



EUROPEAN
CIRCULAR
ONLINE
MUSEUM

EU COM

Online Catalogue
and Guide



Comparative
Research
Network:



ART FOR
SOCIETY

ilSalone
deiRifiutati
COOPERATIVA SOCIALE



Co-funded by
the European Union

EUCOM - European Circular Online Museum

Action: European Cooperation projects (CREA-CULT-2022-COOP)

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Dear Reader

Welcome to the European Circular Online Museum a dynamic platform designed to guide you through its features and showcase our exciting collection. This document serves as both your virtual museum guide and a catalogue of the captivating art pieces displayed in our inaugural exhibition room (Exhibit 2024), created as part of the EU COM Art Contest held in 2024.

The European Circular Online Museum represents the culmination of a two-year project funded by the European Union's Creative Europe Small Scale Cooperation program. This initiative has been brought to life through the collaboration of three passionate partners: the Comparative Research Network from Germany, which coordinates the project; COTA Art for Society from France; and Il Salone dei Rifiutati from Italy. Launched in January 2023, the project aims to conclude in January 2025, yet the Museum is already thriving with almost 200 subscribers and a vibrant collection of around artworks, best practices, and capacity-building initiatives available for exploration.

Our dedicated team is committed to continuously enhancing the Museum and expanding its community. However, we also need your help, dear visitor! Spread the word, invite your friends, colleagues, and partners to join us as we build a thriving online community of artists, designers, and everyone passionate about environmentally and socially engaged visual arts. The foundation is laid; now let's fill it with life and reach out to as many people as possible.

In this document, you will find detailed insights into the overall functionality of the Online Museum, as well as the methodologies and activities that have shaped its current form, developed by our EU COM consortium over the past two years. We hope you find this information both useful and engaging! Explore the diverse features of our Museum, immerse yourself in our collections, and don't forget to join our growing online community. Share your artworks and thoughts with others—let's create a vibrant exchange of ideas and creativity! Enjoy your journey through the Museum!

THE MAIN PILLARS OF THE MUSEUM

The European Circular Online Museum is an interactive space that encompasses several functions, as outlined below:

Knowledge Hub: This feature provides an extensive repository of information and best practices related to the integration of environmental protection, social inclusion, and upcycling in art and design. It offers insights into effective practices and profiles of artists who are dedicated to environmentally and socially engaged art and upcycling.

Learning Platform: Our Learning Platform includes twelve educational practices designed to enhance specific skills for artists and designers. These practices are detailed as learning sessions and utilize visual art tools to foster competencies in areas such as communication, self-confidence, understanding of upcycling processes, sustainability, circularity, co-design, co-creation, and market analysis.

Online Exhibition: The Museum hosts an online exhibition showcasing the work of over one hundred artists and designers. This includes a showroom and a dedicated section that features the creations of the one hundred participants from the EU COM Art Contest held in spring 2024. Additionally, there is a specific exhibition room highlighting the 15 winners of the EU COM Art Contest (Exhibit 2024). These exceptional works are showcased in the Online Catalogue section of our current document.

Online Community: Most importantly, the EU COM is a thriving community that cultivates a growing online network with nearly 200 members as of January 2025. The platform's community room encourages connections and facilitates the sharing of ideas, resources, and collaboration opportunities among members.

THE EU COM KNOWLEDGE HUB

The first section of the Museum contains two sub sections.

"Portraits" showcases the works of artists who influenced the creation of the Circular Museum

The purpose of these interviews was to gain an understanding of the main activities undertaken by upcycling artists, as well as the challenges they face and their needs for overcoming these difficulties to improve their work in the future.



PORTRAITS

This section presents artists who have inspired the Circular Museum by sharing their work and their needs.



**EMANUEL
WOLFSTRIN**

Emanuel Wolfstrin magnifies waste by accumulating and arranging it into...

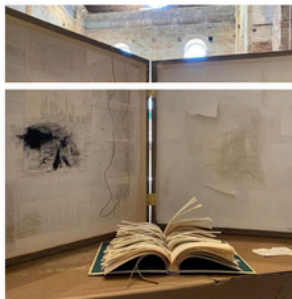
[Read more](#)



AIDA MHADHEBI

Design and craftsmanship to promote free expression: this is the...

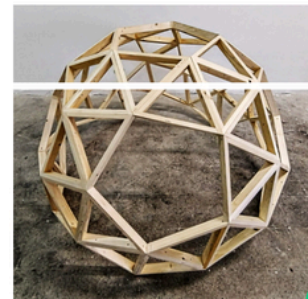
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**CARLA DI
PARDO**

Carla Di Pardo's art is freedom and sharing, energy that...

[Read more](#)



**GABRIELE
AGAMENNONE**

Gabriele Agamennone Jibril Agamennone is a cabinetmaker who over time...

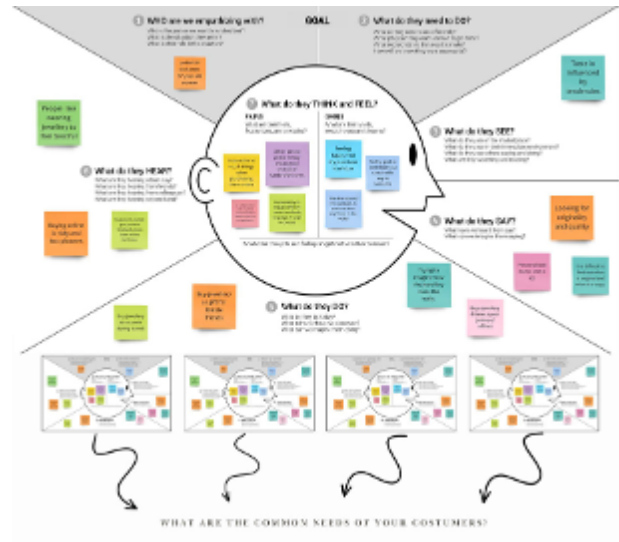
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These portraits have been partly extracted from and partly completed by the 30 interviews conducted by the three partners during the initial phase of the project dedicated to "knowledge gathering."

