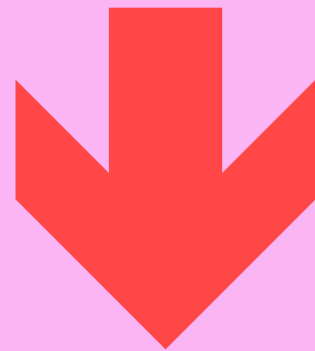
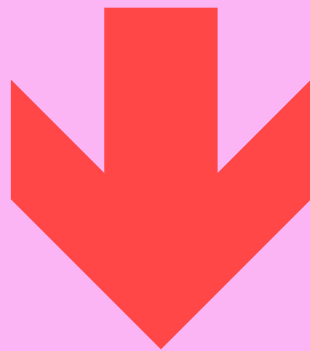


LE NOUVEAU PRINTEMPS

CONTEMPORARY ART FESTIVAL



An edition imagined by matali crasset

JUNE 2 – JULY 2, 2023

TOULOUSE – SAINT-CYPRIEN NEIGHBORHOOD

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

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

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

In close collaboration with about thirty artists from different generations and disciplines, including several of matali crasset's fellow travelers, as well as thinkers and protagonists from civil society (high-school and college students, apprentices, craftspeople, nonprofits, etc), the festival this year examines a central issue in our broadly city-dwelling era: the links between art and life cultures.

Different approaches emerge throughout the itineraries: stories reappear, those of pioneers whose life work testifies to a profound relationship with the living, and others appear, attempting to emancipate themselves from productivist and patriarchal ideas.

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

Anne-Laure Belloc et Eugénie Lefebvre

Partner-artist
Édition 2023

La fabrique d'existences (The foundry of existences)

Artists point the way toward a singular relationship with the world. A profound relationship, which sustains us for life and helps us hold course when things get choppy and turbulent. A sensitive relationship built day by day, which can be summoned up by placing sensors that are personal.

The arts are a sensitive connection to the world, a conception of the world, shared by all and in perpetual motion. A sensitivity that we all must rediscover collectively, and share in order to understand how and why we can pass from one world to another.

And we don't know which world to defend if we don't know we are alive among other living beings, and woven into constituent interdependencies. Baptiste Morizot

Culture working for the development of our culture of the living being. The culture of modes of existence for the greatest number of people in order to look ahead.

Art as the power to act.

matali crasset

Biography

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

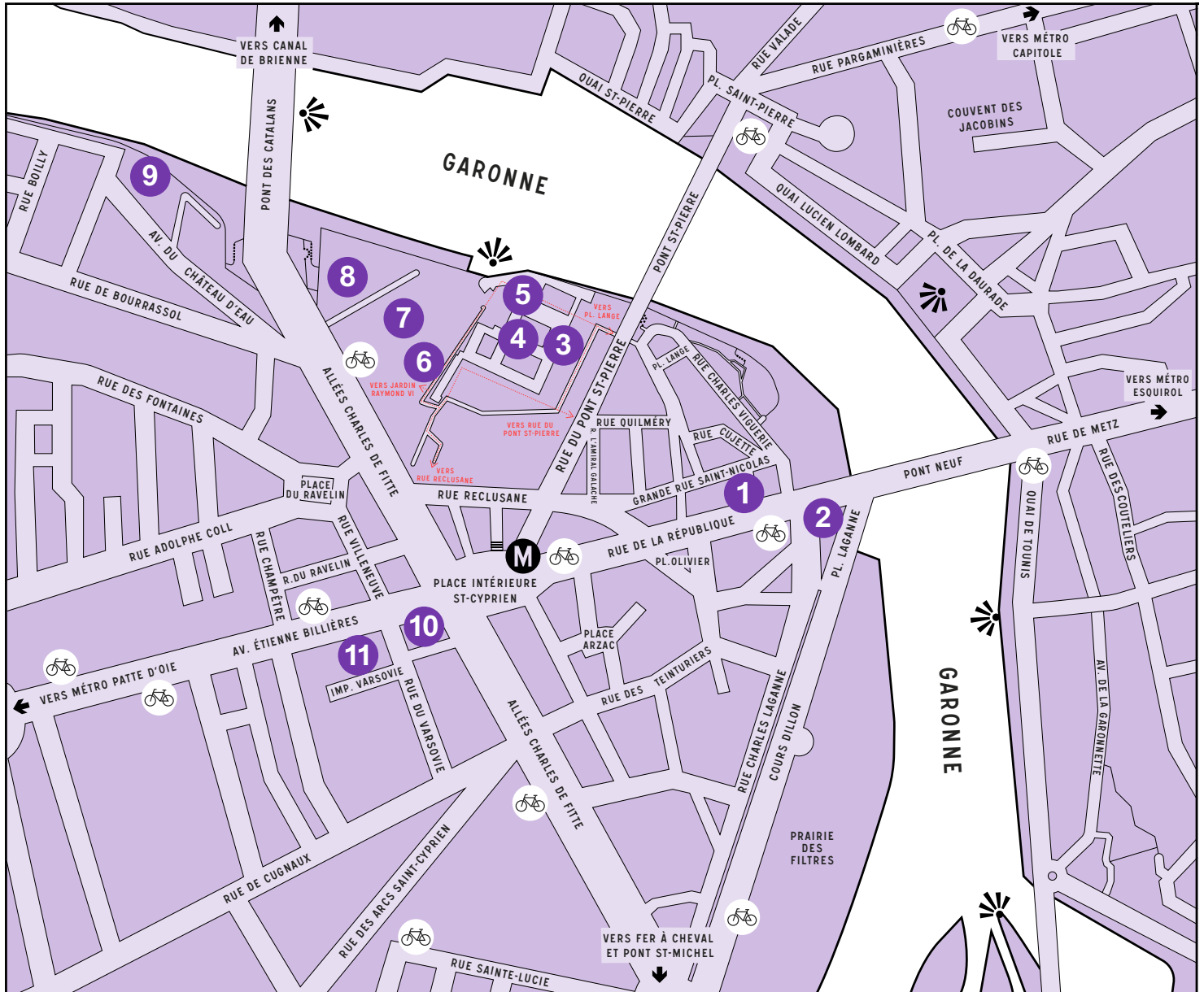
Her design without borders or territory is the expression of a profound belief in the creative process as a human, social and ecological project. Since the expression of projects is not solely dependent on their realization, but on the process itself and the ability to establish connections, and create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

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

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



Portrait de matali crasset, 2022 © Juana Wein



Lieux d'exposition

- 1 FESTIVAL OFFICES
- 2 LE CHÂTEAU D'EAU (WATER TOWER) GALLERY
- 3 CHAPELLE DE LA GRAVE
- 4 COUR SAINTE-MONIQUE DE LA GRAVE
- 5 FORMER REFECTORY OF LA GRAVE
- 6 PASSAGE RAYMOND VI
- 7 JARDIN RAYMOND VI
- 8 LES ABATTOIRS, MUSEUM - FRAC OCCITANIE TOULOUSE'S
- 9 THÉÂTRE GARONNE | SCÈNE EUROPÉENNE
- 10 SAINT-CYPRIEN MARKET
- 11 LE VENT DES SIGNES (THEATER)
- 11 EVERYWHERE

Infos pratiques

-  STATIONS VÉLOS/VÉLOTOULOUSE
-  MÉTRO SAINT-CYPRIEN
-  POINT DE VUE
-  ACCÈS CONSEILLÉS À LA GRAVE

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



Dôme de La Grave © Le Nouveau Printemps



Le Château d'Eau © Le Nouveau Printemps



Marché Saint-Cyprien © Office du Tourisme de Toulouse



Rue de l'Ouest 31300 Toulouse © Office du Tourisme de Toulouse



PARCOURS

10 VENUES

30 ARTISTS

70% ORIGINAL PRODUCTIONS

10 EXHIBITIONS

PROJECTS WITH THE TERRITORY

INSTALLATIONS IN PUBLIC SPACES

FORUMS

A SPACE FOR PRINTING AND PRODUCTION OF
SMALL EDITIONS

CONCERTS...

