

Creative Primary School Partnership

# CREATE PROJECT

w/ Visual Artists

C R E A R T E . U P . P T



season 1

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INSEA — International NGO / IZADS — Faculty of Fine Arts, University of Porto — Portugal | Cyprus Pedagogical Institute / Ministry of Education and Culture — Cyprus | University of Jaen — Spain | Goldsmiths' College — UK | BUFF Film Festival — Sweden

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# **(UN) PREDICTABLE Landscapes**

(PT)

**ARTIST**

Magda Silva

**SCHOOLS**

Primary School of Campinas

Escola Básica de Campinas

Agrupamento de Escolas do Viso

Primary School of Correios

Escola Básica de Correios

Agrupamento de Escolas do Viso

The kind of ‘landscapes’ that we have come to associate with the child’s imagination contains certain visual components proper of a particular visual culture that has been produced for children. With this proposal is intended that children acknowledge, think and discuss beyond that imagery through practical experiences firstly driven through starting-points such as world | landscape. This way the activities drawn for each session intend to deconstruct some ‘images’ of a common ‘geography’, by extending to other features and dimensions of physical space. Therefore it takes not only to denaturalize ‘images’ that have been inventoried, but also to explore other ‘places’ of the child’s imagination in the very site of drawing.

# Staged City

(PT)

**ARTIST**

Joana Mateus & Inês Azevedo

**SCHOOL**

Primary School  
Escola da Ponte - Agrupamento  
Manoel de Oliveira

In “Staged City” students compose a three dimensional image — a diorama — starting from the history of Ribeira, one of the oldest places of their city, Porto. They know the history represented in the 1930’s film by Manoel de Oliveira Douro Faina Fluvial, the photographs taken by Teófilo Rego in the 50’s, and reconstituted in the museum Casa do Infante. Each group of students of the 3rd grade compose a diorama with drawings and photographs taken by themselves in a visit to Ribeira. The object also include a recorded sound in the boxes to introduce the viewer to amore or less imagined story. Students of the 2<sup>nd</sup> year select photographs among the archive of Teófilo Rego and make a collage of images and text that tells a reinvented story,

from what they saw, heard and learned about Ribeira. Finally, every group presents they work to the others: dioramas are projected in large scale and in real time on a screen and, in front of it students transform themselves into narrators and actors in a theatrical play.

# Creation of Images of Death through Picture Books

(PT)

**ARTIST**

Margarida Dourado Dias

**SCHOOL**

Oporto Conservatory of Music  
Conservatório de Música do Porto

An editorial boom was observed in this 21<sup>st</sup> century where begins the creation and publication of picture books dedicated to children and speaking about the death. Understanding that a book is a mean to reach all the possible and imaginary themes, it is pretended by the artist to use it to create moments of observation, reading, creation and questioning related with art and the children's experiences. The teacher's and artist's role will be of children's orientation, combining the experiences (pedagogical and artistic) and providing new work spaces for creativity, reading and art.

Two classes from the Conservatório de Música do Porto (1<sup>st</sup> and 3<sup>rd</sup> grades) were

chosen by the artist to develop artistic projects related with the death concept. It is supposed, with the project, to explore the construction or setting of the death ideas and understanding through the picture books, knowing that the theme is (normally) quite difficult to talk about and that the usual talking about it is the absence of talking.

# Water Goes

(PT)

**ARTIST**

Inês Azevedo

**SCHOOL**

Primary School of Chouselas  
Escola Básica de Chouselas

After initial contact with Chouselas's EB1 (Basic School) school teachers, a group of four teachers was interested and available to develop a collaborative project. A meeting happened to outline common areas of interest and to understand expectations that could arise from the relationship between an artistic project and school program. Water emerged as a theme that crossed the school subject's related to environment, health and society programs of the 1<sup>st</sup> and 4<sup>th</sup> years of basic school. Teachers also suggested other subjects as analytical graphs, scientific experiments and visual and noise pollution. The transversality of Portuguese language was mentioned (due to which it's presence we did not feel the need to emphasize), and also

the possibility of including mathematics in relation with art. However, it was especially noteworthy the desire to develop artistic work with means that teachers usually have difficult to call in the daily classroom's work context, due to which normally aren't available to children. From sharing and analysing the program content's and considering the expectations initially felt by teachers and artist, an artistic project was conceived, aiming to establish a bridge between scientific experience and aesthetic enjoyment and practice.

The shape: the sound; the colour; water performance.

# Pathways of Seeing

(PT)

**ARTIST**

Fernanda Santos & Pantónio

**SCHOOL**

Colégio Oceanus

The experience of a pedagogical adventure that aimed to make children's learning more meaningful through contact with urban art. It guided the desire to work with the urban artist, PANTONIO. It all started with an invitation to the artist to share his creative process and design something associated with Street Art together with the Little Great Artists. The group of Little Great Artists was fascinated by the idea. The meeting turned out to be a real discovery, filled with enchantment, the one that moves, that builds a real learning. The presence of the artist was structured in several moments, with the objective of knowing the creative process, the motivations and inspirations that are the basis of his artistic productions. They listened

to, observed, interpreted, what the artist presented to them and advanced to action, exercising the individual understanding of space and the decoding of anonymous forms into a collective composition.

