

# URBAN-COASTAL ART AND EMBODIED RE-MEMBERING OF EDUCATION: READING “STREETWISE” AND “ONE OCEAN-OCEAN PORTRAIT” THROUGH ONE ANOTHER AS CASES OF COLLABORATIVE, ARTIVIST STORYING\*

*Arte urbano y costero y reconfiguración corpórea de la educación: Un análisis entre sí de «StreetWise» y «One Ocean-Ocean Portrait» como casos de narración artística colaborativa*

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**Abstract:** In this article we analyse through one another two “glocal” cases of collaborative “artivist” research (*StreetWise* and *One Ocean-Ocean Portrait*), exploring possibilities they offer for history of education as “embodied re-membering” (Barad)/“remembrance” through “storytelling” (Ingold) in terms of committed, situated “knowledge seeking and effecting”. Both cases represent arts-based activist projects involving, as

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co-researchers and -storytellers, artists concerned: on the one hand, street musicians, and on the other, four-year-olds and adult relational artists. Both cases also pertain to specific localities (Porto, Portugal, and Øygarden and Laksevåg, Norway) yet stretch across oceans to tangled places like Brazil, and Shanghai. They relate to urban and coastal art, respectively, both figured as “ecological” (Latour), that is: inextricably entangled with “matters of concern” around sustainability in terms of heritage as much as biotope. Analysing the cases involving art through one another, we probe their potential for a history of education that materially engages lived reality, memory, and imaginary in recovering pasts that “might yet have been” (Barad) through “un/doing” of archives (Barad, Martins, Martins & Thyssen). Both cases arguably show histories of education are inherently political, combining “the art of activism with the power of storytelling” (Dyck).

**Keywords:** “Glocal” cases, “Ecological” research; Collaborative “artivism”; “Re-turning”; “Dwelling”

**Resumen:** *En este artículo, analizamos entre sí dos casos glocales de investigación artivista colaborativa (StreetWise y One Ocean-Ocean Portrait), explorando las posibilidades que ofrecen para la historia de la educación figuraba como «reconfiguración corpórea» (Barad), o «recuerdo» a través de «narración» (Ingold) en términos de una búsqueda y realización de conocimiento comprometida y situada. Ambos casos representan proyectos artivistas basados en las artes que involucran como co-investigadores y co-narradores a artistas incluidos: por un lado, músicos callejeros, y por el otro, niños de cuatro años y artistas relationales adultos. Ambos casos pertenecen a localidades específicas (Oporto, Portugal, y Øygarden y Laksevåg, Noruega), pero, cruzando océanos, también se extienden hasta lugares enredados como Brasil y Shanghái. Los dos casos se relacionan con el arte urbano y costero, respectivamente, ambos figurados como «ecológicos» —como inextricablemente enredados con «cuestiones de interés» (Latour) en torno a la sostenibilidad en términos de patrimonio cultural tanto como de biotopo—. A través del análisis entre sí de nuestros casos, investigamos el potencial de ambos para desarrollar una historia de la educación que moviliza materialmente la realidad vivida de las personas, la memoria, y la imaginación el imaginario para recuperar pasados que «todavía podrían haber sido» (Barad), a través del «des/hacer» de archivos (Barad, Martins, Martins y Thyssen). Ambos casos demuestran que las historias de la educación son inherentemente políticas y combinan «el arte del activismo con el poder de la narración» (Dyck).*

**Palabras clave:** Casos «glocales»; Investigación «ecológica»; «Artivismo» colaborativo; «Re-mover»; «Habitar»

## INTRODUCTION

In this paper, we centre two cases of collaborative “art”-based “education” research,<sup>1</sup> *StreetWise* and *One Ocean-Ocean Portrait*, reading these through one another to explore possibilities to which they point, particularly for the history of education. Both cases qualify as activist education research projects involving, as co-researchers and -storytellers, artists concerned: on the one hand, street artists/musicians, on the other, four-year-olds and adult “relational” artists. Each case, in fact, albeit in different ways, refers to an “artivist” project concerned with education from historical (as well as other, for instance community education and early childhood education) perspectives. Both are also “glocal”<sup>2</sup> cases in that they pertain to specific localities (Porto, Portugal and Øygarden and Laksevåg, Norway) yet stretch across oceans to places like Brazil, Venezuela, Angola, South Africa, Zimbabwe and Canada, and Shanghai. They relate to urban and coastal art, respectively, both conceived as “ecological” in a Latourian sense, as to do with making a “home” or “*eikos [oikos]*”<sup>3</sup> within “*dēmoi*”: citizenries of non/human inhabitants seen as webs of relations.<sup>4</sup> Making a home, sustaining senses of belonging within relational webs, from this perspective involves working through “matters of concern”—points of contention that “gather ... because they also divide”.<sup>5</sup> In our cases, such contentious ecological “*issues*”<sup>6</sup> touch on sustainability in terms of heritage as much as biotope.

Analysing said cases through one another, we probe their potential for histories of education willing to embrace “new materialist” (as well

<sup>1</sup> We use “scare quotes” here to highlight that the terms art, artists and their corollaries, are ongoingly contested, reinterpreted and re-enacted, and, like education, are best approached as emerging rather than settled—as much from the perspective of artists as those of theorists like Bruno Latour, Tim Ingold, and Karen Barad worked with.

<sup>2</sup> “Glocalisation” was first introduced in the field of economy, in Roland Robertson, “Glocalization: Time-Space and Homogeneity-Heterogeneity”, *Global Modernities* 2, no. 1 (1995): 25-44, to stress that political globalisation need not affect all aspects of local cultures, traditions and views.

<sup>3</sup> Bruno Latour, “An Attempt at a ‘Compositionist’ Manifesto”, *New Literary History* 41, no. 3 (2010): 488.

<sup>4</sup> Geert Thyssen, “Street(-)Wise History with Latour and Barad? Pushing forward the Historiography of Education through Activist, Posthumanist Exploration of Street Art in Porto, Portugal”, in *Bruno Latour: Pädagogische Lektüren*, eds. Hans Schildermans, Anne Rohstock, Marcus Rieger-Ladisch, Jasmin Bentele and Kai Wortman (Wiesbaden: Springer, forthcoming).

<sup>5</sup> Bruno Latour, “Agency at the Time of the Anthropocene”, *New Literary History* 45, no. 1 (2014): 16.

<sup>6</sup> Latour, “An Attempt”, 485.

as “new cultural”) lenses and thus help queer disciplinary and other boundaries.<sup>7</sup> Here, indeed we use “posthumanist history”<sup>8</sup> prisms to engage lived “reality”, memory, and imaginary. Posthumanism(s) developed from across such seemingly disparate fields as anthropology, ethnology, science and technology studies, sociology, philosophy, physics, and queer/feminist studies,<sup>9</sup> may be credited for complicating at least as productively as cultural-historically oriented scholarship<sup>10</sup> two central “devices” of histories of education: *time* in its common Western Modern singular, linear unidirectional guise, and *source* —a related base category invoking a single traceable origin, human or nonhuman.<sup>11</sup>

To take seriously notions like temporal “interwovenness” and “multi-temporality”,<sup>12</sup> “intersecting temporal regimes”, “uneven space-times”,<sup>13</sup>

<sup>7</sup> Joyce Goodman, “Suzanne Karpelès (1890-1969): Thinking with the Width and Thickness of Time”, *Bildungsgeschichte: International Journal for the Historiography of Education* 8, no. 2 (2018): 231-243; Geert Thyssen, “Closures and Apertures of Boundary as a Theoretical-Methodological Lens: Historiography of Education as Boundary-Drawing Knowledge Making”, in *Passaggi di frontiera. La storia dell’educazione: Confini, identità, esplorazioni*, eds. Fulvio De Giorgi, Dario De Salvo, Chiara Lepri, Luana Salvarani, Silvia A. Scandurra and Caterina Sindoni (Messina: Messina University Press, 2024), 23-40.

<sup>8</sup> Ewa Domanska, “Posthumanist History”, in *Debating New Approaches to History*, ed. Marek Tamm and Peter Burke (London: Bloomsbury, 2018), 327-352.

<sup>9</sup> See, e.g.: Tim Ingold, “The Temporality of the Landscape”, *World Archaeology* 25, no. 2 (1993): 152-174; Bruno Latour, *We Have Never Been Modern*, trans. Charles Porter (Cambridge, MA: Harvard University Press, 1993); Michel Serres and Bruno Latour, *Conversations on Science, Culture, and Time*, trans. Rene Lapidus (Michigan University Press, 1995); Karen Barad, “Agential Realism: Feminist Interventions in Understanding Scientific Practices”, in *The Science Studies Reader*, ed. Mario Biagioli (New York: Routledge, 1998), 1-11.

<sup>10</sup> E.g.: Rheinhart Koselleck, *Vergangene Zukunft. Zur Semantik geschichtlicher Zeiten* (Frankfurt: Suhrkamp, 1979); Robert H. Lauer, *Temporal Man: The Meaning and Uses of Social Time* (New York: Praeger, 1981); Julius T. Fraser, *Time: The Familiar Stranger* (Washington DC: Tempus, 1988).

<sup>11</sup> See, for troubling of both, e.g.: Thomas S. Popkewitz, “The Study of Education – On Rethinking History with the Help of Marc Depaepe”, in *Folds of Past, Present and Future: Reconfiguring Contemporary Histories of Education*, eds. Sarah Van Ruyskensvelde, Geert Thyssen, Frederik Herman, Angelo Van Gorp and Pieter Verstraete (Oldenbourg: De Gruyter, 2021), 103-125.