À partir du mois de mars, l'équipe du festival installe ses bureaux Grande Rue Saint-Nicolas. Lieu d'accueil et d'information des publics pendant le festival, cet espace sera également destiné à présenter les objets recueillis dans le cadre de l'enquête-collecte initiée par PRISMEO.

PRISMEO

The Saint-Cyprien neighborhood survey/collection

The PRISMEO (Program of Interdisciplinary Social Sciences Research: Memories, Exhibits, Objects) project currently comprises four young researchers in social and human sciences: history, art history, information and communication sciences, and archeology.

The core of this project is a survey/collection of images, objects and life stories with the aim of exploring the links that the neighborhood's inhabitants, on an individual or collective level, have with their city, neighborhood, activities, pastimes, favorite walking routes—basically, with the places, spaces, stories and objects that have punctuated their experience of the city of Toulouse.

This year, in collaboration with Le Nouveau Printemps, the PRISMEO collective is carrying out its survey/collection in Toulouse's Saint-Cyprien neighborhood. The team aims to canvas a broad panorama of inhabitants and neighborhood-goers, of all ages and in all their diversity (traders, craftspeople, job-seekers, members of nonprofit organizations, visitors and professionals of cultural and artistic institutions, creators, patients, retirees, schoolchildren, college students, researchers, etc).

This survey aims to encourage street-level production of heritage for the purpose of cross-examining different stories and notions of belonging, and even of appropriation of a territory, in first-person voices.

More broadly, the project promotes a co-construction of cultural heritage, in connection with Toulouse's inhabitants. In order to do so, the researchers seek to identify and forge connections between, on one hand, the objects and stories they collect and, on the other, objects already considered to have heritage value, a.k.a. objects positioned, maintained or exhibited within the municipality.

The PRISMEO team is :

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

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

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

ana ramos, PhD student in archeology (UT2J, TRACES)

11, GRANDE RUE SAINT-NICOLAS
31300 TOULOUSE

2 — GALERIE LE CHÂTEAU D'EAU

matali crasset

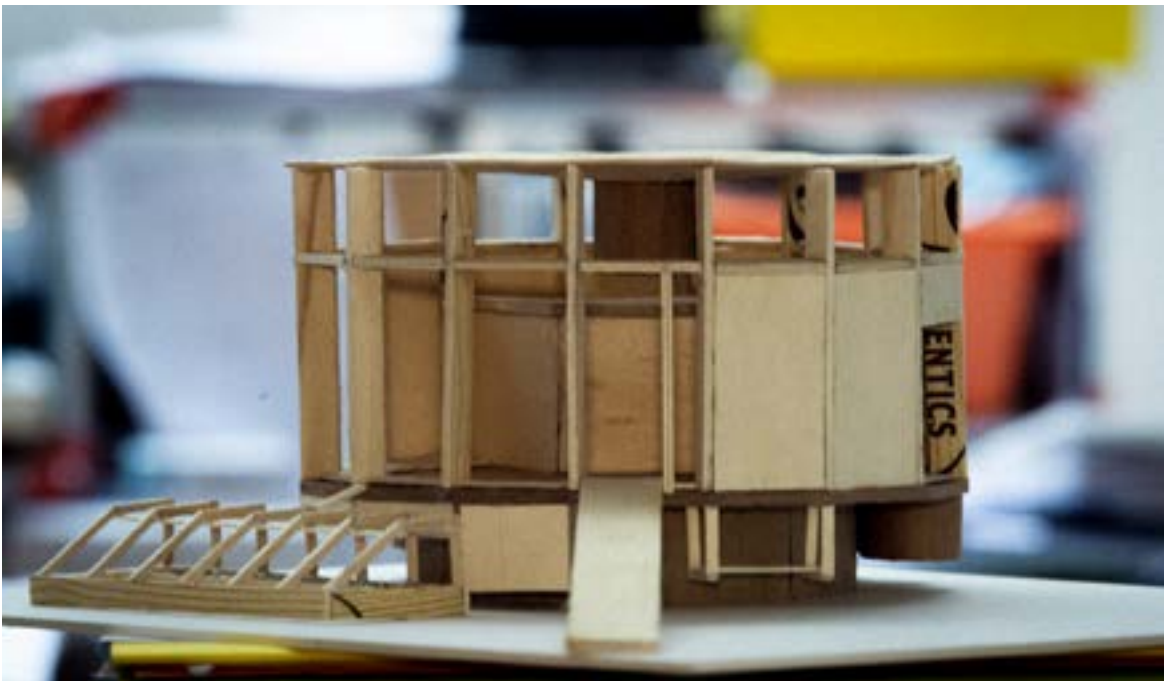
Ce qu'habiter veut dire (What inhabit means)

Second gallery

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

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

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



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

The two micro-structures produced with the support of the Fondation des Artistes et des Amis du Nouveau Printemps.

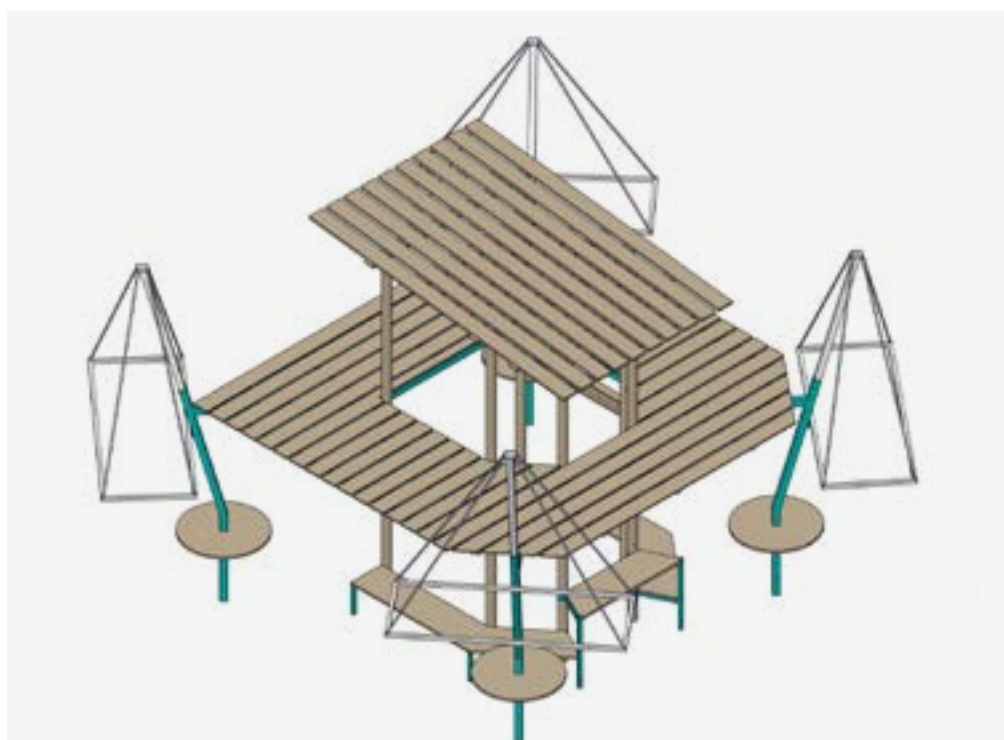
Le Carrelet de la Garonne Château d'Eau Gardens

IN CONNECTION WITH THE EXHIBIT

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

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

Produced with the participation of students of the Industrial Metalworking Technician vocational program – UIMM Occitanie Beauzelle, of the Woodworking program at the Arts and Crafts of Wood high school in Revel, and of the industrial design company Nogues for Le Nouveau Printemps 2023. Materials are partly sourced from re-usage as part of the LifeWaste2Build European program at Toulouse Métropole.



