



BREATH OF LIFE

13.06.21 –

17.04.22



FONDATION OPALE

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Cover picture: *Yidaki / Didgeridoo / Didjeridu* (2014), Balku Wunurjmurra (1960), painted by Milminyina Dhamarrandji (1960), natural pigments on wood, ©Artist & Buku-Larrngay Mulka Art Centre

Yidaki / Didgeridoo / Didjeridu (unknown date), Djimiyapin Gumana (1979), painted by Yalmakany Marawili (1957), natural pigments on wood, © Djimiyapin Gumana

Yidaki / Didgeridoo / Didjeridu (2012), Napuwarri Marawili (1967), natural pigments on wood, © Napuwarri Marawili
Christian Som Collection | Photo credit: Vincent Girier Dufournier

1. The exhibition

Fondation Opale presents **BREATH OF LIFE**, the biggest exhibition dedicated to the yidaki (didgeridoo) to this day. At the Art Centre in Lens/Crans-Montana, visitors will discover this emblematic instrument of Aboriginal Australia, through videos and visual and sonic spaces, as well as contemporary works from Arnhem Land, including two large immersive multimedia installations.

With more than 70 yidaki made between 1950 and 2021 loaned from various collections, BREATH OF LIFE, organised in partnership with the South Australian Museum in Adelaide, highlights these astonishing eucalyptus trunks hollowed out by termites, which represent strong cultural and spiritual markers intimately linked to the culture and history of a region and a nation of Arnhem Land, in the Northern Territory of Australia: the yolŋu people.

BREATH OF LIFE presents important figures of Indigenous Australian art from the North East of Arnhem Land through various artistic disciplines: visual arts, music and dance come together in the contemporary expression of a multi-millennial culture. The valuable expertise of Djalu Gurruwiwi, one of the greatest yidaki players and custodian of this instrument, is presented to visitors through installations including interviews and projections. The exhibition also offers a glimpse of the experimental creations of Gunybi Ganambarr, introducing recycled materials and innovative techniques as a contemporary interpretation of the yolŋu tradition.

The Mulka Project, a digital production studio and archiving centre in Yirrkala in the North East of Arnhem Land, has created two installations for Fondation Opale that combine sculptures and video mapping. New media are used to vividly evoke the links between sculptures and the ancestral places and beings from which they originate. Through these different artistic representations, BREATH OF LIFE underlines the continuous renewal of Yolŋu art and the importance of yidaki in Arnhem Land.

Curators of the exhibition: Georges Petitjean and John Carty

1.1. Introduction to the yidaki

One widespread misconception is that the didgeridu is typical for Aboriginal culture across the entire island continent at large. Originally the occurrence of this instrument was limited to the north and northwest of Australia, a region which is covered by expanses of dense rainforest and where eucalyptus trees and termites can be found in abundance. It has only recently been adopted by Aboriginal people across the continent, becoming an important identity marker. It is now played by Indigenous and non-Indigenous musicians alike and has worldwide become an icon of Australia.

Unlike what the generic term “didgeridu” suggests, which is in fact only a late onomatopoeia, there are many types and style variations according to region and even according to clans within one particular region. For the Yolŋu in northeast Arnhem Land, which is considered the birthplace of this instrument, the didgeridu is called *yidaki*. Yidaki is a collective term for a number of instruments. For the Yolŋu, the *yidaki* are connected to specific sites in the *Miwatj* region (Yolŋu ancestral lands) and are imbued with the power of the Ancestral Beings who created their culture and gave the earth its present form.

The instrument is at least 1,500 years old; it is used often in combination with clapsticks (called *bilma* in the Yolŋu language), to accompany song and dance in both secular and secret sacred contexts.



Exhibition BREATH OF LIFE © Fondation Opale
Photo credit: Yorick Chassigneux

For the Yolŋu the *yidaki* has layers of deeper meaning, which are not accessible for the non-initiated. Some instruments and their stories have only been made public in recent years. It is the case of the *dhadalal*, a sacred *yidaki* specific to certain Yirritja clans (one of the two basic divisions or *moieties*, which group together all the clans of the Yolŋu people), decorated with strings of feathers and bones, used during Yirritja funerals (*bäpuru*) and publicly accessible ceremonies (*garma*). Other instruments remain simply too sacred to mention.



Exhibition BREATH OF LIFE © Fondation Opale
Photo credit: Yorick Chassigneux

The exhibition BREATH OF LIFE presents more than 70 *yidaki* made by about twenty of the greatest Yolŋu artists between 1950 and 2021 from the Christian Som, Michiel Teijgeler, Willi Grimm, Arnaud Serval Collections and the Musée du quai Branly in Paris.

