



FUGITIVE PRESENT

12.06.22 —

06.11.22



FONDATION OPALE

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FUGITIVE PRESENT

CONTEMPORARY PHOTOGRAPHY AND WAMULU

From June 12th to November 6th, 2022, Fondation Opale in Lens/Crans-Montana brings together, for the first time, two different types of artworks: contemporary photographs from Australian urban centres and traditional *wamulu* ground paintings.

FUGITIVE PRESENT puts on display the artistic diversity of Australia's first peoples by combining an ancient art form with a more recent medium. Originally created on the soil during ceremonies, the artworks made from *wamulu*, a yellow flower from Australia's Central Desert, were made permanent using a binder on panels in order to be displayed to the general public. Alongside these ground paintings, some fifty photographs explore important topics from Australian colonial history. FUGITIVE PRESENT brings together two very different mediums, both aiming at rendering visible the immaterial, at fixing the ephemeral.

CONTEMPORARY PHOTOGRAPHY AND ENGAGED ART

Created between the 1990s and today, the photographic series by Michael Riley, Tracey Moffatt, Tony Albert and Robert Fielding denounce the still-painful consequences of the European invasion and dispossession of Indigenous peoples. Michael Riley's *Cloud* and *Sacrifice* series, as well as his film *Empire* tell about the complex effects of the introduction of Christianity, while Tracey Moffatt's and Tony Albert's pictures point the finger at the stereotypical portrayals of Indigenous peoples and the multiple forms of racism to which they are subjected. As a son of a child from the stolen generations, Robert Fielding highlights the clash between Western and Aboriginal cultures with his series *Objects of Origin*.

TRADITIONAL WAMULU PAINTINGS

Made from a yellow flower that grows abundantly in the Alice Springs region as their primary material, these ground mosaics have ceremonial purposes and disappear once the ritual is over. They have been made permanent on the occasion of an exceptional artistic project that took shape in the Central Desert between 2002 and 2005. The themes of the artworks relate to the main Dreamings from the desert regions, such as Fire, Water and Emu. These *wamulu* ground paintings are the result of a performance or a community event. The pictures are sung alive as much as they are composed with matter, emphasising the continuance of the link with ancestral creation. FUGITIVE PRESENT brings together the collaborative productions of Ted Egan Jangala, Dinny Nolan Tjampitjinpa, Johnny Possum Japaljarri and Albie Morris Jampijinpa.

Exhibition's curator: Georges Petitjean

WAMULU: PROJECT IN TIME

EXCERPT FROM THE BOOK *WAMULU*

Wamulu — textured pigment-soaked material made from plant fibre or down — has been used throughout Central Australia for millennia as a major medium of body decoration, to cover sacred objects in designs, and in producing ceremonial ground works. The texture of *Wamulu* has its own unique aesthetic; it creates a surface that is felt as much as it is seen, adding both bulk and lightness to the surface, creating forms that are almost equally two — and three — dimensional. The medium itself is seen to embody the potency of the ancestral beings.

Ground paintings are important features of Aboriginal performances across Australia. In many societies they demarcate an arena for action. They are the focal point around which people perform. While the *Wamulu* in this exhibition are fixed to last, the instability of *wamulu* on the bodies of dancers and in the form of sacred objects (e.g. shields) is part of its impact; *wamulu* can spread, and carry with it the sacredness of the forms of which it has been part. All paintings are sung to connect them to the ancestral beings, to make them alive: the artists breathe life into the artwork with these songlines and with that spirit.



Dinny Nolan Tjampitjinpa while chopping the *wamulu* in the Australian bush near Alice Springs, 2002
Photo credit: Arnaud Serval

Designs in Central Australian art exist independently of particular media. They are a manifestation and product of the actions of ancestral beings in the landscape, designs that were then inherited by the human beings who followed them in occupying the land. Central Australian artists were always adept at using inherited designs to create works of almost any scale in many different media. The same design might appear engraved on a small wooden object, be painted on a ceremonial board or occupy the central space of a ceremonial ground. The *Wamulu* works exemplify this creativity and the adaptation of form to context.

