

Geneva

Cultural Trails

Contemporary Art

In the City



Whether it takes the form of a sculpture, a mural or a neon sign, etc., art in the public space speaks directly to all citizens. It seeks to give meaning to the city, to reveal urban spaces (squares, streets, parks, public buildings) or, in some cases, to raise questions and provoke debate.

The Contemporary Art Cultural Trails, with their four different walks around Geneva, allow you to discover or rediscover artworks in the public space. The displayed works, which come from the Canton and City of Geneva Contemporary Art Funds and from private collections or donations, all reflect the rich diversity of public art in the city.

Covering a broad range of periods and artistic styles, each of these well-documented trails is an invitation to learn more about the artworks and artists, as well as about the districts themselves. They offer a unique opportunity to take a fresh look at our public space.

I hope that each and every one of you, experienced art lovers and inquiring minds alike, will enjoy both the walks themselves and the exploration of these cultural and artistic trails.

Sami Kanaan

Executive Council Member in charge of Culture and Sport

The Plurality of Public Art



Markus Raetz, *untitled (oui-non)*, Place du Rhône

Artworks installed in urban areas or landscapes allow us to reconnect with the physical and emotional experience of a site. These four cultural trails devoted to contemporary art take you on a tour of the Genevan, Swiss and international creative scenes. Works from different periods, dating from the 1960s to the present day, play on the contrasts between their wide range of artistic categories, styles, chronology and urban diversity. Contemporary creation is an opportunity to explore new artistic fields, both in terms of its installation and the nature of its subject.

As you follow these trails, you'll discover, along a street, in a square or by the lakeside, Fabrice Gygi's *21 mètres* (2012) soaring like a huge needle towards the sky, the classic curvaceousness of *Sylvie sortant du bain* by Henri Koenig (c. 1960), the intriguing anamorphosis* *OUI-NON* (2000) by Markus Raetz, the compositional force of Alexander Calder's *Le soleil sur la montagne* (1973) and the strict geometry of *Colonne* (1966) by Max Bill. And when night falls, let yourself be dazzled by the lights of the Neon Parallax project above the roofs of the city.

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Chandieu – Seujet

90 min. / 3,8 km

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Trail 3

Old Town – Malagnou

70-90 min. / 3,4 km

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Trail 4

Bay of Geneva – Botanical Garden

70 min. / 3,5 km

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* Glossary



Sislej Xhafa, *Axis of Silence*, Plaine de Plainpalais

Diverse perspectives on the Contemporary Art Funds



Jean-Jacques Pradier known as James Pradier *Nymphe de la fontaine* (Bacchante), Place du Cirque

The original purpose of the Cantonal Contemporary Art Fund (FCAC), established in 1949, and the Municipal Contemporary Art Fund (FMAC) set up in 1950, was to manage the resources needed "to permit the artistic decoration of public edifices, squares, streets and quays and municipal sites" (City of Geneva decree of 10 February 1950). The Funds were thus qualified at the time by the term "decoration". Later, both their names were changed to "Contemporary Art Fund",

a formula more in keeping with the changing nature of the acquisitions, especially mobile artworks*, which became part of the collection building process. Their missions and prerogatives attracted little attention at the time because, unlike museums or art centres, they were not primarily intended at first to exhibit the heritage objects they had acquired. What's more, these low-profile collections provoked a variety of comments from professionals in the art world

concerned about their lack of clarity. The issues of decorative art and the pertinence of the artworks chosen to be installed in the public space were then addressed, as was the need to broaden acquisitions to include non-local and international artists. To these concerns were added, in the 1960s, the emergence of new artistic trends such as pop art*, nouveau réalisme*, Fluxus*, *arte povera** and minimal art*, which had the shared aims of taking the art object out of the institutional context and transforming its means of appropriation and distribution.



Gonzalo Torres, *Le bras du vent*, Quai du Seujet

Since these modest beginnings, the Municipal and Cantonal Contemporary Art Funds have continued to pursue their acquisition policies. The two organisations work together to ensure that their different collections are complementary, and combine forces for certain public art commissions. Today, the Funds have become essential tools for supporting and promoting the local contemporary art scene, as well as for ensuring the management of an artistic heritage that has grown significantly over time. The FMAC and the FCAC have indeed assembled collections representative of the major trends in 20th and 21st century art, while at the same time introducing new and diverse ways to assist artists: offering prizes and scholarships, organising competitions and providing grants, studios, residences, heritage interpretation and logistical support. Their responsibilities also include the loan of works to the authorities and external institutions and for publishing activities or projects related to specific sites. With hindsight, we can now appreciate how the system of art funds contributed to the early development of a modern and contemporary art policy in Geneva, due in particular to their openness to create numerous partnerships with private individuals in a real shared desire to enrich the city's public spaces with the signs and characteristic hallmarks of modernity. In addition, private initiatives are being taken by companies, for example, Swiss Post in collaboration with the artist Mai-Thu Perret, or by the artists themselves,

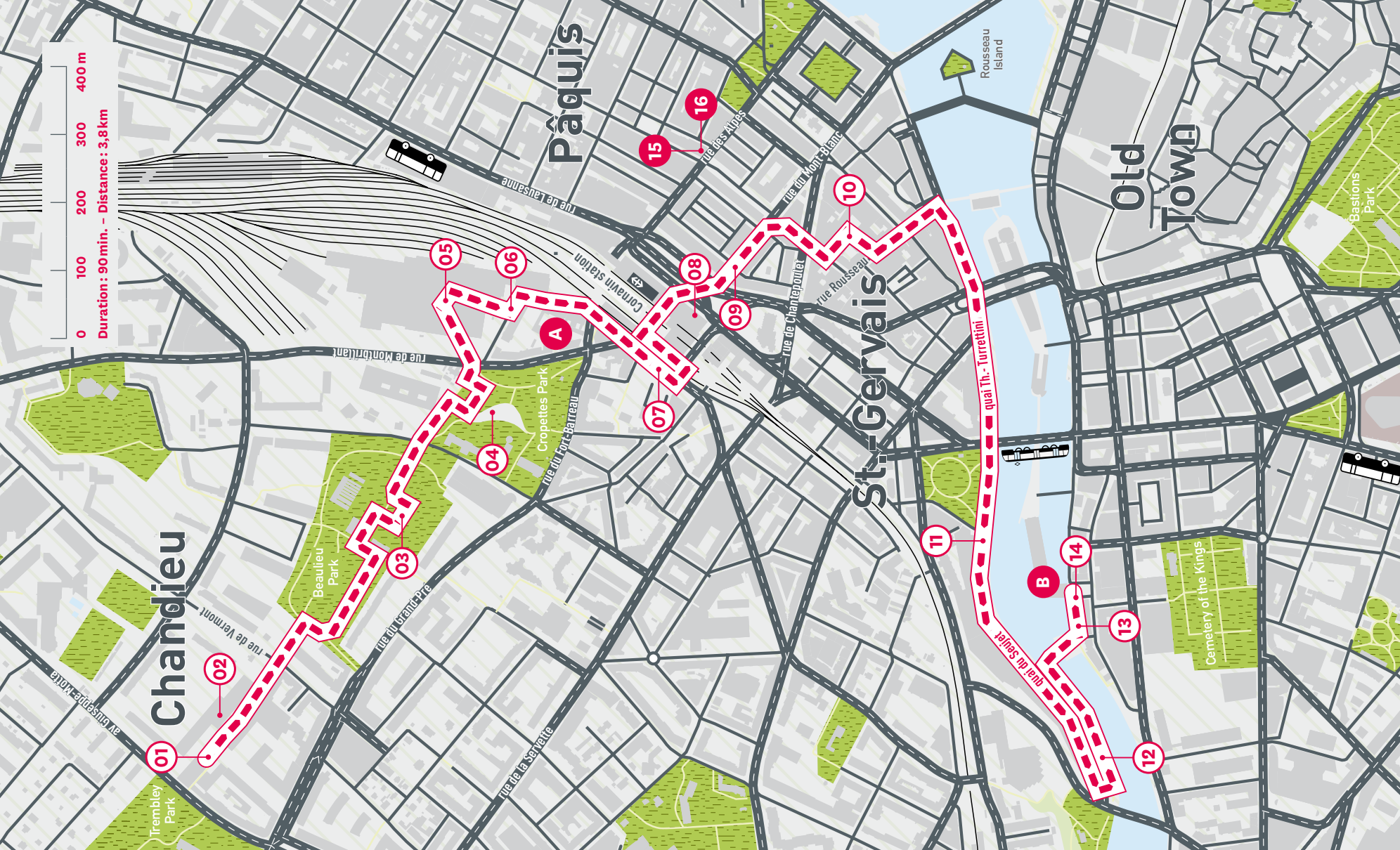


like Heike Fiedler's artwork on the facade of a building behind Cornavin station, and the work by the KLAT group of artists on the roof of L'Usine at Seujet. There have also been some outstanding private donations, such as Fabrice Gygi's artworks in Chandieu, the oeuvre by Markus Raetz in the Place du Rhône and Bernar Venet's sculpture in front of Uni Mail. This shows how a plurality of

artistic proposals, increasingly devised expressly for a specific location, is shaping the face of the city over the course of its passing generations of inhabitants.

Trail 1 Chandieu – Seujet

1



Chandieu - Seujet

From Avenue Giuseppe-Motta to Cornavin station, this trail crosses part of the former commune of Petit-Saconnex, a suburban district incorporated into Geneva in 1930.

All along this route are traces of layers of history, corresponding to the influx of successive waves of inhabitants. The nobility first of all, with their large estates at Trembley, Beaulieu and Cropettes, evidence of which exists in the form of tree-lined paths and the one remaining mansion (22 Rue du Grand-Pré). Then came the bourgeoisie and the working classes, seen in what still survives of their estates of smaller houses (10c and 21 Rue de Vermont) and their artisanal and industrial establishments (20 Avenue Giuseppe-Motta). These residents were followed by a more mixed population, with their 20th and 21st century collective dwellings and educational establishments (Chandieu school and crèche). Each layer only partially covers the former; hence the possibility of open-air archaeology, where the attentive walker can spot traces of the past.



Peter Downsbrough, TRACE/TEMPS, Rue Chandieu

In this composite landscape, it is Nature that provides the guiding thread. Pockets of vegetation, the vestiges of the nobility's former estates, owe their continued existence to the idea of the green belt, advocated since the 1930s. The aim of this was to preserve an encircling band of green space around an urban environment. In this case, the green belt runs right up to Ilôt 13 **A**, a bastion of alternative Geneva backing onto the train lines. Here, renovated old buildings and cooperative housing form a heterogeneous microcosm, in the spirit of the suburban buildings which are its basis.



Esther Shalev-Gerz, *Les inséparables*, 8-10 Rue Lissignol

While nothing behind the train station can be said to be squarely arranged, the district between it and the lake has been duly organised into a grid plan. In this orthogonal layout, bourgeois apartment blocks and public buildings form the extension of Geneva, as designed by the Polish engineer, Stanislas Blotnitsky, in 1859 and constructed over the course of the following half century. The Rue de Chantepoulet forms the boundary of this zone.

