



Thomas Annaheim Lambert

Vit et travaille entre
Lausanne (VD) et Soubey (JU)

Né le 14.12.1990

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Membre de l'association
NEAR (Swiss Association for
Contemporary Photography)
depuis 2019.

FORMATIONS

- 2022 Bachelor en Arts Visuels, mention bien,
option Information/fiction, HEAD, Genève, CH.
- 2020-22 Designer diplômé-e ES en communication visuelle
spécialisation en Photographie, CEPV, Vevey, CH.
- 2017 CFC de photographe, CEPV, Vevey, CH.
- 2013 Brevet de comédien, Cours Florent, Paris, FR.
- 2010 Maturité cantonale, option philosophie et art visuels,
Gymnase de La Cité, Lausanne, CH.

EXPOSITIONS

- 2024 (À venir) Exposition collective avec le duo Petignat & Scholz,
Standard/Deluxe, Lausanne, CH
- 2023 (À venir) *L'un l'autre*, Photo Élysée, Lausanne, CH
(exposition collective)
- 2022 Finaliste du prix VFG 2022, Olten, CH
(exposition collective)
- 2022 *Parade Parade*, Espace Doret, Vevey, CH
(exposition collective)
- 2022 *Atlas Arboricole*, Villa Bernasconi, Genève, CH
(exposition collective)
- 2022 *Une odyssée ordinaire*, Galerie Strates,
Lausanne, CH (exposition personnelle)
- 2022 *N'ZASSA*, L'Appartement, Vevey, CH (exposition
collective)
- 2022 *Take a picture it will last longer*, Espace Doret,
Vevey, CH (exposition collective)

PRIX ET CONCOURS

- 2022 Sélection au *Visions du Réel Film Market Industry*
pour le film *Une odyssée ordinaire*, CH
- 2022 Finaliste du Prix VFG, Olten, CH
- 2021 Bourse cantonale de recherche et de
développement artistiques pour acteur.trice
culturel.le professionnel.le, VD
- 2019 Promotion de la relève en photographie,
Prohelvetia, projet suivi par Dr. Estelle Blashke

PUBLICATIONS

- 2023 Calendrier KITCHEN VIE auto-édition (72 ex.)
- 2022 *Une odyssée ordinaire*, ré-édition (300 ex.)
- 2021 *FFFFFFFREE*, auto-édition (30 ex.)
- 2021 *Une odyssée ordinaire*, auto-édition (20 ex.)
- 2021 *KITCHEN VIE*, auto-édition (50ex.)
- 2020 *COMFORTSUPER*, auto-édition (10 ex.)
- 2018 *De la gaieté encore un peu*, auto-édition (10 ex.)
- 2017 *Premier Amour*, auto-édition (10 ex.)

EXPÉRIENCES PROFESSIONNELLES ET ARTISTIQUES

- 2022 Stage avec Paolo Woods, Florence, IT.
- 2021 Stage à Innen Books, Zürich, CH
- 2014 Assistant du comédien Jean-Quentin Châtelain
pour *Bourlinguer*, mis en scène Darius Peyamiras,
Genève, CH.

PORTFOLIO 2023

My main medium is photography. Seduced by the documentary potential of the image, my first projects were in a « classic » documentary vein, but the hybridity of the medium soon caught up with me. I then returned to my first profession as an actor, and began to question the theatrical dimension of images and documents. Without denying the documentary potential of the image, it seems more appropriate to admit that the theatricality of the document is inherent to its emergence. Through the use of so-called « poor » documents (screenshots, smartphone images, low-quality scans, etc.), the appropriation of visual and literary content, video and photography, I explore this friction between document and theatricality or fiction. My projects tackle the themes of time, intimacy and the ordinary, everyday life and the impact of digital technology on the latter, in a posture that claims to be non-commercial and even, as far as possible, non-capitalist.



Image from the serie *COMFORTSUPER*

pour finir encore

Photography/performance/video, variable media and dimensions

Pour finir encore is an installation and a series of images documenting an installation that is itself an image. The initial installation takes place in an abandoned factory, which we symbolically and ironically invest by repainting the walls white. This action defines the stage, the theater in which the image will be constructed and take shape. After cleaning and painting the corner space, we affix mirrors to both sides of the wall, creating an off-camera effect that was not initially visible in the image, and which excludes the photographer from the field. The result is a kind of impossible absence, since the image has indeed been made. The image thus «obbed together» from scraps of assembled mirrors is not built to last.

The installation housing the images reproduces the photographed corner at actual size, but inverted. The angle is reversed to 180 degrees, cancelling out part of the image's perspective.

The project here is to strive for an image that can go beyond itself, that is other than a surface of representation and that opens up a space for reflection about the image, about what we see. It's probably more a question of searching than finding. The word «encore» underlines the humor and irony of this action, implying that the undertaking has surely already been carried out, that it is possibly vain and may be destined to fail. Indeed, the construction of the image is initiated by an idea that may not come to fruition. These uncertainties, which punctuate the construction of the image, mean that taking photographs becomes a mental act, a liberating, perhaps even emancipating act.









2023-05-28 12.14.19.jpg



2023-05-28 13.24.31.jpg



2023-05-28 14.25.37.jpg



2023-05-28 12.18.23.jpg



2023-05-28 13.31.38.jpg



2023-05-28 16.39.57.jpg



2023-05-28 13.14.21.jpg



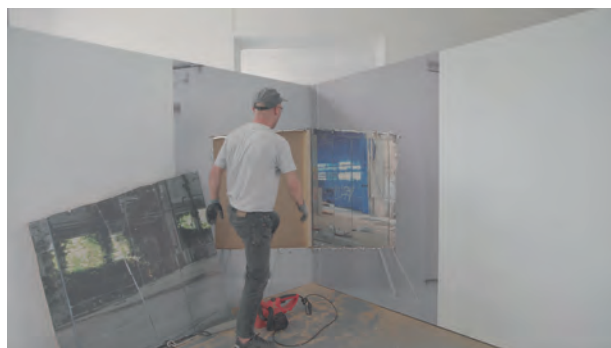
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2023-05-28 16.40.29.jpg











