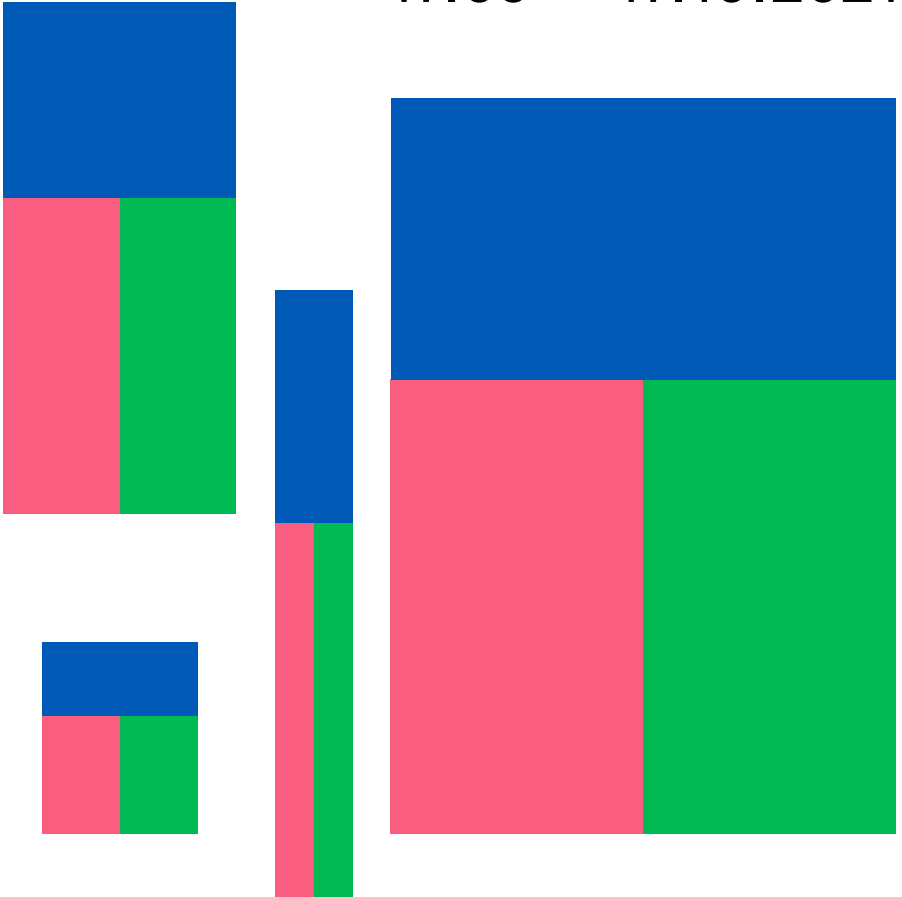


LE PRINTEMPS DE SEPTEMBRE

Sur les cendres de l'hacienda

30 festival years

17.09 – 17.10.2021



Free
English

Visitor Guide

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Le Printemps de septembre in Toulouse
 Free entrance

From Friday, September 17
 to Sunday, October 17 2021

Access to exhibitions and events is conditional on public health restrictions currently in force
 (Pass Sanitaire/Health Pass checks at the entrance to venues).

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Marie-Thérèse Perrin

Founding president

After more than a year with our cultural and artistic lives on hold, Le Printemps de septembre returns to Toulouse and Occitania, once more emphasizing the essential role played by contemporary creation in grasping the world, its changes and complexity. After the cancelation of the 2020 edition, the festival team, partners and artists committed to reinventing a project in new spaces and a new context while maintaining the greatmajority of invitations.

The previous edition was a resounding success, with 218,000 visits. We hope to see as many of you here for the third and final edition to be curated by Christian Bernard, who has invited around fifty artists of all generations to present their work in nearly thirty venues in Toulouse and the surrounding area, forming a stimulating visitor itinerary throughout the city.

Opening a new edition is always a joy, but this year it is a special feeling since it also marks the festival's thirtieth anniversary, and as many years of creations, collaborations and discoveries. Ten years in Cahors, twenty years in Toulouse, dozens of exhibition curators, hundreds of artworks produced, more than 1,800 artists invited... And still the same desire to innovate and to welcome as many visitors as possible; the same concern to evolve and grow. With its mainstream appeal and high artistic quality, the festival supports artists and contemporary creation, encourages the recognition of major figures on the international scene and the emergence of younger generations, and entrenches its project in a specific territory. The festival is at once accessible and challenging, completely free of charge, and incites interest as "a celebration of art and artists."

To complement this fabulous adventure, alongside an edition of the festival enriched by numerous projects in public spaces, the festival is publishing a book that, in the light of the event's history, addresses some of the questions that have stimulated the creative sector in the early part of the 21st century.

This year, the focus will be on pleasure – the pleasure of welcoming the public and artists again, the pleasure of instigating exciting encounters, and the pleasure of watching the festival unfold once more in Toulouse and beyond.

Christian Bernard

Artistic Director

Even before the pandemic, we had decided to name this edition *Sur les cendres de l'hacienda* (On the ashes of the hacienda). It was not therefore a foretelling of our current situation, which offers a remarkable metaphor for the world into which we are cast, where our emancipatory illusions appear to lie in ruins. In 1958, in the first issue of *L'Internationale situationniste*, Ivan Chtcheglov declared, "It is time to build the hacienda." The idea of fortified hotbeds of resistance and subversion seemed then to provide desirable horizons. Reinvented in 1991 by Hakim Bey, with his TAZ (Temporary Autonomous Zones), the idea collapsed under the combined assault of the advance of economico-political liberalism and disillusioned critical thought. If the hacienda perished in the flames, what can artists do other than remain standing amid the symbolic devastation, and keep looking beyond?

In the sequence of editions of the festival, this one follows on from *Dans la pluralité des mondes* (In the plurality of worlds, 2016) and *Fracas et frères bruits* (Fracas and frail sounds, 2018). These three titles constitute a commentary on our contemporary destiny. As in the previous editions, the festival will unfold in numerous venues in the city and its surrounds. It is essential for us to root ourselves in the labyrinthine geography of the city, which we want to "affect" and touch with our invited artists. As always, our principal purpose remains the exhibition, its forms and its capacity to suddenly move us.

Around fifty artists will spread out over nearly thirty venues. Some of the younger ones will present the kernel of a body of work to come, while others who have passed on, some in 2020-2021, will be commemorated. Art cannot live without memory. It's a constant process of renewal as artists hand over to each other across time. Some who may have dropped off the radar deserve reevaluation. History must erase its blind spots. Each period brings a new take on the past, revisiting and recasting neglected works. A festival such as ours has a role to play in the healing of our amnesias.

Discerning today what will make sense for the present of tomorrow is impossible. Paradoxically, there is the nub of what is at stake for us. At least, we acknowledge our limits and good fortune.

Anne-Laure Belloc

Director

Le Printemps de septembre turns thirty. For the occasion, it has come up with a major open-air project, a wander around the city at dusk, in full view of everyone. Equally conducive to contemplation and daydreaming as to celebration and transgression, nighttime will be the principal backdrop to this birthday along the banks of the River Garonne. The festival thus reconnects with two important aspects of its history: light and dialogue with the urban space. Chromatic treatment of lighting, neons or candles: the evocative power of light is abundant and polysemous. From awe to irony, from spiritual rite to spontaneous party. Whether it be creations, emblematic works never previously seen in Toulouse, or the reactivation of art produced in the course of past festivals, these projects have all been conceived by artists who have previously been invited, like an extended artistic family constituted over the years by successive artistic directors.

Since its inception, the festival has involved all forms of creation and invited choreographers, musicians, writers and directors, alongside visual artists, with a predilection for aesthetic adventures that take us out of our comfort zone. This very particular year, in our great optimism, is no exception: nearly forty artists have been invited, and to the pleasure of another encounter with the worlds of familiar artists, the festival now adds the thrill of discovering several artists for the first time.

While eclecticism and plurality of expression are still the watchwords (readings of anonymous correspondence, project cowritten with a magistrate, performance by a fakir...), the program gives particular prominence to music, the multiple uses of sound (concerts, vocal experimentation, collecting sounds), and the fecund bond between music and moving pictures (theatrical adaptation of film). Cinema and video, meanwhile, have a place of honor at Le Kino, a pop-up screening room with a schedule of *Cartes blanches*, when artists, curators and festivals share their current preoccupations or eternal obsessions.

Archipelagos

As a festival of exhibitions, Le Printemps de septembre updates various types, according to diverse scenarios. Monographs at MATOU or Centre culturel Saint-Cyprien (Elisa Larvego), in the galleries of Théâtre Garonne (Tim Etchells), at Chapelle des Cordeliers (Moshekwa Langa) or BBB Centre d'art (Kiki Kogelnik). "Polygraphs" at Les Abattoirs (*La Folle du logis*), Château d'Eau or Centre culturel Henri-Desbals (*Attention, n'oubliez personne !*). And then there are "stereographic" exhibitions, such as Yves Bélogeat at CIAM and Garage Bonnefoy, Christian Lhopital at Les Abattoirs and Galerie Le Confort des étrangers, Luisanna Quattrini at Les Abattoirs and Galerie Jean-Paul Barrès. Or even "dispersed" exhibitions at multiple venues (*La Folle du logis*, *Le Heurt du réel*, *Poursuivre et commencer*). Then come exhibitions of a single work (Jean-Claude Silbermann in La Prairie des Filtres, Clemens von Wedemeyer at Hôtel-Dieu, Walid Raad in Atelier 2 at Théâtre Garonne, or Sarkis at Couvent des Jacobins). Last but not least, there are "encounter exhibitions" involving two or three artists whose propositions interact in a site-specific dialogue in art (Katinka Bock welcomes Toni Grand to Couvent des Jacobins; Chloé Delarue, Éric Baudart and Gyan Panchal coalesce at Hôpital La Grave).

The diversity of the festival's exhibitions and their dissemination around the city of Toulouse foment attention and curiosity. The overall conception is of a network, linking them all together to create a vast meta-exhibition, a pop-up phalanstery associating artists and works according to a logic of craving compatibilities.

Poursuivre et commencer

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Trentotto | Hôpital La Grave | les Abattoirs | Espace EDF Bazacle | Couvent des Jacobins | Chapelle des Cordeliers | Fondation espace écreuil | le Printemps de septembre | isdaT

Titled *Sur les cendres de l'hacienda*, Le Printemps de septembre 2021 celebrates three "families" of contemporary artists: those who turn to their imagination; those who observe the world; and those formally attached to the continuation of the history of their chosen form of expression. La Folle du logis brings together the first family, *Le Heurt du réel* the second, and *Poursuivre et commencer* the third. These subtitles provide a schematic description of three main types of attitude embodied by our guest artists. They may also be seen as markers of exhibitions dispersed around different festival venues.

Besides those pigeon-holed as "outliers," artists are not born fully equipped with a project and methods. They must acquire technical, historical and theoretical knowledge and awareness of the field in which they plan to operate and forge a reputation. That's supposed to be the point of art school.

Choosing sculpture as one's destiny, for instance, involves a solid understanding of its (modern, at least) history in order to find one's place in the discipline. The epigone is a follower, an imitator, a producer of more or less resonant echoes, speaking someone else's language, or at best that of the times. The creator builds on that history in order to extend it, fully aware of "coming after," striving for continuity without repetition, finding ways, questions and issues that bring into being a new language and sense of beginning. And so art goes.

The exhibition at La Grave featuring Éric Baudart, Chloé Delarue and Gyan Panchal shows artists with things in common that connect them to their times without devolving them into their predecessors. Their works

speaking afresh the language of sculpture while protracting the history of the discipline. Here, knowledge and history nurture novelty. Other artists in the festival function in the same register: Katinka Bock in her dialogue with Toni Grand; Michel Aubry, with his unique connection to the Russian avant-garde of the early twentieth century, in welcoming his former teacher Jean-Marie Krauth into his pavilion, and in his contribution to the presentation of Siah Armajani's *Dictionary for Building*; Armajani himself in his tributes to the same predecessors as Michel Aubry, and in the refoundation of his work on vernacular architecture; Silvia Bächli in her acute sense of the simple and minimal, of the page as a world in itself, and in passing this on to her former student Maria Tackmann.

Poursuivre et commencer (Continuing and beginning) is an issue of emancipatory transmission, frank admiration, and respectful departure. It is the destiny of artists.

La Folle du logis ou l'insistance du rêve

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Marie Bourget	p.38	Virginie Loze	p.97
Miriam Cahn	p.40	Mathilda Marque Bouaret	p.72
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Adrien Dax	p.44	Walid Raad	p.76
Rolino Gaspari	p.50	Christine Sefolosha	p.78
Miryam Haddad	p.52	Eva Taulois	p.82
Shiva Khosravi	p.56	Jean-Luc Verna	p.88
Kiki Kogelnik	p.60		

Trentotto | Hôpital La Grave | Passage Raymond VI | les Abattoirs | Théâtre Garonne | Ombres blanches | Galerie Le Confort des étrangers | Galerie Jean-Paul Barrès | Gare de Toulouse Matabiau | Lieu-Commun | BBB centre d'art | Chapelle Saint-Jacques

Since it was first coined by Teresa of Avila, the expression *la folle du logis* (the madwoman in the house) has signified the imagination, the faculty that is most distinct from, or even antagonistic to, reason. There is always a pejorative aspect in its use, a symptom of historical repression of the eman-

cipatory urges that imagination expresses.

Surrealism endeavored to release the madwoman in the house and forge a principle of her written or visual images. It seems right that so many artists today thrive in the shadow cast by surrealism.

Christine Sefolsha, Luisanna Quattrini and Mathilda Marque Bouaret may do nothing more than paint mental pictures that are conscious or from their unconscious. Christian Lhopital has long cohabited with phantoms that veer from burlesque to menacing and back. Jean-Luc Verna's work examines the avatars of the post-modern corpus and the memory of drawing as the radiographic medium of dreams since symbolism. The stitched and overstitched drawings of Cathryn Boch, who tattoos and sculpts the paper, are no less the memory and imagined traces of a tormented body.

The madwoman in the house is also the liberating humor of this young Iranian woman, filmed by Shiva Khosravi, who dreams up a hundred unfailingly funny and seductive ways to wear a hijab. Or the mesmerizing panorama of Beirut the phoenix, collapsing only to rebuild in an infernal and fascinating loop tinted with the gentle irony of Walid Raad.

With their broad disparities, these artists, brought together under the auspices of the madwoman in the house, reconnect with the emancipatory desire that carries the mind beyond the tight interlacing of the real and rational.

Le Heurt du réel

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Trentotto | le Château d'Eau | Centre culturel Saint-Cyprien | MATOU | les Abattoirs |
Théâtre Garonne | Centre culturel Henri-Desbals | CIAM – La Fabrique | Garage Bonnefoy

The modern moment in the history of art has been distinguished by a corpus of values and forms, of which geometrical, non-figurative painting has provided the most successful synthesis. In the modern narrative, art followed an analytical arrow fired in the 19th century, with Manet and Cézanne, to arrive at variations of monochromatic paintings.

This conception broadly prevailed, marginalizing works that did not apply those codes. So, the various realisms, including Surrealism, have long been looked down upon by the moderns. Now that these conceptions redolent of historicism have been broken down by critics and the debunking of the "great narratives" has left modernity on the shelf of obsolete ideas, we have entered the post-modern era of globalization, which allows for the coexistence of innumerable artistic forms and practices, often marked by political intentions, sometimes carried by non-artistic values, such as identity, origin, or belonging to cultures and communities defined as oppressed.

In this context, we see works developing today that confront reality in its difficult or intolerable aspects when it involves war, migration, exclusion, and so on. Elisa Larvego focuses on migrants and those who take them in, while exploring the blurring of borders. Gérard Fromanger tackles the Gulf War, Walid Raad the speculative deconstruction-reconstruction of Beirut, Shiva Khosravi the wearing of the hijab in Iran, Tim Etchells empty theaters during the pandemic, Yves Bélorgey the architecture of housing projects and their inhabitants, and so on. All ways to show this world of ours in a light that reveals its harshness or even violence.

Artists,
in alphabetical order

THE
ARTISTS

Trentotto

231, avenue de Muret, 31300 Toulouse

Opens Friday, September 17, 6 – 10 pm

Wednesday – Friday, noon – 7 pm

Saturday – Sunday, 11 am – 7 pm

Late nights September 17, 18, 24 and 25 until 10 pm

On September 18, 19, 25 and 26, Simon Carlier, chef at Solides restaurant will offer a menu of brunches (reservation required via Facebook: [@solidesrestaurant](#) – [@printempsdesseptembreToulouse](#))



Gérard Fromanger, *De toutes les couleurs, peinture d'Histoire*, 1991-1992.
FNAC 02-663, Centre national des arts plastiques, Gérard Fromanger / Cnap.

Across more than thirty venues, Le Printemps de septembre 2021, allows each visitor to choose their path of discovery. It encourages meandering through Toulouse, a city that lends itself to the stroller's art of finding without looking.

This year, however, the festival offers recommended routes for visitors worried about going astray or missing something, and these begin with Trentotto, a new venue in the festival roster.

Like a movie's credit sequence, there is work by most of the artists who have been invited this year – a sweeping ensemble that provides a snapshot of the program. As soon as you walk in there is a portrait of Xavier Douroux by Yan Pei-Ming, our festival's tribute to a leading figure in the art world of the last thirty years. Xavier Douroux (1956-2017) founded Le Consortium, the most creative and independent art center of the period. As one of the earliest participants in Les Nouveaux Commanditaires (The New Patrons) movement, he reimagined the public commission by giving the public initiative in the process. As a publisher (les presses du réel), he released numerous works that set a high bar for contemporary art criticism and art history. As an entrepreneur in the finest sense, he provided the city of Dijon with a collection and a museum of contemporary art possessed of uncompromising liberty. We all have him to thank, in part at least, for our passion and knowledge of contemporary art.

Also on view at Trentotto is a Gérard Fromanger (1939-2021) masterpiece: *De toutes les couleurs, peinture d'Histoire*. The artist started this vast painting after the declaration of war on Iraq by the USA and its allies. It juxtaposes scenes from Fromanger's daily life in his studio in Tuscany and images of weapons that would be unleashed against Saddam Hussein: war and peace, the quiet life and sudden death. As a metaphor for a world unified by digital domination, a jumble of colored lines, reminiscent of computer circuitboards, runs through the painting, connecting all these random dots. The painting does not show war. It focuses on the means of war and its theater of operations. The calm before Desert Storm.

Visitors to Trentotto will also see a series of drawings by Antoine Bernhart and a pop-up store run by the artists of Coude'pouce, with numerous works by young artists on sale.

SIAH ARMAJANI

Sculpture

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm

Late nights September 17 and 18 till 11 pm



Siah Armajani, *Sacco and Vanzetti Reading Room n°4*, 1994. FNAC 95301 (1 à 111), Centre national des arts plastiques © Adagp, Paris / Cnap. Photo by Aurélien Mole.

Born in 1939 in Teheran, Siah Armajani died in 2020 in Minneapolis (USA) where he had lived and worked. From the late 1960s onward, he participated at major exhibitions, such as at MoCa (Chicago, 1969), MoMa (NYC, 1970) and documenta 5 (Kassel, 1972). His work is shown and collected by numerous institutions in the USA and worldwide. In 2011, the Meulenstein Gallery in New York showed his oldest work. In 2018, the Walker Art Center, Minneapolis, organized his first retrospective. In 2010, Siah Armajani won the Knight Fellow Award of United States Artists, and was made Chevalier de l'Ordre des Arts et des Lettres by the French government.

Siah Armajani (1939-2020) was an Iranian-American artist. After being harassed by the Shah's police, he immigrated to the United States in the early 1960s and settled in Minneapolis. His American period began with him covering canvases with handwritten Farsi, in a style reminiscent of Pollock, Tobey, or Lettrist artists. In the cultural and linguistic context into which he was suddenly dropped, for the artist it was a matter of preserving the memory of Persian poetry that had informed his work.

Then Siah Armajani shifted the focus of his work to the issues of the time. He contributed to developments in conceptual art by participating in several of its seminal exhibitions. His political and philosophical reflections on American democracy and its thinkers (Jefferson, Emerson, Thoreau, Dewey, etc) distanced him, however, from that conception of art and its practice.

Armajani turned instead to a wide-ranging investigation into forms of architecture without architects, or invented by engineers. He took a particular interest in the vernacular – the humble, simple and useful. Bridges were a particular focus. From 1974 onward, he referred to himself as a "public artist" and devoted his practice to pedestrian walkways, pavilions and gazebos, and reading spaces – facilities and installations provided for the use of passers-by rather than sophisticated visitors from the art world. This ethical commitment saw him work in Europe (France, the Netherlands, Germany) and Japan, as well as his adopted country.

Le Printemps de septembre presents various works from the 1960s, concentrating on the 131 models in the *Dictionary For Building*, which constitute an exceptional collection of notes and 3-D sketches made by the artist in the course of his inquiries into mainstream forms. Here, sculpture finds its most modest formulation at the same time as it marvels over anonymous discoveries. Pursuing his explorations, Armajani created different "reading rooms," including the *Sacco and Vanzetti Reading Rooms*. On view is one of these indoor installations, dedicated to American anarchists who were victims of repression, a frequent theme of the artist.

Siah Armajani always practiced art as a moral philosopher and engaged citizen in his adopted country. Attention to others is the cornerstone of his highly principled work.

In partnership with les Abattoirs, Musée
– Frac Occitanie Toulouse

DAMIEN ASPE

Installation

isdaT – institut supérieur des arts et du design de Toulouse

5, quai de la Daurade, 31000 Toulouse

Opens Friday, September 17, 6 pm-midnight

Wednesday – Sunday, 12– 7 pm

Late nights September 17, 18, 24 and 25 till midnight



Damien Aspe, *L'Origine de l'art*, 2019, wall engraving,
185 x 265 cm.

Born in 1973 in Toulouse, Damien Aspe lives and works between Toulouse and Paris. His work has been shown at the China Museum of Digital Arts (Beijing, 2015), K11 Art Foundation (Hong Kong, 2014), Gaité Lyrique (Paris, 2012, Centre Pompidou (Paris, 2009 and 2008), Les Abattoirs, Musée – Frac Occitanie Toulouse (2007), and Mamco (Geneva, 2004).

All that we have left of the symbolic activities of our most distant ancestors on this planet seems to involve tracing on supple surfaces or etching on harder ones. Engraving, inscribing, writing, drawing on labile or resistant matter. As for what those marks may have meant, the contemporary expert is necessarily reduced to unverifiable hypotheses. Yet the oldest known tracings, however clumsy and uncertain they may seem, cannot fail to evoke intention – the urge to do that rather than nothing, or rather than do something by accident or at random. And whatever intention was thus materialized, we cannot avoid considering ourselves to be its recipients, men and women who cannot help assuming it has meaning and is, therefore, a destination of the path we find ourselves on. We are the legatees of these proto, crypto or pseudo-signs. It falls to us today to see the expression of a "was" resonating through the millennia. Is that not overwhelming enough?

