

EURO
FABRIQUE

CURATORIAL
MANIFESTO

CERVEIRA
ART CAMP
23-27 / 09
2024

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From Covas, we can see Europe

Props and prompts for a
manifesto

Curatorial Manifesto — 23rd to 27th
September 2024, Vila Nova de Cerveira,
Portugal

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About EuroFabrique

EuroFabrique is a nomadic and international art project that invites the creative youth to collaboratively create and transmit their visions and creative narratives of the future of Europe. It was initiated in 2022 by GrandPalaisRmn, the École des Arts Décoratifs Paris, and ANdÉA – French National Association of Public Art & Design Schools – as part of the French presidency of the Council of the European Union.

In that journey of transitioning EuroFabrique's energy into a long-term initiative, and while continuing to activate the same collaborative approach and active engagement of the European creative youth, ANdÉA, the Cerveira Art Biennial Foundation (Portugal), the Transylvania Creative Industries Cluster Cluj-Napoca (Romania), Le Signe, centre National du graphisme (France) are developing 3 collaborative capsules, the **EuroFabriqueCamps**, with the support of the Creative Europe program of the European Union. A first one, in Cluj, is aimed at formalizing the transformation of EuroFabrique into a [label](#) that can be adopted by any network of art schools in European countries. A second camp at Le Signe, the graphic design center in Chaumont, France developed an [identity toolbox](#).

From 23rd to 27th september 2024, the Cerveira Art Biennial Foundation (FBAC), during its XXIII Cerveira International Art Biennial, hosted EuroFabrique's third camp, comprised of in person experiential workshops, field work, talks, and assemblies, led by professionals in the field of art, curatorial practices and political and social activism, with the goal to create a curatorial manifesto.

This manifesto has been produced collectively by 33 students from 7 European countries and 11 schools

[Click here to watch the curatorial manifesto presentation ↗](#)

[Click here to watch the Cerveira Art Camp documentary ↗](#)

- **School of Design** – Polytechnic University of Cávado and Ave (Portugal)
- **Vilnius Academy of Arts** (Lithuania)
- **Campus Caraïbéen des Arts, école supérieure d’art de Martinique** (France)
- **Art Academy of Latvia** (Latvia)
- **Institut Supérieur des Beaux-Arts de Besançon** (France)
- **Cluster Industrii Creative Transilvania** (Romania)
- **Royal Academy of Art** (KABK), The Hague (Netherlands)
- **Köln International School of Design** (KISD), TH Köln (Germany)
- **Ecole Nationale Supérieure d’Art de Dijon** (France)
- **Escola de Arquitectura, Arte e Design da Universidade do Minho** (Portugal)
- **Escola Superior de Educação, IPVC** (Portugal)

Curatorial manifesto summary and keywords

The curatorial manifesto presented by the students, at the Cerveira Art Biennial Auditorium, was the result of a collective and experimental approach that highlighted the importance of collaboration and negotiation in order to reflect and act upon the main challenges facing Europe.

Using the metaphor of the mining tunnel, spectators of this performative manifesto were invited to slow down, and to together explore the dark auditorium, navigating through words, sounds, images and bodies, to reflect upon the student's main concerns and hopes regarding the future of Europe.

Ultimately as a call for action, this manifesto raised awareness to the importance of democratic and political participation in the balance between local and central power.

Enhancing the need to bring the margins to the center, a movement of "reversed flux", in the discussion of the policies and decisions affecting our collective lives, this manifesto claims for social and civic participation, for more sustainability in relation to nature and the need for safety and belonging.

Within the performance as a whole different moments, installations, leaflets, drawings and performative acts highlighted these different ideas explored by the students leaving us with open-ended questions regarding:

- the impact of our actions (as in the performance "No entry without sacrifice" reflecting on walking as an action of change, environmental footprint)
- the need for situated knowledge and connection with the environment for a sense of balance and belonging (as in the video installation "Under Thread": "The tree offers a belonging / a home.")
- the dangers of extractivist policies, both in nature and in the cultural field, and the need for social activism
- the need for protesting and for collective action, but also safety and refuge (barricade installation with posters and slogans)
- the desire for real and inclusive political debate, spaces for dialogue and negotiation beyond rhetoric and spectacle (as in the installation "Bring the discussion to the table")
- the theatrical nature of political discourse and protocolar speeches (final performance)

Keywords: collective action / from the margins to the center / nature and balance / safety and refuge / protest and dialogue / negotiation

Elements produced for the curatorial manifesto

Curatorial manifesto introduction and presentation leaflets

“When we think about our impact on the world around us, the biggest achievements of our lives come to mind. However, every small action that you do has an influence and a consequence, and all those little things accumulate into the bigger picture. Slow down a little. Look around. Feel more. Notice the details.”

