



L'été

*photographique
de Lectoure*



*2026
Press kit*

www.centre-photo-lectoure.fr



Présentation

Au ras du réel

In contrast to the sensational and media-driven image, the artists featured this year in L'été photographique de Lectoure each take their own approach to what surrounds us but goes unseen, or what we no longer notice because it has long been before our eyes.

They build upon the questions explored in *The Infra-ordinary* (1989) by Georges Perec, when he writes : «What really happens, what we live through, the rest, all the rest, where is it? What happens every day and returns every day, the banal, the everyday, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual, how are we to account for it, how are we to question it, how are we to describe it?»

The festival program thus brings together artistic practices that explore connected to the imperceptible, to what might be considered «almost nothing». Some of the photographers presented in the exhibitions choose to focus on their immediate surroundings and on landscapes familiar to them. Other artists turn their gaze toward the world at close range, seeking to reveal what is not immediately visible and resists hasty observation observation, such as, the invisible traces of pollution.

This summer, the Centre of Art and Photography of Lectoure invites us to pay attention to what we might too easily overlook. For if we take the time, and these artistic projects bear witness to it, we come to realize that everything that makes up daily life, once approached with sensitivity, can instead become a potential subject. Each in their own way, these different perspectives remind us how much photography still remains a remarkable tool for making the world around us legible.

Lilian Froger, exhibition curator



Centre d'art et de photographie

Yamamoto Masao

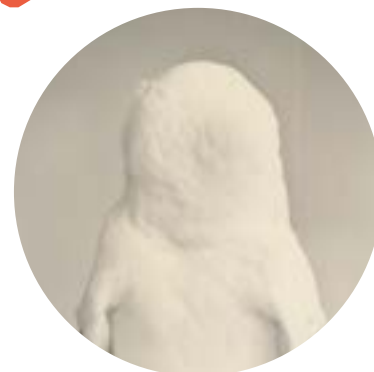
Since 2010, the building housing le Centre d'art et de photographie de Lectoure has been located in what was one the chaplaincy of the Couvent de la Providence, which is still active and adjacent to the art centre. Also known as the Maison de Saint-Louis, the building is shared with the association Les Amis de Saint-Louis, which occupies an office there.

The Couvent de la Providence in Lectoure was founded in 1848, and the chaplaincy was built in 1868. The Sisters of Providence later sold the chaplaincy to the town of Saint-Louis (Haut-Rhin, Alsace), which has been twinned with Lectoure since 1981. The Maison de Saint-Louis was officially inaugurated on September 5, 1999, to mark the 60th anniversary of the evacuation of Saint-Louis's inhabitants to Lectoure during World War II.

Yamamoto Masao

Active since the early 1990s, Japanese photographer Yamamoto Masao has produced several photographic series bringing together thousands of small-format prints, some no larger than a postage stamp. Yamamoto Masao, who develops his own images, tints them during the printing process, often giving them a sepia tone reminiscent of old photography, as though one were looking at snapshots taken from old photo albums.

In both his publications and exhibitions, the artist chooses complex compositions to display a large number of photographs simultaneously. This system of juxtaposed images, despite the differences in their subject matter, invites viewers to forge their own connections as the photographs unfold connections across a wall or the pages of a book. Artificially aged through toning processes, and sometimes intentionally worn at the edges and corners, his images create the illusion of the passage of time, generating



a sense of intimacy with the viewer. This feeling is further heightened by the use of small formats, which require viewers to move closer in order to fully observe the scenes depicted.

Yamamoto Masao favors landscape views, natural motifs, and scenes that could be drawn from everyday life, thereby highlighting a certain beauty of the moment imbued with undeniable poetry.

About Yamamoto Masao

Born in 1957 in Gamagori, Japan.

Japanese photographer, Yamamoto Masao began practicing photography at the age of 16 after initially developing an interest in painting. He later turned to silver gelatin printing, creating poetic and minimalist universe often inspired by nature and silence. His works have been exhibited in major galleries and institutions, notably in New York, San Francisco, as well as across Europe and South America.

Today, Yamamoto Masao experiments with historical processes, such as the wet plate collodion ambrotype. Based in the Yamanashi region in Japan, he continues to pursue an artistic practice deeply connected to nature.

The exhibition at le Centre d'art et de photographie de Lectoure is presented in partnership with the Camera Obscura gallery, Paris and Valid Foto gallery, Barcelona.