Damien Aspe has developed a practice of installations featuring, alongside a plaster wall, an engraving machine that reproduces, to the scale of the wall, the engraving found on a mussel shell in Java, reputed to date back 500.000 years. The odd, irregular zig-zag that it gouges out of the white surface might seem to us to be a lyrical feat reminiscent of abstract expressionism or, more simply, enraged graffiti and its ablation from the wall. That relatively sophisticated machinery is at work here leads us to think that these lines don't spring out of nowhere. They are indeed the reproduction of an action that one might call antediluvian, in biblical terms. So it seems that the distant ancestor, the *homo erectus* who one day grasped the mussel shell to engrave this line that brings to mind a seismographical measure gone wild, might be saluting us in silence through this technico-digital device that transposes into the artistic arena the image in that mute message.

This work by Damien Aspe not only produces, therefore, a wall drawing in negative, but also invites us thereby to walk in the footsteps of the "first humans," to reproduce the enigmatic squiggle by which we have come to remember them as accomplished humans, by dint of a symbolic existence that spared them radical disappearance. What we now call art relies on that initial experience and on what it says about who we are: beings whose mere biological life-span is no limit.

MICHEL AUBRY

Installation

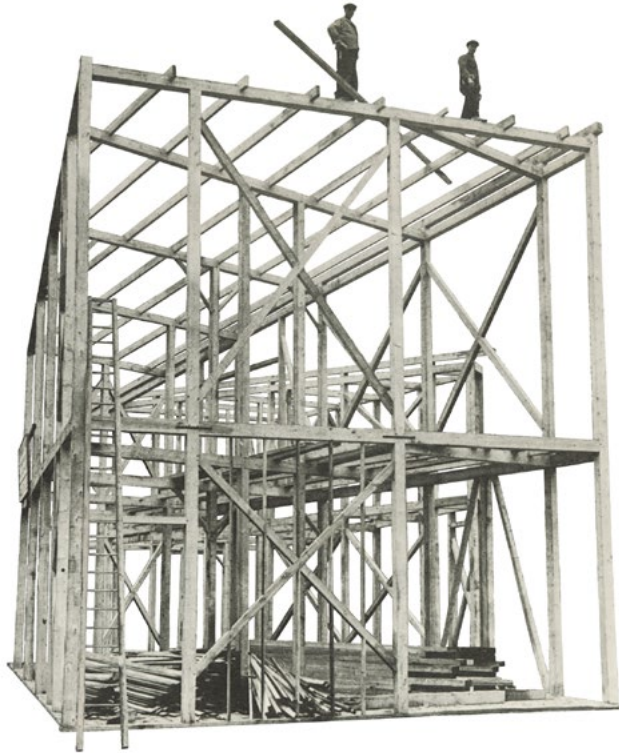
les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm

Late nights September 17 and 18 till 11 pm



Michel Aubry, *Charpente du Pavillon de l'URSS de Melnikov, 1925*, photomontage, 2013.

Over nearly forty years, Michel Aubry has produced a programmatic, protean body of work that cuts across the fields of music, craftsmanship, design, and fine and visual arts. Using a repertory of objects (Sardinian pipes, Afghan carpet, constructivist furniture and architecture, military costume, etc) that he insatiably cites, revisits and interprets, Michel Aubry devises erudite sculptural work that underscores archaic fabrication processes as a translation of a memory and a fragmented culture of the past. In 2013, when he produced the model of Melnikov's USSR Pavilion for Crédac (Ivry-sur-Seine), the artist delved into the history of its construction. Conceived for the 1925 *Exposition internationale des arts décoratifs et industriels modernes in Paris*, the USSR Pavilion underwent significant modifications. For numerous reasons, particularly economic, steel gave way to wood for the structure. For Michel Aubry, the switch from a modernist, steel and concrete project to traditional construction in wood is symbolic of the moment where encounters and frictions occur between archaism, know-how, desire for change and radicalism.

For *Le Printemps de septembre*, Michel Aubry reconstructs, reinterprets and sets to music a part of Melnikov's USSR Pavilion that was intended specifically for the presentation of publications.

With the support of
La Fondation des artistes

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1959 in Saint-Hilaire-du-Harcouët (France), he lives and works in Paris. His work has been shown in numerous personal and group exhibitions in France and abroad, such as at Aubette 1928, Strasbourg (2021), at Center Pompidou-Metz and at MUCEM, Marseille (2020), at Galerie Eva Meyer, Paris (2017), at Centre Pompidou, Paris (2015), at Musée d'art moderne de la Ville de Paris (2013-2014), at Crédac d'Ivry (2013), at Sao Paulo Biennale, Brazil (2012), at Contemporary Art Center of Sète (2008), at MAMCO, Geneva (2003), at Casino Luxembourg (1997) or at La Criée, Rennes (1991).

SILVIA BÄCHLI

Drawing

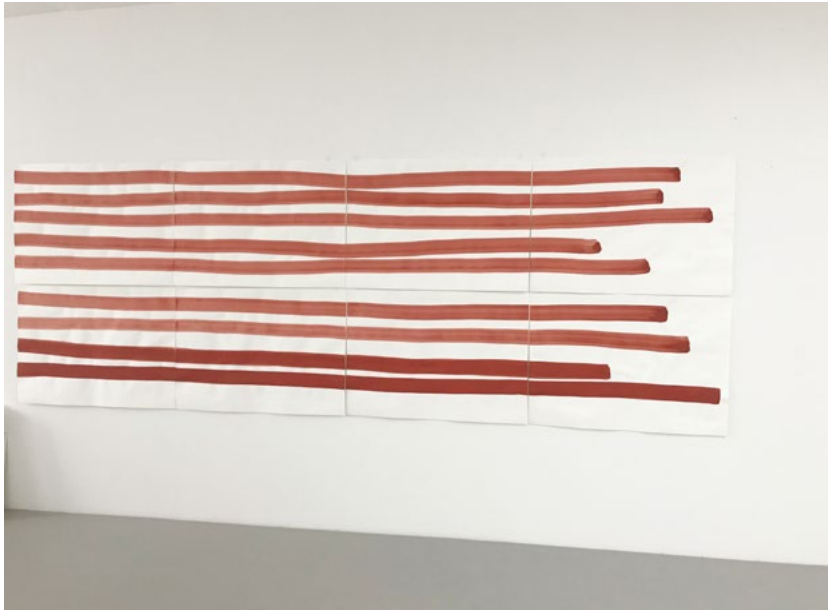
Fondation espace écoreuil pour l'art contemporain

3, place du Capitole, 31000 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 7 pm

Late nights September 17 and 18 till 11 pm



Silvia Bächli, *Rubans rouges*, 2021, gouache on paper, 145 x 409 cm (2 x 4 sheets).

For her show at Fondation espace écoreuil, Silvia Bächli occupies the space with new pieces – gouache drawings. She also works in Indian ink and watercolors. Simple, pared-down forms – the result of gestures determined by recollections of things seen and left to their own internal process, with no preconceived formal ideas. Gestures conditioned by the very possibility of her body drawing. Silvia Bächli's drawings are created with great economy of lines or blocks, or lines and blocks, like a paring back of gestures, no pentimento, maintaining the fragility of forms, and whose color scheme is strongly influenced by northern landscapes. "Drawing means leaving things aside," she says. "A winter landscape in the snow."

Through extremely precise hanging – a decisive aspect of her work – she arranges drawings individually or in what she calls *ensembles*, of which there are several here, hanging frontally. Varying points of view, without favoring one or another, each piece or ensemble nonetheless remains autonomous, acting like an open structure. By the manner of their layout, the artist composes a score. Full of rhythm, beats, intervals, from one piece or ensemble to the next, the exhibition is written "like musical notation," in three movements in this case, one might say. And the white wall on which her large white sheets – now the sole medium for her work – are arranged becomes a sort of extension, connecting more than separating, creating spaces and silences. An invitation to movement, with an imaginary line to be followed. One of many possibilities.

With the support of Fondation d'entreprise espace écoreuil pour l'art contemporain and Pro Helvetia, Fondation suisse pour la culture

Born in Baden (Switzerland) in 1956, Silvia Bächli lives and works in Basel (Switzerland). She represented Switzerland at the 2009 Venice Biennale. Numerous exhibitions have been devoted to her work, notably at LaBF15 (Lyon, 2021), Beyeler Foundation (Basel/Riehen, 2019), Kunsthalle Karlsruhe (2019), Kunstmuseum Basel (2018), Centre Pompidou (Paris, 2007), Serralves Museum (Porto, 2007) and Mamco (Geneva, 2006). In 2007, Silvia Bächli won the contemporary drawing prize awarded by La Fondation Daniel et Florence Guerlain. Her work figures in numerous public collections, including those of Centre Pompidou Paris, Dallas Art Museum, MoMA NYC, Pinakothek der Moderne in Munich, and the Museum für Moderne Kunst Frankfurt.

ÉRIC BAUDART, CHLOÉ DELARUE ET GYAN PANCHAL

Group show – sculpture

Hôpital La Grave

Place Bernard Lange, 31300 Toulouse

Acces

Via the greenway from Jardin Raymond VI and Rue du Pont Saint-Pierre; from Place Lange on weekdays only

Opens Friday, September 17, 6 – 10 pm

Wednesday – Friday, noon – 6 pm

Saturday – Sunday, 11 am – 7 pm

Late nights September 17 and 18 till 10 pm

This exhibition began with the idea of bringing together three artists who practice sculpture and don't know each other. They have things in common, such as the use of discarded manufactured objects, but their work is fairly dissimilar, follows distinct trajectories and involves diverse gazes. What do they have to say to each other in this non-chosen context? Naturally, the idea would then be for the exhibition to be something more than the juxtaposition of pre-existing pieces, which all too often characterizes group shows, and an opportunity to allow spontaneous affinities to occur.

Made available by Hôpitaux de Toulouse, the cafeteria of the former school of midwifery at Hôpital La Grave has been repurposed thanks to the patronage of Groupe Pierre Fabre, and with the support of FP01 architects, EXECO, GB Énergies and Dauphiné Isolation 31.

ÉRIC BAUDART



Éric Baudart, *Wrap 2.0*, variable dimensions, 2017.

Éric Baudart practices the art of gleaning and reinventing through the reappropriation of scrapped or insignificant objects that no one usually notices: sometimes taken as is, like readymades, and amplified; or reworked and transformed to underscore an aesthetic quality – form, materiality or way of making light vibrate – in order to "become matter." Playing with scale and optics, coverings, serialization or spatial redistribution, here they are in another light far removed from our humdrum blind spots. In Éric Baudart's contribution at Hôpital La Grave, they are multiplied, like his serially repeated radiators (*OTS*, 2021) or rolls of plastic film (*Wrap 2.0*, 2017), a strange, tentative assembly, torn between anamorphosis and the potential onset of a coming fall. An enigmatic and playful call for beauty and re-enchantment in order to "rediscover affection for reality and its materiality."

With the support of RAJA

Born in 1972 in Saint-Cloud (France), Éric Baudart lives and works in Paris. He has exhibited at Fondation d'entreprise Ricard (Paris, 2011) and La Maison Rouge (Paris, 2007) among others. He participated in group shows at Bass Museum of Art (Miami, 2015), La Centrale pour l'art contemporain (Brussels, 2013), Le Petit Palais (Paris, 2008), and Mamco (Geneva, 2007). In 2011, he was awarded the Meurice contemporary art prize. His work is in various collections, notably those of Lafayette Anticipations, MFA Boston, and Mamco Geneva.

CHLOÉ DELARUE



Chloé Delarue, studio view, 2021.

Since 2015, Chloé Delarue has worked according to a system she created and named TAFAA (Toward A Fully Automated Appearance). Through sculptures or wraparound, even tentacular installations, with a subtitle added in voiceover, the aim is to reflect on and experiment with the growing presence of digital tools. With neither fascination for, nor denunciation of, our relationship to technology, she imagines and explores the organico-machinic space that could well be part of ourselves now. And she grafts simulation, the virtual, or artificialized materials with organic effects onto her hybrid works. With a predilection for neon lights, engines and electricity, she engenders pieces that may be standalone or evolving, sketching "a future that might grow old before we reach it." Here and now, we are invited to feel and meditate on a relationship to the world that has been altered by sub-visible changes, while we are absorbed in a kind of vortex by the flurry of allegories of a hypothetical future.

With the support of Pro Helvetia, Fondation suisse pour la culture

Born in 1986 in Chesnay (France), Chloé Delarue lives and works in Geneva. A graduate of Villa Arson in Nice and HEAD-Geneva, she has presented her installations in numerous solo exhibitions, notably at Windhager von Kaene (Zurich, 2021), Villa du Parc (Annemasse, 2020), Musée des Beaux-Arts de La Chaux-de-Fonds (2019), La Salle de Bains (Lyon, 2019), Kunsthaus (Langenthal, 2019), Sonnenstube (Lugano, 2017) and Société des Arts de Genève (2016).

GYAN PANCHAL



Gyan Panchal, work in progress, 2021.

We need to accompany objects "to the threshold of themselves," according to Gyan Panchal. We need to produce sculptures to give them back to the world and "forge a fair imbalance with it." Gyan's work as a sculptor begins with an encounter with inoperable industrial objects or materials, artifacts and everyday objects that he picks up like a modern-day scrap merchant. He takes the objects in, observing the materials, seeing what is going on with them, then modifies them in simple ways – covering, removing, reversing, hanging – that revitalize them and give them a new story to tell. And to prolong this interventionist cycle, there is the organization of an encounter with the space, such as with Hôpital La Grave, near the banks of the Garonne. Thus, the stripped-down freezer frosted with toxic-looking yellowish foam and the inverted remains of a trampoline resemble abandoned vestiges after a catastrophe, flood or hurricane. Arranged seemingly on the edge of themselves, of the space and of the exhibition, in precarious situations, as if left hanging, Gyan Panchal's sculptures are at once traces and allegories, and display a hazy anxiety.

Born in 1973 in Paris, Gyan Panchal lives and works between Faux-la-Montagne (France) and Paris. His work has been the subject of multiple solo exhibitions, at Musée d'art moderne et contemporain de Saint-Etienne (2019), Galerie Marcelle Alix (Paris, 2015, 2018), Musée départemental d'art contemporain de Rochechouart (2017), Jhaveri Contemporary (Mumbai 2012, 2015), Maison des Arts Georges Pompidou (Cajarc, 2014) and Palais de Tokyo (Paris, 2008). He also organizes exhibitions (Être Chose at Vassivière CIAP, 2015) and teaches sculpture at Clermont Métropole's École supérieure d'art.

YVES BÉLORGEY

Painting

CIAM – La Fabrique

Bât. La Fabrique, 5, allées Antonio Machado, 31058 Toulouse

Opens Friday, September 17, 6 – 10 pm
Wednesday – Sunday, noon – 7 pm



© Yves Bélorgey, courtesy de l'artiste et Galerie Xippas.
Reproduction photographiques par Anne Lise Seusse.

With the support of
La Fondation des artistes
and ppa architectures

YVES BÉLORGEY, THOMAS HUBER

Painting

Garage Bonnefoy

20-22, rue du Faubourg Bonnefoy, 31500 Toulouse

Opens Saturday, September 18 at 12 am
Wednesday – Sunday, noon – 6 pm

Since the early eighties, Thomas Huber's paintings have explored image in image and the study of the passage from one place to another, from the real to the imaginary. At Garage Bonnefoy, he exhibits alongside Yves Bélorgey *L'heure Bleue*, a painted construction panel produced in 2012 that presents an image of Huberville – his fictional city.

For the last thirty or so years, Yves Bélorgey's paintings and drawings have been square, 240 cm on each side. The unity of format and technique is complemented by unity of subject and method. The artist's work is a vast exploration of housing projects that popped up all over the world in the 1950s-1970s. These constructions represent the bequest of modernity to our daily lives. Yves Bélorgey is sensitive to the formal proximity of these buildings to geometrical abstraction paintings. The choice of a square format, neither landscape, nor portrait, underscores this. Similarly, the sheer size of the paintings is a legacy of the "space conquests" of American abstract expressionism of the fifties. As a way to take up the baton of that heroic past, painting a modern building with a squared-off facade allows Yves Bélorgey to shift the painting's plane into the perspectivist space and to switch from the era of abstraction to its representation. For a long time, his pictures focused on the construction alone: few or no signs of life, no human figures, no indication of the season, and so on.

Since the artist has already used buildings in the Mirail district for his paintings, *Le Printemps de septembre* commissioned another series on this famous Toulouse housing project. So Yves Bélorgey went back to complete his photographic archive. The subsequent exhibition testifies to important developments in his practice, of which we can mention three. Firstly, life and the living – vegetation and human – are far more present. Then, from his encounters with the buildings' inhabitants come these paintings of interiors, where the occupants pose against the backdrop of their domestic life. And finally, dissatisfied by the gulf between drawings and paintings, he sought to reduce it by developing a new technique that he has named "pigmentary painting," which consists in applying colored pigments straight onto the canvas, as he would the graphite of his drawings. This unity of technique demands real virtuosity because it excludes correction.

And so Yves Bélorgey's work enters a new era having found a path both to technical renewal and human intensification. Like the lame devil of Lesage's eponymous novel (1707), the artist breaks free of the walls of private lives to paint intimate spaces and the people who inhabit them. Having fallen back on the modern style of abstraction for so long, Yves Bélorgey has repositioned himself in the other tradition of modern art, which various realisms have followed by turning their attention on the real world, where the men and women of our times live. In doing so, he expands on the work of, for instance, Jürg Kreienbühl, who was recently rediscovered in France, where he worked away from the mainstream, in slums and then in the housing projects that replaced them.

ANTOINE BERNHART

Drawing

Trentotto

231, avenue de Muret, 31300 Toulouse

Opens Friday, September 17, 6 – 10 pm

Wednesday – Friday, noon – 7 pm

Saturday – Sunday, 11 am – 7 pm

Late nights September 17, 18, 24 and 25 until 10 pm

The artist also presents an exhibition at:

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Antoine Bernhart, *Sans titre*, 2018, watercolor, Japanese inks, gouache and color crayon on paper, 54 x 73 cm.

Do not kill, do not hurt, do not violate your neighbor – in other words, do no harm to anyone – are some of the prohibitions on which the social contract is founded. Education sets out to make them understood and accepted. Law enforcement and the judiciary strive to ensure people abide by them. Describing or depicting murders, assaults and sexual violence escapes prohibition, however, in the name of freedom of expression. While it is clearly necessary to avoid unsettling children or people who are nervous of excessive representations by exhibiting them in public, a depiction of murder does not kill, a description of rape does not rape, and so on. These representations can cause painful emotions and affront consciences. All adults are free to reject images that unsettle them. Just as all adults are free to appreciate them as long as they are artifacts, not imprints (film or photo). A photograph of a scene of pedophilia is an act of complicity with a crime. A drawing or description of a similar scene can be a work of art. This is the paradox of representation.

Night is the backdrop of the work of Antoine Bernhart: the night of jail cells, the night of thick forests, the night conducive to monsters that dawn dissolves. The artist chooses this dark décor for the scenes of rape and violence that he has not stopped drawing for decades. A vast garden of torment, where childlike figures in grinning masks torment victims who seem to reach a peak of ecstasy, like the Chinese torture victim described by Georges Bataille in *Les Larmes d'Eros*. For this truly is a narrative of evil and an experience of boundaries where erotic excess is on first-name terms with death. Antoine Bernhart's work is in the long tradition that links Sade to Bellmer. The hallucinatory power of his characters, the fascinating cruelty of his sexual theatre make this artist a radical exception in the field of contemporary drawing.

In partnership with
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– Frac Occitanie Toulouse

Born in 1950 in Strasbourg (France), Antoine Bernhart lives and works in his hometown. After joining the neo-surrealist Phases group in 1968, he later took a step back from it and moved in punk circles while creating many illustrations for psychobilly groups, such as The Cramps and The Meteors. In the 1990s, he developed a fascination for Japanese erotic culture, and his work became a more radical combination of trash and subversiveness. His work has been displayed at the Tomi Ungerer Museum (Strasbourg, 2016, 2017), Paris's Erotic Museum (2009), Galerie Bongoût (Berlin, 2000, 2003, 2005, 2007 and 2008) and Mamco (Geneva, 2008, 2015)

CATHRYN BOCH

Drawing, sculpture

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Cathryn Boch, *Sans titre*, 2019, Mediterranean maritime map, topographical map, paper, plastic, yellow foam ball, wire and pins collage, 91 x 41 x 22 cm.

Scratch, tear, caress, fold, pierce, erase, sand, sew... Those movements, sensual or brusque but always tactile, allow Cathryn Boch to grasp her materials, collected on her travels sometimes but always bringing to mind where she lives, Marseille, a frontier town with a tormented history.

And so film transparencies, rugs, tracings, maps, aerial photographs and even satellite photos are stitched together to constitute mental landscapes with solid materiality, bringing to mind flayed bodies or excavated shreds from archeological digs. Their guts offer a glimpse of borders, breaks and scars. The elements are combined through the ambivalence of stitching, which simultaneously unites and assaults: joining together is achieved by piercing; repairing is the result of stabbing. And so the stitches are visible, acknowledged, maintaining a fragile equilibrium. To the violence of borders and demarcation lines respond scars, echoes of blocked migrations, here and now or on a planetary scale.

Contesting hierarchies, such as cartographic authority, the fragility of matter combines with the spirit of insurrection, just like the words that spring from a map: "revolts always stay in the middle of the road." Issues of scale, blurred, between the private space and collective bodies. Pieces torn between drawing and sculpture (without front or back), which simply demand to be examined and, in this exhibition, operate as frames or gateways, engendering free movement of the gaze and a dialogue, multiplying gestures of hospitality that bring them to life. "It is about installing, not imposing," remarks Cathryn Boch. Another way of challenging authority.

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1968 in Strasbourg (France), Cathryn Boch lives and works in Marseille (France). A graduate of Strasbourg's École supérieure des arts décoratifs, she has held numerous residencies in France and overseas. She regularly participates in group shows and solo exhibitions devoted to her work at institutions such as Frac PACA (Marseille, 2019) and Galerie Papillon (Paris, 2013, 2017, 2019). Her works feature in major public and private collections, such as those of Centre Pompidou, Frac Picardie and Frac PACA, the Fond National d'Art Contemporain and Musée National d'Art Moderne. In 2014, Cathryn Boch won the Drawing Now prize.

KATINKA BOCK AND TONI GRAND

Pas de deux

Sculpture, installation

Couvent des Jacobins

Rue Lakanal, 31000 Toulouse

Opens Friday, September 17, 10 am

Tuesday – Sunday, 10 am – 6 pm



Katinka Bock, *Monotony*, 2020, oak.
Courtesy of the artist and Galerie Greta Meert, Brussels
© Photo : Hugard and Vanoverscheide.

Katinka Bock's work is rooted in a discursive conception of sculpture, photography and language. Form is often the result of a process in which the rational and unpredictable meet. Each of her installations defines a space and often seems to fight the claustrophobia of exhibition spaces, tending to open doors, windows and walls to escape, or to let the rain in. Using ceramics, wood, bronze and copper, she creates forms that explore temporality and space, territories and their inhabitants, stories and murmurs. The process of natural alteration is part of a continuous movement between outdoor and indoor spaces, exhibition space, production site and mental space. Sculpture is the core of her work, while photography is on the margins to unravel with curiosity the precariousness of our shared, human space.

For her exhibition at Couvent des Jacobins, the artist will include among her works sculptures by Toni Grand (1935-2005), forming a duo with the leading figure in French sculpture of the seventies and eighties. The artists share a preoccupation for the process that shapes form, a sensitivity to the properties of materials, a consideration of the fundamentals of sculpture, and a sense of paradox, strangeness or surprise.

