

Geneva

Cultural Trails

Museum to museum

Plainpalais



On the outskirts of the city walls, Plainpalais began its career as a military exercise ground, turning afterwards to market gardens and light industry as its vocation. An independent municipality from 1800 to 1930, Plainpalais is now a thriving and happening working-class area with a high density of museums, cultural venues, higher education institutions and all kinds of bars and restaurants. This Cultural Trail takes you through the history of a neighbourhood of modern Geneva that played, and still plays, an important part in the development of Geneva's cultural and intellectual life. You could try a visit to the Musée Rath or the Museum of Ethnography; a stroll among the graves of the great and good buried in the Cimetière des Rois or along the market stands of the Plaine de Plainpalais; or take in the wealth of contemporary art on show at the Mamco or in the public space.

**Walking the trail should take 55 minutes, not including museum visits.
We suggest an itinerary, but you can join the trail at any stage.**



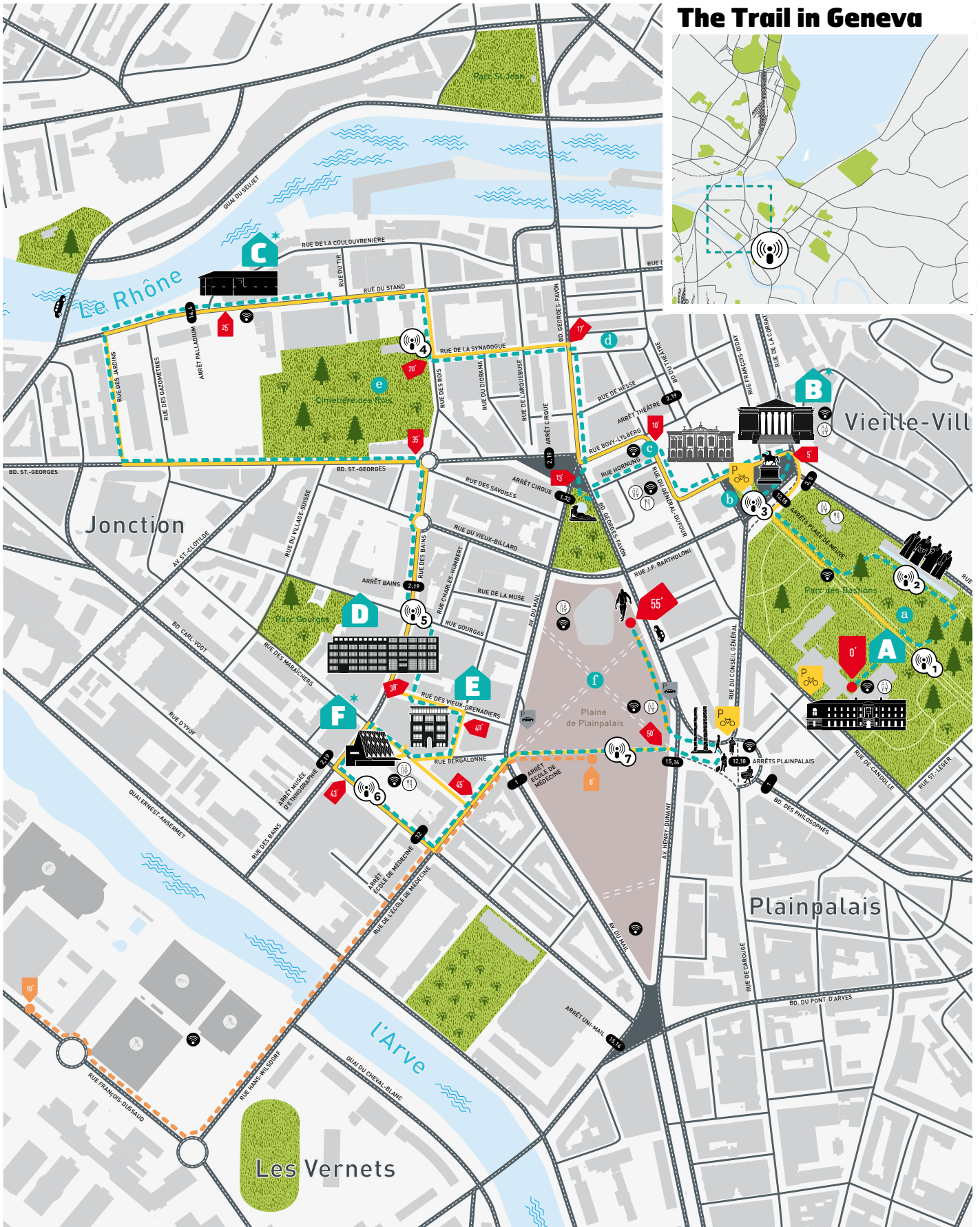
You can access the audio files of this Cultural Trail on:

geneve.ch/cultural-trails or by downloading the *Sentiers Culturels* app for free on AppStore or GooglePlay



VILLE DE
GENÈVE

The Trail in Geneva



- | | | | | | |
|--|------------------------|--|---|--|--|
| | Museums | | Suggested Route | | WiFi |
| | City of Geneva Museums | | Separated Bicycle Path | | Toilets |
| | Bicycle Parking | | Shared-Use Bicycle Path | | Restaurant |
| | Car Park | | Audio Guide On geneve.ch/cultural-trails | | Walking Time on Trail (does not include museum visits) |



8 Promenade des Bastions

The Geneva Library

tel +41 22 418 28 00

e-mail info.bge@ville-ge.ch

web bge-geneve.ch

Open Monday-Friday 9AM – 10PM

Saturday 9AM – 5PM

Free Admittance



The Geneva Library (*Bibliothèque de Genève*) is the written, printed, musical and iconographic heritage. Its origins can be traced back to 1559 when John Calvin established a College and an Academy in the city. The collection of works began in 1539, with the introduction of the legal deposit system in Geneva, obliging printers to give one copy of each publication to the Maison de Ville (City Hall) for the *librairie de la Seigneurie* (the Seigneurie Library). The Geneva Library is consequently the city's oldest cultural institution. Set in the Parc des Bastions since 1873, this extensive library has been entrusted with various collections over the course of the 20th century. In 1907, it was given the official title of Public and University Library, being renamed the Geneva Library in 2006. In addition to the Bastions site, its collections are also housed at the Iconography Centre (Centre d'iconographie) at Pont d'Arve, *La Musicale* at Maison des arts du Grütli and at the Délices on the right bank. This institution is at the same time a conservation library, constituting and transmitting an intellectual and encyclopaedic heritage, a research library, with recognised fields of excellence in the human and social sciences, a study library and information centre with an open access area containing over 40,000 volumes, as well as a space for themed temporary exhibitions and cultural events.

