

**Mani
festO**

XIV

RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE
16 SEPT. > 01 OCT. 2016

PRESS KIT 2016

ManifestO Festival is an invitation to the international contemporary photography in Toulouse

→ our call to authors is open to all regardless of age, nationality or status, and no theme is imposed neither any participation fees. An independent jury, that changes every year, selects between 10 and 15 works among all the proposals received.

We welcome 20.000 visitors during a two-week festival

→ in 13 years, we have helped more than 300 photographers to exhibit in Toulouse, thus quickly becoming a real gateway for national exhibitions and a professional career path.

The 14th edition of the festival is directed by the sicilian photojournalist Letizia BATTAGLIA

→ for the last 8 years, each edition has been placed under the sponsorship of a renowned photographer who chairs the jury and a large exhibition space has been devoted to him/her alongside the laureates : David Hamilton, collective Tendance Floue, Les Krims, Joan Fontcuberta, Jane Evelyn Atwood, Alain Fleischer, Michel Vanden Eeckhoudt and Laurent Millet were our last special guests.

12 new international talents were selected

→ members of the jury change every year to ensure renewed visions and approaches. With renowned artists, exhibition curators, gallery owners, art directors, editors, each jury is composed of personalities from the world of art. Each of them, thus, being liable to follow through with an artist whether a laureate or an "unsuccessful applicant". Each author also benefits from 750 euros representation rights.

***ManifestO is a non-profit association recognized of public interest
which is supported by our institutional and private partners***



photo : Jacques Sierpinski



photo : Jacques Sierpinski



photo : Giulia Mariani



photo : Jacques Sierpinski



photo : Jacques Sierpinski

photo : Jacques Sierpinski



A village of shipping containers in the heart of Toulouse

→ since 2009, ManifestO festival has taken place in an assembly of shipping containers installed along the Garonne. Each artist receives a container as an exhibition space and occupies it according to his artistic wishes .

photo : Jacques Sierpinski



Access to exhibitions and events are free and open to all

→ as we believe that art is also a learning tool for common life, a cultural richness that must be made available to all, we also organise lectures, round tables, a reading of portfolios weekend, together with an important work of cultural mediation (public and schools).

« Unlike what happens in the gallery or the museum, the container isolates the viewer into a space where it does not have the same close relationship with the work and purpose. The relationship of the photographs to spaces that are no longer those white boxes of the museums but those open to the city and outside spaces, it verifies that a work is truly a work. »

Alain Fleischer



photo : Alain Fleischer

« ManifestO was for me like coming home after a long journey and find a cherished family, talented, enterprising, warm and passionate. »

Jean-Christian Bourcart

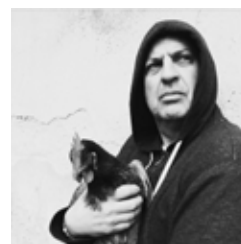


photo : Jacques Sierpinski



Letizia Battaglia

special guest & chairwoman of the 14th jury of ManifestO Festival

Battaglia took up photography in the early '70s, when she realised that, as a journalist, it was easier to place her articles in newspapers and magazines if these were accompanied by images. After a short period spent in Milan where she met her partner and collaborator Franco Zecchin, Letizia Battaglia returned to Sicily in 1974. After relocating to Palermo and regularly contributing to the daily L'Ora, she became the pictures editor until the newspaper was shut down in 1990.

