



Overview Through Rubbish & Art

**SIX
ARTISTIC
RESIDENCIES**

November 2024 - April 2026





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OVERVIEW THROUGH RUBBISH & ART

When art raises awareness about waste

Through artistic creation, the OTRart project aims to draw public attention to environmental issues, in particular waste production and management in the Mediterranean.

Funded by the European Union's Creative Europe programme, the OTRart project has been rolled out in six Mediterranean countries: Greece, France, Spain, Italy, Croatia and Malta. Each partner hosted an artist of foreign origin and an artist from the host country with the aim of producing a joint eco-responsible work of art from waste.

Alarming amounts of waste are continuously produced due to excessive consumption, the rapid obsolescence of many objects, and intense international flows. This abundance of waste has become a major global concern.

More and more artists are taking action to raise awareness about this crucial issue and are turning to more environmentally friendly practices. Art can be a powerful means of raising awareness, informing and motivating everyone on this planet, encouraging them to think, care and take action to better protect their environment, regardless of their age.

Déchets d'Arts



As a cultural actor, Déchets d'Arts has been raising awareness of ecological transition through art in Seine-Saint-Denis among a wide range of audiences since 2006. Déchets d'Arts has become a network of artists that now includes more than thirty creative collaborators working in various fields (from performing arts to visual arts and urban art). Déchets d'Arts is also a cultural and human laboratory for free expression on the ecological future.

For the OTRart project, Déchets d'Arts has been invited to share its skills and experience in artistic project management and raising awareness of ecological transition through art in France, Greece, Italy, Spain, Croatia and Malta. Art, in its universal, cross-disciplinary and inclusive dimension, is a powerful means of raising awareness of environmental issues.

Déchets d'Arts assisted the jury in selecting the artists.

[FIND OUT MORE](#)



Artistic residencies

-  **Territorio Sénia, Spain - June 2025**
The Mancomunidad Taula del Sénia
“A Cor Obert”
-  **Birzebbuga, Malta - June 2025**
Unfinished Art Space
“Coastal commons”
-  **Kalamata, Greece - September 2025**
Routes of the Olive Tree
“Breathing wall”
-  **Šolta, Croatia - October 2025**
Klub članova Selo
“6 ponistre se vidi Solta”
-  **Avignon, France - November 2025**
Avignon University
“Intrus”
-  **Faenza, Italy - January 2026**
The European Route of Ceramics
“Le lacrime della terra mi vestono”



TAULA
SÉNIA



“A COR OBERT”

**by Laurent Gongora
& Manel Raga**

**Territorio Sénia
The Mancomunidad
Taula del Sénia**

28 July - 6 August 2025

The OTRart residency “Giving a New Life to a Millenary Olive Tree” took place in two phases within the Sénia territory, Spain, across the Valencian Community and Catalonia. The preparatory and research phase occurred from May 4 to 8, 2025, in La Jana and Ulldesona. The creative production and participatory events were held during the second phase, from July 28 to August 6, 2025, at the Millenary Olive Tree Natural Museums of La Jana (Castellón) and Ulldesona (Tarragona).

These sites, rich in historical and ecological significance, provided a meaningful context for the transformation of dead olive trees into symbolic artworks.



©Mancomunidad Taula del Sénia
Group photo with all attendees during the public presentation of the artwork at the Pou del Mas Natural Museum of Millenary Olive Trees, La Jana,

ARTISTS PRESENTATION



©Mancomunidad Taula del Sénia

Laurent Gongora

Laurent Gongora is a French sculptor whose practice explores the poetic and transformative potential of natural materials. In the OTRart residency, Gongora focused on giving new life to dead millenary olive trees, transforming their remains into symbolic artworks that merge ecology, heritage, and rituals.

His approach combines traditional sculptural techniques with contemporary conceptual frameworks, emphasizing the dialogue between materiality and memory. Gongora collaborates closely with local artisans, integrating regional knowledge and craftsmanship into his creative process. Through his work, he seeks to highlight the continuity of life and the resilience of the Mediterranean landscape, using art as a medium to foster reflection on environmental sustainability, collective memory, and cultural identity.

His interventions in La Jana and Ulldecona demonstrate a sensitivity to place, community engagement, and the poetic potential of transforming, turning loss into shared experiences of care, remembrance, and renewal.

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©Mancomunidad Taula del Sénia

Manel Raga

Manel Raga is a Catalan filmmaker and visual artist whose work investigates memory, narrative and the human relationship with landscape. In the OTRart residency, Raga collaborated with Laurent Gongora to reinterpret dead millenary olive trees as living symbols of continuity and cultural heritage.

His artistic approach blends audiovisual storytelling, installation, and ritual, creating immersive experiences that engage communities and evoke reflection on history, ecology, and resilience.

In La Jana and Ulldecona, Raga documented local memories, projected symbolic images of the olive trees, and integrated participants' personal stories into the creative process. By combining narrative and visual arts with participatory practices, Raga transforms ecological and cultural loss into collective reflection, turning the trees into vessels of emotions, wishes, and shared memory.

His work emphasizes intergenerational dialogue, the connection between human and natural heritage, and the transformative power of art to foster awareness and a sense of care for the Mediterranean landscape.

[FIND OUT MORE](#)

THE MANCOMUNITAT TAULA DEL SÉNIA

The Mancomunidad Taula del Sénia is a cross-border network uniting municipalities and cultural actors across Catalonia, Valencia and Aragon, dedicated to the preservation of local heritage, natural landscapes, and community creativity. In the framework of the OTRart Project, the Taula del Sénia coordinated the residency “Giving a New Life to a Millenary Olive Tree”, facilitating collaboration between international artists, local artisans, and communities.



By transforming dead olive trees into symbolic artworks, the association promoted environmental awareness, cultural memory, and participatory artistic practices. Through this initiative, Taula del Sénia reinforced its role as a bridge between tradition and innovation, fostering cross-border dialogue and sustainable cultural development in the Sénia territory.

