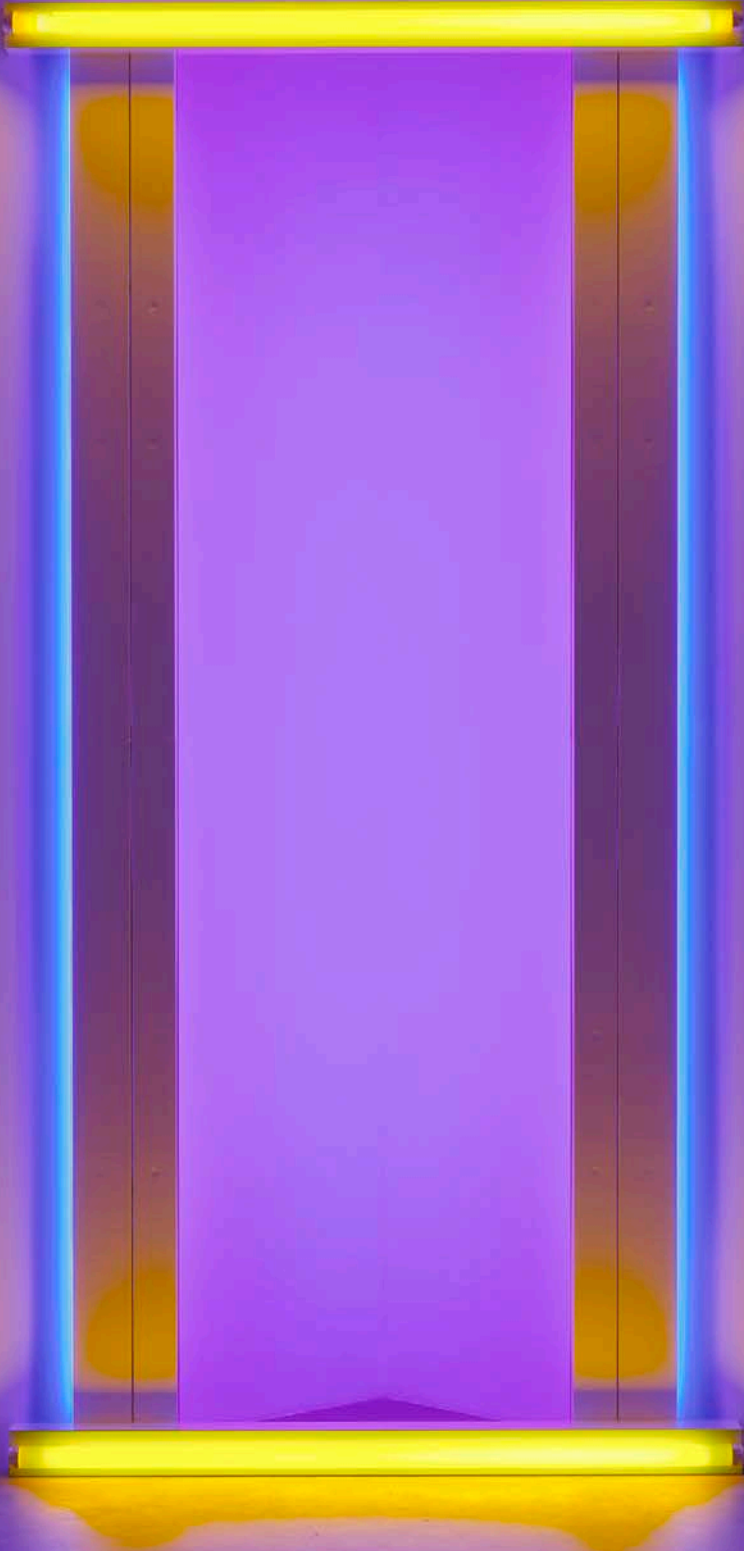


Collection
Lambert
musée d'art
contemporain

Avignon



PRESS KIT
SUMMER 2022

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This summer, the Collection Lambert spotlights two major art figures of these past sixty years. Born out of two different generations but both made of light their primary matter, they are dedicated to the renewal of the sensible art experience within the institutions hosting their shows.

Absent from the permanent collection kept in Avignon, and despite Yvon Lambert's devotion and admiration, Dan Flavin invests the ground level of the Hôtel de Montfaucon through a selection of prestigious lightworks created as an homage to great names of art history. This exhibition reveals between the lines the relationship maintained with Yvon Lambert: the art collector presented Dan Flavin's pieces in 1974, and the artist gave him three diagrams.

On the first floor, in a vast room in which the twenty-six windows have been uncovered in such a way that the natural light can cross all over the space, Ann Veronica Janssens reacts to the presence of Dan Flavin's artworks by imagining her exhibition in an authentic installation.

Jean-Charles Blais, a major figure in our collection discovered by Yvon Lambert in the 1980's, exhibits a series of huge posters especially created for the three rooms at the entrance of the Hôtel de Caumont.

In the basement, the Collection Lambert continues its program dedicated to emerging creators with an exhibition devoted to Dana-Fiona Armour. The artist shows her research born from the conception of a hybrid plant; a new kind of organism, both human and vegetal, questioning our relationship to science in a mutating environment.

Following two difficult years punctuated by the pandemic limitations, this important summery celebration is also an invitation to our faithful partners who make the museum a lively place. Our visitors can benefit from other artistic propositions in the two exceptional courtyards, and the museum galleries. The Festival d'Avignon entrusted us in that sense with Kubra Khademi's committed works, author of the promotional manifesto for this 76th edition. The Rencontres de la Photographie d'Arles will be part of this exhibition, showcasing a selection of the Collection Lambert's stock entitled *Welcome to the Desert of the Real*, as well as through the exceptional spectacle of Noémie Goudal and Maëlle Poesy, organized in collaboration with the Festival d'Avignon and our institution.

The museum will also host a series of events in collaboration with the franco-german channel Arte, the Swiss Selection in Avignon, les Hivernales and many more.



