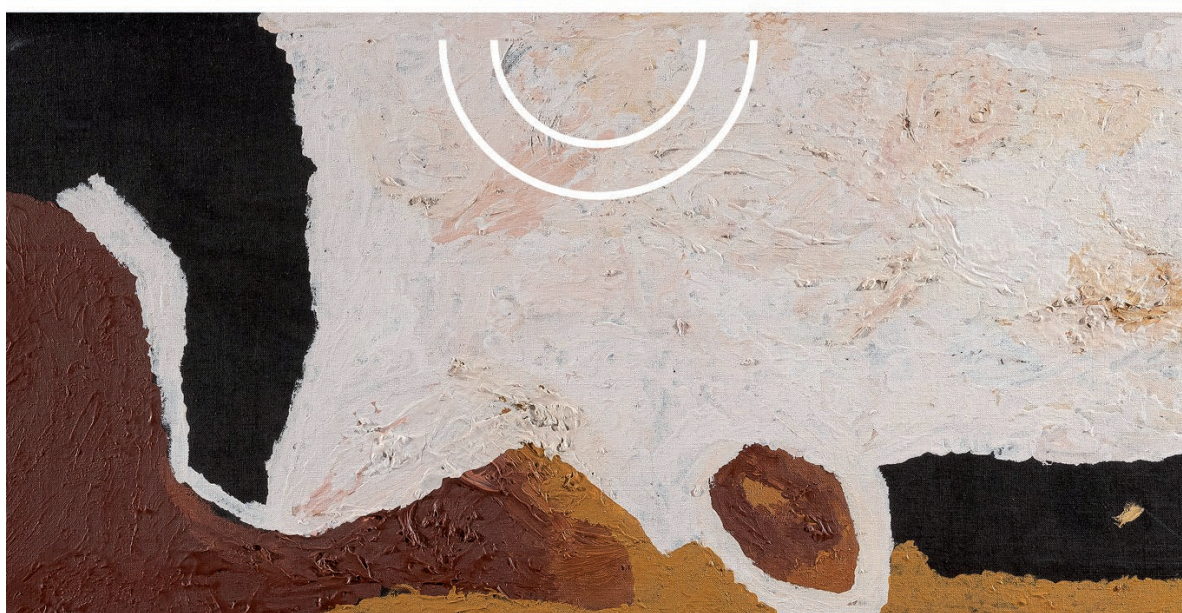
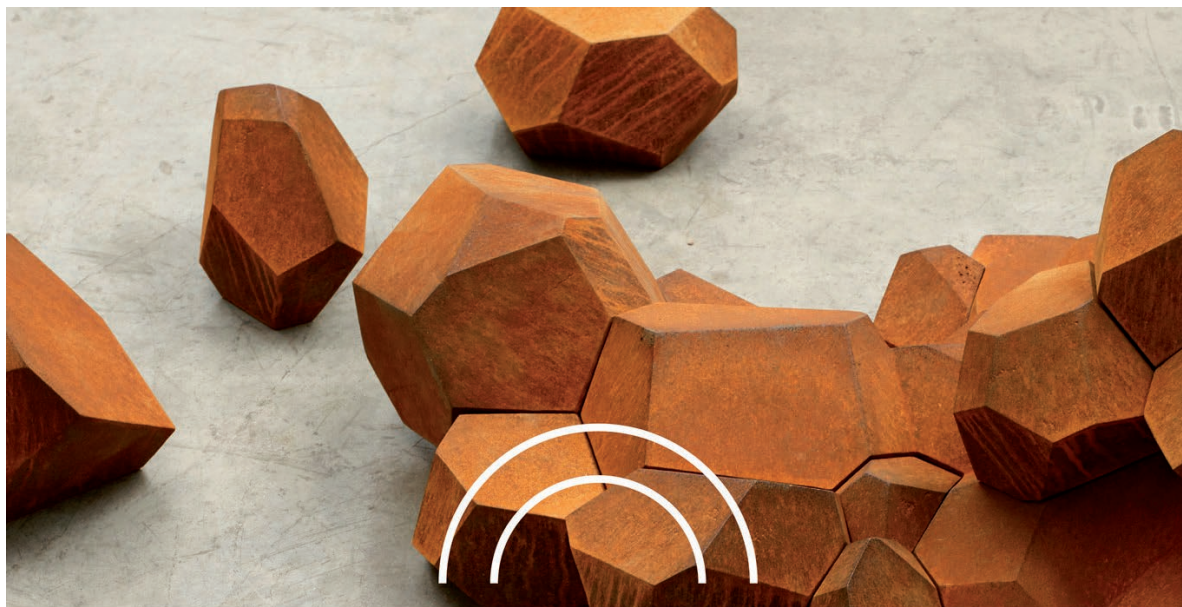