# Topsy Turvy

(PT)

**ARTIST**

Mariana Delgado

**SCHOOL**

Primary School of Fonte da Moura

EB de Fonte da Moura - Agrupamento de Escolas Manoel de Oliveira

The project “Topsy-turvy” took place at the primary school of Fonte da Moura in Porto, from March to May 2016, with the 2<sup>nd</sup> grade of 19 students, in cooperation with the teacher Cristina Sousa. The aim of the project was to create a body of images developed through the sharing of stories, cultures, and identities of the students. We leaned on a process of discovery and conflict, a bewildering walk, experiencing other possibilities of understanding our present times.

It should be noted that the articulation of this project with some subjects present in endorsed programs, avoided as much as possible any intention of curricular instrumentalization. Regarding the

newspapers used for the manufacture of paper and cutouts, the mother tongue (Portuguese) was implicated in the development of texts - the written compositions - and in the approach to the news; Mathematics was also related to the use of proportions, quantities and sizes, shapes and geometric solids; And the study of the environment (Estudo do Meio) by observing the phenomenon of color spectrum (physics) and the production of paints from the pigment powder, white glue and water, whose chemical reactions were visible and experienced at the moment of their mixing. In fact, the activities were neither separated from the other subjects on the one hand nor committed by them on the other. The themes,

techniques and experimental processes were merged with other contents of the various subjects taught, and even triggered from the artistic activities carried out in the classroom.

For this, the praxis was configured in a creative (des)guiding that aims to put the emphasis in a critical discourse of artistic displacement and of 'errant' education. It remains for me to share some clues – open action propositions - inserted in a space of reflection between art, childhood and school in our contemporary times.

# APRE)E(NDER Dialogue Map of Artistic Practices and Local Cultures

(PT)

**ARTISTS**

Estrella Luna, Ícaro Pintor & Ângela Saldanha

**SCHOOLS**

Primary School of Bombarral

Escola Básica nº 1 do Bombarral (Centro Escolar do Bombarral)

Primary School of Torredeida

Escola Básica de 1º Ciclo de Torredeida

“Apre)ender - Dialogue map of artistic practices and local cultures” is a project that is being developed in partnership between three artists (Ângela Saldanha, Estrella Luna e Ícaro Pintor) and three primary schools (Escola de Torredeita – Viseu; Escola n.º 1 do Bombarral - Bombarral and Escola da Capela – Gulpilhares) in order to create a dialoguing map of artistic practices and local cultures.

The three artists act, normally, in different contexts, but understand the need of collaborative and relational work (Bourriaud, 1998) – characteristical of contemporary art – so they intend to develop a work based on sharing of knowledge and the one acquired in their previous educational and artistic

practices.

Starting in the knowledge that each one has collected before from the school area (because it is located near their residences, because they know their direct actors or because they have made some activity at the space – resident artist) the goal is to begin a new look (from the other two artists) and remake the resident artist's look.

This way it is proposed a participative construction of all the actors (artists, educative community and others) where a place of dialogue can be discovered together about what is contemporary for each one.

This new look is built with students, mapping the path that each one takes (social aspects, urban, experiences, collective places of memory...) to the school and it develops, ethically, a place where each one as his/her place.

Knowledge, techniques or tools used in arts, that are drawing the cartography of the school's place (traditional knowledge, family business, co-operatives, crafts...) serve as raw material that call for a place/manifest/activist towards the community; A new language, with specific signs, is built and claims the action and communication with the population that surrounds the school.

In between-spaces of action the three different groups of the three schools are in contact using methodologies specific of “Mail art”, to begin a conversation – using different means or techniques. A synergetic exchange of works produced in distant territories.

At the final stage of the project it is intended the creation of a different concept of Museum – a traveling place of the work produced and exchange of experiences; narrowing relations between communities that can be perpetuated in other joint actions.

# Micromegas At Ribeira River

(PT)

**ARTIST**

Ana Maria Barbero Franco

**SCHOOL**

Escola EB1 da Ribeira

Micromegas at Ribeira River project is inspired on Voltaire's Micromegas book and intends to explore with the children perceptions about the surrounding environment / world. In this sense, the project from and through art emerges as a challenge to work with the children various topics related to the environment and more specifically with the river shore that is next to the Primary School of Ribeira "Escola EB1 da Ribeira" in Viseu (Portugal).

The school students were already working the thematic of environmental awareness in at the school with the Rivers Project, a project of national initiative.

The project main objective was to develop with the children an artistic proposal for an installation/ sculpture to be place at the river, to reflect on art as a tool to approach the environment through an observation directed towards the natural environment of the Ribeira River, which goes by the school. The pedagogical aim was to raise awareness among students for the importance of “observation” in the daily live, to look carefully to the world around them, be attentive of the small things as well of the big things, making questions and trying to develop their own thoughts and ideas about the possible answers. In this sense, the students observed the plants, the trees, and the animals, insects of the environment, to

think and reflect on the various relationships established in that environment and reflect on new relationships that could improve it, preserve it or make it more attractive.

Regarding the methodology used, the approach based on Design Thinking stages conjugated with Project-Based Learning (PBL) process, which emphasizes that the most important is not the product or result obtained, but instead, the learning process carried out by the students that is important, taking in consideration the next several stages: Empathize; Define; Ideate; Prototype; Test. Also in this parameter, the project used creative techniques to work with the children as an example: Six Thinking Hats of Edward the Bono.

# Birdscity

(PT)

**ARTIST**  
Yuraldi Puentes

This project translates to small sculptures a phrase written by Aquilino Ribeiro - an important Portuguese writer of the 20<sup>th</sup> century, born in Carregal, Sernancelhe - "Castanheiro is a city for birds". The main goal of the project is to work with children's concepts of art installation, nature, place, home and art.

