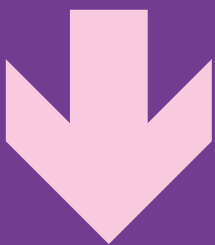
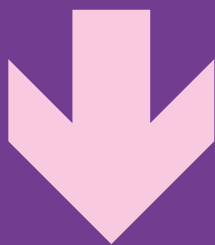


LE NOUVEAU PRINTEMPS

A FESTIVAL OF CONTEMPORARY CREATION



GUIDE
DU VISITEUR

An edition dreamed up
by matali crasset
TOULOUSE
SAINT-CYPRIEN DISTRICT

JUNE 2 -
JULY 2, 2023

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While numerous profound questions shake up the world, and the world of creation in particular—climate and environmental issues, the role and place of art and artists in our projects for society, urban change, etc—the festival reinvents itself. Le Nouveau Printemps is a festival of contemporary creation conceived with a partner-artist for a specific neighborhood in Toulouse: an equation with two parameters for infinite possibilities.

By allowing itself to be guided by the universe and sensitivity of a partner-artist from the world of design, film, music and so on, and by what the neighborhood, a living space on the cusp between collective and private, provokes in them, Le Nouveau Printemps starts afresh each year and promises to uncover, as the years go by, multiple visions of art.

For the first edition, asking matali crasset to take a unique look at the Saint-Cyprien neighborhood on the left bank of the Garonne, and to get to know its spaces, history, inhabitants and niches, was an obvious choice. This multidisciplinary creator brings an approach that is at the intersection of artistic and anthropological practices, and has spent thirty years scrutinizing notions of territory and inhabiting. What makes a territory, especially in an urban environment where, two-thirds of humanity will reside by 2050.

In close collaboration with about thirty artists from different generations and disciplines, including several of matali crasset's fellow travelers, as well as thinkers and protagonists from civil society (high-school and college students, apprentices, craftspeople, nonprofits, etc), the festival this year examines a central issue in our broadly city-dwelling era: the links between art and life cultures. Different approaches emerge throughout the itineraries: stories reappear, those of pioneers whose life work testifies to a profound relationship with the living, and others appear, attempting to emancipate themselves from productivist and patriarchal ideas.

Each edition of the festival is an adventure. Like matali's work, this adventure will be resolutely collective, based upon hypotheses rather than lofty principles, and will invite the public to participate in the creative process: a playful and political experimentation, on the scale of a neighborhood, where artists, spectators, thinkers, students and nonprofits will be invited to try to "make territory" in the city and its museums and theaters, its public squares and historic buildings, its stores and gardens. With its exhibitions, forums, concerts and installations in public spaces, this edition is as much an invitation to reflect upon the construction of a society in harmony with the living world as an incitement to act.

**ANNE-LAURE BELLOC, ADMINISTRATOR
AND EUGÉNIE LEFEBVRE, CEO**

matali crasset PARTNER-ARTIST 2023

The foundry of existence

Artists point the way toward a singular relationship with the world. A profound relationship, which sustains us for life and helps us hold course when things get choppy and turbulent.

A sensitive relationship built day by day, which can be summoned up by placing sensors that are personal. The arts are a sensitive connection to the world, a conception of the world, shared by all and in perpetual motion.

A sensitivity that we all must rediscover collectively, and share in order to understand how and why we can pass from one world to another.

And we don't know which world to defend if we don't know we are alive among other living beings, and woven into constituent interdependencies. Baptiste Morizot
Culture working for the development of our culture of the living being.

The culture of modes of existence for the greatest number of people in order to look ahead. Art as the power to act.

matali crasset

matali crasset is an internationally acclaimed French female designer. Since graduating from Les Ateliers-ENSCI in the 1990s, she has advocated for design at the intersection of artistic, anthropological and social practices, and works for design as a creative, living and routine act: how can design contribute to social cohesion and guide us in the contemporary world? This simple yet eminently political question allows her to think and work "in motion." Over the last thirty years, she has carved out a unique trajectory, nurtured by the hundreds of projects she has developed, spanning architecture, exhibit design, and the conception of objects, furniture, public spaces and fittings.

Her design without borders or territory is the expression of a profound belief in the creative process as a human, social and ecological project. Since the expression of projects is not solely dependent on their realization, but on the process itself and the ability to establish connections, and create networks of exchange and reciprocity between individuals and the natural environment. And so, each project becomes a shared experience.

This resulted, for example, in her working with Italian artist Roberto Cuoghi in 2022, on an exhibition at the Fridericianum in Kassel, build a home, due for delivery in autumn 2023, for the social housing agency Vilogia in Wattrelos, redesign the bookstore spaces of Shanghai's Power Station of Art), and travel throughout Occitanie with companies operating in the arts, including Missègle and Atelier Tuffery.

She recently published *Matrices*, in collaboration with David Bihanic, which was co-published by Athom and les presses du réel.

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FOR A SUSTAINABLE FESTIVAL

After thirty years of Le Printemps de Septembre in the fall, Le Nouveau Printemps reinvents itself in style and substance. Given the changes in the artistic, social and philosophical contexts over those three decades, and climatic and environmental stakes that can no longer be ignored, the festival has begun its ecological transition.

A participatory approach, made up of constant dialogue and reappraisal of issues of everyday consumerism and our activities as a festival, has led to a re-evaluation of ways of combining the ephemeral, inherent to a festival format, and the sustainable.

The goals laid down by the team involve revisiting our whole operation, limiting negative impacts as well as reinforcing positive impacts on society, with a view to contributing to maintaining habitability conditions on earth.

For our first edition, several processes have been enacted in pursuit of these goals:

→ Event design and artwork fabrication using materials with the lowest possible pollution and toxicity levels for humans and the planet. Wherever possible we choose to reuse materials. If new materials must be purchased, they are sourced from the nearest suppliers and manufacturers.

→ PR and marketing through the creation of an accessible, eco-designed website, reusable signage, restricted use of printed materials, and promoting more responsible channels.

→ Eco-responsible digital training for the festival team and five partner organizations.

→ Raising awareness in all our operations (with the public, institutions, artists, schools, companies and our own team) of the need to improve processes across the board: transportation of people and artworks, elimination of fossil fuel products and certain other materials, more plant-based and locally sourced food, working with schools on more responsible practices.

→ Joining the national think tank Augures Lab dedicated to ecological transition in the arts.

→ Promoting an ecosystem of proponents of ecological transition at the regional level in connection with the national network and educational establishments.

Our partners in powering this transition:

Festivals en mouvement, 3.14 conception, ArtStocK, Elemen'terre, Les Augures, metamo, Atelier Missègle, the Life Waste2Build program - Toulouse Métropole, Pollen. And the following high schools: Lycée Général et Technologique Joséphine Baker, Lycée Général et Technologique des Arènes, Lycée des métiers du bâtiment Urbain Vitry, and Lycée des métiers d'art, du bois et de l'ameublement in Revel, and UIMM - Occitanie Beauzelle.

➔ ITINERARIES

For this first edition of the festival in its new format, the Saint-Cyprien neighborhood was an obvious choice. Firstly, because it embodies particularly well the idea of a neighborhood, that scale of appropriation of a territory by its inhabitants. And also for its history which, from the building of the Hôtel-Dieu hospital to the Retirada, is marked by a spirit of hospitality. This former suburb has maintained a village dimension with its busy squares, where people come to eat, work and be entertained. It's a lively neighborhood that can be explored on foot. And finally, Saint-Cyprien includes some of Toulouse's iconic venues, some of which are longstanding partners of the festival: Hôpital de la Grave and its emblematic dome, the former Abattoirs that are now a museum, the Château d'Eau that became a gallery at the instigation of Jean Dieuzaide. This cosmopolitan neighborhood, marked by the various occurrences of the Garonne flooding, echoes our concerns and issues of anchorage, sustainability and community.

1

THE FESTIVAL OFFICE

11, grande rue Saint-Nicolas
31300 Toulouse

Wednesday-saturday:
noon-6pm



The reception and information hub where you'll find team members throughout the festival.

PRISMEO

The Saint-Cyprien neighborhood participatory survey-collection

As the first stage of a long-term research project conducted by PRISMEO (Program of Interdisciplinary Social Sciences Research: Memories, Exhibits, Objects), the core of this project is the collection of images, objects and stories with the aim of exploring the links that the inhabitants have with their neighborhood, activities and favorite walking routes—basically, with the places, spaces, stories and objects that have punctuated their experience of the Saint-Cyprien district. For PRISMEO's young researchers, this involves determining factors that promote the population's identification, rejection or indifference to what is generally known as "cultural heritage," by inciting a dialogue between it and the objects that people consider to best embody their experience of the city, and thereby to engender the street-level production of heritage.

A selection of objects loaned by participants in the survey-collection, and the stories associated with those objects, will be on view. Whether emblematic elements of the city or everyday objects whose only significance is for their owner, the items exhibited will be an opportunity to discover the individual or collective experiences of the men and women who make up the Saint-Cyprien neighborhood, and to observe the various stories that intersect and co-exist or co-habit in the city.

The PRISMEO team is:

Anaïs Clara, PhD student in art history (UT2J, FRAMESPA)

Élodie Lebeau-Fernandez, doctorate in history and art history (UT2J, FRAMESPA)

Muriel Molinier, doctorate in information and communication sciences (UT3, LERASS)

Ana Ramos, PhD student in archeology (UT2J, TRACES)

1, place Charles Laganne
31300 Toulouse

1st sundays of the month
june 4 and july 2: 11am-7pm
and from tuesday-sunday:
1pm-7pm

Second gallery accessible via
a steep ramp with an uneven
surface



matali crasset Ce qu'habiter veut dire (What inhabit means)

[Second gallery](#)

During lockdown, I sketched ideas for housing. I focused on the house as matrix of a life project. A house that attempts an environmental approach: it comes into interaction, stands out from its immediate surroundings, seeking reciprocal evolution. And might therefore constitute a solid basis for projection into the future. matali crasset

Each of these seven houses was inspired by readings of ecologist and anthropologist philosophers. These domestic utopias are polar opposites of the cocoon house, which insulates and protects. Two houses will be particularly elucidated: "Under the house, the earth breathes," inspired by an Augustin Berque quote, and "the time of restitution," based on a reworking of the pit house, a neolithic house that offers a lifestyle with a different relationship to waste, as a resource.

The exhibit design itself constitutes a cabin, since it comprises a "wood circle," a traditional method of stocking firewood, which will revert to its primary usage when the exhibition is over.

The exhibition in the Château d'Eau gallery will feature seven models and two descriptions of two micro-structures that will be built in full scale and installed in the public space of the Saint-Cyprien neighborhood before finding a permanent location in the city.

With the collaboration of Florian Bédé

Models: Martin Aublant et Léa Pesant

With the support of Tisséo Collectivités—matali crasset is the artist chosen for the design of the Marengo-Matabiau station of the planned Métro Line 3. With the cooperation of the Museums and Monuments Department of the City of Toulouse.

Carrelet de la Garonne

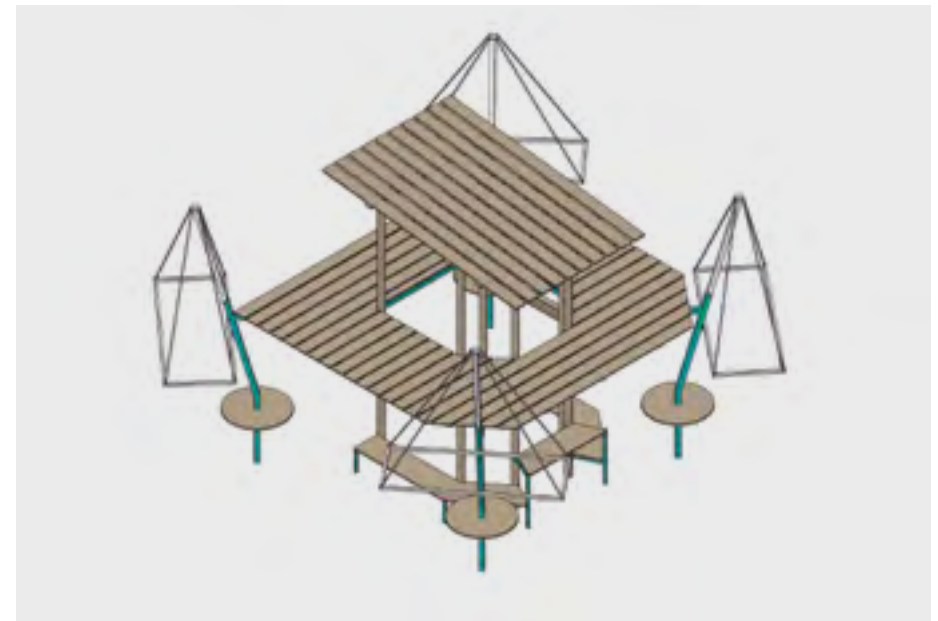
[Château d'Eau
gardens](#)

Referencing architecture specific to the history of the Garonne river basin, *Le Carrelet* and *Le Moulin à Nef* will house forums and workshops. An invitation to gather together and reflect, collectively and festively, on our relationship to the rivers that pass through our cities and, more broadly, on our forms of collaboration with the living world.

