



INSTITUT FRANÇAIS

EuroFabrique

Cluj-Napoca

ANÉA

PARTICIPANTS IN THE PROGRAM: MENTORS

PANELISTS

MOBILITY PANEL / december 6th



Etienne Bernard is the director of the Regional collection of contemporary art (Frac) Bretagne in Rennes after directing Passerelle Contemporary art center in Brest (2013-2019), the International Festival of Poster and Graphic Design in Chaumont (2007-2009) and a graphic design exhibition program at the CAPC Museum of Contemporary Art in Bordeaux (2007-2009). As an art critic and freelance curator, he has been collaborating to French magazines Archistorm or O2, published in numerous books (Cura books, Les Presses du Réel, Exit, etc.) and led various projects in institutions in France and abroad, notably in Denmark and the United States. In 2018, he curated, along with Céline Kopp, the 6th edition of Les Ateliers de Rennes-Contemporary Art Biennale.

Etienne Bernard has also taught art theory at University Paris 1 Pantheon-Sorbonne (2008-2013) and at Ecole Supérieure des Beaux-arts in Nantes (2010-2013). From 2010 to 2013, he set up and coordinated Fieldwork: Marfa a research-in-residency program in Marfa, Texas.



Yohann Floch is the director of operations of On the Move and manages FACE, a resource platform that facilitates European capacity building programmes in the contemporary performing arts field. He is an international advisory board member of the Danish organisation IMMART - International Migration Meets the Arts. Working for independent arts organisations and cultural institutions, Yohann has designed, coordinated or contributed to many European cooperation projects and pilot international collaborations over the years, including recently AAA (led by IMMART), iCoDaCo (led by iLDance), Perform Europe (led by IETM), Learning Trajectories (led by Eunua), and SHIFT (led by the European Music Council).

He has been an external expert for governmental bodies and private foundations, and led or (co)authored European studies, including recently Parenting and international cultural mobility



Maria Dolores Meseguer Semitiel is the Grant Coordinator of Culture Moves Europe at the Goethe-Institut and worked as project assistant for the previous pilot mobility scheme for artists i-Portunus. Her background has been fluttering about the educational and culture field, through very enriching experiences: a Master in European Studies and International Relations in the Centre International de Formation Européenne. She carried out projects as a consultant for Qualé, a French cooperative that delivered two research reports for UNICEF related to multilingual education and children's right to education in West Africa. She arrived in Brussels as a Blue Book Trainee in the Unit Creative Europe at the European Commission, where she worked with international cooperation files and the i-Portunus project itself.



Ramona Onciu is institutional coordinator for Erasmus and EEA grants at Babeş-Bolyai University in Cluj-Napoca, head of the Erasmus + Office, representative in GUILD and EUTOPIA Erasmus working groups, expert in project management for Cooperation projects, Jean Monnet, Erasmus Mundus, Teacher Academy, Capacity building, Sport, Support for policy, and others. She holds a BA in Management of European Institutions, an MA in Administrative Sciences and a PHD in Communication Sciences and is a constant strategist of international development at Babeş-Bolyai University în Cluj-Napoca.

LECTURES / december 6th



Călin Stegorean holds the esteemed position of Director at the National Museum of Art in Bucharest, Romania, while concurrently serving as a lecturer at the National University of Arts in Bucharest. As both an accomplished artist and curator, Stegorean's artistic contributions have earned recognition both nationally and internationally, with exhibitions featured in prominent venues in Italy, Austria, the United Kingdom, Poland, Hungary, the Netherlands, and the Czech Republic. His curatorial portfolio is distinguished by over 80 exhibitions showcasing Romanian contemporary art, as well as internationally acclaimed exhibitions such as 'Romanian Artists in The Great War' (Rome, 2017), 'The Art School of Cluj' (Poland, 2014), 'Essentia' (Hungary, 2004), and 'Et in Venetia Ego' (Venice, 2000), among others.



