

PRESS KIT 2020



SEPT 15th >> OCT 3rd



RENCONTRES
PHOTOGRAPHIQUES
DE TOULOUSE - FRANCE

The 18th edition of ManifestO Festival is chaired by the photographer JEAN-CHRISTIAN BOURCART

How to tackle an editorial in these times of global confinement as the situation is far beyond anything we could have ever imagined. How not to think, first, of course, about coronavirus victims but also every cultural project, cancelled for the most part, with a special thought for festivals whose mission is to promote photography and its authors: L'œil Urbain, Itinéraires des Photographes Voyageurs, le Printemps Photographique de Pomerol, les Boutographies, Images Singulières, MAP, Les Rencontres d'Arles, l'Été photographique de Lectoure and many others.

ManifestO has also been impacted by this pandemic and we are sorry to inform you that Hervé Baudat's exhibition- the Mediatheque in Tournefeuille - will have to be rescheduled.

ManifestO will certainly take place, if we collectively manage to get rid of this virus.

Through his photographic practice, his choice of subjects, Jean-Christian Bourcart, shows how rooted he is, in this century of all upheavals. He writes about his inner torments, freezes them in photograph, gives them life through video.

His artistic practice is as multiple and complex as his embodied spirit, whose envelope is a constant source of questioning.

The result of this process is a work of great humanity, close to the other, accessible to the greatest number.

Jean-Christian Bourcart was, very quickly, able to free himself from the constraints subsequent to the pressing needs of the press and agencies he worked for in his early days, and offer us a sometimes offbeat, often non-conformist photographic and assertive artistic approach.

The 2020 edition prize winners, selected by the jury chaired by JC Bourcart and made up of Valérie Mazouin, Florence Drouhet Claude Belime and ManifestO, are:

Jean-Pierre Angei, Frédéric Bourcier, Patrick Cockpit, Axelle de Russé, Philippe Fourcade, Matilda Holloway, Nathalie Lescuyer, Laure Maugeais, Odile Meylan, Abdul Saboor, Eric Supiot, Ugo Woatzi.

They will be keen to confront their vision with every other exhibited works.

Also in the spotlight, Marine Lécuyer, Olivier Papegnies and the Grand Prize of ETPA exhibited works, if prizes can be awarded on time, due to the current situation.

Jacques Sierpinski,
Artistic director of ManifestO Festival

MANIFESTO FESTIVAL 18th edition

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, to ensure renewed visions and approaches, selects about 12 works among all the proposals received (313 in 2020).

12 laureates have been selected, and each of them will benefit from a €1,000 representation rights funding.

In 17 years, we have helped more than 350 photographers exhibit in Toulouse, thus quickly becoming a real gateway for national exhibitions and a professional career path.

The 18th edition of the festival is directed by the photographer Jean-Christian BOURCART. For the last 13 years, each edition has been sponsored by a renowned photographer who chairs the jury and a large exhibition space is devoted to him/her alongside the laureates : David Hamilton, collective Tendence Floue, Les Krims, Joan Fontcuberta, Jane Evelyn Atwood, Alain Fleischer, Michel Vanden Eeckhoudt, Laurent Millet, Letizia Battaglia, Philippe Gérard Dupuy, Martine Voyeux, Louis Jammes were our last special guests.

Jury of the festival 2020 :

- **Jean Christian Bourcart**, artist photographer and guest of honor of the festival
- **Claude Belime**, founder of Lumière d'Encre and of the festival FotoLimo en Roussillon
- **Florence Drouhet**, exhibition curator and artistic director of the festival La Gacilly-Baden Photo
- **Valérie Mazouin**, director of the centre of Art La Chapelle Saint-Jacques in Saint-Gaudens.



22.000 visitors during a two week festival and 3 weekends.

A village of shipping containers in the heart of Toulouse



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.



PRESENTATION

ManifestO festival 18th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE - FRANCE
SEPT 15th - OCT 3rd 2020



Educational container



Library container



Educational visit



Bar container

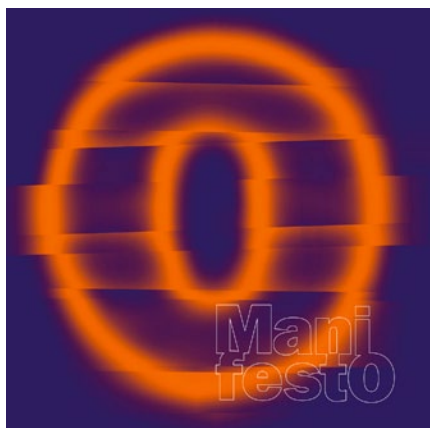


Place St Pierre



Screening at the edge of the Garonne

© Patrick Bastoul and Jacques Camborde



MANIFESTO CATALOGUE

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 21x21cm

Price: 19€

Jean-Christian BOURCART

Guest of honor and chairman of the jury

Every time Jean-Christian Bourcart tackles a new topic, his writing process includes investigation, experience, imagination, description and formal invention in varying degrees.

Using different media, (photography, writing, video, cinema), he offers a kaleidoscopic vision that suggests, informs and questions our intimate, political and spiritual experience.

His work was presented at the Urbi et Orbi gallery, at the galerie du Jour, at the Reflex Gallery in Amsterdam, at the Kagan Martos gallery and Andrea Meslin Gallery in New York, at the Jeu de Paume museum, at the Rencontres d'Arles, at the Museum für Photographie Braunschweig, at the Shanghai Gallery of Art, at the Louvre-Lens Museum, the Invisible Dog Art Center in Brooklyn, at Roger Williams University in Bristol.

His work was awarded the Polaroid Prize, the World Press Photo, the Gilles Dussein Prize, the Jeu de Paume Prize, the Niepce Prize and the Nadar Prize. His photographs are part of the M.O.MA collections in New York, the National Fund for Contemporary Art, the M.E.P., from the Niecephore Niepce Museum, the M.A.M.C.O. in Geneva, the Shengda Art Museum in Shanghai, and the Chrysler Museum of Art in Norfolk.

Jean-Christian Bourcart wrote and directed two fiction feature films and about fifteen videos. Eight monographic books were published on his work. He was born in Colmar in 1960, lived in New York for 22 years and has not had any permanent address over the last 2 years.

Exhibitions place St Pierre
and in the gallery L'Imagerie
<http://www.jcbourcart.com/>



Francis Bacon



The frenchies



Traffic, New York, 1999-2003

There are always traffic jams on Canal Street, where I live. The Americans seem melancholic and resigned, crouched behind the tinted windows of their large sedan. Others on buses or in taxis doze off, struck by the lengthy day. From the sidewalk, I examine them through my powerful telephoto lens. I look at them looking at me, incredulous, stunned like animals caught in the headlights, at night. Some do not move. Others try to turn around, protect themselves with their newspaper, their hand. Some confront my mechanical gaze, thus abandoning their image to a destiny they know nothing about.

I shot the crowd,

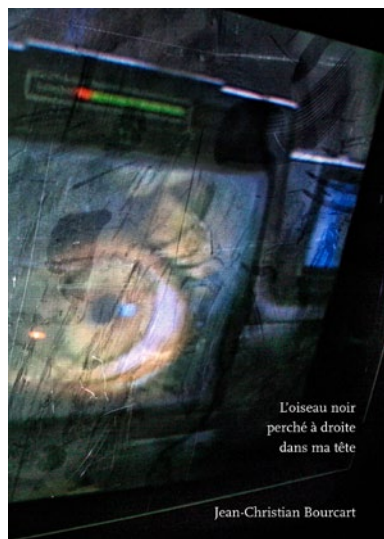
Paris, New York, Shanghai, Phnom Penh,
2009

In underground stations, market or universities entrances, in some of the largest cities in the world, I record human surge. Hundreds, thousands of faces parade through my viewfinder and I shoot in a blinding burst, my assistants' flashes revealing expressions of surprise, transforming a continuous flow into an ephemeral painting. What can we learn from our common adventure, observing relationships between the individual and the crowd, but also from one crowd to another morphologies, densities, directions, rhythms?



