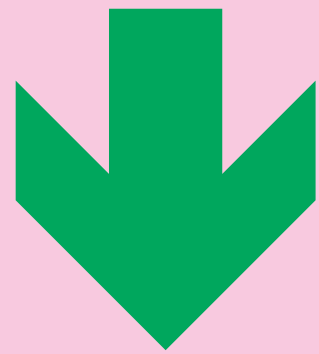
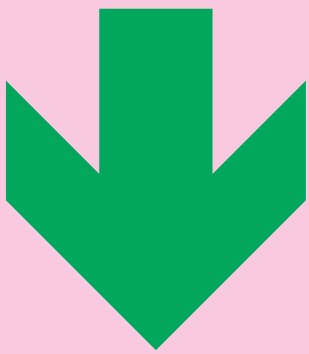


LE NOUVEAU PRINTEMPS

FESTIVAL DE CRÉATION CONTEMPORAINE

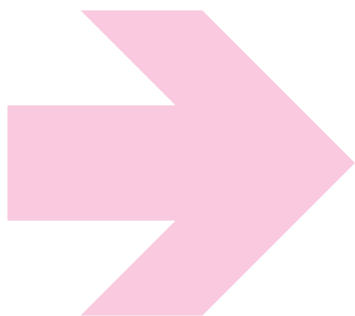
EXHIBITIONS PROJECTIONS PERFORMANCES



BY ALAIN GUIRAUDIE
MAY 30 – JUNE 30, 2024
TOULOUSE

CARMES – SAINT-ETIENNE DISTRICT
OF TOULOUSE

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Eugénie Lefebvre
Chair, Le Nouveau Printemps Toulouse

In 2023, we opened up a new era for the festival, renamed le Nouveau Printemps, underpinned by a certain number of commitments:

Achieving resonance with the major issues and transitions of our times;
Accompanying emerging and established artists on projects exploring human, social, ecological and territorial issues through a variety of new creations;
Becoming an annual event for art lovers and first-timers in Toulouse and the surrounding region, France and Europe;
Imagining a festival capable of reaching out from one territory into neighborhoods of life and city, through open, festive and, in some cases, participatory projects. And a festival that is as ecological, responsible and inclusive as possible, bringing special attention and innovation to ever more sustainable ways of doing.

Starting out from those commitments, we wanted to create a festival capable of reinventing itself each year by inviting a partner-artist involved in a broad swathe of contemporary creation (design, cinema, literature, music, fashion...) to take a unique look at a particular neighborhood in Toulouse, make acquaintance with its spaces and inhabitants, and infiltrate its nooks and crannies.

We chose to entrust this second edition of Le Nouveau Printemps to author and filmmaker Alain Guiraudie, and to invite him to unleash his world and his imagination on a historical part of the city center, the Carmes–St. Etienne district. In its second year, we are starting to define the contours of a shapeshifting festival that, by being open to multiple points of view on art and the world, transforms itself each year without ever losing its core. While the first edition, curated by designer matali crasset, reflected on the living world and communities, this edition, with Alain Guiraudie at the helm, plunges us into the offbeat and unsettling uncertainties of fantasy futures. If the two artists develop markedly different aesthetic worlds, they share a taste for a detour, and an acute sense of the bonds with territories.

An extraordinary storyteller with a gift for unexpected conjunctions and unlikely encounters, Alain Guiraudie brings together two dozen contemporary artists with completely different backstories and backgrounds. Exhibitions, installations in public spaces, participative projects, screenings and parties... As in his movies, it is all about finding beauty and poetry in places where they are least expected.

A huge thank-you to the men and women who have made this next adventure possible: Alain Guiraudie, for his passionate and enthusiastic commitment; the invited artists, at work for a year and counting in some cases; our private and institutional partners; the venues that open their doors to us; and all the students and teachers involved in the various participative projects; and, of course, the festival board and team.

My special thanks go to Anne-Laure Belloc, the former festival director, part of Le Printemps de Septembre team for nearly ten years, with whom we dreamed up the new format that has become Le Nouveau Printemps. With Alain Guiraudie, Anne-Laure imagined, devised and conceived this edition of the festival, and laid its foundations before setting off on new professional adventures.

I should like to take this opportunity, therefore, to express the joy and the honor that the festival board and I share in welcoming Clément Postec, who is taking up the torch as artistic director of the festival. Alongside Alain Guiraudie, Clément has brought the 2024 edition to fruition while also looking to the future, with numerous wonderful, new ideas to continue inventing this event that is so profoundly alive.



Making a sustainable festival

The festival continues to evolve, explore and experiment, dreaming up an event that is ever more eco-friendly in order to conjugate the ephemeral, which is intrinsic to the festival format, and sustainable. With continued commitment and a motivated team, the right resources, precious partners and constant consideration of our impact, nothing is impossible.

Our partners in implementing this transition: 3.14 conception, Artstock, Elemen'terre, Les Augures, the Life Waste2Build program and Toulouse Metropole's Ville pour tous label, Tisseo, Citiz, Surplus recyclage, and Festivals en mouvement.



Partner-Artist 2024 edition

The contemporary world is at once certain and uncertain. We're all pretty sure we are headed for disaster, but we all want to believe it will turn out okay. In its headlong rush forward, does today's world still hold promise? Or are we living our final hours? We imagine that, at every period in time, humans envisioned the future torn between promise and apprehension; we always more or less envisioned our future torn between utopia and dystopia, heaven and hell, horror and happiness. And, who knows, one day in the future, the worst urban horrors may well be admired by our descendants. Perhaps they'll say, "Back in the day, they knew how to make beautiful things."

In its headlong rush forward, does today's world still hold promise?

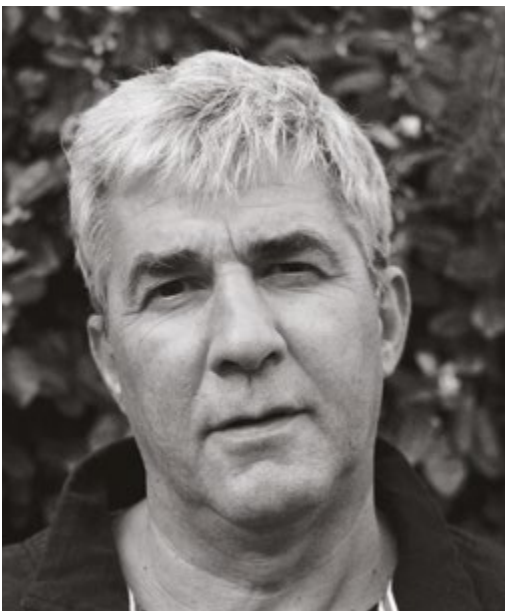
I am focussing the 2024 edition of Le Nouveau Printemps on these dialectics. After the simple representation of the world, one of the oldest challenges in art has been to combine the ideal and real, the

mythical and prosaic, dream and reality, and even to make them collide. And beyond that, it's also a major issue to seek out beauty where it isn't and create objects of desire where nobody would have believed. Art, or at least art that interests me, attempts to question prevailing codes, reinvent the idea of beauty, or blur the boundaries between beautiful and ugly.

So far, I have invited primarily young artists, most of whom look to the future, using new technologies, playing with them, combining humdrum or more noble materials and objects in their installations, in order to bring them together in an aesthetic project. Some of them are positioned at the frontiers of art, drawing on both science and spirituality in their creations. I also have in mind artists who explore faded utopias, worlds that held promise in their day but fell into ruin, or idyllic universes inspiring their share of apprehension.