Also

Le Moulin à Nef de la Garonne
Raymond VI Gardens

cf entry Raymond VI Gardens page 24.

matali crasset x real estate
agencies

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

Echoing the exhibition of photos and models at Le Château d'Eau.

Participating real estate agencies:

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

With the support of Tisséo Collectivités – matali crasset is the artist chosen for the design of Marengo-Matabiau station of the planned Métro Line 3.

With the collaboration of the museums department of Toulouse City Hall, real estate agencies of the Saint-Cyprien neighborhood and students of the ACAC MA and Université Toulouse Capitole.

Les Polypores mangeurs de confort

Cf entry Les Abattoirs, Museum — Frac Occitanie page 30.

LE CHÂTEAU D'EAU
1, PLACE CHARLES LAGANNE
31300 TOULOUSE

3 — CHAPELLE DE LA GRAVE

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

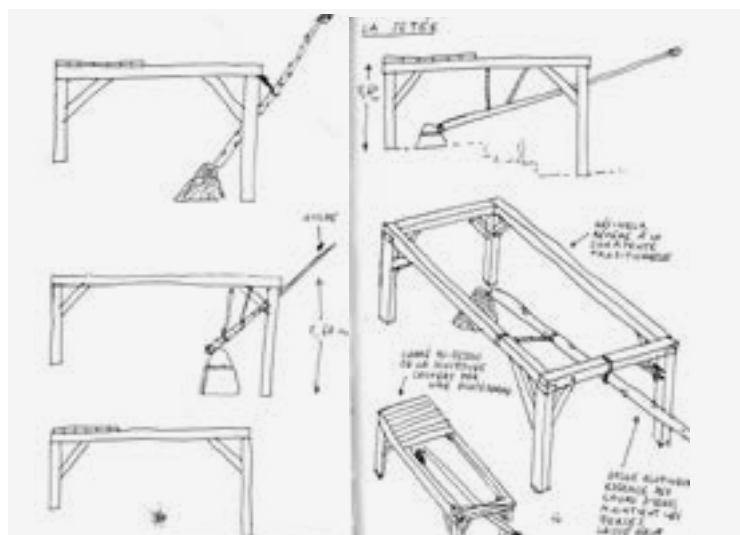
Camille Groperrin and Julien Dessailly produce their first collaborative work: an installation combining sculpture and sound at the heart of La Chapelle de la Grave. This voluble space, and in particular elements that are invisible to visitors, such as the inaccessible wood frame or the complex acoustics, gave the duo the idea for a creative dialogue between wood and ceramics. The wooden structure houses and is surrounded by an ensemble of ceramic creations, which are set in motion by a motor, and generate a direct, pared-back sound that unfurls in the space. The ceramics present motifs linked to the Garonne's fauna and flora, especially the eel, a recurring feature of Bernard Palissy's work, and one to which Camille Groperrin is very attached.

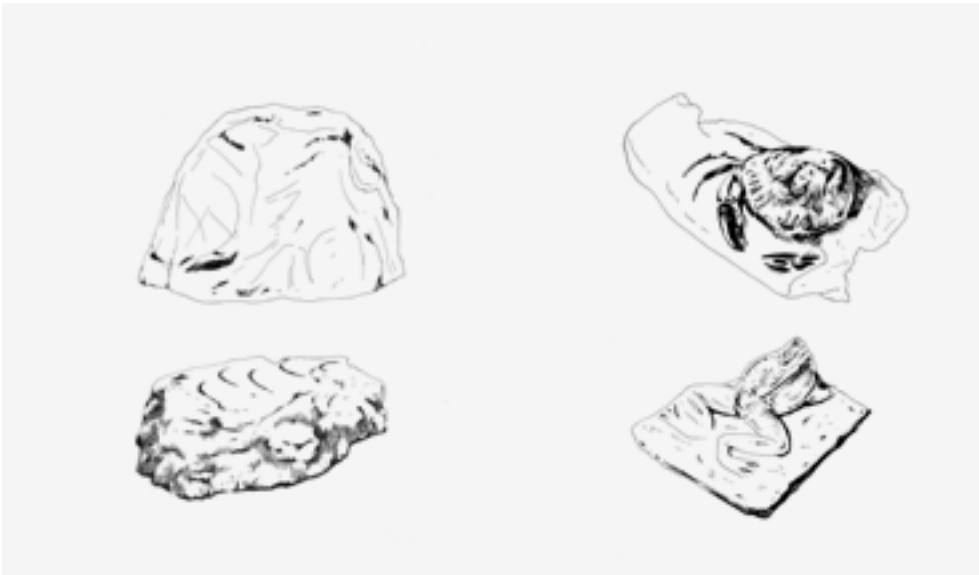
With the support of the Museums and Monuments Department.

Biographies

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

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





À gauche : Rochers, recherches pour un motif céramique. À droite : Fragments de céramiques de Bernard Palissy, recherches. Encre sur papier, 2022 © Camille Groperrin



Deux vues/deux possibilités de placement dans la salle du dôme, 2022 © Julien Desailly



Anguille, recherches pour un motif céramique. Encre sur papier, 2022 © Camille Groperrin

4 — COUR SAINTE-MONIQUE DE LA GRAVE

Constructlab

Le Jardin des Herbes de Sainte-Monique (St. Monica's Herb Garden)

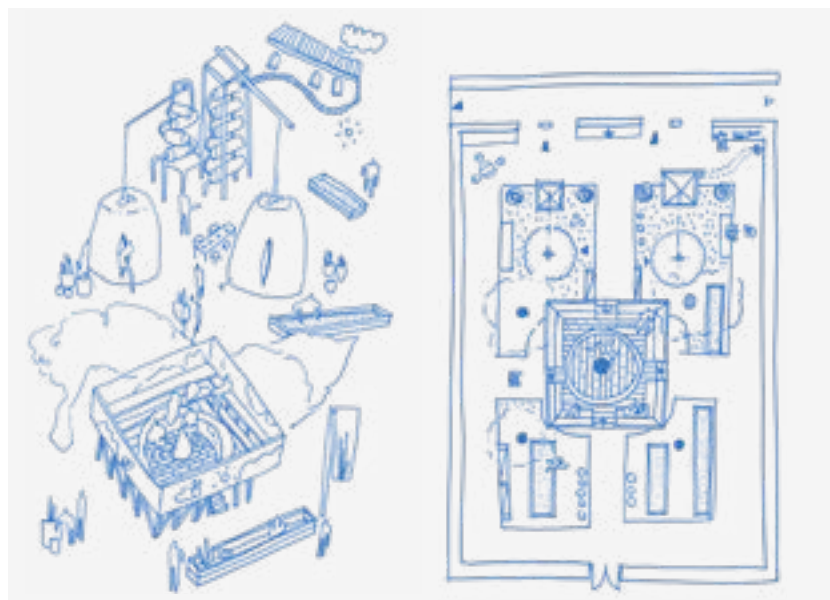
An experimental garden of aromatic plants chosen for their soothing qualities, Le Jardin des Herbes de Sainte-Monique is an invitation to take good care. With a long development period to allow the plants to mature and to encounter users of the space, Le Jardin des Herbes is comprised of three spaces, for the growing, harvesting and preparation of the plants.

