

# PROJETO ENTRE SERRAS

CONTEMPORARY  
ART NETWORK  
ACROSS MOUNTAIN  
AREAS

Sierra de Villafraanca

Sierra de la Paramera

Sierra de Gredos





**Projeto Entre Serras,  
contemporary art network  
across mountain areas**



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Projeto Entre Serras (PES\_CE) is a contemporary art network focusing on agriculture and biodiversity. The project aims to create a psychogeographical artistic network in the mountains of Portugal, Spain and France. Mountains are naturally regions of low human density; their geography makes them difficult to inhabit and unsuitable for intensive agriculture. They largely remain living laboratories where wild and domestic natures are questioned.

PES\_CE was born on the Central Iberian System (Sistema Ibérico Central), a mountain range that runs east-west, forming a natural divide that stands in contrast to the orthogonal administrative borders imposed on the landscape. The Central Iberian System forms an important natural and cultural barrier between the northern and southern regions of the peninsula.

PES\_CE is a cultural, social, and scientific project based on collaborative and transdisciplinary artistic practices committed to local communities. Through in situ interventions and photographic and other media visualisations —presented in exhibitions and on a digital platform—artists are invited to develop a deep connection with the territory. In doing so, they bring to light the stories of places and of phenomena linked to the rural-urban spaces and the agriculture-biodiversity divide.



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A photograph of a mossy stone wall in a forest. The wall is made of large, irregular stones covered in green moss and lichen. It runs diagonally across the frame from the bottom left towards the upper right. The background is a dense forest with many trees and undergrowth. The lighting is soft, suggesting a shaded forest environment. In the bottom left corner, the number '01' is written in a large, white, outlined font.

# The universal is the place without walls

Miguel Torga

01



# Projeto Entre Serras, a network for the future of rural areas

(a geography of exchange)

by Carlos Casteleira

Artistic director of PES\_CE,  
École Supérieure d'Art  
d'Aix-en-Provence.

## **Genesis and development of PES\_CE with the Creative Europe programme**

Thinking through landscape brings together the urge to care for our environments and the shaping of the spaces we inhabit. The approach initiated by *Projeto Entre Serras* (PES) aims to address those two inseparable dimensions of what is commonly referred to as territory. This approach is both political and aesthetic. Through images, visual arts, and other artistic practices, PES intends to serve as a tool for research and action across mountain regions that share both similarities and singularities, regardless of administrative borders.



Solar-powered Firefly,  
Vale de Rossim, Erik  
Samakh, 2017.  
© Carlos Casteleira

Geomorphology has a profound influence on human life: altitude and slope create microclimates that shape food production, constrain mobility, and give rise to biodiversity hotspots. Mountains, by their very nature, tend to be places of low human density — vast, resilient spaces where the relationship between humans and the environment is both fragile and deeply intertwined. In the space between the rural flight of the past and today's resurgent attraction to the land, mountains offer both a vantage point and a metaphor for examining the ecological challenges confronting contemporary society. In the light of postmodernity and the climate crisis, PES (literally “project across mountains”) envisions a contemporary art network focused on mountain areas—one that reflects on how we affect, and are in turn affected by, the ecosystems to which we belong. Rooted in contemporary art, the project conducts a form of inquiry into territories<sup>1</sup>, seeking to spark dialogue and foster new forms of solidarity across coherent territorial frameworks that weave together urban and rural realities.

1.

Meaux Danièle, *Enquêtes. Nouvelles formes de photographie documentaire* (Landebaëron: Filigranes, 2019)

This Project emerged from my personal history and from artistic and academic exchanges between France, Portugal, and Brazil, initiated as early as 2005. In 2016 I met Manuela Pires da Fonseca, an Ecologist that had just returned to rural life in Serra da Estrela, where my own roots lie. Together we gave form to these ideas, turning them into a living project.

At the heart of PES lies the question of landscape, understood in its broadest sense. Landscape is an exchange. To *inhabit* is to give and to receive, and this implies a circulation between all living beings. Sharing a common territory means shaping spaces grounded in a symbiotic socio-economic



2.

Tiberghien Gilles A, *Le paysage est une traversée* (Marseille: Parenthèse, 2020)

3.

Perec Georges, *Espèces d'espaces* (Paris: Seuil, 2022)

4.

Careri Francesco, *Walkscapes: la marche comme pratique éthétique* (Arles: Actes Sud, 2012)

5.

<https://labcom.ubi.pt/projeto-entre-serras-re-de-de-arte-contemporanea-entre-agricultura-e-bio-diversidade/>

balance. Landscape reflects the way we live, the way we eat, the way we move. It is, as Gilles Tiberghien reminds us, a passage — a crossing<sup>2</sup>. It is also made of memories, imaginations, and dreams<sup>3</sup>. For Francesco Careri, inhabiting means appropriating and inscribing ourselves into space<sup>4</sup>.

The Iberian Peninsula is divided in two by a mountain range that crosses the border between Portugal and Spain: here was a depopulated region that allowed PES to pursue an international dimension. Lack of fundings, though, meant that we had to start in Portugal only: PES was officially launched in 2017<sup>5</sup>, supported by the PROVERE and PORTUGAL 2020 programmes through the Municipality of Fundão, the iNature Consortium, and ADXTUR. From 2017 to 2023, PES established an annual edition in Portugal — each year welcoming international artists and returning, always, to the theme of landscape. It started exploring four Portuguese mountains, Serra da Estrela, Serra do Açor, Serra



Walk at Vale de Rossim with Katarina Petrovic and Erik Samakh, 2023. © Carlos Casteleira





das Mesas and Serra da Gardunha, looking at living environments and the notion of *inhabiting*. So was the start of this contemporary art network across mountain territories.

PES is rooted in the idea that societies function like rhizomes — as networks called to collaborate towards a shared future. It seeks to explore and propose concrete solutions for the habitability of villages in the 21<sup>st</sup> century<sup>6</sup>. In this perspective, contemporary art becomes a symbolic, social, and territorial lever — a catalyst for connection and experimentation. Inviting artists to work with the territory enables a sensitive reading of place. In villages, this means welcoming artists as field researchers, attentive to linking art with landscapes, inhabitants, the economy, agriculture, and biodiversity.

At last, in 2023, support from the **Creative Europe programme of the European Commission** enabled PES to expand onto an international scale. Portugal and Spain were naturally bound; France entered the project through my personal connection to the Alpes-de-Haute-Provence — my “second mountain”. PES has since been creating pathways between the rural mountain territories of these three European countries.

For the PES application to the *Creative Europe* programme (Small Scale), an unusually large number of partners were invited: four in Portugal (PT), two in Spain (ES), and two in France (FR). This approach was necessary to fulfil the project’s ambition of establishing a network. With the *Polytechnic University of Lisbon (IPL)* as the lead partner, the project partners became: the *Network of the 27 Schist Villages (ADXTUR)*, the *UNESCO Estrela Geopark (AGE)*, and

6.

Izquierdo Vallina, Jaime;  
Una nueva economía para  
la aldea del siglo XXI,  
(Oviedo: KKK ediciones,  
2025)



Pedra Granito, 2024  
© Leonardo Rosa

Stones, Oak  
Observatory, Erik  
Samakh, 2024.  
© Carlos Casteleira  
[p. 10]



Parque do Barrocal,  
Castelo Branco, 2024.  
© Annick Boissel

the *Municipality of Castelo Branco* (MunCB), in Portugal; the *École Supérieure d'Art d'Aix-en-Provence* (ESAAIX) and the *Commune of Digne-les-Bains* (CDLB), in France; and the *Consortio Museo Vostell Malpartida* (MVM) and the *Municipality of Malpartida de Cáceres* (AMC), in Spain.

At the conclusion of these three years of *Projeto Entre Serras – Creative Europe (PES\_CE)*, the time has come to reflect on development perspectives for the next five years.

Three key strategic priorities have been identified:

- A. Consolidation and expansion of the network
- B. Further development of the artist database
- C. Deepening and expanding the network's activities, with the bioregion as a central guiding concept.

Entre Serras da  
Estrela e Gredos,  
Iberian Cartographies,  
2024. © João Abreu





# Three key strategic priorities have been identified

## A.

### Consolidation and expansion of the network

In keeping with the project's desire to open up the network and following a geographical logic, we wish to integrate Provence and the Pyrenees mountains into PES. This aligns with the founding objective of PES: to promote the attractiveness of rural and mountain areas with low population density. Extending the territorial network will strengthen the sharing of issues faced by these rural and mountain regions at the European scale.

PES network will implement initiatives to raise awareness of landscape quality, promoting synergy among living environments, biodiversity, agriculture, sustainable tourism, and other economic sectors. Contemporary art and the collaborative projects developed among partners, artists, and local communities will foster social cohesion and collective reflection. PES aims to contribute to the socio-economic development and territorial cohesion of each region by advancing the complementary concepts of network and bioregion and by showing alternative ways of living together based on giving, receiving, and sharing within the same territory. PES will stand in contrast to the vision of continuous material growth, instead highlighting approaches founded on the responsible management of local (endogenous) resources, particularly through bioregionalist projects.



Enquête de montagnes,  
Iberian Cartographies,  
2024.

