



Collection
Lambert Avignon
musée d'art
contemporain

PRESS KIT FALL WINTER 2021-2022

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29 October 2021 - 20 February 2022

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Abdelkader Benchamma

Rayon fossile

29 October 2021 – 20 February 2022

"Only that which was at first able to conceal itself appears"

Georges Didi-Huberman, *Phasmes. Essais sur l'apparition*, 1998

The Collection Lambert has invited Abdelkader Benchamma to take over the entire ground floor of the Hotel de Montfaucon for the autumn of 2021. Under the title of *Rayon fossile* the exhibition takes form around an initiatory trip into possible, past, imaginary, future, written, or dreamt worlds, assembled as a narrative slowly unfolding through the museum's rooms. We explore them as Virgil in Hermann Broch's hallucinatory tale, where water, fire, earth, and ether tell of the arrival, the descent, the wait, the return – rather as they articulate the ceiling that the artist has recently inaugurated in the historic centre of Montpellier, also medieval, where he has set up his studio.

Abdelkader Benchamma
Exhibition view of « Signes », Galerie Templon, Bruxelles (2020)
Courtesy Galerie Templon (Bruxelles)
Image : Isabelle Arthuis

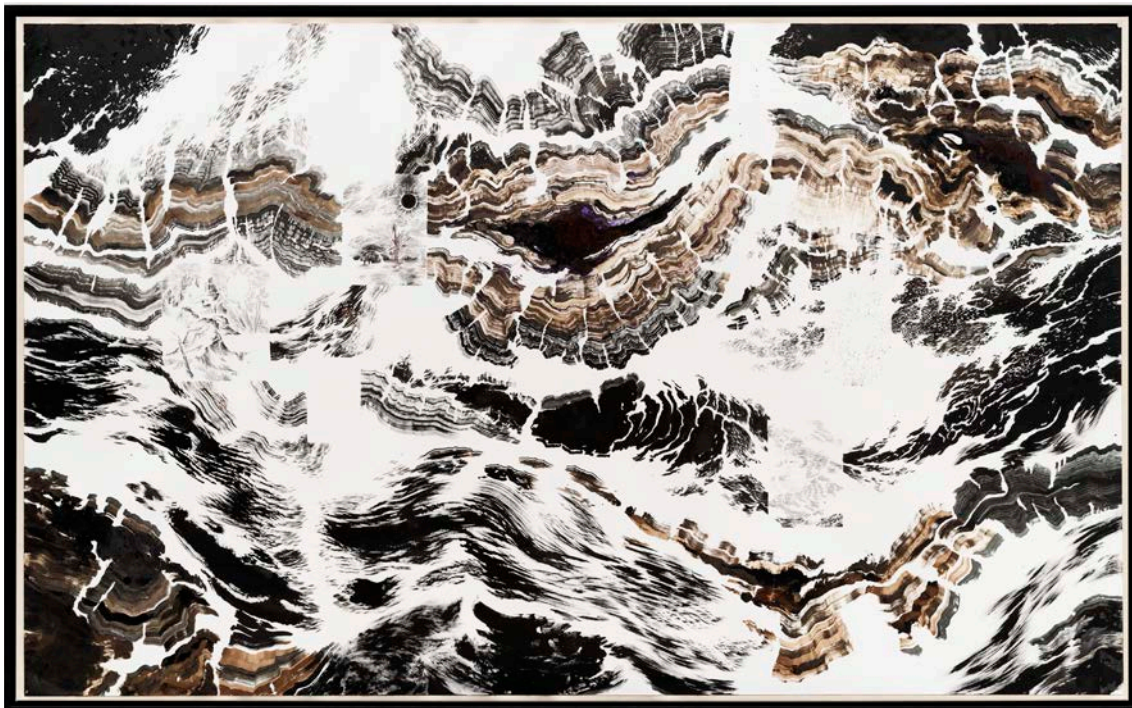
At the heart of this landscape of transformations Abdelkader Benchamma develops an intricate vocabulary made up of a constellation of energy flows, materials and moving forms, nurturing a multitude of frozen, suspended worlds. Monoliths, caves, heaps, forests, mountains, gushes, explosions, or other precarious constructions take form like Piranesi's Prisons, drawing in black and white – sometimes in colour – fantastical universes that seem as distant to us as they are familiar.

Frenetic, precise, hyperrealist, sometimes flirting with a slow and pure abstraction that instils in our gaze a delicious, almost meditative, nonchalance, the artist's gestures move from the paper onto the walls to cover the whole space that we move through. He draws off kilter visions in which archetypal forms from our origins merge with science, with superstition, with tales of miracles, or with ancient and contemporary myths – from the revelation of Fatima's secrets to the miracle of Our Lady of Zeitoun, via Blue Beam or Phantom Airship conspiracy theories. He creates assemblages that shed light upon mankind's imperative need to take part in the resolution of the most abstract existential questions, and to collectively represent themselves through a history that images of miracles and other apparitions make more reassuring, acceptable, even more heroic.

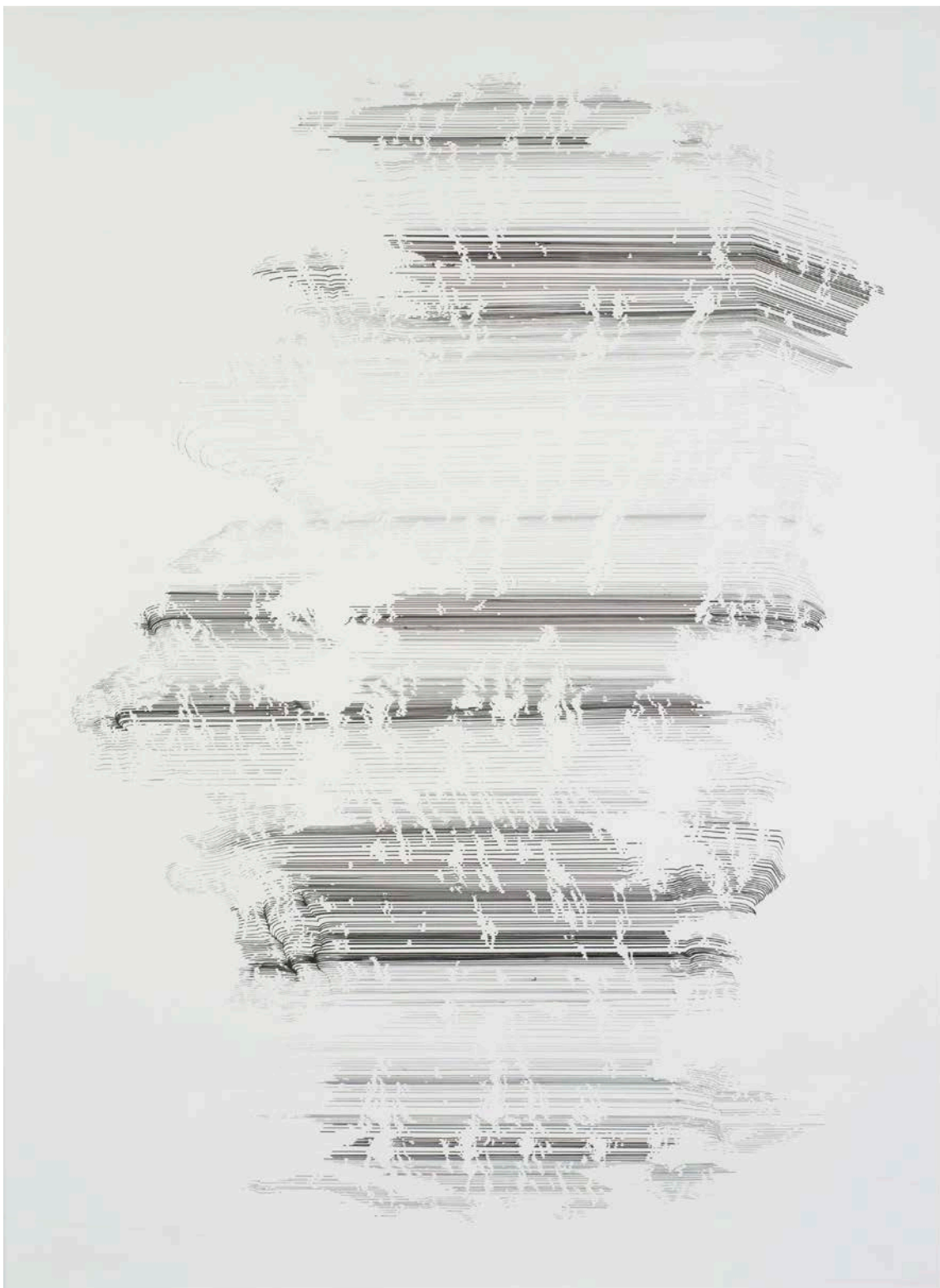
By reactivating artworks and memories drawn from his past fifteen years of creation and confronting them with others made specially for the exhibition, Abdelkader Benchamma establishes a silent language in which signs and times are perpetually mixed up. He tells us to what extent images impregnate us beyond the visible: how visions appear without us realising, hovering over our bodies embroiled in history, like the barely perceptible white noise whose insistent presence haunts us throughout the exhibition.

