

**Mani
festO**

Rencontres Photographiques de Toulouse



©Catherine Poncin



**sept. 14th
/ oct. 2nd
2021**

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ManifestO Festival 19th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE.
SEPT 14th - OCT. 2nd 2021

**Jacques
Sierpinski**



“*Catherine Poncin, as an image archaeologist, recreates worlds, stories becoming our stories, lives feeling familiar to us.*”



And yet we were lucky and some would say, we escaped the worst in the prevailing hardship that cast a cloud over Culture more than anything else because it is affecting our souls. And yet, we're resisting and we are not the only ones. In September, ManifestO will be honoured to exhibit Catherine Poncin's works.

Her photos, but not only, because Catherine, as an image archaeologist, recreates worlds, stories becoming our stories, lives feeling familiar to us, from documents she was given, or she collected where they had been abandoned, flea markets or yard sales. Catherine Poncin proposes an interpretation of her reality with the distinctiveness of becoming universal. Her art of creation lies with fiction born from reality thus creating artwork, in all its diversity. She makes history with stories, with memory as a creative material.

We will exhibit a vast overview of her photo and video works, in three shipping containers set in the public space, as well as at the Gallery l'Imagerie and during an outdoor screening evening.

Catherine Poncin's works will be exhibited along with the photos of the 10 prizewinners of the year, selected by the jury she chaired, Patrick le Bescont (Éditions Filigranes director) and Éric Sinatora (GRAPh-CMi director).

You will be as pleased as we were to discover the works of: Aassmaa Akhannouch, Romain Baro, Carolle Bénitah, Gaël Bonnefon, Patrick Brunet, Orianne Ciantar Olive, Clémence Elman, Laurent Loubet, Clément Marion and Antoine Vincens de Tapol.

And, true to our commitments and partnerships, Antoine Bazin's photographs will be exhibited, for Médecin du Monde together with the last two ETPA Grand Prix works, (Mathilde De Keukelaere for 2020 and the 2021 prizewinner) in containers in Place St Pierre and at the Photon Gallery, as well as Hervé Baudat at Tournefeuille multimedia library.

Art director of
ManifestO festival



19th edition

A village of shipping containers in the heart of Toulouse

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

Place Saint-Pierre

Since 2009 ManifestO exhibition venue is set in shipping containers along La Garonne river. Each artist is given a shipping container as an exhibition space to be freely set to their artistic tastes. For the 4th year, the festival will be held Place St Pierre

The access to exhibitions and events is 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 readings, round tables, a reading of portfolios weekend, in partnership with Espace St-Cyprien and the Galerie du Château d'Eau.

Because one of our goals is to help the younger audience discover photography and because we are convinced that working on the art of Photography can be quite relevant to educational projects, ManifestO Festival welcomes groups for exhibition tours. In 2019, nearly 2.500 pupils and students benefited from our educational tour and learnt about the artists and their works.

The aim of these educational visits is to develop children's awareness of photography as an art, through contemporary creation. Our objective is to sharpen their eyes and critical mind, so as to slowly give them keys to understand the images that surround them. An educational kit is available to help you understand the project and include it in your own educational approach.

The Festival mediation team also works with schoolchildren throughout the year as part of the Passport for Art. This year the Jolimont nursery school welcomed the project and the exhibition around Emile Loreaux' works. ManifestO Festival on Place St Pierre also welcomes a bookstore and an educational container dedicated to teaching the youngest with games about photography and books to be consulted.



The spirit of the festival



13 000 visitors during 2 weeks.

Under the sign of the Covid-19 epidemic, the previous edition was held in strict compliance with health instructions.

We have redesigned our events, reduced the floor space and closed the exhibition area on Place Saint-Pierre to limit the number of visitors to 200 people within the village. We have made hydroalcoholic gel available, and limited access to three people simultaneously per container. The 2021 edition will adapt to government guidelines and ensure everyone's safety.

Edition

Each year, ManifestO festival edits a catalogue, presenting the portfolios of the guest of honor and each selected artist.

Bilingual edition (French, English)
106 pages.
Size 21x21 cm

Price : 19€



/ Guest 2021

Série Vis-à-vis

©Catherine Poncin



The guest of honor
and chairwoman of the jury

Catherine Poncin

Catherine Poncin was born in 1953.
She lives and works between Paris and Tangier, Morocco.

Memory and archive are the subjects of research that the artist explores across borders. She meets cartes blanches and carries out personal works in which she explores many scopes of heritage: historical, architectural, industrial, literary, scientific, sociological and political ones.

The artist finds anonymous photographs on markets, takes another look on family albums, reveals archive collections, and questions the flow of images on the web.

Then she duplicates them and absorbs this iconographic material.

The resulting art creations are shaped into photographic works, artist's books, videos, films, installations, performances, workshops and publishing. They are presented by Art Culture & Co, the gallery Les Filles du Calvaire and are part of public and private collections.

The guest of honor place St. Pierre.



©Catherine Poncin



©Catherine Poncin

Vis-à-Vis

Which images do we bring along in our luggage when we leave? In this series, Catherine Poncin explores photo albums belonging to North African immigrant families that settled in France (1970 to 2000).

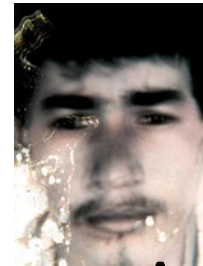
This mainly male population came to work for market gardeners and public works companies. Their wives and children later joined these men as part of the family reunification.

From the fields of men

Bobigny has been an immigrating territory for decades. Foreigners are a large part of the population. More than 80 nationalities live together and many newcomers settle there every year, giving this territory an undeniable cultural richness. However, many inhabitants are unaware of the city's history. The new multi-cultural aspect of the city was determining in my decision to work on the issue of people and territories.



©Catherine Poncin



©Catherine Poncin

In praise of ordinary struggles

In 2008, the Archives Départementales du territoire de Belfort offered Catherine Poncin a Carte Blanche and made a corpus of images contained in three company notebooks published by Alstom France in 1910 available to her. Through fragmentations, associations, and montages, the works conceived for this exhibition take us into a universe where man and machine seem to form a single body leading ordinary battles for modernity without respite. The frontal-gaze portraits, beyond their pose, testify to the working class condition at that time from the depths of their eyes.

