



VIK MUNIZ

The Imaginary Museum

Decembre 11, 2011 — May, 13, 2012

Collection Lambert en Avignon

Église des Célestins

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Vik Muniz

Le Musée imaginaire

Decembre 11, 2011 — May, 13, 2012

“I spent all my adolescence in Brazil during the military dictatorship and, at that time over there, of course, we had almost no books. I remember having gone to the public library where there were very old books whose colours had faded. On the other hand, at school I remember having seen very beautiful reference books that came from the United States or Europe. The first time I saw a big book on Impressionism, what struck me right away was Monet and Cézanne [. . .] I was not very at ease with colour. I was always a draughtsman, not a painter. Because drawing with one colour, that’s okay. Two colours is already a problem. Three colours, at best you get a Mondrian . . . at worst a catastrophe. And four, five, six, there – you have to be born with a certain visual aptitude, intellectual too. For example, when I look at Raphael, The School of Athens in the Vatican, I almost get a headache. How did he do that? [. . .]”

Vik Muniz, interview with Éric Mézil for the exhibition catalogue Return to Cézanne . . . , Aix-en-Provence and Avignon, 2006–2007.

At the Collection Lambert

With the exhibition devoted to Vik Muniz, the Collection Lambert in Avignon carries on with its wish to promote the discovery of foreign artists and to offer them their first solo exhibitions in a French museum. Francis Alÿs in 2002, Christian Marclay in 2003, Andres Serrano in 2004, and Candice Breitz in 2005. In 2011 Vik Muniz will be shown at the Hôtel de Caumont, alongside Lawrence Weiner, just as Christian Marclay was associated in 2004–2005 with the first presentation of photographs by Sol LeWitt, which had never previously been shown in France – it was to be the father of Minimalism’s last exhibition.

The Collection Lambert, acquainted with Vik Muniz for five years now, at once presents a solo exhibition, a richly documented and illustrated catalogue and a new installation specially created for Avignon in the Church of the Célestins, where in 2006 on a fresh clay wall, Miquel Barceló, with Josef Nadj, created his now famous choreographed and pictorial ballet, Paso Doble.

Vik Muniz – who splits his time between Brazil and New York – was born in 1961 in Sao Paulo and his youth resembled that of telenovela hero from his native land. Coming from a rather poor background, at the age of fourteen he won a competition and a three-year scholarship that allowed him to study drawing at an academy in evening classes after school. It was there that he first came into contact with the classics of art history – not by way of museums that were almost non-existent in Latin America at that time – but through books that were old and out-dated, badly printed and with overly saturated colours. His excessive taste for chromogenic studies stems from the discovery of all these books in which, depending on the quality of reproduction, the masterpieces of Western art history were either pastel or garish, in black and white or simply coloured. Very quickly, he decided to go into advertising, putting his taste and talent for drawing into the area of graphic design and images. In the 1980s, he moved to the United States. During this golden cultural age it was easy to meet the greatest artists that pursued with talent the great gap between their own creation, fashion, graphic design and music.

Very quickly, Vik Muniz experimented with a technique in differing ways, to the point of developing an unbelievably creative system, which functions through series, and that this exhibition highlights with more than 110 artworks.

With Vik Muniz, as with the work of Francis Alÿs or Christian Marclay, it is the entire history of art that is mise en abyme. The references overlap, masterpieces immediately recognisable to everyone mix with little jewels that art history has not ceased to conceal and to rediscover according to “the story of the eye”, to take up the title of Georges Bataille’s very fine book. To present this ideal library, we will not recall Bataille’s words, but those of the Resistance fighter who became the Minister of Culture, who in the 1920s had spent a brief period in jail for contested deals involving sculptures and bas-reliefs from the Far East: Imaginary Museum. In fact we have borrowed this exhibition’s title from André Malraux, thanking in this way Vik Muniz for allowing the institution that is the Collection Lambert to house another museum within its walls for six months, this time reuniting Picassos, Monets, Goyas and Piraneses . . . in the form of puzzles, confetti or chocolate sauce.