The Department of Prints and Manuscripts is an essential part of the collections and the rarity of some of its documents makes it the library of reference for the history of the Reformation, the Age of Enlightenment, for Geneva's international vocation at the turn of the 20th century and of course for *Genevensia* (all documents published in Geneva, on whatever subject, or whose author or subject are related to Geneva).

Between 1868 and 1871, the complex of Geneva's "higher education buildings", which included Uni-Bastions, the Museum of Natural History and the Public Library, was constructed by Joseph Collart, Francis Gindroz and Jean Fanel on the site of the 17th century semi-circular fortifications and filled-in moats. In a sober neo-classical style, the wings framing the university building were designed to be identical and perfectly symmetrical in terms of their external architecture. Over the years, a new wing and annexes were added to the library. The conversion of the attic spaces and the addition of intermediary floor levels have made it possible to accommodate the constantly growing collections. With its two and a half million works arranged on around 60 km of shelving, the Geneva Library has notably seen its Jean-Jacques Rousseau collections added to UNESCO's Memory of the World Register.



a The Parc des Bastions

A real breath of fresh air in the heart of the city, it is one of Geneva's most visited parks. With its 150 varieties of trees and shrubs, it is located on the site of the former 16th and 17th century fortifications that buttressed the hill. In the early 18th century, local residents took to strolling in this open space, part of which was given over to kitchen gardens. In 1726, the authorities decided to make it a real public promenade: it was extended, trees were planted and benches installed. It became the «Belle Promenade».

Renamed the «Lycée de la Patrie» (Lyceum of the Fatherland) under the French occupation in the 1798, the park was the site for civic celebrations and home to the cavalry's stables, later

demolished to allow the planting of potatoes during the serious famine of 1816-1817. In 1817, Augustin-Pyramus de Candolle established the first Botanical Gardens there – but only after the potatoes had been harvested –, which included an orangery, greenhouses and a botanical conservatory. The construction of the university in 1873 and the bandstand in 1882 completed this park devoted to the sciences and leisure. The Parc des Bastions is used today for events such as the summer music festival (*Fête de la musique*), the start and finish lines of the Escalade foot race and the end of year school celebrations. The people of Geneva love to come here to relax, to eat, to play chess on giant chessboards or simply to walk through the park and escape for a



The Reformation Wall

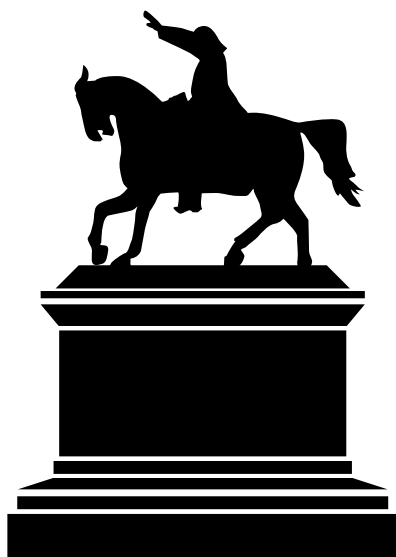
On the north side of the park stands one of the city's most famous monuments, the Reformation Wall. Designed like a painting, this monument was intended to be commemorative and historical: in recognition of Geneva's support for the Reformation (the small city republic endorsed the Reformation in 1536 and from then on became the European seat of Calvinism, the most rigorous form of Protestantism). At the centre are William Farel, John Calvin, Theodore Beza and John Knox, the four founding fathers of Calvinism. These 5 metre tall figures are dressed in the Geneva gown and hold *La Petite Bible du Peuple chrétien* (*The Christian People's Little Bible*). The motto of Geneva is engraved on the wall: *Post Tenebras Lux* (After the darkness, light), as well as two key dates: 1536 for the official adoption of the Reformation in Geneva and 1602 for the Escalade, when Geneva saved both its religious and its political independence. On either side of the central figures are statues and bas-reliefs representing major Protestant figures from the different Calvinist countries.

The result of a competition launched in 1907 by the committee of the Association for the Reformation Monument, the project by the Lausanne architects Alphonse Laverrière, Eugène Monod, Jean Tailens and Charles Dubois was selected out of 71 entries as it made good use of the old city walls against which it stands. In a geometric style that anticipates certain works of the inter-war period, it stretches for around a hundred metres in length. The statues themselves are the work of the French sculptors Henri Bouchard and Paul Landowski. The attention to detail that characterizes them owes much to the research of the historian Charles Borgeaud, who wished to protect the artists "from any historical heresy". Initially planned for the 400th anniversary of Calvin's birth (1509-1909), the monument's first stone was not laid until April 1911. The start of the First World War in 1914 brought work to a halt, since many of the stonemasons were drafted. It was finally unveiled on 7 July 1917. By its size and abstract lines, this monument broke with the codes of commemorative statuary and struck a new balance between architecture, sculpture and inscriptions. Perhaps we can see in it the desire to celebrate history while not creating a personality cult about the figures represented.



b Place de Neuve and its institutions

As you leave the Parc des Bastions, Place de Neuve opens out before you. During the 19th century, this square played a key role in the development of cultural and intellectual life in Geneva, with the successive construction of the Rath Museum (1824), the Music Conservatory (from 1858) and the Grand Théâtre, which opened in 1879. The cultural role of this part of town was further bolstered by the construction of the university, as mentioned above, of the Grütli School building (primary school, art school and industrial college) and of the Victoria Hall.



The Statue of General Dufour

Standing right in the centre of the square, the equestrian statue of General Dufour by the sculptor Karl Alfred Lanz (1884) elicits quite a few comments. Firstly, as he himself admitted, Dufour rarely rode a horse. In terms of sculpture, he also said he preferred "a well-delineated bust".

Note that the horse is raising one of its forelegs: contrary to a long-held belief, this does not imply that the sculptor was following the codes of statuary and indicating that the rider was wounded in battle! Dufour's outstretched arm is a pacifying gesture: the hero of the Sonderbund civil war of 1847 was successful in bringing peace to the Swiss cantons.

The location of this equestrian statue is not accidental: Guillaume-Henri Dufour, a civil engineer and the first cartographer of Switzerland, once had his offices in the former city gate, the Porte de Neuve, which was demolished in 1853 and which gave its name to the square. The orientation of the statue, with Dufour's back to the upper town and with him facing the new, modern, Geneva that was being built, also pays tribute to his urbanistic vision.