© Carlos Casteleira &  
Jean Michel Meyer

## B.

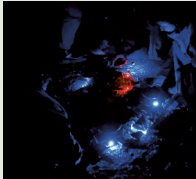
### Further development of the artist database

The artist database was initiated as part of PES\_CE and is currently under development. Its aim is to create a unique *ecosystem of expertise*, ensuring the quality and relevance of artistic interventions within rural and mountain territories. The database does not seek exhaustiveness, but rather thematic coherence in resonance with PES concerns, in order to guarantee that art directly or indirectly serves the project's defined objectives.

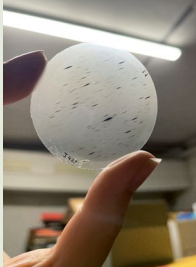
Artistic practices will involve the visual arts as well as other artistic disciplines, the living world, and direct interaction with natural and human environments.

Artists wishing to join the database should demonstrate a genuine interest in rural and mountain contexts, and in themes such as agriculture, biodiversity, water management, and the sustainable use of local (endogenous) resources.

The PES database will enable local institutions (such as municipalities, cultural entities and development agencies) as well as private stakeholders (including farms, businesses, and cooperatives) to identify artists whose research aligns closely with their specific needs — for example, raising awareness about a watershed or promoting local artisanal or agricultural know-how. It will position PES as a reference point for contemporary art in the service of territorial ecology and will facilitate the mobility of artists. The database will also serve as a tool for sharing experiences and the “portraits of place” created by artists through their interventions.



Talking Stones in  
Malpartida, Lena  
Hirartborde, 2025.  
© Duarte Belo



Astronomia,  
Saint Michel de  
l'Observatoire,  
Katarina Petrovic,  
2024.  
© Katarina Petrovic

## C.

### Deepening and expanding PES network's activities, with the bioregion as a central guiding concept

PES must evolve from a series of isolated actions to a systemic reflection that fully integrates this notion of bioregion. Artistic projects will therefore be expected to explicitly question and highlight endogenous resources and natural cycles — water, soil, air, fire, and climate.

7.

Schaffner Marin and Rollot Mathias, *Qu'est-ce qu'une biorégion?* (Marseille: Wildproject, 2020).

The concept of bioregion<sup>7</sup> will be central to PES's forward-looking vision, as it allows to conceive of a territory not through its administrative borders, but through its living unity: coherent zones that share similar ecological and socio-economic challenges, such as water management, agricultural decline, intangible cultural heritage, demographics, and local economies.

The search for partners whose work is intrinsically connected to mountain ecosystems and to the challenges of climate, agriculture and biodiversity will focus on institutions with established experience in art *outside the walls* and artist residencies in rural and mountain environments. Natural parks, biosphere reserves, art centres and museums, territorial management bodies, geoparks, tourism offices, universities and research centres, in particular laboratories or departments working on ecology with a strong focus on local development, are among the structures likely to collaborate with the project. We will prioritise entities that already embody a vision of the *bioregion* or of a *shared territory*.



Abstract Invader,  
Coletivo Osso, 2025.  
© Duarte Belo

Puerto de Navacerrada,  
Iberian Cartographies,  
2024  
© Carlos Casteleira  
[p. 17]

In conclusion, the guiding question of PES remains: how can the act of inhabiting villages be reimaged? To live in a village in the 21<sup>st</sup> century is beyond simply residing in it; it means reimagining forms of collective life and the relationships between humans and their environments. Faced with ecological, social, and economic crises, villages and their landscapes can once again become living laboratories for new forms of experimentation, where new alliances between tradition and innovation are woven. This is PES.



#### **PES\_CE Coordination**

IPL - Instituto Politécnico de Lisboa (PT)

#### **Partners**

ADXTUR – Agência para o Desenvolvimento Turístico das Aldeias do Xisto (PT)

AGE - Associação Geopark Estrela (PT)

Ayuntamiento de Malpartida de Cáceres / CVP - Centro de Interpretación de Vías Pecuarias (ES)

Commune de Digne-les-Bains / CAIRN Art Centre (FR)

MVM - Museu Vostell Malpartida (ES)

ESAAIX - École Supérieur d'Art d'Aix-en-Provence (FR)

Câmara Municipal de Castelo Branco / Fábrica da Criatividade (PT)

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# The Cartography of the Project

2023



**MARCH TO  
APRIL**

**Workshop: Discovering a  
landscape through multiple  
lenses - art, ecology and people**  
Alpes-de-Haute-Provence (FR).

Image © Andreia Gonçalves



## The Cartography of the Project



### MARCH

#### **Artistic residency: Iberian Cartographies**

Serra do Açor, Serra da Gardunha, Serra da Estrela, Serra das Mesas, Serra da Malcata (PT); Sierra de Gata, Sierra de Francia, Sierra de Béjar y Candelario, Sierra de Gredos, Sierra de Guadarrama, Sierra de Ayllón (ES).

Image © Leonardo Rosa

### APRIL

#### **Workshop: Alpes Landscapes and Alpes Sound Landscapes (field work)**

Alpes-de-Haute-Provence (FR).

Image © Roger Isoard

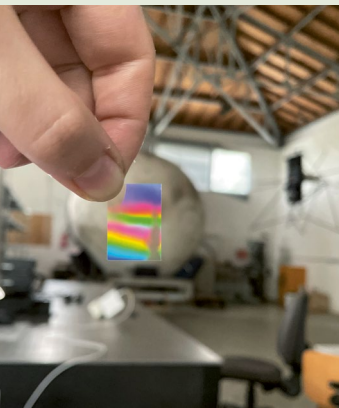
### MAY

#### **Artistic residency: Talking Stones**

Sierra de San Pedro (ES).

Image © Carlos Casteleira

## The Cartography of the Project



2024

SEPTEMBER

NOVEMBER

### Artistic residency: Astronomy

Observatório  
Astronómico de  
Fajão, Serra do  
Açor (PT).

### Workshop: Alpes Landscapes and Alpes Sound Landscapes (students showcase in situ)

Alpes-de-Haute-Provence (FR).

Image © Katarina Petrovic

Image © Carlos Casteleira



## The Cartography of the Project



JUNE

### Artistic residency: Humus

Serra da Estrela  
(PT).

Image © Hannes  
Schreckensberger



JULY

### Artistic residency: Astronomy

Observatoire de  
Haute-Provence,  
Saint-Michel de  
l'Observatoire  
(FR).

Image © Katarina  
Petrovic



JULY

### Artistic residency: Talking Stones

Castelo Branco  
(PT).

Image © Carlos  
Casteleira



JULY

### Seminar: Art, Landscape and Sustainable Tourism

Fábrica da  
Criatividade,  
Castelo Branco  
(PT).

Image © Rafael Seguro

## The Cartography of the Project



**JULY TO  
AUGUST**

### **Exhibition: Arte, Paisagens e Turismo Sustentável**

Fábrica da  
Criatividade and  
Parque do Barrocal,  
Castelo Branco  
(PT).

Image © Annick Boissel



**JULY**

### **Workshop: Listening to the landscape and the people exploring it**

Portas de Ródão (PT).

Image © Rafael Seguro



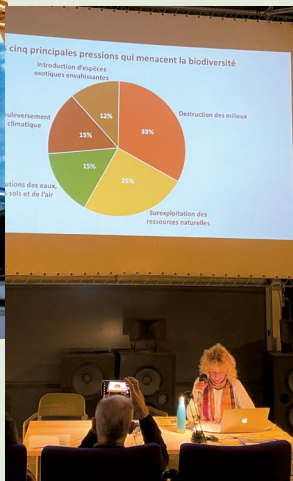
**JULY TO  
AUGUST**

### **Artistic residency: Pedras (Stones)**

Cunqueiros,  
Castelo Branco  
(PT).

Image © Carlos Casteleira

## The Cartography of the Project



**AUGUST  
AND  
SEPTEMBER**

**NOVEMBER TO  
DECEMBER**

**DECEMBER**

**Artistic  
residency:  
Humus**

Alpes de Haute  
Provence (FR).

**Artistic residency:  
Abstract Invader**

Alpes, Digne les Bains (FR).

**Seminar: Art,  
Agriculture and  
Biodiversity**

Aix-en-Provence  
(FR).



## The Cartography of the Project



2025



DECEMBER

**Exhibition:**  
**Pensées**  
**Paysagères**

ESAAIX,  
Aix-en-Provence  
(FR).

FEBRUARY

**Artistic**  
**residency:**  
**Abstract**  
**Invader**

Malpartida de  
Cáceres (ES).

Image © Carlos Casteleira

Image © Duarte Belo

## The Cartography of the Project



### MARCH

#### **Workshop: Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres**

Aix-en-Provence (FR), Lisbon (PT), and Cáceres to Malpartida de Cáceres (ES).

Image © Léa Del Vesco

### MARCH

#### **Workshop: Walking with the artists through a landscape**

Monumento Natural Los Barruecos, Malpartida de Cáceres (ES).

Image © Annick Boissel

## The Cartography of the Project



### MARCH

#### Seminar: Art, Life and Networked Landscapes

Malpartida de Cáceres (ES).

Image © Annick Boissel

### MARCH TO MAY

#### Exhibition: Paisagens en Redes

MVM and Centro  
de Vias Pecuarias,  
Malpartida de  
Cáceres (ES).

Image © Annick Boissel

### MARCH TO APRIL

#### Artistic residency: Vigie Stylite

Malpartida de  
Caceres (ES).