FONDATION OPALE



14.06.20 → 04.04.21

RESONANCES

Press kit

# Summary

<b>01</b>	→ The exhibition	p.3
01.01	→ The artworks: selected excerpts	p.4
01.02	→ The artists	p.8
01.03	→ The catalogue	p.9
01.04	→ Special Focus space	p.10
01.05	→ Short biographies	p.11
 <b>02</b>	 → The foundation	 p.14
02.01	→ Aboriginal Art	p.14
02.02	→ Objectives	p.15
02.03	→ Exhibitions	p.15
02.04	→ Offsite projects 2019 and 2020	p.16
02.05	→ Governance	p.17
02.06	→ Friends of Fondation Opale	p.17
02.07	→ Main partners	p.18
02.08	→ An exceptional place	p.18
02.09	→ Site and architecture	p.18
02.10	→ Key figures	p.20
02.11	→ Restaurant L'Opale	p.21
02.12	→ Shop and bookstore	p.21
 <b>03</b>	 → Useful information	 p.22
 <b>04</b>	 → List of available images	 p.23

Cover picture: *Ground*, Antony Gormley (1950, United Kingdom), cast iron, 2015.

Collection Dragonfly © Antony Gormley, courtesy Galerie Thaddaeus

Ropac, London • Paris • Salzburg

*Kwala at Tjiterurnga - Iceman Dreaming*, Charlie Tararu Tjungurrayi (c.1921-1999, Australia),

Language group: Pintupi, acrylic on linen canvas, 1991.

Collection Arnaud Serval, © 2020, ProLitteris, Zurich

# 01 The exhibition

**B**etween June 14th, 2020 and April 4th, 2021, Fondation Opale showcases its new exhibition, **RESONANCES**. It follows its debut show *Before Time Began* that introduced the origins of contemporary Aboriginal art to the broader public.

The exhibition **RESONANCES** was born out of the desire to enter into a dialogue between the collections of sisters Garance and Bérengère Primat. Works of the Dragonfly Collection (Garance Primat) hail from all over the world, encompassing modern and contemporary Western, African, Asian and Australian Indigenous artists, as well as objects and minerals. The Collection Bérengère Primat covers all parts of Australia and is one of the world's largest collections of contemporary Aboriginal art.

**RESONANCES** presents works by fifty artists. Linked by a strong spiritual dimension, the Dragonfly Collection and the Collection Bérengère Primat both celebrate the intelligence, beauty and unity of the living. This encounter between artists from all over the planet highlights a vision of the world deeply rooted among Australian Indigenous peoples: humans are indissociably integrated in the nature that surrounds them.

Through voices of artists from the antipodes, **RESONANCES** explores this fundamental theme in successive chapters. The first works appear in the darkness of the immemorial night. They narrate the *Tales of the earth and the skies*, followed by a dive into the *Power of transformation*, a notion inherent in artistic creation and that connects all living beings. The journey continues in the earth-toned walls reminiscent of the Australian desert, which reveal the *Secrets of Mother Earth*, at times an ancestral territory, in other times a new home, where the Snake – an essential figure of transmission – occasionally slithers. *The Origins* are explored in an alcove-cave with red ochre hues. And the light finally bursts with the appearance of the *First Being*, where works evoke memory, the imprint of Man on the Earth, the cycle of the stars and of the cycle of life. The wonder of being in the world.

An original soundtrack was created by the composer Mathieu Lamboley for **RESONANCES**. This score is present throughout the exhibition, combining string, wind and percussion instruments with the powerful and resonating voice of the great master of yidaki (didjeridoo), Djal Gurruwiwi, evoking Banumbirr, the Morning Star.

Curators of the exhibition: Hervé Mikaeloff, Georges Petitjean, Ingrid Pux  
Scenography: Ingrid Pux  
Graphic design: Base Design, Geneva



# 01.01 The works : selected excerpts

## 1. *Kwala at Tjiterurnga / Iceman Dreaming* →

Charlie Tararu Tjungurrayi (c.1921-1999, pintupi people), 1991



© 2020, ProLitteris, Zurich, Collection Arnaud Serval  
Photo credit : Vincent Girier-Dufournier