Beyond here extends the Saint Gervais

"Beyond here extends the St. Gervais district, which formed the historic core of the Right Bank."

district, which formed the historic core of the Right Bank. Among the initiatives that have left their mark on this sector, mention should be made of the construction in 1899 of a vocational and housekeeping school for young girls (corner of Rue Rousseau/Rue Lissignol),

a gender-specific, home economics "palace". Once you reach the banks of the Rhône, the flow of the current indicates the direction to follow. The name of the first of the two consecutive quays rekindles the memory of Théodore Turrettini, the internationally preeminent hydraulic engineer. In its day, his Usine des forces motrices **B** (hydropower plant built in 1884-1887) was regarded by specialists as a masterpiece - it even earned Turrettini the post of expert for the Niagara Falls Power Company (Ontario, USA). Yet this quay has little in fact to do with the great work undertaken by the engineer. Designed in 1933 by the architect Maurice Braillard, the construction of the quay necessitated the demolition of the entire Seujet district, carried out in the name of modern urbanism. The principle of a two-tier promenade, connected by granite-paved stepped levels, continues along the following quay.



Frédéric Post, *Pinta cura*, place de Montbrillant



This second quay runs alongside a vast residential structure, a public authority-led initiative that replaced around twenty industrial buildings. Highly characteristic of the end of the period known in French as the *Trentes Glorieuses**, due to its height and phenomenal length, this housing complex towers over the Rhône while cleverly following the curve in the river.



01 **Fabrice Gygi, 21 mètres**

2012 – Place Chandieu - FMAC collection – Gift of A&A Real Estate Grand-Pré

The ephemeral redevelopment of public spaces and the questions of authority and security in our everyday environment have been part of Fabrice Gygi's artistic practice since the outset. For the Place Chandieu, he has devised a sculpture that evokes a relay mast or a telecommunications tower. The rust-coloured steel needle structure recalls the location's original industrial function (Sodeco factory). The title *21 mètres* alludes to the maximum building height limit for construction on this site. Installed in a square used as a children's play area, the base of the work is fixed in a water basin also designed to be used as a paddling pool.



04 **Ursula Malbine, Fille au poisson**

1971 – Pond in the Crochettes Park - FMAC collection

Standing upright, her feet almost level with the water in the middle of the pool, the young girl sculpted in bronze arches her body under the weight of the miraculous catch of a huge fish. This figurative piece, full of movement, youthful beauty and joyous vitality, is typical of Malbine's work, many of whose sculptures of young women, teenagers and animals adorn Geneva's parks. Born in Berlin, Ursula Malbine began studying at the School of Fine Arts in Geneva at the age of 22. Like the artist, Henri Pâquet (artwork no. 60, p. 48), whom she married, she has always been passionate about her subjects regardless of the artistic practices of her time, and has gained local and international recognition for her work.

02 **Peter Downsbrough, TRACE/TEMPS**

2016 – Chandieu School, 10 Rue Chandieu - FMAC collection

This American artist proposes an artistic tour of the Chandieu School building, which evokes a docked ship. At intervals along the tree-lined route, he has installed sober black poles, sometimes bare, sometimes featuring a word. These tall posts, responding to the building's horizontal mass like the bar lines of a musical score, invite passers-by to look at their environment from multiple perspectives. The words that rise up, or that cling to these poles like flags, or that are even fixed to the school walls like *TRACE*, *ICI*, *TEMPS* (*TRACE*, *HERE*, *TIME*), are a playful reinterpretation of the many visual signs in today's city, of traffic signs and street furniture.



The artwork can be viewed at the following times:

Mon-Fri : 06.00-20.00;

Sat: 06.00-12.00; Sun: closed

05 **Mai-Thu Perret, In the Sandalwood Forest there are no Ordinary Trees**

2015 – La Poste Site, 36-38 Rue de Montbrillant - La Poste collection

Mai-Thu Perret's practice finds its roots in the history of modernism* and calls on the memory of artistic utopias and female emancipation. For the renovation and extension of the post office's Montbrillant site, the Genevan artist has created an artwork for the patio walls (1st floor, via the outdoor escalators or stairs). Comprising fourteen eyes, the installation employs a technique often used by the artist, that of ceramics. Reminding us of protective amulets in the form of an eye, the artwork sends out a positive aura and introduces a presence tinged with mysticism into this administrative space.



03 **Magdalena Gerber, Traces de récréation**

2006 – Beaulieu School playground, 22 Rue du Grand-Pré - FMAC collection

This artist likes to mix ceramics with contemporary modes of expression. She takes fleeting moments or trivial images from our contemporary world, which she transposes and captures on materials relating to the "arts du feu" (literally, fire arts). For the playground of this school located in an old mansion, she makes use of the arrested movements and jumping of children playing and running around during the daily ritual of recreation. The chaos and noise of this moment of freedom contrast sharply with the frozen silence of the photographs beaten down on by the children's feet, the sun and the rain. Embedded in the ground, these horizontal images serve as the memory of the place, reflections of happy times in the past destined to be repeated almost indefinitely.

06 **Heike Fiedler, Et cet air, ah**

2017 – Facade, 27 Rue des Gares - Property of the artist

In 2001, Heike Fiedler created a first installation entitled *OUVERT FERMÉ* for the shutters of this housing cooperative, and transformed it into a second proposition in 2010 called *dissonanz dissens*. The third installation, *Et cet air, ah* was produced in spring 2017. Texts that have escaped from the written page appear on the facade and can be read like an open-air book. Using elements from her published poems, Heike Fiedler weaves together poetry and architecture, sense and sound, writing and space, in this case, an urban one. Her work with musicians demonstrates the artist's sensitivity to the musicality and sonority of words. The latter, read randomly from the assembled fragments, form syllabic compositions, like so many word associations to discover from one shutter to another.



07 **Frédéric Post, *Pinta cura***

2016 – Place de Montbrillant - FMAC collection

For the 2016-2017 Geneva Lux festival of lights, the artist Frédéric Post was invited to create a light installation. On the large gable elevation at the entrance to the Grottes district, he wove a vast colourful tapestry of dozens of LED lights, in which he combined various symbols, especially shamanic ones, all on the theme of healing. The jaguar and the anaconda are as much inspired by the Colombian cosmogony of the Inga people as the snake is by Hermes' caduceus. The central diamond shapes are known as "God's Eye" and protect against ill fortune. Interested in shamanism and the beliefs of ethnic groups often in danger of extinction, the artist reappropriates their visual language in his own luminous version.



08 **Carmen Perrin, *Noir ductile***

2013 – Entrance doors of Cornavin station's historic main hall - Property of the CFF

The artist revisited the entrance doors of the main hall of Cornavin station as part of its renovation programme. The organic composition breaks with the orthogonal arrangement of windows designed by the architect Julien Flegenhheimer (1930). The two impressive Ductal concrete door panels are reminiscent of wrought ironwork, but the design of bubbles – or of lace – give them the appearance of a porous surface between the interior and the exterior. At certain times of the day, the structure becomes like stained glass and its colours are projected into the hall. An additional detail about this passing place: the nine red pieces of glass among the oculi*, form the shape of the Cygnus constellation (or the Northern Cross).



→ See also Carmen Perrin, *They Pass*, 2012, Plaine de Plainpalais, no. 25 / p. 26

09 **Ousmane Sow, *L'immigré (Clandestins : afin que leur silence devienne parlant)***

2008 – Corner of Rue Pradier and Rue du Mont-Blanc - FMAC collection

A unique sculpture made specifically for Geneva, *L'immigré* is the result of a commission to make visible the city's 10,000 illegal workers earning a living in the shadows of our city. Patrice Mugny, then mayor of the City of Geneva, asked the Senegalese artist to produce a dignified, undocumented man, as a symbolic reference to a universal problem. A key figure in contemporary art who became widely-known during his exhibition on the Pont des Arts in Paris in 1999, Ousmane Sow created one of his larger-than-life people that brought him international fame: an educated immigrant, interested in events in his host country.



10 **Esther Shalev-Gerz, *Les inséparables***

2016 – 8-10 Rue Lissignol - FMAC collection

Esther Shalev-Gerz's artwork *Les Inséparables* sits atop two recently renovated buildings on Rue Lissignol in the Saint-Gervais district, the historic cradle of Genevan watchmaking. The four hands of the double dials turn simultaneously in opposite directions. The artwork becomes the meeting place of the inseparable duo of past and future, which can only coexist in the present moment. In her work, Esther Shalev-Gerz questions the construction of memory and the interaction between individual souvenirs and collective history.

11 **Gonzalo Torres, *Le bras du vent***

1979 – Quai du Seujet - FMAC collection

How can one visually evoke the wind when it is intrinsically invisible and formless? By the things that it causes to move, like a tree, a source of fascination for the artist since childhood. At the foot of the imposing array of rampart-like apartment blocks along the Quai du Seujet, the artist has installed his sculpture *Le bras du vent* (The Arm of the Wind), designed for a competition organized during the construction of this long line of buildings, which has the sculpture *Positif-négatif* by Edouard Delieutraz at its other end. The sculptor Gonzalo Torres has successfully met the challenge to combine rigour and grace, like the wind, which is sometimes rough and violent, sometimes soft and soothing.



12 **Edouard Delieutraz, *Positif-négatif***

1977 – Quai du Seujet - FMAC collection

Installed along the banks of the Rhône, during a complete overhaul of the district, the sculpture *Positif-négatif* was designed to interact closely with its environment and was created for one of the first competitions organized in Geneva for a specific urban site. The artwork's cubic-shaped volumes seem to rise up from the ground or else sink gradually down into it. Their suddenly arrested movement appears frozen after a natural disaster, a telluric cataclysm, or perhaps a volcanic implosion. The patina of Corten* steel further accentuates the mineral aspect of the sculpture, silhouetted against the moving current of the Rhône.





→ See also **KLAT, *Frankie a.k.a. The Creature of Doctor Frankenstein***, 2014, Plaine de Plainpalais, near the skate park, no. 20 / p. 25

⑭ **Hanswalter Graf, *Lockheed***

1998 - 1999 - 4 Place des Volontaires, L'Usine facade - FMAC collection

During the renovation of L'Usine in 1997, the États d'Urgences association and the City of Geneva Contemporary Art Fund launched an ideas competition for an artistic intervention for the building, to counter the often-negative image of this emblematic place of independent culture. Hanswalter Graf devised a project featuring an interplay of reflections and glimpses between the exterior and interior of L'Usine: 38 windows have been replaced by mirrored parallelepipeds that allow passers-by to see all the activities taking place inside the building and vice versa.



⑬ **KLAT, *untitled (Dynamite)***

2011 - Place des Volontaires, L'Usine rooftop - Gift of KLAT to L'Usine

The group of Genevan artists, KLAT, came up with the idea for this installation while sketching out a leaflet announcing the festivities to celebrate the 20th anniversary of L'Usine. Using the building's existing structures, they went in a few pencil lines from birthday candles to sticks of dynamite, recalling the world of animated cartoons. Through this artwork, this centre of Geneva's alternative culture thumbs its nose at the district's gentrification. It also stands as a celebration of the benefits of work processes, of the richness of group creation and is a call for the detonating pull of the trigger that overturns habits.

Off the Trail



⑮ **Georges Schwizgebel, *untitled***

1996 - 1997 - AMR, 10 Rue des Alpes - FMAC collection

During the restoration of this building in 1996, the Association for the Promotion of Improvised Music (AMR) requested an artistic intervention for its external facades. Responding to the invitation to participate in this competition, Georges Schwizgebel designed a signage composed of nine primary-coloured forms in neon lighting on anthracite rendering. In 2005, an extension to the building enabled the artist to intervene once again, this time in the stairwell of the new section, continuing the principle of the previous signage and preserving the harmony and uniformity of the initial project.