DAN FLAVIN
Epiphanies
2 July – 9 October 2022

In 1974, Yvon Lambert held an exhibition of Dan Flavin's work in his Paris gallery on the rue de l'Échaudé, in collaboration with the artist. The show quite naturally led to a cycle of exhibitions of new American and European avant-garde artists, placing Yvon Lambert at the forefront among those championing contemporary artists. From Lawrence Weiner to Sol LeWitt via Robert Barry, Brice Marden, On Kawara, Christo, Dennis Oppenheim, Carl Andre, Daniel Buren, Jan Dibbets, Niele Toroni, Giulio Paolini, Marcel Broodthaers, Douglas Huebler, and Robert Ryman—the most innovative artists of the 1960s and '70s worked with the Parisian dealer and are present today in Avignon in the museum that has been home to his collection since 2000.

Extensive correspondence between the collector and the American artist, held in the archives of the Galerie Yvon Lambert, provides documentation of the 1974 exhibition and the relationship between the two men at the time. That same year, as a sign of friendship, Dan Flavin presented Yvon Lambert with three diagrams for the realization of a lightwork he wished to dedicate to him: (*for Yvon Lambert*), 1974. The drawings were unfortunately lost by the gallerist's friend, who was sent to New York to show them to Flavin again so he could review them before creating the lightwork. The drawings never resurfaced. Years later, however, the drawings did reappear in the form of documentary photographs held by the Musée National d'Art Moderne (Paris) that, in the 1970s, would regularly commission a photographer to document Parisian gallery shows, ensuring that all the artworks be documented and archived.

The exhibition planned for the summer of 2022 aims to reactivate this memory and complete the story and the collaboration between the two men through the organisation, in Avignon, of an exhibition of a selection of emblematic artworks by the artist. If Dan Flavin had not died four years before the Collection Lambert took up residence in the Papal City, there is no doubt that he would have been invited, and would certainly have stayed, as have all the artists whose work has been championed by Yvon Lambert. Artists including Sol Lewitt, On Kawara, Lawrence Weiner, Brice Marden, Robert Barry, Carl Andre, Cy Twombly, and Giulio Paolini, among others, many of whom have spent time working at the Collection, sometimes producing specific artworks.

We intend to organise the exhibition around artworks that Dan Flavin dedicated to artist friends who worked alongside him in the aesthetic revolution of the 1960s and '70s, or to earlier artists that he has paid homage to, showing their resilience to the test of time.

Whether Flavin's titles refer to Vladimir Tatlin, Josef Albers, Henri Matisse, Alexander 'Sandy' Calder, Ad Reinhardt, Barnett Newman, Jasper Johns, Cy Twombly, David Smith, Sol LeWitt, or Donald Judd—artists that Yvon Lambert also has a special affection for—these pieces form, above all, a series of epiphanies setting up the possibility for a thought-provoking experience of art and the place in which it is shown, in the here and now.

While intricately conveying the respect and affection that the two men had for the artists of their time, for those whose work has redirected the course of art history since the emergence of modernity, the exhibition also shows how Dan Flavin's work opens new horizons in the way art is experienced, conceived, created, and inscribed into new

Previous page : Dan Flavin
"monument" for V. Tatlin, 1974

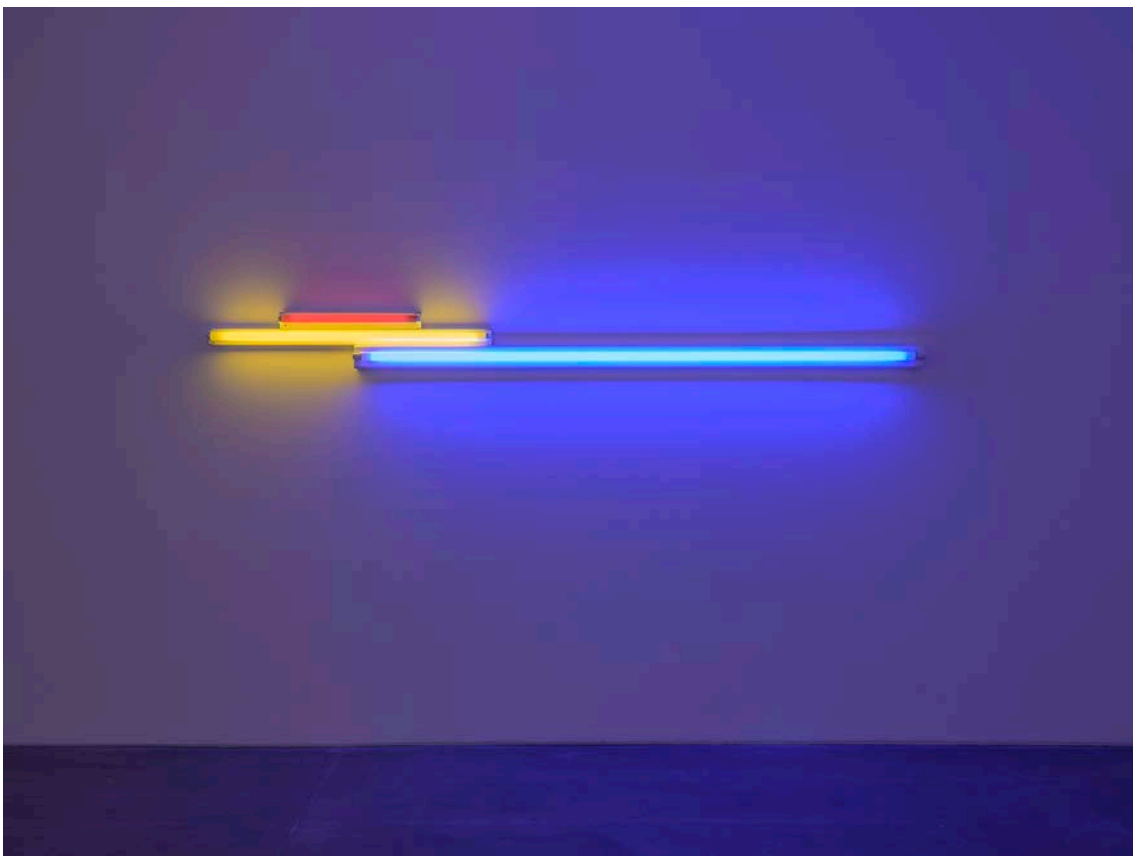
Musée d'art moderne et contemporain de Saint-Étienne Métropole

