

Collection
Lambert Avignon
musée d'art
contemporain



PRESS KIT
SPRING 2022

Temporary exhibitions program

March 13th - June 6th 2022

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The Fate of the Minatore

February 20th - May 22nd 2022

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And finally, Starting all over again

Dans le cadre du programme {RENDEZ-VOUS, Sous-sol}

Collection exhibition program

February 20th - September 4th 2022

Welcome to the desert of the real

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GEORGES TONY STOLL
The Fate of the Minautore
March 13th – June 6th 2022

"I am on this line leading me to the Absolute, a highly intriguing question, sometimes even worrying".
Georges Tony Stoll

*" Like those dogs, I feel the need for the infinite...
 I cannot, cannot satisfy this need!"*
Lautréamont

In Spring 2022, the Collection Lambert will devote a great solo exhibition to French artist Georges Tony Stoll.

Invited to display his work in all the rooms of the Hôtel de Montfaucon's ground floor, the artist invents a hybrid world where photographs, drawings, sculptures, paintings on canvas or on wool, sound artworks and videos represent as many perceptible elements essential to unfold this "territory of abstraction" dear to Georges Tony Stoll and in which we find ourselves embarked by his side, as the free adventurers of an undoubtedly commonly shared experience.

Room after room, picture arrangements intertwine, where objects and bodies populate strange formal sceneries, as held in the balance between dissolution and resolution. Suspended in time, yet they appear to us here and now, uncompromising playing fields where our relationships to time and space are being invented. We recognise them, marvelled and vulnerable, as myths buried in limbo, brought to life by the artist as possible narratives we should absolutely embrace.

Over the mixings and the echoes forged between the elements in presence, is emerging what could actually constitute "the unique matter from which all the bodies would stem from" to quote the artist, a true absolute the exhibition invites us to quest for and through which we will get to meet ourselves.

The Fate of the Minotaur significantly draws on the artist's last thirty years of creation in a non-chronological order to create an unprecedented situation in which multitudes of images and narratives imagined by Georges Tony Stoll spread out and of which the visitors become the new keepers. The title evokes these heroic lives experienced since the dawn of time, while the tragic and glowing fates drawn from Ancient Greece's stories pervade between the lines. It reminds us of Frédéric Mistral's Camargue, home to a cult of the Toro which Picasso conveyed to set up his own mythology as of the 1930s and execute some of his iconic works (to which Georges Tony Stoll confronted at a young age while working as a guard at the Cantini Museum in Marseille). He invites non-conformist figures, worthy heirs to a certain monstrosity transfigured by The Songs by Lautréamont, which currently populate Kae Tempest's essays.



