

Geneva

Cultural Trails

Museum to Museum

ville-geneve.ch/cultural-trails



VILLE DE
GENÈVE



A *
Geneva Library



James Pradier,
Nymph of the fountain (Bacchante)
1st quarter of 19th s. (cast);
1976 (cast-iron)
City of Geneva Contemporary Art Fund
Place du Cirque

Public transports
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 32, stops Plainpalais, Cirque, Ecole de médecine; Tram 15, stops Plainpalais, Cirque Tram 14 and bus 4, stop Palladium
As at November 2014
Fore more information: tpg.ch



B *
Rath Museum



Gérarld Ducimetière, aka John Aldus,
Alter ego 1905-1982-3000, 1982
City of Geneva Contemporary Art Fund
Rond-point de Plainpalais

Bicycle parking
Rue de Candolle in front of Uni-Bastions; place de Neuve, in front of the bus stop; Rond-point de Plainpalais

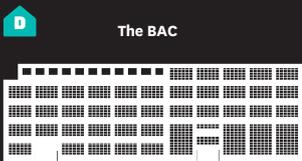


C *
Museum of the Fire and Rescue Service



Maurice Ruche, Iraklion, 1981-1982
City of Geneva Contemporary Art Fund
Rond-point de Plainpalais

Car parks
Parking Plaine de Plainpalais, entrance on boulevard Georges-Favon



D
The BAC



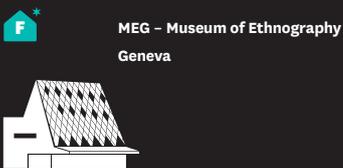
KLAT, Frankie a.k.a. The Creature of Doctor Frankenstein, 2013-2014
City of Geneva Contemporary Art Fund
Plaine de Plainpalais

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



E
Patek Philippe Museum

Places to eat
Kiosque des Bastions, Maison des Arts du Grütli, MEG cafeteria



F *
MEG - Museum of Ethnography Geneva

Persons with reduced mobility
Full details of access to the buildings can be found on the website accessibilite.ch

Duration
The trail lasts 55 minutes, not including museum visits

Public holidays (see museum opening times for more information) 25 December, 1 January, Good Friday, Easter Monday, Ascension Day, Whit Monday, 1 August, Jeûne genevois (1st Thursday in September)

Free admission
Admission to most of the museums is free on the 1st Sunday of the month.



Museums

Proposed itinerary



Audio-guided tour



City of Geneva Museums

Alternative itinerary



Wifi



Bicycle parking

Dedicated cycle paths



WC



Car park



Restaurant



Walking time excluding museum visits

An itinerary is suggested, but the trail can be joined at any stage.



Listen to the trail!
Download the audio-guide at:
ville-geneve.ch/cultural-trails

Alternative trail “By Night”



With its student population and various fun activities, 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 the little-known inventor who also enjoyed playing with colour.

Untitled, Pieter Vermeersch (2013)