⑯ **Georges Schwizgebel, *AMR2***

2005 - Stairwell of the AMR extension - FMAC collection

→ See also Georges Schwizgebel, *Anamorphosis*, 1992, 10 Ruelle du Midi, no. 49 / p. 39



When Public Art Transforms the City



Ellen Versluis, *Partition*, Pont de la Machine

Since the 1960s, there has been a spectacular upsurge in public art in most major cities; a boom that has encouraged the presence of artists within the city. And yet, though the growth in commissions would appear to be an opportunity to enhance the urban environment, the first artistic interventions were limited to the installation of sculptures-objects in the collective space that took no account of their urban and cultural context or its role as the source and motive for the artistic approach.

The increasing diversity of art works and movements has not only affected how we think about and perceive public art, but has also prompted the emergence of projects open to a range of artistic practices, but which nevertheless engage in a real process of integrating art into an urban environment. Geneva has set itself the goal of enhancing urban developments through public art commissions, firstly by means of unique interventions that leave a visual mark on the space and, secondly, through projects that follow an integrative logic from the sociocultural and environmental perspective. What's more, the



Christian Robert-Tissot, *DIMANCHE*, 37 Boulevard Georges-Favon

making of a public commission is part of a long-term process, that of the redevelopment of a city. For example, the Fil du Rhône (Along the Rhône) project, led by multiple stakeholders - architects, artists, engineers and the municipal and cantonal services – was the first in a series of programmes in which contemporary art participates fully in a major urban development scheme. Carried out between 1997 and 2011, the project resulted in the aesthetic enhancement of the public space along Geneva's fluvial sites (see the artworks by Ellen Versluis, no. 55 and Markus Raetz, no. 54, p.46).

Between 2007 and 2012, a second large-scale project, Neon Parallax, became a reality. This series of artworks includes, in the initial design, nine lighting installations by Swiss and international artists around the Plaine de Plainpalais, a particularly dynamic area of the city due to its numerous commercial and cultural activities. Positioned on the rooftops, the artworks draw our attention to the high places that dominate the city, a spatial dimension little used for public art.



Pipilotti Rist, *Monochrome rose*, tram carriage, line 14

Lastly, in 2009, the art&tram operation tackled the particular case of public transport. The time we spend traveling is often seen as a constraint, yet the "timeless" aspect of a journey can render our eyes and our imagination open to a connection with art. The artistic interventions placed at various points along a route - four permanent artworks and the decoration of a tram carriage - form a coherent ensemble of new perspectives on our surroundings.

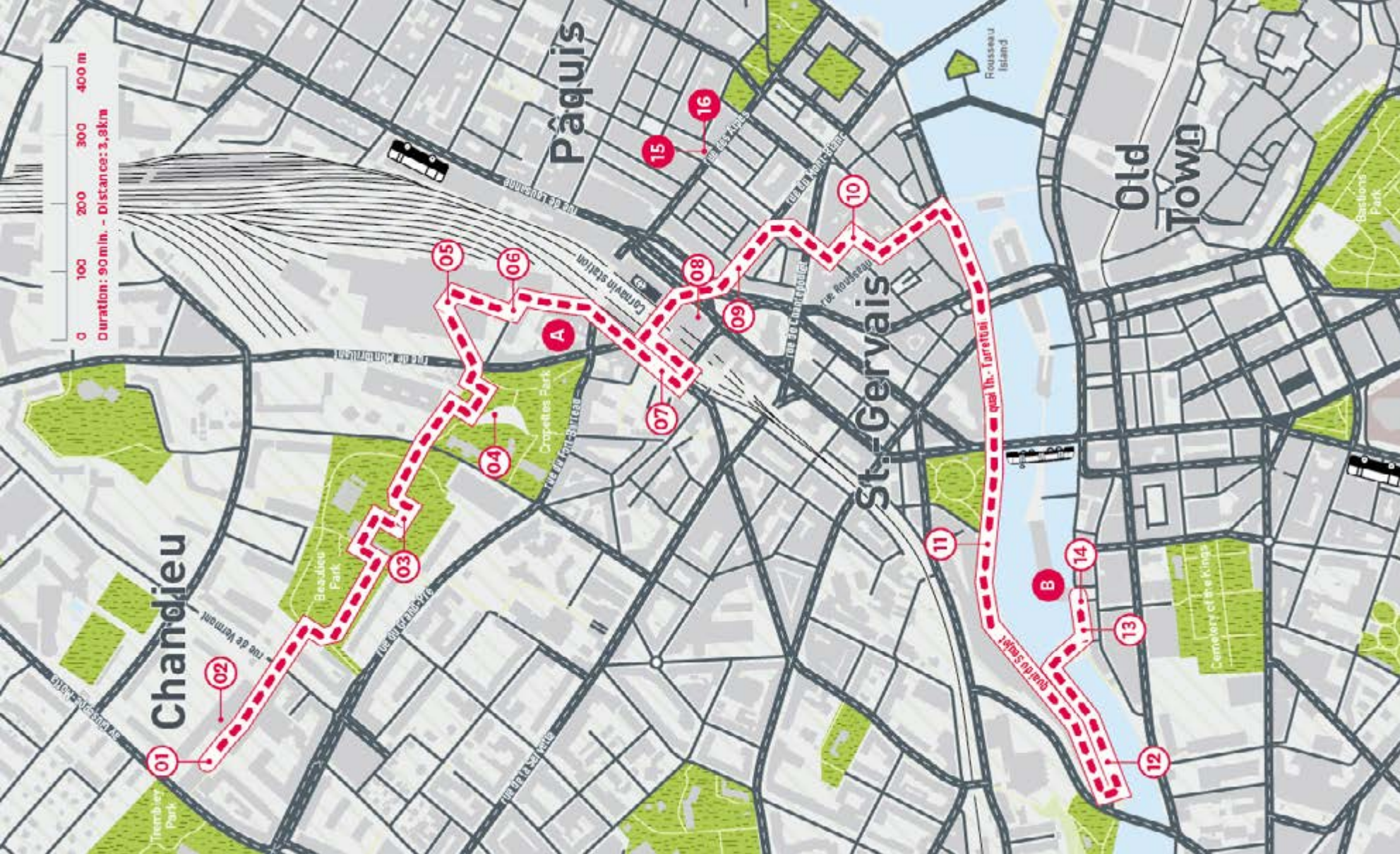
Other specific projects such as the groups of artworks for Uni Dufour or Chandieu give us a special opportunity to encounter art within the complex urban fabric. The cityscape is constantly changing and it is preferable for this evolution to take place in conjunction with artistic interventions that transform the city into a vast open-air museum.



Nicolas Le Moigne, *Quelle heure est-il?*, 24 Rue du Général-Dufour

Trail 2 Plainpalais

2



Plainpalais

Cemetery of the Kings (Cimetière des Rois)

Don't be fooled by its title! There are no kings buried in this cemetery. The site is in fact named after a former local rifle shooting society, which awarded the title of "king" to the winner of its annual competitions. The surrounding streets also reflect this history, with names like *Tir* (shooting), *Arquebuse* (harquebus), *Stand* (rifle range) and *Coulouvrenière* (from an old word for a harquebusier). Though the rifles are no longer to be heard here, the memories of the shooting activities are still very present.

The cemetery was created in the 15th century. In reaction to the spread of the plague, the government decided to build a hospital for victims of the epidemic outside the city walls, surrounded by a cemetery. With the Reformation, Genevan citizens too began to be buried here. The ecclesiastical authorities saw to it that the new funerary practices were respected, including the prohibition of tombstones. Calvin's own remains are not marked by any inscription or monument (the present stone, bearing the initials J.C., is a 19th century simulacrum). The hospital, which owned the



land, tolerated the grazing of livestock on it, indicative of the extent to which the graveyard had lost its sacred status.

This all changed with the annexation of Geneva by France in 1798. A first generation of headstones appeared, characterised by a highly neoclassical severity. The cemetery was soon extended to include a second burial ground, intended for Catholics. Since then, the site has attracted growing numbers of visitors and has gradually become the resting place for the chosen few. In 1907, an "avenue of councillors" was created, and by 1958, only magistrates and personalities who have contributed to the renown of Geneva can request to be buried here. The tombs include those of Jean Piaget, Jorge Luis Borges and Grisélidis Réal, none of whom were royalty, but famous nevertheless.



Gérald Ducimetière, *Alter ego*, Rond-Point de Plainpalais

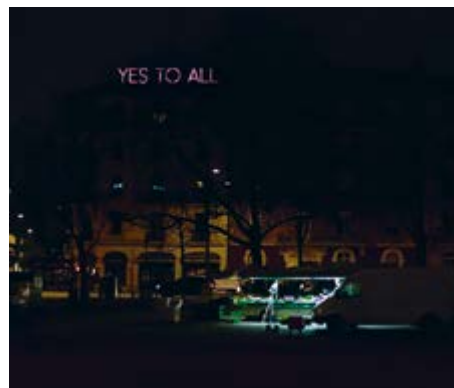
Plaine de Plainpalais

First surprise: this city contains a plain. It even had two of them in the 19th century, at Pré-l'Évêque and Plainpalais. The former has since become a square, while the second has remained known as a plain, no doubt because of its size. It's certainly not on the same scale as the city's streets, squares and other boulevards; its proportions are more those of a landscape, just like the Bay of Geneva.

The second surprising feature is its shape. The diamond form we know today was never really thought out or designed. It is the result of decisions taken over a long period of time, from the earliest mapping out of the Avenue du Mail to the final diamond shape in the second half of the 19th century. Such a design is rare, if not unique, in the history of urban forms.

"The diamond form we know today was never really thought out or designed."

The Plaine de Plainpalais has always been a public space, contrary to the popular belief that it was private property bequeathed to the community. Even in the Middle Ages, it was known as "*communs*", that is, communal and later municipal territory. Before the demolition of Geneva's fortifications, it provided an area of open land within a city that lacked space, a welcome counterpoint to the cramped built-up areas. It was the place for games, amusements and festivities, as well as for popular cultural entertainments like performing monkeys and acrobats or, later on, the Panorama set up in the Place du Cirque. It was also a showground for the army



and officials, being traditionally used for processions and parades.

Sculptures and architectural structures have been briefly installed here – Rousseau's statue in 1878, or the Fine Arts Palace for the 1896 National Exhibition – and later, gymnastics festivals, glorifications of synchronised human bodies, took place here in the 20th century. Always ready to host ephemeral installations and events of all kinds, this plain is the city's stage.

Sylvie Fleury, *YES TO ALL*, Plaine de Plainpalais



17 Gianni Motti, *Je vous avais dit que je n'allais pas très bien*

2016 – Cemetery of the Kings (Cimetière des Rois) - FMAC collection

It is actually rare to possess a physical artwork by Gianni Motti, as he's very fond of breaking free from the straitjacket of the artist's role expected of him. He prefers instead to create ephemeral works, such as performances, at most videos, in which he enjoys playing with society's codes, through strategies such as disappointment (the artist is absent, to the extent of staging his own death), delegation (an assistant wearing a T-shirt "Gianni Motti assistant") and appropriation (claiming to have created an eclipse). In the cemetery, is the jester the king? This magician, in any case, is still completely lucid: in the kingdom of epitaphs, he dares a last joke, thumbing his nose at solitude and death.