Taking as reference the Magic Library - Biblioteca Mágica (a colourful panel full of characters from traditional stories that Yuraldi created a few years ago for the library of the São Salvador School), an artistic project was developed that aimed to make known the character and work of Aquilino Ribeiro, the arts and respect for the environment.

With this goal in mind, the children built and painted houses for the birds, which in turn were placed in trees in the municipal park Aquilino Ribeiro, in the city of Viseu.

Initially, each of these small works of art would carry a QR code associated with the child or children who made the drawings. The idea was always to encourage young people to do collaborative work, thus promoting values of teamwork, solidarity, respect for the work of others, etc. The QR code would be associated with a video or photos of the children working on the project or explaining their participation in the work. This last component of the project, incorporated into the future development of the project. The

purpose is that from here to 10 years, a house inhabited in the city of Viseu, be able to recall this moment of their lives in which they made this bird house possible, which means, in a desire to return to Viseu to recall those Good times and rediscover themselves.

It is goal that this project, which began with CREATE, continues to put colourful houses for birds all over the city of Viseu for years to come.

# The Empty Box

(PT)

**ARTIST**

Mara Maravilha

**SCHOOL**

Primary School of Torredeida  
Escola Básica de 1º Ciclo de Torredeita

The Empty Box is a project that aims to be a place where a child has Time and Space to Be a child.

To be a child. To play, dream, imagine, look, feel, think, invent...

In the current times that there is a lack of time for the child to be a child, and in the urgency of creating spaces and time, where the artistic expressions are often confined to the aim of occupation/ entertainment of the child, without having a meaning for the same, this project aims to give back to the child the act of getting to know the world through their eyes, hands, ears, body... through their voice.

Is it possible for things to emerge from

an empty box? How can an empty space become something? What is a box? What's the purpose of a box? What's the meaning of empty? What's the colour of empty? (...)

Children are curious by nature, and it's through this curiosity that the empty box tries to evoke on the child the act of questioning and finding out answers that allow the child to reflect, build and gather tools/ skills that allow them to freely express themselves about their interests and motivations.

Here, the act of inventing translates on an important meaning for the child since the same is completely involved in his/her idea and thoughts.

The adults, artist and teacher involved in the project, have the responsibility and privilege of Observation. Through observation the adults involved will function as the anchor to the children's fragilities and the compass to their problems, never altering the children's thoughts/ideas, but helping in their needs.

# Land Art

(PT)

**ARTISTS**

Carlos Sousa & Juliana Ferreira

**SCHOOL**

Primary School of Bigas

Escola Básica de Bigas

Agrupamento de Escolas de Viseu Norte

In Land Art, nature or the natural environment instead of providing just the environment, being only the support for a work of art, is itself modulate in order to integrate the piece. The project, due to its characteristics, apparently conceptual because of the difficulty of passing from the projection/sketch phase, the results of the works developed with the children are going to be present trough photographic records and some adaptations to stay in school environment.

Although living in rural areas, we often distanced from nature and its particularities, with this in mind we wanted to approach nature and enhance its plastic valences by enhancing its visual characteristics and

potentialities. For CREARTE, we proposed the elaboration of a five-phase project based on Land Art. We develop the activities from specific exercises: the realization of a sowing of grass using stencils; Assembling students' names and figures using small stones; Creation of drawings from the inking and stamping of natural elements that can be used for this purpose; Creating images through empty / full contrast; Construction of a wooden totem, worked and painted.

As artists, we had also as a concern to give children our position in relation to art making and how it relates to life. In this way, we wanted to affirm that art and all artistic production must have a connection with real life.

**Stage One: Give a  
Man [sic] a fish and  
you feed him for a  
day – Teach him how  
to fish and you feed  
him for a lifetime**

(UK)

**ARTIST**  
Aileen Kelly

Session 1: The focus for this session was introducing the idea of uncertainty in art and throughout the session participants were encouraged to see the potential in the materials they were asked to work with. After an initial discussion with participants regarding the nature of art and a sharing of prior experiences, this session asked participants to work in a group and create an object that made use of the materials they had available. At the end of the session they were encouraged to tell the story of the object.

Session 2: This session required the participants to explore the potential of materials and an introduction to technique and process for making and casting from

moulds was introduced. The rest of the session was left open for participants to work with the artist to explore materials and make use of the resources available within the studio to make their own casts and explore the potential of the media.

Session 3: This session was led by a lecturer from Goldsmiths and placed a focus upon the power of the visual image to carry messages to a wider audience. Drawing upon a wide range of artists and drawing upon the art lecturers own work, the session provided an introduction to the idea of the exhibition and required participants to reflect upon their own identify using a guided exploration technique. Using this reflection as a starting

point, participants were asked to create a collage that was based upon their own responses to the guided exploration.

Session 4: The fourth session had a practical focus and used the sculptures created during session one. In this session the artist asked participants to work in groups to deconstruct the original creations and reconstruct into a new sculpture using additional materials where needed and drawing upon techniques used in previous sessions. They would then be required to “tell the story” of the art piece. These were then shared and the process discussed at the end of the session.

Session 5: This session drew upon the

expertise of an artist whose specialism includes film and sound. The session explored the possibilities of using technology as a tool for conveying meaning. Students were asked to work in groups to create a piece of work that made use of video to convey ideas of their own belonging.

Session 6 and 7: Participants were introduced to the work of an artist currently studying on the Artist Teacher Masters programme at Goldsmiths whose work draws upon his experience working with refugees in Egypt.