The Frenchies

From 1982 to 1992, I photographed a lot of people, French people, in street, during events. Unidentified people, politicians, tourists. I love those moments when people jump at my presence, grab hold of themselves, contort themselves; ambiguous acts, accidental encounters, the street as a parallel world, strange, comic and dramatic at the same time.



L'Oiseau noir perché à droite dans ma tête

"The black bird perched on the right side of my brain"

It's an autobiographical narrative that mixes falsely disparate photographs and texts from the diary of Jean-Christian Bourcart. Photographs and texts are put in dialogue, sometimes directly, sometimes in a more subjective way. Alternating narrative fragments from distant journeys (Madagascar, China, Japan, Nicaragua ...), reflections of inner life (dreams, feelings, fantasies), glances on the American society in which he lives, and scenes of family life, sometimes dark and painful, sometimes luminous and sweet - the book bears witness to the evolution of the author in a period of transition. By transposing his own life, he suggests the possibility of exploring new areas of human experience.

222 pages, 20 x 2,2 x 14,1 cm

Editions Le Bec en l'air, Marseille, 2019

ISBN 978-2-36744-138-2

All about love

Frankfurt Bordellos, NYC S&M Clubs, Paris Swinging Clubs in the 1990's Texts by Nan Goldin & Jean-Christian Bourcart

160 pages, 11x7.5x0.6 inches

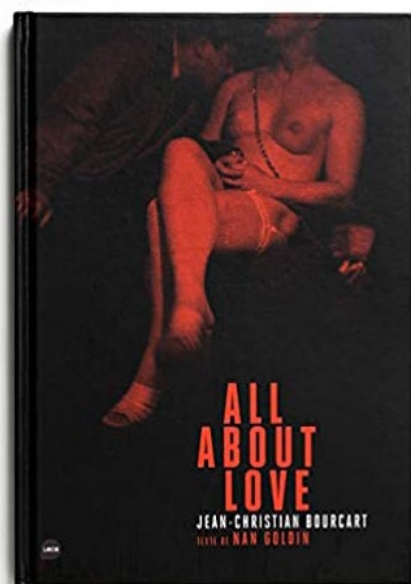
Bizarre Publishing, New York

ISBN-10: 099101412X

ISBN-13: 978-0991014125

Editions Loco, Paris

ISBN 978-2-919507-34-4



Traffic

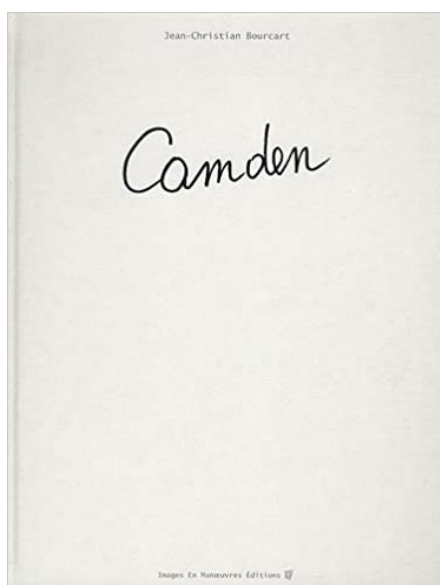
Editions Léo Scheer, Paris

80 pages, 21 x 26,2cm

35 euros

ISBN 2-915280-59-2

EAN 9782915280593



Camden

Images en Manoeuvres, Marseille editions-2011

ISBN-978-2-8499-5203-0

144 pages

Won the nadar prize 2011 of the best photographic book

Sinon la mort te gagnait

Le point du jour, Paris

éditeur-2008 208 pages

ISBN : 978 2912 132543



Jean-Pierre ANGÉL

Ephemeris



He has been working for years to highlight what is the most refined in human beings, [...]. Reflecting this interest, he photographs the stories of inhabited places and landscapes, shaped by man and just like him scathed by time. He talks about some land at the end of the world, yes it's just a small piece of land but it fairly well reflects a life cycle on a different time scale. The work presented here is a framework of topographic faces or an aerial radiography revealed by snow in the regions of Oisans and Savoy. His work was exhibited in France and abroad, at the European photography festival in Italy in 2019, in Milan at the Villa Pomini in 2016, at Les Rencontres d'Arles in 2009.

Personal reflections through my photos have always been influenced by this flow, this back and forth movement between past and present and vice versa. My research is similar to another field that questions memory: Archaeology, collecting and accumulating data, scraps of information.

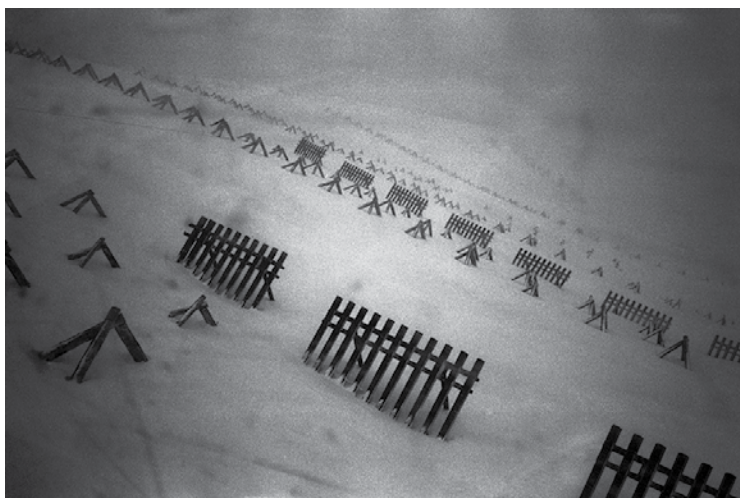
What fascinates me in landscape photography are the tangible and material signs of an intersection between past and future, as the effect of time expressed through the life of beings and things.

In the Ephemeris project, for me, mountains in winter are used as a research area. The photographs are taken from cable cars, the only way for me to fly over these territories as I cannot ski. This point of view brings a distance that plays with scale, human beings and infrastructures, revealing their fragility, and that of the landscape crossed. [...]

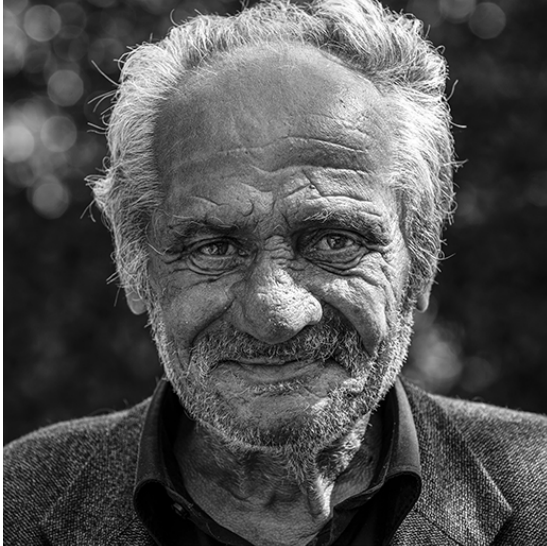
Past, lurking, motionless, in the folds of the present that I can trace on a snow-capped slope covered with curved lines and these same lines which will be erased by fresh snow like a palimpsests.

Snow is like a blank page on which our time in this world is written out.

Like a life cycle with our own time scale. Just like the wrinkles and scars left by this same time scale.