Exhibition extended until December 13, 2026



Yamamoto Masao

A box of Ku, #741 © Courtoisie Galerie Camera Obscura, Paris, Galeria Valid Foto, Barcelona



Yamamoto Masao

Kawa = Flow, #1637 © Courtoisie Galerie Camera Obscura, Paris, Galeria Valid Foto, Barcelona



Yamamoto Masao

Bonsai, #4046 © Courtoisie Galerie Camera Obscura, Paris, Galeria Valid Foto, Barcelona

Cerisaie

Brune Pâris

Perched on the southern ramparts of the town of Lectoure, La Cerisaie includes a garden and a small adjoining house. Its name is linked to its origin : a playwright passing through Lectoure scattered soil from Anton Chekhov's garden on the site. Cherry trees were then planted in tribute. Just below La Cerisaie lies the Fontaine Diane, a historic spring that once supplied water to the artisanal district of Hountélie. It served local craftspeople, including the tanneries, such as the Royal Tannery of Lectoure, and many households, until modern water systems were introduced. The small house that now hosts summer exhibitions during the festival is a remnant of a larger tower, likely once home to the fontainier (the person in charge of the fountain). It remained inhabited until the 1970s.

Les Heures

Brune Pâris's artistic practice is rooted in a sensitive and sensory relationship with the landscape, in dialogue with plants and light. For some time now, she has been focusing more specifically on the relationship that plants and flowers maintain with darkness. Working primarily with analog photography, she pays close attention to the process through which images are made and emerge, as well as to the

time required for photographs to reveal themselves. In this way, she explores the connections we weave with living beings and the ways in which we project intentions onto them, seeking to shape a certain sensual materiality of images in relation to the vegetal world.

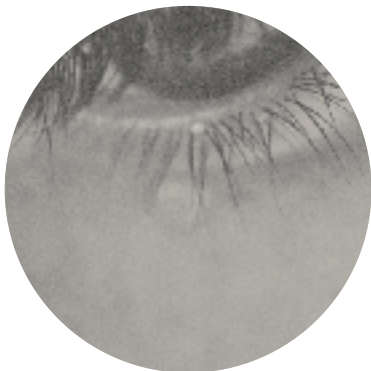
In her exhibition, the interior space of La Cerisaie is conceived as an installation combining photographic prints, light boxes and liquids fixed onto glass. The works explore the relationships between water and light, both of which are essential not only to the growth of plants but also to the development of analog photographs. Her practice is informed by her training as an herbalist, drawing on the properties of medicinal plants and their traditional uses to nourish her visual narratives, with plant extracts sometimes contributing directly to the materiality of images themselves.

About Brune Pâris

Photographic artist, Brune Pâris graduated from the École Nationale Supérieure des Beaux-Arts de Lyon in 2021. She currently lives and works in Marseille, where she is also pursuing training in medicinal plants at the École d'Herboristerie de Montpellier.

Through photography, she explores the materiality of images, almost tactile in nature, where light plays an enveloping role. Her installations take the form of intimate visual narratives, nourished by the medicinal properties of plants, the imaginaries associated with them, and the visible or invisible relationships that run through living beings.

Her work has been presented in exhibitions in France, Greece, and Italy, notably as part of the Nouveau Grand Tour supported by the French Institute in Italy.





Brune Pâris

Astrance, 2025 © Brune Pâris



Brune Pâris

Liquid Lashes, 2025 © Brune Pâris

École Bladé

Aline Bovard Rudaz



L'école Bladé is located on the corner of Rue des Frères Danzas and Rue Dupouy. The girl's school was built in 1883. The building, which regularly hosts exhibitions for L'été photographique de Lectoure festival, was originally part of the Hôtel Saint-Géry. The schoolchildren left the premises in January 2020, and since 2025, this municipal building has housed a music school, a game library, and a parent-child welcome center.

Cherche RADIUMINEUSE

In her series *Cherche RADIUMINEUSE*, Aline Bovard Rudaz explores a little-known episode in contemporary Swiss history. She traces the story of the «radium girls», the name given to certain women employed by the watchmaking industry from the 1920s until 1963. Their job was to apply radium, a highly radioactive substance, by brush onto watch dials so that they would glow in the dark. Usually working from home, they mixed radium powder with glue to create a semi-liquid substance, thereby contaminating not only their own bodies but potentially those of other members of their households as well.

From several decades, these women repeatedly handled this radioactive mixture without any form of protection. In the exhibition, the artist presents

archival images of these workers discovered at the Research and Documentation Center of the Bernese Jura in Saint-Imier, reproductions of classified advertisements intended to recruit radium workers, as well as still lifes, some of them phosphorescent, created from objects handled by these women. The photograph of manicured hands, for example, refers to the chilling accounts of workers who applied radium to their fingernails as a form of beautification. Taken as a whole, the series stands as a visual testimony to the history of these women, rendered invisible and sacrificed in the name of the watchmaking industry, which continues to be regarded as one of the jewels of Swiss production.

About Aline Bovard Rudaz

Born in 1995.