Alain Guiraudie

I was born in 1964 and raised in Bournazel, a village in the Aveyron region, where my parents had a farm. After graduating high school and flirting with a history degree at Montpellier University, I dropped out to work and write novels that were never published. Since what I really wanted was to make movies, I directed my first short, *Les héros sont immortels*, in 1990, then a second and a third, until I moved onto longer films in the category known as "short features" : *Du soleil pour les gueux* in 2000 and *Ce vieux rêve qui bouge* in 2001. Since then, I have directed six features, including *L'inconnu du lac* and *Rester vertical*, and most recently *Viens je t'emmène*, released in March 2022. I eventually published two novels with P.O.L. publishing company: *Ici commence la nuit* in 2014 and *Rabalaire* in 2021. In 2019, during a stay in Fresnoy as guest artist, I took up photography again, and exhibited for the first time in my life at *Panorama 2019*. In 2023, I exhibited at *Galerie Crève-cœur* in Paris, *Buchholz* in Berlin, and *Le Consortium* in Dijon as part of the *Almanach biennial*. I still haven't married, I don't have children and I no longer live in the Aveyron.



This highly characteristic part of Toulouse constitutes the historic center of la ville rose (the pink city). Established on the vestiges of the cardo, the main Roman road that ran through the city from north to south, it became denser in the Middle Ages with a proliferation of narrow streets, whose names evoke the medieval trades that formed the bustling hub of the city: drapers, merchants, cutlers, weavers...

The district's buildings and history were the trigger for the imaginations of most of our invited artists. At the heart of the neighborhood—and the project—is Les Carmes parking garage, a kind of retro-futurist space vessel built in the 1960s, back in the days when the automobile was a symbol of success and freedom. Several artists have dreamed up a contribution that works as part of the everyday functioning of the parking garage, without emptying it of the cars.

From churches to wood-clad houses and medieval shops, from former convents to townhouses, from busy squares to parks, this edition of Le Nouveau Printemps will enable you to (re)discover a neighborhood with a long, rich history at its core.



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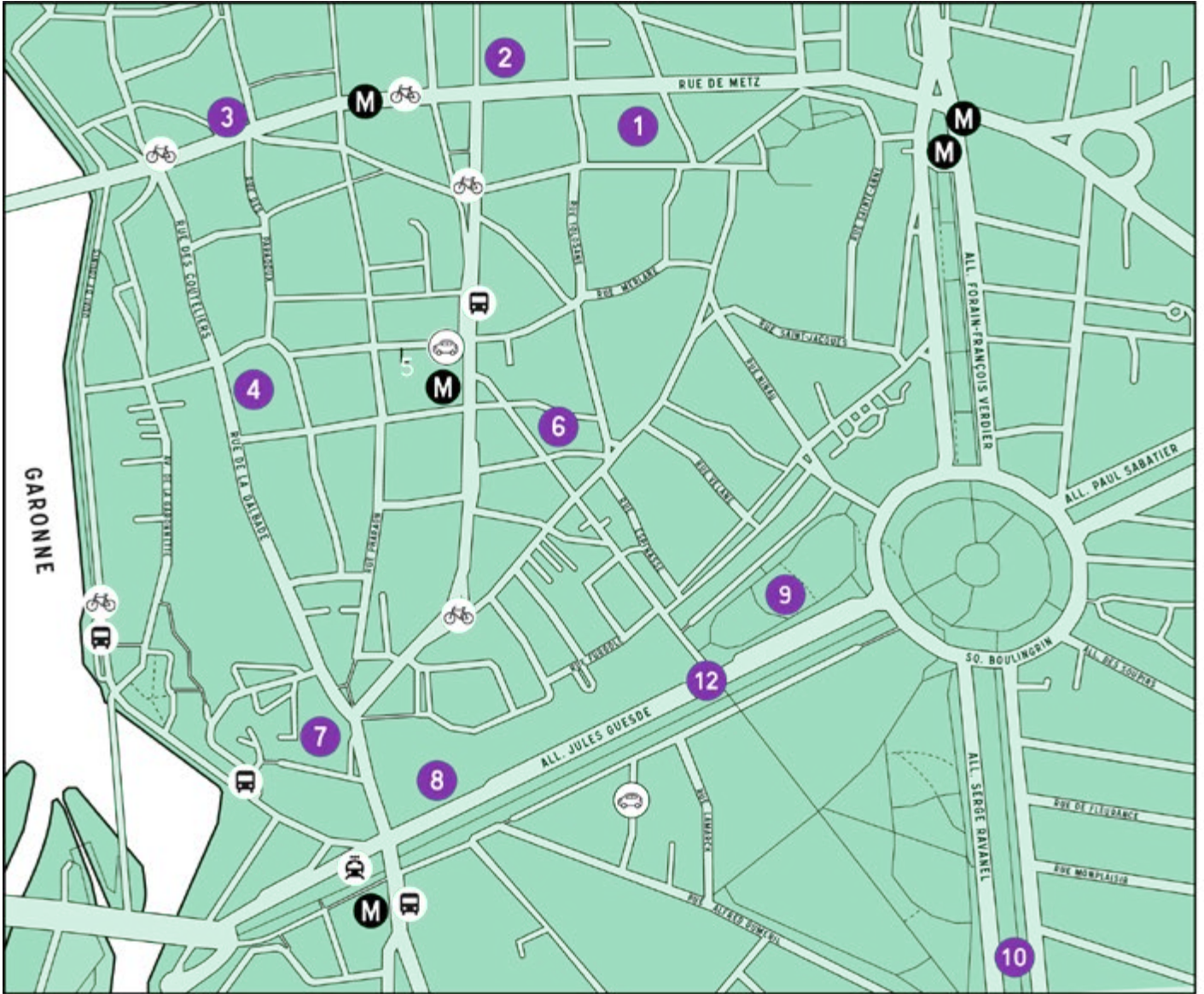


3.



THE ARTISTS


MATHIS ALTMANN
JUNE BALTHAZARD AND PIERRE PAUZE
NEÏL BELOUFA
URSULA BIEMANN
ALICE BRYGO AND LOUISE HALLOU
LOUCIA CARLIER
JENNIFER CAUBET
MIMOSA ECHARD
ALAIN GUIRAUDIE
RENAUD JEREZ
MATTHEW LUTZ-KINOY
KARELLE MÉNINE
TOM DE PEKIN
MAZACCIO & DROWILAL
JULIEN PEREZ
TONY REGAZZONI
SARA SADIK
LUCIE STAHL
PABLO VALBUENA



LOCATIONS

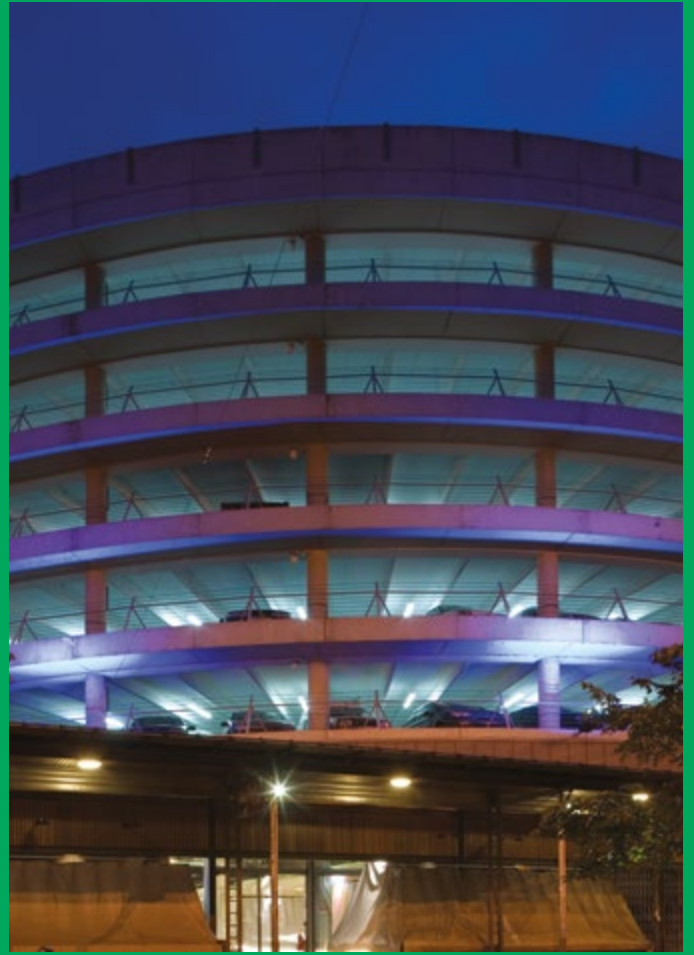
- 1 COUR BARAGNON – GALERIE 24
- 2 MUSÉE DES AUGUSTINS
- 3 FONDATION BEMBERG – HÔTEL D'ASSÉZAT
- 4 HÔTEL SAINT-JEAN – DRAC OCCITANIE
- 5 CARMES CAR PARK
- 6 MUSÉE DES ARTS PRÉCIEUX – PAUL-DUPUY
- 7 HÔTEL DE BRUÉE – 7, RUE DES RENFORTS
- 8 CRYPTÉ DU PALAIS DE JUSTICE
- 9 LE JARDIN ROYAL
- 10 MONUMENT À LA GLOIRE DE LA RÉSISTANCE
- 11 SHOPKEEPERS
- 12 PUBLIC SPACE