(Series exhibited outside the containers)

Archives of present time

When the altarpiece becomes the archive of present time. These images glued on wooden slabs, represent missing persons' portraits that their families regularly display in public places. They have been reproduced many times, duplicated, exposed to the weather. If the families' quest to find their missing ones does not weaken, their images, undeniably, fade away over the course of time

The guest of honor L'Imagerie

Galerie
l'imagerie

For 3 years now, La Galerie L'imagerie has done us the honor of exhibiting the work of our guest of honor on its walls. This rehabilitated former car garage houses an art gallery with a rich program as well as a painting and drawing school.
www.atelier-imagerie.com



©Catherine Poncin

L'arcadie

Crossings

“ Although Catherine Poncin has often conducted archive research, she has rarely shared her passion for Literature and Art History. Her passions underlie her research and are reflected in her works, which are rearranged to echo some story, some moment or some book. Narrative echoes Myth. Putting these images into a new context is at the core of her language. One can read the evocation of Cain and Abel, Leda or Diana and her stag between the lines fragmenting her montages. ”

Valentine Umansky



©Catherine Poncin

Pakbeng, L'éda, le cygne
d'après Paul Rubens

From top ... to bottom

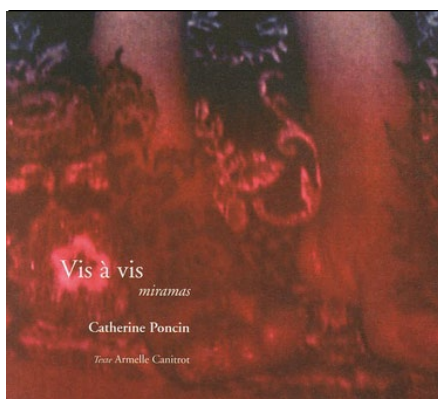
“ A Carte blanche from the Alfred Cane Museum of Pont-Audemer, Haute Normandie. Catherine Poncin's imagination has created these unlikely encounters, which nevertheless prove to be relevant, from a reflective or poetic point of view. The fruitful encounter between Catherine Poncin and the collections of the Cane Museum testifies to the necessity and evidence of inviting contemporary creation to explore heritage collections. ”

Mathilde Legendre
Conservatrice du Musée Alfred Canel



©Catherine Poncin

From top ... to bottom



Vis-à-vis

Catherine Poncin
Armelle Canitrot

Format 245 x 220 cm
24 photographies couleurs
48 pages - **25€**
ISBN : 978-2-35046-076-5
Filigranes Éditions



Archives d'un présent

Catherine Poncin
Ricardo Arcos-Palmas
Gonzalo Sanchez G.

Format 160 x 220 cm
70 photographies couleurs et NB+DVD
96 pages - **20€**
ISBN : 978-2-35046-359-9
Filigranes Éditions

Éloge de combats ordinaires



Archives d'un présent

Catherine Poncin
Magali Jauffret

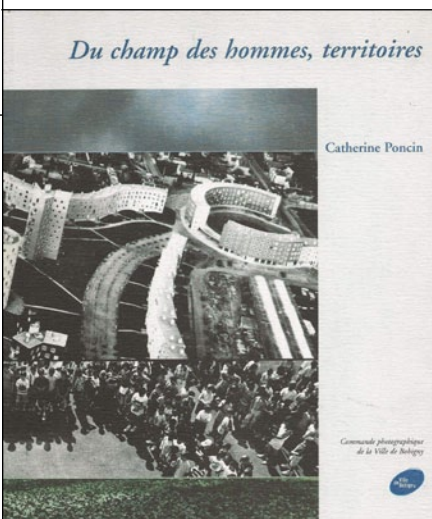
Co-production Conseil général du
Territoire de Belfort
Format 245 x 220 cm
41 photographies en bichromie
48 pages- **25€**
ISBN : 978-2-35046-137-3
Filigranes Éditions



Carpe Diem

Catherine Poncin
Michel Poivert
Florence Calame-Levert

Format 247 x 193 cm
40 photographies couleurs et NB
64 pages - **22 €**
ISBN : 978-2-35046-487-9
Filigranes Éditions



Du champs des hommes, territoires

Catherine Poncin
Emmanuel Hermange

Format 210 x 245cm
17 photographies en couleur
48 pages - **20€**
ISBN : 978-2-9143811-0-9
Filigranes Éditions

Également aux Filigranes Éditions :

- *Monographie*
Paul Ardenne
- *Détournement d'Intention*
Jean-Paul Chavent
- *Vertiges*
Nourredine Saadi
- *Sans conte, ni légende*
Rajae Benchemsi
- *1418. échos, versos et graphies de batailles*
Michel Poivert, Guillaume Nahon
- *La boîte de pandore*
Nathalie Leleu
- *Corpus*
Van Speybroeck Daan

Selection

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Jury

An independent jury, that changes every year, to ensure renewed visions and approaches, selects about 10 works among all the proposals received

Jury of the festival 2021:

- **Catherine Poncin**,
Photographer, guest of honor of the festival 2021.
- **Patrick Le Bescont**,
Director of books editions Filigranes.
- **Éric Sinatora**,
Director of the GRAPh-CMi, Carcassonne.

19th
festival

Our call to authors is open to all, regardless of age, nationality or status, and no theme is imposed neither any participation fees.

10 laureates

Aassmaa Akhannouch
Romain Baro
Carolle Bénitah
Gaël Bonnefon
Patrick Brunet
Orianne Ciantar Olive
Clémence Elman
Laurent Loubet
Clément Marion
Antoine Vincens de Tapol

Each photographer will benefit from a
€1,000 representation rights funding.

©Aassmaa Akhannouch



Aassmaa Akhannouch



Born in Meknes in 1973, Aassmaa Akhannouch lives and works between Casablanca and Lot in the region of Occitany, France.

After graduating as an engineer in France and an MBA in the United States, she now works in marketing. In 2013 she attended the Photo Academy in Casablanca to perfect her knowledge in digital photography. In 2016, she took a year off to dedicate herself to photography.