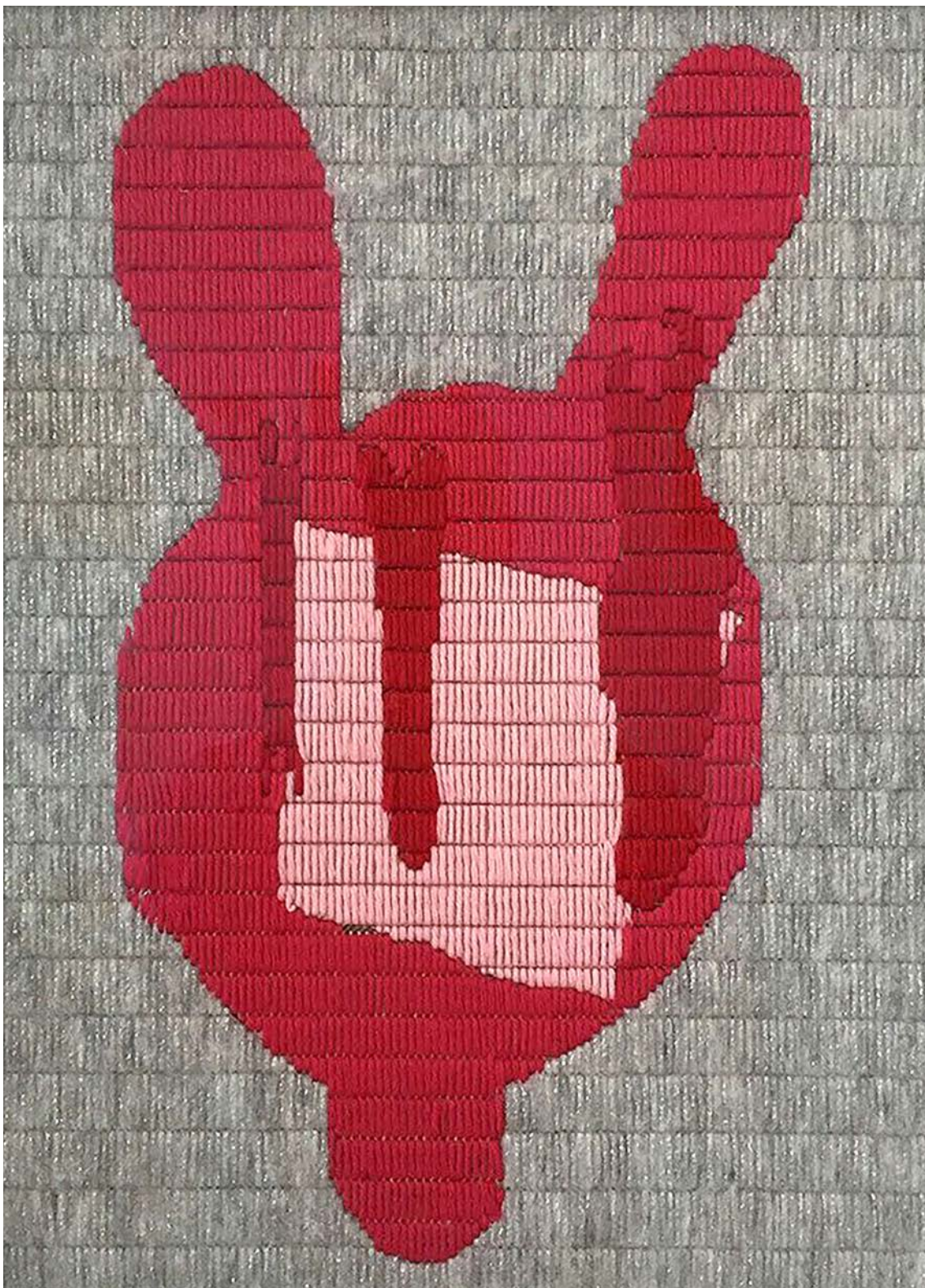
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Georges Tony Stoll was born in 1955 in Marseille, he lives and works in Paris. Graduated from the Fine Arts Academy in Marseille, he became well-known especially for his photographs taken from the 1990s, even if his highly eclectic work comes as paintings, videos, collages, drawings or installations to explore what he terms "the territories of abstraction". Various art critics such as Élisabeth Lebovici or Dominique Baqué assimilated his work to a certain "aesthetics of intimacy", his work yet stands out through a distinct visual and pictorial approach and through his taste for staging bodies and objects, whose symbolism escapes analysis to reach a certain contemporary form of contemplation, being merely part of the present, telling nothing, to let something like beauty emerge (Éric de Chasse).

Curator : Stéphane Ibars

Georges Tony Stoll
Paris Abysses n°357, 2021
 © Galerie Poggi, Paris







Georges Tony Stoll
The Terrific Man, 2002
© Galerie Poggi, Paris





Georges Tony Stoll
Homme rouge, 1993
© Galerie Poggi, Paris



Georges Tony Stoll
Trois vues bis, 1995
© Galerie Poggi, Paris



Georges Tony Stoll
Paris Abysses - 174, 2018
Collection Laurent Dumas
© Galerie Poggi, Paris



Georges Tony Stoll
Paris Abysses 02, 2017
© Galerie Poggi, Paris



Georges Tony Stoll
Paris Abysses 2018
© Galerie Poggi, Paris





Georges Tony Stoll
Ma main, ta main, 1995
© Galerie Poggi, Paris



Georges Tony Stoll
Sculpture 5, 2021
© Galerie Poggi, Paris



Georges Tony Stoll
Sculpture 3, 2021
© Galerie Poggi, Paris



As part of the exhibition the Collection Lambert devotes to Georges Tony Stoll, Galerie Poggi publishes in its Commerce collection the second volume of paintings from the Paris Abysses series.