© Cyrille Cauvet / Musée d'art moderne et contemporain de Saint-Étienne Métropole / ADAGP, Paris.

sensory situations on offer to those who experience them firsthand. And how, since the celebrated *the diagonal of May 25, 1963* (to Constantin Brancusi), these arrangements of fluorescent lights—that the artist explains "is what it is and it ain't nothing else"—invent a multitude of new situations where the relationship to art is redefined or tested, between dissolution and resolution. As such, the installation of works by Dan Flavin in the hotel de Montfaucon (Collection Lambert) will offer, for the duration of the exhibition, an unprecedented extension of the reflections of other artists of the same generation, and whose work is on exhibit in the permanent collection, from Robert Ryman to Donald Judd, and from Lawrence Weiner to Sol LeWitt.

Curator : Stéphane Ibars

With the great support of Gallery David Zwirner (NY) and the artist's Estate.



Dan Flavin
untitled (in memory of «Sandy» Calder) V, 1977
Courtesy David Zwirner
© 2022 Stephen Flavin / ADAGP, Paris.



Dan Flavin
untitled (to Cy Twombly) 1, 1972
Courtesy David Zwirner
© 2022 Stephen Flavin / ADAGP, Paris.



Dan Flavin
« *a leaning diagonal* » of March 27, 1964 (to David Smith), 1964
Courtesy David Zwirner
© 2022 Stephen Flavin / ADAGP, Paris.



Dan Flavin
untitled (to Sonja), 1969
Courtesy David Zwirner
© 2022 Stephen Flavin / ADAGP, Paris.



ANN VERONICA JANSSENS
entre le crépuscule et le ciel
2 July – 9 October 2022

entre le crépuscule et le ciel, Collection Lambert, 2 July - 9 October 2022

*"How to show, without betrayal, the simple things drawn
between dusk and sky ?" René Char*

This Spring Summer 2022 Belgian artist Ann Veronica Janssens has been invited for a dual exhibition at the Collection Lambert and the Fondation CAB (Saint-Paul-de-Vence). In Avignon she has created an installation on the first floor of the Hôtel de Montfaucon that responds to a previously unseen selection of artworks by Dan Flavin, on show in the ground floor gallery spaces. In Saint-Paul-de-Vence, at the other extremity of Provence, she has created a situation in which her work mirrors the Avignon installation and resonates with the history of the two exhibition sites.

The project was conceived between France and Belgium, over the course of long conversations during journeys on the roads of southern France, driving from one end of Provence to the other, through landscapes affected by climatic variations. The shifting, heady Provence light was a constant presence, influencing the experience of the spaces envisaged for the exhibitions and the route connecting them.

The title of the project emerged quite naturally from the singular work of poetry *La Postérité du Soleil*, fruit of the meeting of René Char, Albert Camus, and Henriette Grindat on the Luberon roads, not far from the Papal City. The presence of light in these photographs and texts, its affect upon the land, objects, and beings, whose existence it reveals, would constitute the starting point of a new journey in the company of the artist and her work in the galleries of the Collection Lambert and the Fondation CAB.

On the first floor of the Hôtel de Montfaucon, Ann Veronica Janssens has chosen to reveal the twenty-six windows that punctuate the route of the visitor, letting the light traverse the space from one side to the other. Through a series of installations and floor sculptures, in which light is experienced in different states – reflected, absorbed, captured, transformed – situations in which our affected bodies and minds constantly navigate between contemplation and immersion, Ann Veronica Janssens invites us to an experience in which the tension between dissolution and resolution is indefinitely reinvented, beside us and with us. "Her use of light as a tool, material, science and symbol of the space that we share takes us out of our routine relationship with it", to borrow the words of Mieke Bal, and invents the possibility of new relationships, in perpetual renewal.

5766 chemin des Trious, Fondation CAB, Saint-Paul-de-Vence, 6 April - 11 September 2022

By naming the Saint-Paul-de-Vence installation *5766 chemin des Trious* – the exact address of the exhibition – Ann Veronica Janssens follows happily in the footsteps of certain key artists of the 1960s and 70s new avant-garde, of whom the Fondation CAB holds some important works. Giving the precise location of the activation, the encounter, and the experience in store, as the title of the exhibition, is to summon memories of Stanley Brouwn's actions or sculptures (notably the portraits he makes using a metal rod