From 2016 to 2018, she was assisted in her research by the artist photographer FLORE at the Atelier Photographique de L'Œil de l'Esprit in Paris.

Her work focuses on exploring memory. Her work aims at bringing back personal, lyrical and timeless emotions while appealing to viewers' memories

In 2021, Aassmaa Akhannouch was awarded the HSBC Prize for Photography.

The house that still lives in me...

Both my parents passed away
As a kid, I lived in a red house. The «red house» was my address; it was my mother's much-loved house.

After being closed for 30 years, my sister and I had to go back there to clear it out as it was about to be sold. There is still some furniture in the house, three plum trees, four orange trees and my entire childhood.

I am walking in the garden, it is not as big as I remember...it is the day before the party, chicken and olive stew will probably be on the menu tomorrow...My mother is cooking "gazelle horns", in the courtyard in front of the kitchen...it is summertime and the huge living room window is wide open. I am getting closer, my father and my sister are both reading books. There are books everywhere, but t night, bedtime stories were not read to me, they were told, because a long time ago, the most extraordinary things could still happen...

The party is tomorrow. I'll have a ribbon in my braid, I won't play



too much in the morning so as not to ruin my shoes but in the afternoon I'll have forgotten that they are new... I'll watch my mother do her hair in front of her mirror; maybe she'll be wearing her pale blue caftan...

I don't want this house to be sold; I would like to keep it as it was the evening before the party, in this never-ending summer, whelmed, asleep because it has always been my address



©Romain Baro

Romain
Baro

Romain Baro was born in 1988. He lives and works in Nantes.

He grew up in Lorient, in a city razed to the ground by the war and hastily rebuilt. From an early age on, he was strongly influenced by this environment, thus nurturing an imaginary world and questioning the role of fiction.

He graduated from the Nantes School of Arts in 2011 and has been interested in the different registers images are displayed and broadcast. His various collaborations with the Press led him to question the value of information and the status given to documentary photography.

His taste for research is at the root of every project. His interest for investigation is then triggered by either a social, political or cultural observation. Getting back to the origin of the experience, testing the ground, spotting clues is then necessary.

Accessing to communities, places or objects specific conditions, is a way for him to encourage the understanding of narratives, territories and systems. Noticing the interactions between human beings and their environment is at the core of his process.



You have to blow

The Aegean Sea stretches out as a blue paradise, a tourist's destination echoing the collective imaginary world.

For refugees, it's first of all a wall. Some kilometre-long obstacle to Europe; an area watched over by frigates night and day. From Turkish coasts, the island of Lesbos looks like a promise. A blurred vision of a land to tread at all costs, at the risk of losing one's life.

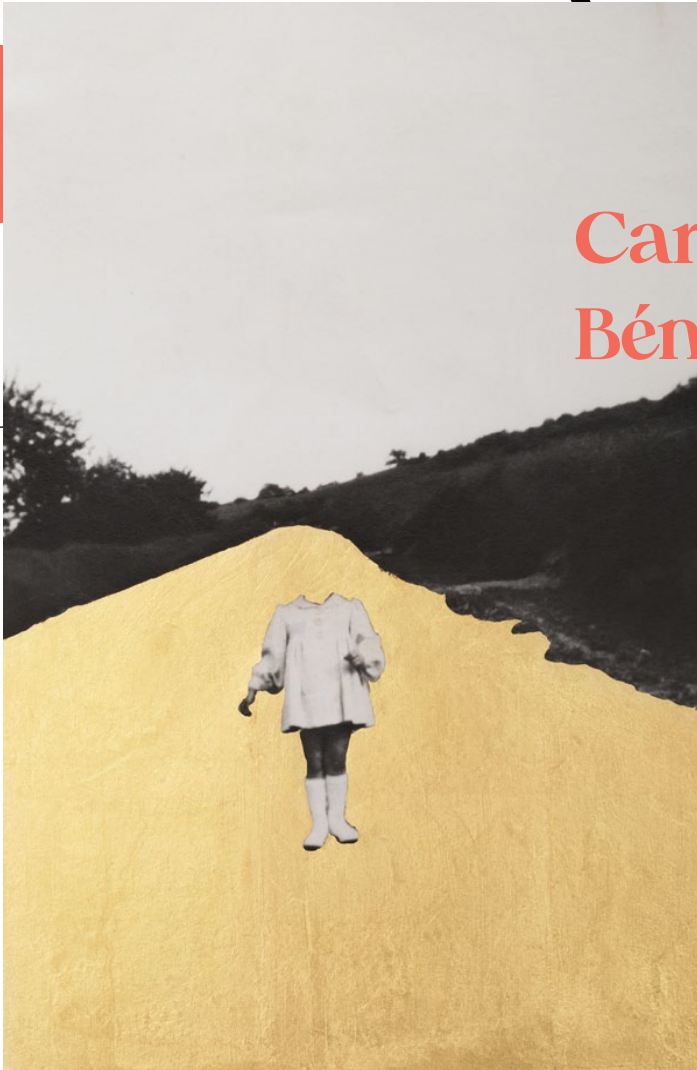
Witnessing the sea sweeping along bodies, some inhabitants of the island have built a cemetery. An improvised place of refuge away from villages. A few dozen graves can be seen in the reddish-yellow earth. The unique traces: slabs of marble into the ground mentioning some age or name, but sometimes none of this. Some

bodies could not be identified. A plain, picked-up stone adorns the grave in a silent starkness.

A few miles away, the blue of the sea prevails. In the small town of Neopoli, refugees get in contact with water again, helped by NGO volunteers. For some of them, coming from Central Africa or Afghanistan, the very vision of the sea is a discovery. Children and adults learn to swim to overcome trauma, to start afresh, to remain decent. Refugees' relentless waiting period is put on hold for a short moment. Feeling one's body floating in the waves is already a victory. To move forward, one must breathe.

©Carolle Bénitah

Carolle Bénitah



Carolle Bénitah started photography in 2000 after some introspective questioning. The fragile dimension of life prevailed and photography worked as an existential support. Faced with difficulties to grasp reality, photography acted as a new channel for meaning. Her work focuses on family, desire, loss, mourning, confinement and universality.