PRACTICAL INFOS

-  BUS STOP
-  VELOTOULOUSE STATIONS
-  TRAMWAY
-  SUBWAY
-  CITIZ STATIONS



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Galerie 24 — Centre d'Architecture, d'Urbanisme et
d'Environnement de Haute-Garonne

JUNE BALTHAZARD AND PIERRE PAUZE MASS PRODUCTION

A video installation somewhere between science and science-fiction.
A poetic and philosophical reflection on the habitability of the world.

Through an ensemble of sculptures and three videos, including one created especially for the festival, June Balthazard and Pierre Pauze fashion a story that weaves its way between reality and science-fiction, in which a mysterious natural phenomenon has plunged humanity into an unprecedented crisis. The story is structured around a legendary substance, named *Æther*, which provided the backdrop to numerous creation myths before finding a resonance in recent discoveries in quantum physics. Following, in turn, researchers at the Cern laboratory and a survivalist castle-owner, Mass explores what keeps the world together.

With the support of La Fondation des Artistes.

Graduates respectively of Les Beaux-Arts de Paris and HEAD, June Balthazard (1991) and Pierre Pauze (1990) met at Le Fresnoy studio of contemporary arts. Their joint projects question modes of cohabitation between humanity and the rest of the living world, which have undergone major reconfigurations as a result of the ecological crisis. They explore real and fictional symbolic worlds, drawing on ancient sources as well as the most recent scientific discoveries. Through the moving image, the duo confronts the documentary register with forms more removed from reality: anticipatory storytelling, animation, special effects, etc. These forms enlighten and transfigure the living world while blurring the boundaries between scientific research, contemporary reality and science fiction. The installation titled *Mass* was displayed for the first time worldwide at the Taipei Biennial 2020, curated by Bruno Latour and Martin Guinard Terrin.

Mass explores what keeps
the world together.

JENNIFER CAUBET WHERE DO WE SCATTER THE ASHES OF THE OLD WORLD? PRODUCTION

A sculpture-maze that is accessible to visitors and made from material sourced on demolition sites.

Jennifer's Caubet looks at space, both in the occupation and representation of it, and explores it through sculpture, installations and drawings using a formal approach not far from minimalism. Imagining territory as a resource, Jennifer Caubet scoured demolition sites in Toulouse, and selected that of the headquarters of Airbus. For her sculpture, she took railings, ramps and doors, all elements that physically constrain and direct bodies within the architecture. Accessible to visitors, this composite maze reactivates the political, transgressive and emancipatory dimension of a game. It posits ruin as a starting point for a possible utopia.

With the patronage of La Caisse des Dépôts and the participation of Cassin and Métamo enterprises.

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

This project benefits from funding by the Ministry of Culture as part of its program to support art commissions.

The invitation issued to Jennifer Caubet prompted Le Nouveau Printemps to co-organize with Les Ateliers des Arques a roundtable on the themes of "Artists and territory(ies)." Jennifer's work will also be exhibited at CAUE 31's Centre de Ressources, in Cour Baragnon. The artist will also be in residence at Les Ateliers des Arques in 2024.

Jennifer Caubet graduated from Les Beaux-Arts de Paris in 2008, having followed programs in Toulouse, Barcelona and Tokyo. Thanks to singular creations with specialists, engineers, architects and companies, Jennifer Caubet began a process of reflection on, in and around space, through sculpture, installations and drawings. Borrowing from the vocabulary of cartography and topography, she produces drawings that function as matrices able to be activated in the form of installations. From plan to volume, networks of lines, coordinates and spatial trajectories, both real and imaginary, express ways of "being-in-the-world," loaded with a fictional potential where utopia and dystopia sometimes combine.

1. *knife without blade #1*, exhibit view, "two or three things that I know about her", 2023 Photo : Grégory Copitet. 2. *Spacings*, exhibit view "Genius Loci", 2018. Photo: Jennifer Caubet.
3. *The sentinels*, exhibit view, "Just before the breaking point", 2022, The Cyclop. Photo: Salim Santa Lucia. 4. *Where do we scatter the ashes of the old world?*, project model, blasa, 71x76x50 cm.



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SARA SADIK ZEHEFOLOGY, 2023

A video filmed entirely in thermal vision
in the display cases of the museum.

Sara Sadik's art plays with clichés and social mythologies, deconstructing them in order to reintroduce them into imagined and subverted narratives. *Zehefology* chronicles the adventures of a young man during his nocturnal meanderings around a derelict shopping mall. On the way, he pictures himself as the hero of imaginary fairytales. *Zehefology* tells one of them, the story of the Zehefs, a group of humans who developed a new type of cell that protects them from their daily aches and pains. Filmed entirely in thermal vision, *Zehefology* takes us inside the narrator's mind through his inner monologue, and to the heart of his emotions and inner sensations.

Born in Bordeaux in 1994, Sara Sadik lives and works in Marseille. On the border between fiction and documentary, her video and performance art enacts rites of passage for characters on a quest to attain physical and mental transformation. Sara Sadik's practice and universe are rooted in references that range from video games to French rap, from mangas to social media. Sara Sadik works in augmented reality. She forms and documents worlds in which fantastical or futuristic motifs offer other ways of knowing and validating ourselves and each other. Her work has shown at Luma Arles (2023), Villa Medici (2023), Singapore Art Museum (2023), Jameel Arts Centre (2023), La Biennale de Lyon (2022), Gladstone (2022), MACRO Museum (2021), Munchmuseet, Oslo (2021) and Manifesta 13 (2020).

With the support of Musée des Augustins, Toulouse city hall.

Sara Sadik's art plays with clichés and social mythologies, deconstructing them in order to reintroduce them into imagined and subverted narratives.

URSULA BIEMANN DEEP WEATHER, 2013

A film that calls for climate justice.

Deep Weather attacks the question of the cause and effect of human-made climate change: while the energy-intensive and growth-based economic system of countries in the "North" exploits natural resources, its negative repercussions, such as rising sea levels and subsequent flooding, impact the "South" essentially. Biemann's video work reminds us that the Earth is a closed and reactive system. Everything in "System Earth" is interconnected. Her work can also be seen as a call for climate justice, since it defines climate change not only as an environmental issue, but also as a complex question of social justice.

With the support of the Swiss Cultural Center. On Tour in Toulouse.

After training at the School of Fine Arts in Mexico City in the 1980s, Ursula Biemann continued her studies at the School of Visual Arts in NYC. She graduated in 1986 and joined the Whitney Independent Study Program in 1988, also in New York. Artist, author and video essayist, Ursula Biemann's pluralistic practice spans a range of media, including experimental video, interview, performance, photography and cartography, which converge in formalized spatial installations. Through her work and research, she digs deeper into subjects such as human migration, mobility, borders, as well as the status of genders and the ascendancy of technologies, which enables her to map out a singular counter-geography. She also conducts fieldwork in remote regions, from Greenland to the Amazon, to chronicle changing planetary realities.

Everything in "System Earth"
is interconnected.