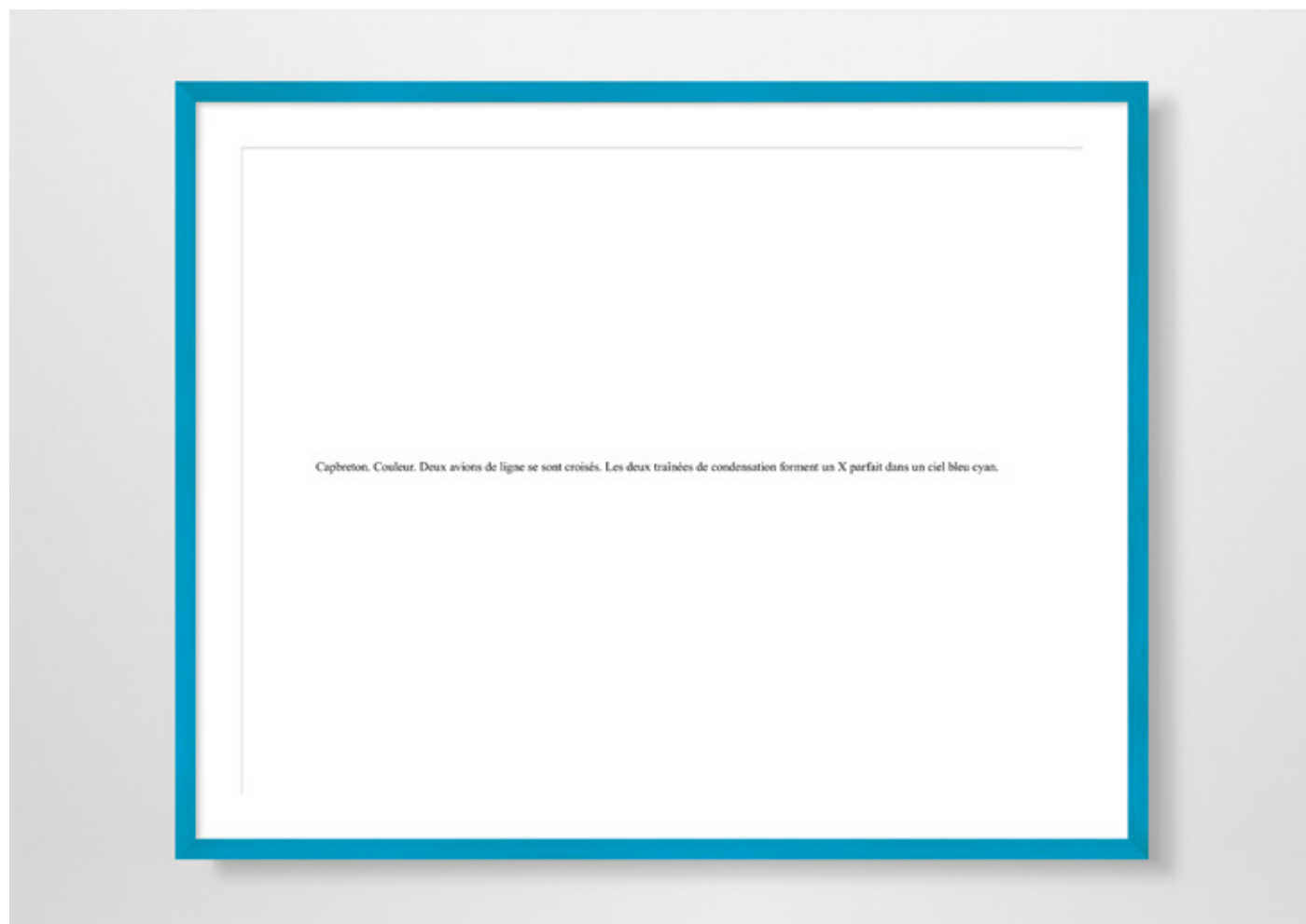
Over the years, Battaglia has recorded her love/hate relationship to her home-country with (com)passion and dedication, often putting her life at risk. By alternating stark images of death, graphic violence and intimidation connected to the Mafia with poetic still-life photos and intense portraiture of children and women, Battaglia provides a textured and layered narrative of her country.

BIOGRAPHY

Letizia Battaglia worked on the front-line as a photo-reporter during one of the most tragic periods in contemporary Italian history, the so-called anni di piombo. Over the last two decades, Battaglia persevered in her struggle against the mafia. A fight that she pursued not only by means of her photographic work, but also as a politician and public figure, a publisher and as a woman.

For ManifestO Festival Letizia Battaglia will exhibit a retrospective of her work in shipping containers along with the laureates selected by the jury she chaired.





EDDY DE AZEVEDO

A PHOTO WITHOUT PHOTO

It's up to you, spectator, you are free to imagine, to picture the lemon of the dessert "Lemon" from Le Meurice. For you, it will either be extravagant, or on the opposite, natural. It will be as you want it to be. You will personify Stefanie using your own souvenir from a Stephanie you might have known. Fanny will read the last book you've read. Or another one that has stricken you.

These photographic stories will be the basis of the pictures you will create with your own emotions and souvenirs. You will frame it. You will compose. You will adjust. You will freeze the action. Lights, places, objects, textures, colors and faces chosen in the moment by the photographer, will be erased and replaced by yours. You will be in the heart of the story. The photographer's souvenirs will then become yours. A transfer of Emotions. This is what Une Photo Sans Photo is about. This moment without a camera, but nevertheless engraved in the memory.



ELIOT DELAHAYE

HA ! HA !

Just like some write down entries in a diary, I take pictures daily of what sadly amuses me.

Dealing with death, desire and our own finitude.

I spy absurdity in our lives and our joyful efforts to face uncertainty.

I want to be a part of it : I stage and intervene on my images, experimenting more and more with the material.

I also gather and blend other images and objects, which, when placed in a carefully planned set-piece, can convey a mood and a sense of intimacy.

