

press release

11 February 2022

the *EuroFabrique* days : an appraisal

7 to 10 February 2022 at the Grand Palais Éphémère

***EuroFabrique* begins today ...**

« *EuroFabrique* has just finished, but in reality, it has only just begun.

For those who spent 4 days in this great collective studio of European art schools, the intensity of the event appears to have had a Big Bang effect, sparking the expansion of an entire universe.

Arriving on the morning of 7 February in a meticulously designed space, organised by the students of the École des Arts Décoratifs, each participant found their “place” – a river here, a station there, an assembly, a refuge... Tools, material, furniture and various devices were unpacked... Ai Weiwei visited the space: “Ai Weiwei?” exclaimed the delighted students. The afternoon saw the start of constructions of all kinds. Then, in the evening, there was a concert by Mass Bass, an artist from the PAUSE programme and the agency of artists in exile, in celebration of this first day: people moved with the joy of finding themselves together under the Eiffel Tower, as the Congolese rumba shifted up a gear.

Tuesday began early and with great concentration, with the Grand Palais Éphémère transformed into a fully-functioning art and design university. A host of different contemporary practices were on show and, wherever you looked, there were people concentrating on their data-sculptures, performance scripts, filming, silk screens, weaving, reading, bodies in motion to the rhythm of a trombone and the beat of a drum...

The day was punctuated by meals, gifted by the CROUS, creating a restaurant, then a café, then a large meeting area filled with the sound of every European language (as well as people speaking English with as many accents as there were countries present!).

On Wednesday, *EuroFabrique* began to take on a new look. It was still a school, with studios and workshops continuing to run non-stop, but the workbenches were gradually dismantled and the noisy tools put back in their boxes. As the spaces were toured by 16 figures from the worlds of art, thought and politics, the students each in turn highlighted different issues at stake through the forms they presented. Over here, a collection of placards in demonstration of the levels of anger in Europe; there, a video game creating new primary forest for the continent; over there, a redesign of “diacritical marks” to make our typography fairer, and there, sensitive data on Europe gathered as potatoes are peeled...

The end of the day brought a press conference in which ministers Roselyne Bachelot-Narquin and Clément Beaune reiterated the reason for *EuroFabrique*’s success: a space was made for 400 students to come together in Paris and highlight the European issues that need work, and the intensity of what they conveyed made it impossible not to hear! We have realised that there is no more urgent art than the art of living, together, with respect and tolerance. That there is no more necessary design than that of a shared world, made up not only of humans but of humans and non-humans together. That Europe, which is the birthplace of humanism, human rights and the welfare state, is the source of these elementary truths, to which we are no longer equal but which nevertheless remain such. That our long history is the platform from which we can face up to the challenges of tomorrow. That old Europe is now fuelled by the young people of this world.

On Thursday morning, despite any shadows under the eyes, there were clearly smiles hidden beneath the surgical masks. Everyone knew each other by now – that being with craft paper arm extensions is our friendly neighbour, the voices of the TNS readers are familiar, we know that Diego is giving out coffee from his table of whirring 3D printers, etc.

And from midday, the public began to arrive.

And what a turnout! This despite the fact that *EuroFabrique* is not an exhibition but simply a glimpse of work in progress, in which everything relating to our continent has been turned upside down. Yet the crowds still

came: a crowd to listen to Rem Koolhaas define the trajectories he has identified for our contemporary context. A crowd to hear the debate on the New European Bauhaus. Another to listen to the different reinvented version of Ode to Joy... Everyone was clearly astounded to discover the creative effervescence of young people who reject the dark moods of our time, even if they are preparing for climate uncertainty, even if they are anticipating upheavals and seeking to use art and design to accelerate ecological, social and economic reconfigurations.

Five hundred people, one thousand people, two thousand and more explored this strange expanding factory that nevertheless closed at 9 pm... A few more kind gestures, gifts and counter-gifts between new friends, and some music one last time, to dance to all together... Then the students, tired but full of laughter, began to dismantle their installations.

By Friday 11 February at 5 pm, the Grand Palais Éphémère was once again completely empty and clean, as if EuroFabrique had been deserted. But that is not what happened: in truth, EuroFabrique is now in motion, expanding into other European territories – unfurling, propagating new branches and side shoots, ready to re-emerge in Athens, Cluj, L'Aquila, Karlsruhe, Riga, Lisbon... EuroFabrique has just ended, but everything that has been forged in Paris, the converging powers of European youth and creation, is only just beginning.»