The interviews were carried out with artists, designers, and visual creators whose primary missions focus on environmental protection and social inclusion, utilizing various methods and tools of upcycling.

The discussions were prepared using the "empathy mapping method," which operates on the premise that the best way to comprehend the needs and challenges of any target group is to allow interviewees to speak openly without any leading questions. This approach enables them to provide an authentic representation of their lived experiences.

The results of the interviews were not documented in the traditional written format but rather summarized in the form of an "empathy map" which also incorporates the information gathered through various forms of meta-communication. The empathy map provides insights into an individual's thoughts, feelings, motivations, fears, and sensory experiences.



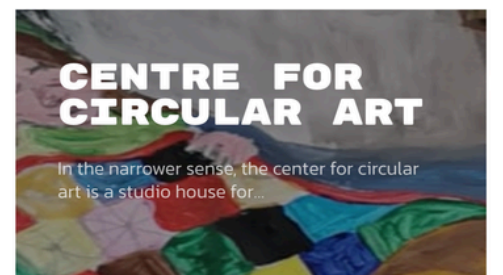
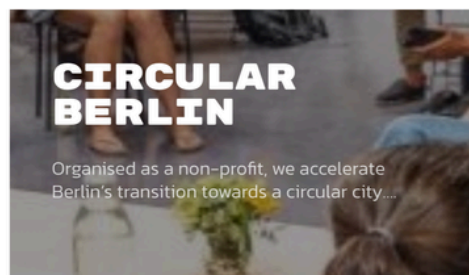
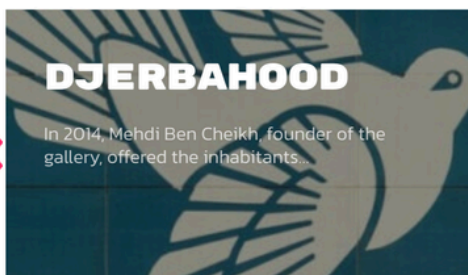
Based on these interviews, the consortium identified a list of needs and related skills that, if improved, could provide valuable support for artists and designers. Enhancing these skills can help boost their activities, increase their visibility, and strengthen their position within the community of upcycling and environmentally and socially engaged art.

The sub-section “**Visions**” includes a collection of best practices that can serve as models for supporting and practicing socially and environmentally engaged art



VISIONS

This section is a collection of good practices on socially and environmentally engaged art.



The examples featured in this section are partly the results of the analysis of the twelve good practices identified during the second phase of the knowledge gathering stage of the project.

The objectives of this research activity were to identify these practices and analyze them from similar perspectives, including the goals of each practice, their starting points—main missions and actions, the financing of the activities, and their main results and outcomes.

The twelve good practices collected

and analyzed represent different approaches:

- a) The first group includes organizations and institutions that serve as an umbrella for upcycling artists, providing them with space, visibility, and networking support.
- b) The second group comprises art-based activities that utilize art for teaching, capacity building, and raising awareness on environmental and social issues.
- c) The third group includes bottom-up initiatives dedicated to using art for environmental protection and social inclusion.

THE EU COM LEARNING PLATFORM

One of the key objectives of the European Circular Online Museum, both as a project and as a platform, is to support artists and designers by improving their skills to overcome the challenges they identified during the interviews. EU COM has identified, tested, and described twelve capacity-building modules, which can be found in the Training Room section of the online Museum.

These training modules are designed to enhance the skills of artists and designers identified during the knowledge gathering phase of the project, along with the analysis of their needs and skills. EU COM is committed to focusing its capacity-building activities on improving various soft skills that can help address professional challenges, such as those related to marketing, budgeting, and financial management.

The skills targeted by EU COM are as follows:

1. Conceptual Background

Knowledge – This module provides deeper reflection on the backgrounds of artists' activities, helping them articulate their motivations and missions more effectively. These skills include increased knowledge about environmental protection, social inclusion, climate issues, and more.

2. Communication Skills

This group encompasses a wide variety of skills, ranging from language proficiency and the ability to discuss one's art in public to engaging in dialogue and exchanging ideas with others. It also covers different forms of non-verbal and visual communication.

3. Personal and Social Skills

This group includes skills that help artists improve their actions on a meta level. Enhancing empathy, personal behavior, openness, and problem-solving abilities can help them connect more effectively with their audience.

4. Activity Planning and Time

Management – This topic involves skills that help artists understand the barriers to effective time

management and improve the efficiency of their daily work.

5. Understanding the Social Context of the Artists

This section focuses on methods that assist artists in analyzing the needs of their clients, the public, as well as potential partners and collaborators.

6. Transforming Creative Ideas into Projects (Project Management Elements)

EU COM provides tools and skills that help artists reflect on how to turn their ideas into concrete projects and how to effectively plan these initiatives.

7. Co-Design and Co-Creation

While visual art is typically an individual creative pursuit, improving co-design and co-creation skills allows artists to share certain tasks with others. This can enhance their visibility and facilitate the procurement and use of materials.

8. Pricing and Resourcing

Environmentally and socially engaged art are challenging to translate into a cost/value calculation. EU COM intends to assist artists in estimating the cost of their products by calculating the value of their art, taking into account all elements of the creative process.

The EU COM learning modules available for free access in the Training Room of the Online Museum encompass all the skills mentioned above. The modules can be utilized as individual activities, but they can also be incorporated into small group sessions or be part of a more complex training program. They offer flexibility, allowing for adaptation to specific situations. However, there are some key principles that must be maintained when using the modules.

a) The EU COM capacity-building sessions or trainings are designed to be participatory and collaborative.