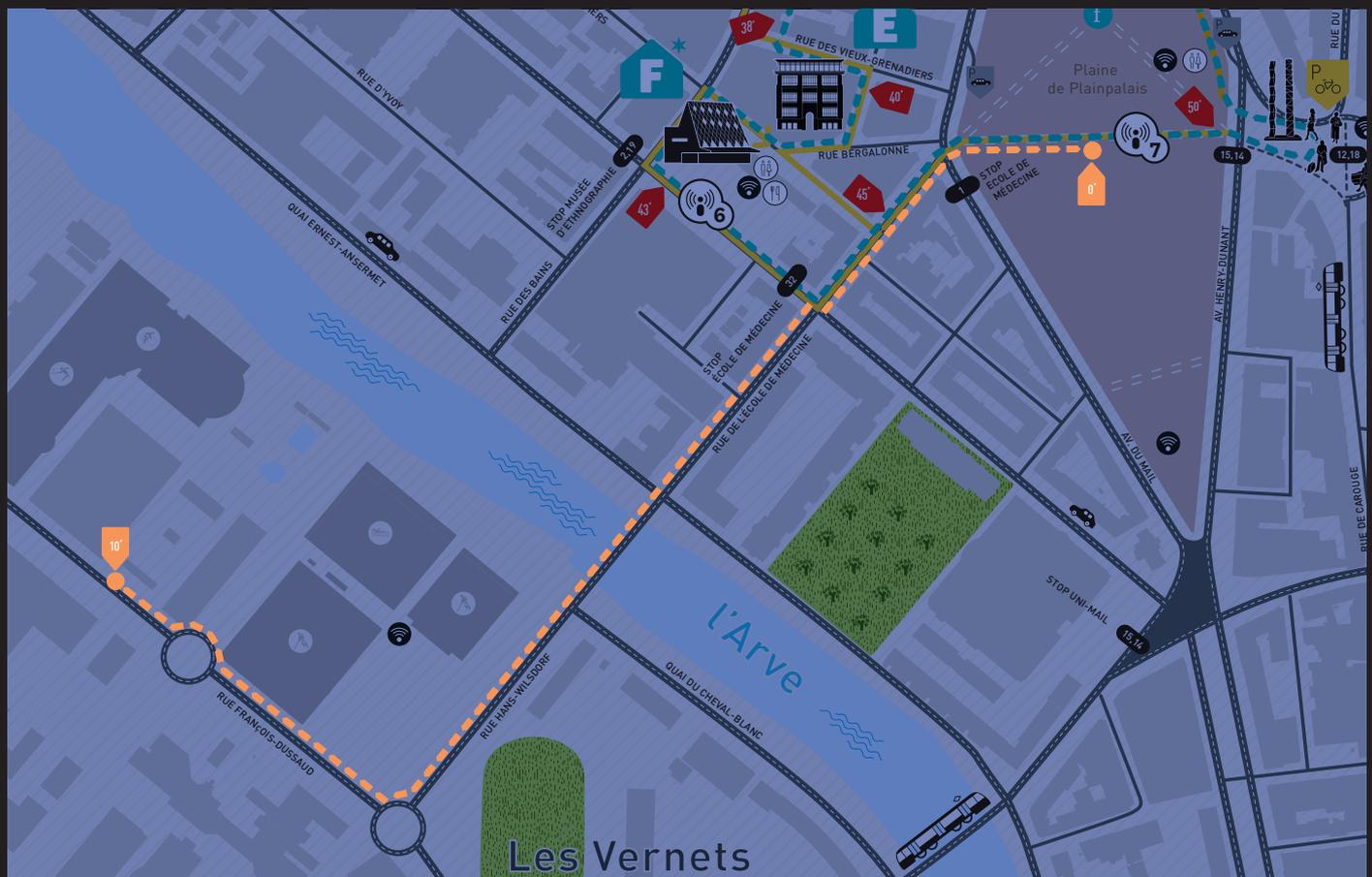
When the first autumn frosts see the city sliding into a slower rhythm, the salt silos of the Geneva Highways Department wake up after a long summer sleep. The artist Pieter Vermeersch’s installation, which envelops the silos’ quadrangular structure, is an X-ray of this inverted rhythm. Sensors monitor 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 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!

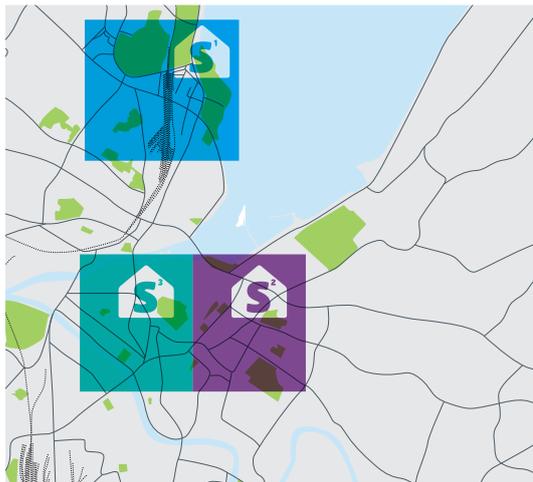
In 1896 in Paris, he presented a system for electrically recording and reproducing sound with acoustic amplification, the Microphonograph, which he would also adapt to assist the hard of hearing. Then followed the Phenakistiscope (1898) that could project scenes in raised form for the sight-impaired, the Phonorama (1900) to project sound synchronized films, the Dussardscope, a colour reproduction system and the Epidiascope, a forerunner of our 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 out a remote-controlled boat on Lake Geneva.