Frédéric BOURCIER My 5-euro buddy



Frédéric Bourcier was born on November 18, 1962. He was successively a fashion photographer for over 25 years and a photo reporter. He reported gagged women, prisoners' life in overcrowded prisons, exploited children, in Kosovo, Rwanda, Afghanistan, Lebanon, Libya, Central America ... He is the author of "Livre Echange". (Barter Book) released in 2004 with the support of the city of Lyon for the International Child Day. Frédéric Bourcier spends some of his time meeting with and understanding those who cross path with him. It is what makes this atypical photographer's world so rich. In December 2019 he self-published "My 5- euro buddy". All copyrights and profits are fully donated to the Notre-Dame des Sans-Abri, a charity which looked after of Mr. Bernard, " My 5-euro buddy". Audience Prize at the " Festival Rendez Vous Image " in Strasbourg / 01-2020.

This is the story of the bond that has been woving for several years between a photographer and a fragile gentleman.
He's a man who had a life accident. I don't know which one ... [...] He no longer has any identity papers and used to refuse financial help from charities. He remembers the day he was born but is less sure of the year.
He's a gentleman difficult to tame. [...]. He refuses to beg and systematically sells cookies, chocolates or calendars... and most of the time returns home with them. He chooses his clothes or shoes with the exactness of a businessman, always wearing shirts and dress shoes, even if his feet hurt. He continues to manage his life as he probably did before, when he was a sales representative. He's a gentleman who chooses what he tells me or what he remembers. His memory? It often fails him. [...]
He is a fragile gentleman who finally agreed to be photographed after visiting him for many years.
[...] Perhaps also a duty to remember a life of suffering and loneliness, which will one day fly away noiselessly...



Patrick COCKPIT

Forgotten figures of the feminist resistance on the threshold of the twentieth century



In his forties, Patrick Cockpit works on the photographic representation of awaiting, silence and the invisible. As a fan of straight and square images, he nurtures his schizophrenia by mounting different projects on totalitarianism and its production, or more prosaically on feminist, punk and offbeat portraits. He is a member of the Hans Lucas studio and mainly works as a portraitist for the press, institutions and various publishing houses.

The fourteen images presented here are not real.
Everything is fake.

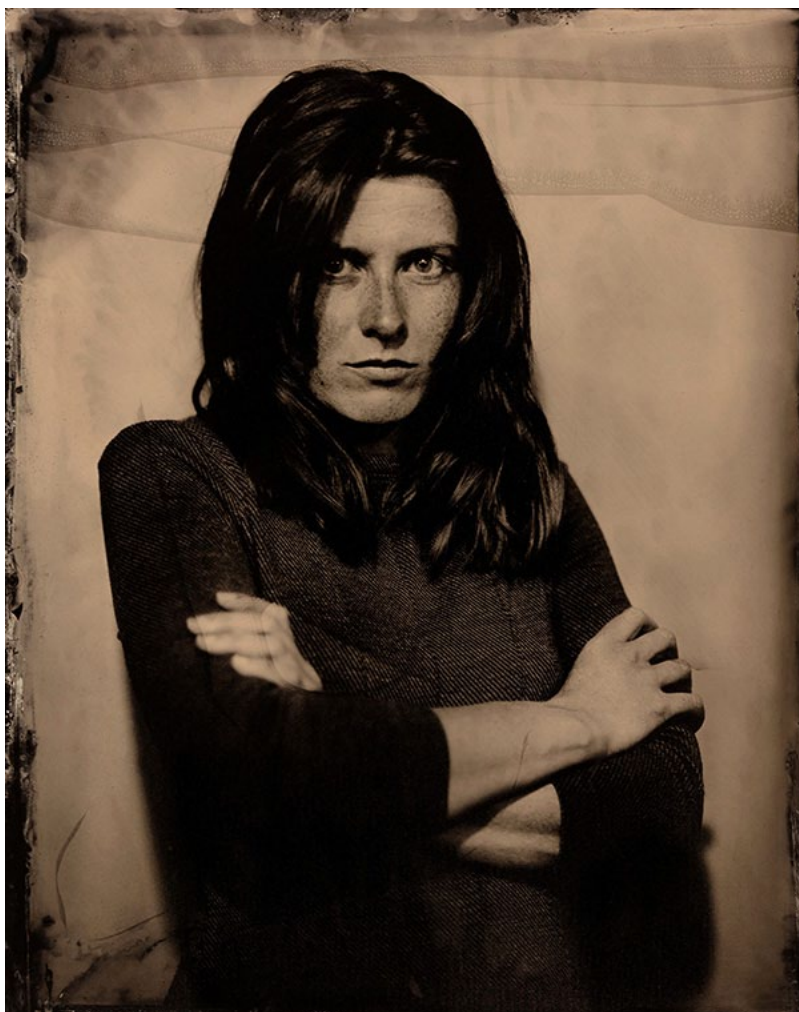
The fourteen images presented here were found
in the attic, by chance.

Everything is true.

Photography is a lie and truth. In the nineteenth century, when the collodion technique appeared, it was first used as an account. Today we would speak of photojournalism. The Gettysburg corpses shot by Timothy O'Sullivan or the field of cannonballs transfigured by Roger Fenton during the Crimea War are its most striking illustration, while already raising the concept of intention... and manipulation.

Things get even more complicated with the first portraits. Very quickly, the notion of decor has its importance. But what to do with neutral images, with no other historical indication than clothes, hairstyles, the attitudes of the people pictured? How to identify the period of time, year, place, the truth in what photographers choose to show? This is the subject of Forgotten Figures of Feminist Resistance at the beginning of the twentieth century. Maintaining doubt, forcing those watching to question the origin of what they are given to view. In the age of Internet and Photoshop, when literally everything is doubtful, where is the truth? How can we distinguish it? Where is the boundary between fiction and reality?

The collodions presented here were made with a large format camera. The aluminized plates are direct positives, unique, exposable as they are. Their great fragility and poor conservation imply subdued lighting.



Axelle DE RUSSÉ

The longest night



As a freelance photographer since 2005, she has been working on long term documentary projects. In 2008, her work "the return of the concubine in China" received the Canon prize of women photojournalist at the festival "Visa pour l'image" in Perpignan.

In 2015, thanks to the CNAP support (National Center of Fine Arts), she followed the daily life of women victims of sexual abuse in the French army. In 2019 she obtained the "Pierre and Alexandra Boulat" grant for her report on women's rehabilitation after prison time in France.

Since 2016, she has been leading a project on global warming in the Arctic, thanks to support from SCAM. (draft of a dream).

For Axelle, photography is a commitment, both in its content and dissemination. Her pictures are exhibited in festivals or exhibitions, but also disseminated through educational workshops in schools (Seine Saint-Denis).

In the Northern part of the world, just 1,000 kms away from the pole, the small town of Longyearbyen is the most northerly town on the planet.

Populated by adventurers, miners and scientists, it is plunged into complete darkness every year for almost 4 months. This is where human beings live the longest in the dark.

This is also where global warming is the most significant in the world. According to the Norwegian Polar Institute, temperatures in Longyearbyen have been above normal temperatures for 109 consecutive months. (Feb 2019). It's also warming up 6 times more than anywhere else.

But who these women and men of the extreme are, who have chosen to live in the heart of the longest night, in the heart of the Arctic.

The work presented here is an allegory and the dark images aim at expressing the evanescence of this endangered world.

Using the inverted codes of how images are usually shown in the Arctic ie a white and luminous world, I tried to express a feeling of distress. Beyond the aesthetic approach, what is questioned here, is Man's ability to adapt to extreme climates, isolation and the predicted environmental disaster.