18 Sophie Calle, *Le tombeau des secrets*

2016 – Cemetery of the Kings (Cimetière des Rois) - Collection of the artist

Certain secrets aspire to eternal rest. Invited to take part in the "Open End" exhibition held in Geneva's Cemetery of the Kings in 2016, Sophie Calle proposed negotiating a twenty-year concession for a tomb to act as a reliquary for messages. The artist, in whose work the notions of lack, absence and death are all key themes, noted down the secrets expressed verbally by participants during an inaugural performance. She says her memory is bad and that the written secrets dropped into the slit in the stone will be washed out by the rain over time. No secret will come back from this tomb.



19 Jo Fontaine, *Headstone for the tomb of Grisélidis Réal*

2016 – Cemetery of the Kings (Cimetière des Rois) - Property of the family

When carved directly by Jo Fontaine, the Genevan sculptor, serpentine stone, alabaster and granite are endowed with ample forms, clean lines and an essential, pared-down design. In 2010, at the request of the family of the deceased, the artist made a headstone for the grave of Grisélidis Réal. Although the first two versions were refused by the City of Geneva's Administrative Council, the tomb was finally inaugurated at the Cemetery of the Kings in 2016. Grisélidis Réal, writer, painter and prostitute, then took her place in the Geneva Pantheon in recognition of her struggle for the fundamental rights of women sex workers.



20 KLAT, *Frankie a.k.a. The Creature of Doctor Frankenstein*

2014 – Plaine de Plainpalais, near the skate park - FMAC collection

The KLAT group of artists has revisited the story of Frankenstein's creature - a character created in Geneva by the English author Mary Shelley in 1816 - to give it a totally new and contemporary interpretation. This bronze statue stands in homage to the figure of the vagabond and the marginal. KLAT thus exploit the traditional codes of official statuary to celebrate difference, and humanity in all its complexity, rather than power or success. The artists also break down the boundaries between fiction and reality by placing the sculpted creature on a par with historical figures such as General Dufour and Jean-Jacques Rousseau.

→ See also KLAT, *untitled (Dynamite)*, 2011, Place des Volontaires, no. 13/p. 14



21 Tatsuo Miyajima, *Forteresse des droits de l'homme*

1997 – Facades of Uni Dufour, 24 Rue du Général-Dufour - FCAC collection

By installing his artwork over the building's entire surface, the artist has given it a digital, technological dimension that evokes constant change. In the daytime, 222 shimmering, mirrored surfaces reflect the surrounding cityscape, while at night, luminous digital counters appear and numbers scroll endlessly from 1 to 9 at different speeds, restarting before reaching zero. The rhythm for each counter was set by 222 randomly-selected people in Geneva. Each diode thus becomes an assertion of individuality against the homogenization of today's society, while the numbers themselves express a universal language.

22 Nicolas Le Moigne, *Quelle heure est-il?*

2004 – Uni Dufour, entrance facade, 24 Rue du Général-Dufour
Gift of Mrs Nelly Monéger-Glayre to the City of Geneva

The designer Nicolas Le Moigne plays here with the measurement of time: rather than using the customary numbers, he writes the time out in full. The desire for clarity and conciseness has been replaced by the time required to read the text, the installation's elongated form and the poetry of words. The flap display format will remind the nostalgic of old information boards at airports and train stations. Originally intended to decorate the old Treille city wall, where there was historically a clock, the artwork has been moved to Uni Dufour, where it acts as a counterpart to the flow of red digital numbers by the Japanese artist Tatsuo Miyajima.





23 Maria Carmen Perlingeiro,
Vegetal project

1997 – Pavement in front of Uni Dufour, 24 Rue du General-Dufour - FCAC collection

An open competition proposed by a private bank was launched in 1995 for Uni Dufour, whose aim was to rethink the assimilation of the Le Corbusier-style building into its urban context and redevelop the surrounding area. Maria Carmen Perlingeiro's intervention – installed together with that of the other prize winner, Tatsuo Miyajima, who treats the surface of the building – uses only plants as a living sculptural element, both inside and outside. Here, three cypresses planted in a triangle, climbing plants, vegetal indoor floor coverings, etc., recall the initial architectural project, in which the concrete was intended to have been covered by a profusion of vegetation.



24 Christian Robert-Tissot,
DIMANCHE

2012 – 37 Boulevard Georges-Favon - Property of Banque Lombard Odier & Cie SA, Neon Parallax

For a number of years, this artist has used diverted texts and catchphrases as material for his artworks. His image-words, which question and challenge, are closely linked to their architectural and cultural environments. *DIMANCHE* (Sunday), installed on the roof of the sponsoring bank, appears as an invitation to enjoy a break, a day of rest, or to leave a blank space in one's agenda. At the same time, this artwork takes a completely contrary stance to the notion of slogans and advertising.

→ See also Christian Robert-Tissot, *Murmurings*, 2004, Place du Molard, no. 40 / p. 36

25 Carmen Perrin, *Ils passent*

2012 – Plaine de Plainpalais - Property of the city of Geneva

During the multi-stage redevelopment of the Plaine de Plainpalais, the architects ADR and Carlos Lopez asked the artist to design a play area for young children. In an allusion to the nearby skate park, she decided to induce movement by means of organic forms. To the mineral microcosm of concrete dunes, sand basin, water source and caves, a geological and archaeological dimension she has also added animal footprints and fossil casts. Children can discover the traces of contemporary and prehistoric animals, ammonites and other curiosities, transporting them on a journey through time.



→ See also Carmen Perrin, *Ductile Black*, 2013, Entrance doors of Cornavin station's historic main hall, no. 8 / p. 12



26 Maurice Ruche, *Iraklion*

1982 – Rond-point de Plainpalais - FMAC collection

Born into a family of architects, Maurice Ruche decided to become a visual artist and sculptor. Yet he has never abandoned his initial areas of interest, and a constant dialogue with architecture is evident in his work. Influenced in particular by Max Bill, he exploits the apparent simplicity and eloquence of geometric forms of expression: in this case, two columns composed of seven-sided, irregular polyhedrons*, one offset by 90° in relation to the other. The artist has a preference for monumental works, on an urban scale, as seen here in *Iraklion*, which is not carved in stone but created in concrete ... like architecture.

27 Daniel Polliand,
Le silence du philosophe

1984 – Square de la Comédie - FMAC collection

Carved in Carrara marble, this imposing figure of a philosopher in a meditative posture makes its massive presence felt alongside a very busy traffic junction. The stone's whiteness is surprising, its veining is intriguing and the features carved with finesse capture our attention. Yet it's when we look at the sculpture's base that we become aware of its chimerical nature. The sculptor, formerly a great traveller, likes to carve in stone a whole bestiary of hybrid creatures that show the influences of the many distant journeys that have fired his prolific imagination.



28 Gérald Ducimetière, *Alter ego*

1982 – Rond-point de Plainpalais - FMAC collection

These four bronze sculptures are inspired by the stances of people found on old postcards from different periods. The faces of André L'Huillier and Monique Barbier-Mueller – two eminent Genevan art collectors and patrons – are recognisable, as is that of the writer and professor, Michel Butor, waiting for a taxi. The identity of the fourth person remains unknown. Regardless of who they represent, these characters embody our alter ego, and their enduring presence forces us to reflect on the nature of time and space. For the artist, these sculptures are part of a complex installation that also includes the movements of passers-by.



→ See also Gérald Ducimetière, *Water Ring*, 1977, Place de la Madeleine, no. 41 / p. 37



29 Pierre Bismuth, *Coming Soon!*

2012 – 4 Avenue Henri-Dunant - FCAC-FMAC collection, Neon Parallax

This artwork revisits the standard line used for trailers of upcoming films. These enticing invitations are often more convincing than the movies themselves, since the ambivalent fragments made up of key moments from the film give us a condensed preview of the plot. Transferred from the cinematic context to the public space, the artwork plays on our desires and expectations, denouncing perhaps the hollow promises of advertising, while leaving us all free to choose our own object of desire. It gives tangible form to this ideal projection space and to the individual freedom of the imagination.

30 Nic Hess, *Fly a Dragon Kite*

2009 – 6 Avenue Henri-Dunant - FCAC-FMAC collection, Neon Parallax

The installation designed by the Zurich artist Nic Hess juxtaposes 7 diamond-shaped light boxes to form the silhouette of a kite. The diamond forms were inspired by the shape of the Plaine de Plainpalais. The colour of the LED light boxes changes weekly, 52 times a year. A mix of figuration, decoration and abstraction, this playful artwork reminds us of origami, with its notions of cutting and folding and colours that appear different according to their orientation.



31 Ann Veronica Janssens, *L'ODRRE N'A PAS D'IPMROTNCAE*

2012 – 9 Avenue Henri-Dunant - FCAC-FMAC collection, Neon Parallax

Ann Veronica Janssens is interested in exploring the limits of perception and in the continuum of the viewer's physical and mental experience. Here, she appropriates a fragment of a text found locally on a small poster, concerned with scientific research into our capacity to read words even when the letters are not in the right order. The phrase presented here in white capitals triggers a mental reflex that automatically re-orders the letters, enabling us to understand. This artwork elicits reflection that goes beyond the physiological to question its various potential meanings, ranging from concrete visual to epistemological connotations, and from artistic to political implications.



32 Bernar Venet, *134,5° Arc*

1999 – Uni Mail Esplanade, University of Geneva - Gift of the Société académique de Genève

A circular arc that emerges from the ground, Bernar Venet's sculpture rises up like a minimalist totem. The curved steel form shoots upwards to mark the frontispiece* of a building essential for the life of the city: the university. This artwork, commissioned by the Société académique de Genève, was created specifically for this location and was given to the University of Geneva. As always, the artist has had the mathematical identity of the work engraved on it: *134.5° Arc*; the curvature of the sculpture thus also becomes its title.

33 Sylvie Fleury, *YES TO ALL*

2007 – 2 Rue Patru, corner with Avenue du Mail - FCAC-FMAC collection, Neon Parallax

The use of slogans is a recurring practice in Sylvie Fleury's work. They are often borrowed, like ready-made formulas, from the worlds of fashion and design. Transposing them to a different context gives them a renewed and enriched interpretation. Different versions of the text proposed here by the artist, *YES TO ALL*, already exist in her work as exhibition titles, installations made from crystals on mirrors or from neon lighting, etc. Through the judicious choice of its typography and its bright colour, the work conveys a universal message of optimism.



34 Christian Jankowski, *What I Still Have to Take Care of*

2008 – 20 Avenue du Mail - FCAC-FMAC collection, Neon Parallax

This project is inspired by the "memoranda" that the artist writes and which include questions that he must ask his gallerist, his assistants, his students and even his accountant. These lists form a diary of chaotic and sometimes humorous personal notes that divert him from his artistic work. He has chosen one specific question out of all of them for the Neon Parallax project: "*Soll ich noch Geld ausgeben?*" (Should I still spend money?). The universality of the message takes a personal, everyday and social question to the very heart of the world of advertising and consumerism, while the handwritten style of the neon lighting reinforces the incursion of the private into the public domain.



