

CONTEMPORARY CREATION FESTIVAL

LE NOUVEAU

PRINTEMPS

EXHIBITIONS

PROJECTIONS

PERFORMANCES



by Kicely Smile

23 OF MAI - 22 OF JUNE 2025

SAINT-SERNIN / ARNAUD BERNARD NEIGHBOURHOOD



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A festival of contemporary creation curated each year by a partner-artist centered on a neighborhood in Toulouse

2025, Le Nouveau Printemps' third year already!

Now an annual fixture of spring in Toulouse, the Festival keeps on keeping on, faithful to the values and beliefs that have driven it since its reinvention: being an echo of the present, and of the great transformations and transitions of our times; uncovering and encouraging today's artists and creators by supporting their new productions; bringing together a neighborhood in the city and radiating out to highlight its inhabitants, specificities, places and venues, private and public, open and shut, celebrated and unheralded; always progressing toward a more sustainable, inclusive and accountable process; and, eager to share artists' takes on our times, entrusting the conception of each edition to a partner-artist from one of the multiple fields of creation.

Kiddy Smile brought all his enthusiasm and seriousness to the curation of the next edition. Musician, DJ, voguer, performer, judge on Drag Race France, and fashion icon, Kiddy Smile is himself a multifaceted and unifying creator. It is that diversity in all its forms, as much as his propensity to bring together and create a family out of a community of artists, that guided him on his mission. He has transcribed a story in upper and lowercase in the Saint-Sernin and Arnaud Bernard neighborhood that is as personal as it is universal. The 2025 Festival brings together 39 guest artists, including 10 young graduates of IsdaT, 14 new creations, 10 venues, 4 projects in public spaces, and partnerships with 4 universities or places of higher education: Jean-Jaurès and Capitole universities, ENSAV public film school and, of course, the Institut Supérieur des arts et du design de Toulouse (isdaT), as well as numerous local and national collaborations and coproductions.

Thanks to everybody who believes in creation as an essential catalyst to understanding and being in the world today and becoming a society. Thanks to our partners, both institutional and private; thanks also to our host venues as well as teachers and students involved in the various participative projects; thanks to all the artists, curators and co-programmers invited to contribute to this collective adventure; thanks to Kiddy Smile for his trust and commitment over the last year alongside the Festival's team; thanks to the board of directors that has loyally supported me; and thanks to Clément Postec, Anaëlle Bourguignon and Lucie Champagnac for their unstinting commitment to making the Festival a great success.

Coming up, one wonderful Festival!

Eugénie Lefebvre
Président, Le Nouveau Printemps



Clément Postec Artistic Director of Le Nouveau Printemps

Kiddy Smile: a celebration of inspirations

Multidimensional artist and key player on the electro and ballroom scenes, Kiddy Smile is an insatiable explorer. Impassioned and convinced that style grows out of perpetual learning and boundless curiosity, for this year's Le Nouveau Printemps, Kiddy Smile is the Guest Curator!

Kiddy Smile's music has its roots in Chicago house music, which emerged from the struggles of Black and queer¹ communities. His creative journey bears the deep mark of those movements, combining social justice and artistic creativity. At age 20, after discovering downtown Paris and himself in that city of love and free-thinking, Kiddy Smile gave up the suburbs and his studies, and left for Los Angeles. Penniless, he was hired as a cleaner in a youth hostel. He veered onto another path when he discovered waacking, a street dance style developed in the 1970s. Kiddy Smile is attracted to and accepted into that world of movement where discriminations are reversed, and that celebrates the joy and right to be multiple iterations of oneself. Back in France, the artist recorded his first tracks and refined his method: independence of mind and creation, and a rock-solid commitment to his people, first and foremost the voguing² community, which continues to this day. Kiddy Smile's practice began, therefore, with dance and music, vibrant in their search for a style and demanding sufficient self-esteem to build real relationships.

Le Nouveau Printemps 2025 by Kiddy Smile: a constellation of connections to speak of love and families

Le Nouveau Printemps 2025 is a homage to Kiddy Smile, and from Kiddy Smile to families everywhere that come from the heart.

Along with Kiddy Smile, Le Nouveau Printemps has invited a dozen artists to produce artworks and insights, including those of curator Yandé Diouf and programmer Amélie Galli. Photographs, sculptures, performances and films make up an eclectic itinerary of poetic offerings that embody a situated and empathic program for art. In the spirit of feminist struggles of the 1970s, theorized in particular with the philosopher Donna Haraway or through the thinking of Care. Caring also means knowing and saying where I speak from, a vision that expanded with the American Afrofeminist academic Kimberlé Williams Crenshaw in the late 1980s and the intersectional³ question: what impact do multiple, simultaneous discriminations have on the individual, within groups or in society? Kiddy Smile and his guests update those perspectives.

***“Profound changes in the way we think and act
must take place
if we are to create a loving culture.”
All About Love, bell hooks, 1999***

Each offering is presented on the streets of the Saint-Sernin Arnaud Bernard neighborhood or in partner-venues. Each in its own way extends a story of representations and bodies fighting. Shapes, sounds, images and words are proposed as so many possible answers to the great enigma of hate.

This year's Le Nouveau Printemps takes place in a neighborhood that possesses a rich heritage in the sacred, material and the living. Between the Saint-Sernin Basilica, the heritage library, the Archaeology Museum and the memories of migration in Arnaud Bernard, the realities of a metropolis in transition offer the Festival the opportunity to drop anchor in a territory where period, stories and communities are in constant dialogue.

A prolific artist, Kiddy Smile defines himself less by iconoclastic posturing than by an imperious need to redefine stories, adjust their rules and broaden their possibilities. With the guests he has invited to participate in Le Nouveau Printemps, an artwork once more becomes a process of reparation, a salutary experience in which each individual can find a space to feel, reflect, meet, dream and think. The artists converge around inclusivity as a process. Bonds are formed to renew broken trajectories—distant countries, shattered families, erased beings or undermined emotions. The works contain within themselves an urgency to reinvent a loving culture. Love not as an abstraction, but as a practice capable of joining us together and perhaps changing the future. The presented works embody that quest to connect the personal and the collective, to heal hurting with joy, to save gravity

through grace, deficiencies through demands, and silences through images. They propel us into the springs that Kiddy Smile likes to cite in the plural as so many new ways of getting along together, here and now.

Artwork once more becomes a process of reparation, a salutary

¹ “Queer” became an insult in the late 19th century designating people who were homosexual or beyond gender norms. Reappropriated in the 1980s by LGBTQIA+ movements, its meaning became positive and inclusive. Today, queer refers to identities that do not conform to the dominant social norms while critiquing rigid categories.

² Voguing is a dance style that developed in the 1980s in Afro-American and Latino LGBTQIA+ communities in New York, inspired by the poses of models in fashion magazines. Featuring dramatic, expressive and angular movements, it is often performed in ballrooms, in festive competitions in which participants perform in different categories. More than a dance, voguing is an act of cultural resistance and an expression of identity, creativity and pride. The community's members belong to “Houses,” symbolic families headed up by a “mother” or “father,” which constitute a support group for each of the House's members in their creative endeavors or just

in daily life.

³ Intersectionality is a concept that analyzes how different forms of discrimination, such as racism, sexism or homophobia interact and exacerbate each other to affect people with multiple marginalized identities. For example, a black woman might face specific acts of discrimination as a result of both her gender and skin color, which would be different than those faced by a white woman or a black man. First coined by law professor Kimberlé Williams Crenshaw, the term encourages a broader understanding of oppressions by taking into account the complex interactions between systems of representation, history and power.

A constellation of connections to speak of love and families

Since my different identities are simultaneously not consecutively embodied they are so many sources of inspiration and motivation to challenge the established order. They drive my desire and need to roll back the boundaries of constrictive realities. In this sense, it seems vital to me today to reclaim spaces conducive to giving and redistributing platforms to those who have rarely been heard.

If I cannot see myself, I cannot imagine myself, and if I cannot imagine myself, I cannot fulfill myself. I do not exist, therefore, in the present, or in the past, and even less so in the future. That is why the representation of the diversity of beings and their bodies is so important.

I am honored and delighted to participate in the adventure that is Le Nouveau Printemps, and to put together an unprecedented, inclusive, generous and surprising edition for 2025 brimming with kindness! As an intersectional, multidisciplinary artist, I am passionate about opening doors for anyone who relates to my message and my way of expressing myself artistically.

Through music, video, dance and fashion, I explore the dichotomy between my Blackness, sexual identity and gender, and my social origins.

Looking for my place in society, the question I ask myself, which is the thread running through my artistic practice, is, "What does it mean to be French?" The different media that I explore allow me to approach this question from various angles and amplify what I have to say thanks to the reactions that my presence provokes in spaces where racial, social and gender diversity is not the rule.

Today, creating spaces where marginalized voices can be heard and amplified strikes me as a vital necessity.

A multi-talented artist, Kiddy Smile is known to the general public as a DJ (and judge on Drag Race France). He is also a dancer, designer and filmmaker. Kiddy Smile quotes as his primary influences gospel music, hip-hop, especially out of Chicago and Detroit in the 1990s, the voguing movement and NYC ballrooms. His work and activism aim to spread love and equality, and to create spaces of cultural representation for all.

In recent years, Kiddy Smile has appeared in numerous music videos, in Gaspard Noé's *Climax* (2018), won several titles for his voguing routines, performed alongside Grace Jones (2024) and Madonna (2023), walked for Jean-Paul Gaultier (2020) and performed at the closing ceremony of the 2024 Paris Paralympic Games. In the same year, he presented his film *RIDE* (co-directed with Jérémie Danon) at the Biennale de Lyon.

From the ballroom scene to his recent incursion into contemporary art, his practice cuts across various media. His multiple interventions enable him to reach as many people as possible while occupying a unique place at the crossroads of popular and sub cultures. In his music, he democratizes and reaffirms the Black and queer roots of house, re-establishing its substance and political origins. His projects celebrate the creativity and resilience of marginalized people while challenging the logic of social domination and the effects of discrimination.



Le Nouveau Printemps continues to explore Toulouse and the full diversity of the city.

The host neighborhood for this year's Festival is on the northern edge of the old city and grew up beyond the ramparts of Place du Capitole. At its heart lies the Basilica of Saint-Sernin, a monument that is emblematic both of Romanesque art and Toulouse. Don't go looking for lines of demarcation between the Saint-Sernin and Arnaud Bernard neighborhoods. Their stories are intertwined. With its exceptional architectural and religious heritage, upon which pilgrims on their way to Santiago de Compostela converged, it is also now a lively, multifaceted, blue-collar area, boasting a large student population and one of France's oldest faculties, Université Toulouse Capitole. It becomes even busier and more working-class the closer one gets to Boulevard d'Arcole and the area around Place Arnaud Bernard, which has traditionally offered a welcoming environment for waves of immigration (Italian, Spanish, Moroccan, etc) since the 1930s.

The Festival gives you the chance to plunge into that rich history and diverse tapestry, an opportunity to visit some of the city's signature monuments while embarking on an unprecedented and ephemeral itinerary of exhibitions.

An outstanding neighborhood

By devising an artistic itinerary in a different part of the city each year, Le Nouveau Printemps facilitates rediscovery of the heritage, architecture, history and perspectives of the city of Toulouse that it showcases.