Philippe FOURCADE TOTEM(s)



Born in 1964. Lives in Conflans-Sainte-Honorine, in the western suburbs of Paris, near the forest of Saint-Germain-en-Laye. Has Béarnaise roots, on his father's side. Self-taught, curious and eclectic, he particularly likes environmental and societal issues. His series TOTEM (s) was exhibited in 2018 at the "PHOTO-DAYS" festival in Odessa (Ukraine), in 2019 at "VOIES-OFF" in Arles, Galerie de la " Fontaine Obscure ", and in 2019 was awarded the Grand Prix d 'Auteur de la Fédération Photographique de France.

Prostitution has largely taken over the forests of Ile de France. And this, since 2003, date of the first law prohibiting solicitation in public places. The law was amended in 2016, penalizing then customers. To show their presence, prostitutes, women, transvestites, transgender people, and men for less than 10%, hang plastic bags in trees, sometimes other objects, TOTEM(s).

They are from Eastern countries, South America or Africa, but also from the former sidewalks in Paris. Working in miserable conditions, in all weathers, they create, without knowing, art, raw, primitive works, of great creativity, sometimes close to abstraction.

For Philippe Fourcade, this series represents an allegory of the decline of our society. For clients, as for prostitutes, it's a return to the earliest times. In the early days, before Homo Sapiens. He wished to pay tribute to these sex convicts. Out of respect for them, especially for their safety, he refrained from photographing their portraits. First, it was a constraint, then a chance. He therefore worked out of camera range. Suggesting rather than showing. Because he subscribes to "Less is more".



Matilda HOLLOWAY

M.R.H. - La Noé



Matilda Holloway is a film-maker photographer and literary and audiovisual translator. Originally from London, she has lived in France since the year 2000. She holds degrees in science of language and audiovisual research and experimentation and is currently a PhD student in research-creation at the University of Toulouse Jean Jaurès. Her thesis questions the heterotopian dimension of the audiovisual medium, its potential to create and introduce us to other spaces. Inspired by science-fiction as well as the Gothic imaginary and the fantastique, Matilda's practice experiments narrative, questions our modes of perception and more generally concerns the ways in which human relationship to the world can be rethought today. She lives and works in Toulouse.

M.R.H. are the initials I share with my grandmother on my father's side. This photographic work began during the last days I spent with her late Summer 2019, as she slowly slipped away at my aunt's house in La Noé.

My own pictures mix with family photographs salvaged from my grandmother's flat: a small collection of negatives, the oldest of which depicts her as a child by her great-grandmother's side around 1935. The series is built by bringing these negatives together with contemporary pictures and creates superimpositions from which new images arise, a stratification of eras and generations and an emergence of third spaces.

This project offers an intimate look at a life's end as well as a more universal representation of genealogy and memory. Derived from a family photo album these commonplace souvenirs take on a fictional, ghostly dimension, opening up a reflection on the dialectic movement between life and death.



Nathalie LESCUYER

Need



In the 80's, Nathalie Lescuyer worked as a living model at the Beaux-Arts in Paris . She met with Jean-Luc Godard in the 90's and accompanied him on two of his movies "Germany Year 90 Nine Zero" and "L'enfance de l'art ".

These various experiences mixing art and life gradually led Nathalie to photography.

Her first works about landscapes and self-portraits are challenging in their singular standpoint. After being noticed, they were exhibited in galleries and festivals.

Her series "Need", started in 2016, is an intimate escape into migrants' lives ... where the author's commitment is revealed in her creative expression.

"Entends ce bruit fin qui est continu, et qui est le silence. Écoute ce qu'on entend lorsque rien ne se fait entendre"

(Paul Valéry, Tel quel II, 1943).

Images, sometimes, impose themselves into the silence of a gaze without need to say too much ... As a fabulous alchemist of time, reality and chance, photography can be - and it's the case here - the fruit of an inner need. The title "Need" given by Nathalie Lescuyer to this open suite of images attests to this need, undoubtedly, vital.

They, undoubtedly, express some inner resistance to human beings' own forgetfulness and human and cultural values deterioration by politics are silently revealed.

What is heard here is a double silence : the author's inner silence facing the noise of the world and migrants' excluded speech, the silence of Art reaching us through an aesthetic experience close to prayer.

This aesthetics is not pointless. It is also an ethics as it offers us an extraordinary encounter: Discovering the world and ourselves as otherness.

There, lurks hope: in "the pursuit of the unconditional truth of facts" (Tarkovski), the only experience that can transform, elevate us.

Jean-Baptiste Guey
Gallery Les Bains révélateurs



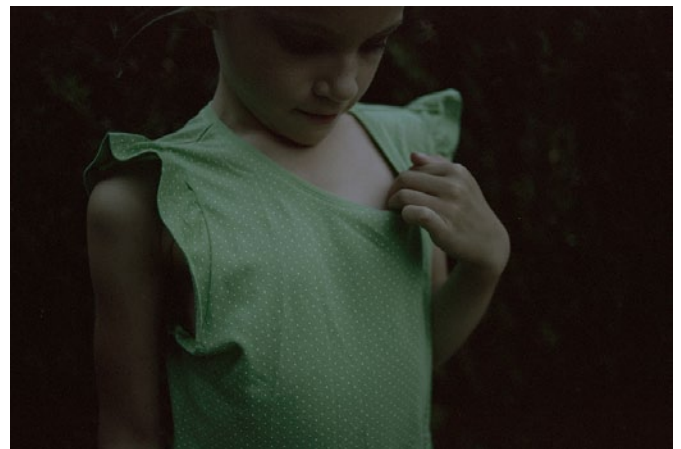
Laure MAUGEAIS Motherhood



As a visual artist, Laure tackles notions such as being human, identity and territory in a sensitive, almost sensory relationship with what surrounds her. She thus recreates timeless and even dreamlike worlds that raise universal issues through intimate questions. Her anthropological vision nurtures her interest in the Other. Considering creation and art as a common experience, Laure develops some of her projects in a co-creating environment where everyone intervenes actively, even becoming an artist in their own life. [...]. She, notably, collaborates with Image Temps, the mountain-based educational structure teaching how to educate the eye and promoting photographic creation, that she set up and which organizes, among other projects, the SHOOT photography festival! Motherhood was exhibited at the "Gallery Spiral" in Grenoble in September 2019, at "Paris Photo" in November 2019, at the "Maison Forte art contemporain" in St Gervais in summer 2020, at the "Itinéraires Photographes Voyageurs" in Bordeaux in April 2021. The book was awarded the 2019 HIP Prize for French-speaking photography in the self-publishing category.

"Motherhood is a bosom, filled with a child body, plants, water stretches, and a bunch of blank pages. We silently tiptoe inside, eyes wide open. [...]. Landscapes, hardwood forests, black and green puzzles were made from cloud fairy dust. A little girl with closed eyes knows about the beginning and the end of the story, her country is called Jadis. [...] Here, it's about tales, the fear of wolves and stone-like streaks of light on the path. Darkness is protective, as are parents slipping into bed, getting together, under the sheets at dusk. as they wildly crave for blossom, communion and creation. Now the willing little girl, stable, in her very stumbles steps onto the beach, in the peat, while Saturn spins its melancholy to no avail. She dances and draws the whole landscape in her move. [...]."