The exhibition proposes to reveal the extraordinarily rich work made by this artist who is so passionate about both art history and scientific research on vision and perception.

The first room of the exhibition recalls his 2011 Hollywood Oscar nomination for a documentary devoted to the favelas of Jardim Gramcho in Rio de Janeiro. The artist had proposed that the rubbish collectors and junk sorters in the open-air dumps create unique

artworks with their harvest. Each of these works takes on the *mises en scène* of the greatest artists and pays homage to them in oversized creations, as striking as they are moving. The chosen presentation closely associates the artworks themselves with the film.

A more chronological layout, at least in the next few rooms, takes into account the artist's first ideas and experimentations and reveals the steps that make his work a "sedimented content", to use the expression of Adorno – the master of the Frankfurt School. In fact, rarely has an exhibition made tangible and revealed to such an extent the almost alchemical process that allows the works to materialise. In order to do this, the artist uses the most varied materials: solid or liquid, chocolate sauce, ketchup, sugar, tightened strings or pixels, confetti, pigments, diamonds and caviar eggs, ripped up newspaper or puzzles . . . like alchemists of the Middle Ages, for whom the ultimate task was to transform the banal into gold. In this work of concretisation, the artist gets as close as possible to the masterpieces of our heritage to transform, divert, magnify – to move away from them.

This often spectacular artistic practice could make you believe in something new, especially when the work has recourse to contemporary technology like, for example, digitisation. It goes back, however, to the extremely old traditions of the *studiolo* that the fifteenth century Medicis were fond of, the cabinets of curiosities that were made in the nineteenth century and were the precursors to Natural History Museums or the Germanic countries' *Wunderkammern* in which science competes with poetry – as Marcel Duchamp, André Breton and the Surrealists would later go on to understand.

There you have all the art of Vik Muniz, all his inspiration, all his personal universal that you find in his library in Brooklyn: a library populated of course with books, but also ivory towers whose open spheres reveal technical prowess of another time, magic lanterns that work on both the eye and the imaginary, Mother Nature's strange conceptions (a bear's paw, dinosaur footprint, starfish, an oversized block of crystal...).

At the Church of the Célestins

Another passion, another universe: Vik Muniz discovered Provence when he was only a young, unknown, penniless Brazilian, travelling in Europe as his meagre resources would allow. He later returned to Provence, then stayed during the summer of 2010. It was at that time that Muniz confirmed his passion for the Modern Masters, like Van Gogh and perhaps even more so for Cézanne – "the master of us all", said Picasso – another artist widely cited in the exhibition.

In 2010, the Collection Lambert had expanded Miquel Barceló's exhibition *Terramare* all the way to the great chapel of the Palais des Papes. In 2011, the museum once again extends its walls to invite Vik Muniz to present a new project at the Church of the Célestins.

Taking up again the impressive technique adopted in 2008 for the gigantic frescoes on the favelas of Rio de Janeiro, Vik Muniz has worked with the dynamic educational team at the museum for the creation of a work based on a Van Gogh masterpiece recreated on the paved floor of this fourteenth-century chapel. What he presents consists of a landscape made up of branches, along with dried and aromatic flowers of Provence. The monumental work is only visible from a single point of view – 2.5 metres from the ground, at the level of a footbridge hoisted up in the Avignon chapel so that the eye can correct the anamorphosis and better reconstitute the vision of this mind-blowing landscape, one that belonged to a Van Gogh possessed by nature, the light of the South and the saturated colours of the Alpilles.

"In all the treatises on painting, by Vasari, by Leonardo da Vinci, the painter never ceases to complain about colour. Colour is always different from what it will be. With photography I can make images with pure pigments and photograph them, without the medium. And this is the new series I am working on now . . .", explained Muniz in the interview cited above.

