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FROM 5 JUNE TO 5 SEPTEMBER 2021

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LORIS GRÉAUD + YVON LAMBERT BROCCOLI

05 JUIN - 05 SEPT, 2021

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(FRANCE)



LORIS GRÉAUD + YVON LAMBERT

BROCCOLI

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LORIS GRÉAUD + YVON LAMBERT **BROCCOLI**

INTRODUCTION:

BROCCOLI BY COIL

Wise words from the departing
Eat your greens, especially broccoli
Remember to say "thank you"
For the things you haven't earned
By working the soil
We cultivate the sky
Mmm, we embrace
The vegetable kingdom
The death of your father
The death of your mother
Is something you prepare for
All your life, all their lives

Wise words from the departing
The death of the mother, and the death of the father
Is something you prepare for
For all of their lives
For all of your life

Wise words from the departing
Eat your greens, especially broccoli
Wear sensible shoes
And always say "thank you"
Especially for the things
You never had

Wise words from the departing
By working the soil
We cultivate the sky
And enter the vegetable kingdom
Of our own heaven
By working the soil
By working the soil
We cultivate good manners
We used to say "please", and "thank you"
Especially for the things
We never had

Wise words from the departing:
Eat your greens, especially broccoli
And always say "thank you",
Especially for broccoli

* *Broccoli*, par Coil
Album "Musick to Play in the Dark Vol. 1", 1999

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

LE PROJET:

JOURNAL D'UN BROCCOLI BY STÉPHANE IBARS

As part of the program conceived by Stéphane Ibars, La Collection mise à nu par ses artistes, même, Loris Gréaud was invited to create an exhibition of a selection of works from the Collection Lambert in the space of his choice. As an expression of the professional, friendly and complicit relationship that has bound them for nearly twenty years, Loris Gréaud returned this invitation to Yvon Lambert; a first strategy of the artist intended to sow confusion and to dissolve the status of the exhibition, of the works, of the collection, of the spaces of the institution and finally of the role of each one (the collector, the artist, the curator). Broccoli is a work in its own right, a space-time capsule that offers an experience which is both fluid and opaque, where works by Robert Ryman, Sol LeWitt, Brice Marden, Jean Prouvé and Loris Gréaud are replayed—some of which are revealed to the public for the first time.

19 May 2019 – Paris, rue des Filles du Calvaire

This morning, Yvon and I explored new ways of presenting the works in his collection. I have always wished to associate the artists with the exhibitions of the fund, so much so that their presence hangs over this considerable body of work and in the two Avignon townhouses where it is exhibited. The title will be borrowed from Marcel Duchamp, whose phrase associated with his famous *Grand Verre* we are transforming into a: **La collection mise à nu par ses artistes, même**. The artists will have total freedom to choose a space in the museum, the works they wish to present and the way to do it. In the white cube next to his office, I noticed an installation by Loris Gréaud – *The Original, The Translation (For Yvon)* which directly refers to the close relationship between the two. I mentioned this to him and we immediately thought back of that exhibition in 2012 at the gallery on Rue Vieille du Temple, in which the artist had taken over the space in a singular way. I remember the feeling of vertigo. I don't know him very well, but I can already imagine the works he could choose among those kept in Avignon for such a project...The most radical? The darkest ones?

15 July 2019 – Avignon, rue Violette

Loris Gréaud called me while we were visiting the summer exhibitions. He seemed very interested in our proposal to open the ball for this program that would celebrate the 20th anniversary of the Collection. He simply asked me this question: "How ambitious could this project be?". I answered him by explaining that we were simply offering him to take over this unprecedented configuration. The rest will be built, I hope, through travel, exchanges, discussions... Appointment has been made for spring 2020.

18 March 2020 – Marseille, rue [?]

The pandemic affects us all, we are sheltered in our aseptic interiors, the museums close, the galleries close and the prospect of this "encounter" between a collector, his artist and a curator, and that is me, becomes distant.

5 October 2020 – Avignon, rue Violette

After several months of waiting, Loris, Yvon and I finally reunited and self-proclaimed ourselves as protagonists of the situation. We will initiate a hybrid and moving project where our positions, our respective statuses, will evolve according to the conception of the exhibition, and the role of the visitors according to the experience of the arrangement of the works and their activation in the museum spaces.