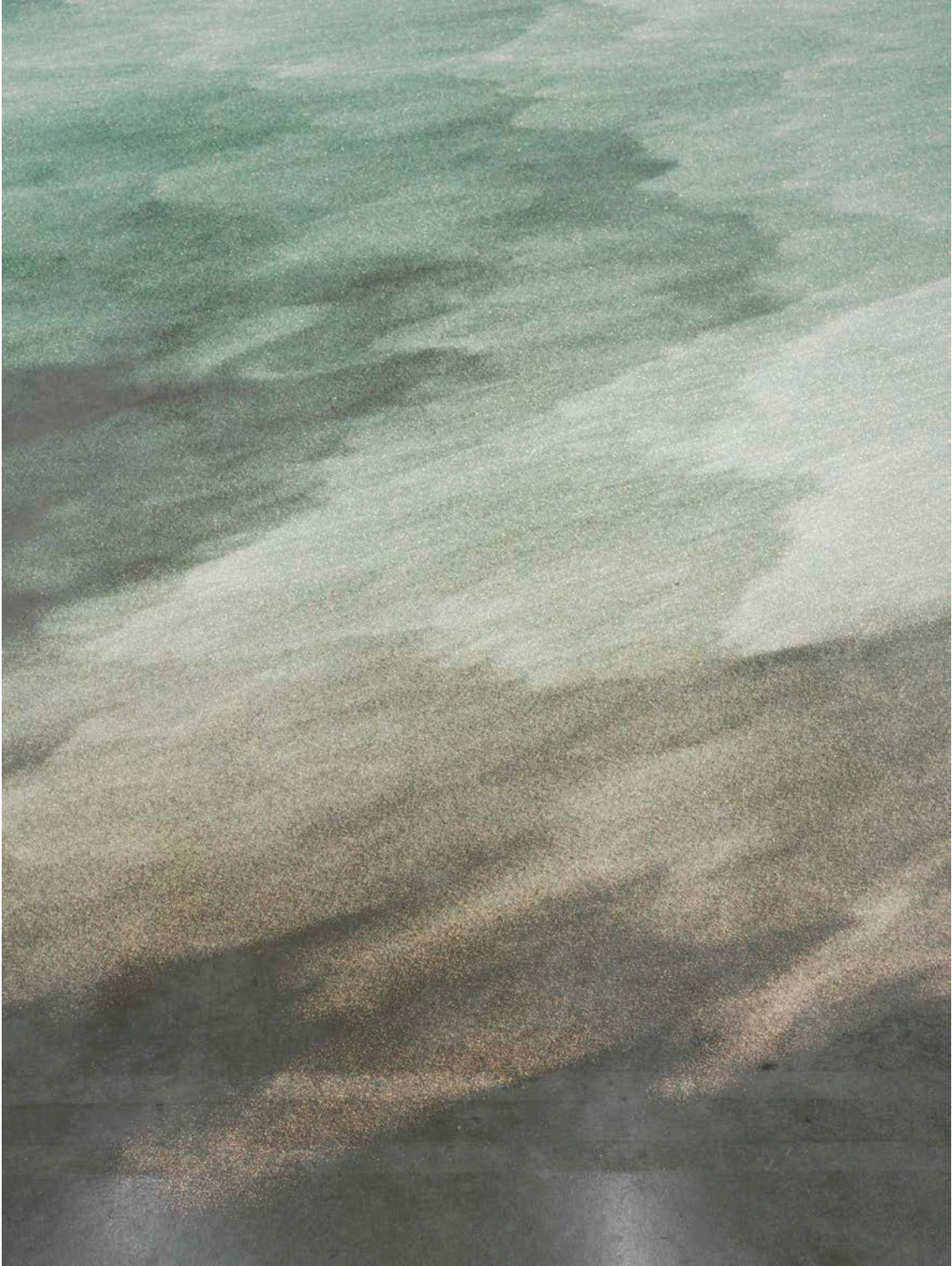
exactly the same size as the subject); On Kawara's *Date Paintings* and other *Locations* in which the lone statement of geographical coordinates invites us to mentally visualise a determined site; or even the raw materiality of Dan Flavin's light installations, whose famous mantra "It is what it is", brings the work back to the exact reality of its presence, alongside us, in the spaces it occupies.

Furthermore, from the outset – via the choice of title – the artist seems to announce the idea that presides over every monographic presentation of her work: that each intervention is inarguably situated in a specific space-time. Behind the simplicity of the words *5766 chemin des Trious*, hides not only an address, but also the promise of an unprecedented art experience, an encounter whose forms we start imagining as soon as we embark upon the journey to the aforementioned destination.

Curator of both exhibitions : Stéphane Ibars



Ann Veronica Janssens
Blue Glass Roll 405/2, 2019
Courtesy South London Gallery
© Andy Stagg



Ann Veronica Janssens
Untitled (White Glitter), Open Sculpture #2, 2016 -2022
Courtesy White Cube London
© Ben Wetsoby





Ann Veronica Janssens
frisson bleu, frisson rose, 2021
Courtesy Esther Schipper
© Andréa Rossetti



Ann Veronica Janssens
Kinshasa #2, 2012
Courtesy Louisiana Museum of Modern Art
© Kim Hansen



JEAN-CHARLES BLAIS

Idylls

2 July – 9 October 2022

In the exhibition developed by the artist for the Collection Lambert, the figures and shapes create suspended narratives where the bodies – their shadows? – placed side by side, embraced or languid, invent storylines invading the rooms of the 18th-century mansion just like the ghosts of our past or future lives.