Sandra Demetrescu With an academic background in both art history and theory and photography and video, she curated exhibitions in museums, galleries and independent spaces across Romania and abroad and contributed in, or co/edited various art publications. Since 2014 she works as a curator at MNAC – The National Museum of Contemporary Art in Bucharest and starting in 2019 she is chief curator of the museum. Over the years, she has produced, independently or in collaboration, a series of exhibitions with varied themes and stakes, from large retrospectives to group exhibitions with complex themes. Starting with 2016 she activates, together with Dragoş Olea, under the KILOBASE BUCHAREST moniker – a hybrid curatorial unit exploring topics like: economics, queer and Bucharest. Awards and collaborations include bursaries from the Peggy Guggenheim Collection in Venice (2012), ZKM Karlsruhe (2014), the Romanian Pavilion at the Venice Biennale (2013, 2015), The Getty Foundation / CIMAM (2018), Bega ARTPRIZE 2020 (the second edition of the curating award of Kunsthalle Bega). As of 2022, Sandra is Director of Exhibitions and Programmes at MNAC.

RESIDENCY PANEL december 7th



Delphine Munro has been Head of Arts and Culture at the EIB (European Investment Bank Group), in Luxembourg since 2009. In this capacity, she is responsible for developing and implementing the EIB Institute's Arts and Culture programme. This includes enrichment of the art collection, the commissioning of in situ artworks for the Bank's buildings, the implementation of a mentoring programme and artists residencies ... Since September 2016, Delphine Munro has been President of the Board of Directors of Casino Luxembourg - Forum d'Art Contemporain. She has been a member of the Board of Directors of the IACCCA (International Association of Corporate Contemporary Art Collections) since 2013 and President since 2022. She has also been a member of the Board of Les Amis des Musées Luxembourg since 2015 and a member of the Board of Lët'z Arles since 2021.



Katharina Scriba is the Executive Director of the Fimenco Foundation in Paris/Romainville. With a career steeped in cultural leadership, Katharina joined the Foundation in 2022, following over a decade of curating and managing international cultural projects at the Goethe-Institut in Paris. Her achievements include numerous exhibitions in prestigious Parisian and European institutions. Recognized for her unwavering commitment to the cultural sector, Katharina Scriba has received accolades such as the Franco-German Friendship Prize from the German Ambassador to France. She also serves as an esteemed jury member and is a frequent participant in international panel discussions. Drawing from her rich intercultural experiences and multidisciplinary background, Katharina Scriba is driving the ambitious vision of the Fimenco Foundation as one of the largest cultural districts in Europe.



Maria Hlavajova is an organizer, researcher, educator, curator, and founding general and artistic director of BAK, basis voor actuele kunst, Utrecht (since 2000). Between 2008 and 2016, she was research and artistic director of the collaborative research, exhibition, and education project FORMER WEST, which culminated in the publication *Former West: Art and the Contemporary After 1989* (which she co-edited with Simon Sheikh, 2016). Hlavajova has instigated and (co-)organized numerous projects at BAK and beyond, including the series *Propositions for Non-Fascist Living* (2017–ongoing), *Future Vocabularies* (2014–2017), *New World Academy* (with Jonas Staal, 2013–2016), among many other international research, education, exhibition, and publication projects. Her curatorial work includes *Call the Witness*, Roma Pavilion, 54th Venice Biennale, Venice, 2011; *Citizens and Subjects*, Dutch Pavilion, 52nd Venice Biennale, Venice, 2007; and *Borderline Syndrome: Energies of Defense*, Manifesta 3, Ljubljana, 2000. In addition, Hlavajova is co-founder (with Kathrin Rhomberg) of the tranzit network.



Liviu Bulea is an artist with expertise in visual arts, cultural management, and curation. His works have been showcased in prestigious venues such as the Urban Nation Museum in Berlin, the National Art Museum in Cluj, the National Museum of Contemporary Art in Bucharest, Mumok in Vienna, the French Cultural Institute in Cluj, and the Romanian Cultural Institute in Berlin, among others. Liviu has also participated in events like the Bucharest Biennale and had the honour of being a resident artist at renowned institutions such as Cité Internationale des Arts in Paris, Urban Nation Museum in Berlin, Kultur Kontakt Austria, and St.A.i.R. in Graz, supported by organizations like the European Investment Bank, Chancellery of Styria, and the Chancellery of Austria. Currently pursuing a PhD at the University of the Arts in Cluj-Napoca, he is investigating the intersection between art, architecture, and the urban environment.

