

# CREAT\_ED (EXPL/CED-EDG/0824/2021)

A Historização da Criança Criativa na Educação  
The Historicization of the Creative Child in Education



## 30<sup>th</sup> of September

- 9.30** Welcome with coffee and tea, introduction of the participants
- 10.30** The century of the child
- 11.00** The online platform CREAT\_ED: shattering the timeline
- 12.30** Lunch
- 14.00** The archive of the creative child: Working through an 'event'
- 17.30** – Part 1 (coffee break whenever we need to!)

## 1<sup>st</sup> of October

- 9.30** Anarchives of the relegated – Part 1
- 10.30** Coffee break
- 10.45** Anarchives of the relegated – Part 2
- 12.30** Lunch
- 14.00** The archive of the creative child: Working through an 'event'  
– Part 2 (coffee break whenever we need to!)
- 17.00** The reports from the groups
- 18.00** Final reflection with drinks & snacks

The Workshop/Seminar CREAT\_ED will take place on the 30<sup>th</sup> of September and 1<sup>st</sup> of October, at **AL859** – Art Space, located at **Rua da Alegria, number 859**.  
The works start at 9.30 am. If you have any doubt about the place, feel free to contact Cat (+351 934 666 101) or Tiago (+351 935 943 326).

# Detailed Program

DAY 1

## The century of the child

Cat Martins (Faculty of Fine Arts, University of Porto, Portugal)

In our last seminar, in March 2022, we organized a glossary of concepts that were important as entries/ as positions/ as lenses in the working we are doing around the historicization of the creative child in education. The glossary didn't have the goal of providing definitions, rather to situate our thought and the tensions that our work was going through. One of the concepts was 'interpolation'\*.

\* We understand interpolation as a gesture of interruption, intersection, juxtaposition of times and places. We reject the sense of automatic interpolation of restitution calculated in the space it opens. Through interpolation, we approach ourselves and approach events that were not close to each other before. We make close what an imperial history made distant, invisible, untouchable, through the ordering of times, spaces, subjects, etc. In interpolation, even the poles can unite and through it, we can also polarize. Interpolation: it can be historical, cartographic, archival, narrative, it is about the way in which an intrusion disposes what we interfere and how this interference constitutes us as intruders and interpolated. In terms of the actions in this project, it is about the possibility of introducing a gap, of opening a space (without necessarily having to fill it) in a timeline, in a program, in a glossary and assuming the consequences of the new arrangement. Interference, openness, empty or not, questions order, linearity, categorization, makes possible disorders, misreadings, sabotage, critical fabrications and other gestures to come. [From our Glossary of Concepts, March 2022]

Interpolation has become a problem through which we have been discussing our online platform and the gestures of archiving/unarchiving/intersecting/scattering/ juxtaposing events within the 'archive of the creative child', constructing stories that interrupt the present and the past. The 'archive of the creative child' is not only a collection of documents; it is there that the idea of the creative child was/is produced and naturalized. There is a type of imagination of other futures in our thinking about interpolation, as it has the intention of 'sabotaging' this archive. Today we call it to work 'with' and 'against' the archive. It is important to recognize the violence, the colonialities that are in the making of the creative child, to think otherwise the articulation of creativity and childhood. The story 'the century of the child' was produced as an experimental interpolation.

## The online platform **CREAT\_ED** Shattering the timeline

CREAT\_ED team (Faculty of Fine Arts, University of Porto, Portugal)

With this presentation we intend to introduce the CREAT\_ED: The Historicization of the Creative Child in Education project with a particular focus on its online archive platform. CREAT\_ED intends to historically understand how the idea of the child as a creative person was produced. For this, within the project we built a web archive platform where we load different materials and references that allow us to examine the discourses that produced this child. However, we do not look at this archive as a repository of materials. Working with these materials, in the present, from a decolonial epistemological position, implies working with, and against, this archive. Historical critical research in Arts Education presents needs in terms of web platforms that go far beyond conventional ones. It is not just about the specificity of education and artistic practice in its problems and singularities that are reflected in multimedia manipulation, rather the need for multiple forms of data processing that are not restricted to mere indexing and require new forms of manipulation, intersection and visualization.

The investigation and processing of data thus becomes a space for criticism, speculation, experimentation and investigation of the digital platforms themselves, in various aspects, from the infrastructure to the design of interfaces. It was in this scope that the research team started the construction of the platform. In our minds it was always present the fact that the archive, as well as the timeline, are imperial tools and forms of representation that activate the violence of a history of the dominant. As a project that starts from an anti-colonial lens, it became necessary to develop other forms of conversion, mapping and visualization of information that allow different types of interaction and experience of researchers, both in terms of insertion, manipulation, and visualization of data. We will share the work that have been done so far and open a discussion for the continuity of this work.