Beside a text by Catherine Grenier and an essay by Philippe Joanny, this 300-page catalogue continues the publication of Georges Tony Stoll's writings by publishing in this volume the 28 texts also entitled Paris Abysses he wrote about this series of paintings.

A deluxe, numbered, and signed edition (50 copies) will bring together the two volumes in a set along with a numbered and signed edition of the work *The Minotaure* (1998).¹

GALERIE POGGI



QUENTIN LEFRANC
And finally, Starting all over again
{RENDEZ-VOUS, Inside the basement}
February 20th – May 22nd 2022

Following Théo Mercier and Stéphanie Brossard, Quentin Lefranc invests the programme Rendez-vous, sous-sol and the rooms dedicated to it. As part of his research residency at the Collection Lambert, the artist has produced a series of unprecedented works where the brutal dimension of radical and strict architectural forms transforms according to the spaces and the assemblies to integrate natural elements – real or represented – that recall the hallucinatory stories in *Vermilion Sands* by J.G. Ballard peppered with living metal sculptures endlessly regenerating and other sonic plants.

Each device stages a series of figures the artist draws from an index of common cultural references – enclosures, huts, islets, landscapes and sceneries or imaginary gardens – which he builds, transforms, distorts, according to the rooms and to the different combinations he is provided with.

This true "territory of the sculpture", to quote the artist, owes as much to the principles of Renaissance architecture and painting as to the radical experiments of Minimalist and Conceptual Art. He questions their contemporary relevance through strange installations whose appearance sometimes uncompromising, sometimes precarious changes according to the principles of construction invented by their creator.

Each and every one of them is an invitation to redefine our relationship with the objects in presence and the spaces we inhabit in their company; to question the way our bodies and minds find themselves embarked in architectural devices that shape their existence.

Curator : Stéphane Ibars

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.