KATINKA BOCK
Born in 1976 in Frankfurt-am-Main (Germany), Katinka Bock lives and works between Paris and Berlin. Her work has been presented at recent solo shows at Artium Museum (Vitoria-Gasteiz, 2021), Kestnergesellschaft (Hannover, 2020) and Pivo (São Paulo, 2019). In 2018, she completed a cycle of major exhibitions at Kunstmuseum Winterthur, Mudam Luxembourg and Villeurbanne/Rhône-Alpes Institute of Contemporary Art. In 2019, she was one of the artists nominated for the Prix Marcel Duchamp. In 2012, she was a resident of the Villa Médicis and she was

awarded the 14th Prix de la Fondation Ricard in France, and the Dorothea von Stetten Prize in Germany. She publishes regularly with Roma Publications, Mer Paperkunstalle, Abäke, and Paraguay Press. Since 2013, she has published the series One of Hundred in collaboration with Louis Lüthi.

TONI GRAND
Born in 1935 in Gallargues-le-Montueux (France), Toni Grand passed away in Mouriès (France) in 2005. Having learned his trade as a sculptor in different studios in Paris, he began exhibiting his work in the mid-sixties.

He participated in the 1982 Venice Biennale and documenta 10 (Kassel, 1997). Major European museums devoted solo exhibitions to his work, including Centre Pompidou (Paris, 1986), Musée d'art contemporain in Lyon (1989), Museum Moderner Kunst Stiftung Ludwig (Vienna, 1994) and Musée des Beaux-Arts de Nantes (2003). Alongside his artistic practice, he taught in several art schools in France.

Main sponsor:
Fondation d'entreprise
AG2R LA MONDIALE
pour la vitalité artistique

SERGE BOULAZ

Attention, n'oubliez personne !

Participatory project

Le Château d'Eau

1, place Laganne, 31300 Toulouse

Opens Friday, September 17, 6 – 10 pm

Tuesday – Sunday, 1 – 7 pm

Late nights September 17 and 18 until 10 pm

Centre culturel Henri-Desbals

128, rue Henri Desbals, 31100 Toulouse

Opens Saturday, September 11 (the Centre's open day)

Monday-Friday, 8:30 am – 6:30 pm

Saturday September 18 and 25, noon – 6:30 pm

Attention, n'oubliez pas la raclette ! To celebrate the completion of this participatory project, raclette will be served on Saturday, September 25, from 1 pm in the gardens of the Château d'Eau



Attention, n'oubliez personne !,
le Printemps de septembre 2021.

Serge Boulaz is a maker and teller of stories born of a thousand and one experiences, a thousand and one encounters, a thousand and one lives. A lover of all things, specialist of nothing at all, the man seems to resist any kind of typology and presents himself to us quite simply as a kind of slightly offbeat, humanist poet driven by the deep desire to make ordinary life an adventure featuring extraordinary people. Only yesterday shining shoes in Mexico, today he is a teacher and artist in Geneva and Occitania. And tomorrow?

For Le Printemps de septembre, the artist has come up with a participatory project for Toulouse's Left Bank. *Attention, n'oubliez personne !* gives all its participants a chance to be exhibited during the festival. There are three stages to the project: stage one, collecting photos taken on smartphones; stage two, reinterpretation of the photos as paintings by students, amateurs and artists; stage three, restitution in two exhibitions, at Château d'Eau and Centre culturel Henri-Desbals, where all the paintings will be on display.

Project created in partnership with the department of socio-cultural activities of the city of Toulouse and Tisséo, with the support of the Haute-Garonne region, Drac Occitanie, La Fondation d'entreprise Banque Populaire Occitanie, and the City of Geneva.

The paintings are the work of: 4th and 5th grade students at Elsa Triolet and Soupetard elementary schools; 8th grade students at Clémence Issaure, Georges Sand and Louis-Nicolas Vauquelin middle schools; 1st and 2nd year students of DN MADE Espace et Innovation Sociale at Lycée Rive Gauche; students at École de Commerce et de Culture Générale Aimée-Stielmann in Geneva; students of the arts workshops at Henri-Desbals and Alban Minville cultural centers; young students in public classes at isdaT; young girls with the secular education charity Voir et Comprendre; and individuals motivated by their experiences in video-workshops.

MARIE BOURGET

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Marie Bourget, *Le Rêve des châteaux de sable* series, 1983, lithograph.
Photo by André Morin © Adagp.

A discreet but acclaimed figure in sculpture in the 1980s, Marie Bourget developed a practice that confronted apparently simple forms and designs with language. Working by analogy and serialization, giving her pieces titles that were more troubling than enlightening, she twists with giddy pleasure and a dry sense of humor the codes of perception. Drawings, sculptures or viewing devices that catch the gaze off guard. As she pointed out, "Turning things back to front allows the front to surprise me and surprise the viewer. Through my work, I would like people to see things for the first time." Painstaking work, realized with great economy of means, that undermines, to the point of collapse, our perceptual confidence in the world in which we live.

Landscape and architecture, their manner of representation and the visual schemas they produce are her fields of predilection. Thus, *Images réversibles* uses the cavalier perspective to produce an ambivalent image, at once front and back. Instilling doubt, and just as disconcerting visually with *La Fabrication des églises* (the fabrication of churches), recasting mountain ridges in the role of village skyline. In the artist's *Le Rêve des châteaux de sable* (the dream of sand castles) series, comprising ten lithographs, she deploys a collection of easily recognizable schematic forms from the world and imagery of childhood – crenellations, dungeons and swirls, above all. A series of images whose hazy or tentative lines seem on the verge of erasure, and whose title prolongs the doubt inscribed in the language itself: whose dream? A fine opportunity to rediscover this artist's work, opening up to the imagination while undermining with gentle and amused cruelty the authority of the gaze, knowledge and judgment.

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1952 in Bourgoin-Jallieu (France), Marie Bourget died in Lyon (France) in 2016. In 1986, she exhibited at the Guggenheim Museum, NYC, and participated in the Venice Biennale. Since then, notable exhibitions include the Nave Gallery (Massachusetts, 2013), Brooklyn Artists Coalition (NYC, 2012) Arc Gallery (San Francisco, 2010), Mamco (Geneva, 1998) and Musée d'Art Moderne de la Ville de Paris (1989).

MIRIAM CAHN

Painting, installation

Curator

Annabelle Ténèze

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm

Late nights September 17 and 18 till 11 pm



Miriam Cahn, *Verwandtschaften*, 1989. Courtesy of the artist and Galerie Jocelyn Wolff.
Photo © François Doury.

Miriam Cahn is now one of the most acclaimed artists on the contemporary scene. Since the 1970s, the Swiss artist has made her art an experiment. Her work is marked by the body and performance, which are present in her sculptures, her sweeping charcoal drawings or her famous paintings of silhouettes.

Combining the softness of the halo and the shock of color, her canvases become a physical experiment for the viewer facing them, confronting or connecting with her female, male, female and male, naked and free characters. Pointedly feminist, Miriam Cahn's work is also a humanism that encompasses all that is living, as well as war, the atomic bomb and, more recently, those drowning in exile.

Besides paintings in the form of an installation, on view at Les Abattoirs are slide-shows, which reveal a body of work in perpetual transformation.

With the support of Pro Helvetia, Fondation suisse pour la culture

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

Born in 1949 in Basel (Switzerland), Miriam Cahn lives and works in Switzerland. Her work has been presented at events such as Art Basel 2019 and documenta 7 and 14 (Kassel, 1982, 2017). Recent exhibitions include Städtische Galerie Offenburg (2015), Centre Culturel Suisse (Paris, 2014) and Wako Works of Art (Tokyo, 2012).

GILLES CONAN

chromosomes (à eiram)

Installation

le Printemps de septembre

2, quai de la Daurade, 31000 Toulouse

Opens Friday, September 17, 6 – 10 pm

Wednesday – Sunday, 1 – 7 pm

Late nights September 17 and 18 until 10 pm



Gilles Conan, *La bath projection 2* from the *autoportraits* series, Nuit Blanche Paris 2011, 500w lamp, modified theater spotlight, variable dimensions.

For twenty years, and at a time of major potential movements toward the environmental abyss, Gilles Conan has seen light not only in terms of cognition, physics, energy, phenomenology and communication, but also as an element that binds us to the foundation of life in all that is most striking, fleeting, fragile, powerful and ephemeral. Reflecting these preoccupations, the artist's works seek the greatest possible coherence between the approach, the means used and the artistic vocabulary.

Like an inverted camera obscura, *chromosomes (à eiram)* uses the self-projection of a bulb, by means of a modified theater spotlight that generates a focal point on the lamp itself. The halogen lamp thus projects its own form, using the light it emits. The ambivalent, transparent and ghostly image brings to mind spectral visions, moonbeams, photo negatives or X-rays. The cognitive quality of the light, both material and immaterial, also evokes its disappearance, lending the whole arrangement a museum aspect. It is nostalgia projected, anticipated.

Adrien Dax et l'activité surréaliste à Toulouse

Ombres blanches

Studio: 3, rue Mirepoix 31000 Toulouse
Bookstore: 50, rue Léon Gambetta, 31000 Toulouse

Opens Friday, September 17, 6 – 10 pm
Monday-Saturday, 10 am– 7 pm
(except studio, Tuesday – Sunday, 2– 7 pm)
Late nights September 17 and 18 until 10 pm



Adrien Dax, *De l'arbre au tigre par l'éclair*, 1961.

Born in 1913 in Toulouse, Adrien Dax passed away in his hometown in 1979. His work has been shown at Convergences (Paris, 2014), Loin de l'œil (Gaillac, 2001), La Marée (Brussels, 1976, 1980) and Carole Brimaud (Paris, 1994). He participated in the world surrealist exhibition *Marvelous Freedom/Vigilance of Desire in Chicago*, (1976), as well as in group shows at Moderna Museet (Stockholm, 1970) and the Prague Museum of Modern Art (1968).

The Surrealist movement spread internationally and remains active in several countries – Czech Republic, USA, Spain, Belgium and the Netherlands. In France, although it was centered on Paris, some provincial towns are associated with it, particularly Nantes, Strasbourg, Marseille, Lyon and Toulouse, where a group inspired by the Surrealists formed in the thirties.

Named Le Trapèze volant (The Flying Trapeze), it brought together figures such as the future "disalienist psychiatrist" Lucien Bonnafé (1912-2003), poet Gaston Massat (1909-1966), photographer Jacques Matassarò (1916-2015), future Resistance activist Élise Lazès (1908-1989) and militant communist poet Jean Marcenac (1913-1984). They also came to be known as the Tortoni group, for the Italian café on Place du Capitole where they met, which is now a MacDonalD's. They set up a cine-club, organized exhibitions, notably of work by psychiatric patients, met André Breton and the Parisian Surrealists, and carried out joint actions with radical progressives. During the interwar years, the group of friends in Toulouse were in lockstep with the group in Paris.

After the Liberation, the baton passed to newcomers, foremost of whom was Adrien Dax (1913-1979), who had known the Tortoni group and, in 1948, joined the Surrealist group that had reformed around André Breton. His principal contribution stemmed from the virtuosity of his automatic drawings and his decalcomanias, in which outcome always precedes intention, revealing latent images or fragmented spaces. Dax was a loyal and generous partner of the Surrealist group, signing all its pamphlets, participating in all its exhibitions and their scenography, and contributing to its reviews, research and debates.

Other celebrated figures of the period include Raymond Borde (1920-2004) and Guy Cabanel. The former founded the Toulouse Cinemathèque in 1964 and made several surrealism-inspired films. He also penned a celebrated pamphlet, *L'Extricable* (1963), that is halfway between Surrealism and Situationism. The latter, born in 1926, still active in Toulouse, is probably the greatest post-war Surrealist poet. Like Adrien Dax and Raymond Borde, he signed *Le Manifeste des 121*, a declaration of the right to insubordination during the Algerian War, which the Surrealists played an active part in writing. Already acclaimed by André Breton in 1958 for *À l'animal noir*, his prolific body of work invents afresh Surrealist lyricism.

The exhibition "chronicles" Surrealist activity in Toulouse through a vast selection of works and documents. It will also feature works by Mireille Cangardel, who continues to pursue her exploration of oneirism in painting.

TIM ETHELLES AND HUGO GLENDINNING

Empty Stages

Photography

Théâtre Garonne | Scène européenne

1, avenue du Château d'Eau, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, 1 – 7 pm

Late nights September 17, 18, 24 and 25 until 11 pm



Tim Etchells and Hugo Glendinning, *The Landsdowne Club*, London, from the *Empty Stages* series, 2003 © Hugo Glendinning.

In 2003, long before the pandemic, director Tim Etchells and photographer Hugo Glendinning initiated *Empty Stages*, a long-term photography project. Ever since, as the title suggests, they have photographed all kinds of empty stages worldwide – theatres, pubs, conference centers, parish halls. Ghost rooms that seem like so many fantasy spaces, inviting the public to imagine different types of events that may occur or might have taken place. A way, in these uncertain times, to pay tribute to the irreplaceable power of the performing arts.

"Before we even started the *Empty Stages* series, we spent hours and hours in spaces like that, wondering what might happen, waiting for performers to appear, for lights to be ready and sound to be checked. I think we were both drawn to the stages as spaces of imagination. (...) We chose spaces that were multi-functional, not fully functioning theatre spaces. They just kept giving in the ways that they were used. Actually, they weren't used to show people saying or doing things, but to stack ping-pong tables and chairs. (...) Part of the comic value of our work was due to what was left on the stages."

In partnership with Théâtre
Garonne | Scène Européenne

TIM ETHELLES
Born in 1962 in Stevenage (England), Tim Etchells lives and works in Sheffield (England) and London. His work has been shown at Lichtparcours Braunschweig, 2020), Baltic Center of Contemporary Art (Gateshead, 2018), Cubitt Gallery (London, 2015), Manifesta 7 and 9 (Rovereto, 2008, 2012), October Salon (Belgrade, 2010) and the Gothenburg Biennale (2009).

HUGO GLENDINNING
Born in 1961 in Oxford (England), Hugo Glendinning lives and works in London. In twenty-five years as a photographer, his output has encompassed cultural industries as well as contemporary art, performance and documentation. He has worked with most major British theatre companies, with regular commissions from SRC, the National Theatre, the Royal Opera House and numerous West End producers. His work is regularly published and exhibited.

FP01

Le Pavillon rouge

Installation

isdaT – institut supérieur des arts et du design de Toulouse

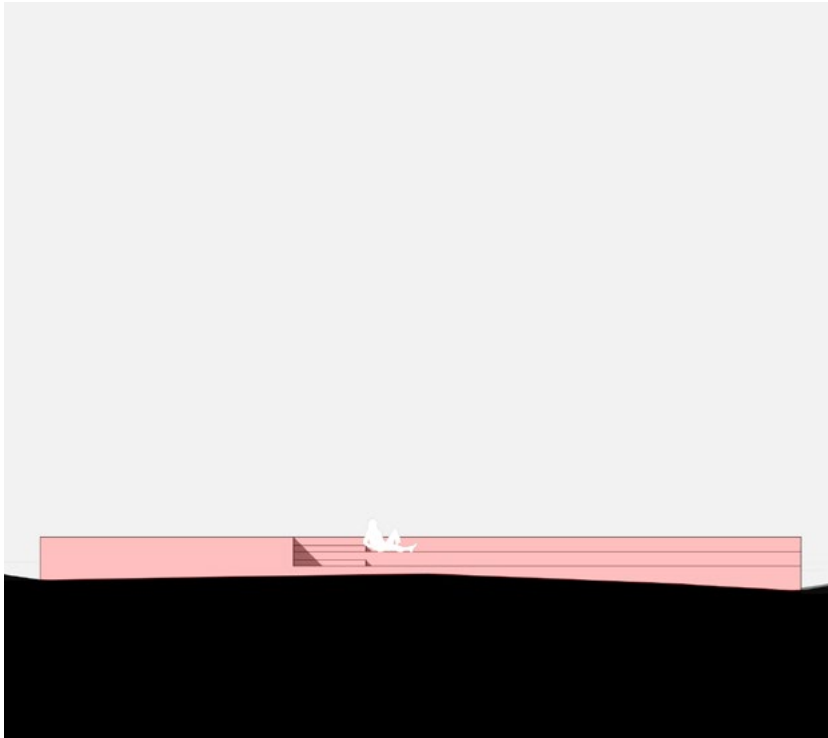
5, quai de la Daurade, 31000 Toulouse

Opens Friday, September 17, 6 pm-midnight

Wednesday – Sunday, 12– 7 pm

Late nights September 17, 18, 24 and 25 till midnight

Le Pavillon rouge hosts screenings and concerts
on September 17, 18, 22, 24 and 25.



© FP01, graphic document, le Printemps de septembre, 2021.

FP01 conceives each project as a legacy to come, and places the question of time front and center. Through construction savvy and knowledge of the material, its architects seek the serenity that comes with longevity. Leaving a legacy involves submitting buildings that transcend past heritage, respond perfectly to present-day questions, and offer outlines of the future.

Constructed entirely from traditional local "briques foraines," the all-in-one Pavillon rouge (Red Pavilion) is a bar, stage and auditorium. The bricks – identical to those that built the school of fine arts – require only positioning, on top of each other or in a more complicated arrangement, without mortar or cutting. This strategy makes the assembling a transitional moment in the material's life, before it goes on to other places and other uses when the festival is over. The quest for durability is also one of malleability. Brick is a supple material for anyone who has an eye for it. Both industrial and traditional, material of the past and future, it is a vector for the passing on of different kinds of know-how. The pavilion will be assembled by students from various schools in the region.

With the support of the École Européenne de l'Art et des
Matières in Albi, Lycée Urbain Vitry, Terreal, Brique de Nagen
and Génie Civil Construction

ROLINO GASPARI

Installation

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Rolino Gaspari, *Untitled*, wood, resin and cotton, 37 x 50 cm, 2020.

Rolino Gaspari is above all an artist, mainly a sculptor and sometime painter who does not turn his nose up at drawing. His work is multi-faceted and protean. With a twinkle in the eye, driven as much by mathematical and scientific preoccupations as aesthetic issues, he invents, takes risks, has fun.

Using wood and modeling clay – childhood base matter – iron or ceramics, Rolino Gaspari's sculptures play with formats, colors, forms and spatial awareness, like his series of sculptures of a strange animal, off-kilter and seemingly propped against the wall. This dark figure – half-monkey, half-cat, definitely animal – seems to have popped straight out of a child's imagination, with its characteristic, often outsize hands. An elegy to hands that wave, make, shape, work: sculpture once more. And if sculpture doesn't occur? *Quand je ne fais pas de peinture ni de sculpture, je fais des dessins de sculptures* (When I'm not painting or sculpting, I'm drawing sculptures, 1991) answers that question in charcoal on paper, with a hint of facetiousness in the title. And the body once more, with this recent, previously unseen series of garments, playing with the downy feel of the felt, which have become hanging sculptures whose vivid colors and simple, geometrical forms seem inspired by women's fashion of the sixties.

From one series to the next, in so many variations, the artist embarks us on a journey in his world, inhabited by "an innocent and insolent chaos."

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

MIRYAM HADDAD

Painting

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Miryam Haddad, *La proie du soleil*, 2020, oil on canvas, 250 x 250 cm.

A palette of sharp, vivid colors; thick paint applied with brush and knife: such are the striking characteristics of Miryam Haddad's pictorial work. Whether expressed in wide-ranging larger formats or smaller, more intimate ones, its power and agitated forms leap out at us. Mining a seam developed in recent years, her dense, shimmering oil paintings are nourished as much by western expressionism as by reminiscences from the east, as much by the paintings of Kokoschka as the world of the filmmaker Parajanov, endowed with a luminosity that bears the mark of the vision of stained-glass windows. Playing on degrees of density and transparency, they are inhabited by figures on the threshold of perception, and invite the viewer to be swept along by the curves and colors of a swirling chaos where nothing is what it seems.

It is a question of confronting the canvas, casting one's gaze deep, taking one's time, allowing digression to take over, drifting along until figures emerge, a glimpse of a face or of animals, like the human silhouettes and architectural forms discerned in the monumental *La proie du soleil* (The prey of the sun). A rumbling force beneath the surface gaiety, carried by an intense energy and honed titles that are as allegorical as they are enigmatic and open. Alongside this set of canvasses, the series of watercolors titled *L'aube entre les mains* (Dawn in hands) opens up other possibilities. A practice – reactivated during lockdown – that offers the artist scope for more experimentations. Here, Miryam Haddad explores solid and empty spaces, the whiteness of the paper, simple touches, no repainting. Delicacy of form, always on the cusp of legible.

In collaboration with FRAC Auvergne as part of the exhibition *Là-bas, sur le ciel d'orage*, Oct 2 – Dec 30, 2021 (curator: Jean-Charles Vergne)

Born in 1991 in Damascus, Miryam Haddad lives and works in Paris. After graduating from Les Beaux-Arts de Paris in 2017 and winning the Jean-François Prat prize in 2019, she exhibited individually at Art : Concept (Paris, 2018, 2020) and Collection Lambert (Avignon, 2019), and in group shows at Eigen + Art (Leipzig, 2020), Tomio Koyama Gallery (Tokyo, 2020) and La Fondation Cartier (Paris, 2019).

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

LAWRENCE ABU HAMDAN

Walled Unwalled

Video installation

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Lawrence Abu Hamdan, *Walled Unwalled*, 2018. Collection les Abattoirs, Musée – Frac Occitanie Toulouse. © Lawrence Abu Hamdan. Courtesy Mor Charepentier, Paris.

Having started out as a musician, Lawrence Abu Hamdan turned to the visual arts while maintaining a marked interest in issues of sound. Through the production of audio documentaries, audio-visual installations, sculptures, photographs, workshops and performances, his work deals with intersections between sound and politics. The artist's audio investigations have been used as evidence at the UK Asylum and Immigration Tribunal and as advocacy for organizations such as Amnesty International and Defence for Children International, along with the work of fellow researchers from Forensic Architecture.

The festival presents a video installation titled *Walled Unwalled*. The artist examines a series of legal cases in which accusations hinge on sounds perceived through walls, doors or floors. He analyzes the language used, shouts and diverse noises to piece together events. The result is a contemplation of the ways in which solid structures are more or less capable of holding in the flow of information or of maintaining the barrier between private and public spaces.

This work is in the collection of Les Abattoirs Musée – Frac Occitanie Toulouse

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

Born in 1985 in Amman (Jordan), Lawrence Abu Hamdan lives and works in Beirut and Berlin. His work featured in the 58th Venice Biennale, the 11th Gwangju Biennale, and the 13th and 14th Sharjah Biennales, and in exhibitions at Hammer Museum (Los Angeles), Portikus (Frankfurt), Casco (Utrecht), MACBA (Barcelona), Moderna Museet (Stockholm) among others. His works feature in the collections of Les Abattoirs, Musée – Frac Occitanie Toulouse, MoMA, Guggenheim, Van AbbeMuseum, Centre Pompidou, and Tate Modern. In 2019, Lawrence shared the Turner Prize for his Earwitness Theatre exhibition and his performance *After Sfx*.

SHIVA KHOSRAVI

Vidéo

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Shiva Khosravi, *Don't let your hair with the wind blow*, 2020, still video, 5 min 32 s..