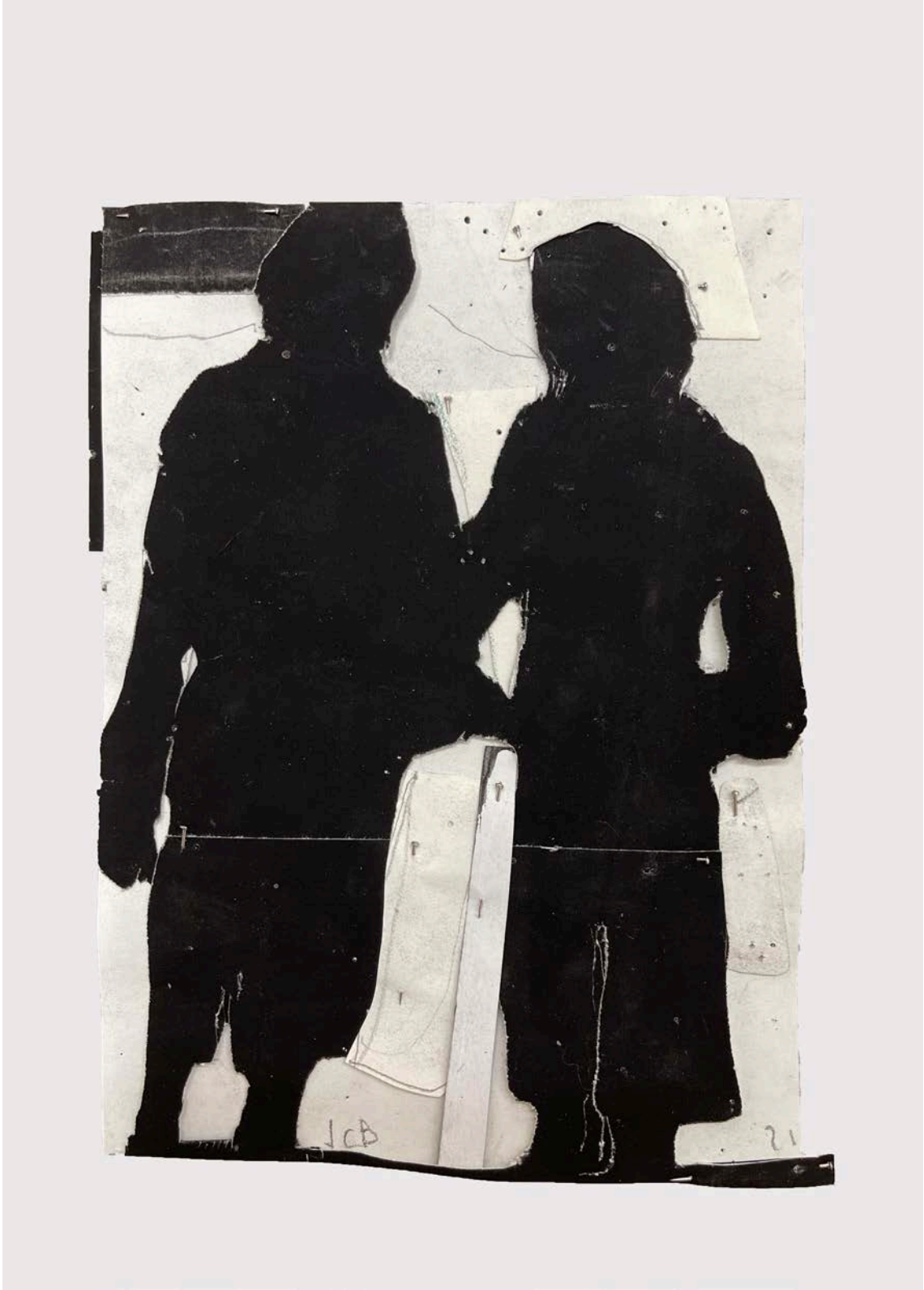
In front of the chapel he uses as a studio in Southern France, Jean-Charles Blais accumulates materials – usually piles of posters collected within public space – to let them experience the passage of time a little longer. A colour range, a tear, a specific or a fortuitous shape, will help to initiate sensitive dialogue between the artist and what is now both the medium and the subject of his experiments. He paints, scratches, cuts, or carves in the mass of agglomerated layers of paper to meticulously excavate the contours of buried bodies which he preserves all the preciousness. By our side, They persist and are resistant to oblivion, "to the vanishing of shapes" in the artist's words.

The exhibition held at the Collection Lambert was designed around a set of works created especially for the institution from Avignon during spring 2022. Through this event, the artist furthers his working and friendly relationship started with Yvon Lambert in his Parisian gallery forty years ago, in 1982.