Carolle Bénitah graduated from the École Nationale Supérieure de la Photographie, with Honours, Arles and from the École des Beaux Arts d'Aix-en-Provence with a degree in Fine Arts with Honours - Diplôme National Supérieur d'Expression Plastique (DNSEP)-

Her work was exhibited in various places, galleries and fairs: Maison d'Auguste Comte, H2M Center, Rose Gallery, Espace photographique Hôtel de Sauroy, Marrakech Museum of Photography, Pavillon de Vendôme, Festival de la Luz (Buenos Aires), Paris Photo (Paris / Los Angeles), Art on Paper, Aipad, CONTEXT Art Miami.

I will never forget you

I collect anonymous photographs. I am fascinated by the stand-to attention happiness displayed in these photos. The pictured people are ghosts following me noiselessly and I make them mine to create an imaginary family album.

Putting back together my family's missing memory, inventing a made-to-measure one in which praised ancestors, territories unknown to me rise back from the dead. These discarded photos, sold for a few euros, see their status change by some gesture, applying gold leaf. Masking a part of the image, and more specifically these ghost faces, I increase the possible projections tenfold. The golden cover operates both as obliteration and a shiny surface on which our own faces are reflected.

I choose shots that evoke some déjà-vu, a familiar pose, happy moments that illustrate all those fables about ancestors. This ritualized happiness over the course of events refers to lies about the family myth. It clears out the dark matter linked to the family, precisely absent from these photographs.

Using these images is a way to live vicariously and recreate a dreamed life. Nevertheless, using gold leaf creates memory gaps, imposes some distance so that I'm not fooled by the lie they tell.

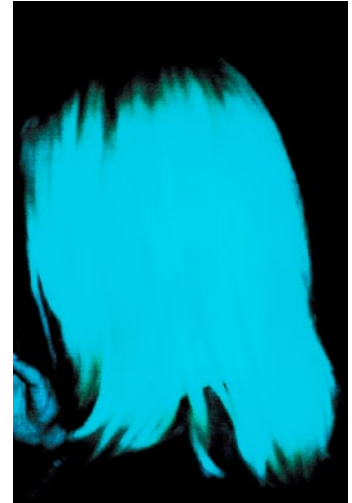
Working on these photographs allows me to mourn this ideal family life. Taking back one by one all the old fantasies about these projections and dismantling them makes this symbolic death bearable.



©Gaël Bonnefon



Gaël Bonnefon

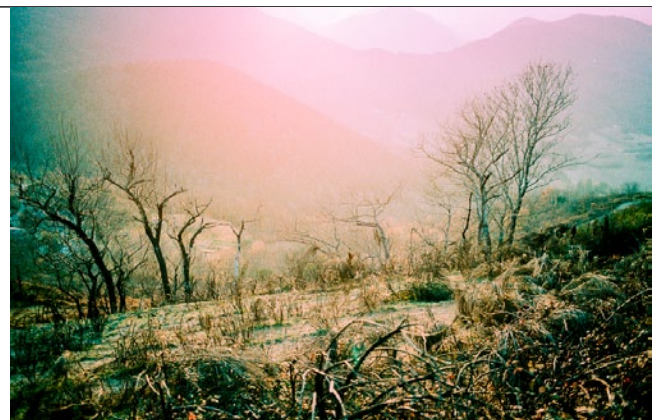


Gaël Bonnefon graduated from Toulouse School of Fine Arts with Honors in 2008. He exhibited at the Villa Pérochon, at the "Été photographique de Lectoure", in the "104" for "Jeune Création", at the "Rencontres internationales de la photographie d'Arles" "PhotoEspaña", « Musée des Abattoirs » in 2014, « Galerie du Château d'Eau » in 2012 and 2019.

His work is present in the collections of the Frac Midi-Pyrénées, the Château d'Eau, the Kulturamt in Düsseldorf and the Kiyosato Museum in Japan; he has participated in the Temps Zero projects in Berlin, Braga, Rome, Bucharest, Groningen and Thessaloniki. He has benefited from numerous artist residencies in France, Germany, and Israel. The book «Elegy for the Mundane» was published by Lamaindonne in 2019, two new books are to be published in 2021 by likki books and Sun/sun editions.

Same sun

“Gaël Bonnefon’s photography raises the question of the body and its engagement. Far from a conceptual or serial photography that would be ruled by a goal and developed in a precise narrative, what is at stake in his work is surrendering to the other and encountered situations. Without any intention or premeditation, body involvement, gesture and eye allow for an encounter, leading to uncertain and sometimes uneven paths, in the course of which an image may emerge. Surrounded by childhood landscapes, crossed by distant horizons and crowded with bodies and faces, his photography develops a cartography of a world both fantasized and real where the triviality of life rubs shoulders with grace in some precarious and vital balance (...). At first sight, brutal and declining, Gaël Bonnefon’s photography material is like a gaze dreading to vanish one day and always seeking reawakening. Photography and love alike: recoil and desire, tension and release, repetition, wandering and resting, escape and pursuit.



Photography allows itself to be crossed by bursts of life, bursts of liveliness, echoes of distant sweetness and lost joys. It sings in silence, it is a lover with a thousand faces, from which bursts out the outline of a single image pursued relentlessly, from the snowy heights of childhood to the lost worlds of the present. ”