Homage, once again, to the great masters, homage, always, to light and colours. Homage, for us all, to that marvellous alchemist, Vik Muniz.

Eric Mézil
Exhibition curator
Director, Collection Lambert in Avignon

THANKS

The Collection Lambert en Avignon would like to thank :

The artist

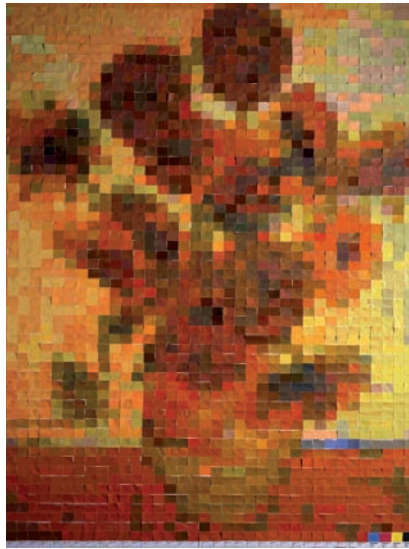
Galerie Xippas, Paris

Les amis de la Collection Lambert

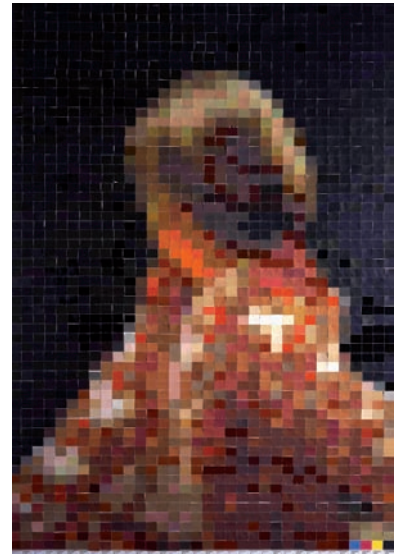
Miel de Botton



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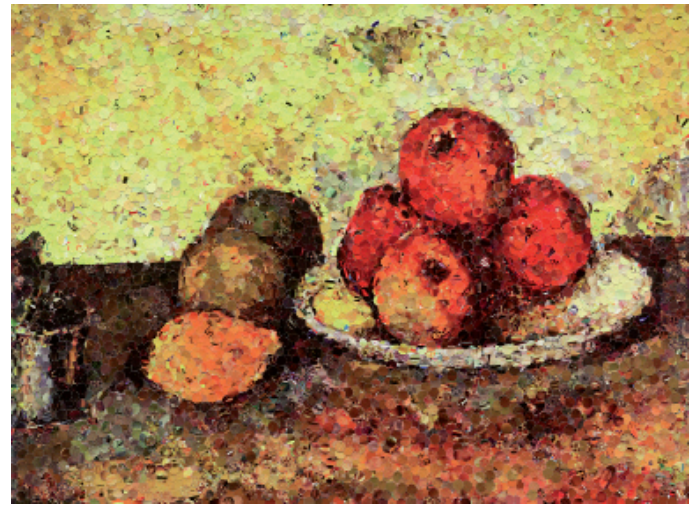
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18