The trail in Geneva





Promenade des Bastions 1

Geneva Library

tel. 022 418 28 00

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web bge-geneve.ch

Open Monday to Friday 9.00 – 18.00
and Saturday 9.00 – 17.00

Free admission



Geneva Library is the written, printed, musical and iconographic heritage of the people of Geneva. Its origins can be traced back to 1559 when Jean 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 Seigney Library). 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 Geneva Library in 2006. In addition to the Bastions site, its collections are also housed at the Geneva Iconography Centre (*Centre d'icographie genevoise*) at Pont d'Arve, at the Grütli Music Library and at the Voltaire Institute and Museum in the Délices district. This institution is at the same time a conservation library, constituting and transmitting an intellectual and encyclopaedic heritage, a scholarly 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 (L'Espace Lullin). The Departments of Prints and Manuscripts are an essential part of the collections and the rarity of some of the documents make 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 infilled trenches. In a neo-classical, sober 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, 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 century fortifications that buttressed the hill and of those of the 17th century. 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" (College of the Fatherland) under the French occupation, 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 – but only after the potatoes had been harvested – Augustin-Pyramus de Candolle established the first Botanical Gardens there, which included an orangery, greenhouses and a botanical conservatory. The construction of the university in 1873 and that of the bandstand in 1882 completed this park devoted to the sciences and to leisure. Reserved today for events such as the music festival *la Fête de la musique*, the Escalade race and the end of year school celebrations, the Parc des Bastions remains a favourite with the people of Geneva, who come here to relax, to eat, to play chess on giant chessboards or simply to walk through the park and escape for a moment from the hustle and bustle of city life.



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 Guillaume Farel, Jean Calvin, Théodore de Bèze and John Knox, the four founding fathers. These 5 metre tall figures are dressed in the "Geneva gown" and hold *la Petite Bible du peuple chrétien* (the Christian people's small Bible). On the wall is engraved the motto of Geneva: *Post Tenebras Lux* (After the darkness, the 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 the 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 however until April 1911. The start of the First World War in 1914 brought work on it to a halt, since many of the stonemasons were drafted. It was finally unveiled on 7 July 1917.

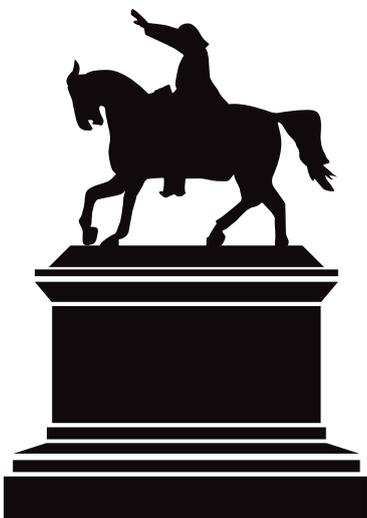
By its size and abstract lines, this monument broke with the codes of commemorative statuary and struck a new balance between architecture, sculpture and inscriptions. Perhaps we can see in it the desire to celebrate history while not creating a personality cult about the figures represented.



b

The Place de Neuve and its institutions

As you leave the Parc des Bastions, the 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 Grand Théâtre, which opened in 1879, and the Conservatoire de musique (from 1858) This role was reinforced in the district by the building of the university, as mentioned above, of the Grütli school (primary school, art school and industrial school) 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 a number of 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 combat! 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 siting of this equestrian statue is not by chance: Guillaume-Henri Dufour, engineer and 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 high town and with him facing towards the new Geneva under construction, modern Geneva, also pays tribute to his urbanistic visions.



Place de Neuve

Rath Museum



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 Tsar'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

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Open only during temporary exhibitions of the Museums of Art and History, Tuesday to Sunday 11.00 – 18.00, late-night opening until 20.00 on every 2nd Wednesday of the month
Admission fees: of 5 CHF to 20 CHF depending on the temporary exhibitions, Free admission for under 18s

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 families. Commemorative plaques on either side of the front stairs recall this historic episode. The index files on prisoners are now held at the International Red Cross and Red Crescent Museum.



c

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 attention: 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 Nautical Society, they shared a passion for sailing and for music and 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 carefully restored, the hall has been added to the cantonal list of protected buildings. It is now mainly used for classical music concerts but also welcomes some of the great names from the world of song, jazz and world music.



Pradier’s Nymph

As Geneva does not traditionally decorate its fountains with statues, the one in the Place du Cirque is even 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 “Comédie” on Molière’s fountain. Back in Geneva, Pradier also sculpted the statue of Rousseau on the island of the same name.