Following this, participants were asked to begin the process of creating their own pieces

to be displayed at the exhibition that reflected their own interpretation of home and identity. Time and space was allocated to allow participants to engage with the process.

Session 8: The final session was the exhibition of the participant's works. Create participants from across Europe were invited to a private view and to speak to the artists about their work. This was followed by visits from the pupils from local schools and included the pupils of the teachers from the school.

The conclusion of the project led us to identify four key areas that we felt are central for any learning experience to be successful.

These can be summarised as:

**The Head:** To be effective learning needs to take into include exploration of subject knowledge and in doing so should provide opportunities for the learner to reflect upon their own understanding

**The Hand:** In Art there is a need for skills to be taught explicitly to improve confidence and competence of all participants however this teaching of skills should allow for individual and group exploration and investigation

**The I:** No individual is situated in a vacuum. To be effective learning needs to encourage self regulation and reflection. The individual

needs to bring something of themselves as a starting point for learning.

The Us: We recognise that we learn better from each other and recognise that to learn effectively the content needs to be meaningfully connected to our situation and context.

# Exploring the [un]known

(SW)

**ARTISTS**

Karin Hasselberg & Cecilia Wendt

**SCHOOL**

Kirseberg Elementary School

In Malmö, Sweden, two visual artists and two third grade classes at Kirsebergsskolan (Kirseberg elementary school) are participating in the Create project together with their teachers. Together with the artists the children will be exploring the present (the well known) and the future (the unknown). Is it possible to see new things in the well known? Does two persons watching the same thing actually see the same? What will the future be like? What will our city look like in the future?

The two artists have planned the project together with the two teachers. Since the children are learning about different kind of creation stories this fall, from the Bing Bang

theory to creation stories in different religions and cultures, the idea is to build on this and focus on the future.

The project will result in a time capsule that will be opened in 50 years by the future third graders at Kirsebergsskolan together with the children that are participating in the project this year. The content of the capsules will be worked out by the children together with the artists and teachers during the six sessions. The process is open-ended and the result will be determined by the process rather than the other way around. The artists strive to work with the classes in the same way as they work themselves, through exploration and asking questions.

The project consists of six sessions with each class. Each session is about half a school day and the sessions are held once a week. After each session the artists compile what the children have been discussing and then base the next session on that. Every session starts with a small recap of what happened last time, so that the children can easily follow the whole process, and feel that they are actively influencing the project.

Through discussions in the classroom and by asking questions the artists are encouraging the children to take part in a dialogue and making themselves heard. In this way the children are inspired to speak for themselves, listen to others, take

responsibility for the completion of a process and to try different creative techniques.

The children were given booklets at the beginning of the project, to use as explorer books. They were encouraged to bring the booklets with them everywhere and to take them home with them. They can write and draw freely in the booklets.

Since the process is open-ended and each sessions is based on the former session the content of the time capsule is very different in the two classrooms.

One class explored their schoolyard with the help of pieces of withe paper with a

rectangular hole in the middle, in order to be able to screen what they wanted to see. Then they painted what they saw. They also made a map of their neighborhood in clay, which they painted. Then they took pictures of their map and their paintings which will together with pages from their explorer books be compiled into a book.

The other class explored their schoolyard with the help of white paper and pencils. The papers were placed on an interesting surface and then the children used the pencils to rub on the papers and different patterns surfaced. These papers were then used to cover a shell made of papier maché, as a picture of what the schoolyard looked like. This class also

made a map of their neighborhood, using sharpies and white paper. The map was then taped together and put in the papier maché shell.

Finally the map and the book will be placed in a glass container made by the local glazier in Kirseberg and taken to the local library, where it will be stored in their archive until it is time to open it in 2066.

# The sea washes up human stories

(CY)

**ARTISTS**

Minas Alexiou, Anastasia Lambas & Soula Christou

**SCHOOL**

Katharis Primary School - Demetris Lipertis

This project includes elements from the thematic regions of the Art Curriculum Space-place and Cultural Heritage. Initially the students get to learn about the history of the city of Larnaca. Students use research methods in order to discover various objects that were washed ashore on the beach of Larnaca, in order to find information about various populations that have passed from the city through the years.

The students also come into contact with artists who are inspired by the sea. Through visits, activities and workshops with the artists, students gain experiences in relation to the techniques used by artists, their symbolisms and the elements related to the sea incorporated in their work.

The artists in collaboration with the children prepare sketches, by listening to narratives related to the sea from individuals of the community and afterwards they all create common works. As the school is located near the sea, the children visit the beach and create artworks on the sand. Afterwards the children, in collaboration with the artists, the parents and the teacher, create a collective artwork that depicts their own stories in relation to the sea. The techniques that were used for the creation of final work are pottery, mosaic, stencils and painting. Two of the three final compositions were donated to the Pediatric Department of Larnaca General Hospital and Larnaca City Hall, where they are exhibited.

# I travel with the Sea

(CY)

**ARTIST**

Stefanos Karampampas

**SCHOOL**

1<sup>st</sup> Primary School of Makedonitissa

Through this project, students are involved in various activities and creative partnerships with people of the wider community, they come into contact with different kinds of sea transport, and explore the important role it played in shaping both the Cyprus and the Greek culture throughout the centuries. Their experiences are enriched by a visit to the coastal town of Limassol, where they visit the commercial port, shipyard, marina and fishing port and get involved in various art activities (data recording in a sketch book, collecting materials, creating land art installation) in collaboration with the artist Stefanos Karampampas.