*Iceman Dreaming* (1991) is one of the last major works that Charlie Tararu produced, and it is uncommon both in its formal appearance and colour palette. It shows the landscape and the ancestral tales held within from an aerial perspective, free from the typical desert conventions and visual language of lines, roundels and dotting. Depicted in the painting is the site of Tjiterurnga, a range to the west of the Kintore community. The site is guarded by Kwala, who is said to look after the sacred stones at this site. The brown areas depict the hills in the area and the white sections of the work depict the ice. Charlie Tararu Tjungurrayi was one of the founding artists of the modern painting movement at Papunya in 1971. In 1987 he was the first artist from the Western Desert to receive a retrospective. He had a direct encounter with the international art world in 1983 when he travelled to Amsterdam for his participation in the performance *Nightsea Crossing* with Marina Abramović and Ulay. This experience increased his already keen interest in other cultures and people.

## 2. *Ground* →

Antony Gormley (1950, Great Britain), 2015



Antony Gormley © The artist,  
courtesy Galerie Thaddaeus Ropac,  
London • Paris • Salzburg  
Collection Dragonfly  
Photo credit : Stephen White, London





Antony Gormley © The artist,  
courtesy Galerie Thaddaeus Ropac, London • Paris • Salzburg  
Collection Dragonfly  
Photo credit : Stephen White, London

Antony Gormley has placed the human body, its relationship to space and to consciousness, at the heart of his artistic journey and practice as a sculptor. The body is a place of remembrance and transformation, as well as a sheath, an appearance that compels human beings to always live outside of themselves, held at the border of their own inner spiritual and mental dimension. Gormley's discovery of India in the 1970s, of meditation and the necessity to connect one's soul to the world, would have a deep impact on his approach. From the early 1980s, he

relentlessly explored the body, whether individual or collective, in order to grasp what living inside means and thus improve his self-knowledge, his resonance with the world.

### 3. *Ganyu / Stars* → Gulumbu Yunupingu (c.1945-2012, Yolŋu people), 2006 and 2010



© Artist & Buku-Larrngay Mulka  
Photo credit : Vincent Girier-Dufournier

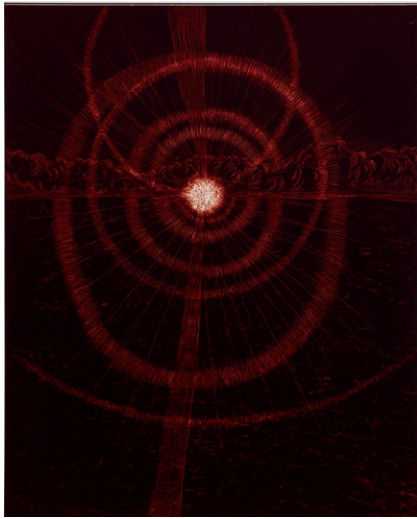


© Artist & Buku-Larrngay Mulka  
Photo credit : Vincent Girier-Dufournier

Gulumbu Yunupingu's artistic practice was incredibly varied. It included bark painting, weaving and jewellery making. Her art is infused with a strong belief in the unity of humankind — “all around, every tribe, every colour” — gathered under the protective gaze of the stars above. Gulumbu Yunupingu came to painting in the 1990s, but it was in the early 2000s that she developed her distinctive style of simple cross-shaped stars, each with a small dot or watchful “eye” at its centre. Set against a dense backdrop of tiny dots, the stars appear as though within a galaxy of illuminated pinpoints, reflecting the artist's observation that if the human eye could perceive everything in the night sky, then it would be entirely filled with stars — a concept echoed by Western astronomers.

4. *Red Light* →

Kiki Smith (1954, United States), 2018 and 2019

*Red Light*

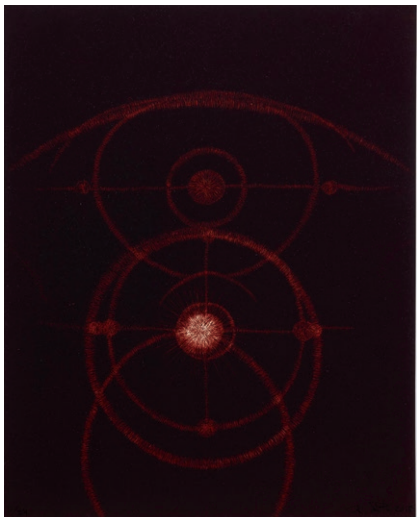
Kiki Smith © Kiki Smith, courtesy Pace Gallery  
Collection Dragonfly  
Photo credit : Christine Ann Jones, courtesy Pace Gallery

*Red Light*

Kiki Smith © Kiki Smith, courtesy Pace Gallery  
Collection Dragonfly  
Photo credit : Christine Ann Jones, courtesy Pace Gallery

Kiki Smith has brought to life a collection of works that has eluded the iconography and mercantile trepidations of its era for forty years. She has delineated her own parallel world, open to digression, transgression, made out of bronze, thread, paper, glass, clay, dreams, birds, imaginary creatures, cosmic vegetation. The pieces showcased offer a radiant interpretation of the multiple possibilities of its expression.