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 fluvial being not be the portrait of a lover undressing?

d

The Synagogue

In the mid-19th century, the Radical Revolution brought Geneva into the modern era. Among the key changes, the new 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 Switzerland. In 1857, five years after the Israeli community was first tolerated 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 it the status of a monument. 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 Cemetery of Kings

No monarch is actually buried in the Cemetery of Kings, the Republic of Geneva’s very own Pantheon. Its name comes from the nearby firing range of the *Compagnie de l’Arquebuse* (Company of Arquebusiers) where, each 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 inhumations declined. The custom developed of burying famous people in this cemetery and still today it is only 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, the philosopher Jeanne Hersch and the politicians Léon Nicole, James Fazy and Adrien Lachenal.

However, the most famous tomb in the cemetery is that of **Jean Calvin**. But what is it really? 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 the tourists and despite the anger of Geneva’s residents, a simulated tomb was erected, surrounded by a fence, and the stone of 1840 was replaced 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 of Fidelity and 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.



Boulevard Georges-Favon (1843-1902)

A charismatic leader, energetic polemicist and specialist in public law, this son of Plainpalais was 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 set out 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 had 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 later: old age and survivors' insurance (AVS), invalidity insurance (AI) and health insurance. His name is given to a wide street in the Plainpalais district and his bust, sculpted by Rodo, was installed in the Place du Cirque in 1952 for the fiftieth anniversary of his death.



Rue du Stand 1 bis

Museum of the Fire and Rescue Service

tel. 022 418 71 81

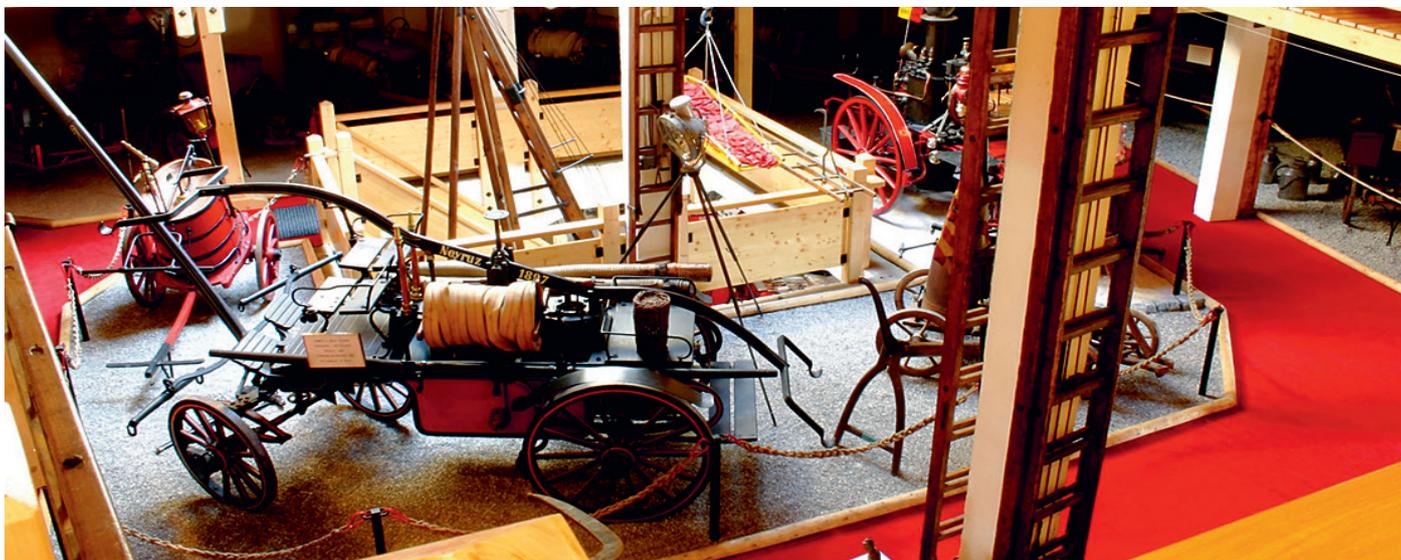
mail info.sis@ville-ge.ch

Open September to June,
Wednesday and Sunday

10.00 - 12.00 and

13.30 - 15.30. Closed during public
holidays and the festive season

Free admission



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.

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, giving rise to the City of Geneva's Fire and Rescue Service.

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.

Rue des Bains

It is hard to imagine now that this district was for long governed by the rhythm 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 up 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.