The paintings shown in *FUGITIVE PRESENT* have been made permanent on the occasion of an exceptional artistic project that took shape in the Central Desert between 2002 and 2005, where *wamulu* was mixed with a synthetic binder before being applied to boards. The themes of the artworks made by Ted Egan Jangala, Dinny Nolan Jampitjinpa, Johnny Possum Japaltjarri and Albie Morris Jampitjinpa relate to the main Dreamings from the desert regions, such as Fire, Water and Emu. *FUGITIVE PRESENT* thus fixes impermanence in time. Alongside these ground paintings, several photographic series explore Australia's colonial history, combining an ancient art form with a more recent medium that aim to render visible the immaterial.



Ceremonial ground painting *Water and Lightning Dreaming* by Dinny Nolan Tjampitjinpa, Ted Egan Jangala, Johnny Possum Japaltjarri and Albie Morris Jampitjinpa in the Australian bush near Alice Springs, 2002 | Photo credit: Arnaud Serval



Ted Egan Jangala, Johnny Possum Japaltjarri and Dinny Nolan Tjampitjinpa while creating the ground painting in the Australian bush near Alice Springs, 2002.
Photo credit: Arnaud Serval



Ted Egan Jangala's hand applying the *wamulu* in the Australian bush near Alice Springs, 2002 | Photo credit: Arnaud Serval

CONTEMPORARY PHOTOGRAPHY & ENGAGED ART

FUGITIVE PRESENT exhibits the work of four contemporary photographers: Michael Riley, Robert Fielding, Tony Albert and Tracey Moffatt

MICHAEL RILEY (1960-2004)

Michael Riley is a Wiradjuri/Kamilaroi photographer and filmmaker whose images marked an important turning point in contemporary Aboriginal art. Committed to fighting discrimination against Indigenous peoples, he expresses himself through a variety of photographic styles: traditional portraiture, social documentary, photo-collage and conceptual series.

The series *Sacrifice* (1992) and *Cloud* (2000), as well as the film *Empire* (1997) are shown in the exhibition.

Sacrifice is a series of 15 black-and-white images featuring symbolic elements of the Christian religion, such as the cross, nailed hands or fish, thus highlighting the conflict between Aboriginal spirituality and Christianity. The title of the series evokes the sacrifices endured by Aboriginal communities in order to meet the expectations of Westerners.

Sacrifice is the first series in which Michael Riley refers to Christianity, an omnipresent theme in his later artistic work.



Michael Riley (1960 – 2004), Untitled, 1992, from the series *Sacrifice* 1992, chromogenic pigment print
Artist credit: © 2022, ProLitteris, Zurich



Michael Riley (1960-2004), *Untitled*, 2000, from the series *Cloud* 2000, inkjet print on banner paper
Artist credit: © 2022, ProLitteris, Zurich

The series *Cloud* also explores the introduction of Christianity into Aboriginal society based on the artist's childhood memories. *Cloud* consists of ten photographs depicting strong icons of the Christian religion against an emblematic blue Australian sky. Each object has a different meaning depending on the culture from which it originates; Michael Riley thus underlines in a minimalist and non-conformist way the complex relationship between Christianity and the ancestral beliefs of Australia's First Peoples.

For example, the representation of the cow floating in the sky is a symbol of colonisation for artist. The animal remains uncommon for Aboriginal peoples; when food supplies were low, they sometimes had to kill one or several cows to feed themselves — a survival act that was often met with violence by the colonisers who hunted or even shot them in retaliation.

Beyond the symbolic differences, *Cloud* also highlights the loss endured by Aboriginal communities: the loss of their culture and land to the introduction of Christianity by Western societies.