The works enter into a dialogue: for Gulumbu Yunupingu, stars are symbols of the souls of the dead and of the journeys of ancestral beings, from the Dreaming until now. Her works, three poles decorated with stars, resonate with the one-of-a-kind photographs in the *Red Light* (2018–19) series by Kiki Smith. These compositions, adorned with celestial motifs evocative of the sun and inspired by prehistory and the Byzantine era, are engraved on photographic paper and seem to hail from another world. Kiki Smith creates complementarity where we are all too often tempted to see antagonism. It is the main reason why we chose several of her works for this exhibition, along with the diversity of her creative media. Like the Aboriginal mythology conveyed by the artists, that which is usually divided in Western societies cohabitates at the heart of Kiki Smith's work: man and animal, male and female, the soul and the body, the individual and the collective, the real and the imaginary, the infinitely small and the infinitely big.

*Red Light*

Kiki Smith : Kiki Smith, courtesy Pace Gallery  
Collection Dragonfly  
Photo credit : Christine Ann Jones, courtesy Pace Gallery



5. *the pleased + the delighted* →

Ugo Rondinone (1963, Switzerland), 2013

**T**he Swiss artist living in New York does not limit himself to either a medium or a pattern, he mimics in that the diversity of the living, of the celestial, striving each time to renew the miracle of creation. Starting with founding elements, the simplest motifs, universal and understandable by all, he then isolates them and reviews the contract that binds them to Man. He uses materials that will endow them with a new aura, christens them with names that will heighten their presence further. In *RESONANCES, the pleased + the delighted* take the role of a double first Being, ancestral and atavistic.



© Ugo Rondinone, courtesy Galerie Eva Presenhuber  
Collection Dragonfly  
Photo credit : Image Courtesy Philips, 2020

6. *Die Schlange / The Snake* → Anselm Kiefer (1945, Germany), 1982-91*Rainbow Serpent* → John Mawurndji (1952, kuninjku people), 1995*Crotale du temple / Temple Rattlesnake* → Jean-Marie Appriou (1986, France), 2018

Photo credit : Sébastien Crettaz

**T**hree representations of snakes echo each other in *RESONANCES*: *The Snake* by Anselm Kiefer, *Rainbow Snake* by John Mawurndji and on the ground, *Temple Rattlesnake* by Jean-Marie Appriou. For all three artists, the snake is a mythological animal; it is, moreover, very often present in the founding myths of the Dreaming. In Aboriginal culture, the snake can either creative or

destructive. The body of the Rainbow Serpent is composed of rhythmic blocks of colour, made up of a multitude of variations of rarrk (hatching). Their use allows the painter to express the spiritual nature of his subjects in a distinct and shiny way. For John Mawurndji as for Jean-Marie Appriou, the serpent is a symbol of primordial force, intimate with the energies of the Earth. Anselm Kiefer's canvas, like most of his works, is made of accumulated matter (oil, straw, staples, screws, emulsion and lead). This accumulation occupies vast areas until it reaches a point of stabilization, or even a breaking point leading to the fall, foreseen, unavoidable and inseparable from any quest.