Fabien Ribéry



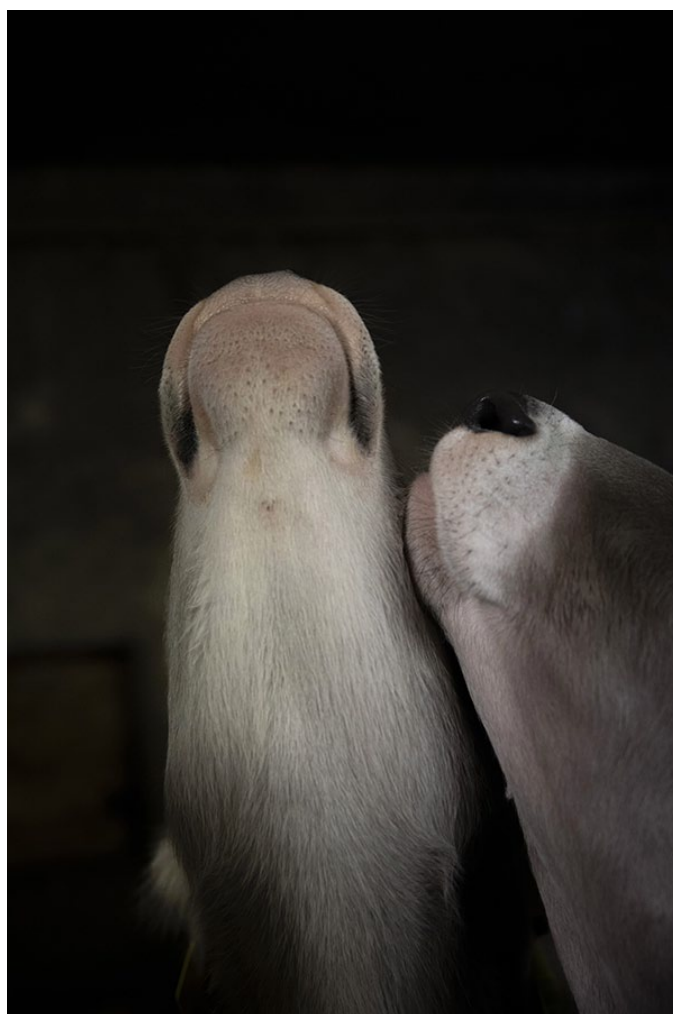
Odile MEYLAN

Olivier Longchamp



Born in Lausanne in 1972, Odile Meylan grew up in the countryside, in a peasant family. She first worked as a primary school teacher. However, she very quickly developed a strong desire to go and see beyond the Alps. She put down her chalks, grabbed her backpack and went around the world. Back in Switzerland, she bought her first reflex camera and took up photography. Self-taught and passionate, she took evening classes, worked as an assistant to various photographers and went to perfect her skills for a few months at the International Center of Photography (ICP) in New York. In 2002, Odile was hired by a local daily newspaper 24 Heures. For them, years on, she took thousands of pictures on any subject. At the same time, she was multiplying collaborations, reporting to the four corners of the world for NGOs like Medair and Terre des Hommes. In 2017, she joined the Manétiz online gallery.

[...] Odile Meylan grew up on a small farm in the "Gros-de-Vaud", an agricultural region in western Switzerland. From her childhood as a peasant's daughter, she kept a contrasted heritage. On the one hand, there were these strong memories, the song of swallows in the barn, the scent of apple stacks, and sun on the wheat. But on the other hand, she couldn't forget the embarrassment, or even the shame, of just being "a poor peasant's girl", and going to school with muddy boots and stable smell. To reclaim and, in some way, reconcile with her identity, and these earthy roots, Odile decided to turn her sensitive lense towards someone who had always been there, like a part of the landscape. [...] His farm "La Rustérian", only stands a few hundred meters away from "La Côte", Odile's family farm. But she had never taken the time, or simply had the opportunity, to spend time with him, to watch him work. So, for one year, she made up for lost time. Over the seasons, which for a peasant are more than just pretexts for changing his wardrobe, she accompanied him, with his cows and cats. [...]



Abdul SABOOR

Migrant messages



Born in 1992 in Nangrahâr, Afghanistan, Abdul Saboor had to provide for himself from an early age on. He worked for the US Army for six years. Wanted by the Taliban, he was forced to flee his country. Always travelling with his camera, or his mobile phone, he has immortalized the journey of his exile, his two years spent across Europe to reach France, where he decided to settle in 2017. His photographs are exhibited in Serbia, Spain, England, Poland and France, showcased at the Department of Culture, the " Cité des Mots ", the " Belle de Mai " industrial wasteland, the " Sénart " theater, the CCAM - national scene - in Vandœuvre-lès-Nancy. Member of Artists in exile workshop since 2018, he keeps photographing migrants' daily life in Paris, Calais, and volunteers' action in the field, for a book publishing project. He is also conducting a project about drug addicts at Paris gates (the crack hill).

On the Balkans route he took, from Belgrade to Paris, via Calais, Abdul Saboor committed himself to immortalize migrants and the graffiti they left on walls of cities they went through, [...].

He also captured his peers' pleas, whether under house arrest or once they reached their destination, making sure they were no longer invisible.

Abdul Saboor began his work at the illegal camp " The Barracks " in Belgrade, where some 1,200 people were blocked at the European Union borders, without showers, toilets or drinking water.

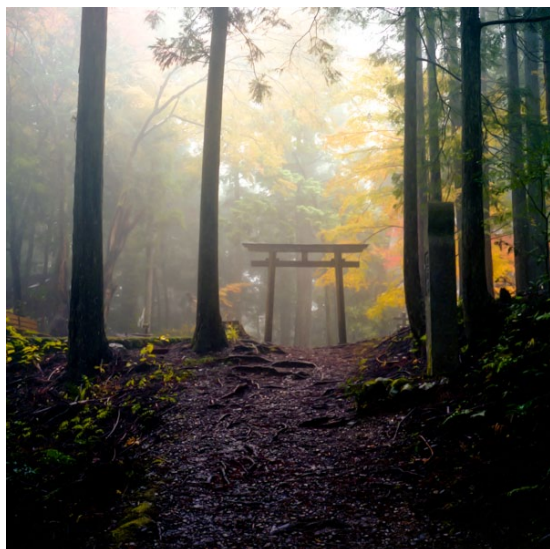
In winter months, the inhabitants have to endure extreme cold, with temperatures as low as -15°C.

[...] Abdul Saboor shared his daily life with refugees from Afghanistan, Pakistan, Iran, Iraq and Syria. [...]. During the year he spent in Serbia, he tried to leave the country several times but was systematically arrested by the police. His photos depict a reality inaccessible to journalists, they first circulated on social networks, and were finally broadcast in international media.

After a long journey, he finally reached Paris, where he keeps documenting migrants' life just outside Paris and Calais. His photos reflect an often hidden reality and testify of an obstructed voice, snuffed out by official speeches.



Éric SUPIOT Tokiori



Éric Supiot was born in 1963 and grew up in Paris. He now lives in Angers. From his high school years, he kept a taste for photography and travelling. In the 1990s, it was his reading of "The Way of the World" by Nicolas Bouvier and "Going East" by Max Pam that made him travel to Asia.

Since 2012, he mainly uses a Rolleiflex. for both its viewfinder and the time it takes to take the picture.

"I like observing the places I visit, taking my time strolling around to grasp their poetry. Being the photographer of the passage of time is perhaps what defines me best."

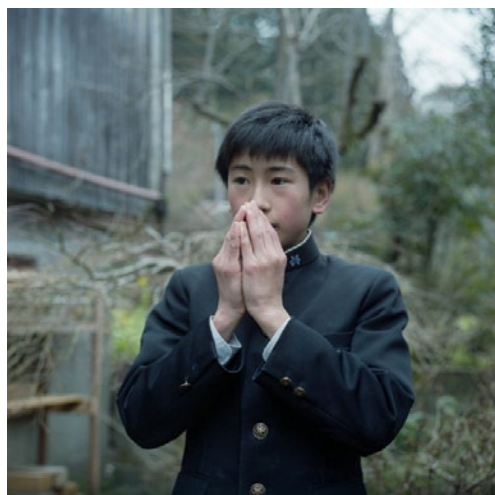
Tokiori, literally means time folds in Japanese. Tokioris are traditional celebrations punctuating seasons. Seasons are quite present in the Japanese culture. In the classic forms of haikus, these very short poems, seasonal words "kigo", must be mentioned.