Place de Neuve

Rath Museum

tel +41 22 418 33 40

e-mail mah@ville-ge.ch

web mahmah.ch

Opening times vary, depending on the exhibition.

More information available on the website.

Prices vary according to the exhibition.



The Rath Museum now hosts the major temporary exhibitions of the Museum of Art and History, though this has not always been the case. This museum, opened in 1826, was the first building in Switzerland to have been specifically designed for the display of artworks to the public. Although the initiative for the construction of the museum first came from the Geneva Society of Arts in 1819, it was thanks to Simon, Jeanne-Françoise and Henriette Rath, the three children of a bankrupt watchmaker, that Geneva was able to obtain its first museum devoted to the fine arts.

According to a persistent legend, Simon Rath, a Lieutenant General in the Czar's army, bequeathed his fortune of 100,000 francs to his two sisters, asking them specifically to use it for the construction of the museum. This was not the case. The two sisters decided of their own accord to devote this sum to the museum and Henriette, a recognized portrait painter, even made up the remaining amount required from her own fortune, earned through her artistic and teaching activities. She asked, however, that her name and that of her sister should not be mentioned, so that only their brother's name would go down in posterity.

The building was designed as a space for exhibitions, for teaching (drawing and

sculpture) and as a depository for works of art by the architect Samuel Vaucher. Built in a neo-classical style inspired by ancient Greek temples, its colonnade reflected at the time that of the Théâtre de Neuve then located opposite, where the gates of the Parc des Bastions now stand. Its rectangular shape, the imposing pedestal of its facade, the peristyle with its Corinthian columns and the triangular pediment are all classical elements that make this edifice a real "Shrine of the Muses", in accordance with the origin of the term "museum." In 1851, following the Radical Revolution led by James Fazy, the Society of Arts was expelled from the museum and was forced to relinquish its collections to the City of Geneva.

By 1875, the building was already becoming too small, but it was only in 1910, with the inauguration of the Museum of Art and History, that the collections could be moved to this new site. The Rath Museum was subsequently used for a variety of purposes before finally becoming the chosen space for temporary exhibitions.

Between 1916 and 1919, the museum halted its artistic activities due to the First World War. It was taken over by the International Prisoners-of-War Agency set up by the International Committee of the Red Cross, which acted as an intermediary between prisoners and their



The Victoria Hall and "Harmony"

Life-size and completely naked, the statue of «Harmony» on the facade of the Victoria Hall conceals nothing of her charms. When it was unveiled in 1894, this allegory attracted much ribald comment: such calm immodesty right next to the Grütli primary school did not go unnoticed. The work of Joseph Massarotti (after a model by the Parisian sculptor Jean Coulon), this well-rounded, curvaceous figure still invites us to push open the door to the building, the promise of beautiful harmonies.

The Victoria Hall owes its construction to the wealth of one man and the savoir-faire of another. Daniel Barton, the extremely rich British consul was a great friend of the architect John Camoletti. Both members of the Geneva Nautical Society, they shared a passion for sailing and music. Together they decided to provide Geneva with an acoustically superior concert hall.

Decorating the French «Beaux-Arts» style facade, the coats of arms of the Barton and Peel families (Peel was Mrs Barton's maiden name) surmount the entrance. Above, a false loggia in Pompeian red with imposing Ionic columns sets off the allegory of Harmony. The more austere lateral sections are treated like massive corner towers, on which are engraved the names of sixteen symphonic composers of the 17th, 18th and 19th centuries. Inside, after passing through the sobriety of the foyer and up the staircases, you come to the auditorium decorated in red and gold with neo-Baroque and Rococo stucco work and with a monumental organ (dating from 1993) as a backdrop.

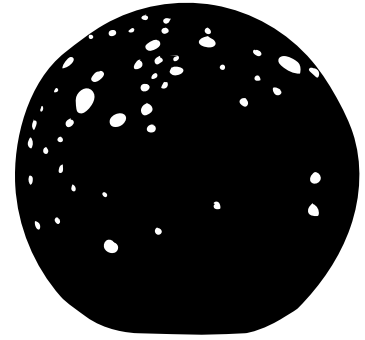
Given to the City of Geneva in 1901, this concert hall, named after the Queen of England (and no doubt after Victoria-Alexandrina-Julia Peel Barton), was home to a wind symphony orchestra (the «Harmonie Nautique») until 1976, as well as symphonic orchestras such as the Orchestre de la Suisse Romande (under the direction of Ernest Ansermet). Partly destroyed by arson in 1984 and since then carefully restored, the hall has been added to the cantonal list of heritage buildings. It is now mainly used for classical music concerts



Pradier's Nymph

As Geneva does not traditionally decorate its fountains with statues, the one in the Place du Cirque is all the more remarkable as its nymph is the work of the great James Pradier (1790-1852), a Geneva-born artist who pursued his career in Paris. The Caryatids surrounding Napoleon's tomb in the Invalides are also his work, as are the two female statues representing Comedy on the Molière Fountain, also in Paris. Back in Geneva, Pradier also sculpted the statue of Rousseau on the island of the same name in the middle of the Rhône.

Before being cast in bronze at the Pastori Foundry in Carouge in 1976, James Pradier's beautiful languid woman reclined in the storerooms of the Museum of Art and History in the form of a terracotta model. Although her pose recalls that of the Venus Callipyge, an ancient Roman statue of the goddess of love looking back over her shoulder to admire the beauty of her buttocks, her crown of vines places her among the Bacchantes, the ecstatic priestesses of the god of wine and intoxication. Despite their mythological attributes, the sculptor's figures were often representations of real women of his day. With her foot caught in the fabric and her wrist still in the armhole of a garment, could this river spirit not be the portrait of a lover undressing?



Moon by Not Vital

Created by artist Not Vital, from the Grisons canton of Switzerland, this stunning, spherical sculpture in polished steel represents both a scientific and idealised vision of the moon. Covered in small craters, it acts like a mirror, reflecting the surrounding environment.

Boulevard Georges – Favon (1843-1902)

A charismatic leader, energetic polemicist and specialist in public law, Georges Favon (1843-1902) was born in Plainpalais and became the architect of great social reforms in Geneva, ranging from the modernisation of the public education system to the development of the university and the expansion of the social sciences.