In 2025, in the Saint-Sernin / Arnaud Bernard neighborhood, the Festival concocts a journey through art and history, whose milestones are works presented in selected venues or those that spring up specially for the Festival, allowing visitors to discover places and architecture, and reclaim the history and identity of the neighborhood. A journal dedicated to the living heritage of the area will be published with MACLE, a multidisciplinary research and creative agency operating in the fields of architecture, heritage, landscapes, and arts and crafts.

The Festival also offers you the chance to discover or rediscover works exhibited in the neighborhood by great artists, such as Sophie Calle at Jeanne d'Arc métro station and Jean-Michel Othoniel with the rose window of the Saint-Sernin Basilica.

Under the patronage of La Caisse des Dépôts and the collaboration of L'Espace Patrimoine, La Maison de l'Architecture, L'Office de Tourisme and MACLE.



MSR
MUSÉE
SAINT-
RAYMOND
Archéologie
- Toulouse

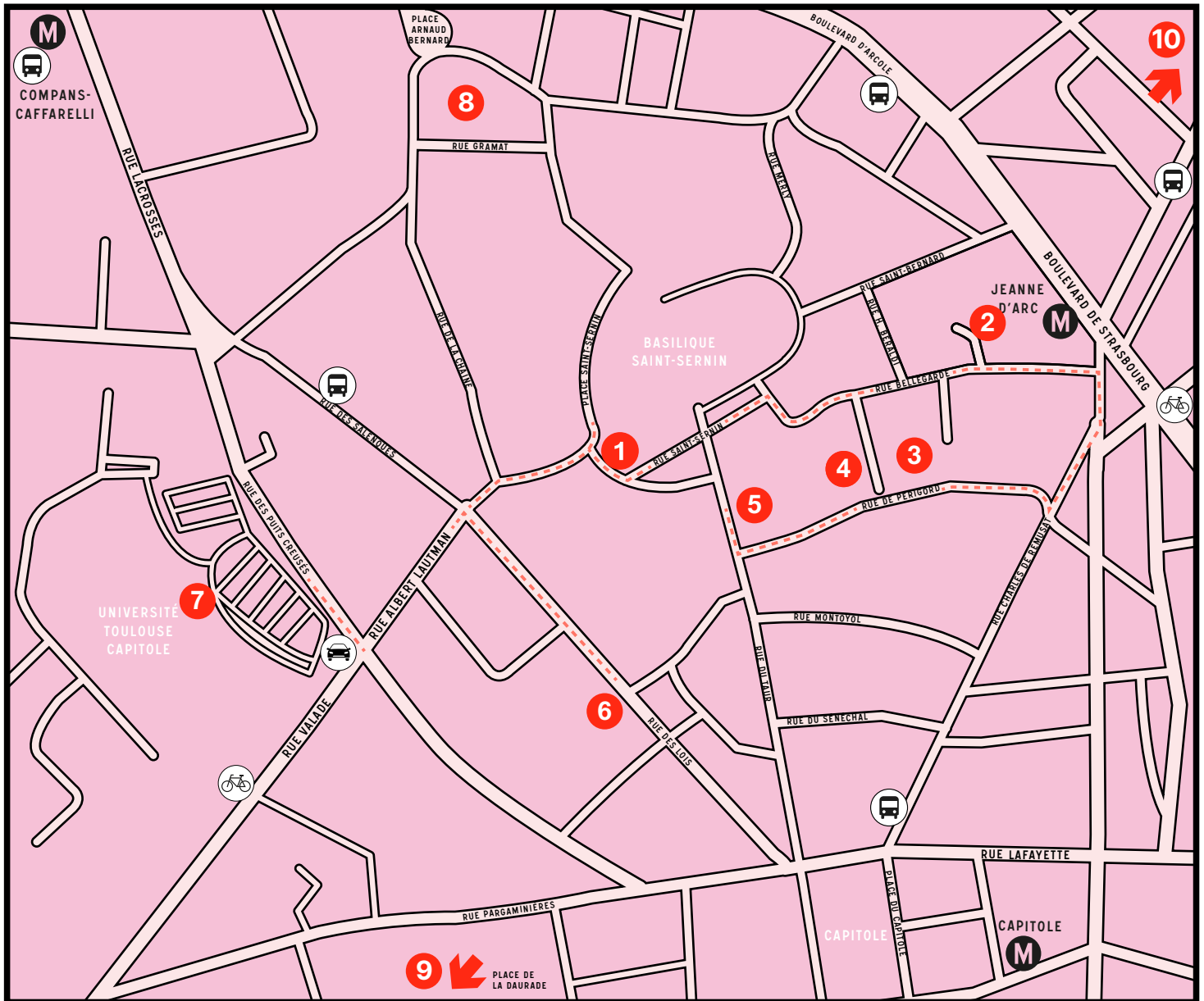
Toulouse en grand !

PLACE
SAINT-SERNIN
PLACA
SANT SERNI





SOUFIANE ABABRI
HUGO AMENOUCHE
MALALA ANDRIALAVIDRAZANA
ANDRÉ ATANGANA
MERYEM-BAHIA ARFAOUI
RAPHAËL BARONTINI
MORGANE BERTRANDE SUPERFLUX
SOPHIE CALLE
JÉRÉMIE DANON
BINTA DIAW
ALICE DIOP
PENDA DIOUF
MIA FITZ
BRANDON GERCARA
NIKKI GUCCI
LAURA HENNO
NDAYÉ KOUAGOU
MARIANA KOSTANDINI
TAREK LAKHRISSI
MAURANE LEDER
ARIA MAILLOT
SARAH MALDOROR
RANDA MAROUFI
ANGELICA MESITI
MARIE-CLAIRE MESSOUMA MANLANBIEN
MILENA MEYER
ROMÉO MIVEKANNIN
LUCILE MUNARRIZ
MOUNIA NASSANGAR
VÉNUS NOIRE
JOSÈFA NTJAM
JEAN-MICHEL OTHONIEL
VERENA PARAVEL
JEAN-MICHEL POINET
AXEL RAINGEARD
VINII REVLON
MARGAUX SAHUT
H·ALIX SANYAS
KIDDY SMILE



Exhibition venues

- 1 MUSÉE SAINT-RAYMOND
- 2 CENTRE CULTUREL BELLEGARDE
- 3 BIBLIOTHÈQUE D'ÉTUDE ET DU PATRIMOINE
- 4 CHAPELLE DES CARMÉLITES
- 5 ENSAV, ÉCOLE PUBLIQUE DE CINÉMA
- 6 CHAPELLE DES CORDELIERS
- 7 UNIVERSITÉ TOULOUSE CAPITOLE
- 8 QUARTIER ARNAUD-BERNARD
- 9 INESSENTIAL SPACE - ARTIST RUN SPACE
- 10 LIEU-COMMUN - ARTIST RUN SPACE

----- PARCOURS À PIED

Practical info

- ARRÊTS DE BUS
- STATIONS VÉLOTOULOUSE
- MÉTRO
- BORNE AUTOPARTAGE CITIZ



1.



2.



3.

Musée Saint-Raymond, Toulouse's museum of archaeology is known for its highly extensive collections and original exhibitions, such as Cathares, Toulouse and the Crusades (2024).

Museum basement – Archeological site

FAIRE FAMILLE

GROUP EXHIBITION

CURATOR: YANDÉ DIOUF

The Faire Famille exhibit draws its inspiration from Kiddy Smile's journey, a path of emancipation that celebrates the freedom of choosing where to be at home. A key figure in voguing and ballroom culture, Kiddy Smile is a child of its parties, which are refuges for the LGBTQIA+ community, where everybody can be themselves and honor multiple identities without fear of violence. At events that are political as much as artistic, Houses—families chosen by performers or created out of necessity—compete in dance battles and runway shows. Headed up by “mothers” who guide and support their “children,” these Houses combine collective solidarity and individual expression..

The exhibition does not revisit the history of ballroom culture but invokes the rallying power of the Houses, which lend collective power to the individual allowing them to step out of the shadows to which they were assigned in order to question what makes a family. How do personal trajectories converge to create a collective?

The works on display in Faire Famille give voice to the stories of those habitually characterized as living on the margins or the outskirts, in areas that are regularly invisibilized, ignored or feared, since they are liable to subvert received ideas and privileges. Yet these stories are essential: they constitute a fundamental part of the world. Without them, without those margins, it would be fatally fragmented and incomplete.

The exhibiting artists explore and reveal ancient or undiscovered, and sometimes forgotten, connections that bond individuals to spaces, stories and history. They shake up conventions to redraw the maps of identities and relationships, encouraging a reinvention of our individualities in a shared framework.

So, Brandon Gercara uses fiction to break the silence about queer (“kwir”) history from a Creole perspective on Reunion Island, and to imagine stories of emancipation. Angelica Mesiti explores performance and music as engines of collective living, while

« “To be with others and belong to ourselves.”

Fania Noël, *Afro-communautaire, appartenir à nous-même*, 2019

Roméo Mivekannin, through his self-representations in Western iconography, subverts imposed imaginings of Black bodies. Together, these works redefine bodies, matter, stories and sonorities to open up new perspectives for notions of community and belonging at the intersection of multiple heritages.

The exhibition is a House, a space of shared meditation on the place we occupy and our trajectories, in order to devise collective strategies capable of turning oppression and denial into creative and living forces to faire famille together..

Yandé Diouf

Featuring Malala Andrialavidrazana, Raphaël Barontini, Binta Diaw, Alice Diop, Penda Diouf et Verena Paravel, Brandon Gercara, Laura Henno, Mariana Kostandini, Angelica Mesiti, Marie-Claire Messouma Manlanbien, Roméo Mivekannin

Yandé Diouf is project director at Centre Pompidou (Centre Pompidou Malaga, KANAL-Centre Pompidou, prefiguration of the future hub for conservation and creation in the Ile-de-France region), and possesses extensive experience in the fields of art and culture. Having participated in the opening of Fondation Louis Vuitton (artists and architecture programs), she has regularly collaborated with artists with backgrounds in cinema, music and fine arts, in France and overseas. Her career has been marked by a constant willingness to promote innovative creations and build bridges between artistic disciplines and audiences..

The Faire Famille group show can be seen at several sites: Musée Saint-Raymond (1), Bibliothèque d'étude du Patrimoine (3), Chapelle des Cordeliers (6), Université Toulouse Capitole (7), Inessential Space artist run space (9) and Lieu-Commun artist run space (10).

Faire Famille at Musée Saint-Raymond

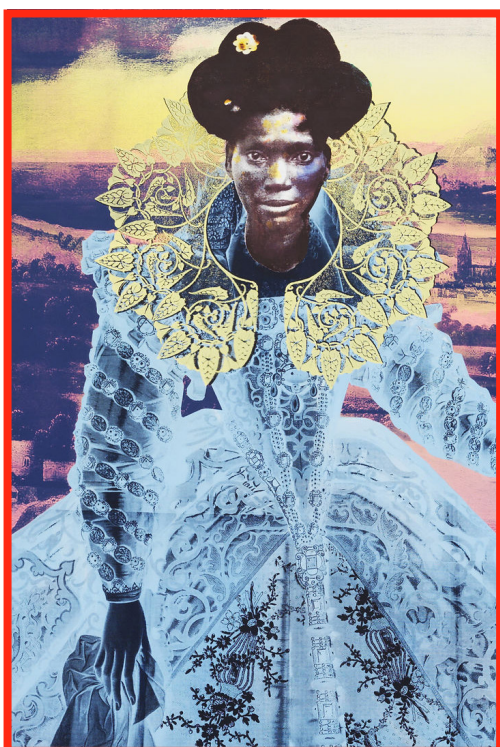
Raphaël Barontini

Binta Diaw, also on view at (10)

Angelica Mesiti

Marie Claire Messouma Manlanbien ; also on view at (10)

Roméo Mivekannin ; also on view at (03), (06), (09), (10)



Binta Diaw

Born in 1995, lives and works between Milan (Italy) and Dakar (Senegal).