Michaël Soyez

Laureate

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©Patrick Brunet

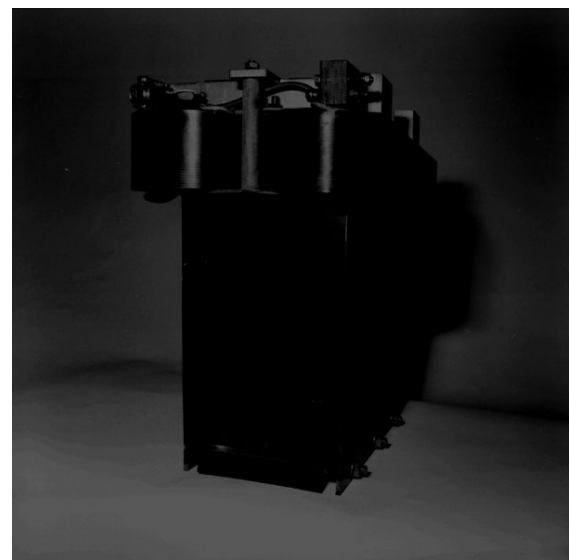


Patrick Brunet

Patrick Brunet was born in 1958 in Valence in the French department of Drôme where he discovered photography at the age of 15. Since 1988, he has been a mechanical engineering teacher in a technical college. He graduated from the University of Grenoble (Master of Science and Techniques of Materials and Master of Technology) and holds the Aggregation of Industrial Engineering Sciences (Mechanical Engineering option). He first exhibited at the "Contrejour Gallery" in Paris in 1992 (1st Prize from the Angénieux Foundation), then at the "Salon International de la Recherche Photographique de Royan" in 1994 (2nd Prize). He put aside photography for 20 years to devote himself to his teaching career. In 2019 and 2020 he was preselected for the "Boutographies de Montpellier". In 2019, he exhibited «hors les murs» at Boutographies, a series that tells a largely unknown part of the Third Reich history.

The secret laboratory

In the summer of 2013, Timothy Koeth a researcher at the University of Maryland was sent a mysterious uranium cube with the following note : « Taken from the German nuclear reactor that Hitler tried to build. A gift from Ninninger ». Timothy Koeth didn't know who Ninninger was, but decided to investigate. After putting back together the pieces of the story, he came to this terrifying conclusion : the cube is supposedly from the Third Reich secret laboratory built during World War II under Haigerloch Castle in Germany. This laboratory really existed and was dismantled in 1945. Today it houses the Atomkeller Museum which is dedicated to the German Atomic Research. It's a creepy story. It reminds me of the dark hours my parents suffered during the Occupation. A painful episode in their lives they never stopped talking about. The images from this laboratory I am presenting are deeply imbued with our family history. Without being aware of it, Photography often reveals a dark part of ourselves, exorcising our fears and anxieties.



©Orienne Ciantar Olive



Orienne Ciantar Olive

Born in Marseille from a Maltese mother and a Franco-Swiss father, Orienne Ciantar Olive lived a youth marked by moves and travels which took her from the Camargue to Guyana, from Europe to the Americas.

With a master's degree in cinematography, criminology and then journalism, her photographic approach explores areas of faults (geographic or existential) and transitions (identity, cultural, historical) in changing environments. The documentary approach takes on the surreal to question the real.

In 2004, living in Damascus, Syria, she exhibited her first works during the Aleppo International Photography Festival. She then became a freelance press photographer and covered international news, particularly in the Middle East, the United States and Japan.

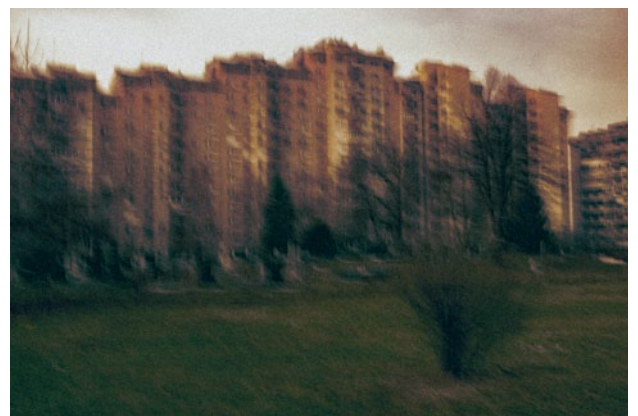
Under the stars of Andromeda (Sarajevo, Bosnia-Herzegovina)

I have been silent for a long time. Encircled myself by mountains which seemed impassable to me, moved with me each time I escaped. There are places that lock you up, there are situations.

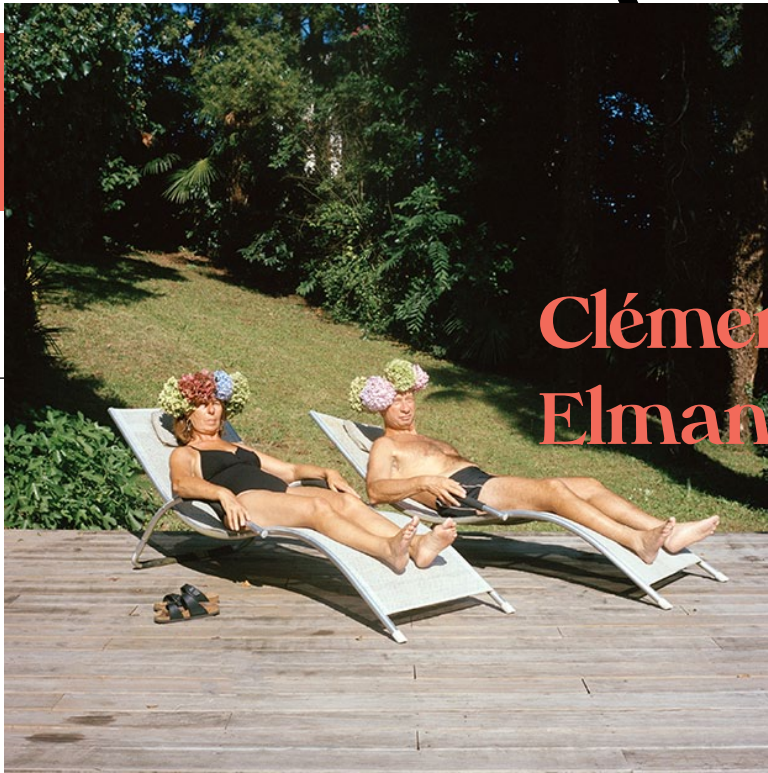
In Sarajevo, 25 years after the longest siege in modern history, the next generation searches for their star and horizon, surrounded by their legacies, dreams and responsibilities.

In Sarajevo, 25 years later, I look for Leyla, Nike and Amir with blue hair, between Cassiopeia and Pegasus, guided by the last waves of Paul's voice. I find Dino, Adana, Iman, Donja ...

The journalistic quest falters, the photographic intention is under influence. Everything becomes conversation. From teenage memories to teenagers, from journalist to photographer, from a city to her youth, from the history of Bosnia to the future of Europe. It is a mirror that is being held up to us.