## 01.02 The artists

Angkaliya Curtis

Anish Kapoor

Anselm Kiefer

Antony Gormley

Betty Muffler Middy Mobblor

Bharti Kher

Bill Whiskey Tjapaltjarri

Bob Burruwal

Charlie Tararu Tjungurrayi

Clifford Possum Tjapaltjarri

David Nash

Djalu Gurruwiwi

Emily Kame Kngwarreye

Enraeld Djulabinyanna Munkara

Freddie Timms

Gali Yalkarriwuy Gurruwiwi

Ganbilpil White Ganyidjinu

Gao Weigang

George (Dr George) Takata Ward Tjapaltjarri

Giuseppe Penone

Gulumbu Yunupingu

herman de vries

Jean Arp

Jean Dubuffet

Jean-Marie Appriou

Jérémy Demester

John Mawurndjul

Johnny Warangkula Tjupurrula

Judy Watson

Kiki Smith

Kris Martin

Lee Ufan

Mabel Juli

Mathieu Lamboley

Mick Kubarkku

Mitjili Napurrula

Mona Mitakiki

Murtikarlka Tjumpo Tjapanangka

Naminapu Maymuru White

Naomi Kantjuriny

Nongirrnga Marawili

Owen Yalandja

Paddy Bedford

Rivane Neuenschwander

Romuald Hazoumè

Ronnie Tjampitjinpa

Rover Thomas Joolama

Sally Gabori

Sam Falls

Sol LeWitt

Tara Donovan

Timothy Cook

Tjimpayi Presley

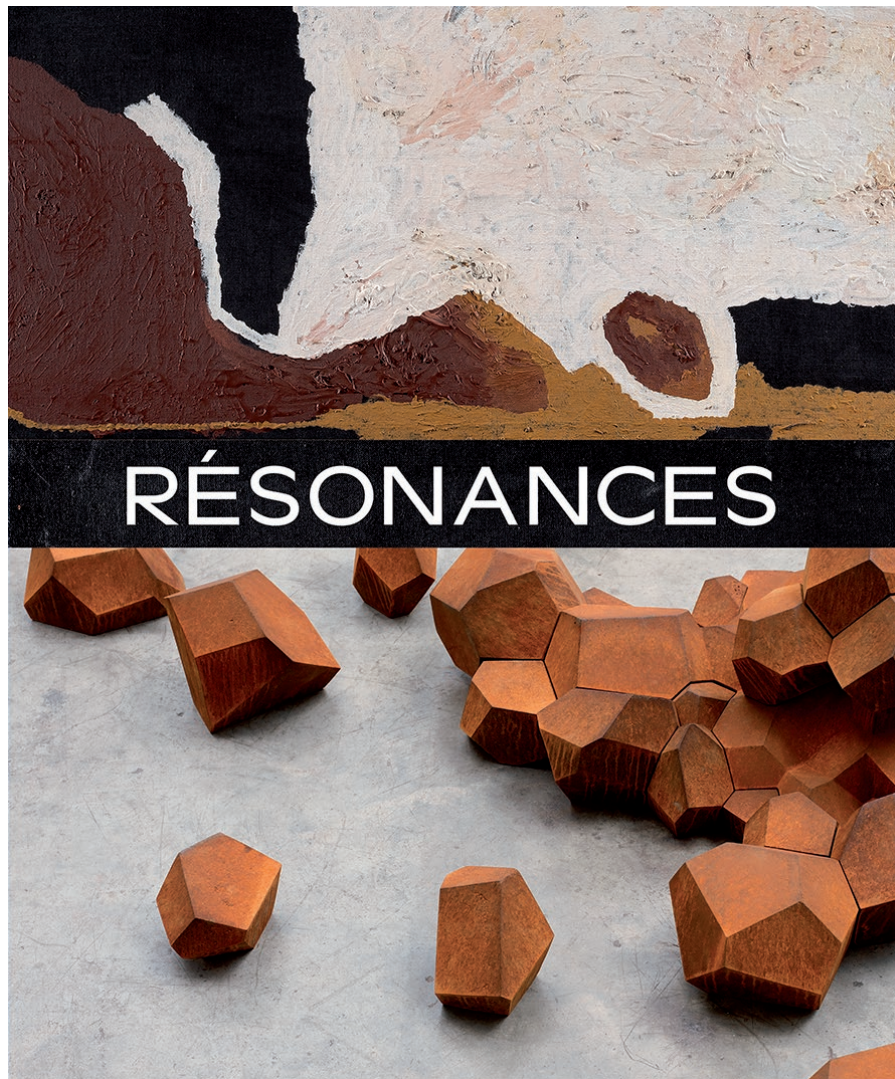
Tomás Saraceno

Ugo Rondinone

Witjiti George

Yayoi Kusama

## 01.03 The catalogue



All rights reserved – Fondation Opale

5 Continents Editions  
Piazza Caiazzo 1  
20124 Milan, Italy  
[www.fivecontinentseditions.com](http://www.fivecontinentseditions.com)

Distributed by ACC Art Books throughout the world,  
excluding Italy. Distributed in Italy and Switzerland  
by Messaggerie Libri S.p.A.  
Printed and bound in Italy in May 2020 by Tecnostampa –  
Pigini Group Printing Division, Loreto – Trevi  
for 5 Continents Editions, Milan

Texts' authors :  
Jean-Hubert Martin  
Hervé Mikaeloff  
Georges Petitjean  
Bérengère Primat  
Garance Primat  
Ingrid Pux