Bring the discussion to the Table

This installation, featuring a simple round table with four chairs and a solitary square table with a chair, captures the complexity of political discourse, where the ideas of inclusion and exclusion often collide. The round table—symbolic of equality and open conversation—sits in tension with the single square table, raising questions about who truly gets a seat at the big table in spaces of power. While the circular shape suggests a space for dialogue, the isolation of the other table confronts viewers with the reality that access to political arenas is often controlled and limited.

Beyond its commentary on power dynamics, the installation highlights the absurdity inherent in many political debates. The seriousness of the physical setting—a stark, almost formal space—contrasts sharply with the trivial, cyclical, or performative nature of political arguments that seem detached from tangible change—in this case, choosing a new European anthem. The two tables evoke a paradox: a space built for collective discussion that remains devoid of meaningful dialogue. This absurdity echoes how, in many political contexts, the debate becomes an exercise in rhetoric and spectacle, leaving critical voices unheard and unresolved issues unaddressed.

The installation invites viewers to reflect on the theatrical nature of political discourse, where the formality of the setting masks a lack of substance. It forces us to ask: Are these discussions moving toward real solutions, or are they merely performances staged for gatekeeping? *Bring the discussion to the Table* ultimately critiques not only who gets to sit at the table, but also the effectiveness—and often the absurdity—of the debate that takes place within such spaces.

BALANCE IN POWER

A Community's Stand Against Lithium Mining in Covas

In 2023, Covas in Portugal became the center of attention for European companies, who proposed plans to mine lithium to contribute to the EU's green energy transition. These plans involve the creation of large open pits to extract lithium for electric vehicle batteries and other uses. While the project promises to create jobs and contribute to the production of batteries, concerns have been raised about its environmental impact and the long-term effects on the local landscape and ecosystems. Spanning a huge area, the project is expected to produce lithium for the growing demand, but questions remain about the balance between economic benefits and environmental costs.

However, this sparked significant resistance from local residents concerned about environmental impacts. A powerful story of collective action unfolded when plans for lithium mining threatened the local environment. Ordinary citizens—everyday voices—came together in protest, driven by an organization of five women activists, *Mulheres à Serra d'Arga* (Women of the Mountain). Their movement inspired thousands of locals to join and raise their voices. Despite being a peripheral rural area, their united efforts were strong enough to halt the project, exemplifying how citizen-led resistance can tip the balance of power.

The case of Covas speaks to larger issues across Europe. It highlights the importance of democratic and political participation, especially in regions often overlooked by central governments and industries. The success of the Covas community emphasizes the role of reverse flux: a movement from the margins to the center, where peripheral areas shape the future of policy and sustainability. It underscores that even in small, remote places, collective action can influence national and continental decisions, fostering a more balanced approach to development, environmental protection, and political inclusion.

„SÉ GRÈNN DIRI KA FÈ SAK DIRI“

Rice seeds make bag of rice

EUROFABRIQUE ART CAMP 2024
XXIII Bienal Internacional de Arte Cerveira

Nicolas Fadda
Indira Vasseaux
Kitija Pekaine
Lisa Nikelowski

UNDER THREAD



A TREE RISING ABOVE OTHER TREES.
HER SCALED BRANCHES CATCHING THE LAST RAYS OF SUNLIGHT.
AROUND HER, BIRDS ARE SWIRLING, LIKE LITTLE KITES.
THEY SEEM TO BE BOUND TO THE TREE BY AN INVISIBLE THREAD.
I THINK THIS TREE IS OLDER THAN ANY HUMAN ALIVE TODAY.
THE MOTHER OF THIS PLACE. THE TREE IS AN ECOSYSTEM.
SHE OFFERS A BELONGING. SHE OFFERS A HOME.
TO THE BIRDS, TO THE INSECTS, TO THE MOSSES, TO THE FUNGAE.
THE TREE IS STRONG AND HER ROOTS GO DEEP
INTO THE LIMESTONE MOUNTAIN.
SHE IS A HOMELAND OF SONGS. BUT DESPITE HER STRENGTH,
I CANNOT NOT FEEL WORRIED.
SHE IS UNDER THE THREAT OF OTHERS' DESIRES.
HER SOIL IS DRYING OUT, FIRE IS ALWAYS IMMINENT.