1. « Bloody Marylin », 2001, c-print, 144 x 123 cm. 2. « After Van Gogh » (Pictures of Colors), 2001, c-print, 240 x 180 cm. 3. «After Gerhardt Richter » (Pictures of Color), 2001, c-print, 265 x 180 cm. 4. « Marlene Dietrich », (Pictures of Diamonds), 2004, impression couleur sur ifloflex superbrillant, 158,5 x 123,5 cm. 5.« Double Mona Lisa (Peanut Butter + Jelly) » (After Warhol), 1999, c-print, 120 x 150 cm. 6. « Seu Jorge » (Pictures of Magazine, Portrait), 2003, c-print, 230 x 180,3 cm. 7. « Carla » (Pictures of Garbage), 2008, c-print, 130 x 101,6 cm. 8. « Sigmund » (Pictures of Chocolate), 1997, c-print, 150 x 120 cm. 9. « Olga, after Pablo Picasso », (Pictures of Pigment), 2007, digital c-print, 274,5 x 180 cm. 10. « Les demoiselle d'Avignon, after Pablo Picasso », (Gordian Puzzles), 2009, digital c-print, 188 x 181 cm. 11. « Toy Soldier » (Monades Series), 2003, c-print, 230 x 180 cm. 12. « Saturn devpring one pf his sons, after Francisco de Goya y Lucientes », (Pictures of Junk), 2008, digital c-print, 269,5 x 180 cm. 13. « Montagne Sainte-Victoire, seen from Montbrian, after Cézanne », (Pictures of Pigment), digital c-print, 180 x 223 cm. 14. « Couple Central Park Zoo, after Garry Winogrand », (Pictures of Paper), digital silver print, 121,9 x 180,3 cm. 15. « Frankenstein », (Caviar Monster), impression couleur sur ifloflex brillant, 150 x 120 cm. 16. « Water Lilies, after Claude Monet (Pictures of Magazine, Still Life), 2005, 3 c-prints, 141 x 289 each. 17. « Otahi (Alone), after Paul Gauguin », (Pictures of Pigment), 2006, digital c-print, 102 x 157 cm. 18. « Still life with apples, after Cézanne », (Pictures of magazine), 2004, c-print, 102 x 103, cm.

For the images : courtesy galerie Xippas, Paris.

13. Sally Mann, "Jessie #30", 2004, gelatin silver print, 127 x 101,6 cm © Gagosian Gallery. 14. Constantin Brancusi, "The Bird in the Space", about 1936, photograph, 23,9 x 17,9 cm © Centre Pompidou Collection, photograph by Jacques Faujour. 15. Edgar Degas, "Dancer", about 1900, photograph © Bibliothèque Nationale de France. 16. Pierre Bonnard, "Marthe in the bathtub", about 1908, black and white photograph, 7,8 x 5,5 cm © Paris, Musée d'Orsay, donation of Mr Antoine, Jean-Jacques and Michel Terrasse, 1992. Photograph by P. Schmidt. 17. Sally Mann, "Untitled (Ben Salem)", 1995, gelatin silver print, 76,2 x 101,6 cm © Gagosian Gallery. 18. Hiroshi Sugimoto, "Ligurian Sea, Savioire", 1993, gelatin silver print, 182,4 x 154,2 cm © Hiroshi Sugimoto / courtesy of Gallery Koyanagi. 19. Ed Ruscha, "Parking Lots", 1967-1999, black and white photograph, silver print, 38 x 38 cm © Ed Ruscha / CNAP. 20. Louise Lawler, "Baudelaire", 2001-2003, plexiglass on c-print, 74,6 x 68,9 cm © Louise Lawler / Metro Pictures, New York. 21. Édouard Vuillard, "The Breakfast, Mrs Vuillard with her Grandchildren" © Bibliothèque Nationale de France. 22. Pierre Bonnard, "The swimming : Vivette and two other children with a nanny", between 1903 and 1905, black and white photograph, 7,8 x 5,5 cm © Paris, Musée d'Orsay, donation of Mr Antoine Terrasse, 1992. Photograph by P. Schmidt. 23. Jacques-Henri Lartigue, "Zissou in his tyre-boat, Rouzat, July 14th, 1911", 1911, black and white photograph. Photograph by Jacques-Henri Lartigue © Ministère de la Culture / AAJHL. 24. Cindy Sherman, "Untitled", 1983, colour photograph, 122 x 61 cm © Cindy Sherman / CNAP. 25. Constantin Brancusi, "The Seal or the Miracle", about 1924-1932, black and white photograph, 23,8 x 17,9 cm © ADAGP / Collection Centre Georges Pompidou, picture by Centre Pompidou. 26. Émile Bernard, "Portrait of Cézanne in 1904", about 1900. © Bibliothèque Nationale de France.