Image © Annick Boissel

VOAEX, Wolf Vostell, Los Barruecos,  
Malpartida de Cáceres, 1976.  
© Duarte Belo [p. 27]









02

# Art and Landscape

by **Maria João Centeno**

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**Landscape Museum**

[museudapaisagem.pt](https://museudapaisagem.pt)

The Creative Europe support for Projeto Entre Serras (PES\_CE) led to three experimental years of shared work among the eight partners of the consortium. The project unfolded across three main strands: artistic residencies hosting international artists, workshops engaging cultural agents and public seminars open to broader audiences. This chapter is about the latter.

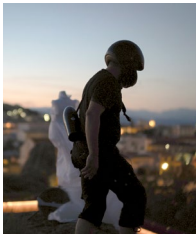
PES\_CE produced three Seminars, one in each participating country. Their aim was to awaken communities to the places they inhabit, raising awareness about the subtle ties linking rural and urban life, consumption and sustainability.

**The first Seminar (Castelo Branco, Portugal, July 2024)** explored the ways in which art can contribute to sustainable tourism in sparsely populated regions, thereby supporting the vitality of local communities.



## Art, Landscape and Sustainable Tourism

Most of the world's population now lives in cities: in the case of Europe, while 80% of its territory is rural, only 30% of its inhabitants live there. This disconnect between land and society lies at the core of many contemporary tensions — food-related, climatic, and cultural. This is where art comes in: not as decoration, but as a tool for thinking. Art can help us interpret territories in transition, rename them and activate processes that blend imagination with reality. In recent years, a symbolic return to rural areas has brought to light territories that have, in reality, always remained the fundamental source of the resources sustaining human life. Once seen merely as functional, these territories now await new forms of interpretation. They have become vital for imagination and for authentic experiences of connection with the environment — perhaps the last opportunity to counter the alienation from nature that urban populations experience. This creative migration toward the countryside opens a path toward rebalancing the centres of cultural production.



Talking Stones, Parque do Barrocal, Castelo Branco, Andrés Talavero, 2024.  
© Rafael Seguro

Landscapes reveal economic, ecological, sociological, geographical and historical choices, as well as the policies that shape them. They act as vectors of attraction, revealing a collective sensitivity toward the environment, the countryside, the city, and, more broadly, the worlds we create and inhabit. This sensitivity is reflected in our ways of living and dwelling. Tourism can be summed up as the act of traveling and encountering landscapes — in motion, or through the slower rhythm of staying within a place. Yet there is so much more to it...



Seminar "Art, landscape and sustainable tourism",  
Fábrica da Criatividade,  
Castelo Branco, 2024.  
© Rafael Seguro

"Tourism is an activity that creates opportunities for regions and stimulates the emergence of new businesses and, often, profound changes in people's lives. It intersects with many other sectors. Although an economic activity, it extends beyond commerce, engaging with culture, social dimensions, and other spheres of the economy. Most importantly, it serves as a means for mutual knowledge and understanding" (Teresa Ferreira, [Turismo de Portugal](#), 20/07/2024).

Taking in consideration that “landscape is not a singular entity; it is a complex construct shaped by ecological, social, and cultural interactions. We may take landscape for what our eyes can see: if we look it up in the dictionary, that is what we find. But, in truth, landscape is also our perception, our understanding. It is the smells, the sounds and the way we perceive things” (Emanuel Castro, [UNESCO, Geopark Estrela](#), 20/07/2024); working within territories also means working these multiple dimensions of the landscape.



Seminar "Art, landscape and sustainable tourism" Quinteto Sextante, Fábrica da Criatividade, Castelo Branco, 2024.  
© Rafael Seguro

Contemporary art, mobility and tourism can interact on several levels: social, economic, cultural, environmental and political. Festivals and various cultural events have long been organised in rural areas — initially as expressions of local celebration and community spirit, and more recently with the dual aim of offering high-quality cultural experiences and stimulating tourism. "Tourism must be seen as a vector for adding value and not just as an activity that consumes the territory." (ibidem)

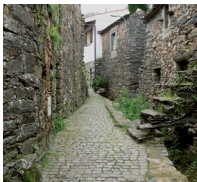
For various publics, the interaction with contemporary artists provides new ways of reconnecting with the territory, in a different space-time than usual. Such experiences raise awareness of the fragility of ecosystems and the vital symbiosis that binds us to the territories we inhabit. "Contemporary art speaks to us about our times and about ourselves, because it creates and develops languages that can speak to us in a new way about the world we live in and which we, as spectators, only scratch the surface of. (...) What is important is this transformative power of art." (Maria Jesús Ávila Corchero, [Museo de Arte Contemporáneo Helga de Alvear \(Cáceres\)](#), 20/07/2024)

Cultural agents working within the territories seek to identify "what sets us apart within the cultural offering of our region, and to make that our strongest point of attraction. (...) Our primary responsibility is not the one measured by economic growth, tourist numbers, or media coverage; sociocultural value is the only form of return that truly matters in the medium — and above all, the long — term." (ibidem).



PES\_CE Seminar in Castelo Branco showcased cultural initiatives that indeed have transformed rural settings into vibrant destinations of cultural and touristic appeal.

In Spain, the Museo Vostell Malpartida (MVM, [Museo Vostell Malpartida](#)), located in a historic wool washhouse, is a reference for being a museum beyond urban centres and a vibrant space for cultural creation from the fringes, promoting socio-economic development of a rural area through art. “The Vostell legacy is the artistic maturity of a people” (Alfredo Aguilera, Mayor of [Malpartida de Cáceres](#), 20/07/2024); contact with art broadens not only artistic knowledge but also improves the tolerance of people to receive more innovative and transgressive artistic influences from abroad. We’re speaking of “fifty years of existence that are truly fifty years of art, fifty years of education, fifty years of civic participation, fifty years of economic development, of tourism development. (...) It is possible to be central while being on the periphery. To achieve this, we must recognise the value of the local” (José Antonio Agúndez, MVM, 20/07/2024).



Cunqueiros, Proença  
a Nova, 2024.  
© Carlos Casteleira

As for Portugal, Bruno Ramos (Schist Villages Tourism Development Agency, [Aldeias do Xisto](#), 20/07/2024) explained that behind their strategy is the understanding that “villages hold forms of knowledge and intelligence vital to the society of tomorrow - knowledge that often lies dormant, awaiting the stimulus of artistic and scientific communities who choose to work alongside us”.

Then there is the presence of artists. “Territories are made of brands. Brands are people. And brands are people communicating with people. What creates connection and

emotion is precisely the empathetic way we build relationships — with others, with the territory, with what we identify with, with its potential, with what we can draw from it and, at the same time, give back” (Susana Farinha, [Câmara Municipal de Castelo Branco](#), 20/07/2024).



Alma sólida II, Iberian  
Cartographies, 2023.  
© Lourdes Germain

Serras, 2024  
© Leonardo Rosa  
[p. 35]

Landscape, agriculture, food, industry, technology, economy, nature and culture form a single, interwoven system. The ties between urban and rural life — between work, tourism, and leisure — are mutually dependent and profoundly complementary. “Intervening in the territory makes the tourist route intersect with the route of artistic discovery” (José Alberto Ferreira, Escrita na Paisagem Festival, 20/07/2024). In one edition of the festival, “we emphasised that the territory had long survived through the neglect of its agricultural nature—and, consequently, of its relationship with food and scents. Through ‘the smell of words’, we could evoke both perfume and gastronomy, yet these also belong to a realm of consumption. Eating and smelling point more directly to the material dimension of sensibility, precisely in relation to the landscape” (ibidem).

Exploring rural landscapes, local traditions, outdoor activities and others directly awake the senses through the immersion they provide. Charles Garcin ([Cairn Centre d'Art](#), 20/07/2024) highlights “walking as a cultural experience to discover a territory”.

Lastly, art can be integrated into the activities of organisations not inherently artistic — such is the case of [Caminheiros da Gardunha](#), a hiking association that,







Alma sólida I, Iberian  
Cartographies, 2023.  
© Lourdes Germain

through its walks, promotes “an appropriation — or rather, a reappropriation — of the mountains by its participants: the reestablishment of an emotional connection to the mountains, the reclaiming of the territory as one’s own” (David Caetano, Caminheiros da Gardunha, 20/07/2025).

These initiatives invite us to reconsider our sensibilities, guiding us through experiences and ways of living that reconcile the countryside with the city, and that nurture a more mindful, ecologically and responsible way of moving through the world.

**The second Seminar (Aix-en-Provence, France, December 2024)** looked at art experiments in the fields of agriculture, forestry and biodiversity.

### **Art, Agriculture and Biodiversity**

PES\_CE intends to build a contemporary art network that offers experiences designed to stimulate imagination, foster alternative narratives, and cultivate new sensibilities on what concerns issues of agriculture and biodiversity. The new narratives are expected to participate in new ways of recomposing the world so that mountains and the countryside remain places of life, refuge and inspiration. Partners in this Seminar, the French initiatives [Aix en Transition](#), [Filière Paysanne](#) and [La Maison de la Transhumance](#) themselves embody these principles.