Carrelets are small structures near rivers, several examples of which are still to be found in the Garonne estuary. Mounted on a platform raised from the ground, a *carrelet* is a fishing net stretched across a rectangular frame. These constructions, which proliferated in the years after paid vacation became law in 1936, provided people with an extra source of food.

The *Carrelet de la Garonne* will remain in Château d'Eau gardens until August 24 before moving to Médiathèque José Cabanis.

Produced with the participation of students of the Industrial Metalworking Technician vocational program – UIMM Occitanie Beauzelle, of the Woodworking program at the Arts and Crafts of Wood high school in Revel, and of Zing Toulouse, neo floors and reinvented walls and metamo. Materials are partly sourced from re-usage as part of the LifeWaste2Build European program at Toulouse Métropole. With the support of La Fondation des Artistes.



Le Carrelet de la Garonne, matali crasset

RELATED

matali x real estate agencies

One of the aims of the festival is to encourage swathes of the general public who do not necessarily frequent cultural spaces to encounter art. In order to do so, artworks leave museums to permeate the daily lives of the neighborhood's inhabitants. matali crasset's domestic utopias infiltrate the windows of real estate agencies in the form of genuine listings.

Participating real estate agencies:

Arc Immo Toulouse — 12, place du Ravelin, ERA Immobilier — 9, place du Ravelin, Immobilière Plus — 11, place du Ravelin, L'Adresse Gica Conseil — 40, allées Charles de Fitte, ORPI Saint-Cyprien — 10, avenue Etienne Billières, FONCIA Transaction Toulouse Billières — 6, avenue Etienne Billières, Cabinet Bedin — 30, avenue Etienne Billières, Avant-Garde — 66, avenue Etienne Billières, Human Immobilier — 68, avenue Etienne Billières, Côté Particuliers Saint-Cyprien — 71, avenue Etienne Billières, Booster Immobilier — 4, place de la Patte d'Oie

With the collaboration of Saint-Cyprien neighborhood's real estate agencies, and students of the Cultural Activities Administration and Communication Masters program at Université Toulouse Capitole.



models, matali crasset - photo : julien Carreyn

Le Moulin à Nef de la Garonne

Raymond VI gardens, go to page 23

ALSO

Photo exhibition by Mous Lamrabat

Vernissage June 1 at 6pm, on view June 2-August 27, 2023

4

20-26 RUE DU PONT SAINT-PIERRE

Visible from Rue du Pont Saint-Pierre



Lèche-vitrines (Window Shopping)

Noé Alary, Sara Bensaltana, Laurent Cartier, Ramzan Dzeitov, Cassandre Gilles, Chicheng Ma, Aria Maillot, Myriam Malfre, Kirill Mikhailin, Milena Meyer, Morgane Mouysset, Raphael Reich, Margot Roy, Hsinyun Tsai, Manling Xue

Making neon lights means learning to draw, write or sculpt with glass tubes. It means learning precise movements in a hand-to-hand combat with a rare material. It also means learning to control a flame and its interaction with the glass. Producing art with neons means succeeding in constructing meaning with glass tubes and the different kinds of light that they carry.

The *Window Shopping* exhibition is the outcome of a neon light production workshop created by art students from isdaT and students on the neon program at CFA Dorian multidisciplinary high-school in Paris.



In collaboration with isdaT, the Toulouse institute of art and design, and CFA Dorian, Paris. With thanks to Kaufman & Broad, who loaned the space (Cour du Dôme property program)



Felip Martí-Jufresa, *Ser res (être rien)* - photo : Franck Alix

Hôpital de la Grave
31300 Toulouse

From wednesday-saturday:
11am-6pm
Exhibition on view until
september 3

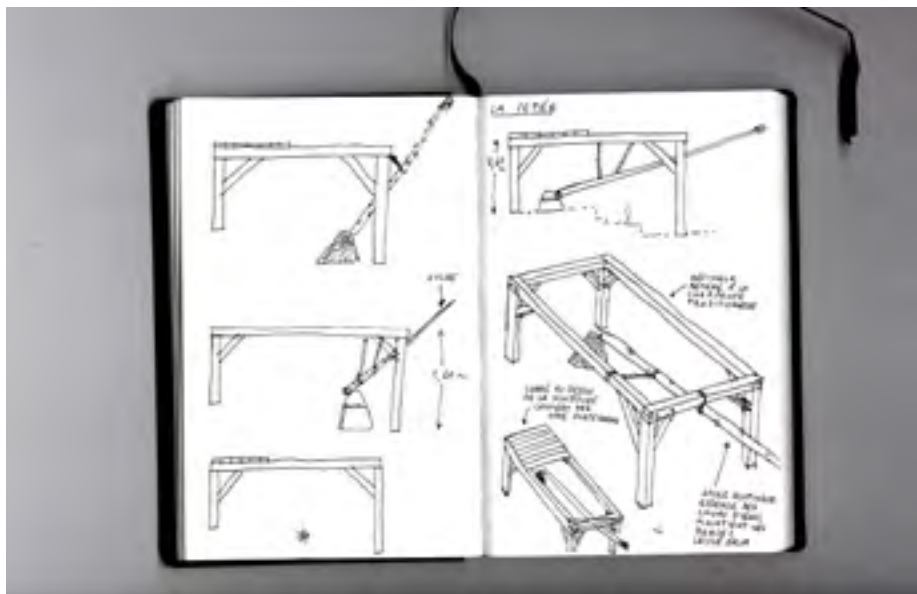
WC  at 4, place Lange (only
on weekdays) Reduced mobility
access indicated at 24-26 rue
du Pont Saint-Pierre 

Camille Groperrin et Julien Desailly *Les Invisibles (The Invisible)*

Biographies

Camille Groperrin's work depicts collected images and stories. She extracts details: delicate, tenuous, watershed moments. Playing on the line between documentary and fiction, Camille Groperrin focuses on relationships between humans and animals, with domesticity as a meeting point.

Julien Desailly's musical practice revolves around experimental research, and the traditional repertoire and its instruments (bagpipes, pipes, drums, etc). His experimentations have led him to move into lute-making, as well as the design and fabrication of instruments and sound installations.



Drawings, 2023, Camille Groperrin et Julien Desailly

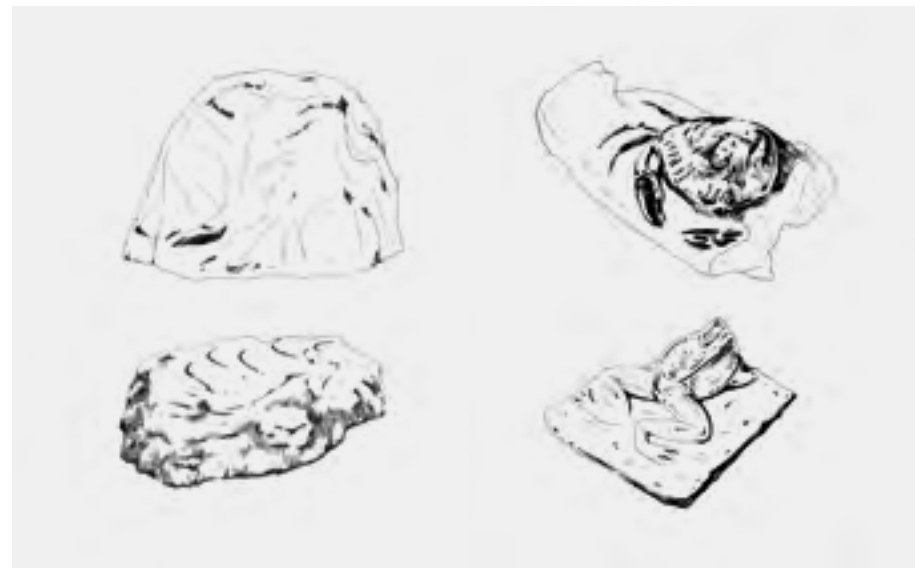
Camille Groperrin and Julien Desailly produce their first collaborative work: an installation combining sculpture and sound at the heart of La Chapelle de la Grave. This voluble space, and in particular elements that are invisible to visitors, such as the inaccessible wood frame or the complex acoustics, gave the duo the idea for a creative dialogue between wood and ceramics. The wooden structure houses and is surrounded by an ensemble of ceramic creations, which are set in motion by a motor, and generate a direct, pared-back sound that unfurls in the space. The ceramics present motifs linked to the Garonne's fauna and flora. They rise up like rocks, covered in bas-relief seaweed, plants, mollusks, catfish, freshwater pearl mussels, duckweed and eels evoking, among other things, fragments from the artificial caves of Bernard Palissy, a 16th century ceramicist and scholar.

With the support of the Museums and Monuments Department of the City of Toulouse.

RELATED

Gésir - concert, go to page 57

Les Autonautes de la Cosmoroute - concert, go to page 58



Rochers, research for a ceramic motif and Fragments of ceramics
by Bernard Palissy, Ink on paper 2022, Camille Groperrin

Hôpital de la Grave
31300 Toulouse

Week-end d'ouverture :
ven 2 juin : 16h-22h

sam 3 juin : 11h-22h
dim 4 juin : 11h-19h

Puis mer-ven : 11h-18h
sam-dim : 11h-19h



Constructlab *Le jardin de Sainte-Monique* (Sainte-Monique's garden)

Constructlab is a transdisciplinary design-build network that brings together architectural concepts and construction. While breaking with traditional divisions of labor, the organization engages a team of multi-talented designer-builders – as well as sociologists, urban planners, graphic designers, curators, educators and web developers – who carry the creative process from the drawing board to the field. Their shared vision of a collaborative way of working combines the creative with the practical, the thinking with the doing.

www.constructlab.net



Constructlab, 2023 - Photo : Audrey Cellot

Sainte-Monique's garden — le jardin de Sainte-Monique — is an experimental garden based on aromatic plants specifically chosen to soothe the senses. The garden, partly medicinal and nourishing, is organized around three distinct poles, from the most intimate to the most open, facilitating the cultivation, harvesting and transformation of the herbs and plants that make it up, and, at the same time, the necessary rest, confidence, encounter or the common and collective activity of those who maintain it.

If the herbs of Saint Joseph allow us to heal the cuts and bruises inherent to the carpenter's trade, it is up to us to invent the virtues of those of Saint Monique. Saint Monique's Herbal Garden is an invitation to care, to look after, to maintain and to express concern about the historical spaces of the hospital of La Grave. Anchored in the courtyards of the La Grave Hospital, the garden creates a link between the different inhabitants of the place, all the living people, whether they are passing through or permanent, around the daily practice of caring for the plants. For a long time, the garden has been recognized for its therapeutic virtues. Plants, sometimes qualified medicinal, can help treat certain ailments for those who master their virtues. However, there are other virtues in the care given to plants, contained not in the product of the culture but in the caring practice. "We must cultivate our garden" said Candide to Pangloss, and according to him, the fruit of the garden is the capacity in each one to do, to learn, to exercise their talent. The essential repetition of simple gestures in favor of the living engages the sensitivity of each person—patients, caregivers and the public—in a relationship with the tangible world. Giving meaning by activating the senses. Recognizing the roots of those who grow there, today.

In collaboration with the students of the architecture school of Toulouse.



With the support of Hôpitaux de Toulouse, Laboratoires Pierre Fabre, Association Kokopelli, La Scierie Bessierenne, Bleu par Nature and Les Sauvages Pépinières.