- They do not acknowledge any hierarchical relationship between participants and facilitators; instead, they emphasize the intention to include and utilize the professional and personal experiences and knowledge of everyone as a potential basis for learning. In this way, EU COM follows the principle of "each one teaches one."
- The EU COM sessions adhere to the principles of experiential learning. Even in sessions that address theoretical topics (for instance, background knowledge on environmental protection and social inclusion),

the sessions avoid traditional face-to-face learning situations. Instead, they encourage participants to discover learning outcomes based on their own lived experiences and knowledge.

- In EU COM sessions, the absence of hierarchy means that the roles of "learners" and "teachers" are considered equally important and responsible. These roles can be exchanged at any moment if the topic or the experiences of the participants make such flexibility useful. This adaptability is viewed as an added value of the sessions.
- In line with the above principles, the EU COM terminology strives to use the terms "participant" and "facilitator" whenever possible, rather than "learner" and "teacher."

b) Participants in the EU COM sessions maintain mutual respect for each other's knowledge, lived experiences, specific skills, and needs. They are mindful of each other's sensitive experiences to avoid causing harm. Furthermore, they commit to refraining from making qualifications about one another's work or performance during the sessions and accept that there are no "good" or "bad" answers.

d) The EU COM sessions embody three core values of the Circular Museum:

- Engaging with communities
- Environmental protection
- Social and cultural inclusion

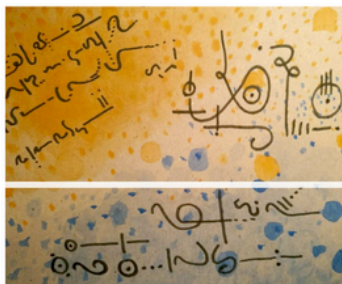
On the platform each module is uploaded with a detailed description, including:

- the learning objectives
- The skills tackled
- expected results and outcomes
- the facilitators preparation needs
- Materials and Tools needed,
- Tips and Recommendations and Step by Step description of the activity

TRAINING MODULES

TRANSLATING ART

LEARNING OBJECTIVES



Using creative and social resources, enlarging audiences, communicating for social engagement

SPONTANEOUS MUSEUMS

LEARNING OBJECTIVES



Learning innovative and playful communication tools, spreading the culture of valuing things and ideas, self-knowledge, analytical thinking, identifying opportunities.

RE - DO

LEARNING OBJECTIVES



Connection between product value and product price, co-creation and co-design, gathering new materials to renew ones' work, intercepting new clients and collaborations such as cooperatives and schools

HYBRID DESIGN

LEARNING OBJECTIVES



Understanding clients needs, presenting one's products and connecting them to potential clients (i.e. Museums, Galleries...), co-creation, creative

UNLOCKING THE VALUE: ASSESSING THE WORTH OF YOUR OBJECT

LEARNING OBJECTIVES

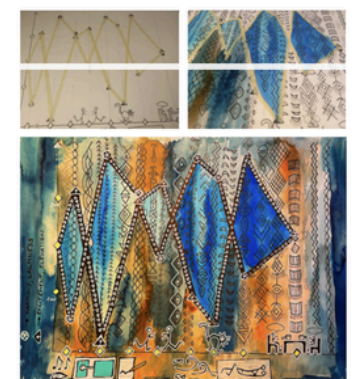
What is my object worth?

Evaluate the objects from 1 to 5 points:

CRITERIA OF VALUE	OBJECT 1	OBJECT 2	OBJECT 3	OBJECT 4
DESIGN: How well is the object is well designed and how well is it adapted to its function? (1 = badly designed, 5 = very well designed)				
SUSTAINABILITY AND QUALITY: How long is the object's life cycle? How long will it keep its original features, those, electronic, mechanical?				
INNOVATION: To what extent is the object innovative or original? (1 = very conventional, 5 = very innovative)				
PROFESSIONALISM: To what extent professional skills were needed to create the object? (1 = no professional skills were needed, 5 = a high level of expertise were needed)				
MATERIALS: How precious and expensive are the materials that were used to create the object? (1 = very common and values, 5 = very precious and expensive)				
RARITY OF THE OBJECT: How rare is the object? Is it unique, produced in small quantity, on order or very common? (1 = very common, 5 = unique and non-reproducible)				
CONCURRENCE AND RARITY OF THE TYPE OF OBJECT: How rare is this kind of object on the market? (1 = very common, concurrence is very high, 5 = very rare)				
RECOGNITION: To what extent is the creator acknowledged as an authority in this or her creative field? (1 = not at all, 5 = very famous and recognized by lots of people)				
USABILITY AND REPRODUCTION: How many and what kind of uses can be found about the object? For how long does the business exist?				

ARTISTS' DIAGRAMS

LEARNING OBJECTIVES



Introducing oneself in a complex and

The user of the platform can access to this detailed description by clicking on each module.



EN ^



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RE - DO

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Type of Goal

ENV (Environmental)

Learning objectives



Connection between product value and product price, co-creation and co-design, gathering new materials to renew ones' work, intercepting new clients and collaborations such as cooperatives and schools

Expected results/outcomes

Increased awareness about waste production and its creative potential.
Enhanced collaboration between artists, enterprises, or schools.
Finding innovative solutions involving art and didactics.
Empowering sustainable practices in artworking.
Exploring new possibilities beyond traditional artistic creation.
Incorporating elements of gamification into their creative processes.
Spreading a more socially and ecologically conscious message into one's creative process.

Trainer preparation needs

The facilitator can research the nature of unstructured materials and the pedagogy of "loose parts" and open-ended materials.

Tips and Recommendations

Waste production mapping, enterprises and social stakeholders identification, identifying potential clients working with art and didactics interested in environmental issues

Duration

1 hour
min.