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1. Exhibit view "We definitely finish discos", CAC Chanot, Clamart, 2022. Photo : Alexis Leclercq.
2. Exhibit view "I'm going out tonight", Glassbox Sud, La Halle Tropisme, Montpellier, 2019. Photo: Marielle Rossignol.

TONY REGAZZONI PRODUCTION

Immersive scenography that plunges the visitor into the excitement of heading out to the disco.

From rural discos to queer clubbing in Paris, Tony Regazzoni explores party environments in every shape and form, nightlife venues conducive to transgression and the reinvention of who you are.

Following on from the *Ultimo Impero* project, a collaboration with Aurélie Faure, Tony Regazzoni traveled across northern Italy on the trail of immense discotheques built on the outskirts of cities in the 1970-1990s. For the festival, he occupies the regional art center with an immersive scenography, pulsating with sound and pictures, still or animated, that set the stage for a night at the disco.

With the support of Surplus Recyclage.

With thanks to Maison Salvan and to the town of Labège, where

Tony Regazzoni is artist in residence.

Born in 1982 in the Jura region, Tony Regazzoni is a graduate of Dijon National School of Art (2005) and Lausanne School of Art and Design (ECAL, 2006). A product of protected yet neglected rural culture, Tony forged bonds with the queer community that welcomed him when he moved to Paris. His work took shape around the archeology of our thermo-industrial civilization, which is oriented toward performance, abundance of production, communication, progress and leisure, and of which he often paints an acerbic and satirical portrait. Tony also DJs and organizes events that regularly feature in his exhibition projects: at Centre Pompidou, Paris, in 2017; CAC Chantot, Clamart, in 2022; and in his *Le Voyage à Nantes* project in 2023.

Tony is represented by Galerie Éric Mouchet in Paris, with whom he has just published his first monograph *Fils2Culte*, with the support of ADAGP.

MIMOSA ECHARD

PRODUCTION

A sculptural intervention, a kind of anti-monument atop the parking garage.

Mimosa Echard creates hybrid ecosystems where the living and non-living, human and non-human cohabit. Stepping back from a black-and-white vision of the world, the artist explores ambivalences and contradictions, zones of contamination and pollution. Continuing her practice in relation to electromagnetic waves and the invisible, the artist has dreamed up a sculptural intervention on the 5G mast on top of the parking garage, which reveals itself to the visitor upon completion of a spiral ascent. The antenna is adorned with props and trinkets in a composition that blends registers of the intimate, extimate and advertising. The elements of this visual poem, apparently escaping from the data traffic controlled by the antenna, make tangible its central function in the mass circulation of images

With the patronage of Les Amis du Nouveau Printemps, and TOTEM, and with the support of Indigo.

This project benefits from funding by the Ministry of Culture as part of its program to support art commissions.

Born in 1986 in Alès, France, Mimosa Echard lives and works in Paris. Her practice draws on research in biology, the history of experimental cinema and her backstory to create works at the intersection of sexuality, perception and artifice. Working in various formats, from sculpture to installations via video games, Mimosa is guided by continual and contradictory processes of absorption, accumulation and movement, observed in contexts as diverse as popular cultures, metabolic systems, or electromagnetic phenomena.

Mimosa Echard's work has been shown at solo and group exhibitions at international institutions, such as Lafayette Anticipations, Paris (2024, 2016, 2014), Centre Pompidou, Paris (2022), Palais de Tokyo, Paris (2022, 2017, 2012); Collection Lambert, Avignon (2021); Paris Museum of Modern Art (2021, 2019).

Mimosa Echard was awarded the 2022 Marcel Duchamp prize. The first monograph devoted to the artist's work will be published in late 2024. She is represented by Galerie Chantal Crousel in Paris, and Martina Simeti in Milan.

Its cellphone mast is adorned with props and trinkets in a composition that blends registers of the intimate, extimate and advertising.

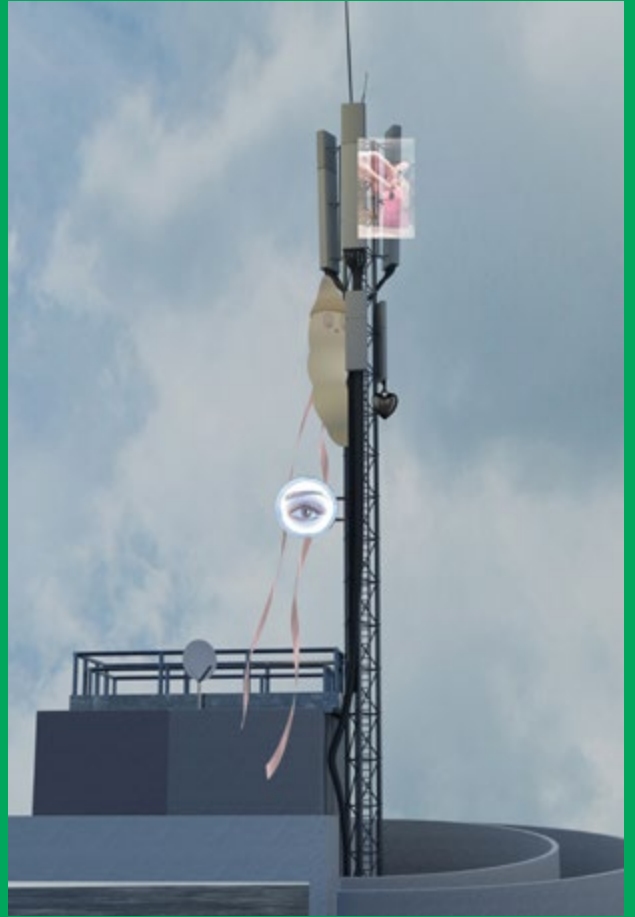
1. Exhibit view, "I think my cells are fucking behind my back", personal exhibition, Heidi, Berlin, Allemagne, 2023. Photo: Marjorie Brunet Plaza. Courtesy of the artist; Heidi, Berlin; Galerie Chantal Crousel, Paris © Mimosas Echard / ADAGP, Paris, 2024. 2. Exhibit view "Sporal", Palais de Tokyo, 2022. Photo: Aurélien Mole. Courtesy of the artist; Galerie Chantal Crousel, Paris and Martina Simej, Milan © Mimosas Echard / ADAGP, Paris, 2024. 3. Preparatory image, february 2024 © Mimosas Echard



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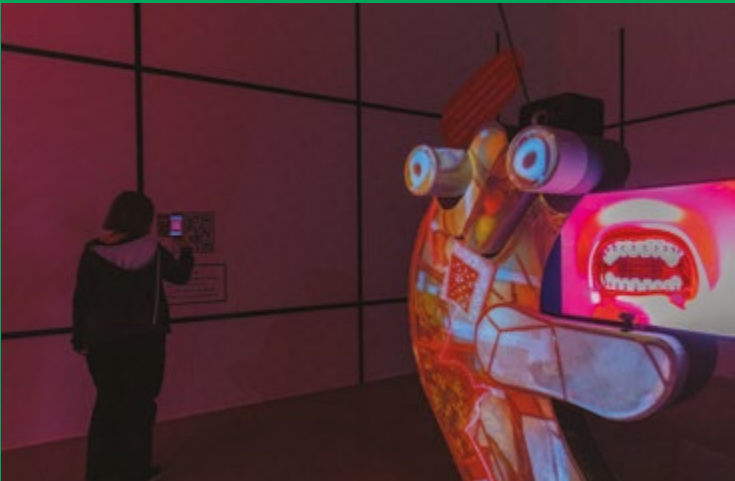
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NEÏL BELOUFA

PRODUCTION

An interactive installation against a backdrop of belief systems and madcap conspiracy theories.

The visitor is at the heart of this playful yet political interactive installation within the hub that is Les Carmes parking garage. From car to car, by the choices they make, visitors interact, engendering a unique story. After dissecting mechanisms of the representation of power in his videos and installations, Neïl Beloufa plays with the codes of a hyper-connected world and probes the way that AI impacts the making of stories.

With ebb.global, the production company he founded, Neïl Beloufa experiments with the output of artificial intelligence, from the outstanding to the egregious.

