

Continue through the rooms of the museum

Works that speak to us of long time, of nap or meditation, of repetitive and slow walking, of sensoriality or even, on the opposite, of highway speed...

Room 1: **Hiroshi Sugimoto**, *Hayden Orpheum Sydney*, 1997

Room 6, meuble à tiroirs: **Edouard Vallet**, *The Reapers' Rest*, 1913

Room 10: **Marina Abramovic**, *Boat Emptying Stream Entering*, 1990

Espace 11: **André-Paul Zeller**, *The Stockhausen (Hymac 6676)*, 1966-1976

Coffee corner: video *Group Walk* about a performance from **Hamish Fulton** Valais Art Museum, 2017

See also, room 13: Hamish Fulton, *Swifts and Lizards*, 2017

Room 12: **Raphael Ritz**, *Peasant Room in Evolène*, 1867

Room 13: **Catherine Contour**, *Suspens, a hypnosis Piece Located in the Valais Art Museum*, 2016

Room 17: **Nicolas Faure**, *Riddes Bridge*, 1997

Le Créneau and Terrace: deckchairs to dream in the open, to read or to enjoy a stopover with a view.

Chi va piano Slow art with the Collections

18 may - 10 November 2019

As museum visitors, we apparently spend an average of three seconds looking at a work of art. In today's world, when our phones can occupy our attention for several hours a day, and advertising images overwhelm us, we need to reconnect at a natural pace: *chi va piano va sano e va lontano* (who goes slowly, goes healthily and goes far), as the Italian proverb goes.

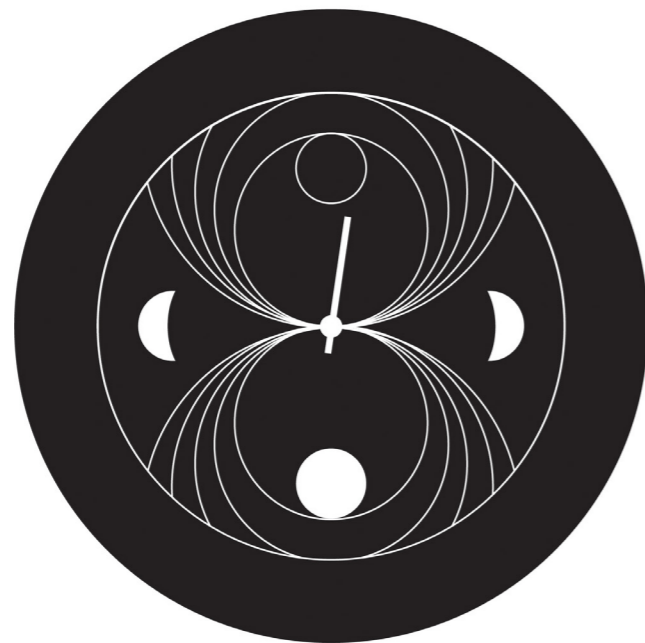
The *Chi va piano* exhibition offers visitors an opportunity to experience 'slow art'. Over a period of six months, the Valais Art Museum gallery known as 'Au Quatrième' will be presenting ten or so works one by one to be contemplated, taking the time to look at the details, linger and dawdle along. Comfortably seated in one of the armchairs provided, we are invited to immerse ourselves in this space to gauge the effects of time on observation. As in the rest of the museum, the artwork is free from traditional labels so as to promote a liberated, sensitive and uncomplicated approach. Going beyond the simple gaze, it is your whole being that is attentive to the comfort of the seat, the acoustics of the room, your own breathing. Once it has physical form, slow art becomes a sensory experience. How does our perception of the work change? What happens when we observe a work of art for five minutes, a quarter of an hour or even an hour?

Echoing the programme of the Salon Suisse of the Biennale Arte Venezia 2019 on the theme *s l o w*, this exhibition extends to the art museum's outdoor spaces, conducive to other slow pursuits such as reading, drawing, idleness and even napping.

The collection regulated by the lunar calendar

The works are changed over according to the pace of the lunar calendar, i.e. every 29.5 days during the full moon. The work by Swiss artist **Marie Velardi** (b. 1977) entitled *Luna* sets the tempo through a lunar clock placed in the room, whose single hand moves around the dial in keeping with the moon's cycle.

Produced specifically for this exhibition, the work allows us to consider the celestial body from a perspective other than that of space exploration, at a time when we are celebrating the 50th anniversary of Neil Armstrong's first step on the Moon.



Marie Velardi, *Luna* (Project for a lunar clock), 2019
©Marie Velardi, Courtesy of the artist

Marie Velardi is a visual artist whose primary aim is to construct a memory of the future – a long-term perspective – which for her is as important as a memory of the past. Her *Deceleration Room* was recently presented at National Archive in Paris with an installation about the moon.

Instructions

To appreciate a work of art, you need to spend time with it:

- 1) Sit comfortably in front of the artwork: find an armchair, footstool or mat in the room.
- 2) Expand your sensory perception: What do you see? What do you hear? What do you feel? What is your breathing like? How is the room temperature?
- 3) Be patient: feeling nothing can be part of the experience. Trust your first impressions.
- 4) Be selective: if you spent 15 minutes looking at all 5,417 works in our collection, it would take you about four hours a day over an entire year.
- 5) Take your time: we'd recommend you stay at least 10 minutes with each chosen artwork.

One work after another...

The works in the collection exhibited in *Chi va piano* have been selected for their format, intensity, quality and development potential when viewed for a long time. They are produced by renowned artists from a variety of periods such as Swiss artists François Boson (b. 1949), Alexandre Calame (b. 1810, d. 1864) and Nicolas Faure (b. 1949), Polish artist Magdalena Abakanowicz (b. 1930, d. 2017), Spanish artist Miquel Barceló (b. 1957) and French artist Sophie Calle (b. 1953), the works will be presented one at a time for a period of approximately one month. Featuring techniques as diverse as photography, painting, tapestry and installation, they are taken from the museum's reserves where they usually live.

The exhibition opens with a series by photographer Nicolas Faure focusing on the motorway landscapes of the Valais. Before moving on to slowing down, we look at the theme of speed and the excesses that result from it, in line with some artists' worship of them in the early 20th century by claiming 'We declare that the splendour of the world has been enriched by a new beauty: the beauty of speed' (Marinetti, *Futurist Manifesto*, 1909).