Skills and Competencies

Writing skills (in any language), curiosity, simplification abilities, analytical skills

Tools

Loose parts or unstructured materials can be either natural or manufactured. These materials are everyday objects that can be manipulated and used in many different ways. They can be moved, carried, shared, combined, and taken apart in various configurations and designs. Loose parts are also known as "open-ended materials". Some examples of loose parts include buttons, pebbles, wood scraps, bottle caps, shells, ribbons, and so on. It is important to provide a large quantity of each material to encourage creativity and exploration.

Space and accessibility

This activity can be done either at home, in a workshop room, or even outdoors if natural elements are collected beforehand. Another option is to ask participants to bring various scrap materials from home, like bottle caps or buttons.

Participant profile

Any person can participate; the audience can also be mixed,

The EU COM Training modules were tested in three different contexts:

- in three local workshops held with the participation of artists and designers, in Berlin, Paris and Potenza

- in three international Art Residencies, held in the three cities with the participation of the winners of the Art Contest
- and three online workshops held by each of the partners.

THE EU COM VIRTUAL MUSEUM CATALOGUE

The Exhibit 2024 Virtual Exhibition showcases the works of the 15 winners of the EU COM Art contest.



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[Home](#) > Virtual Exhibition

VIRTUAL EXHIBITION

The works of all participants of the contest can be found in the [contest room](#).

Our virtual exhibition showcases the works selected by the jury of the 2024 contest.

THE WINNERS

30 MINUTES OF FAME

Helge BOMBER Steinmanna
Helge W. Steinmann, is a
pioneering German graffiti
artist and designer who...

[Show More](#)

ARAZZO CROMATICO "EVA"RE- FRAGMENT

Giulio Patrizi Giulio's
contemporary tapestry, not a
decorative piece, but rather a
fabric that serves...

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BACKPACK, TOP- BAG AND HANDBAG MADE FROM OVERALLS. THREE IN ONE.

Ayesha Prieto AvaCaxi, also
known as Ayesha Prieto, is a
Mexican street artist and
mural...

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BLOOMING BILLS

Pia Höhfeld Pia's 60 flowers
made from handmade paper is
the celebration of the
circularity.

[Show More](#)

The Art Contest Overview

The EU COM Art Contest, a key initiative within the EU COM project, was launched with the aim of creating an international platform for artists and designers, encouraging networking and professional growth. The contest, which ran from February 28 to May 15, 2024, offered participants a unique opportunity to showcase their talent, increase their visibility, and refine their skills in both the fields of social engaged art and eco-design.

With 100 total submissions from 52 European cities across 8 countries, the contest attracted a broad spectrum of creative individuals, leading to remarkable international participation. Submissions were received from Italy, Germany, France, and beyond, with participating cities ranging from Berlin to Paris, and from Naples to Zagreb. This strong international response demonstrated the success of the contest in promoting cross-cultural exchange and collaboration.

The Evaluation Process

The selection of finalists and winners was carried out through a detailed three-phase evaluation process by a prestigious international jury, composed of professionals from various fields, including journalism, sustainability, art, and design. The jury played a fundamental role in ensuring a balanced and impartial evaluation, considering the contest's two main categories: Art and Eco-Design.

Phase 1 (May 30th - June 20th, 2024): Six international judges, working in pairs, evaluated the submissions and selected 8 works from each partner country (Germany, France and Italy)

Phase 2 (July 1st, 2024): During an online meeting, the entire jury reviewed the selected works and provided collective evaluations using a standardized grid. This process led to the creation of a new ranking that reflected both national and international perspectives, ensuring diversity in the selection of the top candidates.

Phase 3 (Final Evaluation): The final short-list of 5 finalists per country was determined after further deliberation.

Each pair of judges submitted detailed reports, considering both their own evaluations and those of their fellow jurors, fostering in-depth discussions on the quality and creativity of the submitted works.

The official announcement of the contest winners took place on July 15, 2024. In addition to being featured on the project's social media platforms and website, the winners were invited to participate in art residencies in Paris, Berlin, and Potenza in Autumn 2024. These residencies provided the winners with a valuable opportunity to further develop their artistic practices in an international setting. Additionally, the works of the 15 finalists are showcased in this special art collection, available both as a printed editorial product and in an online format, celebrating the diversity, creativity, and innovation demonstrated throughout the international contest.

The Jury 2024

Germany

Julia Theek_ has been exhibiting since 1988, initially graphics and assemblages. She studied aesthetics, art and media studies, specializing in semiotic methods of interpretation. Her “gated communities” series explores themes of inclusion and exclusion through symbols. She draws inspiration from street art and spatial installations to put emphasis on the use of recycled materials, a theme also present in her book “Der Anspruch der Dinge – Upcycling als Kunst”. Founder of ZZK (Center for Circular Art), Board Member of Circular Art Society e.V., she established the first Upcycling Art Prize in 2021.

Kamila Franz_ holds a PhD in biology and is a biologist and an ecologist, always deeply invested in environmental issues. In the past, she worked on protecting animal species but also tried her strength as a visual artist in scenographic techniques. Currently, she works at CRN on various projects concerning climate crisis, sustainability and circular economy.

France

Paul Ardenne_ has a longstanding experience as a professor of history at the University of Amiens.

He is also an art critic and curator in the field of contemporary art and has published several books and articles, the most recent of which is about joy in art.

Kata Keresztely_ holds a PhD in Art History and is a historian of the medieval Arab world. She is also an upcycling artist, designer, and interdisciplinary plastic/visual artist, working in animation, painting, mosaic, and jewelry.

Italy

Simona Spinella_ is a contemporary art historian, graduated in New Technologies for History and Cultural Heritage. As the president of the Synchronos Cooperative, she manages three museum sites of the Zètema Foundation in Matera: the Crypt of the Original Sin, the Ortega House Museum, and the MUSMA.

Sara Stolfi_ is a contemporary art curator specialized in museum education. She is the president of the cooperative “il Salone dei Rifiutati” which she founded and manages the MOON – Museo Officina degli Oggetti Narranti in Potenza, where she focuses on cultural design with attention to sustainability and social inclusion.