RELATED

Throughout the festival, you'll be able to chat with the Constructlab team and take part in meetings and workshops around the Sainte-Monique garden, to make herbal teas, create a plant-based dye using local Pastel, or teach the little ones to watch plants grow through a flipbook workshop. Find out more about the workshops on page 63.

Hôpital de la Grave
31300 Toulouse

From wednesday-saturday:
11am-6pm
Exhibition on view until
september 3

WC  at 4, place Lange (only
on weekdays) Reduced mobility
access indicated at 24-26 rue du
Pont Saint-Pierre    

Ivo Bonacorsi avec Marianne Heske, Lars Laumann et Frida Orupabo *Une idée illimitée du Nord* (An Unlimited Idea of the North)

Ivo Bonacorsi

Born in 1960, Italian painter Ivo Bonacorsi is also an art critic and journalist, collaborating on arts magazines and dailies since 1994. Ivo Bonacorsi now lives in Oslo, working on artistic and ecological projects, and writing cookery books.

Italian artist and curator Ivo Bonacorsi brings together the work of three Norwegian artists, Marianne Heske, Lars Laumann and Frida Orupabo, three generations of artists who, while developing highly distinctive practices, share a deeply anthropological perspective. The exhibit invites us to change our perspective on the North and sketches out a new, more sensitive than geographical cartography.

Three essential figures of Norwegian art to investigate a country that seems off the crazy compass of standardized contemporary paths, but still appears to look on our times an existential geography without borders. Three artists who taught me a lot about the country. They are diviners, and the springs pointed out, by movements, textures and light collages, have a solid link to the place. The opportunity to contemplate and test a new landscape that, while specific, is not woven in the canonical motifs of Scandinavian naturality. . Through their works, the new philosophy of Norwegian culture, offspring of oil-generated wealth, no longer correlates to the country's cultural rhetoric. (...) The North thus becomes a space to explore and experience, cutting a path through the fog of contemporaneity.

Ivo Bonacorsi

With the support of the Office for Contemporary Art – OCA Norway, and Toulouse Public Health Authority.

Marianne Heske

Marianne Heske is a Norwegian artist who was born in 1946. She is best known for her video paintings and installations exploring interactions between humanity and nature. The *Gjerdeløa* project, which involved moving a 350-year-old barn from Tafford to the Pompidou Center is considered one of the first examples of Norwegian conceptual art.

Whether moving a secular barn into a museum or recording sounds inside an ice-breaker in the Arctic, Marianne Heske brings a conceptual approach to indigenous materials. For this exhibition, Marianne Heske and Ivo Bonacorsi have chosen to exhibit a photo taken in the quiet Norwegian countryside nearly two centuries ago by Knud Knudsen, a great portraitist of Scandinavian daily life. The subject of the picture is not only a young woman rowing but also the unreal calm of the event. The scene is beautiful, and what legitimizes its appropriation by Marianne Heske as a work of art in the second degree is her long practice of linguistic operations through which she layers meaning like so many physical objects. The artist has pursued this specific strategy for decades. A Nordic landscape, which she has described, organized, deconstructed and reassembled for so long, takes on a new dimension in this exhibition. All around, relics and fragments of a boat rescued from a bonfire one summer's night. Not a nostalgic dip into the past but rather a meditation, a dot in suspension in the arrow of time.



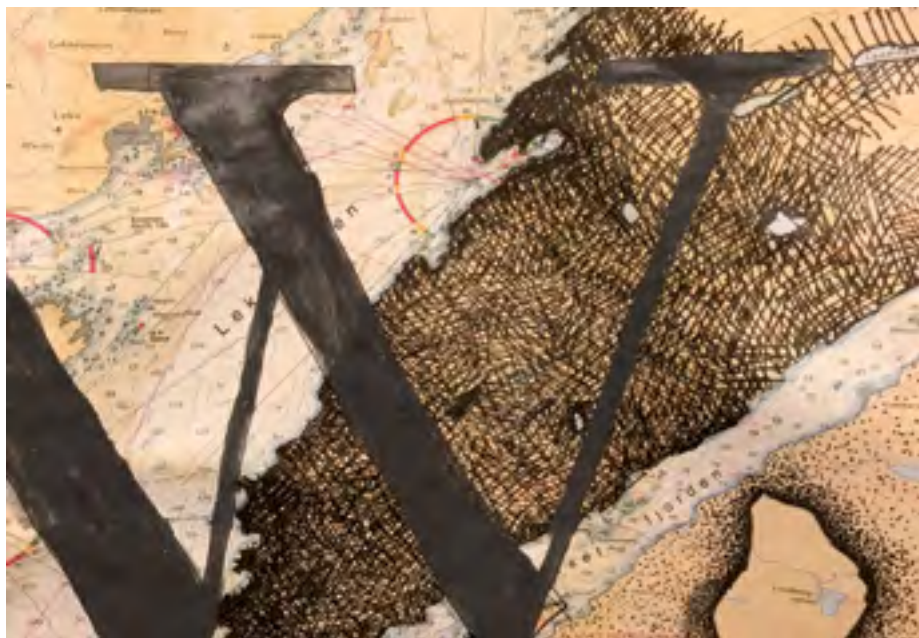
Untitled, Knud Knudsen, Courtesy University of Bergen Library

Lars Laumann

Born in 1975, Lars Laumann looks at phenomena and people on the edges of contemporary society. He lives and works between Norway and Belgium. His practice derives from local tradition as well as the activism of movements fighting neocapitalism. He casts a unique eye on obsession, sexuality and existence on the margins. He has shown his work at MoMa, the Tate Modern, Basel Kunsthalle and NYC's New Museum.

Lars Laumann cleverly rewrites a new story by filming, editing and compiling found material and real-life stories. Thanks to constant collaborations with other artists, filmmakers and musicians, he highlights the complex forces of contemporary culture. The artist draws his inspiration from popular culture, and explores characters and phenomena living on the edges of society. Laumann explores hidden territories and reveals a dystopian face of Scandinavian society, like when he exhumes and exhibits the vernacular sculpture of a Norwegian cathedral, or revisits a fashion show that resulted in the exile of its creator, a queer Sudanese migrant who fled after organizing this banned event. Eminently controversial subjects, hotter than the southern currents that bathe the shores of his native region, nurturing a philosophy that does not align with these latitudes.

Much of his work defines an inner geographical position rather than a cardinal point. There is no decoration in his practice, but a patchwork of political blankets embroidered as statements. On view here, a new project in a Nordic universe redefined by his melancholy.



Map, courtesy Lars Laumann

Frida Orupabo

Born in 1986, Frida Orupabo is a sociologist and artist who lives and works in Oslo. Her practice of virtual and physical collages explores issues linked to race, family relations, gender, sexuality, violence and identity.

In the work of Frida Orupabo, reality is recomposed in icy black and white, underpinned by minimal interventions of precise color. In her immaculate collages, Orupabo inhabits the space, peopling it with scraps of representations of horrors found online. Segregation and the abuse of the black population produced often violent images built on a racial ideology. It is work characterized by refinement, almost a sacralization of an alienated social group, where a multitude of bodies in distress are recomposed into new images. A meticulous and fragile process of paring down the facts.

Frida Orupabo's collages will seem as fragile as butterflies absorbed by the whiteness that frames them, but they reflect the mimicry of physical elements, which is rarely associated with the North. In fact, there is no white snow with multiple names that enshrouds the Scandinavian landscape, but a multitude of nuances.

The raw materials of her seemingly very diverse exhibitions are united by a process of astute, minimalist matching. Fragments of images taken from archives are assembled into highly effective contemporary amulets. Their purpose is reconstruction and recovery of denied memory. A protest piece of imperturbable beauty.



Untitled, Courtesy Frida Orupabo / Nordenhake gallery

ALSO

Eva Taulois, *Toutes les fenêtres sont ouvertes*, (All the windows are open) walkway Hôpital La Grave opposite Réfectoire, Le Printemps de septembre 2021

Between jardin Raymond VI
and Hôpital de La Grave
31300 Toulouse

Open daily: 8am-9pm



Collaborative Project *Les Multipèdes Laineux* (The Woolly Multipedes)

In this early 21st century, more and more voices are speaking out against the conception that the world is divided into a human side enjoying the gift of life, soul and speech, and on the other side, a raw material that is unspeaking and must be tamed and controlled.

This separation impoverishes the diversity of potential relationships to nature and the world, and that impoverishment might well be one of the principle causes of the current ecological crisis. Philippe Descola

Create a community of woolly multipedes and homopedes in an imaginary world, where there are no differences, no hierarchy between humans and animals. That was the task that matali crasset set the neighborhood's high school students and retirement home residents. They live in harmony there and look strangely alike, since they are essentially made up of connected cylindrical forms covered in long, uneven hair/fur. Made with recycled wool offcuts, this bestiary and these hairy beings form a motley horde that has taken up residence high in the space's wooden beams.

A project initiated by matali crasset, and conceived and produced by students of the Design and Applied Arts Sciences and Technologies programs of Lycée des Arènes and Lycée Joséphine Baker, with the collaboration of Marcel Pagnol elementary school, the Gaubert retirement home and Roguet Youth Center

Materials are in part sourced by re-usage of wool offcuts

In partnership with Atelier Misségie, weaver of natural fibers in Sidobre (tarn) and with the support of Pass Culture

ALSO

Virginie Loze, wall painting, Le printemps de septembre 2021

76 All. Charles De Fitte
31300 Toulouse

Open daily: 8am-9pm



Pierre La Police

Biography

Iconoclastic and one-of-a-kind, Pierre La Police has brought irony and sci-fi to the art scene since the early 1990s, caricaturing the vagaries of mass culture. His works take on multiple forms and range from comic books to contemporary art, conferring legitimacy on the former and "loosening" the codes of the latter.



Untitled, Pierre La Police

matali crasset invites Pierre La Police to explore the multiple relationships that humans have with their natural habitat. He responds with humor by presenting a series of original drawings on flags fixed to tall poles. A visible signal in the city, this surprising proposition, where human and nature merge in the realm of the absurd, fondly and ironically underlines the awkwardness of contemporary life.

As soon as matali explained the themes and form of the invitation, I went back to my studio and started sketching this series of images while the iron was still hot. From the outset, my idea was to present quite colorful, instantly readable images that weave links between the different meanings given to the notion of culture.

When I combine texts and drawings, it is to introduce discrepancies in the expression of themes or in the narrative structure so as to make the edifice of meaning teeter and to shift the limits of the usual frameworks. In this instance, it's using flags, and I emphasized the emblematic aspect of the drawing without resorting to text.

Pierre La Police

With the support of Doublet

RELATED

La Fabrique du Nouveau Printemps go to page 42

MEMENTO, contemporary art space

Full Sentimental, exhibition

Vernissage Friday June 9 at 7pm, exhibition runs June 10–October 8

With Béatrice Celli, Collection AdC, Jeremy Deller, Charles Fréger, Romuald Jandolo, Pierre La Police, Laurent Le Deunff, Marion Mounic

REDISCOVER

Franz West, *Agoraphobia*, 2005, Le Printemps de septembre 2005, funded by a public commission from Centre National des Arts Plastiques, coproduced by the City of Toulouse.

matali crasset Le Moulin à Nef de la Garonne

Drawing on the history of the River Garonne, matali crasset dreams up two mini-constructions as venues for meetings and workshops, the *Carrelet*, in the Château d'Eau gardens, and the *Moulin à Nef*. An invitation to come together and reflect, collectively and joyously, on our relationships to the rivers going through our cities and, more broadly, on the terms of our collaboration with the living world.

For seven centuries, these now-forgotten floating windmills constituted the most celebrated industrial establishments in Toulouse. In the 12th century, sixty moulins à nef were afloat on the Garonne, guaranteeing a source of energy whatever the level of the river.

The *Moulin à Nef* will be in Raymond VI gardens throughout the summer before finding a permanent home in the public space, in collaboration with the City of Toulouse.

Funding by Les Amis du Nouveau Printemps – Toulouse

Produced with the participation of students of the Performing Arts Technician program at Lycée Vitry Urbain, and the agency 3.14 Conception.

Materials are partly sourced from re-usage as part of the LifeWaste2Build European program at Toulouse Métropole.

With the support of La Fondation des Artistes.