Empire's message is similar to the one in the previous photographic series; the film presents Australian landscapes in the midst of which symbols of Christianity and colonial references are intertwined. *Empire* is a poetic rendering of Riley's communion with his country: although compromised by European culture, particularly Christianity, the Indigenous connection to the land remains.

ROBERT FIELDING (1969)

As a son of a child of the stolen generation, Robert Fielding grew up influenced by two very different cultures: Western urban life and Indigenous ancestral Law. Robert's work associates these two worlds using abandoned objects of modern life as a means of expressing traditional Aboriginal art. With his photographs, he offers us his interpretation of history and shows us that the future of Indigenous communities lies in their hands.

"Through the camera, I do not only see a discarded object or a forgotten moment, I see users, I see routines and I aim to take these ordinary objects or moments and breathe new life into them, let them tell their story one more time". Robert Fielding

The series *Objects of Origin* (2018), composed of four photographs, re-contextualises everyday objects of moving, playing, eating and sleeping. These objects which we keep or carry are at the origin of interactions that Fielding retraces by bringing them back to life, in the light of the fire. Alongside this photographic series, an installation of old found buckets entitled *Paka, Pulawa, Tilipi* and *Tjuka* (tobacco, flour, tea and sugar) are reminiscent of recent history - until the 1960s - where these goods were given to Aboriginal people in exchange for work in the cattle industry. Since then, equivalents have been found in the Pitjantjatjara language and are part of the Anangu way of life.



Robert Fielding, *Paka, Pulawa, Tilipi and Tjuka*, 2018, found flour buckets with pierced and glass - bead blasted alterations. Artist credit: © Robert Fielding - Mimili Maku Arts. Photo credit: Vincent Girier Dufournier



Robert Fielding, *Object of Origin number 3*, 2018, C-type Print on lustre paper, edition of 3 + 1AP
Artist credit: © Robert Fielding - Mimili Maku Arts

TONY ALBERT (1981)

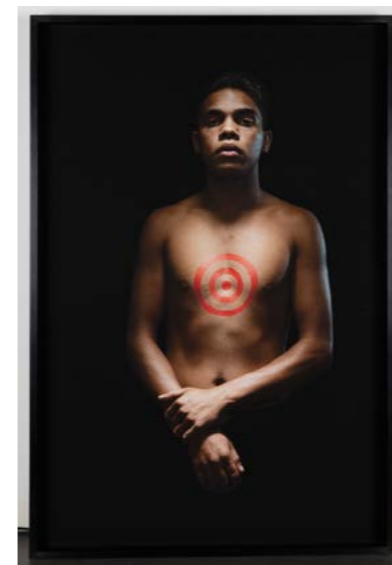
Tony Albert, a descendant of the Girramay, Yidinji and Kuku-Yalanji clans, is a politically-minded artist whose work explores the history of colonisation, stereotypical representations of Aboriginal people and the current reality of Australia's Indigenous peoples. Two photographic series are shown in this exhibition: *Brothers (Our Past, Our Present, Our Future, 2013)* and *Brother (The Prodigal Son 1, 2 and 3, 2020)*.

His series *Brothers* displays Aboriginal young men with a red concentric target on their chest. These works echo an incident in 2012 in Sydney's Kings Cross, where a car full of Aboriginal teenagers drove onto the footpath, hitting a pedestrian. The police response was fast and brutal, shooting and wounding the driver and the passengers. The public response was loud and varied; the police were accused of acting with such brutality because of the boys' skin colour. At a rally held to express solidarity with the teenagers, Albert saw a group of young men remove their shirts to reveal red targets painted on their chests,

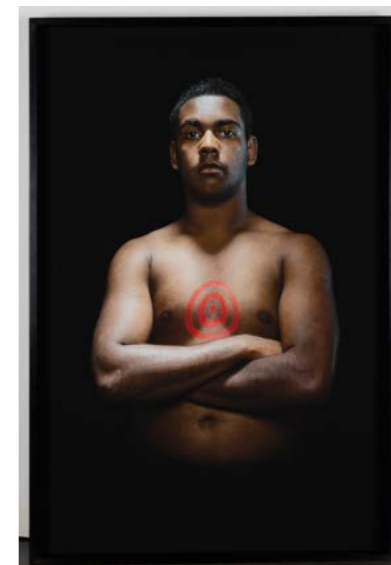
as a sign of protest. Albert was inspired by the defiance of the gesture and decided to use the symbol in his work.