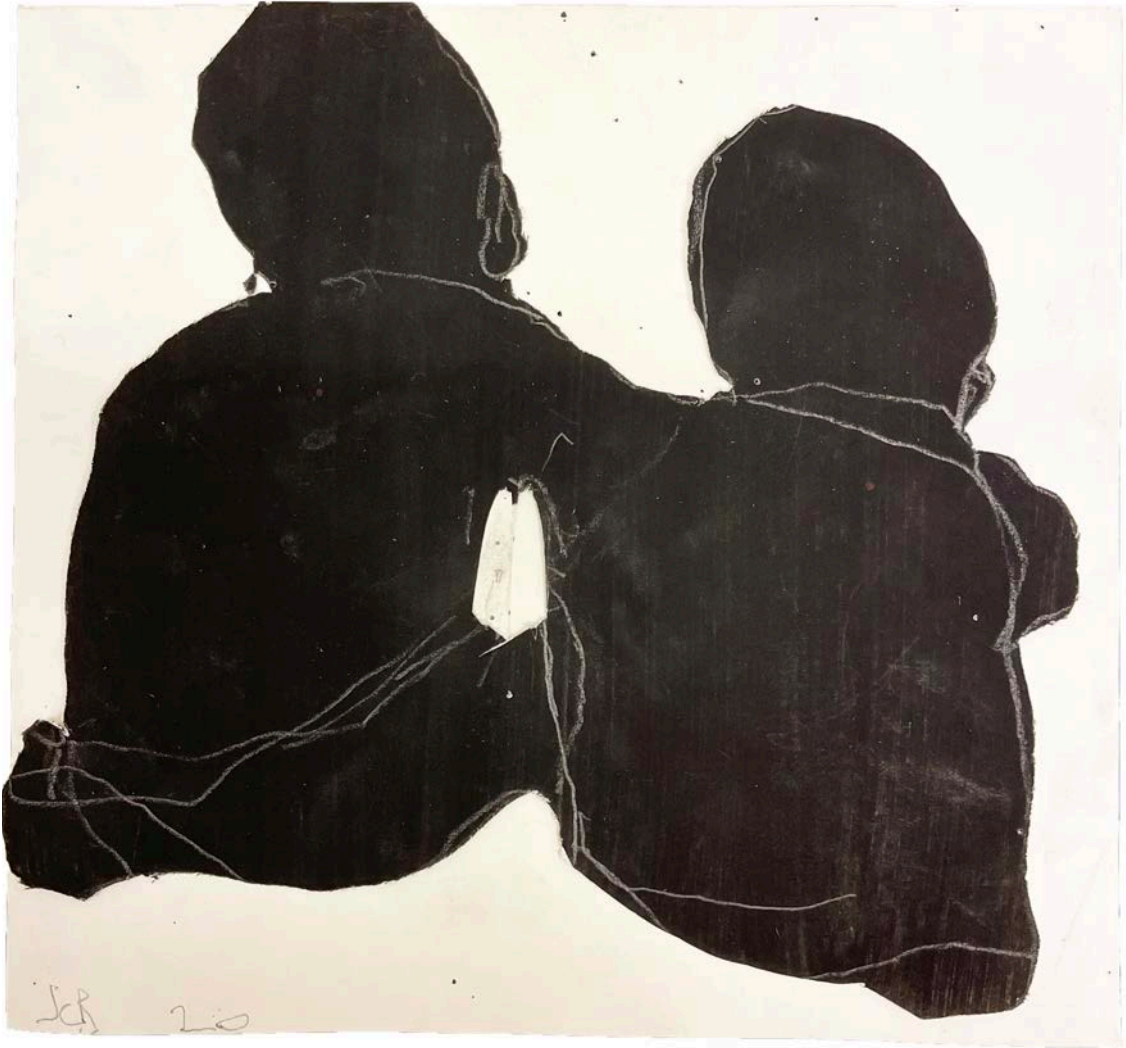
Curator : Stéphane Ibars



Jean-Charles Blais
Untitled, 2020
Courtesy of the Artist and Gallery Catherine Issert
© François Hernandez



Jean-Charles Blais
Untitled, 2021
Courtesy of the Artist and Gallery Catherine Issert



Jean-Charles Blais
Untitled, 2021
Courtesy of the Artist and Gallery Catherine Issert



Collection Lambert | Summer 2022

DANA-FIONA ARMOUR
MC1R Project
2 July – 9 October 2022

After Theo Mercier, Stéphanie Brossard, and Quentin Lefranc, Dana-Fiona Armour is taking over the spaces of the *RENDEZ-VOUS, Inside the Basement*, dedicated to artistic research and emerging practices.

Born in 1988 in Willich, Germany, Dana-Fiona Armour operates in a world in which forms invent themselves in veritable mutagenic agents, transforming each other, and modifying the organisation of the spaces that they occupy, provoking in us a feeling of unsettled strangeness.

The purity of objects whose formal exigence – recalling the vocabulary of minimal art, somewhat distorted by the artist – brings a clinical dimension inherited from the imagery of literary or cinematic social science fiction. Behind the radicality of sculptures made of silicone, marble, or glass, organic forms – real or symbolic – appear silently, questioning our relationships with a hybrid world in which artifice mixes with the natural, the human with the non-human. Beyond, science intervenes as a major \neg -disruptive? – element in the construction of our relationships with the world and their representations. Authoritative and fragile, it is the site of tension where boundaries between ethics and progress, between the opening of new emancipatory spaces and the accomplishment of dangerous mutations with irreversible consequences, evolve with worrying instability.

The body is present, mirrored as the central object of our preoccupations. Deconstructed, dismembered, evoked, transformed, infiltrated, reduced to skin and organs, it forcibly invites itself, like daylight entering the sensitive experimentation zone of a scientist operating from a remote underground laboratory.

Project MCR1 was conceived during the artist's residence at Collectis, a company that describes itself as "a clinical-stage biopharmaceutical company using pioneering genome editing technology TALEN to develop innovative therapies for the treatment of serious illnesses". The collaboration led to the conception of a hybrid plant, both human and vegetal, a *Nicotina Benthamiana* (species that is highly sensitive to viruses frequently used in research, notably for the Covid 19 vaccine) now carrying the MCR1 gene, a human gene responsible for the complexion, for pale skin, freckles, and red hair – characteristics which also allow us to describe the physical appearance of the artist.

In the basement galleries of the Collection Lambert, the presence of this new type of organism within an unprecedented series of installations, sculptures, and videos promises an unprecedented voyage beyond the limits of the human and the vegetal, where the meeting of the two elements calls for new narratives, new ways of envisioning an environment that has become, irreversibly, heterogenous.

Dana-Fiona Armour's work will be shown in three major exhibitions in 2022 – in Setareh gallery of Dusseldorf, at the Venice Biennale (*Radicants*) with Nicolas Bourriaud, and in Stockholm at the Andréhn-Schiptjenko gallery.

Curator : Stéphane Ibars



Images : **Dana-Fiona Armour**
Fragment Nicotiana Benthamiana après infiltration, Microscope Axiozoom Zeiss (x7,5 p.23 et x25 ci-dessus), 2022
Courtesy de l'artiste
© BIAM, Dana-Fiona Armour





Previous page : **Dana-Fiona Armour**
Scan Micro CT Nicotiana Benthamiana - Pre transgenesis (VR video extracts), 2022
In collaboration with Constance Valero & Lorenzo Furlan
Courtesy of the Artist
© Dana-Fiona Armour

Ci-dessus : **Dana-Fiona Armour**
The artiste at the BIAM laboratory, 2022
Courtesy of the Artist
© Dana-Fiona Armour



Dana-Fiona Armour
Installation view, 2021
Courtesy of Andréhn-Schiptjenko, Paris, France
© Alexandra De Cossette

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.



KUBRA KHADEMI
First but not Last Time in America
2 July - 31 August



« An Afghan artist who came to France as a refugee in 2015, Kubra Khademi is a feminist who draws inspiration for her paintings and performances from the situation in her country. Her depictions of women do not arise from the desire to show their nudity, but from the natural urge to portray the freedom of bodies. Those women move through mythological tales traditionally devoted to men in Afghan culture, or through situations which break free from the patriarchy with beauty and humour. With her new series, made of cloth and threads, Kubra Khademi continues her creation of a fresco-like world where appear the fights of ancestral tapestries, this time led by women. And their heroic actions are adorned with unique words: Persian poetry, be it epic or modern, or the so-called "below the belly button" popular poetry of Afghan women, as well as the slogans they now chant in the streets against the Talibans. The author of the poster for this year's Festival d'Avignon, Kubra Khademi leads us into an artistic world which draws its power from its freedom. »

Extract from Festival d'Avignon's press kit.