20 January 2021 – Avignon, rue Violette

Loris chose to take over the room dedicated to Sol LeWitt's *Wall drawing # 538*, the room on the mezzanine floor irradiated with light from the ceiling, as well as the small corridor that connects them. The invitation is no longer unilateral as we had initially imagined: Yvon and Loris will present a group of works from the collection kept in Avignon, to which will be associated more or less recent works by the artist. In the first room, the work *Broccoli* (2021) will be installed. It consists of a resin sculpture molded on a sow, whose nipples are connected by pipes to a living system precisely studied so that laboratory mice can evolve in peace. In the second room, works by Robert Ryman and Brice Marden, a structure by Jean Prouvé, and two other works by Loris will be presented: *Sculpt* (2015-2021), which consists of a blank 16mm film reel that was the object of a Voodoo ritual in New Orleans, in the mysterious Voodoo Spiritual Temple where priestess Miriam Chamani officiates, in order to attract on film the spirit of Papa Legba and *Think Loud* (2009), a recording made in the anechoic chamber of IRCAM where Lee Ranaldo (Sonic Youth's guitarist) was asked to think

LORIS GRÉAUD + YVON LAMBERT **BROCCOLI**

LE PROJET:

JOURNAL D'UN BROCCOLI BY STÉPHANE IBARS

of the most beautiful guitar riff he could imagine and dream up.

21 January 2021 – Avignon, rue Violette

In the mezzanine floor room, around 11:00 this morning, we triggered the electrical system that opens the blinds of the skylights located on the ceiling at Loris' request. He told me that there was too much light. So we activated the system in the opposite direction. As the blinds closed, I suddenly imagined Rachel, Deckard, and Dr. Eldon Tyrell appearing, along with their replicant owl. The computer was playing the song *Broccoli* by the music group Coil. I realized that the title of the piece Loris would install in the first room came from there. The song is from the album *Music to play in the dark*. Everything is obvious now. This is certainly where the project will unfold; a game of appearance/disappearance of the works in the space, all along the path and the experience that the visitor will have. Loris wishes to initiate a progression. First in the experience of the works, then in the succession of their encounter; in the memory that we will keep of them, finally. He told me that he wanted to be generous with visitors, to propose several layers of readings, to guide the eyes and the movements with elegance, to induce ruptures, possible narratives of which he has certainly already imagined the outcome. Nothing will be ostentatious, but everything will be linked to the very idea of the spectacular—or the lack of it: A sophisticated show? Every time something—here a work—appears, it must disappear. Loris even evoked the punk that ceased to be punk the day it was identified and named. It's true! It makes me think of Hakim Bey and his TAZs (Temporary Autonomous Zones) which, to preserve their existence, must disappear to unfold elsewhere, in silence, once they have been identified. The presence of the works must be a rumor. He repeated this word throughout the day—and after. According to him, it is no longer a question of summoning ghosts, but that of spirits...

22 January 2021 – Avignon, rue Violette

The song by Coil is played in a loop. It gives a glimpse of the flavor of the upcoming exhibition. "Eat your greens, especially broccoli". The lyrics of the song tell of this bittersweet relationship we have with our parents, who force us to eat this "super-vegetable". "Broccoli" is the prism of this relationship, from our birth to their death—and after. This link that unites us, between transmission, education, guilt, perversion. "The death of your father, the death of your mother is something you prepare for all your life, all their lives". It could after all also be about the relationship of an artist to his gallerist, to his collectors. Broccoli is a super vegetable!

25 March 2021 – Avignon, rue Violette - 2 p.m.

Loris is here for the first tests of the device he imagined. He sent me yesterday the final list of works, his plans, the images that haunt him. And just before arriving at the collection, a photo of a snail. With this note: "the snail's retractile tentacles: eyes ultra-sensitive to touch, yet with a very limited perception of reality—light intensities, barely drawn shapes."

25 March 2021 – Avignon, rue Violette - 5 p.m.

Loris gave us his ideal scenario. In the first room, the terrifying image of a sow feeding mice. In the airlock, a strange library with the entirety of a printing run whose volumes could only be consulted here and nowhere else: copies of a flipbook or the ashes of a burnt edition. And in the mezzanine floor room, the following protocol: first part, Ryman's works which are alternately unhung and hung several times a day by the conservator-restorer and the registrar manager, during the hours of public presence—illuminated by the ballet of the opening and closing of the skylight blinds. The work created with Lee Ranaldo would be installed in a ghostly version, evoked? Masked? Second part, a partition in which is embedded a French window structure by Jean Prouvé. On the other side, mounted at eye level, black works by Brice Marden that will initially only be visible to the children working in the workshop adjacent to this space.

17 April 2021 – Marseille, rue [?]

The visual of the exhibition was sent to me this morning: a photograph of Loris and Yvon facing each other, wearing the same white shirt, the same black tie. It is impossible not to think of *Interstellar*, of Matthew McConaughey lost behind the bookcase after having experienced the quantum reality of the black hole; of the future meeting with his daughter, older than him.

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

LE PROJET:

JOURNAL D'UN BROCCOLI BY STÉPHANE IBARS

3 May 2021 – Avignon, rue Violette

Broccoli has been installed in the *Wall Drawing* room. The lights of the brooders coming down from the ceiling are waiting to warm up the mice that will soon move into their new home. I think once again of Philip K. Dick, of *Ubik* — inevitably. Loris and I stood there unable to leave, as if hypnotized. And then Don DeLillo appeared: "Time is the only narrative that counts. It stretches events and allows us to suffer and get out of it and see death coming and get out of it. But not for him. He is in another structure, another culture, where time is close to its true nature, pure and naked, devoid of protection."