Production: ebb.global

Creative directors: Neïl Beloufa, Grégoire Beil, Bertrand Bourdeil

With the support of Indigo and Surplus Recyclage.

Born in the 1985, Neïl Beloufa is a Franco-Algerian artist living and working in Paris. His practice questions society and its issues through a variety of media: films, sculptures and installations. Neïl studied at Les Beaux-Arts and l'École des Arts Décoratifs in Paris, at the California Institute of the Arts in Valencia, Cooper Union in NYC, and Le Fresnoy studio of the contemporary arts in Tourcoing, France. Nominated for the Marcel Duchamp prize in 2015, and the Artes Mundi (Cardiff, UK) and Nam June Paik (Essen, Germany) prizes in 2016, he won the Prix Meurice for contemporary art in 2013, Audi Talent Award in 2011, and the Agnès B. Studio Collector award in 2010.

His work has shown in solo exhibitions in France and overseas. He has also participated in multiple biennials (Shanghai, Venice, Lyon). His work also features in numerous prestigious collections, such as those of Le Musée National d'Art Moderne, the Centre Pompidou, Paris, and MoMA in New York.

He is currently represented by Kamel Mennour in Paris, Mendes Wood in NYC and São Paulo, Galleria Zero in Milan, and François Ghebaly in Los Angeles.

Neïl Beloufa plays
with the codes of
a hyper-connected
world.



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1. A very very small splash, gouache, pencil, 29,7x40 cm, île de la Réunion, novembre 2019. Courtesy of the artist. 2. Bourget's lake, gouache, pencil, 29,7x42 cm, march 2023. Courtesy of the artist.
 3. View of Mont-Blanc from Le Tacul, gouache, pencil, 29,7x42 cm, january 2023. Courtesy of the artist. 4. Giovanni Folo (1764 - 1836), Adone, stippling first quarter of the 19th century. Toulouse City Hall, musée Paul-Dupuy, inv. D 52.557. 5. Adonis, 29,7 X 42, graphite, gouache, Indian ink, february 2024. Courtesy of the artist.

TOM DE PEKIN

PRODUCTION

In Tom's drawings, discreetly subversive characters progress through landscapes where time stands still.

In his drawn, filmed and printed works, Tom de Pekin, artist and activist, probes the relationships between texts and pictures, subverting in an erotico-playful vein illustrations that he harvests from personal, anonymous or community archives. Over the course of numerous series, black-and-white has given way to the flamboyant range of colors to be found in his latest works.

The Paul-Dupuy Museum welcomes an exhibition conceived as a poetic dialogue between its collection and imaginations fired by the work of Tom de Pekin. The artist expands on the mirror effect to highlight the emotions and desires that viewing the works inspires in him.

In coproduction with Le Musée des Arts Précieux Paul-Dupuy, Mairie de Toulouse.

Tom de Pekin is an artist, illustrator, painter and filmmaker. He loves to reactivate pictures, whether they are private, anonymous or the property of a shared culture, to bring them together in a personal archive that he enjoys exploring, unpacking and using in all its forms. By confronting his gouache or pencil interpretations with the pictures that inspired him, Tom articulates the meta-desires that they provoke, and the flow of feelings that bonds him to them. He tries to bring to life the space that might slip between the two, sketching a sort of geography of our imaginary spaces.

It's the whole process I began about twenty years ago in reaction to pictures, photos I take and the landscape I happen to be in, and to the movement of bodies in the middle of it all. In other words, how the body becomes landscape.

MATHIS ALTMANN, LOUCIA CARLIER, RENAUD JEREZ, MATTHEW LUTZ-KINOY, JULIEN PEREZ AND LUCIE STAHL

CURATOR: STÉPHANIE MOISDON

An exhibition dealing with new forms of resistance.

When Alain Guiraudie invited me to co-curate an exhibition at the Paul-Dupuy Museum with him for Le Nouveau Printemps, I used as my starting point his vision at the edge of worlds and temporalities, and his singular way of creating hazy zones in language, which call on the anarchy of reality, as well as that of dreams, fantasies and legends, with as much bleakness as humor and joy.

I looked close by for men and women whom I see as acting, in thought and in form, to produce intermediary things, undecidable landscapes. In the hope of turning this group of artists, who often share a glance or a sidewalk, into a sort of ephemeral radical movement, the precarious, diffracted picture of a community without community.

The exhibition scenography has been conceived like a music score by artist and musician Julien Perez (born 1986), whose compositions play with the codes of pop art, surrealism and fantasy.

The sculptures of Mathis Altmann (born 1987) are so many assemblages of visual elements, sounds, textures and waste, evoking late capitalism's feelings of exacerbation or exhaustion.

The hybrid landscapes of Loucia Carlier (born 1992), makeshift bas-reliefs, maybe models or borrowings, attest to an affected, dystopian, strange and satirical vision.

The ultra-colorful sculptures and paintings of Renaud Jerez (born 1982) are a playground for forces of degradation, accumulation, saturation and satire.

Somewhere between painting, performance and pottery, Matthew Lutz-Kinoy (born 1984) creates a universe in perpetual transformation, where different methods of production, experiences and tales of emancipation coexist.

The photographic sculptures of Lucie Stahl (born 1977) manifest themselves as scanners gone mad, encoding practically everything, at once subjects and objects of world-machine future.

With the support of the Swiss Cultural Center. On Tour in Toulouse.

Art critic and curator, Stéphanie Moisdon (1967) is co-director of Le Consortium contemporary art center in Dijon and a faculty member at Lausanne School of Art and Design (ECAL). Co-founder, with Éric Troncy, of the magazine Frog, she writes regularly for *Beaux Arts Magazine*, *Artforum*, art press and *Purple*. She has curated numerous exhibitions, including most recently Heim Zobernig at Galerie Chantal Crousel (2023), 1984-1997. The Decade, with Dominique Gonzalez Foerster at Centre Pompidou Metz (2015-16), Sturtevant Sturtevant at MADRE in Naples (2016), etc. Since 2006, she has run an alternative, itinerant school named L'École de Stéphanie, which has partnered with various artistic institutions. She is the author of several monographs, including *Matthew Lutz Kinoy*, *Jean-Luc Verna*, *Les Roches Noires* (2014), *Dominique Gonzalez-Foerster* (2002), as well as *Stéphanie Moisdon, anthologie de ses propres textes critiques* (2007).



Mathis AltmannLoucia Carlier

Born in 1992, Loucia Carlier is a French artist and editor based in Paris. She is a graduate of Lausanne School of Art and Design (ECAL), and winner of the Émerige scholarship in 2020. Somewhere between sculpture and painting, her works form hybrid (post-apocalyptic) landscapes of humanity in the process of reorganization, and articulate millennials' underlying anxieties.

The interdependence of the body to its environment is not necessarily the most gratifying in the era of capitalism, patriarchy and the ecological crisis. On occasion enhanced by makeup, Loucia's works are like a second skin: responsive to attacks from the outside and inflammations inside that we doggedly struggle to camouflage. Her work regularly features in solo exhibitions and group shows (CAC Brétigny, Salon de Montrouge, Villa Belleville, Art : Concept, Forde, Geneva Contemporary Art Center, Lausanne Fine Arts Museum, etc). Alongside her artistic practice, Loucia cofounded the independent review Klima, in 2018, devoted to encounters between contemporary artistic creation, university research, social sciences, politics and activist know-how.