Chris Dercon, Stéphane Sauzedde, Emmanuel Tibloux
11 February 2022

a few impressions gleaned at the event

“I think it’s fantastic that so many schools have come together, EuroFabrique is a gigantic place for discussion where you can learn so much in so little time, it’s amazing.”

Thérèse Nalin, student at ÉSAD Orléans - École Supérieure d’Art et de Design

“EuroFabrique is very interesting, if only for the different kinds of connections that have been created. You’re constantly conversing with others. The meetings with speakers were so informative. With their perspectives as artists, designers, scientists, just talking to them was rewarding. All their feedback will help us make progress. I liked seeing the results of the other projects, which evolved over the 4 days.”

Serin Gatzweiler – student at KISD, Köln International School of Design, Germany

“We have created this interactive playground, with different elements of our culture, and encouraging the public to create their vision of Europe through different forms. It’s great to see different artistic practices in this context – dance, ceramics, visual arts – you can see the diversity of Europe through all these media. It was so rewarding to see all these artists, intellectuals and architects come together and take the time to listen to us, to get involved in the process of our creations by giving us their feedback. The exploration of the current and future state of Europe really culminated in something. I heard a lot of people say that some projects were going to continue to develop after EuroFabrique, that they’ll be developed and materialised. These are nomadic, international projects that can move around.”

Daniel Popescu, student at UAD, Universitatea de Artă și Design din Cluj-Napoca, Romania

“Even if we come from different art schools around Europe, I realised that we had a lot in common, in our ways of thinking and making. As I walked around EuroFabrique, I was connected to all of Europe.”

Caroline Raats, student at St Joost School of Art and Design, Netherlands

“EuroFabrique has allowed all us students from different schools and different countries to get together. EuroFabrique is a meeting place that has allowed me to build a real network, we’ve exchanged contact information, we’ve already made plans to see each other afterwards, we’ve made friends. It’s enriching to be creating while the public discovers and asks questions about what they are seeing in our work. Building the project with people from another country has been really eye-opening, due to the way in which they create, think and approach the questions asked, which are very different from ours.”

Baltazar Dagault, student at TALM-Tours, TALM-Angers, L’école supérieure d’art et de Design

“For me, art is about working on the spaces between languages, between countries.”

Alice Olausson, student at MO.CO. Esba - Ecole supérieure des beaux-arts de Montpellier

“From the fleeting to the lasting, the being and the changing, listening and transforming – maybe that’s what it looks like when Europe works together, a travelling school of sharing and transmission. There was a hint of utopia in the air this week”

Alex Balgiu, professor at ENSBA, École Nationale Supérieure des Beaux-Arts de Lyon

“It was a dynamic, unique experience, because it was the Europe of our dreams, and Europe in acts. It is unusual to see what Europe can do in such a positive, obvious way: young people from multiple backgrounds, shared stances on creation, art, the role of artists in public life. It is a valuable event because it pursues this European construction.”

Quentin Lafay, journalist for France Culture

EuroFabrique in figures

- 400 students
- 36 schools
- 13 European countries
- 19 projects
- 2,600 visitors on 10 February
- 3 conferences
- 6 performances
- 4 workshop days