The narratives woven by artists, in dialogue with communities and other actors, invite new ways of living and give form to new cosmologies. The landscapes we imagine and shape, and the ways we think about them, inevitably transform our ways of life. At the École Supérieure d'Art d'Aix-en-Provence (ESAAIX), researchers and students recurrently walk in the territory around the school to learn about its environment, what allows them "to reflect together on the ecology of walking and how to activate and reactivate it, which immediately raises the question of artistic responsibility in the landscape" (Barbara Satre, ESAAIX, 20/07/2024).

This practice was extended to the public at the nine editions of the Festival Escrita na Paisagem: "we began by reading the landscape — reading what it gives, the agricultural activities, the rhythms of nature — until the desire arose to write words upon it. (...) To read the landscape is to read the book of the world and, therefore, to read and write in it and contribute to that writing, (...) a palimpsest landscape. There are layers and layers of writing in landscapes, and therefore engaging the gaze of someone, the gaze of the passer-by, the gaze of the visitor, but also the gaze of the inhabitant, is really part of revealing these layers,

Exhibition "Pensées paysagères", Seminar "Art, agriculture and biodiversity", ESAAIX, Aix-en-Provence, 2024.  
© Carlos Casteleira





Talking Stones, Casar  
de Cáceres, Andrés  
Talavero, 2023.  
© Andrés Talavero

this intensity of references that are in the landscape” (José Alberto Ferreira, Festival Escrita na Paisagem, 20/07/2024). Aiming to move beyond the dualistic categorisations of the modern and industrial periods, these narratives articulate nuanced perspectives that oscillate between animism and naturalism, between analogism and totemism — in line with Philippe Descola’s (2005) ontologies classification — thereby opening alternative modes of thought, expression, and embodied experience. As revealed by PES\_CE Seminar in Aix-en-Provence, it is a matter of imagining new ways of living, consuming and cultivating — ways founded on a renewed capacity to care for the Earth.

**The third Seminar (Malpartida de Cáceres, Spain, March 2025)** consolidated the outcomes of the present PES\_CE consortium, underscoring the importance of networks in positioning art to question and reveal the landscape.

### Art, Life and Networked Landscapes

The notion of artialisation (Roger, 1997) refers to the aesthetic mediation by which territory becomes landscape through artistic and cultural interpretation. In this process, artists open pathways for new relationships with the environment, encouraging sensitive encounters between people and places that awaken awareness, although it is important to consider “how to strike a balance between a more authoritarian approach by the artist and the participation of the public in rural areas and communities” (João Pinharanda, [MAAT, Museum of Art, Architecture and Technology](#), 26/03/2025), giving the example of public art projects.



In rural contexts, such practices challenge and inspire communities, in settings where collaborative forms of engagement were customary until recently. “The artist-in-residency made it clear to us that the remote pasture areas in the mountains are zones of various conflicts (living conditions of shepherds, problems with water sources for the animals, climate change, global economic relationships) and the demands of the shepherds associated with them. Furthermore, the artist-in-residency gave us the insight that shepherds already join together in associations to discuss and improve their working conditions and also organize celebrations among themselves to which only shepherds are invited, which inspired us for a potential artistic work.” (Humus Residency, 2025).

The Vostell Malpartida Museo — a world-renowned contemporary art organisation housed in a historic building along the great Iberian transhumance routes — was the perfect setting to host the third PES\_CE Seminar.



Luciérnagas de las cigüeñas, Paraje de la Soledad, Malpartida de Cáceres by Erik Samakh, 2025.  
© Carlos Casteleira

The aesthetics of territories is found in the notions of landscape that are open to exploration through contemporary art, in the multidimensional forms of life. These merge with the notions of landscape themselves. Gilles Tiberghien (2020) claims that “landscape is a journey, a journey through life and the territories we inhabit, in all their complexities, with all the uncertainties from which art and poetry cannot be absent”. Institutional and artistic networks dealing with ecological matters (and therefore territorial and landscape) use art to raise public awareness for these issues (especially in rural, peri-urban or mountain contexts). Such is the case of the networks.





Workshop "Mobilities and landscapes", Attempt at a feminist ritual to greet the sun and moon by Ollie, MVM, 2025.  
© Dosoung Kim

Workshop "Mobilities and landscapes", Attempt at a feminist ritual to greet the sun and the moon by Ollie, 2025.  
© Duarte Belo  
[p. 40]

Alfredo Aguilera (Mayor of Malpartida de Cáceres) highlighted the importance of art for local communities – implying the Malpartida Vostell Museo, but also the Centre for the Interpretation of Transhumance Routes ([Centro de Interpretación de Vías Pecuarias / Oficina de Turismo - Turismo Malpartida de Cáceres](#)). Art “promotes local identity by reviving local traditions, stories and customs. (...) It strengthens the sense of community, as it involves all citizens in initiatives. (...) Art also brings us together — above all, it unites cultures” (Alfredo Aguilera, 26/03/2025). He shared anecdotal stories about the relationship between the artist Vostell and the local community, adding: “Art also brings innovation and creativity, offering a different perspective on things we have always seen in the same way. (...) It imparts a critical sense to people, with all that entails in terms of questioning, analytical thinking, and the ability to form opinions. (...) And most importantly, it improves the quality of life in the surrounding area” (ibidem). José Antonio Agúndez (MVM, 26/03/2025) concluded: “Vostell was paramount in engaging with the local people and institutions: he created a network that ultimately resulted in the MVM. The museum’s strong connection to the territory is reflected in the fact that it bears the territory’s name: Museu Vostell Malpartida”.

In a more contemporary approach of a museum without walls, the Experimenta Paisagem Museum ([EPM, Experimenta Paisagem – Arte na Paisagem](#)) takes place in mountainous depopulated areas of Central Portugal. Its goal is “to engage with the territory through a museum that opens onto the landscape — fostering a deeper connection and reinterpreting the landscape’s values for both its inhabitants and future visitors” (Marta Aguiar, EPM, 27/03/2025).



The EPM is a network that brings together European and American partners, but above all fosters a local network of partners, including vocational schools, universities, and residents. The work begins with an analysis of the place, participating in pre-existing events, which then evolve into varying levels of participation and proposals for action. The artistic creation process is intimately tied to the internal process of each artist, yet “it emerges from external factors — the place and the community” (ibidem).



Talking Stones,  
Andrés Talavera,  
Los Barruecos, MVM,  
2023.

© Carlos Casteleira

One other initiative has been an inspiration for PES\_CE: the Spanish Campo Adentro (Inland); it is a project conceived to rethink art in rural environments, creating opportunities for intervention and exchange with artists and the place in communities of practice, “to think about how the richness of rural culture was not being reproduced in contemporary art, or rather how contemporary art was not influenced by it and often paid no attention to it” (Fernando García-Dory, Campo Adentro, 27/03/2025). The project intends to consider the place of culture in changing how we relate to natural resources through “the need to slow down, the need to submit to different rhythms, different cycles, and to rethink the place” (ibidem). García-Dory explained that Campo Adentro designs visions that may come simultaneously from a shepherd, an artist and the politician overseeing the territory. Also, that the project advises cultural managers to support people operating outside city circuits and the established art system — those who are deeply committed to the social context. This includes projects that, for example, critically examine tourism, since seasonal visitors to villages often trigger processes of rural gentrification. He quotes a participant claiming, “we wanted tourists to do more than just come, observe, and leave; we wanted them



Videoconference with  
Fernando Garcia Dory,  
Malpartida de Cáceres  
Seminar, 2025.  
© Carlos Casteleira

to get involved in activities like cleaning a village fountain or contributing to other community tasks” (ibidem). Finally, he adds: “we need to move beyond the idea of the artist as a solitary creator, removed from environmental and social concerns, and to see them as an active agent of social change — reinforcing the belief that as artists, we have a duty not to remain in cities where everything is already at hand” (ibidem).

A last example discussed at the third PES\_CE Seminar was **Ras de Terra**, “a space for creation and thought that links art, ecology, architecture and community, with the desire to generate new links between rural and urban areas. The project is housed in a renovated tobacco drying facility and functions as an artist residency, research space and multidisciplinary platform for territorial activation. (...) We started from an agricultural perspective of restoring land that had been depleted and damaged by monoculture and fires in the area, transforming it into the cultural centre it is today. (...) At Ras de Terra, art does not represent the landscape but rather coexists with it and within it” (Mónica Sánchez-Robles, Ras de Terra, 27/03/2025). It promotes the memory of productive spaces and the need to imagine new ways of living.

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PES\_CE is a journey across the mountain territories of Portugal, Spain, and France — a path of encounters between artists, local organisations and communities. It is a practice of doing with, not of bringing truths, but of listening, sharing, and cultivating cultural experiences grounded in the territory and animated by a transformative intent.



03



# Artistic Residencies

by **Manuela Pires  
da Fonseca and  
Margarida Carvalho**

**ESCS-IPL**  
School of Communication  
and Media Studies -  
Polytechnic University  
of Lisboa  
[escs.ipl.pt/en](http://escs.ipl.pt/en)

**LIACOM**  
Laboratory of Applied  
Research in Communication  
and Media  
[liacom.escs.ipl.pt](http://liacom.escs.ipl.pt)

**Landscape Museum**  
[museudapaisagem.pt](http://museudapaisagem.pt)

Given that the territory is at the core of PES\_CE, we have experimented in the design of the residencies itself. In 2024 we put together three artists of different backgrounds exploring the same territory (Talking Stones), asked a collective to investigate a theme in different countries (OSSO), provided one single artist (Astronomy) or a couple of artists (Humus) the opportunity to work in different locations across countries, and placed a single artist on a foreign micro site (Stones). The artists were either pre identified in the project proposal (Astronomy, Talking Stones, Stones) or selected through international open calls (Humus, Talking Stones). The hosting was always shared between art experienced partners and newcomers, so that the former could assist the latter in the process.