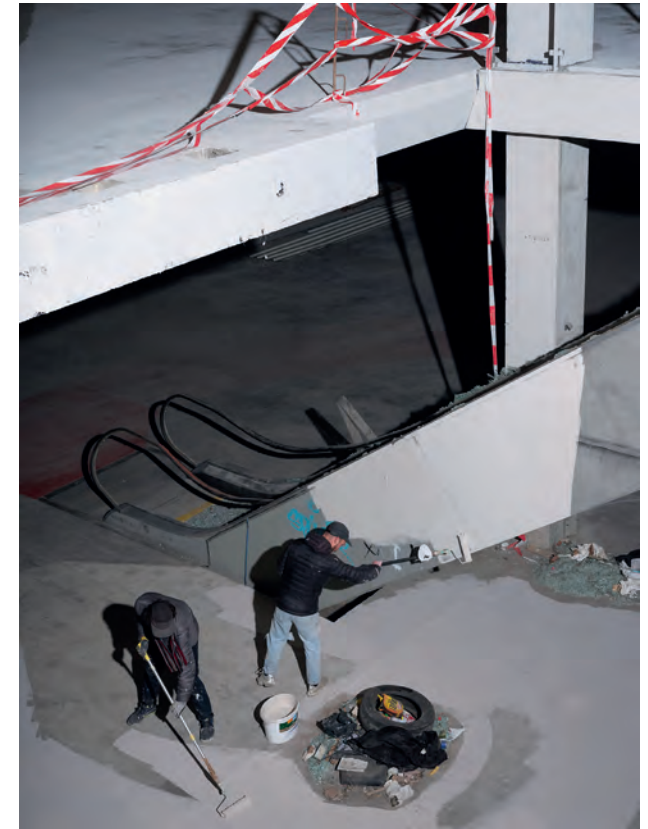


FUN PLANET

Photography/performance/video,variable media and dimension

Video link: <https://youtu.be/uTxwi9iNP8U>

The impetus for this project came from a desire to make abandoned or transitional sites our own, such as the aptly named FUN PLANET, a leisure center that had been abandoned for over ten years on the edge of a freeway. By cleaning and then covering with paint, we take possession of these places in an action that is both absurd and titanic, turning them into a stage, a performance space: somewhere between the black box of theater and the white cube of contemporary art, which we question with this action that looks like the myth of Sisyphus. It's yet another way of experimenting with time, light and white, of dimensioning a space that's both mental and concrete. These images show this process: how do you make a scene? How do you make spaces your own that don't belong to you? Does action always take place from a particular point of view? Which of the two, image or place, is the scene of a past action, and at the same time a potential space for representations?























Une odysée ordinaire

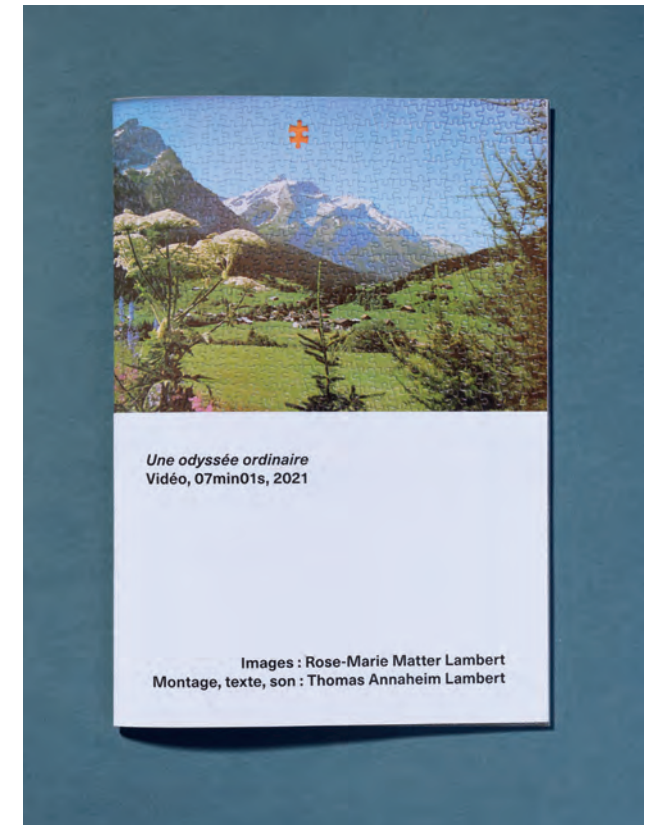
Variable media and dimensions

Video link : <https://youtu.be/2uejnkdaUwk>¹

Rose-Marie, my grandmother, passed away in 2018. Born in 1923, she studied photography in the early '40s. Quickly married after her apprenticeship, she never practiced her craft. During the last twenty years of her life, she produced a mass of images of a disturbing banality, revealing on the one hand her intimate daily life and the moments of solitude of an elderly person within her domestic space, and on the other, betraying the gaze and obsessions of a photographer who insistently observes her environment. There is also something of the order of liberation and autonomy emerging.

But for whom did she intend these images? Was it a way of marking the passing of time? the little arrangements she made with life? In her solitude, the camera metamorphoses, probably into a kind of companion, a witness. The result is a kind of intimate diary of triviality, an archive of some 14,000 images covering the last twenty years of his life. The ordeal inherent in immersing oneself in such a large corpus of images brings to light certain questions that I'd like to explore further. What remains of a person's existence when they are gone? What, in the end, does a life boil down to? How do we tell our stories and present ourselves through images?

This film, and the accompanying exhibition, attempt to paint a portrait of this character. These recuperated images are like a costume or a text that an actor would put on to play a role. Rose-Marie's biography is interwoven with my own life experience, and my questions about image production and life. My aim is to offer viewers a reflection on the passage of time, the female condition, the digital age, filiation and everyday life - all interwoven themes that these images have the power to address.



¹ This video has been selected for the festival *Visions du Réel* 2022 .



I never stopped photographing the world that surrounded me.



and decided to follow the digital turn.

Why did I dedicate so much time photographing ?





the camera became a sort of companion



the witness of my daily life as an old woman
in her large appartement in the eastern side of Lausanne.

and the memory of me clings on to these last fragments
that seem to represent my life.



Bonjour.

Bonjour ?

Bonjour. Bonjour.

Bonjour à tous.

TEMPS

Mon nom est Rose-Marie, je suis née en 1923
à Lausanne, en Suisse.

TEMPS

En avril de cette année j'aurais eu 98 ans.

TEMPS

Durant la seconde guerre, j'ai fait un apprentissage
de photographe chez le portraitiste vaudois Gaston de Jongh.

Mais malgré mon apprentissage, ma condition de femme à
cette époque a probablement influencé ma vie professionnelle
et personnelle. Je me suis rapidement mariée, puis j'ai dû
assumer mes obligations familiales et n'ai malheureusement
pas été poussée à exercer mon métier.

Pour autant, je n'ai jamais cessé de photographier le monde
qui m'entoure.

TEMPS

Au tournant des années 2000 et jusqu'à mon départ, j'ai acheté différents
appareils et un scanner afin de numériser mes archives.