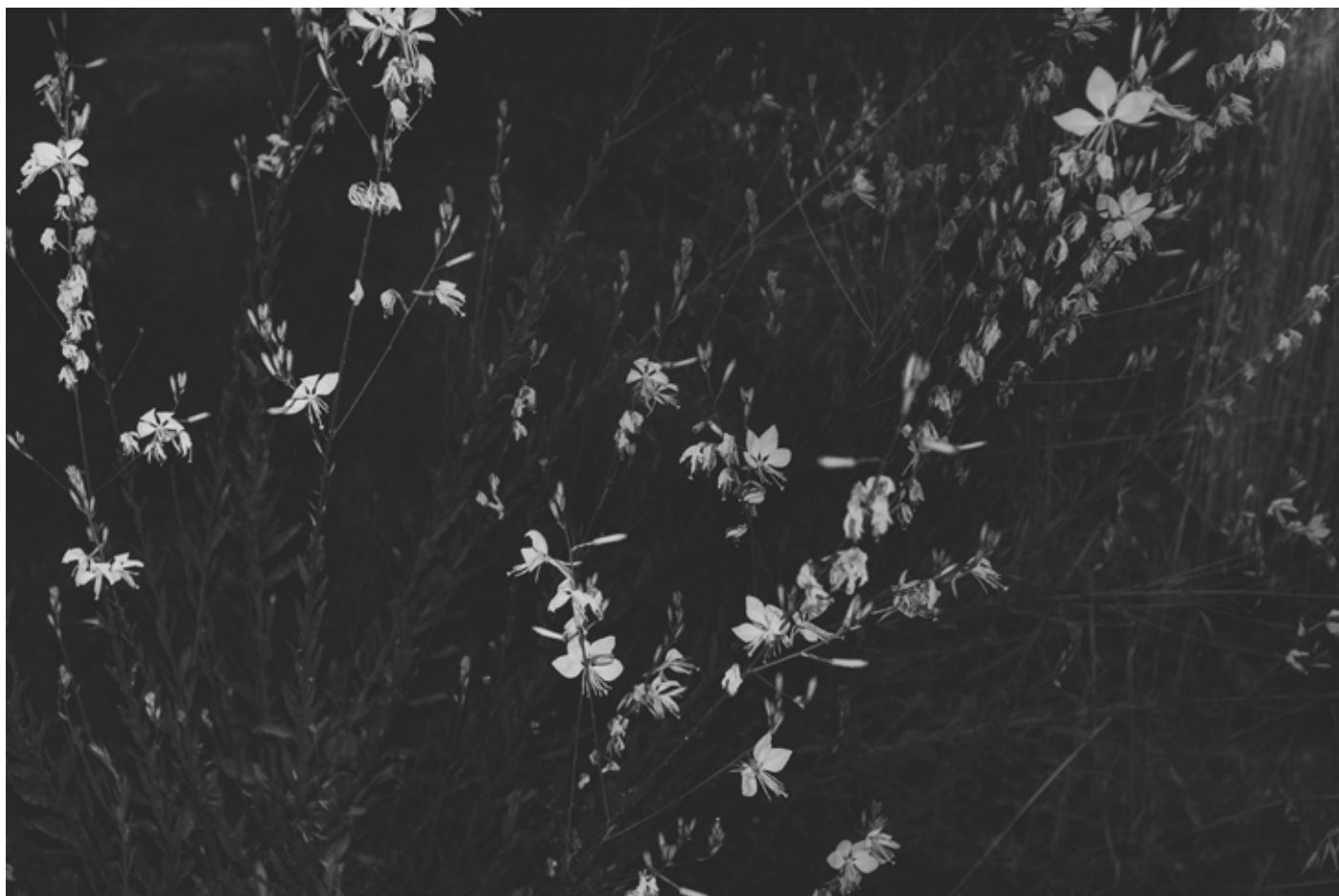
My photographic style is rather cheap, though I stand behind it proudly.

I use an old analogue compact camera full of out-dated rolls, I scan at home, and print at the local print shop.

The quality of my work doesn't amount to how many millions of pixels are within it.

This particular series was captured in Rivière-du-Loup, Québec during my stay there for a year and a half.

Doesn't matter which year and a half that was.



ANNE DESPLANTEZ

SOUS LE VENT (UNDER THE WIND)

I grew up in a family where everybody stopped breathing.

When a family member gets sick, air seems to vanish. Disease appears and everyone freezes, at once. We talk about it, but it doesn't change a thing. You either stop living, or move on with the life you have; go nowhere, or keep moving forward.

We have to learn to be brave and not flee in terror - to accept that things may not actually be better tomorrow. We need to live with the idea that life itself has changed, and yet each and every family member still has the right to hold their breath... or catch their breath, and come back to life.



CHRISTINE DROUILLARD

LA VAGUE À L'ÂME (BEINGS TOGETHER)