Conceived in close collaboration with students at the school of architecture, as well as staff and patients at the hospital, these spaces are intended to be «inhabited» and activated throughout the festival.

In collaboration with the École Nationale d'Architecture in Toulouse
With the support of Toulouse Public Health Authority and
Laboratoires Pierre Fabre

Constructlab is an international network running pop-up, collaborative architecture projects worldwide. Integrating environmental awareness from conception to construction, their projects are made from recycled or reusable materials. Throughout each project, Constructlab combines the creative and practical, cogitation and construction, and sets the project in a social and environmental context.

<http://www.constructlab.net/>





Le Jardin des Herbes, Constructlab, 2023 © Adeline Vieira



Le Jardin des Herbes, Constructlab, 2023
© Mathilde Gintz



Le Jardin des Herbes, Constructlab, 2023
© Mathilde Gintz



Le Jardin des Herbes, Constructlab, 2023
© Mathilde Gintz



Le Jardin des Herbes, Constructlab, 2023
© Arthur Bed Larroudé



Le Jardin des Herbes, Constructlab, 2023
© Arthur Bed Larroudé



Le Jardin des Herbes, Constructlab, 2023 © Arthur Bed Larroudé

5 – FORMER REFECTORY DE LA GRAVE

Ivo Bonacorsi avec Marianne Heske,
Lars Laumann & Frida Orupabo

Une idée illimitée du Nord (An Unlimited Idea of the North)

Italian artist and curator Ivo Bonacorsi brings together the work of three Norwegian artists, Marianne Heske, Lars Laumann and Frida Orupabo, three generations of artists who, while developing highly distinctive practices, share a deeply anthropological perspective.

Far from the orthodoxy of Scandinavian nature motifs, the exhibit invites us to change our view of the North and sketches out a new cartography, more sensitive than geographical, in which the North becomes a space for exploration.

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

Biographies

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

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

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

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



Sans titre, Photographie, 2023 © Ivo Bonacorsi

HÔPITAL DE LA GRAVE
31300 TOULOUSE



Frida Orupabo, *Untitled* (2021) digital collage © courtoisie de l'artiste - galerie Nordenhake



Lars Laumann, (2023) Détail de carte nautique, encre sur papier © courtoisie de l'artiste



Portrait de l'artiste en jeune fille, 2023, une idée d'Ivo Bonacorsi sur l'art de Marianne Heske avec une photo de Knud Knudsen © Bibliothèque de l'Université de Bergen.



Frida Orupabo, *Untitled* (2019) digital collage © courtoisie de l'artiste - galerie Nordenhak

6 — PASSAGE RAYMOND VI

Collaborative project

Les Multipèdes Laineux (The Woolly Multipedes)
(working title)

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

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

Materials are in part sourced by re-usage of wool offcuts
In partnership with Atelier Misségle, weaver of natural fibers in Sidobre (tarn) and with the support of Pass Culture.



Croquis installation *Les Multipèdes Laineux*, 2023 © matali crasset

**BETWEEN RAYMOND VI GARDENS &
L'HÔPITAL DE LA GRAVE, 31300 TOULOUSE**

Pierre La Police



Dessin, *Corn*, 2022 © Pierre La Police

From the outset, my idea was to present quite colorful, instantly readable images that weave links between the different meanings given to the notion of culture. Pierre La Police

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

With the support of Doublet.

Biography

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

matali crasset *Le Moulin à Nef de la Garonne*

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

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

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

With the support of the Fondation des Artistes et des Amis du Nouveau Printemps.

RAYMOND VI GARDENS
76 ALL. CHARLES DE FITTE
31300 TOULOUSE

1st floor

For the duration of the festival, the first floor at Les Abattoirs will be transformed to house five exhibitions by artists and groups of artists.

Exhibitions coproduced with Les Abattoirs Museum – Frac Occitanie Toulouse.

Claudine Monchaussé



Sans titre, grès émaillé, circa 2005, 29 x 11 x 5 cm. © Éditions Sylvain Courbois



Sans titre, grès, circa 2005, 28 x 10 x 6 cm. © Éditions Sylvain Courbois

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

Claudine reaches for the earth to allow us to observe a primeval state we have forgotten. matali crasset, reading, Yvon Lambert Library, January 19, 2023.

In 1959, Claudine Monchaussé moved to La Borne, a village with a pottery tradition. Since then, she has pursued personal and private research on monolithic sculptures, whose textures are specific to stoneware firing in wood-burning stoves. She cultivates her own mythology and summons up in her works symbols of maternity and fertility. Her telluric output occupies a niche in the world since the artist made the choice of direct distribution forty years ago. This exhibition at Les Abattoirs is the first time the artist has been shown in a public institution. Exhibit design is by matali crasset, and brings face-to-face the work of Claudine Monchaussé and the menhir-statues of the Fenaille museum.

With the collaboration of Musée Fenaille Rodez.

Biography

Claudine Monchaussé is a La Borne pioneer who made a major contribution to the village's move from pottery to contemporary creation. Formed on the scale of the hand, her sculptures are a baton passed from one palm to the next.

A monograph was published by Éditions Sylvain Courbois in 2022.



Menhirs © Musée Fenaille



12 entrelacs, Graminés convolvulus et Genistea
de 41 × 41 cm 1980 à 1983. © David Cueco

*I throw nothing away: between salvaging and saving. It's a hangover from peasant culture: give a function to the slightest thing, however neglected; transform everything, including waste. And then there are winter obsessions: fear of the cold, of movement, of the outside; life in slow motion, confinement, numbness. So I obsessively perform the same gestures: braiding, rolling, accumulating, the braid, the braid in a ball. Taken from Marinette Cueco, Pierre Vannier, *Hivernages*, cat. exp. l'ARC, Le Creusot, 1991.*

Marinette Cueco knots, braids, knits slender vegetable fibers that she picks herself—she refuses to buy any materials—to create pieces ranging from monumental sculptures to more modest assemblages. Proud of the peasant culture she inherited, Marinette Cueco is a trailblazer in the field of ecological art.

matali crasset has chosen to exhibit a serie of interlaces and weavings of an apparent fragility.

Biography

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



Détail de Entrelacs de jonc festonné 250 X 300 cm, 1985 © David Cueco



Entrelacs Jonc capité et bris d'ardoise 47 × 47 cm 2019
© David Cueco



Feuerwanze aus Séljony Mys, Ukraine
© Cornelia Hesse-Honegger

For over thirty years, Swiss artist Cornelia Hesse Honegger has scoured the surroundings of nuclear power plants worldwide to observe the consequences of radiation on local fauna and flora. A direct descendant of the naturalists, she studies insects under a microscope, precisely inventories her samples and paints in watercolors the mutant organisms that she encounters. Her work is striking, as much for the delicate brushwork as for the implication that «weak» radiation—emitted by regularly functioning nuclear plants—has significant effects on living organisms.

Biographie

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

With the support of Pro Helvetia, Swiss art foundation.



Kopf einer Zikade aus Goldsboro
© Cornelia Hesse-Honegger



Zwei Sichelwanzen aus dem Areal
des Paul - Scherr Instituts, Kanton
© Cornelia Hesse-Honegger



Lederwanze aus Poless-
koje, Ukraine © Cornelia
Hesse-Honegger

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

The cocoon justifies a home that overprotects and induces passivity (...) This withdrawal, reactivated by eco-anxiety, is problematic at a time when we should all be rolling up our sleeves to envision other possibilities. matali crasset, interview in *Libération* newspaper, January 10, 2023.