15 May 2021 – Avignon, rue Violette

We were all gathered that afternoon in the mezzanine floor room and the conservator-restorer was leading the registrar manager to hang the works of Robert Ryman and to finally physically experience the idea of the project in all its materiality. From the console in the room, the engineer organized the opening and closing of the blinds. I remembered our first conversations: we were thinking about the Rymans and recalling John Cage's words about Robert Rauschenberg's early white monochromes: "airports for lights, shadows, particles". Loris says this is where we need to be—this organ of light he has imagined plays not only with the works but with the building. It is all the ruptures initiated in the 60s that are projected through this strange ballet of lights. A dazzling *double-bind* effect.

21 May 2021 – Avignon, rue Violette

The partition that encloses Jean Prouvé's structure is in place this time, embedded in the movable wall that divides the mezzanine floor room in two. This French window had become a sort of priceless relic after being detached from its building. It has now been returned to its original function. It is that strange window from which we see the end of the exhibition — its aftermath? On the other side, the directors have encased the black works of Brice Marden, at eye level. They are like prisoners. "There is too much light" Deckart would say. This is suggested by the anxiety on the conservator's face. Loris suggests that we close the blinds on the last skylight: "The Mardens have already captured the light." Just as the film reel that will be installed next to them has captured the spirit of Papa Legba. Children can be heard laughing from the room where *Broccoli*'s sow is slumped over. They have this gift of ubiquity that will have to be questioned. They will have a particularly important place in the life of this ensemble which we now know is a work of art in its own right.

LORIS GRÉAUD + YVON LAMBERT **BROCCOLI**

THE PROJECT:

IMAGES AVAILABLE FOR PRESS



Loris Gréaud + Yvon Lambert, *Broccoli*, 2021 - Photo Credit: Realism Noir
© Loris Gréaud, Gréaudstudio, Collection Lambert, Galerie Max Hetzler, ADAGP 2021

LORIS GRÉAUD + YVON LAMBERT **BROCCOLI**



Loris Gréaud + Yvon Lambert, *Broccoli*, 2021 - Photo Credit: Realism Noir
© Loris Gréaud, Gréaudstudio, Collection Lambert, Galerie Max Hetzler, ADAGP 2021

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

RELATED PROJECTS:

LORIS GRÉAUD, *THE UNPLAYED NOTES*
GALERIE YVON LAMBERT (PARIS) — 18 OCTOBER - 5 DECEMBER 2012

The Unplayed Notes (2012), was Loris Gréaud's first solo exhibition at Yvon Lambert gallery, with which he had already collaborated for 6 years already. For this exhibition, an important set of works and devices were specifically produced from the results of experimental and quasi-alchemical protocols, and were then deployed within the entire gallery space. Part of the work is a glass nebula produced from the fusion of an hourglass sand, and sectioned padlocks from the Pont des Arts—symbol of commitment for some lovers—which were melted to form strange sculptures. Another example here is the obscure paintings, summoning the image of a lunar and desolate ground, agglomerated from the residues of the incineration of the artist's past works, or even the original comics of *Tom Sawyer's adventures* propelled in chains of gravitational meteorites... Away from the large space left in *The Unplayed Notes* to the idea of mutation of materials, the status and meaning; Loris Gréaud was also involved in the production of "impossible" images, collaborating with Brown University, he filmed with an ultra high-speed camera the movements of bats in flight forced to park in front of a wind tunnel, capturing the light of the bodies flirting with orgasm and staging a domestic jungle at the frequency of thought... *The Unplayed Notes* offered its visitors the possibility to discover the real place of the project in the tiny interstice between two movements, two works, two dialogues or chains of thoughts: "A definite place and time reveal themselves as we are listening to the unplayed notes more than to those of the simple melody". As a global experience, *The Unplayed Notes* was a journey that was both fluid and sequenced, a nebula of bijections, contradictory stories and multiple experiments—whose project was situated in the periphery or rather in the temporal and narrative space which existed between each proposal.