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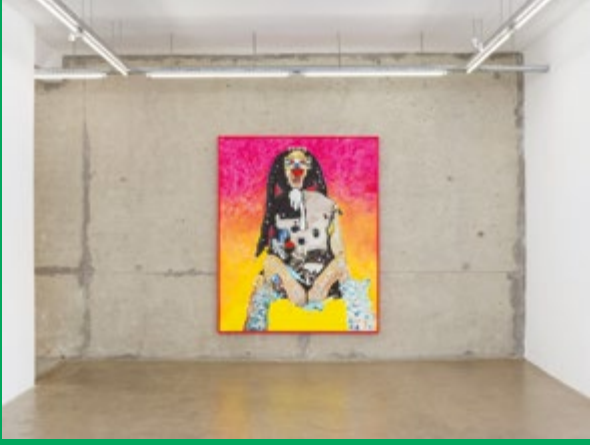


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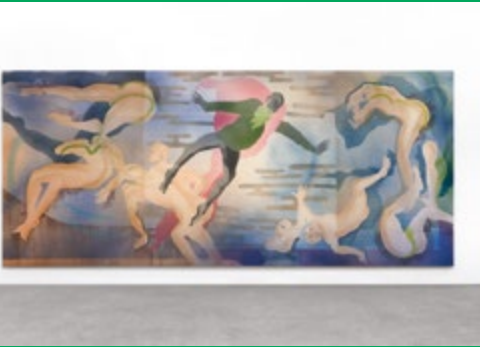
Mathis Altmann: 1. *Mid-City II*, Photo: Julian Blum, Courtesy the artist and Fitzpatrick Gallery. 2. *Devine Powerlifestyles*, 2023. Photo: Mathis Altmann. Courtesy the artist and Fitzpatrick Gallery.
 Loucia Carlier: 3. *where things could be different*, 2023, CAC Brétigny. 4. results, 2023, CAC Brétigny. 5. *Tardis 1*, 2021.



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Renaud Jerez: 1. *Dawn of Chromatica*, 2024. Photo: Martin Argyroglo. Courtesy of the artist and Crève-cœur, Paris.
3. *Matthew Lutz-Kinoy, The world seen from above*, 2022, acrylic on canvas, 300 x 700 cm, 118 1/8 x 275 5/8 in. 4. *Matthew Lutz-Kinoy, While watching the petals fall*, 2023, Acrylic on canvas, 190 x 160 cm, 74 3/4 x 63 in.

Renaud Jerez

Renaud Jerez was born in 1982. He lives and works in Paris. He is known for its sculptures, paintings, and installations, blending degradation, humor, satire, and the potential construction of a defiant future. His installations, composed of human forms, debauched and consumed by architecture and technology, subvert notions of cleanliness and fluidity while disrupting the anticipated progress of new information networks.

His pictorial practice, characterized by surface play and framing, alternates between bold tones and veiled, almost pixelated touches. It coexists the early- century modern utopias with their declining and contemporary mirror, acting as a revealer of tensions and authorities between the real world and the figurative world.

Renaud Jerez's recent solo exhibitions include : Crèvecoeur, Paris (FR), Musée des Abattoirs, Toulouse (FR), ICA, Miami (US). He has also participated in numerous group exhibitions at Palais de Tokyo, Paris, Consortium, Dijon, MO.CO, Montpellier (FR), Kunsthalle KAI10, Arthena Foundation, Düsseldorf (DE), New Museum, New York (USA)... Renaud Jerez is represented by Crèvecoeur gallery in Paris.

Matthew Lutz-Kinoy

Embracing the spirit of collaboration as a means to expand knowledge and skills, the breadth of techniques and references used across Lutz-Kinoy's practice are the result of many collaborative ventures. Where his ceramics are influenced by working with artists in Europe and Brazil, his large-scale paintings often installed like backdrops, tapestries, wall panels or suspended ceilings assert matters of pleasure, color, intimacy, motion, as fundamental. Lutz-Kinoy's work looks through a history of representation from the rococo to orientalism to abstract expressionism; challenging what constitutes the inside and the outside of the arts, the social and the self. At the core of Lutz-Kinoy's practice is performance. Influenced by histories of queer and collaborative practice as well as his background in theatre and choreography, his live work explores the interplay of narratives that are created and constructed between individuals and social spaces.

His recent solo shows include 'Filling Station', The Kitchen, New York (2023), 'Plate is Bed Plate is Sun Plate is Circle Plate is Cycle', Mennour, Paris (2022), 'Link Room Project', Cranford Collection, London (2022), 'Manikin', Mendes Wood DM, São Paulo (2022).

His recent performance work includes 'Filling Station', Dia: Beacon, New York (2023) 'Soap Bubbles' with Jan Vorisek, Art Basel Parcours, Basel (2022), 'Scalable Skeletal Escalator' by Isabel Lewis, Kunsthalle Zurich (2020).

Julien Perez

Julien Perez was born in Talence, France, in 1986. His practice operates at the confluence of pop music, performance and fine arts.

Since 2013, the musical project, PEREZ, started during his residency at Le Pavillon du Palais Tokyo, plays with the codes of French pop, surrealism and fantasy, on albums (released by DIRTY, Barclay or his own label Etoile Distante) and in his performances at art centers (MAC VAL, Palais de Tokyo). He also composes for other artists and has multiple musical projects on the go.

With Dominique Gonzalez-Foerster, Julien co-founded the experimental pop duo Exotourisme, which echoes his obsessions with movies and sci-fi literature.

Lucie Stahl

Lucie Stahl (born in 1977 in Berlin, lives and works in Vienna) works with photographs of mundane objects – condiments, ties, women's magazines, wheel rims, etc. – which she scans, inkjet prints, and then covers with polyurethane, thus creating a sort of pictorial distancing. The works are annotated with short text fragments, ironic aphorisms with which the artist comments on socio-political events or the art world, thereby creating tension in relation to the reproduced iconic objects which further enhances the effect of distancing.

Stahl has presented solo exhibitions at What Pipeline, Detroit (2023); Camera Austria, Graz (2023); Bonner Kunstverein, Bonn (2022); dépendance, Brussels (2021); Queer Thoughts, New York (2019); Freedman Fitzpatrick, Paris (2019); Fri Art, Kunsthalle Fribourg (2018); Cabinet Gallery, London (2018); Halle für Kunst, Lüneburg (2016); Neue Alte Brücke, Frankfurt (2014); Freedman Fitzpatrick, Los Angeles (2014), and as part of group exhibitions at Museum Moderner Kunst Kärnten (Kärnten); Kölnischer Kunstverein (Cologne); Triennale Art et Industrie, La Condition Publique (Roubaix), amongst others.

Julien Perez: 1. *Rex*, 2022 Exhibit view at Micro Onde of Vélizy. © Margot Montigny. 2. *A collector's album*, 2016, Performance. Frac Île-de-France, le plateau, Paris © Frac Île-de-France.
Lucie Stahl: 3. *Country Dweller*, 2018, Inkjet print, Aluminum, Epoxy Resin, 167 x 120 x 4 cm, 65 3/4 x 47 1/4 x 1 5/8 in. 4. *Seven Sisters (6)*, 2022, Fabric, steel, 228 x 132 x 96 cm, 89 3/4 x 52 x 37 3/4 in.



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ALICE BRYGO AND LOUISE HALLOU LES ORACLES PRODUCTION

A video installation in equal parts documentary and sci-fi fable.

"This is the retirement home, the house of amnesiac oracles and blind seers, where people come for answers but where no one knows what will happen..."

That is how Collette, 86, introduces us to her retirement home at the beginning of the film at the heart of the installation. It's where people at the end of their lives meet and take us into their worlds. In the exchanges that make up the film, one question keeps coming back. "How do you see the future?" The archetype of the visionary oracle, the living depiction of wisdom, is summoned in order to reflect on and subvert projections that surround our imaginings of the elderly, particularly here, where they are kept at a distance from the world.

This film was developed in the summer of 2023 as part of the Transat program of summer residencies at Ateliers Médicis.

Since graduating from ENSAD in 2019 and Le Fresnoy in 2022, Alice Brygo has developed a practice that focusses on film and immersive installations, combining raw realism and surreal fiction. Her work attests to a contemporary sense of isolation and confusion in fragile times. It is peopled by characters who are neither one thing nor the other, or excluded, and explores fantasies of the end of the world, as well as the intimate and political bond that individuals forge with the settings of their lives. Her films have screened at over fifty international festivals, including the Berlin Festival, Visions du Réel and Hot Docs. Her work has also shown in institutions, such as Les Beaux-Arts de Bruxelles, Casa Conti Ange Leccia, le Salon de Montrouge, La Grande Halle de la Villette and MAC VAL. In 2023, she was awarded the Occitanie Médicis prize.