©Clémence Elman



Clémence Elman

Born in 1992 in Paris, Clémence Elman spent her childhood in Pau (in the south west of France). In 2015, she graduated in political sciences from Toulouse school and moved to Berlin, where she began studying photography at the Neue Schule Für Fotografie. After that, she joined the national school of photography (ENSP), in Arles, from which she graduated in June 2020.

She works on the question of family history, on the construction of identity, on our relationship to the « Other » - in particular through the question of exoticism - and the representation of these themes in photography. In the form of photographic documentary-fiction, she constructs narratives in which she questions the boundaries between the real and the imaginary.

Clémence Elman is part of the photographers selected for the 35th edition of the Hyères Fashion, Photography and Fashion Accessories Festival at Villa Noailles, for the Athens Photo festival and the Prix Maison Blanche 2020. She is laureate of the 2021 Dior photography and visual arts award for young talents.



The end of travels

La fin des voyages (The end of travels) is a series that questions the notions of exoticism and travel, as well as their representation in photography.

I come back to my family garden and the bourgeois environment in which I grew up, in the south-west of France. I take, as a starting point, the relationship maintained by my family members with Elsewhere, references to the history of Western art and memories of childhood immortalized in the family photographic archives.

In the form of a documentary-fiction, the photos question the complex representations of this exotic and erotic Elsewhere, in which the issues of cultural reappropriation and domination are underlying, notably through the accessories, patterns, colors and poses used. The staging that I imagine raise, by extension, other subjects such as modernity, consumer society, the inspiration of patterns borrowed from nature by the industry world, kitsch, the inexhaustible debate of opposition between culture and nature. In addition, my photographic process also leads me to think about the photographic act itself, using the abyss, the diversion of everyday objects and perishable vegetation.

This series is concomitant with my thesis completed this year on «The Jungle. Construction, representation and existence of a territory of dominations», a theoretical and visual research on exoticism issue.



©Laurent Loubet



Laurent Loubet



Laurent Loubet was born in Hérault in 1963, he left to study in Paris at the age of 19, and now lives and works in Toulouse in IT. Lover of film photography, collector of images and analog devices, his practice has become over time more intimate, more introspective with a particular taste for the «happy accidents» brought about by chance, experiments, failures and imperfections. in image processing. He is initiated into the various old and alternative printing processes (Lith, Cyanotype...) and is interested in the history of pictorialist movements in photography to build his author's approach questioning the perception of reality in search of the boundaries of photography.

And you, what are you up to

It is here question of memory, family, filiation. Old letters found at the bottom of a box (a container) end up becoming transparent when read too often. But the memory is still there, the stories and tales told by my grandmother, real or fantasized, have always fueled my imagination. Gone too early, my grandfather Jean, left these letters but very few images from that time. By illustrating his words with my photographs, familiar landscapes, portraits of great-grandchildren, I wanted to testify to this attachment, to this filiation like a stroll through family memory. Letters written during the war to his family. Words that bear witness to the adversity, the tragedy, the anguish and at the same time the love for those close to him and the hope that kept him alive. I have long wondered why I feel close to this man I have known so little? Is it the physical resemblance that

becomes evident with age? Is it his "extra ordinary" life that I admire? The need a model to refer to? A guardian angel who protects me? Or the need to free yourself from a family memory that is sometimes a little heavy to carry? Probably a bit of it all. By crossing his words with my images, this project is an attempt at a dialogue that I never had with this man, to get closer to him, to get to know myself better ...

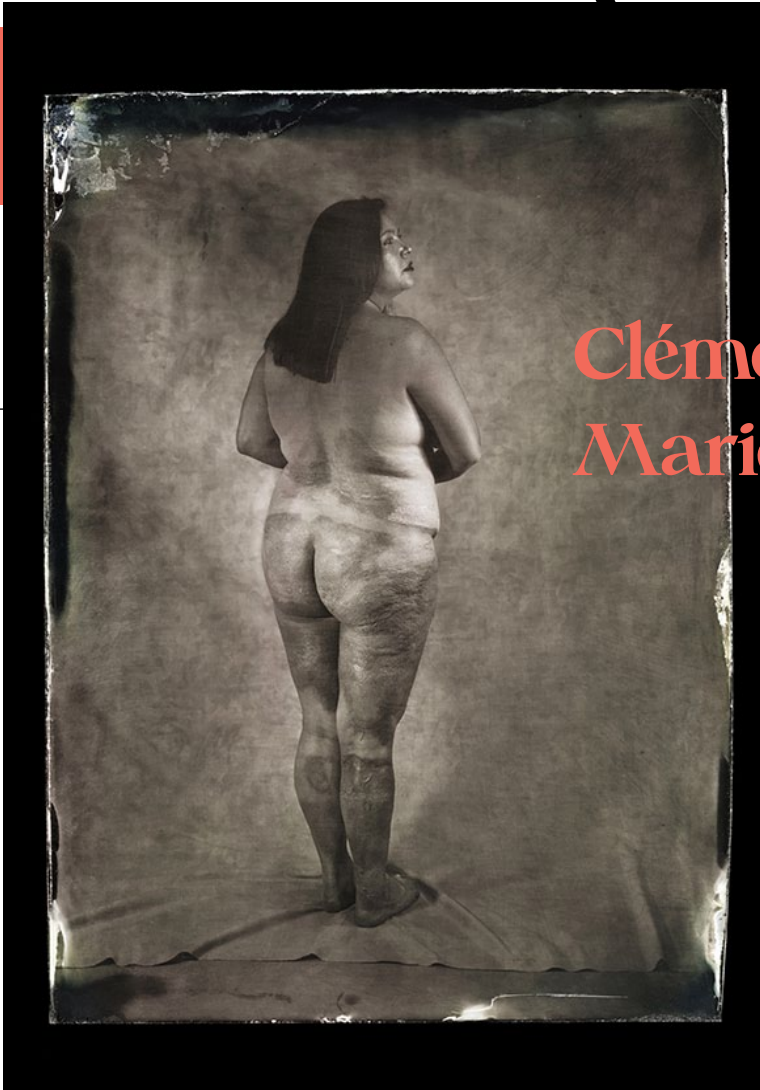
«And you ? What are you up to ?»
These protective words written as he was going through terrible ordeals reflect the benevolent character of this man. These words also still resonate with me and in a way question us. It is with these few images that I wanted to answer him.