The experimentation with materials,

experiences and ideas, along with continuous reflection, provide opportunities for children to create individual, three-dimensional structures on the topic matter (small boats), which are combined to create an installation at school.

At the end of the project, students work together, and with others in order to share their experience with other members of the school community, but also with members of the wider community.

# Migration

(CY)

**ARTIST**

Manolis Hadjimanolis

**SCHOOL**

8<sup>th</sup> Primary School of Limassol - Omonoias (CA)

This project is exploring ideas related to migration, with focus on causes, memories and new ideas generated through the coexistence of people from diverse cultural backgrounds.

Initially the students draw what they would take with them if they had to emigrate in their personal sketchbooks. The migrant children draw what they brought with them and how they traveled to come to Cyprus. Then, in collaboration with the artist Manolis Hadjimanolis and through parent-immigrant narratives, children utilize their sketches, as well as ideas that emerged from the narratives, to create a collective composition. At the end of the project they

create a mosaic based on the collective composition, which depicts the ideas, feelings and experiences in relation to immigration and how it has affected their lives. The tesserae are a metaphor for the importance of each individual in society. The artwork is embedded in a wall of the school building.

# For a Boy? For a Girl? For a kid!

(CY)

**ARTISTS**

Christina Papakyriakou, Nicholas Loizou & Kyriakos Theocharous

**SCHOOL**

Choirokoitia Primary School

Last year the children from Grade 5 visited an exhibition related to traditional embroidery and its transformations “Lefkaritiko Embroidery: Ways and Transformations”. During their visit, children located traditional patterns forms and colours of lefkaritika embroideries and dealt with various activities related to their artistic elements. They also noticed that there were some males participating as artists, something they didn’t expect to see. After their visit, the children worked on an art project related to the exhibition and the element of pattern and shape.

In everyday life, students often relate colors, various activities and toys to

gender, thus forming gender stereotypes. These stereotypes intensify quipping and bullying among children, so breaking these stereotypes through creative art activities could be beneficial for the school and the community.

This project tackles issues that exist in Cyprus society, critical interpretation of visual culture, individual and collective identity of gender. The children deepen in aspects of their individual and collective identity through reflection on the profession that they would like to follow when they grow up. Certain professional stereotypes are brought down through the viewing of ant conventional pictures and works of art.

Intense criticism is obtained in relation to the ways a picture is operating for transmission of messages that concerns the sex.

The children have the opportunity to become familiar with local and international artistic creation and collaborate with Cypriot artists. Through a variety of activities, children get involved with the subjects above and are engaged in artistic creations. Children have the chance to learn techniques such as engraving, printing and art forms like photography and performance art.

# **Cultural Traditions: A unique element that unites people**

(CY)

**ARTIST**

Katerina Xenofontos

**SCHOOL**

Acropolis Primary School (CA)

The art unit deals with the issue of diversity in origin and culture, highlights the uniqueness of students' cultural identity, and the acquaintance with elements of students' different cultures. Students have, for the first time, the opportunity to work with a visual artist, to observe original artworks and to learn new techniques. As main points of departure are the patterns, colors, shapes and embroidery of traditional costumes from the places of students' origins, as well as the work of the artist Katerina Xenofontos entitled "Afougkrasou" which is directly linked to Cyprus' traditions.

After the presentation of the artists' original artworks students are involved in a variety

of activities and create utilising techniques such as visual projections, collage with mixed media and printmaking. The final installation art is a huge fabric pillow made of students' individual prints, which is installed in the school and will also be used in the context of other subjects in relation to the concepts of racism and diversity.

# Short, Personal Stories

(CY)

**ARTIST**

Maria Ioannou

**SCHOOL**

Saint Demetrios Primary School

This project gives students the opportunity to combine personal experiences and art making, responding to the ideas of identity and uniqueness. Starting from the collection of personal experiences through the years (birth - evolution), students give an artistic meaning to their own personal moments implementing micro sculpting, weaving and poem/lyrics writing. Each student creates his/her own microcosmos, in order to “secure” special moments and meanings. These small-scale pieces are inscribed in the inner circumference of hard paper cylinders (of approximately 10 cm diameter, cut from big hard paper cylinders made for rolling paper or fabric). All these cylinders form a “wall” in the entrance hall of the school, giving

the chance to spectators to see and study  
students' special moments.

# Traces of Memory

(CY)

**ARTIST**

Alexia Philippou

**SCHOOL**

Asinou Regional Primary School

The topic of the project emerged from the visual stimulus of seeing the Morphou plain –area attacked/ invaded by Turkish military since 1974, ever since captured and emptied of its inhabitants many of them seeking refuge in the school area is located and now being parents and/or grandparents of the school’s pupils.

This project is the result of the documentation and exploration of the occupied land of Morphou and is to be visualized in the form of a mural within the school. The selection of the medium and form derived from the experiences of the students study of the Asinou Chapel murals- listed of UNESCO World Heritage Catalogue.

The fourteen pupils of the 5<sup>th</sup> grade took the responsibility to carry out the project. Alexia Philippou, artist and hagiographer (Byzantine art artist) was called to guide the children in completing the task in a creative way. After the completion of the project children present their project to the rest of the school population, the parents and the communities as well.

# Creating a Beautiful School - No More Vandalisms

(CY)

**ARTIST**

Julia Georgiadou

**SCHOOL**

Pano Polemidia Primary School – Karmiotissa

The students had visited art workshops, exhibitions, galleries and museums during the previous school year, met artists in their workshops and interviewed them. They showed great interest during our visits and expressed the desire to invite artists come to our school to create along with them.