1.2. Artists featured in the exhibition

Several important figures of Aboriginal art are shown in this exhibition, through different forms of artistic expression.

Balku Wununmurra (b. 1960)

Balku Wununmurra, whose homeland is Gängän, is a celebrated yidaki player and artist. He is also a gifted maker of yidaki that are renowned for their excellent acoustics and attention to fine detail. In his younger years Balku accompanied his father in ceremonies and art making before starting to create his own artwork; he also assisted his father in making the sacred *dhadlal*, which was the first instrument of this genre to come into the Buku-Larrngay Mulka Art Centre in Yirrkala. In recent years Balku began producing *dhadlal* specifically for museums, educational institutions and ethnographic collections, hence contributing in the sharing of knowledge and furthering awareness and respect for Yolŋu culture.

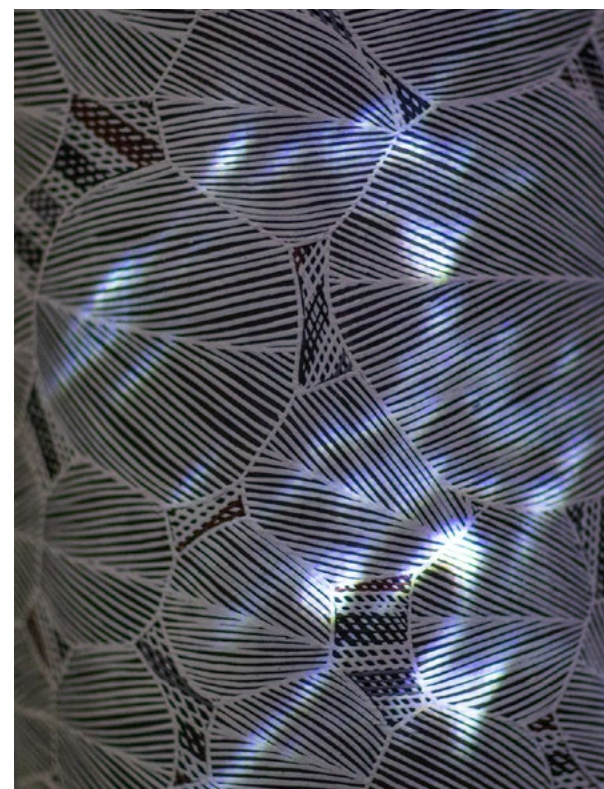
All the *dhadlal* shown in the exhibition BREATH OF LIFE were made by Balku Wununmurra.

Djalu Gurruwiwi (b. 1940)

Several video and multimedia installations, as well as the instruments he made, present the artist Djalu Gurruwiwi, considered as one of the greatest yidaki players and custodians of this instrument. Djalu was born off the east Arnhem Land coast probably around 1940. As a member of the Gälpu clan of the Yolŋu people he grew up in remote areas, living a largely traditional life with very little contact with non-Aboriginal people. He became both a respected Yolŋu lawman and a Christian leader. As a senior member of his Gälpu clan, Gurruwiwi learned to play and make the yidaki from his father, Monyu, who was an important leader and warrior. The Gälpu clan is perceived by the Yolŋu people as one of leading keepers of the yidaki. Upon the passing of his father, Djalu assumed the role of primary custodian and as such received responsibilities in regard to the passing on of making and playing skills as well as cultural knowledge about the instrument.



Djalu Gurruwiwi (c. 1930),
Photo credit: © Courtesy South
Australian Museum



Exhibition BREATH OF LIFE © Fondation Opale
Photo credit: Yorick Chassigneux

Malaluba Gumana (b. 1954)

Malaluba Gumana, Yolŋu artist born in 1954, lived at Gängän, in northeast Arnhem Land. She built up a reputation for her creations of *larrakitj*, the hollow log coffins that were traditionally used as bone receptacles. Her work displays a very fine application of cross-hatching technique called *marwat*, using a very fine brush. The powerful Rainbow Serpent, called Witiŋ, is omnipresent – explicitly or inherently – in her organic, lively compositions that depict her mother's clan lands. As an artist she was closely associated with Buku-Larrngay Mulka Art Centre, an Indigenous community-controlled art centre located in Yirrkala.