<sup>12</sup> António Nóvoa and Tali Yariv-Mashal, “Comparative Research in Education: A Mode of Governance or a Historical Journey?” *Comparative Education* 39, no. 4 (2003) 423-438; Helge Jordheim, “Introduction: Multiple Times and the Work of Synchronization”, *History and Theory* 53, no. 4 (2014): 498-518.

<sup>13</sup> Julie McLeod, “Marking Time, Making Methods: Temporality and Untimely Dilemmas in the Sociology of Youth and Educational Change”, *British Journal of Sociology of Education* 38, no. 1 (2017): 13-25; Julie McLeod, Noah W. Sobe and Terri Seddon, eds. *Uneven Space-Times of Education: Historical Sociologies of Concepts, Methods and Practices. World Yearbook of Education 2018* (New York: Routledge, 2018).

backward and forward “becomings”, “temporal density” and “temporal cuts”,<sup>14</sup> to name but some from the English language literature alone, means questioning the idea of sequential succession, and indeed singularity of past, present and future. Abandoning univeralising, colonialist Western Modern ideas of unitemporal progression also means to open up to a refiguration of *history*. History need not be figured as the study or, say, chronicling of (a) particular past(s) that simply preceded the present. It need not denote a distanced appraisal of original remnants of (a) “bygone” era(s), since accessible only through materials imagined as the providence of archives, libraries, museums and similar institutions. In this paper, we draw on a rather different concept of history, etymologically reconfigured with reference to the ancient Greek term *historia/īstōpia* as practices of at once knowledge seeking and effecting<sup>15</sup> that “troubl[e] the boundary processes around what is taken to constitute past, present and future”.<sup>16</sup>

### **“Diffraction”, “intra-action”, “embodied re-membering”**

A repositioning of history along the lines suggested helps acknowledge as *historical* the work with “contemporary” artistic performances and artists featured prominently in the cases here exposed. Both use self-produced “contemporary” films, which we argue lend themselves as much as archival and other more “traditional” historical materials (also used) to prying open temporally, spatially and materially dense texturing-s, here related to education and art. Indeed, “contemporary” films, people and technologies used to produce them, including files, books, photographs, folders, holdings and persons and institutions selecting, organising, storing and curating these, as “grating tools”, all “cut” and “spill” into what is registered, safeguarded, and studied. That is, “current” audiovisual media and technologies can also pry open “folds of past, present and future”,<sup>17</sup> making them equally useful for, and potentially

<sup>14</sup> Joyce Goodman, “Circulating Objects and (Vernacular) Cosmopolitan Subjectivities”, *Bildungsgeschichte: International Journal for the Historiography of Education* 7, no. 1 (2017): 115-126; Goodman, “Suzanne Karpelès”.

<sup>15</sup> Geert Thyssen, Pieter Verstraete, Frederik Herman, Angelo Van Gorp and Sarah Van Ruyskensvelde, “Introduction”, in *Folds of Past, Present and Future*, 1-35; Thyssen, “Closures and Apertures”.

<sup>16</sup> Goodman, “Suzanne Karpelès”, 232.

<sup>17</sup> Van Ruyskensvelde, Thyssen, Herman, Van Gorp and Verstraete, eds. *Folds of Past, Present and Future*.

performative of, history, here of education. This is to recognise the differently “situated”<sup>18</sup> material-cultural practices implicated in educational histories’ “fragmented” configuring of education phenomena through specific incisions into the world’s “always already (...) ongoing historicity”.<sup>19</sup> Yet, as applies to “present-day” interviews (“oral histories”), in which memory and lived experience play specific, complex parts, it is not to say all grating tools can help do *the same*, shed the same light on (and cast the same shadows over) education phenomena.

The queer/feminist and physics theory scholar Karen Barad, expanding on work by the quantum physicist Niels Bohr, in their own work stresses that it matters hugely what precise grating tools are enabled to cut/spill into what is analysed. As many an “apparatus” is always instrumental to the exact “bodily production”<sup>20</sup> of what one diving into the history of education may study, it is vital that one gives oneself (one’s self) up to tuning into “multiple” apparatuses of bodily production.<sup>21</sup> As “material-discursive practices”,<sup>22</sup> these are key to boundary-drawing practices that help demarcate phenomena like history, education, and art which Barad conceives in terms of “diffraction”/“intra-action”. Drawing on other feminist theorists, like Trinh Minh-ha and Donna Haraway, Barad has turned to diffraction as it points to “difference[s] within”.<sup>23</sup> Diffraction emerged with classic Newtonian physics to capture wave-like overlapping thought applicable only to disturbances (light, sound etc.) as these meet obstacles while moving through a medium, but later, with quantum physics, was ascribed—in very *specific* conditions—also to particles (solid entities), previously not deemed capable of combining as waves do.<sup>24</sup>

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<sup>18</sup> Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial erspective”, *Feminist Studies* 14, no. 3 (1988): 575-599.

<sup>19</sup> Karen Barad, “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter”, *Signs: Journal of Women in Culture and Society* 28, no. 3 (2003): 821 (authors’ italics).

<sup>20</sup> Haraway, “Situated Knowledges”, 591.

<sup>21</sup> Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007), 170.

<sup>22</sup> Barad, *Meeting the Universe Halfway*, 140.

<sup>23</sup> Barad, “Posthumanist Performativity”, 803; Barad, *Meeting the Universe Halfway*, 72.

<sup>24</sup> Barad, *Meeting the Universe Halfway*, 74-83; Karen Barad, “Troubling Time/s and Ecologies of Nothingness: Re-Turning, Re-Membering, and Facing the Incalculable”, *New Formations* 92, no. 5 (2017), 65.

Informed further by Bohr's work, Barad then views knowledge effecting scholars are implicated in (historical or not) as entailing inextricable "entanglement" of analytical and other "apparatuses": material-discursive practices of all kinds, figured as "embodied differentiating practices")—and "phenomena", as relations of what is analysed and all "agencies of analysing" (said apparatuses) involved,<sup>25</sup> the very term phenomenon implying such "mutual constitution of entangled agencies".<sup>26</sup> To stress the very *specific* "congealing of agency"<sup>27</sup> thus seen to be at work, Barad in their turn has coined the concept of "intra-action".<sup>28</sup> Diffraction in terms of knowledge making with Barad then implies *intra-action* of apparatuses and phenomena to the effect of phenomena's *specific, differential* entanglement. The latter causes precise features (or boundaries) and qualities (or properties) of phenomena studied, also *historical* phenomena, to stabilise, if only temporarily.<sup>29</sup> Historical phenomena indeed imply specific "differencing" practices,<sup>30</sup> notably: of "embodied (...) re-membering", whereby "temporalities are specifically entangled and threaded through one another".<sup>31</sup> Above all, effects thereof matter, as they "body forth" even the conditions for, and limits to, what can be considered, here: as art and education and their relation(s).

In sum, "doing history" of education arguably always is "a political act" that, whether consciously or not, "combines the art of activism with the power of storytelling".<sup>32</sup> It involves, in terms used by the anthropologist Tim Ingold, "storying" or "dwelling", that is: an invested partaking in the world's becoming, which implies contributing in specific ways to its ongoing temporal "texturing".<sup>33</sup> Our aim here is to explore art and

<sup>25</sup> Barad, "Posthumanist Performativity": 814; Barad, *Meeting the Universe Halfway*, 33.

<sup>26</sup> Barad, *Meeting the Universe Halfway*, 33.

<sup>27</sup> Barad, *Meeting the Universe Halfway*, 151, 210.

<sup>28</sup> E.g., Barad, "Posthumanist Performativity": 814; Barad, *Meeting the Universe Halfway*, 33.

<sup>29</sup> Barad, *Meeting the Universe Halfway*, 148.

<sup>30</sup> Barad, *Meeting the Universe Halfway*, 93; Karen Barad, "Diffracting Diffraction: Cutting Together-Apart", *Parallax* 20, no. 3 (2014): 168.

<sup>31</sup> Barad, "Troubling Time/s", 63, 67.

<sup>32</sup> Erika Dyck, "Doing History that Matters: Going Public and Activating Voices as a Form of Historical Activism", *Journal of the History of the Behavioral Sciences* 57, no. 1 (2021): 76.

<sup>33</sup> Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description* (Oxon: Routledge, 2011).

education and related senses of belonging, not to reify a past assumed to “have” simply “been” but also recover past(s) that “might yet have been”,<sup>34</sup> if one opens oneself up to “immersion (...) in the currents of the lifeworld”,<sup>35</sup> to becoming “attuned” or “responsive”/“respons-able”<sup>36</sup> to phenomena whose conditions of possibility have so far been meeting constraints. This entails “embodied commitment” to “un/doing archives” complicit in their “erasure”.<sup>37</sup> Such commitment invites “new possible histories ... through which [all, ‘non/human’] time-beings might find a way to endure”.<sup>38</sup> Ecological work indeed.

In what follows, the sections on the first case about *StreetWise* will briefly introduce the project detailing its activist remit and its scope in terms of material historical performances explored, after which they are organised around three inextricable poles: education spilling into street art, street art spilling into education and transitory spaces of vernacular art\_education rich in potential for the historiography of education. *StreetWise* shows that a focus on urban art can help capture readily unnoticed, informal instances of education that are more “distributed” than common notions thereof are able to grasp. In turn, the second case, on *One Ocean-Ocean Portrait*, offering entranceways into a sensuous metaphorical-poetic journey of the landscape and biotope whereby woodlands and ocean meet, allows to articulate education as both situated, locally and globally, and sensuous and imaginative. Finally, in the discussion section, the cases, as “vignettes”, are analysed through one another with attention to differences that emerge from this and possible material implications thereof.

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<sup>34</sup> Barad, “Troubling Time/s”, 56.

