate in the activity. Of course, some of the children are still reluctant. Especially at the beginning, some children stick closely to their friends and their pedagogues. But no one says things like *»I can't dance«* or *»I can't draw«*. Accordingly, the cross-aesthetic space appears to offer opportunities for participation and inclusion because the application of domain-specific rules and techniques is less explicit.

Children experimenting with dance and drawing

In the children's descriptions of the activity, it also becomes clear how they perceive the cross-aesthetic space as something that cannot be framed and categorized unambiguously. Before the activity, several children mention that they expect the activity to be *»...something with art«*. Several of the children have seen videos about Segni Mossi beforehand and are thus prepared for an activity where movement and drawing are combined in different atypical ways. After the course, the children evaluate the activity using words like »strange«, »fun«, and »art«. We ask the girl who says »art« what she means by it. She stands up, positions herself on the floor, and says, *»Would you like me to show it to you?«* and strikes a dance-like

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pose. The children's evaluation can be interpreted as them understanding »art« as something that is different and does not belong to a specific genre-defined domain. The activity cannot be categorized as dance. The activity cannot be categorized as drawing. It's art. In this way, it seems as if art, on the one hand, appears incomprehensible to the children in all its uniqueness, but at the same time offers opportunities for the children to participate in creative processes.

In our self-study group, a number of cases were comparable to the case with Segni Mossi. For instance, workshops with soil and land art designed by the artist Anna Weber Henriksen. In the workshop, the participants bring their soil gathered from different places and they tell stories about why they have chosen this soil. After this, the soil is used to make artworks on canvas in collaborative processes. The process results in varied landscapes and patterns where traces of fingers working with the wet soil leave surprising marks. As in the former example, domain-specific skills are not necessary. Furthermore, as in the example with Segni Mossi, the workshop is relatively short (3-4 hours).

Can I Offer You a Drink?

The following case is related to explorations of young people's (10-18 years old) engagement with art in the city of Roskilde, Denmark. In the project, the research team followed the young people in afterschool clubs, music schools, visual art schools, high schools, secondary school, informal communities, etc. (Boysen et al., 2022). Basically, we were interested in how the young people performed art and how they had become interested in art. The purpose was to gather domain-specific knowledge that could inform the development of future pedagogical designs (Collins et al., 2004). In the chosen example, we describe a young girl's engagement with art in a cross-institutional project where the young people create art installations.

The artwork that the young girl produced was called *»Can I offer you a drink?«*. According to the girl, the artwork was about the type of uncertainty and danger that many young people experience in the nightlife. Many young people don't dare to accept drinks from people for fear of getting drugged and they are afraid to go home alone. In the art project, the young woman had asked people from her high school to consider how they protect themselves in the night live. The answers were, for example, *»I take on a large, oversized jacket on my way home from the city«, »I never accept drinks«, »I always text my friends when I'm home«*. She wrote down the answers and hung them on a board (see picture below) and shone her built-in flashlight on the board. She rolled down all the blinds so that it was completely dark in the room and put on music that was meant to create an atmosphere of late night, waking home alone in the snow. Beneath the board, she placed a large bowl of virgin strawberry daiquiri. Under the bowl, she put a sign that said *»Can I offer you a drink?«*. It was then up to her classmates, whether they dared to taste the drink.

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The art installation »Can I offer you a drink?«

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The young woman received a lot of positive feedback from her peers, friends, and teachers for the installation. However, to see herself as creative or as someone who could make art was a relatively new experience for her. In an interview, she describes a childhood with a feeling of constant pressure and failure every time she was exposed to creative activities.

All the children's favorite subjects – especially the girls – were visual arts, where you had to cut, paste, sew, draw and paint. The worst was the Christmas Gift Workshop. Every time I made something, it turned out uglier than the others. My hands were shaking. I started to sweat. I couldn't concentrate. I was overcome by nervousness. I acknowledged the fact that I was not very creative. And I felt constantly surveilled by the others. Because if there was one thing everyone was good at back then, it was to compare oneself with the others. (Interview with the young girl)