In the exhibition BREATH OF LIFE, the sacred waters adjacent to Gängän, in particular the billabong of Garrimala, are at the core of Malaluba Gumana's work. Surrounded by her works on bark featuring waterlily leaves and sacred snakes, an installation composed of eight *larrakitj* and video images produced by the collective The Mulka Project invites the public to a symbolic visit of the billabong of Garrimala.

Gunybi Ganambarr (b. 1973)

Gunybi Ganambarr, born in 1973, is a ceremonial *yidaki* player who has grown up and lived all his life at Gängän, his mother's homeland, for which he is a custodian.

Anchored in deep knowledge of and respect for tradition, his work is radically innovative, introducing found materials and new techniques. Initially working with traditional materials, in particular natural pigments and stringy bark or hollow tree trunks, Gunybi Ganambarr gradually moved to a higher degree of experimentation through which he was able to express his singular artistic vision. In making use of building materials that were left on the land, he transformed the centuries-old tradition of Arnhem Land bark painting both materially and conceptually. Yet this process is as much a radical break with the Yolŋu tradition of using materials found within the land as a perpetuation of it; thanks to his building skills and techniques, he makes resolutely new art which takes into account Yolŋu law and songlines.

In the exhibition BREATH OF LIFE, Gunybi craved sacred design called *miny'tji* (which are also painted on some *yidaki*) into aluminium sheets or insulation panels by means of a power tool. The artist gives these designs, which evoke the waters of Gängän, a particular form of brilliance that is often shown in his works and is the basis of the Yolŋu aesthetics. While remaining consistent with Yolŋu tradition, Ganambarr's work epitomises innovation and exploration in contemporary Aboriginal arts practices. The exhibition also presents more traditional works by the artist, featuring sacred clan motifs on eucalyptus wood.



Gunybi Ganambarr (1973), *Naymil font*, 2020, etched aluminium composite board
Artist credit: © Artist & Buku-Larrŋgay Mulka Art Centre
Photo credit: © Buku-Larrŋgay Mulka Art Centre

Bulthirri Wunŋmurra (b. 1981)

Born in 1981, Bulthirri comes from a prominent lineage of artists of the region. Since commencing her own practice as an artist, she has been expressing Yolŋu traditions in an innovative way with a particular interest in *Mokuy* spirit beings. Initiated by her father, Bulthirri continues the representation of these spirit figures, symbolically associated with the spirits of the deceased and decorated with triangular cloud designs.

In BREATH OF LIFE, an immersive multimedia installation created especially for the exhibition by the artist collective The Mulka Project in collaboration with Bulthirri, evokes Balambala, the sacred ground where *Mokuy* spirits come together near Gängän to the north of Blue Mud Bay in Arnhem Land. At the centre of this installation are sculptures by Bulthirri representing the *Mokuy* spirits entering Balambala. A circular screen replicating the ritual dances of the *Mokuy* spirits to the sound of the *dhadalal*, surrounds them, while the sculptures of his late father Nawurapu Wunŋmurra (1952-2018) keep the surroundings. This work combines traditional art forms - sculpture, dance and music - with digital technologies - motion capture, computer graphics and video mapping - to give a particularly dynamic form to the *Mokuy* spirits.