ROUNDTABLE / december 7th



Mihnea Mircan is a curator currently based in Bucharest. His most recent projects are the exhibitions *Landscape in a Convex Mirror*, for the 2021 edition of the Art Encounters Biennial in Timisoara, Romania, and *A Biography of Daphne*, at ACCA Melbourne, a project whose publication is forthcoming from Spector Press. Mircan has curated exhibitions at institutions including Extra City Kunsthall, Antwerp, where he served as artistic director between 2011-15; Museion, Bolzano; Stroom, Den Haag; Spinnerei, Leipzig; David Roberts Art Foundation, London; Fondation Pernod Ricard, Paris; Salonul de proiecte, Bucharest; Project Art Center, Dublin; and the Venice Biennial, as curator of the Romanian Pavilion in 2007. He was the editor of the books *Miklos Onucsan*; *Hans van Houwelingen: Undone*; *Cross-examinations and Allegory of the Cave Painting*, and has contributed essays to numerous exhibition catalogues, monographs of artists such as Pavel Büchler, Laure Prouvost, Jean-Luc Moulène and Tom Nicholson, and magazines such as *Manifesta Journal*, *Stedelijk Studies*, *Parkett*, *Mousse* and *Afterall*.



Mihai Pop

Graduate of the University of Art and Design in Cluj, Mihai Pop (1974) is an artist and the coordinator of Galeria Plan B, a production and exhibition space for contemporary art located in Cluj, Romania. Initiated by Pop and artist Adrian Ghenie in 2005, Plan B opened in September 2008 a second exhibition space in Berlin while in 2007 Mihai Pop was the commissioner for the Romanian Pavilion at the 52nd Venice Biennale. In 2009 Mihai Pop / Plan B was one of the initiators of the project *Fabrica de Pensule / The Paintbrush Factory* in Cluj, a collective independent cultural center. In 2015 Mihai Pop curated the exhibition "*Darwin's Room*" by Adrian Ghenie in the Romanian Pavilion at the Venice Biennale. Mihai Pop lives and works in Cluj and Berlin.



Cosmin Costinaș is an author and freelance curator, based in Bucharest and Vienna. After his studies in art history and history at the Babes Bolyai University in Cluj-Napoca, he now is contributing editor of the magazines *Idea Arts + Society* (Cluj) and *Version* (Paris and Cluj), and visual arts consultant for Romanian National Television. His latest curatorial projects include *Textground* (Prague, 2004) and *Lăcitate după Complicitate* (Secularity after Complicity, Bucharest, 2005). His upcoming writing projects include a comprehensive book on Romanian contemporary art after the year 2000 (together with Mihnea Mircan). Since January 2006, he has been a member of the editorial team of *Documenta 12 Magazine Project*. The writer, critic, and member of ERSTE Foundation's PATTERNS advisory board is executive director/curator of the *Para/Site Art Space*, Hong Kong's leading non-profit organization dedicated to contemporary visual art exhibitions. Costinaș is Asia's first Outset Curator of Contemporary Art.

DCA Panel : focused on ecology / december 8th



Marianne Hultman is a highly experienced and accomplished professional in the art world, particularly in the field of curatorial and management roles within contemporary art institutions. Marianne Hultman extensive background in art history, mediation, and curatorial studies, along with her years of experience, showcases her dedication and expertise in promoting and curating art exhibitions. Her involvement in various local, national, and international projects demonstrates her commitment to fostering artistic exchanges and collaborations across different scales. In addition to her work in the art world, Hultman's engagement in the political arena through her involvement with *Kunsthallen i Norge* showcases her broader perspective on the cultural and societal impacts of small and medium-sized contemporary art institutions. Her engagement in establishing a Norwegian, a Nordic and a European network for contemporary art centers highlight her aspiration to emphasize the importance of small and medium-sized art institutions in the cultural landscape on a broader geographical scale.



Since 2021, **Thomas Delamarre** is the Director of the *Maison des arts Georges et Claude Pompidou* in Cajarc, an art centre located in a rural area in the Southwest of France. It combines an exhibition space with an international artist residency centre as well as a program of outdoor projects developed in relation with the human and agricultural context of the area. There, Thomas has implemented exchange residency programs with partners in Singapore and Italy. He has also engaged the art centre in a unique collaboration with an agricultural cooperative to organize artist residencies in agricultural context. Previously, he was a Senior Curator at the *Fondation Cartier pour l'art contemporain* in Paris where he curated **a number of exhibitions, among which** *Metamorphosis - Art in Europe Now* (2019). He also curated several performing arts projects with such artists as Rémy Héritier, Boris Charmatz and Patti Smith.