27 and 28. David Claebout, "Rocking Chair", 2003, video © David Claerbout. 29. Eadweard J. Muybridge, "Animal Locomotion plate 238 (female)", 1872-1885, collotype, 18,4 x 40 cm, courtesy of baudoin lebon paris. 30 and 31. Douglas Gordon, "24 Hours Psycho", 2003, 24', lending of the artist. 32. Ed Ruscha, "Parking Lots", 1967-1999, black and white photograph, silver print, 38 x 38 cm © Ed Ruscha / CNAP. 33. Sol LeWitt, "Autobiography", 1980, 61 elements, black and white photograph, 30,5 x 55,9 cm © John Groo. 34. Douglas Gordon, "Self Portrait of You + Me (Signoret)", 2008, burnt photograph on mirror, 80,6 x 76,6 cm © Collection Lambert / Douglas Gordon. 35. Douglas Gordon, "Self Portrait of You + Me (Arletty & Barrault)", 2008, burnt photograph on mirror, 119,6 x 101,6 cm © Collection Lambert / Douglas Gordon. 36. Miquel Barceló, "Satsuki", 2011, blench on canvas, 130 x 97 cm © ADAGP. Photograph by André Morin. 37. Miquel Barceló, "Ceesepe", 2011, blench on canvas, 100 x 81 cm © ADAGP. Photograph by André Morin. 38. Sol LeWitt, "Autobiography", 1980, 61 elements, black and white photograph, 30,5 x 55,9 cm © John Groo.

THE COLLECTION LAMBERT IN AVIGNON

The Collection Lambert opened its doors in June 2000 during the celebrations for 'Avignon - European Cultural Capital'. With a view to making a future donation, gallerist and collector Yvon Lambert decided to place on loan 350 artworks. Housed in an 18th century mansion, these works are borrowed from his personal collection that at this stage comprises more than 1200 artworks dating from the 1960s to the present day. The Collection Lambert is supported by: Ministère de la Culture et de la Communication, Ville d'Avignon, Conseil général, Conseil régional and private donors.



Lawrence Weiner
 DOWN AND OUT, OUT AND DOWN,
 DOWN AND OUT, OUT AND DOWN, 1971
 Installation on the front of the hôtel de Caumont, made in 2000
 Rights reserved, photograph by Franck Couvreur



Claude Lévêque
 J'AI RÉVÉ D'UN AUTRE MONDE, 2000
 Installation with neon, mist and soundtrack
 Order for the hôtel de Caumont
 Rights reserved, photograph by Franck Couvreur

AN HISTORIC COLLECTION BEGINNING FROM THE 1960'S

Built up since the 1960s, the Collection Lambert represents the tastes, aspirations and the passions of the collector: a dealer since that time, Yvon Lambert fought against the academicism of French painting that had, since the war, refused to recognise that the world centre for artistic creativity was no longer the Paris of those glory years, but triumphant America. Minimal Art, Conceptual Art, Land Art represent the mainstays of our collection. In the 1980s, the dealer/collector turned to the new, more figurative painting, then in the 1990s photography picked up all his suffrages. Since the 1990s, video, installations and painting make up the essential of his purchases allowing for the collection to grow, always looking to young artists of the future.

The collection is built up of very coherent ensembles of works for each artist, to the point that for certain, Avignon is the only place in France where one can admire so many masterpieces. This is the case for Cy Twombly, with the exhibition Blooming (Summer 2007) that will allow for the discovery of his work (more than 30 pieces) but also for Robert Ryman (more than 10 paintings on canvas), for Andres Serrano - the artist having donated 120 photographs in 2006, Sol LeWitt (more than 35 sculptures, works on paper and wall drawings) and Nan Goldin (70 shots)... We should also mention Donald Judd, Brice Marden, Daniel Buren, Dennis Oppenheim, Gordon Matta-Clark, Anselm Kiefer, Miquel Barceló, Julian Schnabel, Jean-Michel Basquiat, Douglas Gordon and Bertrand Lavier...