The Winners 2024

Germany

Nadja Monnet _eco design

Ola Lewin _art

Kama Jackowska _art

Jan-Micha Gamer _eco design

Madeleine Brunnmeier _art

France

Rebeka Majnár _eco design

Laurence Aellion _art

Laura Bertil _art

Pierre Kucoyanis _art

Fall Mokodu _eco design

Italy

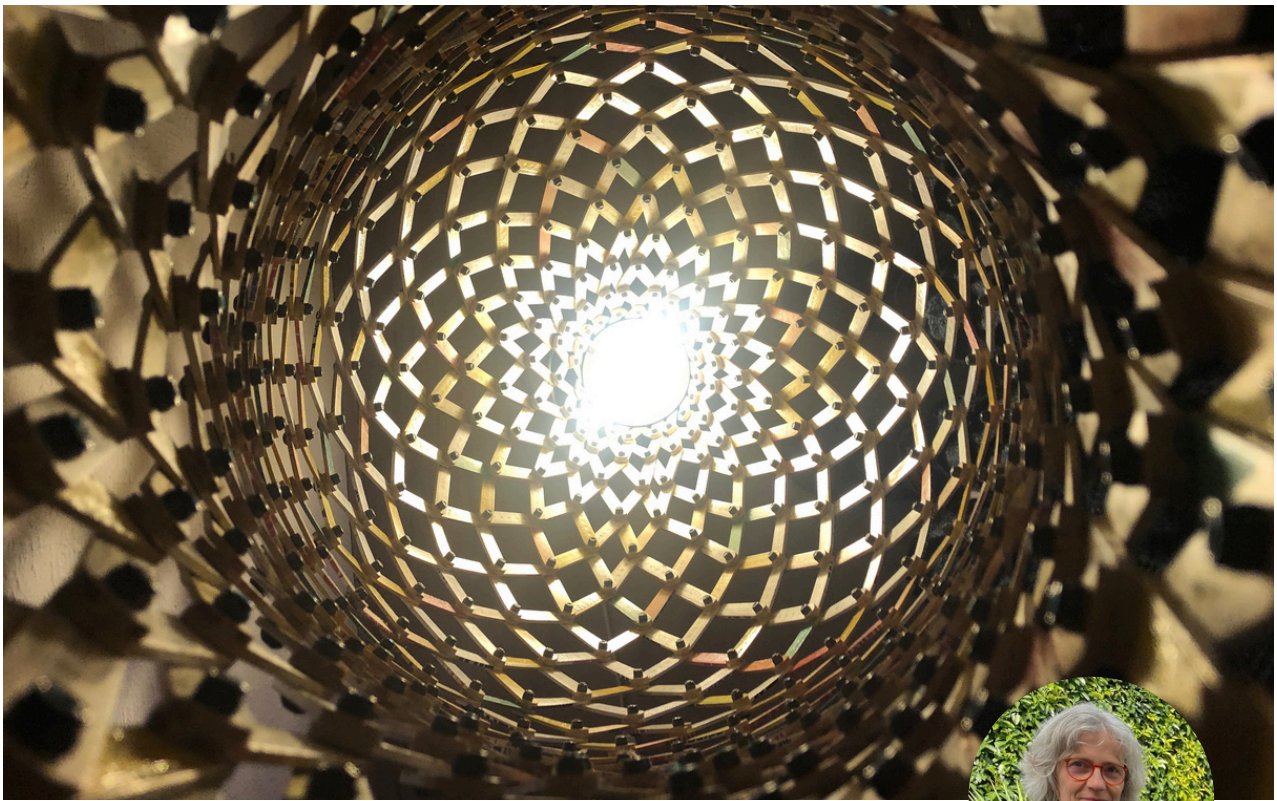
Victoria DeBlassie _art

Manolo Benvenuti _art

Emilio Gabriele Agamennone _eco design

Sebastiano Pupillo _art

Tanja Haramincic _eco design



UPSOLUT

2020

Used material, technique, support

Used meter sticks, screws and nuts, metal base, light bulbs

Artwork Description

The base material of this floor lamp is many broken meter sticks. The individual elements were screwed onto a metal base in a diamond-shaped pattern around a light source. Since the grid is movable, the lamp can be compressed or stretched.

This means that it can take on different shapes, from tall and narrow to low and bulbous or even tilted to the side.

Nadja Monnet

_Eco Design

In Monnet's work, the dynamic aspect of the meter sticks,, which can be folded or extended, is maintained and multiplied within the artwork. The lamp's change in size makes it adaptable to various spaces: the result is a fun, hypnotic design object characterized by high aesthetic.



DER HENGENDE ELCH, ODER SPRICH MIT MIR

(The Hanging Moose, or Talk to Me) - 2021

Used material, technique, support

Old audio and video cassettes.

Artwork Description

"The Hanging Moose, or Talk to Me" is a crocheted work made from audio tape. I create objects that allow a dialogue with the visitor. Moose are exposed to a threefold threat from climate change: rising temperatures, melting ice, changing forest species, which threatens the animals with increasing diseases caused by parasites. In the future of climate change, it may be difficult to maintain a viable moose population. The object hangs head down, dead, on a Cassia Fistula fruit, which has the ability to bind a large amount of toxins in the body and then drain them through the intestines. An auxiliary metaphor like a straw in times of need.



Ola Lewin

_Art

Lewin's art uses the language of recycling to open a reflection on the ongoing danger to animals and the environment. Her symbolic creations, crafted with ancient and familiar manual expertise, are marked as a "memento," a warning underscored by the use of materials rendered obsolete by technological progress.



DENICHT SO LANGE HER, NICHT SO WEIT HER

(Not So Long Ago, Not that Far Away) - 2023

Used material, technique, support

A unique screen, printed on paper from used tea bags (the rusty discolorations are precisely the traces of tea). The prints are wrapped over cubic Styrodurelements, a material used on construction sites for building insulation.

