

Let's Walk



Take a step, take a stand

Exhibition guide book



Walking is an everyday means of locomotion, but it also permits us to reach mountain tops and explore the world beyond our borders. It is essential to our freedom, and has been used as a rallying tool to claim civil rights. Since the 1960s, it has been used as a means of artistic expression. This exhibition is organised around certain themes and brings together objects from different periods and fields from the Valais, Switzerland and other countries. In addition to the work especially made by Hamish Fulton, the Pénitencier exhibition centre displays works by **Francis Alÿs, Fischli & Weiss, Martina Gmür, Douglas Gordon, Richard Long**, and also **Not Vital**. From footprints to illegal border crossings, and from mountaineering to political demonstrations, walking has been treated here in terms of the involvement of both the body and the mind: taking a step means taking a stand!



Introduction

Walking, a natural activity, enabled you to come here to explore the subject from a new perspective: namely that of art and involvement. Your feet are standing on a red carpet, which is usually rolled out for statesmen and VIPs. Transposed to a former penitentiary, it underscores both the action of moving across space by walking and the narrative that this space holds for the public.

The building's facade presents a monumental work especially made by the British artist **Hamish Fulton**. Faithful to his motto «No walk, no art», Fulton has been using walking as an artistic medium in its own right throughout the world since 1973. Unlike *land art*, his work focuses on the actual experience in the landscape and its visual translation. For ecological reasons, he leaves the environment as intact as possible: he neither displaces nor changes anything along his way, intervening only by the fact of walking and occasionally taking a photograph. The graphic composition that greets us in the exhibition is a product of his solitary walks between the tops of the Valera and Tourbillon hills in the days that preceded the opening. Like an ID card, it indicates the factual elements of this art walk. As a regular hiker in the Alps, Fulton has already worked in the Valais, as you can see from two interventions in Brig: an installation in the elevator shaft of a bank (1994) and a walk on the Spitzhörnli and Simplon Pass (2004). Opposite the Pénitencier, the chain-link fences of **Carlo Schmidt** have been divested of their function by being held captive in a yellow plastic that neutralizes them. Taken from the region of Leuk, they were used to fence in land whose ownership was disputed by different families.

Following the red carpet, **Uwe Jensen's** *Sculpture for One Shoe* on the reception counter invites you to take a card and pebble that you can slip into your shoe (or not) for the duration of your visit. On your left, Stéphane Blumer's *Atelophobia* materialises in a crowd occupying Tahrir Square in Cairo during the 2011 Arab Spring. At the end of the hall, **Sylvie Fleury's** readymade presents the shape of a deluxe shoe brush, an accessory found in grand hotels, where shaking the dust off your feet can help save appearances.

Now you are ready to go up the stairs. Have a nice walk!



First floor

I. Taking a step

Presenting an exhibition on the subject of walking in a former penitentiary allows us to point out a contradiction: jails are places of confinement and restriction of freedom. Walking there is allowed only under supervision and in a very small space, thus preventing opportunities for individual action or rallying in groups. The works displayed on this floor open up the horizons of this restricted place to the exploration of vaster, and even unlimited natural territories. The jail cells are kept closed in order to leave room in the middle space for more freedom of movement, for the poetic dimension of walking, and for a physical and emotional experience of the landscape.



 Closed


First floor

Take a step, take a stand

Guido van der Werve

Balthasar Burkhard

Not Vital



On the left as you enter, the video by the artist **Guido van der Werve** brings us down to the human scale of a single person (the artist himself) walking without misgivings on pack ice in Finland, fifteen metres in front of a 3,500-ton ice-breaker. The beauty of the scene is enhanced by the factor of risk-taking: each step maintains the human being in a fragile equilibrium between the ship and the ice, between natural elements and the machine. By creating the illusion of opening up a passage or causing the ground to break up, this video expresses in a symbolic manner the fact that taking steps one after the other in a chosen direction inevitably implies making an impact on the world. Can walking literally and figuratively «break the ice»?

Behind the wall with the video, you will be confronted with the immensity of the world by two works: **Not Vital's** walking stick, which seems to be made for a giant, is an equivalent of the seven-league boots that make it possible to advance farther and to push back the limits of space and time. It brings us back to the times of philosophers like Aristotle who taught while strolling, or Rousseau, who took countless walks in order to stimulate his thinking: «I can meditate only by walking... my head works only together with my feet» (*Confessions*, 1764).

Richard Long's nine-metre *Alpine Line* represents the intrusion of volcanic rock into the space of the museum. This sculpture is composed of pieces of basalt collected during a walk to Buchs (SG). This stone strip creates a negative landscape in which the path marked out does not correspond to that of the walk. In walking around this fictional trail which is embodied in all its materiality, you are invited to become aware of your own steps and imagine a new form of travelogue. Richard Long, a leading representative of land art since 1967, works with nature to create reversible interventions. He prefers to work outside of the studio, along the lines of the philosopher Nietzsche, who liked to «think outdoors, walking, jumping, climbing, dancing, especially on lonely mountains or near the sea; there where even paths become problematic» (*The Gay Science*, 1901). Using mud, wood, snow, or rocks arranged in circles or lines, his works restore a visible dimension to the walks.