Binta Diaw's practice takes shape at the confluence of philosophical and historical reflections on contemporary social phenomena, such as migration, the notion of belonging, the relationship with history and its archives, and the question of gender. Nurturing her art with contributions from intersectionality and ecofeminism, she attaches great importance to physical and sensory experience in her work. The artist proposes a decentering of an exclusively Eurocentric vision of history, and affirms her artistic gestures as complex rewritings of history. Her work is present in numerous collections and has shown in numerous exhibitions, most recently at the Italian Cultural Institute in Dakar as part of the 15th Dakar Biennale.

Angelica Mesiti

Born in 1995, lives and works in Paris.

Angelica Mesiti is a multidisciplinary artist whose practice combines performance with video, sound and spatial installation to create immersive environments of absorption and contemplation. She has long been fascinated by performance as a storytelling device and a means of expressing social ideas in physical form. In recent years, she has directed videos that reveal how culture manifests itself through non-linguistic forms of communication, particularly through gestural and sonorous vocabularies.

Her work ASSEMBLY was presented by Australia at the 58th Venice Biennale (2019). Her recent solo shows include: *Quand faire c'est dire*, Palais de Tokyo (2019); *In The Round*, Talbot Rice Gallery, Edinburgh University (2021); ASSEMBLY, Arnolfini Contemporary Art Centre, Bristol (2020); *Relay League*, Art Sonje Centre, Seoul (2018); *Polyphonies*, Basis Francfort (2017).

1. Marie-Claire Messouma Manlabien, exposition L'âtre, l'autre et l'entre, Palais de Tokyo © Aurélien Mole 2. Angelica Mesiti, Mother Tongue



1.



2.

Marie-Claire Messouma Manlanbien

Born in 1990, lives and works in Paris.

A graduate of Cergy School of Fine Arts, Marie-Claire Messouma Manlanbien develops new forms, exploring matter and signs. In the manner of mazes or riddles, her works compose new topographies, around themes of femininity, identity and the body, at the intersection of her Caribbean and West African heritage.

On the border between sculpture, weaving and installation, the artist's works are an invitation to meander in their poetic narratives. Marie-Claire Messouma Manlanbien's work has shown in multiple solo exhibitions, particularly at L'Orangerie du Jardin du Luxembourg in 2021, La Cité Internationale des Arts de Paris, MOCA Brescia in Italy, MAC VAL, and A/D/O Design Institute in New York.

Roméo Mivekannin

Born in 1986, lives and works between Toulouse and Cotonou (Benin).

After training as a cabinetmaker and studying art history, Roméo Mivekannin chose to enter the Ecole Nationale Supérieure d'Architecture de Toulouse. He developed a personal creative practice, experimenting with several mediums from sculpture to painting. Roméo Mivekannin infuses his creations within an ancestral temporality, making his own rituals and echoing the voodoo cosmology that is very present in Benin. He plays with materials, and seeks to upset the established boundaries between disciplines in order to operate both formally and symbolically an act of break-in that is unique to him. The artist unravels the threads of our confinement a little more each time, and thus questions our collective and personal heritage. Most recently, he has exhibited at 1-54 Gallery in New York (2023), Galerie Cécile Fakhoury in Abidjan (2022), and at the 2022 Dakar Biennale.

Pietà, After Bouguereau (1876), 2023, Roméo Mivekaminin



The Bellegarde Arts Center offers an all-year-round program of cultural events focusing on contemporary art, new creations and artistic burgeoning through diverse forms (sound art, digital art, and so on). At exhibitions, encounters, performances or installations audiences are also protagonists and creators on courses, in workshops or training periods. Rooted in the city-center, the Bellegarde center offers a range of artistic, cultural and leisure practices to bring culture into the daily life of inhabitants from every horizon.

Exhibition Rooms

NDAYÉ KOUAGOU

ICI ET AILLEURS

For Le Nouveau Printemps, Ndayé Kouagou occupies the exhibition spaces at Bellegarde arts center with a new creation, the Here & Elsewhere video installation.

Building on the work begun with The Guru (Fondation Louis Vuitton, 2023), the artist brings back his alter ego to take us on a new adventure. In offbeat but familiar dialogue, the Narrator plays with the idea of posited universalism, while deliberately dodging a clear definition of the subject. This simulation of questioning and listening invites us into a troubling experience, a mirror of the times we live in, and of our political and media paradoxes.

On screen are the artist's body and dubbed voice. The tone brings to mind a self-help video on social media, teaching us how to think, act or dress. But here, the instructions are patently absurd. The narrative blurs conventions and celebrates incoherence rather than truth. Where does this lead us? Very soon, the viewer is forced back to the starting point: what are we really talking about? By confronting us with the instability of language and what it conceals, Ndayé Kouagou challenges our discourse and what it leaves unsaid. At the crossroads of our personal and collective thought processes, Here & Elsewhere is perhaps really addressed to every one of us, wherever we may be.

IN CONNECTION :

The artist is also leading a creative workshop at isdaT (institut supérieur des arts et du design), whose results will be on view during Le Nouveau Printemps..

Very soon, the viewer is forced back to the starting point: what are we really talking about?

U A coproduction between Le Nouveau Printemps and Gathering (London), Nir Altman (Munich), and Buro Stedelijk (Amsterdam)
With the support of Centre Culturel Bellegarde – Toulouse City Hall

Ndayé Kouagou

Born in 1992, lives and works in Paris.

His practice always starts from texts of which he is the author. Voluntarily or involuntarily confused, he tries as best he can to bring a reflection on these three topics: awkwardness, power and vulnerability. The result is what it is. He describes his work as "quite interesting, but not that interesting or maybe not at all interesting." He has shown his work at Fondation Louis Vuitton (Paris), Frieze London curated section (London), Wiels (Brussels), Centrale Fies (Dro, Italy) and Centre George Pompidou (Paris)..

He is represented by Nir Altman (Munich) and Gathering (London).

Website : youngblackromantics.com



Outside public space and cube

ANDRÉ ATANGANA

UPROOTING

PHOTOGRAPHS AND FILM

After a month-long itinerant residency in Toulouse, André Atangana presents Uprooting, a project that combines photography and video to explore the deracination of black masculinities. Written and shot in Toulouse, the film will screen in Bellegarde arts center's black box, Le Cube, during the opening weekend, **May 22-24**.

The images plunge us into the interconnected stories of three geographically distant artists from the Black diaspora:

Corey Scott Gilbert an American artist living in Berlin.

Mathis Benestebe a French photographer living in Toulouse.

Anicet Kitombo a Congolese dancer living in Kinsangani.

By staging and choreographing their bodies, André Atangana addresses the quest for identity, wandering, and the dichotomy between origins and belonging.

The Uprooting project shows deracination in its various forms:

- looking for oneself in diverse geographical and cultural environments,
- exchanging and comparing experiences of the Black diaspora, from an American, European and African angle,
- finding bonds, separations and connections in a fragmented world.

With sensitive images and performances in movement, André Atangana combines individual portraits and group stories while offering an introspective yet universal vision of uprooting.

A selection of large-format photographs from the project will be on public view in Rue Bellegarde. The aim of these photos is to make the intimate visible in the public space.

André Atangana seeks to highlight the deep connection that exists between black men, whatever their origins, culture, identity or sexual orientation..

Produced by Le Nouveau Printemps.

With the participation of students at Université Toulouse Jean-Jaurès who signed up for the art workshop led by André Atangana, organized by CIAM-La Fabrique.

In collaboration with the nonprofits TouWin rugby club and Evidens. With thanks to Jean-Romain Munvez for provision of shooting locations, and to the three models who took part in the shoot: Corey Scott Gilbert, Anicet Kitambo, and Mathis Benestebe.

André Atangana

Born in 1989, live and works in Paris.

Having studied contemporary dance, hip-hop and ballet, from an early age, André Atangana became a dancer and choreographer. He has since added photography and filmmaking to his artistic practices, exploring his multidisciplinary in the worlds of fashion, music and contemporary art. He has directed multiple music videos for Kiddy Smile, whom he has also extensively photographed. The artist does not define himself with a specific label. He is a lover of images and bodies, still or in movement. His works look for an aesthetic point of view that challenges conventions, from which body language becomes a means to explore human relationships.

Website : www.artcorpsparis.com





André Atangana, Terangana, Corey Scott Gilbert, Anicet Kitambo
et Mathis Benestebe photographiés à Toulouse, octobre 2024

Inaugurated in 1935, the Study and Heritage Library in Toulouse is one of the very rare, and largest, public libraries built in France between the wars. Designed by city architect Jean Montariol and described as “the dream palace of books and workers,” the building combines classical architecture and Art Deco, with an emphasis on natural light and distinct spaces for the public, staff and collections. The facade is adorned with bas-reliefs celebrating the emancipation of the human mind through the arts and sciences. Inside, the reading room is dominated by a monumental cupola: concrete and slabs of colored glass form a huge rose window.

Principal reading room

RAPHAËL BARONTINI INSTALLATION

At the heart of the Library, under its fabulous cupola, Raphaël Barontini has created and hung a monumental textile artwork.

In keeping with earlier compositions, the artist has come up with a patchwork image of overlapping patterns and colors. Here, he highlights a subject often left out of history books and official representations: the Creole storyteller, a character who has handed down thousands of adventures and epics, thereby preserving ostracized memories. The piece, hung at the heart of an institution whose abundant collection includes works dating back to the Middle Ages, blends historical fact, fiction and dreams. The Creole storyteller resonates with other figures in the oral tradition, such as the troubadours of Occitania or griots of Africa.

Constructed like a collage combining dyed fabrics, silkscreen panels and digital textile prints, the installation suggests a link between periods, geographies and imaginations. The artist likes to quote writer Patrick Chamoiseau: “The storytellers’ word is the sound in their throat, but also their sweat, their eye-rolling, their belly, the drawing of their hands, their smell, that of the company, the sound of the ka (a Creole drum from Guadeloupe) and all the silences. To which must be added, the surrounding night, the rain if it rains, the silent vibrations of the world.” *Solibo magnifique*, 1991.

After his major installation at the Panthéon in 2024, Raphaël Barontini takes a delicate, generous and poetic approach, and reaffirms once more his audacity and visual mastery. By combining inspirations to question our reference-points, the artist invites us to think on the importance of taking care of our collective memories, all while provoking the imagination.

Production le Nouveau Printemps. Ce projet bénéficie du concours du ministère de la Culture, dans le cadre de son programme de soutien à la commande artistique.

IN CONNECTION :

To coincide with the opening of Le Nouveau Printemps, a carnival is being organized: banners, dancers and musicians will parade through the streets of Saint-Sernin.

Raphaël Barontini

Born in 1994, lives and works in Paris.

The artist finds inspiration in paying homage to the legacies left by the figures of historical movements of liberation. In a style of collage combining photography, silk screen printing, painting, and digital prints, Raphaël Barontini deploys a painting in movement that takes a new look at history while questioning the very status of painting in the museum and public space. Flags, banners, tapestries and ceremonial capes overlap to create large immersive and illuminated scenographies that question the representation of power, its ceremonial and its carnivalesque inversion. For Raphaël Barontini, challenging the canon of history surrounding cultures and territories that have experienced slavery or colonization remains a priority. His work has shown in institutions worldwide and at multiple international biennials. In 2025, the artist also had a large solo show at Le Palais de Tokyo.

