

An abstract painting featuring bold, expressive brushstrokes in a variety of colors including purple, blue, red, yellow, and grey. The composition is layered and textured, with some areas appearing more saturated than others.

Liliane Tomasko

Les songes de la trame

Couvent de La Tourette, Èveux
16 September – 18 November 2026

Curated by Marjolaine Lévy

Part of the „Résonance“ Programme of the
18th Lyon Biennale of Contemporary Art

Opening September 16, 2026
Exhibition tour with the artist
and the curator at 5 p.m.

Liliane Tomasko

Les songes de la trame

Couvent Sainte-Marie de La Tourette, Le Corbusier

With “Les songes de la trame”, Liliane Tomasko transforms the Couvent Sainte-Marie de La Tourette, Le Corbusier’s final work in France, completed between 1953 and 1960, into a space of dialogue between architecture, abstraction, and inner reflection. The exhibition offers a journey through the artist’s work, bringing together some thirty paintings and works on paper made between 2019 and 2026 within a space where modernist rigour, the orthogonality of lines, and the apparent austerity of concrete are constantly tempered by meticulous attention to detail.

As one moves through the space, the ducting running across the walls in the cardinal hues of modernism—blue, yellow, red, and green—traces lines like an abstraction in space; small concrete niches ornament a corridor; long vertical openings, like modern arrow slits, punctuate the interior spaces; while stones with organic contours greet us at the entrance. All these details and subtle modulations of matter allow, to borrow the words of Henri Michaux, “another life in the folds” of the architecture to emerge.

It is precisely within these interstices that the dialogue with Liliane Tomasko’s painting unfolds. At first glance, the Swiss painter’s canvases command attention with their abstract power; they are monumental and shimmering, traversed by gestural energy and colours of rare intensity. Yet her painting, far from presenting itself as mere expansion or spectacular surface, springs from an inner impulse. It is born of an attention to ordinary fragments, to the folds of textiles, drapery, rumpled fabrics, and details that only the artist seems to see. Thus, in the context of the convent, Liliane Tomasko’s paintings invite us to look differently: no longer just head-on, but into its corners, recesses, and thresholds.

The exhibition is structured as a journey centred on the number three, in an echo of the Trinity and the spiritual vocation of the site. Several ensembles bring together three paintings, or multiples of three, forming constellations in which the works enter into dialogue with one another like so many variations, apparitions, or successive visions, akin to those moments we feel we have

already lived, without knowing whether they belong to a dream or a vague memory. This ternary structure is not merely a formal principle; it engages us in an experience of painting as passage, as meditation, as a slow crossing from the visible to the invisible. In Liliane Tomasko's work, the motif is never given all at once. It emerges, withdraws, transforms. The folds of a fabric, the table napkins of the friars she has photographed, and the silent fragments of domestic life become the starting points for a vibrant abstraction in which reality is displaced.

In this respect, Liliane Tomasko's work resonates deeply with the spirit of the Couvent de La Tourette. In this building designed for communal life, prayer, study, and retreat, the most concrete material becomes a vehicle for spiritual elevation. Painting, like architecture, does not escape the world; rather, it intensifies its hidden qualities. As the American art critic Joseph Masheck writes in *The Carpet Paradigm*, "Art has spiritual value, not because it can be used to escape... reality but because in displacing only a little of the world it can implicate the world so generally. Painting is an ornament of life because, as at best in the 'applied' or decorative arts themselves, it magnifies qualities already present in the material life and world."

"Les songes de la trame" thus offers both an interpretation of Liliane Tomasko's work and a reinterpretation of the space that hosts it. In the tension between cold rationalism and the sensuality of the pictorial gesture, between monumentality and detail, between abstraction and material memory, this exhibition reminds us that the spiritual is not found outside the world, but within its very depth—in the folds, the traces, the textures, the repeated gestures, and the modest fragments to which the artist offers a new life.

Marjolaine Lévy
Curator of the exhibition



Liliane Tomasko
Shapeshifter (playing with ideas of solidity), 2024
 Acrylic and acrylic spray on linen
 228.6 × 203.2 cm

(b. 1967, Zurich) is a Swiss artist of Hungarian descent. She received a BA in Fine Art from Chelsea College of Art & Design, London, in 1995, and an MA in Fine Art from the Royal Academy of Arts, London, in 1998. She currently lives and works in New York.

In 2026, Tomasko is the subject of the retrospective exhibition *Bridge* at the Ludwig Museum, Koblenz, Germany. Other recent institutional solo exhibitions include *The Psyche of the Portrait* at the Millennium Gallery, Sheffield, UK (2025); *Name Me Not* at the Centro de Arte Contemporáneo Caja de Burgos (CAB), Burgos, Spain (2023); *The Artist's Eye* at The Douglas Hyde Gallery, Dublin, Ireland (2023); *Evening Wind* at the Edward Hopper House Museum & Study Center, Nyack, New York, USA (2022); *Morpheus* at the Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg, Germany (2021); *dark goes lightly* at Château La Coste, Le Puy-Sainte-Réparate, France (2019); *Caja de Sueños* at MATE – Museo Mario Testino, Lima, Peru (2018); *Dusk at Dawn* at Kunsthalle Rostock, Germany (2015); *Mother–Matrix–Matter* at the Lowe Art Museum, University of Miami, Florida, USA (2015); and *In Visible World* at the Phoenix Art Museum, Phoenix, Arizona, USA (2015).