[FIND OUT MORE](#)

RESIDENCY OUTCOME

The OTRart residency transformed dead millenary olive trees into symbolic artworks, combining sculpture, ceramics, and audiovisual art. Through participatory rituals in La Jana and Ulldecona, local communities engaged in acts of memory, renewal, and ecological reflection, turning loss into shared experiences of cultural heritage and environmental awareness.

The OTRart residency successfully transformed two dead millenary olive trees into permanent symbolic artworks, integrated into the Natural Museums of La Jana and Ulldecona.



“The idea of turning a dead millenary olive tree into an artistic piece touches the heart. It reminds us of our responsibility to the environment, our traditions, and the stories embedded in our land, creating awareness about sustainability and the fragility of heritage.”

The project fostered strong community engagement, with residents participating in rituals of anointing the trees with olive oil and placing personal wishes in ceramic vessels. These actions strengthened local identity, intergenerational dialogue, and a shared sense of responsibility for cultural and natural heritage.

The residency also demonstrated the potential of cross-border artistic collaboration, combining international expertise with local craftsmanship to create meaningful, site-specific interventions. Beyond the physical artworks, the project generated emotional resonance, environmental awareness, and educational opportunities, leaving a lasting legacy of creativity, reflections and cultural sustainability in the Sénia territory.

Authorities, artists, and participants highlighted the residency as an exemplary model of how art can bridge heritage and ecology.

EVENTS AROUND THE RESIDENCY

The OTRart residency included two main participatory events in La Jana and Uldecona during the summer of 2025. In La Jana, a dead millenary olive tree was anointed with olive oil, commemorated through projections, and celebrated with intergenerational community participation.

In Uldecona, the “Open Heart” intervention involved placing personal wishes into a hollow olive tree, combining sculpture, ceramics, and audiovisual art.



Participatory ritual of anointing the olive tree with olive oil at the Pou del Mas Natural Museum of Millenary Olive Trees, La Jana. ©Mancomunidad Taula del Sénia / 2025



Participatory ritual of anointing the olive tree with olive oil at the Pou del Mas Natural Museum of Millenary Olive Trees within the framework of the European Heritage Days 2025, La Jana. ©Mancomunidad Taula del Sénia / 2025

A few months later, coinciding with the European Heritage Days 2025 activities, both sites hosted follow-up activities where visitors explored the transformed olive trees, learning about their cultural and ecological significance.

These two events reinforced community engagement with the artworks and the project itself.

“The performances by Manel and Laurent were deeply moving. They connected the dead olive trees with the memory of those who cared for them and, in Uldecona, linked the trees to the universal message of peace, showing how art can speak across time and borders.”

ARTIST'S ACCOUNT



“This tree has something. It has an aura, even though it’s dead, it has something very powerful, and you can feel that it’s still very much alive. That it’s not really dead at all.” He highlighted the role of the ceramic vessels filled with olive oil, allowing participants to anoint the tree and deposit secrets, wishes and memories, giving them a new life. ”

Laurent Gongora



“Even though it is dead, it is very visible all the time it has lived, all the memories it contains. Keeping it here allows it to remain a witness to its long life and part of the landscape.”

Manel Raga



“A COR OBERT”



Light projection on an olive tree at the Arión Natural Museum of Millenary Olive Trees, symbolically evoking the bombings of the Gaza war, Ulldescona



Participatory ritual of placing written messages inside the amphora of the dead millenary olive tree at the Arión Natural Museum of Millenary Olive Trees, Ulldescona



Exhibition of historical photographs as a tribute to rural communities and the guardians of the millenary olive trees, La Jana cemetery



Dead millenary olive tree at the Arión Natural Museum of Millenary Olive Trees before the start of the project, Ulldescona



Dead millenary olive tree at the Pou del Mas Natural Museum of Millenary Olive Trees, La Jana

The artists and the spanish team OTRart would like to thank

The residency was organized by the Mancomunidad Taula del Sénia, in collaboration with the municipalities of La Jana and Uldecona, local artisans including Joan Cortiella, and the property owners of the olive trees, the Llorach and Porta i Ferré families.



[FIND OUT MORE](#)



“COASTAL COMMONS”
by **Joachim Romain**
& **Sheldon Saliba**

Birżebbuġa,
Unfinished Art Space

17 - 27 June 2025

Coastal Commons took place in the coastal town of Birżebbuġa, along a public site and beach on the town's waterfront. Workshops, site walks, and beach clean-ups allowed participants to explore and understand the site with participants. Artists Joachim Romain and Sheldon Saliba took part in shared conversations, on-site reflection and material experimentation. The final outcome was a co-created open storage structure holding multifunctional objects made from marine waste.



ARTISTS PRESENTATION



©Unfinished Art Space

Joachim Romain

Joachim Romain is a French visual artist and sculptor, working across site-specific and photographic media. His practice engages with his experience of the world, in particular the urban environment.

In particular, Joachim engages with contemporary print and advertising material, transforming these into a raw material with which he works.

Joachim's work subverts the accepted logic of the cold advertising image cold, and attempts to restore humanity and gentleness, in concept as well as in material, thus introducing a capacity for dialogue.

[FIND OUT MORE](#)



©Unfinished Art Space

Sheldon Saliba

Sheldon Saliba (b.2000) is a multidisciplinary visual artist based in Malta, with an interest in socio-environmental issues. Currently, his practice explores landscapes in constant flux in both rural and urban environments, investigating aspects related to the post-/Anthropocene including extraction, territorialisation and identifying alternative ways of living.

His work uncovers the multiplicity of land use and investigates the dichotomy of human-made and natural materials. He is currently reading for an MA in Fine Arts within the Department of Art and Art History at the University of Malta.