This project consisted of nine lessons, 80 min duration each. It involved students of 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grades, as well as parents who showed interest to participate. We have decorated a school wall performing live painting, covered the school taps with mosaic tiles (installation) and carried out a live art performance.

The students were able to meet and work with a local artist, getting to know and carrying out new techniques of art and creation. They attempted to approach and interpret the artist's way of expression in such a way they began to develop their own. Students expressed emotions, experiences and needs through art. They also developed their critical thinking and gained valuable knowledge and communication skills and learned to cooperate. Finally, they undertook initiatives towards fighting vandalism using art and creativity.

# **A Better School, a Better Society, a Better World!**

(CY)

**ARTIST**

Polymnia Charalampous

**SCHOOL**

28<sup>th</sup> Primary School, Kato Polemidia – Archangel Michael

This project focuses on attitudes and behaviors associated with life values such as respect, acceptance, solidarity, cooperation etc., which promote desirable attitudes and behaviors throughout the student population and, in extension, throughout society and the world.

Through various activities & approaches such as observation, photography, brainstorming, collection and experimentation with waste materials and objects, a variety of techniques, acquaintance with artists and professionals and their work and use of technology, students acquire knowledge and experiences which contribute to the development of their artwork and the

joy they derive from it. Apart from this, they attend values concerning life skills, social values, and environmental safeguarding as well. At the end the students organize an event for the dissemination of the project to the school and the wider community.

# For a more colourful school!

(CY)

**ARTIST**

Stefanos Nearchou

**SCHOOL**

Deftera Primary School

After localizing the need for aesthetic upgrade of the exterior spaces of school the children begin a journey full of colours, pictures, art experimentations, cooperation with an artist and all these will lead them to the achievement of their objective for a more colorful school!

The children investigate and make sketches of school spaces but also of various plants and trees that exist in the school yard. Inspiration is drawn from Matisse's cut outs, the work of Beatrice Milhaze, as well as from the plants and foliage in the school garden. The main goal is to create a more colourful, cheerful and playful school environment. The collaboration with artist Stefanos Nearchou

enriches the experiences of the students, since they come into contact with his work and actions in the field of mural creation in public spaces and schools. Children learn about stenciling, which they use on the walls and paved paths. In collaboration with the artist, they create murals on designated walls of the school. The murals extend onto the paved paths, thus converting them into outdoor floor games for the children.

One of the most important outcomes of this project is that students feel more love and respect for their school, emotions that, we hope will follow them long after their graduation, when they will be visiting the place as ‘outsiders’.

# My Village

(CY)

**ARTIST**

Marianna Tsagarou

**SCHOOL**

1<sup>st</sup> Primary School of Pera Chorio Nisou

The purpose of this project is to extend the students' knowledge level on certain art fields like engraving. Unfortunately, engraving is not a very familiar art form to the students. So, through the experiences that the children have over the lessons and in cooperation with the artist, they can understand the value of engraving in the arts and gain skills that may find useful in the future. More specifically through this project the students have the chance to learn more about collagraphy and linoleum engraving.

The theme of this project is “My village” the home place of the students, the teacher and the artist. The reason for this theme is because the village has a great history

and many historical monuments and sights. Through these lessons and with the contribution of the engraver Marianna Tsagarou the students come to love and respect their cultural heritage.

# Sailing: My Personal Journey

(CY)

**ARTIST**

Panayiotis Pasantas

**SCHOOL**

27<sup>th</sup> Primary School of Limassol – Timios Prodromos

The project touches upon two thematic areas of national curriculum which is “Cultural Heritage” and “Identity”. The theme of this creative cooperation also falls under the third educational aim of the school year 2016 - 2017 which is "Using the cultural heritage of all European residents and the identification of common elements and diversity of European cultures, through cultural activities, in the context of the institution of the European Capital of Culture Paphos 2017".

Students are involved in artistic activities through the exploration of materials and ideas in a creative and experiential way that concerns the investigation of their cultural identity. They explore the immediate and

wider environment as a source of inspiration and creativity. They are confronted with social concerns affecting their daily lives and participate in artistic activities. They explore the local and global cultural heritage and reclaim elements of the Cypriot cultural heritage in their artistic creation.

Students after getting to know the artist and his work, they think about their own sculpture, working in their visual diary and then proceed to create their own sculpture. During this process, they become familiar with artistic practices that encourage experimentation with artistic clay (stoneware) and pottery tools, exploration of techniques and processes and the production of

meanings and visual works. Finally, they get engaged in activities relating to the promotion of their art works to the school community and wider social environment.

# Diversity through weaving: The tree of love

(CY)

**ARTIST**

Eleni Sophokleous

**SCHOOL**

3<sup>rd</sup> Primary School of Limassol

This project focuses on weaving as an important part of the cultural heritage of Cyprus. Initially the students explore the role of weaving in the socio-cultural context of the Cypriot society during the last century, focusing on the materials, the methods and the use, as well as on gender-related stereotypes regarding weaving.

The creative collaboration with the visual artist Eleni Sophocleous provides students with a new perspective with respects to weaving, through the appropriation of the technique in contemporary art. Having enriched their experiences, students use their imagination and creativity to experiment and create artworks while learning to work

together. They combine their artworks to compose a collective artwork. They give meaning to their collective work, naming it the "Tree of love", thus focusing on feelings experienced through the project, but also through the process of creating a collective work using their individual projects. They have decided to permanently exhibit it on an interior wall of the school.