Je ne sais pas bien pourquoi mais je me suis débarrassée de tout mes négatifs
et j'ai fait le choix du tout numérique. Et tant bien que mal j'ai classé ces images.

Veuve durant les 30 dernières années de ma vie, l'appareil photo est devenu
une sorte de compagnon, le témoin de mon quotidien de vieille dame dans son
grand appartement de l'est lausannois.

TEMPS

A quoi bon vivre si rien ne témoigne de notre passage ? Prendre ces photos me permettait d'imaginer qu'un jour peut-être quelqu'un tomberait dessus. Peut-être pas toutes d'ailleurs, certaines je ne me souviens même plus pourquoi je les ai faites et d'autres où j'ai l'air carrément bécasse ! Mais ces images je les faisais pour moi, pour garder une trace, je ne les montrais pas vraiment à mon entourage. J'ai toujours été très discrète, je craignais constamment de déranger.

TEMPS

Pourquoi est-ce que j'ai pris autant de temps à faire ces images, les classer, parfois en retoucher certaines, même si Photoshop restait très obscur ? Peut-être que je faisais ça juste pour passer le temps, une occupation comme les autres finalement. Comme les puzzles, le tricot, la cuisine, les promenades et les visites à la famille et aux amis.

TEMPS

En y repensant, c'est affolant comme le temps passe de plus en vite lorsqu'on vieillit, souvent je me suis dit ça. J'imaginais que le temps ralentirait, comme l'espace qui se rétrécit. Oui avec le temps on se déplace de moins en moins. Les sorties se font plus rares, moins lointaines, si bien qu'à la fin mon appartement était devenu le monde dans lequel j'évoluais, le monde que j'arpentais.

TEMPS

C'est curieux d'imaginer que tout ce qu'il reste de mon existence, ce sont des souvenirs individuels, quelques objets récupérés par mes proches, un carton de vieux tirages photos et des images copiées sur des DVD et des discs-durs.