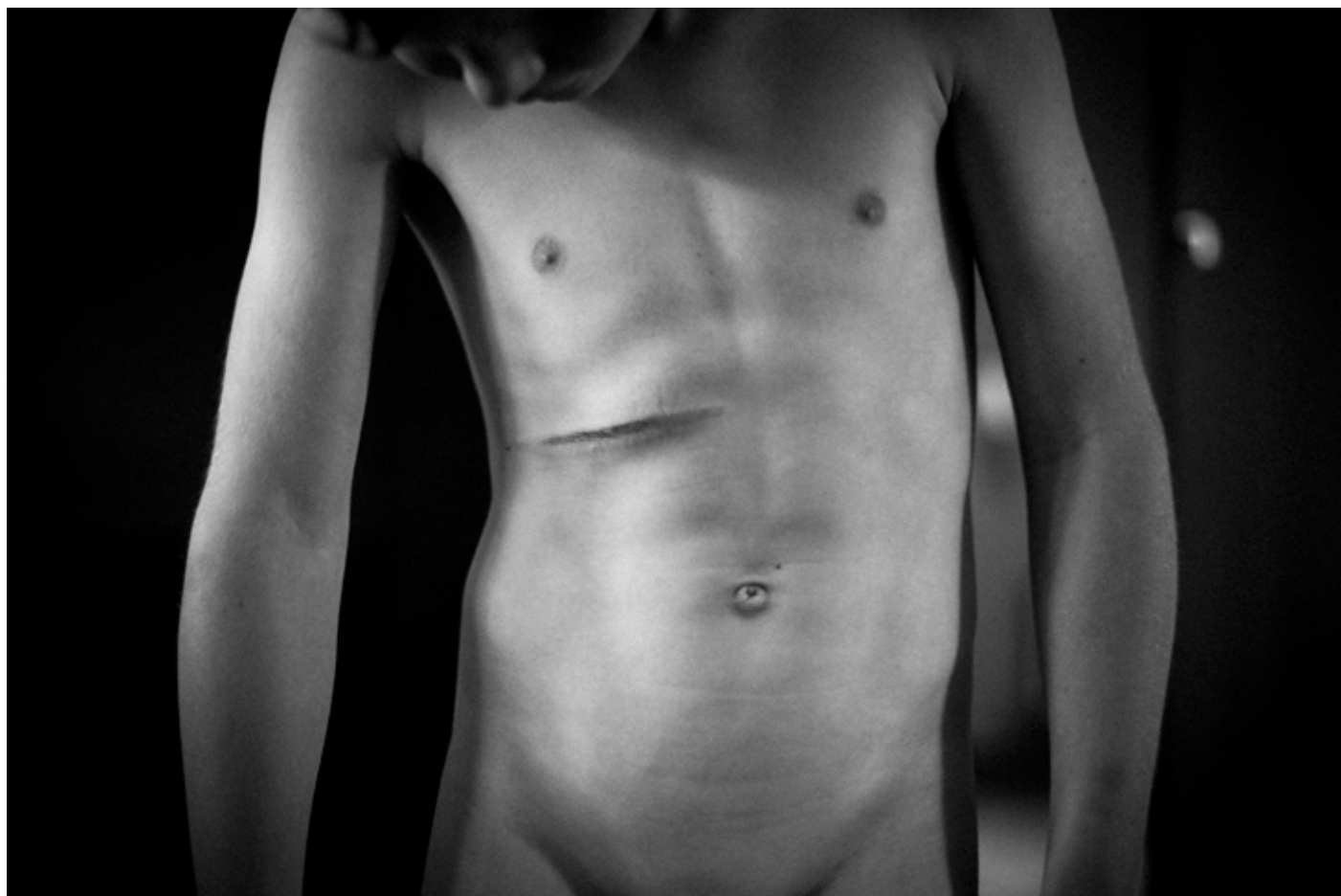
A light glittering over the world, revealing its simple, harmonious, laughing side, joyful and hopeful.

These positive and rewarding endearing qualities are emotional anchors which allow us to keep dreaming and meditating, feeling positive about life in spite of everything, reaching beyond far horizons (beyond the skyline), through mist and fog, through storms and clouds.

This work moves on toward hazy, vaporish dreams, fluttering eyelids, fuzzy escapes, and confused feelings.

Something hardly revealed, offered to others' eyes, creating specific emotions.

Light hearted on the shore nearby, wading in the water, shoes in hand, I can hear the laughter of children. The dream casts its shadow on the wet sand, at the crossroads of fate and enlightened shadows, maybe a few steps together, to discover one's path...



FRÉDÉRIQUE FÉLIX-FAURE

IT NO LONGER SNOWS

Something occurs, a dark dazzle, a violent sensuality, a restlessness, a possession, a scar... A flash lightning then back to the fiction of smooth childhood. You were these distortions which are now immobilized. You no longer will. Captured moments, dead once taken. That of you disappears. Something obvious arises from in between the breaches : in the very depth of your body, you know it. You know that between you and us there is barbed time. You know that you will have to go through it, or, to be more precise, that you will eventually need to have gone through it. You don't know how, by what violation, what dismemberment, what jolts. You don't know in which stretch of space and time this is going to happen, but you know that once you will have reached the side we're on, something will be dead. You will have partly completely disappeared.

This series of images is taken from a body of work that I started five years ago, and includes some even older images that found their place in the series in a quite natural way. It originated from two photographs—one of my daughter and one of my son—taken in ordinary moments, in the daily life with my family. What they allowed me to see profoundly overwhelmed me. They have opened up territories away from the conventional vision of childhood that I have felt compelled to explore. Since then, I haven't ceased watching out for (or even prompting without staging) these moments of revelations, these sparkles of poetry, these flashes during which they no longer are my children but human beings in their own right and freedom, whom I gaze at in the most amazed, disconcerted, worried, and fascinated manner. I have searched for that reality, the existence which we comprehend but would rather steer clear of, and for the strength that is hidden inside them, inside us: the cracks, aggressiveness, sexuality, urges... while staying away from obscenity and sentimentalism.