At the end of the middle space, the only cell left open suddenly transposes us again into the world of prisons. **Francis Alÿs'** video, *Albert's Way*, documents the artist pacing in his studio in Mexico City. It is a reference to Albert Speer, the leading architect of the Third Reich who, during the twenty years of his incarceration, walked to and fro in his cell in the Spandau Prison and imagined that he was walking around the world with the help of the geography books and travel guides that he borrowed from the library. In this way, Speer covered over 30,000 km before his release in 1966, having reached an (imaginary) point located 30 km outside of Mexico City.

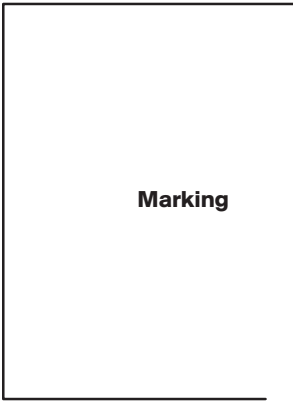
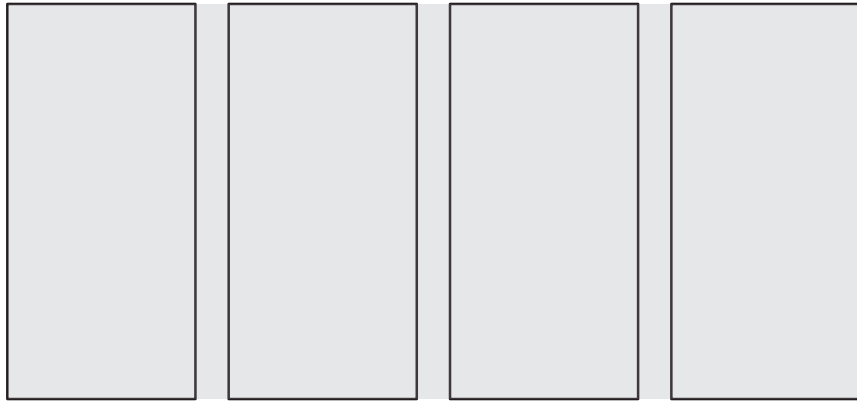
Leaving the cell, the trail signs invite you to go to the second floor by the small staircase on the left.



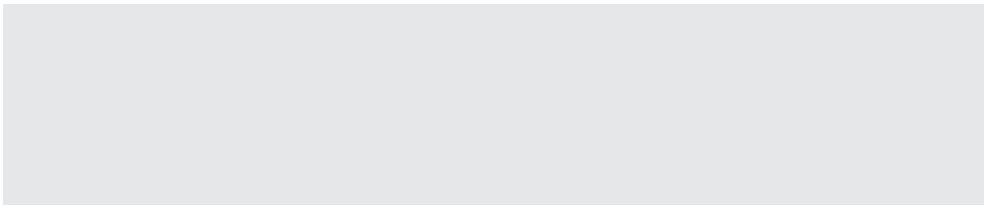
Second floor

At the top of the stairs, your attention will be drawn to the stylised wall by the comic artist **Matthieu Berthod** that establishes a new horizon line. Based on his study of the chronophotography of Etienne-Jules Marey, a 19th-century pioneer researcher on the analysis of human motion, this work combines the story of a man strolling and a fictional panorama inspired by the surrounding Alps.

Two different types of walkers frequent the mountain trails: hikers and mountain climbers. While the climbers have conquest on their mind, the hikers are looking for accessible landscapes and health benefits. On this floor, the theme of walking is approached from the aspect of the involvement of the body, which is the basic condition for all pedestrian activity. The four open cells present the first chapters of the exhibition with verbs as titles: «Marking,» «Risking,» and «Conquering/Falling».