[FIND OUT MORE](#)

UNFINISHED ART SPACE



Unfinished Art Space is an independent, artist-run, nomadic space, showing experimental and contemporary art in Malta. It is a sustainable, independent organisation that believes in the development, creation and dissemination of contemporary art and artistic research and knowledge. Unfinished is dedicated to providing a supportive and creative environment where artists can take risks and develop their ideas, alongside supportive communities and collaborators.



©Unfinished Art Space

It believes that experimental and contemporary art should be an integral part of society, enriching lives, contributing to debate and empowering social change.

In recent years, Unfinished has developed a sophisticated portfolio of politically engaged curatorial projects, pushing the boundaries of site-specific, experimental and research-based curatorial practice in Malta.

[**FIND OUT MORE**](#)

RESIDENCY OUTCOME

The artistic pair and curator arrived at the final intervention through a collaborative process with local collaborators and workshops, and an intervention at the chosen site. The final outcome was a co-created open storage structure holding 11 multifunctional objects. These pieces were made from marine waste and designed for flexibility, movement and everyday use by anyone who encounters them. The objects simultaneously seats, steps, tables, rests, weights, workbenches, boxes, responding to the space and the people who inhabit it.



The intention was not to impose a fixed object or define a single function; the objects invited use beyond what was originally imagined, extending their life through the creativity and actions of those who encounter them.

Sustainability was present at every stage of the residency: from the choice of materials - reusing plastic waste elements, and making use of natural elements such as wood to the participatory design that involved local communities in low-impact artistic actions. The works themselves promote long-term awareness, as they remain in public space, where visitors can engage with them over time.

EVENTS AROUND THE RESIDENCY

Site walks, mapping sessions, and informal interviews formed the backbone of community research and inspiration. The artists spent time with residents, observed the daily rhythms of the waterfront, and saw how it shifted between use and neglect.

Two community sessions were held, including residents who participated in previous community artistic projects in the area. The first focused on information-gathering and reflections on previous projects and together with the residents a site was selected. The second community co-design session focused on understanding the needs of the site, its uses, opportunities and challenges in order to understand what could be designed so that it is both functional but also an artistic statement.



©Unfinished Art Space



Discussions were also organised with local NGO Żibel to plan the clean-up and understand the dynamics of the area in terms of resource utilisation, consumption and disposal.

The clean-up itself exposed the area's waste problem, and specific collected materials became central to the final artistic intervention.

The final presentation featured the unveiling of the modular intervention, an open discussion and an artistic performance by local artist Charlene Galea. The community then gathered together at a local bar which served as the studio and meeting space throughout the entire duration of the project.

“COASTAL COMMONS”





©Unfinished Art Space

Produced by: Unfinished Art Space

Curated by: Elyse Tonna

Artists: Joachim Romain and Sheldon Saliba

Project Manager: Marcon Borg Caruana

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Graphic Design: 2point3 Studio

[**FIND OUT MORE**](#)



“BREATHING WALL”

**by Kabrit
& Skizofrenis**

Kalamata,
Routes of the Olive Tree

18 - 28 September 2025

The Cultural Foundation Routes of the Olive Tree organized an urban artistic residency in Kalamata with international french street artist Raul Mallat “KABRIT,” supported by Déchets d’Art, and local artist Kostas Louzis “SKITSOFRENIS”. Using large-scale muralism and contemporary street art, the artists created a monumental mural on the walls of Kalamata’s Central Farmers Market, addressing plastic overconsumption. The residency concluded with a public vernissage and concert at the market, engaging citizens and visitors in dialogue on art, waste and sustainability. This event has coincided with World Tourism Day, under the auspices of the Municipality of Kalamata.



ARTISTS PRESENTATION



Kostas Louzis "SKITSOFRENIS"

Kostas Louzis, working under the artistic name SKITSOFRENIS, embodies the voice of Kalamata's urban landscape, translating the city's stories, contradictions, and transformations into visual narratives that resonate deeply with local communities. A recognized and celebrated artist locally and throughout the region, SKITSOFRENIS has spent over twenty years giving Kalamata a distinctive visual identity through his realistic yet symbolism-laden approach characterized by direct and unfiltered messages. SKITSOFRENIS employs a visual language that draws from both traditional Greek iconography and contemporary urban aesthetics, bridging cultural heritage and modern expression. During the residency, SKITSOFRENIS's contribution was essential in grounding the international message about plastic overconsumption within the specific context of Mediterranean life and local consumption patterns. His ability to engage with market merchants, neighborhood residents, and regular visitors ensured the mural became an organic part of the community's visual and conceptual landscape rather than an external intervention. SKITSOFRENIS's approach emphasizes dialogue and co-creation, viewing each work as an opportunity to foster collective reflection on the relationship between daily life, economic activity, and environmental responsibility.

[FIND OUT MORE](#)



KABRIT (Raul Mallat)

Raul Mallat, known as KABRIT, began painting in the streets of Beirut in 2007, discovering in graffiti's accessible and liberating nature a powerful tool for creating bridges between diverse audiences and conveying meaningful messages. His artistic trajectory weaves together multiple visual languages: after studying fine arts, he explored animation, which allowed him to diversify his modes of expression and develop a unique approach that blends street art, digital media, and immersive installations. His work consistently carries a poetic quality and an impulse to trigger dialogue, drawing attention to both gaping wounds and understated beauty in our urban environments. KABRIT's visual language is characterized by dreamlike compositions that layer personal and collective memory, using vibrant color palettes and symbolic iconography to address themes of exile, environmental crisis, and urban transformation. In Kalamata, KABRIT brought this sensibility of transforming public spaces into sites of reflection and encounter, where art becomes a catalyst for environmental consciousness without losing its capacity to evoke nostalgia, hope, and the complexity of our relationship with place and waste.

[FIND OUT MORE](#)

ROUTES OF THE OLIVE TREE

The Cultural Foundation "Routes of the Olive Tree" operates as a catalyst for intercultural dialogue across the Mediterranean, using the olive tree heritage as a symbol of peace, sustainability, and connection between people. Based in Kalamata, Greece, the Foundation coordinates European projects that weave together contemporary art, environmental awareness, and valorization of local traditions. Through programs funded by Erasmus+, Creative Europe, and other European funds, the organization promotes cultural itineraries, youth mobility, and educational innovation.