“From Covas we can see Europe”: props and prompts for a manifesto

23rd to 27th September 2024, Vila Nova de Cerveira, Portugal

«All knowledge is local, all truth is partial (...).»

Ursula K. Le Guin (1995), “A Man of the People”, in *Four Ways to Forgiveness*

«We teach what we know, he thought, and all our knowledge is local.»

Ursula K. Le Guin (1995), “A Man of the People”, in *Four Ways to Forgiveness*

As stated on the [EuroFabrique Label Guide](#) created by EuroFabrique Cluj (5 to 10 of December 2023), EuroFabrique foresees an approach towards the European Union (EU), in which the gathering’s location provides a unique point in the EU where the participants gather and experience the days together. It also provides a specific kit & journey, so that the artists’ expedition towards the location and the things they work with are closely related to the area.

The EuroFabrique project focuses on collaborative work and the process is always out in the open - it is not about the final artwork, but rather about communication and collaboration throughout the process, while reflecting on the present to reshape the future of Europe and the world (also looking forward to reshape the world of arts, of education, of collaboration).

Based on these premises, Cerveira Art Camp main goals was to create a collective curatorial manifesto that critically mirrors Europe’s core values, press-

ing issues and modes of existence (2018, Latour).

EuroFabrique Art Camp was facilitated by Susana Gaudêncio (artist, researcher and adjunct professor at School of Architecture, Art & Design of the University of Minho) and Sofia Gonçalves (designer, researcher and adjunct professor at the Faculty of Fine Arts of the University of Lisbon), and was promoted by FBAC’s curatorial and technical teams.

The “idea of Europe” is in constant flux. Understanding Europe as an intrinsic “coordination of differences”, as Montesquieu reminds us, or “Europe as Borderland”, as Etienne Balibar (2009) emphasizes, how can we act together despite all inequalities, distances, beliefs, hopes and fears?

Methodologically, the EuroFabrique Art Camp engaged with the concepts of reversed flux and situated knowledge (from local to global, periphery to center). The camp proposed students to analyze the territory of Covas, a small parish (603 citizens) in Vila Nova de Cerveira, and in particular its history linked to the extractivists politics and technological exploration of its geological and water resources, such as gold mining in roman times, the edification of the country’s second hydroelectric plant (1910), the extraction of wolfram and tungsten (1949-1984) and more recently the attempts of lithium prospecting (2020-2023).

Based on this context, the goal was to reflect upon broader challenges facing Europe in relation to the environment, capitalism, sustainability, social and climate justice, civic engagement, possible threats to liberty, diversity and democracy.

To put forward these approaches and drive content and experiences from our

case study — the parish of Covas –, the group collaborated with local agents: activist movements against extractivism in Serra d'Arga (“Mulheres à Serra”, a civil activist group led by women from different professional and social backgrounds), and art and design engaged on respectful processes for local development and sustainability (João Nunes, a Designer dedicated to innovative design practices and local Craft Design, through its Living Lab “Iris d'Arga”, at Serra d'Arga). We also had the participation of Juan Luis Toboso (curator, researcher and guest teacher at Minho University and EASP), who accompanied critical stages of the work process and shared his research about cross-border issues in the Iberian Northwest.

The workshop was mainly held at Cerveira Cultural Forum and the collective responses were developed in its auditorium, in an experimental, performative and spatial approach to the outcome. The participants gathered through their main subject affinities in smaller work groups, each working in its specific Temporary Autonomous Zone (Bey, 1991) (T.A.Z.), that, in the end, resulted in a collective and performative Manifesto.

Structure

The Art Camp consisted of talks, walks, fieldwork, assemblies, the development of provisional manifestos and a public presentation on September 27th 2024.

1) Foreword

Gathering words for a manifesto to come

The camp started from the construction of a glossary (at the end of this document). Each participant selected an entry and added a new term to those already listed. These words/terms were defined, using methods beyond text,

through sound elements, images, audiovisual recordings, etc.

This collection of words/terms formed a collective glossary that operated as semantic units for the manifesto. It also allowed the definition of affinities that lead to group formations on the 1st day of camp, combining students from different schools.

2) On the camp

Props and prompts for a manifesto

During the camp, each group built a Temporary Autonomous Zone (T.A.Z.) to inhabit the common ground, formed by the interventions of all the participants, on the Cerveira Cultural Forum. Each T.A.Z reflected exploratory themes that emerged from the fieldwork in Covas. Through the appropriation of a set of temporary objects, displays and devices, the occupation of these temporary spaces were based on verbal, sound and visual artifacts, activated by performative actions, etc. The stage, the space where all the T.A.Z.s converged, was the place where the curatorial manifesto was presented.