Marking

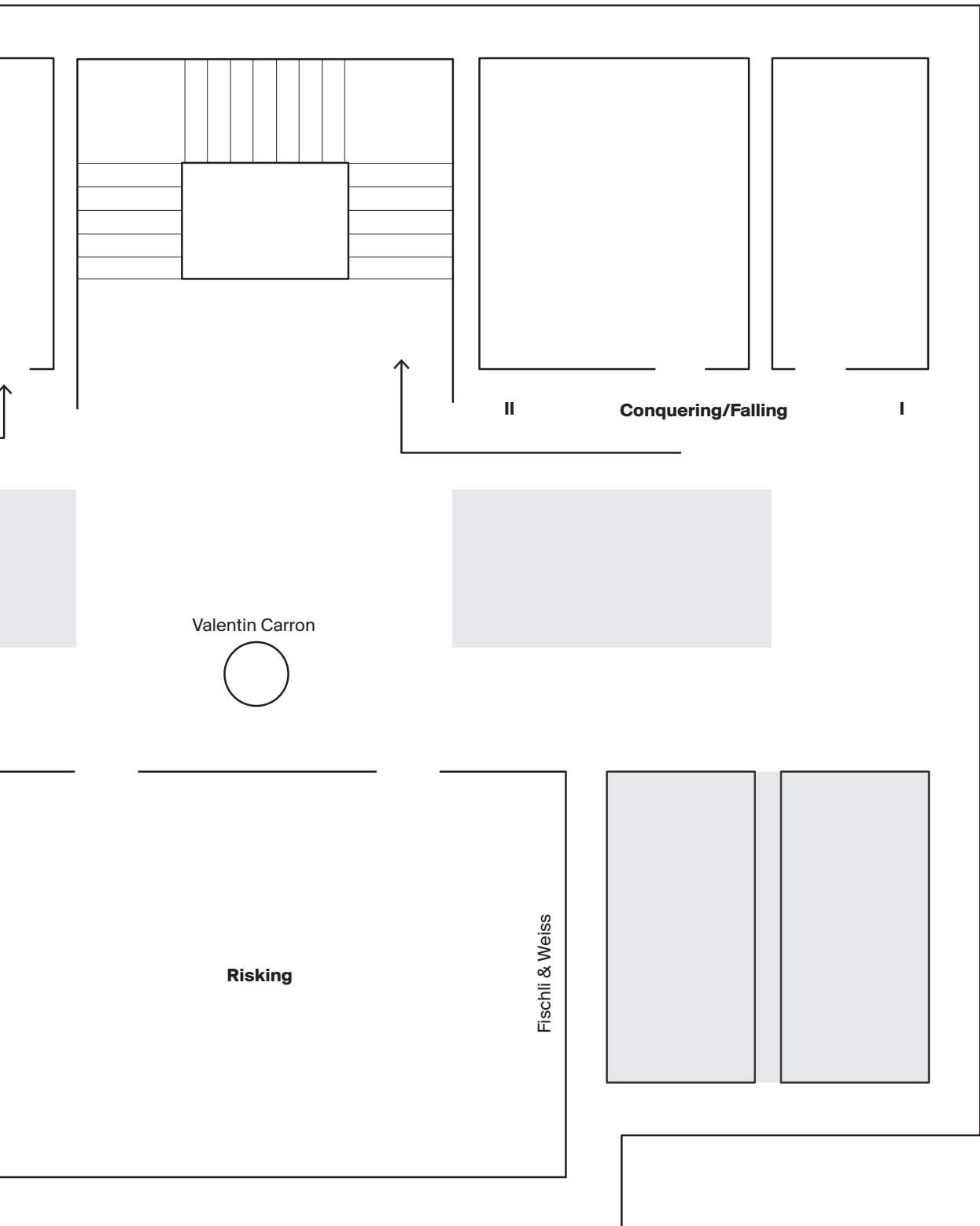


Matthieu Berthod



Closed

Second floor



Marking

The footprint left by the walker is not only the trace of a passage or the proof of a presence, it is also a way of marking a territory and establishing a border. The verb «to walk» comes from the Frankish **markôn*, «to mark, make a footprint» and a Germanic root derived from the Indo-European **mark*, «limit». Thus walking can lead to the taking of political power or make way for a place of resistance. What imprints do women's **hobnailed shoes** make?

The two photographs of **Jules Spinatsch** titled *Snow Management* show traces of steps, skis and grooming tractors at Davos, and refer to the World Economic Forum that is held there. As a place of power marked by this regular event, this terrain preserves the illusion of purity in spite of the traces left by the leaders of the planet. The almost lunar appearance of this landscape recalls the importance of steps in the conquest of a territory: the fact of having «walked on the Moon», as **Hergé's** comic album recalls, represents an act of appropriation by human beings.

Farther on, the photogrammetric image that documents the comings and goings of **archosaurians** at **Les Vieux-Emosson** (Finhaut, VS) over 245 million years ago is paired with **Emile Gos'** photograph showing traces of footprints going in two directions. In spite of these footprints, the conquest of a mountain remains a haphazard undertaking.

Coming out of the cell, take advantage of the bench to discover the sculpture by **Valentin Carron** on the floor. Made entirely of glass from a cast of his own feet, the work titled *Gérard* plays on ambiguity. With a wink at Magritte's painting *Red Model* (1935), it surprises us with its surrealistic incoherence: the socks with holes reveal feet that seem to have walked a great deal, while the prosthesis invalidate this idea and evoke the idea of a possible handicap or war wound. In one of the artist's typically sarcastic reversals, hyperrealism is paired with a conceptual idiom.

Risking

After having marked the limits of a border, human beings have a tendency to want to transgress it and explore new territories. They risk life and limb in unknown or even hostile places in order to discover landscapes that surpass their understanding. Since the end of the 18th century, the mountain has acquired a new status, paving the way for mountaineering and tourism, as well as for a sense of the «sublime», a feeling combining pleasure and terror.

The film by the artist duo **Fischli & Weiss** looks like a tragicomic high altitude stroll. It features a bear and a rat and makes us question the fact of belonging to a homeland, the choice of a habitat, exposure to deadly hazards, but also the gestures of solidarity and friendship—or treachery and confrontation—that can arise in such a context. This quest is made by walking, mostly through landscapes in the Valais (pyramids of Euseigne, Matterhorn, Aletsch Glacier, etc.) and transposes the two mates to dangerous places. The title of the work, *Der rechte Weg (The Right Way)* indicates ironically that there is no «right way» in our lives and that it is only by taking risks that we can find our way.

As in an echo of this film, the stereoscopic view of the **Jullien Brothers** shows two persons climbing on all fours up a ladder above a crevice on the Bosson Glacier near Chamonix, demonstrating an unflagging determination to reach their goal. Also from the end of the 19th century, the four postcards by **Emil Nolde** personify the mountains by playing on their names: thus the *Schreckhorn* takes on a menacing form, with a roped party running away from it, while another figure naively tries to take protect itself under a red umbrella.