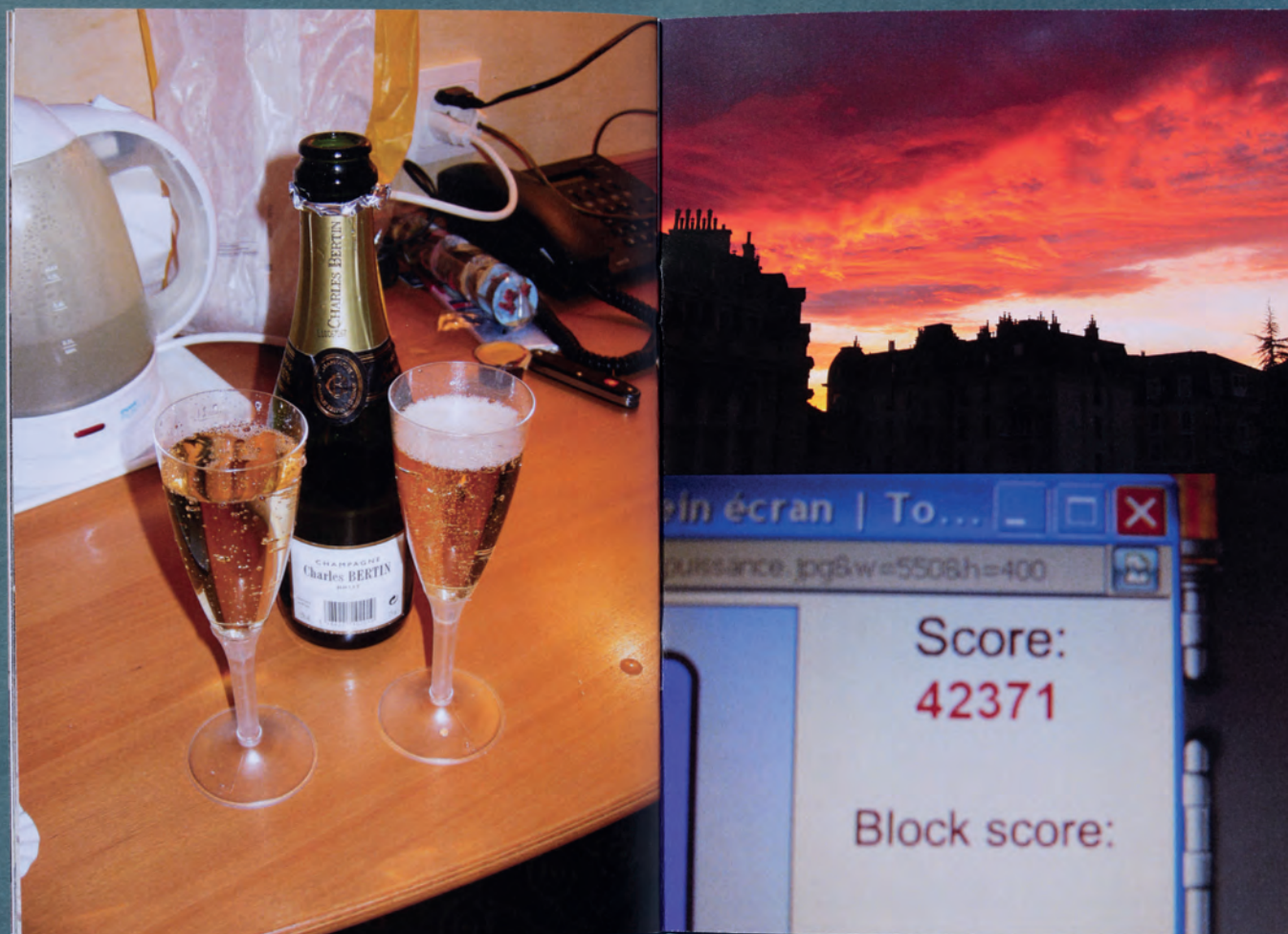
TEMPS

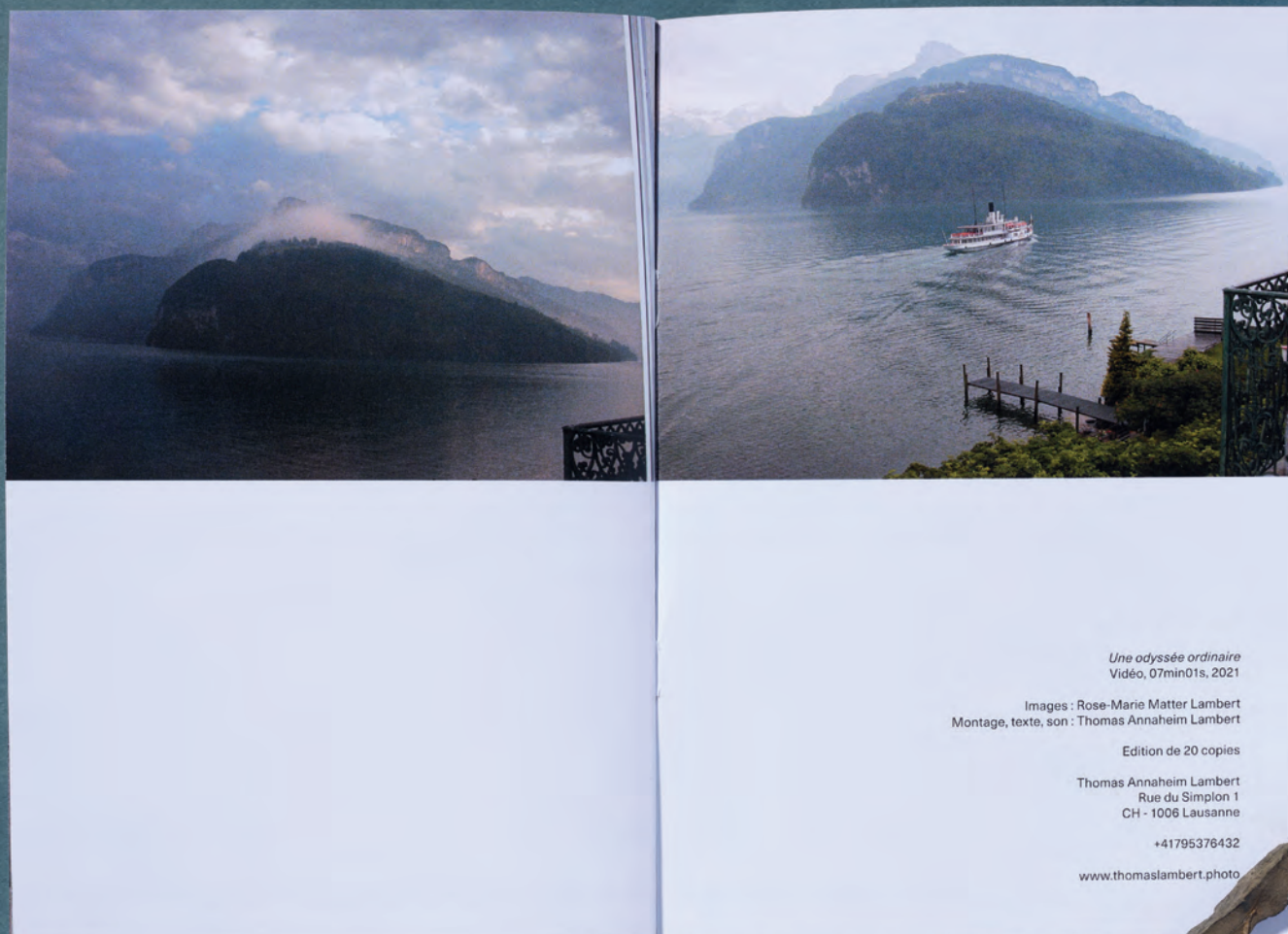
Qu'est-ce que cela peut bien raconter ?

TEMPS

Peu à peu je disparaissais et mon souvenir s'accroche à ces dernières bribes qui semblent me représenter.

















Nous sommes tous des orphelins Installation and fanzine

Nous sommes tous des orphelins (We are all orphans) is an installation that brings together photocopies of ten books by English author John Berger and images from my telephone archive. The installation, or assemblage, was then photographed. These details or reproductions form the layout of the fanzine *L'art de tomber*, in which we find almost the entire piece exhibited in the space.

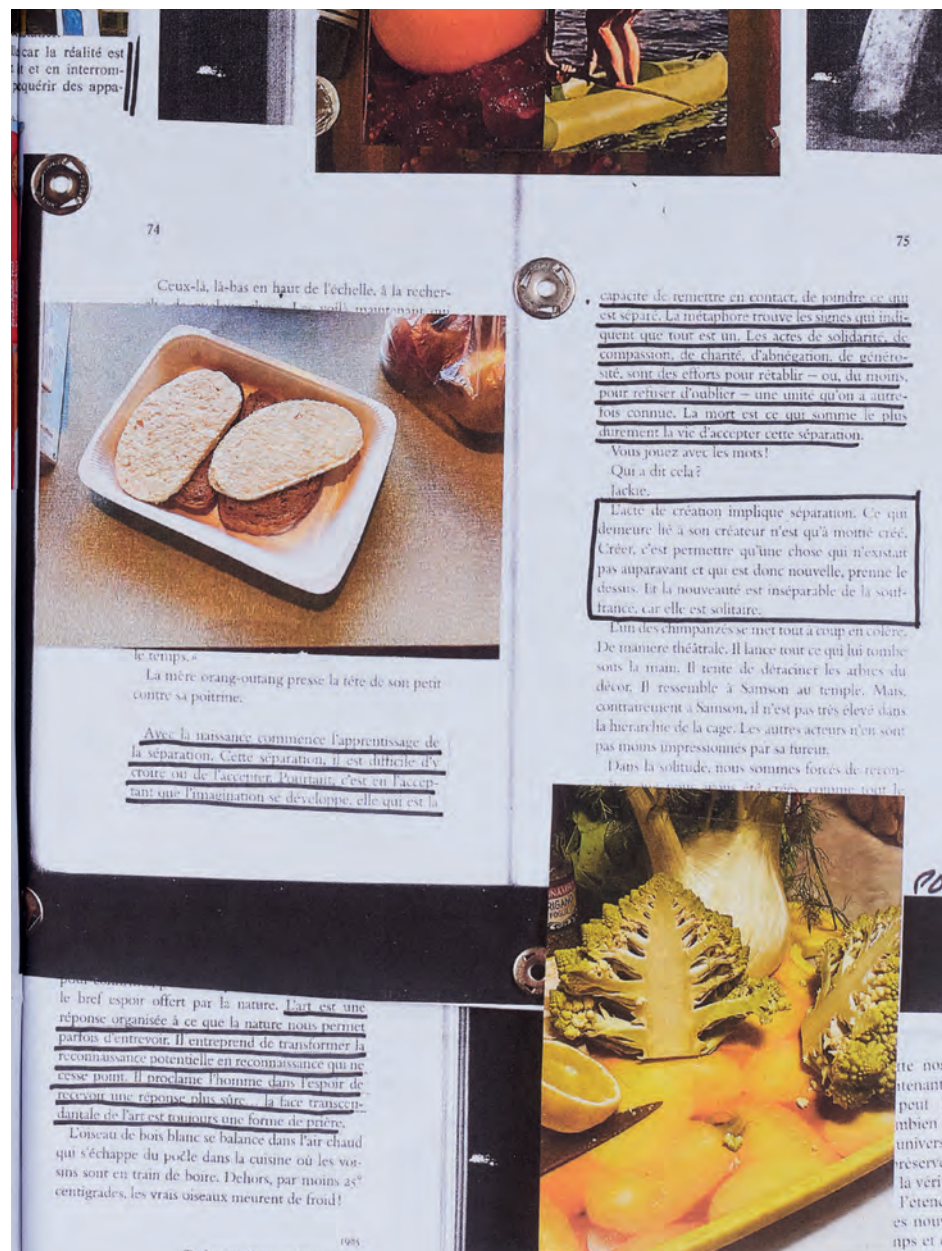












FFFFFFFFFREE Publication

With the complicity of Aaron Morel (Morel Books, London).