He is represented in France by Galerie Mariane Ibrahim.

Website : raphaelbarontini.art

“The storytellers’ word is not only the sound in their throat, but also their sweat, their eye-rolling, their belly, the drawing of their hands, their smell, that of the company, the sound of the ka (a Creole drum from Guadeloupe) and all the silences. ” Solibo magnifique, Patrick Chamoiseau, 1991.

Raphaël Barontini, Performance dans le cadre de l'exposition « We Could Be Heroes », Panthéon, Paris (FR), 2023, Commande du Centre des monuments nationaux – Panthéon © Fabrice Gousset
Courtesy de l'artiste et Mariane Ibrahim, Chicago, Paris, Mexico City



Exhibition and reading room

FAIRE FAMILLE

GROUP EXHIBITION CURATOR: YANDÉ DIOUF

More information on page 16

This group show has been spread across several sites: Musée Saint-Raymond (1), Chapelle des Cordeliers (6), Université Toulouse Capitole (7), Inessential Space artist run-space (9) and Lieu-Commun artist-run space (10).

Faire Famille at Bibliothèque d'Études et du Patrimoine

Alice Diop, Penda Diouf, Verena Paravel

Brandon Gercara ; also on view at (07); (09)

Mariana Kostandini

Roméo Mivekannin ; also on view at (01); (06); (09); (10)

Verena Paravel

Born in 1971, lives and works in Paris.

Anthropologist, filmmaker and artist, Verena Paravel's work combines ethnographical research with political and ecological questions. Since 2006, Verena Paravel has collaborated with Lucien Castaing-Taylor at Harvard University's Sensory Ethnography Lab. Their films together include *Leviathan* (2012), *Ah humanity* (2015, with Ernst Karel), *Caniba* (2017), *Somniloquies* (2018) and *De Humani Corporis Fabrica* (2023), which have screened at numerous festivals, including Berlin, Cannes, Toronto and Venice. Her artistic creations have shown at Documenta 14, New York's Museum of Modern Art, the Tate Modern, and the Venice, Shanghai and Whitney biennials. She is a guest fellow at Harvard University and a member of faculty at the Political Arts School masterclass at Sciences-Po, Paris.

Alice Diop

Born in 1979, lives and works in Paris.

Since 2005, Alice Diop has been making documentaries and feature films that have screened in multiple international festivals. Several of her works have been set in Seine-Saint-Denis on the outskirts of Paris: *Clichy pour l'exemple* (2006), *La mort de Danton* (2011), *RER B* (2017) and *Vers la tendresse* (2016), which won a César Award for best short in 2017. Her first feature, *La Permanence* (2016) won international acclaim. The director followed up with *Nous* (2021), which won the Encounters Award at Berlin, as well as Best Documentary Award. As an artist whose activism extends beyond the screen, she came up with the idea for an Ideal Cinematheque of the Outskirts of the World in collaboration with Centre Pompidou and Ateliers Médicis. In 2022, Alice Diop's transition from documentary to fiction was a dazzling success when

Saint Omer, her debut feature was acclaimed by audiences and critics. The film won the Silver Lion and Lion of the Future at Venice.

Penda Diouf

Born in 1981, lives and works in Paris.

Passionate about writing and the intimacy that the performing arts can generate between invisibilized people, Penda Diouf's works deal with identity, exile, oppressive situations, colonialism, injustice, and open onto ecofeminist imaginings where realism may make incursions. With words and history as her raw material, Penda Diouf breathes sensitivity into her plays in order to foster emotion and projection in audiences. Associated with different theatrical spaces, her plays have won prizes in France and Germany, and been translated into German, English, Armenian, Czech and Finnish. In 2025, she directed her first play, Pistes, a multiple award-winning text that she wrote in 2020.



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2.

Mariana Kostandini

Born in 1985, lives and works in Paris.

Artist and curator, Mariana Kostandini practices minimalist, sensitive photography. Born in Albania in 1985, she studied art history at L'École du Louvre and Panthéon-Sorbonne University, where she specialized in social documentary photography. Individual and collective memories are at the heart of her work, which has shown in France and Albania. Her book *13e Ciel* (2023) explores the metamorphoses of the city as a shared experience and space. Her recent project, *The Ones We Lost* (2024), draws on family archive images to explore the concepts of trace and fiction. She cofounded the art association *Projektor* with the aim of promoting young artists. As a curator, her projects include *From Their Hands* for the Museum On/Off exhibit at the Centre Pompidou (2016, curated by Alicia Knock), and she contributed to the European project *Archive of Voices* for dissident artist Maks Velo. Mariana Kostandini is a member of the women artists' *Saloon Network*.

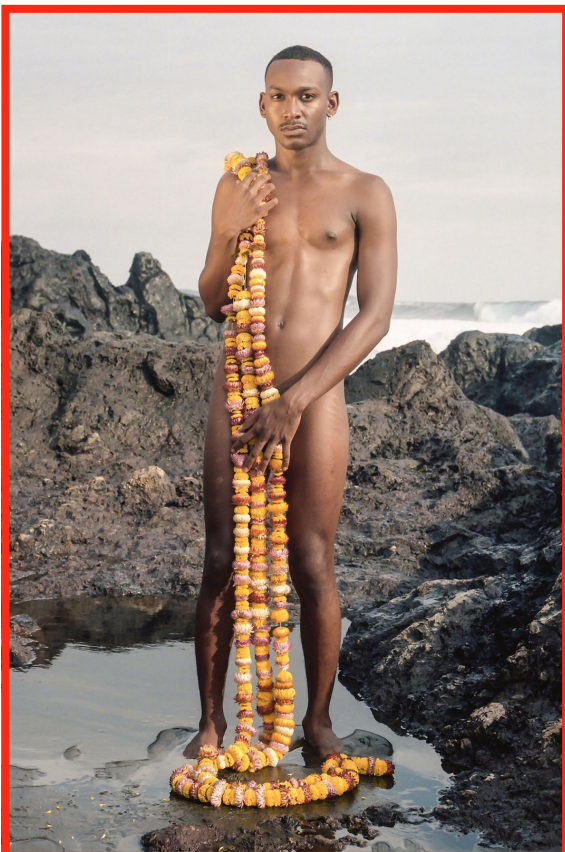
www.marianakostandini.fr

www.instagram.com/anamari.ko

Brandon Gercara

Born in 1996, lives and works in La Réunion.

Through performances, videos, photographs and installations, Brandon Gercara's practice conceives and creates political spaces where counter-powers can take form and exist. They address issues of gender, decolonial feminism, intersectionality or Creolization via events coming up from popular culture. Brandon Gercara also founded the *Requeer* program, a platform for research, sociabilization, visibilization and archiving for struggles against the whole range of dynamics of domination in La Réunion. *Requeer* offers facilities for thought, dialogue and production with the support of intersectional studies.





In the center of town, in tiny Rue du Périgord, after going through a slightly austere gate and a small courtyard, there is an actual Sistine Chapel to be seen. The first stone was laid by King Louis XIII and Anne of Austria, on July 1, 1622. After the sovereign reneged on his promise of funding, construction only began thanks to the president of the commissions of the parliament of Toulouse, whose five daughters were Carmelite nuns. The originality of the chapel lies in its magnificently decorated ceilings, painted in the late 17th century by Jean-Pierre Rivals, who took his inspiration from the Sistine Chapel. The work was completed by his successor, Jean-Baptiste Despax, and is considered a masterpiece of painting in Toulouse.

JOSÈFA NTJAM ET TAREK LAKHRISSI INSTALLATION

For Le Nouveau Printemps, Tarek Lakhrissi and Josèfa Ntjam combine their talents in the Carmelite chapel.

Using the venue and its history as their starting point, the duo has composed a space of communion for their respective and shared practices: making the marginalized visible and filling the gaps in our collective memories.

Combining real and poetic images, the installation pays tribute to the dead and the living. Interactive and generous, it is as much an outcome as a beginning. The lexicons of the two artists connect, as their visions entwine and resonate in this sacred and ambivalent space. The representations of the classical paintings are celebrated yet questioned.

Josèfa Ntjam develops an artistic practice that combines mythologies, decolonial stories, and influences from digital and sci-fi spheres. The artist draws on politics, art, philosophy, ancestral cosmologies and music to superpose mythological narratives on images and archives of colonial history while integrating 3D models of marine creatures or statues from Western collections, and on photographs of the protagonists of independence struggles. Her works trigger associations that weave a vision in which memories dialogue with a futuristic aesthetic.

Tarek Lakhrissi is an artist, poet, performer and filmmaker. He creates works, such as images or sculptures that speak of desire, love and the necessity of including figures and subjects that have so far been excluded. From a children's book to enigmatic sculptures, he explores culture and art, playing with established hierarchies across different media. Advertising, myths and cinema are as much his point of reference as pop music or great poets, allowing an emancipatory vision to delicately emerge.

“We picture a shared room. A room that translates our bond, our generation, our relationship to art and our desire for reflection.”

Josèfa Ntjam and Tarek Lakhriissi invite us to reflect on our heritage in a world in perpetual transformation, while also encouraging us to be guided by the magic of forms, colors and words.

Produced by Le Nouveau Printemps.

With the support of Monuments de Toulouse, Toulouse city hall.

Josèfa Ntjam

Born in 1992, lives and works in Saint-Étienne.

Josèfa Ntjam is an artist, performer and writer whose practice combines sculpture, photomontage, video and sound. Gleaning the raw material for her work from the internet, natural science books and photo archives, Josèfa Ntjam uses assemblage—of images, words, sounds and stories—as a method for deconstructing the grand narratives that underpin hegemonic discourses on origin, identity and history. The work and performances of Josèfa Ntjam have been presented in international museums and exhibitions; her works are part of several public collections.

She is represented in France by Galerie Poggi.

Website : ntjamjosefa.com

Tarek Lakhriissi

Born in 1992, lives and works in Paris.

Tarek Lakhriissi is a French artist who, through a transdisciplinary approach, explores sensitive and sociopolitical narratives in connection with queer and minority experiences in Europe, with a focus on the poetic and popular culture. He currently teaches at ZHDK in Switzerland and is represented by Galerie Allen (FR). Lakhriissi's artworks are held in various private and public collections including CNAP, FRAC Aquitaine, IAC, FRAC Grand Large, Defares, and Fondazione Sandretto.

Website : tareklakhriissi.com/Information



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2.

Outside space

SOUFIANE ABABRI

The artist explores the collections of the Saint-Raymond archaeology museum and encounters single busts. He imagines bringing them together.

For Le Nouveau Printemps, in dialogue with the collections of Toulouse's archaeology museum, Soufiane Ababri has conceived a bench-sculpture. The piece brings to mind the ancient statues on view inside the museum, which came from the most exceptional Roman villa in Gaul so far discovered, in the 19th century in Chiragan, about sixty kilometers from Toulouse.

Used to working inside (the Bedworks series featured the artist in bed, drawing), Ababri delved into the museum's collections online, came across a number of single busts, and came up with the idea of bringing two together. In so doing, with the collaboration of designer Frédéric Imbert, he gave shape to a carnal union between two bodies and two periods. The work constitutes a welcome place to sit and meet others. It is also a vantage point on the surroundings, and people's comings and goings, that plays on what is hidden and what is concealed. The sculpture invites a reconsideration of soulmate myths, and the idea of a radical friendship between two beings united by love.