The photos presented here are the fruit of several trips to Japan, at different seasons. These journeys to find about the cyclic time so specific to Asian culture, more particularly the Buddhist one, came to contradict my Western and linear notion of time.

There, everything is an eternal cycle. For me, everything was also a constant astonishing jubilation as Japan, though modern is not Western.

Consequently, after my fifth visit, I started the difficult learning process of this language. I will go back to discover again, a few poetic moments in the most hidden folds.

Time flies,
As we are reminded every season
Adding a fold to our life.



Ugo WOATZI Chameleon



Ugo Woatzi is a Photographer and Visual Artist based in Brussels. In 2012 he studied Sociology at Jean Jaurès University in Toulouse and Galatasaray University Istanbul with a focus on gender studies. In 2016 he received his intermediate course certificate from the Market Photo Workshop in Johannesburg. In 2019 he graduated with honors from the Master of photography at the LUCA School of Arts in Brussels. His work focuses on the bond between gender, body and space while celebrating and questioning the diversity of masculinity. He creates his photographs through evocations of his own experience and people from his community. His aesthetics explores the use of colours, shapes and lights by creating staged images and visual metaphors. Ugo is evolving as a queer artist. He exhibited at Bozar Brussels, Recyclart Brussels, Bkhz Johannesburg and his series "chameleon" was awarded the 2nd Prize (category Unique) of the Pride Photo Award 2019 in Amsterdam.

As I grew up in a patriarchal and traditional village in the south of France, I had to follow specific codes and rules in order to become "a man". I couldn't embrace my identity freely... I had to hide most of the time as I was afraid of being sexually judged.

Chameleon is a photographic series about hiding and revealing. This duality becomes a metaphor of the little lizard that hides itself in plain sight. It is a narrative exploring masculinity and the spaces within a somewhat oppressive heteronormative structure. [...]. By using masks, fabrics, accessories and composing with colours, shapes and shadows, I question the performative / camouflage aspects of our lives.

[...]

This camouflage ability is an expression of how I seek to open up dialogue about those of us who live but do not fit the conventional moulds set by heteronormativity. [...]



ASSOCIATED EXHIBITIONS

ManifestO festival 18th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE - FRANCE
SEPT 15th - OCT 3rd 2020

ManifestO Festival has nurtured privileged relationships with its partners for many years.



Charles Delcourt's exhibition at Media library
- Tournefeuille



Louis Jammes' exhibition, guest of honor 2019,
at L'imagerie gallery

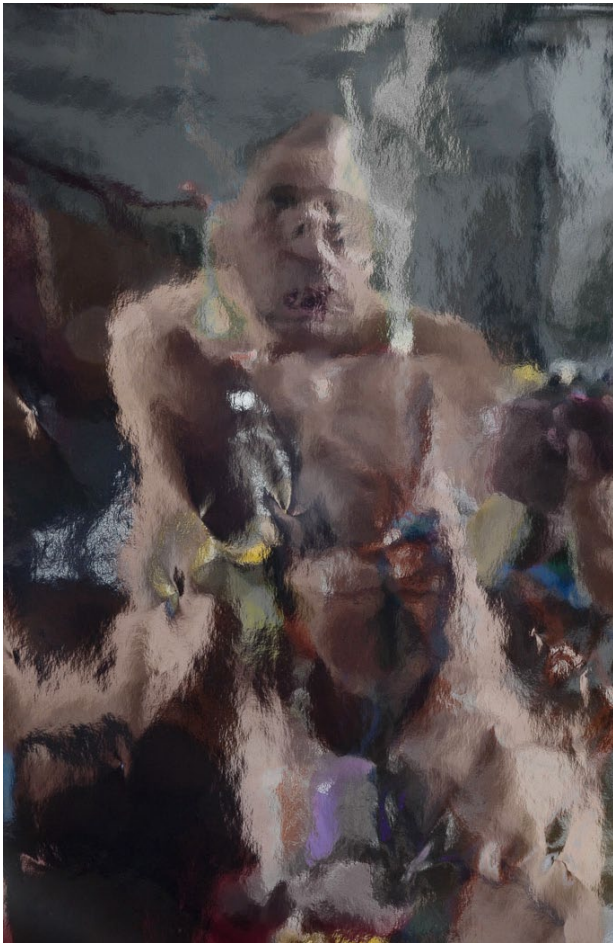


Anne Desplantez's exhibition, at Bazacle's family gardens
- CMCAS Toulouse



Paul Baudon's exhibition, winner of the ETPA Prize 2019,
at Photon Gallery

The black sheet



Jean-Christian BOURCART
at l'Imagerie gallery
/ The black sheet, New York, 2010

Photographing a black photograph. Nothing to see, except reflected elements. Here, myself, my family, friends. The surface is shiny, its texture transforming, smashing what's reflected. It is an excess of light that makes it possible to produce an image in this dark sheet that would normally absorb everything. This black sheet is like our mind, reflecting what happens around us, but all this activity does not interfere with its primordial empty quality. Images are like thoughts: they seem stable, important but are immaterial. They just come and go.



Exhibition at L'Imagerie gallery
Opening night on September 15th at 6:30pm.

L'imagerie
ATELIER & GALERIE D'ART

Gallery of contemporary art and a drawing and painting school, L'Imagerie is located in an old garage of 560m², in the heart of Toulouse, in the Bonnefoy district. The Galerie L'Imagerie opened in September 2018 and offers a selection of confirmed visual artists or artists to become. Their practices are found around drawing and painting, in whatever forms, from the most classic to the most experimental ones.



Francis Bacon

ASSOCIATED EXHIBITIONS

ManifestO festival 18th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE - FRANCE
SEPT 15th - OCT 3rd 2020



Exhibition in the Bazacle's family gardens
of the CMCAS of Toulouse, Impasse du ramier.
From Sept. 19th to Oct. 3rd,
Wednesday-Sunday 2pm to 6pm



Marine LÉCUYER / Burning

Former laureate ManifestO

Born in 1986, she lives and works in Bordeaux. Self-taught photographer, Marine Lécuyer develops a personal writing at the crossroads of reality and fiction.

She mainly works on long-term photographic projects, turned towards the exploration of the notion of territory - in a geographical meaning as well as an intimate one.

Since 2013, collective and individual exhibitions have allowed her to show her work in different festivals, galleries and cultural places in France and Europe.

"Burning" is a dystopia, a journey through a world where water has disappeared.

This series explores the question of disappearance, trace and memory through fiction. Photographs and fragments of texts merge between reality and fiction to tell an intimate story, questioning the ambivalent relationship we have with our planet.

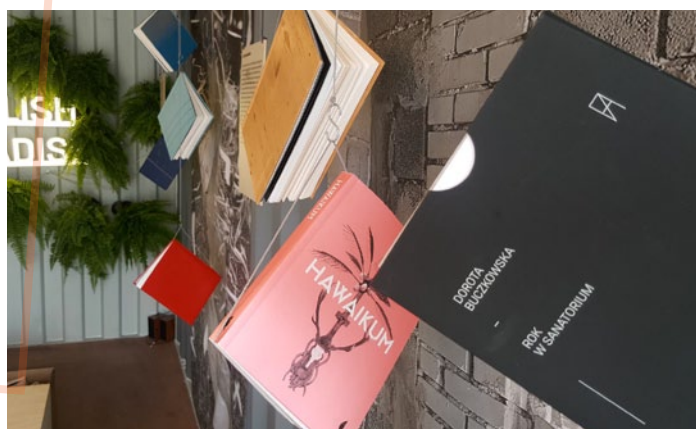
Here, each element turns into a clue, a symbol or a relic of a suspended world, in which we no longer know if the disaster has already happened, or if it is still in front of us, avoidable.