An important figure in popular Radicalism and in Freemasonry in Geneva, Favon started off as a right wing militant but subsequently switched to the extreme left of the Radical Party which he joined in 1872. The fact that he had defended many refugees from the Paris Commune who sought asylum in Geneva played a part in this process. An indefatigable defender of the working classes, several of his visionary projects would not be implemented until fifty or a hundred years after his death: old age and survivors' insurance, invalidity insurance and health insurance.

d The Synagogue

In the mid-19th century, the Radical Revolution brought Geneva into the modern era. Among the key changes, a new law instituting freedom of worship led to each of the different religious communities in the canton being allocated a piece of land for the construction of edifices such as the Russian church, a Masonic temple and the first synagogue in modern Switzerland. In 1857, five years after the Jewish community was first given legal status in Geneva, the Zurich-born architect Jean-Henri Bachofen presented his final plans for the Grand Synagogue to the State of Geneva. With its large central dome flanked by four smaller ones, the building is remarkable for its orientalist style never before seen in Geneva.

For several years, the synagogue stood in splendid isolation on a vast tract of land left empty by the destruction of the ramparts. Finally, around 1870, the square assumed its definitive shape with the construction of the two rows of buildings that border it. The new road leading up to the front of the building created a perspective that gives its monumental status. Yet it was not until 1989 that the synagogue, renamed Beth Yaacov (House of Jacob), was classed as a historical monument.

The current layout of the square, with its double line of trees and its fountain, was designed by the architect and urbanist Maurice Braillard (1879-1965), who was awarded the commission in 1944 by the City of Geneva.



e The Cimetière des Rois

No monarch is actually buried in this “Cemetery of Kings”, the Republic of Geneva’s very own pantheon. Its name comes from the nearby shooting range of the Compagnie de l’Arquebuse (Company of Arquebusiers) where, every year since 1509, the title of “roi” or “king” has been given to the marksman with the highest score, known as the “*coup du roi*” (“the king’s shot”). Established outside the city walls in 1482 near the plague hospital, the cemetery was first used for victims of the Black Death. It became Geneva’s main cemetery under Calvin. From 1833, only people who had purchased one of the expensive concessions could be buried here and the number of ordinary burials declined. The custom developed of burying famous people in this cemetery and even today it is reserved for “magistrates and notable figures who have contributed, through their life and actions, to the influence of Geneva”. Here you can find the tomb of Rodolphe Töpffer, the inventor of the graphic novel and those of the Argentinian-born writer Jorge Luis Borges, his compatriot the composer Alberto Ginastera and the great British chemist and inventor Sir Humphry Davy.

However, the most famous tomb in the cemetery is that of **John Calvin**. But is it really Calvin’s? The reformer, who died in 1564 at the age of 55, had asked to be buried in an unmarked grave, without speeches or hymns. He was accordingly interred in the area reserved for religious ministers, with no exact indication as to the place of his burial. It was only in 1840 that a stone bearing the initials J.C. was laid at the supposed spot. In 1999, Calvin’s request was ignored for a second time. To please tourists and despite the anger of Geneva’s residents, a simulated tomb was erected, surrounded by a railing, and the stone of 1840 was complemented by a plaque with a detailed inscription. Everything that Calvin had feared!

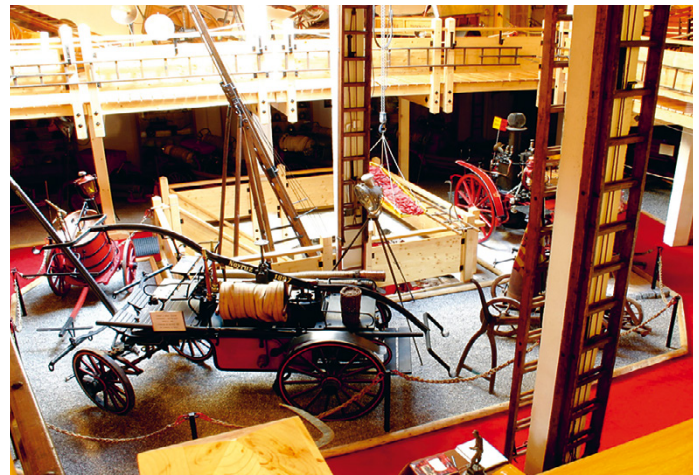
Another tomb, visible from the entrance, does not go unnoticed: that of **Georges Favon**, who was born in the Plainpalais district. A pile of rocks is surmounted by a massive block of stone engraved with Freemasonry symbols. A Radical State Councillor from 1899 to 1902, Favon was also the Master of the Masonic Lodge “Fidélité et Prudence”. According to the codes of Freemasonry, such a huge rough stone represents the human imperfections that Masons have to try to amend during their lifetime, aiming to make it as polished as possible, with the aid of the set square of moral superiority and the compass of spiritual wisdom. No-one can ever achieve this goal, but the greatness lies in the attempt.



1bis Rue du Stand

Museum of the Fire and Rescue Service

tel. +41 22 418 71 81
e-mail info.sis@ville-ge.ch
Open September to June,
Wednesday and Sunday
10AM – 12AM and 1:30PM – 4PM
Closed on public holidays and
during the holiday season
Free admittance



At the end of Rue du Stand (for “Firing range”, another reference to the Company of Arquebusiers), in a former industrial space, there is a surprising museum: the Museum of the Fire and Rescue Service of the City of Geneva (*Musée du Service d’incendie et de secours*)

Geneva, like all European cities, suffered from major fires for many years until it learnt how to combat them effectively. Nevertheless, in the late 17th century, the city did set up a volunteer fire brigade, notably earning the admiration of the historian Grégoire Leti, who said of it “I do not believe that there can be any city at war where the fire-fighting system

is better organised than in Geneva.” Yet it was not until 1835-1840 that a fire brigade comparable with the one of today was first established. It was during this period that Robert Céard, former General Prosecutor of the Republic and Canton of Geneva, took charge of the completely new “City of Geneva fire brigade” reorganised in a military fashion and closely connected to the army. The first permanent professional firemen were appointed in 1899, and that is how the City of Geneva’s Fire and Rescue Service was born.

Created by around sixty professional firefighters, this museum, which extends

over three floors, presents the history of the city’s fire brigade since its creation in 1840. On the ground floor are vehicles and wagons from all periods, the oldest of which date from the 18th century. The upper floors display impressive motorised pumps, wagons and extinguishers, a collection of helmets and fire-resistant clothing.