"Now when their nature was divided in two, each half in longing rushed to the other half of itself and they threw their arms around each other and intertwined them, desiring to grow together into one, dying of hunger and inactivity too because they were unwilling to do anything apart from one another. Whenever any of the halves died and the other was left, the one left sought out another and embraced it."

Symposium, Plato.

Produced by Le Nouveau Printemps

With the support of Musée Saint-Raymond and Monuments de Toulouse – Toulouse city hall

In so doing, he gives shape to a carnal union between two bodies and two periods.

Soufiane Ababri

Born in 1985, lives and works between Tangiers (Morocco) and Paris..

Focusing on the queer as a utopian horizon and on the underlying vulnerability in expressions of masculinity, the works of Soufiane Ababri take a funny and critical look at art history through various works and historical texts, and problematize contemporary perceptions at the intersection of queer politics and post-colonialism, while emphasizing minor and intimate events. Depicting scenes in a simplified style, his drawings present a flat perspective reminiscent of both orthodox imagery and Persian miniatures. The insertion of texts next to the drawings sometimes conveys an internal dialogue, of a confessional or humorous nature, from the introspective space.





ENSAV (École Nationale Supérieure d'Audiovisuel) in Toulouse is one of the three major public film schools in France and the first in the region. As part of Université de Toulouse–Jean Jaurès, it is a beacon of excellence in its field. Since its move to Rue du Taur, the school has opened its doors to the public to view the work of artists in the exhibition rooms on the ground floor of the Maurand Tower.

H·ALIX SANYAS

JE VEUX YN PRÉSIDOL

VIDEO AND GRAPHIC INSTALLATION

USA, 1992. George H. W. Bush and Bill Clinton are candidates for the presidential elections. Along with Eileen Myles, who identified at the time as an openly lesbian, working-class cis woman. Eileen Myles aimed to denounce the flagrant lack of diversity on the political landscape, inspiring Zoe Leonard, an artist and photographer, to write a poem, *I Want a President*, expressing her desire to have a president who embodied the diversity of experiences and struggles of marginalized people. Nearly forty years after its publication, the poem is as relevant as ever, especially with regard to the rights of LGBTQIA+ folks, access to healthcare and social injustice. H·Alix Sanyas, with the Bye Bye Binary collective, has updated the poem and made several works out of it for exhibition at Le Nouveau Printemps, primarily with a video installation, *JE VEUX YN PRÉSIDOL*.

While the use of gender-inclusive language has provoked controversy in government and with the Académie Française, BBB's collective of typographers has created new characters to represent people who do not identify as either of the two official genders. The film goes beyond the debate to focus on the acknowledgement of the stories of trans, queer and non-binary people and bodies. By graphically transforming the language, they give people who do not identify with established written forms the possibility to make themselves heard and read. This ensemble video is performed by members of Bye Bye Binary.

JE VEUX YN PRÉSIDOL – photogram, Victor Zelbo & H·Alix Sanyas, 2024, Camille Circlude of BBB

By graphically transforming the language, they give people who do not identify with established written forms the possibility to make themselves heard and read.

The film gives a reading of Zoe Leonard's poem, enhanced with contemporary demands: JE VEUX YN PRÉSIDIOL is a stepping stone in a creative documentary project by BYE BYE BINARY & LA DRAMMAIRE FRANÇAISE.

Produced by Le Nouveau Printemps, Station Gare des Mines and 6b..
With the support of La Fondation des Artistes.

IN CONNECTION :

A followup to this installation is presented in the lobby of Université Toulouse Capitole and displayed on JCDecaux billboards along the itinerary.

H·Alix Sanyas

Born in 1988, lives and works in Aubervilliers.

H·Alix Sanyas is an artist, filmmaker, graphic designer and instructor. Their practice focuses on the production of tools of resistance and rallying signs for transfeminist communities. H·Alix was an active member, as activist and graphic designer, of collectives working for the rights of minorities. They also work with and for feminist collaborators in the field of graphic design. In 2018, H·Alix cofounded the Bye Bye Binary collective for post-binary typographical research, which supports and develops the design of post-binary fonts. They participate in the free-culture movement and in the organization of exhibitions, conferences and publications.

Web site : <https://helenealix.hotglue.me/>



Chapelle des Cordeliers is a listed historical monument, built in the 13th-14th centuries as part of the Cordeliers convent. It was entirely renovated in 1996 and is now privately owned and frequently hosts exhibitions.

KIDDY SMILE

A HOUSE SHOULD BE A HOME

How do you see your loved ones in order to say who you are to the world? As an extension of his commitment to the ballroom scene, Kiddy Smile transposes his experience to a personal, introspective project that explores the internal bonds and dynamics of his community.

Founded in resistance to phenomena of exclusion, the ballroom scene is a microcosm with its own codes. At the crossroads between celebration, stage representation, creation and competition, the temporality of the ballroom crystallizes the shared lives of the Houses that rub shoulders and do battle. A HOUSE SHOULD BE A HOME formulates the idea of the House, and by extension the ballroom scene, as an immaterial space providing refuge through the love and friendship of a chosen family, a haven from the outside world.

Across a range of media, Kiddy Smile fondly explores the interpersonal and family relationships of the people around him, as well as their relationship to society. He highlights the contrast between their individual and collective existences, while emphasizing the dichotomy between their need to appear and exist in an environment where visibility is both a necessity and a daily struggle.

“Role model,” “friends,” “kids,” “opponents,” “mothers and fathers”: the works recount the roles, lives and multiple relationships of individuals whose destinies shine, not because they are unconventional, but because their hearts are strong and their souls inventive. And what emerges is the self-effacing portrait of their creator, distilled in each of them.

Produced by Le Nouveau Printemps. An exhibition conceived with freelance curator Mathilda Portoghese.

With thanks to Indivision Belin and BELIN PROMOTION for Chapelle des Cordeliers.

“A HOUSE SHOULD BE A HOME formulates the idea of the House, and by extension the ballroom scene, as an immaterial space providing refuge through love and friendship.”



FAIRE FAMILLE

GROUP EXHIBITION CURATOR: YANDÉ DIOUF

More information page 16

This group show has been spread across several sites: Musée Saint-Raymond (1), Chapelle des Cordeliers (6), Université Toulouse Capitole (7), Inessential Space artist-run space (9) and Lieu-Commun artist-run space (10)

Faire Famille à la Chapelle des Cordeliers

Roméo Mivékannin also on view at (01); (03); (09); (10)

UNIVERSITÉ TOULOUSE CAPITOLE

Université Toulouse Capitole is one of the oldest universities in the world. On the back of 800 years of learning, its scientific excellence means its courses are acknowledged as among the best in France and Europe. In the heart of the city, its campus spreads across four sites laden with history, and stretches through the Occitania region to smaller university towns, such as Rodez and Montauban.

Great Hall

RANDA MAROUFI

PHOTOGRAPHS

For Le Nouveau Printemps, Randa Maroufi has created a fourth part of her series Les Intruses, started in 2018.

Adept at long takes, composing photographs as if they were movie scenes, or directing films like a photograph in movement, the artist decided to shoot in Toulouse's places of power—be it judicial, symbolic or educational, such as the law courts or the Dean's room at Université Toulouse Capitole. Randa Maroufi invited women, in all their diversity, to take a seat around large tables in these spaces.

In the artist's striking and inclusive staging, these women remind the viewer of the difficulty of imagining a different division of roles. For Randa Maroufi, it is about symbolically occupying spaces of power and envisioning new horizons through fiction. Far removed from simplification, the artist challenges us: how do we imagine a society where progress would transform social value and engender equality?

Produced by Le Nouveau Printemps.

This project has received the support of the Ministry of Culture as part of its program to promote artistic commissions. In partnership with Toulouse Court of Appeals and Université Toulouse Capitole.

With the participation of students of the Master's program in Administration and Communication in Cultural Events at Université Toulouse Capitole (tutor: Martine Regourd) and the unfailing support of Gilbert Cousteaux..

“To some extent, I am inviting the inhabitants of Toulouse to develop a new, open and inclusive narrative through this collective adventure.”



Randa Maroufi

Born in 1987, lives and works in Paris.

Randa Maroufi focuses on staging bodies in public or intimate spaces, a practice often imbued with political undertones that claim ambiguity to challenge the status of images and the boundaries of representation. The artist is a graduate of the National Institute of Fine Arts, Tetouan, Morocco (2010) and the School of Fine Arts, Angers, France (2013). She also earned a diploma from Le Fresnoy – Studio National des Arts Contemporains, Tourcoing, France (2015). Randa has been artist member of the Academy of France in Madrid at Casa de Velázquez in 2018. In 2024, she was nominated for Women to Watch France at the National Museum of Women in the Arts in Washington. She has received many awards for her films *Le Park* (2015), and *Bab Sebta* (2019).

Website: randamaroufi.com

H-ALIX SANYAS

Sensitive to issues of transmission, H-Alix wished to produce and distribute Zoe Leonard's poem as part of a workshop for isdaT students organized with printer Chloé Tournoux and her Risograph. The results of that workshop can be seen in the great hall of Université Toulouse Capitole, where graphic elements are on display, as well as historical and contextual documents revisited as flags, banners and visual inserts on the reception screen.

Produced by Le Nouveau Printemps.

With the participation of students at isdaT graphic design program.

Small Hall

FAIRE FAMILLE

GROUP EXHIBITION CURATOR: YANDÉ DIOUF

More information page 16

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Faire Famille at the University Small Hall

Malala Andrialavidrazana

Laura Henno

Brandon Gercara also on view at (03)et (09)

Malala Andrialavidrazana

Born in 1971, lives and works in Paris.

By way of the photographic medium, Malala Andrialavidrazana interrogates barriers and interactions within cross-cultural contexts, thoughtfully shifting between private spaces and global considerations to explore social imaginaries. Over time, she has invented a language whose approach is resolutely turned toward history, while simultaneously evidencing a profound engagement with contemporary issues and developments. Based on extensive in situ as well as bibliographic and archival research, her visual compositions open up the possibility of alternative forms of storytelling and history-making.

Her recent shows include exhibitions at Palais de Tokyo (Figures, 2024), Wereld Museum in Rotterdam, Netherlands (2024) and Espace Art Absolument in Paris (2024).



Laura Henno

Born in 1976, lives and works in Paris.

After studying photography at ENSAV in La Cambre, Laura Henno completed film studies at Le Fresnoy. Her practice is guided by the desire to revisit the great founding stories of humanity through random people who become epic protagonists in her photos. Laura Henno is an explorer of fallen humanity, who aims to reveal its capacity to embody these great stories. Using photography and video, she immerses herself in lost cities, and invisible communities to capture their beauty and truth. Winner of the Prix Découverte des Rencontres Internationales de la Photographie d'Arles in 2007, the artist has since multiplied solo exhibitions in France and abroad, at Frac Auvergne (France) in 2024, Musée de la photographie de Charleroi (Belgium), The Wilfredo Lam Center (Cuba) in 2023, and Palais de Tokyo (Paris, France) in 2022. Laura Henno is represented by Galerie Nathalie Obadia, Paris & Brussels.



MERYEM-BAHIA ARFAOUI

ŒUVRE SONORE

Meryem-Bahia Arfaoui has produced a series of portraits in sound of inhabitants of the neighborhood that hosts this year's Le Nouveau Printemps.