©The Cultural Foundation Routes of the Olive Tree

Collaboration with institutions such as the Council of Europe and UNESCO strengthens its commitment to preserving Mediterranean cultural and natural heritage, engaging artists, researchers, and local communities in eco-conscious practices that transform culture into an instrument of social and environmental change.

[FIND OUT MORE](#)

RESIDENCY OUTCOME

The artistic approach of the OTRart residency in Kalamata was conceived as a living dialogue between artists and community, transforming the creation of the mural into a transparent, participatory process that unfolded over ten days in the heart of the Central Farmer Market. For KABRIT, "the integration of the artwork within its environment and the dialogue it establishes with the public are essential elements that contribute to its relevance," alongside its "capacity to provoke reflection or questioning on a subject."



©The Cultural Foundation Routes of the Olive Tree

KABRIT and SKITSOFRENIS developed a collaborative visual language that merged their distinct techniques into a cohesive composition addressing plastic overconsumption through symbolic imagery installations on the wall rather than didactic messaging. The mural employed KABRIT's characteristic dreamlike aesthetic, layering figurative elements with abstract patterns and vibrant chromatic fields, integrated with SKITSOFRENIS's bold linework and expressive character studies. This fusion grounded the universal environmental message in recognizable Mediterranean cuisine cultural references that resonated with local viewers. The artists worked directly on the wall surface, allowing passersby to witness the evolution of sketches into full-scale painted forms, the blending of colors, and the emergence of symbolic elements representing the cycle of consumption and waste of everyday life. The choice of the Central Market as canvas was deliberate: this commercial hub where food, goods, and packaging circulate daily became a mirror reflecting back to the community their own consumption practices.

As KABRIT emphasizes, "faced with increasingly threatened environments, it is becoming urgent to highlight the gravity of the situation." In this context, "art asserts itself as a timeless and universal tool for struggle," offering the power "to name things clearly and precisely in order to provoke a relevant and effective reaction."

Project outcomes include: one permanent public artwork addressing plastic overconsumption; comprehensive documentation through photography and video; workshop sessions and a final vernissage engaging international and local youth in creative environmental dialogue; enhanced visibility for street art within municipal cultural programming; strengthened partnership model between international curators, local government, and cultural institutions.

EVENTS AROUND THE RESIDENCY

The partnership with the Municipality of Kalamata and the Cultural Foundation Routes of the Olive Tree enabled multi-generational community engagement through daily on-site presence and structured workshops with international youth participants. The ten-day public working process integrated local residents and visitors who observed the mural's evolution from sketch to completion



©The Cultural Foundation Routes of the Olive Tree



©The Cultural Foundation Routes of the Olive Tree

The final event on 27 September 2025 marked the culmination of the residency with three hours of participatory activities. A preparatory scouting phase involved KABRIT and SKITSOFRENIS interacting with international youth groups (ages 25–30) visiting Kalamata to reflect on sustainable approaches to plastic waste and ways to express such a sensitive topic. The artists also visited the city's waste management center to observe operations and understand local practices, informing the mural's creation. The evening opened with the mural presentation and project objectives, followed by live interviews with the artists, invited speakers on plastic overconsumption and sustainability, and an open roundtable with citizens, NGOs, local institutions, and tourism operators. The mural was completed live, accompanied by music from Surf in Black, and coinciding with World Tourism Day, attracting international visitors and amplifying the environmental message.

ARTIST'S ACCOUNT



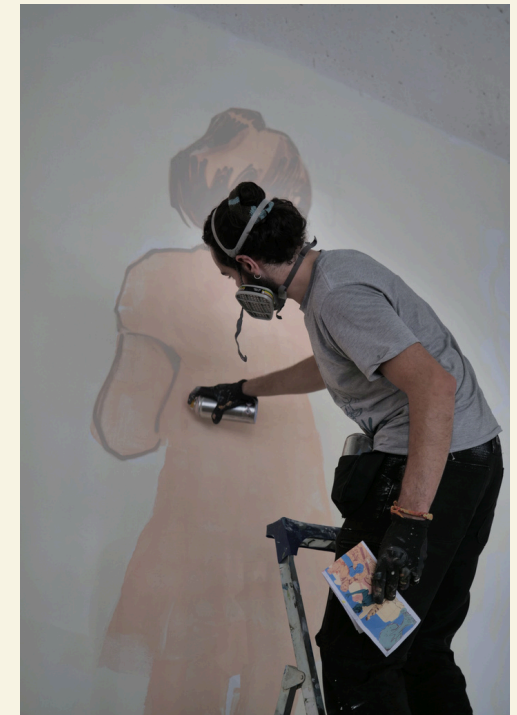
“Raising awareness about sensitive stuff is essential for fostering understanding and empathy. By openly discussing these topics, we can break down barriers, challenge misconceptions, and encourage meaningful action. It creates a space where people feel informed, supported, and empowered to make a difference.”

SKITSOFRENIS

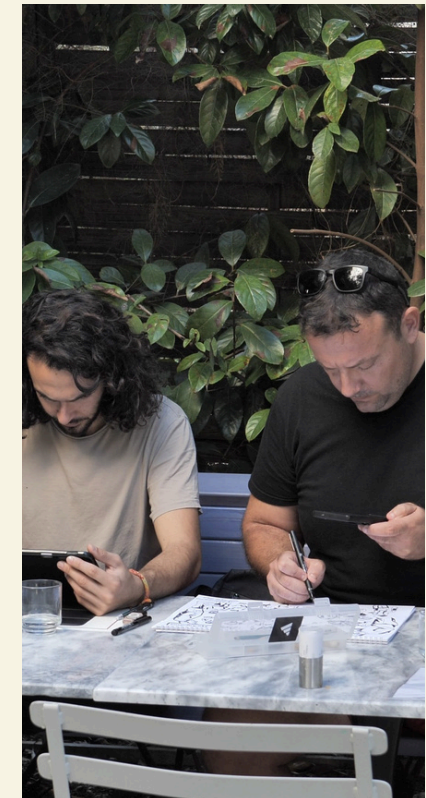


“Through Art, we have the power to name things clearly and precisely – relying on reliable sources – in order to denounce them and provoke a relevant and effective reaction”.