Giant polypores of another kind—comfort-consumers growing on the outsides of houses. They digest the comfort inside to grow strata on the outside, gradually forming an organic shelter. They invite us to emerge from our cocoons to rediscover outdoor activities, cohabit with the living world, and recreate something in common.

A project that questions comfort, which, as an ultimate ideal, locks us into an over-protective cocoon that cuts us off from the outside world and ourselves.

This exhibition presents an ensemble of naturalia from the Daniel Cordier Donation in the collections of the Centre Pompidou Musée national d'art moderne, on deposit at Abattoirs, Musée - Frac Occitanie Toulouse.

Juli Susin
(with Raisa Aid & Jeanne Susin)
Chronos-Swimmer

28

« Chronos-Swimmer is a long-term temporal survey, founded on the perforation of time and space by emigration, examining the enigma of regeneration in an unstable ecosystem where the rules binding time and space are broken. The installation divides into two permeable spaces.

In the first space, a film made in collaboration with the Paraguayan director Raisa Aid, in which the manipulation of film material is treated as a memory catalyst, makes reference to the metaphysical rituals of indigenous Paraguayan peoples, to the story of Capitan Pinturas, the hero of the Chaco war turned shaman, and to research on energy outsourcing by physician Pyotr Kapitsa and US-Russian scientist Simon Berkovich. Then there are «composite» works with ceramics functioning as «safety elements,» accompanied by images and objects shot through by a yellow luminescence. Like a conveyor belt, the score written for the film by Jeanne Susin sets the tempo from the threshold between dimensions to all sorts of elements, which materialize in the «boarding zone,» with art becoming a form of contraband. Successive containers filled with fragments of ceramics, photographs and archive documents, pierce the arrival space, to be inspected by a screen (showing the film), in an unfinished transition to the status of cultural product.»

Biography

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



©Juli Susin, photographie prise pendant le tournage du film, avec Raisa Aid, Paraguay, 2013.

Popline Fichot

Les Fulgurées

(Surviving Lightning)

29

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

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

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

With the collaboration of M l'école de Missègle (Burlats, Tarn)

Biography

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



Les Fulgurées, photographie, 2022 © Popline Fichot

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

Biographie

Raisa Aid currently lives and works in Buenos Aires, Argentina.

Galerie

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

Coproduction with Théâtre Garonne I Scène Européenne

Julien Carreyn

Les citrons du Tarn (Lemons from the Tarn)

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

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

Biography

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



Julien Carreyn, *Les Citrons du Tarn*, polaroid,
2022 © Courtoisie Galerie CrèveCoeur

Ronde is a sculpture, as is often the case in Hélène Bertin's work. It is not only a thought-provoking object, but a practical sculpture that grows with the involvement of visitors and the encounters it provokes. *Ronde* is on display to bounce off of it.

This sculpture, made up of plywood alveoli, is the work of André Mercoiret, inventor of the honey floor. At its center dwells an engraving of dancers in a circle, revealing this tool for connecting bodies made by illustrator Bettina Henni. *Ronde* is crowned by hanging lights that could be firebugs illuminating anyone who dances in the Round.

Ronde will be dismantled after the festival, before traveling to Nantes, and then Rome.

With the support of La Fondation des Artistes.
In coproduction with Le Voyager à Nantes 2023 and La Fondation d'entreprise Martell.

Biography

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

By Guillaume Mansart

EN LIEN AVEC CETTE EXPOSITION

A ball is a parallel space that engenders an emotional experience, which dissolves time and space. It spurs the movement of multiple dancers, and the presence of their bodies engenders a boundless experience of the present. A ball is a disruptive tool that only exists through collective creation. Laure Fourest

Taking up traditional and folk dancing to try out a source of collective creation. A workshop conceived in collaboration with Cyclorama, and led by artist and sculptor Hélène Bertin and dancer Laure Fourest. This program provides tools to understand and try out a series of dances in the form of a laboratory, examining a collective performance without audience, choreographic codes, connections and traditions. Accessible to people with disabilities, provided Cylcorama is informed.

Details of the workshop available at : formation@cyclo-rama.com



La Fabrique du Nouveau Printemps

(The Foundry of Le Nouveau Printemps)

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

Each week, a « family » of artists, created specially for this occasion, takes over the space, develops an editorial project, imagines an evening of performances, and holds a workshop that is open to all. Coming together for a few days, these collectives take shape in different ways: an artist exhibiting at the festival invites collaborators and friends (Julien Carreyn and the Anywaves label), an art venue with its « scene » (Lieu Commun, an artist-run space and artists based in Toulouse) or a magazine calling in former contributors (Éditions Vroum and La Revue Véhicule).

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

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

With the participation of Memo ! (Pauline Duret & Lou Lefrançois.
With the support of Trace printing press.

Pierre-Yves Macé

Habiter la ville (Living in the city)

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

Biography

Born in 1980, Pierre-Yves Macé combines composition for instruments and voices, electroacoustics and sound art. With an approach that is attentive to the resonances of the world, he places recorded sounds and archives at the heart of his practice. His experiences working with visual artists, directors and choreographers allow him to work in related disciplines without ever renouncing his particular musical vocabulary. In 2016-17, he was partner-composer with the Paris Chamber Orchestra.

In coproduction with Théâtre Garonne Scène Européenne.

Supported by the Ministry of Culture and Sacem within the framework of the «Composer associated with a multidisciplinary stage» program

With thanks to the retailers at Saint-Cyprien market.



Collectif Ultra Ordinaire *Usine mobile (Mobile Factory)*

In this instance, «ultra» means beyond, because you have to go beyond current imaginable limits to create the roots of the ordinary—a hyper-connected ordinary with extra shared experiences, joining humans together, turning its back on the dominant growth model and individualism in order to create a super Ordinary. Collectif Ultra Ordinaire

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

In this fullscale production workshop-slash-exhibition, the public is as much actor as spectator, working with bamboo to invent the mobility of tomorrow.

Ultra Ordinaire was born out of research into another way of (doing {thinking} doing}, and opens up the possibility of bringing together students, graduates, people working in the arts, design, architecture and engineering, entrepreneurs and networks as well as nonprofits, third places, fab labs to explore avenues of transition in the face of crises linked to environmental change, and to experiment, do, make and transmit to civil society and various hubs of distribution.

In collaboration with Actia, students at isdaT (institut supérieur des arts et du design de Toulouse, Lycée Joseph Gallieni, and INSA (l'Institut National des Sciences Appliquées de Toulouse).