Elfi Turpin is a curator. Through writings, exhibitions and discursive practices, she collaborates with artists and audiences on very specific projects engaging long-term research and exchanges. Since 2013, she is the director of Centre Rhénan d'Art Contemporain – CRAC Alsace, Altkirch, France. Conceived as a collective process, the exhibitions she has curated are entangled with one another. As such, each exhibition both structures and transforms the institution. From 2021 to 2023, she took on the co-chair of DCA, the French network of contemporary art centres. She contributed to the national and international development of those institutions, and more particularly to the creation of a European network of art centres by co-organizing the First European Assembly of Contemporary Art Centres : « This Time, We Talk About Gender », in partnership with the ADKV (Germany) and Kunsthallene I Norge (Norway) networks, and the European art institutions Fotogalleriet & Oslo Kunstforening (Norway), CA2M (Spain), and Casa Da Cerca (Portugal).



Vir Andres Hera, filmmaker and artist, teacher at the École Expérimentale d'Annecy-Alpes Filmmaker and artist born in Yauhquemehcan, Mexico. He sees his projects as research fields ploughed with the help of a community of artists and production sites that oscillate between video installations, moving image(s), sound and text. Questioning the multiple relationships between reality and memory(s), he interrogates vernacular and learned histories in order to invent emancipatory narratives and redefine the weight of colonial histories. He is a graduate of Mo.Co. and the Fresnoy Studio National, and is pursuing a doctorate at the Université du Québec à Montréal. He has completed residencies at La Casa de Velazquez and Triangle-Asterides, among others. He is on the editorial committee of Qalqalah قلقله and teaches at the Ecole Expérimentale d'Annecy-Alpes.

LECTURES / december 8th



Mădălina Mirea (b. 1974) is a curator and art historian based in Bucharest. She earned her degree from the Faculty of Letters at the University of Bucharest (1992 – 1997) and completed her studies at the Faculty of History and Theory of Art at the Academy of Art in Bucharest (1996 – 2000). In 2000–2001, she pursued a research internship in R.A. Egypt, focusing on Coptic art. From 2001 to 2014, she was involved in managing mobile heritage databases at the Institute of Cultural Memory. Subsequently, between 2014 and 2021, she served as the coordinator for the annual cultural program and held the position of Head of the Exhibitions and Documentation Service at Palatele Brâncovenești – Mogoșoaia. She successfully obtained her doctorate in Visual Arts from the University of Arts in Bucharest in 2011. As a curator, she played a key role in organizing seven editions of the International Symposium of Icons between 2012 and 2019. Since 2011, she has been the founder and president of the Radu Bogdan Foundation, overseeing the management of the extensive and significant archive of the eminent art historian Radu Bogdan, under whose guidance she studied for nine years.



Raluca Mihaela Paraschiv (Ionescu) is a visual artist, researcher and lecturer at the National University of Arts in Bucharest (UNARTE). With a transversal professional background in the fields of visual practice and theory, cultural management, and communication sciences, she is interested in researching and promoting contemporary art and its associated educational practices in projects concerned with the multiple facets of the archive, nature and habitation as well as technology and media. Graduate of the Department of Photography and Video of UNARTE Bucharest and MA in Media and Creative Enterprises at the Centre for Cultural Policy Studies, University of Warwick UK. Author of a doctoral thesis entitled *Dialogue, Memory and Discourse in the Relationship between Public Space and Art. The case of Bucharest after 1989*. She is a member of AICA International Art Critics Association, Chevening Graduates Association, NECS European Network for Cinema and Media Studies, and of the Romanian Artists Union (UAP), and president of REC (Resources for Education and Culture) Association.

MENTORS



Horea Avram is an art historian, media theorist and independent curator. He researches and writes about art and visual culture in relation to media technology. He is Associate Professor at the Department of Cinema and Media, Faculty of Theatre and Television, Babeş-Bolyai University, Cluj, Romania. PhD in Art History and Communication Studies at McGill University, Montreal. He is the President of AICA-Romania (International Association of Art Critics). Member of International Society for Intermedial Studies – ISIS (since 2013), NECS - European Network for Cinema and Media Studies (since 2022) and UAP - Union of Romanian Artists (since 1997). Research fellow of the New Europe College - Institute for advanced study in the humanities and social sciences, 2017-2018. Independent curator since 1996. He has curated most notably for Venice Biennale in 1999. Project Manager at ECCA (European Center for Contemporary Art), Cluj, Romania (2018-2019). President of the Council of the Administration of the National Cultural Fund (Ministry of Culture), Romania (2020-2022).