the schools and their projects

- *Circulation éditoriale* (Editorial circulation) by the ANRT, Atelier National de Recherche Typographique / ENSAD Nancy, École Nationale Supérieure d’Art et de Design de Nancy
- *Le musée* (The museum) by BA, Beaux-Arts de Paris, Ecole nationale supérieure des Beaux-arts de Paris & Akademie der bildenden Künste Wien, Austria
- *La Friche Urbaine* (The Urban Wasteland) par l’EESAB, l’École européenne supérieure d’art de Bretagne, Rennes - St Joost School of Art and Design, Netherlands
- *Le Fleuve* (The River) by the EnsAD, École nationale supérieure des Arts Décoratifs, Paris & SST, Swedish School of Textile - University of Borås, Sweden
- *La Maison Moirée* (The Moiré House) by the ENSBA, École Nationale Supérieure des Beaux-Arts de Lyon & DELLI, Design Lusófona Lisboa, Portugal
- *The Potatoe Factory* by the ENSCI-Les Ateliers, Paris & KISD, Köln International School of Design, Germany
- *Le Refuge* (The Refuge) by the ESAAA, École supérieure d’art Annecy Alpes ABAQ, Accademia di Belle Arti - L’Aquila, Italy
- *La Gare* (The Station) by the ESADTPM, École Supérieure d’Art et de Design Toulon Provence Méditerranée & AVU, Académie des Beaux-Arts de Prague, Czech Republic
- *La Marée* (The Tide) by the ESAD, École Supérieure d’Art et Design Grenoble-Valence & Académie Royale des Beaux-Arts | Ecole Supérieur des Arts - ISAC, Belgium
- *Datascares* by the ÉSAD Orléans - École Supérieure d’Art et de Design & The Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland
- *Le Terrain Parlementaire* (Parliamentary Ground) by the Esadse, École supérieure d’art et design Saint-Etienne & UAD, Universitatea de Artă și Design din Cluj-Napoca, Romania
- *La Place* (The Square) by the Ésam, École supérieure d’arts & médias de Caen/Cherbourg
- *Le Rhin* (The Rhine) by the HEAR, Haute école des arts du Rhin, Strasbourg & HfG, Staatliche Hochschule für Gestaltung de Karlsruhe, Germany
- *EuroParade* by the isdaT, institut supérieur des arts et du design de Toulouse & La Casa Encendida de fundacion montemadrid, Spain
- *La Forêt* (The Forest) by MO.CO. Esba - Ecole supérieure des beaux-arts de Montpellier & ASFA, Athens School of Fine Arts, Greece
- *L’Atelier* (The Workshop) by TALM-Tours, TALM-Angers, L’école supérieure d’art et de Design & Art Academy of Latvia, Latvia

- *Le Théâtre* (The Theatre) by the Villa Arson, Nice & l'Ecole de Recherche Graphique, Brussels, Belgium
- *L'Ode à la joie* (Ode to Joy) by the Conservatoire National Supérieur de Musique et de Danse de Paris
- Readings by the Ecole du TNS - Théâtre National de Strasbourg
- *Europe The Musical* by the Fémis, École nationale supérieure des métiers de l'image et du son, Paris
- The "36th school" - PEI (Guest Student Programme) PAUSE (National programme for the urgent aid and reception of scientists and artists in exile) and 10 guest artists

the 16 speakers present on 9 February

Adel Abdessemed - Artist
 Frédérique Aït-Touati - Researcher at the CNRS, Scientific Director of SPEAP
 Maja Bajevic - Artist
 Gaëlle Choisine - Visual artist, sculptor and photographer
 Amanda Crabtree - Director of Les Nouveaux Commanditaires France
 matali crasset - Designer
 Guillaume Désanges - Director of the Palais de Tokyo
 Giuliano di Empoli - Writer and journalist
 Anne-Caroline Jambaud - Director of the Pôle Idées at Arty Farty
 Rem Koolhaas - Architect
 Rebecca Lamarche Vadel - Director of Lafayette Anticipations
 Chus Martinez - Art Historian
 Livio Riboli Sasco, Researcher, Education Officer at the Atelier des Jours à Venir
 Bénédicte Savoy - Art Historian
 Hajnalka Somogyi - Exhibition curator
 Ania Szczepanska - Lecturer in the history of film

the France Culture programmes recorded at *EuroFabrique*

Par les temps qui courent (Times like these) by Marie Richeux with the architect Rem Koolhaas
[Rem Koolhaas: "L'architecture, c'est une façon de penser le monde"](#)
 ("Architecture is a way of thinking about the world")

Géographie à la carte by Quentin Lafay with Chris Dercon
[Singularités des quartiers artistiques en Europe](#)
 (Singularities of artistic districts in Europe)

Affinités culturelles (Cultural Affinities) by Tewfik Hakem with Stéphane Sauzedde and three students
[EuroFabrique : Cultures européennes, culture universelle, à qui appartiendra le monde de demain ?](#)
 (European cultures, universal culture, who will tomorrow's world belong to?)

Affaires culturelles (Cultural Affairs) by Arnaud Laporte with the designer matali crasset
[matali crasset is the guest on Affaires Culturelles at EuroFabrique: "On a besoin de transitions"](#)
 ("We need transitions")

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