A catalogue of the Rayon fossile exhibition is being published with the support of the Galerie Templon. It will be available at the beginning of December.

Curator : Stéphane Ibars



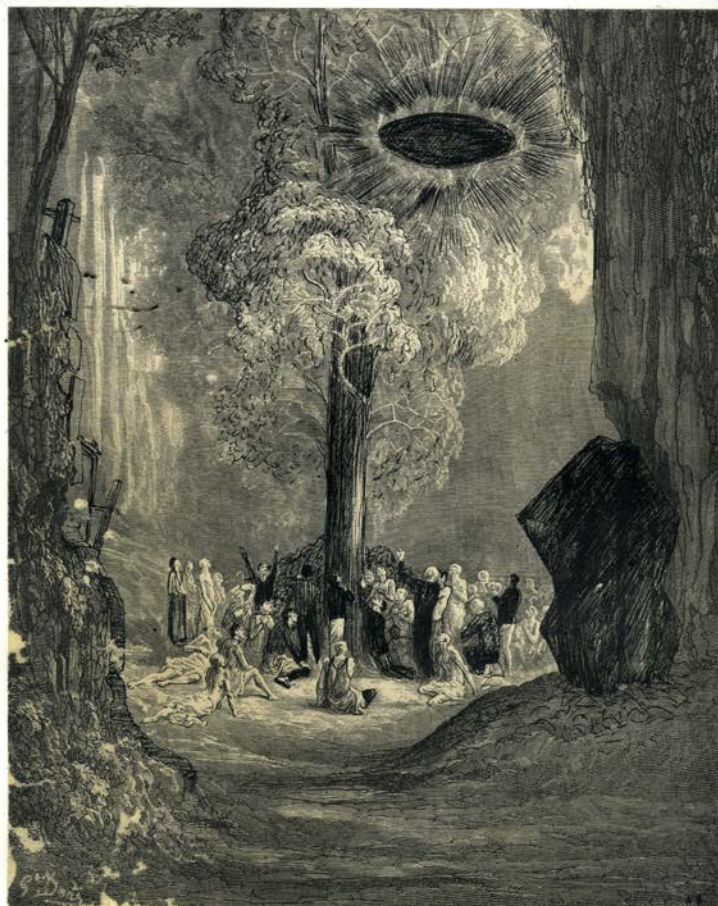
Abdelkader Benchamma
Engramme, 2020
Courtesy Galerie Templon (Bruxelles)
Image : Hugard & Vanoverschelde



Abdelkader Benchamma
Sculpture #4, 2010
Private Collection
Image : Bertrand Huet Tutti



Abdelkader Benchamma
Engramme, L.A Battle, 2019
 Private Collection
 Image : Bertrand Huet Tutti



Comics Trip !

29 October 2021 – 20 February 2022

The desire begins with the demand to live not as an object but as a subject of history – to live as if something actually depended on one's actions – and that demand opens onto a free street.

Greil Marcus, *Lipstick Traces, A Secret History of the Twentieth Century*, 1998

*My friend Goo has a real tattoo
She always knows just what to do
She looks through her hair like she doesn't care
What she does best is stand and stare*

Sonic Youth, *My Friend Goo*, song from the album *Goo*, 1990
Cover designed by Raymond Pettibon

Imagined as part of the program of BD 2020 – the Year of the Comic Strip in France – the Comics Trip! exhibition is envisaged as an incisive journey into the heart of radical drawing practices within contemporary art. It investigates the links that artists have forged with comic strip aesthetics and narrative drawing over the past sixty years and sheds light on the work of certain alternative comic strip artists working in the underground or whose practice deliberately departs from the expectations of a restrictive mass culture industry.

Bringing together the drawings, paintings, sculptures, videos, music, and documents of over thirty artists from the 1960s to today, Comics Trip! presents several generations of artists engaged in deconstructing our relationship with the canons of good taste and beauty, in breaking down borders between high art and popular culture, and whose work is imbued by the subcultures with whom they share time and space and that they feed into.

When Roy Lichtenstein began appropriating American comic strip imagery in the 1960s, blowing images up to reveal the dots and the processes of mechanical printing, he opened the door to new forms of practice – alongside other leading figures of Pop Art – and introduced into the field of modern art a whole system of representation and production specific to popular culture. Diverted from their initial destination, enlarged, reframed, the images invite a poetic appropriation of a standardised everyday life, whilst also breaking down the mechanisms of influence and the vacuousness of the discourse of mass culture. Bertrand Lavier takes on the role of an amused post-Duchampian neighbour when he creates real life representations of paintings and sculptures extracted from vignettes telling the story of Mickey Mouse's astonishing visit to a modern art museum. Killofer, Tiziana La Melia, Gala Vanson or François-Xavier Courrèges subvert certain forms taken from animation and traditional illustration to nurture surreal worlds whose poetry becomes a weapon for the deconstruction of current norms.

Raymond Pettibon displaces the pop aesthetic to the heart of hallucinatory drawings that initially feed into the underground music scene as sleeve art – for Black Flag and later Sonic Youth – before gaining autonomy and deploying an entirely new narrative schema, outlining with unprecedented boldness the entire mythology of an America beset by paranoia, that seems to live only through the adherence to messianic beliefs, whether from the major texts of monotheistic religion, New Age philosophies, conspiracy theories, or simply modern capitalism and the founding myths of the American Way of Life. Robert Combas, Mike Kelley, Steven Parrino, Arnaud Labelle-Rojoux or Jean-Luc Verna embrace a bawdy, trashy aesthetic recalling the performative energy of punk or noise rock, seriously challenging the notion of official taste and academicism.