KABRIT



“BREATHING WALL”



The artists and the greek team OTRart would like to thank

the Municipality of Kalamata (patronage and provision of Central Market space),
the Kalamata Music School (musical performance by the student band Surf in Black),
and videographer Stathis Giannakopoulos (audiovisual documentation).



[FIND OUT MORE](#)



“6 PONISTRE SE VIDI ŠOLTA”

**by Julia María López Mesa
& Milica Krstulović**

**Šolta,
Klub članova Selo**

October 2025

The OTRart residency in Croatia took place on the island of Šolta within the functional urban area of Šolta–Split. Over ten days, artists Julia María López Mesa and Milica Krstulović developed a collaborative installation combining textile waste, a reused wooden boat, and locally collected materials. The project engaged the community in a process reflecting circular thinking and environmental responsibility.



Artists presentation



© Marcela Barrios

Julia María López Mesa

Julia María López Mesa is a Colombian artist based in Paris whose practice focuses on material transformation, ecological awareness, and the social dimension of discarded objects. Working primarily with textile remnants, ropes, and found materials, she examines how waste can be reinterpreted as a bearer of memory, labour, and cultural narrative. Her work often addresses the relationship between consumption, displacement, and the visible traces left on landscapes and communities. Her artistic approach is research-based and site-specific, grounded in observation, dialogue, and direct engagement with local contexts. During the OTRart residency in Šolta, she focused on textile waste and everyday materials collected on the island, analysing their connection to domestic practices, repair culture, and circular thinking. Through a collaborative installation process developed over ten days, she worked closely with local participants, integrating community gestures into the final composition. The resulting intervention reflected the interdependence between urban consumption patterns and their ecological impact on Mediterranean island environments, positioning art as a critical and reflective tool within the framework of environmental transition.

[FIND OUT MORE](#)



© Milica Krstulović

Milica Krstulović

Milica Krstulović is a Croatian visual artist based in Split and island of Šolta. Her artistic practice is closely connected to local identity, landscape, and the material culture of island life. Through installation and object-based interventions, she frequently works with everyday materials that carry traces of lived experience, emphasising the relationship between memory, labour, and spatial belonging. Her work reflects sustained engagement with the social and environmental realities of Mediterranean island communities.

In addition to her individual artistic practice, she actively contributes to the cultural life of Šolta by organising art colonies and collaborative creative initiatives that bring together artists and residents. Within the OTRart residency, her role combined artistic contribution with contextual mediation, ensuring that the project remained embedded in the community. By facilitating dialogue with residents, schools, and families, she reinforced the participatory dimension of the residency and anchored the installation within the specific social and environmental framework of the functional urban area of Šolta/Split.

[FIND OUT MORE](#)

KLUB ČLANOVA SELO



Hrvatska udruga za turizam i ruralni razvoj “Klub članova Selo” is a Croatian association dedicated to sustainable tourism development and community-based cultural initiatives. For more than twenty years, the organisation has supported rural areas through education, networking, and project implementation, promoting models that connect heritage, local identity, and environmental responsibility.

It is also the founder of the national “Sunflower Award for Rural Tourism”, one of Croatia’s most recognised programmes promoting sustainability and quality in rural destinations. Within the OTRart project, the association coordinated the Croatian residency in the functional urban area of Šolta–Split, ensuring strong community involvement and cooperation with the Šolta Tourist Board and local stakeholders.

FIND OUT MORE

RESIDENCY OUTCOME

The residency resulted in more than a site-specific installation; it generated a shared reflection on material responsibility within the island context. Constructed from textile waste, collected materials, and a reused wooden boat that functioned as both structural support and conceptual anchor, the artwork addressed the circulation of waste between urban and island environments and the visibility of consumption within sensitive Mediterranean territories.

Developed through continuous collaboration over ten days, the installation embodied collective authorship and intergenerational exchange. The use of a restored sewing machine during the process reactivated practices of repair and reuse deeply rooted in local heritage, allowing participants to recognise values of care, moderation, and resourcefulness already present in their own cultural tradition. Beyond the physical artwork, the residency strengthened environmental awareness, encouraged community dialogue, and demonstrated how participatory artistic practice can contribute to long-term reflection on sustainability within the Šolta–Split functional urban area.

The artistic approach combined material research, site responsiveness, and structured community participation. Rather than starting from a predefined design, the artists developed the installation in relation to the specific context of Šolta and its connection to Split within a shared functional urban area. Textile remnants, discarded objects, and a reused wooden boat were integrated as central structural and symbolic elements, reflecting the movement of materials across territories.



©Klub članova Selo

EVENTS AROUND THE RESIDENCY

Throughout the residency, residents, local decision-makers, and institutional representatives from eleven neighbouring communities were invited to participate in selected activities and discussions. In addition to open working sessions and material collection, structured conversations addressed waste management, environmental responsibility, and the relationship between urban and island territories within the Šolta–Split functional urban area. These exchanges proved constructive for the development of the project and opened perspectives for future cooperation. The dialogue initiated during the residency highlighted themes that require continuous reflection and shared responsibility beyond the artistic framework.



© Klub članova Selo

“This project showed that sustainability is not an abstract concept but a shared responsibility. By bringing art into everyday space, we strengthened our community’s awareness and our commitment to protecting the island.”