In contemporary art, photographs of mountains often choose to accentuate the contemporary effect of the «sublime»: a feeling of delight combined with fright. Here **Axel Hütte** leaves out any figures that would help us get a sense of scale. He chose to obstruct the tourist view in the region of the Furka Pass with a thick fog, an enigmatic zone behind which hides the theme of wandering and disorientation.

Conquering / Falling I

On the other side, two cells have been put in correspondence around the dual theme of conquest and falling. While the development of walking in the mountains went hand in hand with an increasing desire for accomplishing feats—first in reaching summits, then in upping the pace (Glacier Patrol, Ultra Trail)—these undertakings were necessarily associated with the possibility of failure. The suffering endured by the body and the physical damage caused by extreme cold could be overcome only by determination and the instinct for survival. The body is not infallible and no one is absolutely safe from a wrong step that could result in a fatal fall. This reflection on a deadly end is involved in the display case showing the **Mercenary of Theodul**, one of the oldest icebound corpses found in Europe. The «mercenary», so called because of the weapons found at his side, died around 1600 while crossing the Theodul Pass and was in fact a young man from a well-to-do background. The body was discovered by chance in 1984, together with such accessories as an elegant sword, a small pistol, a folding razor, coins, and a mismatched pair of shoes.

While this type of discovery was made possible by the shrinking of the glaciers, organisations for the protection of the environment decry the warming of the climate that causes it. **Spencer Tunick's** photograph documents an unusual gathering on the Aletsch Glacier organised by Greenpeace in 2007: six hundred volunteers posed nude on the icy surface to call attention to the acceleration of its melting. Displayed together in this room, these two elements permit an embodied understanding of the fragility of the human body and of the landscape—the glacier becoming an organ that needs to be taken care of.

Conquering / Falling II

In the next exhibition space, the three black and white photographs of **Daniel Schwartz** present the Aletsch Glacier from the perspective of a discovery made in 2012. Treated in a documentary and objective style, this triptych associates views of the glacier with three objects—a belt, a shoe, a pair of binoculars—that belonged to three young mountain climbers from Kipfel (Lötschental) who disappeared on a hike in 1926. The bodies of the three hikers resurfaced on the day after the artist took his aerial photos.

In Switzerland, the major event in the history of mountaineering involved the first climb to the top of the Matterhorn on 14 July 1865 by the British Edward Whymper and his team, which took place shortly after the founding of the first *Alpine Club* in England. The two lithographs made after drawings by **Gustave Doré**—

Second floor

a landscape painter, very sporty traveller and enthusiastic mountain climber himself—display in parallel the climb to the summit and the scene of the four of the climbers falling to their deaths, highlighting the dramatic moment when the rope between them broke. **Jelena Martinovic** examined the same Whymper expedition to the Matterhorn by filming the large-format painting of Ferdinand Hodler from 1894. Initially meant to be part of two dioramas and inspired by Doré, Hodler's original work was dismantled before being transferred to the Alpine Museum in Bern.

The event that marked the birth of modern mountaineering occurred at a much earlier date: the climb to the top of the Mont-Blanc by Horace-Bénédict de Saussure on 2 August 1787. It was a local and international triumph, and the steps made on the summit were commented upon as much then as Neil Armstrong's first steps on the Moon were to be in 1969. Presented together, the coloured engraving by **Henri L'Evêque** and an **anonymous aquatint** that were printed throughout Europe retrace the two climactic moments of Saussure's exploit on the Mont-Blanc—the climb and the descent back to Chamonix. They also give us information about the equipment used for mountain climbing at the end of the 18th century.