Andréanne Béguin

Graduated from Sciences Po Paris, the Sorbonne, and the Royal College of Art in London, Andréanne Béguin has worked as an assistant curator at the Barbican Centre in London and for the 34th São Paulo Biennial. Her practice as an independent curator navigates the inconsistencies and residues of the capitalist system and logistical thinking through engagements with historical periods, notably the Middle Ages. The shifts in temporality and scale, orchestrated in collaboration with artists and mostly in hors-les-murs contexts, provide space for the anecdotal, the marginal, and foster the emergence of counter-discourses. As an independent curator, she has been invited to Gasworks - London (2021) in several French art centres (CEAAC - Strasbourg, Centre Tignous - Montreuil, La Graineterie - Houilles, Mécènes du Sud - Montpellier). She has been in residency at the Beaux-Arts de Paris for a year (2022-2023). She is a prize-winner in the CURA programme run by the Centre National des arts plastiques / CNAP (French Ministry of Culture) and she also is one of the recipients of the Support for research in art theory and criticism granted by the CNAP.



Alice Brunot has been working in cultural and educational cooperation and diplomacy for more than 20 years. She has joined ANdEA – National Association of Higher Schools of Art – as a support to its international strategy. She is a member of the advisory board of the organizing committee of EuroFabrique Cluj.



Marie Chênél is involved in various professional activities in the field of contemporary art, including project management, publishing, teaching, art criticism, and curating. In 2010, she coordinated the creation of the online magazine for Jeu de Paume before joining the team at Emba/Galerie Édouard-Manet from 2011 to 2014, a contemporary art center and educational space located in Paris suburb. Since then, she has worked for different organizations, including the Cinémathèque française, Palais de Tokyo, Fondation d'entreprise Hermès, the Ministry of Culture, Monnaie de Paris, and AWARE. She regularly participates in juries at art schools, teaches cultural economics to visual arts students at Paris 1 and is currently a member of the Cnap (Centre national des arts plastiques) commission to support publishing, theory and art criticism. Since 2021, she has been General Secretary of DCA - Association française de développement des centres d'art contemporain, a national network of some fifty art centres across France.



Jean-Michel Geridan is a specialist in graphic design and new media, as well as co-author of three books dedicated to open-source technologies in art and design. He has a long history of teaching new media in art schools, notably at the École Supérieure d'Art et Design Le Havre/Rouen, les Beaux-Arts de Paris ou l'Ecole nationale supérieure des arts décoratifs. In 2012, he co-founded the publishing house, Franciscopolis, of which he was artistic director until 2015. In 2014, he was appointed president of the École supérieure d'art (ÉSAC/Cambrai). In 2018, he took the helm of the Centre national du Graphisme, in Chaumont, France, where he coordinates the International Biennial of Graphic Design.



Sophie Legrandjacques is a curator and the director of Le Grand Café, a contemporary art center in Saint-Nazaire. She has been developing an ambitious project rooted in territorial logics of an industrially modern town (Saint-Nazaire) . This involves inviting both French and international artists. Notably, she has expanded her programming to include collaborations with guest curators and projects featuring emerging French artists.

With a keen interest in innovative distribution formats, Sophie conceived and organized the programs for the 2007, 2009, and 2012 editions of the biennial dedicated to the Loire estuary, which showcased public art and site specific productions. Between 2009 and 2022, she held the responsibility of programming exhibitions at LiFE, an exhibition space located in a former submarine base. During this period, she explored the significance of monumental scale for artworks. Parallel to her curatorial work, Sophie Legrandjacques served as the Head of DCA, the French Association of Contemporary Art Centers. During her mission, she played a key role in supporting the establishment of a European Network of contemporary art centers, which held its inaugural online Assembly in 2020.



Madeleine Mathé is a curator and art critic who focuses on the empowerment that contemporary art drives. She fosters experimentation and artistic engagement in her projects, collaborating with artists at pivotal moments in their careers. From 2012 to 2023, she served as the director of the Centre d'Art Contemporain Chanot (CACC) located near Paris. Under her leadership, the institution evolved into a prominent art center, where she collaborated with artists on exhibitions and initiated public engagement activities, including tours, lectures, conversations, panels, and exhibition-related programs. Additionally, she launched the online platform "Cacc on Air" and a groundbreaking residency program dedicated to graphic design research. From 2020 to 2022, she dedicated herself to the advancement of the visual arts field. She co-chaired the professional regional network TRAM and served as a board member of the French professional organization – Cipac. She is also involved in various committees, juries, and mentoring activities with students.