In the series *Brothers*, Tony Albert pays tribute to this courageous act, condemning also more widely the racist acts of which Aboriginal communities are still the target today. The title *Brothers* allude to all Aboriginal brothers, a holy trinity existing in the past, present and future.

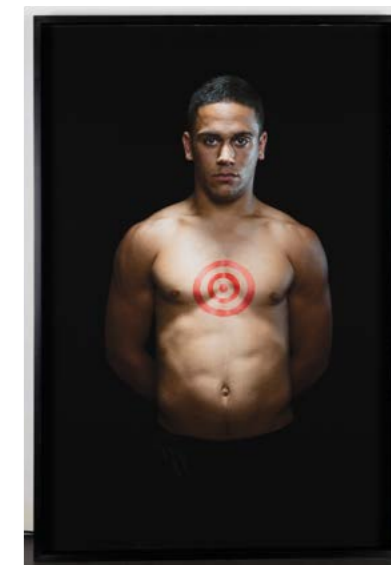
The series *Brother (The Prodigal Son)* is the result of a residency by Tony Albert at the Canberra Glassworks Gallery. It is part of the works exhibited at the Biennale of Sydney 2020. Made in stained glass, this series echoes the holy trinity of *Brothers (Our Past, Our Present, Our Future)* and also commemorates this act of bravery and defiance against racism.



Tony Albert (1981), *Brother (Our Past)*, 2013, pigment print on paper, edition of 3 + 2APs
© Tony Albert, courtesy Sullivan+Strumpf



Tony Albert (1981), *Brother (Our Present)*, 2013, pigment print on paper, edition of 3 + 2APs
© Tony Albert, courtesy Sullivan+Strumpf



Tony Albert (1981), *Brother (Our Future)*, 2013, pigment print on paper, edition of 3 + 2APs
© Tony Albert, courtesy Sullivan+Strumpf

TRACEY MOFFATT (1960)

Tracey Moffatt, contemporary photographer and filmmaker, grew up in Brisbane during the 1960s. The artist's roots played a major role in his artistic approach: born of an Australian Indigenous mother who had little time for her children, Moffatt was later adopted by an Irish-Australian woman. Seen as strong role models by the artist, her "two mothers" contributed to Moffatt's awareness of both Aboriginal and Western heritage and culture. Her attraction to the cinematic style is reflected in her work which refers to childhood, identity and Australian history.

Eight images from three photographic series are shown in the exhibition FUGITIVE PRESENT: Up in the Sky (1), Body Remembers (3) and Scarred for Life (4).

The series *Up in the Sky* (1997) highlights the racial relations between Aboriginal and non-Aboriginal people. These 25 images are set in a poor town in the Australian

outback, desolated by violence and despair. Two figures are regularly depicted: a young white woman and a chubby Aboriginal baby, symbol of peace and love. They contrast with the other individuals portrayed in a threatening way: dark religious figures, old men. These powerful images refer to the policy of forced assimilation and in particular the Aboriginal children brutally removed from their families and placed in the custody of the State.

Body Remembers (2017) is a series of ten sepia photographs in which Moffatt explores her identity. The highly evocative photographs depict a 1950s maid, played by the artist herself, who is stranded on an isolated colonial property. The artist once again addresses the impact of colonisation on Aboriginal peoples, and more specifically on young girls who were taken from their families and placed as servants in rural homes. The desert landscape evokes nostalgia, grief and sorrow.