Maja Radman
Director, Šolta Tourist Board

A restored sewing machine, used during the working sessions, referenced traditional practices of repair and reuse, linking past domestic knowledge with contemporary environmental concerns. Open working days enabled residents, families, and schools to participate in material preparation and assembly. The approach balanced artistic direction with collective contribution, ensuring that participation shaped the development of the installation rather than remaining peripheral to it. This methodology positioned the artwork as both a visual intervention and a process-oriented platform for dialogue on circular economy and environmental responsibility.

ARTIST'S ACCOUNT



Julia María López Mesa highlighted how this alignment strengthened the conceptual clarity of the installation and facilitated communication with participants. According to both artists, the shared energy generated through collaboration was transmitted not only into the artwork itself but also into the interaction with visitors and local contributors.

Both artists emphasised the importance of mutual understanding and shared artistic sensibility during the residency. Milica Krstulović noted that their collaboration developed naturally from the first days, grounded in a common approach to material responsibility and community engagement. The recognition of similar values enabled a focused and coherent working process.



“6 PONISTRE SE VIDI ŠOLTA”



The artists and the croatian team OTRart would like to thank

Local coordination was ensured by Hrvatska udruga za turizam i ruralni razvoj “Klub članova Selo” in cooperation with the Šolta Tourist Board, participating artists, local schools, residents, and community volunteers whose engagement made the project possible.



©Klub članova Selo

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“INTRUS”

**by Cornelia Eichhorn
& Fanny Lavergne**

Avignon,
Avignon University

17 - 27 november 2025

Invited to work on the issue of agricultural waste, which is particularly acute in the Avignon region, Cornelia Eichhorn and Fanny Lavergne met with farmers and professionals in the area. These discussions in the field, supplemented by a study day with researchers organized at the university, fueled their thinking and creative process. The result was the installation “Intrus” at the Villa Créative that was both poetic and powerful, raising awareness of the massive use of plastic in agriculture.



Intrus, Installation: New and used plastic mulch sheets, irrigation pipes, vine stocks, lettuce, wire, red work overalls ©Julie Deramond

ARTISTS PRESENTATION



©Agence Tremplin

Fanny Lavergne

Contemporary French artist, born in 1989, Fanny Lavergne lives and works in the Lot region of France. Trained in both fine art and scenography, she graduated from the Pavillon Bosio – École Supérieure d'Arts Plastiques de la Ville de Monaco

Her practice spans sculpture, installation, drawing, ceramic and video. Through these mediums, she explores notions of disappearance, fragility and transformation, questioning our relationship to time and impermanence. By diverting everyday objects from their original functions or incorporating natural elements, she creates poetic, sometimes absurd forms that reveal humanity's inability to hold on to what inevitably fades away. Scenography plays a central role in her work, both in the conception of her artworks and through collaborations with cultural institutions and performing arts companies.

[FIND OUT MORE](#)



©Agence Tremplin

Cornelia Eichhorn

German contemporary artist, born in 1981, Cornelia Eichhorn lives and works in Paris. She studied film at the University of Paris VIII before entering the École Nationale Supérieure des Arts Décoratifs. Her multidisciplinary practice encompasses drawing, video, collage, engraving, sculpture and installation, with a sustained focus on the human body, interpersonal relations and non-verbal communication.

Eichhorn's work investigates the tensions embedded in contemporary existence, exploring systems of hierarchy, the constraints of social codes and the instability of communication. Through intricate compositions of cut paper, layered imagery and subtle gestures, she reveals complex psychological landscapes where organic forms and human subjects intersect and transform. Her visual language positions the body both as a site of vulnerability and as a medium for interpreting unspoken emotional dynamics.

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AVIGNON UNIVERSITY



The university is organised around two campuses: Hannah Arendt, in the city centre, devoted to humanities, law, culture, and creativity, and Jean-Henri Fabre, dedicated to science and innovation.

Deeply rooted in its region, Avignon University conducts research focused on contemporary challenges and on the relationships between science, culture, and society. This commitment is notably embodied in the Villa Créative, a hybrid space bringing together the university, cultural institutions, public authorities, and businesses to foster innovation, cultural and creative industries, entrepreneurship, and new forms of knowledge sharing.



©Agence Tremplin

Avignon University is a multidisciplinary public university located in the heart of the city of Avignon. Founded in 1303 and re-established in 1984, it now welcomes around 7,500 students and offers degree programmes from bachelor's to doctoral level in literature, languages, humanities and social sciences, law, economics, management, science, and technology.

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RESIDENCY OUTCOME

Invited to work on the issue of agricultural waste, which is particularly acute in the Avignon region, artists Cornelia Eichhorn and Fanny Lavergne chose to focus on something we almost never see: invisible waste, namely microplastics.

At the heart of the installation is a green salad, similar to others yet different. It shares certain attributes with its neighbors made from agricultural tarpaulins, as if to remind us of a disturbing reality: by drawing their nutrients from the soil, plants also absorb the microplastics that accumulate there. The intruder is therefore not only this strange plant, but also this silent presence that invades our fields.



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“The artists’ proposals for reusing waste make you want to think a little more carefully about how we consume on a daily basis and produce waste ourselves.”

Hanna, student

The installation makes the invisible visible. The walls of the exhibition space are transformed into cultivated soil, covered with dark shadows from recycled agricultural tarpaulins. The landscape is turned upside down: what was supposed to protect the crop becomes a trace, a residue, a diffuse threat.

Through this work, the artists warn of the ticking time bomb that microplastics represent. While farmers are striving to cultivate more sustainably and recycling channels are being established, the question remains of plastics that have reached the end of their life cycle—and especially invisible plastics. Often originating from external sources, abandoned packaging, or contaminated compost, they remind us that responsibility is collective. The uprooted vines, rendered unproductive by a climate that has become too hot, are another symbol of this idea.

This creative laboratory, with its deliberately futuristic aesthetic, populated by hybrid forms combining wood and plastic, sketches out a worrying future—a future that we still have the power to change.