Despite her bad experiences as a child, she gradually developed a form of creativity that was recognized by others. For instance, she describes an insistence from 6th grade where the children were asked to draw elephants. The elephant was already drawn as a template that was handed out to the children. The children just had to put on colors, draw eyes on the elephant's face, etc. She made a pink elephant and then she got the idea to draw eyes on the elephant's feet. So, she made big brown eyes with long eyelashes on the elephant's feet. Her classmates considered it strange. But a teacher incidentally came by and saw the elephant and he thought it was a brilliant idea and that it was a really nice elephant. According to the young girl, this was a turning point for her. The first time she was truly proud of something she had made. After that, she recognized that she could be creative even though she didn't feel comfortable with sewing, drawing, and sculpturing. Especially she found that performance art and installation art offered ways to express her opinions and thoughts. In the case of the artwork *»Can I offer you a drink?«* she intentionally chose this form of genre, because, as she says: *»I know, I can't paint, but instead I'm a good storyteller«*.

   The case demonstrates how methods derived from contemporary art can enhance young people's possibilities to express themselves and give them a voice regardless of their aesthetic technical skills. In line with this, the case also indicates how intellectual and academic skills seem to be the predominant medium for expression rather than aesthetic domain-specific languages. In other words, aesthetic symbols are exchanged with typical elements from the academic classroom such as questionnaires, boards, and post-its. Finally, the case indicates how young people often feel judged and feel pressure to perform. In the following, we will discuss the cases in light of three essential themes: creativity, reflection, and time.

The Role of Creativity

The first question we will address concerns the role of the individual in the creative process. In the cases with Segni Mossi and Anna Weber Henriksen, the participants work within specific frameworks designed by the artists and the pedagogues/educators. In both cases, the participants recognize the produced artworks as valuable. In the workshop with Anna, the exploration of soil on canvas produces exciting and unexpected colors and forms. Anna has conducted similar workshops with children of all ages, and they all seemingly result in appealing outcomes (Boysen et al., 2023). The same applies to the workshop designed by Segni Mossi. The two artists have conducted similar workshops in the past, and the

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outcomes of their workshop (lines and dots in different colors and forms on canvas) seem to be relatively similar to the outputs that can be found on their website (www.segnimossi.net/en/). Accordingly, the pedagogical designs seem to be created in a way that promotes an appealing result.

The way the pedagogical design allows people without domain-specific skills to engage in creative processes and simultaneously promotes an appealing result can be compared to the way many digital tools are designed. Examples of such digital tools and platforms are Tik Tok, Garageband, and Book Creator. Within the field of music and creativity, the different forms of software and their implications for the creative processes have been explored and discussed thoroughly (Crow, 2006; Dyndahl, 2002; Bærendsen, Jessen & Nielsen 2009). One predominant perspective is that such types of software minimize individual freedom and autonomy in the creative process. In other words, the software implements traditional aesthetic norms that, on the one hand, promote an appealing outcome and, on the other hand, reduce the possibility to break with norms. Thus, the possibility of individual expression and intention is reduced (Hickey, 2003).

Following the discussion above, the two cases can be seen as processes that reduce individual freedom and autonomy and instead rely on collective, distributed aspects of creativity (Boysen, 2017; Clapp, 2017), as well as specific prepared frameworks and affordances (Gibson, 1977) that promote specific aesthetic qualities. In this view, the designer of the workshops might be seen as the main creator rather than the participating children and young people. However, the process can also be seen from a slightly different view. First of all, it seems like the process rather than the product is prioritized. The students are invited into a playful process where they experiment with materials and where they experience the world through multiple senses in surprising ways. Thus, it might be less obvious to interpret the workshop simply through the lenses of creativity because the creative product is an important aspect of how creativity usually is defined (Klausen, 2010). Instead, it can be seen as a form of installation art designed by the artist, where the participants are invited into a process where they experience the world in a new way, and their thoughts and senses are challenged, expanded, and questioned (Godfrey, 2020).

In contradiction to the discussed cases, individual expression and intention are immediately visible in the case *»Can I offer you a drink?«*. This case indicates that methods derived from contemporary art can expand the possibility for young people to express themselves. However, as mentioned, academic tools such as reflection and analysis seem to be important elements of this type of expression. In the following, we will address this issue further.