Robert Crumb, Chris Ware, Rob Syers, Shyppy Mark, Vaughn Bode, and Charles Burns push back the same limits, from a profoundly underground comic strip world that they have invented, converging with issues that others are investigating from within institutions of contemporary art.

The notion of monstrosity hovers nearby and is deployed with a certain elegance in the work of Carlos Amorales, David B., David Shrigley, Bonnie Collura or Marcel Dzama, in whose works hybrid or dystopian characters tell of the strangeness and violence of societies close to alienation.

Then there are the poetic cutups of Jean-Michel Basquiat, Rose Wylie, Yurikusa Naoko or Lawrence Weiner, sequenced apparitions of worlds where past, present, and future meet, under the vigorous strokes of Abdelkader Benchamma.

The idea of drawing as a space of freedom and possible revolt – "a precious moment of rupture" – emerges through these multifaceted (OK) and unclassifiable landscapes.

Artists :

Carlos Amorales, David B., Jean-Michel Basquiat, Abdelkader Benchamma, Vaughn Bode, Charles Burns, Daniel Clowes, Bonnie Collura, Robert Combas, François-Xavier Courrèges, Robert Crumb, Julie Doucet, Marcel Dzama, Mark Fischer, Tatsuo Ishida, Daniel Johnston, Mike Kelley, Patrice Killoffer, Tiziana La Melia, Arnaud Labelle-Rojoux, Bertrand Lavier, Roy Lichtenstein, Francis Masse, Jean-Christophe Menu, Steven Parrino, Raymond Pettibon, Syers Rob, Mark Shippy, David Shrigley, Youth Sonic, Maple U.S., Gala Vanson, Jean-Luc Verna, Chris Ware, Lawrence Weiner, Rose Wylie, Naoko Yurikusa, Andrea Zittel.

Curator : Stéphane Ibars





Naoko Yurikusa
Day Dream, 2003
Collection Privée / Dépôt à la Collection Lambert, Avignon



Raymond Pettibon
Sans titre (Certainly not a...), 1987
 Raymond Pettibon / Centre national des arts plastiques
 Galerie David Zwirner
 Photo : Yves Chenot



Robert Combas
Il fait le babe Gégé, 1982
 Collection privée, Paris / Dépôt à la Collection Lambert, Avignon



Daniel Johnston
Who Cares Anyway,
 Collection agnès b.

RENDEZ-VOUS, Inside the Basement*

Program dedicated to emerging artists

Initiated in February 2021, the *Rendez-vous, Inside the Basement* program is intended as a new space for reflection and experimentation, for emerging artists or those looking to investigate new creative territories.

Laboratory for creation, rehearsal space, Autonomous Temporary Zone where established systems are deconstructed, where borders are displaced, where new forms and ways of thinking are joyously invented, the sous-sol (basement) is the site of reflection and rendez-vous (encounters) in which the here and now is collectively reimagined.

In 1977, Yvon Lambert invited Gordon Matta-Clark to exhibit his work in his gallery on the rue de l'Échaudé in Paris. Matta-Clark made one of his most radical projects there, *Rendez-vous, Inside the Basement*. With Yvon Lambert's help, he dug open the gallery floor, working night and day over a period of two weeks reaching a depth of four metres. In an unused cellar, they discovered, at the bottom of the hole, the bones from a cemetery of the ancient city. The four-metre deep fifty-centimetre squared hole was the physical trace of the action witnessed by the public, who were present at the opening and for the duration of the exhibition/performance.

This project, now seen as a key moment of 1970s art, resonates profoundly with the evolution of artistic practice since the 1980s and 90s. Indeed, the notion of the rendez-vous given by artists interested in the relational and communicational dimension and potential of art – the idea of addressing an active spectator – has become an important aspect in the ways of sharing artistic experience.

The Collection Lambert is inaugurating this program in 2021, as a celebration of the young Matta-Clark's radical 1970s project, and as an affirmation that the place of the artist in the institution, his or her relationship with art structures and the public, must be constructed in situations of conscience presence and encounters.

Stéphanie Brossard

L'intraitable beauté de nos vies sauvages #2

Wild is the Wind

29 October 2021 – 30 January 2022



Stéphanie Brossard's exhibition presented at the Collection Lambert as part of the RENDEZ-VOUS, Inside the Basement program forms the second instalment of her project titled *L'intraitable beauté de nos vies sauvages #2 (Wild is the Wind)*, initiated in 2020 at the FRAC Réunion. It is envisaged as a narrative, both real and imagined, of a life made up of journeys back and forth between the island territory of its origins and history, and a European continent understood not as an obligatory path for personal fulfilment, but as a sounding board for questions about (a) multiple, hybrid, and mutant identity / identities.

Indeed, it is only once she has left her native island that the artist delves into her childhood, where the memory of sensations and of relationships with the beings and elements of nature is inscribed in a delicate confrontation with the natural perturbations that punctuate the island dwellers' daily life. Cyclones, eruptions, and earthquakes are the cornerstone of an identity that constructs itself in rhythm with the foretold chaos and the repeated actions of her parents to enable life to continue its course. A mother who tirelessly fills the bathtub to store drinking water, a father who intervenes in the construction of the family home so that it will withstand disaster: these are just some of the ways of coping that are deployed across the world of islands and zones at risk of natural hazards, and that recall the pages – on the other side of the world, on the edge of the Atlantic – of Jesmyn Ward's famous *Bois Sauvage*.

In the basement rooms of the Collection Lambert, entirely cut off from the real world and bathed in an artificial light like that of Stanley Kubrick's *Space Odyssey*, a journey is constructed in which the intimate and the universal mingle: earth collapses from a table to the rhythm of the earth's seismic activity, a bathtub fills on the announcement of imminent cyclones, volcanic rocks invade the ground on moving boards, to reveal the artist's relationship (ours) with space and time in natural and fragile territories where beauty is as intractable as the violence of the elements. Marble erupts to form archaeological landscapes and assemblages of precious objects featuring offerings and contemplative objects. These share the space with videos of incandescent lava flows and figures clambering on volcanoes, and installations made of jewellery mimicking slave chains, or glass flacons enclosing the life of oceans like suspiciously beautiful luxury perfume.

All tell, with extraordinary audacity, of the latent tension in the relationship between an individual and the creole territory that she confronts. They recall the first aggression, forced cultural integration, the violence of uprooting. But in a poetic gesture made of skilful appropriations and unrestrained diversions, Stéphanie Brossard imposes the deconstruction of common narratives, the creolisation of forms and thoughts, the only way to invent the identity and culture to come.

Such is the violent wandering of the poem.¹

Curator : Stéphane Ibars

¹Édouard Glissant, *Introduction à une poétique du divers*, Gallimard, 1996, p. 71



Stéphanie Brossard
Pre order, 2020
© Adagp, Paris, 2021







COLLECTION EXHIBITION PROGRAM

How to Disappear...

Playground Program

25 September 2021 – 2 January 2022

The invisible dominates us with as much force or more than what is visible.