A project that explores
the symbolic form of
the omen.

Born in Metz, France, in 1993, Louise Hallou lives and works in Paris. She has developed an experimental artistic practice that attunes poetry, performance and installations. A nocturnal universe, satellite images, precarious materials, micro-events and diverse elements interact in her work to form ensembles open to wildness and collective daydreams. In 2021, she created the performance costumes for Alice Brygo's short *Soum*. Her work has most recently shown at Galerie Treize (2022) and CAC Brétigny (2023).

ALAIN GUIRAUDIE

PRODUCTION

An exhibition of two intimate and political series, one of which has never previously been shown.

Alongside his activities as a filmmaker and author, Alain Guiraudie is also a poetic, gimlet-eyed photographer. The represented scenes are, nonetheless, nothing more than what they show, a record of everyday occurrences, revealing timeless provinces and urban outskirts in the raw. He presents elsewhere whose familiarity is not however tinged with oneirism.

With thanks to the Gourdou Boué family for making Hôtel de Bruée available.

"In film, I have yearnings to make documentaries, but every time I set out on that path, somewhere along the line, I veered toward fiction. I wasn't feeling the form, I couldn't find the film. In photography, I take things from life. I capture moods, moments and people."



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9 — CRYPTE ARCHÉOLOGIQUE DU PALAIS DE JUSTICE

KARELLE MÉNINE CORAM POPULO

IN THE PRESENCE OF THE PEOPLE - PRODUCTION

Allowing voices of the past to be heard
in all their contemporaneity.

Fascinated by archives, French-Swiss author and artist Karelle Ménine delved into the judicial records of Toulouse's chief magistrates, les capitouls, made up of hundreds of thousands of trial records in small conveyors bags containing thousands of voices. The voices of the people. She found in them placards, anonymous bills of accusation that were posted in the streets or on the doors of the person accused. A secular, popular form of voicing allegations, sometimes vulgar or threatening, very close to what can be read every day on social media. They inspired the artist to imagine a project in two parts: an exhibition exploring the archives, a shared resource to which we rarely have access; and in public spaces, contemporary placards, made with high-schoolers, students and a nonprofit working with the inhabitants of underprivileged neighborhoods in Toulouse with strong migrant representation. A collective reflection on anonymous denunciations and what history tells us about what we are.

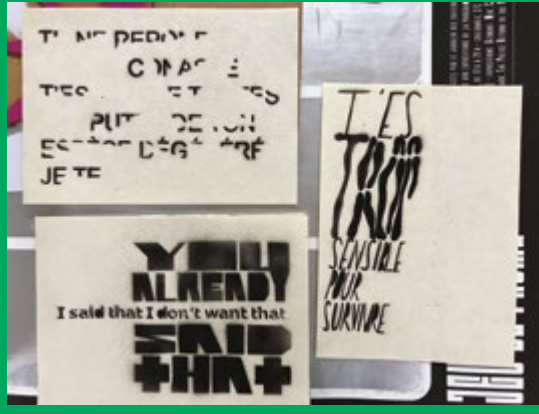
Project supported by Occitanie Livre.

With the Swiss Cultural Center. On Tour in Toulouse.

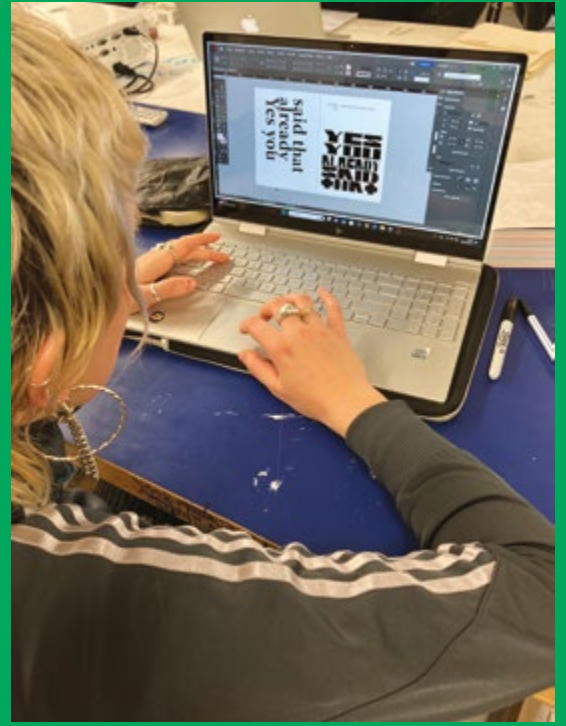
In partnership with Le Palais de Justice, the bar association, the regional and municipal archives of Toulouse, AVEC nonprofit organization, students at isdaT and École Condé, and students of Saint-Sernin high school.

A collective
reflection on
anonymous
denunciations
and what history
teaches us about
what we are.

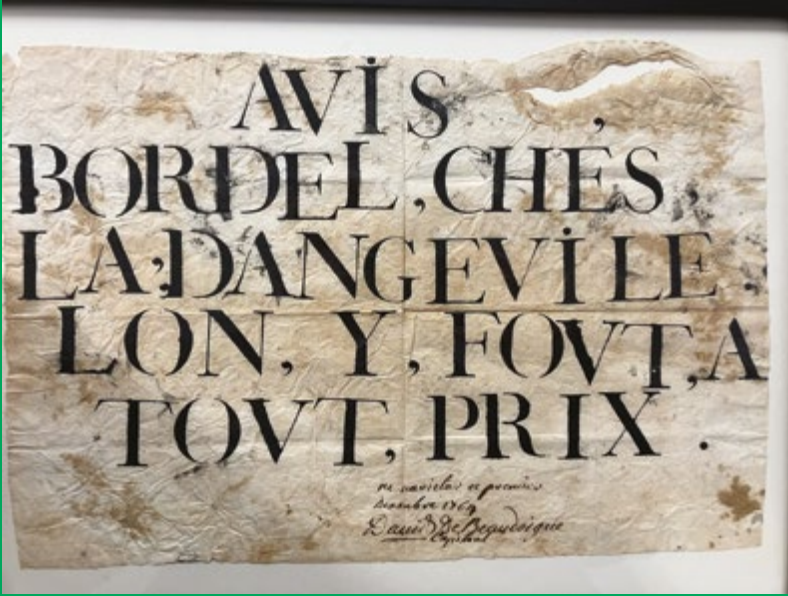
In 2008-9, the artist presented a *Sujet à vif* at the Avignon Festival and collaborated with choreographers Olivia Grandville, Daniel Larrieu and Thierry Thieû Niang. Alongside her work as a writer, she intervenes in the public arena with projects including *La Phrase à Mons*, European Capital of Culture 2015, and *Cadavres Exquis* for *Le Voyage à Nantes* in 2019. In 2017, she was the recipient of a City of Geneva established writer scholarship, and was awarded a residency at L'L in Brussels. Her essay *La Pensée, La Poésie et La Politique* was adapted for the stage by La Comédie Française in 2020, with a new production in 2023, and will be at the Avignon Festival in the summer of 2024. Karelle Ménine teaches the semiology of the image at the Geneva school of applied arts. In 2023, she won the literary prize of the Pittard de l'Andelyn foundation.



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Hiding (fire), Papparazzi, 2020. Courtesy Glenda Cinquegrana Art Consulting.

MAZACCIO & DROWILAL PRODUCTION

A neighborhood newspaper dreamed up by the artistic duo and distributed in newspaper boxes, with mysterious silhouettes scattered around a garden.

For Le Nouveau Printemps, Mazaccio and Drowilal revive their photographic practice and dream up a neighborhood newspaper for Les Carmes. The format enables them to blur the lines between reality and its representation, while not only portraying places or specific subjects, but sharing with the visitor their view of the territory.

During the Festival, the duo will also be disseminating silhouettes from the *Paparazzi* series in the Royal Garden. These photos gleaned from the tabloid press show celebrities in the mundanity of their everyday lives, subverted with humor and derision by Mazaccio & Drowilal, who never hesitate to add a critical dimension.