Barbara Kruger
 "Who do You Think You Are ?", 1998
 Silk-screen on vinyl, 190 x 280 cm



Jean-Michel Basquiat,
 "She Installs Confidence and Picks his
 Brain like a Salad", 1987
 Paint on wood, 235 x 295 cm,



François-Xavier Courrèges,
 "Nuancier", 2000
 Video installation
 Collection Lambert in Avignon, donation of the
 artist

ARTISTIC PROGRAMS AND PROJECTS

This collection reveals itself to be a most original and exemplary testimony to the intense complicity, and ties that have been woven between dealer-collector and artist. The collection also comes to life with the commission of specific artworks for the museum. The artists selected may be long-time friends of the museum or new, upcoming artists and their projects enrich the historic site of the museum. In this way many different readings of the history of art come together with these dialogues and confrontations that weave new links between artworks and ideas and liberate the viewer of all aesthetic conventions. This is very much the case with artworks made by [Christian Boltanski](#), [Thomas Hirschhorn](#), [Jenny Holzer](#), [Koo Jeong-a](#), [Bertrand Lavier](#), [Claude Lévêque](#), [Sol LeWitt](#), [Jonathan Monk](#), [Tsuyoshi Ozawa](#), [Giulio Paolini](#), and [Niele Toroni](#)...

Three exhibitions are organised each year, often in connection with current artistic events, the Avignon Theatre Festival or in co-production with international institutions. For the past ten years these exhibitions have enabled the museum to shine, as much from a regional as from an international standpoint. In autumn and winter a monographic exhibition allows for the discovery of an already established or emerging artist's work: [Francis Alÿs](#) or [Sol LeWitt](#), [Salla Tykkä](#) or [Christian Marclay](#), [Andres Serrano](#), [Candice Breitz](#), [Douglas Gordon](#). Each of these exhibitions becomes a veritable *mise-en-scène* with each artist freely taking over the spaces in which they have chosen to present video or painting, photography or installations.

In the spring, part of the collection is presented or a large thematic exhibition is organised in the museum. This was the case, for example, with [A Fripon](#), [Fripon & demi](#) with more than 350 artworks about childhood, [Eijanaika](#), [Yes, Future!](#), an exhibition of the young contemporary art scene in Japan which was commissioned for Lille 2004 then shown in Avignon, or [Il Faut rendre à Cézanne...](#) presented firstly in Aix-en-Provence during the celebrations of the centenary of Paul Cézanne's death, then at the Collection Lambert in the spring of 2007.

Finally in summer, large scale events touching the general public and enlightened art lovers alike bring new perspectives on contemporary art, associated with classic, older artworks: [Artists' Collections](#) in 2001 proposed the discovery of prestigious collections of artists from Jasper Johns to Arman, Nan Goldin to Miquel Barceló, in 2006 [Figures of the Player](#), [the Paradox of the Actor](#) was a confrontation of portraits of contemporary actors with those loaned by the Comédie Française...

The Collection Lambert also organises exhibitions in Provence (Arles, Marseille, Aix-en-Provence, Tarascon...) and overseas, exhibiting the collection of works on paper in [Yokohama](#) in 1998, works by Nan Goldin in [Montreal](#) in 2003 and [Moscow](#) in 2006 or conceptual photography for Photoespaña in [Madrid](#) in 2004, the masterpieces of the collection in [Villa Medici \(Roma\)](#) in 2008.

EDUCATION, ACTIVITIES AND PUBLIC PROGRAM

As an essential rendez-vous for art lovers as well as those who wish to learn more about different modes of expression in contemporary aesthetics, the Collection Lambert in Avignon, via its educational service, wishes to privilege an intimate contact with artworks and a broad public.