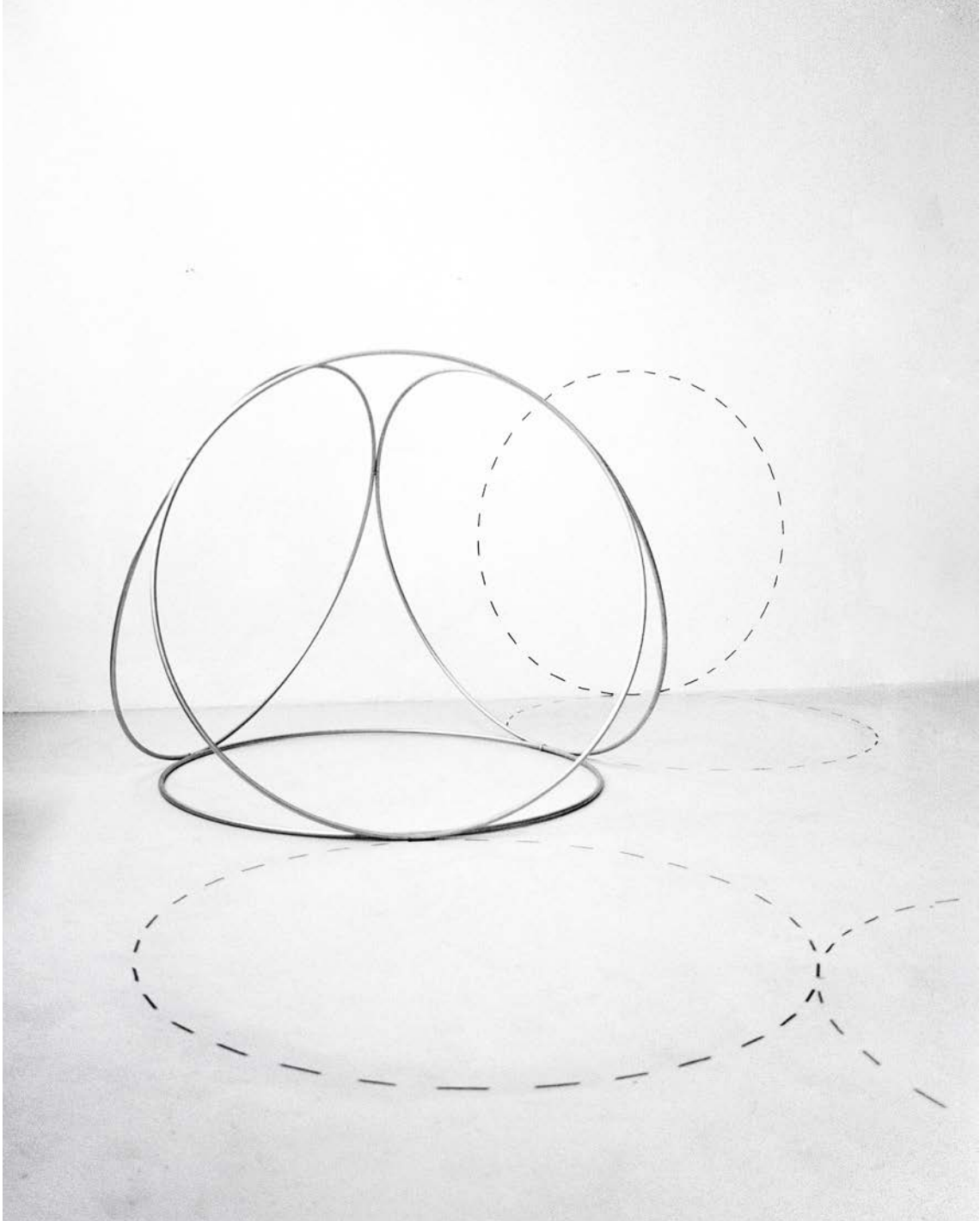
Laboratory for creation, rehearsal space, Autonomous Temporary Zone where established systems are deconstructed, where borders are displaced, where new forms and ways of thinking are joyously invented, the sous-sol (basement) is the site of reflection and rendez-vous (encounters) in which the here and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



Quentin Lefranc
Vitruvio, 2021
Collection privée, Paris, France
© Quentin Lefranc, avec la complicité d'Alice Kaio







Quentin Lefranc
Dos au paysage, 2016
© Ronan Le Creurer









***Welcome to
The desert of the real***
February 20th – September 4th 2022



Page 35 : **Salla Tykkä**

Cave - trilogy, 2000 - 2003

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

© Salla Tykkä

David Claerbout

Rocking Chair, 2003

Collection privée, Paris / Dépôt à la Collection Lambert, Avignon

© Adagp Paris, 2022

Through this sentence uttered at the beginning of the film *Matrix*, heavily influenced by Jean Baudrillard's thought – "The simulacrum is true" –, Morpheus invites Neo to become aware of the reality of a world he had only detected so far the faked representation, created from scratch by the Matrix.

Twenty years after this film was released, when dissemination of information is currently about to implode under pressure from digital data invading out of control our daily life, the question of real, reality and their representation stands out as one of the major issues of our contemporary lives.

The world seems to appear only in the form of fierce news fighting through artificial, spectacular, or excluding narratives, providing the crowds they intend to conquer with diverted, distorted, and faked views of reality. Many artists from the turn of the century have put into perspective the tension between real, its spectacular or distorted representation and its transposition into imaginary events.

By pervading the devices and the narratives at work in the world of mass images (cinema, press, contemporary myths), by creating works whose multiple interpretations invite us to a critical distancing facing the representation of reality as it has been imposed on us or by focusing on the real in its rawest form, the artists' works displayed in this exhibition invite us with undeniable poetry to question the nature of images we come across, to deconstruct the restrictive representation mechanisms in presence.

How we think about the world and—perhaps even more importantly—how we narrate it have a massive significance, therefore. A thing that happens and is not told ceases to exist and perishes. He who has and weaves the story is in charge. (Olga Tokarczuk, *The Tender Narrator*, 2020).