Tracey Moffatt, Touch, 2017, from the series *Body Remembers*, digital pigment print on rag paper, edition of 6 + AP 2. | © Tracey Moffatt, courtesy Roslyn Oxley9 Gallery, Sydney

Scarred for Life (1994) is a series of nine images caricaturing representations of family life from the 1960s-1970s in the American magazine LIFE. These faded photographs were made using the photolithography technique, the most common form of printing used in newspapers and magazines in the 19th and 20th centuries. Moffatt depicts the small yet traumatic humiliations of daily life, based on her childhood friends' memories.

Scarred for Life differs from Tracey Moffatt's oeuvre because of captions under each photograph. However, these captions do not provide any additional information about the events depicted. Instead of guiding understanding, they make the works even more enigmatic.



The Wizard of Oz, 1956
He was playing Dorothy in the school's production of the Wizard of Oz. His father got angry at him for getting dressed too early.

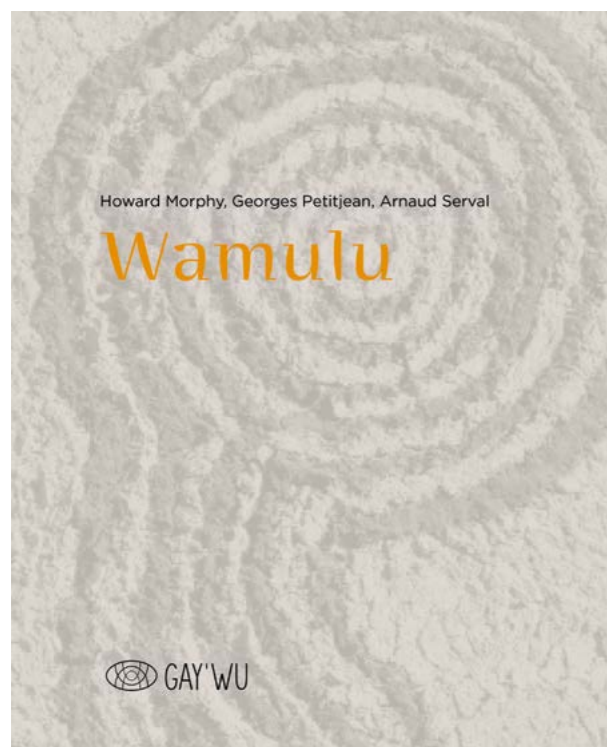
Tracey Moffatt (1960), *The Wizard of Oz*, 1956 (1994), from the series *Scarred for Life*, lithograph on paper
© Tracey Moffatt, courtesy Roslyn Oxley9 Gallery, Sydney



Birth Certificate, 1962
During the fight, her mother threw her birth certificate at her. This is how she found out her real father's name.

Tracey Moffatt (1960), *Birth Certificate*, 1962 (1994), from the series *Scarred for Life*, lithograph on paper
© Tracey Moffatt, courtesy Roslyn Oxley9 Gallery, Sydney

CATALOGUE



WAMULU

For the exhibition FUGITIVE PRESENT, Fondation Opale publishes a book dedicated to the *Wamulu* ground paintings that were produced by artists Ted Egan Jangala, Dinny Nolan Tjampitjinpa, Johnny Possum Japaljarri and Albie Morris Jampijinpa in the Central Desert of Australia between 2002 and 2005. This monograph is the second volume in the Gay'Wu – Aboriginal arts and knowledge series, dedicated to Australia's foremost Indigenous artists and produced by Fondation Opale, in conjunction with 5 Continents Edition

Series' GAY'WU Production
Fondation Opale
Under the supervision of
Georges Petitjean, Bérengère Primat

5 Continents Editions

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by Bérengère Primat)

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SPECIAL FOCUS

In addition to the main exhibition FUGITIVE PRESENT, Fondation Opale presents two projects that offer a different vision of the main exhibition's theme.