Chemin du 23-Août 5

FMAC: the City of Geneva's Contemporary Art Fund

tel. tél. 022 418 45 30
mail fmac@ville-ge.ch
web www.fmac-geneve.ch

Exhibitions:
open according to the program,
inquire on the website.
Office open from Monday to Friday
9AM – 12AM and 2PM – 5PM



FMAC, the City of Geneva's contemporary art collection, currently comprises over 5,000 works or groups of works. Created in 1950, this collection celebrates the artistic heritage of the city. Now, some 70 years later, it provides a «short history of the visual arts» in Geneva, and brings together all generations, as well as all the artistic practices, trends and movements that this region has witnessed, tracing a portrait of local artistic creation through the decades.

The collection can be broken down into three categories: public works of art, designed for or placed in the city, and sometimes incorporated into the architecture, providing a free, «open-air

museum»; «mobile» works of different natures and different media (paintings, engravings, drawings, photographs, sculptures, etc.) that represent an artist from the Geneva area or artists from elsewhere who have influenced the local art scene; a historical and internationally renowned video collection.

As part of its mission to support living artists, the collection is regularly enriched with new acquisitions, which account for about fifty works of art each year. In autumn 2022, the FMAC, along with the Médiathèque media library (which is dedicated to video art, and was located in the BAC Contemporary Art Building from 2009 to 2019), moved to

new premises where the entire collection could be showcased. At the heart of Geneva's EcoQuartier Jonction eco-district, a 300 m² exhibition space provides the perfect setting to make it easier to see, access and understand all the works of art. FMAC is very much a part of the contemporary art network in Geneva.

Rue des Bains

It is hard to imagine now that this district was subject for centuries to the course of the Arve River and its floods. Major work began in 1850 to build retaining structures and to raise land levels, making it possible to control the river and to develop the district. A tradition of bathing grew there, though the numerous public baths that existed have since disappeared.

In the late 19th century, the discovery of the beneficial effects of the waters of the Arve River led to the opening of baths, the most famous being Champel-les-Bains, which attracted a large cosmopolitan clientele. Cold baths, showers and Turkish baths were used to treat gout, neuroses or melancholia. The Arve Baths, at the end of the Rue des Bains (on the site of the Radio Télévision Suisse tower today), were more mainstream. They were demolished around 1920. The Rue des Bains is now a byword for contemporary art, since no less than 16 galleries or exhibition spaces are located on or near this street.



10 Rue des Vieux-Grenadiers

The BAC

Mamco, Museum of Modern and Contemporary Art

tel. 022 320 61 22

mail info@mamco.ch

web mamco.ch

Open Tuesday to Friday
12AM – 6PM, and Saturday
and Sunday 11AM – 6PM

Admission fees:

Adults 8 CHF; apprentices,
teachers, artists, senior
citizens 6 CHF; free admission
for under 18s, students,
jobseekers, those receiving
a disability allowance and
members of the Amamco

Geneva Centre for Contemporary Art

mail info@centre.ch

web centre.ch

5e.centre.ch

Open Tuesday to Sunday 1
1PM – 6PM

Admission fees:

adults 5 CHF;
students, senior citizens,
jobseekers, those receiving
a disability allowance
2 CHF; free admission for
under 18s, art students and
members of the AACAC

Geneva Centre for Photography

web centrephotogeneve.ch

Open Tuesday to Sunday
11.00 – 18.00

Admission fees:

adults 5 CHF; Artists,
senior citizens, jobseekers,
those receiving a disability
allowance, students and
apprentices, with a 20 ans
/ 20 francs card, groups of
10 or more people 3 CHF ;
free admission for under
18s, art students and
members of the CPG, the
AACAC and the Amamco



There is a dynamic and extremely rich contemporary art scene in Geneva, partly due to the galleries in and around the Rue des Bains, as we have just seen, but also to the key institutions situated in the Contemporary Art Building (the BAC). Here are grouped together the Museum of Modern and Contemporary Art (Mamco), the Geneva Centre for Contemporary Art and the Geneva Centre for Photography (CPG) on the former industrial site of the Société Genevoise d'Instruments de Physique (Geneva Company for Physical Instruments). Shared premises for the BAC art institutions will be inaugurated in April 2023, with a space available to the public where they can familiarise themselves with the works of artists. There will also be a cafeteria.

Opened in September 1994, the **Mamco** exhibits a wide selection of artworks from the early 1960s to the present day: videos, paintings, photographs and sculptures, including works by Franz Erhard Walther, Sarkis, Claudio Parmiggiani, Christo, Gordon Matta-Clark, Gianni Motti, Sylvie Fleury and John Armleder. 3500m² of exhibition space for 6000 pieces and galleries that are constantly rearranged and transformed to accommodate its many temporary exhibitions. Today the largest, the youngest and the most contemporary art museum in Switzerland, it is a space for exhibitions, a workshop and a laboratory, placing art and artists

at its centre. The Mamco is for anyone who wishes to learn more about recent artistic production and who is open to surprises.

Founded in 1974, the **Centre d'Art Contemporain Genève** (Contemporary Art Centre of Geneva) is the oldest contemporary art institution in French-speaking Switzerland. As a kunsthalle, it differs from a museum. A space for production, research and experimentation, it does not have a permanent collection. Instead, it organises temporary exhibitions and numerous unique, original projects. The CAC displays the works of artists from the emerging local and international art scene, as well as ambitious exhibitions that allow visitors to learn more about key figures from the history of art. Every two years, the CAC organises the “Biennale de l'Image en Mouvement” (BIM) – a large-scale event that presents moving-image works produced specially for the occasion.

The CAC has been located in the BAC Contemporary Art Building since 1989, where it has an exhibition surface area of 1,500 m² over three floors. This area includes a cinema (Cinema Dynamo), an exhibition space dedicated to the emerging art scene (Project Space), and a bookshop. Since 2018, it has extended its events to the 5th floor – the free, digital platform of the CAC.

The **Centre de la photographie Genève** (Geneva photography centre) was founded by photographers in 1984 and has been based in the BAC Contemporary Art Building since 2007. Its primary vocation was to see photography recognised as a legitimate art form. Although photography has this recognition, it continues to be seen as a hybrid between applied art and informational art, and has gained an increasing importance in our everyday lives. Through exhibitions, conferences, publications, and a program to support photographers, the Centre de la photographie aims to explore the critical and emancipating potential of the photographic image in its most diverse forms.