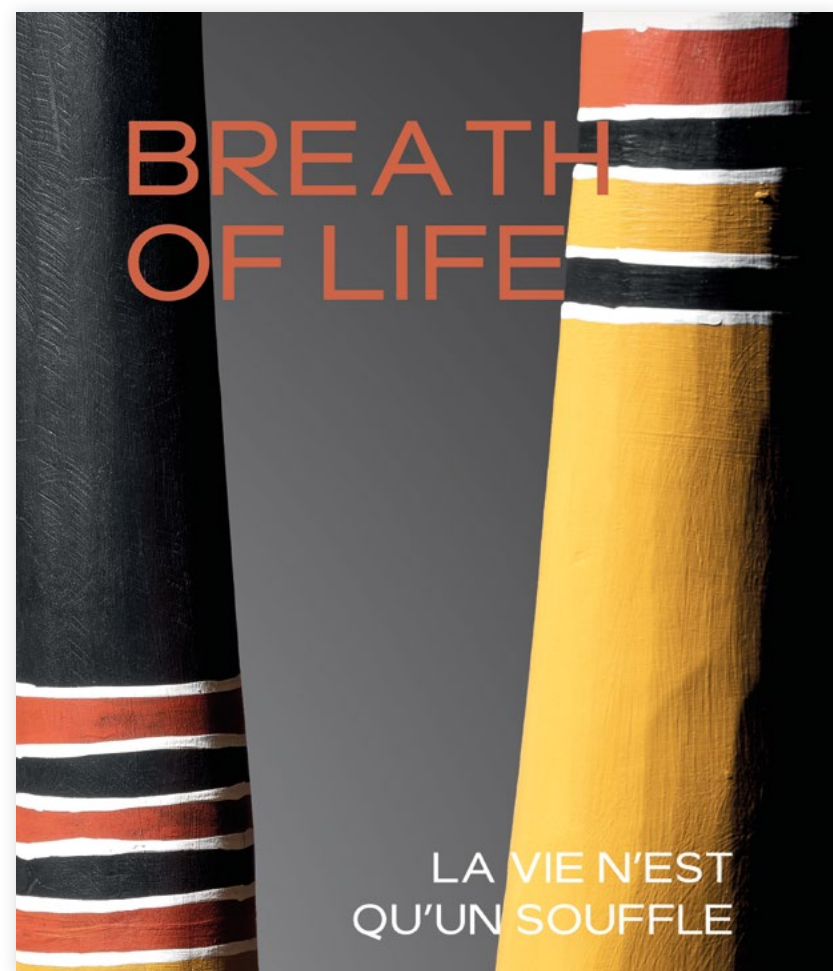
The Mulka Project

The Mulka Project is a digital production studio and archiving centre incorporating The Buku-Larrŋgay Mulka Art Centre in Yirrkala in northeast Australia. It consists of a collective of practicing multimedia artists, cinematographers, sound engineers and post-production technicians who work with cutting-edge digital technologies, producing video art that links across land, recording and archiving song and everyday life of the Yolŋu people. The Mulka Project's work is a continuation of "countless generations of evolving Yolŋu art practice." It is thus its mission to sustain and protect Yolŋu knowledge and culture whilst being guided by Yolŋu law and governance.



Exhibition BREATH OF LIFE © Fondation Opale
Photo credit: Yorick Chassigneux

1.3. The catalogue



BREATH OF LIFE

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Texts' authors:

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Merkkiyawuy Ganambarr-Stubbs
Georges Petitjean

1.4. Special Focus space

In addition to the main exhibition BREATH OF LIFE, Fondation Opale presents two successive exhibitions in its Special Focus space, dedicated to showcasing projects that offer a different vision of the main exhibition's theme.

1. Exhibition on the work *Pointillés aborigènes* from French, Czechoslovakia-born sculptor Vladimír Škoda
June – November, 2021
2. Exhibition of the work *Last Whispers* by Russian-American artist Lena Herzog
November, 2021 – April, 2022

Vladimír Škoda

His first exhibition of the Special Focus space is dedicated to the work of the artist Vladimír Škoda, including the presentation of sketches of the monumental work *Pointillés aborigènes* on the roundabout in the village of Lens. Works on paper and metal, as well as the artist's collection of Australian Indigenous works, complete the exhibition.

A trained miller/turner, Vladimír Škoda left Czechoslovakia in 1968 for France to study drawing, painting and sculpture at the age of 26. He gradually dedicated himself to sculpture. His interest in mathematics and physics, and his attraction to iron and metal materials are reflected in his work. His artistic vocabulary consists of simple geometric forms: spirals, cubes, polyhedra and especially spheres, which reflect the artist's fascination with cosmology and astronomy. His oeuvre explores the cosmos and the laws of the universe, the microcosmos and macrocosmos, the inside and outside of space.



Designed in situ, with no visible base or fastening, these works resonate strongly with the site where they are exhibited. Avoiding any coded or decorative aspect, Vladimír Škoda's work is part of an original and radical process. Through the gesture that acts on forms, the sculptor invites us to become aware of space and of our perception.

Exhibition POINTILLIÉS ABORIGÈNES – Vladimír Škoda
© Fondation Opale
Photo credit: Yorick Chassigneux

1.5. Short biographies

John Carty

Co-curator of the exhibition BREATH OF LIFE

Head of Humanities at the South Australian Museum, and Director of the National Centre for Aboriginal Languages and Music at the University of Adelaide

Professor John Carty is a board member of the Australian National Commission for UNESCO. He has worked extensively with Aboriginal custodians throughout Australia on art, history, museum and heritage projects. His core research has involved working with Aboriginal artists to bridge the divide between anthropology and art history. In recent years, John's work – through research with the British Museum, National Museum of Australia and now the South Australian Museum – has grown to focus on the cultural and cross-cultural histories encompassed by objects in museum collections.