# Embracing all the people on earth

(CY)

**ARTIST**

Maria Michael Happilou

**SCHOOL**

8<sup>th</sup> Primary School of Limassol – Omonoias (CB)

This project explores personal narratives, experiences, ideas and feelings about the values of peace, love, friendship, globalization and anti-racism, since the school population consists of students from diverse cultural backgrounds. Through creative collaboration with the visual artist Maria Michael, the students co-create a sculpture that reflects the above values.

Initially students sketch their ideas in their sketchbooks, and then convert their ideas into small clay sculptures. Through discussion with each other, and in collaboration with the artist, they decide which sculpture successfully transmits the intended message. They decide to proceed with the sculpture

that depicts the earth with two children from different races sitting hugged on it. In collaboration with artist they create the sculpture with cement and paint the surface with acrylic paint. The sculpture is installed in the school yard.

# Refugees, journey to a new life

(CY)

**ARTIST**

Elektra Sofroniou

**SCHOOL**

2<sup>nd</sup> Primary School of Potamos Germasogeias

This project explores the contemporary social, financial and ecological changes that take place in the world around us, and how the visual arts can express and positively influence these changes and our way of thinking.

It focuses on the relocation of refugees through the centuries, focusing on the Greek refugees of Asia Minor in 1922, Cyprus refugees in 1974 and today's refugees from all over the world, their journey, and hopes for a new life. The students design and create a mural that reflects all their thoughts and beliefs regarding the topic.

# Re-Use Fashion

(CY)

**ARTIST**

Sotia Yiangou

**SCHOOL**

1<sup>st</sup> Primary School of Potamos Germasogeias

The project Re-Use Fashion involves researching the relationship between fashion designer and visual and traditional art, and reusing materials. It aims reusing and altering old and especially destroyed clothes that can no longer be used for dressing and also reusing broken jewelry and accessories, old magazines and plastic bottles, for creating new fashion. Simultaneously we study Traditional Arts and how patterns from basket making or needle work and weaving can influence contemporary fashion design.

The children of two classes of year 6 are involved in this project. In one of their lessons parents and teacher are also invited to participate. A fashion show will take place at

the end of the project, where the students will present their work.

# Stories from my neighborhood

(ES)

**ARTISTS**

Lorena Cueva & Julián Romera

**SCHOOL**

C.E.I.P. Ruiz Jiménez

In this specific example, the participation of university artists / professors took place in a school in the city of Jaén (Spain), CEIP Ruiz Jiménez, between February and October 2016. It is a school where almost all students are of Gypsy ethnicity and at high risk of social exclusion. This combination of factors prompted us to carry out educational research here, focusing on how the arts can serve to articulate the relationship between the educational context and the neighborhood. This research consisted of an educational study based on the arts, a study for which we used artistic tools and methods.

The pedagogical activity was carried out with the participation of the students and the

teaching staff of the school, in the district from which almost all the students come, which is called 'Antonio Díaz'. This is a district dominated by clashes between rival Gypsy clans and frequent police raids. It is by far the most marginalized and affected by the conflict in Jaén; It is worth saying that some of the streets have no pavement and many of the houses lack their own light and illegally access the city's network. As an illustration of how dangerous this part of the city can be, we had to ask permission from a gypsy patriarch to be able to accompany the students and visit the neighborhood, and it was he who decided the dates on which we could go with the children. These dates had to be changed several times due to a clash between rival

clans (in which the police were involved, and which left several wounded by weapons other than firearms), which made it impossible to guarantee our safety.

# The sacred territory of pets

(ES)

**ARTISTS**

Maria Martinez Morales, Lucía Loren, Juanma Valentín

**SCHOOL**

C.E.I.P. San Isidro

Researchers, artists and students!, we all agree that we are interested in producing an artistic action in which the center (the school) and its cultural and natural environment as experience of the people involved is the point of interest. From here until May, the work will be carried out in two phases. The first through correspondence fundamentally between the artists and the teachers and the students. Everyone is listening and contributing with ideas to reach a decision made by mutual agreement between artists and school in which we have been nodding to agree not only on the result that is giving the idea of artistic production but also by the process that has taken the decision making. Finally it is decided, that the

twenty-four students will do in groups some models in which they will collect a project of artistic production of the land including the resolution of inconveniences that they now find in their environment.

# Active listening audio workshop

(ES)

**ARTIST**

Juan Cantizzani

**SCHOOL**

C.E.I.P. Ruiz Jiménez

It is the result of the sound workshop carried out by the artist Juan Cantizzani and Mariam Caballero (Collective Weekend Proms), together with the students of the C.E.I.P. Ruiz Jiménez de Jaén.

The workshop developed at the Ruiz Jiménez de Jaén School, based on the project "Education and active listening" (<https://eduescuchactiva.net>), an initiative that aims to activate working mechanisms that facilitate the opening of debate processes and synergies to re-formulate listening as a knowledge engine and the classroom as a production space, considering sound as a plastic and communication element, of an expressive nature and aesthetic value. Active listening

and education as a social observatory, as a critical practice, instrument of social reaction or as a transformation mechanism that activates possible future strategies. Active listening and education as part of the processes of social transformation, generator of spaces for creation and openness to new forms of subjectivity production.