1. **PAPUNYA 1971**
June – November
2. **NAMSA LEUBA**
August – November

PAPUNYA 1971

Acrylic paintings on board or canvas from Central Australia more than any other art best evoke Aboriginal art since the 1970s. This painting movement originates in the government settlement of Papunya, located 250 km north-west from Alice Springs. Assimilation policy was at the time forcing Anmatyerre, Arrernte, Luritja, Pintupi and Warlpiri people to live there together.

In 1971, with the support of an art teacher, Geoffrey Bardon (1940-2003), several initiated men execute a mural, *Honey Ant Dreaming*, on the wall of the small school of Papunya, using acrylic paint. This leads to a minor cultural revolution. A group of about thirty men start to paint on everything they can find, from hardboard to floor tiles. Stories represented relate to the creation of the country and the transmission of the Law to the people.



Uta Uta Tjangala (1926-1990), *Pintupi cosmology - Mystery old man's Dreaming*, 1971-1972, Synthetic polymer powder paint on composition board © 2022, ProLitteris, Zurich.
Picture: Vincent Girier Dufournier

SHORT BIOGRAPHIES

BÉRENGÈRE PRIMAT

Chair of Fondation Opale

Béregère Primat, passionate about Aboriginal art and culture, is at the origin of Fondation Opale. Based in Valais, she has travelled Australia for nearly twenty years in order to better know the Aboriginal peoples, their values and their cultures, which are thousands of years old. Over the years, Primat has established one of the world's leading collections of contemporary Australian Indigenous art, meanwhile developing affinities with the artists and their families. By creating Fondation Opale in 2018, named after a mythological stone in Aboriginal culture, she decided to give this art a platform in Europe, and thus the visibility it deserves. A Chevalier of the Ordre des Arts et des Lettres in France, Primat also presides over Fondation Musée Schlumberger, which traces the scientific and human history of her family. She is also vice president of the Régent International School in Crans-Montana and of the Fondation Didier et Martine Primat, which are active in the fields of education and the environment respectively. Since 2020 she has been a board member of the Fondation Pierre Bergé – Yves Saint Laurent.

GEORGES PETITJEAN

*Curator of the Collection Béregère Primat
Curator of the exhibition FUGITIVE PRESENT*

Exhibition's curator at Fondation Opale, 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 Béregère 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.

FONDATION OPALE



Picture: Olivier Maire

VISION AND PURPOSE

Established in 2018, Fondation Opale is the sole contemporary art centre dedicated to the promotion of Aboriginal art in Europe. It strives to facilitate dialogue between peoples and cultures through art. The foundation is based on the Collection Béregère Primat, including more than 1300 works by nearly 350 artists, making it one of the world's largest collections of contemporary Aboriginal artists in private ownership. Fondation Opale is a non-profit organization which objectives are strictly cultural and artistic.

Located in the heart of Lens/Crans-Montana's alpine panorama (Valais, Switzerland) at an altitude of 1140 meters, Fondation Opale offers visitors the opportunity to discover temporary exhibitions of international scope on two floors of nearly 1000 m². These exhibitions highlight universal themes and values carried by contemporary Aboriginal art and build bridges with modern and contemporary artworks from around the world.

Focusing mainly on visual arts (painting, sculpture, photography, installations, etc.), the foundation 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 and a public program that includes workshops for all publics, residencies, conferences and artist talks, as well as academic research projects. In addition to its weekly activities (public guided tours and yoga classes for children and adults), the foundation organises two to three events per month. Its shop and bookstore, a member of the *Indigenous Art Code*, sources many objects from Aboriginal communities in Australia.

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. Its educational programme promotes inclusive access to culture through state-of-the-art, constantly updated museum pedagogy.

ABORIGINAL ART

Aboriginal is the oldest form of continuous artistic expression in the world, extending over a period of 60000 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.