## 01.04 Special Focus space

In addition to the main exhibition RESONANCES, Fondation Opale presents three successive exhibitions in its Special Focus space, dedicated to showcasing projects that offer a different vision of the main exhibition's theme. These parallel exhibitions are renewed every three months:

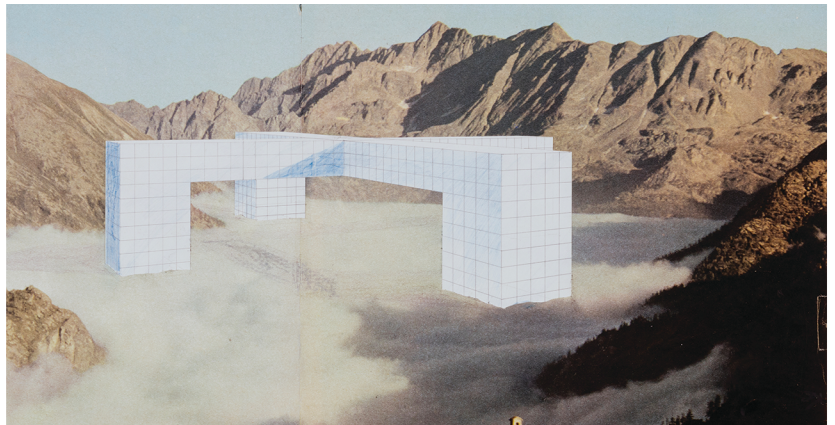
1. Michael Cook's monographic exhibition  
*Broken Dreams*  
June 14<sup>th</sup> → September 20<sup>th</sup>, 2020
2. Exhibition on the work of the Italian architecture agency  
*Superstudio*  
September 30<sup>th</sup> → November 29<sup>th</sup>, 2020
3. Exhibition on the French, Czechoslovakia-born sculptor  
*Vladimír Škoda*  
December 5<sup>th</sup>, 2020 → April 4<sup>th</sup>, 2021

### Superstudio

This second Special Focus is dedicated to the architecture group Superstudio, from September 30<sup>th</sup> to November 29<sup>th</sup>, 2020.

Group Superstudio, founded in Florence in 1966, denounces the absurdity of the modern world, its superproduction, superconsumption, property and capitalism through a critique of architecture as formal structure of an alienating power.

By taking an interest in the root of human life, the six architects of the agency (Adolfo Natalini, Cristiano Toraldo di Francia, Gian Piero Frassinelli, Roberto Magris, Alessandro Magris and Alessandro Poli) imagine an original humanity free of walls, a dematerialized and nomadic future where the only architecture that remains is a Continuous Monument, an orthogonal plan that extends to infinity.



© Superstudio  
*Il Monumento Continuo, Un Lago di nuvole tra eterne montagne*, 1969  
drawing, photomontage, Collection Frac Centre-Val de Loire



## 01.05 Short biographies

### Garance Primat

**E**ntrepreneur with a passion for authenticity, Garance Primat is the owner of Domaine des Etangs in the heart of Charente Limousine, in New Aquitaine, France. Pursuing the work begun by her father Didier Primat, she carries out the complete restoration of the 13th century castle in the heart of the property. In 2014, Garance Primat starts building up the Dragonfly Collection, a collection of contemporary and ethnic art, books, antique objects and minerals, with a universalist vocation, illustrating the close link between Nature, Art and Science. To symbolize her collection: the dragonfly, an insect that travels between Heaven and Earth and represents adaptation in the face of the pressure of the environment, a symbol of balance and transmission. Since May 2019, the Domaine des Etangs disposes of a room entirely dedicated to the presentation of the collection: the former dairy, which has become an exhibition space for modern and contemporary art.

### Ingrid Pux

**F**reelance curator Ingrid Pux began her career by completing a master's degree in communication at Laval University, Quebec, before moving on fully to curating, which she had been doing for years. In the 2000s, she worked as an event project manager and animator for Louis Vuitton. Before RESONANCES, Ingrid Pux had already collaborated extensively with curator Hervé Mikaeloff on several projects in prestigious venues, including the Bic collection, creator of the famous disposable ballpoint pen, at Centquatre-Paris in 2018, but also for one of the exhibitions of the Dragonfly collection at the Domaine des Etangs: LA LUMIERE DES MONDES, in 2019. Just a few weeks before the opening of RESONANCES, Ingrid Pux suddenly passed away at the age of 46.