BRUNO FERT

THE ABSENTEES

These photographs show the remains of Arab villages which were depopulated during the first Arab-Israeli war. In 1948, the creation of the State of Israel triggered this conflict which caused the exodus of approximately 700,000 Palestinians to neighboring countries. Afterwards, the refugees were not allowed to return to their homes which were confiscated under the Israeli «Absentee Property Law». Today, the number of Palestinian refugees and their descendants is estimated to be 5 million, many of whom are still living in the original refugee camps. Their claim to the right to return has always been a major point of contention between Palestinians and Israelis. For the project, I returned to the exact places of some of the roughly 500 villages which were depopulated and sometimes destroyed between November 1947 and July 1948. These images —a return to the roots of this conflict— are an exploration of the birth of the Palestinian refugee problem and a testimony to the causes of a conflict which is still in the center of current affairs.

These images are an exploration of the birth of the Palestinian refugee problem, and a testimony to the causes of a conflict which is still in the center of current affairs.



CAMILLE KERZERHO

OUT OF SEASON, THE BELGIAN COAST

The Belgian coast is renowned for its many resorts, and during the summer, it becomes the favorite territory of hordes of Belgian and foreign vacationers. This piece of adored land that links France to the Netherlands, is positioned as the first tourist destination in the country. Along the coast, either on foot or with the «Kusttram» (the trams that serve 68 stops along the Belgian coast) in Blankenberge as in Oostende, the line of massive buildings erected as if emerging from the depths, is surprising. Part of the architecture of these coastal cities is directly related to tourism and the result of mass tourism in the 1970s. This phenomenon has created many impressive buildings, including high-rise residential buildings on the coast, facing the sea. This height contrast with the flat country, is now part of the landscape, a landscape midway between the softness of the original nature and rigidity of these concrete walls. It is this paradoxical aesthetic that I wanted to photograph along the Belgian coast, the plain of Knokke-Heist through its beaches and dunes. 66km in total of the region of West Flanders.

As soon as the first cold is felt, vacationers pack up and leave, a nostalgic atmosphere, almost melancholy pervades these summer infrastructures, as if suspended in time, waiting for the next arrivals. I am left alone, facing a beach cabin sadly shuttered, an empty bench, the withered palm trees, a lone chip wrapper and a deserted playground. No trace of human presence. Fleeting memories of childhood, suspended, as a windmill always turning, could be the genesis of my photographs in these faded colours.



MARINE LÉCUYER

TARIFA – TANGER

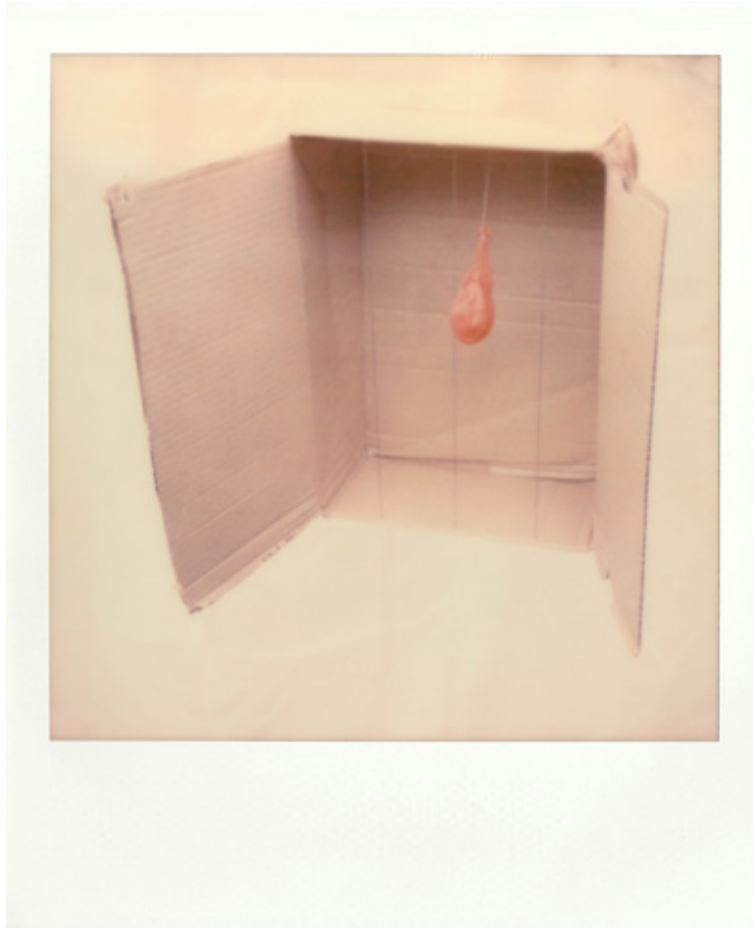
A few years ago, I felt in love with two cities : one here, another there.