Laureate

19

ManifestO Festival 19th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE.
SEPT 14th - OCT. 2nd 2021

©Clément Marion



Clément
Marion



Born in Pertuis in 1996, Clément Marion began photography at an early age. Aged 19, he entered the ETPA photography school in Toulouse where he discovered film photography and he has never left since. After a gap year during which he sharpened his photographic style, he graduated in 2020 with a jury mention. He then settled in the Paris region and began his activity as an artist photographer.

Since graduating, his work has been recognized in articles on the web and in photographic magazines.

Phoenix

Wet collodion is made up of two main elements among others, Cooper collodion and silver nitrate. Separately, they are both used in medicine, for wound healing. Together, these two elements form a sensitive photographic emulsion similar to a thin skin spread on a glass plate.

This film dries little by little from the preparation for the shooting, until the end of the development of the photograph. Eventually it hardens, retracts, sometimes cracks and changes color. The parallel between this texture and that of the scarred skin of burns survivors being obvious, I decided to use wet collodion to treat this subject.

“To be a burnt person is to learn to live with a marked, repaired, dented body, a body that will remind us every day of the day when everything changed.”
-Clélia Lebreton

People are embarrassed about the difference. To share, to show, is to break silences that make you feel uncomfortable. Because what hurts mostly is the look of others, the ignorance. These photographs are a message of tolerance and hope for all the people who are forced to live with their « scratches ».





Antoine Vincens de Tapol

Antoine Vincens de Tapol turned to documentary writing via photography, which proved to be his most appropriate medium to meet others. He has thus compiled an anthropological approach (his formal education). As documentary writing is a more flexible process, the author can assert the first person «I», and the artistic universe provided by photography.

His first preference is rooted in his personal life, teenage years spent in the countryside. So he started working on rural youth, wondering how teenagers lived their youth, hopes, fears, codes, rituals?

His second favourite subject is the result of a questioning that concerns us all: our place in our environment, whether it is social or geographical. What footprint, trace does an individual leave on the community and the territory? And at the same time, to what extent do society and territory determine the individual?

Born in 1978 in Cognac, Antoine Vincens de Tapol lives in Paris.

© Antoine Vincens de Tapol



Wild Water

Wild Waters This series follows rivers and creeks and meets with teenagers who enjoy wild bathing. A way for them to get away from their daily life where requests can be felt as oppressive. Because being 15 or 20 years old in the 2020's is to be absolutely certain to have lost a carefree attitude that was fully theirs. So, we escape from crowded spots, from supervised swimming, from a virus martyring minds and impeding bodies.

In these white spots where cell phones are cut off, they are left with confronting themselves with these confined spaces, alone with their peers, alone with the rush of adrenaline when diving into nature summoning the elements and their reclaimed freedom. It is the moment before taking the plunge in a too full world: Full of danger, fear and uncertainty. It is a more or less conscious return to the primary state of being, to the sources of untamed water.



Associated exhibition

21

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etpa

Mathilde de Keukelaere (Grand Prix 2020) et Maëva Benaïche (Grand Prix 2021)

📍 Place St Pierre

📍 Galerie Photon

©Mathilde De Keukelaere



Mathilde De Keukelaere

Everything was quiet

These last ten years, France has suffered a great number of terrorist attacks. The scars that they have left have often faded and life has returned to normal "almost as if nothing happened". But how can the victims or witnesses of these tragedies get back on track after such a hardship? A lot of victims do not carry the marks of physical wounds but the psychological traumas are nonetheless settled and the suffering left by them don't ever really fade away.

Maëva Benaïche

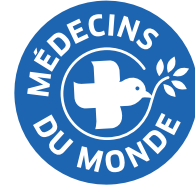
Rencontre(s)

Have you ever wondered how many people have passed through the same place as you? What if we could get people from different moment together in the same place? Who knows, we might meet nice people. Through this series I wanted to question our relationship to others and to our interactions in a society where the virtual has taken precedence over the real.



© Maëva Benaïche

Associated exhibition



Place St Pierre



© Antoine Bazin

Antoine Bazin

Having trained as a specialised educator, I worked for a few years as a street educator in the Mirail district of Toulouse. I subsequently joined the recently-created association, Utopia 56 in 2016, which was coordinating at the time the set-up and development of the Grande-Synthe refugee camp in northern France. It was at this point that I became interested in documentary photography.

My first narrative photos, shot on film, were taken in this camp during the summer of 2016. The idea was to take photographs in order to show and create records of this significant event in the history of the reception of exiles. This first experience, combining photography and social/humanitarian work, led me to follow and document the lives of exiles at the French and European borders.

It is my perception that my photographic work is deeply marked by my professional development with people who live in very difficult contexts. In each photograph I see echoes of my work on the streets with the homeless and people living in poverty.

As a self-taught photographer, I took a degree in «Documentary and Digital Writing» in 2020 and am now a member of the Hans Lucas photo agency.

In balance

The «en équilibre» project aims to show how and under what circumstances people living in very difficult conditions seek, through a certain resilience, the balance necessary for their physical and psychological survival.

Through portraits of people living on the streets or in precarious housing in Toulouse, Antoine Bazin and Médecins du Monde decided to give voice to their concerns, to shift the gaze and to bear witness to the resilience and mechanisms put in place by these people, sometimes fragile, sometimes life-saving, often on the edge, in response to suffering that does not always say its name.



Associated exhibition

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 Ville de
Tournefeuille

 Tournefeuille library

©Hervé Baudat



Hervé Baudat

Hervé Baudat, a photographer with a fondness for silver grains and other chemical acids, was born in the early seventies and has produced many portraits of artists, faces of people he meets, and his own circle of friends and family. He can be spotted with his 6x6, 6x7 and 4x5 hardware in his little village in southern Corsica, in Veneto during the winter, or tramping the streets of Paris. His photographs feature in the collections of the Musée Rodin and Bibliothèque Nationale, inter alia.