This publishing project was born of a desire to talk about the search for pleasure, whether alone or with others. Taking my personal experience as a starting point, this zine is intended as a visual essay on the pleasure of the hand. The fist, like the anus, has never been subject to the dictates of gender. The anti-conformist and political dimension of a sexual practice where gender has no place seems to me to be a possible starting point for the deconstruction of a binary and narrow vision of our identities and sexualities. The book *Fist* by essayist Marco Vidal and Larry Clark's *A Perfect Childhood* underpin the construction of the book sequence. By appropriating and linking visual and literary content, as well as creative processes (such as the construction of the central image sequence in Clark's book, or the architecture of Vidal's essay), I hope to offer a narrative tinged with deeply joyful experiences and personal references, capable perhaps of shaping readers' questioning and even curiosity; it's also a tribute to Guillaume Dustan and his direct, incisive and uncompromising prose.





FFFFFFFREE



Shaque queue aspearien.

La tempête !

Je n'étais pas comme ça.

J'étais un autre.

J'étais un hôte.

Je recevais.

Qu'est-ce queue sait, donner ?

Je n'en veux plus.

Toute cette vent gens se.

Pas

R'être un ange,

Non.

Juste Moi M'Aime



voyais. La main trouvant par le corps, le corps par les phalan-
ges, sa nature première et dernière. Voici donc la seule inven-
tion de l'Occident, un iota ajouté à une sagesse millénaire, mais
avant de s'exercer dans l'amour il avait fallu vaincre la violence
de la main. C'est ainsi que je découvris, dans le *Classique interne*
de l'empereur Jaune, le Tui Na, un des arts les plus anciens de la
médecine chinoise, un art du massage. Avec lui, ma quête était
terminée.

128



FFFFFFFREE

FFFFFFFREE



Bepanthen[®]
PRO
Hydrogel



« On a interdit le haschich parce que ça fait prospérer les fantômes, et c'est vrai, la drogue est prospère par les civilisations parce qu'elle met en contact avec une réalité qui fait perdre trop de temps, parce qu'elle rend trop fou. On a des perceptions qui sont fatigantes, comme moi j'en ai. Mais pas tout le temps, y'a des moments c'est normal. La normalité c'est un espèce de cadre. C'est comme fonctionner dans une espèce de spectre radio où il y aurait certaines fréquences qui seraient excessives et qui feraient que les gens se friraient, qu'il y aurait de la friture... ou qui seraient trop calmes.. et il y aurait une espèce de spectre où il y aurait les choses normales qui se passeraient. C'est une bonne métaphore : on essaye d'enlever des choses des deux côtés, soit trop calmes, soit trop excités. »