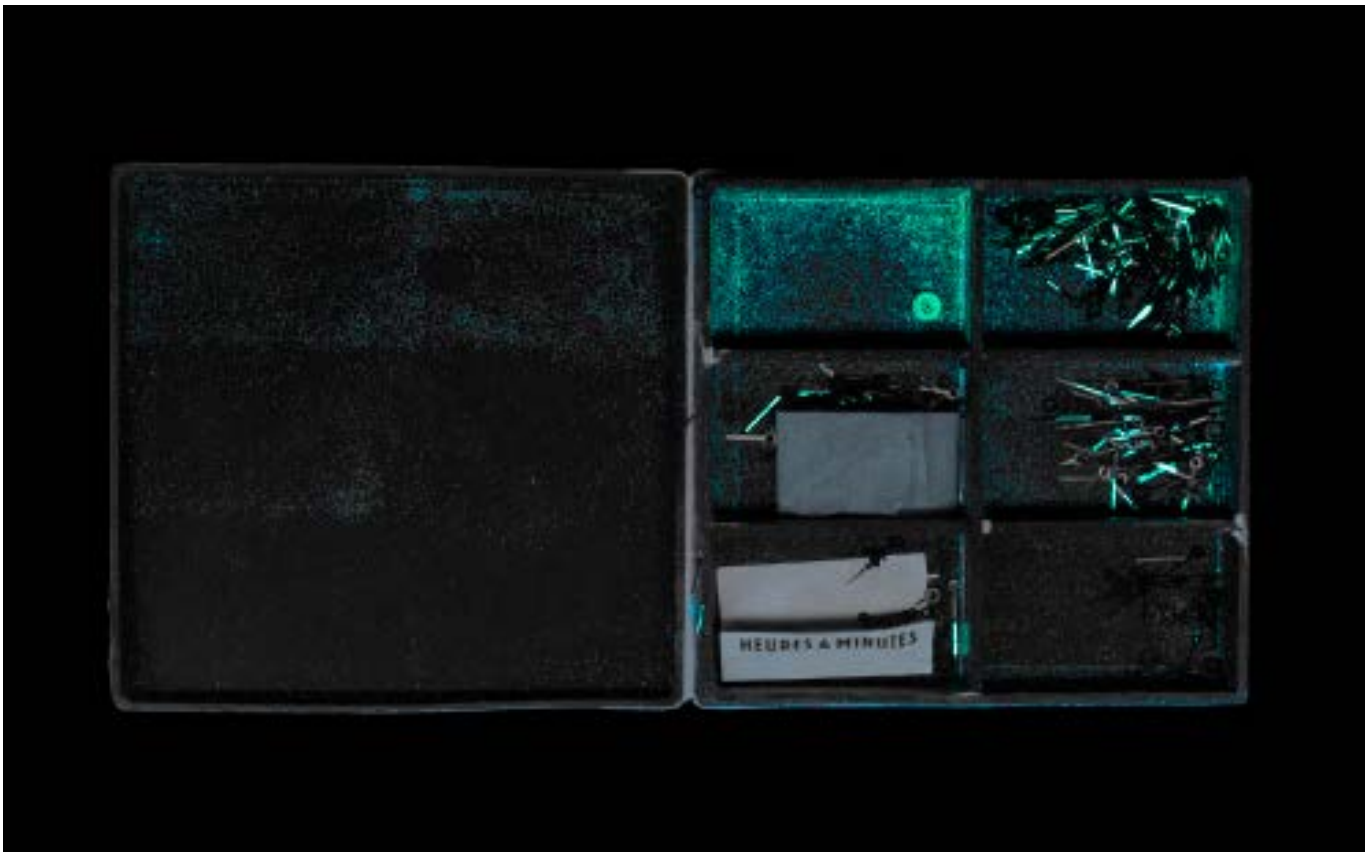
A Swiss photographic artist based in Geneva, Aline Bovard Rudaz trained at CEPV (Centre d'Enseignement Professionnel de Vevey).

Her practice approaches photography as a sensitive tool for exploring social, intimate, and often taboo subjects. Her work focuses particularly on forgotten or silenced narratives, especially those connected to women's experiences.

Nourished by dialogue, trust and exchange, her projects seek to give a voice to those who too often remain unheard.



Aline Bovard Rudaz
Objets contaminés 1 © Aline Bovard Rudaz



Aline Bovard Rudaz
Objets contaminés 3 © Aline Bovard Rudaz

École Bladé

Charles Thiefaine

L'école Bladé is located on the corner of Rue des Frères Danzas and Rue Dupouy. The girl's school was built in 1883. The building, which regularly hosts exhibitions for L'été photographique de Lectoure festival, was originally part of the Hôtel Saint-Géry. The schoolchildren left the premises in January 2020, and since 2025, this municipal building has housed a music school, a game library, and a parent-child welcome center.