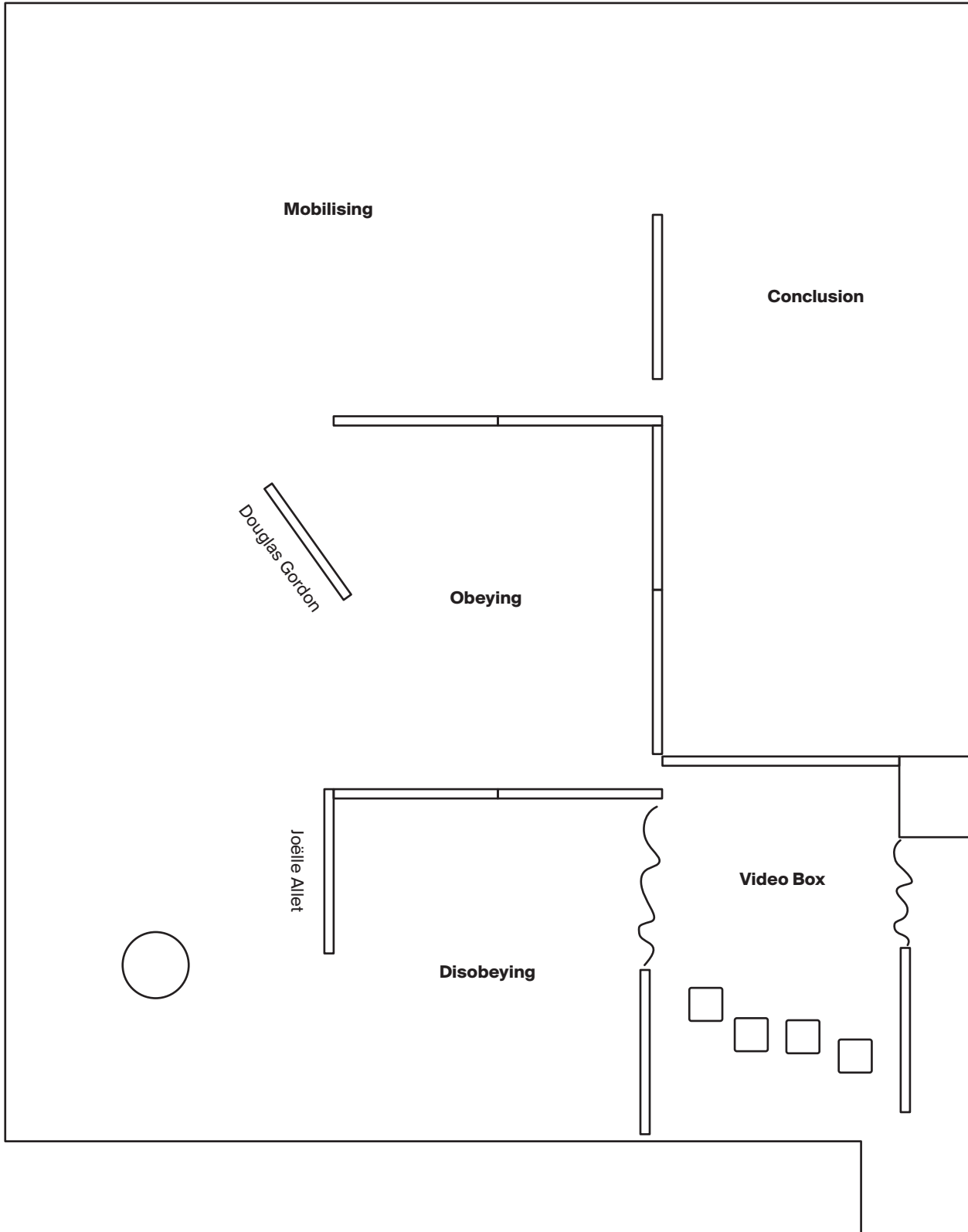
This period marked the birth of modernity by means of a double emancipation separated by only two years: Saussure's first ascent of the Mont-Blanc practically coincided with the taking of the Bastille in 1789. Mountaineering and the French Revolution have been associated in this space in order to suggest the relation between the conquest of the peaks and the conquest of speech by the people at a time when civil rights activism increasingly took the form of crowds assembled in demonstrations. The caricature of the illustrator **Paul de Sémant** for the boulangiste paper *La Bombe* commemorates this revolutionary victory a century later by highlighting the act of taking steps. The conquest of a symbol that was *a priori* inaccessible is reinforced here by the presence of a **drum** decorated with insignia of the French Revolution.



Third floor

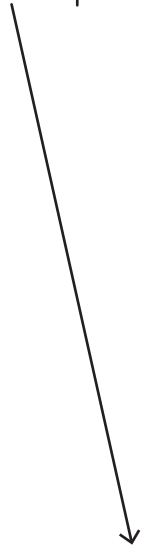
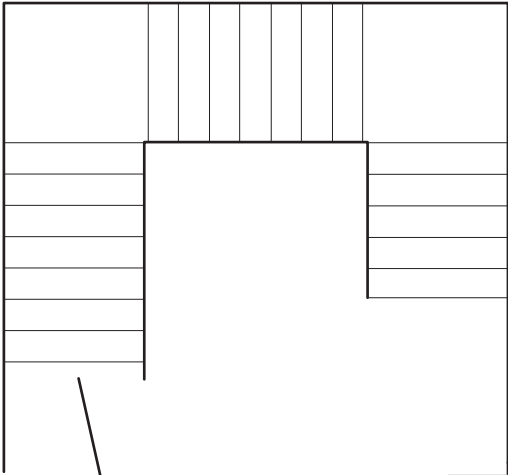
II. Making a choice

The fact of walking was long the public manifestation of a low social condition. With the many revolutions of the 19th century, walking, or the march in the form of demonstrations, became a means for stating demands. Today walking has become a democratic tool that is widely used throughout world to put pressure on supremacist institutions and fight against the abuses of authoritarianism. As demonstrators or protesters, and often pacifists, the marchers opt for involvement in the name of independence, democracy, the respect of human rights, or freedom of expression and love.



Third floor

Thomas Flechner



Making a commitment



Mediation

Joseph Beuys



Making a commitment

The *Zapatos Magneticos (Magnetic Shoes)* of **Francis Alÿs** suggest the fact that the involvement of the body in the public space can contribute to a harvest: here the magnetic soles of the artist walking through Havana attract small metal objects (nails, coins, trash) that weigh him down, but do not diminish his determination to keep on going.

Around this strange walker, the wallpaper reproduction of a very large-format painting titled *Il Quarto Stato (The Fourth Estate)* by **Giuseppe Pellizza da Volpedo**, is a reference to the social conflicts and strikes in Italy at the beginning of the 20th century. The Italian artist, who was a follower of Marxist ideas—according to which art has to address social issues—worked with a divisionist technique and based himself on a historical event: a workers' strike in the village of Volpedo in the Piedmont. The political message is transmitted by the determined march of the proletarian crowd and not by banners and signs, the artist having taken care to leave out anecdotal details. The painting is an allegory of the misery and emancipation of the common people following the establishment of the Italian Socialist Party in 1892.