FFFFFFFREE











Kitchen Vie

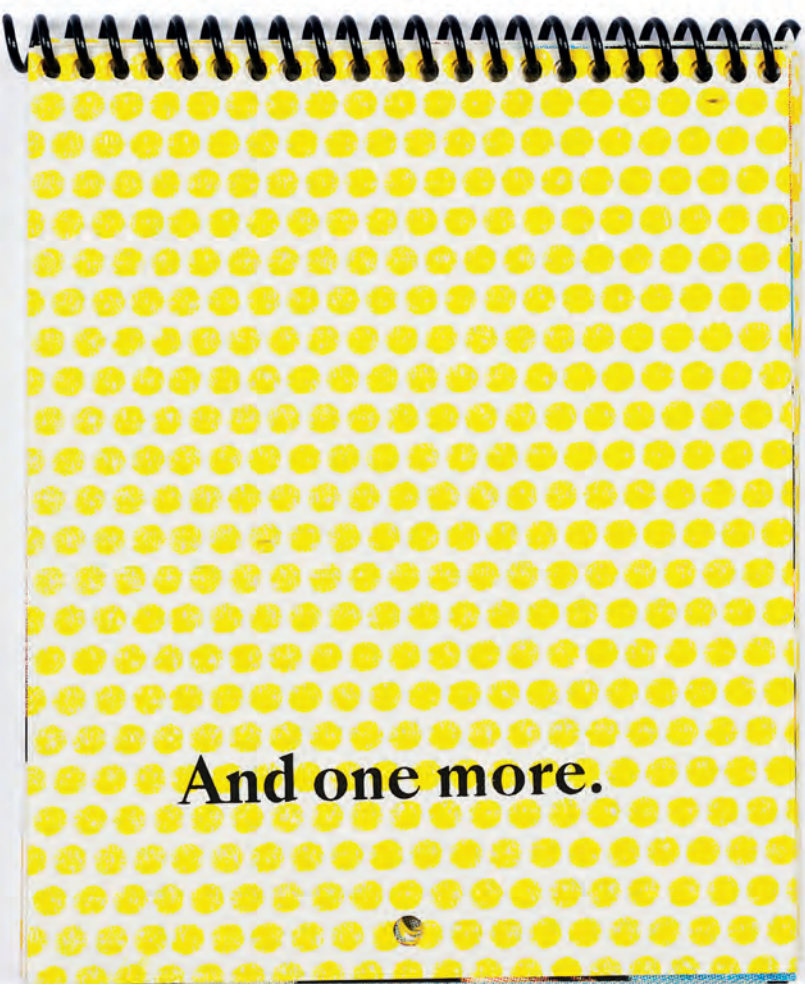
Photography/publishing/screen printing

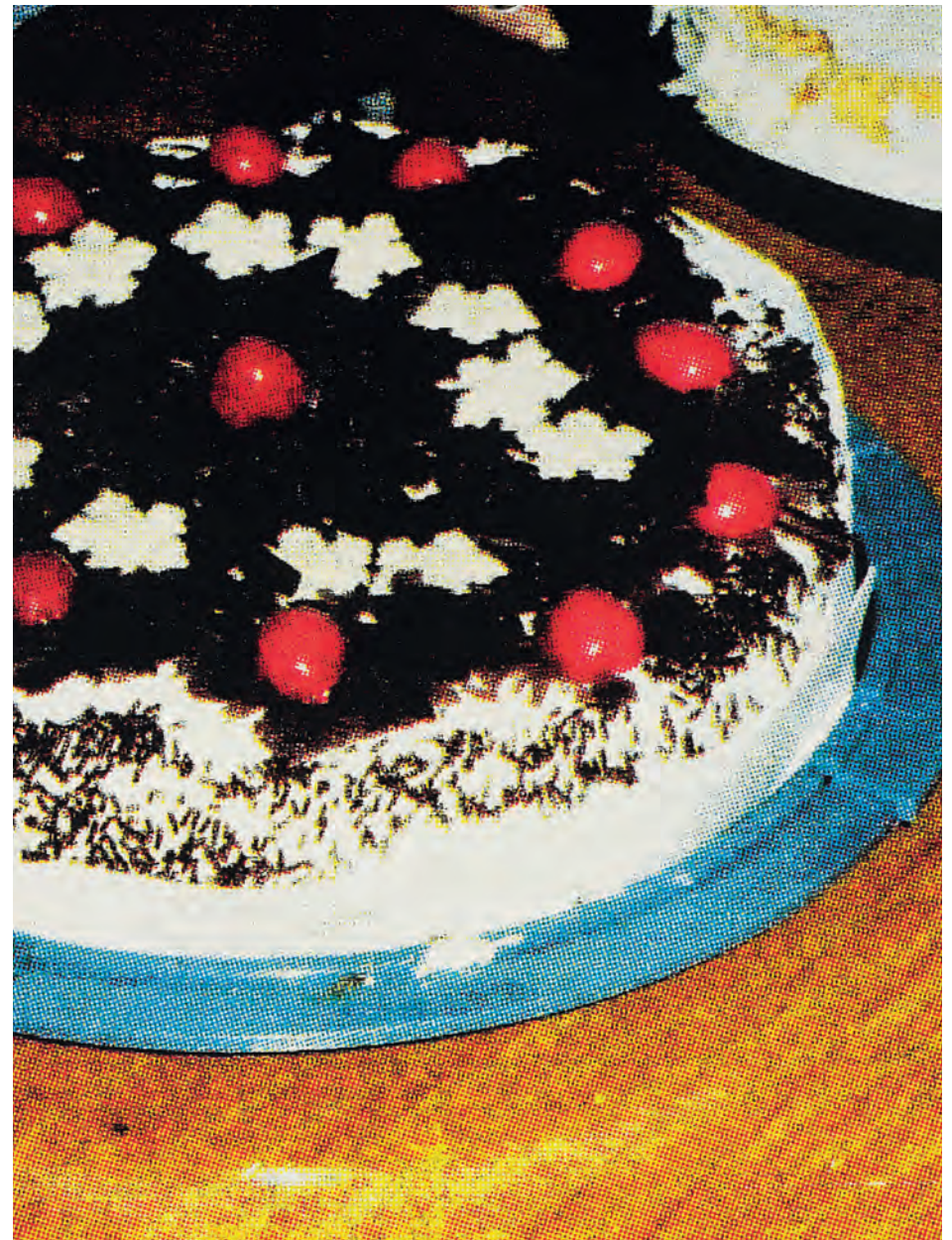
Variable media and dimensions

Kitchen Vie is first and foremost a collection of images taken in my kitchen. The idea is to approach this space as a place for exchange, sharing and discussion, like a sounding board for the workshop. In my opinion, it's in this space that we nourish ourselves both intellectually and physically. And from this corpus of images are extracted various *Kitchen Vie* stamped objects that recall this place with which we all have a specific relationship, and which enables each of us to come together to exchange food, ideas and space. These objects, produced in limited editions, straddle the line between the work of art and the everyday object: calendars, cookbooks and placemats have all seen the light of day.