Chaque jour

After working as a photojournalist in conflict zones, notably in Iraq, Charles Thiefaine profoundly transformed his practice beginning in 2018. He chose to move away from the conventional imagery of war photography, which confines these territories to violence and their inhabitants to the role of victims. Abandoning shocking and spectacular images, he instead turned his attention to scenes from everyday life, capturing moments when life reasserts itself.

In the exhibition, he presents three series, each occupying a separate room. The series *Ala Allah* (2015–2023) reflects his experience within Iraqi society. Some reveal everyday moments in which the photographer himself took part, while others rely on what remains outside the frame and outside of time. Through his photographs, Charles Thiefaine seeks above all to break away from the imagery of violence constantly associated with Iraq, while striving not to dramatize the lives of the individuals he photographs.

For the second series, *Marcher avec les dragons* (2021–2023), he traveled to the small island of Socotra, located in the Arabian Sea between Somalia and Yemen, to which it belongs. Far removed from the mainland, the island has become a refuge for young Yemenis, mainly men, seeking to escape the civil war. The photographs taken there depict a



peaceful routine composed of walks, swimming, and fishing trips.

The final series, *Aft*, was produced during several stays aboard the Ocean Viking, the rescue ship operated by SOS Méditerranée to assist those attempting to cross the sea on makeshift boats. In each case, his portraits immerse us in the intimacy of these individuals, at once ordinary, full of desire, and driven by a longing for freedom.

About Charles Thiefaine

Born in 1991.

Originally from Roubaix, Charles Thiefaine has developed a practice situated at the crossroads of documentary and subjective photography. Living between France and the Middle East, he constructs visual narratives rooted in territories marked by history and conflict.

His work is regularly published in the press, notably in *Le Monde*, *Libération*, *Mouvement* and *The Washington Post*, and has been presented in festivals and exhibitions in France and internationally, including Circulation(s), the Rencontre du X^{ème}, and the Copenhagen Photo Festival.

In 2021, he published the book *Tahrir*.

In 2026, he was awarded the *Regards du Grand Paris* prize (Atelier Médicis X CNAP).



Charles Thiefaine

Un joueur de basket professionnel se change à l'arrière d'un stade à Bagdad en Irak, conçu par Le Corbusier, 2023 © Charles Thiefaine



Charles Thiefaine

Des marins yéménites célèbrent le 54ème anniversaire de l'indépendance du Yémen du sud sur l'île de Socotra. Walking with dragons, 2021 © Charles Thiefaine



Charles Thiefaine

Un homme fume une cigarette sur le site archéologique mésopotamien d'Aqar Qūf, au nord de Bagdad, mai 2025 © Charles Thiefaine

Halle aux grains

Léonie Pondevie

Built between 1842 and 1846, the Halle aux Grains, flanked by four towers, was constructed on the ruins of the previous market hall, which was destroyed by fire in 1840. The former building housed the butcher shops of the town of Lectoure. Designed in a neo-classical style, the new, more modern hall fostered the growth of commercial exchanges. Since the 1960s, the Halle aux Grains has served as a multipurpose venue, hosting various city events, including the summer festival.

Terrains propices

Léonie Pondevie's series *A Pale Blue Dot* brings together images connected to the story of her father, who has been recording meteorological data since childhood. For decades, he has carefully noted temperatures, rainfall, and sky conditions in notebooks. Over time, these observations have also come to trace the broader history of climate evolution over the past fifty years, gradually becoming a record of the ongoing climate crisis, intensifying year after year.

The title of the series directly references the photograph *Pale Blue Dot*, depicting planet Earth, taken by the Voyager 1 probe on February 14, 1990, from a distance of more than six billion kilometers. This

image, which has come to symbolize a global awareness of the fragility of our planet and our place in the universe, is here linked to the artist's family history, itself deeply intertwined with the observation of the Earth's changing climate.

Through photographs combining photographs with documents collected by her father throughout his life, including weather records, newspaper clippings and family archives, the artist offers a poetic ode to observation and to the slow movement of clouds, inviting us to reflect on our place on Earth.

About Léonie Pondevie

Born in 1996 in Angers.

Léonie Pondevie graduated from the École européenne supérieure d'art de Bretagne in Lorient in 2020. She is a member of the Collectif Nouveau Document.

In 2020, she was awarded the 5 étoiles residency by Stimultania, during which she produced a body of work exploring the relationship between humans and the Rhône River, presented in the exhibition *Le Fleuve et son île*. In 2021, at the invitation of the Land Report Collective, she took part in the project *Extraction : Art on the Edge of the Abyss* and presented her research on mining extraction at the University of Wyoming (Laramie) and New Mexico Highlands University (Las Vegas). One of her photographs was featured on the cover of the book published by the Codex Foundation.