Exhibition BREATH OF LIFE © Fondation Opale
Photo credit: Yorick Chassigneux

Bérengère Primat

Chair of Fondation Opale

Bérengère Primat is passionate about Aboriginal art and culture for more than 18 years. Based in the Valais, Bérengère Primat travels regularly to Australia to meet with Aboriginal peoples, their values and their millennia old cultures. Over the years, she has built up one of the world's main collections of contemporary Australian Indigenous art. By creating Fondation Opale, named after a mythological stone in Aboriginal culture, Bérengère Primat decided to give this art a platform in Europe and the visibility it deserves. "Chevalier des Arts et Lettres" in France, Bérengère Primat also presides over the Schlumberger Museum Foundation, which retraces the scientific and human epic of her family. She is also vice-president of the Regent College in Crans-Montana and of the Didier and Martine Primat Foundation.

Georges Petitjean

Curator of the Collection Bérengère Primat

Co-curator of the exhibition BREATH OF LIFE

Curator of three contemporary exhibitions of Fondation Opale: BEFORE TIME BEGAN, RÉSONANCES and BREATH OF LIFE, Georges Petitjean is an art historian and wrote his doctorate on the art of the Western Desert at La Trobe University in Melbourne. His main field of interest is the transition of Aboriginal Australian art from its original sites to the art world. He has lived and worked in Australia for many years and since 1992 has been closely following the work of many artists in Central Australia and the Kimberley. From 2005 to 2017 he was curator of the Museum of Contemporary Aboriginal Art (AAMU) in Utrecht, the Netherlands. In 2017, he was appointed curator of the Collection Bérengère Primat. He has directed or consulted numerous exhibitions in Europe and Australia and continues to write about Aboriginal art and culture.

Gautier Chiarini

Director of Fondation Opale

Graduate with a master's degree in international relations, Gautier Chiarini began his career at the Swiss Embassy in Beijing, where he lived from 2005 to 2014. First as a consultant for the Sino-Swiss dialogue on human rights and as an adviser in the political section, he was then appointed head of the culture section. During his years in China, he was also active in the field of design and created furniture with Chinese craftsmen. Returning to Switzerland in 2015, Gautier Chiarini moved to Zurich, where he joined the Swiss Arts Council Pro Helvetia as Head of cultural centres and exchange programs and then Head of the international network. He joined Fondation Opale from day one as director.

2. The foundation

Human beings have always sought to express their place in the universe through art



Photo credit: Olivier Maire

Established in 2018, Fondation Opale pursues two objectives: to promote the Art Centre of Lens (in the Canton of Valais) and to position itself as a platform of reference dedicated to promoting contemporary Aboriginal art in Europe. Art as a vehicle for dialogue between cultures and peoples: Fondation Opale embodies

this vision, whose origins lie in the world's oldest continuous culture, that of the Aboriginal peoples of Australia. The foundation explores contemporary art along the lines of universal themes. The messages of Aboriginal artists, men and women great Initiates, address each and every one of us in our essence. They are the bearers of essential human values.

2.1. Aboriginal art

Aboriginal is the oldest form of continuous artistic expression in the world, extending over a period of 60,000 years. Aboriginal artworks are visual representations of the poems-songs transmitted from generation to generation. Each clan has its own symbols, some of which are common to several clans (animal tracks, water sources, etc.). Transmitting and perpetuating stories, traditions and cultural beliefs, these artists use various media to express themselves: painting, sculpture, engraving, pottery, weaving and, more recently, photography. These works stand out as lasting testimonies to the mythical stories of the Dreaming. They connect humans to the Earth, ancestors to the present. Today, Aboriginal art is recognized across the world. More and more contemporary Aboriginal artists are represented in Western galleries and museums as well as at international art biennials. Their paintings are housed in many private collections in Europe, the USA or Australia.

2.2. Objectives

Fondation Opale is a non-profit organization whose objectives are strictly cultural and artistic. It respects the ICOM (International Council of Museums) Code of Ethics of October 8th, 2004 and contributes to the knowledge and understanding of cultural heritage.



Photo credit: Olivier Maire

Fondation Opale works closely with local and regional communities in order to improve cultural and tourism offerings in the region of Lens/Crans-Montana, and thus actively contributes to its development. Through its activities, the foundation offers world-class exhibitions and a cultural programme to a wide audience. Its educational programme promotes inclusive access to culture through state-of-the-art, constantly updated museum pedagogy.