RESIDENCY EVENTS

The study day

Held at the start of the residency, the study day invited participants to take a fresh look at everyday waste. It explored art's ability to make the invisible visible, challenge assumptions and raise awareness and transform practices. Researchers, elected officials, artists and cultural actors met and exchanged ideas in front of an audience of students and professionals, collectively rethinking waste not as mere rubbish, but as a major cultural, social and political issue.



©Julie Deramond



The end-of-residency event

Organised at the Villa Créative in collaboration with students from the Master's programme in Culture & Communication at Avignon University, the residency's closing event brought together a large audience in a spirit of openness and sharing. After presenting the project, the artists explained their approach, then invited the audience to wander through the installation. The exchanges continued informally, encouraging direct dialogue between artists, students, researchers and visitors, and making this a highlight of the event in terms of interaction and conviviality around the work.

“One is immediately struck by the poetry of the work, then by what it reveals in depth. Everything is just right: the forms, the message, the balance between emotion and reflection. It is a creation that combines aesthetic rigour and awareness of sustainability issues with great finesse.”

French team

ARTIST'S ACCOUNT



©Fanny Lavergne



©Agence Tremplin

"The OTRart residency at the University of Avignon was one of the settings that foster artistic connections with ineffable chemistry. I never would have thought it was feasible to use agricultural trash and microplastics to build a four-handed installation in less than ten days... with conversation, respect, attention to detail, humor, seriousness... what an adventure!"

Fanny Lavergne

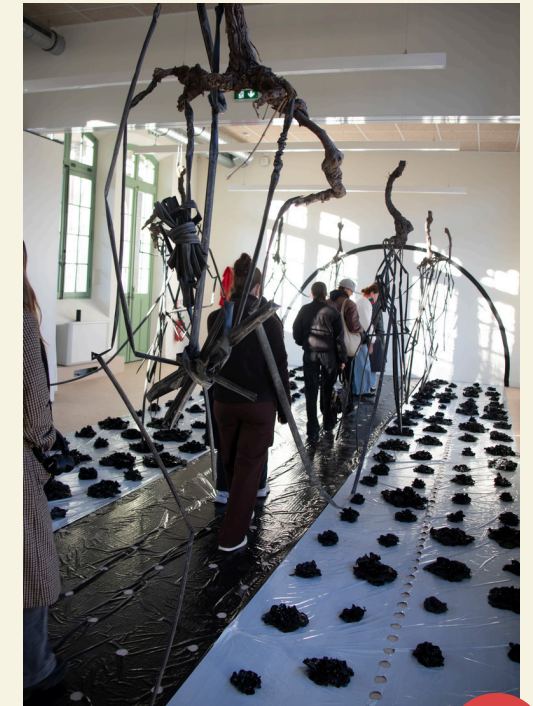
"Although the theme resonated with me as a citizen, it is not central to my work. This residency was truly remarkable in spite of—or maybe because of—these constraints. It enabled me to create in collaboration with Fanny, whose attentive listening and generosity facilitated the emergence of a work that drew on our shared imagination without erasing our individuality. All of this took place in the deeply supportive working environment of Avignon University and the Villa Créative ."

Cornelia Eichhorn



©Cornelia Eichhorn

“INTRUS”



The artists and the french team OTRart would like to thank

Isabelle Carles (Vaucluse Chamber of agriculture), Michel Recordier et Robert (Recupagrie Comtat recycling platform), Numa Cappeau (La Reboule Farm), Sébastien Clément (Domain of the Garriguettes)



French team: Julie Deramond, Sylvie Couralet, Pauline Grison

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Contributed to the residency and study day:

Speakers at the study day: Frédéric Joulian, Denis Chevallier, Anne-Claire Hostequin, Axelle Poulailon, Pauline Duverger, Indio Vignes

The young agency Tremplin

Students in the Master 1 Culture & Communication – Mediation, Museums, Heritage

Villa Créative - Avignon University (Vincent Clavaud, Marie-Pierre Bonetti, Anne-Lise Rosier)



“LE LACRIME DELLA TERRA MI VESTONO”

**by Elio Secondo
& Valentina Canseco**

Faenza,
Europen Route of Ceramics

26 January – 08 February 2026

The residency took place at the Carlo Zauli Museum in Faenza. The artists participating in the residency were Valentina Canseco and Elio Secondo. They worked together to realize one single sculpture, using the clay collected from the mudslides that struck Emilia-Romagna in spring 2023. The residency ended on 8 February with an exhibition entitled « Le lacrime della terra mi vestono / The tears of the earth clothe me », with a presentation of the artwork realized.



ARTISTS PRESENTATION



Elio Secondo

Elio Secondo (Faenza, 2000) is a sculpture student at the Academy of Fine Arts of Bologna. Passionate about ceramics since adolescence, she has worked in several ceramic studios between Faenza and Bologna, gradually developing a practice deeply attentive to material processes and transformation. Her artistic research focuses on the fragility and metamorphic nature of matter, investigating tensions between form, time, and change. Throughout her path, she has collaborated with contemporary art institutions and experimental contexts such as DAS – Dispositivo Arti Sperimentali, Dolomiti Contemporanee, and Raccolta Lercaro, engaging with multidisciplinary environments and collective experimentation. After completing an artist residency at the Carlo Zauli Museum, she continued collaborating as a technical assistant, further refining her knowledge of ceramic production and exhibition practices. Alongside sculpture, she cultivates illustration as an integral and complementary dimension of her artistic research.

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Valentina Canseco

Valentina Canseco was born in Paris in 1985 to Brazilian and Chilean parents. She studied visual arts and graduated from various institutions in France, Belgium and Columbia. Her work is at the crossroads between painting, sculpture and installation. It explores a one-of-a-kind relationship with landscape, playing with light, colour and variations in scale, thus creating metonymies that enable us to analyse our world. They aim at recreating sensory impressions of the outside world. She questions our relationship with architecture and the living world through her work in volumes. Her paintings are made to the beat of the colours, which she perceives as music, thus composing a score sheet of the unseen. The spectrum of her work extends from an initial relation to figurative matter to more abstract and spiritual questions.