"Why Did The Trial Between Pilate And Jesus Take Only 2 Minutes?", art sculpture by Wolf Vostell, MVM, 1996, Spain.  
© Duarte Belo

The primary objective of an artistic residency is to offer artists the opportunity to deepen their artistic research by providing new contexts or territories for experimentation. The immersion in the creative process afforded by a residency, and the inevitable dialogue established between the artists' language and their lived experience within a specific context, both contribute to the richness of this framework for creative work. This process is necessarily rooted in a sense of experimentation, encounter, indeterminacy, and possibility. Moreover, the artistic residency, through the intensity of the experience it enables, fosters a creative environment marked by attentiveness, dialogue, generosity, discovery, and sharing. According to their individual inspirations, artistic projects, and trajectories of creative research, participating artists produce artistic proposals, which exhibit varying degrees of artistic success and completeness.

Within the framework of PES\_CE, residencies constituted a central device in the process of artistic research and creation, engaging artists in a dialogical relationship with the territory, the landscape, and the human activities that shape places in both concrete and imaginative, affective ways. Through the residencies of PES\_CE, artists developed new artistic works, performances, studies and experiments using multiple languages and media, while deepening key themes of the project - namely, the mountain, rurality, mapping, transhumance, biodiversity, agriculture, resilience, and interspecies relations, among others.



Workshop "Mobility and landscapes", "Este Lugar es sagrado", Los Barruecos, MVM, 2024, Carlos Barriga Granado. © Carlos Barriga Granado; Abstract Invader (Radio Sound), Coletivo Osso, 2025. © João Quirino; Talking Stones, Areia (Video), Fernando Mota 2024. © Fernando Mota [left to right]



# IBERIAN CARTOGRAPHIES RESIDENCY



© Stephane Lannoy

Serra do Açor, Serra da Gardunha, Serra da Estrela, Serra das Mesas, Serra da Malcata (PT); Sierra de Gata, Sierra de Francia, Sierra de Béjar y Candelario, Sierra de Gredos, Sierra de Guadarrama, Sierra de Ayllón (ES) 2023-2025.

This residence was meant to produce a portrait of the Iberian Central System Mountain Range through the eyes of artists from the three countries involved in PES\_CE.

## Organisation

IPL / Museu da Paisagem (PT)

## Facilitators

Gonzalo Barrientos and Carlos Barriga.

## Artists

Carlos Casteleira (FR), Duarte Belo (PT), João Abreu (PT), Lourdes Germain (ES).

# ASTRONOMY RESIDENCY



© Carlos Casteleira

Serra da Estrela, Travancinha; Serra do Açor, Fajão (PT), 2023. Alpes, St.Michel l'Observatoire (FR), 2023, 2024.

The 'Astronomy' artist residency arose from the natural role of mountains as sites for observing the sky. It provided Katarina Petrović with access to three mountain-based astronomical observation centres: the Porto da Balsa and Travancinha observatories in Portugal, and the Observatoire de Haute-Provence in France.

## Organisation

ADXTUR (PT), AGE (PT), CAIRN Art Centre (FR).

## Facilitators

Andreia Gonçalves, Charles Garcin and Lucas Cezar.

## Artist

Katarina Petrović (NL).

# ABSTRACT INVADER RESIDENCY



© Duarte Belo

Alpes, Digne les Bains (FR), 2024.  
Malpartida de Cáceres (ES), 2025.

This action envisions the development of a two-part residency that links two territories/countries and investigates their physical, aesthetic, poetic, social, and political dimensions:

#1: OSSO and the Musée Gassendi

– Digne les Bains (Alpes de Haute Provence, France),

#2: OSSO and the Museo Vostell Malpartida de Cáceres (Extremadura, Spain).

## Organisation

CAIRN Art Centre (FR), MVP (ES).

## Artists

Coletivo OSSO - Ricardo Jacinto, Rita Thomaz and Ricardo Vieira (PT).

# HUMUS RESIDENCY



© Célia Picard & Hannes Schreckensberger

Serra da Estrela (PT), 2023;  
French Alps (FR), 2023 e 2024.

In Humus, artists were given the opportunity to ascend the mountain with a shepherd and his flock in Serra da Estrela, Portugal, and to descend the Alps, France, in the company of other shepherds, linking these nomadic worlds through a millennial movement that recognizes no borders: transhumance, the seasonal migration of animals in search of the best pastures.

## Organisation

AGE (PT), CAIRN Art Centre (FR).

## Facilitators

Charles Garcin, José Cardoso, Leonardo Rosa, Lucas César, Manuela Pires da Fonseca, Miguel Rainha e Ramiro Menino.

## Artists

Célia Picard (FR), Hannes Schreckensberger (FR).

# TALKING STONES RESIDENCY



© Carlos Casteleira

Sierra de San Pedro (ES), 2023. Sierra de San Pedro (ES) and Castelo Branco (PT), 2024.

Andrés Talavero started exploring the Malpartida region in Spain, and then moved to Castelo Branco, Portugal. Here, he was joined by Léna Hiriarte-borde and Fernando Mota, to produce a multi portrait of the landscape. Malpartida de Cáceres and Castelo Branco are urban areas in plains surrounded by mountain.

## Organisation

Ayuntamiento de Malpartida de Cáceres / CVP (ES) and MVM (ES).

## Facilitators

Fábio Ramalho, Rafael Seguro and Carlos Reis.

## Artists

Andrés Talavero (ES), Léna Hiriarte-borde (FR), Fernando Mota (PT).

# ARTISTIC RESIDENCY PEDRAS (STONES)



© Carlos Casteleira

Serra do Açor, Cunqueiros, Castelo Branco (PT), 2024.

This residency explores the relationship between the domestic and the wild, highlighting the tensions and possible symbiosis between these two worlds. Over the course of his interactions with the local community, the artist built a stone observatory from which future changes in the landscape may be observed.

## Organisation

ADXTUR (PT), Associação Cultural de Cunqueiros (PT).

## Facilitator

Carlos Casteleira.

## Artist

Erik Samakh (FR).



# VIGIE STYLITE



© Jesús Jorge Castañó

## Malpartida de Cáceres (ES), 2024.

This performance unfolded over seven days, during which the artist stayed day and night on a 1.70 × 0.90 m platform. From this imagined lookout, six metres above the ground and suspended between earth and sky, he observed the landscape in full immersion. Everything needed for autonomous living—food, rest, and basic necessities—was contained within this minimal space. The public could walk beneath and around it, with the artist fully visible at all times.

### Organisation

Ayuntamiento de Malpartida de Cáceres / CVP (ES), ESAAIX (FR) and MVM (ES).

### Artist

Abraham Poincheval (FR).

# EXHIBITIONS

## Curator

Carlos Casteleira

## ARTE, PAISAGENS E TURISMO SUSTENTÁVEL



© Annick Boissel

**Fábrica da Criatividade and Parque do Barrocal, Castelo Branco (PT). 19 July to 16 August 2024.**

Supported by local agents, the artists offered ways of reading the landscape that acknowledge ongoing transformations. Together with different publics, they explored and experimented, generating new forms, situations, and narratives that may help re-cosmize the world. This was the first exhibition of PES\_CE.

The presentation of the artists' work in each country was always paired

with a seminar and conceived in a complementary way: shown in indoor and outdoor spaces, and accompanied by walks with the public and performance-based interventions.

## Artists

Duarte Belo & João Abreu, Lourdes Germain, Carlos Casteleira (Iberian Cartographies); Lena Hiriartborde, Andrés Talavera, Fernando Mota (Talking Stones - individual works in the exhibition, performances in Parque do Barrocal); Erik Samakh (Lucioles - work in the exhibition, performance in Parque do Barrocal); Francisco Nave, Maude Nivet, Théo Giachetti, Meher Kafalian (workshop Alpes); Laetitia Morais (Tarde Fria); Rodrigo Braga (Ponto Zero).

## PENSÉES PAYSAGÈRES

**ESAAIX, Aix-en-Provence (FR). 2-5 December 2024.**

Between territorial exploration and studio-based artistic practice, we come to observe the landscape's inherent plasticity. As part of the project's on-going process, this exhibition in France drew from the work shown previously in Portugal and prepared the terrain for the final PES\_CE exhibition in Spain.

## Artists

Duarte Belo & João Abreu, Lourdes Germain, Carlos Casteleira (Cordilheira Central Ibérica); OSSO (In-vasor Abstracto #9 - performance); Elena de Mena Pacheco, Beatriz Serrano, Francisco Nave (PES\_CE students); Pôle Geste dans le Paysage (various students), workshop Mobility & Landscape (various students).