Krzysztof Pomian

In his text, *Plénitudes vides et espaces expérimentaux (Plenitudes, Voids, and Experimental Spaces)*, written for the catalog of the exhibition *"Son et lumière" (Sound and Light)* (Centre Pompidou, 2004), Douglas Kahn describes how the beginning of the 1950s was "a propitious moment for nothing to happen." From Robert Rauschenberg to Guy Debord, Samuel Beckett, Jean-Paul Sartre, or John Cage, some of the greatest post-war artists and thinkers were questioning, in a way as radical as it was poetic and political, the notions of disappearance and emptiness, of nothingness.

Through effacement, discretion, the innovation of absence, silence, or the evanescence of things, it was a matter not only of breaking with the horrible noise of war, the vulgarity and aggression of the images and acts of a burgeoning consumerism, but also of imagining new contours for the artist, rethinking the forms and spaces through which the experience of artwork was being redefined and the common ties that bind us to space and time were being reinvented.

Developed around artists from the aesthetic revolutions of the 1960s, the Collection Lambert is thoroughly imbued with these innovative gestures which diverge from a subjectivity and an expressivity considered suspect, preferring instead the essence of exigent minimalistic forms, the poetry of a fleeting appearance in rooms bathed in light, and the spirituality of the discreet mark left on the canvas by a brush saturated with white. So many seemingly fragile forms, as if suspended in space and time, their vital force manifesting in discretion, allowing everything around them to exist as well.

Beyond this, the question of our relationship with absence, disappearance, and the memory of forms and beings through their representation surges up almost imperceptibly. These ghostly presences tell us what remains in the world after the presaged disappearance is experienced. A few forms, a handful of images, persist here and now in a tension that is constantly renewed by our bodies and minds visiting the spaces they inhabit.



Le Programme *Playground*

In the text he wrote for the Collection Lambert's inauguration in 2000, Alfred Pacquement spoke of a collection that was "still alive," a reference to the famous telegrams sent by On Kawara to figures in the art world. He was speaking of a collection that constantly questions contemporary events and exposes itself to time, refusing the morbidity inherent in any museumization.

Reflecting this line of thought, *Playground* can be understood as a program of experimentation and play applied to the various ways of envisioning the exhibition of a collection. In reference to certain radical exhibition practices in the 1980s, we explore the idea that new sensory and affective relationships and new views can arise from the arbitrary nature of rules that are unusual and at times absurd. In this spirit, we offer and share a collection that is still alive!

Artists :

Carl Andre, Shusaku Arakawa, Robert Barry, James Bishop, Christian Boltanski, Marcel Broodthaers, Robert Wilson et Lucinda Childs, Christo, Daniel Gustav Cramer, Daniel Dezeuze, Spencer Finch, Nan Goldin, Douglas Gordon, Loris Gréaud, Jeppe Hein, Douglas Huebler, On Kawara, Thierry Kuntzel, Bertand Lavier, Sol LeWitt, Robert Mangold, Christian Marclay, Brice Marden, Adam McEwen, Piet Moget, Jonathan Monk, Rei Naito, Rika Noguchi, Roman Opałka, Dennis Oppenheim, Robert Ryman, Fred Sandback, Andres Serrano, Pauline Tralongo, Cy Twombly.

Jonathan Monk

Sentence Removed (O's Remain), 2000

Donation Yvon Lambert à l'État français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

© Jonathan Monk



Rika Noguchi

A Prime, 1997

Donation Yvon Lambert à l'État français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

© Rika Noguchi

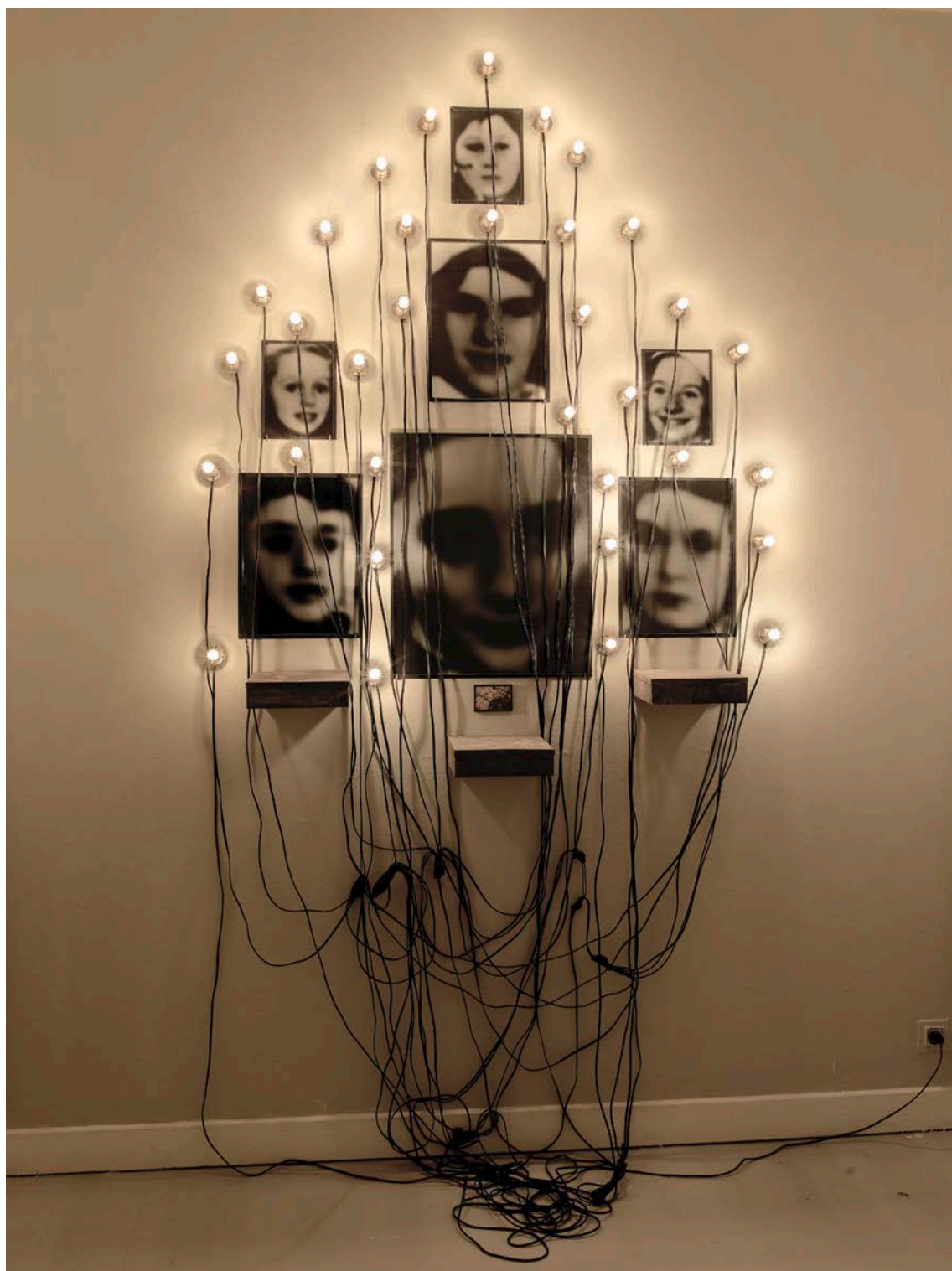


Rei Naito

Pillow for the Dead, 1997-1998

Donation Yvon Lambert à l'État français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

© Rei Naito



Christian Boltanski
Monument Odessa, 1989
 Collection privée, Paris / Dépôt à la Collection Lambert, Avignon
 © Adagp, Paris, 2021



Andres Serrano
The Morgue (Death Unknown), 1992
Collection privée, Paris / Dépôt à la Collection Lambert, Avignon
© Andres Serrano

L comme Lambert

Playground Program

25 September 2021 – 2 January 2022

Playground is understood as an experimental and game programme applied to the different ways to consider the exhibition of a collection. With reference to some radical practices of the exhibition in the 1980s, we are exploring the idea that new aesthetic relationships and new visions could arise from the arbitrariness of unusual - sometimes absurd – rules to share an ever-living collection. Each exhibition becomes a situation in which the artists invite themselves as if they broke in and whose artworks build up unprecedented relationships.