"I grew up in the Arnaud Bernard area. When there was a farmer's market on Place Saint-Sernin, I used to go every Sunday with my mother. I'd meet my uncles, who worked there, and other stallholders, the folks you see only once a week but they're still part of your daily life."

The artist delves into her memories and those of the inhabitants of this rapidly changing neighborhood to tell its story sensitively and through several voices. "I see new trees being planted, but I don't sense the same liveliness. The stores have shut down one after the other. New people are moving in, and I don't know who they are."

Adept at working in pictures and sound, using archives and present-day representations, Meryem-Bahia Arfaoui sculpts "matter-time" and personal attachments to tell us a collective story. For Le Nouveau Printemps, the artist experiments with a method of sharing, and tags buildings to provide access to her creation. Can sound bring us together and rekindle the flame? "Today, I still walk through the neighborhood. To see friends and hang out. To tag Rue Gramat and do what I do, so Arnaud Bernard does not change completely."

Produced by Le Nouveau Printemps.

**"Today, I still walk through the neighborhood.
To see friends and hang out. To tag Rue Gramat
and do what I do, so Arnaud Bernard does not
change completely."**

IN CONNECTION :

Newly arrived non-French-speaking elementary school students participated in the artist's sound piece inspired by language issues. Senior-year students on the fine arts program at Lycée Saint-Sernin are also working on a piece in connection with Meryem-Bahia Arfaoui's project.

Meryem-Bahia Arfaoui's film, *Camionneuse*, will be screened during the opening weekend..

Meryem-Bahia Arfaoui

Born in 1990, lives and works in Toulouse.

Meryem-Bahia Arfaoui approaches filmmaking like an archivist and oral history teller. She directed her first short feature in 2020. In 2021, she made *Les Splendides*, a documentary short that won the Jury Prize in Arte's *Et Pourtant Elles* Tourment film competition, and won a screenwriter's residency at La Ruche Gindou Cinéma. In 2022, she directed a documentary series with the inhabitants of north Toulouse's housing projects, produced by Tactikollectif. In 2024, she made *Camionneuse*, a documentary coproduced by Les Batelieres Productions. Meryem-Bahia is currently writing *À la marge*, a documentary series that revisits French history from the inner cities through the eyes of immigrants, and *Les Coursives*, a collection of poetry that chronicles memories of Empalot, the working-class district they come from.



In 2019, artist Damien Aspe took over an empty unit on Place de la Daurade in Toulouse to turn it into a work space and venue for events and exhibitions. The aim is to house three artist's studios, an exhibition space, a residency and an events space. When the pandemic delayed building work, it became "Inessential Space." The official opening will be in 2025.

FAIRE FAMILLE

GROUP EXHIBITION

CURATOR: YANDÉ DIOUF

More information on page 16

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Faire Famille at Inessential Space

Brandon Gercara also on view at (03); (07)

Roméo Mivekannin also on view at (01); (03); (06); (10)

Marie-Claire Messouma Manlanbien also on view at (01)





Lieu-Commun is a venue run by and for artists, which programs exhibitions, concerts, residencies, workshops, performances, events and conferences. Lieu-Commun works with the public, reaches out to new audiences, and explores the public space.

FAMILLE DE CHŒURS

From convergence to dissonance, buried secrets to revelations, families reinforce us or betray us. Nuclear family, cultural family, big or small, chosen or endured, biological or blended, they constitute our relationships and our beings.

For *Le Nouveau Printemps* by Kiddy Smile, we articulate various invitations and bring together the works of a dozen artists at Lieu-Commun. With them, we go through the sometimes dizzying ups and downs that family relationships, expected roles and dark experiences provide. The trajectories resonate and mingle. In echoes and face-offs, misunderstandings, great pains and consolations come out. The dialogue begins and, in the way of a Greek choir, the works describe our states, as well as staging them or trying to modify them. Each proposition is a voice that speaks to a need for a habitable society for one and all, “to make a human world together” (Leonora Miano’s preface to the French edition of James Baldwin’s *Cross of Redemption*).

JÉRÉMIE DANON ENTHÉORIE

Jérémy Danon has directed a film that is like a modern fairy tale that he brings to *Le Nouveau Printemps* as an installation accompanied by objects: relics of the adventure.

Without good guys or bad guys, without victory or defeat, *Enthéorie* is a film that is rooted in no spatio-temporal reality, unless it is the stronger, sempiternal reality of determinism. It’s the story of a certain number of characters that try to play their roles and follow the paths set out for them. The hero, with his adjutant, a squire with a horse’s head, crosses hostile territory to find a princess he feels he must set free. His quest takes us to the palace, where the princess (played by Kiddy Smile) is impatiently waiting to be able to escape her own fate.

In a fantastical register, Enthéorie addresses the issue of determinism, free choice, and roles that are attributed to us through gender, social class, sexual orientation and skin color. Jérémie Danon once more demonstrates his talent as a painter and filmmaker, the languages through which the artist shares his impressions about the world as it goes around, with documentary and fiction as tools of observation of the real and the imagination, classical narration, and ultramodern technologies, constantly seeking to overcome dominant divisions.

Produced by Le Nouveau Printemps.

In coproduction with Le Fresnoy, national studio of the contemporary arts in Tourcoing, and with the collaboration of FRAC Haut de France.

Jérémie Danon

Born in 1994, lives and works in Paris.

The individual, their identity and their place in society are at the core of Jérémie Danon's work. Using photography, video and painting, the artist chronicles time spent and moments shared with singular individuals. Together they wonder how to talk of themselves to the world. At the crossroads of reality and fiction, Jérémie Danon uses auteur documentary as a form of video that is grounded yet highly plastic. By summing up his observations and questions, his projects present very directly the words and stories he mediates. The resulting forms are not simply documentation, but the transposition, even sublimation, of a shared experience." In 2024, he presented his film Ride, co-directed with Kiddy Smile, and the Biennale de Lyon. He also works in close collaboration with Galerie Éric Mouchet, with whom he is presenting his film Naomi at the Loop Art Fair Barcelona.

“Do I even have a right to claim to be a hero, having never suffered? Perhaps nobody needs heroes anymore!?! Perhaps nobody ever needed me!?”





ARTISTES

ISDAT GRADUATE ARTISTS

Le Nouveau Printemps, Lieu-Commun artist-run space and isdaT are collaborating to show the work of a selection of artists who graduated from the Toulouse art school in 2022, 2023 and 2024.

Featuring : Margaux Sahut, Lucile Munarriz, Axel Raingeard, Hugo Amenouche, Maurane Leder, Aria Maillot, Mia Fitz, Jean-Michel Poinet

Morgane Bertrande, Milena Meyer

A jury presided by Kiddy Smile will award two prizes to participating artists:

- Prix Nouveau Printemps

Prize: participation in next year's Festival to promote the artist's development and visibility.

- Prix Lieu-Commun

Prize: workshop residency at Lieu-Commun from June 2025-June 2026 to facilitate the artist starting out in Toulouse.

In collaboration with Lieu-Commun and with the support of isdaT (institut supérieur des arts et du design de Toulouse).

Co-curated by Manuel Pomar and Clément Postec..

Margaux Sahut

Born in 1999, lives and works in Toulouse.

Margaux Sahut is an artist and performer based in Toulouse. She graduated from isdaT in 2024, and also studied at the Kunsthochschule in Kassel, Germany.

Combining poetic writing and site-specific performance, her practice feeds off archetypal forms derived from the collective unconscious, which she subverts to create visual and sensorial situations. She also challenges the medium of performance through its constituent elements: space, body, time, language, incidental music and status of objects on stage. She has presented her work at Odysud (Blagnac, 2024), Lieu-Commun (Toulouse, 2024) and Quartz (Saint-Chély d'Apcher, 2024) at Le Festival des Sources Poétiques.

Lucile Munarriz

Born in 1999, lives and works in Saint-Pée sur Nivelle.

At age 18, Lucille Munarriz was diagnosed as anorexic and hospitalized for the first time, dividing her time between clinic and art school until she graduated from ESAPB in 2021 and from isdaT in 2023. Along the way, she met nurses and teachers for whom she felt infinite admiration. In love, her weakened heart emitted a strong signal: "I am not only an illness. I'm a lesbian and I love to love. In fact, it's the very essence of my work." Ever since, she has sewn, woven and braided links, as if to reinforce the memory, never to lose those precious relationships, and to show love, recognition and thanks. She participated in an exhibition at isdaT in February 2025, and is working on a written form to talk about anorexia.

1. Metro, Jean-Michel Poinet (12-06-2024) 2. Venus hors de son-coquillage, 150x200cm, MilenaMeyer



1.



2.

Axel Raingeard

Born in 1997, lives and works in Toulouse.

A 2022 graduate of isdaT, Axel Raingeard is a transgender and neurodivergent artist and activist in queer and feminist struggles among others. Through the prism of auto-theory—the construction of a critical discourse explicitly situated on oneself and the communities one belongs to—he approaches subjects that are sometimes taboo, such as depression, withdrawal from one's upbringing, or anger in the face of injustice.

From his studio at Trois_A in Toulouse, he composes texts to build sensitive bridges with the public through humor, poetry or pedagogy. Without putting himself forward as a spokesperson, or sublimating or disguising his subjects, he invites the audience to share spaces with him through his performances, while, through micro-publishing, he infiltrates spaces of public life.

Hugo Amenouche

Born in 1999, lives and works in Toulouse.

Having finally graduated from art school in 2024, after five years fraught with difficulties, they are continuing their practice as a freelance graphic designer. Preferring the shadows of secret passages to the glare of the boulevards, they have made the most of these detours to gather materials that make up their graphic output.

In connection with the Bye Bye Binary collective, they explore the inclusivity of the French language by designing gender-inclusive special characters and glyphs. Their practice challenges the margins and intervals, they seek to conceive fluid, non-linear forms, where the hesitations eventually allow readers to find their own way.

Maurane Leder

Born in 1999, lives and works in Toulouse.

Maurane Leder graduated from isdaT in 2022. Her practice lights up images slumbering in the collective memory, universal feelings expressing themselves by the representation of the body. In her paintings, she explores different states and human behaviors, often associated with a context of leisure, relaxation or daily life. Her approach aims to reveal the poetic depth of those moments and extract the emotions from life in order to share them.

Maurane Leder has exhibited at Lieu-Commun in Toulouse (2022), La Nouvelle Galerie in the Gers region (2023), the Mulhouse Biennial (2023) and Galerie 3.1 in Toulouse (2024). She recently took part in the Champ Libre residency organized by MAGCP in the Lot region (2024). From March-May 2025, she will exhibit at Maison des Arts Georges et Claude Pompidou in Carjac, in dialogue with Sarfouane Ben Slama..

Aria Maillot

Born in 1993, lives and works in Toulouse.

Aria Maillot graduated from isdaT in 2023. She is developing a practice that espouses the contours of painting and installation, but which cannot help rising, overflowing and escaping her. Using the metamorphic potential of organic matter, she creates paintings linked to intimate stories, in which the material becomes a narrative tool. Usually perishable or edible, her works foster a digestive and sensitive intimacy with the viewer, inviting them to reflect on the human condition and our relationship with the living world. A member of the artists' group G.A.R.R.A.G.E., dedicated to artistic experimentation in the Toulouse region, Aria Maillot has presented her work at Odyssud (Blagnac, 2024), Metaxu (Toulon, 2023), and Lieu-commun (Toulouse, 2023).

Mia Fitz

Born in 1999, lives and works in Villefranche-de-Rouergue.