Throughout the week, each group decided on its working methodology and presentation format (T.A.Z. Yards). The groups shared their progress and intersected their experimentations through Assemblies. As processes of recognition and temporary occupation of this new territory, that was constructed on stage during the week, two Dwellings were promoted. As a result of these Dwellings, the collective curatorial manifesto was transmitted through a public presentation.

Work Groups (combined by glossary terms and thematic affinities) and themes explored by each group

A)

Inês Reis (School of Design – Polytechnic University of Cávado and Ave)

Katrina Binate (Art Academy of Latvia)

Emma Conte (Institut Supérieur des Beaux-Arts de Besançon)

Niki Scheijen (Royal Academy of Art (KABK)), The Hague

Till Beyer (Köln International School of Design (KISD))

Mining/extractivism, cultural extractivism, miners

B)

Lenny Dozine (Campus Caribéen des Arts, École Supérieure d'Art de Martinique)

Mélina Sabatier (Institut Supérieur des Beaux-Arts de Besançon)

Marga Baciu (Creative Industries Transylvania Cluster)

Salome Erni (Royal Academy of Art (KABK))

Esteban Thomas (Ecole Nationale Supérieure d'Art de Dijon)

European identities, negotiation tables, spaces for debate, virtual debate

C)

Sabina Amirtay (Vilnius Academy of Arts)
Reinis Janis Lozda (Art Academy of Latvia)

Tiago Santos (Escola Superior de Educação, IPVC)

Irena Domnița (Creative Industries Transylvania Cluster),

Jeroen Zwaap (Royal Academy of Art (KABK))

Environment, non-human knowledge, "fire age", pyrocene

D)

Nicolas Fadda (Vilnius Academy of Arts)

Indira Vasseaux (Campus Caribéen des Arts, École Supérieure d'Art de Martinique)

Kitija Pekaine (Art Academy of Latvia)

Lisa Nikelowski (Köln International School of Design (KISD))

Human action, power, balance and unbalance, european identities, environmental slogans

E)

Maria Augusto (School of Design – Polytechnic University of Cávado and Ave)

Lea Antraigues (Institut Supérieur des Beaux-Arts de Besançon)

Lara Gonçalves (Escola Superior de Educação, IPVC)

Beatriz Simões (Köln International School of Design (KISD))

Ophélie Ravonneaux (Ecole Nationale Supérieure d'Art de Dijon)

Ester Matos (Escola de Arquitectura, Arte e Design Universidade do Minho)

Alberto Silva (Escola Superior de Educação, IPVC)

Refuge, barricade, activism, safe spaces

F)

Sofia Mingaleeva (Escola de Arquitectura, Arte e Design Universidade do Minho)

Rafael Pereira (Escola de Arquitectura, Arte e Design Universidade do Minho)

Democracy, political/protocolar speeches

G)

Anais Dubois (Ecole Nationale Supérieure d'Art de Dijon)

Nature, extractivism, “fire age”

H)

Andi Jeanne-Rose (Campus Caribéen des Arts, École Supérieure d'Art de Martinique)

Human, Environment, anthropocene

I)

Mariana Sousa (School of Design – Polytechnic University of Cávado and Ave)