Le Moulin à Nef de la Garonne, matali crasset

LES ABATTOIRS, MUSÉE – FRAC OCCITANIE TOULOUSE

76 All. Charles De Fitte
31300 Toulouse
Wednesday-saturday:
noon-6pm

Late opening thursdays until
8pm
Exhibitions run until
november 12



First floor

The first floor at Les Abattoirs will showcase seven artists divided between two exhibition sequences.

Exhibitions coproduced with Les Abattoirs Museum – Frac Occitanie Toulouse.

Marinette Cueco, Cornelia Hesse-Honegger and Claudine Monchaussé

This exhibition brings together the singular output of three women artists whose work seems to me to be essential in our current disorder. They are three artists whose journey I share and who accompany me in my explorations. These women, whose work has blossomed and flourished in the shade of the art world, have grappled with their milieu for more than 30-40 years. They are pioneers in their relationship to the living world, and their exhibitions constitute a ray of light beaming knowledge to new generations of activist artists who draw closer to the elements. This exhibit contributes to manufacture new stories and invites us to get rid of a classification of the living based, since Aristotle, on the supremacy of the human race. matali crasset

Raisa Aid, Popline Fichot et Juli Susin

I met Juli Susin in 1989, when he was a stateless student at École des Beaux-Arts in Paris. I later collaborated more or less closely on the projects of niche, independent collectives or labels to which he belonged—la fabrique des illusions, Cosa nostra experimental, silverbridge, Royal Book Lodge. I remember a "jump fishing" session at Château de la Lorrière in Normandy, or more recently an experimental film, Voyage en uchronie, salvatico è colui che si salva, and a book... Juli Susin jumped at the chance to invite Raisa Aid and Popline Fichot to work together, turning the project hybrid and intersectional. The artistic practices of Raisa Aid, Popline Fichot and Juli Susin share an urge to explore the transformation of our perception of the world and living beings, under the influence of recent evolutions in technology toward a kind of metaphysical mythology, and of its implication in what we might call the reappraisal of the absolute threshold between living and dead matter.

matali crasset

matali crasset Les polypores mangeurs de confort (The Comfort-Consumer Polypores)

The cocoon justifies a home that overprotects and induces passivity (...) This withdrawal, reactivated by eco-anxiety, is problematic at a time when we should all be rolling up our sleeves to envision other possibilities.

matali crasset, interview in Libération newspaper, January 10, 2023.

Giant polypores of another kind—comfort-consumers growing on the outsides of houses. They digest the comfort inside to grow strata on the outside, gradually forming an organic shelter. They invite us to emerge from our cocoons to rediscover outdoor activities, cohabit with the living world, and recreate something in common. A project that questions comfort, which, as an ultimate ideal, locks us into an over-protective cocoon that cuts us off from the outside world and ourselves.

This exhibition presents an ensemble of naturalia from the Daniel Cordier collection, given to the Musée national d'art moderne/Centre Georges Pompidou, and in the keeping of Les Abattoirs museum – Frac Occitanie Toulouse since 2000.

ALSO AT LES ABATTOIRS

"Liliana Porter, le jeu de la réalité. Des années 1960 à aujourd'hui" (the game of reality, from the 1960s to the present day)

"Tabita Rezaire. Fusion élément.terre" (element.earth fusion)

April 7-August 27, 2023

Claudine Monchaussé

Biography

In 1959, Claudine Monchaussé moved to La Borne, a village with a pottery tradition. Since then, she has pursued personal and private research on monolithic sculptures, whose textures are specific to stoneware firing in wood-burning stoves. She cultivates her own mythology and summons up in her works symbols of maternity and fertility. Her telluric output occupies a niche in the world since the artist made the choice of direct distribution forty years ago.

I want to get as close as I can to myself and the world.

Claudine Monchaussé, Atelier, ESC025, monograph published by Éditions Sylvain Courbois, 2022.

I like Claudine's sculptures because they do me good. They make me better. In an interview in 2018, Claudine told me, "I have always made pieces so I don't have to talk about them."

Claudine reaches for the earth to allow us to observe a primeval state we have forgotten. Claudine reaches for the flames to remind us that we chose for a moment not to obey our survival instinct, to domesticate it, and in part that is why we became human. Just like the menhir-statues from Musée Fenaille, which will be sketched alongside the sculptures, Claudine's artworks are benevolent presences for us.

matali crasset

With the collaboration of Musée Fenaille in Rodez.

Drawings: Camille Henri Clément



Untitled, glazed stoneware, circa 2005, 29 × 11 × 5 cm, Éditions Sylvain Courbois



Untitled, glazed stoneware, circa 2005, 29 × 11 × 5 cm, Éditions Sylvain Courbois

Marinette Cueco

Biography

Since the 1970s, Marinette Cueco has produced sculptures whose principal materials, both mineral and vegetable, come from nature. Her work is rooted in a culture where the relationship to nature is considered first and foremost as a form of collaboration with mutual respect.

I throw nothing away: between salvaging and saving. It's a hangover from peasant culture: give a function to the slightest thing, however neglected; transform everything, including waste. And then there are winter obsessions: fear of the cold, of movement, of the outside; life in slow motion, confinement, numbness. So I obsessively perform the same gestures: braiding, rolling, accumulating, the braid, the braid in a ball.

Taken from Marinette Cueco, Pierre Vannier, Hivernages, exhibition catalogue ARC, Le Creusot, 1991.



Jardins d'herbes tressées, knots and ligatures exhibition (Rue Berryer, Paris) 1983 - Photo : F. Lechevalier

Marinette Cueco is an artist, but no less of an erudite amateur botanist.

She can name plants with their Latin names and vernacular ones, and she describes her practice as an extension of life on the land. Her homeland is in Corrèze. Through wandering around and observing this territory, and through hiking, Marinette Cueco has extracted from it her preferred materials: vegetation. She has intimate knowledge of the land, and of the best spots for mushrooms—a closely guarded secret. For each plant, she knows where to pick it, how to dry it and, above all, how to involve it by summoning the sentient into her artistic undertakings, while taking care to use the whole plant, from stem to leaves, buds to pistils, petals to stamen, and throw nothing away. Her artworks are at once highly expert and apparently fragile. She shows that another relationship to vegetable matter is possible.

In an attempt to reset, some people take their quest to remote communities that have refused development. Marinette is here, very close to us, just a glance away.

matali crasset

The exhibition at Les Abattoirs is centered on interweaving, near-solid or abstract geometrical compositions made using dried rushes.



*Tondo, interlaced rushes and broken slate, diamètre 80 cm, 2018
Photo : David Cueco*

Cornelia Hesse-Honegger

Biography

Born in 1944 in Zurich, Switzerland, Cornelia Hesse-Honegger worked for twenty-five years as a scientific illustrator at Zurich University's natural history museum. Her watercolors are shown in museums and galleries around the world. Her practice is at the intersection of art and science, and anti-nuclear activism.



Hawthorn Shieldbug from Zurzach, Canton Aargau, near nuclear power, watercolour, 1988, Cornelia Hesse Honegger

For over thirty years, Swiss artist Cornelia Hesse Honegger has scoured the surroundings of nuclear power plants worldwide to observe and chronicle the consequences of "low-level" radioactivity, as well as nuclear disasters, such as Chernobyl and Fukushima, on local fauna and flora. A direct descendant of the naturalists, she studies insects under a microscope, precisely inventories her samples and paints watercolors of mutant organisms that she encounters, freaks that result from human folly. Her work is striking, as much for the delicate brushwork as for the implication that "low-level" radioactivity—emitted by regularly functioning nuclear plants—has significant effects on living organisms. The scope of her practice is political and makes her a whistleblower.

matali crasset

The exhibition features work from four geographical locations: La Hague (France), Three Mile Island (USA), Chernobyl (Ukraine) and Gösgen (Switzerland).

With the support of Pro Helvetia, Swiss arts foundation.



Miridae, Soft Bug from Pripjat, Ukraine, 1990, Cornelia Hesse Honegger

Juli Susin

Avec Raisa Aid et Jeanne Susin

Chronos-Swimmer

Biography

In 1981, Juli Susin (b. 1966) left the Soviet Union with his family and settled in Berlin, before the uncertainties of a stateless existence took him to France, where he graduated from the École des Beaux-Arts in Paris in 1991. Starting in the 1980s, he developed with friends an international network of collaborations on artist's books, most recently known as Royal Book Lodge. Juli lives and works between Montreuil, outside Paris, and Albisola in Italy, in the ceramics workshop founded by Ivos Pacetti.



Photograph taken during the shooting, with Raisa Aid, Paraguay, 2013, Juli Susin

Chronos-Swimmer examines the enigma of regeneration, experienced through emigration, in an unstable ecosystem where rules binding time and space are broken.

The installation divides into two permeable spaces: the objective area of the exhibition room and the virtual dimension that provides access to the holographic reservoir of memory.

In the first space, a film made in collaboration with Paraguayan director Raisa Aid is screened. Shot primarily in Asuncion from 2010-2015, it shows the manipulation of film material as a memory catalyst, referencing metaphysical rituals of indigenous Paraguayan peoples, the story of Capitan Pinturas—a hero of the Chaco war turned shaman—and research on energy outsourcing by physician Pyotr Kapitsa.

The film's original score, composed and performed by Jeanne Susin with musicians Myrtille Hetzel, Matthieu Camilleri and Timothée Quost, inspires movement across the threshold between dimensions for elements of all sorts, which materialize in the "boarding zone" of the second space where "composite" works are to be found, with ceramics functioning as "safety elements," accompanied by images and objects shot through by a yellow luminescence.

RELATED

La Fabrique du Nouveau Printemps go to page 43

Popline Fichot

Les Fulgurées (Surviving Lightning)

Biography

Popline Fichot was born in 1999 in Paris, where she still lives. A graduate of École Duperré, she broke out with her performance show *Descendantes des sorcières* at La Ménagerie de Verre in 2021. Her multidisciplinary practice takes her from textiles to sculpture, poetry to performance, drawing to fanzines, ceramics to pewter...



Les Fulgurées, series of photographs, 2022, Popline Fichot

Struck by Lightning, some die, others survive.
Claire Fercak, *Après la foudre*

Popline Fichot's installation plunges us into the heart of fetishism. Comprising sculptures and photographs, this series of works deploys like so many homing devices the daily life of a woman with keraunophilia, an obsession that manifests itself in a quest for pleasure from electricity surging through the body.

Fulguration is a very powerful experience: one feels euphoria, extreme energy and a power boost. In some cases, after fulguration, people even access buried memories, snippets of distant moments usually out of reach. Popline Fichot has imagined a "fulguration" system intended for a new generation of relationships. A meeting point for imaginary sensual and sexual experiences in order to satisfy shared "tempestuous" impulses.

With the collaboration of M l'école and generosity of Atelier Missègle / Myriam Joly. The metal structure was made by Alexis Randon at Atelier Dauphin.

Raisa Aid

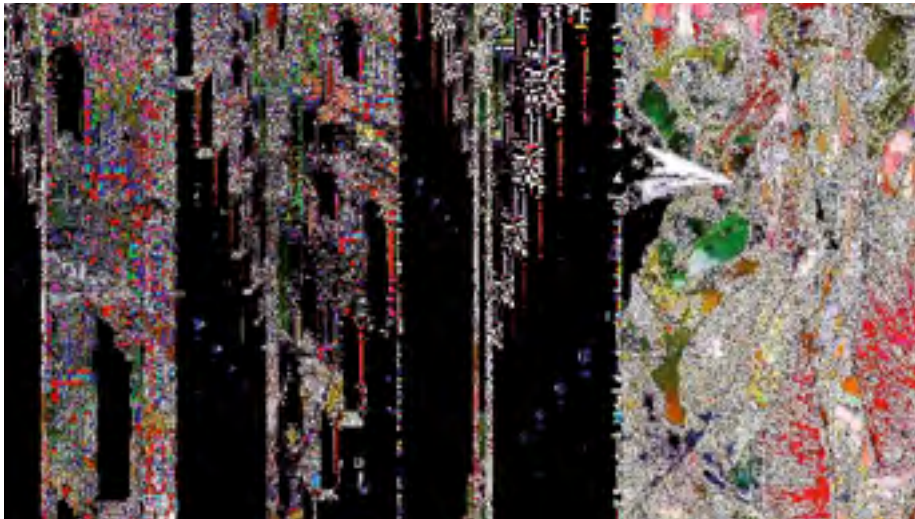
25°36'10.5"S 57°34'48.0

Biography

Raisa Aid (b. 1991, Paraguay) lives and works in Buenos Aires. Artist and audiovisual technician, they create video art and experimental videos using various technologies, such as recordings with amateur cameras and appropriation 2.0, as well as a series of static digital video shots that condense part of their archives. Their work focuses on the scenes of images in movement and urban intervention, dealing with subjects such as eroticism and sexuality, models of representation and performativity, as well as the relationship between humans and the environment, whose macro and micro-approaches provide a techno-poetical view in dialogue, as an attempt to achieve symbiosis between technological tools and nature. Raisa Aid advocates for collaborative creation and works as a creator of visual sets and VJing for sound artists. They are a member of the VETA and Oil Productions (AR) collectives, and have collaborated with Juli Susin since 2010 (Royal Book Lodge).