Here is Tarifa, at the easternmost end of the european continent. A whiteness shaken by winds, advanced in waters, stirred with crosscurrents. Everywhere, the wind and the sea, the sea and the wind, the ocean, the powerful waves, the spring and its vivid colors on the hills. An evidence. Sometimes, misty mornings - without any horizon. Starry nights, dreamy days - open, delicates. And so close, the beautiful coasts of Africa, and the feeling that you could touch it with your fingers.

Over there, Tangier. A haunting diving into the thousand faces of the city. Its dust's trace on my skin, its bright early mornings's perfume, the mad runnnings of its stray dogs, its tiny streets's maze, its contradictions's violence. And all these silhouettes, standing in front of the sea, focused on the blurred horizon of an impossible departure.

Between them, the deep waters of the Strait of Gibraltar - at the same time link, border and burial. An entire and blue mystery, carrying a thousand stories : exiles, losses, meetings and secret hopes.

Tarifa – Tanger is the fruit of my subjective and poetic exploration of these two territories. Two pictures conversing into a same image, drawing the contour lines of an intimate geography : the one of a place that fascinates me, and where I go again and again.



FRÉDÉRIC LUCZAK

PORTRAIT OF PIER PAOLO PASOLINI, 2ND NOVEMBER, 1975

On the 2nd November, 1975 the body of the film maker, poet, writer and angry man was found on the beach at Ostia. He had been murdered, crushed by his own car, disfigured and shattered by the blows of a stick. One of his ears had been ripped off, his fingers cut, ten ribs broken, his heart smashed, his face in tatters. Maria Teresa Lollobrigida who discovered his body said in a statement « It didn't look like a man, rather a heap of rags." The day before his death, in his final interview, Pasolini declared " there are no more human beings but strange machines which bump into each other."

My project aims to recreate the images for this event in which violence would not be hidden but "deactivated." As if they can, in retrospective, replace the real photographs which appeared on the 2nd November 1975. It is, perhaps, a question of re-establishing the totality of the dead body, in a sort of poetic autopsy.

My ally is the Polaroid (SX70) and I use the traditional 'family portrait' function as one would use it without giving it a second thought in order to eternalise a family member in an everyday situation. This aspect is important to me as I am seeking to create a sense of closeness to the event, beyond any realism or sensationalism which explains these instant images that are unfaithful to reality. Finally, this analogue technique, a remnant of the past, enters a relationship with Pasolini's questionings on progress and his criticism of an inhuman modernity.



TINA MERANDON

THE DOGS

The photographic series « the dogs » are showing animals ready to attack, mouth open letting their disturbing fangs, red eyes and their desire to offence.

The composition of the scenes where the dogs are violently lighted by flashes, looks like they are jumping out of the night, and this amplify the antigen dimension. These scenes of aggression provoke an emotional receptivity to the spectator and wake up his anxiety. The contemporary violence is fighting with each personal fantasy in each of us, opening the door to primitive fears and nightmares. In front of these pictures. In front of these pictures few dimensions of our fears are presents: from the irrational childish fear of the monster to the realistic fear of aggression. It's the child frightened in us which is acting as well as the adult in which the unconscious memory is feed by the violence of his collective and personal story.

Prints were made by Signatures/Fotodart for the 5 year anniversary of Signatures in 2014



RICHARD PAK

I WILL ONLY BELIEVE IN A GOD THAT DANCES

While it is a well-established fact that one of art's functions is to procure aesthetic pleasure, it is rarer that this very emotion be the artist's subject matter. A mise-en-abyme of the work within the work is the viewpoint I chose with I will only believe in a God that dances. Firmly rooted in the field of sensitive photography, this series looks at the photographic representation of aesthetic emotion.

Here it addresses that which music produces, seized on the faces of concert-goers. Delving into photographs shot years earlier, I was surprised by the strength of emotions that exuded from them. Realising the wide variety of expressions, I enlarged as to better reveal them and decided to produce a series in its own right. Reverence, joy or sadness, anger, melancholy or reverie, many a variation around the human face in its uniqueness over all other living things.

For two years I went to festivals and concerts of all kinds of music, obstinately turning my back to the stage. Blithely cropping the negatives to accentuate the already present grain, I went for a minimalist and expressionist approach to render the most complete, pared down and timeless incarnation of aesthetic emotion. This work is an exhibition project that will use multiplicity and repeating patterns. The installation set-up will recreate a synthetic crowd, combining of all those from which these faces came.

As I cannot conceive a life without music, the title of the series was borrowed from Friedrich Nietzsche's Thus spoke Zarathustra, in which he claims, 'I will only believe in a God who knows how to dance'.