To successfully pursue the project of the foundation, its core team, headed by Gautier Chiarini, director of operations, works closely with the head curator, Georges Petitjean, and other guest curators. The foundation maintains close ties with the public and private sectors, the media and other cultural actors, with a view to developing the best possible synergies.

2.3. Exhibitions

Fondation Opale is based on the Collection Bérengère Primat, one of the world's largest collections of contemporary Aboriginal art, which hallmarks are its commitment, diversity (nearly 250 artists) and richness (1,100 works).

Every year, the art centre presents one main exhibition, along with three consecutive exhibitions in its Special Focus space. Its programming brings together contemporary international and Aboriginal art. Focusing mainly on the visual arts (painting, sculpture, photography, installations, etc.), the centre is also open to other disciplines such as the performing arts, music and literature in the form of special events. Every exhibition is accompanied by a catalogue (published either by Fondation Opale or by 5 Continents Editions) and by a public program that includes workshops for children and adults, visits, residencies, conferences and meetings with artists, as well as academic research projects. In addition to its weekly activities (public guided tours and yoga classes for children and adults), the foundation organizes two to three events per month. Fondation Opale is dedicated to promoting access to culture for all. The scenography and circuit of every exhibition are specially designed to highlight the themes addressed and to facilitate encounters between the works and the visitors. Each exhibition is designed to offer visitors a cultural and emotional experience.

2.4. Offsite projects 2019 – 2021

Menil Collection – Houston (Texas), USA

For its first exhibition of contemporary Aboriginal art, the Menil Collection has chosen to display over 100 works from Australia's most isolated communities, all on loan from the Fondation Opale. Named "best exhibition of the year" by the Houston Chronicle, MAPA WIYA took place from September 12th, 2019 to January 26th, 2020.

Biennale of Sydney – Sydney, Australia

Fondation Opale has worked closely with the 22nd edition of the Biennale of Sydney, NIRIN, from March 14th to September 6th, 2020. It supported several artistic projects and loaned a selection of the archives of Swiss curator Bernhard Lüthi, of which it is the depositary. This 22nd biennial is the first edition under the direction of an Aboriginal artist: Brook Andrew.

Alimentarium – Vevey, Switzerland

Musée d'Art du Valais – Sion, Switzerland

Fondation Opale also participates in local cultural life, notably by loaning works to institutions such as the Alimentarium in Vevey (August to December 2019), or to the Musée d'Art du Valais (exhibition DESTINATION COLLECTION, from June 2020 to January 2021).

Muséum du Havre – Le Havre, France

In May 2021, Fondation Opale loaned four works in ghost nets to the Muséum du Havre in Normandy for the exhibition AUSTRALIA LE HAVRE - L'intimité d'un lien, from June 5th to November 7th, 2021.

Centre Pompidou – Paris, France

Fondation Opale loaned a monumental collective work to the Centre Pompidou in Paris in May 2021 for the exhibition WOMEN IN ABSTRACTION / ELLES FONT L'ABSTRACTION, which runs from May 19th to August 23th, 2021, and will then be shown at the Guggenheim Museum in Bilbao from October 22nd, 2021 to February 27th, 2022.

Future outlook

Royal Museums of Art and History – Bruxelles, Belgium

The first exhibition of contemporary Aboriginal art presented at Fondation Opale from June 2019 to March 2020, BEFORE TIME BEGAN, will be shown in the Royal Museums of Art and History of Belgium from October 15th, 2021 until April 14th, 2022.



Photo credit: Olivier Maire

2.5. Governance

The foundation's board is composed of Bérengère Primat (chair), Martine Primat (vice-chair), Lambert Vonlanthen (treasurer and secretary), David Bagnoud (member and mayor of the Commune of Lens), Jacqueline Duc-Sandmeier (member and representative of the Association of the Communes of Crans-Montana). The Foundation board supports and endorses the activities of the management entrusted to Gautier Chiarini.

2.6. Friends of Fondation Opale

The Association of Friends of Fondation Opale, headed by Henri Balladur, is a non-profit cultural association which aims:

- to transmit the values and principles of Fondation Opale through events and participation in external events, to animate and develop the community of members;
- to create links between European and international art centres to create awareness of the foundation resulting in partnerships;
- to help develop financial support to the foundation.