Dérives et navigations des étoiles

When I press the shutter, I change perceptions of my life, I add new characters to the novel. I unveil previously hidden protagonists. Pictures prompt me to change tack. I scuttle my own ship or set out to the sea. I raise the Jolly Roger. I start boarding other vessels.



Événements

The program is subject to change depending on health news.

Free portfolio reading

Annual meeting, the Festival ManifestO in collaboration with Centre Culturel Saint-Cyprien and the gallery Le Château d'Eau, organizes free portfolio reading 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 exhibit.
Registrations on our web site



Conferences

Saturday 18th of Sept. 5pm

Information and social network, toward a critical approach of the information given by pictures : fake news, conspiracy...

Saturday 18th of Sept. 6:30pm

What are the consequences of the apply of the new law on the global security in photojournalists work?

Sunday 19th of Sept. 4:30pm

Residencies and photographic workshops in closed spaces, jails, hospitals...

List of the intervenants coming soon.



Afghan-Box

An Afghan-Box is at the same time a camera and an itinerant laboratory of film development. Clément Marion will be there every week-end of the festival for demonstrations and shootings with his box



Nino Cathalia Flores

/ Agenda

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The program is subject to change depending on health news.

Tuesday sept. 14th

Opening Hervé Baudat

Dérives et navigations des étoiles.

7pm  Tournefeuille Library

Wednesday sept. 15th

Opening laureates 2020 & 2021 ETPA

7pm  Photon Gallery

Thursday sept. 16th

Opening exhibition Traversées Catherine Poncin

7pm  L'imagerie Gallery

Friday sept. 17th

Opening party

Dj Set

7pm  Place St Pierre

Opening exhibitions with artists

8pm  Place St Pierre

Screenings

9pm  Place St Pierre



Saturday sept. 18th

Free Portfolio reading

2pm > 6pm  Centre Culturel
Saint-Cyprien

Meeting

Présentation par les artistes de leurs
expositions.

2pm > 4pm  Place Saint-Pierre

Talks with Catherine Poncin

4:30pm  Place Saint-Pierre

Conferences

*Information and social network,
toward a critical approach of the
information given by pictures : fake
news, conspiracy...*

5pm  Place Saint-Pierre

Conferences

*What are the consequences of the
apply of the new law on the global
security in photojournalists work?*

6:30pm  Place Saint-Pierre

Agenda

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The program is subject to change depending on health news and government decisions.

Sunday sept.19th

Free Portfolio reading

10am-12am
2pm-6pm  Centre Culturel Saint-Cyprien

Talks with Catherine Poncin

11am  L'Imagerie Gallery

Meetings

Talks with the artists of the festival. During the week end, artists present their exhibitions to the public.

2pm>4pm  Place Saint-Pierre

Conferences

Residencies and photographic workshops in closed spaces, jails, hospitals...

4:30pm  Place Saint-Pierre

Tuesday sept.21th

Opening : exhibition of Médecins du Monde

Antoine Bazin, *En équilibre*

6pm  Place Saint-Pierre

Saturday sept.25th

&

Sunday sept.26th

Les Arts en Balade

Visit the artist's studio :
Jean-Philippe Escadre

exhibitions of :

- Patrice Dion
- Gérard Jan
- Catherine Poncin

10am > 7pm  L'Imagerie Gallery

Afghan Box

Clément Marion will be there every week-end of the festival for demonstrations and shootings with his Afghan-box

3pm > 7pm  Place St-Pierre

Saturday oct.2nd

Closing exhibitions

Dj Set
Screening

7pm  Place Saint-Pierre



Screenings

- favourite portfolios readings
- Présentation Résidence 1+2

9pm  Place St Pierre

Practical information



Access to exhibitions and events are free and open to all

Village ManifestO Exhibitions in shipping containers

From sept. 17th to oct. 2nd

Opening :

Everyday from 3pm to 8pm
and special evening : 11pm



Place Saint Pierre,
31000 Toulouse

Access : Métro Ligne A (Saint-Cyprien-République ou Capitole)
Bus : Lignes 31 (Arsenal),
L4/L7/14/44 (Pont Neuf).

Exhibition at L'Imagerie Gallery

From sept. 16th to oct. 2nd

Opening :

Everyday from 2pm to 7pm



33 bis Rue Arago
31500 Toulouse

Access : Métro Ligne A (Marengo
SNCF)
Bus Lignes L9, 39 (Arago).

Exhibition at the Photon Gallery

From sept. 15th to nov. 30th

Opening :

From monday to Friday 9am - 7pm



8 Rue du Pont Montaudran,
31000 Toulouse

Access : Métro Ligne B (Fr. Verdier)
Bus Lignes L1, L8 (Place Dupuy).

Exhibition in the Bazacle's family gardens CMCAS Toulouse

From sept. 18th to oct. 2nd

Opening :

from wednesday to syunday 2pm-6pm



Impasse du ramier,
31000 Toulouse

Access : Metro ligne B (Compans
Caffarelli)
Bus : Lignes 31/45 (Amidoniers)
L1/63 (Héracles).

Exhibition at the Tournefeuille's Library

From sept. 14th to oct. 2nd

Opening :

wednesday : 10am-12:30am / 2pm-6:30pm
Vendredi : 2pm-6:30pm
Samedi : 10am-5pm



3 Impasse Max Baylac,
31170 Tournefeuille

Access : Bus : Lignes L3/21 (Les
Chênes Tournefeuille).

Lectures de portfolios au centre culturel Saint-Cyprien

Saturday 18th of sept. and
Sunday 19th of sept.

Opening :

Saturday : 2pm - 6pm
Sunday : 10am - 12am / 2pm - 6pm



56 Allées Charles de Fitte,
31300 Toulouse

Access : Métro Ligne A (Saint-Cyprien-République)
Bus : Lignes 13/14/31/45/66 (Saint-Cyprien-République).

Contacts

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Press / Media

manifesto.organisation@gmail.com

DOWNLOAD
THE PRESS KIT

Main exhibition site
Village ManifestO

Festival ManifestO
Association On/Off

CORRESPONDENCE

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31085 Toulouse Cedex 2 (FRANCE)

Find all of the information on :

www.festival-manifesto.org



Festival.Manifesto



festival.manifesto



festmanifesto



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ManifestO

warmly thanks its partners
for their loyalty.