The biodiversity of South American birdlife is moving in a search for habitable areas, due to the environmental impact of human activities. Technology as we now know it is incompatible with the protection of the environment. One progresses, the other regresses. At the intersection of IT and the formation of bioenergies, this piece explores the transgeneric confusion between organic and inorganic.

This piece is a collaboration with sound artist Maria Emilia Perez (Vermillion Project) as part of VETA, a collective project.



VETA - 25°36'10.5"S 57°34'48.0 RDX

1 Av. du Château d'Eau,
31300 Toulouse



Visiting an exhibition, discussing it over drinks, watching a concert or taking part in a workshop—for five weeks Théâtre Garonne becomes a concentrate of the festival, a place for guest artists and public to share.

The Nouveau Printemps cafeteria at Théâtre Garonne From June 7

A gastronomic journey along the Garonne. For the duration of the festival, the Garonne bistro will be a place where guest artists and the public can share their experiences. Bar food meets gastropub with chefs from near and far responding in their individual way to La Fabrique du Nouveau Printemps, the creative workshop dreamed up by matali crasset to be part of the Ateliers du Garonne. On the terrace, overlooking the river, from aperitif to dinner, they will share with us their passion for the art of creating a feast.

Full program available at lenouveauprintemps.com and theatregaronne.com, and on social media from May 19.

For gastropub tables, advance booking is recommended.

Bar food reservation-free

Open Wednesday-Saturday from 5pm

Projects and exhibitions in coproduction with Théâtre Garonne Scène Européenne, Toulouse.

Throughout June, *memo !* will be on view in the theatre lobby. Starting out as a student project, the *memo !* platform aims to showcase student research in the field of graphic design in France. www.memo.dg.fr

With Pauline Duret and Lou Lefrançois

June 2-june 24

Wednesday-saturday:
4pm-9pm (excl. events)WC      

Hélène Bertin, Bettina Henni, André Mercoiret

Dança dança abelha / Dance dance honey bee
Lo bordon que t'acompanha / The bumblebee partners you
Que sias los tons pas de hèsta / Follow up your festive steps
Qu'èi gravat la rusca de gai / I've carved the bark with joy

Biographies

Born in 1989 in the Lubéron region, Hélène Bertin lives and works in Cucuron. She envisions art as a gathering, her works are as much attached to social value as utilitarian value. Straddling customs and techniques, she seizes the opportunity for artistic projects to enact human relationships. Each of her exhibitions or books is a place of teamwork where skills and stories interweave. Focusing her attention on clay, sculptures emerge from experiences linked to her research on games, rites and marginal figures.

Guillaume Mansart.

Bettina Henni was born in 1984 in Nice. She lives in the Baronnies Provençales, working as an author of imagery—illustrator, engraver, printer. Her art explores the frontiers of writing and drawing, inventory and storytelling. Fascinated by proto-languages and influenced by raw and primitive art forms, popular arts, folklore, vernacular knowledge and *arte povera* techniques, she founded the Riso print shop *Papier Machine* (2011-2020) and began to self-publish her books, drawn using a limited lexicon of repeated forms and gestures.

At age 12, André Mercoiret was already offering to help out in the woodwork studios in his village, Saint-Jean-du-Gard, out of pure passion for wood. Years at university studying theology and the science of games and toys were interspersed with years in woodworking and carpentry companies. At the same time, with Les Compagnons du Devoir, he trained in technical drawing. Passionate about the periodic occupation of the plane, in 2016, he came up with the idea for honeycomb flooring, and founded a company to prove its viability.

This sculpture, whose title is an incantation, is utilitarian. Like much of Hélène Bertin's work, it was conceived with room for growth through the interactions and encounters it provokes. The sculpture is on view to bounce off of it.

Made up of plywood alveoli, it is the work of André Mercoiret, inventor of honeycomb flooring. Carved on its surface, drawings by Bettina Henni unveil the device of physical connection. *Dança dança abelha / Lo bordon que t'acompanha / Que sias los tons pas de hèsta / Qu'èi gravat la rusca de gai* is crowned by hanging lights that could be firebugs illuminating those who join the dance.

The installation is designed to be disassembled and have several lives. After June 26, it will travel to Nantes, and then to Rome.

With the support of La Fondation des Artistes.

In coproduction with Le Voyage à Nantes 2023 and La Fondation d'entreprise Martell.



Danseuse-coquelicots (formes des lucioles) 2022 - Photo : Hélène Bertin

RELATED

Le Bal (The Dance), opening evening go to page 50

Workshop: Le Bal, un outil de connexion (The Dance, making connections)

A program conceived in collaboration with Cyclorama, and led by Hélène Bertin and dancer Laure Fourest. June 1-June 4. More information at formation@cyclo-rama.com

Le Centre Occitan des Musiques et Danses Traditionnelles (COMDT) and nonprofit organization Balambule will be holding dance classes during the festival.

Wednesday-saturday:
4pm-9pm (excl. events)

WC    

La Fabrique du Nouveau Printemps (The Foundry of Le Nouveau Printemps)

Each week, a "family" of artists, created specially for this occasion, takes over the space, develops an editorial project, imagines an evening of performances, and holds a workshop that is open to all.

A venue for experimentation and exhibition as well as a pop-up school, La Fabrique du Nouveau Printemps is also a place for the fabrication and printing of small publications: artist's books, album sleeves, fanzines, posters... These printed formats, with artists responsible for the complete fabrication process, are extremely varied, going from super-basic to ultra-sophisticated, and are often at the intersection of representative and musical practices.

Designed and run by students from HEAD and isdaT, this space brings together artists, students, visitors and art lovers in an ephemeral community transforming Théâtre Garonne into a bustling workshop where tryouts, wrong turns and chance findings happily rub shoulders with finished articles.

In partnership with HEAD, Haute École d'Art et de Design, in Geneva, and isdaT, institut supérieur des arts et du design de Toulouse.

With the support of Trace printing press.



Revue Véhicule n°6



Sono Vision Festival

May 30-June 3 | Pierre La Police

Pierre La Police revisits the fanzine and explores a new theme, that of the repurposed antique. Putting preparatory sketches for his summer exhibition at Memento (Auch) side by side with photographic images, he produces two booklets titled *Parpalate*.

June 7-June 10 | Sono Vision Festival

Sono Vision festival est un instantané subjectif d'une scène musicale toulousaine. Sono Vision Festival is a subjective snapshot of a Toulouse music scene whose musicians are also artists. Posters, fanzines, concerts, TV show... A mini-festival in the festival.

With Franck Alix, Guillaume Berneau, Maud Cazaux, Alison Flora, Franëck, Bonella Holloway, Alex Less, Manuel Pomar, David Pujol, Manon Raupp, Amandine Rué, Laura Zanti
In partnership with Lieu-Commun artist-run space.

Related: Friday June 9, evening of concerts; Saturday June 10, fanzine workshop p63

June 13-June 17 | Julien Carreyn x Label Anywave

Julien Carreyn regularly works with Anywave, a label that has joyously accompanied the decline of the record industry while writing its story on the edges. For a few days, Julien Carreyn, Myriam Barchecat and Aurélien Delamour make artists' books and tape cassettes.

Related: Friday, June 16, evening of cine-concerts. go to page 56

June 21-June 24 | Véhicule magazine

Véhicule is a yearly magazine in a singular form: an album sleeve full of printed texts in various formats. Garance Dor and Vincent Menu use them to invite artists from different disciplines to pass on a "score" intended to be activated by the reader. A few days to bring the scores to life, and rework them visually and textually.

En lien : Friday June 23, evening of performances p. 56; Saturday June 24, workshop go to page 63

Véhicule #6 is published by Vroum, coproduced by Le Vent des Signes, the CCNRB collective FAIR-E and Le Nouveau Printemps, and received the support of the CNL, the City of Rennes and the Brittany region.

July 1-July 2 | Juli Susin

Participants choose part of the *Chronos-Swimmer* installation on view at Les Abattoir to rework it in the medium of their choice: text, photography, illustration, etc. These contributions will provide the "raw material" for publication of a fanzine. The idea is to explore individual creativity through collaborative practice.

Workshop 11am-5pm. Reservations only: mediation@lenouveauprintemps.com

Wednesday-Saturday:
4pm-9pm (excl. events)



Julien Carreyn *Les citrons du Tarn (Lemons from the Tarn)*

Biography

Born in 1973, Julien Carreyn lives in Paris. His books and exhibitions primarily feature small photographs.



Lemons from the Tarn, 2023 - Julien Carreyn Courtesy
Gallery CrèveCœur

Julien Carreyn continues his practice based on the Polaroid, a technique that he appreciates for the randomness that it generates. With a chemical reaction resisting any planning, the result is inevitably in part out of the artist's control.

André, Ludmila, Marie-Astride, Lucie, Léa and I... We met up very early one morning on that island in Toulouse whose name I forget. "The isle of..." "Something island..." The light and temperature were okay for Polaroids. It was the first time I'd met André. I've known Marie-Astride for eight years. She lives in Belgium. Ludmila likewise, but I met her in Rome. Léa and Lucie drove us to the Tarn-et-Garonne region, one hour away. Lucie has a pretty house near the railroad tracks, built on a floodplain. We spent two nights in a vacation rental because her house was too small for all of us. A house with rustic décor. Films, travel, wages, it all adds up. We'll do the accounts later. On the way to buy food for dinner, we also picked up some lemons.

Julien Carreyn

With the participation of Ker Xavier

RELATED

La Fabrique du Nouveau Printemps go to page 42

Place Intérieure Saint-Cyprien Wednesday-Friday: 7am-1pm
31300 Toulouse



Pierre-Yves Macé

Installation sonore

Biography

Born in 1980, Pierre-Yves Macé combines composition for instruments and voices, electroacoustics and sound art. With an approach that is attentive to the resonances of the world, he places recorded sounds and archives at the heart of his practice. His experiences working with visual artists, directors and choreographers allow him to work in related disciplines without ever renouncing his particular musical vocabulary. His music is available on the Tzadik, Sub Rosa and Brocoli labels. His work is regularly supported by Le Festival d'Automne in Paris: showcase concerts in 2012, 2016, 2020, and a portrait in 2023.

Pierre-Yves Macé, Théâtre Garonne's partner-composer for the coming season, has come up with a project made-to-measure for Saint-Cyprien market. It stemmed from a simple question: how do you take music out of its dedicated spaces? Through sound collections and original compositions, the idea is to leave the auditorium to reach listeners who do not identify as "audiences." Pierre-Yves Macé has dreamed up interactive music, designed to "haunt/inhabit/dress up" specific places, in this instance the neighborhood's iconic market hall.

In coproduction with Théâtre Garonne Scène Européenne.

This project is supported by the Ministry of Culture and La Sacem as part of the Partner-Composer of a Multidisciplinary Stage program.

With thanks to the stallholders at Saint-Cyprien market.

6 impasse Varsovie
31300 Toulouse

Fridays and Saturdays:
noon-5pm

Workshops at 2pm and
3:30pm

Ultra Ordinaire

Mobile Factory

In this instance, "ultra" means beyond, because you have to go beyond current imaginable limits to create the roots of the ordinary—a hyper-connected ordinary with extra shared experiences, joining humans together, turning its back on the dominant growth model and individualism in order to create a super Ordinary. Ultra Ordinaire was born out of research into another way of (doing {thinking} doing), and opens up the possibility of bringing together students, graduates, people working in the arts, design, architecture and engineering, entrepreneurs and networks as well as nonprofits, third places, fab labs to explore avenues of transition in the face of crises linked to environmental change, and to experiment, do, make and transmit to civil society and various hubs of distribution.