2.7. Main partners

The exhibitions benefits from the precious support of:

- La Loterie Romande
- L'Association des Communes de Crans-Montana
- La Fondation du Casino de Crans-Montana
- Le Nouvelliste
- La Fondation Coromandel

2.8. An exceptional place

Bérengère Primat, chair of Fondation Opale, and a passionate collector of Aboriginal art, has established an exceptional venue to present this form of contemporary artistic expression whose roots lie in a millennia old culture. Fondation Opale is located in the village of Lens at 1,100 meters above sea level, at the foot of Mount Châtelard and on a natural landscape terrace overlooking the Rhône valley and facing the Alps. This well-preserved location is a good place to live, to replenish one's energies and to take one's time. It is a place rich in history, where many artists have stayed, including the writer Charles-Ferdinand Ramuz, the painters Albert Muret and René Aubersonois or the composer Igor Stravinsky. A stone's throw from the centre of Crans-Montana, a leisure resort known for its international golf tournament, world cup skiing competitions and music festivals, Fondation Opale enriches cultural offerings in the area and caters to the needs of audiences in search of new experiences.



Photo credit: Olivier Maire

2.9. Site and architecture

The building is well integrated both into the historical village of Lens and into the surrounding landscape: implementing contemporary architecture without altering the natural landscape presented a genuine challenge. Architect Jean-Pierre Emery has designed a museum characterised by its sober beauty: the mirrored facade disappears to reflect the landscape, to create a trompe-l'oeil and to establish a veritable interplay between culture and nature. The building's green roofing offers stunning views of the Lac du Louché and of the alpine landscape typical of the region.



Photo credit: Olivier Maire

The facade of the art centre designed by the architect is a technological feat. It provides thermal insulation based on nanoparticles and produces energy like a photovoltaic power plant. The plateau region benefits from the best sunshine exposure in Switzerland. Mirror on the outside, opaline wall inside, it maintains a stable ambient luminosity suitable for the enhancement and preservation of the works on display.

The site's architecture thus reinforces the identity of Fondation Opale. The interior of the modern and functional building offers on two levels almost 1,000 m2 of exhibition space. The infrastructure and technology guarantee the integrity of the works in terms of air-conditioning and security.

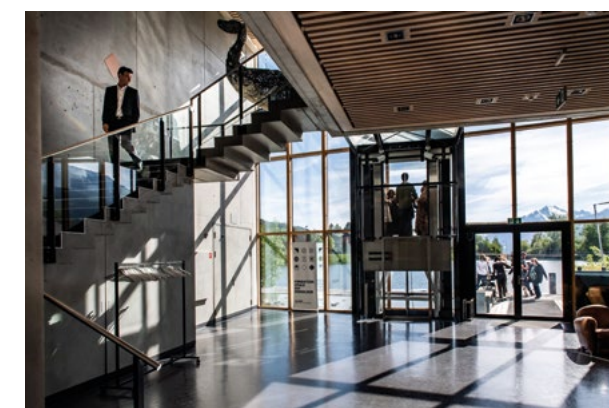


Photo credit: Olivier Maire

The conditions of conservation and exhibition meet the international standards adopted by ICOM (International Council of Museums). The building is equipped with the latest heating, ventilation and air-conditioning (HVAC) technologies. It makes every effort to exploit the maximum potential of renewable energies.



Photo credit: Olivier Maire

2.10. Key figures



Photo credit: Luciano Miglionico

Fondation Opale

Indoor

Exhibition area:	1,060 m ²
→ Modular spaces	3
Stabilised and controlled temperature	20 °C (± 2 °C)
Relative humidity, stabilised and controlled	50 % (± 5 %)

Privatisable space

Conference room	90 m ²
Hall	100 m ²
Restaurant L'Opale	115 m ²

Outdoor

Solar panels	84 pieces
→ Covered surface	250 m ²
Absorption of daylight penetration:	
→ the facade absorbs	98-99%
UV filtering, residual value	0,1%

Members of the Association of Friends of Fondation Opale 250

Restaurant L'Opale

Indoor	50 seats
Terrace	35 seats

2.11. Restaurant L'Opale

The restaurant contributes to visitors' comfort and experience. Located in the art centre, facing the Lac du Louché, the Restaurant L'Opale offers simple and creative cuisine and celebrates local products from the Valais. It welcomes visitors with decoration inspired by Aboriginal culture and Australian landscapes. In fine weather, its sun-filled terrace provides breathtaking views of the Valais panorama. The wine list, a true ode to the Valaisan grape varieties, offers a unique choice of organic wines, wines from the Commune of Lens or made by women winemakers.