- [Weekly guided visits](#), specific thematic discussions based on the collection or around temporary exhibitions as well as private visits are proposed for museum visitors and for groups. These visits can be adapted for all types of public - from an introductory discovery of the artworks in context to a more involved exploration of particular themes and artworks.
- [Workshops](#) combining an active exploration of the museum with the pleasure of experimentation with art materials in the studio awaken children's curiosity and imagination.
- [Educational projects](#) highlight the Collection Lambert's decisive actions taken in art education for schools. These projects are elaborated by teachers and also with artists to generate projects of exchange, reflection and discovery and to help formulate young people's sensitivity and view of contemporary art. This was the case with artists: On Kawara, Joey Köting, Joël Bartoloméo, Makoto Nomura, Katia Bourdarel, Robert Combas...
- [My birthday at the Collection Lambert](#). Since autumn 2005, children can come to the museum to celebrate their birthday.

THE FRIENDS SOCIETY OF THE COLLECTION LAMBERT EN AVIGNON

Supporting the Collection Lambert en Avignon assists exhibition projects in France and overseas as well as museum publications and editions. It also assists in the continuation of special commissions proposed to artists to create unique artworks for the 'hôtel de Caumont'. This support is a vital contribution to the continuation of the diverse and dynamic projects of the Collection Lambert en Avignon. Since 2000, 'Friends of the Collection Lambert' allowed to acquire artworks by [Thomas Hirschhorn](#), [Jenny Holzer](#), [Giuseppe Penone](#), [Koo Jeong-a](#), [Douglas Gordon](#), [Jonathan Monk](#),

Barbara Kruger, Claude Lévêque, Tsuyoshi Ozawa, Andres Serrano...

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BOOKSHOP

The museum bookshop is integrated into the museum visit and is run by museum staff. Devised by Andrée Putman as a curiosity cabinet, the bookshop has imposed itself in the entire PACA region as the only place proposing a very specific selection of publications on national and international contemporary arts, while all other contemporary art museums have preferred to diversify, offering a more generalised choice. Three sections are displayed: catalogues of biennials or large scale monographic exhibitions, a specialised selection of contemporary art with a large choice of publications on individual artists and finally the Collection Lambert publications on the collection (Rendez-vous), or the large-scale exhibitions of the past few years (Artists' Collections, Theorema, Figures de l'acteur, on Cy Twombly or Andres Serrano and the Comédie-Française...).

More than 30 artists' editions have been produced in the course of these first ten years - certain at very affordable prices (David Shrigley, Jonathan Monk...) or others more costly due to their exceptional rarity (Louise Bourgeois, Sol LeWitt, Lawrence Weiner...). This activity has expanded so rapidly that it has become an entirely separate department. In accordance with our wishes as well as the artists', all the revenue from these sales is exclusively devoted to the creation of exhibitions at the museum.

THE RESTAURANT

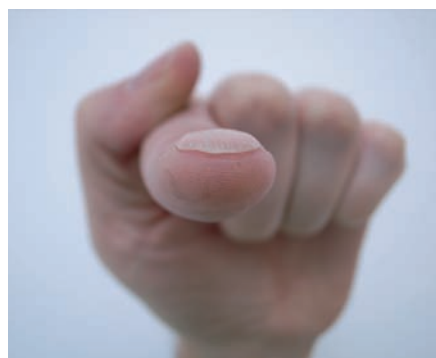
The restaurant METropolitan opened its doors in Summer 2007 (same opening times as the museum) proposing a cosmopolitan menu of gastronomic dishes with Japanese accents. As the museum wishes to be a convivial and generous place rather than a temple of sleeping masterpieces, part of the courtyard is transformed into a shady terrace, filled with coloured furniture specially created by Andrée Putman in 2000. Visitors are at leisure to have lunch or tea in the shade of the age-old plane trees.

The METropolitan will also be a meeting place for regulars to the Collection Lambert, a place for readings, as was the case in 2006 with the visit of Denis Podalydès during the Avignon Theatre Festival or Andréa Férréol on the occasion of Cultural Heritage Day. At the end of the afternoon, children will also find their way to the restaurant for a birthday snack organised by museum education staff.