The dix-sur-dix (ten-out-of-ten) project, winner of an ADEME program on future mobilities, presents a "transformable" bike that users can easily appropriate. Engineers, mechanics, designers and companies joined forces in a non-proprietary approach to building a frame and accessories for short-range mobility. The challenge was to reinvent the user-producer relationship and decrease dependency on industry by enabling people to maintain and modify their form of transportation.

In this fullscale production workshop, the public is as much actor as spectator of the exhibition. Many workshops will be held, using bamboo to invent the mobility of tomorrow.

In collaboration with Actia, students at isdaT (institut supérieur des arts et du design de Toulouse, Lycée Joseph Galliéni-Crafts Campus, and INSA (l'Institut National des Sciences Appliquées de Toulouse), and with FAIRE festival (Fablabs festival, June 1-3).

Coproduced by Le Vent des Signes.

Every Saturday 2pm-3:30pm and 3:30pm-5pm
Reservation only mediation@lenouveauprintemps.com

Camille Blandin

Biography

Camille Blandin lives and works in Toulouse. He writes and illustrates comic books, bringing his offbeat humor to a highly colorful world that he regularly posts on Instagram @strrrripclub. His comic books cover every subject for every audience, including ghosts and werewolves, a niche readership that is often overlooked.



Ramollusque, Camille Blandin, 2023

Camille Blandin is a young artist from Toulouse whose original artwork will be visible in neighborhood streets flying from poles fixed to the back of bikes. While the vision of these colorful monsters bobbing along will raise a smile, the idea also has a political angle, aiming to highlight green mobility.

Camille Blandin dreams up a card game that can bring together three generations. With 2-4 players, the aim of the game is to complete families of monsters. You can try it out at the Festival Office or buy it at certain venues and the bookstores L'Autre Rive and Les Petits Ruisseaux.

Flags and poles will be freely available throughout the festival. The artist will also design a pack of cards echoing this project, which visitors can handle and try out during the festival.

Toulouse Bike Repair

6 rue de la Laque, 31300 Toulouse

Closed May 22-May 30

Monday-Friday 9am-noon and 1:30pm-7pm

L'échappée belle

39 avenue Etienne Billières, 31300 Toulouse

Tuesday-Friday 10am-1pm and 2:30pm-6:30pm. Opens at 9am Saturdays

Mécanicycle

47 avenue de Grande-Bretagne, 31300 Toulouse

Monday-Saturday 10am-12:30am and 1:30pm-7pm

And at the Festival Office

11 grande-rue Saint-Nicolas, 31300 Toulouse

Friday June 2 4pm-10pm, Saturday June 3 noon-10pm, Sunday June 4 noon-6pm

Then Wednesday-Saturday noon-6pm

→ LES RENDEZ-VOUS

Unless otherwise stated and subject to availability, there is free entry to all festival events. Methods of reservation and access may vary by venue.

FRIDAY JUNE 2

Starts 7:30pm — Le Bal (The Dance)

11 théâtre Garonne – scène européenne, Toulouse

The installation by Hélène Bertin, Bettina Henni and André Mercoiret at Théâtre Garonne is conceived with room for poetic growth through the encounters it provokes. To inaugurate the role of this sculpture-device, the festival has organized a dance party for its opening evening. A dance is a disruptive device that only exists thanks to collective creation. A jubilant, multi-generational experience!

7:30pm – Folk dance initiation with Marie Constant

Reels, mazurka, polka, gavotte, rondeau... Learn the basics of all these dances with nonprofit organization Balambule.

8:30pm – Le Bal, Peldrût & Trio Loubelya

Peldrût

Peldrût presents a contemporary Occitan dance experience to traditional music. Inspired by songs and melodies garnered along the way and blended with the band's own compositions, featuring Elisa Barthes (vocals), Clotilde Bellego (violin), Eva Cloteau (cello) and Héloïse Moisan (accordion).

Trio Loubelya

Live, Loubelya delivers an energetic and convivial "trad-now" dance evening elegantly combining the subtle scope of the accordion, intoxicating timbre of the sax, dizzying clarinet and the bewitching depth of the double bass.

With Marie Constant (accordion), Florent Lalet (double bass) and Ferdinand Doumerc (sax).

SATURDAY JUNE 3

11am — *Faire ensemble (Make Together)* - Discussions

1 Le Château d'Eau - Le Carrelet de La Garonne

Collaborative, participatory, contributive... Numerous terms describe the broad panorama of social and civic artistic practices that, although not new, are increasingly widespread. From stories of experiences rooted in different territories, this is about thinking collectively about the desire and terms of "making together," which impacts every sphere of society and manifests itself in the cultural field.

With Think Tangiers, Lyon Biennial, Constructlab and Le Nouveau Printemps
Moderator: Evelyne Toussaint

2:30pm — *Prendre des Nouvelles de la Garonne (Ask after the Garonne)* - Encounters

8 Jardin Raymond VI - Le Moulin à Nef de La Garonne

The Garonne is everywhere in the Saint-Cyprien neighborhood. After losing its utilitarian functions to become the backdrop of Sunday strolls, its level is now anxiously scrutinized as a visible symptom of the climate emergency. An afternoon in the company of thinkers from different horizons to "ask after the Garonne" and reconsider human activities around it.

2pm-3:30pm

Histoires d'eaux (Stories of H2O) with Marine Izquierdo (lawyer), Sylvain Kuppel (hydrologist) and Catherine Jeandel (oceanographer)

4pm-5:30pm

Habiter la Garonne (inhabit the Garonne) with matali crasset (designer), Nicolas Delbert (geographer) and Aline Wiarme (philosopher)

Discussions moderated by Camille Prunet and Edwige Armand.

In collaboration with Passerelle Arts Sciences Technologies and INP Purpan.
Artist Armelle Caron will lead a workshop on "sensitive cartography" with students from INP Purpan.

With thanks to Les Abattoirs, where the event will take place if it rains.

6:30pm — Étienne Dubernet, Lara Erel et Virginie Pommel alias Elpom — *Terre Éphémère* Performance

10 Les Abattoirs, Musée – Frac Occitanie Toulouse

Three ceramicists from the GADOUE collective will spend three days building a shelter using 300kg of raw clay. The apparent solidity of the structure will be exposed during the performance, which uses the jackstraws principle, with audience-members being asked to choose a part of the shelter to be removed, until it collapses. A participatory performance about the fragile balance of our habitat.

From a proposal by Le Silo, limiter-edition store, in collaboration with Les Abattoirs, Musée Frac Occitanie Toulouse

Starts 8pm — ARTE fait son karaoké (ARTE goes karaoke)

3 Port Viguerie 31300 Toulouse

ARTE invites you to its giant karaoke evening presented by the explosive Aline Afanoukoé. Hum, sing along with or let rip to French and international pop hits, rap smashes or great operatic arias, filmed by crews from ARTE Concert on the greatest European stages.

8pm – DJ set by Lou Strummer

Lou Strummer, a French Air Guitar finalist and star of Toulouse's club scene, concocts an eclectic and electric set.

9:30pm – Giant karaoke

An event brought to you by **arte**

In collaboration with La Guingette Racine—come for a drink or bite to eat on the riverbank.

THURSDAY JUNE 8

The saint-cyprien neighborhood fete – june 6-11

Every year, residents, business people, nonprofits and institutions come together to organize a party that reflects Saint-Cyprien's signature diversity and conviviality. A week of free events (shows, workshops, concerts, open days, etc)! In 2023, the festival is partnering multiple events.

Check out the schedule on facebook @Fête de St Cyprien.

6pm — Hamid Sardar — *Mongolie, La Vallée des ours*, (Mongolia, the Valley of the Bears, 90') World première

10 Les Abattoirs, Musée – Frac Occitanie Toulouse

In a conservation area of Mongolia's red taiga, ex-hunters have become the guardians of the forest, protecting wild animals in their natural habitat. The slow evolution in people's mindsets is et by the intrusion of a family of bears in a village. Hamid Sardar, a director of Iranian origin, has made a magnificent documentary about the complex relationship between humans and wild environments.

Screening followed by a debate with Antonin Haddad, director of FReDD, and Anne-Laure Belloc.

In collaboration with **arte**

Part of the Jeudis des Abattoirs program.



Mongolie, La Vallée des ours

FRIDAY JUNE 9

6:30pm — Julie Nioche — *Outsider* - Dance

12 Place du Ravelin

Julie Nioche, associate choreographer at La Place de la Danse, sees dance as self-defense and a reparative practice. With *Outsider*, a collective performance created with the dancers from Extensions, she orchestrates a gathering that dances in opposition to the violence done to so many bodies. Join them to express your own power in dance!

A performance by Julie Nioche / A.I.M.E. with Emilia Arias Garcia, Rafael Arribas, Morgane Brien Hamdane, Noah Fiozzi, Hélène Guilguet, Oscar Houtin, Flore-Anne Marie, Thibaut Michel, Colombe Remy, Géraldine Tatar, Romane Vivier, and Laurent Cèbe, Miléna Gilabert, Orion Soquet.

Produced by La Place de la Danse as part of the Saint-Cyprien neighborhood fete.

7:30pm — Carte blanche à Lieu-Commun (Lieu-Commun Takes The Wheel)

Sono Vision Festival

With Générique Mardi, Nuit Floride, Chien Pourri, Docks et Fotomatic - Concerts

11 théâtre Garonne – scène européenne, Toulouse

Created for La Fabrique du Nouveau Printemps, Sono Vision Festival is a subjective snapshot of a Toulouse music scene whose musicians are also artists, as demonstrated in five concerts—solo and in duo, primarily women—closing the residency at La Fabrique.

In partnership with Lieu-Commun artist-run space.

SATURDAY JUNE 10

4pm-7pm — Rémy Héritier — *Une danse ancienne* - Cajarc - Dance performance

11 théâtre Garonne – scène européenne, Toulouse

A choreographic piece created at Cajarc, in the Lot region, with a group of amateurs qui have committed to perform it at the same place, every year, forever, like a new ritual. The dance will adapt to the passing of time and the passing of rainclouds, and will become a marker on the landscape. With Hélène Bertin's work, accompanied by the contributors from the Lot, Rémy Héritier proposes to share the creative process.

Produced with La Maison des arts Georges et Claude Pompidou, Cajarc (Lot).



Rémy Héritier, *Harmony Borax*, Death Valley/California

FRIDAY JUNE 16

6:30pm — matali crasset - Masterclass

11 théâtre Garonne – scène européenne, Toulouse

Partner-artist for the 2023 festival, matali crasset collaborates with eclectic universes and explores multiple fields of creation. Her design practice, without borders or territory, is the expression on a profound conviction in the creative process as a human, social and environmental project. One hour to understand her process, uncover her inspirations and the way she thought through this edition of the festival.

8:30pm - Carte blanche au Label Anywave (Anywave Takes The Wheel) The Beautiful Schizophonic and Post California - Cine-concerts

11 théâtre Garonne – scène européenne, Toulouse

To conclude their residency at La Fabrique du Nouveau Printemps, Julien Carreyn and the Anywave label are organizing an evening of cine-concerts. The Beautiful Schizophonic (Evora, Portugal), which makes up a luminous, atmospheric drone, and Post California (Paris), whose universe takes the shape of offbeat post-pop blending the codes of mainstream music and abstraction, play live, in interaction with the films of Julien Carreyn.



Le Printemps de septembre, 2021 - Photo : Lucas Charrier

FRIDAY JUNE 23

8:30pm — Carte blanche à la Revue Véhicule (Véhicule Takes The Wheel) Aziyadé Baudouin-Talec, Anaël Castelein, Garance Dor, Frédéric Forte, Vincent Menu - Performance

11 théâtre Garonne – scène européenne, Toulouse

Véhicule, an atypical magazine in the contemporary poetry world, is an editorial project for performance. Featuring five short forms from artists' protocols published in various editions of the magazine, this performance gives a mouthwatering taste of the diversity in the world of Véhicule. The five artists offer one interpretation of the piece, but it could be performed by you any way and anywhere else.

SAMEDI 24 JUIN

11:30pm — Convivial Ground se met à table (Convivial Ground Pulls Up A Chair) Conversation

6 Cour Sainte-Monique

Convivial Ground (2023, published by jovis) invites readers to discover the work of European network Constructlab. Working from Ivan Illich's notion of conviviality, the book questions the role of collaborative practices in the creation of convivial societies. To coincide with the release of the book, Constructlab invites architect Tiphaine Abenia to sit back at the table and chat.