Photo credit : Sébastien Crettaz

## Hervé Mikaeloff

**F**reelance curator and internationally renowned contemporary art consultant, Hervé Mikaeloff is director and co-founder of HM Conseils. Graduated from the Ecole du Louvre in Paris in 1991, he first worked for two years as assistant to the director at Fondation Cartier pour l'art contemporain, then became deputy director at the Perrotin gallery for three years. It was while building up a collection of contemporary art for the Caisse des Dépôts that he truly began to initiate artistic collaborations for companies and major private collectors, including Bernard Arnault, CEO of the LVMH group. He has curated artists from all over the world as well as major exhibitions at the Hong Kong Museum of Art, the Garage Museum of Contemporary Art in Moscow, the Venice Biennale and the Palais de Tokyo in Paris. Hervé Mikaeloff is already familiar with the Dragonfly Collection, having curated *POUSSIÈRES D'ÉTOILES*, the inaugural exhibition of the dairy at the Domaine des Etangs, in 2018.

Fondation Opale also thanks Thomas Vroom and Arnaud Serval for their works on loan in *RESONANCES*.



Photo credit : Sébastien Crettaz

## Bérendère Primat

**B**érendère Primat, passionate about Aboriginal art and culture for more than 17 years, is the chair of Fondation Opale. Based in the Valais, Bérendère 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, Bérendère Primat decided to give this art a platform in Europe and the visibility it deserves. “Chevalier des Arts et Lettres” in France, Bérendère 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

**C**urator of the Collection Bérendère Primat and of the two exhibitions of contemporary Aboriginal art of Fondation Opale, BEFORE TIME BEGAN and RESONANCES, 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 Bérendère Primat. He has directed or consulted numerous exhibitions in Europe and Australia and continues to write about Aboriginal art and culture.

## Gautier Chiarini

**G**raduate 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.



# 02 The foundation

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



Photo credit : Olivier Maire

**E**stablished 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.

## 02.01 Aboriginal art

**A**boriginal 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.

## 02.02 Objectives

**F**ondation 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 8<sup>th</sup>, 2004 and contributes to the knowledge and understanding of cultural heritage.

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.



Photo credit : Olivier Maire

## 02.03 Exhibitions

**F**ondation 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 (1000 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.

## 02.04 Offsite projects 2019 and 2020

### *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 12<sup>th</sup>, 2019 to January 26<sup>th</sup>, 2020.

### *Biennale of Sydney – Sydney, Australia*

Fondation Opale has worked closely with the 22<sup>nd</sup> edition of the Biennale of Sydney, NIRIN, from March 14<sup>th</sup> to September 6<sup>th</sup>, 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 22<sup>nd</sup> biennial is the first edition under the direction of an Aboriginal artist: Brook Andrew.

### *Alimentarium – Vevey, Suisse, Musée d'Art du Valais – Sion, Suisse*

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).

## 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 March 2021 on.

### *Centre Pompidou – Paris, France*

Loan of an artwork for the exhibition WOMEN IN ABSTRACTION / ELLES FONT ABSTRACTION from May 5<sup>th</sup> to September 6<sup>th</sup>, 2021, then from October 22<sup>nd</sup>, 2021 to February 27<sup>th</sup>, 2022 at the Guggenheim Museum in Bilbao.

### *Musée Yves Saint Laurent – Marrakech, Maroc*

From February 2021 on, a loan of works from Fondation Opale will constitute the exhibition LE SERPENT ARC-EN-CIEL – ART ABORIGENE CONTEMPORAIN, at the Yves Saint Laurent Museum in Marrakech.





Photo credit : Olivier Maire

## 02.05 Governance

**T**he 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.

## 02.06 Friends of Fondation Opale

**T**he Association of Friends of Fondation Opale, headed by Henri Ballardur, 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.

## 02.07 Main partners

**T**he 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

## 02.08 An exceptional place

**B**érengère 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 lands-cape 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 Auberjonois 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

## 02.09 Site and architecture

**T**he 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.



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 1,000m<sup>2</sup> of exhibition space. The infrastructure and technology guarantee the integrity of the works in terms of air-conditioning and security.