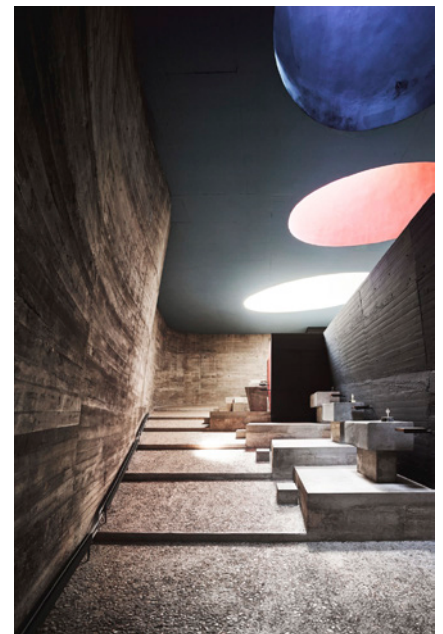
Tomasko's work is held in numerous public collections, including the Albertina Museum, Vienna, Austria; Hugh Lane Gallery, Dublin, Ireland; Hilti Art Foundation, Schaan, Liechtenstein; IVAM – Institut Valencià d'Art Modern, Valencia, Spain; Kunstmuseum Bern, Switzerland; K20 K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Staatliche Kunsthalle Karlsruhe, Germany; Staatliche Graphische Sammlung München, Germany; Städtische Galerie im Lenbachhaus, Munich, Germany; The Modern Art Museum of Fort Worth, Fort Worth, Texas, USA; and the Lowe Art Museum, University of Miami, Florida, USA.

holds a Ph.D. in Contemporary Art History from Paris-Sorbonne University and is an art critic and curator. She is the author of numerous essays and exhibition catalogues, including *Les Modernologues* at MAMCO, Geneva, *20 Years of Art in France* (Flammarion), as well as the first monographs dedicated to the Polish painters Józef Hałas and Tomasz Żońnierkiewicz, published by Skira (2023–2026).

She notably curated the exhibitions *Greenberg's Nightmare* at the Fondation Ricard, Paris (2021); *Léon Wuidar: A Painting of Variable Geometry* at the Bonisson Art Center; and the retrospective *Fausta Squatriti* at the Kunsthhaus Pasquart, Biel (2023). In 2024, she curated « *La Société des spectacles.* » at the Fondation Ricard and was awarded the BMW Art Makers Prize.

In 2025, she curated *Super Conceptual Pop* at the CAB Foundation, Brussels; *Unstable Geometries: Léon Wuidar / Brooklin A. Soumahoro* at the Rodolphe Janssen Gallery, Brussels; and the retrospective dedicated to Farah Atassi at the Picasso Museum in Málaga. In 2026, she organized the first retrospective of the Swedish painter Olle Baertling at the Swedish Institute in Paris. In 2027, she will curate an exhibition dedicated to *Modest Abstraction* at the Musée International des Arts Modestes (MIAM), Sète, as well as a retrospective of the painter Joseph Marioni at 447 Space, New York.

Sainte-Marie de La Tourette, the Dominican priory designed by Le Corbusier between 1953 and 1960, is one of the architect's most important works and has been part of the UNESCO World Heritage listing since 2016. Set on a hillside overlooking the Rhône countryside, the convent is home to a small community of friars. Visitors may stay in one of 50 guest "cells" and experience architecture, landscape, and contemplation. Guests may participate in the spiritual life and rhythm of the community.



Couvent de La Tourette
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Getting there:

The Couvent de La Tourette is located 25 km northwest of Lyon.

By train: TER from Lyon Part-Dieu or Lyon Saint-Paul to L'Arbresle (20–30 min.). From there, the convent can be reached by taxi (approx. 10 min.) or on foot (30 min.).

By car: From central Lyon, follow the A89 towards Clermont-Ferrand and take the exit for L'Arbresle/Éveux (approx. 35–45 min.).

Self-guided visits:

Tue to Sat, 10 a.m.–noon and 2–5 p.m.

The exhibition is also open on Sunday afternoons as part of the convent's guided tours.

Guided tours of the convent:

Tue to Sat: 2:30 p.m.

Sun: 2:30 p.m. (French and/or English) and 3 p.m. (French)

<https://www.couventdelatourette.fr/book-your-visit.html>

online reservation obligatory

Exhibition management and press contact

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