Kubra Khademi has been invited to create the poster for this 76th edition of Festival d'Avignon. Succeeding Following Claire Tabouret, Miryam Haddad and Théo Mercier, la Collection Lambert dedicates two exhibitions rooms inside the Hôtel de Caumont.

Previous page : **Kubra Khademi**
Drawing for the 76th Edition of Festival d'Avignon, 2021
 © Kubra Khademi

Above : **Kubra Khademi**
M16A2, 2022
 © Kubra Khademi





***WELCOME TO
THE DESERT OF THE REAL***
20 February – 4 September 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.



The exhibition *Welcome to the Desert of the Real* is part of Grand Arles Express with the Rencontres de la Photographie in Arles.

**GRAND ARLES
EXPRESS 2022**
LES RENCONTRES
DE LA PHOTOGRAPHIE

Page 32 : **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

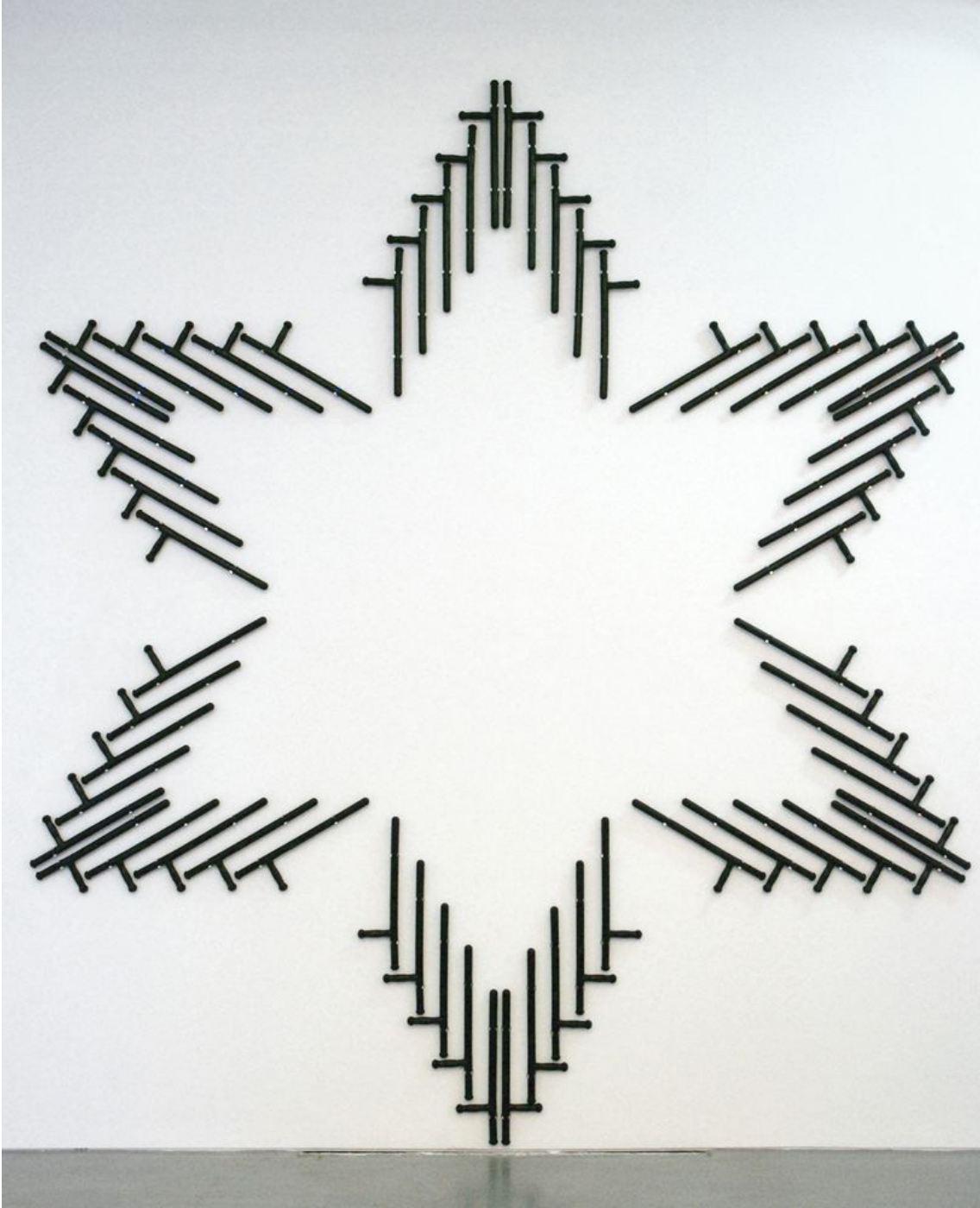


Douglas Gordon

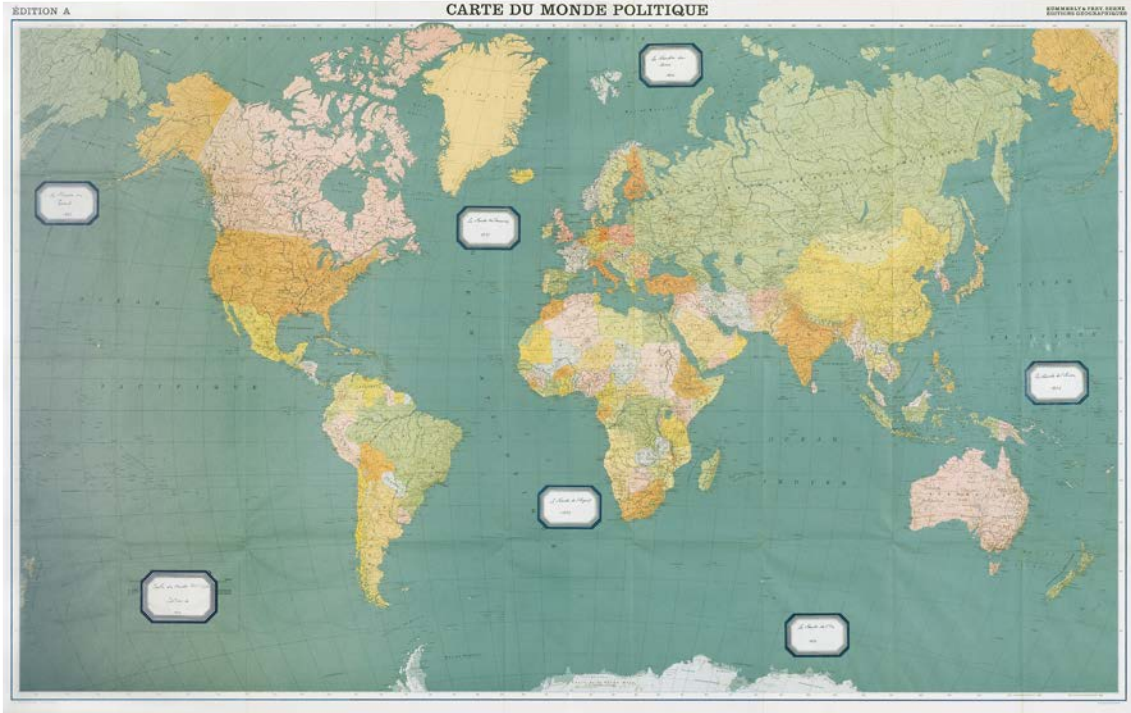
Never, Never (White), détail, 2000

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



Geers Kendell
Hex, 2007
Collection Lambert, Avignon
© 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

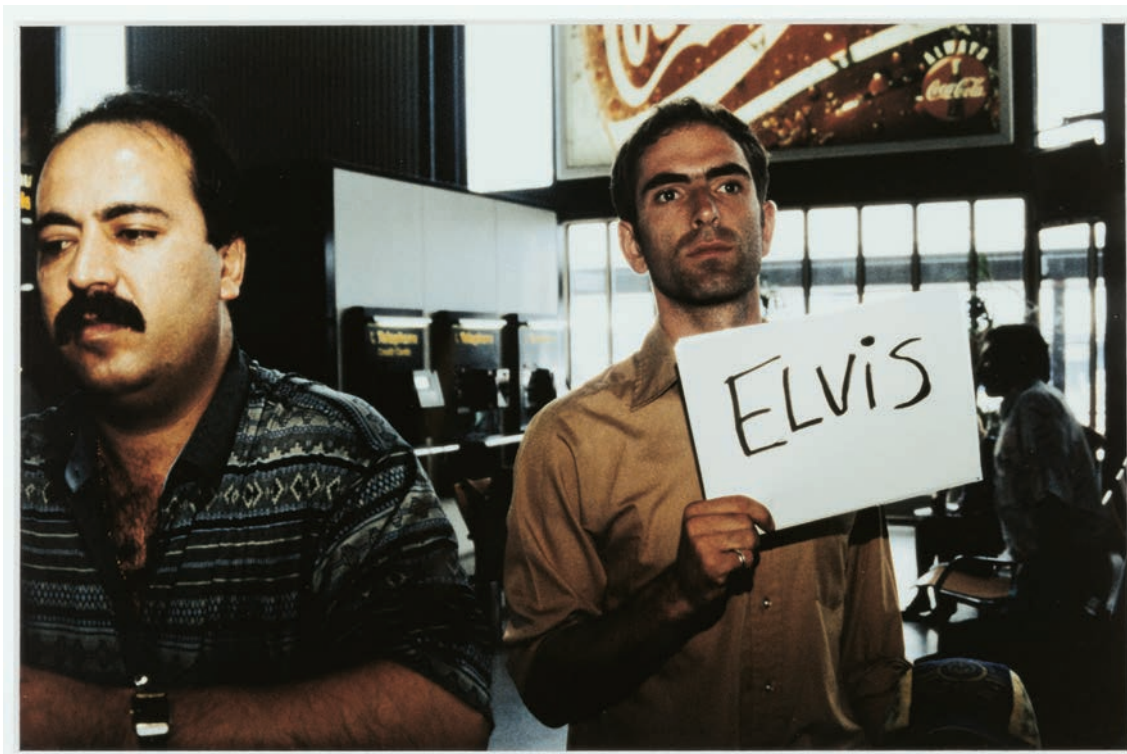
I Heard Many Rumors (Blue), 1997

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

EVENTS

2 July - 31 August

With Ruinart

Jeppé Hein

Exhibition

Hôtel de Caumont Courtyard

8 - 16 July 2022 at 10 pm

With Rencontres de la photographie d'Arles & Festival d'Avignon