The L in Lambert here becomes one of these coats of arms we admire on the facades of Roman palaces and invents a family of artists entirely created by the coincidence of the spelling of names. It carries the possibility to discover the essence of a new understanding of things. As a tribute to the Letterists and to Isidore Isou, whose one of the rare manuscripts Yvon Lambert preserves, L turns into a genuine signifier concept whose presence ghostly pervades the layout of the artworks in the exhibition.

Artists :

Detanico & Lain, David Lamelas, Jo Lansley & Helen Bendon, Bertrand Lavier, Louise Lawler, Loïc le Groumellec, Quentin Lefranc, Zoe Leonard, Ruven Levav, Richard Long.



Louise Lawler

Modern Painting, 1992

Donation Yvon Lambert à l'État Français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

© Courtesy of the artist and Metro Pictures, New York

Nathalie Du Pasquier

10 October 2021 – 2 January 2022

For forty years now, Nathalie Du Pasquier has been producing a protean work through which she deconstructs with stupendous poetry the boundaries between form and functionality, abstraction and realism, design and art.

A founding member of the Memphis Group in the early 1980s, she has invented a blazing gesture where colours, forms, and patterns spread out with exceptional jubilation and freedom on so many furniture, fabrics, objects, installations and finally, on her favourite medium, paintings.

Invited as part of the programme *The Collection Stripped Bare by Its Artists, Even*, she displays one of her famous cabins, created as a real setting to host the artworks from the Collection Lambert.

The Collection Stripped Bare by Its Artists, Even

Everyone knows how the close ties and friendships Yvon Lambert has forged with the artists he champions inform and influence the collection held in Avignon and the exhibitions that feature it.

The museum cannot live without the presence and input of these artists. Throughout the year, they are thus invited to draw on this unique collection and put together an exhibition revealing their vision of the Collection Lambert.

This chapter written by Nathalie Du Pasquier follows *BROCCOLI*, the *Loris Gréaud+Yvon Lambert* show last summer.



Nathalie Du Pasquier
Sans titre (cabine en bois peint), 2020
Courtesy de l'artiste



Niele Toroni

The Paintings are often disconcerting

10 October 2021 – 2 January 2022

In 1970, Yvon Lambert organised the first solo exhibition by Niele Toroni in a gallery. The opening was announced by sending an invitation card including the dates of the event, the name and address of the gallery as well as a description of what appeared to be the work showcased and for public viewing: *Empreintes de pinceau n° 50 à intervalles réguliers (30 cm)*. Fifteen exhibitions would then be held until 2013 in the various Yvon Lambert's galleries. They would give the opportunity to the audience to discover the artist's famous imprints of paintbrush directly applied onto the wall, in the corners, on the pillars or the glass panes, on hanging canvases, on waxed canvases rolled out on the floor, on sheets of tracing paper or newspaper pages...

Niele Toroni
Empreintes

Vue de l'exposition « Avoir 20 ans »

© Adagp, Paris, 2021. Photo : David Giancattarina.

His unmistakable gesture reduced to its most minimal (and essential?) form acts as a necessary cleansing of vision, a banner confronting the idea of art as a mere consumption or decorative object. Through the works, materials and spaces, the thoughtful utterance and trace move within the visitors' environment and invite them to a new conscious and constantly renewed artistic experience.

The set of works displayed as part of this focus tells of all the vital force at work in Niele Toroni's work and Yvon Lambert's infinite love for a gesture as radical as it is sensual that brings us to the heart of painting itself, tirelessly.

¹Title borrowed from Georges Didi-Huberman, *Fra Angelico. Dissemblance and Figuration*, trans. Jane Marie Todd, (Chicago: University of Chicago Press, 1995)

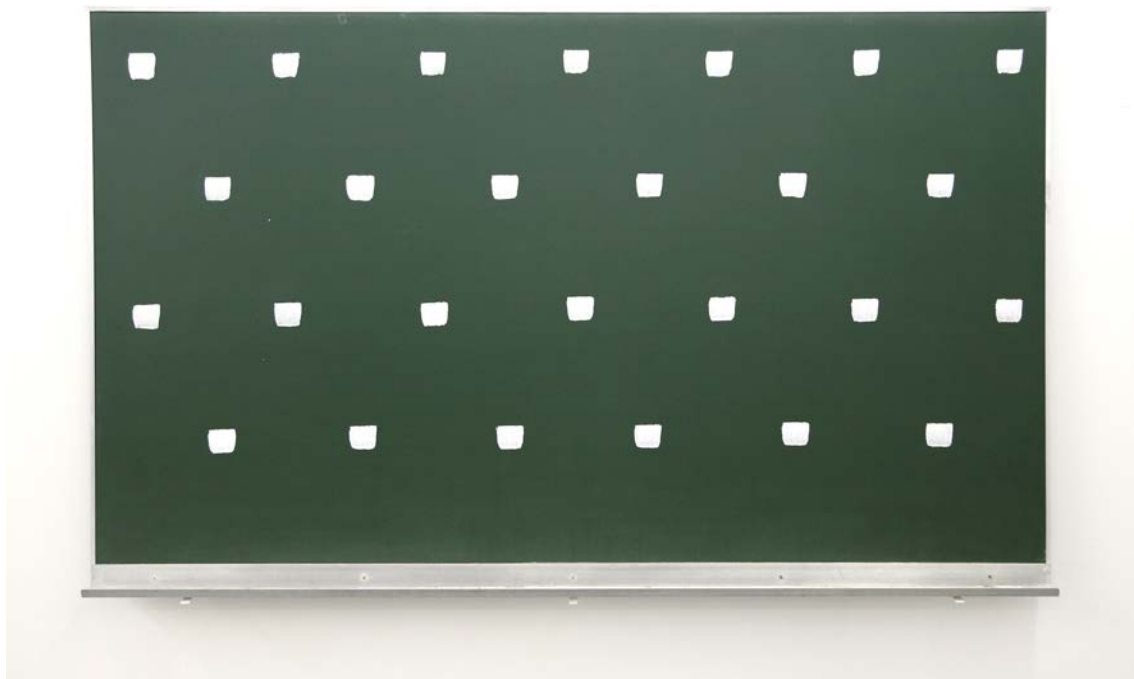
²Yvon Lambert, *Œuvres sur papier et photographies, La Collection Yvon Lambert dialogue avec des artistes contemporains*, Yokohama Museum of Art, 1998.