Artists :

Carlos Amorales, David Askevold, Joseph Beuys, Pierre Bismuth, Christian Boltanski, Slater Bradley, Marcel Broodthaers, David Claerbout, Angela Detanico et Rafael Lain, Claire Fontaine, Anna Gaskell, Kendell Geers, Nan Goldin, Douglas Gordon, Jenny Holzer, Jonathan Horowitz, Paul Johnston, Anselm Kiefer, Koo Jeong A, Delphine Kreuter, Barbara Kruger, David Lamelas, Richard Long, Hamid Maghraoui, Fiorenza Menini, Jonathan Monk, Mariko Mori, Owen Morrel, Tsuyoshi Ozawa, Adam Pendleton, Anri Sala, Jérôme Taub, Gavin Turk, Salla Tykkä

Curator : Stéphane Ibars

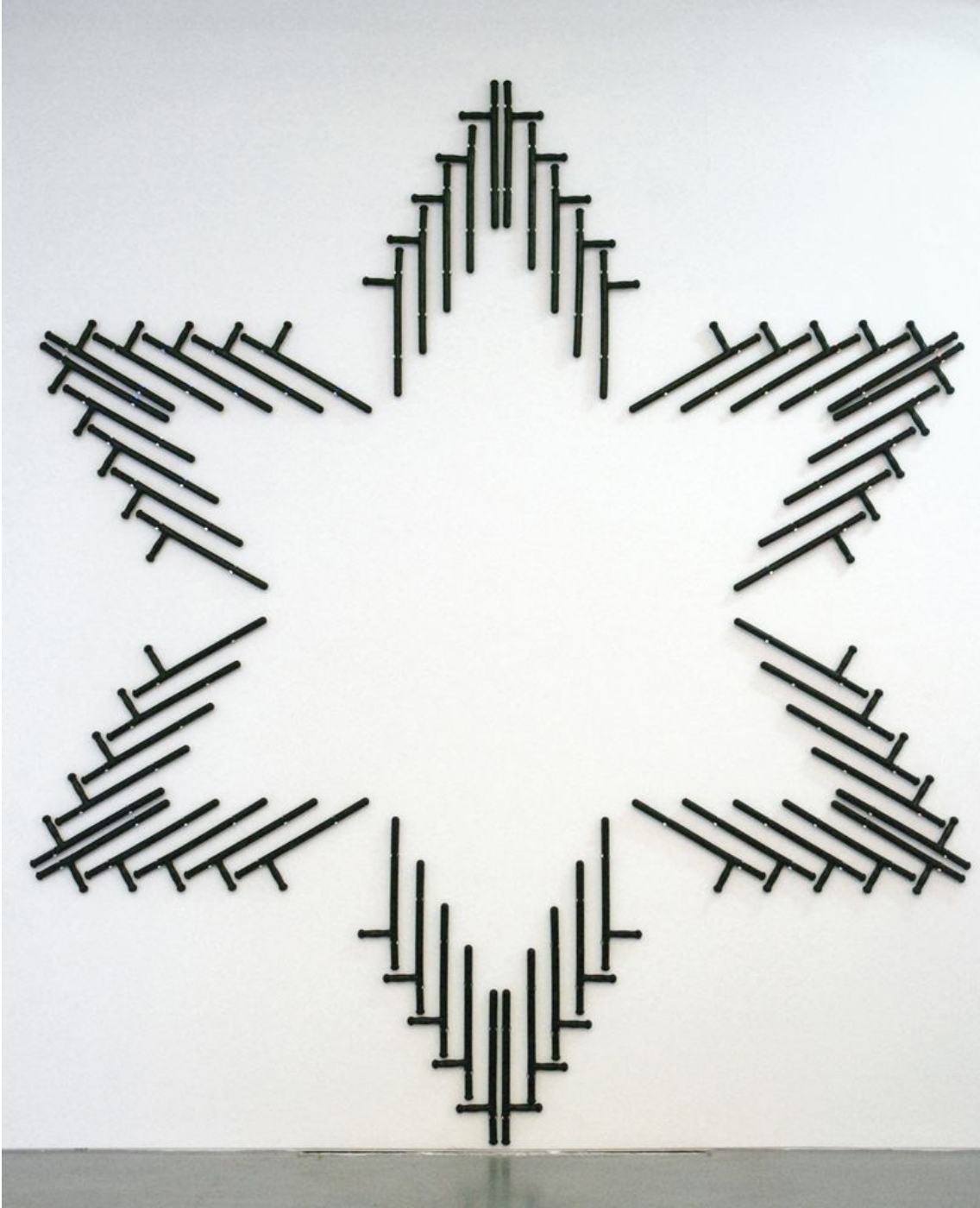
¹This sentence gave its title to one of the most inspiring essays of the early 21st century, written by philosopher Slavoj Žižek, published in France in 2005.