During the 1970s, this same painting was taken up by **Joseph Beuys** in a self-portrait that quotes the middle figure: *La Rivoluzione siamo Noi (We Are the Revolution)* expresses the fact that the responsibility for change resides in each one of us. Behind the "I" there is a "we"; hence the importance of getting involved in the political and artistic development of society. Beuys' gaze and tall stature create the illusion that his momentum is going to make him step out of the picture and incite us to march along with him.

During the period when Beuys was actively involved in politics, participating in particular in the founding of the Green Party in Germany, there were many appeals for the preservation of nature, as we can see from the photographs taken in the Valais by **Philippe Schmid** showing a lone figure demonstrating against nuclear weapons (1962) and a demonstration against the construction of a highway in the Valais (1978).

Walk in the direction of the automat to go into the video box, where you will discover a film montage by the filmmaker **Sylvie Cachin**.

Disobeying

Gandhi's famous *Salt March* (1930) and the non-violent demonstrations led by Martin Luther King in the 1960s were both based on the idea of "civil disobedience". This was a legacy from the 19th-century American writer and thinker Henry David Thoreau, for whom walking was a celebration of physical and mental freedom. The act of disobedience by marching is treated here by means of different objects.

In the showcase, the **Deserter's Staff**, which is decorated with Napoleonic motifs, recalls the wanderings of Charles-Frédéric Brun, who fled Alsace for unknown reasons and established himself in the Valais, hence his nickname: the "Alsatian beggar". The proximity with **Théophile Steinlen's** *Vagabond*, which illustrates Guy de Maupassant's short story, brings out the daily solitude of people living on the edge of society. In the late 19th century and until the beginning of the 20th century, wandering from place to place was forbidden by law: vagabonds were put into jail or forcefully interned.

To cross borders and existing territories, abolish the categories that govern the territory and choose one's way free of obstacles, walking offers a very accessible means of subversion. When **Louis Soutter** fled from the asylum in Ballaigues, in the Jura, and found his way on foot to the Valais, he made this pen and ink drawing of a landscape filled with tree branches, using an energetic line characteristic of this period, when he was drawing in school notebooks. More recently, **Hamish Fulton** climbed to the top of Mount Everest (8,850 m), crossing the national border between Nepal and Tibet, and carrying with him a Tibetan flag, a symbol that is forbidden in the People's Republic of China. In defiance of censorship, *Chomolungma* (the Tibetan name for Mount Everest) represents an act of artistic and political disobedience that restored the sacred value of Mount Kailash. In an interview given in 2004, Fulton voiced the necessity of walking "for something or against something".

If your feet are itching for more and the work of **Christian Robert-Tissot** is problematic for you, continue on your way.

Morris Column

During the 19th century appeared the first major studies on walking in various fields: in literature, Honoré de Balzac published his *Theory of Walking* (1833), many years before Thoreau's fundamental essay, *Walking* (1862). In the field of medical science, Etienne-Jules Marey analysed human movement in countless chronophotographs, while at the Salpêtrière Hospital in Paris, Gilles de la Tourette published *Clinical and Physiological Studies of Walking* (1886). In the visual arts, Auguste Rodin marked a turning point with his statue of a *Man Walking* (around 1900).

This **Morris Column** comes from a period when the streets were the major places for change. In the Paris of the second half of the 19th century, it was on the broad sidewalks and boulevards built by Haussmann and in front of advertising posters that busy passers-by, vendors and strollers rubbed elbows. Here we see a number of magazine covers from the turn of the century, in particular caricatures taken from *L'Assiette au Beurre*, a magazine with anarchistic leanings for which **Théophile Steinlen** created many illustrations.

In this context, the «flâneur» represents a special phenomenon: from Gavarni to Caillebotte, and from Poe to Baudelaire, this man walking aimlessly among the crowds became a figure that was inseparable from the big city. Idle and solitary, he claims the prerogative to observe the world at his leisure and «pick herbs on the asphalt», going against the current of a capitalistic system that would prefer to see him working.

Obeying

This «flânerie» lost its function when destructive ideologies led to the outbreak of war. Instead of serving civilian uses, marching became an instrument of obedience and manipulation that was widely exploited by the military and dictators. The violence of combat can lead to traumas that result in a loss of mobility: this is what afflicts the man in **Douglas Gordon's** video. It was made from a medical film segment showing a veteran of the First World War suffering from *shell shock*. Although the patient's body seems to be in good shape, his psychological wounds caused him to lose the ability to use his legs. Played in slow motion and in a loop in order to reinforce the feeling of an endless struggle, the film is projected on a screen propped against a column, like on a crutch. Next to it, **Joëlle Allet's** *Denkstützen (Thinking Aids)* seem to make a contribution of their own to the problem.