Thibaud Richard is head of mediation and distribution at Le Signe, centre national du graphisme.



Mafalda Santos is a visual artist and programmer. In January 2023 she integrated the Curatorial and programming team of FBAC. She has been exhibiting in Portugal and abroad since 2001. She has a degree in Painting from the Faculty of Fine Arts in Porto. She teaches Plastic Arts and Artistic Technologies at the Polytechnic Institute of Viana do Castelo. Her work is included in the Portuguese collections of António Cachola, the EDP and Ilídio Pinho Foundations, the RAR Group, the PLMJ Foundation, the Calouste Gulbenkian Foundation, Lisbon City Council and Porto City Council and in the Portuguese State Art Collection.



Stéphane Sauzedde is currently the director of HEAR – Haute école des Arts du Rhin, an atypical institution of higher education in the arts, that houses some twenty high-level courses in art, communication, design and music. He was previously director of the ESAAA, where he developed from 2017 to 2022 the "Effondrement des Alpes (Collapse of the Alps)" project, a vast programme of actions and studies on global warming and its aftermath, for art, design and the imaginaries. In 2022 he is the co-curator of Eurofabrique, a giant European school of art and design in a 10,000 sq m space, a workshop and laboratory designed to encourage reflection on the future, bringing together the energy and creativity of artists and designers from all over Europe. Researcher, curator and art critic, he was co-president of ANdEA, the National Association of Art Schools, of which he is currently international vice-president. He is initiator of EuroFabrique and a member of the advisory board of the organizing committee of EuroFabrique Cluj.

Susanne Schroeder is currently working in the educational and dissemination pole of le Signe, center national du graphisme, is in charge of relations with higher education and international partners. She has extensive experience in (language) teaching and translating and joined the organizational team of the Chaumont Festival in 2011 after a training course in the management of cultural events.



Hajnalka Somogyi is a curator of contemporary art. Since 2014, Somogyi has worked as leader and co-curator of OFF-Biennale Budapest, a grassroots, civil project that she initiated. She is also professor at the Art and Design Theory Institute of the Budapest Metropolitan University. In 2013-2014, she was editor of artmagazin.hu. Between 2009-2012, she was curator at Ludwig Museum—Museum of Contemporary Art, Budapest, and between 2001-2006 at Trafo—House of Contemporary Arts, Budapest. She co-founded the independent art initiatives Dinamo and Impex, both in Budapest. She holds M.A. degrees in art history (ELTE, Budapest), and Curatorial Studies (CCS, Bard College, NY).



Anna Tardivel is the programming manager at La Gaîté Lyrique, a City of Paris cultural center that seeks to address pressing cultural, social, democratic and climate issues. Entitled The Factory of our times, the new project combines creation and social engagement to help people put ideas into practice as they gather together for a concert, roundtable, drink, performance, exhibition or screening. La Gaîté Lyrique is open daily to support a new generation of talents, break down barriers between practices and audiences, and build new narratives on a European scale. Anna Tardivel works there on hybrid programs and international collaborative projects since 2019. The intersection of disciplines—between music, performing arts, and visual arts—has always been at the core of her approach. In parallel, she is currently part of a multidisciplinary team commissioned by the architects Muoto to conceptualize the exhibition for the French Pavilion at the 2023 Venice Architecture Biennale, titled "The Ball Theater."



Since 2022, **Jeanne Turpault** is the Head of Artagon Pantin, a 6000m2 venue located in the Greater Paris area, This new venue provides artistic and professional support to artists and cultural professionals. In this frame, Jeanne's missions include organizing public programs and events and providing artistic support for the 50 residents.

From 2016 to 2017, she was part of the Young International Art Fair team and successfully organized three editions of the event in Paris, Maastricht, and Brussels. In addition, she co-founded the iilim association, dedicated to promoting and supporting young contemporary creation in the visual arts, and arranging digital educational and creative workshops. In the autumn of 2017, she joined the Societies organization, contributing to the realization of about a dozen commissioned works as part of the Fondation de France's New Patrons program.