With Tiphaine Abenia and Joanne Pouzenc.

4pm — Gésir - Concert

5 Chapelle de La Grave

One of the remarkable aspects of the chapel is its acoustics – a reverberation that prolongs and alters sounds. Gésir produces contextual music there, which structures relationships between sounds, resonances and the space. Accustomed to spaces whose sound presence is off the human scale, the trio infiltrates Camille Groperrin and Julien Desailly's sculpture.

With Julien Desailly (bagpipes), Camille Emaillé (percussion) and Jean-Luc Guinnet (organ).

Entry to the concert with a ticket to the Chapel (€2).

SATURDAY JULY 1

4pm — Les Autonautes de la Cosmoroute (The Autonauts of the Cosmoroute) - Concert

5 Chapelle de La Grave

This trio, which takes its name from the novel of the same name by Julio Cortazar and Carol Dunlop, composes fluid music that pauses for breath but never stops. Under the chapel's dome, the three musicians will become part of Camille Groperrin and Julien Desailly's sculpture to amplify their bagpipes, double bass and percussion through sculpture, using the venue's singular acoustics to put their music to the test.

With Julien Desailly, Julien Moneret and Pol Small.

Entry to the concert with a ticket to the Chapel (€2).

Starts 7pm – Closing Party Le Nouveau Printemps x Le Festival Rebish

11 théâtre Garonne – scène européenne, Toulouse

A festive evening in the form of a revisited cabaret where feminist and queer demands infiltrate traditional baladi, flamenco, tango and malambo dances. For the closing night, Le Nouveau Printemps partners up with the Rebish festival, which this year proposes to reappropriate social and folk dances. In that respect, the evening resonates with the work that Héléne Bertin created for this space and that will continue on its way to Nantes.

7pm

Presentation of *A Queer History of Flamenco* by the author Fernando Lopez Rodriguez

8:30pm

Tablao Flamenco, performance by FlamencoQueer

10pm

Experimental flamenco concert by Maca Dame with performances by Alexandre Paulikevitch, Fernando Lopez Rodriguez, Nair Godoy, Maria Del Mar and Suarez La Chachi, followed by a DJ set.

Produced by Monstra dance company.

➔ WORKSHOPS AND VISITS

Our team of mediators offers will be available for a number of visits throughout the festival. Most are free of charge and open to anyone, although some may require reservation. According to your inclinations, sensitivities and the time at your disposal, a mediator can accompany your journey through an exhibition, itinerary or workshop. Our hosts and hostesses are also present at venues to discuss the work on view. Entry to exhibits is free except at La Chapelle de la Grave (reduced price), La Galerie du Château d'Eau (reduced price) and Les Abattoirs (normal prices).

For further information and reservations:

By email at mediation@lenouveauprintemps.com

By sms or phone at +33 608 430 289 (Tues-Fri 9am-6pm, Saturday noon-6pm)

At the reception-information desk at 11, grande-rue Saint-Nicolas (Wed-Sat noon-6pm)

This year, the festival has joined the Toulouse Métropole Villes pour Tous (Cities for All) scheme, which represents a variety of events that provide resources to make them accessible to all audiences, disabled or otherwise. All the inclusive initiatives adopted by Le Nouveau Printemps are indicated by the relevant symbol in our program of visits and workshops.

*The mediation and accessibility program is supported
by Demathieu Bard Initiatives.*

→ KIDS AND FAMILIES

You want to explore the festival as a family or with a group of children? A variety of events and options give everyone, of all ages and sizes, the opportunity to enjoy the festival in a convivial atmosphere.

WORKSHOPS

Illustration workshop with Camille Blandin at Les Abattoirs
Age group 6-12 — Saturday June 10 2:30pm-4pm, reservation only

Making a flipbook in Cour Sainte-Monique
Age group 6-12 — Saturday June 17 2:30pm-4pm, reservation only

Publishing workshop with Véhicule magazine, published by Éditions Vroum, at La Fabrique du Nouveau Printemps, Théâtre Garonne
Age 6 and up — Saturday June 24 2pm-4pm

Making models inspired by matali crasset's work at La Galerie Le Château d'Eau
Age group 6-12 — Saturday July 1 2:30pm-4pm, reservation only
(free for children)

TELL ME A VISIT

For children, around works on view at La Chapelle de la Grave with storyteller Céline Molinari
Age 4 and up — Saturday June 10 11am-noon, reservation only
(free for children)

VISIT & SNACK

A fun visit of the exhibitions followed by teatime snacks for all participants
Age 6 and up — Wednesday June 14, 21 & 28 2:30pm-4pm, reservation not required

THE KIDS' FESTIVAL LOG

A journal illustrated by Zeldia Pressigout, intended for young visitors (ages 6-12), which takes children on an offbeat journey into the universe of artists exhibited at the festival.

The children are invited to write, draw, dance, make and, above all, have fun. Freely available at the festival reception and at most venues.
Digital version available on our website.

→ GROUPS

Classes, clubs, organizations or random groups receive our support and help in organizing their visit.

Schools

Preparatory support for teachers from kindergarten level to higher education and availability of a mediator at exhibition venues.
Reservation only.

Bespoke visits or itineraries

Social or cultural centers, organizations and corporations can order a bespoke visit or itinerary, accompanied by a mediator.
Reservation only.

→ ALL VISITORS

Throughout the festival, a team of mediators offers tours of the exhibitions. For each tour, workshop or visit, the meeting point is the first venue mentioned.

TOURS

GUIDED

Visit the exhibitions with a mediator
Thursday June 8 & 22 12:30pm-1:30pm
Thursday June 15 & 29 6pm-7pm
Saturdays 2pm-3pm with a French Sign Language interpreter, by request up to three days before the visit

SOUFFLÉE AUDIO-DESCRIPTION

Personalized visits of the exhibitions accompanied by a volunteer audio-describer, who will be an art student or artist. The audio-description provider describes the aspects of the piece invisible to the blind or partially-sighted visitor.
By reservation 15 days before the planned visit with unlimited choice of exhibits to visit.

BEYOND VIEWING

A sensory visit of festival exhibitions adapted for partially-sighted visitors and open to all with mediator Fabienne Polastron
Saturday June 17 & July 1 10:30am-noon, reservation only.

BACKSTAGE

A visit behind the scenes of the production and installation of the piece by Camille Groperrin and Julien Desailly at La Chapelle de la Grave, and of works by matali crasset at La Galerie le Château d'Eau and in Raymond VI gardens.

Friday June 9 & June 30 5pm-6pm.

IN THE GARDEN

Focusing on the project titled *Le jardin de Sainte-Monique* (The garden of Saint Monica), student mediators from the National School of Architecture in Toulouse chat with you at L'Hôpital de la Grave.

Wednesday-Sunday 11am-6pm

ITINERARIES

RENDEZ-VOUS IN THE GARDENS

For the 20th anniversary of Rendez-Vous aux Jardins, organized by the Ministry of Culture to showcase the diverse abundance of parks and gardens, discover the history of Raymond VI gardens and Court Sainte-Monique along with the pieces on view there on a tour with two voices, those of a mediator and a guide from the Tourist Office.

Saturday & Sunday June 3 & 4 2:30pm-3:30pm and 4pm-5pm, by reservation only at the Tourist Office website www.toulouse-tourisme.com.

TWO VOICES – CONTEMPORARY ART AND HERITAGE

Itinerary with a guide from the Tourist Office and a mediator to discover the heritage of Toulouse and contemporary art. In partnership with the Tourist Office and Espace Patrimoine.

Late & Great Saturday June 3 8:30pm-10pm – Bright & Early Friday June 9 7:30am-8:30am

Saturday June 10, 17, 24 & July 1 and Sunday June 11, 25 & July 2 4pm-5:30pm

GUIDED

Each weekend a different itinerary with a mediator

Friday June 2 8pm-9:30pm

Saturday June 10, 17, 24 & July 1 and Sunday June 11, 25 & July 2 4pm-5:30pm

HISTORICAL – SAINT-CYPRIEN STANDS UNITED

An urban stroll through the heart of Saint-Cyprien's hospital complex and its little-known sites, such as the lactarium, with historian Sonia Moussay and Aline Perrette, a volunteer with En Quête de Patrimoine (On a Quest for Heritage).

Saturday July 1 3pm-5pm, reservation only

WORKSHOPS

Le Vent des signes

Making accessories and model creation with a focus on mobility of the future.

Saturdays 2pm-3:30pm and 3:30pm-5pm, reservation only

Cour Sainte-Monique in Hôpital de la Grave

An introduction to natural dying with Justine Gintz from Maison Teintée.

Saturday June 10 2:30pm-4pm

Silkscreen painting using natural paints with Maëva Chaline from the Superfruit collective.

Saturday June 24 2:30pm-4pm

Preparation of herbal teas and remedies with Florine Cruel, ethnobotanist and cultural mediator.

Saturday July 1 2:30pm-4pm

La Fabrique du Nouveau Printemps (The Foundry of Le Nouveau Printemps) at Théâtre Garonne

Fanzine workshop with Manon Raupp, musician and artist, and Estelle Giron, outreach coordinator at Lieu-Commun artist-run space.

Saturday June 10 4pm-7pm, reservation only

Publishing workshop with Véhicule magazine from Éditions Vroom

Try out pieces featured in an edition of Véhicule magazine: compose a poem, draw with your eyes shut, find love, make a cape, summon demons, build a totem... Readings and experiments in creation!

Saturday June 24 2pm-4pm, open to all from age 6 and up

Fanzine workshop with Juli Susin

Saturday July 1 and Sunday July 2 11am-6pm, reservation only

IN THE NEIGHBORHOOD DURING THE FESTIVAL

Photo exhibition by Mous Lamrabat at Le Château d'Eau (tower)
Vernissage June 1 6pm; June 2-August 27, 2023

Photo residencies Espace du MATOU

Plumes by Julien Magre and *Plumassiers* by Rip Hopkins
May 24 – November 12, 2023

Tuesday-Sunday 10am-6pm

In resonance with the exhibition of Maxime Leroy's feather creations
at Musée des arts précieux Paul -Dupuy.

Exhibitions at Les Abattoirs, Musée Frac Occitanie Toulouse

Liliana Porter, le jeu de la réalité des années 1960 à aujourd'hui

(the game of reality, from the 1960s to the present day)

Tabita Rezaire. Fusion elemen.terre (element.earth fusion)

April 7-August 27, 2023

EXIT festival by L'Usine, shows in public spaces

June 2-4

Rio loco, festival of contemporary and world music organized by SPL Le METRONUM

June 14-18 at La Prairie des Filtres.

➔ VIEWS OF A NEIGHBORHOOD EDITORIAL PROJECT

I'm writing you from Le Nouveau Printemps

A collection of postcards that will accompany each edition of the festival: a familiar, popular medium that gives access to ambitious writing.

In order to stimulate and circulate the festival's reflections on the relationship between art and the city, and the musings specific to each edition, a dozen thinkers and artists are invited to share their perspective on the neighborhood through original or existing texts.

These texts, whose format is very open (interview, article, poem, etc) will have a dual resonance: they will be published in full on Le Nouveau Printemps' website; and extracts will be chosen to be printed on a series of postcards designed in collaboration with a guest graphic artist.

Openness is one of the festival's founding principles. With the contributions of writers and artists from different horizons, this discursive component will be one more expression of it.

In 2023: geographer Luc Gwiadzinski, poet Serge Pey, architect Pauline Marchetti, PRISMEO's art historians—Anaïs Clara, Élodie Lebeau, Muriel Molinier and Ana Ramos—Think Tanger administrator Hicham Bouzid, interior design engineer Nicolas Delbert, and so on.

Graphic design: Choque Le Goff; Illustration: Alice Meteignier
In collaboration with Lou Marzioff and Prune Spire

With the support of Groupe La Poste.



Choque Le Goff

The longstanding partnership between Tisséo Collectivités and Le Printemps de septembre, now Le Nouveau Printemps, hinges on a shared desire to open the doors of contemporary creation to one and all.

Since 1993, when the first Métro line began operating, Tisséo Collectivités has been committed to using public spaces as a showcase for contemporary art. These artistic interventions constitute a cohesive and multi-faceted ensemble that forges a sensorial bond along the passenger's route. With 48 artworks on the two Métro lines and streetcar network, the artistic heritage of Tisséo Collectivités is an enduring public art collection in the city.