Artwork Description

In my artwork "Not So Long Ago, Not that Far Away" I used photos of people close to me with whom I've had conversations about various difficult matters. These conversations were so important to me that I remember them, even after years, to this day. This work, which was at times a challenging and emotional journey through time, is also my tribute to them. In this work, I used paper from used tea bags. Because drinking tea often accompanies conversations. And besides the thoughts that linger in the mind, the tea bags are their material trace.



Kama Jackowska

_Art

Jackowska's artwork revolves around the sense of community as an important aspect of well-being and care practice. Some faces can be linked to specific people, while others are "abstract" in single parts like an eye, a mouth, or a nose, allowing the viewer to relate them to people in their own community. A piece of relational art with a high-level compositional technique and a personal/universal narrative.



SHELF 9 3/4

2023

Used material, technique, support

15 hard-cover books, cut in various angles and connected with a specially developed technique using only bookbinder-glue to maintain full recyclability.

Artwork Description

For me, books have an aura that fills rooms with intellect, passion, and adventure - this aura is the essence of 'shelf 9 3/4'. The sculptural shelf is made from 15 books, which are joined together using a specially developed technique. No other materials were incorporated, and only bookbinding glue was used to maintain recyclability. The shelf has a curved shape that breaks with the hard rectangular form of books and thus focuses on their materiality and colours. Each book in 'shelf 9 3/4' contributes to a new narrative that extends beyond its individual content, reminding us of the millions of discarded books each year.



Jan-Micha Gamer

Eco Design

Gamer's design plays on words, where the signifier and the meaning converge in the single word "bookshelf". The specially developed technique, using only bookbinding glue to maintain the piece's full recyclability, makes the work entirely consistent with sustainability criteria. Destroying books might be difficult for some people to accept: this solution softens and ennobles the separation.



GESTALTEN

(To Form) - 2023

Used material, technique, support/Artwork

Description

The work "Gestalten" displays photographs of temporary sculptures, composed of people and all their possessions of clothing. As an everyday companion, our second skin is as present as it is invisible. It is a means of communication, an expression of status, an archive, a shelter, and a habitat. So close to our bodies, clothing functions as a mirror of the interior and a boundary to the outside world.

By extending the body through its own clothes, the garments come to the fore, but as a matter of material, as a part of the body and its history, as a manifold deputy of the person. A mass of identity, culture, and memory, an archive of a period of time.

Madeleine Brunnmeier

_Art

People and clothes as temporary sculptures to show—in the sense of making visible—the relationship between who we are and what we own. Beyond the meaning that clothes have for a person, it is hard for the observer not to think of fast fashion. Brunnmeier has created a highly touching operation, whose visual impact leaves one amazed, fascinated, and shocked all at once.



RECLAIMING SPACES

2024

Used material, technique, support

Mixed media, (steel hollow section, disused chalkboard, leftover “KG” sewer pipes, upcycled plywood).

Artwork Description

Collaborating with kids from a nearby elementary school, we aimed to transform their narrow, limiting school hallway into a vibrant community space. With no dedicated area for the kids to relax, talk, or play, we saw an opportunity to create a multifunctional environment. Involving the children in both the design and execution phases, we worked within a tight budget and emphasized the importance of re-using old objects. Together, we repurposed retro dustbins as stools, old chalkboards as tabletops or message boards, and disused sewer pipes as table legs. This initiative provided the children with a space to call their own and taught them a valuable lesson about creativity and sustainability.

Iskolabútor_
Rebeka Majnár

Eco Design

The Iskolabútor collective's work, created with sobriety and elegance, exemplifies a creative process with strong environmental and social value. Engaging children early in the design and execution raises awareness of environmental issues and fosters a responsible, creative relationship with materials.



ÉCHO D'OCÉAN

(Echo of the Ocean) - 2003

Used material, technique, support

Red plastic food nets: tubular nets, raschel knitted nets, woven nets. Steel mesh. The materials are unraveled, or thermally worked, then assembled to create a coral tapestry.

Artwork Description

This work, which evokes a tapestry, reveals its plastic nature as one approaches. Composed of varied shapes and textures reminiscent of corals, it emerges from the wall to create an effect of movement and depth. The intense red attracts the eye, while the diversity of the components, made of plastic waste, invites a detailed visual exploration. The use of plastic waste to create organic forms, establishes a contrast between the industrial coldness of the materials and the softness of the forms inspired by nature, highlighting a subtle critique of our environmental impact.



Laurence Aellion

_Art

Aellion's work reflects a natural and powerful aesthetic sense, not devoid of a deep environmental message. Her elegant 3D carpets made of plastic yarn and installations evoking underwater worlds, convey a powerful message through a refined process of material sublimation that could be described as the aestheticization of waste.



L'OMBRE DE SITARANE

(The Shadow of Sitarane) - 2024

Used material, technique, support

Second-hand fabrics on cotton canvas, drawing, textile painting, sequins, buttons.

Artwork Description

In the 1900s, on the island of Réunion, the southern region was plagued by horrific crimes steeped in black magic. Three men - Saint-Ange, Fontaine, and Sitarane - three names, but only one has remained in local history: Sitarane.

This self-portrait brings to light the dark and esoteric side of this legacy connected to my origins. For this canvas, I cut up my pink gingham dress, which I wore in Réunion in 2020, and repurposed it as a pair of pants in the artwork.

Laura Bertil

_Art

Bertil's work radiates purity, a tactile image inviting touch and visual discovery. Her textile painting celebrates the material's flatness and tells personal stories, balancing sharp contours with soft textures to create synesthetic landscapes. Stitching used fabrics brings physical intimacy, contrasting with a sense of iconic distance.



DE LA TERRE À LA LUNE

(From the Earth to the Moon) - 2022

Used material, technique, support

Mechanical and industrial parts made of cast aluminum, with an electrical system for 12-volt LED lighting.