Ana Vale Costa has worked at the Cerveira Art Biennial Foundation (FBAC) since 2011, as head of the communications and project management department. Since January 1, 2023, she has also taken on the role of director-general. She has a postgraduate degree in Digital Marketing from IPAM - Instituto Português de Administração e Marketing (2014). She has a master's degree in Communication Sciences (Advertising and Public Relations) from the University of Minho (2010) and a degree in Journalism from the same institution (2008).



Marie-Laure Viale is an art and architecture historian, researcher and curator, with an initial training in the fine arts. With a PHD in art history from the University of Rennes 2, her research focuses on the interdisciplinary history of art and architecture: public commissions, State policies, cross-disciplinary teaching, and technical and industrial history.

Marie-Laure Viale teaches art history and theory at the École des Beaux-arts de Nantes-Saint-Nazaire. She co-founded and co-directed the contemporary public art research, production and dissemination art venue Entre-deux from 1996 to 2023. Since 2009, Entre-deux has carried out a number of projects as part of the "New Patrons" initiative (Fondation de France).



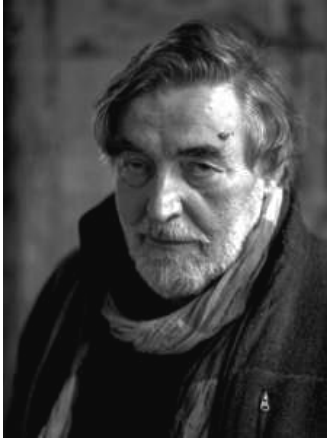
Elora Weill-Engerer is a member of the International Association of Art Critics (AICA) and an independent curator, member of C-E-A (associated curators). She is also an active member of the mentoring pole of the association Contemporaines which works against gender inequalities in contemporary art, in residence at Artagon in Pantin. After three years as a gallery manager at ETC gallery, she has developed her research in the form of a dialogue between historical periods, from the 18th century to the contemporary, and contributes to several newspapers, monographs and art magazines (Manifesto XXI, The Art Newspaper...). In addition, she is an international art journalist for Crash Magazine. Her research interests include contemporary Roma art, minimalisms and new pictorial objects. She is currently preparing a PhD in art history : Romanities and Gypsiness in contemporary artistic practices: the construction of a Roma political identity 1971-2020'. She is a teacher at Paris I-Sorbonne and the Ecole du Louvre. In 2023, she won the Art critic award in France (AICA).



As a curator, **Sandrine Wymann** runs the Centre d'Art Contemporain d'Intérêt National in Mulhouse. Over the past fifteen years, she has been shaping a project that positions art at the heart of the city. In Mulhouse, a multicultural city emblematic of 19th and 20th-century industrial development, she invites artists to ground their research and work. Her programming encompasses both French creation and expressions from across the globe. Mindful of the necessity to ensure that the projects she initiates have a meaningful impact on the local community and keen to provide tailored support for artists, she fosters enduring collaborations through residencies that involve research, production, and engagement with audiences. She frequently collaborates with artists, exhibition curators, and academics in a spirit of shared, cross-disciplinary research

ORGANIZERS of EuroFabrique Cluj

Transylvania Creative Industries Cluster



Ioan Sbârciu is one of the best known artists in the Romanian contemporary art scene, with a remarkable exhibition activity in prestigious galleries and museums in Romania and abroad such as Hugo Voeten Art Center, Herentals, BOZAR Bruxelles, Ipogeo San Francesco Matera, MKM Duisburg, Museum of Contemporary Art Dino Scalabrino Montecatini, MODEM Debrecen, MNAC Bucharest, Museum of Art in Cluj, Sector 1 Gallery Bucharest, IAGA Gallery Cluj, Jecza Gallery Timișoara, Anaid Gallery Bucharest, MB-XL Contemporary & Modern Gallery, Bruxelles, Richard Taittinger Gallery New York, RIVAA Gallery New York, IL MECC Caprarola, Archivio Menna Binga, Roma, Accademia di Romania Rome, ICR Venice, NEON Gallery, Wrocław, Fortino Sant'antonio Bari Vecchia, Pécsi Galéria, Pécs, Kunsthalle Cologne, Fondazione Maimeri Milano, Lethaby Gallery, London, etc. He is the professor of many generations of students internationally, some of them known as the Painting School of Cluj within the University of Art and Design in Cluj-Napoca (UAD). He is past-president of the Senate of UAD (2008 - 2020), past-rector of UAD (2000-2008). He is President of the Fine Artists Union in Cluj-Napoca and president of the Transylvania Creative Industries Cluster and coordinator of EuroFabrique Cluj.