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

RELATED PROJECTS:

LORIS GRÉAUD, *THE UNPLAYED NOTES*
GALERIE YVON LAMBERT (PARIS) — 18 OCTOBER - 5 DECEMBER 2012



Loris Gréaud, *The Unplayed Notes*, exhibition views, 2012 - Photo Credit: Minsk Studio. © Loris Gréaud, Gréaudstudio, François Pinault Collection, private collections

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

RELATED PROJECTS:

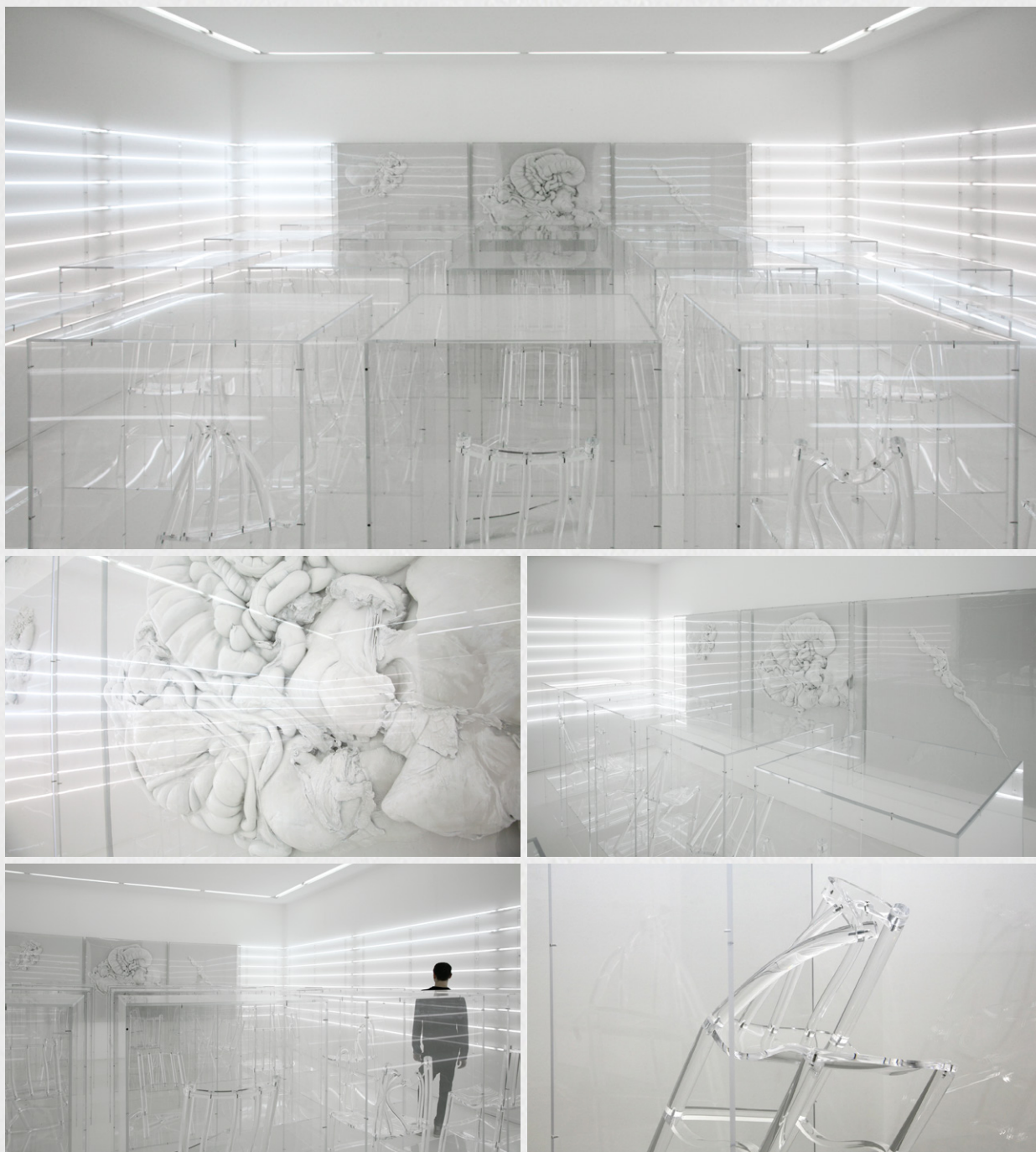
LORIS GRÉAUD, *A WORLD OF ABSOLUTE RELATIVITY*
GALERIE YVON LAMBERT (PARIS), IN "LA DÉCADENCE" — 27 JAN - 25 FEB 2012

"Decadence is the great minute when a civilization becomes exquisite." (Jean Cocteau). Decadence does not seem to constitute a one-way concept, capable of defining the state of a society. It takes us back to Ancient Rome, to ruins, to collapse, as well as to the feeling of decay and suffocation arising from observing the decline of the world. One of the common features with decaying empires (in the midst of the apotheosis of the artifice) seems to be a loss of the sense of reality in favour of formal rules which ends up taking the place of a new reality. *"The ills we die from are more specific, more complex, slower, sometimes more difficult to discover or to define. But we have learned to discover this gigantism which is only the unhealthy counterfeit of a growth, this waste which makes us believe in the existence of wealth that we do not have any more, this plethora so quickly replaced by scarcity at the slightest crisis, (...) this atmosphere of inertia and panic, of authoritarianism and anarchy, these pompous reaffirmations of a great past in the midst of the present mediocrity and disorder, these reforms which are only palliatives and these accesses of virtue which are manifested only by purges, this taste of the sensational which ends up making triumph of the worst politics, these few men of genius badly assisted, lost in the crowd of the skilled coarse, the violent madmen of the clumsy honest people and the weak wise ones."* (Marguerite Yourcenar, *Mount Desert Island*, 1958 / *The Faces of History* in History Augustus, Paris).