Focus Series

The Focus Series is intended to bear witness to the significance and quality of the groups of works held in Avignon. For many artists, the Collection Lambert is the only place in France where so many of their works can be enjoyed. This is due to Yvon Lambert's acquisitions and his special connection with the artists based on friendship and unfailing support. Sol LeWitt, Robert Ryman, and Nan Goldin have already been celebrated in exhibitions that included the publication of a *Cahier de la Collection Lambert*.

As part of the j Viva Villa! festival and the presence of Villa Kujoyama, we wanted to present a selection of works by Japanese artists who have contributed to the history of the Collection Lambert, at a time when the Avignon museum was breaking new ground in this area.

Its first director, Éric Mézil, had been a resident at Villa Kujoyama. Through three major exhibitions—"Donai yanen!" at the École des Beaux-arts de Paris in 1998, "Akimahen" during Lille 2004, and "Eijanaika! Yes Future!" at the Collection Lambert in 2004—he created a panorama of the lively Japanese art scene at the turning point between the 20th and 21st centuries, with which the French public was unfamiliar at the time.



Niele Toroni

Toroni au tableau, 2012

Collection privée / Dépôt à la Collection Lambert, Avignon

© Adagp, Paris, 2021



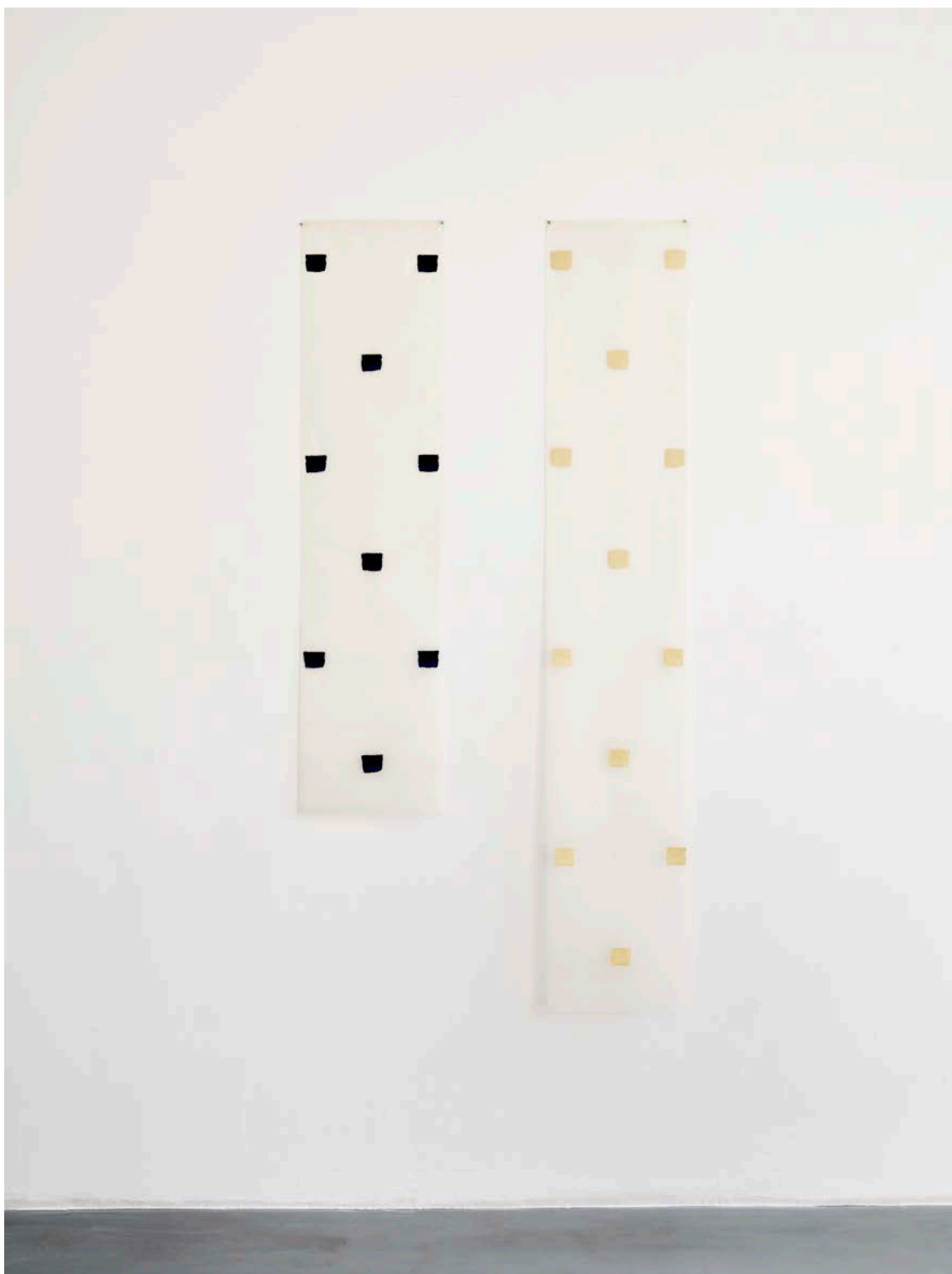
Niele Toroni

Empreintes de pinceau n°50 répétées à intervalles réguliers (30 cm), 1984

FNAC 2013-0024 / Donation Yvon Lambert à l'État français

Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

© Adagp, Paris, 2021. Photo : David Giancattarina.



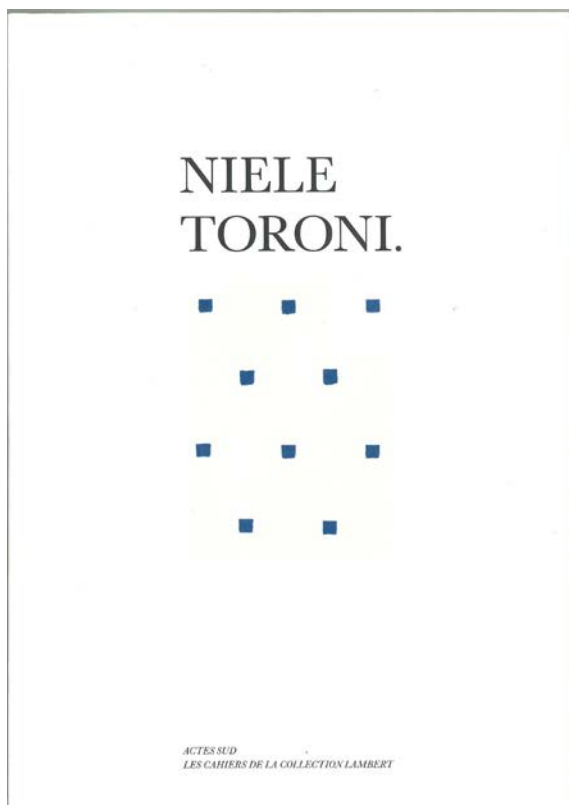
Niele Toroni

Empreintes de pinceau n°50 répétées à intervalles réguliers (30 cm), 1990

FNAC 2013-0025 (1 et 2) / Donation Yvon Lambert à l'État français

Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

© Adagp, Paris, 2021. Photo : David Giancattarina.