POLISH PARADISE

A photographic installation, a presentation of the photobooks, a publication, a panel discussions with artists and screening.

Fotofestiwal in Łódź, Kraków Photomonth and TIFF Festival from Wrocław.

Exhibition of 6 women photographers, Lena Dobrowolska, Antonina Gugała, Agnieszka Rayss, Dominika Sadowska, Agnieszka Sejduć and Karolina Wojtas.



Installation and photo books signing -
opening week end.
Screenings on Friday 18th night.
Public presentation on Sunday 20th at 5pm.

Ivory Coast: girls should run their future

In Soubré district, in the south-east of Ivory Coast, Médecins du Monde (Doctors of the World France) receives dozens of girls and young women. They all come with the same story, that of an unwanted pregnancy. Social, economic and family pressure, the absence of a policy favorable to women rights or the fear of judgements are factors that prevent women from freely enjoying bodily autonomy, especially girls who have very little control over their sex life. They lack information about contraception and the way to access reliable and safe means of contraception. It is consequently impossible for them to prevent an early pregnancy.

Faced with these difficulties, Médecins du Monde is implementing a project in Soubré to prevent and manage unwanted pregnancies in schools. The teams of the association work to improve sexual and reproductive health services, taking into account the specific needs of adolescent girls. Spaces dedicated to counselling and advice are set up, the actors of education and health are trained, health centers are reinforced and the population as well as the authorities are informed about this specific issue. All these efforts are made to give hope to young girls, to help them find their way back to school and take control over their future.

A reportage by Olivier Papegnies for Médecins du Monde



Exhibition Place St Pierre
Opening night on September 22nd at 6:30pm.



Médecins du Monde sets up listening and advice spaces, trains education actors and raises awareness on sexual and reproductive health.



Two adolescents with their child in Soubré district.



Main Prize ETPA 2019: Paul BAUDON

Retrospective : 10 years of partnership

In this exceptional year of pandemic, ManifestO will look back on 10 years of partnership.

Every year an end-of-cycle student's work is selected and awarded for the quality of their work at ETPA.

ManifestO supports and exhibits the award-winning work in the category Professional Photographer at the PHOTON gallery, partner of the festival, and at the Village ManifestO.

etpa



Exhibition at the Photon's gallery
Opening night in the gallery on September 17th at 7pm.

FREE PORTFOLIO READING/

Espace Saint-Cyprien

Saturday 19th of sept. (2pm - 6pm) and

Sunday 20th of sept. (10am - 12am / 2pm - 6pm)

Annual meeting, the Festival ManifestO in collaboration with Espace 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 : After 1/09.

by email : lecturestoulouse2020@gmail.com

MEETINGS / Place St Pierre

Saturday 19th of sept. and Sunday 20th of sept

3 pm to 4:30pm

Talks with the artists of the festival.

During the week end, artists present their exhibitions to the public.

Saturday 19th of sept. at 4:30pm

Talks with **Jean-Christian Bourcart**

The photographer will show his exhibition.

SCREENINGS / Place St Pierre

Friday 18th of sept. at 9:30pm

-Partners festivals selections of la Gacilly-Baden, Fotolimo

- Marine Lécuyer

- Polish paradise works.

Saturday 19th of sept. at 8:30pm

Jean-Christian Bourcart offers a journey through his photographic and video production which traces his journey from his beginnings as a wedding photographer, then photojournalist, director, artist.

This adventurer of the image who is not cold in the eyes, reveals a kaleidoscopic vision which evokes, informs and questions our human, political and spiritual experience.

A projection of photographs and videos commented by their author. Duration 1 hour

Saturday 26th of sept. at 8:30pm

- *Images Singulières* from Sète and *Boutographies* from Montpellier Screenings of cancelled exhibitions in spring.

Saturday 3rd of oct. at 8:30pm

- Favourite portfolios readings

- Résidence 1+2.

CONFERENCES / Place St Pierre

Saturday 19th of sept. 5pm

"Teaching photography today : schools workshops master classes, which options for which outcome ?"

With **Jane Evelyn Atwood** (instructor for Oeildeep, masterclass et workshop for ETPA' school) **Pierre Barbot** (ETPA), **Jean-Christian Bourcart** (photographer, instructor for the Rencontres d'Arles, Oeildeep) **Arno Brignon** (photographer, instructor Espace Saint Cyprien, association Déclic), **Eric Sinatora** (Director of the Photographic (Graphic) Research and Animation Group and the Mediterranean Image Center).

Saturday 19th of sept. 6:30pm

Round table on the the artist's status, his post confinement situation and loss of income. With the Art en Grève collective in Occitanie, Philippe Pitet, Manuel Pomar, Moderno, Pierre Ciot (SAIF) Nedim Imre (UPP) and Bénédicte Van der Maar (La SCAM)

Sunday 20th of sept. 5pm

Polish Paradise - Public presentation

Sunday 20th of sept. 6pm

"Working with an NGO, advantages, constraints, obligations of photographers and organizations."

With Olivier Papegnies photographer, and a representative of Médecins du Monde.



© Jacques Sierpinski

"LA GRANDE ENQUÊTE" /

Place St Pierre, Espace Bellegarde, Château d'Eau

Saturday 26th of sept. 2pm to 5pm

Photo game for kids and family in Toulouse, in the photographic exhibitions Résidence 1+2, ManifestO Festival and Gallery du Château d'eau.



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

MAIN MEETINGS

• TUESDAY, SEPTEMBER 15th

6:30pm : Opening night of the exhibition of Jean-Christian BOURCART - Gallery L'Imagerie, Toulouse.

• THURSDAY, SEPTEMBER 17th

7pm : Opening night of the exhibition of the Main Prize ETPA 2020 - Photon's gallery, Toulouse.

• FRIDAY, SEPTEMBER 18th

7pm : OPENING PARTY OF 18TH EDITION MANIFESTO FESTIVAL

Village MANIFESTO - Place St Pierre

8pm : opening exhibitions the festival main venue with artists and partners

DJ set by DJ NoBreakfast

9:30pm : screening of the partner festivals selections : la Gacilly-Baden, Fotolimo, Circulations, Marine Lécuyer and Polish paradise works.

Closing at 11pm

• SATURDAY, SEPTEMBER 19th

- **3pm to 4:30pm** : **Talks** with the laureates about their works.

Village ManifestO - Place St Pierre.

- **2pm to 6pm** : Free **portfolio reading** with the partnership of Espace Saint Cyprien and gallery du Château d'Eau.

Registrations : After the 5th of sept.

by email : lecturestoulouse2020@gmail.com

Espace Saint-Cyprien.

- **4:30pm** : **Talks** with Jean-Christian BOURCART in his exhibition.

Village ManifestO - Place St Pierre.

- **5pm** : **Conference** about "Teaching photography today : schools workshops master classes, which options for which outcome ?"

Village ManifestO - Place Saint Pierre.

- **6:30pm** : **Round table** on the status of the artist and his situation following confinement and his loss of income.

Village ManifestO - Place Saint Pierre.

- **8:30pm** : **Screening** of the partner festivals selections : la Gacilly-Baden and Fotolimo. Marine Lécuyer and Polish paradise also present their works.