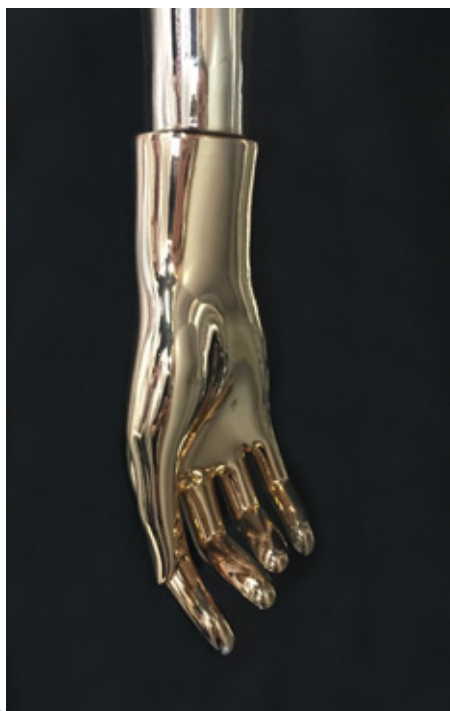
KATRIN STREICHER

NIGHT TIME TREMORS (2013-2015)

Katrin Streicher's project Night Time Tremors began in 2013 in Kiruna, a small city in Sweden, north of the Arctic Circle. The city came to be (and grew) over the last century, in direct response to the iron ore mining that is the primary source of income in the area. Now that very mining is causing the city's collapse. Iron is extracted from Kirunavaara mountain via underground explosions that cause the earth to tremor every night. Each blast results in cracks and deformities in the landscape, with the impact moving slowly but steadily towards the city of Kiruna.

Night Time Tremors captures a place where normalcy continues on unsteady ground, both literally and figuratively.

ASSOCIATED EXHIBITIONS



FOCUS #2

Young German Photography

*During its history, the festival has met many representatives of European art scenes which came to present their works. After a FOCUS#1 dedicated to Poland, this year in collaboration with the **Goethe Institute** and **the city of Düsseldorf**, ManifestO festival pursues its programming development and intensification of its trade with its European partners.*

*An independent exhibition space will be specifically devoted to the brilliant young German artist **Louisa Clement**.*

Louisa Clement

Born in Bonn in 1987, Louisa Clement lives in Bonn and Düsseldorf. After studying painting, the artist Louisa Clement, graduated at the Public Academy of Fine Arts in Düsseldorf, where she attended school with her mentor Andreas Gursky, whom especially appreciate his work and made her his Meisterschülerin (master student).

Louisa Clement combines two passions in his work : photography and painting. This is particularly true for the staging and highly sophisticated still life arrangements, including the manner and composition refers to the great Dutch masters but who really explode with the choice of patterns, such as perfume bottles, elastic at hair, golden I phones or ear plugs.

Her work has been awarded numerous grants and awards (eg. International City of Arts in Paris Biennale in Morocco, Multicultural Centre Hungary, Tropical Lap 8 in Singapore, Lehmkuhl-Kunstpreis in Cologne).

COURS DILLON



Landeshauptstadt
Düsseldorf

ASSOCIATED EVENT

FREE PORTFOLIOS READINGS

*Annual rendez-vous since a few years, the Festival ManifestO in collaboration with the cultural center **Espace Saint-Cyprien** organizes free portfolios readings for photographers.*

Real exchange moment, portfolios reading allows photographers to present their work to experts of the image world: gallery owners, agencies, critics, directors of festivals, iconographers to collect a critical appreciation, find opportunities to spread their images or to expose. This initiative fits into the will of the festival to be a springboard for photographers.

ESPACE SAINT-CYPRIEN



GRAND PRIX ETPA 2016

Each year the ETPA, Toulouse Photography and Game Design School, distinguishes a student at end of cycle for the quality of his work. ManifestO argues that price by introducing the award-winning work in the category Professional Photographer at the PHOTON gallery, partner of the festival, and at the Village ManifestO.

GALERIE PHOTON & COURS DILLON

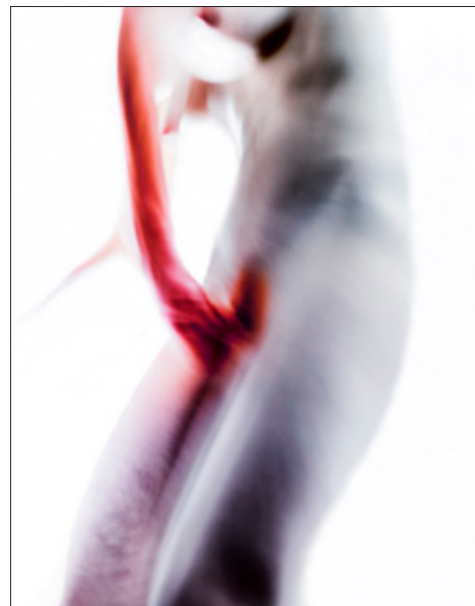


photo : Alice Lévêque, lauréate 2015



photo : Aurore Valade

Aurore VALADE

Aurore Valade is a french photographer born in 1981. She creates images that play with the iconic register of scenography. In these elaborate stagings, we are often confronted with clichés, meaningful reflections of a social, economic or cultural situation in contemporary life.