10 Rue des Vieux-Grenadiers

Plaster Cast Collection of the University of Geneva

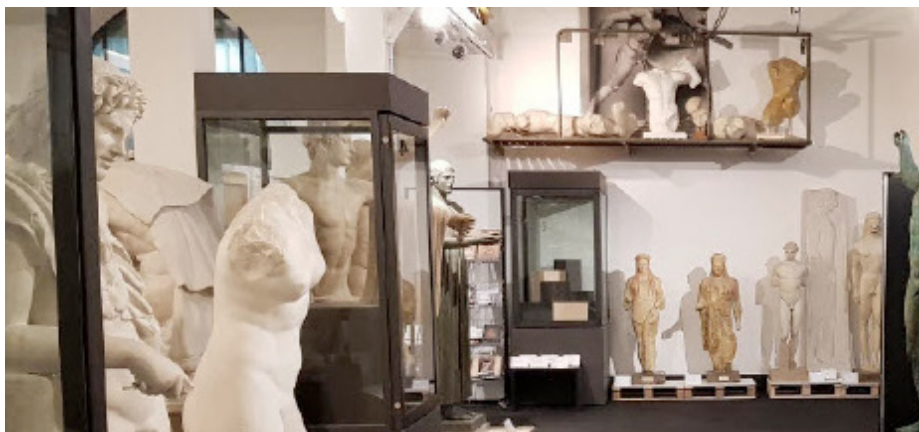
tel. 022 379 73 64

mail moulages@unige.ch

web www.unige.ch

Open Mondays and Wednesdays 10AM – 6PM

Free admission



The University of Geneva's Plaster Cast Collection dates back to the end of the 18th century, when the Société des Arts acquired its first plaster cast – an identical copy of the original Venus de' Medici from Rome – in 1779. It was followed by other casts, giving rise to the very first collection of plaster casts in Switzerland. Over the past decades, the collection has been moved several times, and now resides in the SIP, in Geneva's art district.

In teaching, as in research, it is important to be able to make stylistic comparisons, and the plaster copies of antique statues are currently used for this purpose. Contrasting original statues is impossible, and photographs are unable to give a precise idea of volumes, which is why three-dimensional copies are used.

The current collection is the result of very different intentions and activities. In the 18th century, when the Geneva School of Drawing was created (1751), the collection served to develop the aesthetic senses of future Genevan craftsmen by working through imitation. The plaster casts of ancient statues that remained there for over a century were among the models used for such purposes.

Some items were acquired in the 19th century for their artistic importance. They reflect the tastes of the times, when neoclassical sculpture was very much in vogue, but also illustrate the Genevan enthusiasm for Antiquity during the 19th century – a time when there was a big increase in the number of important discoveries and excavations in the classical world.

Another series of plaster casts was acquired by the first professor of archaeology at the University of Geneva, Francis de Crue, this time with more of a historical emphasis. Additions have been made to the collection on an occasional basis, along with bequests and donations. It was also substantially enriched by Professor José Dörig, with casts that very much reflect the activities and research of this art historian. These include several original casts, some of which are – or were – unique, such as the slabs from the eastern frieze of the Temple of Hephaestus in Athens, or the Amazon from Rome's Palazzo dei Conservatori (Conservators' Palace).

Today, the collection is much more than a teaching tool; it is part of the heritage of Geneva.



Patek Philippe Museum

A short distance from the BAC, at the 7 rue des Vieux-Grenadiers, you will find a complete change of scene : the Patek Philippe Museum is a real journey through the world of fine watchmaking.

Antoine Norbert de Patek (1812-1877), who moved to Geneva from Poland after the Warsaw Uprising, and Jean-Adrien Philippe (1815-1894), watchmaker and inventor of the winding mechanism, joined forces in 1845 to establish the watchmaking firm Patek, Philippe & Cie. The museum, founded in 2001 by Philippe Stern, President of the company, is a tribute to the brand and to its savoir-faire, though not exclusively.

Located near the Plaine de Plainpalais, the building that houses the museum was constructed by the architect William Henssler in 1919 for the watchmaking, gold and silver work industries. After belonging to the firms Heller & Son, Ponti & Gennari and then Piaget, the building was used to accommodate a company producing watchstraps and boxes owned by Patek Philippe. Its Art Deco-inspired facades are decorated with concrete that is shaped to resemble stone. Inside, only the stairwell has been preserved, while the other spaces have been reorganised and enlarged to present the collections over three floors.



65 Boulevard Carl-Vogt

MEG – Museum of Ethnography of Geneva

tel +41 22 418 45 50

web meg-geneve.ch

Open Tuesday to Sunday

11AM – 6PM

Entrance Fees: free admittance to permanent collections. Entrance fee to temporary exhibitions: from CHF 10 CHF to CHF 15. Admittance free for under 18s



Over a thousand different objects, messengers of the cultures of the world, are presented at the MEG in a bright and spacious contemporary setting. A new symbol in the Plainpalais district, the MEG extension, which opened in autumn 2014, was designed by the architects Marco Graber and Thomas Pulver and is remarkable for its inclined facade clad with metallic diamond-shaped forms that reflect the changing skies. From the Marie Madeleine Lancoux library at the top of the building to the exhibition galleries, situated four floors below, visitors are invited to explore the museum and discover, through the changing programme of displays, cultural practices from around the world.

The first ethnographic collections in Geneva date back to 1901, under the initiative of Professor Eugène Pittard, former Director of the museum. In 1941, the Museum of Ethnography was set up in a former school on the Boulevard Carl-Vogt, but due to the extent of the continually expanding collections,

this building soon became too small. It was not until 2010, however, that work to transform the MEG could begin.

The new MEG is radically different in size: four times larger, it now has 7200m² of space, essentially for visitors, for the presentation and conservation of this vast material, immaterial, cultural and artistic heritage. Out of the innumerable pieces that comprise the collections, a thousand have been selected to feature in the permanent display. The subsequent sections, devoted to cultures from the five continents and to music, give pride of place to objects as products demonstrating the creativity of human societies. In addition, the MEG organises temporary exhibitions each year in the space adjacent to the permanent display galleries.



66 Boulevard Carl-Vogt

University of Geneva Exhibition Space

tel. 022 379 77 17

web unige.ch/expositions

Open only during exhibitions, from

Monday to Friday 07:30AM – 7PM.

Schedules during weekends:

inquire on the website.

Free admission

The University of Geneva (UNIGE) plays a driving role in the economic, social and cultural development of the city, which provides much of its financing, and places an important focus on dialogue with its community. The campus comprises a 175 m² exhibition space, where university researchers can present their work to the public, thereby strengthening the bonds between the inhabitants of Geneva and their university. All of the themes studied within this educational institution are presented in turn. These have included the fascinating world of fractals, major natural disasters that marked the history of Switzerland in the 20th century, a journey between art and science to understand how nature creates so many diverse life forms, and even a look at some of the questions that have surrounded our sexuality and sex lives over the past fifty years.