Village ManifestO - Place Saint Pierre.

- **11pm** : closing exhibitions Place St Pierre.

• SUNDAY, SEPTEMBER 20th

- **10am - 12am/ 2pm - 6pm** : Free **portfolio reading**.

Registrations : After the 5th of sept.

by email : lecturestoulouse2020@gmail.com

Espace Saint-Cyprien

- **3pm to 4pm** : **Talks** with the laureates around their works.

Village ManifestO - Place St Pierre

- **5pm** : **Conference** about "Working with an NGO, advantages, constraints, obligations of the photographer and the organization."

Village ManifestO - Place Saint Pierre.

- **8pm** : closing exhibitions Place St Pierre.



© Jacques Sierpinski

• TUESDAY, SEPTEMBER 22nd

7pm : Opening night of the exhibition of Olivier Papegnies for Médecins du Monde - Place St Pierre, Toulouse

• SATURDAY, SEPTEMBER 26th

- **2pm to 5pm** : **"La Grande Enquête"**, Photo game for kids and family. Bellegarde, gallery du Château d'Eau Village ManifestO - Résidence 1+2.

- **8:30pm** : **Screening**
Screenings of canceled exhibitions in spring. Images Singulières and Les Boutographies.

• SATURDAY, OCTOBER 3rd

- **From 7pm** :
Closing evening - Dj NoBreakfast.
- **8:30pm** : **Screening** : favourite portfolios readings with Résidence 1+2.

Village ManifestO - Place Saint Pierre.

- **11pm** : closing exhibitions

PRACTICAL INFORMATION

ManifestO festival 18th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE - FRANCE
SEPT 15th - OCT 3rd 2020

MAIN EXHIBITION SITE : VILLAGE MANIFESTO

Open everyday from 3pm to 8pm

Place St Pierre 31000 Toulouse

Access : Bus Lines 31 (stop Arsenal), L4/L7/14/44 (station Pont Neuf)

Center shuttle (station Quai St Pierre)

The nearest Metro station: Line A (station Saint-Cyprien-République or Capitole)

GALLERY L'IMAGERIE

From Sept 15th to 30th

everyday 2pm to 7pm

33 bis Rue Arago 31500 Toulouse

Access : Metro Line A (station Marengo SNCF) /

Bus Lines L9, 39 (station Arago)

GALLERY PHOTON

From Sept 16th to Nov 28th

Monday-Friday 8am to 7pm

8 Rue du Pont Montaudran, 31000 Toulouse

Phone : +335 61 62 44 95

Access : Metro Line B (station François Verdier) /

Bus Lines L1, L8 (station Place Dupuy)



© Jacques Sierpinski - Place St Pierre

BAZACLE'S FAMILY GARDEN CMCAS TOULOUSE

From Sept 19th to Oct 3rd

Wednesday-Sunday 2 pm to 6 pm

Impasse du ramier, Toulouse 31000

Access : The nearest Metro station: Line A (station Saint-Cyprien-République)

Line B (station Compans-Caffarelli)

Bus lines 31/45 (station Amidonniers) L1/63 (station Héraclès)

ESPACE SAINT-CYPRIEN : portfolio reading

Monday-Friday 9:00 - 12:30 / 1:30 - 6:00

56, allées Charles-de-Fitte, 31300 Toulouse

Phone : +335 61 22 27 77

Access : Metro Line A (station Saint-Cyprien-République) /

Bus lines 13/14/31/45/66 (station Saint-Cyprien-République)

INFORMATION POINTS

TOURIST OFFICE

Monday-Saturday from 10am to 6pm

Donjon du Capitole

Access : Metro Line A (station Capitole) /

Centre shuttle (station Rémusat)



© Jacques Sierpinski - Screening along the Garonne river

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Find all of the information on:



www.festival-manifesto.org



Festival.Manifesto



festival.manifesto



festmanifesto

**THE FESTIVAL PLACE ST-PIERRE STARTS
ON FRIDAY EVENING, SEPTEMBER 18TH**

Opening on Friday, September 18th from 7pm to 11pm

Reception of the public and Dj Set from 7pm, opening of the exhibitions at 8pm

Festival hours from Sept 19th to Oct 3rd : daily from 3pm to 8pm

Saturdays - closing exhibitions at 11pm

PHOTOGRAPHS FOR THE PRESS

© Jean-Christian BOURCART



Traffic



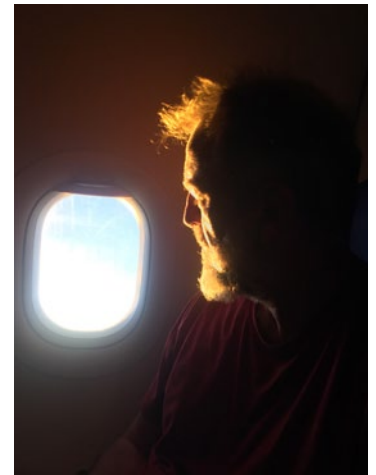
The Frenchies



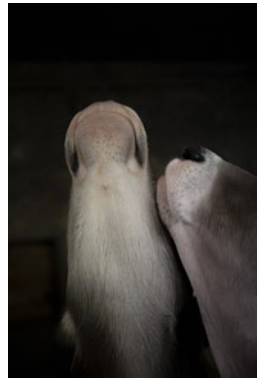
I shot the crowd



The black sheet



Portrait



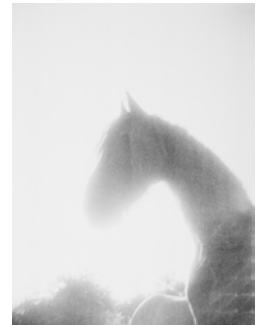
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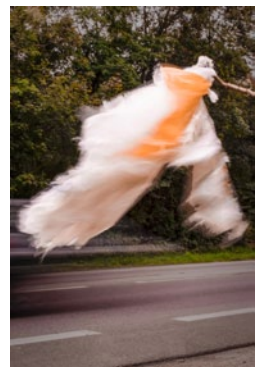
© Patrick COCKPIT



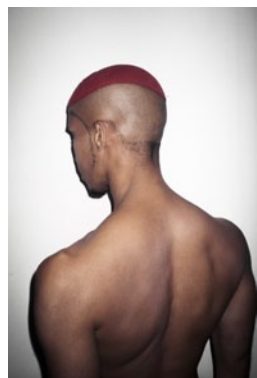
© Frédéric BOURCIER



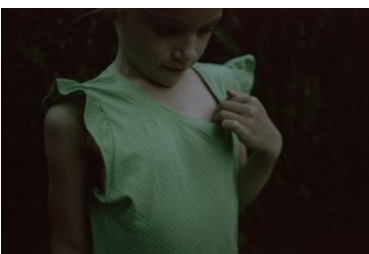
© Nathalie LESCUYER



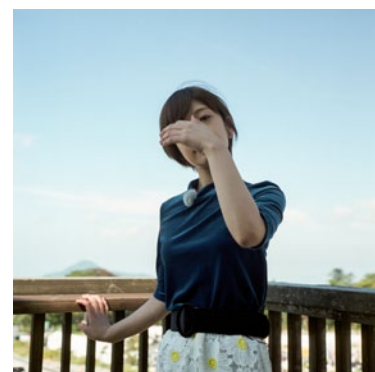
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Médecins du monde



© Jean-Pierre ANGÉI



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PARTNERS

ManifestO festival 18th edition
RENCONTRES PHOTOGRAPHIQUES DE TOULOUSE - FRANCE
SEPT 15th - OCT 3rd 2020

ManifestO Festival warmly thanks its partners for their loyalty.



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GALERIE LE CHÂTEAU D'EAU





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