35 **Sislej Xhafa, *Axis of Silence***
2009 – 14b Avenue du Mail - FCAC-FMAC collection, Neon Parallax

This artwork, featuring two large schematised eyes, is made from powder-coated sheet metal, illuminated by means of white neon tubing. Clearly visible in the daytime, it has an additional black halo at night projected indirectly behind the pupil of each eye. The theme of the artwork, like a universal language, is a reference to non-verbal communication, of which the eyes are important vectors, and it therefore acts as an ironic comment on the reach of an advertising sign. It could also evoke a state of contemplation or of surveillance depending on the context. The ensemble brings about an abrupt change of scale and gives the Plainpalais site an intriguing, dreamlike aspect.



36 **Dominique Gonzalez-Foerster, *Expodrome***
2008 – 11 Avenue du Mail - FCAC-FMAC collection, Neon Parallax

The installation *Expodrome* spells out the title in LED letters, with the complete word being programmed to appear in its entirety for one minute every hour, being only partially illuminated the rest of the time. The sign may appear dysfunctional and to show only abstract signs, to the point of becoming completely illegible. A few occasional markers - the same letter appearing every half hour, for example - turn the sign into an encrypted clock. *Expodrome* is also the title of a traveling exhibition by the artist devised to "trigger unique experiences". Overlooking the Plaine de Plainpalais, this word thus evokes all the potential activities at this site.

Off the Trail



37 **Michel Huelin, *Diversity***
2003 – Sciences III, 32 boulevard d'Ivoy – FCAC collection

An infinitely winding, closely-structured network of specimens from the animal and plant worlds covers the walls of the building's foyer. Taking real images that are subsequently computer-manipulated, the piece evokes the richness of biodiversity and the interdependence of its elements, and questions our world and its mutations. The plasticity of the design reveals, on closer inspection, a tight interweaving of forms tending towards hybridization. In this artificial and polymorphous composition, details drawn from the natural system make way for elements from a virtual universe.

Trail 3 Old Town – Malagnou

3



Max Bill, *Colonne (section triangulaire développée en octogone)*, Place du Bourg-de-Four

The sanitising “clean slate” urban programme carried out at the beginning of the 20th century wiped out any traces of the previous three and created a forecourt curiously placed behind the church. Further along the trail, though still in the historic core of the city, you come across another kind of temple, in this case, one to knowledge. Collège Calvin **E**, built in the 16th century, was a product of the Reformation. It is even its masterpiece, from both an architectural and institutional point of view. A major centre for theology, humanities and science, it functioned for a long time both as a college and as an academy, before the university, founded in the Bastions

district in 1868, took over the role of academic-level teaching. The Pont de l’Observatoire (Observatory Bridge) acts as a link between the historic centre and the new areas developed during the expansion of the city in the second half of the 19th century. Bordered by high stone walls, the Promenade de l’Observatoire and the Promenade du Pin resemble fortified structures, but they are actually only imitations, a nostalgic expression of the real fortifications demolished in the mid-19th century. The surrounding plateau, known as the Tranchées district, certainly forms the city’s most remarkable ensemble of residential architecture.

"[...] Terrassière slowly declined, until promoters with postmodern tastes started taking an interest in it."

There was then a wealthy bourgeoisie to be satisfied, who were tired of the private mansions and narrow streets of the Old Town.

Going from the Tranchées district towards that of Terrassière, you pass from the upmarket areas to the suburban constructions contemporary with them. Whereas the former wealthy neighbourhoods were preserved, Terrassière slowly declined, until promoters with postmodern tastes started taking an interest in it. This hybrid, even heterogeneous district contains a rare gem: the Clarté apartment building **F**, created by Le Corbusier in 1932. Another rare treasure, though a much less revolutionary one, is to be found in the green space where this trail ends. Here stands the house **G** that General Dufour designed for himself in the 1840s (16 Rue Michel-Chauvet). All around, luxury apartment blocks have shot up since the 1930s, making this area the current equivalent of what the Tranchées district was in the 19th century.



Alexander Calder, *Le soleil sur la montagne*, Eaux-Vives Park



③⑧ Hans Arp, *Feuille se reposant*

1965 – Place des Florentins - FMAC collection

This immense bronze volume, capable of rotating, seems to turn and dance even when still. Its smooth contours and the alternating movement of its voids and solids invite us to walk around it, as if to catch and capture a leaf spinning in the wind. The rounded curves evoke both anthropomorphic* and vegetal forms: a hand, a body, a choreography, swirling fabric or a petal. The artist doesn't seek to reproduce existing forms but rather to create new ones instead, inspired by nature and its vital forces.



→ See also Gérald Ducimetière, *Alter Ego*, Rond-Point de Plainpalais, 1982, no. 28 / p. 27

④① Gérald Ducimetière, *Water Ring*

1977 – Place de la Madeleine - FMAC collection

Water Ring isn't (only) a fountain, and doesn't actually measure 5.42 m in diameter: Gérald Ducimetière's artwork covers a distance of 40,000 km! According to the concept developed by the artist, the sculpture visible on the Place de la Madeleine is just one part of the whole installation, since the artwork incorporates a line of longitude that connects it to the north and south poles. The artist thus links the small and the (very) large scale, Geneva and the two ends of the Earth, by means of water. Any body of water that crosses this meridian is therefore engraved in the stone. It invites us to travel this journey through space and time in our minds, and reminds us that much travel and transportation in the past was by means of waterways.



③⑨ Jean-Pierre Perusset, *La paix*

1968 – Place de la Métropole - FMAC collection

For the redevelopment of the Place de la Métropole in 1967, which had become a "car dump", the sculptor Jean-Pierre Perusset was commissioned not only to rethink the whole space, but also to design a monumental fountain. To commemorate the role of the Hôtel Metropole, which accommodated the Prisoners-of-War Agency of the International Committee of the Red Cross from 1941 to 1947, the artist created a sculpture dedicated to peace, in which the idea of human brotherhood is represented by this group of slender, entwined figures.

④② Heinz Schwarz, *Clémentine*

1975 – Place du Bourg-de-Four - FMAC collection

A graceful and extremely willowy, female figure, slender and stylised both in terms of her posture and how she is represented, *Clémentine* embodies the very essence of adolescence, which the artist has worked tirelessly to capture during his long career. Installed in 1975 in the Bourg-de-Four, where she blends into the only leafy corner of the square, *Clémentine* has ever since attracted the attention of passers-by and residents of this lively district by day and by night. Endearing, fragile and an ambassadress of numerous causes, she is adorned with flowers, clothing or militant banners, depending on the different ways that people appropriate her presence.



→ See also, Heinz Schwarz, *The Young Boy and the Horse*, 1978, Quai Wilson, no. 59 / p. 47



④③ Christian Robert-Tissot, *Bruissement*

2004 – Place du Molard - Property of the City of Geneva

Christian Robert-Tissot, a language artist, mixes typographies, meanings, forms, sizes and diverse references. Randomly scattered among the basalt cobblestones of the Place du Molard are words engraved inside 1857 resin blocks. Designed and selected by the artist during the urban redevelopment of this public space, these blocks, which are visible by day and illuminated at night, contain simple words, everyday expressions and greetings written in French, English, Spanish, Chinese, Russian and Arabic, the six official languages of the United Nations. They invite us to stroll around the square, as well as evoking the multilingual interchanges that take place here.

→ See also Christian Robert-Tissot, *DIMANCHE* (Sunday), 2012, Boulevard Georges-Favon 37, no. 24 / p. 26



④④ Max Bill, *Colonne (section triangulaire développée en octogone)*

1966 – Place du Bourg-de-Four - FMAC collection

This granite column made its first appearance on the steps of the Rath Museum in 1972 for a monographic exhibition, before being moved to its final location on the Place du Bourg-de-Four. In keeping with Max Bill's universe, based on rational principles and taking mathematics as its frame of reference and the theories of concrete art as its starting point, the column begins with a triangular cross-section, which then evolves into an octagonal one, creating a spiralling structure with different facets. As in all of his sculpted work, Max Bill here replaces the intuitive approach by logical structures that make no allusion to the world of appearances.



→ See also Henri Presset, *Figure XII A*, 1976, Quai du Mont-Blanc, facing the Pâquis landing stage, no. 58/p. 47

44 **Henri Presset, *untitled***

1987 – 2 Rue Théodore-de-Bèze, stair railings - FCAC collection

Henri Presset's work as a sculptor and engraver focuses uniquely on the theme of the human figure, almost always female. It questions the issues of representation and the links with ancient, symbolic or generic figuration. In this piece, he has consequently given stylized female forms to stair railings. This intervention also evokes the rhythmic steps of the passers-by and simultaneously addresses notions of scale. It represents a turning point in public commissions in Geneva, since the two Contemporary Art Funds (City and Canton) first broadened their activities in the 1980s to include the public space and even street furniture.



45 **Christine Delage, *untitled (The Gymnasts)***

1985 – Ferdinand-Hodler School, 4 Boulevard Émile-Jaques-Dalcroze - FCAC collection

Suspended from their parallel bars, Christine Delage's three gymnasts mark the entrance to the school gym and are also visible from the Rue Ferdinand-Hodler. These strong but ethereal figures, both identical and different at the same time, have grey bodies that recall the stone of the building, while the contrasting vivid colours of their clothes suggest childhood and modernity. The artist was the winner of an invitation-based competition for young graduates of the School of Fine Arts in Geneva, organised to coincide with the extension of this 19th century establishment.

46 **Henry Moore, *Reclining Figures, Arch Leg***

1969-1970 – Promenade de l'Observatoire - MAH collection

The human figure, and more particularly that of women, was the central focus of Henry Moore's sculptural works. What he sought to capture in the female form was the vital energy that animates and transcends it. His *Reclining Figures* series of female sculptures is the quintessence of his research into the dynamism of forms and of his love of biomorphism, and embodies the oscillating interplay between abstract and figurative and between tensions and opposing forces. In *Arch Leg*, installed on the Promenade de l'Observatoire, the hollowed-out space plays just as important a role as the sculpted material itself and reveals a connection between people and their environment.



47 **Max Neuhaus, *Promenade du Pin***

2002 – Garden of the Promenade du Pin - FCAC collection

A pioneer in acoustic installations, and formerly a renowned interpreter of contemporary music, Max Neuhaus is credited with introducing sound as a medium into the field of contemporary art. He made use of a given context to build a new perceptual territory. On the garden promontory of the Promenade du Pin, the artist has brought out the site's inherent contradiction: visually, a protected wooded area and aurally, an urban environment. An invisible block of sound was created especially for the space and is broadcast over a specific area (the evacuation grids), using a sound targeting technique developed with CERN.

48 **Laurent de Pury, *untitled***

2004 – Place Sturm - Property of the City of Geneva

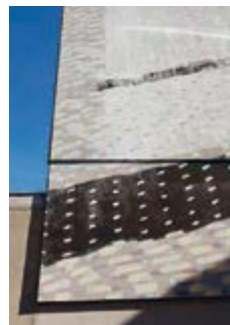
Timber is a fundamental element in Laurent de Pury's work. Tree trunks and branches are squared off, smoothed and fashioned to produce emanated lengths of wood. Though the artist guides the forms of the plant materials he uses – a minimum element in each of his creations – he never goes against the grain of their authenticity. Nature's spontaneous creations are thus enhanced by the deliberate movements given to them by the sculptor. Here, the slightly-raised installation seems to free the delineated form from any contact with the ground. A suspended sculptural drawing, a bench for resting, a balancing game... you can imagine it to be whatever you wish.