Three young women sit side by side gazing across Lake Geneva. Motionless. Boats pass before their eyes like profane angels. The locked-off camera frames the women from behind. Their long brown hair is untethered. Nothing happens for five and a half minutes. Nothing special. Except perhaps that a breeze ripples their hair from time to time. It seems as if they yearn for that moment and enjoy it. Its discreet and rare sensuality is refused to women who wear hijabs imposed by religious authorities, such as those in Iran, Shiva Khosravi's homeland. The work she presents at Les Abattoirs draws its English title from a Hafez poem: *Don't let your hair with the wind blow*.

A young woman stands before her mirror. The viewer sees her from the mirror's perspective. Upbeat pop music offers accompaniment and a hint of irony. The young woman puts her headscarf on, positions the white cloth to hide her hair. She is charming, seems to be having fun, constantly coming up with new ways to wear the mandatory hijab, each one making her happier and more seductive. She seems to revel in her beauty and playfulness, which is a weapon of mass liberation. Two minutes and fifty-two seconds of delight. The scene is speeded up. In tribute to silent movies, it accentuates the comedy of the situation. Presented at Trentotto, this work is titled *White Wednesday* in reference to the protest movement launched in 2017 by journalist Masih Alinejad against the law that compels women in Iran to wear a hijab.

Clearly, Shiva Khosravi addresses the condition of women in a Muslim country. She does so with subtlety and sensitivity. In both videos, characterized by a serious lack of resources, she shows young women whose resistance to what they experience as oppression expresses itself through relaxed enjoyment of emancipated pleasures.

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1987 in Isfahan (Iran), Shiva Khosravi lives and works in Geneva. She studied biology in Iran. At age 22, she decided to go overseas to continue her studies in Switzerland. In 2020, she graduated from HEAD – Geneva with an MA in Visual Arts, and won the Prix de la Ville de Genève et de la Fondation Adolphe Neuman with a video installation whose subject was censorship in Iran. Shiva has exhibited her work at the Geneva Centre d'Art Contemporain (2021), White Space Black Box (Neuchâtel, 2017) and Museum für Naturkunde (Berlin, 2016).

Opens Friday, September 17, 6 pm-midnight

Wednesday – Sunday, 12– 7 pm

Late nights September 17, 18, 24 and 25 till midnight



Pauline Curnier Jardin, *Grotta Profunda, les humeurs du gouffre* (Grotta Profunda, the moody chasm), 2011, HD video, 30 min. Courtesy of the artist and Ellen de Bruijne Projects.

For the duration of the festival, isdaT has turned itself into a pop-up screening room, where the *Carte Blanche* sidebar invites one artist, two festivals and one curator to share their current preoccupations or eternal obsessions. Each event will reach beyond the walls of the screening room with concerts, Q&A's and outdoor screenings.

September 17-23

Pauline Curnier Jardin presents two of her films – *Grotta Profunda* (2011) and *Fat to Ashes* (2021) – which, shot ten years apart, give an insight into the constants and evolutions in her practice.

Further details, p. 112

September 24-30

FAME, the Gaîté Lyric's festival of films about music, turns the spotlight on sound odysseys and marginalized cultures.

Further details, p. 117

October 1-3

The Let Us Reflect Film Festival, organized by the Centre d'art contemporain Chapelle Saint-Jacques, explores the links between cinema and video, and presents the new film by Filipino artist Shireen Seno.

Further details, p. 124

October 6-17

Pour le reste / Nos héritages (Inquiétudes du temps) is a journey through films in the Cnap's collection, focusing on figures of emancipation and transmission.

Further details, p. 126

In partnership with isdaT – institut supérieur des arts et du design de Toulouse

KIKI KOGELNIK

Une vie sans art est une vie insensée

Drawing, sculpture

Curators

Cécile Poblon and David Lemaire

BBB centre d'art

96, rue Michel Ange, 31200 Toulouse

Opens Saturday, September 18 at noon, vernissage at 3 pm

Wednesday-Saturday, noon – 6 pm

The exhibition continues until December 4, 2021,

Wed-Sat, 2 – 6 pm



Kiki Kogelnik, *Sans titre (Suspensions)*, c. 1970, sheet vinyl and Indian ink on paper, 58 x 74 cm.

© 1970, Kiki Kogelnik Foundation, all rights reserved.

As the first solo exhibition of Kiki Kogelnik's work in a public institution in France, the show at BBB centre d'art is an unprecedented insight into the Austrian artist, focusing on her long-running practice of drawing. Her vibrant, engaged art was rooted in over forty years' experience, with questions of emancipation or subjugation, of women in particular, in a hi-tech society at its core. The artistic paths she explored testify to her subversive and ironic, painful and liberating positions and mindset.

Kiki Kogelnik moved to New York City in the 1960s and embraced the revolutions of her times, first and foremost Pop Art. As a child of the war, and the losing side, her personal story collided headlong with her understanding of the world and its ongoing revolutions. The potential, and possible impact, of the development of consumer society, new technologies in the fields of war, science and communications – soft and hard power – and the American civil rights movement pervaded her work. The private is political. The artist and her many friends are always on display.

– Vivid, single-color vinyl cadavers. – Dissected organs with flip comments. – Selfportraits with fake ad glam. – Colorful and playful technoid imprints. – Anonymous, inactive, asexual, dispossessed communities. – Masks with chimerical beauties. – Non-binary incarnations. – Cyber organisms. – Human and/or Object and/or Subject and/or Machine. – *Thanatos* and/or *Eros*.

Kiki Kogelnik's paintings, sculptures, installations, performances and drawings translate the complexity and strangeness of belonging to oneself, to others, to the collective, in an equivocal society. The promises of social progress on the ruins of a global armed conflict are also processes of *de-liaison* and a force for annihilation. "A life without art is a senseless life," according to Kiki Kogelnik, in the world of art where systems of cooption and invisibilization hampered the creator in her career. The visionary and aware work of Kiki Kogelnik is now finding its rightful place in artistic and cultural narratives.

A co-production with BBB centre d'art, with the support of the Kiki Kogelnik Foundation New York and the Forum culturel autrichien, with the participation of the Musée des Beaux-Arts La Chaux-de-Fonds

Born in 1935 in Bleiburg (Austria), Kiki Kogelnik died in Vienna in 1997. Her work has been regularly exhibited in solo exhibitions and group shows, most recently at MOSTYN Gallery (Llandudno, 2020), Musée des Beaux-Arts de La Chaux-de-Fonds (2020), Musée d'Art Moderne et d'Art Contemporain de Nice (2020), Mitchell-Innes and Nash (NYC, 2019), Simone Subal Gallery (NYC, 2018), Galerie Natalie Seroussi (Paris, 2017), König Galerie (Berlin, 2016) and Modern Art Oxford Gallery (2015).

JEAN-MARIE KRAUTH

le Printemps de septembre

2, quai de la Daurade, 31000 Toulouse

Opens Friday, September 17, 6 – 10 pm
Wednesday – Sunday, 1 – 7 pm
Late nights September 17 and 18 until 10 pm

The artist also presents an exhibition at:

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm
Wednesday – Sunday, noon – 6 pm, until November 21
Late nights September 17 and 18 till 11 pm



Jean-Marie Krauth, *Que faire?*, 2015. © Ju-Young Kim editions.

Jean-Marie Krauth (1944-2020) was born in Alsace, a region he left only to set off on long journeys across the world, to the Far East in particular. Intending to become a locksmith, he went to the school of decorative arts in Strasbourg, where he learned to work with iron. Soon, his craftsman's skills led him to sculpture. In the seventies, he developed a practice somewhere between minimalism and a process of realization of "objects" by a single action (elongation through hammering in the forge, for example), or of geometrical wall "drawings" made using slender rods bent at right-angles, whose dissymmetry produces their position.

Austere work then, and emblematic of a radically sparing use of resources that reflected the artist's choice of withdrawal and discretion with regard to the art world. In the following years, his artistic activity skewed toward long-term or participatory projects. *Que faire ?* is made up of dozens of ink stamps collected on his travels, always asking the same question, but in every language he encountered. These stamps were used on all correspondence sent by Mamco between 1999 and 2003.

Jean-Marie Krauth set himself the goal of putting together a full pack from cards he found in the street all over the world. It took him eleven years to gather the 54 cards with mismatched backs. More recently, he produced various artist's books, published by Ju-Young Kim and comprising, for example, reproductions of movie posters or crime novel covers, whose titles form a sentence when put together.

Far from galleries and art institutions, Jean-Marie Krauth plied his trade in prisons, community gardens or with maintenance crews in companies. His participatory performances were for their protagonists and audiences, not for the press and publicity. The artist embodied his passion for art with complete independence, without ever seeking recognition or economic gain.

Born in 1944 in Haguenau (France), Jean-Marie Krauth passed away in 2020. He lived and worked in Strasbourg, France. In 2019, he was awarded the Bob Calle artist's book prize. His work has been shown in solo exhibitions, most notably at Mamco (Geneva, 1999),

CRAC Alsace in Altkirch (1994), and in group shows at Les Abattoirs (Toulouse, 1999), Musée d'Art Moderne de la Ville de Paris (1984, 1988), Le Magasin (Grenoble, 1986), Musée d'Art Moderne de Strasbourg (1982) and Musée d'Art et d'Industrie de Saint-Etienne (1980).

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

MOSHEKWA LANGA

Painting, installation

Curator

Thierry Leviez

Chapelle des Cordeliers

13, rue des Lois, 31000 Toulouse

Opens, Friday September 17, 6 – 11 pm

Wednesday – Sunday, 12 am – 7 pm

Late nights September 17 and 18 until 11 pm



© Moshekwa Langa, all rights reserved.

Born in 1975 in Bakenberg (South Africa), Moshekwa Langa lives and works in Johannesburg and Amsterdam.

In 2021, Zeitz MOCAA in Cape Town will present the first retrospective of his work. He has regularly exhibited his work in solo exhibitions and at numerous biennials and international expos: Dakar (2018), Berlin (2018), Lyon (2011), São Paulo (1998, 2010), Venice (2003, 2009), Guangzhou (2000), Johannesburg (1997), Istanbul (1997), and Havana (1997).

The works of Moshekwa Langa can be read like the pages of a log book, entries relating the events of his life. More or less directly, they evoke residual impressions of a place, recollections of images glimpsed in a magazine or moments associated with a particular tune or song. The key to interpreting them may be kept within as when, for instance, in the form of lists, the names of historical characters, acquaintances or friends run into each other. Or this psycho-geographic mapping might remain entirely abstract with only a title as a clue, always linked to a fleeting moment in the artist's life. Impressionism as practiced by Moshekwa Langa finds its closest equivalent in the work of James Joyce, whose methods he has adopted and who, in text, just like the thread of the artist's paintings, interweaves in a single piece everyday perceptions and historical events.

Most of the images in the series of paintings on view in Toulouse come from a collection of collages made recently in South Africa, using press cuttings, and titled *Ingwe Mabala-bala* ("the colored leopard" in Ndebele or Zulu), which was a popular song that left traces in both indigenous cultures and Christian rituals. Adverts for all kinds of services offered by marabouts, or for the evangelical church, objects and archive photos have been torn, altered, partially erased and combined in a series of black and white compositions. Enlarged and reclaimed, these fragments provide the raw material for a series of canvasses covered in paint and sandpaper. The initial motif, although barely recognizable, is still perceptible: "like the spot of blood in Macbeth." Other circular marks appear around the frame. They have been left by the jars, spray cans, bottles and tins that held the pictures flat. Like many of the artist's works, they were painted on the ground, using a quasi-cartographical approach, which neatly twins with the luminous constellation formed by a network of table lamps placed on the floor. This final element is borrowed from the artist's biography: a dozen or so years ago, in an American museum, he arranged a collection of lamps in a similar way among various reels and diverse objects.

With the support
of Belin Promotion

ELISA LARVEGO

En tous lieux

Photography and video

Centre culturel Saint-Cyprien 56, allées Charles-de-Fitte, 31300 Toulouse

Opens Saturday, September 11
(The Centre's open day)
Monday-Friday, 8:30 am – 6:30 pm
Saturday – Sunday, noon – 6:30 pm
Late nights September 17 and 18 until 10 pm

MATOU

58, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 10 pm
Tuesday – Sunday, noon – 6:30 pm
Late nights September 17 and 18 until 10 pm



Elisa Larvego, *Paquerette, Charlotte, Aminata, Ibrahim et Kone, sanctuary space, Briançon, 2019.*

In her photography and video work, Elisa Larvego believes in the long haul, immersing herself in the subject, rather than the decisive moment.

At Centre culturel Saint-Cyprien, the artist presents a series of photographs from her stays in places of refuge for exiles, the Refuge Solidaire in Briançon and the Maurice Scève squat in Lyon. She takes a sober and strong look at a disturbing social reality. Against the tide of dehumanizing migration policies, Elisa Larvego concerns herself with daily life in these of refuge for exiles, the Refuge Solidaire in Briançon and the Maurice Scève squat in Lyon.

At MATOU, she presents two videos from her project Salt Cedar, filmed at the natural border between the USA and Mexico constituted by the Rio Grande. She explains: "Candelaria, Texas, is a village where the road runs out in the Chihuahua desert. It neighbors San Antonio del Bravo, across the Rio Grande, in Mexico. No crossing connects the two villages. For the schooling of their children, families must split up at the border, men on the Mexican side, women and children on the American side. At the weekend, Candelaria empties and the families are reunited in Mexico."

With the support for documentary photography of the Centre national des arts plastiques; and with the support of Pro Helvetia, Fondation suisse pour la culture, and Astrapia; with the support of Fondation Engelberts; exhibition subsidized by the City of Geneva.

The films were made as part of a residence at Fieldwork: Marfa, and with the support of Fondation Gandur pour l'Art.

Born in 1984 in Geneva, Elisa Larvego lives and works there. A graduate of Vevey's École d'arts appliqués and HEAD-Geneva, Elisa Larvego has exhibited her work at the Temporary Chapel, Winterthur (2020), Théâtre de l'Orangerie, Geneva (2019), Théâtre Les Halles, Sierre (2018) and L'Adresse du Printemps de septembre, Toulouse (2017). She has also participated in group shows at Graves Gallery, Sheffield (2020), Centre photographique d'Ile de France (2019), Museo de Artes Visuales, Bogota (2019) and KINDL, Berlin (2018).

NATACHA LESUEUR

Photography

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Natacha Lesueur, *Tête fée brûlée*, 2020,
Les humeurs des fées series,
graphite monotype on fine art photographic pigment print,
62 x 42 cm © Natacha Lesueur and Adagp, Paris, 2021.

For Natacha Lesueur, the body is an image, projects an image, or acts as a surface of inscription. Working mostly in portraits, often by series, she favors photography, and female figures take pride of place. Traces, imprints, hair-pieces, jewels or ornaments, the idea is to twist, amplify and overwhelm, and not without humor or grotesque excess. In her portrait galleries – these joyous or scary phantasmagorias – the hair obviously plays a prominent role. Tiaras piled high with designer shoes, exuberant plumages or topiary evocations. Hairstyles and headdresses parade by, as if sourced in an anthropological collection that encompasses every extravagant and unspoken possibility.

They are adorned with gray hair and presented, according to the lexicon, *en grisaille*. Uncharacteristically for an artist whose figures are generally the fruit of long and meticulous development before the shot is taken, the smooth surface of the image is scratched or crayoned. So here comes the young bride, revisited, the angel in the house poking fun at macho, degrading stereotypes that stick to the admen's dream homemaker. *Pirate fairy* or *rocket fairy* with, she says, "auratic fumes, dynamic flames and worrying combustions" spinning assignments on their heads and flaunting complex identities. With a wicked talent for a delicious feint, Natacha Lesueur role-plays with appearances, glossy images and photography.

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1971 in Cannes (France), Natacha Lesueur lives and works in Paris. She is a graduate of Villa Arson in Nice. Her work has been shown at Galerie de la Marine (Nice, 2015), Musée national Marc Chagall (Nice, 2014), Fondation Ricard (Paris, 2013) and Centre Pompidou (Paris, 2009). She was awarded the Ricard Prize in 2000 and a residence at Villa Médicis in Rome in 2002-2003.

CHRISTIAN LHOPITAL

Drawing, sculpture

Galerie Le Confort des étranges 33, rue des Polinaires, 31000 Toulouse

Opens Friday, September 17, 6 – 10 pm
Wednesday – Sunday, 1 – 7 pm
Late nights September 17 and 18 until 10 pm

The artist also presents a wall drawing at:

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm
Wednesday – Sunday, noon – 6 pm, until November 21
Late nights September 17 and 18 till 11 pm



Christian Lhopital, *Rotation 23*, 2019, mixed media on paper, 65 x 50 cm.

Drawing, a practice Christian Lhopital adopted early in his career, has become the core of the artist's work. Crayon, watercolors, ink wash, collage, acrylic, graphite powder, gesso – he picks from a wide range of techniques, choosing with great care, and most often combining them. Series by series, he switches between formats with free-flowing strokes, welcoming random occurrences and accidents. He sometimes creates wall drawings like the one presented at Les Abattoirs, the starting point of which is the large *Spéciales 3* drawing (2009).

Using recurrent and obsessive motifs, such as bodiless heads or headless bodies, eyes floating as if reduced to themselves, Christian Lhopital creates a world where unspeakable fears and unruly desires arise. An uncertain world, as opaque as it is fragile. Across his work, a disconcerting inner theatre comes to life starring a world of funny or terrifying little creatures that seem to pop straight out of a dream or nightmare.

For the final smallscale works of the *Fixe face silence* series, showing at Le Confort des étranges gallery, and part of what the artist calls his *recouvrements* (re-coverings), he drew on images from the daily press. "The piece starts with the choice of photos of protagonists looking at me, staring fixedly at me, living or dead, famous or otherwise. The images are covered in white paint, then I restore that gaze in pencil. The paint covers the surface of the image. The figures become phantomatic, spectral."

At Les Abattoirs, he will create a wall drawing. Fragile and ephemeral, it is the polar opposite of a mural, yet another variation in his elusive fantasy world. Christian Lhopital emphasizes, "The more I draw, the freer I feel. Drawing takes me wherever it pleases."

Christian Lhopital's work is also on view in his solo exhibition at Pavillon Blanc Henri-Molina, Médiathèque | Centre d'art de Colomiers until October 30, 2021. Further details at: pavillonblanc-colomiers.fr

Born in 1953 in Lyon (France), Christian Lhopital lives and works in his hometown. A graduate of Les Beaux-Arts de Lyon (1976), he participated in the Lyon Biennale in 2011. He has exhibited his work at numerous galleries and institutions, such as CRAC Le19 (Montbéliard, 2020), Pavillon Blanc Henri-Molina (Colomiers, 2020-2021), Galerie Michel Descours (Lyon, 2019), Drawing Lab (Paris, 2018), MAMC (Saint-Etienne, 2013), MAC Lyon (2008), Mamco (Geneva, 2003).

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

MATHILDA MARQUE BOUARET

Painting

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Mathilda Marque Bouaret, *Sans titre*, 2020, oil on stretched canvas, 162 x 130 cm.

On canvas, cardboard, metal or brick, Mathilda Marque Bouaret's paintings have in common a curious form of strangeness accentuated by their apparent clumsiness. They are awkward images. They emanate from a dreamworld where more or less deformed characters are frozen in postures that are at once familiar and absurd. Mathilda Marque Bouaret jots down mental images or scenes she glimpses in notebooks that contain the kernel of each painting. She tries, she says, to surprise herself. Which explains the unease derived from the situations that the artist portrays. The light, colors, and forms bear the stamp of artificiality, which the bodies merely reinforce. Mathilda Marque Bouaret's imagination is restless; her paintings hesitate between humor and fright. Two snails embrace on a beach, goofy-looking seagulls fly over the characters, two hands cup "an endive like a little bird," the naked back of a figure of uncertain gender makes for a troubling pearly mass: the images' enigmatic nature and their half-naive, half-ironic treatment make for disconcerting viewing.

Mathilda Marque Bouaret belongs to a generation that chose painting in order to portray its dreams. Their unsettling character lends this enterprise the cachet of cruel truths.

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1992 in La Ciotat (France), Mathilda Marque Bouaret lives and works between Toulouse and Paris. She graduated from isdaT in 2016. She won the Choix du Printemps award in 2017 and shared the Novembre à Vitry prize in 2019. She has exhibited her work at Atelier W (Pantin, 2019), Galerie Municipale Jean Collet (Vitry-sur-Seine, 2019) and Le Printemps de septembre (2017).

LUISANNA QUATTRINI

Painting

Galerie Jean-Paul Barrès

1, place Saintes-Scarbes, 31000 Toulouse

Opens Friday, September 17, 6 – 10 pm

Wednesday – Sunday, 1 – 7 pm

Late nights September 17 and 18 until 10 pm

The artist also presents an exhibition at:

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Luisanna Quattrini, *Perfect timing*, 2021, oil on canvas, 24 x 30 cm.

It has long been demonstrated that part of our mental activity escapes our control. When they pop into consciousness, the images that are the manifestation of this phenomenon can be characterized by their elusiveness and propensity to dissolve. Luisanna Quattrini's paintings come from sensitive awareness of this evanescence. What the viewer sees – or, more often, glimpses – seems about to appear or disappear. Luisanna Quattrini's visual universe is an aquatic one, of fundamental instability. The viewer's initial haze gives way to the idea of an image, a burgeoning scene, an allusion that evaporates. Near-shapeless characters – animals or human silhouettes – emerge from the gauze of diaphanous color floating over the canvas. They are barely developed creatures, fleeting "emergences-resurgences" (Henri Michaux), strange dreamlike situations. Their brief coalescence enables them to be glimpsed without being discerned, to hint at recognition without identification.

With Luisanna Quattrini, painting stems from a mental experience that she invites the viewer to share. She addresses a community of alert dreamers on the cusp of the unconscious, where imagination is ferried into the unknown. Sometimes, the painting seems to take over from the image, and then there are piles or heaps that build the pictures, as if a primeval joy were at play. As if the anxiety of dreams were superseded by the simple burst of colors, by dazzling awareness.

With the support of Pro Helvetia, Fondation suisse pour la culture

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

Born in 1972 in Lima, Luisanna Quattrini lives and works in Basel (Switzerland). She studied art in Lima, Florence and Geneva, where she graduated in 2005. She has exhibited her work at Musée des Beaux-Arts de La Chaux-de-Fonds (2018) and Mamco (Geneva, 2015). She was awarded the 2007 Federal Art Prize and the 2005 Theodor Strawinsky prize. Her work figures in the collections of Musée des Beaux-Arts de La Chaux-de-Fonds, Crédit Suisse, Mamco, as well as private collections in Europe and America.

WALID RAAD

Video installation and photography

Théâtre Garonne | Scène européenne

1, avenue du Château d'Eau, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, 1 – 7 pm

Late nights September 17, 18, 24 and 25 until 11 pm



Walid Raad, *Sweet Talk: Commissions (Beirut)_Solidere 1994-1997*, 2019, single-channel video, still.

With *Sweet Talk: Commissions (Beirut)_Solidere 1994-1997*, Walid Raad adds another piece to his long-term project, *Sweet Talk*, centered on Beirut and inaugurated in the eighties. What started out as a photographic project about the city and its inhabitants, spaces, history and stories, as the war was ending, gradually shifts to explore the informational ambivalence of documents, just like in his famous series, *The Atlas Group* (1989-2004).