Photo credit: Sébastien Crettaz

2.12. Shop and bookstore

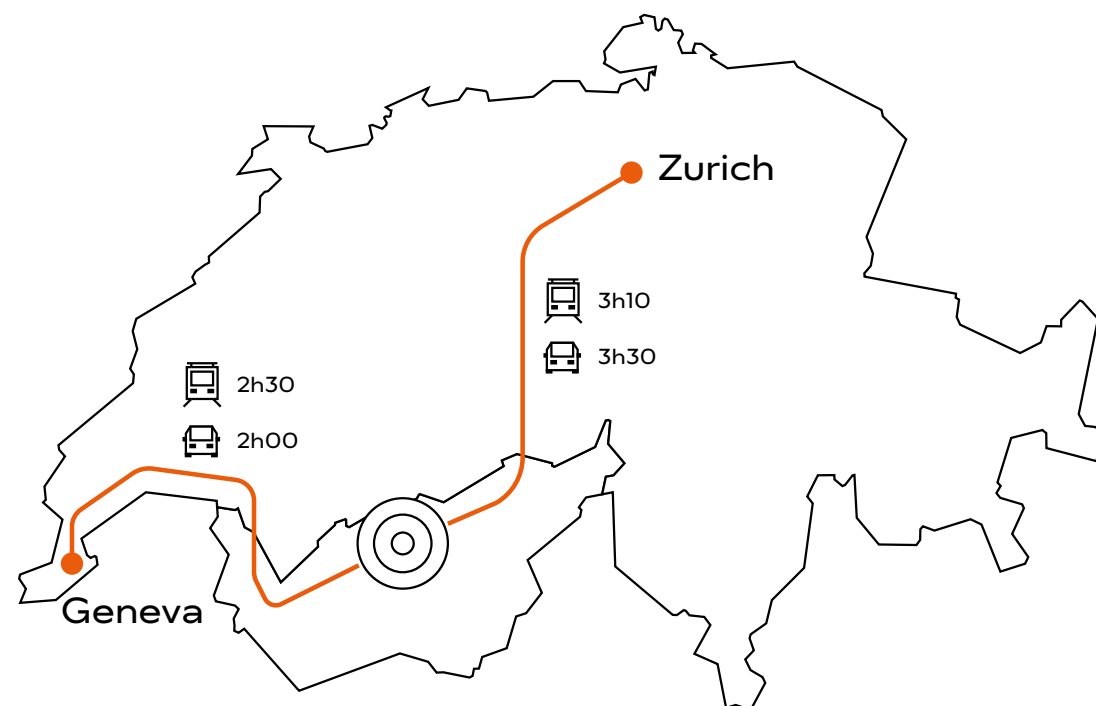


The art centre shop, a member of the Indigenous Art Code, sources many objects from Aboriginal communities in Australia. An original selection of products closely related to the exhibition themes as well as a wide range of publications devoted to art are also available. Visitors can discover many stationery supplies, games, fashion accessories, lifestyle items, decoration and design, as well as exhibition catalogues.



Photo credit: Sébastien Crettaz

3. Useful information



Contact information

Fondation Opale
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1978 Lens
Suisse

+41 27 483 46 10

info@fondationopale.ch
www.fondationopale.ch

Opening hours

Art centre & shop
Wednesday – Sunday: 10 am → 6 pm

Restaurant L'Opale
Wednesday – Thursday – Sunday: 9:30 am → 7 pm
Friday – Saturday: 9:30 am → 11 pm

4. List of available images

Exhibition BREATH OF LIFE (photo credit: Yorick Chassigneux)

→ Pictures of the exhibition's halls (18)

Outdoors (photo credit: Olivier Maire)

→ Fondation Opale autumn (facade)
→ Fondation Opale twilight
→ Fondation Opale summer, with sculpture
→ Fondation Opale summer, with lake and bridge
→ Fondation Opale winter, with lake
→ Fondation Opale winter (facade)

Restaurant L'Opale (photo credit: Sébastien Crettaz)

→ Picture of Restaurant L'Opale
→ Picture of Restaurant L'Opale, detail

Other images (photo credit: Olivier Maire)

→ Portrait of Bérengère Primat (2)
→ Portrait of Bérengère Primat and Gautier Chiarini

Exhibition BREATH OF LIFE

June 14th, 2021 → April 17th, 2022
from Wednesday to Sunday,
10 am → 6 pm

Restaurant L'Opale

Open on Wednesday, Thursday
and Sunday, 9:30 am → 7 pm

on Friday and Saturday,
9:30 am → 11 pm

Open on Wednesday and Thursday
on reservation



**BREATH OF
LIFE** ⇒ LA VIE N'EST QU'UN SOUFFLE
13.06.21 —
17.04.22

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