ANNA GASKELL
"SHORT STORY OF HAPPENSTANCE",
2003

c-print, 50 x 60 cm
Edition of 50, each numbered and signed by
the artist for the Collection Lambert in Avignon



DAVID SHRIGLEY
"POINTING", 2007

c-print, 20 x 27 cm
Edition of 100, each numbered and signed
by the artist for the Collection Lambert in
Avignon



ANDRES SERRANO
"NOMADS, (MCKINLEY)", 1990 - 2006

c-print, 50 x 40 cm
Edition of 50, each numbered and signed
by the artist for the Collection Lambert in
Avignon

PAST EXHIBITIONS

Le temps retrouvé, Cy Twombly photographe
et artistes invités

12 juin – 20 novembre 2011

Je crois aux miracles

dix ans de la Collection Lambert

12 december 2010 – 8 may 2011

Terramare — Miquel Barceló

27 june – 7 november 2010

De Matisse à Basquiat

Exhibition of the works of the Collection Lambert
in Château de Villeneuve,

Fondation Émile Hugues, Vence

12 june – 31 october 2010

Sans-titre

Oeuvres de la Collection Lambert

Peintures des années 1970 – 1980

24 october 2009 – 7 february 2010

Roni Horn

21 june – 4 october 2009

Retour de Rome

14 december 2008 – 31 may 2009

Douglas Gordon

Où sont les clés ?

6 july – 23 november 2008

Le Grand Tour

La Collection Lambert à la Villa Médicis, Rome

7 may – 14 july 2008

Candice Breitz

Post-Script

10 february – 18 may 2008

J'embrasse pas

27 october 2007 - 20 january 2008

Cy Twombly

Blooming

A Scattering of Blossoms and other Things

5 june – 14 october 2007

Andres Serrano

Portraits de la Comédie Française

7 july – 14 october 2007

Il faut rendre à Cézanne

18 march – 20 may 2007

Andres Serrano

La part maudite

18 november 2006 – 11 february 2007

Figures de l'acteur

Le paradoxe du comédien

8 july – 15 october 2006

5 ans

Les oeuvres de la Collection Lambert en Avignon

25 june 2005 – 30 may 2006

Theorema

Une collection privée en Italie

5 february – 29 may 2005

Sol Lewitt

Christian Marclay

30 october 2004 - 16 january 2005

Eijanaika Yes Future

Le Japon post XXe siècle

10 july – 10 october 2004

À Fripon Fripon et demi

Pour une école buissonnière

21 february – 6 june 2004

Salla Tykkä

Happy days

Francis Alÿs

Le prophète et la mouche

25 october 2003 – 25 january 2004

Coollustre

25 may – 28 september 2003

Rendez-Vous 4

25 january – 27 april 2003

Photographier

1er june – 24 november 2002

Rendez-Vous 3

16 december 2001 – 28 april 2002

Collections d'artistes

1st july – 30 november 2001

Rendez-Vous 2

December 2000 – march 2001

Rendez-Vous 1

27 june – 1st october 2000

PRACTICAL INFORMATION

COLLECTION LAMBERT IN AVIGNON

Contemporary Art Museum

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www.collectionlambert.com

Visiting hours:

september to june : from tuesday to sunday, 11.00 am to 6.00 pm

july and august : every day, 11.00 am to 7.00 pm

Prices :

General : 7 €

Concession : 5,5 €

Pass price (entrance with the other museums and monuments in Avignon)

Children (6 - 12) : 2 €

Bookshop and restaurant METropolitan: same opening times as the museum

SPONSORS

La Ville d'Avignon

Le Ministère de la Culture et de la Communication - Direction Régionale des Affaires Culturelles PACA

La Région Provence-Alpes-Côte d'Azur

Les Amis de la Collection Lambert en Avignon