Photo credit : Olivier Maire



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



## 02.10 Key figures

### Fondation Opale

#### *Indoor*

Exhibition area :	1'060 m <sup>2</sup>
→ Modular spaces	3
Stabilised and controlled temperature	20 °C (+/- 2 °C)
Relative humidity, stabilised and controlled	50 % (+/- 5 %)

#### *Privatisable space*

Conference room	90 m <sup>2</sup>
Hall	100 m <sup>2</sup>
Restaurant L'Opale	115 m <sup>2</sup>

#### *Outdoor*

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

Number of visitors in 2019	33'000
Number of guided tours	120

Members of the Association of Friends of Fondation Opale	345
---	-----



Photo credit : Luciano Miglionico

### Restaurant L'Opale

<i>Indoor</i>	50 seats
<i>Terrace</i>	35 seats

## 02.11 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

## 02.12 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

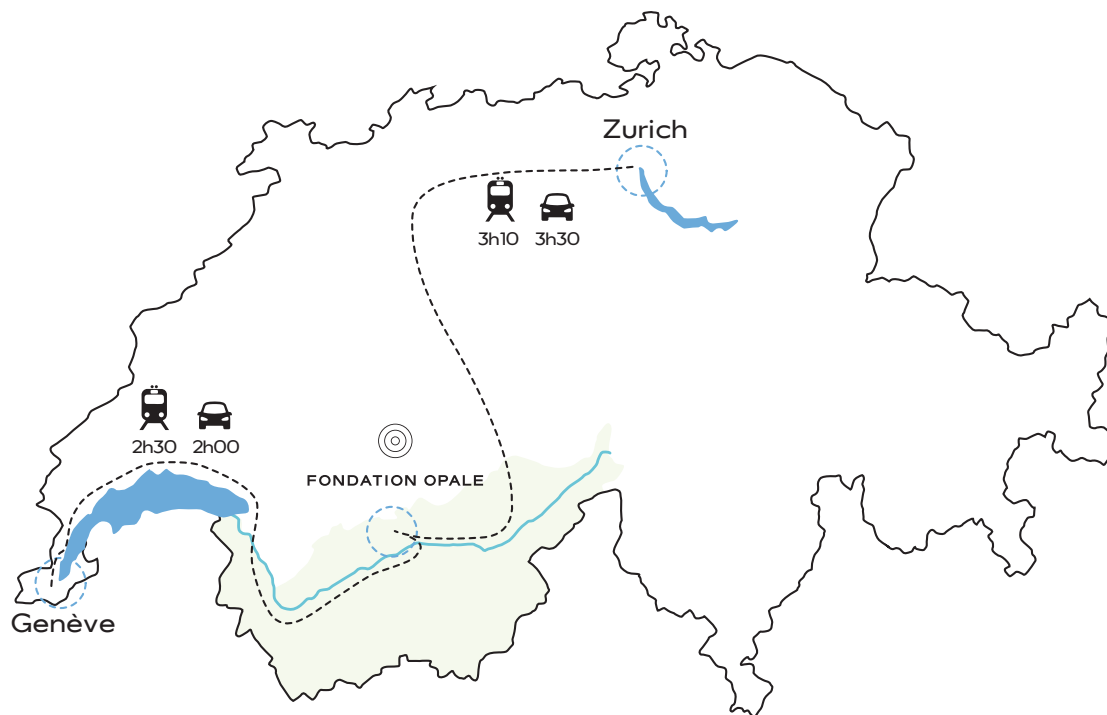
# 03 Useful information

## Contact information

Fondation Opale  
Route de Crans 1  
1978 Lens  
Suisse

+41 27 483 46 10

[info@fondationopale.ch](mailto:info@fondationopale.ch)  
[www.fondationopale.ch](http://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



# 04 List of available images

## Exhibition RESONANCES (photo credit : Sébastien Crettaz)

→ Picture of the exhibition halls (26)

## Outdoors (photo credit : Olivier Maire)

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

## Restaurant L'Opale (photo credit : Sébastien Crettaz)

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

## Other images (photo credit : Olivier Maire)

- Portraits of Bérengère Primat (2)
- Portrait of Bérengère Primat and Gautier Chiarini

# Exhibition RESONANCES

June 14th, 2020 → April 4th, 2021,  
from Wednesday to Sunday, from 10 am → 6 pm

## Restaurant L'Opale

Open on Wednesday, Thursday and Sunday  
from 9 :30 am → 7 pm  
on Friday and Saturday from 9.30 → 11 pm  
Open on Wednesday and Thursday on reservation



Visual credit © Base Design

## Media contacts

### International

Claudine Colin Communication  
Christine Cuny | christine@claudinecolin.com  
+33 1 42 72 60 01

### Switzerland (German-speaking)

Neutral Zurich AG  
Inna Schill | isc@neutral.plus  
+41 43 311 30 90

### Switzerland (French-speaking)

Vanessa Pannatier | vp@fondationopale.ch  
+41 27 483 46 16

Fondation Opale | Route de Crans 1 | 1978 Lens / Crans-Montana | Suisse  
+41 27 483 46 10 | [www.fondationopale.ch](http://www.fondationopale.ch)



**Le Nouvelliste**