Her work has been exhibited in several shows across France. In 2022 and 2023, her work entered the collections of FRAC Bretagne and the Arthothèque de Strasbourg. In 2024, she was nominated by the Centre photographique de Rouen and joined FUTURES.





Léonie Pondevie

Un point bleu pâle © Léonie Pondevie



Léonie Pondevie

Un point bleu pâle © Léonie Pondevie

Halle aux grains

Jonàs Forchini



Built between 1842 and 1846, the Halle aux Grains, flanked by four towers, was constructed on the ruins of the previous market hall, which was destroyed by fire in 1840. The former building housed the butcher shops of the town of Lectoure. Designed in a neo-classical style, the new, more modern hall fostered the growth of commercial exchanges. Since the 1960s, the Halle aux Grains has served as a multipurpose venue, hosting various city events, including the summer festival.

Terrains propices

From Louis Boutan, who produced the first underwater photograph in 1893 using a waterproof camera at Banyuls-sur-Mer, to Luis Marden, and including Jean Painlevé, Jonàs Forchini is part of the long history of underwater photography. Beginning in 2018, he started a body of work focused on environmental issues in marine environments, combining scuba diving and photography. His series titled *Un apprentissage du trouble* (An education in uncertainty) brings together underwater images depicting landscapes in which both body and gaze must constantly adapt in order to find their bearings, revealing the opacity of underwater space along the Mediterranean coast and the Atlantic shoreline.

But this is not only about visual difficulty. At depths of twenty or forty meters, other senses are also affected by changes in water density and temperature. Far from being an obstacle, the loss of light, the fading of colors, and reduced visibility open the way to what the artist calls an «apprenticeship of uncertainty», inviting us to see the world differently, particularly the aquatic environment.

About Jonàs Forchini

Born in 1992 in Girona, Spain.

Photographer, Jonàs Forchini focuses on environmental issues related to marine ecosystems.

Trained in visual arts at Escola d'Art d'Olot, he initially worked as a photographer for several local newspaper. He later continued his studies at the École Nationale Supérieure de la Photographie, from which he graduated in May 2023.

Based in Arles, he continues his research as a diver-artist and also works as a diving operator in underwater archaeology missions. He has taken part in excavation campaigns in Spain with the Centre d'Archéologie Sous-Marine de Catalogne, as well as in France with the Musée départemental Arles antique and the Centre Camille Jullian, where underwater photography is used to document, inventory, and contextualize submerged heritage linked to ancient trade routes.

In parallel, he contributes to educational image-based projects and initiatives promoting multilingualism between France and Spain.



Jonàs Forchini

Un apprentissage du trouble © Jonàs Forchini



Jonàs Forchini

Un apprentissage du trouble © Jonàs Forchini

Halle aux grains

Coline Jourdan

Built between 1842 and 1846, the Halle aux Grains, flanked by four towers, was constructed on the ruins of the previous market hall, which was destroyed by fire in 1840. The former building housed the butcher shops of the town of Lectoure. Designed in a neo-classical style, the new, more modern hall fostered the growth of commercial exchanges. Since the 1960s, the Halle aux Grains has served as a multipurpose venue, hosting various city events, including the summer festival.

Terrains propices

For several years, Coline Jourdan's work has explored the consequences of mining extraction, combining an investigation into the perception of toxicity with experimental chemical processes. In her various projects, the chemical processes she applies to her photographs become a way of questioning what is shown in the images, turning into a creative process in their own right.

Around the former Salsigne mine, near Carcassonne, she explores forested landscapes, photographing the artificial hills that conceal toxic residues left behind by the extraction of gold and arsenic. Her work is suspended between the violence of environmental reality and the poetic potential of abstraction, revealing the forms that emerge from this tension.

About Coline Jourdan

Born 1993.

Originally from Lyon, Coline Jourdan graduated from the École nationale supérieure d'art de Dijon. Her work questions the presence of toxicity in our environments, exploring the interactions between territories, materials, and forms of contamination.

In 2018, she was awarded the Prix d'Impression Pho-



tographique by the Ateliers Vortex. The following year, she received the Impulsion Grant from the city of Rouen, which enabled her to present *Les Noirceurs du fleuve rouge* in her first solo exhibition at FullB1 in Rouen. In 2020, she was awarded the Nouvelles écritures prize at the Festival Photo La Gacilly and selected for the Réside 1+2, where she began the project *Soulever la poussière*.