ManifestO laureate in 2006, Aurore Valade has been since awarded numerous grants and exhibited her work all over the globe. This exhibition is an opportunity to reconnect with her work and appreciate its formidable evolution.

MÉDIATHÈQUE DE TOURNEFEUILLE

Intergenerational workshop

Since 6 years, Audrey Mompo & Claire Hugonnet, photographers of the collective ManifestO, have been involved in an intergenerational workshop with the children of Tournefeuille leisure camp and residents of Oc retirement homes. Each year, they exhibit the works of the participants.

TOURNEFEUILLE

SITES OF THE FESTIVAL

VILLAGE MANIFESTO COURS DILLON

MAIN EXHIBITION SITE

open everyday from 13:00 to 20:00

open until 22:00 on Saturdays

Metro A - station Saint-Cyprien-République

Bus : lines 2, 10, 12, 38, center shuttle

Tram + Bus : Fer à cheval

GALERIE PHOTON

Grand Prix ETPA 2016 exhibition

mond-friday 08:00- 19:00

8 Rue du Pont Montaudran, 31000 Toulouse

Phone : 05 61 62 44 95

MÉDIATHÈQUE DE TOURNEFEUILLE

Tuesday, Thursday et Friday : 14:00-19:00

Wednesday : 9:00- 12:30 / 14:00- 19:00

Saturday : 9:00- 12:00 / 14:00- 17:00

3, impasse Max Baylac, 31170 Tournefeuille

Phone : 05 62 13 21 60

ETPA

Photography and Game Design School - Toulouse

50 Route de Narbonne, 31320 Auzerville-Tolosane

Phone : 05 34 40 12 00

ESPACE SAINT-CYPRIEN

readings portfolios

56, allées Charles-de-Fitte, 31300 Toulouse

Phone : 05.61.22.27.77

INFORMATION POINTS

TOURIST OFFICE

Donjon du Capitole

Monday-Saturday from 10:00 to 18:00

ESPACE SAINT-CYPRIEN

56, allées Charles-de-Fitte, 31300 Toulouse

Monday-Friday from 9:30 to 12:30 and from
13:30 to 18:30

MAJOR EVENTS

WEDNESDAY, SEPTEMBER 14

19:00

opening exhibition Aurore Valade

MÉDIATHÈQUE DE TOURNEFEUILLE

THURSDAY, SEPTEMBER 15

19:00

opening exhibition Grand Prix ETPA 2016

GALERIE PHOTON

FRIDAY, SEPTEMBER 16

start 19:00

OPENING PARTY OF THE 14th FESTIVAL MANIFESTO

opening mains exhibitions with the artists & partners

DJ set and performing arts by 31^{ième} art

COURS DILLON

SATURDAY, SEPTEMBER 17

16:00

Public round-table : «when photographers face violence, intimacy, memory» with Letizia Battaglia, Michel Setboun, Jean Deilhes, Dimitri Beck, Jérémy Lempin, Dominique Roux

COURS DILLON

21:00

documentary : «Dans un océan d'images» from Helen Doyle, presented by the film director

CINEMA ABC

SATURDAY & SUNDAY, SEPTEMBER 16 & 17

13:00 - 18:00

Meet&Talk with the artists of the festival

COURS DILLON

14:00 - 19:00

free portfolios readings

ESPACE SAINT-CYPRIEN

THURSDAY, SEPTEMBER 29

15:00

Professional Photographers Union & SAIF conférence

ETPA

SATURDAY, OCTOBER 1

20:00

Closing Night Party

COURS DILLON

Festival ManifestO 14th edition

RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE / 16 SEPT. 01 OCT. 2016

FESTIVAL MANIFESTO ASSOCIATION ON / OFF

HEAD OFFICE

37 rue Viguerie
31300 Toulouse (FRANCE)
Boîte vocale / Fax : 09 72 11 52 69

CORRESPONDENCE

ON/OFF ManifestO
BP 92440
31085 Toulouse Cedex 2 (FRANCE)

www.festival-manifesto.org

PRESS/MEDIA

Thomas ZICOLA
+33(0) 6 62 13 30 61
manifesto.organisation@gmail.com

ORGANIZATION

director
Jean-François DAVIAUD
organisation@festival-manifesto.org
art director
Jacques SIERPINSKI
j.sierpinski@festival-manifesto.org

MEDIATION

Audrey MOMPO
+33(0) 6 03 68 13 78
manifesto.mediation@gmail.com

PARTNERSHIPS

Claire HUGONNET
+33(0) 6 87 33 35 28
organisation@festival-manifesto.org

GRAPHISM/SCENOGRAPHY

Brice DEVOS
brice.devos@gmail.com

PORTFOLIOS READINGS

Jacques CAMBORDE
portfolios.toulouse2016@gmail.com

cover photography : Marine Lécuyer, «Tarifa-Tanger»