The exhibition space, at 66 boulevard Carl-Vogt, can be found on the ground floor of the building that also houses the Institute for Environmental Sciences. This elegant, modern building, with 5,000 m² spread over seven floors, features a mixture of glass and metal, and was opened in 2015. It is the first to belong to UNIGE. Ideally located between the Uni Mail and Science buildings, it has been awarded the Swiss Minergie label for low-energy-consumption buildings, and represents a decisive step in the implementation of an «integrated urban campus» concept. This concept was established by UNIGE and the University of Applied Sciences and Arts of Western Switzerland (HES-SO), Geneva, and aims to organise the university into thematic «hubs» around the city.



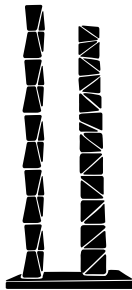


g The Plaine de Plainpalais

With its open space set against the backdrop of the Salève mountain and its panoramic view of the district, this huge brick red diamond-shaped plain, 640 metres long and 200 metres wide, is the heart of the Plainpalais district. It is a reference and meeting point, with its alternating flea markets and fresh produce markets, its games for people of all ages and the funfairs and circuses that visit several times a year.

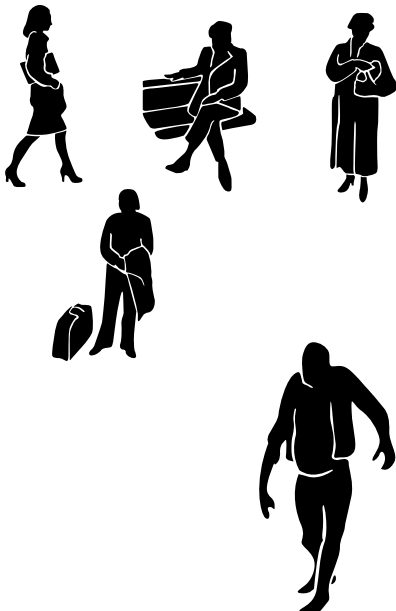
For long a marshy island in the Arve delta, the plain was, from the 13th century onwards, a place dedicated to amusement, fairs and official ceremonies. After the destruction of the city outskirts in 1534, this vast space was used for staging military reviews and for shooting drills. The plain reverted to its previous entertainment and celebration functions in 1637 with the installation of a game of pall-mall (a precursor of croquet) that entailed the planting of an avenue of trees and once again the people of Geneva came here in droves. Its present shape dates back to around 1850 when it was the hugely popular location for the Rancy Circus, the Moulin Rouge cabaret, the Diorama, the national festivities on the 1st August, the federal gymnastic festivals and of course, the National Exhibition of 1896. In the first half of the 20th century it hosted in succession motor shows, flights in hot air balloons, airships and aeroplanes, as well as major political demonstrations, such as the tragic one of 1932 in which 13 anti-fascist militants and onlookers were shot and killed by an ill-prepared army. A commemorative stone was erected 50 years later at the extreme southern tip of the plain.

Commemorative art, ranging from Gérald Ducimetière's bronze lifesize (and lifelike) statues on the Rond-point de Plainpalais or Frankie by the Klat collective which concludes this Trail, together with the fun concrete dunes designed for children's play by Carmen Perrin and the neon signs on the surrounding roofs along our "By Night" trail, make the Plaine de Plainpalais a unique window onto art in the public space.



Iraklion, Maurice Ruche (1981-1982)

Composed of two polyhedral columns, *Iraklion* by Maurice Ruche is named after the city in Ancient Greece. A prime example of the artist's spatial vision, *Iraklion* demonstrates his interest in geometric forms and his desire to integrate art into architecture. Six times the height of a person with their arms raised, the columns can be seen from afar by drivers and pedestrians alike and function as signal sculptures in the city. Daylight and night-time illumination create a play of light and shadow on the white concrete surfaces and the artwork's appearance changes when observed from different



Alter ego, Gérald Ducimetière, aka John Aldus (1982)

Alter Ego by Gérald Ducimetière is based on four silhouettes captured on historic photographs taken at the Rond-point de Plainpalais. Set up in exactly the same places as these passers-by of former days, four bronze figures now perpetuate their poses and movements, enabling them to travel through time and become inextricably linked with the present.

The mimetic qualities of these amusing and surprising sculptures make them the alter ego of all passers-by. Although each figure represents a particular person – the man with a suitcase is modelled on the French writer Michel Butor – they remind us all of our own presence in the spectacle of everyday life.

Frankie, KLAT (2013-2014)

The famous author Mary Shelley chose the Plaine de Plainpalais as the site of the monster's first murder in her novel *Frankenstein, or the Modern Prometheus* (1816). So it comes as no surprise that Klat, a Genevan artists' collective, selected the same location for *Frankie*, their cast bronze statue inspired by the novel. Although this 2.4 m high sculpture is designed to represent the monstrous creature looking towards the Salève, it does more than just this. Without a plinth and wearing a hoodie, "Frankie" thumbs its nose at traditional statuary. Much closer to the public, this work also refers to the figure of the vagrant or the outsider.

Alternative trail “ By Night ”



With its student population and variety of festive venues, the district has a very lively night scene. An alternative evening Cultural Trail lets you enjoy the illuminated artworks and join in the vibrant atmosphere. Starting point, the neon signs of the Plaine de Plainpalais.

Neon Parallax project (2006 - 2011)

At nightfall, nine neon signs light up on the roofs of buildings around the vast diamond-shaped Plaine de Plainpalais. These installations, which could easily be mistaken for omnipresent urban advertising, subtly infiltrate the cityscape. Commissioned by the Contemporary Art Funds of the City and of the Canton of Geneva, this public art project combines installations by Swiss and international artists to create a nightly outdoor exhibition. The word “parallax” describes a particular optical illusion, whereby the position of an object appears to change when seen from a different viewpoint. Is Neon Parallax therefore an invitation to consider the urban environment in a new light?

The trail then continues in the direction of the Arve River, along the Rue Ecole-de-Médecine and its busy bars to cross the luminous Hans-Wilsdorf Bridge. This construction, by the Genevan architects Brodbeck and Roulet, consists of a single span with no intermediary piers. This tube-shaped structure, with its “bird’s nest” interwoven metallic girders, is a real kaleidoscope of lights when the sun goes down.