Artwork Description

Light sculptures in the shape of imaginary flying machines, evoking the joyful and utopian science fiction of the 1950s and 1960s.

Pierre Kucoyanis

_Art

Kucoyanis' work recalls a universe where the past-future dichotomy evokes the aesthetics of early modernity, making his pieces both seductive and humorous. In addition to being art objects, their functionality as lighting elements adds relational and high design value to his production.



COLLECTION 2023

2023

Used material, technique, support

Acrylic, textile, used clothing, viscose, jeans, cotton

Artwork Description

I draw inspiration from my African origins in my creations. Being a painter, I transpose my paintings onto clothes.

Fall Mokodu
_Eco Design

Mokodu's sustainability lies in the uniqueness of his garments: each piece in the collection is hand-painted and embodies strong cultural statements. A vibrant celebration of diversity through the skillful use of styles and colors.



CASCADING CITRUS

2024

Used material, technique, support

Tanned orange peels, invisible thread, metal wire for hanging. Tanned oranges peels were made by using ecologically sound processes that don't hurt the environment to create a new leather made from orange peels.

Artwork Description

I made a citrus cascade, to show how cultural and economic value is constructed and deconstructed over time to comment on notions of sustainability. During the Italian Renaissance cascades were featured design elements and citrus was rare and became a symbol of power and wealth in comparison with its contemporary quotidian role, showing what gets conserved and valorized and what gets discarded depends on perception. I use this process to reconsider the discarded as potential for creating an environmentally conscious future. I also use citrus to talk about the excess of contemporary life and the absurdity of having unseasonable food available due to globalization.



Victoria DeBlasie

Art

DeBlasie's organic cascades innovate and blend the wisdom of ancient food processing techniques, launching new challenges toward fairer and more sustainable food markets.

The meticulous process recalls ritualistic, almost sacred scenarios, with materials assembled in rolls like a sort of material Torah, and it opens up reflections on contemporary practices, engaging all the senses.



ELÉNA

2006

Used material, technique, support

Structure: Electro-welded metal mesh, welded iron rods, and tubes. **Floating System:** 590 whole and empty PET bottles, inserted into the metal mesh. **Coating:** 600 PET bottles processed to be transformed into tiles and attached to the metal mesh with wire.

Artwork Description

Inspired by the shape of the typical fishing boats of the Romagna maritime tradition, Eléna aims to raise public awareness about the maritime and river heritage, to protect it from the invasion of plastics. This intent was reinforced by the involvement of many volunteers who participated in collecting the bottles and in the transformation workshop. The creation of the artwork was made possible thanks to a contribution from the Province of Rimini (Department of Environment and Sustainable Development Policies), on the occasion of the Borgo San Giuliano festival, an old fishing village in Rimini.



Manolo Benvenuti

_Art

Benvenuti designed a complex installation while involving the public in co-design, turning it into a collective operation. Inspired by fishermen's boats, it highlights marine environmental issues and evokes dreamlike scenarios of childhood, adventure, and poetic undertakings within a mosaic in motion.



SEDUTA NATURALE

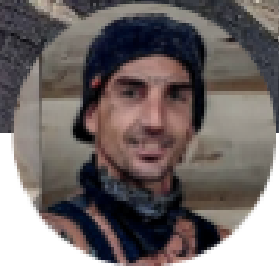
(Natural Seat) - 2023

Used material, technique, support

Arizona pine and cypress logs from felling and pruning, fir boards recovered from a disused construction site. The processing and decoration follows the knots already present on the trunks to emphasise the natural 'design'. The painting is done with water-based varnish.

Artwork Description

Seduta Naturale is a hexagonal outdoor table with a bench that follows the same design. The shape is inspired by the cells of the beehive, which allows for an optimisation of space and evokes the dimension of being together as a natural society. In the center of the table is a space intended to welcome a tree, with the creation of an interlocking frame in succession. In view of the tree's growth, a section of the central space can be removed. The material chosen, the shapes and the diners it accommodates, reflect the aim of my productions: to emphasize man's connection to nature in a form of deep spiritual ecology.



Emilio Gabriele Agamennone

_Eco Design

Agamennone's spiritual thought, his deep connection with the natural environment, and his eco-logical lifestyle are fully reflected in the design of a site-specific object that expresses, through the union of aesthetics and functionality, a sense of community and sharing. A project with essential lines, shaping an individual reflection that becomes an invitation to participate



SHELF LIFE

2020

Used material, technique, support:

Photographic prints on cardboard packaging.

Artwork Description

This work stems from the discovery of a Lomography camera similar to the “disposable” ones, with the original roll of film still inside, never started, expired several years ago and stored in poor conditions. The camera was given to me by a relative, then forgotten in a backpack and found at the beginning of the Covid-19 pandemic, when I was stuck in Sicily due to the lockdown. I decided to shoot the entire film in a short time, photographing what was around me and myself. The prints obtained were then glued onto a home delivery box for fruit.

Sebastiano Pupillo

_Art

Training the gaze to re discover everyday life and proximity, using photography as a means to tell the story of sustainability using attention and care:

Pupillo's work seems both a reflective discovery and an experiment open to the necessity of sharing.

The sequence of shots suggests a pop narrative between chance and choice, where the unexpected change in color, due to the aging of the film, gives way to surprise, creating a storyboard for an artist's game.



RE - FRAGMENT

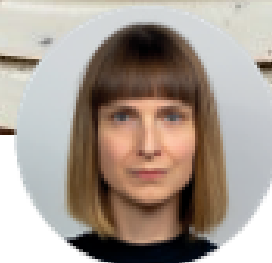
2023

Used material, technique, support

Beginning with the hand crushing of ceramics, the resulting fragments undergo a sieving process, get placed randomly and are covered with rolled clay containing upcycled ceramics powder. Circles are then cut out, the pieces are left to dry and then get cleaned to show off the ceramic fragments on the surface. The items are then bisque fired, glazed with a transparent glossy glaze and refired.