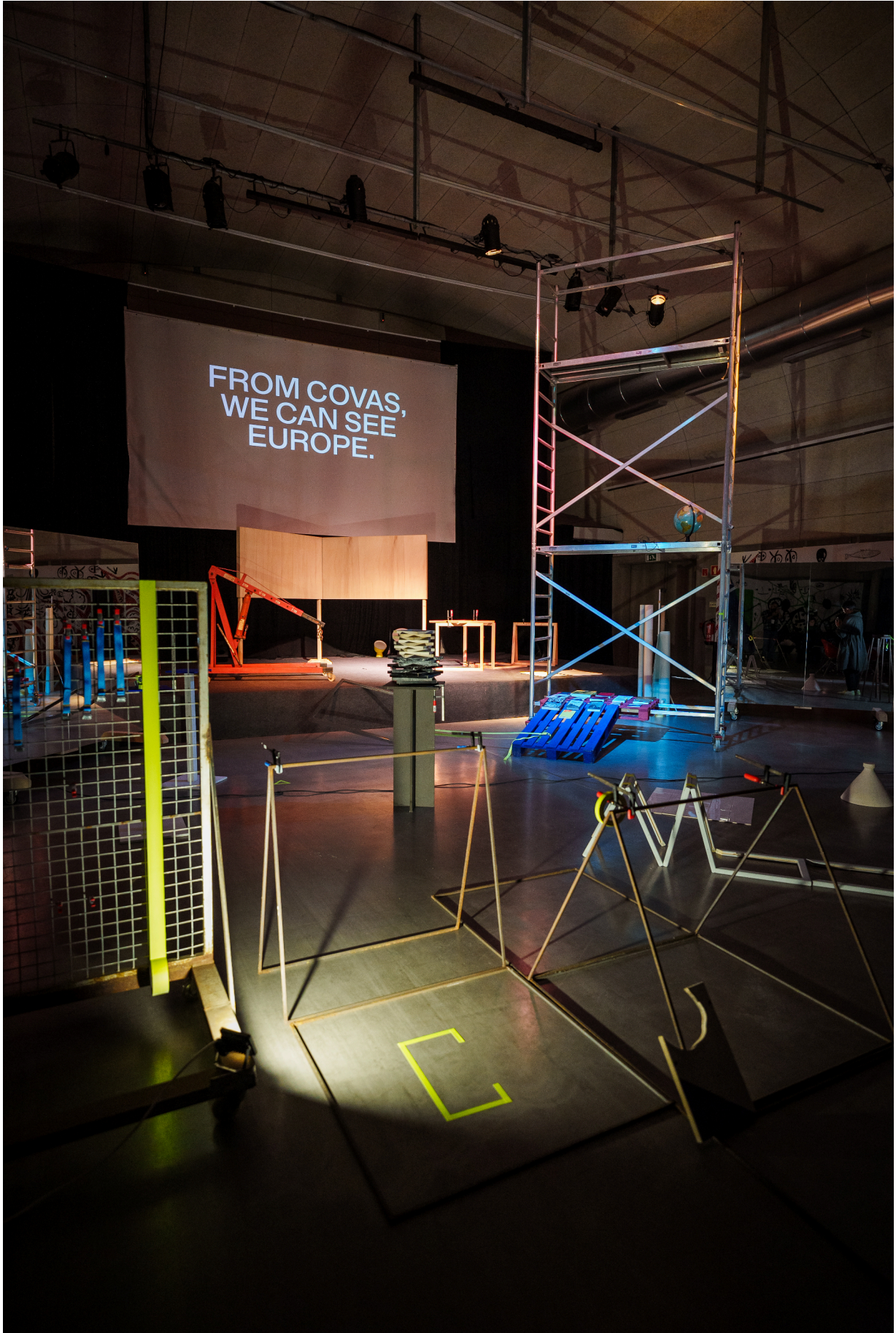
Gabriela Baciú (Creative Industries Transylvania Cluster)

Walking as an action of change, environmental footprint, leaving traces by your (simplest/unconscious) actions

J)

Egle Alejevaite (Vilnius Academy of Arts)