<sup>35</sup> Ingold, *Being Alive*, 10.

<sup>36</sup> Barad, *Meeting the Universe Halfway*, 72, 178; Karen Barad, “Transmaterialities: Trans\*/Matter/Realities and Queer Political Imaginings”, *GLQ: A Journal of Lesbian and Gay Studies* 21, no. 2-3 (2015): 388; Barad, “Troubling Time/s”, 82; Karen Barad, “Nuclear Hauntings & Memory Fields, for the Time-Being(s)”, *Apocalypтика* 1 (2023): 37.

<sup>37</sup> Barad, “Transmaterialities”, 411-412; Barad, “Nuclear Hauntings”: 37; Cat Martins, “Trabalhar com e contra os arquivos: Por uma prática histórica reparativa de vidas trans”, in *Todas as artes. Todos os nomes. Antropoceno, insurgências e sul global (III Encontro Internacional Lusófono. Todas as Artes. Todos os Nomes* (Porto: FLUP, 2023), 254-255; Cat Martins and Geert Thyssen, “Imagining Trans Past Yet to Come: A Reparative Essay in the Aid of Decolonising Historiography of Education”, *Paedagogica Historica* (2025): 1-16, <https://doi.org/10.1080/00309230.2025.2551958>

<sup>38</sup> Barad, “Troubling Time/s”: 76.

## VIGNETTE ONE: STREETWISE

Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be (...) The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable.<sup>39</sup>

During this genocidal war, the aggressors, at the first opportunity, try to destroy people who contribute to culture. Among them, writers, musicians, teachers, artists. When they erase these people, they erase Ukraine.<sup>40</sup>

One way of helping “culture” to endure in its fleeting, messy, moving shapes is to help (trans)form it from media of waves of sounds, smells, flickering images, nebulous imagination and fugitive memory to solid particles of hardened clay or skin and ink, or electronics. It is not a detached gesture but a creatively and politically immersed one. If in quite different ways and far safer, more peaceful and less horrifying circumstances than those of Slava Leontyev and Anya Stasenko in Ukraine, who have been making ceramic figurines artfully painted to help capture lived personal history and shared heritage and experience regarding their country, even after its brutal invasion by Russia,<sup>41</sup> the project *StreetWise* too has engaged in such a gesture, in the city of Porto, Portugal, from November 2019 to chiefly December 2023. This engagement has been (still is) rooted in collaborative activism with Porto-based “street artists” (mainly musicians), which has involved: filming over 2,150 street art performances and making the audio-visual recordings public via social media, chiefly Instagram and YouTube<sup>42</sup>; mediating conflict relating to street artists; co-founding and -running a street artist association; lobbying for a street art license and rotation system for the city of Porto and neighbouring municipalities; and last but not least analysing

<sup>39</sup> Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction”, in *Illuminations*, ed. Hannah Arendt/trans. Harry Zohn (Frankfurt: Suhrkamp, 1968 [1935]), 222, 225.

<sup>40</sup> Brendan Bellomo and Slava Leontyev, *Porcelain War* (Picturehouse, 2024), accessed May 14, 2025, <https://www.porcelainwar.com/>.

<sup>41</sup> Bellomo and Leontyev, *Porcelain War*.

<sup>42</sup> Instagram profile Geert Thyssen, accessed May 14, 2025, <https://www.instagram.com/aspirantea-boemio/>; YouTube profile Geert Thyssen accessed May 14, 2025, <https://www.youtube.com/@geert-thyssen1388>.

street art historically, both through library and archival research and arguably more “streetwise” tools such as the mentioned filming of street art performances followed by on-/near-site interviews (“oral histories”) involving one of the authors and a dozen of street artists making up a rather representative sample in terms of approximate age (ca. 18-60), gender (albeit along the gender binary, with more artists identifying as male than female), nationality (mainly Portugal and Brazil, but with ties also to countries like Venezuela, Angola, South-Africa, Zimbabwe, and Canada), and musicianship (often comprising vocalists as well as instrumental performance).

*StreetWise* interviews were conducted on/near sites of performance between 9 August 2022 and 13 October 2023 as archival research was being performed at the Historical Municipal Archives and Municipal Library of Porto. Among various collections, also photographic ones, especially that of the distinctly Porto-based (roughly) monthly journal *O Tripeiro*, perused from its founding year 1908 to the mid-1980s, proved helpful. Even so, the history of street art being “long … [yet] largely undocumented”, *StreetWise* even just having tried render sensible (again) “omnipresent, ‘hidden’ musicians”,<sup>43</sup> in itself may be viewed as an act of activism, as it entails “reparative” work “with and against” the archive.<sup>44</sup>

### “Education” spilling into “street art”

Much “education” has spilled into the art of three living artists featured here alongside artists re-membered in ways to do with gender, queerness (oddness and non-heteronormativity), decoloniality and subjectivity.<sup>45</sup> Some, not all, of this education can be framed as “learning”.<sup>46</sup> One example of this concerns street art repertoire expanded. Estrela Gomes (aged 25-30 at the time of interviewing at Largo de São Domingos, Porto, August 9, 2022) thus moved away from simply playing

<sup>43</sup> Andy Bennett and Ian Rogers, “Street Music, Technology and the Urban Soundscape”, *Continuum: Journal of Media & Cultural Studies* 28, no. 4 (2014): 455, 454.

<sup>44</sup> Martins, “Trabalhar com e contra os arquivos”.

<sup>45</sup> Thyssen, “Street(-)Wise History”, which centres Bruna Costa (born in Portugal but with ties to South Africa, Zimbabwe and Canada through her parents and extended family) and Paulo Kanuko (born in Angola and of Portuguese nationality as well).

<sup>46</sup> The term *educação*, when related to street art, more often invokes civic conduct indicative of proper upbringing (*criação*), with *aprendizagem* more readily capturing learning from teaching (*ensino*, possibly via lectures/*aulas*) received, in turn carrying schoolish connotations.

popular songs, like Abba's *Mama Mia*, whose lyrics from the opening verse figuring a woman as a victim of an endless on-and-off game of cheating, breaking up, and making up again, have come to strike her as "heavy". Telling in this sense, is her subsequent performance of songs like *These Boots Are Made For Walking* by Nancy Sinatra, the recording of which by mobile phone, on August 26, 2020,<sup>47</sup> she chose as an entranceway into an interview with her. Learning was key to Estrela's development as an artist since 2011, when in her mid-teens she started playing at the beach at Figueira da Foz near Coimbra, for "fun" really but also as a means to gain some extra pocket money so that she did not need to burden her parents for small things, as in that period following global financial crisis, they experienced a bit of a "crash in sales". So, her starting to play was a way "to contribute", even if her "parents incentivised (...) [her] much also". "As (...) [she] began", she noted, "there were only beggars (...) but not 'buskers' proper". Her buying a better guitar and, with help from her father, a better amplifier by her third year of playing during school breaks, and slowly being able to perform in some bars or at some events, reflects some learning undergone, as does keeping busking a hobby and pursuing a studies in Tourism, first in Coimbra and then, for an internship, in Lisbon, which did not go well even if she took a jazz course there. It saw her moving to Porto and from 2018-2019 purposely combining an evening postgraduate (Tourism) business course and daytime playing, at times in bars, but mostly on the street, on narrower parts of the Ribeira pier and Rua Santa Catarina —central "pretty sites with audiences because (...) [she] did not yet do the [mouth] trumpet". Learning this latter technique, involving training of the lips and vocal cords, itself changed her art, as did her gradual move to the "more controlled environment" of the São Domingos square where a film of her used here was recorded. The very spot she occupies there, the arrangement of her guitar case with CDs, USB pens and name display, and the set-up of mic and amplifier for her sound's optimal amplification and hitting of adjacent building facades, her very performing on a slightly raised sidewalk at a bottle neck point of the square in which a main city axis. Rua das Flores. ends, all reflects studying —with "everything organised, not dirty, because people get an impression in less than five seconds". Being a fulltime busker from 2019 on, she gradually

<sup>47</sup> See: <https://youtu.be/aVlja4CAztw>, accessed May 30, 2025.

“understood that it was not so much the music in itself that makes the difference—being a [good] singer alone is not enough—: one needs to be an entertainer—(...) interaction makes a good street artist”.

Fig. 1. Screen grab Estrela Gomes performing These Boots Are Made For Walking (author’s video)



Tiago Barbosa, aged 30-35 when he consented to an interview on August 15, 2022 on Cais de Ribeira, the pier alongside the Douro river on Porto’s side overlooking the iconic (Dom) Luís I bridge and port wine houses across the river in Vila Nova de Gaia, has similarly come to unlearn, through a “slow but necessary process” own preconceptions about street art having to do with music played for oneself, having learnt instead that “art started and exist[s] to entertain people”. “Interpretation of people and their reactions” before him, growing “attentive” to these, features prominently in the journey of his learning street art, which he began in 2017 at Jardim do Morro, near the Serra do Pilar monastery in Vila Nova de Gaia above the Luís I Bridge, and on Praça da Ribeira, a central square on Porto’s pier along the Douro. Next to this square lies a café-restaurant called Buraquinho, owned by a family with part-Romani ties, to whom belonged Armando Montoio, who in the mid-2000s, with increased European funds and tourism, was the first artist bringing amplified music to a terrace at Ribeira.<sup>48</sup> Tiago’s journey into street art very

<sup>48</sup> His family thereby offered a guitar and amplifier, and fellow artist Paulo Kanuko lent a battery, cf. interviews Fernando Cardoso, Buraquinho (August 4, 2022) and Paulo Kanuko (August 16, 2022).

close to this spot marked “precisely the turning point” for him “between playing as a hobby[ist] (...) and a professional musician”.