49 **Georges Schwizgebel, *Anamorphose***

1992 – 10 Ruelle du Midi - FMAC collection

This artwork was created in response to a call for projects for the decoration of a high blank wall in a narrow street in the Villereuse district. Given the restricted space, making it impossible to gain a front view of the whole facade, Georges Schwizgebel proposed an artwork that employs the technique of anamorphosis*, with the actual design only being comprehensible from a single vantage point. Already a recognized and key figure in the field of animation film, the artist chose a postcard of Geneva's water fountain as his subject and had it enlarged 2500 times. The resulting highly-rastered image becomes a play of interpretations between colour and the very elongated dots, with the illusion being clearly perceptible from the end of the narrow street.



→ See also

Georges Schwizgebel, *untitled*, 1996-1997, AMR, 10 Rue des Alpes, no. 15/p. 15

Georges Schwizgebel, *AMR2*, 2005, stairwell of the AMR extension, no. 16/p. 15

50 **Paul Bianchi, *untitled***
1973 – Facade of the Natural History Museum, 1 Route de Malagnou - FMAC collection

An unusual building for our region, covered with white marble, the Natural History Museum has a haut-relief sculpture by Paul Bianchi above its main entrance. This artwork symbolises the scientific disciplines to which the institution is devoted: zoology, mineralogy and geology. The mineral world is represented, on the left, by crystals placed above a large geological cross-section containing a petrified ammonite, a creature that is now extinct. Dominating the ensemble, the starfish evokes life, the animal kingdom and, by extension, human beings. The composition's force comes from the clever balance between illustration and evocation and from the stylized and highly legible sculpted forms.



51 **Serge Candolfi, *untitled***
1975 – Contamines School, 22 Rue Michel-Chauvet - FMAC collection

Serge Candolfi's artwork, part sculpture and part architecture, is intimately linked to his architectural training, and demonstrates his interest in works integrated into buildings. This is manifest in Geneva in the signage he created for the Minoteries district, in the floor treatment of the Bertrand School playground and in this sculpture at Contamines School. In this piece designed by the artist, two suspended wide tubes cross over each other, contrasting with the stark square of a skylight. The smooth, organic forms of shiny polyester and the orange-red colours are an allusion both to the pop art* of the 1960s and to the snake-like children's games popular at the time.

Off the Trail



52 **Albert Rouiller, *Jouet pour le vent***
1975 – Rue des Vollandes 35 - FMAC collection

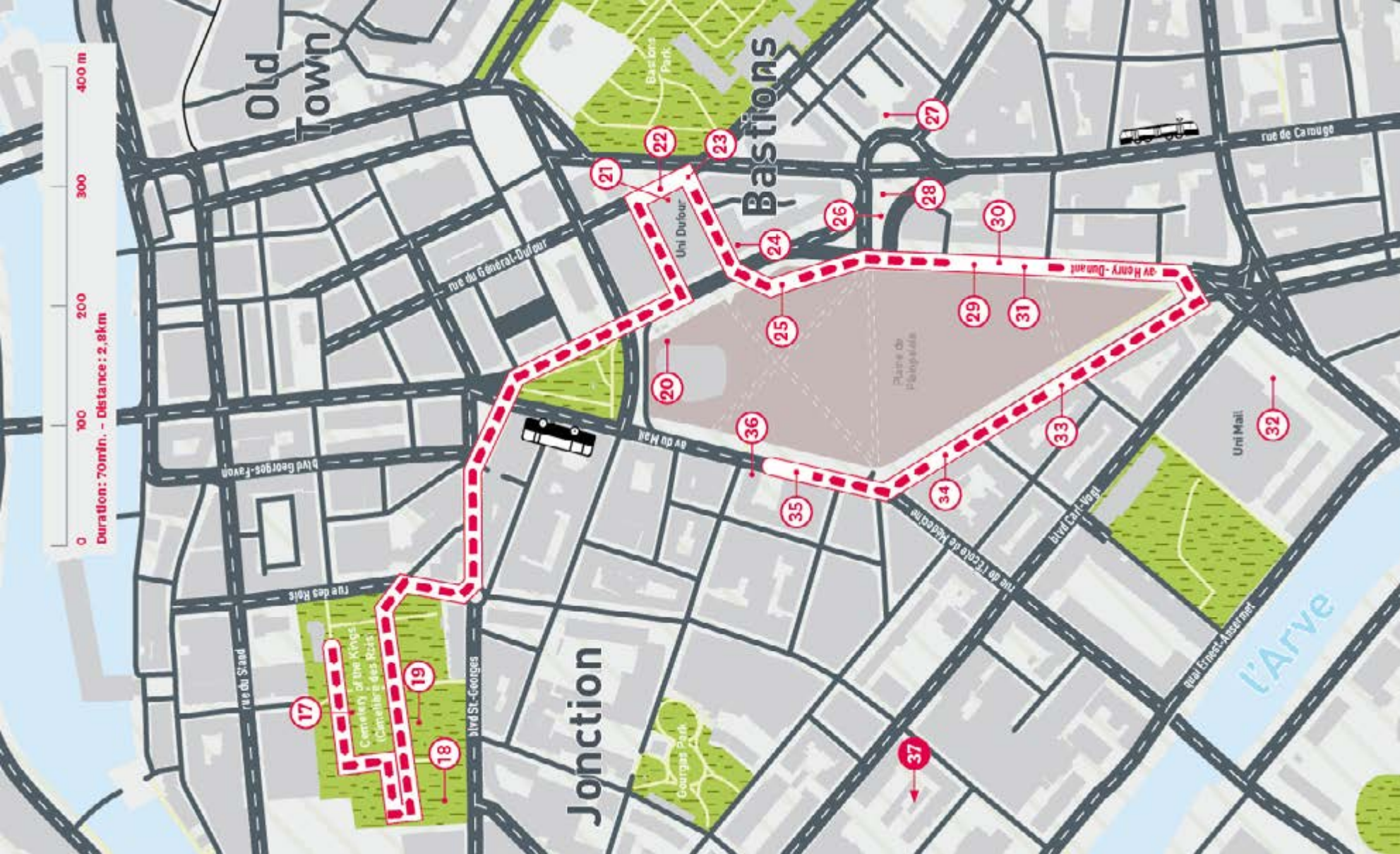
Trained at the École des Beaux-Arts in Geneva, Albert Rouiller initially practiced the direct cutting of stone before starting to experiment, in 1962, with industrial methods and materials, such as steel, aluminium or concrete. A hieratic and monumental sculpture, *Jouet pour le vent* (Toy for the wind) is built from a series of compact volumes that support, interlock and cling to each other. The use of a non-figurative form of expression and solidly-constructed lines have allowed Albert Rouiller to design a moving sculpture with multiple evocations, which comes close to abstraction while still evoking natural forms.

53 **Alexander Calder, *Le soleil sur la montagne***
1973 – Eaux-Vives Park - FMAC collection

An engineer by training, Alexander Calder, one of the most important figures in 20th century sculpture, designed and created two main types of artworks: the famous suspended wire "mobiles", and the contrasting "stabiles", static structures, of which *Le soleil sur la montagne* (The Sun over the Mountain) (1973) is an example. Using crude materials more associated with construction than classical sculpture, such as pieces of cut, riveted and painted sheet metal, Calder here turns a simple poetic motif into a powerful composition whose central axis is the sun.

Trail 4 Bay of Geneva – Botanical Garden

4

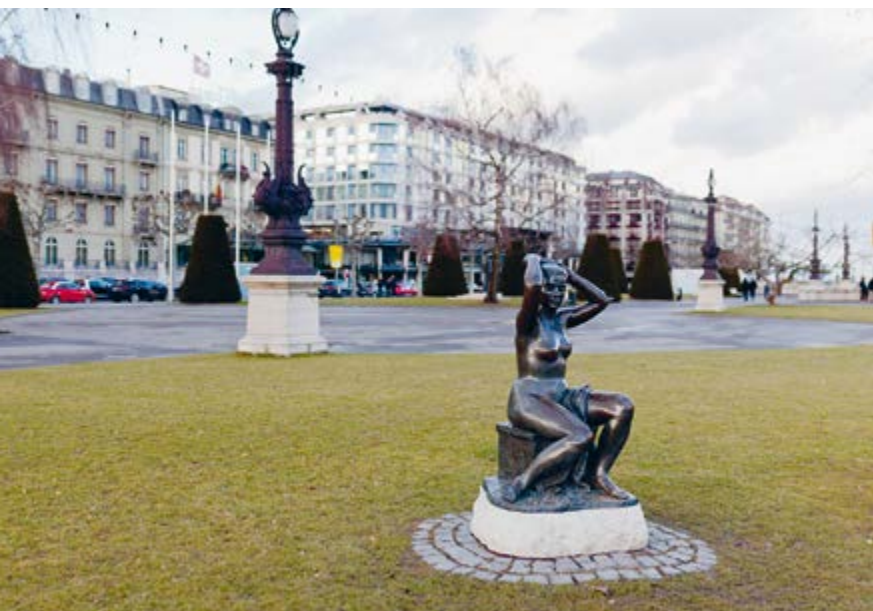


Bay of Geneva – Botanical Garden

Place du Rhône: taking the river as its starting point, this trail begins at the beginning, with the ancient period from which the city's name originates. *Genua*, a prehistoric name, actually signifies a place located at the edge of a body of water. Like that of Genoa in Italy, Geneva's history is intimately linked to the presence of waves.

The River Rhône has indeed been the driving force behind the urban development. Without hydraulic power, there would have been no mills, tanneries or manufactories, especially of chintz, the printed fabrics which established Geneva's international reputation before being succeeded by the watchmaking industry. The Rhône also supplied fountains and drinking troughs, and even water tanks in people's attics. It was on the bridge known as Pont de la Machine that the critical component of the water supply system was installed. This "hydraulic machine", capable of pumping water around the entire city, was the pride of all Geneva. 19th century travel guides even advised visitors to include it in their itinerary, on a par with the Rath Museum or the cathedral.





Henri Koenig, *Après le bain ou Sylvie sortant du bain*, Quai du Mont-Blanc

Another source of pride is the waterfront known as the Quai des Bergues, lined since its creation in 1830 by a row of buildings with neoclassical facades. Originally, it was more than just a real estate venture: it signified the actual turning around of the city to face the lake. Opposite is Rousseau Island - a former fortification bastion now transfigured by the statue of this "Citizen of Geneva" - and, in the background, the Mont Blanc, a source of fascination ever since the publication of *Travels in the Alps* by Horace-Bénédict de Saussure. The Ge-

neva of tourists starts with this trilogy: a long lakeside promenade, a grove of poplars endowed with a sacred presence and an inaccessible colossus. In the 19th century, travellers come to contemplate the *oh so beautiful* panorama from the roof of the Hôtel des Bergues (H), before journeying on to Chamonix to admire the *Mer de Glace* (Sea of Ice) glacier.

The Quai du Mont-Blanc prolongs, in a more sumptuous manner, what was undertaken along the Quai des Bergues. The pavement becomes a promenade and

"At the end of the quay, the Pâquis swimming baths remind us, however, that a lake can be something other than just a picture to be looked at."

the funereal but impressive Brunswick monument (I) magnetises our attention like a priceless jewel. The turn of the 20th century buildings have an air of the Riviera about them. At the end of the quay, the Pâquis swimming baths (*Bains des Pâquis*) remind us that a lake can be something other than just a picture to be looked at. Reached by means of a jetty and ending with a lighthouse, this bathing complex is a reflection of both the architectural purism of the 1930s and the sanitising ambitions of the time.