The Role of Reflection

In the cases, reflection seems to be an important aspect of the processes. In the case with Segni Mossi, the children are invited to reflect imaginably and playfully on what the different lines on the paper might illustrate. In the case with the young girl, the artwork relies on words, post-its, questionnaires, and debates rather than traditional tools and techniques from aesthetic domains. In our self-study research group, the role of reflection has been a continually discussed issue. On the one hand, young people are very competent when it comes to the analytical parts of creative processes. On the other hand, the predominant role of analysis might be related to limited manual skills. In the following quote from our self-study group, we discuss the role of reflection in education.

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Visual arts are not the same as they used to be. The profession has moved away from the hands, the craftsmanship, and the materials. In my lessons, I really want to dive into the material and work with skills. But we are moving to a level of abstraction where I can hardly participate myself. To put it specifically, I want to do some ceramics with the students. I want to teach them some skills. And I see some students who can barely hold onto scissors or a crochet hook. And then these academic approaches to the visual arts seem to come in handy. (Quote from the analytical sessions in our self-study group)

As indicated in the quote, it can be argued that intellectual and academic skills hold a key position in society at the expense of skills and craftsmanship. On an empirical level, this can be seen in educational reports, curricula in higher education, and widespread trends in society (Boysen, 2021b; Tanggaard, 2008), e.g. the fact that young people prefer academic careers rather than manual careers (Boysen et al., 2021). On a theoretical level, the focus on intellectual reflection rather than manual work has been discussed philosophically by people such as Richard Sennet (2008), Lene Tanggard and Sven Brinkmann (Brinkmann & Tanggaard, 2013). Accordingly, when a member of our self-study group uses the phrase, *»...abstraction comes in handy«* it can be related to such trends in society. Abstraction can come in handy because the students have no manual skills. Abstraction can come in handy because there is no time for practicing manual skills. Abstraction can come in handy because the students are being evaluated primarily for their academic skills in school and education.

In line with the above, it can be argued that there is a strong affinity between approaches in contemporary art and approaches in academia. First, in the sense that both traditions can be seen as generic as opposed to domain-specific. Academic analysis and reflection can be applied to all kinds of domains, and the tools that academic analysis involves (writing, discussing, analyzing, etc.) can equally be applied generally. Similarly, contemporary art can involve all kinds of tools, materials, and knowledge domains. Second, methods derived from contemporary art and methods that belong to the academic domain apparently meet a need for flexibility and effectivity, in the sense that both media can be used in ways that are less time-consuming and don't need domain-specific equipment and training. In the following and final analytical section, we will address this issue further.

The Role of Time

In the first part of the article, youth culture was described from the lens of time. The presented cases can also be interpreted in terms of time issues, in the sense that the described processes are done within a relatively limited timeframe. The issue of time has frequently been debated with regard to trends in postmodern society (Gleick, 1999; Scheuerman, 2001). One of the most predominant and applied scholars is the German philosopher Hartmut Rosa (Rosa, 2020a; 2020b). According to Rosa, modern society is characterized by never-ending acceleration and innovation that creates a feeling in human beings of high speed. Rosa identifies three interrelated categories, (1) technological acceleration, (2) acceleration of social change and (3) acceleration of the pace of life. The first category concerns *»...the speeding up of intentional, goal-directed processes of transport, communication, and production«* (Rosa, 2003, p. 6). The second concerns the continuous and rapid change of *»...practice and habits«* (p. 7). The third category concerns »subjective« as well as »objective« aspects of time and refers to the

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fact that people in Western societies »...*feel under heavy time pressure*« (p. 9) as well as the objective fact that people »...*do more things in less time*« (ibid.)

In light of Rosa's analysis of postmodern society, the application of methods derived from contemporary art in pedagogy can be seen as a symptom of a culture with high speed and limited time. Contemporary art can be produced in a hurry because contemporary art does not necessarily include time-consuming work with materials and the application of domain-specific skills that take many years of practice to achieve (Girardi, de Arriba & Vidagan, 2019; Godfrey, 2020; Grøtting, 2019). Furthermore, contemporary art can be associated with rapid change because the art is not based on traditional norms and conventions embedded in specific aesthetic domains. In our self-study sessions, time issues were a recurring topic. Especially, we discussed young people's and students' relation to their produced products as a symptom of how limited time for production influences their feeling of connection to their products.