His journey along paths of his evolving art, many of which not least his (Brazilian-born) partner Isabeli Santiago and shared, socially and culturally critical friends have helped open up to him, reflects his (humbly pursued) change into a “much better, much more complete person, not just musician”. In this process, “exactly around interpreting people”, learning also occurred through other street artists, not through lessons dealt by them, but as he “extracted as much (...) as [he] could from their street experiences”. A “new amplifier was a turning point, a new mic also”, and likewise education regarding his repertoire, which became ever more “minimalist”, changed his art. As he developed politically and socially, in his way of being in the world, so his set became more selective. All the while, his artistry became articulated also in response to people’s preconceptions, for instance from his hometown Póvoa de Lanhoso, about him going to end up being “a beggar”, which made him refuse to “pass the hat”. CDs sold from his guitar case, “conceived and made completely at home in the precise simple manner (...) [he] wanted”, just because people “craved a memory of the moment” they passed listening to him, materially perform this education spilling into his art as a desired service, not an act of neediness. Yet this journey of art and education affecting it and *vice versa*, as personal as it may seem, is very much a collective one cutting through time. As such, it can be retraced.

While no time “era”—in Portugal from the Constitutional Monarchy (1834-1910) to the First (1910-1926) Republic, to the transitional dictatorship (1926-1933) extended into *Estado Novo* (1933-1974) as part of the Second Republic (1926-1974), through to the “present” day—can be taken as given *context* determining what was and could be (or not) and “situatedness” characterises times and knowledges effected,<sup>49</sup> precision/care is still required of historical cuts. On a posthumanist account no more than any other are “spacetime wanderings” to be embarked upon casual affairs; the “travel hopping” Barad’s work thus *does* embrace inspired by Kyoko Hayashi’s semi-autobiographic novelistic art, in contrast to Latour’s,<sup>50</sup> still calls for committed “embodied material labour of

<sup>49</sup> Haraway, “Situated Knowledges”; Barad, “Troubling Time/s”, 61.

<sup>50</sup> Thyssen, “Street(-)Wise History”.

“cutting through” or “re-turning (...) a multiplicity of entangled histories”.<sup>51</sup> Also, as suggested, ‘historical erasure and political a-void-ance’<sup>52</sup> have often befallen street art and imaginable related education, despite claims that the history of street art, anything from juggling to busking, is “the history of civilization”.<sup>53</sup> Nonetheless, as Barad has stressed in their work, even erasure and avoidance “leave material traces”.<sup>54</sup>

Traces can indeed be made to show from presences and absences at a dense “spacetime point”<sup>55</sup> enacted through the tale of a man dubbed “The Good Friend Dried Fava Bean” (*O Compadre Fava-secca*). Published on the front page of a 1926 issue of *O Tripeiro*,<sup>56</sup> it is a tale that resonates with others like an equally dense one of “The Misfortune” recounted elsewhere.<sup>57</sup> In it, the “Good Friend Dried Fava Bean” is presented as a blind vernacular troubadour who turned to the streets begging for money around the mid-1880s. Streets for what that period is concerned have not readily been figured as places of much imaginable performative art, unlike theatres more readily conceivable as “agents of civilisation” and denunciation of “power abuse and injustices”.<sup>58</sup> Yet, the journal entry including a visual “illustration”, as one of many of such relational agencies open to re-membering, does make sensible un/certain boundaries regarding perceptions of people bringing music to the streets and tastes for musical utterances (contents, genres and the like).

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<sup>51</sup> Barad, “Troubling Time/s”, 70, 69.

<sup>52</sup> Barad, “Troubling Time/s”, 64.

<sup>53</sup> Patricia J. Campbell, *Passing the Hat: Street Performers in America* (New York: Delacorte Press), 1981, 8.

<sup>54</sup> Barad, “Troubling Time/s”, 76.

<sup>55</sup> Barad, “Troubling Time/s”, 82.

<sup>56</sup> “O Compadre Fava-secca” [“The Good Friend Dried Fava Bean”], *O Tripeiro* [Series III] 1, no. 14 (1926): 1 [Historical Municipal Archives of Porto].

<sup>57</sup> Thyssen, “Street(-)Wise History”.

<sup>58</sup> Joana Miguel Moreira, *O Teatro no Porto na I República (1910-1926)* (Lisbon: Caleidoscópio, 2021), 7, 249.

Fig. 2. "Good Friend, Dried Fava Bean" ("O Compadre Fava-secca")



The text and cartoon-esque figure from this piece issued at the cusp of a dictatorship and conjuring up the image of a blind man presented as a once-living person, exoticised through ascribed disfigurement, oddities in terms of movement and clothing, profanity, etc. at once work to maintain a degree of assumed bourgeois distance from the performer and usual performance evoked and to establish a rapport around taste for enactment of masculinity put to lyrics in ways that "now" might well be dubbed misogynist (and ageist). The verses read as follows:

From Ribadouro would appear from time to time, begging in Porto, perhaps forty years ago [1886], this vernacular troubadour whose songs and refrains, generally not very clean, were not the kind that were easily forgotten. Good Friend Dried Fava Bean was blind, had very large eyes and was constantly wobbling. He wore a straw hat thrown backwards, tied around his neck with a green ribbon. There will be no lack of people who remember him and can provide an oral account of what lack of space and decency do not allow to be transcribed here.

Here is a sample of his well-known verses:

My first relationship  
Was [with] the daughter of a confectioner.  
[...]  
I didn't want to marry, I didn't want to marry.

I didn't want to marry, marry, marry.  
My second relationship  
Was [with] a grumpy old woman  
Who put a quarter of tobacco  
In each nostril  
I didn't want to marry, I didn't want to marry, etc.<sup>59</sup>

Bodily markers concerning an ordinary person and his attributes evoked (common, not “Portuguese” guitar; hat, ribbon of distinct quality and appearance) all enact resonances around dis/ability (deficiency, ingenuity), mendacity (vagrancy, poverty) and promiscuity (relatable, if transgressing vulgarity) perhaps rather than artistry proper. Such themes indeed reemerge from *StreetWise* interviews, with artists performing the longest in Porto attesting to music in streets and public places long having been (seen as) the province of the blind, beggars and wanderers.<sup>60</sup> And yet, despite archival erasure (the story of “Good Friend, Dried Fava Bean” unlike that of Portuguese guitar playing “Misfortune” or “improvising poet” Cartola, whose tales have been reiterated in literary art<sup>61</sup> and urban history,<sup>62</sup> if merely as “typical figures of Porto”), a memory or imaginary of a person performing in the street has been enabled to last for prosperity in ink on paper, among several, internationally,<sup>63</sup> for re-membering as an act of “mourning” (Barad).

His “songs and refrains” alluded to echo those of *Mulheres* [Women] by Martinho da Vila, also figuring women as passive objects of rejection and desire. Once part of Tiago’s setlist, this song, with him growing as an artist/person, in his words has become “unnecessary”. As a counterpoint stands Cássia Eller’s version of *Malandragem* [Trickery], composed by Cazuza, which Tiago performed at the Ribeira pier on June 21, 2020<sup>64</sup>

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<sup>59</sup> “O Compadre”, 1.

<sup>60</sup> Thyssen, “Street(-)Wise History”.

<sup>61</sup> Alberto Pimentel, *O anel mysterioso* (Lisbon: Lucas & Filho, 1873).

<sup>62</sup> Germano Silva, *Porto desconhecido & insólito. Histórias que (provavelmente) nunca ouviu* (Porto: Porto Editoria, 2015), 66-67; Germano Silva, *Porto revisitado. As melhores crónicas escolhidas por seis figuras da cidade* (Porto: Porto Editoria, 2016), 90.

<sup>63</sup> For instance: David Cohen and Ben Greenwood, *The Buskers: A History of Street Entertainment* (Newton Abbot: David and Charles, 1981).

<sup>64</sup> See: <https://youtu.be/2K3SZqD5ZM0>, accessed May 30, 2025.

and selected as a starting point for an interview with him. The song sung from the viewpoint of a woman clinging to an easier, innocent if cheekily rebellious girlhood and evoking longing for a sense of home between a child's dreamworld and adult real life, poetic reverie and complex love, fits into Tiago's social and political (self-)formation and a repertoire he feels is "super relevant for society nowadays", even if it is one with "historical roots in Brazil and [in other cases] Mexico". His (Portuguese) Brazilian delivery of the song, entwining the lives of two famous queer Brazilian (late) epigones of rock, however "innocent" initially, shows this formation, as does his view that "Brazil artists deserve the same visibility" and an artist like Cássia Eller is "at the same level as Bob Dylan" and others, who simply have made "music that is known better and sells more". As with the "Good Friend Dried Fava Bean", and with Estrela's performance of songs like Nancy Sinatra's (or Gnarls Barkley's Crazy, used to interact with audiences, make them have fun, but also have them ask who is more "crazy" —her, bringing art to the street, or them observing), art then also spills into education of passers-by attentive to what is (purposely) subtly conveyed.