Co-publishing Collection Lambert / Actes Sud

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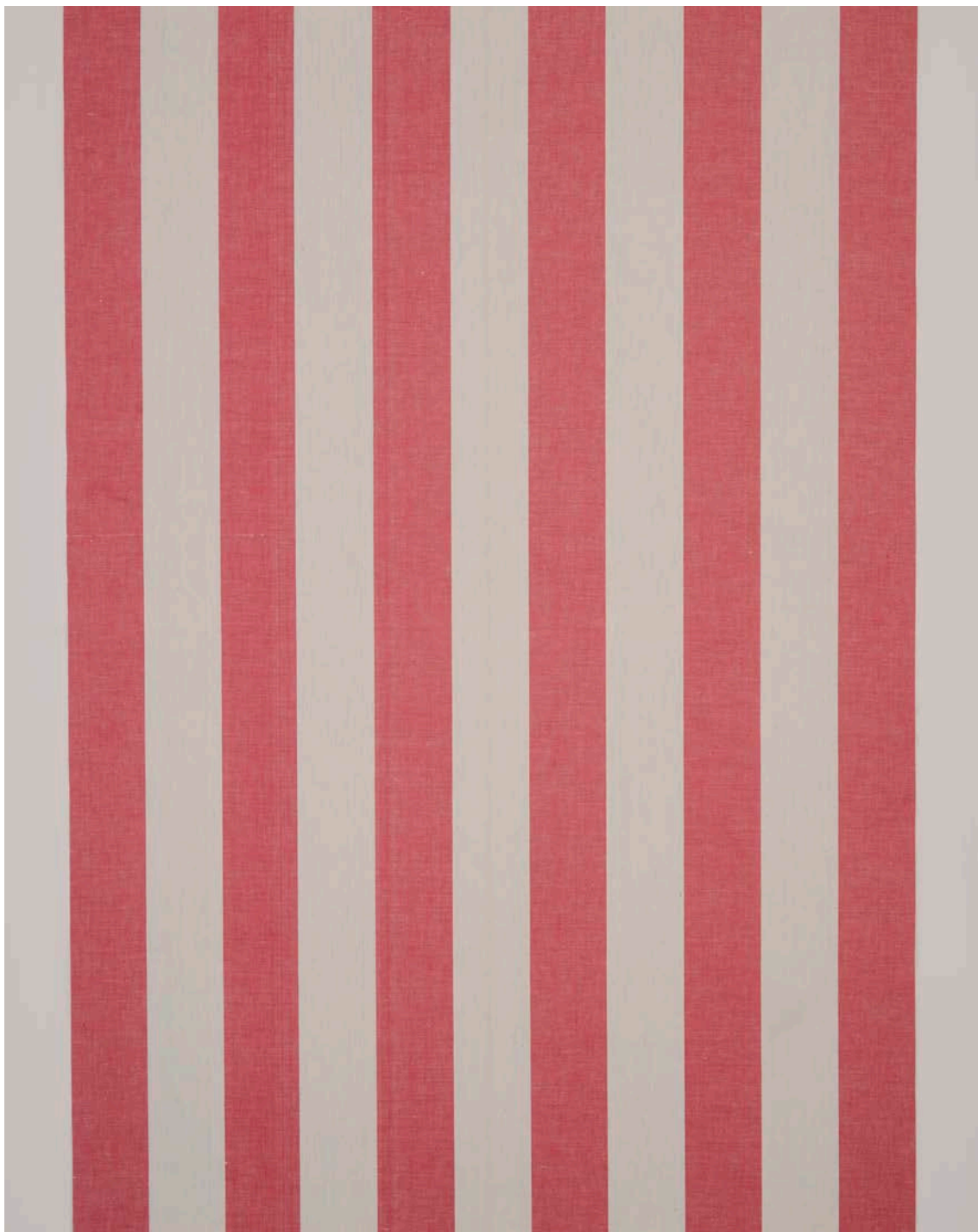
Daniel Buren, *Works from the Collection Lambert* 25 September 2021 - 2 January 2022

Yvon Lambert: "[My first meeting with Daniel Buren in 1968] was very powerful. At the time I was really dazzled by [his] intelligence. I bought my first works of his as early as 1969. We organised several exhibitions, impossible to sell, of course. [...] We debated a lot, together with Michel Claura and René Denizot, but there were not that many battles surrounding his work because it only rarely sparked interest in the occasional visitor. I like controversy, and I would have liked the opportunity to have more arguments at the time. I also liked the paradox of exhibiting unsellable work in a commercial gallery."

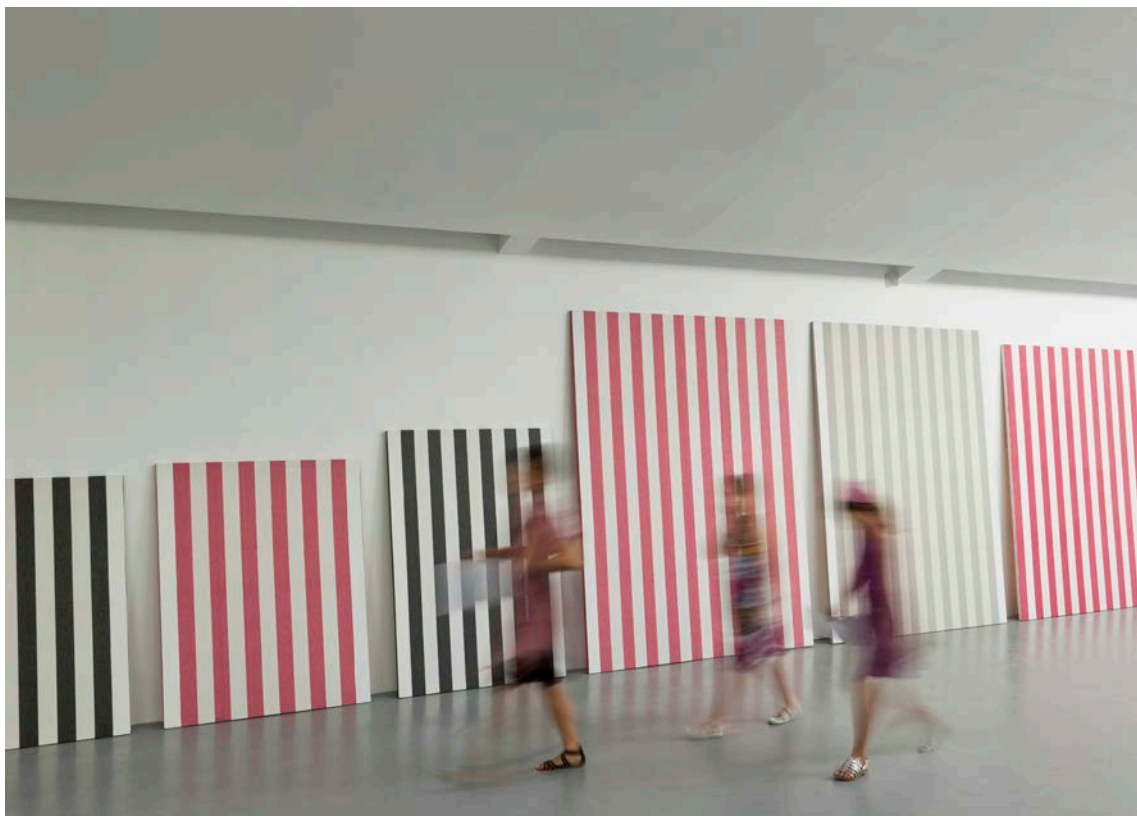
Since the mid-1960s, Daniel Buren has been engaged in a radical painting practice which has become the basis for further critical questioning of the conventions of traditional media and of the artistic establishment in general.