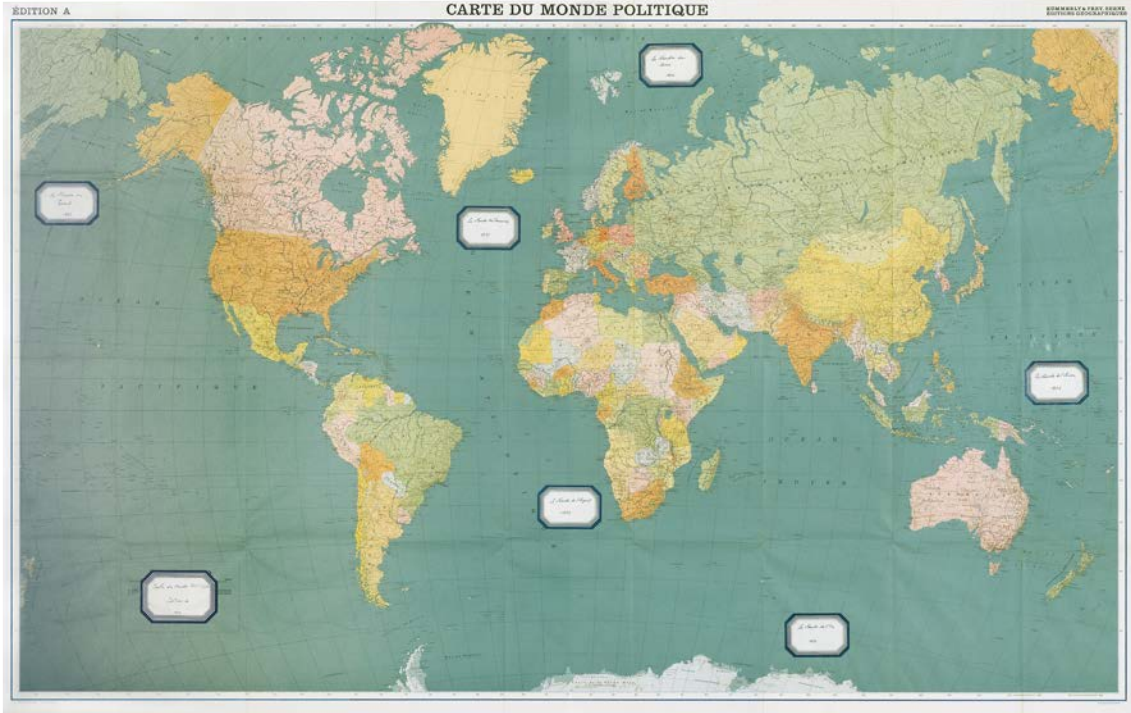
**Douglas Gordon**

Never, Never (White), détail, 2000

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

© Studio lost but found / Adagp Paris, 2022





Marcel Broodthaers
Carte politique du monde, 1973
Donation Yvon Lambert à l'État français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon
© The Estate of Marcel Broodthaers / Adagp, Paris

**Slater Bradley**

My Doppelgänger as Ian Curtis in Charlatan Pose (Cigarette and Tree), 2000

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

© Slater Bradley



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



Delphine Kreuter
Maya + M16, 2000
Donation Yvon Lambert à l'État français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon
© Delphine Kreuter