## The archive of the creative child Working through an 'event' – Part 1

CREAT\_ED team with the collaboration of Rita Bredariolli (Institute of Arts, São Paulo State University, Brazil), Amanda Midori (Faculty of Fine Arts, University of Porto, Portugal) Ana Paz (Institute of Education, University of Lisbon, Portugal)

We will start the workshop contextualizing why it is important for the team, in the current phase of the project, to choose one 'event' (*Education Through Art* by Herbert Read) of our archive and to experiment to work through it with this group of critical friends. We assume this workshop as an exercise in working with (and against) historical sources and their intersections with the present. Amanda Midori and Rita Bredariolli will present, in general lines and from temporal landmarks, the arrival, reception, circulation and permanence of Herbert Read's ideas in Brazil, extracting from this panorama, also conventional, questions regarding the reproduction of this ideology. Ana Paz will also contextualize the reception, circulation and permanence of Read's *Education Through Art* in Portugal.

Previous to the workshop/seminar, we invited the participants to re-read some sections of Herbert Read's book *Education Through Art*, first published in 1943. This choice is not accidental, but it is also not the 'best' choice possible for this exercise. We choose this book because it is, still today, considered as an urtext of arts education. *Education Through Art* travelled, was translated and influenced arts education practices in many contexts. At the same time, and being an event within our archive, the book in itself has an archival dimension. We asked the participants to have 3 questions<sup>1</sup> in their presence when reading the selected sections of the book.

In the Part 1 of the workshop we will share our readings and their implications in the present. We will be registering the main issues being raised by these readings, and during/after this sharing, we will try to think together what this means.

1. What in this text makes me think about current practices of arts education? These practices might be present in your own ways of thinking, making, doing arts education, to the contexts in which you move/work, etc. The question is how do the ways of describing the purposes of arts education, and the child and her education, resonate with the present?

2. What in this text does not resonate with the present? If you think about historical continuities and discontinuities, what in this text seems to have disappeared or, at least, does not make sense in the current practices of arts education?

3. What is being 'said' in the text without being said? The question is not so much to look for hidden meaning, rather to be attentive to how certain arguments or conceptions about art, education or the child are being universalized. This universalization can also make the 'absences' of the archive appear.

Indeed, we are very interested in exploring how taken for granted notions about the child/art/education are not neutral, and even if the persons who mobilize/live through them do not have the intention of violence in their thoughts, practices, sometimes they are reproducing patterns of racism, ableism, classism, heterosexism, adultism, nationalism, etc. in their arts education practices, even if they are talking about 'freedom', 'expressivity', 'empowerment', 'creativity', 'fantasy', 'imagination', ... With this discussion, what appears as a disturbance for ourselves? How this thinking of this material interacts with the ways we interpolate it, historically (as part of history and as part of our own present)?



DAY 2

## Anarchives of the relegated A workshop exploring creative methods for challenging colonial knowledge-making

Carine Zaayman (Research Centre for Material Culture at the Nationaal Museum van Wereldculturen, Netherlands)

When it comes to the arts in education, what are the implicit assumptions underpinning that which is deemed 'knowledge'? On what are these assumptions founded? 'Western' scholarship draws on often-unacknowledged sources that delineate what is thinkable, what can be narrated, and by implication what is rendered out of sight. These sources are of course neither neutral nor universal but are the residues of political and social action that occurred in specific localities. Through colonialism, the enshrinement of these sources and their attending practices of knowledge-making were exported and entrenched through various institutions, including schools, universities, museums and the like. It is no surprise then that in sites where counter-colonial activation emerges, these institutions and their modes of knowledge-making are robustly challenged. What role can the arts in education play in these struggles?

**Participants are thus requested to bring to the workshop:**

- Their notes for the three questions posed for the workshop *The archive of the creative child Working through an 'event' – Part 1* on Herbert Read's *Education Through Art* for the conversation on 30th September.
- An example from their experience of an instances where the supposed 'universality' of educational or artistic frameworks excluded or occluded ways of knowing and making particular to a person/people/place.