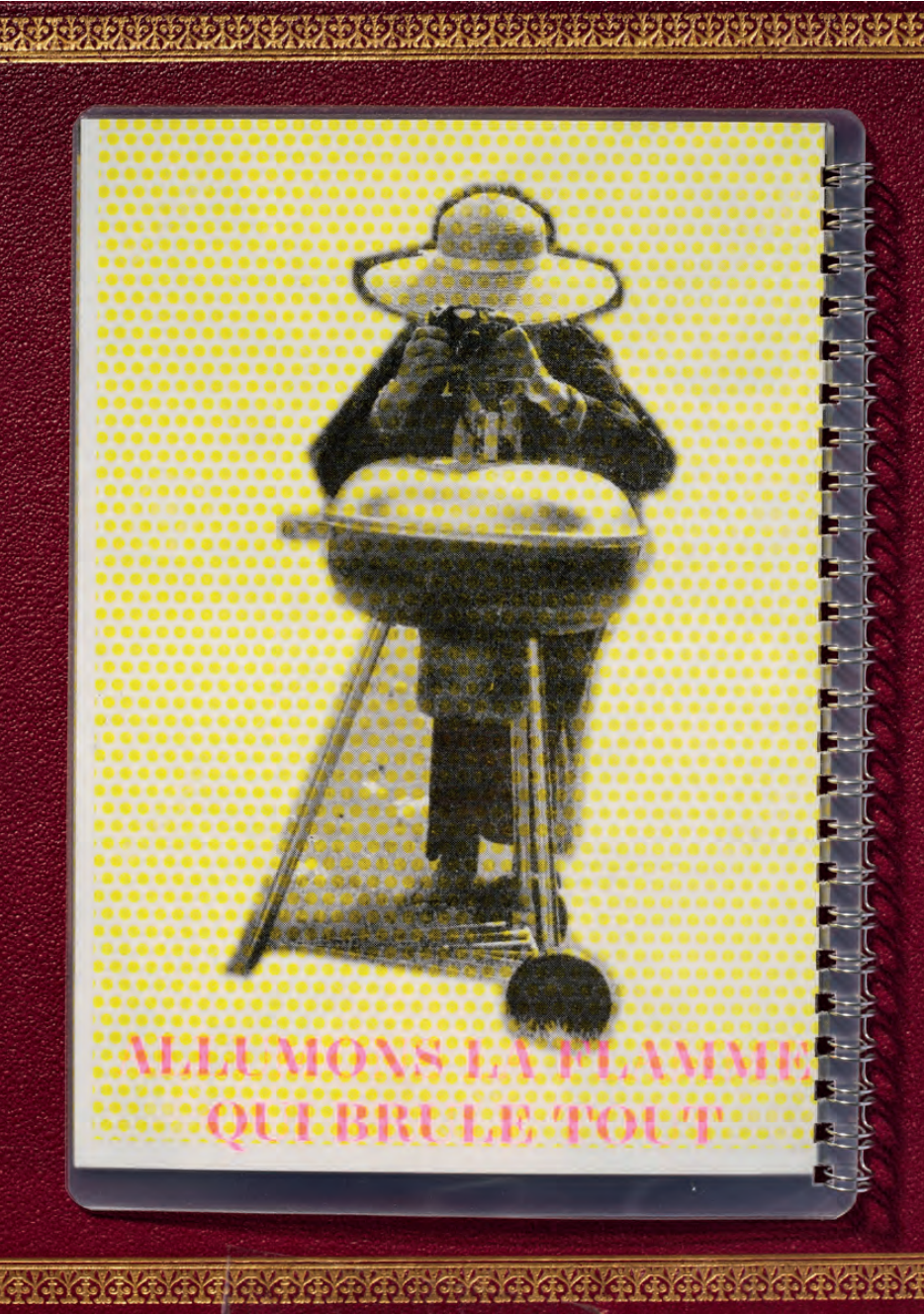
















Empire of digital community (work title)

*All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts.*
William Shakespeare

This project was supported by ProHelvetia in 2019 and the canton of Vaud (research grant) in 2021 and gave rise to the writing of a theoretical dissertation followed by Geneviève Loup within the HEAD and is entitled *Théâtralités documentaires* (2023). The following text is an introduction to this work.

In 2014, I travelled to Central Asia for several months. During this stay, I met Faryoz Dadakhujayev, a young man who was a waiter at the time, whom I met on a terrace and with whom I've kept in touch over the years. In November 2017, in the course of a conversation, he explains to me that he earns his living by building decorations for wedding ceremonies. He sends me a few photographs. Bewildered by the staging visible in his images, I decide to set off in autumn 2018 to determine whether there is any material to undertake a series of photographs. I was then confronted with a theatricality for which I was not prepared: the wedding halls are veritable life-size sets. The architecture and ornamentation blend multiple influences that are hard to pin down: Russian, European, Uzbek... I'm faced with veritable decorums, impressed and probably disoriented by what I discover.

Accompanied by Faryoz, who in the meantime has become my assistant and translator, I return to the site in autumn 2019 and summer 2021, in order to better define my field of investigation. I realize that I'm oscillating between different positions and that my purpose is struggling to become clearer. I then realize that, more than an intention to document weddings, it's the relationship to staging, here exacerbated, that's at work for me. I realized that the subject of images was merely a pretext for questioning the functions of pageantry and the construction of the image. Although I was keen to develop a documentary approach that I imagined to be neutral, the staging and fiction inherent in real-life situations play a part in the construction of the image. I was no longer sure of my position as a photographer: was I documenting events, or

just adding another layer of derealization to the scenes I was depicting? From that moment on, I could no longer ignore the status of the documentary image and the form of theatricality.