It was through the prism of the political and social matters that Yvon Lambert Gallery presented in 2011 a group exhibition entitled *La Décadence*. On this occasion, five artists (Gardar Eide Einarsson, Douglas Gordon, Loris Gréaud, Francesco Vezzoli and Cerith Wyn Evans) proposed new productions and/or historical pieces as echoes of the words of Marguerite Yourcenar. The installation titled *A World of Absolute Relativity* was the piece conceived by Loris Gréaud for the exhibition. In an interview published in The Guardian in 1991, J.G. Ballard was quoted as saying: "In a world of absolute relativity, there is no way of knowing who is telling the truth". This sentence was the starting point for Loris Gréaud's installation. The result takes the form of a white triptych made up of ultra-realistic casts of animal viscera bathed in white and shiny resin. Technically, it is practically impossible to take an imprint of internal organs in their natural state: the only representations we have come from preserved organs or sculptures giving approximate volumes. Formally, this piece is therefore equivocal: either a fictional reality or a real fiction. This is the paradox that Loris Gréaud has attempted to concretize here: one of a world of absolute relativity in which all notions of truth, lies, fiction and reality mingle and interact in a new relationship which, rather than being bipolar, is infinite. With this set of "readymade" sculptures, excessively detailed—their proportions are too right to be wrong, but their appearance of reality is invalidated by their surface treatment—the artist opts for indecision, halfway between poetry and the purest butchery. "Good taste is the enemy of art", as Marcel Duchamp once said.

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

RELATED PROJECTS: LORIS GRÉAUD, *A WORLD OF ABSOLUTE RELATIVITY*
GALERIE YVON LAMBERT (PARIS), IN "LA DÉCADENCE" — 27 JAN - 25 FEB 2012



Loris Gréaud, *A World of Absolute Relativity*, exhibition views, 2012 - Photo Credit: Minsk Studio. © Loris Gréaud, Gréaudstudio, private collection

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

RELATED PROJECTS:

LORIS GRÉAUD, *THE ORIGINAL, THE TRANSLATION*
(POUR YVON) — YVON LAMBERT BOOKSTORE (PARIS) — 18 APRIL - 19 MAY 2019

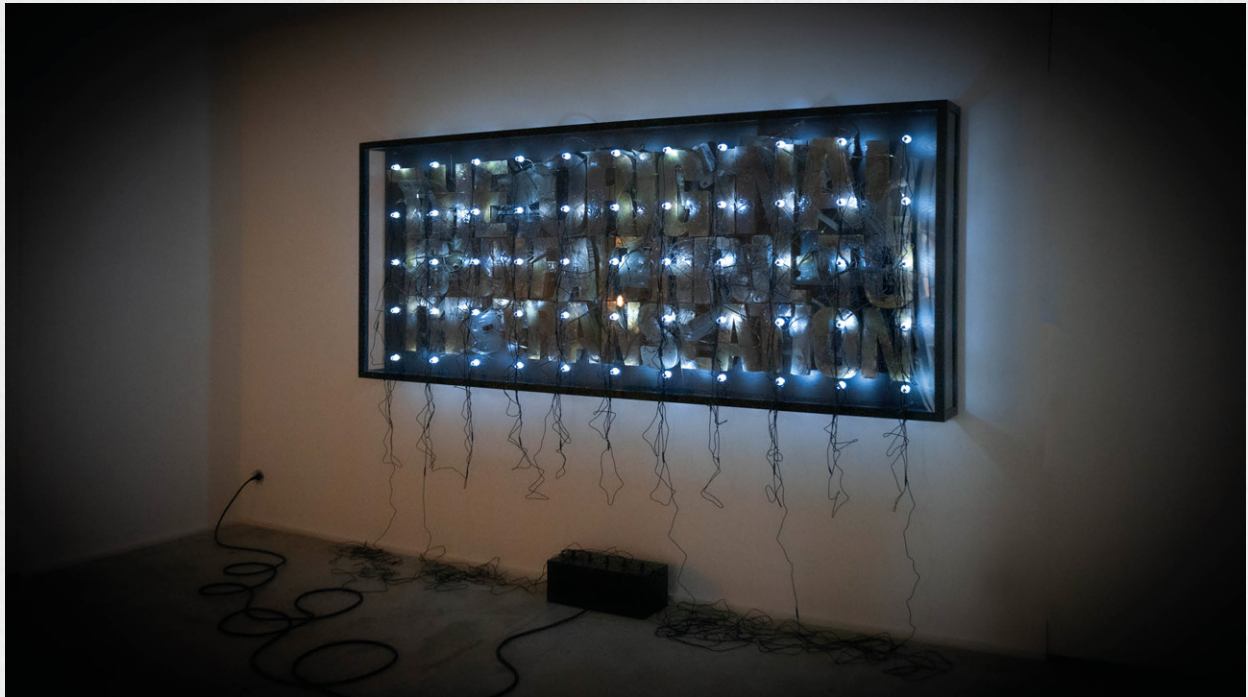
The Original, The Translation - Pour Yvon, was part of the eponymous exhibition organized by Kandinsky Library at Georges Pompidou National Center for Art and Culture, opening on October 1, 2019. The work presented by Loris Gréaud in the space of Yvon Lambert bookstore, designed by Dominique Perrault, paid tribute to a particularly rich 10-year collaboration between the artist and his former gallery owner Yvon Lambert, who accompanied him and contributed to the development of numerous experiments of his. Conceived as a mysterious homage to their aesthetic adventure initiated in 2007, the work *The Original Is Unfaithful To The Translation* is made of materials which were taken from the site of a disused crash test factory. A nod to the artistic and conceptual complicity that has bound them since the beginning of their work together, the work is tinged with irresolution, as it deliberately hesitates between sculpture and painting. The quotation which is recomposed therein, is a famous sentence by Jorge Luis Borges (1899 - 1986) that confuses the idea of the origin and its translation. In the particular context of Yvon Lambert bookstore, the work echoed the potential of a publishing activity that would not simply tend to translate or retranscribe but to create and arouse. The shared love of books and publishing led Loris Gréaud and Yvon Lambert to produce together an important bibliophile book [1], *The Statement* (2013). This book was part of the prestigious collection put together by the dealer « Une rêverie émanée de mes loisirs », which includes works by the greatest artists of the 20th and 21st centuries. This work was visible and available for consultation within the modular and evolving structure designed for Kandinsky Library and found its extension in the limited edition of 20 copies of *The Original, The Translation - Pour Yvon*, initiated once again by the two acolytes.