The momentum of crowds and popular movements represent a threat to those who try to control them, as we know from Gustave Le Bon's book, *Psychologie des foules* (*The Psychology of Crowds*, 1895). This is also what **Bruno Paul**'s caricature expresses by defining the three types of social classes ("the populace, the crowd, the people") that the State tries to dominate by means of weapons and parades. The parades and processions regularly organised on the occasion of holidays (brass bands, carnivals, religious processions) are derived from military parades, as we can see in a photograph by **Philippe Schmid** of the *Feast of the Patron Saint George* in Chermignon. As for the mysterious *Children's Carnival* in Sierre in 1959, it reminds us that the emancipation of women always has to re-invent formulations to assert itself.

When those who hold the power abuse it, others walk in their place. The **sedan chair** decorated with the Courten family coat of arms (late 18th century) evokes the days when the social hierarchy justified the practice of portage. Farther on, two works revive the memory of the strike at the Chippis aluminium factory in 1917, when the management forbade its employees to join the movement. On one side, the woodcut by **Edmond Bille** from his *Danse Macabre* series decries the cynicism of the management by putting the omnipresent figure of Death at their side. In a quotation from Van Gogh's *Prisoners' Round*, Bille accuses the factory of being "a veritable instrument of war at the service of German militarism and imperialism". On the other side, **Robert Ireland**'s showcase *Ex-Voto Homo Faber* makes up for the lack of pictures of the abortive strike at the Chippis factory at the beginning of the century. His aluminium sculptures are fists that symbolize the workers' struggle and their powerlessness to demonstrate because of the injunction to obey.

When you turn around, feel free to step up to the coloured wall.

Mobilising

A crowd of people rallying expresses the desire for change, in the same way that a body in motion changes its position in space. In an assembly of people, walking appeals to the strength of the group in order to restore justice or democracy.* The channelled violence is expressed by the step that organises the anger.

In Switzerland, we often think that protest movements and strikes are rare occurrences. As with neutrality and direct democracy, the image of a country untouched by conflict is at the heart of the national and patriotic historical narrative. In fact there is long history of strikes that pitted workers against factory owners since the 18th century. **Eugène Gilliard's** *Orator* represents an intellectual bourgeois converted to socialist ideas haranguing a crowd of listeners from his podium, as his clothes and red flag in the background show. The painter, who created many socially relevant works such as *The Strike*, had direct contact with the workers' milieu of the turn of the century.

In 1953, Swiss farmers took to the streets in the **Saxon Revolt** to protest against the imported fruit that flooded the domestic market. They directed their anger at the railroad company and set freight cars on fire, spilling their contents on the rails to stop train traffic. The riot made the front pages, but lasted only 24 hours. As for the strike in 1991 by women working at the Rhodanus factory in Naters, it lasted for only an hour. The head-on photograph by **René Ritley** shows a procession of Italian women from the border region with banners demanding fitting salaries from their employer.

Opposite, **Javier González Pesce's** installation contributes a poetic touch to the subject of rallying. This student at the Valais Art School (ECAV) asked his fellow students to take pictures of the sky in their hometowns, then transferred the images to signs. Walking through the town of Sierre, the group staged a demonstration for the equality of the sky for all. The artist treated in this suggestive way the idea of borders and the issue of the physical and artistic migratory trajectories of our time.

* This phenomenon is illustrated by En Marche! a political party created by Emmanuel Macron in 2016, which takes up a slogan from the 1960s, but does not actually involve any marching.

At the end of the exhibition, **Félix Vallotton**'s engraving shows a *Demonstration* in which we see a crowd running away, perhaps trying to escape a danger or repression by the authorities. Shown from the back and in an unusual perspective, the crowd is dispersing towards an elsewhere that can only be imagined. A woman in white pushes her baby carriage, while an old man loses his top hat.



Félix Vallotton (1865-1925), *The Demonstration*, 1893
Xylography, 23 x 33.5 cm
The Graphic Arts Collection, Geneva Art and History Museums
© Musées d'art et d'histoire de Genève
Photograph: André Longchamp



Conclusion

The steps that you have made this far permit you to reach a last space that presents the idea of walking: leaving a footprint on the world. **Thomas Flechtner's** *Glaser Grat* is the result of the artist's passage on the snow-covered ground of a mountain peak near Thusis, in the Engadine. The artist went through this region on skis in the daytime, making traces that are reminiscent of the American artist Robert Smithson's *Spiral Jetty*. The impression of light was caused by a very long exposure, which permitted him to pick out his traces by lighting them up at night, impressing the light on the film like a giant fingerprint.

Underfoot, the ground can tremble according to the force we apply in walking, whether in fact or symbolically. One photograph by **Raymond Schmid** documents the religious procession that was supposed to stop the earthquakes that shook the Valais in 1946. Amid the vineyards, the procession appealed as much to the sky as to the earth beneath their feet. Last of all, **Rafael Lozano-Hemmer's** *Seismograph* contradicts these pictures by opening up the theme to a wider dimension. This machine reacts to underground tremors by detecting vibrations caused by seismic activity and the steps of the visitors (printing a graph), which enables it to draw the portrait of a philosopher. Although the final result is always the same, the machine is not entirely pre-programmed, for the marks of the seismograph appear in an unpredictable order.

You can either hang the portrait on the nearby wall or take it with you as a souvenir of this walk!