Mia Fitz graduated from isdaT in 2024. Her artistic intentions are usually motivated by an attention to the unspoken, failure, difficulty, and above all, endeavors. Through photography and video, writing and publishing, she weaves taut threads between the unspoken, the trying-to-say and sharing; and intertwines the personal with broader socio-political preoccupations. She is also active with L'Accalmie, the itinerant nonprofit micro-bookstore she cofounded in 2021. That project encourages her to rub shoulders daily with editorial objects, and reconnects her to the living, the plural and encounters.

Jean-Michel Poinet

Born in 2000, lives and works in Charente-Maritime.

Jean-Michel Poinet graduated from isdaT in 2024. Through his painting, he questions reality as it appears in the banality of everyday moments, in the things that seem to exist sometimes only because there is someone to see them; all the arrangements and all the ways of being in the world. In his art, it is also the very history of painting as a medium that he constantly replays, in a sensitive, social approach to the world, trying to understand things pictorially in order to understand them profoundly and, of course, revealing those invisible forces. In October 2024, he participated in the Speed Dating #7 exhibition, Entre Ciel et Terre, at Lieu-Commun artist-run space in Toulouse. .

Morgane Bertrande

Born in 1998, lives and works in Pornic..

Morgane Bertrande graduated from isdaT in 2022. She subverts painting to make it a living language that explodes in the installation space.

It becomes an immersion that encompasses fabrics and painted objects, playing with colors and words, to invite the viewer into a personal dialogue with the painting. After two years in the studios of Lieu-Commun in Toulouse, she is embarking on new adventures, seeking for painting to be the translator of what happens in everyday life (clothes, events, conversation, scenes...) always without filters, and with lots of repetitive symbols and love.

Milena Meyer

Born in 1998, lives and works in Toulouse. .

In 2023, Milena graduated from isdaT. In January 2024, she began a studio residency at Lieu-Commun.

With a background in film, she has developed a documentary practice that leads her to photograph, film and paint her surroundings. She revisits ecofeminism, consumerism and issues of class through a kitsch prism, approaching those concepts from a banal angle, revealing in her works the ambivalence of myths about Provence and its picture-postcard imagery. These tragicomic portraits indicate a society hiding from itself. While the catastrophe is shown in its imminence, the artist is already looking ahead to what comes next. How to survive the sinking?

FAIRE FAMILLE

GROUP EXHIBITION CURATOR: YANDÉ DIOUF

More information on page 16

This group show has been spread across several sites: Musée Saint-Raymond (1), Chapelle des Cordeliers (6), Université Toulouse Capitole (7), Inessential Space artist-run space (9) and Lieu-Commun artist-run space (10)

Faire Famille à Lieu-Commun

Binta Diaw also on view at (01)

Marie-Claire Messouma Manlanbien also on view at (01)

Roméo Mivekannin also on view at (01); (03); (06); (09)





Films

Kiddy Smile and Amélie Galli play a game of give-and-take with their perspectives and passions to compose three essential and eclectic programs: the films of Sara Maldoror, whose *Sambizanga* (1972) is widely acclaimed as a masterpiece, and who relentlessly championed antiracist and anticolonial struggles in her films; films that might begin to chart a history of drag in cinema; and a selection of music videos by Kiddy Smile or in connection with his musical and visual creations.

In partnership with La Cinémathèque de Toulouse, ENSAV, Les Abattoirs Musée FRAC Occitanie, ABC cinema and ARTE.

Amélie Galli

A programmer at Centre Pompidou since 2008, Amélie Galli previously worked at the Agence du court métrage for four years and cofounded the Hors Pistes festival. She curates retrospectives and exhibitions with contemporary filmmakers. Among others, she has worked with Wang Bing, Albert Serra, Michel Gondry, or more recently Teresa Villaverde, Jean-Gabriel Périot, Tsai Ming-Liang, Euzhan Palcy, Lucrecia Martel and Alice Diop, in collaboration with whom she developed the Ideal Cinémathèque of the Outskirts of the World for Centre Pompidou.

In 2015, she curated Stand Up! Combining performing arts and cinema at Centre Pompidou. In 2020, she was a member of the jury of the online edition of Entrevues de Belfort. Since 2021, she has participated in documentary fund allocations for the Normandy region. She is a regular contributor to publications, such as Blink Blank, Bref and Trafic. In 2023, she contributed to the book *Todd Haynes, chimères américaines*, published by De l'incidence Éditeur, and in 2024, she co-edited *lucrecia martel – la circulation* with Luc Chessel for Éditions de l'œil..

ALSO

Ride by Jérémie Danon & Kiddy Smile, a coproduction between Pasma Films, La Biennale de Lyon and Le Nouveau Printemps.

Camionneuse by Meryem-Bahia Arfaoui, Les Batelières Production, with the participation of Arte France, CNC, PROCIREP-ANGOA and Région Occitanie.

A selection of films by Randa Maroufi.

Events

Inviting Kiddy Smile to curate the 2025 edition of Le Nouveau Printemps means inaugurating the Festival in words, performance, music and dance. The works on display in the Saint-Sernin Arnaud Bernard neighborhood are complemented by an outstanding program of events, including Kiddy Smile in conversation with fashion journalist Alice Pfeiffer, a live radio show presented by Sébastien Thème with a selection of guest artists, a waacking show featuring Mounia Nassangar, carnival (Raphaël Barontini), a ball with the voguing legend Vinii Revlon, and “kwir” stories with Brandon Gercara. DJ sets, orchestrated by Kiddy Smile, and other surprises, with the company Vénus Noire, will remind us of the importance of celebrating ourselves—vigorously and amorously.

In partnership with Université du Capitole, Centre Culturel Suisse On Tour, Théâtre de la Cité, Centre Culturel Bellegarde, La Petite, Les Siestes électroniques, Bel Air Festival and Campus FM.

Talks

Kiddy Smile in conversation with Alice Pfeiffer (Théâtre de la Cité)
The Artists – radio talk show with Sébastien Thème (Centre Culturel Bellegarde)

Performances (in the neighborhood and at the University)

Raphaël Barontini
S.T.U.C.K by Mounia Nassangar
Ball Voguing with Vinii Revlon
Brandon Gercara
Troupe Vénus Noire
Nikki Gucci

DJ sets (at the University)

Art Publishing in Occitania trade show

For a second year, the Art Publishing in Occitania trade show will be held at Université du Capitole on May 23-24, featuring around forty exhibitors—artists, writers, contemporary art centers, collectives, nonprofits, and so on—to present and promote a multitude of publications: artist’s books, magazines, fanzines, catalogues, critical essays, research, rare and eclectic books. A roundtable on the current state of art publishing will open the weekend. Two days to discover the wealth and diversity of contemporary creativity in Occitania, all on paper.

Initiated and organized by Air de Midi, the Art Contemporain en Occitanie network, in partnership with Le Nouveau Printemps.



The Fabric of a sustainable festival



Le Nouveau Printemps, aware and accountable, is committed to reducing its impact on the planet while maintaining its inclusivity and accessibility objectives.

In 2024, the Festival was certified with the Détonnant Label (level 1), awarded to environmentally responsible events in Occitania by the Elemen'terre organization. The label was created to facilitate the implementation of eco-friendly processes in the organization of events in Occitania, to ensure credibility and to establish verification according to the following criteria :



— **Reducing travel impact** : in 2024, rail transit represented 76% of journeys and the carbon footprint of festival travel (artists, teams, press) was reduced by 66% compared to 2023. Works were transported in group consignments, and no artwork traveled by plane.



— **Limiting resource consumption**: in 2024, reuse was prioritized for multiple exhibition projects. Jennifer Caubet's sculpture *Où disperserons-nous les cendres du vieux monde ?* was produced entirely from materials salvaged from an Airbus site under demolition.



— **Eating sustainably** : team catering is based on local, seasonal produce sourced when possible from organic producers. Nearly 60% of meals served were vegetarian, and meats that had the most serious impact on the environment were avoided. .



— **Toward zero waste** : the Festival implemented a number of measures to limit the use of packaging and disposable tools. For our meals, we use washable flatware and teams have water flasks. In communication and mediation, the amount of printed material was significantly reduced: from 2021-2024 we have cut by 50% the number of guides printed.



— **Encouraging audiences to participate in the green transition**: frequent reminders of the Festival's commitments and promotion of eco-friendly transit options (precise info on nearest métro stations, tram stops and bike stations to venues, and installation of bike racks with salvaged materials). The Festival salutes the partnership with Tisséo in this respect, along with the Festivals En Mouvement initiative.

Our partners in the green transition: 3.14 conception, Artstock, Drastic on plastic, Elemen'terre, Les Augures, Life Waste2Build, metamo, Tisséo, Citiz, Festivals en mouvement.

The Festival commits to an ambitious mediation program, accessible to everyone, to make all audiences welcome.

In 2025, Le Nouveau Printemps renews its program of visits and workshops for general audiences, school students, people with disabilities, and those with limited access to the arts, and provides the requisite equipment.

The Festival Guide concludes with a journal for children, a map of the neighborhood and a guide that is easy-to-read-and-understand.

A number of sound capsules facilitates exhibition visits along the lines of an audioguide.

For visitors with disabilities, the Festival offers the following services :

-  – inclusive furniture at multiple Festival sites
-  – Festival presentation in French Sign Language in a video produced by Villes Pour Tous
- multiple guided tours in French Sign Language.
-  – “Au-delà du regard” tours for the blind and visually impaired, open to all
-  – Picture Whisperer service available on request at Villes Pour Tous (accompaniment of blind or visually impaired visitors to one or multiple exhibits by a trained volunteer).
- an inclusive workshop open to children with disabilities
- specially designed communication tools with information on available services and accessible signage. For each venue, all points of difficulty will be indicated in the Festival Guide..

Find details of all visits, workshops, events for young audiences and accessibility information on our website from April onward.

By appointment, the mediation team also organizes customized visits and guided tours to suit the profile of your group (school students, young adults, specific groups, organizations, works committees, etc) to enjoy a made-to-measure exhibition experience and share a unique moment.

Feel free to contact the mediation team from now onward to book your visit: mediation@lenouveauprintemps.com or on +33 (0)608 430 289.

These services are provided with the support of La Fondation Banque Populaire, Pass Culture, and Villes Pour Tous, and with its partners: Culture du cœur 31, Académie de Toulouse, partner schools and high schools, community associations, Toulouse Tourisme, Espace Patrimoine and La Maison de l'Architecture.

Board of Directors of the nonprofit organization Printemps de septembre

Eugénie Lefebvre, chair

Eva Albarran

CEO, Eva Albarran & Co

Isabelle Gaudefroy

Deputy artistic managing director Fondation Cartier pour l'art contemporain

Evelyne Toussaint

Professor emerita of contemporary art history, Université Toulouse Jean Jaurès, and researcher

Laurent Le Bon

President, Pompidou Center

Frédérique Mehdi

Director of cultural action, Institut du Monde Arabe

Pierre-Olivier Nau

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Sophie Rosso

Deputy COO, Redman

Anne-Laure Belloc

Director of arts and digital culture programming, Stereolux

Honorary president

Mathé Perrin, Founder of Le Printemps de septembre

L'équipe

Clément Postec, Creative Director

Anaëlle Bourguignon, Administrator

Lucie Champagnac, Production

Guillaume Lapèze, Logistics

Clio Stamatakis, Mediation and Outreach

Anne-Laure M'Ba, PR & Communication coordinator

Noémie Schallwig, PR & Communication

Enora Le Biller, Production

Andreea Florea, Production

Camille Arnaud, Production

Emma Sordes, Mediation

Ezra Lafabrie, Administration

Aline Schneider, graphic design

Sébastien Fauveau, art is code, website

Festival opens Friday May 23 at 2pm.