In 2018, she took part in an exhibition at the 104 in partnership with the Maison Européenne de la Photographie (MEP), where she was able to show her work as a photo-plastician. The same year, she participated in a collective installation at the French Pavilion of the Venice Architecture Biennale.

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THE EUROPEAN ROUTE OF CERAMICS



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



The European Route of Ceramics is a Cultural Route of the Council of Europe, certified since 2012, promoting the valorisation of both the tangible and intangible European cultural heritage related to ceramics and its tradition (artistic productions, museums, handicrafts, contemporary ceramic art, architecture and industrial productions). It aims to create a network around the world of ceramics, as a tool for economic, cultural and touristic development. It has 29 members, representing 16 countries.



©Carlo Zauli Museum

Through cooperation among partners and the implementation of European projects, it develops a sustainable touristic offer based both on artistic productions and cultural collections, and on the entire cultural and social growth that the destinations involved have experienced over the years. It fosters research as well as education, organizing seminars and cultural exchanges and supporting artistic residencies. Moreover, it supports members in organizing exhibitions and ceramic fairs.

FIND OUT MORE

RESIDENCY OUTCOME

The artwork was born from the meeting of Valentina and Elio's artistic universes and a significant event: the flood that struck Faenza in 2023. This catastrophe revealed the untamed force of earth and water, while highlighting human vulnerability in the face of climate change.

The artists envisioned a totem, that combines objects emblematic of Faenza with clay creations. On the one hand, the clay used is the one collected during the flood in 2023. On the other, the creation is truly based on reuse. In such a short period of time, it is not possible to create ceramic works from start to finish (fired and glazed).



©Carlo Zauli Museum

“In such a short period of time, the artists obtained an incredible result - it seems impossible that this sculpture was conceived, designed and realized in 10 days! This work of art has a strong symbolic power and touches very deep chords of the soul.”

Hence, the artists also included existing materials (for example, the vases), donated by other local artists. From this assemblage emerged a fountain: a water goddess, embodying natural forces at once creative and destructive. The sculpture includes a series of symbols: breasts and a uterus, evoking fertility and regeneration; Medusa and her snakes, figures of protection and transformation; and lion's paws, guardians of strength. These elements form a mythological body, entrusted with watching over the city and its inhabitants.

To extend this ritual dimension, the audience is invited to participate offering fruits and vegetables, a symbolic gestures to this protective goddess. This collective ritual becomes an act of remembrance, and dialogue with natural forces, reminding us of the urgent need to rethink our relationship with the environment and the living world.



RESIDENCY EVENTS

Opening event

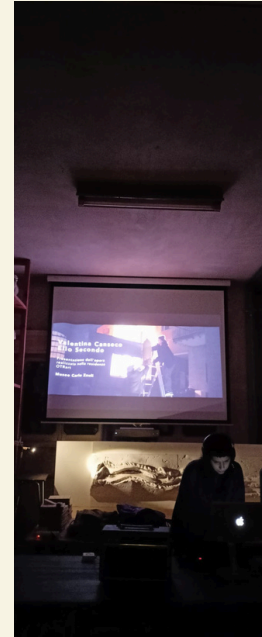
Event open to the public, to present the OTRart project, the residency, the artists.

Visits from students of the artistic high school of Faenza

3 groups of around 25 students (18-year-old) visited the Museum to learn about the project and the residency. They directly met with the artists, listened to their story and asked questions about their work.



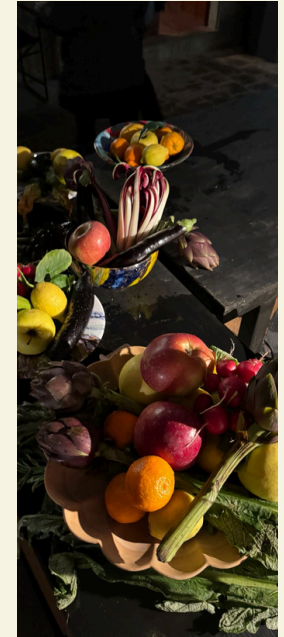
©Carlo Zauli Museum



©Carlo Zauli Museum



©Valentina Canseco



©Carlo Zauli Museum

Closing exhibition

Entitled « Le lacrime della terra mi vestono / The tears of the earth clothe me », it was an event open to the public, with high number of participants and great feedback. The artists presented their artwork and the audience was involved in a presentation “ritual”.

“It is a pleasure to see two artists from different countries being given the opportunity to collaborate and reflect on important themes. These are precious opportunities, and it is a pleasure to take part in them.”

ARTIST'S ACCOUNT

“This residency represented a fundamental experience of growth and openness toward new directions within my artistic practice. Encountering Valentina’s inner world and working closely together allowed me to redefine and expand my own limits. Addressing urgent themes connected to the contemporary world we inhabit, while searching for new ways of living within it, became a necessary act of care and awareness. The limited time paradoxically created unconventional temporal spaces that enabled us to realize what we had imagined.”

Elio Secondo

©Carlo Zauli Museum



©Carlo Zauli Museum

“It was a remarkable experience for me to create my first ceramic artwork in a city like Faenza, where faience is a true protagonist of the city’s history and identity. This project represented both a personal and artistic enrichment, made even more meaningful through the collaboration with Elio Secondo and the Museo Zauli.”

Valentina Canseco



©Valentina Canseco

"LE LACRIME DELLA TERRA MI VESTONO"



The artists and the italian team OTRart would like to thank



Carlo Zauli Museum
Pier Paolo Garavini
Ceramic & Colours
Ceramiche Ballabene Ennio
Luca Timoncini
Associazione Mondial Tornianti
Gino Geminiani

Paola Nuovo Gómez
Manifatture Sottosasso
Dj Guadalupi
Video: Riccardo Calamandrei
Foto: Vittoria Betti
Liceo Artistico Torricelli-Ballardini

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