Georgeta - Olimpia Bera is a visual artist and an independent curator. She teaches painting at the University of Art and Design in Cluj-Napoca. She is PHD coordinator in visual arts. She is a member of the Fine Artists Union in Romania, Cluj. She participated in art residences at Essaouira Contemporary Art Center (Morocco), Visual Kontakt Ulm (Germany), Cessapalombo (Italy) and Ushant Island (France). She exhibited at Museo Valtellinese di Storia e Arte (Sondrio), RIVAA Gallery (New York), Galerie Macadam (Paris), Ex-Upim (Macerata), 54 Arte Contemporanea (Molfetta), Neon Gallery (Wrocław), etc. She curated for Visual Kontakt (Cluj, Oradea, Ulm), IAGA Contemporary Art (Cluj), Art Museum in Cluj, RIVAA Gallery (New York, 2017), Fondazione Filiberto e Bianca Menna (Rome, 2017), Sala dei Templari (Molfetta, 2019). Some of the artists she worked with are Ioan Sbârciu (Romania), Hermann Nitsch (Austria), Silvia Inselvini (Italy), Bronwin Lace & Marcus Neustetter (South Africa/ Austria), Kurt von Bley, Miron Zownir (Germany). Volunteer for Transylvania Creative Industries Cluster.



Anamaria Tomiuc is a philologist and communication and visual arts specialist with over 20 years of experience in the sphere of cultural and artistic activities in Cluj-Napoca. She has initiated, coordinated, and collaborated in cultural, research, and community projects funded by national and international programs and has contributed to the implementation of the internationalization and cultural strategies of UAD Cluj-Napoca. She is associate professor PhD at UAD within the Art History and Theory Department. She is author of two volumes and a series of studies published in international indexed journals and in collective volumes. She is initiator of the Expo Maraton exhibition competition (2011-present) and she is a co-founding member of the ArtiViStory Collective in Cluj. Volunteer for Transylvania Creative Industries Cluster.

Institut Français de Roumanie in Cluj-Napoca

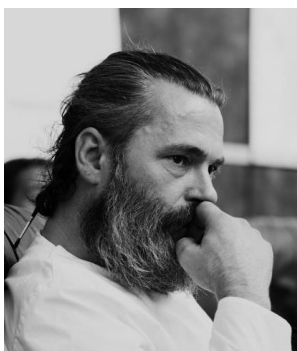


Alexandra Servel is trained in art history at l'Ecole du Louvre Paris. Alexandra Servel has worked in recent years at the French Institute in Paris in the Visual Arts department, as well as in several national museums and French contemporary art centers in the field of exhibitions. Appointed deputy director of the French Institute in Cluj Napoca last April, she previously runned the La Graineterie contemporary art center, located near Paris. There, she developed an artistic program that featured monographic exhibitions of French artists and focused on young creation. Among the projects she led is the biennial of young creation, whose 2022 edition was carried out in close collaboration with several French art schools. Committed to supporting young artists, she implemented various professionalization initiatives at La Graineterie aimed at facilitating their professional integration and participated in numerous artist residency juries in France and abroad.



Raluca Mateiu is culture and communication officer at Institut Français Romania in Cluj-Napoca. Raluca is passionate about French culture, contemporary and digital arts and European cinema. She has a bachelor's degree in applied modern languages and a masters degree in European comparative political studies. Since 2011 she coordinates the cultural events at the French Institute in Cluj-Napoca that range from film festivals, concerts, theater plays, literary events to workshops and debates. Since 2017 she manages the art exhibitions at La Cave, the gallery of the French Institute.

Mushuroi Creative Hub



Co-founder of Mushuroi Creative Hub, **Alexandru Stranszky** is a graduate of the Graphic Arts Department of the University of Art and Design in Cluj-Napoca with over 25 years experience in design. He is a concept developer with a huge experience in graphic and interior design. His professional work is related to the reconversion of a series of patrimonial and industrial spaces, as well as to new architectural projects. He is known for his eclectic contemporary vision, for his personal touch in space planning and interior design. He has designed Mushuroi as a modular workspace, a creative playground, an interdisciplinary showspace, a project incubator, and as a creative community hub.