Rue des Vieux-Grenadiers 10

The BAC



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 (CAC Genève), the Geneva Centre for Photography (CPG) and the multimedia library of the Contemporary Art Fund of the City of Geneva (FMAC) on the former industrial site of the *Société Genevoise d'Instruments de Physique* (Geneva Company for Physical Instruments).

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 3500 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 both 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 as Geneva's *Kunsthalle*, the Centre is the oldest contemporary art institution in Western Switzerland. Unlike a museum, this space for artistic production, research and experimentation has no collections of its own but instead showcases the work of emerging artists on the local and inter-

national scene in the form of temporary exhibitions. Installed in the BAC since 1989, the Centre has an exhibition area of 1000m² over two floors, a cinema, a studio for an artist-in-residence, a Project Space and a bookshop.

Created in 1950 as the *Fonds municipal de décoration*, this organisation was renamed the Contemporary Art Fund of the City of Geneva (*Fonds municipal d'art contemporain* or FMAC) in 1997. Since its inception, the FMAC has acquired over 1500 artworks – and series of works – and has overseen the production of 250 artistic interventions in the public space. Neither a museum nor an art centre, the FMAC is still an integral part of Geneva's contemporary art network. It provides direct assistance for the region's artists and supports the work of institutions, associations and galleries. In 2009, the FMAC set up a video art library containing around 2000 audiovisual pieces by artists, filmmakers and writers and covering most of the important international artistic movements from the 1960s to the present day. Several events are programmed each year to present the collections to the public.

Founded in 1984 by photographers, the initial goal of the Geneva Centre for Photography was to see photography recognized as one of the fine arts. Today, now that photography is an accepted form of contemporary artistic expression, the role of the CPG is to concern itself with all kinds of production methods and to disseminate photography through exhibitions, publications and lectures. The most recent arrival at the BAC (2007), the CPG reinforces the cultural offer and contributes to the influence of Geneva's contemporary scene.

Mamco, Museum of Modern and Contemporary Art

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web mamco.ch

Open Tuesday to Friday

12.00 – 18.00, and Saturday and Sunday 11.00 – 18.00

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

Open Tuesday to Sunday 1

1.00 – 18.00

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 centrefotogeneve.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

Multimedia library – Contemporary Art Fund of the City of Geneva

tel. 022 418 45 40

web fmac-geneve.ch

Open Tuesday to Saturday

11.00 – 18.00

Free admission





Rue des Vieux-Grenadiers 7

Patek Philippe Museum



A short distance from the BAC, 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.

The first floor is devoted to the Patek Philippe collection of exceptional pieces. Covering the period 1839-1989, it includes pocket watches, wristwatches and complication watches featuring perpetual calendars or phases of the moon. On the second floor are the historic collections of 16th to 19th century watches, musical automata and enamels from Geneva, Switzerland or Europe. The third floor houses a library with over 4000 works on the subject of clocks and watches. Truly a temple to time, this museum also attests to local savoir-faire and the historical importance of Geneva in the world of horology.

tel. [022 807 09 10](tel:0228070910)
web patekmuseum.com
Open Tuesday to Friday 14.00 - 18.00, Saturday 10.00 to 18.00
Admission fees: adults 10 CHF; students, senior citizens, jobseekers, those receiving a disability allowance 7 CHF
free admission for under 18s



Boulevard Carl-Vogt 65

MEG – Museum of Ethnography Geneva



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.

tel. [022 418 45 50](tel:0224184550)
web meg-geneve.ch
Open Tuesday to Sunday 11.00 - 18.00
Admission fees: free admission to permanent collections. Admission fee of 10 CHF to 15 CHF depending on the temporary exhibitions.
Free admission for under 18s



f The Plaine de Plainpalais

With its open space set against the backdrop of the Salève mountain and its panoramic view of the district, this immense 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, reverting to its previous entertainment and celebratory functions in 1637: the installation of a game of pall-mall (a precursor of croquet) entailed the planting of an avenue of trees and the people of Geneva once more flocked here. Its present form 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 Ducimètre's bronze 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 by Carmen Perrin and the neon signs on the surrounding roofs



Alter ego 1905–1982–3000, Gérald Ducimètre, aka John Aldus (1982)

Alter ego by Gérald Ducimètre 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.



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 viewpoints.



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, the 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 base and wearing a hooded jacket, *Frankie* thumbs its nose at traditional statuary. Much closer to the public, this work also refers to the figure of the vagrant or the marginal.

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