In coproduction with Le Vent des Signes Theater



Atelier avec les élèves du Lycée Joseph Gallieni, 2022
© Jean-Marc Evezard

6 IMPASSE VARSOVIE
31300 TOULOUSE

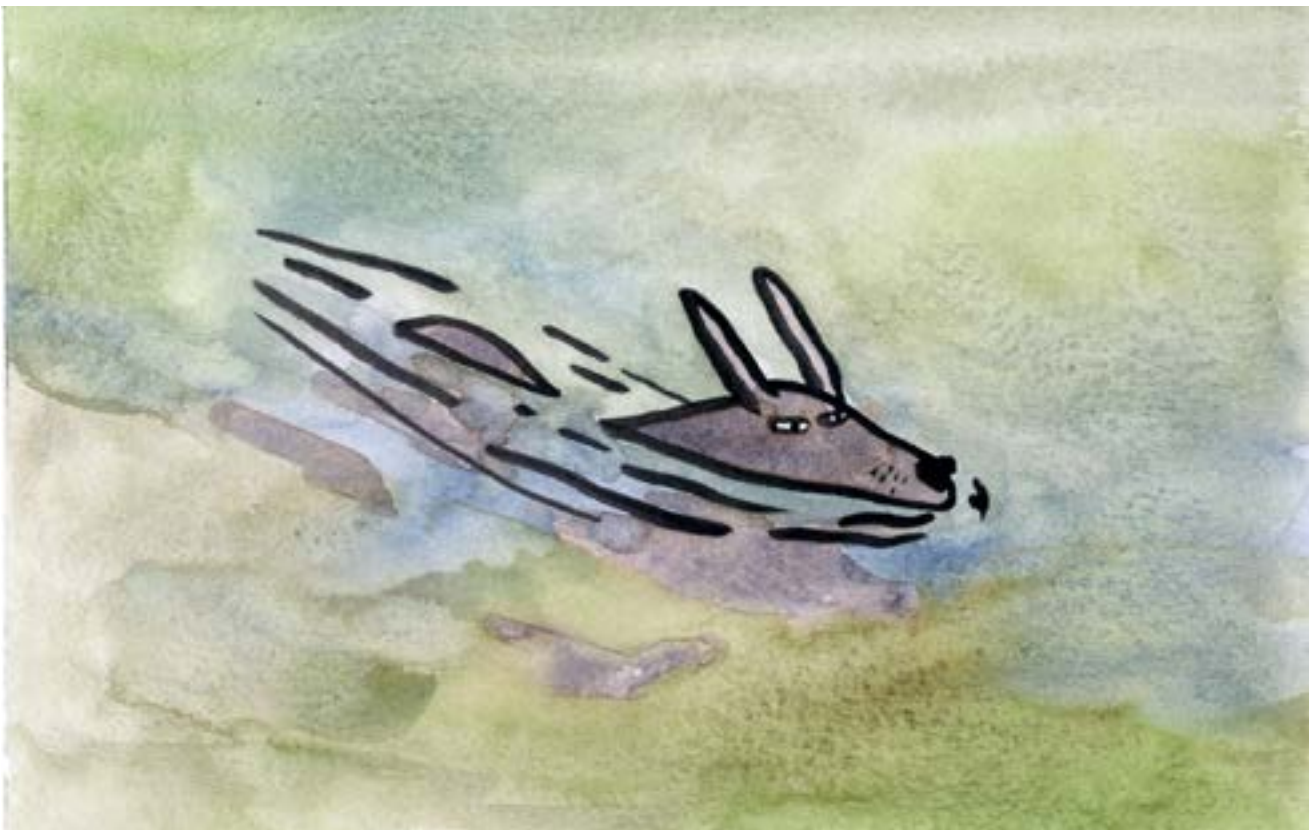
Camille Blandin

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

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

Biography

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



© Camille Blandin, illustration tirée de la série Grands méchants loups, acrylique, encre de chine et aquarelle, format A5, 2021.



RENDEZ-VOUS



RENDEZ-VOUS



RENDEZ-VOUS



RENDEZ-VOUS



RENDEZ-VOUS

Getting the latest from the Garonne with thinkers from every horizon, learning Occitan folk dances, tasting homemade herb teas, taking part in a giant karaoke or a collection of objects... Throughout June the festival offers a series of eclectic rendez-vous that testify to the huge diversity of contemporary forms of expression. Whether festive or discursive, these events are most often developed with institutional or civil partners permanently located in the neighborhood.

Many of these rendez-vous are closely linked to exhibits, since some of the works in the festival contain the seeds of their own activation: matali crasset's micro-structures, designed to accommodate every form of sociability; Hélène Bertin's dance floor, whose poetic impact grows with the presence of dancers; the Constructlab project that invites people to take good care; or Camille Groperrin and Julien Dessailly's installation, which, interspersed with musical interventions, explores the acoustic properties of a space.

And on Friday evenings, head over to Théâtre Garonne where, each week, an impromptu collective or «family of artists» takes over, develops an editorial project and dreams up a party that best reflects its essence: dances, concerts, performances, cine-concerts, banquets... So many chances to emphasize the festive in festival!

These events are organized with the complicity of:

[These events are organized with the complicity of:](#)

Les Abattoirs, Musée - Frac Occitanie Toulouse, Arte, l'association Passerelle Arts Sciences Technologies, la Biennale d'art contemporain de Lyon, Centre national des arts de la rue et de l'espace public, Tournefeuille - Toulouse Métropole, Cyclorama, La Place de la Danse - CDCN Toulouse Occitanie, la fête de quartier Saint-Cyprien, le COMDT, Lieu Commun - artist run space, l'INP Purpan, le festival Rio Loco, Think Tanger, l'Usine...

The detailed schedule of events (performances, concerts, forums) will be available in April.



EDITORIAL PROJECT



EDITORIAL PROJECT



EDITORIAL PROJECT



EDITORIAL PROJECT



EDITORIAL PROJECT

I'm writing you from Le Nouveau Printemps

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

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

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

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

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

*In collaboration with Lou Marzioff and Prune Spire.
Produced with graphic design duo Choque Le Goff.
With the support of Groupe La Poste.*

Choque Le Goff

The approach of Donald Choque and Yoann Le Goff seems not only to be that of the slim, tapered silhouette of the cartoon elements sprinkled throughout their work, but also that of the characters, created or composed with scale and audacity; or even that of negative spaces that flow between blocks and signs with a playful balance. Since graduating from ENSAD Paris in 2016, the duo from Atelier Choque Le Goff has iterated its graphic design according to the mood of its experimentations on forms and concepts, based on full, direct, almost primary colors, or incorporating monochrome contrast that pares the immaculate typography down to the kerning, on paper or on screen.



PRATICAL INFO & ACCESSIBILITY

Festival opening, Friday June 2 at 6 pm.
Late opening until 10 pm on June 2 & 3.
All venues will be open Wednesday-Sunday.
Opening times available on our website.

Opening weekend free of charge.
Thereafter, reduced price admission to Les Abattoirs, La Chapelle de La Grave, and La Galerie Le Cheâteau d'Eau.
Free admission to all other exhibition venues.

The full schedule of guided tours and workshops, from June 2-July 2, will be available on our website in April. Reservations can be made with the Publics department.
mediation@lenouveauprintemps.com or +33 608 430 289.

The festival is committed to the inclusion of people with disabilities by making most of its events accessible and has joined the Toulouse Metropole's Label «Ville pour tous». It has designed adapted communication tools with information on the devices put in place and accessible signage. Find all the accessibility proposals on our website. Information and reservation with the festival's public service, by email, phone or sms:
accessibilite@lenouveauprintemps.com or +33 608 430 289.



- all festival venues are accessible to people with reduced mobility;
- a partnership with Les Flâneuses will provide the festival with inclusive furniture at multiple festival venues.



- information and reservation service available by SMS;
- presentation of the festival in French Sign Language in a video produced by Villes pour Tous;
- each week, a guided tour in French Sign Language will be scheduled.



- The Beyond the Gaze tour (with a trained guide) for the blind and people with low vision will be scheduled on two occasions during the festival;
- The Souffleurs d'Image (Picture Whisperers) service is available on request from the Publics department.

The festival's mediation and accessibility program to all audiences is supported by Demathieu Bard Initiatives.



SUSTAINABLE ECOLOGICAL TRANSITION

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

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

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

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

- Event design and artwork fabrication using materials with the lowest possible pollution and toxicity levels for humans and the planet. Wherever possible we choose to reuse materials. If new materials must be purchased, they are sourced from the nearest suppliers and manufacturers.
- PR and marketing through the creation of an accessible, eco-designed website, reusable signage, restricted use of printed materials, and promoting more responsible channels.
- Eco-responsible digital training for the festival team and five partner organizations.
- Raising awareness in all our operations (with the public, institutions, artists, schools, companies and our own team) of the need to improve processes across the board: transportation of people and artworks, elimination of fossil fuel products and certain other materials, more plant-based and locally sourced food, working with schools on more responsible practices.
- Joining the national think tank Augures Lab dedicated to ecological transition in the arts.
- Promoting an ecosystem of proponents of ecological transition at the regional level in connection with the national network and educational establishments.