Barbara Kruger
Who do you think you are ?, 1997
Donation Yvon Lambert à l'État français / Centre national des arts plastiques / Dépôt à la Collection Lambert, Avignon

Message

Page 1 of 1

[redacted] (INSD) (FBI)

From: [redacted] (CV) (FBI)

b6 -1

Sent: Wednesday, July 14, 2004 2:17 PM

b7C -1

To: [redacted] (INSD) (FBI)

Subject: GTMO

**SENSITIVE BUT UNCLASSIFIED
NON-RECORD**

I was TDY to GTMO from the dates of June 2, 2003 to July 17, 2004. During that time I did not observe aggressive treatment, interrogations or interview techniques on GIMC detainees which was not consistent with Bureau interview policy/guidelines by any FBI personnel or the interrogators from Ft. Belvoir consisting of Air Force OSI, Naval Investigative Service and possibly a few other services although I can't recall which ones. However, I do recall seeing some techniques utilized by other interrogators not associated with the FBI or the Ft. Belvoir interrogators. I occasionally saw sleep deprivation interviews with strobe lights and two different kinds of loud music. I asked the one of the interrogators what they were doing they said that it would take approximately four days to break someone doing an interrogation 18 hours on with the lights and music and four hours off. The sleep deprivation and the lights and alternating beats of the music would wear the detainee down. There was a time period where the interrogations were obtrusive enough that the interview rooms for an entire trailer were not available if one of these techniques were being utilized.

ok with DoD policy

I heard many rumors about things that I did not observe. I spoke with one interrogator (not sure if military or contractor or other) that bragged about doing a lap dance on one Detainee (possibly # [redacted]). Another interrogator (not sure if military or contractor or other) bragged about making Detainee # [redacted] listen to satanic black metal music for hour and hours. Then the interrogator dressed as a Catholic Priest and baptized the detainee in order to save him.

Yes b6 -4 b7C -4

SENSITIVE BUT UNCLASSIFIED

[redacted]