Fig. 3. Screen grab Tiago Barbosa performing Malandragem (author's video)



### "Street art" spilling into "education"

The tale of the "Barrel Organ Man", as another dense spacetime point, in turn offers a pathway into analysing how art may yet have spilled into education. Again alleged to have been real and projected back to a certain time (ca. 1900), he figures in an *Estado Novo*-censured 1951 issue of *Tripeiro* as one of three "typical and picturesque figures taken from city

life and today completely forgotten, even by those who lived with and performed alongside with them on the stage of the old *Tripeiro* [tripe eaters'] town".<sup>65</sup> Juxtaposed to the "Little Wanderer" and (oddly French) "Patriotic Singer", as "characters of flesh and blood, with hearts, souls and feelings"<sup>66</sup> whom "the eraser of time completely cleared from (...) memory, despite having no less colour, feeling and originality than many others remembered",<sup>67</sup> he is elevated to "a higher level". While deemed "equally modest and vernacular" and likewise "obliged to roam the streets to earn our [his] sad and bitter daily bread", playing "the best-known passages from (...) operas in vogue like Lucia [di Lammermoor, composed by Gaetano Donizetti], [La] Traviata [by Giuseppe Verdi], Faust [by Charles Gounod]", he at least is labelled an "artist". Described as donning a "smile of resignation" and "white goatee" to his lips, he is framed as "a virtuoso of the hand", if one " lulled into a dream of Art", as if the organ crank he operated, altering its tempo, "joyful, happy, loving in a toast to Traviata; slower, more emotional, sentimental in the rondo of Lucia; and fast, accelerated, heroic, in the grand march of Faust" were "the bow of a violin or keyboard of a piano". A "troop" of children beholding the "friendly old man with sympathy, almost tenderness" is imagined "entranced, not by the grand, famous music brought to life by the organ player but by a little monkey bouncing atop the organ", as "the lure, the bait attached to the organ's hook" to help "put the desired catch on the tray". Art, figured here with small -a, serves to educate around tastes palatable to Salazar's regime, with 1900s children cast as "heralds (...) of radio and jazz" beloved by their 1950s counterparts, so much so that "not even the monkey would be of interest. Unless he sang fado".<sup>68</sup> This last genre, suiting the fascist regime's taste for folklore<sup>69</sup> of course being what audiences were hoped to be educated into appreciating, if not perhaps necessarily on the street.

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<sup>65</sup> Arnaldo Leite and Manuel Monterroso, "(O'Porto 1900) O filme dos meus bonecos animados – O 'Andarilho' – O 'Cantor patriota' – O 'Homem do realejo'", *O Tripeiro* [Series V] 7, no. 7 (1951): 179 [Historical Municipal Archives of Porto].

<sup>66</sup> Leite and Monterroso, "(O'Porto 1900)", 180.

<sup>67</sup> Leite and Monterroso, "(O'Porto 1900)", 179.

<sup>68</sup> Leite and Monterroso, "(O'Porto 1900)", 179.

<sup>69</sup> Vera Marques Alves, "A poesia dos simples: Arte popular e nação no Estado Novo", *Etnográfica* 11, no. 1 (2007): 63-89.

Fig. 4. "O 'Homem do realejo'" (The "Barrel organ man")



### "Transitory spaces" of "vernacular art\_education"

A video of André Carneiro performing The Blower's Daughter by Damien Rice on August 20, 2020,<sup>70</sup> which he proposed serve as a basis for an interview conducted with him on August 15, 2022] offers a way into positioning street performances as transitory spaces of art\_education.<sup>71</sup> As goes for Estrela and Tiago, André, aged 25-30 at the time of interview had already completed a whole trajectory, having started at the age of 19. Education, as for them involved acquiring better/different equipment, more skill (fingerpicking, for instance, training of falsetto, use of portable piano, chords copied from other artists as he never had musical schooling), and expanding his repertoire, evolving away from rock and grunge to (often melancholic) pop. For André too it involved getting to know he could play in different places, but with these also what he feels fits best: for his voice, in terms of lyrics, whatever makes

<sup>70</sup> See: <https://youtu.be/6mjkgvhyqdU>, accessed May 30, 2025.

<sup>71</sup> Credit is due to Lisa Rosén Rasmussen for her concept of transitory learning spaces (ECER 2025, Budapest).

bring across emotion and makes him happier. Feeling perhaps is a red thread throughout his story of becoming as an artist. Street art, he learned, is therapeutic for him, with both the singing of songs and audiences' responses making him happy, but also for the audiences: it is about "connecting", engagement in the moment. He moved places to get just that connection and energy, with it being about the music and reverberations of that music first, not so much about entertaining, hence a preference for music like that of Damien Rice, or Glen Hansard, who represent a kind of purity in terms of not performing for the money or easy applause. Education in terms of learning (*aprendizagem*), personal growth (*crescimento*) would here elide some of the educative dimensions of street art, for instance where it involves connection. Art here helps history of education become aware of something of a more fleeting, distributed "embodied enculturation"<sup>72</sup> than that which concepts of learning, teaching/rearing or socialisation could grasp. As with Tiago, who framed it in terms of "vibrations", "conducting" audiences present to what one feels, it revolves around "mood", "energy", being "mesmerised" even in silence whereby education becomes part of the art itself enfolding the scenery, the elements, even the filmmaking. The latter here shows itself as having moved away from more static registering to enveloping in motion. This stresses the importance of *presence*, not "mechanical" reproduction (cf. Benjamin), with all perfect imperfections that allow a performance to be experienced and captured as art in *that* moment, on *that* spot with all non/human serendipity involved: accidental passers-by, the Douro's water and the many effects its ebbs and tides near the mouth of the sea help produce, the iconic architecture surrounding it, even the rowdy youngsters whose jumping of the Luís I Bridge contribute to Porto's intangible heritage, just as street art, however contested or divisive-cohesive (cf. Latour) it might be.

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<sup>72</sup> Geert Thyssen and Ian Grosvenor, "Introduction: Learning to Make Sense – Interdisciplinary Perspectives on Sensory Education and Embodied Enculturation", *The Senses and Society* 14, no. 2 (2019): 119-130.

Fig. 5. Screen grab André Carneiro performing The Blower's Daughter (author's video)



Art then allows to articulate education in ways not dissimilar to Nordic concepts of *danning*, as differentially materialising phenomena of cultural self-/formation,<sup>73</sup> or *bildning* as travel,<sup>74</sup> gathering different times and spaces. Art in this sense invites historians of education at greater response-ability to forms of what some have termed “pedagogy of publicness”<sup>75</sup>—“education” that is always emergent, distributed across a shared space of (“formative”) issues of broader concern, and that involves “becoming public”. At times it may involve subverting, as in Tiago’s case (or Bruna Costa’s, another artist) resonant of de-colonial notions of “fugitive pedagogy” denoting specific, historically enslavement-related engagement in response to Black and (in reiterations also) brown, Latinx and other experiences of (violence and) oppression implying embodiment and inviting imagination of “re-existences”.<sup>76</sup>

<sup>73</sup> Elin E. Ødegaard and Thorolf Krüger, “Studier av barnehagen som danningsarena –Socialepistemologiske perspektiver”, in *Barnehagen som danningsarena*, ed. Elin E. Ødegaard (Bergen: Fagbokforlaget, 2012), 19-47.

<sup>74</sup> Bernt Gustavsson, “The Idea of Democratic *Bildung*: Its Transformations in Space and Time”, in *Popular Education, Power and Democracy: Swedish Experiences and Contributions*, eds. Ann-Marie Laginder, Henrik Nordvall and Jim Crowther (Leicester: Niace, 2013), 35-49.

<sup>75</sup> Jayson Cooper and Jennifer Sandlin, “Intra-Active Pedagogies of Publicness: Exploring Street Art in Melbourne, Australia”, *Pedagogy, Culture & Society* 28, no. 3 (2020): 421-443, drawing on Gert Biesta, “Becoming Public: Public Pedagogy, Citizenship and the Public Sphere”, *Social & Cultural Geography* 13, no. 7 (2012): 683-697.

<sup>76</sup> Laura Trafi-Prats, “Fugitive Pedagogies: Decolonising Black Childhoods in the Anthropocene”, *Discourse: Studies in the Cultural Politics of Education* 41, no. 3 (2019): 359-371.

## VIGNETTE TWO: ONE OCEAN-OCEAN PORTRAIT

The case unfolded here, assumes “historical research begins with the exercise of poetic imagination”.<sup>77</sup> This means each visual material and “event” presented, is to be read as of past, present and future, shifting and altering as (space)time moves.<sup>78</sup> For Ingold, “the meanings of [life’s] stories do not come ready-made from the past, embedded in a static, closed tradition. Nor, however, [do they arrive] (...) *de novo*, moment by moment, to accord with the ever-changing conditions of the present. They are rather discovered (...) when listeners —faced with circumstances similar to those recounted in a particular story— find in its unfolding guidance on how to proceed.”<sup>79</sup> Following these lines of thought, the past plays a determinate role in the present, but the present also plays a determinate role in the past, both calling upon one another and texturing the entanglement.<sup>80</sup> What this suggests, is that the present case recounts selected matters of the present moment, not seen as being constrained by past(s) or future(s) but rather invoking how children live their lives creatively by affirming past and future neither mediated nor immanent. Such an understanding of temporality underpinned *One Ocean-Ocean Portrait*, as conducive to more deterritorialised *in situ* analysis, grounded in historical materialism open to social and cultural transformation.<sup>81</sup>

The project qualifies as an interdisciplinary one carried out with adult artists and young children, viewed as “artists” in their own right, from three kindergartens situated in walking distance from an area along the Norwegian West coast, from the period of 2020 to 2024.<sup>82</sup> The Norwegian project team was put together by *Kunstpilotene* (The [“relational”] Art Pilots), a group including these two performative artists,

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<sup>77</sup> Sol Cohen, “An Essay in the Aid of Writing History: Fictions of Historiography”, *Studies in Philosophy and Education* 23 (2004): 329.

<sup>78</sup> William S. Jaques, “Past and Future Presents: Existential Time and Futural Materialism”, *Cosmos and History: The Journal of Natural and Social Philosophy* 13, no. 1 (2017): 254.

<sup>79</sup> Ingold, *Being Alive*, 56.

<sup>80</sup> Jaques, “Past and Future Presents”.