The next quay is named after the most prominent building along this part of



the waterfront, the Palais Wilson (J). This French-inspired building was originally a palatial hotel. Constructed in 1919, it was purchased the following year by the League of Nations and given its current name. It remained the organisation's headquarters until 1936, when the latter was moved to the Palace of Nations. The future International Geneva therefore had its beginnings right here. The end of the quay marks a boundary, where landscaped gardens take over from the city. The series of parks Mon Repos, Moynier, Barton and the Perle du Lac were in private ownership up until the 20th century. On these highly-coveted lakeside plots, their owners had houses built worthy of their locations. In 1898, Philippe Plantamour bequeathed his estate to the City of Geneva so that the whole community could enjoy this priceless legacy. The neighbouring properties also came under municipal control as a result of an exchange agreed in 1929 with the League of Nations.



54 Markus Raetz, *untitled (oui-non)*

2000 – Place du Rhône – FMAC collection, donation by the H. and V. Barbour Foundation

Markus Raetz's works draw on his close study of the visible world. By means of distortions, anagrams and metamorphoses, he reveals the disconcerting simulacra and deceptive tricks of visual phenomena through his prodigious talent as a sculptor and artist. Language plays a key role in his research and some of Raetz's pieces are based on words, whose different possible readings are always conditioned by the movement of the viewer. The linguistic game silhouetted against the sky above the Place du Rhône specifically invites us to reconsider our relation to the visible. A simultaneous contradiction that it is paradoxically impossible to observe from one single viewpoint.



55 Ellen Versluis, *Partition*

2009 – Pont de la Machine – FMAC collection

If you advance towards the very edge of the esplanade, you'll discover this artwork made from the old locks which once controlled the level of the lake and the flow of the River Rhône. The wooden poles now run horizontally, sometimes level with and sometimes beneath the water's surface. Dismantled in 1995 when the Seujet hydroelectric dam was brought into operation, the wooden barriers are revisited here and extend like a musical score, a memory of the varying sounds made by the fluctuating passage of water through them. This proposal is part of a vast redevelopment project along the banks of the Rhône, that includes other artistic interventions (Le Fil du Rhône, p. 17).

56 Antoine Poncet, *La flamboyante*

1982 – Place des Bergues – FMAC collection

Everything is in movement in Antoine Poncet's sculptures. In addition to its vivacious title, the sculpture itself, with its spiralling, curvaceous forms, balances precariously on a fine point, like a dancer or a volatile will-o'-the-wisp. The edges of the volumes accentuate the sense of perpetual motion. The sculpture stands so delicately placed on its axis, it seems like a curious and daring passer-by could even give it a spin. Like a real pas de deux.



57 Henri Koenig, *Après le bain ou Sylvie sortant du bain*

1983 – Quai du Mont-Blanc, access to the landing stages – FMAC collection

Not very susceptible to the modernist and avant-garde currents of his day, Henri Koenig was one of the leaders of so-called traditional or classical sculpture. In 1983, the 87-year-old artist, having received a commission from the Municipal Fund for Decoration, started work on the bronze cast of this statue, the plaster model for which had been sitting waiting to be used at the Pastori foundry in Carouge since 1960. While following the canons of classicism, Koenig nevertheless gives this figure an active, dynamic and even modern character, rather than making it an ideal of beauty and perfection.



58 Henri Presset, *Figure XII A*

1976 – Quai du Mont-Blanc, facing the Pâquis landing stage – FMAC collection

Whether through sculpture or engraving, Henri Presset strove to describe the human figure, and more particularly, the female silhouette. His career, which began in the 1950s, gave him the opportunity for great formal and stylistic variations as well as technical ones, making use of concrete, plaster, Corten steel*, or welded iron, his preferred material. There were even complete breaks, as in 1965, when he decided to change his formal approach and adopt a simple geometric vocabulary. For the area near the Bains des Pâquis, he created a sculpture whose compact and dense volumes suggest a figure lying on its back.

→ See also Henri Presset, *Untitled*, 1987, 2 Rue Théodore-de-Bèze, stair railings, no. 44 / p. 38



59 Heinz Schwarz, *L'adolescent et le cheval*

1978 – Quai Wilson – FMAC collection

Heinz Schwarz's artwork provoked a storm of controversy when it was first installed on the Quai Wilson in 1978, as this sculpted group then partially masked the formerly uninterrupted view of the lake. Known for being "the sculptor of young girls", Schwarz surprises us here by the choice of a male character, quite rare in his work. Yet he remains committed to expressing that pivotal age between childhood and maturity, and to capturing the brevity and ephemeral dimension of the moment. The imposing silhouette of the animal, another of the artist's favourite themes, gives this work a dramatic tension and acts as a counterpoint to the boy's slender stature.

→ See also Heinz Schwarz, *Clémentine*, 1975, Place du Bourg-de-Four, no. 42 / p. 37



60 Henri Pâquet, *Femme agenouillée*

1951 (plaster), 1954 (stone), 1985 (cast iron) – Mon Repos Park – FMAC collection

This sculpture by Henri Pâquet has had two different incarnations. Initially carved in a soft stone, with poor resistance to the extremes of the climate, the work suffered extensive damage over the years. It was therefore decided to ask the Pastori foundry in Carouge to make a mould of it and cast it in bronze. This new version of the *Femme agenouillée* (Kneeling Woman) is now installed in the original location. Its sinuous lines of curves and counter-curves creates an interplay of volumes that gives the whole a concentrated strength. The woman's gaze, turned towards the orangery in the Mon Repos park, appears like an invitation to discover her surroundings, an open dialogue between the artwork and its context.



61 Laurent-Dominique Fontana, *Figures enlacées*

1985 – Perle du Lac, Mouettes landing stage – FMAC collection

This sculpture, immersed and "cradled" by the lake waters, with its two embracing, naked figures in full view of passers-by, aroused a certain degree of controversy when it was first installed in 1985 at the Perle du Lac. Laurent-Dominique Fontana often chooses surprising and unexpected locations for his statuary. By integrating the environment into his artistic approach, his research can focus on the interaction between the sculpted stone, carved in a rudimentary manner, and the choice of the site, where nature once more gains the upper hand over the human intervention and the sculptor's creative act.

62 Paola Junqueira, *untitled*

1994 – Barton Park – FMAC collection

In a poetic text that tells the story of a tree, carved right into its trunk, Paola Junqueira expresses her wish that every child might have a "tree" in his or her life to strengthen the dialogue between people and nature. In the artist's view, this relationship, which connects us to our childhood, has been lost and must be rediscovered at all costs. By combining contrasting materials, such as wood, metal and Plexiglas, she evokes the denaturing of the relationship between people and their natural environment. This artwork thus transports us into the imaginary world and sensibility of the artist in order to confront us finally with an otherwise less lyrical reality, that of modern society.



63 Bob Verschueren, *La coulée*

2013 – Conservatory and Botanical Garden, 1 Chemin de l'Impératrice – Property of the Conservatory and Botanical Garden Geneva

As though shooting out from the fork of an oak, this impressive sculpture of cut trunks and branches both contrasts with and blends into the peaceful setting of the Conservatory and Botanical Garden (CBG). Skilfully interwoven by Bob Verschueren, *La coulée* (Flow) was created with the help of the CBG's gardeners and members of SGIPA's sheltered workshops, as part of the project entitled "*Naturellement!*" (Naturally!), celebrating art, nature and difference. This Belgian artist, whose work comes close to land art*, here evokes the element of water, in a piece as aesthetic as it is ephemeral, an allegory of the vital and fragile nature of this precious resource.

64 Michelangelo Pistoletto, *Portatore di zucche*

1984 – Conservatory and Botanical Garden, 1 Chemin de l'Impératrice – FMAC collection

A major figure of the *arte povera** movement, Michelangelo Pistoletto has always had a passion for classical sculpture. Through his monumental works in marble, Pistoletto highlights the notions of discontinuity and the chance accident, of vital importance in his work. The use of different stones and a variety of treatments, together with the refusal to harmonize surfaces and volumes are all means to distance the viewer: spatial accident because the sculpture creates its own space independent of any perceptual reality, and temporal accident because the representation of the figure is only the assembled fragments of a forever-destroyed entity.



Off the Trail



⑥5 **François Morellet,** ***Le Valais et ses hasards***

1998 – Valais Tunnel, Rue du Valais – FCAC-FMAC collection

François Morellet is well-known for his love of playing with the rules and for his references to chance, as seen in the title of this work. For *Le Valais et ses hasards* (The Valais and its Game of Chance), the artist has set himself the constraint of reproducing the alphabet along both sides of the tunnel and then of connecting with lines of blueish neon lighting the letters that spell the word "VALAIS". This game creates a zigzag pattern that seems to ricochet from wall to wall of the tunnel. With this neon lighting, Morellet proves that, by adhering to rules that seem to leave little room for freedom and using only a limited vocabulary, it is possible to create an elegant artwork with a strong visual impact.

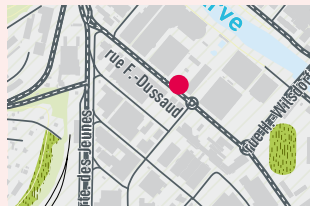


⑥6 **Roque Carmona, Aldo Guarnera** **et Heinrich Richard Reimann, *La vague***

1979 – Rue Jean-Charles-Amat, Rue des Buis, Rue Rothschild – FMAC collection

How can you bring the lake water right up to where you are? This trio of artists set to work to evoke a wave bouncing off this building in the Pâquis district. Their artistic intervention is divided into two distinct parts: one inside the building, based on geometric forms (painted on the walls of the foyer and of the landings on each floor) and the other one outside. Using no less than five tons of stainless steel, the trio have modelled a wave in several sections, sometimes rising up from the ground, sometimes lapping vertically against the building's frontage. Even the forecourt design, also by the artists, seems to ripple sinuously like moving water.

Outside perimeter



Pieter Vermeersch, *untitled*

2014 – City of Geneva's Highways Department, 10 Rue François-Dussaud – FMAC collection

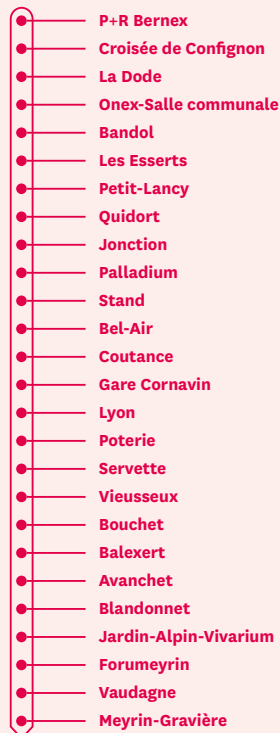
The winner of an international competition whose focus was the salt silos of the City of Geneva's Highways Department, Pieter Vermeersch proposed an intervention that emphasises the utilitarian function of the building and the activity at the site. The artwork is made up of Plexiglas panels and LEDs installed all around the building and which change colour according to the salt levels in each of the reservoirs. The choice of colours - blue, purple, orange and white - was based on salt's chromatic field, while their use was inspired by the different degrees of salinity and the crystals on the surface of salt lakes.