b2 -1

RESPONSES-44

Jenny Holzer

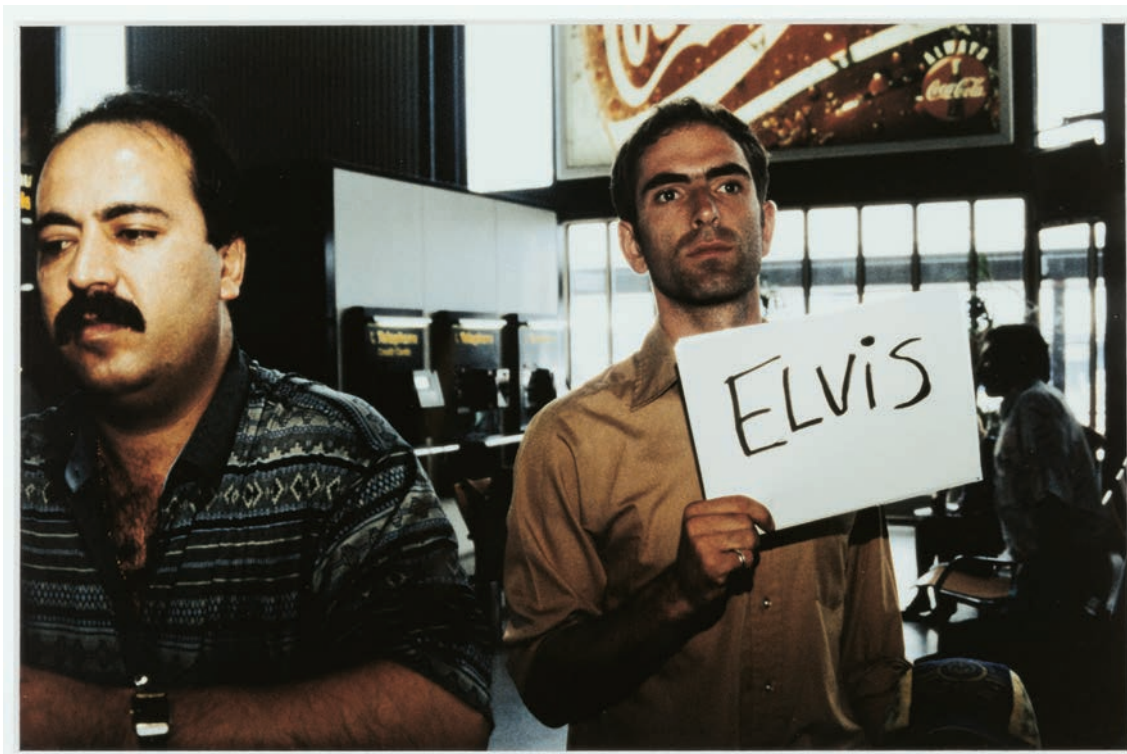
I Heard Many Rumors (Blue), 1997

Collection privée, Paris / Dépôt à la Collection Lambert, Avignon

© Jenny Holzer, ADAGP, Paris



Hamid Maghraoui
Contrôle SAT, 2004
Collection FRAC Occitanie Montpellier
© Coll. FRAC OM



Jonathan Monk

Waiting for Famous People (Elvis), 1995 - 1997

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

© Jonathan Monk

Up Coming

DAN FLAVIN

ANN VERONICA JANSSENS

July 2nd - October 9th 2022

JEAN-CHARLES BLAIS

July 2nd - October 9th 2022

DANA FIONA ARMOUR

July 2nd - October 9th 2022

Biennale ; VIVA VILLA ! - 5th edition

Villa Médicis, Casa de Velasquez, Villa Kujoyama

November 12th 2022 - January 29th 2023

Project around Collection Lambert own collection

In oartnersship with Festival *C'est pas du luxe !*

September 24th 2022 - January 8th 2023

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/>

Souffler de son souffle

Until May 1st 2022



CARRÉ D'ART / NÎMES

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

Emmanuelle Huynh - Jocelyn Cottencin, *De vertical, Devenir horizontal, Étale*

Until March 13th 2022

Post Performance Video, Prospective 1 : Los Angeles (Project Room)

Until April 17th 2022

Suspension / Stillness

Until March 13th 2022

MO.CO.MONTPELLIER
CONTEMPORAIN

MO.CO / MONTPELLIER

<https://www.moco.art>

Pourrir dans un monde libre

From Feb. 12th to Apr. 24th 2022 (La Panacée)

Trans(m)issions

March 19 - May 15th 2022 (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



AVIGNON
Ville d'exception



LVMH
MOÛT HENNESSY · LOUIS VUITTON



EMILE GARCIN
PROPRIÉTÉS

DIGIT HALL

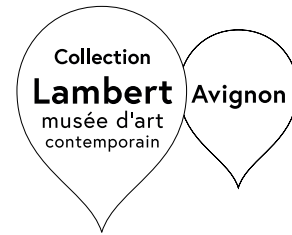
RAJA
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Mousset-Barrot
Propriétaires & Récoltants

Office Notarial
LAPEYRE - DUCROS - AUDEMARD

TANGA
NETTOYAGE



PRESS CONTACTS

Collection Lambert :

Alice Durel

a.durel@collectionlambert.com

Tymour Boussou

assistant.communication@collectionlambert.com

Keep in touch with

la 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

PRATICAL INFORMATION

Opening hours

September to June:

The museum is open from Tuesday to Sunday

From 11 am to 7 pm

Closed on Mondays, January 1st, May 1st

and December 25th

In July and August:

The museum is open everyday

from 11 am to 7 pm

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Prices

Adulte 10 € / Réduit 8 € / 6 à 11 ans 2 €

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Access

Museum entrance : 5 de la rue Violette

> 6 min  from the Avignon Centre station

> From Avignon TGV Station take TER Avignon Centre

> Car parks :

Jean Jaurès | gare Avignon Centre

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

Juillet et août :

Open 7 days a week,

11 am – 1 pm and 2 pm – 7 pm

—

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