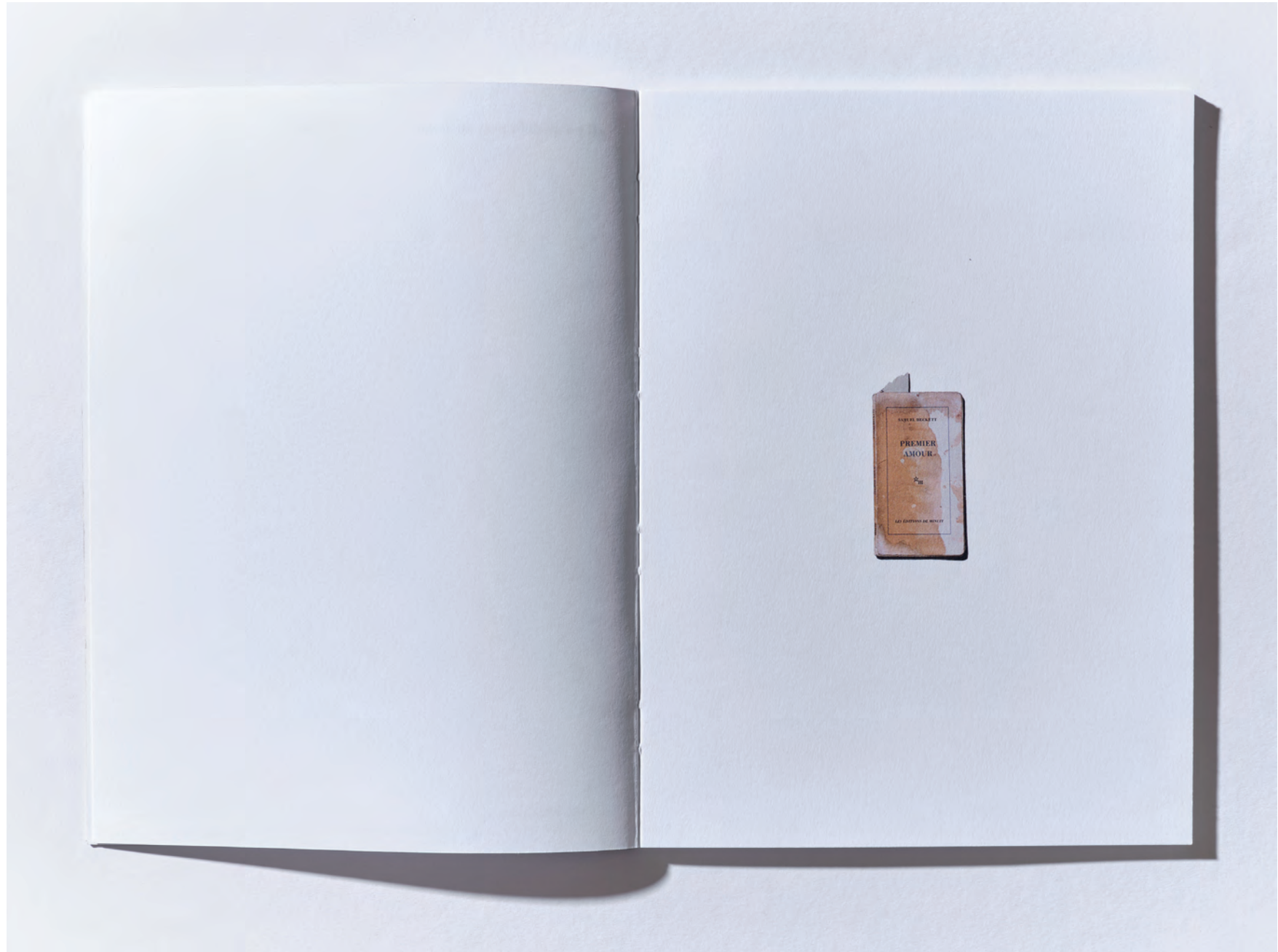


Premier amour Publication

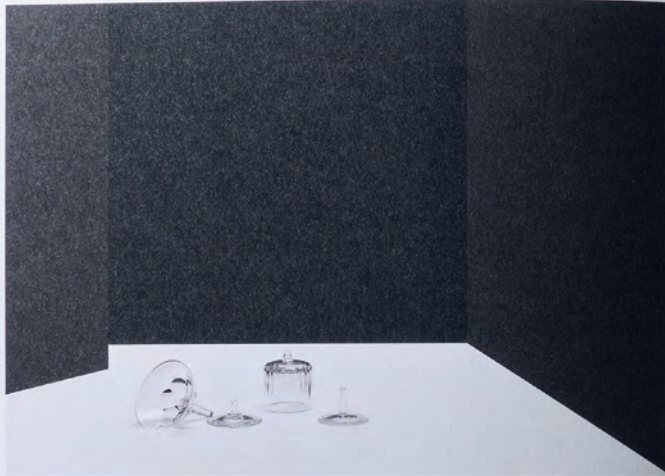
In the incipit to his novel *Premier Amour*, Samuel Beckett announces the way in which he is going to tell his story: associations, digressions, suspicions about the meaning of this way of working. The production of this body of images naturally borrows from the author's process. Thus, each image emerging from the readings of *Premier Amour* is a potential image for the series. The idea is to begin to offer a visual experience of the author's prose and universe, and thus to attempt to define the beginnings of a « Beckettian iconography ». Three levels of reading intermingle in this series: the first, the author's life, world and representations; the second, what the author does with this material, his writings; and the third, which unites the first two and gives rise to these images, the apprehension I have of the text through my own filters and representations. An attempt to delve into the author's mythology without imposing a fixed vision of his universe. Nothing is set in stone, everything is open to reflection and questioning, as Beckett often points out in his text.

J'associe, à tort ou à raison, mon mariage avec la mort de mon père, dans le temps. Qu'il existe d'autres liens sur d'autres plans entre ces deux affaires, c'est possible. Il m'est déjà difficile de dire ce que je crois savoir.

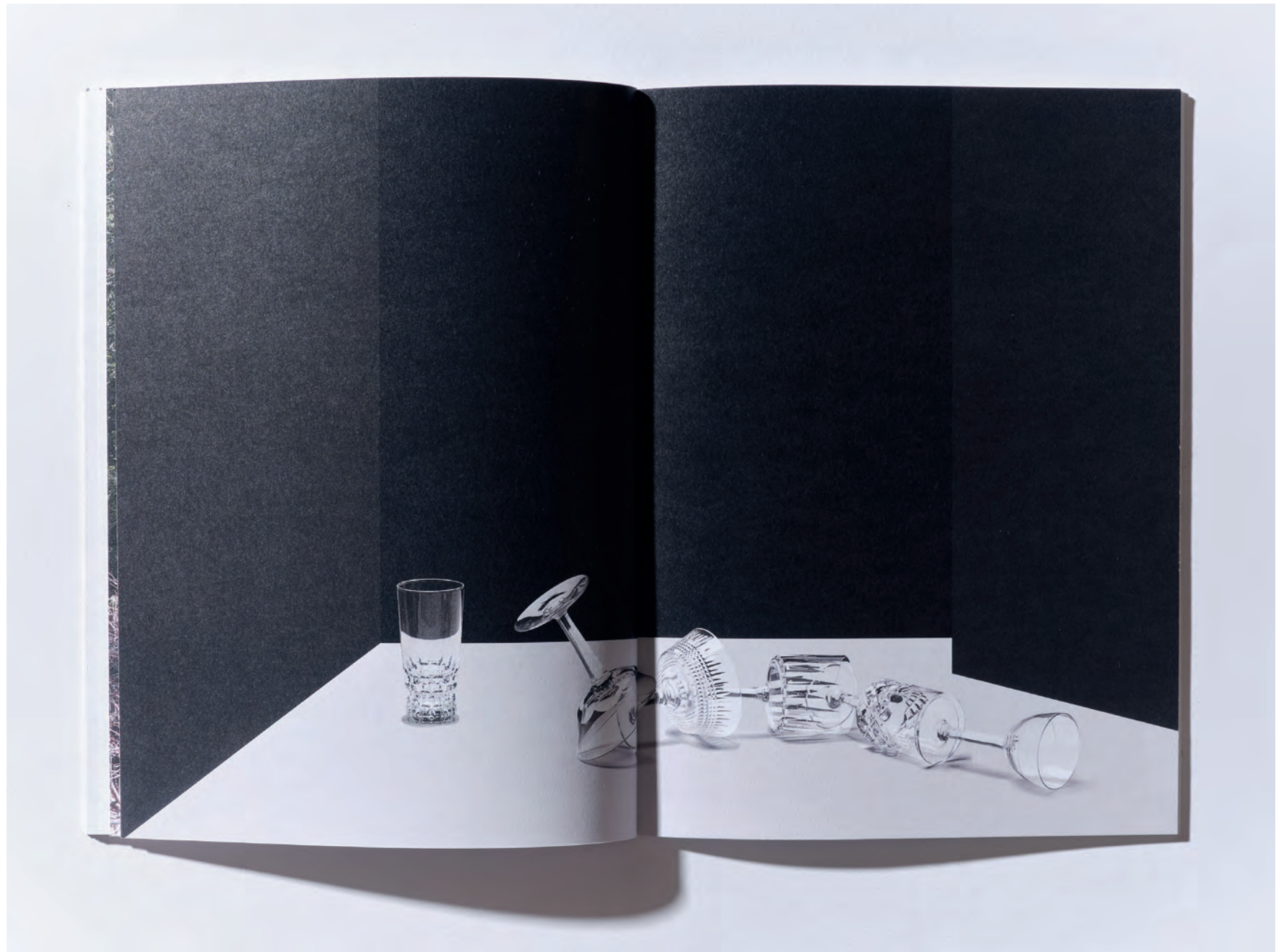
Samuel Beckett

















COMFORTSUPER Publication

The sheer volume of images produced every day sometimes, and often, makes it irrational to continue working as a photographer. Why continue to produce all this content? In mid-summer 2020, I fractured both my arms, leaving me totally dependent on the people around me for almost three months, and frustrated at not being able to do my job. Through this particular situation, I'm trying to illustrate, under the guise of humor, the absurdity of this constant need for representation and production. Humans can't seem to do without this seemingly irrepressible urge to represent the world around us, perhaps in order to experience and understand it, even at the risk of simplifying it?