Our partners in powering this transition:

3.14 conception, Artstock, Elemen'terre, Entreprise Nogues, Les Augures, the Life Waste2Build program and the Ville pour tous de Toulouse Métropole scheme, Pollen. And the following high schools: Lycée Général et Technologique Joséphine Baker, Lycée Général et Technologique des Arènes, Lycée des métiers du bâtiment Urbain Vitry, and Lycée des métiers d'art, du bois et de l'ameublement in Revel.



THE BOARD AND THE TEAM



THE BOARD AND THE TEAM



THE BOARD AND THE TEAM



THE BOARD AND THE TEAM



THE BOARD AND THE TEAM

— THE BOARD OF THE NON-PROFIT ASSOCIATION LE PRINTEMPS DE SEPTEMBRE

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— THE TEAM

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Agathe Delcourt, Head of PR & marketing

Guillaume Lapèze, Head of logistics

Clio Raterron, Head of Mediation and
Publics

Marianne Grillot, Logistics coordinator

Léa Boyer, Production Supervisor

Cindy Burlan, Public Programs Coordinator

Rosalie Pouget, PR

Clélia Delevoye, Production Supervisor

Mathilde Pons, events production

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Studio de graphisme: H5

Public partners

Mairie de Toulouse
Ministère de la culture Drac Occitanie
Région Occitanie / Pyrénées-Méditerranée
Département de la Haute-Garonne

Medias partners

AOC
Arte
Beaux-Arts magazine
La Dépêche
Le Monde
M, le magazine du Monde

Coproduction partners

3.14 Conception
Cabinet Ourliac
Doublet
E-Hé – Les Flâneuses
Établissements Nogues
Fondation d'entreprise Martell
FP01 architectes
Groupe La Poste
La Place de la Danse – CDCN Toulouse
Occitanie
Les Abattoirs, Musée - Frac Occitanie
Lieu-Commun, artist run space
Missègle
Picto
Théâtre Le Vent des Signes
Théâtre Garonne | Scène Européenne
Le Voyage à Nantes, 2023

institutionnal partners

Académie de Toulouse
Agence d'Attractivité de Toulouse Métropole
Air de Midi — Réseau d'art contemporain en Occitanie
Common Good Summit
Documents d'artistes Occitanie
Espace Patrimoine Toulouse
Fondation des Artistes
Hôpitaux de Toulouse
La Fédération des associations de commerçants, artisans et professionnels de Toulouse
LifeWaste2Build – Toulouse Métropole
Office de Tourisme de Toulouse
Office for Contemporary Art Norway
Pass Culture
Pro Helvetia, fondation suisse pour la culture
Rendez-vous aux jardins
Villes et Pays d'art et d'histoire
Villes pour Tous — Toulouse Métropole

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La Caisse des Dépôts
JCDecaux
Laboratoires Pierre Fabre
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Manatour
Tissé

Schools and Colleges

École d'Ingénieurs INP Purpan
École Nationale Supérieure d'Architecture de Toulouse — ENSAT
Formation UIMM Occitanie Beauzelle
HEAD Genève
Institut National des Sciences Appliquées de Toulouse (INSA)
institut supérieur des arts et du design de Toulouse — isdaT
Lycée des métiers du bâtiment Urbain
Vitry Lycée des métiers d'art, du bois et de l'ameublement de Revel
Lycée polyvalent Joseph Gallieni
Lycée général et technologique des Arènes
Lycée général et technologique Joséphine Baker

Venues and Nonprofits partners

Agences immobilières à Saint-Cyprien
Centre culturel Saint-Cyprien
Centre Occitan des Musiques et Danses Traditionnelles
Chapelle de La Grave
Commerçant-e-s du quartier Saint-Cyprien
EHPAD Gaubert
Fête de quartier Saint-Cyprien
Galerie Le Château d'Eau
La Biennale d'art contemporain de Lyon
Les Abattoirs, Musée - Frac Occitanie
L'Usine, Centre national des arts de la rue et de l'espace public, Tournefeuille
Maison de l'architecture Occitanie – Pyrénées
Médiathèque Cabanis
MJC Roguet
Musée Fenaille
Passerelle Arts Sciences Technologies
Rio Loco – Metronum
Théâtre Le Vent des Signes
Théâtre Garonne | Scène Européenne
Think Tanger

Jean-Luc Moudenc
Maire de Toulouse
Président de Toulouse Métropole

En 2023, Le Nouveau Printemps aura lieu... au printemps. Sous l'impulsion de la nouvelle présidente Eugénie Lefebvre et de la directrice Anne-Laure Belloc, et avec le soutien renouvelé de la Mairie de Toulouse, le festival du Printemps de Septembre devient Le Nouveau Printemps.

Le festival se réinvente ainsi à chaque édition et invite un artiste issu d'une discipline connexe aux arts visuels à concevoir la nouvelle programmation.

Guidé par l'artiste associé, Le Nouveau Printemps s'empare d'un nouveau quartier, bouscule nos habitudes visuelles dans ces espaces pourtant familiers.

Une expérience à laquelle nous participons, et qui conjugue éphémère et durable en nous ouvrant, à travers le regard de l'artiste, à une compréhension sensible de ce qui se joue dans le monde complexe qui nous entoure.

Pour cette nouvelle première édition, la designer matali crasset, créatrice multiple engagée de longue date dans la transition écologique, développera du 2 juin au 2 juillet 2023, son approche à la fois humaine et artistique au sein du quartier Saint-Cyprien. Dans ses musées, ses rues, ses boutiques et ses jardins... Vous découvrirez prochainement, le détail de cette toute nouvelle programmation !

Michel Roussel, Directeur régional des affaires culturelles

Ce titre sonne comme une promesse : Nouveau, Printemps. Il évoque la fraîcheur, la mue, la métamorphose ; en changeant de nom, il affiche clairement ses nouvelles ambitions, marque un changement d'époque. Le Nouveau Printemps, entièrement porté par une équipe féminine, anciennement Printemps de septembre, un temps Festival international des arts de Toulouse, se concentre désormais sur une personnalité artistique et sur un quartier.

Personnalité artistique, matali crasset, créatrice multiple de premier plan, annonce la couleur en revendiquant de prendre au sérieux le ludique, privilégiant les expériences et les aventures humaines. Les liens tissés avec les établissements d'enseignement supérieur du territoire, notamment l'Institut supérieur des arts et du design de Toulouse et l'École supérieure d'architecture de Toulouse affirment le soin qu'elle porte, avec l'équipe du festival, à la jeunesse, la transmission et la formation des artistes de demain afin d'assurer la relève. Le partenariat avec l'entreprise de textile Missègle dans le Tarn souligne également l'intérêt porté à toute une filière qui a marqué l'économie d'une partie de la région Occitanie.

Le quartier choisi pour cette première édition, Saint-Cyprien, ancien faubourg en pleine reconversion, symbolique de la mutation Toulousaine et sa transformation progressive, est un quartier vivant, dynamique, qui laisse une large part à la création : siège d'institutions incontournables telles que les Abattoirs, Musée-FRAC Occitanie Toulouse, le Château d'Eau, le Théâtre Garonne, le Centre de développement Chorégraphique, le quartier peut s'enorgueillir de la présence d'œuvres à ciel ouvert, dont la monumentale « Agoraphobia » de Franz West. Ce choix affirme la place des artistes et de la création dans le quotidien, où l'esthétique croise les questions politiques, environnementales pour un art en prise avec le monde.