EXTENSION PROJECT

In order to improve the reception area and to complete the functions of the current building, a new wing will be added to the art centre, headquarters of Fondation Opale, from June 2023. The entrance to the foundation will be enhanced, facing the village of Lens. This new building will provide a storage area for the works of the Collection Bérengère Primat. It will also house a media library, the future resource centre for contemporary Aboriginal art, where archives, books, videos and audio

recordings - from the Bernhard Lüthi Archive, among others - will be available for consultation. This extension will also accommodate a comfortable 125-seat auditorium for events and conferences organised by the foundation or third parties, as well as a seminar room, both of which will be available for rental. A green terrace will complete the space between the old and new buildings.



Picture: Cabinet d'architectes Évêquoz Ferreira



Nganampa mantangka minyma tjutaku Tjukurpa ngaranya alatjitu / Women's Law alive in our Country, 2018, acrylic on canvas.
Picture: Olivier Maire

PAST EXHIBITIONS

13.06.21 → 17.04.22
BREATH OF LIFE

Exhibition dedicated to the yidaki (didgeridoo), an emblematic instrument of Aboriginal Australia, and to the artistic diversity of the Yolŋu people from which it originates. Two Special Focuses completed this exhibition: one on the French, Czechoslovakia-born artist Vladimír Škoda, the other on the immersive project by artist Lena Herzog entitled *LAST WHISPERS: PRELUDE*.

14.06.20 → 25.04.21
RESONANCES

Dialogue between contemporary Aboriginal art and international contemporary art, with more than 90 works of around 50 artists from the collections of the two sisters Bérengère and Garance Primat. Two Special Focuses completed this exhibition: one on the *Broken Dreams* series by Aboriginal artist Michael Cook, the other on the Italian architectural agency Superstudio.

09.06.19 → 29.03.20
BEFORE TIME BEGAN

Exhibition offering insights into the evolution of contemporary Aboriginal art through a selection of nearly 80 major works - paintings on canvas and bark, installations and sculptures - from its emergence in 1971 to the present day. Three Special Focuses completed this exhibition: one on the photographic series *Painting on Country*, the other on the projects of a group of Master students in Cinema from the School of Art and Design of Lausanne (ECAL) and Geneva (HEAD) entitled *MYSTERY AND MODERNITY*. The last one on the series *Self-portrait* of Pintupi artist Walala Japaljarri.

16.12.18 → 31.03.19
**YANN ARTHUS-BERTRAND:
*Legacy, a photograph's life***

First global retrospective by photograph Yann Arthus-Bertrand conceived as an expedition across continents and oceans, highlighting the impact of man on the Earth. A Special Focus on the works of Robert Fielding completed this exhibition.



Picture: Olivier Maire

OFFSITE PROJECTS

CURRENT PROJECTS

Fondation Cartier pour l'art contemporain – Paris, France
Fondation Cartier pour l'art contemporain is currently planning an exhibition dedicated to artist Mirdidingkingathi Juwarnda Sally Gabori, from July to November 2022. Fondation Opale has granted the loan of the work *Nyinyilki*, 2010, from the Collection Bérengère Primat.

Palais de Tokyo – Paris, France
Fondation Opale is partnering with Palais de Tokyo for the collective exhibition entitled CLAIMING THE EARTH, presented from April 14th to September 4th, 2022. This exhibition is dedicated to a selection of international Indigenous artists who work differently with the so-called “natural” material.

PAST PROJECTS

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, has been shown in the Royal Museums of Art and History of Belgium from October 22th, 2021 until May 29th, 2022.

Centre Pompidou – Paris, France

Guggenheim Museum – Bilbao, Spain
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 was held from May 19th to August 23th, 2021. It was then shown at the Guggenheim Museum in Bilbao from October 22nd, 2021 to February 27th, 2022.

Muséum du Havre – Le Havre, France

In May 2021, Fondation Opale loaned four works in GhostNets 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.