<sup>81</sup> Jaques, “Past and Future Presents”.

<sup>82</sup> See project website: <https://www.hvl.no/en/about/kindergarten-knowledge-centre/one-ocean---ocean-portrait/>, accessed May 29, 2025.

researchers, Master students, a filmmaker and a sound technician.<sup>83</sup> The project also included a Chinese team of researchers and artists led by East China Normal University.<sup>84</sup> The idea for the project was linked to the 2030 Agenda for the implementation of Sustainable Development Goal 14 – Life Below Water, in an effort to build more comprehensive understanding of civic relationships to oceans and ocean care. The project also tied into the tall ship *Statsraad Lehmkuhl*'s circumnavigation of Norwegian seawaters in the frame of the One Ocean Expedition 2021-2023. The purpose was to create awareness and share knowledge about the crucial role of oceans for sustainable futures as part of the UN Decade of Ocean Science. The early childhood-related project *One Ocean-Ocean Portrait* was informed by the metaphor of all beings (non/humans, places, times) finding themselves entwined through the oceans in glocal ways. Glocalisation, co-enactment of generalising and particularising movements, was materialised in the project using a map of the globe and tracing said tall ship's whereabouts during six weeks. The project's focus was on meaning making by very young children (aged ca. 4-5), highlighting, through working alongside them during a six-week-long journey through their sensuous, aesthetic and poetic sense making of planet Earth's global-local entanglements.

Knowing and understanding that oceans are a unique (re)source for humankind and that human behaviour is crucial for sustaining the planet's health for all life on earth,<sup>85</sup> has led to ocean experts recommending that ocean knowledge include much more than just knowledge on ocean depth, temperature, and the like. While climate researchers' study foci are perhaps rather the world's deep oceans and their life conditions, *One Ocean-Ocean Portrait*, as a pedagogical project, was set up to invite children to explore and experience the biotope across sea and land, to imagine life in the deep sea, and to co-create stories of the sea —material-cultural histories as well as equally situated stories in their own right.

<sup>83</sup> The award winning film *Ocean Portrait* is available open access here: [https://www.vitentv.no/media/Havportrett%20Barna%20ved%20Nordsj%C3%88en/0\\_suotkdn5](https://www.vitentv.no/media/Havportrett%20Barna%20ved%20Nordsj%C3%88en/0_suotkdn5), accessed May 29, 2025.

<sup>84</sup> The project was set up to meet the tall ship *Statsraad Lehmkuhl* as it arrived in Shanghai and involve activities on it there. Children's ocean portraits from Øygarden and Shanghai were to unite at an exhibition pointing to the "glocality" of ocean life. Due to the COVID-19 Pandemic, the ship sadly could not enter Shanghai, with China's borders closing for visitors at the time.

<sup>85</sup> Francesca Santoro, Selvaggia Santin, Gail Scowcroft, Géraldine Fauville and Peter Tuddenham, *Ocean Literacy for All: A Toolkit* (Venice: UNESCO, 2017).

The project in doing so added to marine and natural science knowledge of how children explore, experience, and express biotopes across land and sea, thereby enlivening its ecologies, geographies, and material components in their tactile, audible, visual, olfactory as well as poetic dimensions. Art here allowed for meaning to be co-authored and sensed. In relation to this, the anthropologist Tim Ingold has put forward the question of what differences there are between walking on the ground, in the landscapes of “real life”, and walking through one’s imagination, as while reading, writing, painting or listening to music.<sup>86</sup> This question became relevant in *One Ocean-Ocean Portrait*, as it included an embodied approach —walking, sensing and expressing (that is: partaking historically in, or immersing one’s very self in the ongoing temporal texturing of) the landscape: a dwelling perspective.<sup>87</sup> The question Ingold posed also carries significance for the history of education, as practices such as image-making central to the project like the making of portraits of the ocean, cannot be understood as practices yielding a “final” image, an “end product” to be inspected and interpreted. Rather we could think of such practices’ results as nodes in a “meshwork” of paths, of “storied knowledge”: an ever-ramifying tangle of “lines of movement and growth”<sup>88</sup> to be followed observantly. Pursuing this trail of thought, the ocean portraits created by the children were seen as poetic trajectories of non-/human entanglement across/along time(s) and place(s).<sup>89</sup>

### A poetic and sensuous entranceway into audiovisual “storying”

Local sea areas near three kindergartens partaking became places of sensation, aesthetic impression, enquiry, wonder, memory, storytelling, discovery and imagination, and sites for emergent ocean literacy to unfold.<sup>90</sup> By walking alongside children through local forest and coastal

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<sup>86</sup> Tim Ingold, “Ways of Mind-Walking: Reading, Writing, Painting”, *Visual Studies* 25, no. 1 (2010): 15-23.

<sup>87</sup> Tim Ingold, “Footprints through the Weather-World: Walking, Breathing, Knowing”, *The Journal of the Royal Anthropological Institute* 16, no. 1 (2010): 121-139.

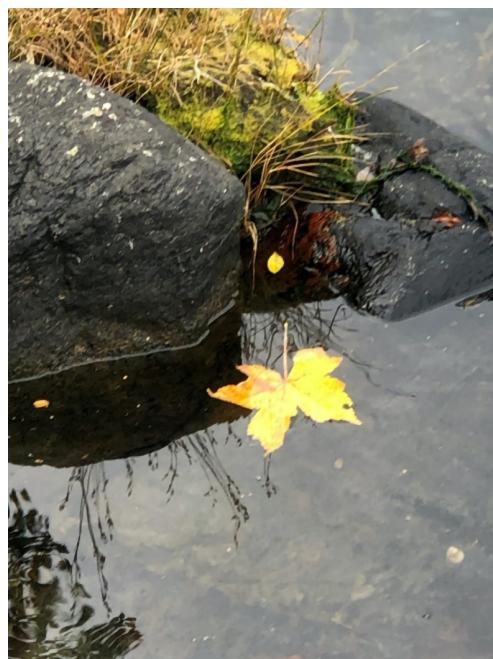
<sup>88</sup> Ingold, *Being Alive*, 168; Tim Ingold, *Lines: A Brief History* (Oxon: Routledge, 2007), 80.

<sup>89</sup> Ingold, “Temporality of the Landscape”; Ingold, *Lines*; Barad, *Meeting the Universe*.

<sup>90</sup> Elin E. Ødegaard, Åsta Birkeland and Czarecah T. Oropilla, “A Pedagogy of Emergent Ocean Literacy – Narrative Accounts of Children’s Explorations in the Coastal Landscapes of Western Norway”, *KINDknow Notes Series* 6, no. 1 (2024): 1-48.

areas, spending time there, playing, exploring, collecting and listening, we dwelled, immersed ourselves (selves) into the sea, and likewise the sea extended into us in its becoming, growing and learning.<sup>91</sup> Especially the experience of walking with rubber boots into the water, collecting small items to play with, as a preparation to play with items travelling the world map, as an experience of "dwelling" does not carry distinctions between the "natural" and human. According to Ingold, humans dwell,<sup>92</sup> that is: they become/acquire senses of being, historically, when/by walking, hunting, fishing, picking, building shelters for survival, and so on. Therefore, the sea-bound landscape, was/is not only one for beholding, gaining views of; it was/is about being part of it and experiencing how water and weather impact the sea's coastal banks. This experiencing comes through "walking", and living with, the landscape, involving non-/humans including (natural)cultural artefacts.<sup>93</sup>

Fig. 6. Lønneblad på sjøen [Maple Leaf in the Sea] (author's photograph).



<sup>91</sup> Ingold, *Being Alive*.

<sup>92</sup> Ingold, "Ways of Mind-Walking".

<sup>93</sup> Elin E. Ødegaard and Andre Marandon, "Local Weather Events: Stories of Pedagogical Practice as Possible Cultures of Exploration", *ECNU Review of Education* 2 (2019): 421-440.

A photograph taken during *One Ocean-Ocean Portrait*, of a maple leaf in the sea (Fig. 6), presents a situated moment of discovery, as it captures a group of children suddenly spotting the leaf riding small waves, allowing them to follow its pathways. One of the children found a stick and created larger waves, so that the maple leaf, now imagined to be a boat, could sail off, travel far away (and far back in/through time). The children also discovered how the sky was mirrored in the sea surface and that, when walking in the sea with rubber boots, its surface was disturbed, and that the light broke the view onto their boots so they seemed smaller under water than they were upon resurfacing. This was quite puzzling to them.

Fig. 7, Hans Gude, 1876 [Frisk Bris ved Norskekysten], [Fresh Breeze On The Norwegian Coast], Norwegian Art Gallery, room 046.