Late-night opening until 10pm on Friday May 23, and until 8pm on Saturday May 24.

Press day Thursday May 22.

Professionals day Friday May 23

Pre-vernissage at Centre Culturel Bellegarde, Thursday May 22 at 6pm and at Lieu-Commun, Thursday May 22 at 7pm.

Admission to all events and exhibitions free of charge on the opening weekend, May 23-25.

Thereafter, all venues free of charge, except exhibitions at Musée Saint-Raymond.

Until June 22: venue opening times and addresses available on our website.

Some exhibitions will run until late September.

Association Le Printemps de septembre

4 rue Merlane

31000 Toulouse

Information : info@lenouveauprintemps.com

Réservation for guided tours and class trips :

mediation@lenouveauprintemps.com

Tél : 06 08 43 02 89

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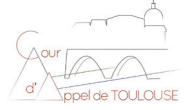


Toulouse

réseau
air de Midi
art contemporain
en Occitanie



LA CHAPELLE
DES CORDELIERS



Documents d'artistes
Occitanie



ENSAV
ÉCOLE
PUBLIQUE
DE CINÉMA
TOULOUSE

Gaîté Lyrique

inessential space
artist-run space

La
PLACE de
la DANSE



LE PROJET LIFE WASTE2BUILD
A ÉTÉ FINANCÉ PAR LE PROGRAMME
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Maison de l'Architecture
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Participating schools and institutions of higher education

École Sermet

Institut supérieur des arts et du design de Toulouse — isdaT

Lycée Saint-Sernin

Université Toulouse Capitole

Université Toulouse Jean Jaurès

ENSAV - Ecole Publique de cinéma Toulouse

The Festival thanks all the teams at partner venues.

Jean-Luc Moudenc
Mayor of Toulouse
President, Toulouse Métropole

In 2025, as has become customary, Le Nouveau Printemps turns a neighborhood in Toulouse into the hub of a program devised in collaboration with a partner-artist.

This year, from May 23 to June 22, the artist is world famous DJ Kiddy Smile, and his guest-artists share with us a completely different take on art, with contemporary works whose singularity will give visitors pause for thought. Through different artistic practices, this edition will revolve around themes of unity. .

After Carmes and Saint-Étienne last year, the emblematic Saint-Sernin neighborhood of Toulouse is this year the scene of an itinerary of exhibitions in spaces and places dedicated to art or otherwise.

Saint-Sernin is a neighborhood with its own unique identity, which has been significantly enhanced in recent years, with a particular focus on artistic creation, exemplified by the fitting late last year of the rose window created by Jean-Michel Othoniel for the Basilica.

During the Festival, we will be given an insight into how the artists express their creativity and succeed in giving birth to an unprecedented combination of styles between their modern art and the neighborhood's rich history.

Each visitor, whether local inhabitant or not, is invited to discover Saint-Sernin from a completely different angle.



**PRÉFET
DE LA RÉGION
OCCITANIE**

*Liberté
Égalité
Fraternité*

**Pierre-André Durand,
Prefect of the Occitania region,
prefect of Haute-Garonne**

This year, Le Nouveau Printemps, which has been supported by the state since its inception, once more demonstrates its singularity in the French artistic landscape: a close-knit festival, whose annual edition is exquisitely conceived for the neighborhood it occupies in order to give the public a new vision of art and of its role in society.

With this nonconforming edition, the Festival affirms its ability to start a conversation through art with the fabric of the city and the carefully selected heritage sites of the Saint-Sernin / Arnaud Bernard neighborhood—university, library, museums—all symbols of knowledge, which Le Printemps' seasoned team has chosen to show in a new light with the complicity of an outsize artistic personality, Kiddy Smile.

While France's heritage, and its maintenance and enhancement, are a source of pride, supporting creativity is another, which the Ministry of Culture puts into practice every day, along with local authorities. The stained-glass rose window of the Basilica of Saint-Sernin, designed and created by artist Jean-Michel Othoniel, is a brilliant example of how creativity bolsters heritage. The choices made by the artistic direction of Le Nouveau Printemps are the expression of creative freedom, one of the values we hold most dear.



Carole Delga
President of the Occitanie / Pyrénées-Méditerranée region

A highlight of the contemporary art calendar, Le Nouveau Printemps returns to set the beat of the Toulouse spring from May 23 to June 22, 2025. A precious, festive moment that puts art into the heart of the city, and questions our relationship with the world.

This year, locals, art lovers and people passing through are invited to (re)discover Saint-Sernin, one of the most emblematic neighborhoods of the “pink city,” and cross paths with all kinds of expressions of art and culture. Singer, DJ, producer, dancer and designer Kiddy Smile is the bandleader of a festival of inclusivity and love. Loud and proud, he champions a discourse against all kinds of discrimination and violence. The artists he has invited explore, each in their own way, issues of identity, freedom, rights and equality.

Those are values shared by Région Occitanie, so that each citizen receives due consideration and can find their place in society. For a more inclusive and united Occitania. For a more sharing and caring life together.

Le Nouveau Printemps, accountable and activist, has demonstrated its commitment to an environmentally friendly process, certified by the Événement détonnant label. By associating with Lieu-Commun artist-run space, the Festival team showcases young art graduates starting out on their careers, and offers them the springboard of an exhibition and a prize. The bond forged with the Institut supérieur des arts et du design de Toulouse emphasizes the Festival’s attention to youth and to nurturing the next generation of artists.

So, it is with pride that Région Occitanie reaffirms its support for a festival deeply rooted at a local level and oriented toward youth, embodying the values of openness and sharing that are the foundation of the region’s arts policy in order to make culture accessible to all.

I wish you a wonderful Nouveau Printemps 2025, full of sharing, surprises and conviviality. May the Festival enjoy success on a par with its advocacy !



Sébastien Vincini
President, Conseil départemental de la Haute-Garonne

After a striking 2024 edition in the Carmes / Saint-Étienne neighborhood, Haute-Garonne will once more host Le Nouveau Printemps this year, in another historic Toulouse neighborhood: Saint-Sernin.

Despite a difficult budgetary context, the Conseil départemental insisted on maintaining its financial support for a Festival that has become a fixture on our cultural calendar since its founding by Mathé Perrin in Cahors in 1991.

I am delighted by Le Nouveau Printemps' successful implantation in Haute-Garonne because the Festival embodies values that are dear to us, such as cultural openness and the fight against all forms of discrimination..

Its new formula opens the door to a neighborhood of Toulouse, with its distinctive cultural life, people and places, incorporating the identities that are its strength and pushing back against established conventions.

The choice of partner-artists testifies to this. After Alain Guiraudie last year, the Festival has invited Kiddy Smile, another leading light in the LGBTQIA+ cause and multifaceted artist who performed outstandingly at the closing ceremony of the Paris Paralympic Games.

I invite everyone in Haute-Garonne to let their curiosity lead them to a Festival that has gone all-in on inclusion through its actions for school-age audiences, elderly citizens and people with disabilities. .

Lionel Jospin quite rightly said that culture was "the soul of democracy." At the Conseil départementale, we are fighting to ensure it continues to enthrall us and surprise us..

Have a wonderful Festival, everyone!

Isabelle Gaudefroy
Artistic director

After the fabulous edition curated by Alain Guiraudie, Le Nouveau Printemps continues to bring us a different take on art and contemporary creation by inviting Kiddy Smile to devise an itinerary in the Saint-Sernin neighborhood. Visual arts, music and dance are lined up for this edition, curated by an artist who has successfully bridged the gap between pop culture and the most innovative forms of expression on the current art scene. Celebrating multiple identities, this edition is a homage to what brings us together. It invites us to consider difference as an asset that brings us together, not a barrier that keeps us apart. Giving artists from communities that society continues to marginalize because of their origins or sexual orientation a space to share their work with the public is an absolutely essential act of activism at a time when hard-earned progress in the recognition of minority rights is more than ever under threat.



Jean-Michel Lattes
President of Tisséo Collectivités
Vice-President of Toulouse Métropole
deputy Mayor of Toulouse

The longstanding link forged between Tisséo Collectivités and Le Printemps de septembre has been characterized by a shared desire to open the doors of contemporary creation to everyone. .

At the present time, 48 contemporary works by major names on the national and international art scene adorn the mass transit system of greater Toulouse, and Tisseo has reaffirmed its commitment to contemporary art with a commission for 22 pieces for the future métro line C and the connection to line B. .

In Jeanne d'Arc métro station, near the Arnaud Bernard neighborhood, which hosts this year's Nouveau Printemps, is Sophie Calle's interactive piece that plays on the soulmates-style small ads taken out in the Libération newspaper by readers. Their eyes met on a platform, bus or subway train, and their hearts skipped a beat. The artist invites users to leave a message on www.transport-amoureux.vu to try to find their transient dream lover.

So many real, dreamed or invented journeys make urban travel an opportunity for poetry, or romance in the case of Sophie Calle's installation, or just sharing a nod and a smile with other passengers.

Like Le Nouveau Printemps' program of exhibitions and events, the artworks in the public spaces of the métro brighten up daily life and foster connections.

Advice and support with regard to public commissions, promotion of and participation in successive editions of the Festival... We share the desire to showcase contemporary art for the general public's enjoyment.

LE NOUVEAU PRINTEMPS

LES AMIS

Laure Martin
Cofounder and president of the Friends of the festivals

By inviting singer, DJ and dancer Kiddy Smile to be guest curator for the 2025 edition, Le Nouveau Printemps remains faithful to the spirit of openness that has been in its DNA since it was founded in Cahors in 1991 by Marie-Thérèse Perrin. The historical and student neighborhood of Saint-Sernin will host this year's festival in emblematic spaces, such as Musée Saint-Raymond, Chapelle des Carmélites and the heritage library, on whose benches generations of students have worn out the seats of their pants. In recognition of Le Printemps' precious contribution to cultural life in Toulouse since 2001, the Friends of the festival are eager to accompany this engaged celebration of new forms of creation, as they always have since the association was founded in 2008. The Friends' support comes in three distinct forms:

- putting down roots locally and regionally with an extensive annual program that includes travel in France and overseas, studio and exhibition visits in Toulouse, Paris and elsewhere, and free talks open to everybody in Toulouse;
- expanding the festival's visibility nationally and internationally by fostering visits by other associations, professionals, collectors and art lovers;
- contributing to the organization and production of exhibitions, artworks and publications both materially and financially.

The Friends have played a key role in several permanent projects that have enriched Toulouse's cultural heritage: Jorge Pardo's scenography for the romanesque capitals gallery in Musée des Augustins in 2014; Sarkis' La Mesure de la Lumière in Église des Jacobins in 2018; matali crasset's Le Moulin à nef de la Garonne in Jardin Raymond VI in 2023. It also financed the first book in French devoted to the work of Jorge Pardo, published by Hatje Cantz in 2018, as well as one published by Jbe Books to coincide with the Festival's 30th anniversary in 2021. In 2024, it contributed to the donation of a number of drawings by Tom de Pékin to Musée des Arts Précieux Paul Dupuy, where the artist's work was exhibited in June last year as part of Le Nouveau Printemps.

The commitment of the Friends of Le Nouveau Printemps is unstinting in 2025, ahead of an edition full of new discoveries in line with the tradition and reputation as a hothouse for talents that the Festival has forged since its inception.