With the complicity of Galerie Max Hetzler.

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

RELATED PROJECTS:

LORIS GRÉAUD, *THE ORIGINAL, THE TRANSLATION*
(POUR YVON) — YVON LAMBERT BOOKSTORE (PARIS) — 18 APRIL- 19 MAY, 2019.



Loris Gréaud, *The Original, The Translation*, exhibition views, 2019 - Photo Credit: Minsk Studio. © Loris Gréaud, Gréaudstudio, Librairie Yvon Lambert, Galerie Max Hetzler

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

THE ARTIST:

BIOGRAPHY OF LORIS GRÉAUD



Loris Gréaud, *Portrait*, 2019 - Photo Credit: Gréaudstudio © Loris Gréaud, Gréaudstudio

Since the early 2000s, Loris Gréaud has developed a singular trajectory in the international contemporary art scene whereby he constructs unique environments to house disruptive elements, often with an ambiguous narrative that blurs the boundaries between fiction and reality. Rumors, poetry, viruses, architecture and demolition, academicism and self-negation are therefore regularly summoned in his work as it strives to oppose the separation between physical and mental spaces.

Loris Gréaud's projects have given rise to important solo exhibitions. He was the first artist to use all the space of the Palais de Tokyo (Paris), with his project **CELLAR DOOR** (2008-2011), which was further developed at the Institute of Contemporary Art (London), the Vienna Kunsthalle, the Kunsthalle St Gall (Switzerland) and at the Conservera de Murcia museum (Spain). In 2013, the Louvre Museum and the Centre Georges Pompidou invited him to design a double exhibition that will bring the project to life [1]. In 2015, he took over all the spaces of the Dallas Contemporary (United States) with his project still at work **The Unplayed Notes Museum**. In 2016 he produced the project *Sculpt* specially for LACMA (Los Angeles) - it was his first major exhibition on the west coast of the United States. In 2017, he attracted the attention of the 57th Venice Biennale with his project **The Unplayed Notes Factory in Murano** (Italy). In 2019, the Tel Aviv Museum of Art hosted the 2nd phase of the LACMA project entitled: *Sculpt: Grumpy Bear, the Great Spinoff*. Recently, the exhibition **The Original, The Translation** highlighted his entire editorial activity at the Bibliothèque Kandinsky / Centre Georges Pompidou. Finally, the Musée d'Art Moderne de Paris, after acquiring the work *MACHINE* in 2018, invited Loris Gréaud to conceive a specific exhibition, entitled **Glorius Read**, as part of its permanent collections. In February 2020, the artist has inaugurated his permanent project **The Underground Sculpture Park** at the Casa Wabi Foundation, in continuation of the architecture designed by Tadao Ando.