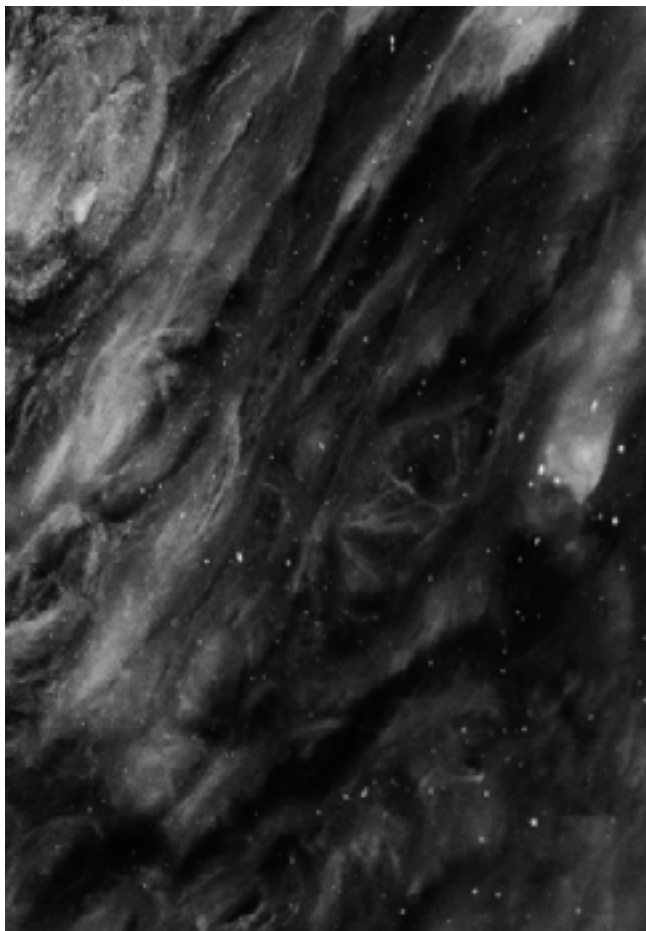
In 2010, she received support from the CNAP for contemporary documentary photography. In 2022, she was awarded the 50CC Air de Normandie grant, which led to an exhibition at Le Point du Jour in 2023. The same year, her work was presented at the BnF as well as at C/O Berlin.

In 2024, she was a finalist for the Prix Découverte at the Rencontres d'Arles. In 2025, she was a finalist for the Fondation Lagardère photography grant, and her work was published in the *Superscripte series, Texts on Contemporary Photography* by the Centre de la Photographie de Genève.



Coline Jourdan

Sublimation, 2022 © Coline Jourdan, avec le soutien du Centre National des Arts Plastiques (Soutien à la photographie documentaire contemporaine 2021)



Nom de l'artiste

Rivière de l'Orbiel, extrait de *Soulever la poussière*, 2024 © Coline Jourdan



Coline Jourdan

Max, extrait de *Soulever la poussière*, 2024 © Coline Jourdan

Halle aux grains

Lucas Leglise

Built between 1842 and 1846, the Halle aux Grains, flanked by four towers, was constructed on the ruins of the previous market hall, which was destroyed by fire in 1840. The former building housed the butcher shops of the town of Lectoure. Designed in a neo-classical style, the new, more modern hall fostered the growth of commercial exchanges. Since the 1960s, the Halle aux Grains has served as a multipurpose venue, hosting various city events, including the summer festival.

Terrains propices

For several years, Lucas Leglise has explored the very materiality of the photographic image and the conditions of its emergence. His work seeks to make visible the singular moment in which a photograph comes into being, with a particular focus on analog photographic processes.

To produce the two large images presented in the exhibition, he first photographs the landscape during the day, then develops his images directly on site, in the same place, once daylight has faded. In doing so, he frees himself from the laboratory as a delimited space where photographs are traditionally created. In the cover of night, he manages, as he puts it, to

«turn the world into a darkroom».

The artist also prevents several images from an unpublished series, created using a camera with a custom interverted shutter-release mechanism. To make these photographs, he lies down on a beach with the release in his hands. At the precise moment he falls asleep and his grip relaxes, the shutter is triggered, capturing the instant he passes into sleep.

About Lucas Leglise

Born in 1992.

Graduated from the École supérieure d'art de Chalon-sur-Saône and later from the Beaux-Arts de Paris, Lucas Leglise has, for several years, developed research focused on the materiality of the photographic image and the conditions of its emergence. At the crossroads of artistic experimentation and theoretical reflection, his work questions the singular moment in which a photograph comes into being, particularly through analog processes.

In a constant back-and-forth between the world and its images, he is interested both in the imprint of light on film and in the relationship that photographs maintain with their referents. His projects thus explore the tensions between appearance, disappearance, and transformation of the image.

For Lucas Leglise, the form chosen at the moment of development is never incidental : it fully contributes to the meaning of the work, just as much as the subject represented.