In this workshop, we will explore what methods are made possible in creative art and education frameworks for re-seeing relegated forms of knowing and how they might be given potency. It will consist of two parts. In the first of these, I shall offer the anarchive as a conceptual tool for unsettling the foundations of knowledge-making from colonial archives. From the perspective of the anarchive, I shall reflect on my experiences of working in art education in South Africa during the #FeesMustFall movement of 2015-2017, as well as offer examples of anarchival artistic practices that have materialized in response to the task of dismantling colonial and apartheid durabilities in South Africa. In the second part of the workshop, we will expand on the discussions of the first day and explore the implications of the issues raised therein for case studies pertaining to each participant's own concerns.

# The archive of the creative child Working through an 'event' – Part 2

(3 groups of 5 persons and 1 group of 6 persons)

With the questions, problems, contradictions, tensions raised in the Part 1 of the workshop and the workshop by Carine Zaayman, the team invites the critical friends to engage in a discussion concerning the curatorial work to be done for the online archive platform. There are two questions<sup>1</sup> that have occupied our recent discussions.

We ask our critical friends to think about strategies to (un)learn the archive of the creative child, that can help us, and serve as guiding questions, for our future work with these materials. The last hour of the workshop should serve for each group presentation of their discussion.

1. How to present each event in the online archive platform beyond its 'traditional' contextualization (name, year, author)?

2. How to work with materials that reproduce patterns of colonial violence?

## Final reflection with drinks & snacks

Final discussion and sharing of thoughts by each participant with some drinks and snacks.

## Coffee breaks and lunches

During this seminar/workshop they are prepared by Rebecca Moradalizadeh from Shirin

*Shirin – Iranian vegetarian cuisine* is the gastronomic project of Portuguese-Iranian artist and performer Rebecca Moradalizadeh created in 2015 during her research work *LandMarks Séries*, a work in progress on the recognition of her Iranian identity, manifested by visual arts, performance art and Iranian cuisine. It is through the arts and tasting experiences that she makes her experience and personal and family memories known to this side of the world, promoting typical and festive gatherings practiced by her paternal family.

With the project *Shirin – Iranian vegetarian cuisine*, she showed her dishes continuously (lunch and dinner) in the kitchens of Espaço Compasso (2015), Pandora Pátio Café (2016) and Duas de Letra (2017-20), and at the same time organized several events and was invited to hold lunches, dinners and catering services in various spaces. More recently creates the project *O Vento Will Lead Us #1* and *#2*, dinner-concert with breezes from Persia in collaboration with musician João Diogo Leitão, in the spaces of Casa do Vinhal (Gondomar) and in the Associação Cultura Curto Espaço (Aguda).

For the CREAT\_ED workshop/seminar she invites her sister Yasmine Moradalizadeh to join and support the preparation and presentation of the two-day catering that will take place at AL859 (Porto).

2015 Sahari – Rozeh – Iftar, dinner at Pandora Pátio Café;  
2016 Nowruz, organization of the Persian New Year celebration event with lunch, workshops, poetry and Persian music in the gardens of Espaço Compasso;  
2017 Comer C'os Olhos, dinner with Persian cinema at the invitation of Grémio Caldense at Céu de Vidro (Caldas da Rainha);  
2018 Bolsa de Ideias #9, project presentation and catering for the event at Palácio da Bolsa; Cycle dedicated to Iran in the Short Space Culture (Aguda);  
2019 Mais um Sintoma, dinner as part of the cycle of performances organized by the Sintoma group at the Malmequeres de Noeda Association; Transatlantic Soup at the invitation of Amanda Midori and the Centro de Arte Oliva in the Municipal Market (S. J. Madeira);  
2022 Watts – sound cycle, catering for the event at CRL, Central Elétrica.



**CREAT\_ED Team** Cat Martins, Catarina Almeida, Tiago Assis, Pedro Ferreira, Melina Scheuermann, Raquel Boavista

**Invited Critical Friends** Amanda Midori, Ana Luísa Paz, Ana Mafalda Pereira, Bia Petrus, Carmen Mörsch, Carine Zaayman, Gabi Alves, Hannah Bastos, Ingrid Benitez, Ludgero Almeida, Marcela Pedersen, Rita Bredariolli, Rita Rainho, Samuel Guimarães, Simon Nagy

### **Shirin – Iranian Vegetarian Cuisine**

Concept, creation and production by Rebecca Moradalizadeh  
One-off collaboration by Yasmine Moradalizadeh

IG: <https://www.instagram.com/shirin.cozinha.veg.iraniana>

FB: <https://www.facebook.com/shirin.cozinha.veg.iraniana>

**CREAT\_ED website** <https://creat-ed.i2ads.up.pt/en>

**WiFi name** D2F2B0 or D2F2B1-5G **WiFi password** f777637538