The last illuminated element in this “By Night” trail is a highly unique and poetic artwork in the public space, located at the Highways Department on the Rue François-Dussaud, a street named after a little-known inventor who also enjoyed playing with colour.

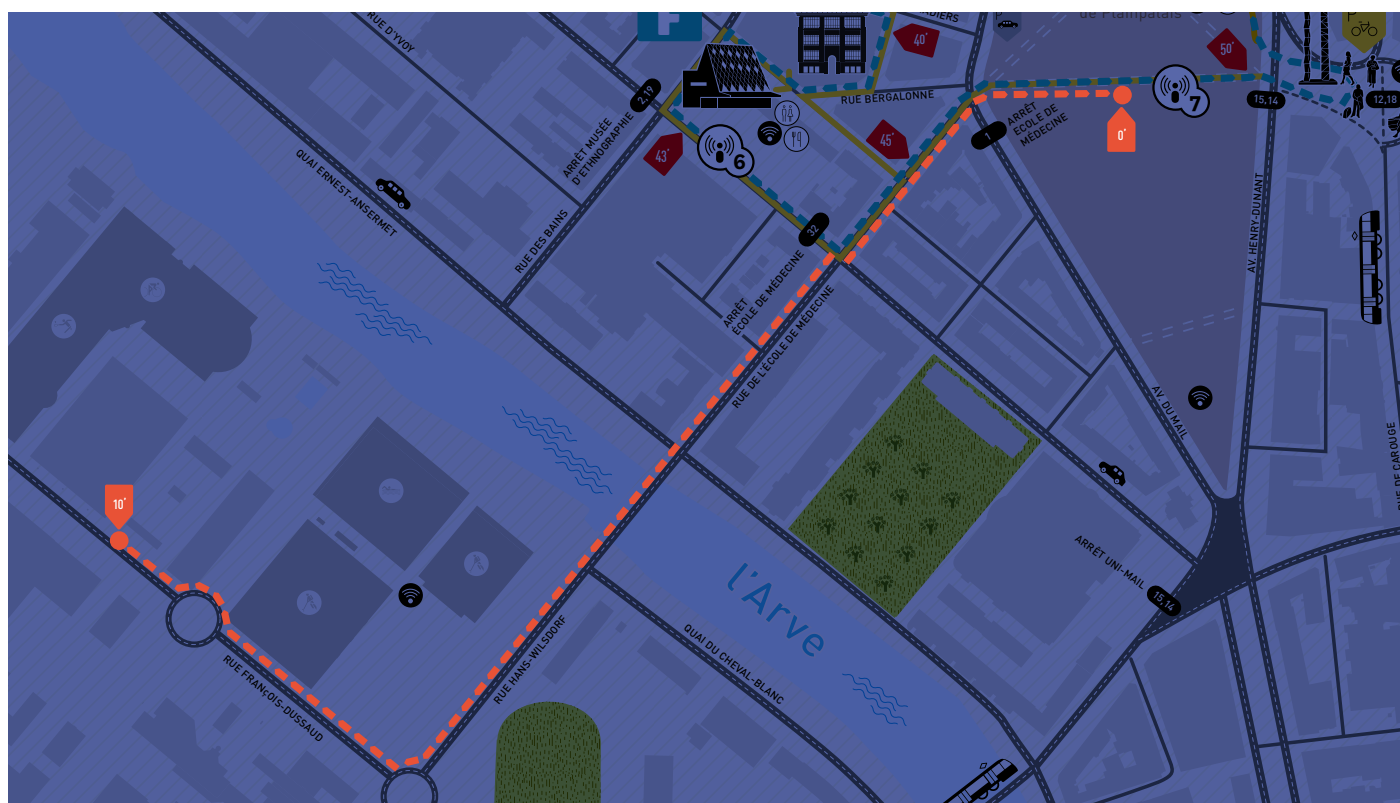
Untitled, Pieter Vermeersch (2013)

When the first autumn frosts see the city sliding into a slower rhythm, the salt silos of the Geneva Highways Department wake up after a long summer sleep. The artist Pieter Vermeersch’s installation, which envelops the silos’ quadrangular structure, is an X-ray of this inverted rhythm. Sensors monitor the salt levels present and the luminous intensity of the monochrome plates varies accordingly. White, pink/purple, blue and orange are all colours that salt can possess in the natural world.

Rue François-Dussaud (1873-1953)

The brilliant Geneva-born physicist François Dussaud (1873-1953) not only invented the famous phonograph pick-up and the synchronization of film sound and image, but also developed the first remote control vehicle in 1934!

In 1896 in Paris, he presented a system for electrically recording and reproducing sound with acoustic amplification, the Microphonograph, which he would also adapt to assist the hard of hearing. Then followed the Phenakistiscope (1898) that could project scenes in raised form for the sight-impaired, the Phonorama (1900) to project sound synchronized films, the Dussaudscope, a colour reproduction system and the Epi-diascope, a forerunner of the overhead projector. In the 1930s, his research in the field of endomechanics – or electromechanical computers – made him a pioneer of cybernetics. This prolific inventor even tested a remote-controlled boat on Lake Geneva.



Practical Information

Finding the Trail

Public transport

Trams 12 et 18, stops Place de Neuve, Plainpalais; Buses 3 and 5, stop Place de Neuve; Buses 2 and 19, stops Théâtre, Cirque, Bains, Musée d'ethnographie; Buses 1 and 35, stops Plainpalais, Cirque; Tram 15, stops Plainpalais, Cirque, Uni Mail; Tram 14 and Bus D, stop Palladium
Information correct as at October 2022
For further information: www.tpg.ch

Bicycle parking

Rue de Candolle in front of Uni-Bastions; place de Neuve, in front of the tram stop; Rond-point de Plainpalais
Cycling is not permitted in the parks.
Cyclists are requested to leave their bicycles outside or to dismount.

Car parks

Parking Plaine de Plainpalais, entrance on boulevard Georges-Favon

Persons with reduced mobility

Full details of access to buildings on the trail can be found on the website: www.accessibilite.ch

On Site

Wi-Fi

Geneva Library, Parc des Bastions; Parc des Bastions; Rath Museum; Maison des Arts du Grütli; Victoria Hall; Plaine de Plainpalais, skatepark and Avenue du Mail 16; Rond-point de Plainpalais; Vernets sports center; Rue du Stand 3bis; Espace de quartier Jonction (rue Michel-Simon 7)

Places to eat

Kiosque des Bastions, Maison des Arts du Grütli, MEG cafeteria, BAC cafeteria (from April 2023)

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