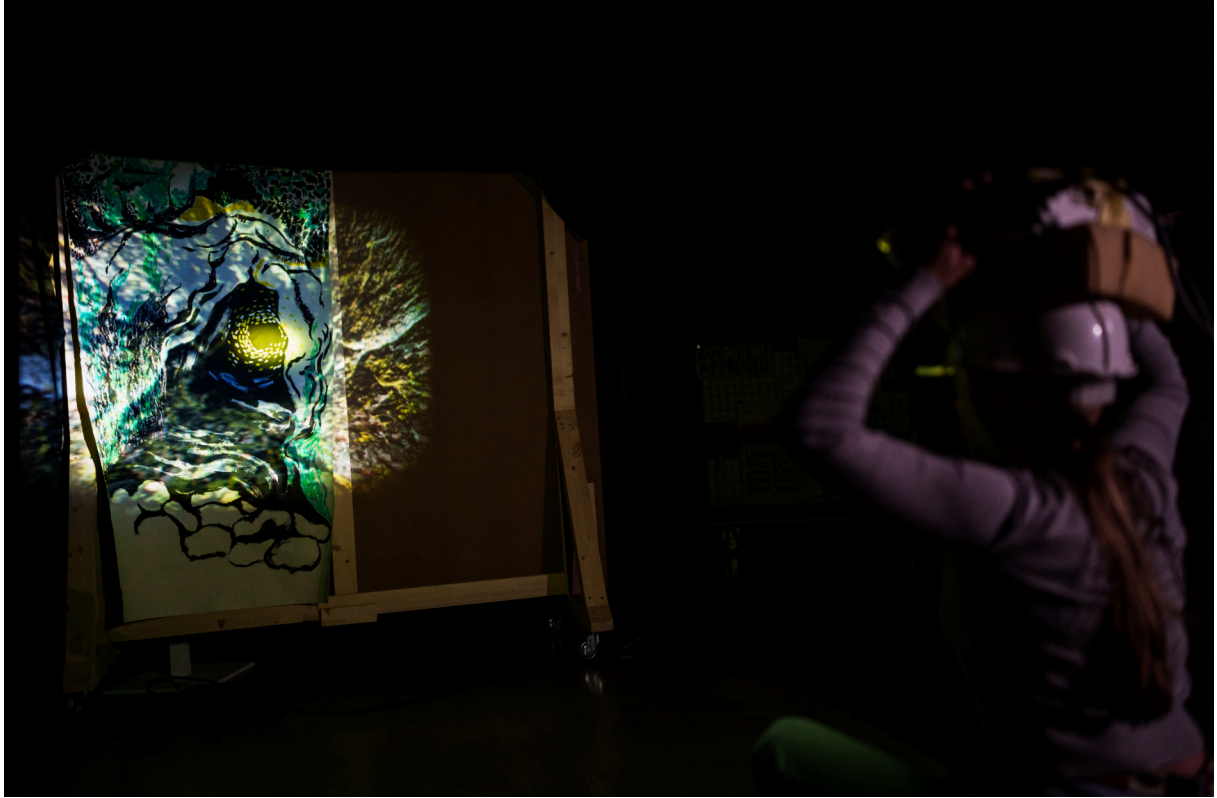
Extraction, nature





Working space/stage with a set composed by previous Cerveira Art Biennial Foundation's exhibitions props, structures and resources, that were afterwards used for the participants outputs

Public Presentation of the Curatorial Manifesto (open to the general public).







Curatorial Manifesto

Conclusions and final contribution for future Euro-Fabrique Biennials

From _____, We Can See Europe.

Our approach considered the development and presentation of student artworks in the context of a future EuroFabrique Biennial, departing from a specific European location — that can be synthesized in the motto «From _____, We Can See Europe».

As a methodology, the promotion of an exploratory approach (residencies, or joint briefings developed with students from European schools, for example) based on field works, talks with locals and specialists, and the acknowledgment of a situated knowledge, can then be extrapolated to processes that work with core and shared European values and issues.

Based on the Cerveira Art Camp, we can conclude that an approach based on these premises can engage the participants into a collective endeavor, leading to satisfactory results in a short amount of time. Access to working spaces, a preset that could be easily appropriated by the participants, the coordination of technological and human resources were fundamental for this successful outcome.

Glossary

Accessibility*
Accountability
Activism
Antropocen
Artist
Artificial Intelligence
Auriferis Delirium

Background*
Baldio [Wasteland]
The Battle of Orgreave
Belonging*
Biennial
Blasting
Border
Borderland

Capitalocen
Citizen
Citizen Science*
Civism
Climate Justice
Co-habit*
Common
Community
Container*
Cosmopolitanism
Cova [Cove]
Covas
Cross-Border
Crossing*
Cultural Identity*
Cultural mining

Democracy
De re metallica
Dialogue*
Duality*

El Dorado
Elections
Electrical Cars
Emigration
Empowerment*
Emotion*
Endemic
Environment

Ethnoecology
Europe
Europes
The European
Extractivism

Folklore*
Foreigner
Frontier
Fura Fura
future*

Garden*
Georgius Agricola
Ghost Towns
Glocal
Growth/Degrowth

Heritage*
Hybrid*

Image*
Invasive species
Interdependence*

Jozé Bonifácio de An-
drada e Silva

Landscape
«Land of differences»
Language(s)
Legacy*

Manifesto
Memory*
Mining
Mountain*

Native

Open-mindedness*

Perception*
permacomputing*
Planetary scale
Pluriverse
Political Responsibility
Political Space
Power
Privilege

Progress*
Prospection
Protest*
Public Space
Pyrocen

Reciprocity
Refuge
Refuges
Restitution
Retreat*
Roots*
Rural vs Urban

Sacred*
Sea Commerce
Sites of Narrativity*
Symbiosis*
Situated Knowledge

T.A.Z.
Technology
Terraforming*
Tradition*

Walk
World Bank

Z.A.D.

*terms added by the par-
ticipants

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