Sweet Talk: Commissions (Beirut)_Solidere 1994-1997 repurposes and recycles the bounty of a multitude of home movies shot by the despondent or furious inhabitants of the city center, as their homes were reduced to smoking rubble. The plan was to clear the way for reconstruction by a property consortium named, with phonetic irony, Solidere. Tapes and recordings as acts of resistance, derisory and indispensable, even though the city had already been largely destroyed during the civil war that raged from 1975 to 1990. And then some more due to property speculation. In turn, the videos are engulfed, absorbed and transmuted into a gigantic frieze, whose silence is deafening. A kaleidoscope that feeds off the vestiges of crushed reality, that runs on a loop, like a final ornament by way of a memory, in which the buildings rise up and collapse in an incessant and infernal merry-go-round.

By combining images of ruins with virtual and digital technologies, Walid Raad achieves a result that is both stupefying and mild, seductive and terrifying, unreal and monumental. And tinged with melancholy. A game that consists of a nightmare beneath a shimmering façade, endlessly repeating new beginnings and destructions.

In partnership with Théâtre Garonne | Scène européenne

CHRISTINE SEFOLOSHA

Drawing

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



Christine Sefolosa, *The Crossing*, 2015, 135 x 170 cm, mixed media.

Ghost ships, meandering vessels and engulfed shipwrecks have inhabited our imagination, as well as literature and mythology, since *The Odyssey* and *Noah's Ark*. The ocean is an immense, threatening element, a familiar yet dangerous world. The sublime and the horrible are emblemized in it – the finitude of human beings and their aptitude to overcome what overwhelms them, to glimpse the impossible. The depths of the oceans are littered with wrecks that are in themselves so many treasures for our dreams. This sub-aquatic world fascinates us with its magnetic inhospitality, its radical difference.

The universe of Christine Sefolosa's work possesses that unnerving familiarity, that nocturnal mood, where shapes seem to dissolve before our eyes even as we are seized by their epic beauty. This blurry world engenders monsters that are ours. In these drawings, these monotypes, these ruffled inks, there is no dawn to chase them away. The art of Christine Sefolosa does not protect us from our anxieties. Instead, it captures them in her troubling metaphors, her arachnid allegories, which are without mercy for viewers of their burlesque yet dark extravaganzas.

With the support of
Pro Helvetia, Fondation
suisse pour la culture

In partnership with
les Abattoirs, Musée
– Frac Occitanie Toulouse

Born in 1955 in Montreux (Switzerland), Christine Sefolosa lives and works in her hometown. She has shown her work in solo exhibitions at Galerie les Yeux fertiles (Paris, 2020), Château de Chillon (Veytaux, 2019), Cavin-Morris Gallery (NYC, 2019), Miyawaki Gallery (Kyoto, 2017), and Galerie Dettinger-Mayer (Lyon, 2017). She has also participated in group shows at Kunstmuseum (Thurgau (2021), Musée Jenisch (Vevey, 2020-2021), Galerie les Yeux fertiles (2020), American Folkart Museum (New York, 2019-2020), La Coopérative-Collection Cérés Franco (Montolieu, 2018), Cavin-Morris Gallery (2015, 2017), and Galerie Polad-Hardouin (Paris, 2009, 2013, 2015, 2016).

MARIA TACKMANN

Sculpture, installation

Fondation espace écoreuil pour l'art contemporain

3, place du Capitole, 31000 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 7 pm

Late nights September 17 and 18 till 11 pm



Maria Tackmann, *Cercler le carré*, 2018, Kunstmuseum Thun.

Rambling, feeling, collecting, assembling, installing. Maria Tackmann's works are made up of gestures, actions and objects that she picks up along the way, with a predilection for urban spaces, waste ground, neglected areas and niches.

A process of modern-day archeology, attentive to familiar environments, where our gaze does not deign to linger: an archeology that is unfurled in the exhibition space or in the form of unique books constituted of drawings, occasionally photographs, collected papers and found flat materials. "I move them around and around until I decide on a spot for them, like a book." From one shape to another, fragments of brick, wood or concrete, tape, wool, shards of glass... Small objects that the artist sorts, heaps or spreads according to form, matter, size or secret inclination.

And so each exhibition becomes an opportunity for experimentation determined by the encounter with the space, the geography, and the harvest that results. "In Paris, I wandered around picking up things in the neighborhood. In Crete, I worked in an unfinished building, a construction waste dump and an abandoned soccer field. In Athens, I divided a map into thirty-eight sections, walked to the spots where they overlapped and jotted down what I saw. In Tunisia, I counted trees. In Cairo, I filmed my walks and bike rides around the city, watched the videos in the evening and took screenshots. I also cleaned a roof and drew in the dust." Open-ended practice in perpetual motion, whose latest opus will be unveiled in Toulouse.

With the support of
Fondation d'entreprise
espace écoreuil pour l'art
contemporain

Born in 1982 in Wattenwil (Switzerland), Maria Tackmann lives and works in Wald (Switzerland). In 2013 and 2019, the Berne Jura canton devoted solo exhibitions to her work. The artist's installations have also been on view at Wilhelm Hack Museum (Ludwigshafen, 2018) and in group shows at Centre d'art de Strasbourg (2019), La Cité des Arts de Paris (2018), and Kunstmuseum Thun (2015).

EVA TAULOIS

Toutes les fenêtres sont ouvertes

Installation and exhibition

Hôpital La Grave

Place Bernard Lange, 31300 Toulouse

Access

Via the greenway from Jardin Raymond VI and Rue du Pont Saint-Pierre; from Place Lange on weekdays only

Opens Friday, September 17, 6 – 10 pm
Wednesday – Friday, noon – 6 pm
Saturday – Sunday, 11 am – 7 pm
Late nights September 17 and 18 till 10 pm

The artist also presents an exhibition at:

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm
Wednesday – Sunday, noon – 6 pm, until November 21
Late nights September 17 and 18 till 11 pm

Eva Taulois has also been invited to exhibit her work at Centre d'art contemporain Chapelle Saint-Jacques in Saint-Gaudens. Further details on the next pages.



© Eva Taulois, all rights reserved.

Eva Taulois's interventions are made under the auspices of color, deployed in various modes and places, and of the knowing feint. The colors are by turns intrusive, over-exposed and discreet, according to the marker of her unique practice – playing with the metamorphosis of everyday objects, spaces and situations, as a throwback to the artist's design studies.

At Hôpital La Grave, she adjusts the pictorial act to the scale of the building, taking on an immense glass façade and adjacent walkway, two recent but stale pieces of architecture that contrast with the historical building and offer surfaces that allows for a multiplication of points of view. The aim is to paint, reproduce, enlarge and transpose, all actions going from body to architecture, from brushstroke to monumental, from studio to public space, from acrylic to pasted synthetic surface. Stuck to the glass are the enlargements of three pictures painted in the studio, with broad, edgy and bright touches, open to people's gaze and interpretation, with the encouragement of the title, *Toutes les fenêtres sont ouvertes* (All the windows are open). The process of displacement and delegation, a convention in applied arts, is revisited and reappropriated here.

At Les Abattoirs, a series of paintings on fabric or cutouts, bringing to mind garments and hung as such. Here again, the everyday is in the spotlight.

And, more discreetly, between all-over monochromatic blocks and decorative backgrounds, sections of painted wall are disseminated in different exhibition spaces, according to the choices and urges of the festival team. A doubly delegated process, then, with the only stipulation being a range of six colors selected in advance by the artist.

With the support of Groupe Pierre Fabre and Hôpitaux de Toulouse

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

Born in 1982 in Brest (France), Eva Taulois lives and works in Nantes (France). She has exhibited her work in numerous solo and group shows, including those at Centre d'art contemporain Chanut (2019), Ateliers des Arques (2019), Frac Bretagne and Frac Pays de la Loire (2018), and Centre d'art contemporain Les capucins (Embrun, 2017). Her works feature in the public collections of Frac Bretagne and Frac Pays de la Loire, Artothèque du Musée des Beaux-Arts de Brest, Artothèque d'Amiens Métropole, Clermont Communauté and Fonds départemental d'Ille et Vilaine.

EVA TAULOIS

Minuit spécial

Exhibition

Curator

Valérie Mazouin

Centre d'art contemporain Chapelle Saint-Jacques (Saint-Gaudens)

Avenue Maréchal Foch, 31800 Saint-Gaudens

September 16, 2021 until March 5, 2022
(on Chapelle Saint-Jacques opening hours)
Wednesday – Saturday, 2 – 6 pm
Vernissage September 15, 2021, 7 – 9 pm
Bus leaves Pont-Neuf at 6 pm



Eva Taulois, view of the exhibition *Elle parle avec des accents*, 2018, Frac des Pays de la Loire Carquefou © Adagp, Paris, 2018. Photo: Fanny Trichet.

Dear Eva,

I know how attentive you are to the architecture of venues, to the uncoiling of time and to spatial musings. You allow yourself to dream and, in the end, with a very precise narrative, you gradually set the scene. Under-over, over-under, which movement for a construction?

Your paintings and volumes on a stage of significant scale bring new perspectives into play. *Minuit spécial* (Midnight special), the title of your exhibition, is full of images: metamorphosis, tipping movement, colorful, glittering matter. The signs of a state of passing through hone a language supremely close to precious intimacies.

The thought breathes on the skin... After midnight. What becomes of our bodies at the heart of this odyssey? The question is not to be taken lightly.

Your mutations appear to be gentle transformations.

The supple skins stretch, spread into nothing, sketch with precision the gestation of a pictoriality bound to a poetic arrangement. Space, object, thought – the movement takes over the stage. Midnight special, time is ticking...

In partnership with
Centre d'art contemporain
Chapelle Saint-Jacques

Valérie Mazouin,
Director of the Centre d'art
and curator of the exhibition

UN AUTRE MONDE /// DANS NOTRE MONDE

Group show

Curator Jean-François Sanz, director of the arts & culture department,
agnès b. endowment fund

Lieu-Commun, artist run space 25, rue d'Armagnac, 31500 Toulouse

Opens Saturday, September 18 at noon, vernissage at 5 pm
Wednesday – Sunday, noon – 6 pm

Featuring

Boris Achour, Véronique Béland, Yoan Beliard,
Abdelkader Benchamma, Berdaguer et Pėjus, David de Beyter,
Rémi Bragard, Florence Carbonne, Emma Charrin et Olivier Muller,
Alexis Choplain, Arnauld Colcomb et Bertrand Planes,
Damien Deroubaix, Éric Duyckaerts, Jean-Louis Faure,
Nicolas Floc'h, Norbert Ghisoland, Jean Gourmelin,
Yohann Gozard, Martin Gusinde, Éric Hurtado, Louis Jammes,
Magdalena Jetelová, Emmanuelle K, Adrien Lucas, Eva L'Hoest,
Myriam Mechita, Gianni Motti, Dennis Oppenheim,
Jean-Michel Othoniel, Adrian Paci, Abraham Poincheval
et Matthieu Verdeil, Lucien Rudaux, Bettina Samson, Jim Shaw,
Dennis Stock, Anaïs Tondeur, Agnes Troublé dite agnes b.
and Nadia von F

On Sunday September 26 at 6 pm an evening of artists' videos
will screen at La Cinémathèque de Toulouse.
Further details at: lacinemathequedetoulouse.com



© Vortex graphik, 2019.

"At the cosmic end of the scale, only the fantastic has a chance of being true." Pierre Teilhard de Chardin's proposition, expounded in the mid-20th century, constitutes an excellent introduction to that other world nestling within our world, to which the title of the exhibition makes reference. *UN AUTRE MONDE /// DANS NOTRE MONDE* examines every angle of our relationship to reality through numerous fields of creation and knowledge, at the crossroads of science, tradition, fantasy, science fiction and, finally, reality.

Revolving around fantastic realism, a major movement in sixties' counter-culture that it aspires to revitalize – in line with Louis Pauwels and Jacques Bergier's book *The Morning of the Magicians* (1960), and its spinoff magazine *Planète* – this exhibition aims to demonstrate that the fantastic can reside at the heart of the real, and that sometimes it only takes a slight change of perspective on the world around us to perceive it in all its strangeness.

Through an eclectic selection of works, *UN AUTRE MONDE /// DANS NOTRE MONDE* highlights the unprecedented and visionary character of this editorial and artistic adventure, as well as the enduring relevance of its favorite themes, which continue to provoke fertile, underground echoes in many fields of contemporary creation.

Lieu-Commun and Le Printemps de septembre invite Jean-François Sanz, director of arts and culture at the agnès b. endowment fund, to dream up a new chapter in this project, which was inaugurated at the galerie du jour in Paris in 2016. With this latest iteration of the exhibition, the core of artists that has come together in the course of its peregrinations is enriched by works from the collection of Les Abattoirs and local artists, chosen in collaboration with Manuel Pomar, the artistic director of Lieu-Commun, artist-run space.

Coproduced with Lieu-Commun, artist-run space, and the agnès b. endowment fund

With thanks to: les Abattoirs, Musée – Frac Occitanie Toulouse, Frac Grand Large Dunkerque, Frac Provence-Alpes-Côte d'Azur, Frac Île-de-France le Plateau, Fonds de dotation agnès b. and Fresnoy

JEAN-LUC VERNA

Drawing

Gare de Toulouse Matabiau

64, boulevard Pierre Semard, 31500 Toulouse

From September 7 to October 29

The artist also presents an exhibition at:

les Abattoirs, Musée – Frac Occitanie Toulouse

76, allées Charles-de-Fitte, 31300 Toulouse

Opens Friday, September 17, 6 – 11 pm

Wednesday – Sunday, noon – 6 pm, until November 21

Late nights September 17 and 18 till 11 pm



© All rights reserved, courtesy of the artist and Air de Paris, Romainville.

For so long, train stations were decorated with paintings of the cities and regions to which the trains traveled. It was a way of anticipating the journey, making it more desirable, or of recalling it. In the departure hall at Toulouse's Matabiau station, *Le Printemps de septembre* invites Jean-Luc Verna to revisit this forgotten tradition. Enlarged and printed on synthetic sheets, his drawings are so many imaginary landscapes associated with song titles. The contemporary traveler is a dreamer in movement, often cocooned in a bubble of music while traveling through the countrysides that the trains criss-cross.

Whether he is dancing, singing, being photographed or tattooing his body/sculpture, or even drawing, Jean-Luc Verna is a fascinating figure at the intersection of several contemporary worlds. In the world of art, his corporeal image merges into images of his works. His birds, frightening clowns, threatening faces and landscapes drenched in melancholy form a visual universe whose strangeness hesitates between laughter, hazy concern and cruelty. His natural affinities take him just as easily toward punk culture as toward "decadent" symbolist artists of the late 19th century.

In partnership with SNCF Gares and Connexions, and with the support of Le Centre d'Art Nomade

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

Born in 1966 in Nice (France), Jean-Luc Verna lives and works in Paris. His work has been on view in solo shows at, most recently, Air de Paris (Romainville, 2021), Musée d'Histoire Naturelle de Toulouse (2018), MACVAL (Vitry-Sur-Seine, 2016), and Mamco (Geneva, 2001). Jean-Luc Verna regularly participates in group shows, notably at Musée d'art moderne de la ville de Paris (2021), galerie du jour agnès b. (Hong Kong, 2020), Wilhelm-Hack-Museum (Ludwigshafen am Rhein, 2018), MAC de Marseille (2018), Biennale du Québec (2017), Centre Pompidou (Paris, 2017), and CCA Wattis Institute for Contemporary Arts (San Francisco, 2014).

CLEMENS VON WEDEMEYER, PAULA ÁBALOS, EMERSON CULURGIONI, CHARLOTTE EIFLER, DEBORAH JEROMIN AND MIKHAIL TOLMACHEV

Ausbeutung, oder wie man die Oberfläche durchbricht

Video installation

Chapelle de l'Hôtel-Dieu

2, rue Viguerie 31300 Toulouse

Access

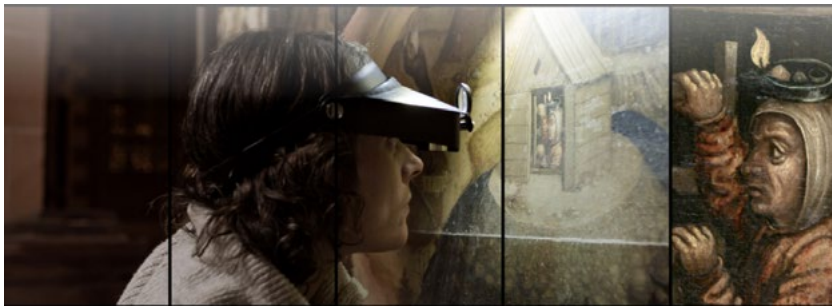
Via the steps from the garden

Opens Friday, September 17, 6 – 11 pm

Wednesday – Friday, noon – 7 pm

Saturday – Sunday, 11 am – 7 pm

Late nights September 17 and 18 until 11 pm



Clemens von Wedemeyer, Paula Ábalos, Emerson Culurgioni, Charlotte Eifler, Deborah Jeromin and Mikhail Tolmachev, *Ausbeutung, Oder Wie Man Die Oberfläche Durchbricht*, 2020, five-channel video installation, stereo sound, loop, 12min.

It starts with the back of the Annaberg altarpiece, painted by Hans Hesse around 1522-1523, on which the various stages of mining, then this part of Saxony's main industry, are described. A rare historical snapshot of the world of work, to which it owes its current fame.

Here, there is a dual goal: going back and forth to explore the representation of work and the work of representation, and the other side of things such as invisibilities. It is a meticulous operation, guided by a restorer and conducted collectively by Clemens von Wedemeyer and artists Paula Ábalos, Emerson Culurgioni, Charlotte Eifler, Deborah Jeromin and Mikhail Tolmachev. It is about unpacking, questioning and, decisively, updating. An exploration of the gaze across five screens, in the manner of a medieval altarpiece, in turn isolating and connecting the images, spaces and gestures of yesterday and those of today, the back from the front, the top from the bottom. An invitation to explore the space of fabrication of images with one's toolbox, from box cutter to digital simulation. And to lead us in the dance, providing sensual, dialectic movement, like these heady sounds that play throughout the work, a sort of symphony of noise that deploys its own echoes. From mine to images, breaking the surface, as the title suggests.

Born in 1974 in Göttingen (Germany), Clemens von Wedemeyer lives and works between Berlin and Leipzig (Germany).

Born in 1989 in Santiago,

Paula Ábalos lives and works in Leipzig.

Born in 1986 in Munich (Germany), Emerson Culurgioni lives and works between Berlin and Leipzig.

Born in 1986 in Rostock (Germany), Charlotte Eifler lives and works between Leipzig, Berlin and Karlsruhe (Germany).

Born in 1987 in Flensburg (Germany), Deborah Jeromin lives and works between Leipzig and Crete (Greece).

Born in 1983 in Moscow, Mikhail Tolmachev lives and works between Leipzig and Moscow.



MARCELLINE DELBECQ AND ERIC CHENAUX

Forward backward

Audioguide, music and voice (20min)

Banks of the Garonne



© Marcelline Delbecq
and Eric Chenaux,
all rights reserved.

Forward backward is a stroll and a ballad composed on the ashes of the hacienda. Heaped up or scattered, traces of them have been left here and there to the wind and time. By contemplating future and past in order to update a present that escapes us, the music of Eric Chenaux and thoughts/words of Marcelline Delbecq take us on a stroll through a city that might be hosting Le Printemps de septembre. Or who knows?

Smartphone and earbuds are all you need to discover this creation, the result of the recent meeting between artist and author Marcelline Delbecq and musician and composer Eric Chenaux, whose work is an invitation to inner journeys. So, let your ears guide you for an urban promenade along the banks of the Garonne.



Listen to the audioguide

EMILIE DING

Light installation

HAPPY 30th

Façade of isdaT – institut supérieur des arts et du design de Toulouse

5, quai de la Daurade, 31000 Toulouse

The starting-point is a context, as so often in the work of Emilie Ding. A context she examines, annotates and turns over, like a glove, scrutinizing the creaking parts and sticking points. In museum spaces with her monumental sculptures or in site-specific installations, Emilie Ding brings an oblique gaze to bear on the space, its functions and architecture.

From her examination of the pandemic times we live in, she retains the Hippocratic formula *Cito, Longe, Tarde*: go quickly, go far, come back slowly. This age-old maxim was made popular in his day by Auger Ferrier, a scholar and doctor in Toulouse, who published a treatise on prophylactic and curative remedies for the plague in 1558. Fear, plague, flight. Dispersion, prohibition. Emilie Ding turns the saying into "Come early, stay late, go slowly." An invitation to party as a space of resistance, with parties banned as one of the prohibited activities considered dangerous. Parties which, as we all know, whether they be spontaneous or regulated, inopportune or commercialized, are also hives of possibilities, constructing labile, uncontrollable and sometimes transgressive communities, inciting bodies to move, to let go.

So, what better choice than a school dedicated to young people — isdaT, henceforth adorned with the maxim — to reiterate the constraints inflicted on this space of freedom. Signaling prohibition as well as frustration, a ghostly party can be seen, as inaccessible as a mirage, with its colorful, cadenced lights. While, elsewhere, like a viral effusion that it exudes, signs around the city indicate festive spaces that are now inaccessible.

With the support of Pro
Helvetia, Fondation suisse
pour la culture

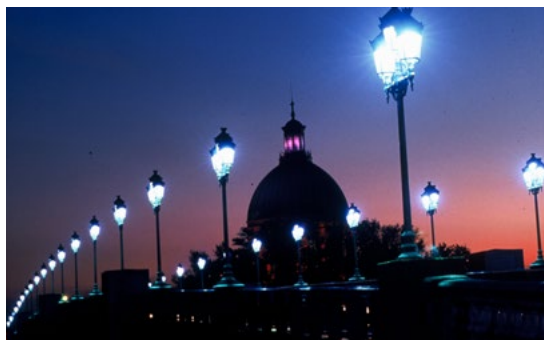
Born in 1981 in Fribourg (Switzerland), Emilie Ding lives and works in Berlin. After graduating from HEAD – Geneva in 2008, she won several prizes, including the Swiss Art Award and Prix Grolsch. Her work has been shown all around Europe, notably at Kanal Centre Pompidou (Brussels, 2020-21), Mamco (Geneva, 2015) and Palais de Tokyo (Paris, 2014).

LAURENT FACHARD

HAPPY 30th

Light installation

Banks of the Garonne



© Laurent Fachard, *Mise en couleur urbaine*, Saint-Pierre Bridge, Toulouse, 2001

Laurent Fachard has been coloring French city nights for more than forty years. From Aix and Chalons in 1974, Villeurbanne in the eighties, the recreation of the Festival des Lumières in Lyon in 1998 until today with Les Grandes Eaux Nocturnes in Versailles, he is the author of original ephemeral and perennial lighting concepts.

Invited by Le Printemps de Septembre in 2001, 2002 and 2003, Laurent Fachard is reactivating his project for the chromatic treatment of public lighting this year. Playing with colors and intensities, without adding any light source, Laurent Fachard's projects are sensitive and sensory experiences on a city scale. This light work also has a signage function since it highlights the banks of the Garonne, a privileged arena for the celebration of the 30th anniversary of the festival. In addition, for the 2021 edition, an unprecedented production invests the pavement of Espace EDF Bazacle.