In 1965, he began a series of pieces based on canvases covered with alternating white and coloured stripes, whose white borders he covered with paint. Like Niele Toroni, Olivier Mosset and Michel Parmentier, with whom he shared exhibition spaces for a time, he put forward what he called a "degree zero" of painting. Through this radical, repeated gesture, which symbolises art in its entirety, the artist followed in the wake of Roland Barthes' reflections on *Writing Degree Zero* and *The Death of the Author* which, by calling into question the concept of an author and the importance attributed to the figure of the artist, invited the spectator, or reader, to take part in the sensory experience in an emancipated way.

Each of Daniel Buren's works, whether located in museums, galleries, or public spaces, attaches fundamental importance to its context and surroundings. Hence the artist's explanation that he does not merely exhibit stripes, but site-specific stripes. By combining apparent simplicity and subversive power with an acute awareness of the places he exhibits in, the artist provokes an essential calling into question of the experience of the work and the space it inhabits.



Daniel Buren
Peinture acrylique blanche sur tissu rayé blanc et rouge, 1971
FNAC2013-0009 / Donation Yvon Lambert à l'État français
Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon



Daniel Buren
Exhibition view « Les Chefs d'oeuvres », 2012
Image : Pascal Martinez

FIAC

21 - 24 October 2021

For almost twenty years, the Collection Lambert has participated in the Foire Internationale d'Art Contemporain, exhibiting and selling multiples of works created with the artists that it exhibits.

Produced as numbered and signed copies, in production runs going from 15 to 100, most of these multiples are the fruit of a collaboration between the artist and the museum during the development of an exhibition. Each is thus imagined in close association with the artist – from its inception to its production – preserving as best as possible the singularity of their work.

Photographs, lithographs, engravings, pigment prints, sculptures, objects, the multiples take diverse forms and can be produced from the basis of an existing artwork, re-thinking its format, or can be created exclusively for the museum.

From Miquel Barceló to Andres Serrano, via Lawrence Weiner, Robert Barry, Nathalie Du Pasquier, Claire Tabouret, Bertrand Lavier, Roni Horn, Nan Goldin, and many others, the generous collaboration of artists forms an important, essential, source of support for the museum, enabling the financing of some of its artistic and cultural projects.

The diversity of the artists, moving from major figures in art history to emerging young talents, reflects the approach of the Collection Lambert: remaining connected to the established contemporary scene whilst revealing the figures of tomorrow.

In 2021 the Collection Lambert will expose new multiples by Théo Mercier, Mimosa Echard, Pierre Charpin, and Nathalie Du Pasquier.

Head of artist's multiples:

t.romain@collectionlambert.com



Mimosa Echard
Untitled, 2021
Photographic and silkscreen printing
Image : Atelier Tchikebe



Théo Mercier
OUTREMONDE (The Child), 2021
Art printing on Baryta paper laminated on aluminium with sand in the frame
Image : Collection Lambert

FESTIVAL PERMANENT

Arles, Avignon, Nîmes and Montpellier, four towns in the south of France where exceptional art collections and exhibitions mean that contemporary art is present throughout the year. Over a weekend, or a day, one can immerse oneself in today's creative practice while enjoying the rich heritage of these three other towns, so close and yet so distinct.

A foundation, a collection, a museum, and an important art centre have associated themselves in order to propose an eclectic and ground-breaking art program

FONDATION
VINCENT
VAN GOGH
ARLES

FONDATION VINCENT VAN GOGH / ARLES

<http://www.fondation-vincentvangogh-arles.org/>

Laura Owens & Vincent Van Gogh

29 May – 31 October. 2021



CARRÉ D'ART / NÎMES

<https://www.carreartmusee.com/>

Tarik Kiswanson, *Mirrorbody*

19 May - 24 October 2021

Jeff Weber, *Serial Grey (Project Room)*

15 June - 14 November 2021

**Post Performance video,
Prospective 1: Los Angeles
(project room)**

1 December 2021 - 17 April 2022

MO.CO.MONTPELLIER
CONTEMPORAIN

MO.CO / MONTPELLIER

<https://www.moco.art>

Ensem

1.October 2021 - 31 December 2022 (Hors les murs)

SOL ! La biennale du territoire

2 October 2021 - 9 January 2022 (@MO.CO. Panacée)

Autopsie

13 November. 2021 - 27 March 2022

(@MO.CO. Hôtel des collections)

RÉSEAU PLEIN SUD



A network of over 40 contemporary art sites.

In the face of the sanitary crisis, the major actors in the art world have decided to work together to create a united network resolved to satisfy our collective need for art and contemporary creation. The Réseau Plein Sud operates across the south of France, from Montpellier to Monaco, via Sète, Avignon, Arles, Nice, Digne les Bains, Toulon or Hyères.

France's most important tourist destination after Paris, the south offers incontestable assets. Its art de vivre, the exceptional diversity of its natural and protected landscapes, and its heritage and history combined with its rich cultural program, make it a favoured holiday destination. With this dynamic new cartography, more than just a route, our intention is to offer a rich and thrilling multiplicity of pathways between our different sites.

THE COLLECTION LAMBERT IS GENEROUSLY SUPPORTED BY:

La Direction régionale des affaires culturelles Provence-Alpes-Côte-d'Azur

—
La Ville d'Avignon

—
Le Conseil Régional de Provence-Alpes-Côte d'Azur

—
Le Conseil Départemental de Vaucluse

—
Yvon Lambert, président d'honneur de la Collection Lambert

—
Le Centre national des arts plastiques

—
Les Amis de la Collection Lambert en Avignon

—
Le Cercle de la Collection Lambert





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Keep in touch with

The Collection Lambert

> Social Medias

Backstages, Museum Life, Exhibitions, Rendez-Vous, etc.

 @collection_lambert

 @collectionlambert.avignon

> Newsletter

collectionlambert.com/newsletter/

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La Collection Lambert

5, rue Violette - 84000 Avignon

t. +33 (0)4 90 16 56 20

information@collectionlambert.com

www.collectionlambert.com

PRACTICAL INFORMATION

Opening hours

September to June:

The museum is open from Tuesday to Sunday,
11 am – 6 pm.

Closed on Mondays, 1 January, 1 May
and 25 December.

July and August:

The museum is open 7 days a week,
11 am – 7 pm.

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Prices

Adult 10 € / Reduced 8 € / Children (aged 6 – 11) 2 €

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Access

Museum entrance: 5, rue Violette

> 6 min  from Avignon-Centre station

> from Avignon-TGV station take the TER
to Avignon-Centre station

> car parks:

Jean Jaurès | Avignon-Centre station

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Bookshop

t. +33 (0)4 90 16 56 14

c.martin@collectionlambert.com

Open from Tuesday to Sunday,
10 am – 1 pm and 2 pm – 5 pm

July and August:

Open 7 days a week,

11 am – 1 pm and 2 pm – 7 pm

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Restaurant Le Violette

t. +33 (0)4 90 85 36 42

restaurant.leviolette@gmail.com

Open from Tuesday to Sunday,
midday – 2 pm and 7.30 pm – 9.30 pm

**This information is subject to modification
as government measures in relation to
the pandemic evolve.**