In between dwelling the costal landscape, the children were exposed to a bookcase with a selection of literature including fairytales, stories about ocean travels, marine science books about organisms living on shore and in the oceans, and handicrafts books on knots and boats. A selection of historical ocean paintings was also made available to them. Thus, for instance, Hans Gude's oil painting, "Fresh Breeze On The Norwegian Coast" was worked through while talking about the painting's creation during Enlightenment/Romanticism. This period saw Gude exploring, through painting, how light falls on sea surfaces. Casting of light onto the sea became a topic on many of joint walks, as the sea could be perceived in different colours: green, black, blue or even white

on a windy day. Earth's connection to the sun and the moon and the moon's effect on the tides of the sea was another historical journey for the children to explore. Even if it was attempted to explain this using scientific descriptions, children found it difficult to grasp but nonetheless experienced it in "real life" situations.<sup>94</sup>

Immersion in storytelling via historical ocean-related paintings like Gude's, traditional fairytales, and adults' personal stories about travelling via sea, allowed the children to entwine their own stories along the way, blending historical and nature science concepts and imaginative interpretations, and making abstract notions of how light changes colours of the ocean tangible and journeys once made across the ocean, as part of colonialist and other ventures memorable. This process of "storying" with historical materials and shared personal histories, energised the presence of place, inviting the children to dwell not only physical space of coastal banks but also a rich tapestry of cultural-historical meanings —one echoed through the shimmering waves, multicoloured sea surfaces, and stories shared among participants. This resonates with Ingold's view of the entanglement of narration and experience, where meaning making becomes an act of dwelling warped by time rhythms of the natural world. "Story and life" for Ingold are indeed entwined: "[i]n storytelling, past occurrences are drawn into present experience. The lived present, however, is not set off from the past of the story...".<sup>95</sup> In *Being Alive*, Ingold reflects on a necessary move away from thinking life (perception, sensing, learning, in short all "being alive") in terms of "point-to-point connections",<sup>96</sup> which were very much what Gude and his Enlightenment-Romanticism contemporaries were concerned with. For Gude and his followers, it was very much about painting the landscape with respect for nature, water proving especially tricky.<sup>97</sup> Gude meant it was like trying to capture a soul. The water was a surface, depth and mirror alike. When one focused one's gaze on one aspect, others vanished. It was the light that for Gude brought the subjective into

<sup>94</sup> Ingold, "Ways of Mind-Walking"; Ødegaard, Birkeland and Oropilla, "A Pedagogy of Emergent Ocean Literacy".

<sup>95</sup> Ingold, *Being Alive*, 161; Ingold, *Lines*, 90.

<sup>96</sup> Ingold, *Being Alive*.

<sup>97</sup> Jonathan Crary, "Attention and Modernity in the Nineteenth Century", in *Picturing Science, Producing Art*, ed. Peter Galison and Caroline A. Jones (New York: Routledge 1998), 475-499.

experience, meaning that experience of the world and physiology of perception inextricably tangled —a position different to that of painters of the time.<sup>98</sup> The ocean further mostly figured as means of “transport”, from one point to another, for colonialist and other ventures. Ingold has come to think life in terms of “lines” (of growth, flight, becoming, cf. Deleuze\_Guattari) “along paths” —“along” here implying being “part and parcel of”, not separated by a “between”. This helps understand how light’s refraction, children’s discoveries about such phenomena, and the ocean itself all contribute to a reworking of the world’s naturalcultural “texture”,<sup>99</sup> further excavating of this “landscape”<sup>100</sup> or “storying” of this “meshwork”.<sup>101</sup>

Fig. 8. Collaborative Exploration of the World Map



<sup>98</sup> Tore Kirkholt, “Nicolai Strøm-Olsen: Hans Gude. En kunstnerreise”, *Kunst Og Kultur*, 100, no. 3 (2017): 162-168.

<sup>99</sup> Ingold, *Lines*.

<sup>100</sup> Ingold, “Temporality of the Landscape”.

<sup>101</sup> Ingold, *Being Alive*.

Figure 8 displays another element of visual art, indeed artistic “material”<sup>102</sup> partaking in time traversing storying-journeying that involves children, staff, researchers and adult artists as well as a wealth of nonhuman participants, and yields further insights related to collaborative working around a map of the world. It renders present how small items, like mall stones were treated like treasures, given a special meaning; a sailing ship, a whale, a shark, a dolphin, a deep-sea creature, or a mythic figure inspired by the fairytales mentioned previously. Children and adults may thereby be seen engaging in travelling the globe playfully, with imagination and storytelling lasting for hours. The photograph also shows all those involved stepping out of the imagined, to name countries and oceans. It captures children looking to find Norway and their local island, to check where both are located. Children thus found the North Sea stretching out, all the way to England and Denmark, meeting the Atlantic Ocean. They recounted stories of their own travels or others’, and one could hear adults in turn tell stories of local and mythical sea heroes. Through filming *Ocean Portrait*, the film resulting from the project, we thus staged metaphorically that the ocean is what binds us together as well as keeps us apart.<sup>103</sup>

The artists encouraged keen awareness of the senses, pointing to shapes, textures, and colours experienced in different situations:

I could feel the mild wind across my cheeks when sitting down by the world maps. I asked a boy who came to sit close to me: “Where does your stone belong”? He put his stone on the Sahara Desert in Africa. His stone has a yellow tone, and so I could understand his choice. “The same colour as the Sahara Desert”, I said. “It could blend in with the sand there”, I added. He told me that the stone could lay in the sand, and he moved it a bit but still placed it within the borders of the Sahara. He pushed the stone hard onto the paper. I am thinking … “he needs to be sure that it stays deep in the sand where it belongs”. The boy gave me a smile of confidence. More and more children took part in the activity; they came with their tiny stones, drew its shape and told stories. (Excerpts from one of the artists’ notes.)<sup>104</sup>

<sup>102</sup> Ingold, *Being Alive*.

<sup>103</sup> Ødegaard, Birkeland and Oropilla, “A Pedagogy of Emergent Ocean Literacy”.

<sup>104</sup> Ødegaard, Birkeland and Oropilla, “A Pedagogy of Emergent Ocean Literacy”, 22.

## Material and aesthetic processes

After playing and exploring the world map, this map was cut to small pieces and soaked in a tub filled with sea water for a few days. This created a paper mass ready to be transformed into canvasses for the “ocean portrait(s)”.

Fig. 9. Making Paper from World Map Pieces Soaked in Seawater (photograph by Åsta Birkeland)



Figure 9 shows children and adults in collaborative exploration with paper mass, sea water and a wooden frame for the paper to spread out.<sup>105</sup> It renders palpable a moment of full concentration. The process must be slow and involve much care; the wet thin paper is fragile, requiring the steady hand of an experienced artist. The children understood the seriousness of the action intuitively and each child lived the moment of this collaborative paper making in deep concentration. This was a moment where the boundaries between self and material blurred, creating a nexus of agency and responsiveness to the water and the paper making craft. The moment was deeply materially grounded, revealing a strong entanglement of water, paper mass, wooden frame, moving hands ... as

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<sup>105</sup> Elin E. Ødegaard, “Reimagining ‘Collaborative Exploration’ – A Signature Pedagogy for Sustainability in Early Childhood Education and Care”, *Sustainability* 13, no. 9 (2021): 5139.

well as geography and history, stories of people, children seemingly far removed even from a childhood like Gude's, privileged compared to girlhood even of his own class, and to non-Western childhoods tangled through seafaring from Norway joined until 1905, in a personal union with Sweden, which was to sell its last colony only two years after Gude's painting of Fresh Breeze On The Norwegian Coast.

Figs. 10.-11. Collecting and Arranging Small Items (photographs by Åsta Birkeland)



Figure 10 draws one into the process of designing the ocean portrait(s), figure 11 in turn showing the collecting and arranging of items found in nearby woods and larger biotope to be used in the ocean portrait(s). The artists then framed the composition of the portrait, which is a moment of storying-journeing not performed by either screen grab. The items were collected on guided walks; children were instructed that items had to belong to nature and be small. They staged the aesthetics of the ocean portrait(s) and the film *Ocean Portrait*. For canvasses to be aesthetic attractive portraits, the idea was the items must be tiny and placed with some space in between the items. In this way, the ocean portraits were made in a collective way, following the tradition of craftsmanship.<sup>106</sup>

<sup>106</sup> Janne Iren Robberstad and Randi Veiteberg Kvellestad, "Embodied Eco-Embroidery: Creative Craftsmanship in Sustainable STEAM-Education", *Nordic Journal of Art and Research* 12, no. 2 (2023): 1-27.

Fig. 12. An Ocean Portrait (photograph by Åsta Birkeland)



Figure 12 captures one of the ocean portraits and the precise moment a child proudly tells about his portrait and the items he selected. The *One Ocean-Ocean Portrait* project entailed all qualities of an art venture in the category of performance arts, with a guiding abstract idea filled with poetry, yet at the same time the contours of a tactile endeavour. Ocean is a water mass, and as such an experience in its own kind, but also an area of knowledge and history. Understanding oceans in such depth may challenge children, yet the present project could reveal traces of extended vocabulary and emergent ocean literacy.<sup>107</sup> This literacy attests to historical, ecological dimensions of the arts and crafts involved in *One Ocean-Ocean Portrait* and any attendant “education”.

On this journey, the children could see, smell, touch, listen, collect, imagine and create.

The project thus opened up for children's inquiry, discovery, as well as expression. The relevance of the arts for the history of education here lies in their potential to critically engage (in) creativity with a deeper sense of learning and *danning* (cultural self-/formation)<sup>108</sup> as a processual outcome.

<sup>107</sup> Ødegaard, Birkeland and Oropilla, “A Pedagogy of Emergent Ocean Literacy”.

<sup>108</sup> Ødegaard and Krüger, “Studier av barnehagen som danningsarena”.

The history of education has long focused more on formal, compulsory schooling than nonformal and informal education, especially for what children of kindergarten age is concerned, and with that in Germanic influence spheres on classic, Humboldtian *Bildung* relating to traditional subjects of "high culture" like mathematics and language, sometimes at the expense of artistic disciplines. *One Ocean-Ocean Portrait* challenges this by demonstrating how the arts can engage young children more deeply with complex themes, thereby advocating for a more interdisciplinary approach in educational settings.