Elise Mazac (1988) and Robert Drowilal (1986) are two French artists, who collaborate under the moniker Mazaccio & Drowilal.

Influenced by conceptual art, pop painting and the Pictures Generation, the duo's work is based on the "collimage" principle and deconstructs representations that shape contemporary imaginations. In this respect, digital cultures and internet-related iconographies deeply influence their relationship to the image. In 2013, the duo was awarded the 3rd BMW residency at the Nicéphore Niépce Museum. In 2017, they won a residency in the International Studio & Curatorial Program (ISCP) in New York.

Their work has shown in solo exhibitions at Les Rencontres d'Arles, Paris Photo, Les Abattoirs (Toulouse), Moscow's Multimedia Art Museum, and NYC's French Institute, and in group shows at Galleria Continua, Les Moulins, Musée Nicéphore Niépce, and Le Palais des Beaux-Arts, Paris.

They have also published multiple artists' books, such as *Wild Style* (2014), *Champagne* (RVB Books, 2015), *The Happiness Project* (RVB Books, 2018) et *Paparazzi* (RVB Books, 2021).

They are visiting lecturers at Lausanne School of Art and Design (ECAL) in Switzerland.



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11 — MONUMENT À LA GLOIRE DE LA RÉSISTANCE 47

PABLO VALBUENA PRODUCTION

Forms of resistance is an installation on the theme of resistance, and how it makes us waver between utopia and dystopia, from reality toward the ideal, on the cusp of coming transformations.

For Le Nouveau Printemps, Pablo Valbuena has imagined a site-specific piece for the Monument to the Glory of the Resistance. Created in the 1970s, this unusual, underground memorial offers an itinerary that uses architecture, sound, projected light, geometry and sculpture to create a total work of art. Pablo's project reactivates the monument by revisiting the original idea behind resistance in the Second World War, and by exploring the issue of resistance in the present day, in its different forms. This installation will recreate human presence in a spectral fashion by sculpting the voice in the form of poetry through digital light and sound. It will also explore its performative and participatory dimensions by integrating readings that activate the voice live.

With the support of Les Monuments de Toulouse, Mairie de Toulouse.

Born in Spain, Pablo Valbuena is currently based in Toulouse.

Some of the key elements of his work are the overlap between real and virtual, the observer's creation of mental spaces, the dissolution of borders between reality and perception, the bonds between space and time, the observer's experience as focal point of the work, and the use of light and sound as a raw material.

Pablo's projects have been exhibited in public museums and private institutions, biennials and galleries in the form of exhibitions, specific projects, interventions in public spaces, and performances in Europe, Asia and America.

The work is inspired by Derrida's ontology, which holds that *There is a diffuse temporality which is not the past, but an absent present that can affect the future.*

12 – LE PRINTEMPS IS IN THE SHOPS.

48

An exhibition in the form of a shopping expedition

Le Nouveau Printemps is inconceivable without strong anchorage in the neighborhood it visits for each edition. The whole educational, cultural and community fabric is activated to contribute to the Festival. This also involves the collaboration of small businesses and stores that form the heart of neighborhood life in the area. In 2023, Le Nouveau Printemps created a label, Les commerçant·e·s font the printemps (Le Printemps is in the shops), whose aim is to raise the visibility of the network of retailers who are partners of the festival. Last year, more than forty small businesses partnered with the festival, for outreach, profile-raising, or as part of matali crasset's exhibition project "Ce qu'habiter veut dire".

In 2024, the Festival continues on this path and has invited storekeepers in Les Carmes-St. Etienne to exhibit works picked out by Alain Guiraudie from the collections of Les Abattoirs, Musée-Frac Occitanie Toulouse for their resonance with issues raised in this edition, which he has curated.

It's the perfect opportunity for the visitor to discover part of this trove of contemporary art while strolling around the neighborhood.

In partnership with Les Abattoirs – Musée Frac Occitanie Toulouse, la Fédé, La Bonne Idée, nonprofit, the retailers/exhibitors, and with the participation of students in the masters program in Cultural Events Administration and Communications at Université Toulouse Capitole.

1. Rodogune, *Untitled*, 1984. Drawing, Gouache on paper bag, 54,3 x 32,5 cm. 2. Paulo Nozolino, *Hambourg*, 1980. Print: 9/10, Photography, Black and white print, 37,2 x 25,2 cm.

3. François Le Diascorn, *Urban Sax's Group*, Milan, 1981. Photography, Black and white print, 29,9 x 39,7 cm. Works from the Abattoirs collections



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A festive opening week-end

The opening weekend features all the festival's exhibitions with free admission until 10pm. The weekend will also be punctuated by performances, concerts, screenings and encounters directly linked to the universe of the guest artists. An opportunity to discover other facets of their work, or that of some of their close collaborators.

As night falls, the pace changes: we slow down to take the time to stroll in the intimacy of an exhibition or, on the contrary, we speed up to end up dancing to frantic rhythms. The program is underway, but Monsieur K and Cabaret Le Secret in Tom de Pekin's exhibition, a performance by Karelle Ménine in the Grand'Chambre of the Palais de Justice, a day of meetings entitled "Artistes et territoire(s)" in partnership with Ateliers des Arques, a Salon des éditions d'art in collaboration with the Air de Midi network, an evening of meetings and screenings at the Cinémathèque de Toulouse devoted to the work of Alain Guiraudie, La Nuit des Cours : an evening of screenings of artists' films in the courtyards of local private mansions, programmed in conjunction with the Loop festival (Barcelona), an original screening with Arte, live italo-disco in Tony Regazzoni's installation and other surprises...

In collaboration with LOOP Festival (Barcelona), Ateliers des Arques, Air de Midi, Cinémathèque de Toulouse, le Salon de Marvejol, MYRIam professional high school, CAUE 31, Arte, Cinéma le Cratère etc.

Thanks to Gourdou Boué, Courtois de Viçose and Raymond de Saint-Martin's families, MYRIam professional high school, the bar association, for the use of their private mansions and Laure Martin and the association of Les Amis du Nouveau Printemps for their help.



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The board

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l'art contemporain
Evelyne Toussaint , Université Toulouse
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septembre

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Clio Stamatakis, Mediation and Audience Coordinator
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Emma Sordes, Médiation
Cécile Faure, Communication

Many thanks to Anne-Laure Belloc, Festival Director until January 2024, who has made a major contribution to the program presented today and who continues to be part of the Festival.

Opening May 30 at 6PM.

Nocturnes until 10 PM the 30 and 31 of May.

Press tour : May 29.

Professional days : May 30 and 31.

All places will be open from Wednesday to Sunday.

Schedules on our website.

The opening weekend of the festival (May 30 to June 2) will be entirely free. Thereafter, admission to all events will be free, with the exception of admission to exhibitions at the Musée Paul-Dupuy (reduced rate) and the Fondation Bemberg. School visits are free. From April you'll find all the guided tours and workshops on offer from May 30 to June 30 on our website, and you can reserve them by contacting the Public Relations Department.

Contact : mediation@lenouveauprintemps.com - +336 08 43 02 89.

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31000 Toulouse

Informations : info@lenouveauprintemps.com

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L'Université Toulouse Capitole

L'ensemble des établissements du secondaire participant au projet pédagogique annuel avec la Direction Académique à l'Action Culturelle

Mimosa Echard and Jennifer Caubet's works are supported by the French Ministry of Culture, as part of its program to promote artistic commissions. Support for artistic commissions reflects the determination of the French Ministry of Culture, in association with a wide range of partners (local authorities, public establishments and private partners), to support and disseminate contemporary creation, to enrich our living environment and to promote the arts.

Contemporary art, enriching our living environment and national heritage through the presence of works of art outside specialized contemporary art institutions. Public art commissions and support for art commissions also aim to enable artists to carry out projects whose scope, stakes or dimension require unusual means, to create original and exceptional works.

Thanks to the shopkeepers of the district.

LENOUVEAUPRINTEMPS.COM