Program

Let's Walk: take a step, take a stand
Exhibition from June 3, 2017 until January 7, 2018
Le Pénitencier, Sion

3 June at 15:00

Group walk with Hamish Fulton
Departure, Place de la Majorie
Open to all, free of charge

11 June, 13 August, 8 October at 15:00

Land Art walk
with Séverine Debons, hiking guide
Open to all

25 July at 21:30

Screening of the film *Selma*
by Ava DuVernay as part of Open Air Cinéma
on the Place de la Majorie
Le Pénitencier and the Art Museum open till 21:30

10 September

Guided tour (French) at 15:00
in German at 16:30
Céline Eidenbenz, Commissioner of the exhibition

24 September at 15:00

Body and Landscape walk with Gregory Stauffer,
dancer and performance artist

6 October at 19:00

Viewing of the film *La Parade (notre histoire)*
by Lionel Baier,
with a discussion

1st December at 19:00

Discussion evening
Does walking mean taking risks?

Group tours on demand.
Programme of tours for school groups of all grades.
Information and registration:
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sc-museesmediation@admin.vs.ch
For more information:
www.musees-valais.ch

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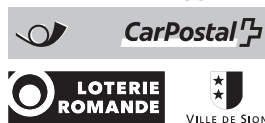
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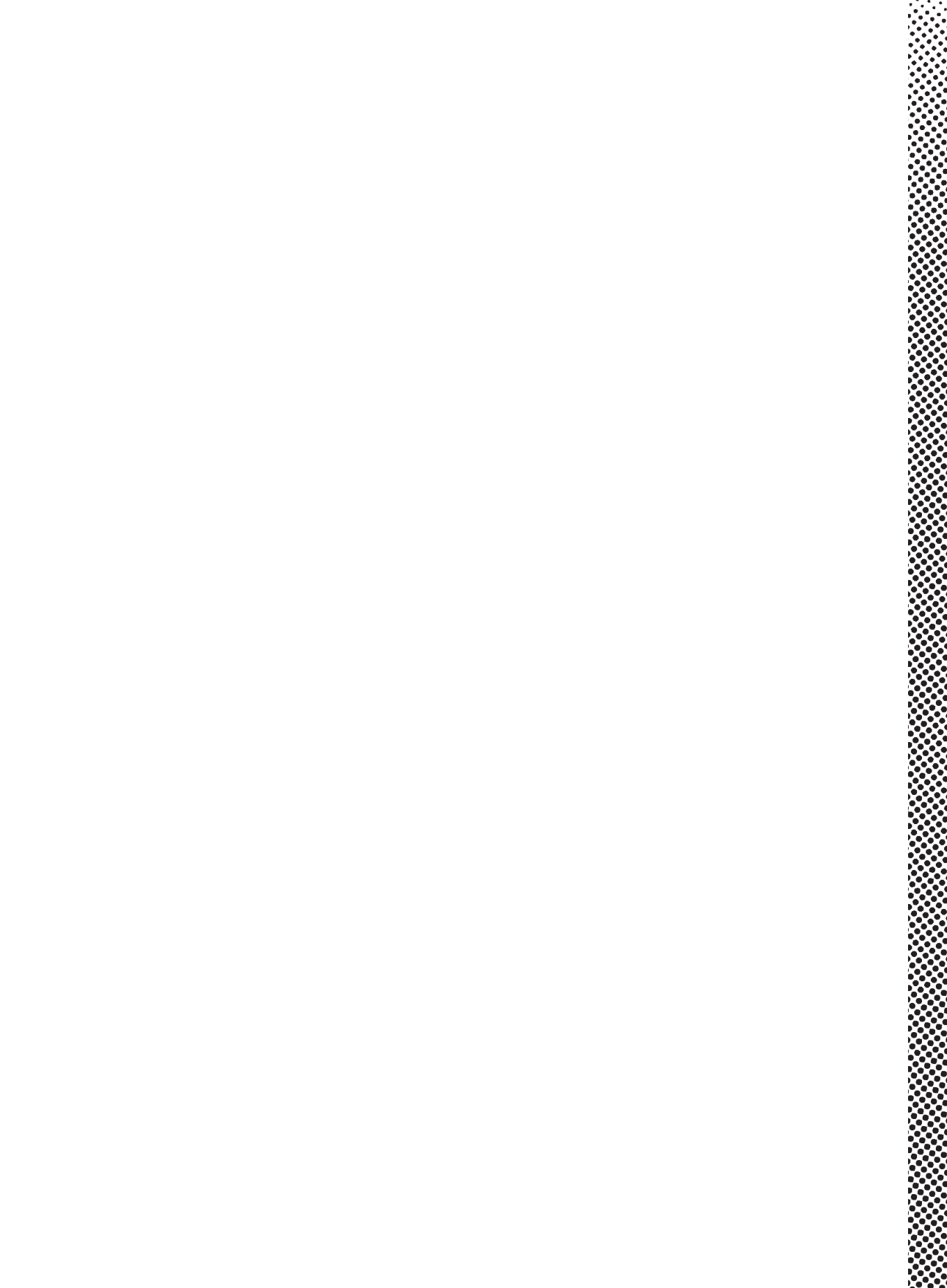
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From June 3rd, 2017 until January 7th, 2018
Le Pénitencier
Rue des Châteaux 24, 1950 Sion
Tue - Sun: 11am - 5pm (6pm Jun - Sep)
Closing at 4pm on 24th and 31st December
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