# PAISAGENS EN REDES



©João Quirino

**MVM and Centro de Vías Pecuarias,  
Malpartida de Cáceres (ES). 26 March  
to 26 May 2025.**

The final PES\_CE exhibition explored landscapes and territories as places of life and exchange through the contributions of PES\_CE artists. It questioned how we inhabit and shape these territories, and how they, in turn, shape us. Worlds emerge from interactions between geology, the biosphere, humans and non-humans, as well as from the myths and cosmologies carried by our stories. These scientific, mythical, religious, poetic, and artistic narratives intertwine with materiality and the living to form the stories that sustain us.

The works presented — from video and photography to performance and sculpture—activate visual and sonic images that reflect our imaginaries and outline the cosmologies to come.

Detailed information on all artworks displayed can be found in the exhibition's catalogue, available in print and online with the DOI:

## English version

Museo Vostell Malpartida. (2025). NETWORKED LANDSCAPES. Zenodo.

<https://doi.org/10.5281/zenodo.16754291>

## Spanish version

Museo Vostell Malpartida. (2025). PAISAJES EN REDES. Em PAISAJES EN REDES. Zenodo.

<https://doi.org/10.5281/zenodo.16753154>

## Artists

Amaya Cascio, Zoé Jude, Dosung Kim, Célia Picard/ Hannes Schreckensberger, Erik Samakh, Chelo del Río Simón, Andrés Talavera, Léa Del Vesco (Centro de Información de Vías Pecuarias); João Abreu & Duarte Belo, Carlos Barriga, Carlos Casteleira, Lourdes Germain, Fernando Mota, Francisco Nave, OSSO Colectivo (Rita Thomaz, Ricardo Jacinto, Ricardo Vieira), Katarina Petrovic, Olivier Quecan, Lio Rof Sanchez, Donatien Tapa Wafo (MVM); Andrés Talavera (Galería Kernel); Margarida Carmo, Elena De Mena Pacheco, Olivier Quecan, Rita Serra, Beatriz Serrano Santos, Mariana Tenorio, Hugo Trigueiros (students) (Espacio BelleArtes).

## Performances

Andrés Talavera (Los Barruecos), Léna Hiriartborde (La Soledad), Erik Samakh (La Soledad), Abraham Poincheval (Charca del Matorral).





04

# Seminars and Workshops

## Seminars

PES\_CE comprised three seminars, each held in one of the participating countries. The seminars had several objectives: to serve as a meeting point and space for reflection among partners; to publicly discuss themes central to PES — landscape, territory, agriculture, and biodiversity; to enable artists to connect with one another and with the partners; and to create opportunities for artists to interact with different audiences.

The three seminars were sequential, each building on the previous and culminating in the final event, all guided by a multidimensional approach that required a poetic and aesthetic lens. While the first seminar focused on introducing artists, presenting proposals, and sharing work in progress,

the final seminar consolidated relationships among partners and artists and showcased the completed outcomes. Throughout the programme, mobility played a key role — artists moved between countries, and both artists and audiences experienced displacement as part of a shared artistic process. The presentation of the artists' work in each country was in fact conceived in a complementary way: shown in indoor and outdoor spaces, and accompanied by walks with the public and performance-based interventions. The seminars offered shared moments of reflection and new ways of sensing, living, and imagining symbiotic relationships with our environments.



Walking with Andrés  
Talavero, Monolitos, Los  
Barruecos, MVM, 2025.  
© Duarte Belo



# SEMINAR 1: ART, LANDSCAPE AND SUSTAINABLE TOURISM

19-22 July 2024.  
Fábrica da  
Criatividade,  
Castelo Branco  
(PT)

The first PES\_CE Seminar explored how art can contribute to sustainable tourism in sparsely populated regions, supporting the vitality of local communities. Representatives from PES\_CE partners and invited guests were organised into three panels. Through art, these entities are helping transform the inland and mountain landscapes of Portugal, Spain, and France into cultural tourism destinations and key drivers of local economic development.



Exhibition for the Seminar "Art, Landscape and sustainable tourism", Fábrica da criatividade, Castelo Branco, 2024.  
© Rafael Seguro

## PANEL 1 - ART AND TOURISM TO INHABIT THE TERRITORY

How can art build bridges between rural and urban communities, and how can artistic initiatives engage local populations while creating potential tourist attractions. This panel featured Alfredo Aguilera, the Mayor of Malpartida de Cáceres (ES) presenting the Centro de Vías Pecuarias (a major cultural centre for the promotion of transhumance in Spain); two Portuguese networks of villages (Bruno Ramos talked about the experience of Aldeias do Xisto and Célia Gonçalves about the Mountain Villages), while Oscar Silva, from Terceira Pessoa (PT) discussed how a local artistic association succeeds working with rural communities.

## PANEL 2 - ART FOR AN IMMERSIVE LANDSCAPE TOURISM

How can art open doors to a more sensitive understanding of the territory? The panel opened with Barbara Sartre, Director of the Aix-en-Provence School of Art (FR), who pro-

vided an overview of the role of art in shaping knowledge and perception of the landscape. Emanuel Castro, Executive Coordinator of AGE, illustrated the example of geoparks, where artists engage with the territory through geology, astronomy, and traditional human practices such as shepherding. David Caetano, from Caminheiros da Gardunha, explained how art can enrich the activities of a local hiking association, linking artistic practice with science and discovery. Finally, José Alberto Ferreira presented the Festival Escrita na Paisagem and the success of its artistic immersions in the territory.



Workshop "Sound landscapes", Tejo River, Vila Velha de Rodão, Seminar : "Art, landscape and sustainable tourism", 2024.  
© Carlos Casteleira

### PANEL 3 - ART CENTRES AND MUSEUMS FAR FROM LARGE URBAN CENTRES, AS DRIVERS OF MOBILITY AND TOURIST ATTRACTION

How can art itself serve as a cultural tourism hub, particularly museums focused on rural life and biodiversity? The Spanish perspective featured José António Agúndez, Director of the Museo Vostell in Malpartida de Cáceres, and María Jesús Ávila Corchero, former Director of the Museo Helga de Alvear. The French experience was presented by Charles Garcin, Artistic Director of CAIRN, a French art centre connected to two regional museums in Digne-les-Bains, promoting cultural tourism in the Alps. Teresa Ferreira, Director for Tourism at Portugal's national tourism agency, discussed how art has been integrated into Portuguese tourism policies, while Rui Peleirão, journalist at the regional newspaper Jornal do Fundão, addressed the role of the media in supporting and promoting art initiatives within the tourism sector.

# SEMINAR 2: ART, AGRICULTURE AND BIODIVERSITY

2-3 December  
2024.

Aix-en-Provence  
(FR)

This seminar brought together artists, students, teachers, and leaders of initiatives exploring the intersections between art, agriculture, and rural–urban dynamics.

## PANEL 1 - RENEWING SOIL BIODIVERSITY

Jean-Christophe Robert, from the French association Filière Paysanne, spoke about the importance of nourishing the soil, while Audrey Devedeux, from the initiative Forêver Urban Forest, highlighted Miyawaki microforests to engage urban populations in learning about ecosystems.

## PANEL 2 - TRANSFORMING NARRATIVES ABOUT THE LAND AND LIVING BEINGS IN RURAL AREAS

Frédéric Frédout (Fine Arts School of Marseille) discussed how rurality is shaping a new approach to teaching in art schools, while Nina Ferrer-Gleize (GwinZegal Editions) highlighted how agriculture has become a major theme in recent publications.



Seminar "Art, agriculture and biodiversity", ESAAIX, Aix en Provence, 2024.  
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## PANEL 3 - BRINGING PASTORALISM AND BIODIVERSITY INTO DIALOGUE

According to Patrick Fabre (Maison de la Transhumance), the relationships between humans, animals, and the territory—at the heart of transhumance—are, in themselves, reason enough to safeguard and promote this millennial practice. By interviewing Céline Picard and Hannes Schreckensberg-



er, Charles Garcin (CAIRN) brought to life the perspectives of these artists following their engagement with shepherds during the PES\_CE residency Humus.



Seminar "Art, agriculture and biodiversity", ESAAIX, Aix en Provence, 2024.  
© Carlos Casteleira

## PANEL 4 - SHARING KNOWLEDGE AND ARTISTIC PRACTICES IN RURAL AREAS

Assuming an artistic stance to critique agricultural policies, Stéphanie Sagot (Nouveau Ministère de l'Agriculture) outlined her vision for transformative change in food production. Sandra Brau and Gilles Meuriot (Pays d'Aix en Transition, Semeurs de Biodiversité, Zorro Déchet) emphasised the need to consider all living beings and presented their nourishing forest-garden experiment. Erik Samakh shared his residency Pedras in a remote Portuguese village and his engagement with the local community. Finally, Baptiste Lanaspèze (Wild Project Editions) revealed that ecological thinking has become a mainstream theme in contemporary publishing. The contributions to this seminar are published in the journal *Cahiers Mésozoaires* (issue 2, January 2026), published by ESAAIX and the Locus Sonus / Locus Vitae Research Laboratory.

# SEMINAR 3: ART, LIFE AND NETWORKED LANDSCAPES

26-28 March  
2025. Malpartida  
de Cáceres (ES)

The third and final PES\_CE Seminar consolidated the outcomes of the current PES\_CE consortium, underscoring the importance of networks in positioning art as a means to question and reveal the landscape.