With the main support of EDF Hydro Sud-Ouest and Rosco, Eiffage, SPIE and Citelum, the Public Lighting Department of the City of Toulouse and Lycée Urbain-Vitry

Born in Toulouse in 1954, Laurent Fachard lives and works in Lyon (France). He has created light environments for several cities in France, at Château de Versailles (2020), for example, or for the old city and bullring of Nîmes (2013), on the left bank of the Garonne in Bordeaux with Michal Coraoud (2009) or for Le Printemps de septembre (2001-2003).

VIRGINIE LOZE

Installation – mural

Passage Raymond VI

Between Jardin Raymond VI and Hôpital La Grave



© Virginie Loze, 2021.

Having created large-format pieces using graphic techniques sometimes associated with video projections or materials, Virginie Loze now paints on canvas and develops site-specific pieces for public and private spaces. She engenders imagery inhabited by hybrid figures, strange characters caught in comical situations, revealing threats that challenge individuals in every aspect of their being. These creatures pop up with caustic humor in an offbeat proliferation of fragmented stories that provide a symbolic armature for social preoccupations.

Virginie Loze's painting is a dream, an hallucination, a release mechanism in pictures. Driving her work is the desire to see her unconscious emerge from the formal crucible where her creative thinking develops. Illustrators such as Reiser inspired her early work, and she admires creators such as Friedrich Schröder-Sonnenstern, Uwe Henneken, Jessica Stockholder, Edvard Munch, Salvador Dalí, Raymond Pettibon and Jim Shaw.

The artist also presents an exhibition at Les Abattoirs, Musée – Frac Occitanie Toulouse, from September 17 to November 21, 2021.

In partnership with les Abattoirs, Musée – Frac Occitanie Toulouse

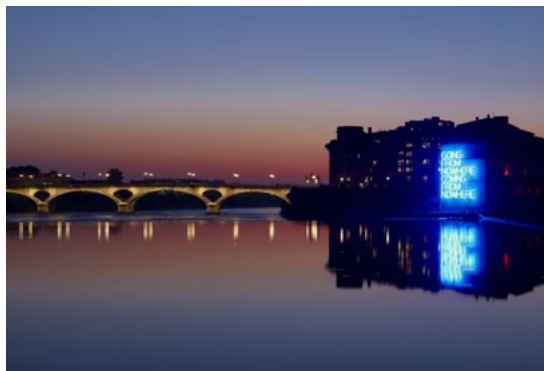
Born in Toulouse in 1964, Virginie Loze lives and works in her hometown. A graduate of isdaT, she has exhibited her work at Lycée de Mirepoix (2020), Centre Culturel Henri-Desbals (Toulouse, 2019), Le Printemps de septembre (2005, 2018). She has also participated in group shows at Maison Pierre Bayle and CBK (Rotterdam, 2019), CIAM (Toulouse, 2019), La Brique Rouge for Les Abattoirs, Musée – Frac Occitanie Toulouse (2018), and la galerie du jour – agnès b (Paris, 2005).

MAURIZIO NANNUCCI

*Going from nowhere.
Coming from nowhere.*

Light installation

Façade of Espace EDF
Bazacle



Maurizio Nannucci, *Going from nowhere. Coming from nowhere.* 2009, light installation for Le Printemps de septembre.
© Photo: Damien Aspe.

Beginning his wide-ranging research into connections between language, image and reality in the 1960s, Maurizio Nannucci was the first to deploy multi-colored neon lights in the manner of sculpture. He uses characters, words or sentences to compose site-specific lightworks in which the intensity of the light endows the text with a sensual, immaterial quality – a way of reconciling pure aesthetic pleasure and formal demands.

Revisiting a piece produced for Le Printemps de septembre 2009, the façade of Espace EDF Bazacle will light up at night with a blue neon phrase that evokes the flow of the Garonne.

With the support of EDF Hydro Sud-Ouest. A coproduction between Le Printemps de septembre 2009 and La Fondation EDF Diversiterre

Born in Florence, Italy, in 1939, Maurizio Nannucci lives between Florence and Germany. Through his multidisciplinary practice (performance, video, photography, music and writing), he questions significations and representations. His works that combine writing and neon participate in this process, as does Zona publishing house, which he founded in 1968.

FRANCK SCURTI

HAPPY 30th

Les Reflets

Light installation

Several locations
in Saint-Cyprien neighborhood:
60, rue de la République
2-4, rue du Pont Saint-Pierre
8, rue du Pont Saint-Pierre
45, rue Viguerie
and at Les Abattoirs



Franck Scurti, *Les Reflets (Loto)*, 2004, collection Les Abattoirs, Musée – Frac Occitanie Toulouse, courtesy of Galerie Michel Rein © Adagp, Paris – Photo by André Morin.

In 2004, Le Printemps de septembre invited Franck Scurti to make his mark on the urban environment. The outcome was a series of eight neon signs, now in the collection of Les Abattoirs, Musée – Frac Occitanie Toulouse, five of which will reappear this year on façades in the city.

"*Les Reflets* (Reflections) are representations of neon signs. The name comes from them being slightly misshapen, like when you look at a shape in a puddle, but here that perspective is set fast, solidified. I created a distortion between the object and its representation to try to bring out the duality of dream and reality." Franck Scurti

A production of Le Printemps de septembre 2004 thanks to a public commission funded by the Ministry of Culture, City of Toulouse and La Fondation Électricité de France

Born in Toulouse on June 29, 1954, Franck Scurti lives and works in Lyon, France. His work has been exhibited in solo shows at Palais de Tokyo (Paris, 2002, 2019), Mamco (Geneva, 2014), Gare de Toulouse Matabiau (Toulouse, 2013), Musée d'art moderne contemporain de Strasbourg (2011), and Le Magasin de Grenoble (2007).

JEAN-CLAUDE SILBERMANN

Le jardin des pierres parlantes

Installation

La Prairie des Filtres

Cours Dillon, 31300 Toulouse



© Jean-Claude Silbermann, all rights reserved.

Games have long since been the eager accomplices of art and poetry. Images play with what they represent and constantly play games with each other in their maze of mirrors. Poems roll the dice of words on a page, and their combinations resonate with unexpected meanings.

Jean-Claude Silbermann invites visitors to join in a game in La Prairie des Filtres public park. It's a kind of treasure hunt, whose clues are scattered and hidden around the park on stones made precious by an inscription etched on front and back, although it is impossible to determine which is front and which is back. Engraved in stone, therefore, these inscriptions possess the clarity and mystery of brief poetic phrases. Visitors who find a rock can pick it up and take it away, like their winnings from a game. It is suggested that they only take one in order to allow others the pleasure of discovery and reward. They might also put the mineral poem back in its hiding place to await the next player. That way, the game will last longer.

Clearly, this piece, titled *Le jardin des pierres parlantes* (The garden of talking stones) is hedging its bets: on the one hand, the hunt; on the other, the reversible text. So where is the poem? In the looking or the reading? By playing, we become players, with a free shot at testing our own desires. Not all poems play on emotions: Jean-Claude Silbermann's engraved messages are as much an invitation to smile as to dream. They pique our curiosity. That's the positive effect of art.

Born in 1935, Jean-Claude Silbermann was one of those men and women who joined the Surrealist group after the war. André Breton wrote the preface for his first solo show in 1964. As a painter and poet, he has created a body of work in which both practices constantly swap methods and discoveries.

LA MÊLÉE

Virtual tour

Virtual reality video

Quai des Savoires and online

39, allées Jules Guesde, 31000 Toulouse

Creation

Nataliya Velykanova

Direction

Manuel Siabato

This year, for the first time, Le Printemps de septembre is offering a virtual 360° open-air exhibition. From Bazacle to Pont-Neuf via Hôpital La Grave, light installations and large paintings in solar colors will be on view. This twilight stroll will be an opportunity for everyone, first-timers or old-timers, to admire the banks of the Garonne through the prism of contemporary creation. The virtual visit is freely accessible on your smartphone, tablet or laptop.

In partnership with La Mêlée, and with the support of Quai des Savoires, Ensav, Kinoram and Lydie Lecarpentier, drones and photography.

The video can also be viewed using a VR headset at Quai des Savoires as part of the 21st Festival du digital et de l'innovation organized by La Mêlée. For a whole week, the latest trends and innovations in the digital world are the subject of talks, seminars, presentations, demonstrations and chillouts. Free and open to all, the festival's patron is Cédric Ô, Secretary of State for the Digital Economy.

[September 27-October 2 at Quai des Savoires and online.](#)

SERGE BOULAZ

Attention, n'oubliez personne!

Prints of paintings

Pont-Neuf and metro stations

A selection of paintings will be on view on platforms of the A line of the metro between Saint-Cyprien and Basso Cambo, as well as on Pont-Neuf bridge and in Left Bank stores.

EVENT

Events



Unless otherwise stated, entry to all festival events is free of charge, subject to availability. Since the public health situation could lead to changes in reservation and admission procedures, we advise you to check our website for the latest information.

Schedule of events

Friday, Sept 17	Saturday, Sept 18	Sunday, Sept 19	Wednesday, Sept 22	Saturday, Sept 25	Sunday, Sept 26	Saturday, Oct 2
7 pm MYLÈNE DUBIAU AND ANAKARSIS <i>Baudelaire song project</i> Talk and concert (1h15) Trentotto	11 am <i>Le Printemps de septembre, 30 ans de festival</i> Book launch Librairie Ombres blanches	3 pm PASCALE MURTI ÉPARPILLER Scattered concert (50 min) Hôpital La Grave	7 pm <i>Girls Don't Cry Party #11</i> DJ sets and concerts isdaT	Noon-midnight ADRIANNA WALLIS <i>Les liseurs</i> Continuous performance (12 h) La Cave Po'	6 pm <i>UN AUTRE MONDE /// DANS NOTRE MONDE</i> Screenings Cinéma-thèque de Toulouse	8:30 pm - 11:30 pm SHIREEN SENO <i>Nervous Translation</i> Open-air screening Chapelle Saint-Jacques, Saint-Gaudens
8 pm JONATHAN DRILLET AND MARLÈNE SALDANA <i>Showgirl</i> Performance (75 min) Théâtre Garonne	3 pm KIKI KOGELENIK Exhibition's opening BBB centre d'art	5 pm <i>Le Matrimoine du futur</i> Presentation and debate (1 h 30 min) isdaT	Thursday, Sept 23	1 pm <i>Attention, n'oubliez pas la raclette!</i> Shared meal Le Château d'Eau (jardins)	Wednesday, Sept 29	Monday, Oct 4
8 pm and 9:30 pm SAMUEL PAJAND <i>Champ</i> Performance (35 min) Jardin Raymond VI	5 pm <i>UN AUTRE MONDE /// DANS NOTRE MONDE</i> Exhibition's opening Lieu-Commun	Tuesday, Sept 21	6:30 pm <i>Dans l'armure d'Abraham</i> Screening (60 min) les Abattoirs (auditorium)	2:30 pm GRÉGOIRE COUVERT ET GRÉGOIRE ORIO <i>Khamsin</i> Screening (1 h 07 min) les Abattoirs (auditorium)	4:30 pm PAUL VERHOEVEN <i>Showgirls</i> Screening (91 min) Cinéma-thèque de Toulouse	6:30 pm CYNTHIA MONTIER AND ABDUL-HADI YASUEV <i>Karma - shattered reality</i> Performance (30 min) Palais de Justice
7 pm MARIE DEBACK DJ set isdaT	5 pm PASCALE MURTI ÉPARPILLER Scattered concert (50 min) Hôpital La Grave	9 pm PAUL VERHOEVEN <i>Showgirls</i> Screening (91 min) Cinéma-thèque de Toulouse	Friday, Sept 24	4:30 pm PHIL COLLINS <i>Bring Down The Walls</i> Screening (1 h 28 min) les Abattoirs (auditorium)	6 pm YVES BÉLORGEY AND JOANNE POUZENC Talk (1 h) ENSA	Thursday, Oct 7
8:30 pm ERIC CHENAUX Concert isdaT	7 pm PAÏEN <i>Holy Mountain</i> Book presentation Trentotto	Friday, Sept 24	7 pm SÉBASTIEN MARTINEZ-BARAT AND BENJAMIN LAFORE <i>Anecdotes sur l'architecture fugace</i> Talk (60 min) Trentotto	7 pm TISHA VUJICIC <i>Je déterre de ma poitrine le tas de verre qui fut mon cœur</i> Performance (15 min) Trentotto	Thursday, Sept 30	Saturday, Oct 16
10 pm ZOMBIE ZOMBIE Concert isdaT	8 pm - midnight RENAUD AUGUSTE-DORMEUIL <i>I Will Keep A Light Burning</i> Continuous performance (4 hours) Port-Viguerie	8 pm JONATHAN DRILLET AND MARLÈNE SALDANA <i>Showgirl</i> Performance (75 min) Théâtre Garonne	8 pm LES FROUFROUS DE LILITH <i>Food&film</i> Screening and tasting isdaT	8 pm SOIRÉE ALEXIS LANGLOIS Screenings isdaT	6:30 pm KOBÉ VAN CAUWENBERGHE <i>Ghost Trance Solos</i> Talk and concert les Abattoirs (auditorium)	3 pm <i>Lectures plurielles</i> Lectures isdaT

7 pm

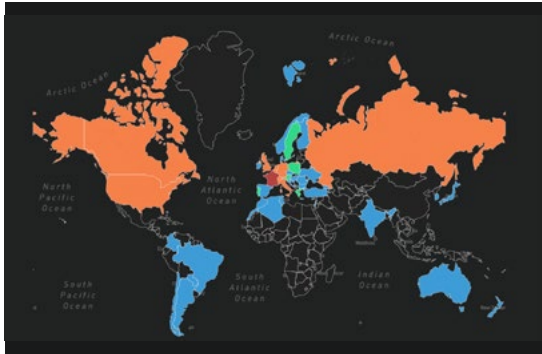
Talk and concert (75 min)

Trentotto

231, avenue de Muret, 31300 Toulouse

MYLÈNE DUBIAU AND ANAKARSIS

Baudelaire song project



© University of Birmingham, BEAR Research Software Group, College of Arts and Law, 2021.

Classical, death metal, pop, indie rock, reggae... Every style of music is compatible with the poetry and prose of Charles Baudelaire. That's the takeaway from the Baudelaire Song Project, a digital platform headed up by Helen Abbott (University of Birmingham) and Mylène Dubiau (Université Toulouse Jean-Jaurès). Combining literature and music, this project collects adaptations of Baudelaire's poems from around the world (49 countries, 25 languages) and analyzes the compositions. It is now possible, for example, to compare Baudelaire's celebrated *Invitation au voyage* in versions by Henri Duparc, Léo Ferré and François Atlas. Doctor of musicology Mylène Dubiau presents the research project, and dreams up with Anakarsis, a duo made up of Argil and Marc Vylér, a live listening session, proving that 200 years after his birth, one of the greatest names in French poetry remains a source of inspiration for numerous artists.

To celebrate Baudelaire Poetry Day, in partnership with Extra!, the living literature festival at Centre Pompidou

8 pm

Performance (75 min)

Théâtre Garonne | Scène européenne

1, avenue du Château d'Eau, 31300 Toulouse

HAPPY 30th

JONATHAN DRILLET AND MARLÈNE SALDANA

Showgirl



Marlène Saldana & Jonathan Drillet, *Showgirl*.
Photo by Jérôme Pique.

Jonathan Drillet and Marlène Saldana's new play is a daring gamble: a stage adaptation of Paul Verhoeven's *Showgirls*, a cult masterpiece of pop expressionism. Set in a shady strip joint, *Showgirl* recounts, with rage and poetry, the hopes of glory and harsh realities in an industry founded on the commodification of women's bodies. With Rebeka Warrior's music driving the story, this one-woman show recounts the highs and lows of the "girls," as they're known, objects of fascination and scorn. At the intersection of burlesque and tragic, vulgarity and beauty, comedy and eccentricity, *Showgirl* explores hot-button issues in our iconoclastic society, while offering audiences a joyous and turbulent ride.

In partnership with
Théâtre Garonne | Scène
européenne

La Cinémathèque de Toulouse will screen Paul Verhoeven's *Showgirls* on Tuesday, September 21 and Wednesday, September 29. Reservations at Théâtre Garonne.
Information at: theatregaronne.com or 05 62 48 54 77

8 pm and 9:30 pm
Performance (35 min)

Jardin Raymond VI
76, allées Charles-de-Fitte, 31300 Toulouse

SAMUEL PAJAND

Champ



©Farah Mirzayeva, *La Bâtie*, Festival de Genève 2020

Exploring the relationships between light and sound, in vibrations and movements, is what fascinates musician Samuel Pajand and set designer Victor Roy. In *Champ* (Field), a piece they created for churches in 2020 with organist Vincent Thévanaz, sounds collide with a swathe of industrial candles made up of a hundred or so fluorescent tubes remote-controlled by computer to form a choreographed undulatory movement. For Le Printemps de septembre, Samuel Pajand adapts this singular and ethereal performance to the public space.

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

Opening Party

7 pm

DJ set

MARIE DEBACK

After moving to Toulouse in 2003, Marie Deback became a teller of stories, a collector of vinyls and a passionate fan of entrancing music. Her dreamlike mixes develop an original sound between two worlds.

8:30 pm

Concert

ERIC CHENAUX

Eric Chenaux makes conceptual music that sounds like anything but. A silversmith crooner and improviser with a love of melodies, this Canadian guitarist knows how to fire up an audience with his folk-tinged sound.

Eric Chenaux and Marcelline Delbecq have created an audio-guide for the festival. More info pages 94.

10 pm

Concert

ZOMBIE ZOMBIE

For ten years, Zombie Zombie have lit up stages around the world with their mixture of electro, krautrock and wild psychedelia. This gig will be a chance to showcase tracks from the band's latest album, recorded during the recent dark days that took music to new horizons in black mass mode. The album will be released in early 2022.

Saturday and Sunday, September 18 & 19

HAPPY 30th

5 pm Saturday

Cours de l'Hôpital La Grave

3 pm Sunday

Place Bernard Lange, 31300 Toulouse

Scattered concert (50 min)

Access via the greenway from Jardin Raymond VI
or from Rue du Pont Saint-Pierre

PASCALE MURTIN

ÉPARPILLER

Choir mistress

Coco Guimbaud

Singers

François Hiffler, Anne Lenglet, Pascale Murtin,
Jean-Baptiste Veyret-Logerias, Roland Zimmermann
and around forty amateur choristers

For nearly thirty years, with François Hiffler, Pascale Murtin, the left-half of Grand Magasin, has dreamed up pieces, numbers and performances that examine language, its sounds and meanings. Regular participants at the Festival, they have performed at underground or overbooked, official or fringe venues, and have directed Les Laboratoires d'Aubervilliers with Margot Videocq since 2019.

With *ÉPARPILLER*, Pascale Murtin has come up with a concert that is dispersed around the courtyards of Hôpital La Grave. Audience members move around freely, listening to a succession of duos, trios, quartets or even larger vocal ensembles. Polyphonic and polysemous, simple yet sophisticated, the songs provide a pretext for acoustic experimentation with distances in a landscape and urban space.

In partnership with
La Place de la Danse,
Centre de développement
choréographique
de Toulouse

[A stroll around the historic Hôpital La Grave,
with no fixed meeting point and no official route.](#)

Saturday, September 18

7 pm

Trentotto

Book presentation

231, avenue de Muret, 31300 Toulouse

PAÏËN (LIA PRADAL AND CAMILLE TALLENT)

Holy Mountain



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As Païen (Pagan), Lia Pradal and Camille Tallent explore images, artists' books and printing in every form. Their new project, *Holy Mountain*, is a rereading of paintings in the collections of Musée des Augustins. This book investigates the chromatic effects of the aerial perspective, a technique popularized by Renaissance painters, which involves the use of graduated colors to create depth. Focusing on mountains – a recurring distant landscape – *Holy Mountain* opens our eyes to details relegated to the background in the narrative planes of religious painting.

This evening, the duo invites its audience on an audio-visual journey in the universe of Païen's editorial project. Since their publications are intimately linked to sound environments, the presentation will feature a listening session.

In partnership with Musée des Augustins

Screenings
– Kino Carte Blanche

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

PAULINE CURNIER JARDIN

Fat to Ashes and *Grotta Profunda, the moody chasm*



Pauline Curnier Jardin, *Fat To Ashes*, 2021,
HD video, 20 min 55 s. Production Jacqui Davies, Primitive Film.
Courtesy of the artist and Ellen De Bruijne Projects.

Pauline Curnier Jardin delves into the rites and twists of Carnival to tell complex stories of bodies and desire that make mischief with gender conformity and social norms. The artist examines European mythologies, seen through the prism of her fantasies, to make films on the edge of the sublime and grotesque. Here, she presents two films shot ten years apart: *Grotta Profunda, the moody chasm*, made for Le Printemps de septembre 2011, and *Fat to Ashes*, shot in 2021 after winning the 2019 Preis der Nationalgalerie, and screened recently at Berlin's Hamburger Bahnhof museum. Although the films share a colorful, visceral environment, the latest film rolls back the limits of the expressible. The rituals become more violent, excesses more flagrant, and songs turn into screams.

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

Pauline Curnier Jardin Carte Blanche

8 pm

Concert

MIDGET!

Midget! was born out of the encounter between Mocke, one half of Holden, and Claire Vailler, who composed the songs for *Grotta Profunda*, which is screened here. The duo plays its third album, *Ferme tes jolis cieux* (Shut your pretty skies), a micro-symphony bathed in contrary currents, navigating freely between airy French chanson, folk evasions and jazzy reveries.

9 pm

Concert

VINCENT DENIEUL

Vincent Denieul remixes the Moody Chasm. A sound recordist with animist affinities, Vincent has worked with numerous musicians and artists, including Pauline Curnier Jardin on her *Grotta Profunda* installation. The animated cavity opens onto a psychedelic funfair, where mythologies, dance and sound are intertwined.

10 pm

Concert

CHRIS IMLER

A performer in Pauline Curnier Jardin's *BlutBad Parade*, Chris Imler worked with Peaches and Puppetmastaz before releasing his first solo album. His gigs revive the pugnacious spirit of technopunk acts like Alan Vega or Silver Apples in an electrifying rhythmic trance.

Saturday, September 18

8 pm – midnight

Port-Viguerie

HAPPY 30th

Continuous performance
(4 h)

7, place Bernard Lange, 31300 Toulouse

RENAUD AUGUSTE-DORMEUIL

I Will Keep A Light Burning



Renaud Auguste-Dormeuil, *I Will Keep A Light Burning*. © Photo by F. Squeglia.

Since the early nineties, Renaud Auguste-Dormeuil has investigated, through his photographic and video work and installations, the security fixation of our times and the relativity of freedoms in democracies.

At the 2012 edition of the Festival, he presented an exhibition titled *Voyager dans l'espace et le temps* (Travel in space and time), featuring twelve photos that reconstituted the canopy of heaven on the eve of bombardments that went down in history. For the 30th anniversary of Le Printemps de septembre, he continues his journey in time, revisiting one of his most emblematic performance pieces, *I Will Keep A Light Burning*, resolutely turned toward the future. This thousand-candle installation reproduces a starry sky as it will be seen a hundred years from now. Lit by the artist in the course of the evening, the candles gradually form a constellation of the future, in an immense circle that materializes the invisible.