Lucas Leglise
Les siestes © Lucas Leglise



Lucas Leglise
Vue de la rivière Fuchuo © Lucas Leglise

Meetings

Opening weekend



~ Meet the Artists

saturday, july 11, from 3pm to 7pm

- 3pm at la halle aux grains with Léonie Pondevie, Jonàs Forchini
 - 4pm at l'école Bladé with Aline Bovard Rudaz et Charles Thieffaine
 - 5pm at la Cerisaie with Brune Pâris
meeting preceded by a refreshment break
 - 6pm at the Centre d'art et de photographie de Lectoure with Yamamoto Masao
- open to all, with pass presentation

~ Opening reception with Artists and Curator

saturday, july 11 at 8pm

on the promenade du Bastion

DJ sets by YLB (45rpm vinyl, 1962 à 1992) and DJ Taser & VJ Lacrymo (Eurodance, années 90).

In partnership with le bar Le Bastion et le Camion-Nourriture.

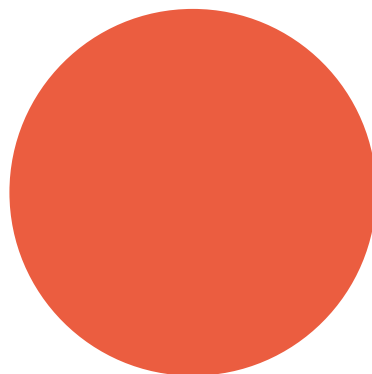
open to all

~ Brunch

sunday, july 2nd at 11am

in the garden of the centre d'art

DJ sets matinal of Eqko : *The electronic cocoons*
by invitation



Meetings

Summer Events

~ Unusual Tour, Drink in Hand

saturday, july 25 at 6 pm
at la halle aux grains

Visit the *Terrains propices* exhibition, in partnership with De la Terre au Verre wine cella in Lectoure.

open to all, fress admission

~ Film screening

wednesday, august 5 at 6pm
at Le Sénéchal cinema

Screening of the documentary *La vie moderne* of Raymond Depardon.

Screening following by a discussion about the movie and a friendly drink.

saturday, september 12 at 6pm
at Le Sénéchal cinema

Screening of the movie *Le goût du saké* of Yasujirō Ozu.

Screening following by a discussion about the movie and a friendly drink.

open to all, cinema ticket price applies

~ Workshop light painting

wednesday, august 19 from 10am to 4pm

Workshop day for 6-12 yo.

free, registration required

bring a picnic and black clothes

~ Philosophy Marathon

saturday, septembre 5 from 10am to 4pm
starting at le centre d'art

Spend the day debating the artworks with philosopher Bernard Benattar.

bring you picnic

registration required (limited spots)

free admission

~ Guided Tour with Lilian Froger

saturday, september 12 septembre at 4pm
at le centre d'art

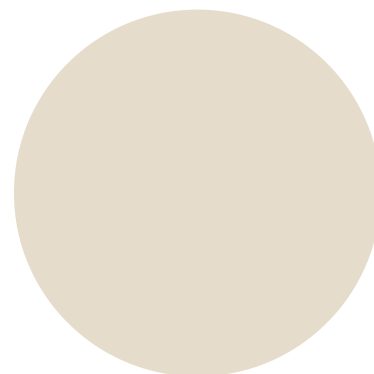
Tour of Yamamoto Masao with curator Lilian Froger

open to all, free with pass

~ European Heritage Days

saturday, september 19 and sunday, september 20

free admission for all from 2pm to 7pm



Meetings

Throughout the festival

~ Guided Tours

every sunday at 11am
departure from the Tourist Office

Our mediators offers different guided tour routes
each week.

open to all, free with pass

~ Children's Workshop

every friday at 10am (in july and august)
at le Centre d'art et de photographie de Lec-
ture

Our mediators invite young visitors from 6 to 12
to discover the exhibitions through artistic and
photographic practice workshops.

free with reservation

~ Evening Tours

tuesday july 21, august 11 and 25 août at 9pm
departure from the Tourist Office

A tour through exhibitions by night.

open to all, free with pass

~ Storytelling visits

wednesday, july 29 at 3pm at la Cerisaie
wednesday, august 12 at 3pm at la halle aux
grains

Discover the exhibitions through story readings.

in partnership with the LECTOURE media library, for
children aged 3 to 7 (accompanied by a parent).

open to all, free admission

~ Readings

saturday, july 18 at 6pm at la halle aux grains
saturday, august 29 at 6pm at l'école Bladé

Public readings around the exhibitions, with the
association LECTOURE à voix haute.

open to all, free admission



Group and school visits

Throughout the festival

~ **School groups welcome**

For over thirty years, the Centre for Art and Photography has developed a wide range of arts and cultural education initiatives for diverse audiences, especially school groups. These programs combine guided tours, hands-on artistic activities, and educational content aimed at fostering artistic awareness and critical thinking. Students are encouraged to build a visual vocabulary, express their emotions, formulate well-structured opinions, and learn how to contextualize, describe, and analyze artworks. The centre offers tailor-made projects, tours, and/or workshops for students of all levels. Each program is co-designed with teachers, according to the students' level and the themes being explored.