Advocating for the public enjoyment of art in the landscape, João Pinharanda (Museum of Art, Architecture and Tech-

nology, Lisbon/Portugal) presented the Almourol Contemporary Sculpture Park, supported by a major Portuguese economic group. Mónica Sánchez-Robles and Juan Urquiola (Ras de Terra) discussed the challenges and successes of artistic actions in a remote area of rural Spain. Marta Aguiar (Experimenta Paisagem Museum) described her ongoing programme of interventions with communities in remote rural Portugal. Drawing on his long-standing experience, Fernando García-Dory (Campo Adentro / Inland) offered insights on rethinking the role of art in sustaining living rural environments. Given the shared rural context across the border, the discussion proved particularly enlightening for all participants.



Seminar "Art, life and networked landscapes" Malpartida de Cáceres, 2025.

© Carlos Casteleira

Workshop "Mobilities and landscapes", Attempt at a feminist ritual to greet the sun and the moon by Ollie, MVM, 2025.

© Dosoung Kim







Workshop for Cultural Agents - Alpes, visit to Cairn, Digne les Bains 2023.

© Andreia Gonçalves

© Leonardo Rosa  
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## Workshops PES\_CE for cultural agents

*Art, territory, landscape, mobility, tourism, culture, nature, creativity, experimentation, food, agriculture, biodiversity, mountain, rurality.*

The above keywords guided the workshops for cultural agents in PES\_CE. Prior to the project, each partner already had experience hosting artistic residencies and cultural events, typically acting as facilitators who enable artists to work directly with the public. Through these workshops, however, the participating agents had the opportunity to become protagonists of the artistic process themselves.

Each workshop took place in one of the three countries and was developed by the hosting partner together with local residents, experts, and artists. The sessions invited participants to reflect on the relationship between art and territory, while giving PES\_CE agents the chance to exchange ideas and experiences, deepening their understanding of the landscapes the consortium had engaged with over the past three years.



Workshop for Cultural Agents - Alpes, visit to the Hamish Fulton Exhibition, Cairn, Digne les Bains 2023.

© Andreia Gonçalves





Partners' online meeting.

In the context of ongoing digital and cultural shifts, projects that aim to reach diverse audiences must make use of digital and technological tools. The workshops therefore introduced basic skills in photography, sound, writing, and social media through hands-on practice. Designed to encourage exchange among PES\_CE agents and artists, these sessions fostered a deeper and more intuitive understanding of the territory.

## WORKSHOP: DISCOVERING A LANDSCAPE THROUGH MULTIPLE LENSES - ART, ECOLOGY AND PEOPLE

Alpes-de-Haute-  
Provence (FR)  
2023

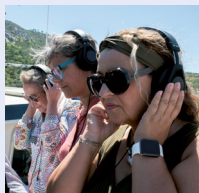
Participants were invited to explore the territory of Alpes-de-Haute-Provence — the villages of Auzet and Moustiers-Sainte-Marie, Ségriès Monastery, the Ammonite Wall, CAIRN, and the Maison Alexandra David-Néel — with several encounters with local residents and artists along the way.

### Facilitators

Carlos Casteleira and Charles Garcin (CAIRN Art Centre) (ESAAIX).

## WORKSHOP: LISTENING TO THE LANDSCAPE AND THE PEOPLE EXPLORING IT

River Tejo (PT)  
2024



Workshop "Listening to the landscape and the people exploring it", River Tejo (PT).  
© Carlos Casteleira

Held aboard a boat on the River Tejo around the prominent geological formation of Portas de Ródão, this workshop explored the landscape through sound. Participants practised attentive listening and field recordings, approaching the river as a living, ever-changing organism, shaped also by the human induced changes along its margins.

### Facilitators

Carlos Neto de Carvalho (geologist and scientific coordinator of the Naturtejo UNESCO Global Geopark), Ema Pires (anthropologist from Evora University).

### Artists

Andrés Talavero, Fernando Mota and Léna Hiriartborde.

## WORKSHOP: WALKING WITH THE ARTISTS THROUGH A LANDSCAPE

Monumento  
Natural Los  
Barruecos,  
Malpartida de  
Cáceres (ES),  
2025

2025, following an introduction to the local fauna and flora and the historical events that transformed a former wool-washing house into a contemporary art museum (MVM).

### Facilitator

Carmen Domínguez (Director of the Centro de Información y Documentación de Vías Pecuarias).

### Artists

Andrés Talavero.



Students from the  
Alpes Landscapes  
and Alpes Sound  
Landscapes  
workshop, Alpes,  
2023.  
© Carlos Casteleira

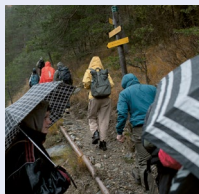
## Workshops PES\_CE for students

These specialised workshops aimed to give students the chance to work alongside professional artists, collaborate with peers from two other countries, and engage with the PES\_CE ethos. Participants included students from ESAAIX (France), the University of Extremadura and Escuela de Bellas Artes Eulogio Blasco (Spain), and IPL (Portugal). Their artistic works were later presented in the PES\_CE exhibitions (detailed information on all art works displayed can be found in the Exhibition's Catalogue, referenced in chapter 3). These workshops followed two earlier PES editions (2018: Magic Mountain, Covilhã, Portugal; and 2022: The River Coa Ligne, from Portugal to Spain) also involving students from France, Portugal, and Spain.

The first workshop focused on territory. Students learned about local ecology, sociology, and economy, collected field material (images, sound, objects), and met local residents, artists, and specialists. The second workshop, Mobilities and Landscapes, centred on travel and displacement. By moving through the road networks linking the three partner countries, students experienced transitions between places—the friction between spaces. The long journeys, repeated encounters, and shared daily life reshaped how they perceived space and understood landscapes. Both workshops stood at the crossroads of spatial representation and artistic performance.

# WORKSHOP: ALPES LANDSCAPES AND ALPES SOUND LANDSCAPES

March and  
November 2023



Workshop - Alpes,  
Sound walk with Jean  
Luc Bourrel, Auzet,  
2023

© Carlos Casteleira

Led by ESAAIX, this action was aimed at art students who were challenged to explore territories and Landscapes of one of PES\_CE mountains: the Alps of Haute Provence, France.

The PES\_CE creative framework gives special attention to rural-urban relationships, to displacements within a territory, to living in mountain areas. Participants were invited to explore the territory of Alpes-de-Haute-Provence — the villages of St Jurs, Auzet, Moustiers-Sainte-Marie and Digne les Bains — by the lens of visual and sound landscapes with several encounters with local residents and artists along the way.

## Facilitators

Charles Garcin (CAIRN Art Centre), and Carlos Casteleira (ESAAIX); teachers/artists Catherine Melin, Peter Sinclair and Abraham Poincheval (ESAAIX); José Julio Garcia Arranz and Isabelle Moreels (University of Extremadura); Jean Luc Bourrel and Roger Isoard (La Fontaine de l'Ours); Cedric Parizot (MMSH); Claude Pelestor; Sébastien Klotz; Gabriel Carnévalé, Michel Simon, Françoise Putz (Fontaine de l'Ours / Auzet); Philippe Borgard (Saint Jurs); Michel Favre (Riez).

## Students

Atea Lelaisant, Claire Demariafanelli, Dimitri Moudar, Elliott Bouthmy, Emanuelle Bou-Zeid, Francisco Almeida, Harrison Feu, Theo Giachetti, Maud Nivet, Meher Kafalian, Sofia Moreels Arranz, Vivien Perrot, Yang Liu and Zakaria El Ouaquodi.



# WORKSHOP: MOBILITIES AND LANDSCAPES: A JOURNEY THROUGH THE LANDSCAPES OF AIX-EN-PROVENCE, LISBON, AND CÁCERES TO MALPARTIDA DE CÁCERES

22-29 March  
2025



Walking with Andrés Talavero, performance Monolitos, Los Barruecos, MVM, 2025.  
© Duarte Belo

Carmen Dominguez introducing Los Barruecos, MVM, 2025.  
© Duarte Belo  
[p. 69]

After travelling through France, Portugal, and Spain (Cáceres), we followed in the footsteps of Wolf Vostell, a leading figure of the Fluxus movement. Vostell fell in love with Malpartida de Cáceres and the Los Barruecos landscape, establishing his studio there in 1976 — later the Museo Vostell Malpartida (MVM). The museum now holds an important Fluxus collection, reflecting the regular presence of artists in the 1980s and 1990s. We also met local residents and friends of Vostell who had taken part in this Fluxus adventure, encounters that proved among the most meaningful moments of the stay.

## Facilitators

Carlos Casteleira, Catherine Melin, Abraham Poincheval (ESAAIX), Lourdes Germain (artist), Ricardo Pereira Rodrigues and Margarida Carvalho (IPL).

## Students

Amaya Cascio, Donatien Tapa; Dosoung Kim, Léa del Vesco, Lio Rof Sanchez, Ollie (Olivier Quecan), Zoé Jude (ESAAIX); Beatriz Serrano Santos, Carlos Barriga Granado, Chelo del Río Simón, Elena de Mena Pacheco (Caceres University); Francisco Nave, Hugo Trigueiros, Mariana Tenorio, Margarida Carmo, Rita Serra (ESCS-IPL).





05



# Artists

by Manuela Pires  
da Fonseca

For its first seven years, PES was guided by a single curator focused on territory and ecology. With CE expanding the network to eight partners, this became a dispersed curatorial line open to intersections and reinterpretations. All media were considered, from photography and video to sound, performance, and installation. Yet PES\_CE's concerns still required artists with specific vocations.