ANIMA, Maëlle Poesy and Noémie Goudal

Spectacle transdisciplinaire

Hôtel de Montfaucon Courtyard

10 - 13 July 2022 at 2.30pm, July 14th at 11am

Avec ARTE et le Festival d'Avignon

Kirill Serebrennikov's Portrait, etc

Documentaries screenings, highlighting russian and ukrainian activists artists, events with **Kubra Khademi** at 11am on July 14th

Auditorium

10 - 20 July, 2.30pm & 5pm

With the Swiss Selection and the Hivernales

Dédicace, Romane Peytavin et Pierre Piton

Dance performances of 5mn

Sol LeWitt #538's room

11 - 16 July, 10am & 7pm

With CCN Belforta and the Hivernales

EX-POS(E)S, Héla Fattoumi et Éric Lamoureux

Dance performances of 50mn

Salle Sol LeWitt #1143's room

FORTHCOMING

C'EST PAS DU LUXE !

24 September 2022 - 8 January 2023

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12 November 2022- 13 February 2023

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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Ville d'exception



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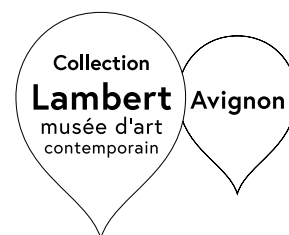
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Keep in touch with
la Collection Lambert

> 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

July & 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 | Avignon Centre Station

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 & 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