It is interesting how the students do not care about the things they produce. Apparently, they can analyze and develop concepts. But we have not been able to create a framework in which they can develop skills and in which they can produce something that can last longer, that must be cared for, that must be nursed. (Quote from the analytical sessions in our self-study group)

In research literature, it is well-known that fast processes based on limited application of domain-specific skills and craftsmanship can lead to a limited feeling of psychological attachment to the produced objects (e.g., Pierce & Rodgers, 2004; Rouse 2013). However, in much contemporary art, the very point is that the artworks are not necessarily meant to last (Godfrey, 2020). This is, for instance, the case in much conceptual art where »...*the idea or the concept is more important than the actual object*« (Godfrey, 2020, p. 47) and contemporary art in general where the processes and experiences matter »...*rather than the object*« (ibid., p. 17). Accordingly, the young people's lack of emotional attachment to the object can be related to such characteristics found within contemporary art. In other words, the application of methods derived from contemporary art can be seen as a way to promote processual, collective, and sentient processes as well as a symptom of a society characterized by acceleration and rapid consumption.

Conclusion

In the title of the article, we imply both wonderful and dangerous entanglements between contemporary art, youth culture, and present pedagogics. »Wonderful« and »dangerous« are both normative terms, and the reader might not agree with our tentative attempts to install this dichotomy. However, to sum up, we see potentially wonderful entanglements when pedagogical methods derived from contemporary art meet young peoples' need for participation, inclusion, expression, co-creation, and their motivation for taking part in open-ended processes free from performance pressure and judgment. Conversely, we see potentially dangerous entanglements when pedagogical methods derived from contemporary art are used as a way to meet present conditions in society, such as limited time for immersion, a general acceleration of society, academization and abstraction in our educational institutions, and a general downgrading of manual techniques. Accordingly, there must be continuous

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awareness of how methods from contemporary art are applied in pedagogical settings, for what reasons and with what implications. Our hope is that such methods can intertwine with youth cultures and pedagogical intentions in wonderful ways while still being exposed to critical discussions about what type of pedagogical institutions, cultures, and societies we want to build.

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Biographies

Mikkel Snorre Wilms Boysen is docent and researcher at Center of Pedagogy, University College Absalon, Denmark, and guest teacher at the Rhythmic Music Conservatory (RMC). He is doing research within the field of pedagogics, creativity, music, play, entrepreneurship, and art-based learning. He is a senior researcher in the Playful Learning Research Extension and chair of the Danish Network of Music Pedagogical Research and Development (DNMpFU). He is head of the research program at Absalon, Movement, Creativity, and Aesthetics in Pedagogical Work.

Pernille Welent Sørensen, Ph.D., is an Assistant Professor at the Center for Pedagogy, Absalon University College. She works as a lecturer and researcher affiliated with the research environment Movement, Creativity, and Aesthetics in Pedagogical Work. She has a particular focus on children's ethical perspectives. In her 2021 dissertation, »Listening to Children...«, children are involved as co-researchers. Pernille has 20 years of professional experience in the field of children's culture, with a particular focus on performing arts for children. She is interested in how performative methods can contribute to creating poetic knowledge that encourages exploring the world. Pernille is part of the research network BLÆK, a board member of the dance company ENSEMBLE, a member of DR's Musikariet Advisory Board, and serves on the editorial board for DRAMA.

Hanne Hauer is an Assistant Professor with a Master's degree in pedagogy in visual arts and has been employed at Social Education in Roskilde, University College Absalon, since 2002. Hanne is further educated in Intuitive Painting, a branch of art therapy, as well as MBSR Mindfulness. She is particularly interested in contemporary art and how artistic and creative methods can contribute to polyphony, which can strengthen communities. In a series of research and development projects, she has investigated the significance of art and culture in the lives of children and young people, including through Art-based methods that involve collaboration between artists, educators, and researchers.

Vibeke Frost is an Assistant Professor at the Center for Pedagogy, University College Absalon. She has a Graduate degree in Didactics (Material Culture). Vibeke has a background as a designer from Royal Danish Academy of Fine Arts. In addition to her work as an artist, she has worked with creative and aesthetic processes in art school, post-secondary school and production school. She is particularly concerned with how a focus on body, space and materiality can justify and set purpose, framework and content for education and learning in various forms of aesthetic practice. Vibeke has participated in the research project »Legekunst« and »Practitioner Change Journeys« and is part of the network BLÆK and the network for Art-based Research.