Artwork Description

The innovative process of upcycling fired and unused ceramics embarks on a long journey to breathe new life into discarded materials. This collection of ceramic earthenware coasters enhances circularity in ceramics production. The white surfaces contain shards of colorful ceramics as well as smaller particles of powdered and crushed fired ceramics that give the pieces a "terrazzo" look. It includes test tiles and unsuccessful as well as broken pieces that are not necessary to the production and would otherwise remain unused in the creation process. The handmade production of these pieces supports creative randomness in the choice of fragments to be used for their realization.



Tanja Haramincic

Eco Design

Haramincic's technique celebrates circularity in various aspects. Used ceramic objects are deliberately destroyed and crushed to be reused, reassembled, and brought back to life in a demiurgic dimension that could be repeated endlessly. The choice of the circle is versatile and evocative of this circular process, where the material bears witness to the gesture in a sort of action designing.

THE EU COM ONLINE COMMUNITY

The European Circular Online Museum has been conceived to support artists and designers working in the field of environmentally and socially engaged art by enhancing their visibility and networking potential on a transnational level.

This is why the most important aspect of the Online Museum is its online community. As of the end of the project in January 2025, the EU COM community comprises almost 200 members, who are featured in the Community section of the platform.



EN ^



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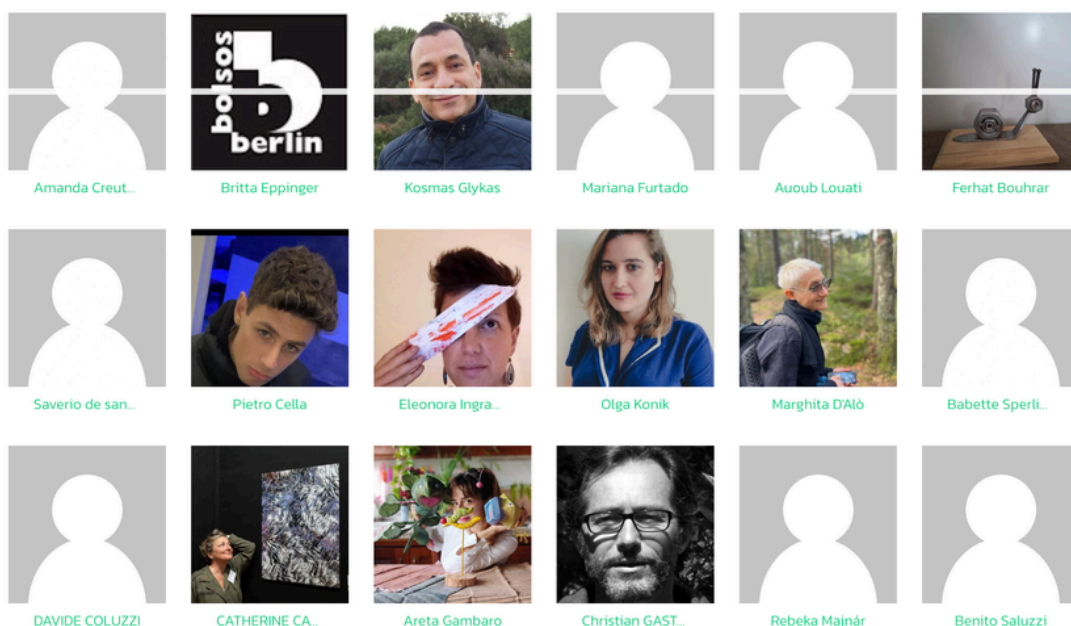
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MEMBERS

Sort by Newest ▾

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Total 195 members



Once registered, the works submitted by the members will automatically appear in the Showroom section of the platform.

Home > Showroom

SHOWROOM**"KNOTS" UP-CYLED WIRE EARRINGS**

December 22, 2024 · No Comments

**ROBOT -COP**

November 21, 2024 · No Comments

A non usable safety camera turns to a

**GREY ROBOT WITH PIPES**

November 21, 2024 · No Comments

My prev robot from an old switch of 50s

In the Showroom, registered members can leave a message or comment to the art works by leaving their name and Email addresses:

LEAVE A REPLY

Your email address will not be published. Required fields are marked *

Comment *

Name*

Email*

Website

☐ Save my name, email, and website in this browser for the next time I comment.

Current and future members are invited to start a dialogue with each other by following these functions. They can also share ideas, exchange materials and tools among each other.

CONCLUSIONS

The European Circular Online Museum project has laid the foundation for a vibrant online community that links together individuals who are active in and interested in visual art and design focused on sustainability, environmental protection, and social change, particularly through upcycling and recycling methods.

In the future, the platform will be fine-tuned and improved in several ways.

Expanding Accessibility: We aim to make the platform accessible to more people across different European countries by expanding the available languages (currently, the website is available in English, French, German, and Italian) and promoting the website in various European nations.

Showcasing Exhibitions: We will present virtual exhibitions and the works of participants at public events. For instance, the European Circular Online Museum will showcase several artworks at the European Green Week exhibition in Brussels in June 2025.

Exploring New Areas: We plan to open the Museum to further specific fields, topics, and needs, while deepening our activities in these areas. For instance, we will explore how environmentally and socially engaged visual art can contribute to citizen participation, strengthen socially and environmentally just transitions in neighborhoods and territories, support and include individuals with migrant and refugee backgrounds, and combat discrimination in pursuit of equity.

Above all, in all these follow-up activities, the creators of EU COM intend to grant an increased role to users and community members. The European Circular Online Museum has been established to serve as a community platform, and now that the foundational conditions are in place, it is up to our community to determine how this platform should grow in the future.



Comparative
Research
Network:



ART FOR
SOCIETY

ilSalone
deiRifiutati
COOPERATIVA SOCIALE



Co-funded by
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