Pipilotti Rist, *Monochrome rose*

2016 – Tram, mainly on line 14 – FCAC collection

Taking over a whole tram carriage, the artist proposes a moving artwork, a brightly coloured line within the city. Pipilotti Rist makes frequent use of environmental art in both exhibition and public spaces. By transforming a given context, she offers viewers a real experience that is often sensual and poetic and which tends to make us doubt reality. Here, pink, with its various connotations, transforms the daily commute into "a meditative parenthesis". Interpretation activities for different audiences, called "rose explose" (Pink Explodes), are incorporated into *Monochrome rose* (Pink Monochrome).



Contemporary Art in Geneva

It took a great deal of tenacity and passion on the part of the defenders of contemporary art for it to become truly recognised in Geneva, as this type of art is not always well understood or accepted. From the 1960s onwards, these devotees formed associations such as the *Amis pour un Musée d'art moderne* (Friends of the Modern Art Museum / AMAM), calling on the support of gallery owners, collectors and curators to make their voice increasingly heard. These pioneers must certainly have been convincing because today Geneva has acquired quite a reputation on the international contemporary art scene. The city has three main hubs where its contemporary art activities are focused: the Bains quarter, the Old Town and the Étoile quarter.



Bains Quarter

Long an industrial district, the Bains quarter changed radically in the 1990s. Contemporary art Institutions – the Centre for Contemporary Art, Mamco, the City of Geneva Contemporary Art Fund and then the Centre for Photography – all moved one-by-one into the large former headquarters of the Genevan Society of Scientific Instruments, built in 1888. This ensemble, based around the open exhibition venue, Le Commun, brings the

Contemporary Art Building (BAC) to life. Attracted by this artistic hub, over a dozen galleries, art spaces and cultural institutions are now installed there, including the Centre d'édition contemporaine (Centre for Contemporary Publishing). In 2004, the creation of an association for the Bains quarter (l'Association du quartier des Bains) has united public and private stakeholders. The Bains quarter has thus become a reference on the international contemporary art scene. Four times a year, the association organizes the Nuit des Bains, an evening of highly popular exhibition openings that are the source of much healthy rivalry throughout the quarter.

"The Bains quarter has thus become a reference on the international contemporary art scene."



The Old Town

The Old Town, the historic centre of Geneva, was also the cradle of its contemporary art scene. It was here that the first galleries were set up to fight for its recognition. Even today, the Old Town is still a must-see. Like its counterpart in the Bains quarter, the association Art en Vieille-Ville organizes exhibition openings twice a year for the various galleries and museums located in the Old Town, including the Museum of Art and History, the Barbier-Mueller Museum and the Baur Foundation. Contemporary art rubs shoulders here with modern art and historic objects for their mutual enhancement.

Étoile Quarter

In the Praille industrial zone, a rapidly-evolving district that is likely to change radically in the coming decades due to a vast development programme - the Praille, Acacias, Vernets (PAV) project – artists' studios, galleries and exhibition spaces have recently been grouped together. Straddling the municipalities of Geneva, Lancy and Carouge, these spaces have, since 2012, come to form what is known as the Étoile quarter. The Lancy art centre and the Villa Bernasconi are complemented by spaces for artistic creation, performances and exhibitions.



And there's more...

Numerous independent venues - workspaces or exhibition spaces - are also present in other quarters of the city. These structures, some of which are a legacy of the 1980s when squats were very active on the art scene, offer a refuge for many artists. This is notably the case for Kugler and L'Usine, both located in the Jonction district.

Since 2012, Geneva even has its own art fair. Artgenève, held early in the year at Palexpo, has rapidly become established as the contemporary art fair in French-speaking Switzerland. Galleries, artists and institutions are all to be found there, attracting large numbers of visitors and collectors. In order to leave its mark on the city, Artgenève also organises an exhibition of open-air sculptures along the quays of the Right Bank during the event.



Glossary

Arts du feu
The French expression arts du feu (which translates as “fire arts”) is an umbrella term for craft or artistic activities based on the transformation of a mineral material by heat. It encompasses the techniques of ceramics (a generic term that includes earthenware, stoneware, porcelain and terracotta), as well as metallurgy, enamelling and glass work.

Anamorphosis
Anamorphosis (from the Greek, meaning “transformation”) is the reversible deformation of an image with the aid of an optical system. It is consequently necessary to stand at a certain point, or to use an instrument, such as a flat or convex mirror, to reconstitute and correct the deformation and recompose the image.

Anthropomorphic
Anthropomorphism, from the Greek *anthropos* (human) and *morph-* (form, shape), is the attribution of human characteristics or behaviour to other entities such as gods, animals, objects, phenomena and even ideas.

Mobile Works
Paintings, drawings, videos, installations, etc., in contrast with works in the public space.

Trentes Glorieuses
The *Trentes Glorieuses* (Thirty Glorious Years) refer to the period of strong economic growth and improved living conditions experienced by many countries between 1946 and 1975, mostly by members of the Organization for Economic Cooperation and Development (OECD).

Art Movements

Minimal Art or Minimalism
Minimal art was an American art movement that flourished in the 1960s. Central to it was the total rejection of the notion of the non-reproducible and unique artwork. Minimalist artists produced objects with simple, clean geometric shapes based on the square, made with very basic and often industrial materials (metal, industrial paint).

Arte povera
Arte povera (literally “poor art”) developed in Italy in the years 1960-1970, especially

in Turin. This radical art movement explored new avenues for creating works using supposedly “poor” materials such as stone or wood, as opposed to the allegedly nobler practices of oil painting (especially easel painting) and bronze or marble sculpture.

Fluxus
Fluxus is an international avant-garde network of artists founded in 1960 by George Maciunas. Lacking a definitive programme, Robert Filliou’s quip sums up the Fluxus mindset: “Art is what makes life more interesting than art”. Fluxus artists seek to blur or even erase the boundaries between art and life. Close to Dadaism, it is characterised by ephemeral happenings and performances.

Land art
The land art movement developed in the 1960s and 1970s in reaction to the “prison” of the enclosed gallery and museum space, the famous neon-lit “white cube”. In contrast to this, land artists draw inspiration once again directly from nature, in often isolated and deliberately remote places. Their creations are composed of basic, humble materials found in situ, such as stone, sand,

wood (branches or twigs, even leaves), or soil.

Pop art
This movement emerged in Britain and America in the 1950s-1960s and was fuelled by popular culture (hence its name), the world of advertising and marketing and the consumer society in general. Inspiration was drawn from everyday life: the works were the reflection of the consumer society, whether they were considered as praising or criticising it.

Nouveau Réalisme
The French movement *Nouveau réalisme* (which translates as “new realism”), founded by the critic Pierre Restany in 1960, was a counterpart to American pop art. Artists like Arman, César, Christo and Jean Tinguely worked with bought or found objects that they subjected to multiple transformations, often employing the techniques of assemblage and collage, or even destructive acts (torn posters). The artist Yves Klein also staged happenings and made use of the human body, immersing it in paint and “printing” it onto paper.

Architecture

Corten steel
Corten steel, also known as weathering steel, forms a protective layer on its surface that halts and prevents corrosion. It is used for its rusted appearance (but without the disadvantages), as well as for its resistance to atmospheric conditions, in architecture, construction and art, mainly for outdoor sculpture.

Frontispiece
A frontispiece designates the elements that frame and decorate the main facade of a large building.

Modernism or the Modern Movement (architecture)
Modernism is a broad concept referring to a school of thought, rather than a style, which completely transformed architectural aesthetics and practices through its emphasis on the functionality of buildings, the rationality of forms and the use of new materials or techniques, such as glass, employed to create vast glazed facades (in strips), concrete and metal (steel and iron). The Bauhaus school in Dessau can be regarded as an emanation of this modern spirit, founded on a utopian and

collective vision of the architectural act, seen as a synthesis of all the arts.

Oculi: plural of oculus
An oculus is a circular or oval opening in a vaulted roof. It can be found, for example, in the centre of many church domes.

Polyhedron
In geometry, a solid in three dimensions in which all the faces are regular: for example, a tetrahedron is a polyhedron with 4 faces, the cube is a 6-faced polyhedron, the octahedron is an 8-faced one, and the dodecahedron a 12-faced one, etc.

- Trail 1** Chandieu – Seujet:
90 min / 3,8 km
- Trail 2** Plainpalais: 70 min / 2,8 km
- Trail 3** Old Town – Malagnou:
70-90 min / 3,4 km
- Trail 4** Bay of Geneva –
Botanic Garden: 70 min / 3,5 km

Public transport

Right Bank: regional train, Sécheron station;
M4 “*mouette*” ferry, landing stage De-Châteauabriand; tram 15, stop Nations; buses 1, 11, 25 and 28, stop Jardin botanique; bus 3, stop Moillebeau

Left Bank: *Old Town*: bus 36, stop Bourg-de-Four; buses 3 and 5, stop Palais Eynard; bus 7, stops Bel-Air Cité or Molard; tram 12, buses 2 and 10, stops Bel-Air Cité or Molard
Plainpalais: trams 12 and 18, stops Place de Neuve or Plainpalais; buses 3 and 5, stop Place de Neuve; buses 2 and 19, stops Théâtre, Cirque, Bains or Musée d’ethnographie; bus 1, stops Plainpalais, Cirque or École-Médecine; tram 15, stops Plainpalais, Cirque or Uni-Mail; tram 14, stop Palladium
Malagnou: tram 12, stop Villereuse; buses 1 and 8, stops Florissant or Tranchées; buses 5 and 25, stop Muséum; bus 36, stop Église Russe

For more information visit: tpg.ch

Bicycles

Cycling is permitted in the parks, but only on specific “mixed pedestrian/cyclist paths”. Pedestrians have priority.

Car Parks

Right Bank: Place des Nations; P+R Sécheron
Left Bank: *Old Town*: Saint-Antoine car park, Villereuse car park; *Bastions*: Plaine de Plainpalais car park

Wi-Fi

Right Bank: Conservatory and Botanical Garden; History of Science Museum

Left Bank: Place du Bourg-de-Four; Maison des arts du Grütli; Plaine de Plainpalais, skate park and Avenue du Mail; Rond-point de Plainpalais; Art and Archaeology Library of the Museum of Art and History, 5 Promenade du Pin; Promenade de l’Observatoire; Promenade Saint-Antoine

Where to eat

Right Bank: Le Pyramus restaurant in the Botanical Garden; La Perle du Lac restaurant

Left Bank: Natural History Museum cafeteria; Le Barocco restaurant in the Museum of Art and History; Kiosk in Bastions Park; Maison des Arts du Grütli; MEG cafeteria

Persons with reduced mobility

Trail 3 is potentially difficult (stairs at Collège Calvin and on the Promenade de l’Observatoire) for persons with reduced mobility. All information regarding access to the buildings can be found on the website: accessibilite.ch

ville-geneve.ch/sentiers-culturels

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In conjunction with the City of Geneva

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The Contemporary Art Cultural Trails are outdoor circuits that take you on a (re)discovery of some seventy artworks in the city of Geneva. Divided into four walks that lead you through districts with their own many specific architectural, social or urban features, these trails invite you to explore this cultural and artistic heritage.

The artworks displayed cover a broad range of artistic trends and periods (from the 1960s to the present day). There are sculptures by outstanding local or international figures such as Heinz Schwarz, Ursula Malbine, Max Bill and Alexander Calder, together with works by contemporary artists such as Fabrice Gygi, Markus Raetz, Sylvie Fleury, Nic Hess and many more.

If you're an art lover, someone keen to discover more about culture or history, or a walker, these trails offer you a fresh look at the rich diversity of public art in Geneva.

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