



Collection  
**Lambert**  
musée d'art  
contemporain

Avignon

# *Bienvenue à Delfunland*

**Delfunland is an imaginary city where love and dolphins are celebrated.  
Perfect balance reigned.**



**The Magic Fountain flowed freely, and tourists flocked to make their love last forever.**

**But one day its floral emblem, the Delphinium, renowned both for its unparalleled beauty and its toxicity, took control of the city, proliferating to the point of driving the inhabitants away. They left behind the traces of a carefree life.**

a. La Collection Dambot

Delphine Dambot



Delphiland

La Côte d'Azur

Le jardin de la

La

Espace Dolphin Hotel

Lagon des Dauphins

La fontaine magique

Club Dolphin's



Once the backdrop for numerous photos of couples who came out to celebrate love, the city's famous neon still crackles every now and then.

On the now deserted square stands the wreck of the Cadillac, once the pride of the city, in which young lovers used to embark on a city tour.

Drained of its water, the Fountain is now covered in *Delphinium*. The shop fronts, the only remains of the place's flamboyant activity, still hold many secrets and omens of love.



The bank hasn't issued *dols* for a long time, and the stained-glass windows in the Chapel have been replaced by endless interlacing of the invasive plant.

The monumental entrance to the abandoned *Gran Delphini Hotel* nevertheless invites you to step inside and wander a long corridor: a checkered floor, neo-classical friezes and vaults now blend with the scrolls of the *Delphinium*, which seems to spring from the ceiling. You arrive in a room where nothing seems to have changed since the great departure; the masterful bed occupies the space, richly decorated and all dressed in pink.

With a last breath, the fireplace seems to recount the serenity and conviviality of bygone places. On the dressing table, the unburnt candles are doomed never to burn again, as the plant gradually takes them over.

Finally, at the exit, as an ultimate snub, the still well-ordered souvenirs of this bygone world are the last witnesses to this candy-pink utopia.

*Delphine Dénéreaz*



AN EXHIBITION BY *DELPHINE DÉNÉRÉAZ*  
18 NOVEMBER 2023 – 28 JANUARY 2024  
COLLECTION LAMBERT, 5 RUE VIOLETTE, 84000 AVIGNON

*DELPHINE DÉNÉRÉAZ* ESPECIALLY THANKS:

*COLLECTION LAMBERT*

HER *INVALUABLE TEAM*, WHO HAVE SUPPORTED HER SINCE

THE BEGINNING: *ARMELLE DÉNÉRÉAZ*,

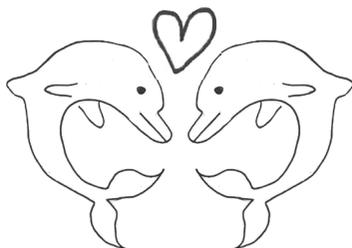
*CLÉMENT FROGER-BERTHOUX*, *RÉBECCA DÉNÉRÉAZ*,

*BRIDGET LOW*, *OPALE MIRMAN*, *MATHILDE GRENET*,

*VICTOIRE CHENUET* AND *PERRINE BAUCHER*

STUDENTS FROM THE ART SCHOOL AND SAINT-JOSEPH HIGH  
SCHOOL IN AVIGNON

THE METAL SUPPLIER: *ARCADIO SANSON*



THE *DELFUNLAND* EXHIBITION WAS DEVELOPED AS PART OF *DELPHINE DÉNÉRÉAZ'S ROUVRIRE LE MONDE* [REOPENING THE WORLD] 2023 RESIDENCY, A NATIONAL PROGRAMME RUN BY THE FRENCH MINISTRY OF CULTURE THAT ENABLES AN ARTIST TO SETTLE IN A SPECIFIC PLACE AND REGION TO DISSEMINATE THEIR WORK TO A WIDE AUDIENCE.

18.11.2023 – 28.01.2024

# DELPHINE DÉNÉRÉAZ

## *Bienvenue à Delfunland*

[RENDEZ-VOUS, Sous-Sol]

In the experimental space of the basement of the Collection Lambert, Delphine Dénéréaz invites you to explore the remains of Delfunland, a buried world dedicated in its time to love and dolphins. A Cadillac, a fountain, facades, a souvenir shop, and a hotel room all bear witness to the memory of a city covered in toxic ornamental plants that have got out of control.