From september 1st to 18, monday to friday.
from preschool to post-secondary.

~ free tours and/or workshops.

An educational resource pack is available upon request.

Group visits

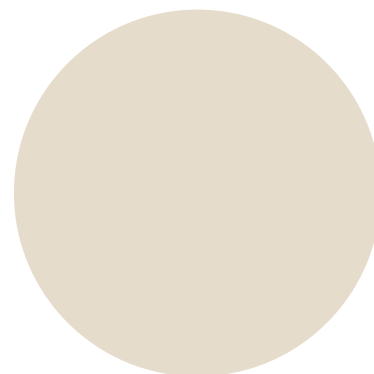
We also welcome all types of groups for visits, workshops or projects : after-school programs, leisure centers, community associations, day hospitals, foster home and more.

From july 16 to september 20.
free tours and/or workshops.

For information and registration :

+33 (0)5.62.68.83.72

mediation2@centre-photo-lectoure.fr



Practical informations



July 11 - september 20 2026

- ~ **everyday, from 2pm to 7 pm**
exceptional closures : **mondays and tuesdays**
throughout september

exhibition sites

- ~ **Centre d'art et de photographie, cours Gambetta**
Cerisaie, rue Fontélie
École Bladé, rue des Frères Danzas
Halle aux grains, rue Nationale

Prices

- ~ **pass 10 euros**
free admission : residents of Lectoure, members,
press, under 18s, art and mediation students,
people with reduced mobility, job seekers, and
social welfare recipients.

Access to Lectoure

- ~ **by public transport**
TGV stations Agen, Auch and Toulouse
SNCF coaches : Agen / Lectoure or
Auch / Lectoure
(bus stop 1 minute from the festival entrance)

by car

carpooling is encouraged
from Toulouse, N124 towards Auch,
then l'Isle-Jourdain, follow Fleurance via the
D-654 then Lectoure via the N-21

A charging station for electric vehicles is located
in the post office car park.

~ **Press trip**

Press welcomed and supported by the Depar-
tamental Tourism Committee and the Gascogne
Lomagne Tourist Office.

~ **Press contact**

Laura Caval, community manager
communication@centre-photo-lectoure.fr
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~ **Centre d'art et de photographie de Lectoure**

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~ **Institutionales partners**

Direction régionale des affaires culturelles
Occitanie
Région Occitanie
Département du Gers
Ville de Lectoure

Professionals networks

Réseau DCA
Réseau Diagonal
Réseau LUX
Réseau air de Midi
Réseau LMAC

~ **Partners of the 2026 edition**

Élemen'Terre
Cnap, Paris
Comptoir de l'Ours, Toulouse
Galerie Camera Obscura, Paris
Galeria Valid Foto BCN, Barcelone
Laboratoire Photon, Toulouse

~ **Local partners**

Office de Tourisme Gascogne Lomagne
Au travail les vélos !, Lectoure
Bar Le Bastion, Lectoure
Cité scolaire Maréchal Lannes, Lectoure
Cinéma Le Sénéchal, Lectoure
De la Terre au Verre, Lectoure
Intermarché, Lectoure
La Manufacture Royale, Lectoure
Les Fleurons de Lomagne, Lectoure
Librairie La Méridienne, Fleurance
Pays Porte de Gascogne

Le Centre d'art et de photographie de Lectoure



~ Founded in 1987, the Arrêt sur images association began by organizing a summer exhibition each year, and in 1990 launched the festival L'été photographique de Lectoure. The Centre d'art et de photographie de Lectoure is the only contemporary art center in the Occitanie region dedicated specifically to photography. In 1991, it was recognized by the French Ministry of Culture as one of seven photography-focused art centers in the country. In 2020, it was awarded the CACIN label (Centre d'art contemporain d'intérêt national – Contemporary Art Center of National Interest).

~ While centered on photography, the Centre remains open to all forms of contemporary art. It plays a vital role in fostering artistic awareness and education throughout the region, through a wide range of initiatives. These include year-round solo and group exhibitions, both on-site and off-site, as well as artist residencies and the annual L'été photographique de Lectoure festival.

The Centre supports artistic creation by hosting artists in residence, producing and disseminating new works, and promoting cultural access in rural areas through inclusive outreach and educational programs for all audiences.

~ Since 2018, the façade of the art center has been adorned with an installation by photographer Arno Brignon, who was hosted in Lectoure for a creative residency in 2017. The large-format portraits, taken with a view camera, depict residents of Lectoure who collaborated with the artist during his residency: shopkeepers, artisans, Intermarché employees, firefighters, Sisters of Providence, volunteers from the Catholic Relief Services, patrons of the iconic Café des Sports—or simply local inhabitants !