Artistic practices serve as powerful procedures for children to engage with complex subjects, like ocean literacy, allowing to transform abstract concepts into tangible experiences. Through the arts, children can explore cultural narratives, environmental awareness, their own roles within the world, and this world's ongoing entangled formation. In this context, the *Ocean Portrait-Ocean Portrait* project exemplifies how artistic exploration not only can deepen understanding but also encourage personal expression, social (inter)connection and material entanglement. In this arts project, the children could immerse themselves in seeing, smelling, touching, listening, collecting, imagining, and creating in time-traversing storying-journeying, fostering multifaceted educative dimensions involving time, place, matter, poetry, and senses, combining bio-social and relational aspects of non/human becoming.<sup>109</sup>

## DISCUSSION

Embodied intellectual endeavours complicating Western modern notions of linear *time*, singular temporality and (ultra-realist, Von Rankean) assumptions about *sources* being the key to historians' unlocking of "how things [just] actually [have] been", are not new. In the history of education, particularly "new cultural" scholarship has opened avenues for unsettling of such devices and attendant constraints posed around what "rules of (...) [the] discipline" might (yet have) be(en).<sup>110</sup> As a reimagined "cultural turn" increasingly presented itself as such,

<sup>109</sup> Ingold, *Being Alive*.

<sup>110</sup> António Nóvoa, "Letter to a Young Educational Historian", *Historia y Memoria de la Educación* 1, no. 1 (2015): 49.

António Nóvoa and Tali Yariv-Mashal, in alignment with two English-language books thought to have helped mark such a “shift” in the discipline,<sup>111</sup> thus troubled the source “metaphor”<sup>112</sup> evoking stable points of “origin” whereupon to base (point-to-point, cause-effect) verifiable “factual” stories characterising “true” history (“denude[d] of its [own] history”),<sup>113</sup> instead hinting at “very long duration of origins”, and indeed time’s/times’ “enfolding”, being “compressed and extended”.<sup>114</sup> Relatedly, they made clear that

[i]n a postmodern era (...) we cannot continue to think of space and time as autonomous entities .... We have become so used to thinking in a fixed (bordered) space and concentrating on time as a variable of change that it is difficult to break away from this framework. The metaphors of an “arrow of time” or of history as a “river that flows” are clear illustrations of this.<sup>115</sup>

Along similar lines, Sol Cohen, a then well-established representative of the discipline, contributed to querying of the boundaries between literary (and other) art and history, exposing “fictions of historiography” or aspects of “invention, emplotment, form” in supposedly factual historical accounts.<sup>116</sup> Among those to be credited in turn, for queering mutual transgressions of what is made to be the past, present and future and the figurative-novelistic-performative and historical in the historiography of education is Joyce Goodman. Goodman’s girls’ and women’s education-, gender- and internationalisation-informed thinking, *through* sonorities

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<sup>111</sup> Sol Cohen, ed., *Challenging Orthodoxies: Toward a New Cultural History of Education* (New York: Peter Lang, 1999); Thomas S. Popkewitz, Barry M. Franklin and Miguel Pereyra, eds., *Cultural History and Education: Critical Essays on Knowledge and Schooling* (New York: Routledge, 2001); see for arguments against turn-thinking, Marc Depaepe’s *œuvre* from the mid-1990s onward.

<sup>112</sup> Hans Blumenberg, *Die Lesbarkeit der Welt*, Frankfurt: Suhrkamp, 1986), cited in Bernd-Olaf Küppers, *The Language of Living Matter: How Molecules Acquire Meaning* [Frontiers Collection Series] (Cham: Springer, 2022), 11.

<sup>113</sup> Cf. Thomas S. Popkewitz “Historicizing How Theory Acts as ‘the Retrieval’ in Methods: Romancing the Archival or Some Thoughts on Intellectual Practices”, *Bildungsgeschichte: International Journal for the Historiography of Education* 8, no. 2 (2018): 192-202.

<sup>114</sup> Nóvoa and Yariv-Mashal, “Comparative Research”, 435.

<sup>115</sup> Nóvoa and Yariv-Mashal, “Comparative Research”, 431.

<sup>116</sup> Cohen, “Essay in the Aid of Writing History”, 330.

(‘sound-images’) and materials,<sup>117</sup> and *with* time’s width and thickness,<sup>118</sup> has brought into sharp relief some implications of the “risk-taking” that come with such “transgression[s]”.<sup>119</sup> One such risk *par excellence* for posthumanist “knowledge seeking-and-effecting” seeking to disrupt linear unitemporal thinking, Goodman has highlighted, is “that ‘out of the most radical critiques of linearity (...) and asymmetry could emerge the most ahistorical of analyses in which the orientation to time makes history unrecognizable as a discipline’”.<sup>120</sup> In consequence, it befalls anyone researching education phenomena historically in a posthumanist vein to help direct all possible effort towards making sensible the *precise* multiplicity of apparatuses involved in their bodily production (Haraway, Barad) from (within) ongoing “texturing” of time(s), indeed the world, as “an act of remembrance”.<sup>121</sup>

What “art” is, has been and will be is no less settled than what “history” is, has been or will be, whether pertaining to “education” (likewise never settled) or anything else. This is not to leave a gaping opening for history to be re-written, appropriated and used at will, but simply to acknowledge incisions inherent to history as (spatially, temporally, materially) “sedimented” or “enfolded”<sup>122</sup> pursuing-enacting of knowledge that, in this sense, is “storied”.<sup>123</sup> It is to recognise that how art, history and education and their relation(s) might yet emerge relies on all that is enabled to condense into it. Ingoldian figuring of history, as storying-journeying along the passage of time or life-process, which is about helping one tune into it and its beings, people or materials (water, light rays, children’s eyes and hands, fairytales, (hi)stories), does not differ substantially from Barad’s figuring of historicity as to do with “embodied re-membering” or “returning”, turning over and over again (like

<sup>117</sup> Joyce Goodman, “Thinking through Sonorities in Histories of Schooling”, *Bildungsgeschichte: International Journal for the Historiography of Education* 7, no. 2 (2017): 277-288; Goodman, “Circulating Objects”.

<sup>118</sup> Goodman, “Suzanne Karpelès”.

<sup>119</sup> António Nóvoa, “Letter to a Young Educational Historian”, 49.

<sup>120</sup> Goodman, “Suzanne Karpelès”, 242 citing Bernadette M. Baker, *In Perpetual Motion: Theories of Power, Educational History, and the Child* (New York: Peter Lang, 2001), 37.

<sup>121</sup> Ingold, *Being Alive*, 152-53; also: Barad, “Troubling Time/s”.

<sup>122</sup> Barad, *Meeting the Universe*, 170.

<sup>123</sup> Ingold, *Being Alive*, 168.

earth's soil), opening oneself to responsiveness and thus responsibility.<sup>124</sup> The difference lies in the latter's and other feminist scholars' greater stress on exclusionary (as well as inclusionary) effects thereof.

Reading both ecological cases of collaborative activist research through one another for differences that matter, the *StreetWise* project shows that street art and education have jointly come to be articulated through time and the city of Porto in specific ways gathering-dividing as issues of concern and thereby carrying and reworking residue in terms of preconceptions and perceptions regarding taste, place (physical as well as social and cultural) and skill, with street art currently being omnipresent yet historically obscured. The project furthermore allows one to sensitise to exclusions co-constitutive of inclusionary notions of street art, be it only with a small -a, for instance, as civilising audiences out of disgust towards benevolence/pity or as politically appealing to them. Children in relation to street art, while figured on the one hand as targets easily lured into donating through trickery, also end up associating with the kind of art capable of upending dictatorships and creating new possibilities for education to spill into it and with it, new ways of making a home.

In *One Ocean-Ocean Portrait*, collaborative activist research illuminates the nuanced interactions between very young children, adult artists, and researchers in a poetic approach to education entwined with local ocean materiality, while affording emergent understandings of the ocean as a poetic, geographical and historical force. Ocean portraits function as historical narratives that open themselves to analysis through narrative polyphony.<sup>125</sup> This type of project not only contributes to an exploration of the relationship between art and education but also serves to embody sensuous relationality in a manner conducive to open-ended, exploratory learning. The project exemplifies how creative processes can evoke a sense of place and identity, tangling personal and (at once) collective memory<sup>126</sup> through coastal landscapes. By re-turning memory of

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<sup>124</sup> Barad "Troubling Time/s".

<sup>125</sup> Boris Gasparov, *Speech, Memory, and Meaning: Intertextuality in Everyday Language* (Berlin: De Gruyter, 2010).

<sup>126</sup> Maurice Halbwachs, *On Collective Memory*, ed./trans./intr. L.A. Coser [Heritage of Sociology Series] (Chicago IL, University of Chicago Press, 1992).

significant past matters and events, it fosters a sense of belonging deeply rooted in entanglements between the ocean, forests, and diverse forms of life.

Street artists historically marginalised in discourse of artistry, like often young children (among exceptions being Italy's Reggio Emilia early childhood education discourse), share a profound kinship through experiences of exclusion (for instance from the eulogies reserved to those invited to galleries, theatres and concert halls) and resilience of their creative expressions. Historically, both groups have been overlooked in conventional narratives of art, street artists often having been dismissed as mere beggars/wanderers, and young artists as naïve imitators of adult creativity. Tim Ingold's concept of history as entangled journeying, whereby the world as a story is continually reimagined and re-worked resonates deeply with the artistic trajectories of being an artist queering publicness, being an artist working with children, and being an artist as a child. This aligns with Karen Barad's notion of historicity and embodied re-membering, emphasising that current creative performances of street artists and young children as ocean painters, constitute (re)iterations of broader conversations/disputes about belonging, autonomy and respect. Both groups challenge societal norms and assert their rights to artistic expression. They are bound by sharing intimate relationships with outdoor places, urban, rural or coastal, defiance of established artistic hierarchies, and assertion of their voices in the broader ecology of human and children's rights. Recognising this, we not only validate their creative potentials but also advocate for the rights of all artists to be recognised and celebrated.

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