During the workshop, various techniques and practices put in place by some of the artists and agents collaborating with the project such as Maria Andueza, Alex Mendizabal or Chinowski Garachana were used, highlighting a series of outstanding aspects of the sound cultures, enabling the educational field, spaces of approach to this

field of study, with the conviction that the improvement of the formative / educational processes and their relation with the cultural sphere generate human wealth and social wealth.

# Travel

(ES)

**ARTIST**

Maria Martinez Morales

**SCHOOL**

C.E.I.P. Alcalá Venceslada

The present work intends to work through the action of walking other ways of knowing and counting the process of inquiry to generate forms of representation of the experience lived by the students with the intention of questioning, reflecting or exploring alternative paths that make visible the different possibilities of representation of reality.

The action starts from the idea of displacement as a form of knowledge of our environment, of the relationship between our daily actions with the unknown and of the new materialities and expressions that emerge from the creative process as research.

The experience is structured from the walk through different places, following a non-linear path, to the encounter with the unexpected, from memory, exploration, action and the infinity of links that derive from the process of artográfica investigation arisen in the way, a rhizomatic route of actions that respond to the drift structure. To present the proposal we made a first contact with the idea of knowing each other, sharing our interests. The project starts from the concept of memory as the axis of action around which to start walking. During this first enuentro, a discourse of shared voices begins to be constructed as fragments of stories that begins in the memory of the grandmothers and grandparents of

the students, life stories that are told and reconstructed from their eyes.

This discourse links with the experiences that go from the personal to the collective generating a narrative framework that revolves around memory, from the interpretation that each child has, a journey in time that takes us to the neighborhood where the most of the students. With the initial premise of finding a place to start working with, we choose the personal territory, the lived and imagined one that is created through a work of emotional topographies associated with the environment that relates us, so we chose the neighborhood as a point of departure.

"Dibújame un cuento" is a workshop that proposes oral narrative tools to encourage primary school children to draw and tell a story that is linked to their community, as well as stories of their families and legends or myths that are told in their community. The storytelling as an activity of the human being develops skills of socialization and individual expression at the same time in a simple way and is the basis of the literary experience, putting children in the role of both receiver and creator of stories or storyteller

Building narrations about the community itself is a strategy that allows us to identify ourselves as part of a social group, to assume members of a community in whose context

active and passive behaviors are exercised that cause an effect within the community and in ourselves. The purpose of this workshop is to stimulate an active attitude that allows developing creative and expressive abilities of children, in an environment of solidarity, democratic exchange and where the camaraderie and self-esteem are encouraged. The expressive possibilities of artistic strategies based on narrative facilitate processes of identity formation and social belonging. They also constitute generous resources for the dissemination of culture.

# Think with the body

(ES)

**ARTIST**  
Paco Nevado

Thinking with the body is a workshop that takes place with teachers, researchers and artists who collaborate in the Create project. The workshop is organized in two phases, a first one, where a connection with one's own being is proposed from the physical and organic, in addition to an active physical practice in which the artistic, sensory and collective potential of the participants is developed.

We propose the proposal starting from the participants as the center of the equation and thus project a different look on the body and its undoubted ability to connect to life. And how vital intelligence can reactivate the multiple intelligences described by Howard

Gardner. For this purpose, we start from the premise "mind-body" as an indivisible union within a relation not hierarchized by the brain. An organism that advances without differentiated parts and that Spinoza already in the s. XVII pointed as the unit "body and soul". Since Descartes, this mind-body relationship continues to cause interest in Western thinkers, interest that continues to exist to this day in an attempt to approach this unavoidable reality.

In this way, the workshop is organized with the intention of focusing on the body as the organic base and material from which the movement arises, to see if we can find springs that make the movement itself readjust and

balance, refine, awakening before the stimuli and propitiating adequate responses to the demands of life. Be they psychic, social, intellectual, physical or biological. On the other hand, with the workshop we insist that every movement that participates in an artistic creative process can be considered dance and therefore through dance the body-mind interaction is reached, as Noguichi indicates "to tune the instrument". This makes us consider dance not only as a necessary and indispensable subject but also as a powerful and effective tool not only for life, but also for teaching. Teaching through the arts is a very powerful tool in this task, the education of people, which covers aspects in the field of affectivity, education in values,

creativity, communication etc ... and that in the case of performing arts and concretely that of the dance a bodily-psychic connection takes place where we sustain our central argument.

# The world below

(ES)

**ARTIST**

Alfonso Ramírez

**SCHOOL**

C.E.I.P. San Isidro

"The world below" consists of a workshop on archeology for girls and boys based on a research experience based on objects found by the students. For this, the workshop is organized according to a search work from an excavation by strata of the land of an area that has previously been prepared with buried pieces from different origins. In this way, a collective work space is created in the courtyard of the school CEIP San Isidro de Guadalen, for children to investigate from the search for such objects distributed by the different layers of the land.

For this, a series of premises related to archeology are followed, which must be respected according to previously agreed

criteria. Thus, the boys and girls carry out the process followed by cleaning the remains found to finally deliver them to the museum, and arrive at the second phase of the project with the intention of learning in the museum through the questions contributed by the children and the children. girls from their discoveries. An experience that awakened the motivation to find links between the objects, the place and the stories created by each boy and girl.

# Art and Nature Workshop

(ES)

**ARTISTS**

Lucía Loren & Juanma Valentín

Proposal in which the students become an active and transforming part of their environment, coming into contact with the reality that surrounds them and recovering or creating a green area, following an intervention with environmental materials and recycled. The collaborative artistic practice in school, as an eco-social tool to create awareness of change from direct action. All this process is reflected in an audiovisual collective narrative.

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