You enter this lush universe as if you had just stepped through Alice's mirror<sup>1</sup> or fallen into Rita's blue box, not far from Mulholland Drive<sup>2</sup>. The setting has seized on reality to create an unprecedented sensory experience.

You recall the existence of sonic plants in a shop in Vermilion Sands, somewhere between Arizona and Ipanema beach<sup>3</sup>, or the presence of a mysterious plant called Audrey Junior, which feeds on human blood in the dark shop of an American florist<sup>4</sup>.

Here, the plant invasion organised itself to the rhythm of the weeks the artist spent weaving, following the technical process of the lirette, drawn from the vernacular culture of the seventeenth century. The *Delphinium* now thrives on the remains of a world buried under exuberant ornamentation, where the remnants of Delfunland intertwine in countless strips of fabric.

Through this proliferation of signs, where plant and urban representations intertwine, where contemporary references collide with those of a more abstract, buried city, Delphine Dénéréaz seems to have brought to a successful conclusion the undertaking criticised in its time by modernist architect Adolf Loos. "A major opponent of the aesthetic hybridity of Art Nouveau", which he considered erotic and degenerate, he tirelessly fought against the decorative overabundance of the late nineteenth century in his famous book *Ornament and Crime* and in the many austere façades he created.<sup>5</sup>

In a gesture as exhilarating as it is precise, the artist takes decorum to the extreme, offering up an entire city to the insatiable appetite of the *Delphinium's* ornamental motifs. She takes you right to the heart of that elusive moment when everything feels as if it could spiral out of control. As she weaves tirelessly, she draws the unstable contours of the landscape of our contemporary lives, stifled by the signs and shapes produced in this world and in the virtual world of our touch screens. But hope creeps in through this weaving technique based on reuse and appropriation, in the incredible freedom to make that surrounds us.

Stéphane Ibars, *curator*

## *Delphinium*

The Latin name *Delphinium* and its French derivation "Dauphinelle" come from Dioscorides, describing the shape of the flower bud that would resemble the rostrum of a dolphin.

There are more than twenty-five species, many of which have dense, showy flower spikes and are grown as ornamental plants. They are used in a variety of public landscaping projects, as well as in many floral creations for domestic spaces, hotels, and other tourist facilities.

All parts of the plant contain the alkaloid delphinine and other highly toxic diterpenic alkaloids. Extracts of this plant are used in phytotherapy in low doses. When ingested directly, they cause nausea and vomiting. In high doses, they can cause death.

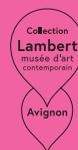
### *The artist's literary references:*

- Boris Vian, *L'Écume des jours*, 1947
- René Barjavel, *La Nuit des temps*, 1968
- Jean Hegland, *Dans la forêt*, 1996
- Michel Pastoureau, *Bleu. Histoire d'une couleur*, 2000
- Émilie Hache, *Reclaim : Anthologie de textes écoféministes*, 2016
- Jeanne Burgart-Goutal, *Être écoféministe : théories et pratiques*, 2020
- Marion Pussier et Sonia Chiambretto, *Tu me loves ?*, 2021
- Myriam Bahaffou, *Des paillettes sur le compost : écoféminismes au quotidien*, 2022
- Charlotte Cosson, *Férale. Réensauvager l'art pour mieux cultiver la terre*, 2023
- Thomas Mailaender, *Party Animal*, 2023
- Magazine Gaze n.6 : *bimbo*, mai 2023
- Magazine Censored, *Apocalypticotrashecocidocious*

### *The artist's musical references:*

- Minnie Riperton, *Les Fleurs*, 1969
- Donna Summer, *Could It Be Magic*, 1976
- Laurie Anderson, *O Superman*, 1982
- Ginni Gallan, *L'amour ça rend fou*, 1982
- Kate Bush, *Running Up That Hill (A Deal with God)*, 1985
- Kylie Minogue, *Come Into My World*, 2001
- Molly Nilsson, *I Hope You Die*, 2011
- Lana Del Rey, *Summertime Sadness*, 2012
- Róisín Murphy, *Ancora Tu*, 2014
- Eartheater, *Solid Liquid Gas*, 2019
- ELOI, *jtm de ouf*, 2022

Listen to the interview (in French)  
with the artist on our website.



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