Tisséo reaffirms its commitment to contemporary art with the project of installing 22 artworks along Line C and Connexion Line B:

- Station Colomiers Gare : Lilian Bourgeat - *Les joueurs de lumière*
 - Station Fontaine Lumineuse : René Sultra et Maria Barthélémy - *Odyssee α, un simulateur de rêves*
 - Station Le Crabe - Saint-Martin : Cécile Bart - *Le ciel est vertical*
 - Station Blagnac : Laure Catuguier - *Odonymie*
 - Station Sept Deniers - Stade Toulousain : Stéphane Kouchian - *Métrovalie*
 - Station Ponts-Jumeaux : Valérie du Chéné - *Les rêves ont-ils des côtés extérieurs ?*
 - Station Fondeyre : Damien Aspe - *Green Concrete*
 - Station La Vache : Sophie Wettnall - *Ville d'arbres*
 - Station Toulouse Lautrec : Jean-Luc Verna - *Ah ! La vie ! La vie !*
 - Station Raisin : Elsa Sahal - *Pluie d'or*
 - Station Bonnefoy : Amélie Scotta
 - Station Marengo-Matabiau : matali crasset - *Dialogue avec les espaces du métro*
 - Station François Verdier : Etienne Rey - *Azur*
 - Station Côte Pavée : Eva Jospin - *Grottesco*
 - Station Limayrac : Véronique Joumard
 - Station Ormeau : Jeanne Lacombe - *Jardins composés*
 - Station Montaudran Gare : Agnès Thurnauer - *Maintenant - Now*
 - Station Montaudran Innovation Campus - Airbus Defence & Space : Emmanuel Lagarrigue - *Dialogue*
 - Station Institut National Polytechnique de Toulouse : Frank Scurti
 - Station Labège Enova* : Lek and Sowat - *Station of the elevated*
 - Station Labège La Cadène* : Jean Denant
 - Station Parc du Canal (connexion ligne B) : Martine Feipel et Jean Bechameil
- *Station names to be confirmed



matali crasset is one of the artists commissioned to create an artwork for Line C, in the future Marengo-Matabiau station.

To go into the Métro and have a unique visual experience.

Since the dominant color of Marengo-Matabiau station is white, I like the idea that the art will play with that backdrop and add an artistic qualification at multiple points in a dialogue with the Métro's spaces, to facilitate and enliven the passengers' route and interact with them. (...) I propose an environment that gradually reveals itself, in continuity rather than in contrast. An environment that comes out of the walls of the station and engenders a real visual surprise since it is progressive. An environment that emerges along the way.

The artistic project references biomimicry, an emerging discipline that takes nature as a model. For the new Marengo-Matabiau station, I have put forward a work that pays tribute to the desire to bring into being, in the words of Janine Benyus, a pioneer of biomimicry, an era based not on what we want to take from nature but on what we can learn from it. It is time to take an interest to the interconnections and complex dynamics of nature by asking this question: what if humans do not save the planet but the opposite? matali crasset*

*Janine M. Benyus, Biomimicry: Innovation Inspired by Nature, September 1, 1997.



Station Marengo-Matabiau, matali crasset

➔ PARTNERS

PUBLICS PARTNERS



PRINCIPAL PARTNERS



MEDIA PARTNERS



ASSOCIATE PARTNERS



COPRODUCTION PARTNERS



3.14 Conception
Cabinet Ourliac
FP01 architectes

Groupe La Poste
Laboratoires Pierre Fabre
Maison Ruinat

INSTITUTIONAL PARTNERS



Air de Midi — Réseau d'art contemporain en Occitanie
Documents d'artistes Occitanie

PinkPong
Rendez-vous aux jardins

SCHOOLS AND COLLEGES

École d'Ingénieurs INP Purpan
École Nationale Supérieure
d'Architecture de Toulouse — ENSA
HEAD - Haute école d'art et du design
de Genève
Institut National des Sciences
Appliquées de Toulouse (INSA)
isdaT — institut supérieur des arts
et du design de Toulouse
Lycée des métiers d'art, du bois
et de l'ameublement de Revel

Lycée des métiers du bâtiment Urbain
Vitry
Lycée général et technologique
des Arènes
Lycée général et technologique
Joséphine Baker
Lycée polyvalent Joseph Gallieni
UIMM Occitanie Beauzelle

VENUES AND NONPROFITS


Centre culturel Saint-Cyprien
Centre Occitan des Musiques et Danses
Traditionnelles
Chapelle de La Grave
Commerçant-e-s du quartier Saint-Cyprien
EHPAD Gaubert
Fête de quartier Saint-Cyprien
Galerie Le Château d'Eau
Kaufman & Broad
La Biennale d'art contemporain de Lyon
La Bonne idée
Les Abattoirs, Musée - Frac Occitanie
L'Usine, Centre national des arts de la
rue et de l'espace public, Tournefeuille

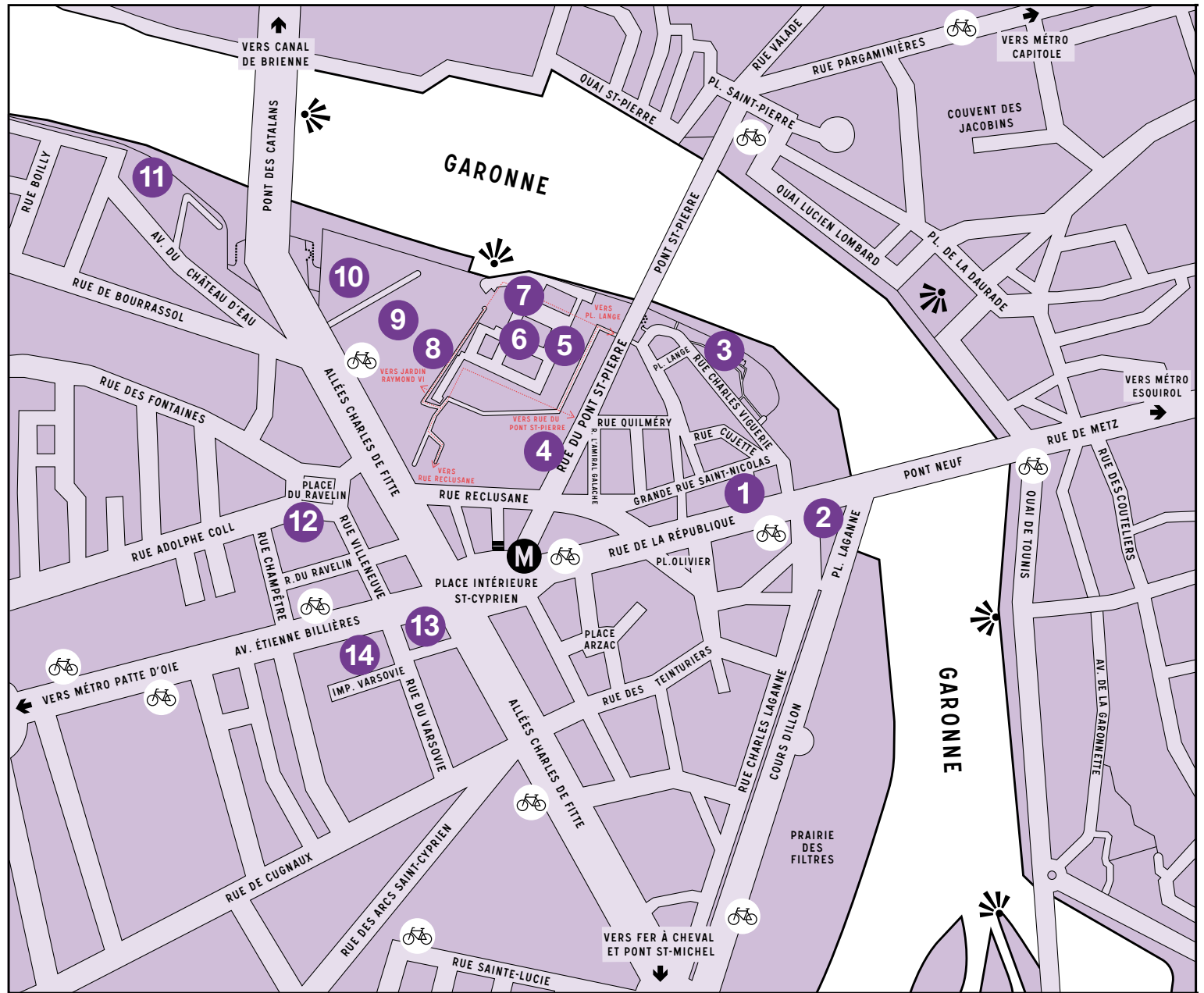
Maison de l'architecture Occitanie –
Pyrénées
Maison des arts Georges & Claude
Pompidou, centre d'art contemporain
Médiathèque José Cabanis
MJC Roguet
Musée Fenaille
Passerelle Arts Sciences Technologies
La Place de la Danse
Le Vent des Signes
Théâtre Garonne - Scène Européenne
Think Tanger

Exhibition venues

- 1 FESTIVAL OFFICE
- 2 GALERIE LE CHÂTEAU D'EAU
- 3 PORT VIGUERIE
- 4 20-26 RUE DU PONT SAINT-PIERRE
- 5 CHAPELLE DE LA GRAVE
- 6 COUR SAINTE-MONIQUE DE LA GRAVE
- 7 RÉFECTOIRE DE LA GRAVE
- 8 PASSAGE RAYMOND VI
- 9 JARDIN RAYMOND VI
- 10 LES ABATTOIRS, MUSÉE-FRAC OCCITANIE
- 11 THÉÂTRE GARONNE, SCÈNE EUROPÉENNE
- 12 PLACE DU RAVELIN
- 13 SAINT-CYPRIEN MARKET
- 14 LE VENT DES SIGNES

Infos pratiques

-  STATIONS VÉLOS/VÉLOTOULOUSE
-  MÉTRO SAINT-CYPRIEN
-  POINT OF VIEW
-  RECOMMENDED ACCESS LA GRAVE



PRACTICAL INFO

Festival opening, Friday June 2 at 6pm
Late opening until 10pm on June 2 & 3

Opening weekend free of charge
Thereafter, reduced price admission to
La Chapelle de La Grave and La Galerie
Le Château d'Eau. Regular prices at Les
Abattoirs, Musée Frac Occitanie Toulouse
Free admission to all other exhibition venues.

Métro Saint-Cyprien
Vélôtoulouse stations #70 and #79
Bus lines L4, 13, 14, 45, 66
Streetcar T1 and T2 Fer à cheval

Le Nouveau Printemps
11, grande-rue Saint-Nicolas, 31300 Toulouse
info@lenouveauprintemps.com
www.lenouveauprintemps.com

HOSPITALITY

Théâtre Garonne

For the festival, the Garonne's bistro becomes
the cafeteria of Le Nouveau Printemps,
welcoming you Wednesday thru Saturday for
evening aperitifs and dinner.

Guingette Racine

La Guingette Racine, Port de Viguerie,
welcomes you on Saturday July 3 from 8pm
for an exceptional evening featuring the giant
karaoke party organized by ARTE and Le
Nouveau Printemps.

Café Cerise

In the gardens of Le Château d'Eau, Café
Cerise offers a wide variety of drinks, coffee
and cakes to coincide with the Gallery's
opening hours.

NEIGHBORHOOD BUSINESSES SUPPORT LE NOUVEAU PRINTEMPS!

Check out our website for a full list of
partner businesses: brewery, bookstores,
florist's, chocolatier, photo studio, bars and
restaurants.

GUIDED TOURS AND WORKSHOPS

Information and reservations:
mediation@lenouveauprintemps.com
Tel : +33 608 430 289
Tuesday-Friday 9am-6pm
and Saturday noon-6pm.

ACCESSIBILITY

-  Accessible aux personnes à mobilité réduite
-  Accessible aux personnes avec
accompagnateur
-  Possibilité de s'asseoir
- WC**  Toilettes PMR
-  Toilettes
-  Possibilité de visite en LSF
-  Accessible au public aveugle et malvoyant
-  Mise à disposition de fauteuils mobiles
antifatigue
-  Possibilité d'un accompagnement par un
bénévole pour public aveugle ou malvoyant