Loris Gréaud's works are part of many public collections including the Pompidou Center's (Paris), the LACMA's (Los Angeles), the Paris Museum of Modern Art's, the François Pinault's Collection (Venice), the Louis Vuitton Foundation's (Paris), the Israel Museum's (Jerusalem), the Margulies Collection (Miami), the Goetz Collection (Munich), the Rubell Family Collection (Miami), the Nam June Paik Art Center's (Korea), the Tel Aviv Museum of Art's (Israel) and the Hirshhorn Museum's (Washington). Les œuvres de Loris Gréaud font partie de nombreuses collections publiques parmi lesquelles Centre Georges Pompidou (Paris); LACMA (Los Angeles); Musée d'Art Moderne de Paris; Collection François Pinault (Venise); Fondation Louis Vuitton (Paris); Musée d'Israël (Jérusalem); Collection Margulies (Miami); Collection Goetz, (Munich); Rubell Family Collection (Miami), Nam June Paik Art Center (Korea); Tel Aviv Museum of Art (Israel); Hirshhorn Museum (Washington).

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

THE COLLECTOR:

BIOGRAPHY OF YVON LAMBERT



Nan Goldin, *Yvon at Notre-Dame-de-la-Garde*, Marseille, 1996. FNAC 2013-0158, Yvon Lambert donation to the French State / Centre national des arts plastiques / Deposit to the Collection Lambert, Avignon © Nan Goldin

Yvon Lambert was one of the most important art dealers in Paris from the 1960s to the mid-2010s. His collection is the testimony of an art history enthusiast and visionary dealer who was passionate about minimal art, conceptual art and land art before considering the return of painting in the 1980s, followed by photography and video. Yvon Lambert became interested in the art of his time at an extremely early age, as he claims to have bought his first work at the age of fourteen, when he was living in the region of Saint-Paul-de-Vence and was thus in contact with the great names of the Maeght Foundation. With the financial help of his mother, he opened his first gallery in Vence at Place du Grand-Jardin. In 1966, Yvon Lambert opened his first Parisian gallery in rue de l'Échaudé where, after a period dedicated to modern art of the 1930s - 1960s (Robert Malaval, Jean Hélion, Theo van Doesburg, Léon Tutundjian), he decided to exhibit mostly American artists who were pillars of conceptual art, minimal art or land art such as Sol LeWitt, Richard Long, Brice Marden, Robert Ryman and Cy Twombly. He has also exhibited works by artists such as Daniel Buren, Christo, Gordon Matta-Clark and Dennis Oppenheim. He then became in Paris, after Ileana Sonnabend and together with Daniel Templon, one of the two great promoters of contemporary art. In 1977, he left the 6th arrondissement for the 3rd—rue du Grenier-Saint—where he exhibited works by Jean-Charles Blais, Miquel Barceló, Christian Boltanski, and Joseph Beuys in the early 1980s—among others. In 1986, Yvon Lambert set up his gallery in a space under a glass roof on rue Vieille-du-Temple, where he exhibited works by Jean-Michel Basquiat, Nan Goldin, Jenny Holzer, Anselm Kiefer and Douglas Gordon. In 2003, he opened a gallery on 21st Street in the Chelsea neighborhood of New York and in 2008, where he asked the architect Richard Gluckman to design a new space for it. In April 2011—after seven years of activity—he announced the closure of his New York gallery in order to refocus his activity in France. And in late December 2014, he closed his gallery in Paris. Yvon Lambert has since pursued his passion for publishing artists' books and devoted himself to his bookstore now located on rue des Filles du Calvaire. He has built up a private collection, unique in France, which currently includes nearly 2000 works, and is the fruit of the complicity that has united the dealer-collector with his artists for many years. In 2000, he decided to deposit part of his personal collection in Avignon in the Hôtel de Caumont with the idea of a future donation to the State. This donation, of more than 550 works to the State, was made official in July 2012 and an architectural project led by the architects Cyrille and Laurent Berger brought the museum's surface area to nearly 4000 m² in 2015, with the addition of the Hôtel de Montfaucon.

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

THE CURATOR:

BIOGRAPHY OF STÉPHANE IBARS



Stéphane Ibars, *Portrait*, Photo Credit: Philippe Ibars

After completing the curatorial studies program at Le Magasin in Grenoble, Stéphane Ibars joined Collection Lambert team in 2006 where he went on to develop communication, cultural programming (symposiums, conferences, film screenings, meetings, readings, concerts, music festivals), the place of dance-performance and various partnerships with regional, national and international cultural structures. He then became one of the curators and currently works as the delegated artistic director of Collection Lambert. Parallel to his job at Collection Lambert, Stéphane Ibars teaches contemporary art history, aesthetics and the history of countercultures in various universities (Nîmes, Montpellier, Avignon), and the École Supérieure d'Art d'Avignon. In addition, he developed an independent curatorial activity through which he questions the links between contemporary art and countercultures. His objects of study are: the emergence of the new American avant-gardes in the 1960s - 1970s and their influence on the art of the last 40 years; the alternative New York scenes in the 1980s - 1990s, feminist artistic practices, and the relationship between contemporary art scenes and countercultures. Stéphane Ibars curating work at Collection Lambert: *Je refléterai ce que tu es* (Intimacy in the Lambert Collection) at Collection Lambert; *De leur Temps 6 - Collecting in the 21st Century* (ADIAF); Basquiat Remix (Basquiat, Picasso, Matisse, Twombly); *Miryam Haddad - Le sommeil n'est pas un lieu sûr*; *Various Days* (Delgado + Fuchs, Zimoun); *Francesco Vezzoli - Le lacrima dei poeti* (Francesco Vezzoli looks at Cy Twombly, Louise Lawler, Giulio Paolini); *Claire Tabouret - Les veilleurs*; Knusa / Insert Coins (Cindy Van Acker, Christian Lutz); *Mémoires sauvées du vent* (Young graduates of the schools of Marseille, Arles, Avignon); *Amos Gitai - Chronique d'un assassinat annoncé*; *Lawrence Weiner - De l'autre côté du fleuve*; as well as the hanging of the collection. Starting 2021, Stéphane Ibars transformed the entire basement of the museum and the auditorium into a space of exhibition, reflection and meetings for emerging artists or those wishing to question new territories of creation. On the occasion of the second confinement—due to Covid-19 pandemic—he created the Loggia, an exhibition space installed in a window overlooking the Collection Lambert street. Exhibitions curated by Stéphane Ibars in other locations: *Stéphanie Brossard - L'intraitable beauté de nos vies sauvages* (Frac Réunion); *Hamid Maghraoui - Béton liquide* (Galerie Art Ligue, Paris); *Constant Elevation* (Galerie Art Ligue, Paris); *The Sound Your Eyes Can Follow* (Carré d'Art, Nîmes); *PJ Harvey and Seamus Murphy - an exhibition-performance* (Rencontres de la Photographie, Arles).

LORIS GRÉAUD + YVON LAMBERT BROCCOLI

THE INSTITUTION: PRESENTATION OF COLLECTION LAMBERT



Collection Lambert, *Entrance*, Photo credit: Google Image

Collection Lambert in Avignon is a unique museum of contemporary art born from the initiative of an art dealer and collector, Yvon Lambert, who donated to the State an exceptional collection of major works from the second half of the 20th century and the beginning of the 21st. Housed in two magnificent 18th century mansions in the heart of Avignon, Collection Lambert presents ambitious exhibitions and a varied cultural and educational program with the support of the State, the City of Avignon, the Region, the Department and private sponsors. When the museum was created in 2000, Yvon Lambert's works were in depository and the collection was housed in the Hôtel de Caumont. A donation of more than 550 works to the State was formalized in 2012 and an architectural project, led by architects Cyrille and Laurent Berger, brought the museum's surface area to nearly 5000 m² in 2015, with the addition of the Hôtel de Montfaucon and the development of an auditorium. The collection includes works by artists as renowned as Jean-Michel Basquiat, Miquel Barceló, Sol LeWitt, Robert Ryman, Lawrence Weiner, Nan Goldin, Andres Serrano, Christian Boltanski, Daniel Buren, Douglas Gordon, Cy Twombly, Niele Toroni, Bertrand Lavier, Claire Fontaine, Mirosław Balka, Adel Abdessemed, and Francesco Vezzoli; with sets that are often unparalleled in any other French collection. An exhibition composed of a regularly renewed selection of works from the collection is presented on a permanent basis in the Hôtel de Caumont, with focuses on certain movements or artists particularly well represented in the collection, while the Hôtel de Montfaucon hosts temporary exhibitions in two annual cycles.

LORIS GRÉAUD + YVON LAMBERT BROCCOLI



Loris Gréaud + Lee Ranaldo, *Think Loud*, 2021. Photo Credit: Realism Noir
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Specific to *Broccoli* exhibition and directly linked to the work *Think Loud* of Loris Gréaud and Lee Ranaldo, which features in the exhibition, this is a limited edition of 20 silent music boxes, signed by the two artists, exclusively available at the Collection Lambert bookshop during the exhibition.

Walnut box, incorporating a tape music mechanism and enhanced with a stamp.
Diasc print of a photograph of Lee Ranaldo during the recording of *Think Loud* at IRCAM.
Customised tape on 280g coated paper, glossy lamination on both sides. Black gallon and Parisian staple.
Comes in a black padded cardboard box.
Dimensions: 13,5 x 9 x 6 cm

LORIS GRÉAUD + YVON LAMBERT **BROCCOLI**

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