En toile de fond, l'équipe du festival s'est emparée de la question de la transition écologique. Cette question, complexe mais urgente est une des grandes priorités pour le ministère de la Culture, s'agissant de revoir complètement nos manières de travailler, de produire et de repenser la mobilité pour une création toujours accessible. Véritable chambre d'écho, le festival a su s'emparer avec les artistes des enjeux de société avec volonté et détermination. Lors d'un discours récent, la ministre citait cette phrase de Sénèque : « La vie ce n'est pas d'attendre que les orages passent, c'est d'apprendre à danser sous la pluie ». Cette citation illustre parfaitement Le Nouveau Printemps !



Carole Delga, Présidente de la Région Occitanie / Pyrénées-Méditerranée

Le Printemps de septembre est un festival toulousain de renom et d'une grande qualité artistique. Depuis plus de 30 ans, il suscite les créations les plus audacieuses et favorise la rencontre entre les œuvres et le public. Unique festival d'art contemporain d'envergure nationale et internationale dans notre région, je suis heureuse de le voir prospérer en Occitanie.

J'ai à cœur de voir ce festival, qui prend désormais le nom de « Nouveau Printemps », redevenir annuellement un temps de médiation et d'accès à l'art. C'est une véritable occasion de promouvoir les talents issus de nos territoires, à la fois à l'échelle régionale, nationale et internationale.

Engagée en faveur du secteur de l'art, la Région Occitanie a l'ambition de diffuser la culture partout et de développer l'attrait culturel de tous. Nous apportons un véritable soutien à la création et aux artistes. Je souhaite encourager, faciliter et accompagner les initiatives qui aspirent à démocratiser l'accès à l'art contemporain. C'est dans cette visée que nous soutenons Le Nouveau Printemps, qui en plus d'être un événement culturel phare, dynamise la vie économique et touristique locale, grâce à sa portée internationale.



Sébastien Vincini, président du Conseil départemental de la Haute-Garonne

Le Nouveau Printemps succède désormais au Printemps de septembre, crée en 1991 et devenu un événement régional majeur consacré à l'art contemporain. Le Nouveau Printemps a pour mission de susciter la création contemporaine sous ses formes les plus audacieuses, la rencontre avec un large public, y compris celles et ceux qui en sont le plus éloignés de la culture. En investissant les espaces publics, les jardins, les marchés mais également des lieux culturels de Toulouse, les artistes dont Matali Crasset est la première invitée, nous amènent à nous interroger sur notre relation à l'art, en lien avec les enjeux du monde actuel.

Pour le Conseil départemental de la Haute-Garonne, il est indispensable de promouvoir une culture libre, généreuse, vivante et accessible à tous. Nous portons une politique culturelle ambitieuse et volontariste afin d'assurer une présence forte dans la vie des habitants, où qu'ils résident sur le territoire haut-garonnais. C'est ce que la collectivité défend à travers ses actions, son soutien aux artistes et les différents événements culturels organisés chaque année en Haute-Garonne.

À travers son soutien à la manifestation Le Nouveau Printemps, le Département réaffirme sa volonté de diffuser toutes les disciplines artistiques auprès de toutes les générations, de permettre l'égalité de tous devant l'émotion artistique. La culture est un formidable levier d'émancipation et comme le disait André Malraux, « ce qui a fait de l'homme autre chose qu'un accident de l'univers ».

Hervé Chandès, Directeur Général Artistique de la Fondation Cartier pour l'art contemporain

Printemps : « saison qui succède à l'hiver, qui voit la température s'adoucir, la végétation renaître » mais aussi « jeune âge » ou encore « renaissance, renouveau ». Voilà un titre qui sied bien à une manifestation qui, depuis sa création par Marie-Thérèse Perrin en 1991, a su se réinventer tant de fois, toujours dans un esprit de liberté et de joie. Le « Nouveau Printemps » poursuit l'aventure et rebat les cartes une fois de plus, tout en restant fidèle aux grands principes du festival : célébrer la création contemporaine et la rendre accessible au plus grand nombre, notamment à travers la réalisation d'œuvres dans l'espace public. Désormais guidée par une grande personnalité issue du monde du design, de la musique ou encore du cinéma, chaque édition du Nouveau Printemps investit un quartier de la ville. Ainsi, année après année, le festival révèle la ville sans renoncer à son ambition internationale.

Pour cette première édition, le Nouveau Printemps a confié les rênes à matali crasset, l'une des designers contemporaines les plus inventives, qui saura sans nul doute nous emmener sur des chemins inattendus. En prolongeant son partenariat avec le Nouveau Printemps, la Fondation Cartier pour l'art contemporain réaffirme son soutien à cette belle manifestation et sa confiance dans la nouvelle direction qu'elle prend.



Jean-Michel Lattes Président de Tisséo

Le lien de longue date qui unit Tisséo Collectivités et le Printemps de septembre, aujourd'hui Le Nouveau Printemps, se caractérise par la volonté d'ouvrir les portes de la création contemporaine à tous.

À ce jour, 48 œuvres d'art contemporain signées des grands noms de la scène contemporaine nationale et internationale, agrémentent le réseau de transport en commun de la grande agglomération toulousaine.

Tisséo réaffirme aujourd'hui son engagement en faveur de l'art contemporain avec la commande de 22 œuvres d'art pour la future ligne C du métro et la connexion à la ligne B

Tisséo Collectivités a le plaisir de révéler les artistes lauréats :

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

*Noms de station non définitifs

LE NOUVEAU PRINTEMPS

LES AMIS

Laure Martin Cofondatrice et présidente des Amis du festival

Le festival, fruit de la passion de Marie-Thérèse Perrin pour la création contemporaine, qui a connu plusieurs mues, entame un nouveau chapitre de son histoire. Grâce à une vision renouvelée et audacieuse, conçue par une équipe jeune, présidée par Eugénie Lefebvre et dirigée par Anne-Laure Belloc qui assure une continuité entre l'ancien et le nouveau format, le Nouveau Printemps reste fidèle à l'ADN de la manifestation en offrant à tous un panorama de la scène artistique actuelle dans un esprit de partage et festif.

Conscients du précieux apport du Printemps à la vie culturelle à Toulouse depuis 2001, les Amis ont, depuis la création de l'association en 2008, à cœur de le soutenir. Ce soutien suit trois axes : développer son enracinement dans le tissu local et régional par le biais d'un programme annuel de découverte de l'art d'aujourd'hui avec voyages, visites d'ateliers d'artistes, d'expositions, conférences ouvertes aux membres et aux non-membres, comme les étudiants en histoire de l'art et aux Beaux-Arts, le faire connaître à l'extérieur en, notamment, facilitant la venue d'autres associations lors de ses éditions et l'aider dans la réalisation d'œuvres. Ainsi l'association a contribué d'une manière déterminante à la concrétisation de la scénographie de Jorge Pardo pour la salle des chapiteaux romans du musée des Augustins en 2014 et à celle de « Mesure de la lumière » de Sarkis aux Jacobins en 2018. Ces œuvres emblématiques, relevant le défi de la symbiose entre patrimoine et art contemporain, sont entrées dans les collections publiques de Toulouse qu'elles ont enrichies.

Les Amis du Nouveau Printemps — Toulouse sont heureux d'accompagner, dès cette année et à l'avenir, le festival refondé et prometteur.

Toulouse, le 27 février 2023

www.amisdunouveauprintemps-toulouse.com