Sunday, September 19

5 pm

isdaT – institut supérieur des arts et du design de Toulouse

Presentation and debate
(1h30)

5, quai de la Daurade, 31000 Toulouse

Le Matrimoine du futur

Les Tenaces, a female circus collective, organize Les Journées du Matrimoine (HERitage Days) in Toulouse, on September 18-19, focusing on two filmmakers: Raymonde Carasco and Léa Fehner. To conclude the two-day meet, they have planned a discussion with two fascinating researchers, historian Sylvie Chaperon and gender studies expert Marlène Coulomb-Gully, who will give an overview of HERitage issues, before various artists from different generations debate questions of transmission with regard to HERitage.

In partnership with isdaT – institut supérieur des arts et du design de Toulouse

Wednesday, September 22

7 pm

isdaT – institut supérieur des arts et du design de Toulouse

Concerts

5, quai de la Daurade, 31000 Toulouse

LA PETITE

Girls Don't Cry Party #11

Girls Don't Cry proves that girls sing, paint, direct, act... They create! La Petite works with gender minorities in their artistic career and advocates for the most audacious aesthetics in electro music. IsdaT and Le Printemps de septembre open their doors to them for a dancefloor party!

More info at: printempsdesseptembre.com

Thursday, September 23

6:30 pm
Screening (60min) **les Abattoirs (auditorium)**
76, allées Charles-de-Fitte, 31300 Toulouse

Dans l'armure d'Abraham

A film by **Matthieu Verdeil, Dominique Poupardin and Jérémie Van Quynh**

Starring **Abraham Poincheval**

A medieval suit of armor walks across Brittany's countryside. Inside is artist-performer Abraham Poincheval. Followed by a cameraman on a bike, Abraham takes us on a slo-mo road movie. In the course of his off-beat adventures and encounters, the artist gradually loses touch with reality. This is a poetic fantasy quest that sees the artist disappearing inside the character he has created.

[The suit of armor is on view in the UN AUTRE MONDE //DANS NOTRE MONDE exhibition at Lieu-Commun.](#)

This screening is organized by the Festival International du Film Grolandais de Toulouse (Fifgot), which celebrates its tenth edition this year.

Friday, September 24

7 pm
Talk (60 min) **Trentotto**
231, avenue de Muret, 31300 Toulouse

SÉBASTIEN MARTINEZ-BARAT AND BENJAMIN LAFORE, ARCHITECTS

Anecdotes sur l'architecture fugace

The building and design of nightclubs in the second half of the 20th century formulated a new culture of architecture. Appropriation of the permanent, tangible space is out, replaced by the exploration of shifting environments using physical and physiological phenomena as the new agents of space creation. Through a selection of domestic and festive architectures, the presentation retraces a history of fleeting architecture.

In accompaniment to the *Légendes* exhibit at Maison de l'Architecture and to celebrate Les Journées européennes de l'architecture. More information p 145

September 24-30

Screenings **isdaT – institut supérieur des arts et du design de Toulouse**
– Kino Carte Blanche 5, quai de la Daurade, 31000 Toulouse

Curators **Olivier Forest and Benoît Hické (Amore)**

FESTIVAL FAME



From the dancefloor to social issues is a tiny leap, which FAME, the Gaîté Lyrique's festival for films about music, makes with a flourish and a program of movies that take an interest in the world around them. Including many French and international premieres, every year FAME presents a lineup of original movies and singular figures, sound odysseys and marginal cultures.

For Le Printemps de septembre, FAME has put together a unique schedule of films that attempts to bring multiple worlds kicking and screaming together. Underground trends, subcultures, marginal cultures... FAME explores practices that gain popularity undercover before busting out all over the world. Revisiting films that marked the first seven editions, FAME invites audiences to a celebration of music in all its power and glory. Let's Dance!

In partnership with isdaT – institut supérieur des arts et du design de Toulouse

[With films by Scott Scott Cummings, Loretta Fahrenholz, Maud Geffray, Mark Leckey, Manu Luksch, John McManus, Camilo Restrepo and Manon Vila.](#)
More info at: printempsdesseptembre.com

Friday, September 24

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

FAME Carte Blanche

From 7 pm until the event begins, FAME Festival will spin records.

8 pm

Screening and tasting

LES FROUFROUS DE LILITH

Food&film

From the VIP area of clubs to free parties, when people get their groove on, it's always to vibrate in unison with a certain idea of freedom. This slot explores the Dance Zone, which must be defended. *Food&Film* is a slate of composite films – archives, music videos, ads, artists' movies, web videos, etc – with a culinary offering concocted by Les Froufrous de Lilith (Camille Zéhenne and Bulle Meignan) served during the screening.

10 pm

Concert

KEVIN COLIN ET LES CRAZY ANTONINS

Part-rock verging on psychobilly, part-madcap singalong pop, the music of Kevin Colin et les Crazy Antonins is a haphazard mashup. Fans of no-shits-given synthesizers and members of the MétieràTisser collective, the Toulouse band proves that music and the absurd go just fine together.

Saturday, September 25

Noon-midnight
Continuous performance
(12h)

La Cave Po'
71, rue du Taur, 31000 Toulouse
In the presence of the artist

ADRIANNA WALLIS

Les liseurs



© Adrianna Wallis, *Les liseurs*.

Adrianna Wallis asked herself what happens to undelivered mail – letters that could not reach their intended recipient, nor be returned to the sender. She found out at the mail treatment center in Libourne, south-west France, where staff open lost letters to look for clues. There, the artist immersed herself in these messages in bottles: love letters, friendly correspondence, family matters, inner tumults, hopes and doubts... And she decided that, whoever the original addressee turned out to be, these rumpled scraps of life, where intimate and universal rub shoulders, needed to be heard. Since 2017, the Postal Service has agreed not to pulp the letters. Instead, they are sent to the artist – a box every three months, making about 20.000 letters in total.

For this reading marathon, a dozen volunteers – *les liseurs* (the readers) – will take it in turn for twelve hours to read all the letters in one box.

In partnership with La Cave Po'

Saturday, September 25

les Abattoirs (auditorium)

76, allées Charles-de-Fitte, 31300 Toulouse

FAME Carte Blanche

2:30 pm

Screening (1 h 07 min)

In the presence of the directors

GRÉGOIRE COUVERT AND GRÉGOIRE ORIO

Khamsin

This intense documentary plunges us ears and soul into modern Lebanon, seen by a community of experimental musicians. In a tricky social and political context, the musicians let their compositions ring out the way others sound the chimes of freedom. Their truth hatches like mesmerizing feedback that continues in splendid improvised scenes with French musicians Oiseaux-Tempête. An incandescent and very political movie.

Oiseaux-Tempête will perform the same evening at the Metronum as part of the Ellipse festival.

More info at: ellipsefestival.fr

4:30 pm

Screening (1 h 28 min)

PHIL COLLINS

Bring Down The Walls

The American prison system seen through the prism of house music. In May 2018, UK artist Phil Collins and a group of activists organized an event where former inmates and social workers take turns at the mic to attack the corrections industry and its systemic discrimination. After nightfall, the space was turned into a pulsating dancefloor dedicated to house music. Gender, class, sexuality... After letting rip with their lip, it was time to let their bodies go. Highly original social and musical experimentation in this flamboyant movie with a powerful message.

Saturday, September 25

7 pm

Performance (15 min)

Trentotto

231, avenue de Muret, 31300 Toulouse

TISHA VUJICIC

Je déterre de ma poitrine

le tas de verre qui fut mon cœur

With

Marcelo Nunes

Halfway between magic-show and séance of spiritualism, fakirism is a mystical movement, in which physical suffering is a means of elevation. It provokes fascination and fright among audiences. In an exhilarating metamorphosis of ancestral rituals, *Je déterre de ma poitrine le tas de verre qui fut mon cœur* (I exhume from my chest the heap of glass that was my heart) features a fakir dancing barefoot on a carpet of millions of shards of glass. The carpet becomes the dreamlike venue for broken dreams and the dance turns shamanic.

Tisha Vujicic's practice is at the intersection of video and performing art. With Brazilian performer Marcelo Nunes, he engineers a performance to resonate with the group show *UN AUTRE MONDE /// DANS NOTRE MONDE*, presented by Lieu-Commun, artist-run space.

Saturday, September 25

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

Carte blanche à FAME

From 7 pm until the event begins, FAME Festival will spin records.

8 pm

Screenings
In the presence of the director

ALEXIS LANGLOIS

The FAME Festival has had its eye on Alexis Langlois's work since his debut feature, *Fanfreluches et idées noires*. A maker of dark comedies, hailed as French cinema's groundbreaking answer to queer filmmaking icon, John Waters, Alexis Langlois has demonstrated in his young career an insatiable curiosity for every adventure, be it sexual, musical or nocturnal, with a predilection for twisted bodies, contortions make your mascara run and, always, a collective spirit.

The lineup includes *Fanfreluches et idées noires* (2016),
À ton âge, le chagrin, c'est vite passé (2016)
and *De la terreur, mes sœurs* (2019).

10 pm

Live

ESTHER

Obsessed by furious and complex rhythms, Toulouse-based DJ and producer Esther blurs the lines of the club music aesthetic and shatters its codes. Her style is a savvy mix of breakbeat, techno and electronica, both mental and dancefloor. After working with POLAAR, Esther now runs her own label, Doum Records. For this FAME Festival Carte Blanche, she delivers an exclusive live show.

Wednesday, September 29

6 pm
Talk (60 min)

ENSA | École Nationale Supérieure d'Architecture de Toulouse
83, rue Aristide Maillol, 31106 Toulouse

YVES BÉLORGEY AND JOANNE POUZENC

Yves Bélorgey develops a pictorial practice based on a critical examination of collective housing in modern architecture from the fifties to the seventies. His works have a documentary character and constitute an attempt to chronicle a neglected urban landscape. Artist and teacher at ENSA Paris-Malaquais, he talks with Joanne Pouzenc, architect and director of the Maison de l'Architecture Occitanie, on issues of representation in architecture, either through drawing or photography.

Yves Bélorgey presents an exhibition at CIAM – La Fabrique
as well as at Garage Bonnefoy alongside Thomas Huber.
More information p. 28

Thursday, September 30

6:30 pm
Talk and concert (60 min)

les Abattoirs, Musée – Frac Occitanie Toulouse
76, allées Charles-de-Fitte, 31300 Toulouse

ANTHONY BRAXTON AND KOBE VAN CAUWENBERGHE *Ghost Trance Solos*

One event, two offerings derived from GTM, Ghost Trance Music, starting with a series of pieces by a leading name in American jazz and free improv, Anthony Braxton. A brief presentation will give an overview of the corpus of post-war western art music, followed by a concert by Kobe Van Cauwenberghe (guitars, electronica, vocals) for a solo exploration with a loop machine of the full scope of Ghost Trance Music.

By reservation only at:
gmea.net

In partnership with GMEA, Centre National de Création
Musicale d'Albi – Tarn, as part of the riverrun festival,
Un pavé dans le Jazz, and Les Abattoirs, Musée – Frac
Occitanie Toulouse

October 1-3

Curator [isdAT – institut supérieur des arts et du design de Toulouse](#)
Kino Carte Blanche 5, quai de la Daurade, 31000 Toulouse

Curator Lucas Charrier

LET US REFLECT FILM FESTIVAL



Shireen Seno, *A child dies, a child plays, a woman is born, a woman dies, a bird arrives, a bird flies off*, video still, Philippines, 2020, 18 min.

Le Printemps de septembre welcomes the third edition of the *Let Us Reflect Film Festival*. Dedicated to exploring the links between video and cinema, under the auspices of the Centre d'art contemporain Chapelle Saint-Jacques (Saint-Gaudens), it checks in with Filipino artist Shireen Seno, whose work already featured in the first edition.

Shireen's latest video installation *A child dies, a child plays, a woman is born, a woman dies, a bird arrives, a bird flies off*. will be screened at isdaT. This ongoing project was inspired by the passing of the artist's father in the USA, and projects chimeras of migration interspersed with images of birds and her daughter.

Saturday, October 2

8:30 pm – 11:30 pm [Centre d'art contemporain Chapelle Saint-Jacques](#)
Open-air screening (1 h 30 min) Avenue Maréchal Foch, 31800 Saint-Gaudens

SHIREEN SENO

Nervous Translation

In the Kino Carte Blanche series, the *Let Us Reflect Film Festival* will hold an open-air screening in the garden of the Centre d'art contemporain Chapelle Saint-Jacques in Saint-Gaudens. Shireen Seno's *Nervous Translation* (1 h 30 min, 2018) tells the story of an eight-year-old girl who finds a pen that transcribes the thoughts and feelings of nervous people.

Meanwhile, *To Pick A Flower* (17 min, 2021) will screen on a loop inside the Centre d'art, where Eva Taulois's exhibition, *Minuit Spécial*, will be on view during Le Printemps de septembre and through March 5, 2022.

A shuttle bus will run to [Le Centre d'art contemporain](#), leaving Pont-Neuf at 7 pm and returning at midnight.
Reservations by phone on +33 (0)677 171 674 or by email at: mediation@printempsdeseptembre.com.

Monday, October 4

6:30 pm [Palais de Justice](#)
Performance (30 min) 2, allées Jules Guesde, 31000 Toulouse

CYNTHIA MONTIER AND ABDUL-HADI YASUEV

Karma – shattered reality

Cynthia Monthier takes a particular interest in the place of spirituality in vernacular or creative practices with regard to community activism. Her latest project examines the legal sphere. *Karma* means "action" and pits the power of destiny against freedom of action. Between fate and judgment, word and deed, the project takes the form of a collective work made up of objects with a story to tell. The artist presents objects of study in conversation with a magistrate, lawyer and clerk around issues of judgment.

In partnership with Toulouse Palais de Justice as part of La Nuit du Droit. With thanks to Gilbert Cousteaux

Screenings
– Kino Carte Blanche

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

Curator
Pascale Cassagnau

Pour le reste / Nos héritages (Inquiétances des temps)



© Film catastrophe, Paul Grivas, 2018, 55'

Under the aegis of the cinematic and literary works of Alexander Kluge, *Pour le reste / Nos héritages (Inquiétances des temps)*, a project conceived specifically for Le Printemps de septembre, is a mash-up of films from the Cnap's collection. Focusing on a chronicling of reality and reflective learning, the selected films question figures of emancipation, bring into perspective the first stirrings of transmission, education, translation and shared knowledge, and invent ways of making worlds and telling their stories.

In partnership with
Le Centre national
des art plastiques

With films by: John Akomfrah, Marwa Arsanios, Kader Attia,
Duncan Campbell, Elisa Florenty and Marcel Türkowsky, Dora
Garcia, Bouchra Khalili, Florence Lazar.
Further details at: printempsdesseptembre.com

Parallel screens are proposed at Cinéma Le Cratère on October
15, 16 and 17. Showtimes at: cinemalecratere.com

6:30 pm
Screenings and meet (3 h)

les Abattoirs (auditorium)
76, allées Charles-de-Fitte, 31300 Toulouse
In the presence of both directors

COSTA GAVRAS

Z

OLIVIER MENANTEAU

Z, il est toujours vivant...

Z (1969, 127') tells the story of the assassination of pacifist member of parliament Grigóris Lambrákis in Thessaloniki in 1963, and sketches a portrait of Greece in the sixties. Fifty years later, Olivier Menanteau's film revisits event that inspired the film in the current political context. The first movie is a thriller that won the Academy Award for Best Foreign Language Film in 1970, while the second is an artist's documentary. *Z, il est toujours vivant* (2017-2019, 32'42") puts the Greek filmmaker's movie into perspective, setting it against the backdrop of today's tumults and recharging the extraordinary power of its analysis of democracy.

As part of Les Jeudis des Abattoirs

Saturday, October 16

3 pm
Readings (90 min)

isdaT – institut supérieur des arts et du design de Toulouse
5, quai de la Daurade, 31000 Toulouse

Lectures plurielles

In resonance with the project *Pour le reste / Nos héritages (Inquiétances des temps)*, *Lectures plurielles* invites several authors to read texts of their choice. Philosopher Bruce Bégout, Germanist Hilda Inderwildi, film theorist Corinne Maury and writer Muriel Pic are the contributors developing connections between works, and between the ideas of Alexander Kluge and the issue of transmission.

Thirty festival years

THIRTY

YEARS

The book

With Christian Bernard, Jean-Max Colard, Régis Durand, Michel Poivert, Isabelle Gaudefroy, Marie-Thérèse Perrin and Évelyne Toussaint



Graphic design: Studio Agnès Dahan
Edition: JBE BOOKS

Founded in 1991 by Marie-Thérèse Perrin, Le Printemps de septembre is a pioneer on several levels: one of the first contemporary art festivals in France; inventor of the Nuits Blanches; discoverer of fine art photography in Cahors; and open to every form of performing art and visual creation since its move to Toulouse in 2001.

Researchers, thinkers and curators look back over the festival's thirty years to address some of the essential questions that have powered and continue to stimulate the creative sector since the turn of the 21st century.

With the support of Les Amis du Printemps de septembre [The book's official launch will take place at 11 am on September 18, at Ombres blanches bookstore.](#)

Permanent works

STÉPHANE DAFFLON

Blue in Green

Installation

21 Marquette

21, boulevard de la Marquette, 31000 Toulouse

Produced by Le Printemps de septembre 2018.
Art commission by Covivio



© Le Printemps de septembre 2018, photo by Damien Aspe.

THOMAS HOUSEAGO

Giant Figure (Cyclops)

Sculpture

Outside Théâtre Sorano

35, allées Jules Guesde, 31000 Toulouse



Produced by Le Printemps de septembre 2011 inside the main courtyard of Hôtel Saint-Jean, DRAC Occitanie. The piece was subsequently acquired by the Tisséo network per its policy of commissioning art for the streetcar lines.

Thomas Houseago,
Giant Figure (Cyclops),
2011, courtesy of the artist
and Xavier Hufkens, Brussels.
© le Printemps de septembre
2011, photo by Damien Aspe.

GERHARD MERZ

Light installation

isdaT – institut supérieur des arts et du design de Toulouse

5, quai de la Daurade, 31000 Toulouse

Produced by Le Printemps de septembre 2005



Gerhard Merz,
exhibition view,
institut supérieur des arts
de Toulouse, 2005
© le Printemps de septembre
– photo by André Morin.

SARKIS

Mesure de la lumière

Sound and light installation

Couvent des Jacobins

Rue Lakanal, 31000 Toulouse

Groupe Pierre Fabre was the principal sponsor of the production of the installation, which also received the support of Les Amis du Printemps de septembre. Acquisition co-financed by the Ministry of Culture. Donated by Le Printemps de septembre to the City of Toulouse 2021 – Collection Les Abattoirs, Musée – Frac Occitanie, Toulouse. Held by Les Abattoirs, Musée – Frac Occitanie, Toulouse, at Couvent des Jacobins



Sarkis, *Mesure de la lumière*, Couvent des Jacobins, 2018.
© le Printemps de septembre, photo by Damien Aspe.

JOSH SMITH

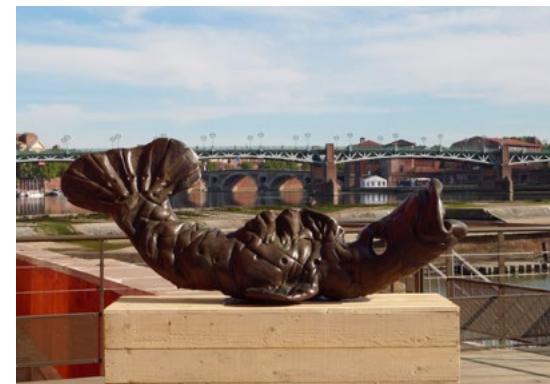
Happy Fish

Sculpture

Espace EDF Bazacle

11, quai Saint-Pierre, 31000 Toulouse

Co-produced by
Le Printemps de septembre
2011 and La Fondation EDF
Diversiterre



Josh Smith, *Happy Fish*, Espace EDF Bazacle, Toulouse, 2011.
© le Printemps de septembre.

FRANZ WEST

Agoraphobia

Sculpture

Jardin Raymond VI

76, allées Charles-de-Fitte, 31300 Toulouse

Produced by Le Printemps
de septembre 2005 thanks
to a public commission from
Centre national des arts
plastiques, in coproduction
with the City of Toulouse

This work is in the collection
of Les Abattoirs Musée
– Frac Occitanie Toulouse



Franz West, *Agoraphobia*, 2005, commissioned
by Centre national des arts plastiques, Paris
© le Printemps de septembre, photo by André Morin.

Guided visits and workshops

VISIT

WORK

TS

SITS

WORKSHOPS

WOF

At all exhibition venues, the Festival team schedules visits that are open to all, free of charge. According to your inclinations, tastes and the time at your disposal, a team of mediators will guide you through and personalize your visit. In venues, reception officers are present to chat about the works on view.

Our visits

Visits are free of charge and fully accessible for all, subject to public health regulations. Some events are by reservation only.

Le Printemps de septembre's partner venues will also be organizing activities for the public. Check them out at:
printempsdesseptembre.com

YOUNG VISITORS AND FAMILIES

VISIT-WORKSHOP – 2h30
les Abattoirs

Visit of Mathilda Marque Bouaret's exhibition led by a mediator, followed by a painting workshop led by the artist herself.

By reservation only
Saturday, October 2, 9 and 16 at 4 pm :
October 2 – all ages
October 9 – 6 years and up
October 16 – 10 years and up

FAMILY WORKSHOP – 1h30
Jardin de Trentotto

With artist Mathilda Marque Bouaret

By reservation only
Saturday, September 18 and 25 at 11 am:
September 18 – 6 years and up
September 25 – 10 years and up

FAMILY VISIT - 60 min

Fun visit for adults and kids, led by a mediator using the *Journal de visite enfant* (Children's Visit Guide)
Every Sunday at 4 pm at Trentotto

Adults and kids visit an exhibition, led by a mediator
Every Wednesday at 4 pm, different venues

Telephone lines open
Wednesday – Friday, noon – 6 pm.
Saturday and Sunday, 2 – 6 pm.
Bookings by phone or by email at:
[+33 \(0\)6 77 17 16 74](tel:+330677171674)
mediation@printempsdesseptembre.com

THE CHILDREN VISITOR'S GUIDE

in free distribution at Trentotto

Draw, color, guess, play! In the form of a fanzine, this visitor's guide created by an illustrator artist accompanies visits in autonomy with children from 5 to 12 years old.