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).

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.

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.



Work loaned to Fondation Cartier pour l'art contemporain
Sally Gabori, Nyinyilk, 2010 © 2022, ProLitteris, Zurich



Picture: Sébastien Crettaz

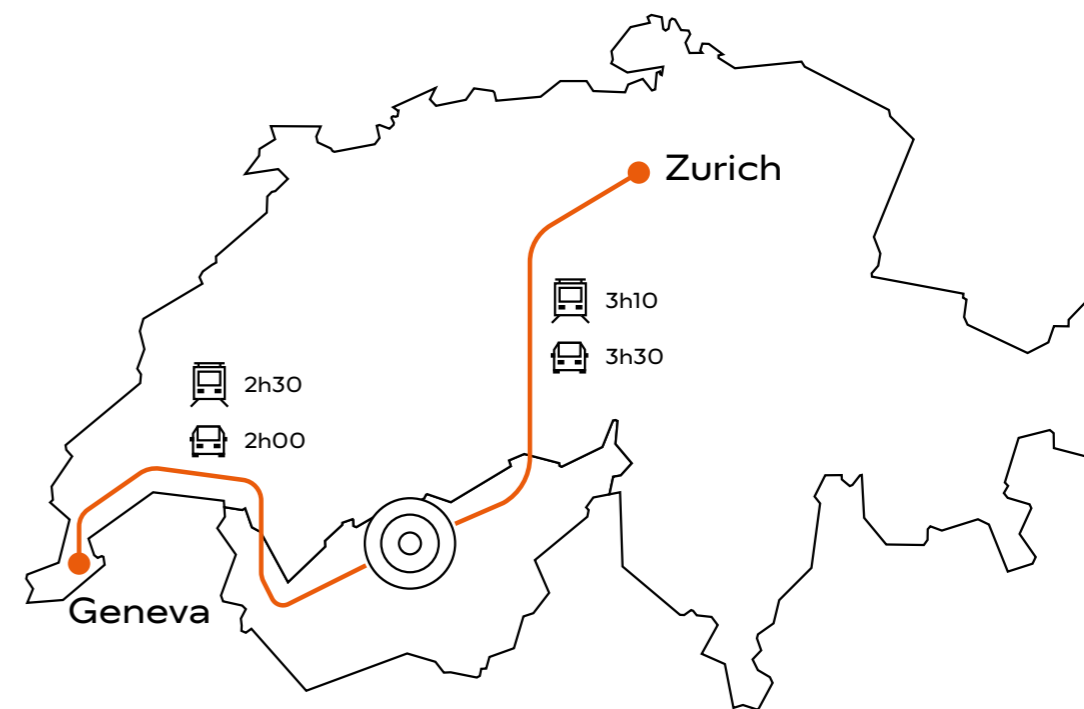
RESTAURANT L'OPALE

Located in the art centre, facing the Lac du Louché, 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.



Picture: photographe-geneve.com

USEFUL INFORMATIONS



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 and shop
Wednesday – Sunday: 10 am → 6 pm

Restaurant L'Opale
Until September 30th, 2022
From Wednesday to Saturday,
from 9.30 am → 11 pm
Sunday, from 9.30 am → 7 pm

From October 1st, 2022 on
Wednesday, Thursday and Sunday,
from 9.30 am → 7 pm
Friday and Saturday, from 9.30 am → 11 pm

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EXHIBITION FUGITIVE PRESENT

June 12th, 2022 → November 6th, 2022
Wednesday – Sunday: 10 am → 6 pm

Restaurant L'Opale
Until September 30th, 2022
From Wednesday to Saturday,
from 9.30 am → 11 pm
Sunday, from 9.30 am → 7 pm

From October 1st, 2022 on
Wednesday, Thursday and Sunday,
from 9.30 am → 7 pm
Friday and Saturday, from 9.30 am → 11 pm



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