One artist stood apart: Erik Samakh, the first invited in 2017 and the only one to participate in all subsequent editions. His installation of activist fireflies in Spain embodied both continuity and the internationalization of PES\_CE. He was also the right artist to develop a collaborative artistic action with the community of a remote Portuguese village.

PES translates as “the project between mountains,” referring to the Iberian range linking Portugal and Spain. CE enabled an exploration of this territory by several artists of different

Walk with solar-powered fireflies instalation, Serra da Gardunha, Erik Samakh, 2022. © Carlos Casteleira [p. 70]





Gardunha, 2022.  
© Carlos Casteleira

nationalities and practices. With mountains and mobility at the core of the project, the inclusion of transhumance was also inevitable. Wool from local sheep breeds—such as the Bordaleira of Serra da Estrela—became a medium for addressing local histories and environmental conditions, as well as parallels across the Alpes.

Mountains provide an excellent vantage point for observing the sky. Given the affiliations of three PES\_CE partners with astronomical observatories, there was an interest in engaging a conceptual artist to interpret their scientific work artistically. A step further, PES\_CE welcomed artists able to construct a scientific imaginary to traverse the landscape through invention.

Sharing a Peninsula, Spain and Portugal have long been porous, allowing artists to move easily between them. Paying tribute to this context, PES\_CE invited artists working in different media to create a multi-portrait of a given territory and lead a workshop encouraging the public to listen to it. Because landscapes often conceal borders, other artists were invited to reveal boundaries at various scales. Finally, PES\_CE closed its CE edition inviting an artist to challenge our modes of inhabiting the landscape.

Residencies imposed no final obligation; their purpose was to extend artistic research by offering new contexts for experimentation. Depending on their inspiration, artists produced works, performances, tests, or open-ended explorations. Their knowledge of biotopes emerged from fieldwork in environments that became their studios. In PES\_CE, host partners were essential in enabling artistic work and activating local participation.

## List of participating artists

### Abraham Poincheval

Vigie Stylite residency; Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### Amaya Cascio

Paisagens en Redes Exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### Andrés Talavera

Piedras que Hablan residency; Arte, Paisagens e Turismo Sustentável exhibition; Paisagens en Redes exhibition; workshop Listening to the landscape (River Tejo); workshop Walking with the artists through a landscape (Monumento Natural Los Barruecos).

### Beatriz Serrano Santos

Pensées Paysagères exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### Carlos Barriga Granado

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### Carlos Casteleira

Iberian Cartographies residency; Arte, Paisagens e Turismo Sustentável exhibition; Pensées Paysagères exhibition; Paisagens en Redes exhibition; workshop Discovering a landscape (Alpes-de-Haute-Provence) through multiple lenses: art, ecology and people; students workshop Alpes Landscapes and Alpes Sound Landscapes; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### Célia Picard and Hannes

#### Schreckensberger

Arte, Paisagens e Turismo Sustentável exhibition; Humus residency; Pensées Paysagères exhibition; Paisagens en Redes exhibition.

### Chelo del Río Simón

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes:

A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

**Colectivo OSSO: Ricardo Jacinto, Rita Thomaz and Ricardo Vieira**

Abstract invasors residency; Pensées Paysagères exhibition; Paisagens en Redes exhibition.

**Donatien Tapa Wafo**

Paisagens en Redes exhibition; Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

**Dosoung Kim**

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

**Duarte Belo**

Iberian Cartographies residency; Arte, Paisagens e Turismo Sustentável exhibition; Pensées Paysagères exhibition; Paisagens en Redes exhibition.

**Elena de Mena Pacheco**

Pensées Paysagères exhibition; Paisagens en Redes exhibition; students

workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

**Erik Samakh**

Artistic residency Pedras (Stones); Arte, Paisagens e Turismo Sustentável exhibition; Paisagens en Redes exhibition.

**Fernando Mota**

Piedras que Hablan residency; Arte, Paisagens e Turismo Sustentável exhibition; Paisagens en Redes exhibition; workshop Listening to the landscape (River Tejo).

**Francisco Nave**

Arte, Paisagens e Turismo Sustentável exhibition; Pensées Paysagères exhibition; Paisagens en Redes exhibition; students workshop Alpes Landscapes and Alpes Sound Landscapes; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

**João Abreu**

Iberian Cartographies residency; Arte, Paisagens e Turismo Sustentável exhibition; Pensées Paysagères exhibition;

Paisagens en Redes exhibition; Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### **Katarina Petrović**

Astronomy residency; Paisagens en Redes exhibition.

### **Léa del Vesco**

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### **Léna Hiriartborde**

Piedras que Hablan residency; Arte, Paisagens e Turismo Sustentável exhibition; Paisagens en Redes exhibition; workshop Listening to the landscape (River Tejo); Performance et Paraje de La Soledad, Malpartida de Cáceres.

### **Lio Rof Sanchez**

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### **Lourdes Germain**

Iberian Cartographies residency; Arte, Paisagens e Turismo Sustentável exhibition; Pensées Paysagères exhibition; Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### **Olivier Quecan**

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.

### **Zoé Jude**

Paisagens en Redes exhibition; students workshop Mobilities and Landscapes: A Journey Through the Landscapes of Aix-en-Provence, Lisbon, and Cáceres to Malpartida de Cáceres.









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in Mountains (PES\_CE).

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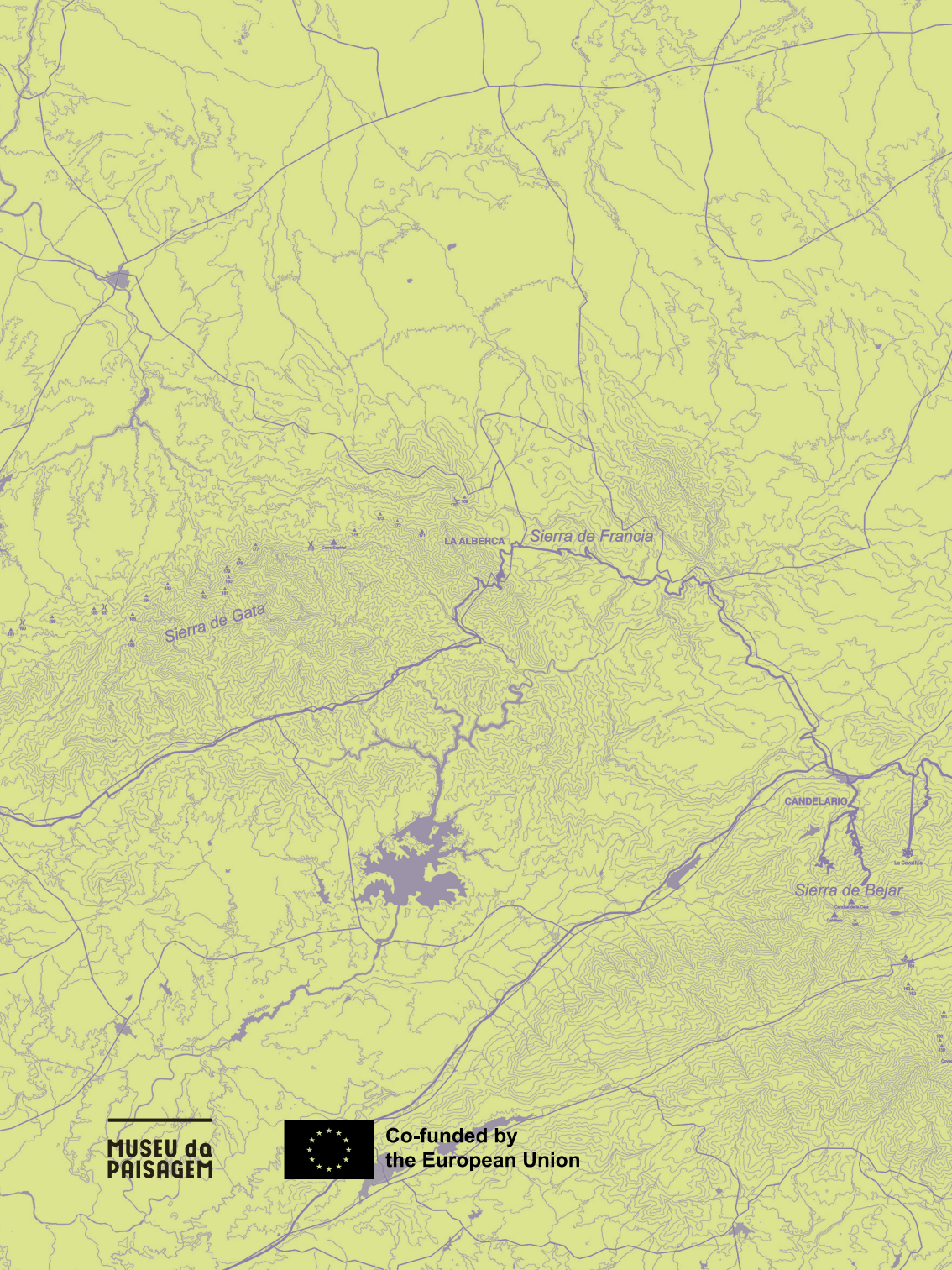


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