GROUPS

SCHOOLS

Guidance for teachers in preparation of their class's visit and presence of a mediator during the visit of the exhibition
Reservation required

BESPOKE VISITS AND VISITS

General public, associations, works committees, social centers, disabled persons: you can book a specially adapted visit or visit, in French or English, led by a mediator
By reservation only

ALL VISITORS

FOLLOW A VISIT – APPROX. 1h

GUIDED

See the exhibition at Les Abattoirs or L'Hôpital La Grave in the company of a mediator
Every Thursday at 5 pm

BACKSTAGE

Go behind the scenes at Katinka Bock's *Pas de Deux* exhibition, conceived specifically for the Couvent des Jacobins
Wednesday, October 1 and 8 at 5 pm

BEYOND THE GAZE

A touch visit of Silvia Bächli's exhibition at La Fondation espace écoreuil, suitable for the visually impaired and open to all
By reservation only
Friday, September 24 and October 15 at 5 pm

FOLLOW AN ITINERARY

GUIDED

Visit various exhibition venues on Left and Right Banks accompanied by a mediator
Every Saturday at 2 pm and every Sunday at 4 pm

EVENT

Exhibition visit to coincide with an event (screening, performance...), accompanied by a mediator

VOICES IN TANDEM Contemporary art and heritage

Visit with a duo made up of a guide from Office de Tourisme and a Festival mediator, combining Toulouse's heritage and contemporary art, in partnership with Toulouse's Office du Tourisme and Espace Patrimoine

By reservation with Office du Tourisme at:
toulouse-tourisme.com
Every Sunday and Wednesday at 3 pm

CROSSOVER Art, urban planning and architecture

Urban stroll with a historian from Enquête de Patrimoine and a Festival mediator based on Yves Bélorgey's project in the Mirail district of Toulouse

By reservation only
Wednesday, September 29 and Sunday, October 10 at 5 pm

GET ON THE BUS – approx. 4h

Visit different exhibition venues in and around Toulouse accompanied by a Festival mediator
By reservation only

Schedule of visits

WEDNESDAY, SEPTEMBER 15

- 6 – 10 pm [Bus trip – Opening of Eva Taulois' exhibition](#)
Chapelle Saint-Jacques, Saint-Gaudens (Bus leaves Pont-Neuf, in front of La Brasserie des Beaux-Arts at 5:45 pm – back to Pont-Neuf at 10 pm)
By reservation only

FRIDAY, SEPTEMBER 17

- 8 – 10 pm [Nighttime visit and event \(Champ, Samuel Pajand, more info page 108\)](#)
Hôpital La Grave | Jardin Raymond VI
(meet on Place Saint-Cyprien, access Rue du Pont Saint-Pierre)
- 8 – 10 pm [Nighttime visit](#)
Chapelle des Cordeliers | Fondation espace écoreuil
(meet at 8 pm 13 rue des Lois)

SATURDAY, SEPTEMBER 18

- 11 am – 12:30 pm [Family workshop – 6 years and up: brunch options available](#)
Jardin de Trentotto (meet at 231 avenue de Muret)
By reservation only
- 2 – 4 pm [Guided visit, two options](#)
Left Bank: Hôpital La Grave | Château d'Eau | Trentotto
(meet at 21 rue du Pont Saint-Pierre)
Right Bank: Chapelle des Cordeliers | Fondation espace écoreuil | Librairie Ombres blanches (meet at 13 rue des Lois)
- 8:30 – 10 pm [Nighttime visit \(Voices in tandem – contemporary art and heritage\) and event \(I Will Keep A Light Burning, Renaud Auguste-Dormeuil, more info page 114\)](#)
Port-Viguerie | Bassin de la Garonne | Hôpital La Grave
(meet at 45 rue Charles Viguerie)
Reservations at the Office du Tourisme
- 9 – 11 pm [Nighttime visit \(Left Bank\)](#)
Théâtre Garonne | les Abattoirs
(meet at 9 pm outside Les Ateliers du Théâtre Garonne)

SUNDAY, SEPTEMBER 19

- 2 – 6 pm [Bus visit](#)
Lieu-Commun | Garage Bonnefoy | BBB centre d'art | CIAM
(meet at 2 quai de la Daurade, bus leaves Pont-Neuf at 1:45 pm – back to Pont-Neuf at 6 pm)
By reservation only

- 3 – 5 pm [Event visit \(ÉPARPILLER, Pascale Murtin, more info page 110\)](#)
Hôpital La Grave courtyards | Jardin Raymond VI
(meet at 21 rue du Pont Saint-Pierre)

- 4 – 5 pm [Fun family visit](#)
Trentotto (meet at 231 avenue de Muret)

- 4 – 6 pm [Guided visit, two options](#)
Left Bank: Centre culturel Saint-Cyprien | MATOU | les Abattoirs | Théâtre Garonne (meet at Centre culturel Saint-Cyprien)
Right Bank: Galerie Jean-Paul Barrès | Galerie Le Confort des étrangers | isdaT (meet on Place Saintes-Scarbes)

WEDNESDAY, SEPTEMBER 22

- 3 – 5 pm [Voices in tandem visit – contemporary art and heritage](#)
Chapelle des Cordeliers | Couvent des Jacobins | isdaT
(meet at 13 rue des Lois)
Reservations at the Office du Tourisme

- 4 – 5 pm [Family visit](#)
Hôpital La Grave (meet on Place Lange)

THURSDAY, SEPTEMBER 23

- 5 – 6 pm [Guided visit around La folle du logis exhibition \(more info p. 9\)](#)
les Abattoirs (meet at the Museum entrance)

FRIDAY, SEPTEMBER 24

- 5 – 6:30 pm [Beyond the gaze visit](#)
Fondation espace écoreuil
By reservation only

SATURDAY, SEPTEMBER 25

- 11 am – 12:30 pm [Family workshop – 10 years and up ; brunch options available](#)
Trentotto Garden (meet at 231 avenue de Muret)
By reservation only

- Noon – 2 pm [Guided visit of the exhibition Attention, n'oubliez personne ! with the artist, followed by a festive lunch](#)
Centre culturel Henri-Desbals | Château d'Eau
(meet at the Centre culturel)

- 2 – 4 pm [Guided visit, two options](#)
Left Bank: Château d'Eau | Hôtel-Dieu | Hôpital La Grave
(meet outside Château d'Eau)
Right Bank: Lieu-Commun | Garage Bonnefoy | Gare de Toulouse Matabiau (meet outside Lieu-Commun)

- 5 – 7 pm [Event visit \(Les liseurs, Adrianna Wallis, more info page 119\)](#)
Ombres blanches | Chapelle des Cordeliers | La Cave Po'
(meet at Ombres blanches bookstore)

6 pm [Guided visit and event \(*Je déterre de ma poitrine...*, Tisha Vujic, more info p. 121\)](#)
Trentotto (meet at 231 avenue de Muret)

SUNDAY, SEPTEMBER 26

3 – 5 pm [Voices in tandem visit – contemporary art and heritage](#)
Hospitals in Toulouse: Hôtel-Dieu | Hôpital La Grave
(meet outside Hôtel-Dieu, at the end of Pont-Neuf bridge)
Reservations at the Office du Tourisme

4 – 5 pm [Fun family visit](#)
Trentotto (meet at 231 avenue de Muret)

4 – 6 pm [Guided visit, two options](#)
Left Bank: les Abattoirs | Théâtre Garonne
(meet outside Les Abattoirs)
Right Bank: Chapelle des Cordeliers | Couvent des Jacobins | isdaT
(meet at 13 rue des Lois)

WEDNESDAY, SEPTEMBER 29

3 – 5 pm [Crossover visit – art and urban planning, based on the work of Yves Bélorgey](#)
CIAM | Quartier du Mirail
(meet at CIAM, Université Toulouse Jean-Jaurès)
By reservation only

3 – 5 pm [Voices in Tandem visit – contemporary art and heritage](#)
Hospitals in Toulouse: Hôtel-Dieu | Hôpital La Grave
(meet outside Hôtel-Dieu, at the end of Pont-Neuf bridge)
Reservations at the Office du Tourisme

4 – 5 pm [Family visit – 10 years and up](#)
BBB centre d'art | Lieu-Commun
(meet at BBB centre d'art)

THURSDAY, SEPTEMBER 30

5 – 6 pm [Guided visit – focusing on sculpture](#)
Hôpital La Grave (meet on Place Lange)

FRIDAY, OCTOBER 1

5 – 6 pm [Backstage visit](#)
Cafeteria of Couvent des Jacobins (meet at the Couvent entrance)

SATURDAY, OCTOBER 2

2 – 4 pm [Guided visit, two options](#)
Left Bank: Trentotto | Château d'Eau | MATOU
(meet at 231 avenue de Muret)
Right Bank: Couvent des Jacobins | Librairie Ombres blanches | isdaT
(meet at the Couvent entrance)

4 – 6 pm [Studio visit – all ages](#)
les Abattoirs (meet at the Museum entrance)
By reservation only

6 – 11:30 pm [Bus visit – Let Us Reflect Film Festival](#)
isdaT | Chapelle Saint-Jacques, Saint-Gaudens (meet at isdaT – bus leaves Pont-Neuf at 7 pm – back to Pont-Neuf at 11:30 pm)
By reservation only

SUNDAY, OCTOBER 3

3 – 5 pm [Voices in Tandem visit – contemporary art and heritage](#)
Chapelle des Cordeliers | Couvent des Jacobins | isdaT
(meet at 13 rue des Lois)
Reservations at the Office du Tourisme

4 – 5 pm [Fun family visit](#)
Trentotto (meet at 231 avenue de Muret)

4 – 6 pm [Guided visit, two options](#)
Left Bank: les Abattoirs | Théâtre Garonne
(meet outside Les Abattoirs)
Right Bank: Galerie Jean-Paul Barrès | Galerie Le Confort des étranges | isdaT (meet at 1 place Saintes-Scarbes)

WEDNESDAY, OCTOBER 6

3 – 5 pm [Voices in tandem visit – contemporary art and heritage](#)
Château d'Eau | Hôpital La Grave | Jardin Raymond VI
(meet at Pont-Neuf bridge, in front of La Brasserie des Beaux-Arts)
Reservations at the Office du Tourisme

4 – 5 pm [Family visit – ten years and up](#)
Couvent des Jacobins (meet outside the Couvent entrance)

THURSDAY, OCTOBER 7

5 – 6 pm [Guided visit around *La folle du logis* exhibition \(more info p. 9\)](#)
les Abattoirs (meet at the Museum entrance)

FRIDAY, OCTOBER 8

5 – 6 pm [Backstage visit](#)
Réfectoire du Couvent des Jacobins (meet outside the Couvent entrance)

SATURDAY, OCTOBER 9

2 – 4 pm [Guided visit, two options](#)
Left Bank: Château d'Eau | Hôtel-Dieu | Hôpital La Grave
(meet outside Château d'Eau)
Right Bank: Fondation espace écurueil | Couvent des Jacobins | isdaT
(meet at 3 place du Capitole)

4 – 6 pm [Studio visit – 6 years and up](#)
les Abattoirs (meet outside the Museum entrance)
By reservation only

SUNDAY, OCTOBER 10

3 – 5 pm [Voices in Tandem visit – contemporary art and heritage](#)
Hospitals in Toulouse: Hôtel-Dieu | Hôpital La Grave
(meet outside Hôtel-Dieu, at the end of Pont-Neuf bridge)
By reservation with the Office du Tourisme

3 – 5 pm [Fusion tour – art and urban planning, around the work of Yves Bélorgey](#)
CIAM | Mirail district
(meet at CIAM, Université Jean-Jaurès)
By reservation only

4 – 5 pm [Fun family visit – 5 years and up](#)
Trentotto (meet at 231 avenue de Muret)

4 – 6 pm [Guided tour, two options](#)
Left Bank: Théâtre Garonne | les Abattoirs | Centre culturel
Saint-Cyprien | MATOU
(meet outside Les Ateliers du Théâtre Garonne)
Right Bank: Chapelle des Cordeliers | Fondation espace écoreuil |
Atelier d'Ombres Blanches
(meet at 13 rue des Lois)

3 – 5 pm [Voices in Tandem tour – contemporary art & heritage](#)
Hospitals in Toulouse: Hôtel-Dieu | Hôpital La Grave
(meet outside Hôtel-Dieu, at the end of Pont-Neuf bridge)
Reservations at the Office du Tourisme

4 – 5 pm [Family visit – 5 years and up](#)
Château d'Eau (meet outside Château d'Eau)

THURSDAY, OCTOBER 14

5 – 6 pm [Guided visit – sculpture](#)
Hôpital La Grave (meet on Place Lange)

FRIDAY, OCTOBER 15

5 – 6:30 pm [Beyond the Gaze visit](#)
Fondation espace écoreuil
By reservation only

SATURDAY, OCTOBER 16

4 – 6 pm [Guided tour, two options](#)
Left Bank: Centre culturel Saint-Cyprien | MATOU |
Château d'Eau | Trentotto (meet outside the Centre culturel)
Right Bank: Atelier d'Ombres Blanches | Couvent des Jacobins |
isdaT (*Lectures plurielles*, isdaT, more p. 127)
(meet at Ombres blanches bookstore)

4 – 6 pm [Studio visit – 10 years up](#)
les Abattoirs (meet at the Museum entrance)
By reservation only

SUNDAY, OCTOBER 17

3 – 5 pm [Voices in Tandem tour – contemporary art & heritage](#)
Château d'Eau | Hôpital La Grave | Jardin Raymond VI
(meet at Pont-Neuf bridge, in front of La Brasserie des Beaux-Arts)
Reservations at the Office du Tourisme

4 – 5 pm [Family visit – 5 years and up](#)
Trentotto (meet at 231 avenue de Muret)

4 – 6 pm [Guided tour \(two options\)](#)
Left Bank: les Abattoirs | Théâtre Garonne
(meet at the Museum entrance)
Right Bank: Chapelle des Cordeliers | Couvent des Jacobins | isdaT
(meet at 13 rue des Lois)

During the festival...

September 16 – October 22

Exhibition

GILLES PANDEL

Ce que je vis

Curator

Hilda Inderwildi

CIAM – La Fabrique

Bât. La Fabrique, 5, allées Antonio Machado, 31058 Toulouse

Wednesday – Sunday, noon – 7 pm

What is striking about the work of Gilles Pandel is the incessant experimentation and quest for new techniques through an acute sense of geometry and proximity with non-photographic arts: drawing, painting and sculpture, whose traditions and technological modalities he revisits. In Toulouse, Gilles Pandel presents nearly 4,500 photographs in various venues. CIAM – La Fabrique houses the retrospective itself and displays several series of large-format portraits, which are striking for the aesthetic and pictorial scope of the faces, and the desire for an encounter with the subject.

Part of La Quinzaine franco-allemande de l'Occitanie

September 18

4^e Nuit du patrimoine

Le long du Canal de Brienne

Lumières sur le canal

On September 18, from 7 pm to midnight, to celebrate the 4th Nuit du Patrimoine (Heritage Night), *Lumières sur le canal*, organized by the City of Toulouse, invites visitors to see the city's heritage from a different angle, along the Brienne canal between Place Saint-Pierre and La Manufacture des Tabacs (Université Toulouse 1).

In partnership with RCE, VNF, UT1 and TSE

September 18

Artists' Studios Open Day

La Journée des ateliers d'artistes d'Occitanie

Various venues

Artists' studios open day in Occitania, an artistic encounter organized by Région Occitanie, turns the spotlight on fine art and the visual arts. Painters, illustrators, sculptors, photographers, video artists, performers and ceramicists invite you into their creative spaces to talk about their work, techniques and sources of inspiration. A unique opportunity to go behind the scenes in a world of creation!

To find the artists' studios, go to: laregion.fr/JAA

Opens September 17

Exhibition

Légendes

Curators

Sébastien Martinez-Barat and Nicolas Dorval Bory

La Maison de l'Architecture

1, rue Renée Aspe, 31000 Toulouse

To understand contemporary French architecture, it is necessary to look beyond the litany of publicly commissioned major projects, located in big cities and widely discussed by critics. In the seventies, far from Paris, far from the cities, the detached house became a fertile field of experimentation. Retrospectively, these scattered projects have in common a new conception of architecture. Each one contains a smattering of our present-day doubts and excitements.

THE BIGGEST 48 ARTWORKS CONTEMPORARY ART 27KM OF METRO GALLERY 16KM OF TRAMWAY IS IN TOULOUSE

BEATE HONSELL-WEISS / TAKIS /
 GUY-RACHEL GRATALOUP / DANIEL COULET /
 DIMITRY ORLAC / JEAN-PAUL CHAMBAS /
 HERVÉ & RICHARD DI ROSA / OLIVIER DEBRÉ /
 NOËL CUIN / FRANÇOIS MORELLET /
 FRANÇOIS BOUILLON / GIULIO PAOLINI /
 FELICE VARINI / BERNARD GERBOUD /
 JEAN-LOUIS GARNELL / DAMIEN CABANES /
 JACQUES VIEILLE / JEAN-MICHEL OTHONIEL /
 JEAN-PIERRE BERTRAND / ROMAN OPALKA /
 DIDIER MENCOBONI / CLAUDE CAILLOL &
 JUDITH BARTOLANI / MONIQUE FRYDMAN /
 NICOLAS HÉRUBEL / DANIEL DEZEUZE /
 MICHEL VERJUX / LE GROUPE IRWIN /
 JEAN-PAUL MARCHESCHI / PATRICK CORILLON /
 JULIJE KNIFER / SOPHIE CALLE /
 ANGE LECCIA / DANIEL POMMEREULLE /
 DAMIEN ASPE-OLIVIER MOSSET /
 BERNAR VENET / CORINNE SENTOU /
 PIERRICK SORIN / ALAIN JOSSEAU /
 HERVÉ AUDIBERT / RICHARD FAUGUET /
 GLORIA FRIEDMANN / STÉPHANE PENCREAC'H /
 YAZID OULAB / LAURENT LE DEUNFF / THOMAS
 HOUSEAGO / PHILIPPE RAMETTE /
 RAPHAEL ZARKA

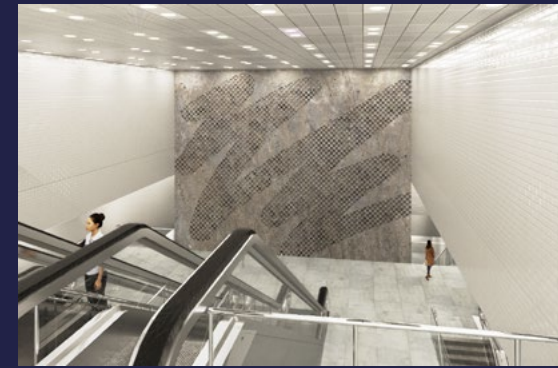


Tisséo Collectivités has been involved since 1993, when the first metro line was put into service, in enhancing public space through works of contemporary art.

The future third metro line and the connection to line B are part of this continuity with 22 new works. These artistic interventions will enrich the existing heritage, bringing the number of works of art installed on the Toulouse transport network to 70. Created for the place in which it takes place, each work is unique and can be an invitation to escape, for a moment, from everyday life. The projects selected for the Toulouse Lautrec and Montaudran Piste des Géants stations will be known in October.

Among the projects selected for the third metro line, two are those of artists participating in the 2021 edition of Le Printemps de septembre: Frank Scurti and Damien Aspe. And, for this edition, Tisséo welcomes some works from Serge Boulaz participatory project in the metro stations of the left bank, an invitation to (re)discover Tisséo's artistic heritage.

FONDEYRE station:
Damien ASPE – Green
Concrete



The artist projects two works that signal, both inside and outside the station, while developing a dialogue between the environment, nature and the evolution of the city. The first visible element inside the station is a concrete wall housing a bas-relief made from its base material. This writing evokes a draft and the bubbling of possible urban developments in the neighborhood. On the forecourt rises a cubic concrete column from which emerges a palm tree.

Station Colomiers Gare :	LILIAN BOURGEAT
Station Airbus Colomiers Ramassiers :	RENE SULTRA/ MARIA BARTHELEMY
Station Airbus Saint-Martin :	CECILE BART
Station JEAN MAGA :	LAURE CATUGIER
Station Sept-Deniers Stade Toulousain :	STEPHANE KOUCHIAN
Station Boulevard de Suisse Ponts Jumeaux :	VALERIE DU CHENE
Station Fondeyre :	DAMIEN ASPE
Station La Vache Nord Toulousaine Gare :	SOPHIE WHETTINALL
Station Raynal :	ELSA SAHAL
Station Bonnefoy :	AMELIE SCOTTA
Station Marengo Matabiau :	MATALI CRASSET
Station Françoise Verdier :	ETIENNE REY
Station Jean Rieux :	EVA JOSPIN
Station Côte Pavée Limayrac Cité de l'Espace :	VERONIQUE JOUMARD
Station L'Ormeau :	JEANNE LACOMBE
Station Montaudran Innovation Campus :	EMMANUEL LAGARRIGUE
Station Institut National Polytechnique de Toulouse :	FRANCK SCURTI
Station Labège Enova :	SOWAT/LEK
Station Labège La Cadène – Gare :	JEAN DENANT
Station Parc Technologique du Canal :	MARTINE FEIPEL/JEAN BECHAMEIL

INPT station: Franck SCURTI



For the Institut National Polytechnique station, the artist offers murals in different places of the station. The paintings consist of a blue monochrome background from which stand out white figures evoking clouds bearing a stainless steel number as an attempt to freeze the ephemeral.

Partners

Main partner



Public partners



Main private partners

Fondation *Cartier*
pour l'art contemporain



Private partners



Media partners



Co-producing partners



FP01



Belin
promotion



RAJA

AësoP.

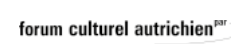


TRENTOTTO

agnès b.



Institutional support



Partner venues

les Abattoirs, Musée
– Frac Occitanie Toulouse
BBB centre d'art
Centre culturel Henri-Desbats
Centre culturel Saint-Cyprien
MATOU
Chapelle des Cordeliers
Le Château d'Eau
CIAM – La Fabrique
Couvent des Jacobins
Fondation espace écurieuil
pour l'art contemporain

Galerie Jean-Paul Barrès
Galerie Le Confort des étranges
Garage Bonnefoy
Hôpital La Grave
Hôtel-Dieu
isdAT – institut supérieur des
arts et du design de Toulouse
Lieu-Commun,
artist run space
Librairie Ombres blanches
Théâtre Garonne |
Scène européenne

Trentotto
Espace EDF Bazacle
Pavillon Blanc Henri-Molina |
Centre d'art de Colomiers
Centre d'art contemporain
Chapelle Saint-Jacques
La Cave Po'
Palais de Justice
centre d'art nomade
La Place de la Danse CDCN
Toulouse Occitanie
Lycée Urbain-Vitry

Free entrance

From Friday, September 17
to Sunday, October 17, 2021

Opening, September 17 at 6 pm

Wednesday-Sunday, noon-7 pm

Closed Monday and Tuesday

Late nights on September 17, 18,
24 and 25 until 10 pm

Unless times specified

printempsdesseptembre.com

Exhibitions, festival reception and store

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T: +33 (0) 561 142 351

Wednesday-Sunday, 1-7 pm

Closed Monday-Tuesday

GUIDED TOURS AND WORKSHOPS

Information and reservations

mediation@printempsdesseptembre.com

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Wednesday to Friday 12 pm to 7 pm

Saturday and Sunday from 2 pm to 6 pm

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GET TOGETHER

TRENTOTTO

231, avenue de Muret, 31300 Toulouse

Exhibitions, events and shops

Wednesday to Friday 12 pm to 7 pm

Saturday and Sunday from 11 am to 7 pm

Nocturnes on September 17, 18, 24

and 25 until 10 pm

Bar and snack

September 17, 18, 24 and 25

Brunches and tapas

September 18, 19, 25 and 26,

chef Simon Carlier from Solides

restaurant offers brunches

and tapas in the evenings.

Information and reservation on Facebook:

[@solidesrestaurant](https://www.facebook.com/solidesrestaurant)

[@printempsdesseptembreToulouse](https://www.facebook.com/printempsdesseptembreToulouse)

ISDAT

5, quai de la Daurade, 31000 Toulouse

Exhibitions and events

Wednesday to Sunday from 12 pm to 7 pm

Nocturnes on September 17, 18, 24, 25

until midnight

Bar and snack

September 17, 18, 24 and 25