

VISITOR GUIDE

AUDIOGUIDES

1. Connect your phone to *mah expo* WiFi.
2. Go straight to soundcloud.com/mahgeneve or download the Soundcloud app to your device, then select the *MAHgeneve* page.
3. Pick the audio guide or the playlist of your choice, like *Parcours Coups de cœur* or *Parcours Invitation au voyage* or *Parcours Les étoiles du MAH*

INCLUSIVE CULTURE

Since 2010, the department of Cultural Education of the MAH works to make the collection accessible to all. Video guides in sign language have been created to enable visually impaired and/or deaf and hard-of-hearing visitors to discover the masterpieces from the collection on the website [izi.travel \(mah geneve\)](https://izi.travel/mah-geneve). Annual cycles of descriptive and touch tours are offered to the blind and partially sighted visitors. All year long, the public with mental disabilities can benefit from visits in easy French. Finally, sensory visits in the company of art therapists are organised for people suffering from Alzheimer's disease and their caretakers.





Built between 1903 and 1910 by Genevan architect Marc Camoletti, with the aim of regrouping under one roof a number of dispersed public collections, the Musée d'art et d'histoire (MAH) is one of Switzerland's most important encyclopædic museums.

Boasting over half a million objects including a number of major works and unique series that have made it an institution of international stature, the museum holds a selection of its applied arts, fine arts, works on paper and archæology collections.

Regional archæological discoveries, Egyptian and Classical antiquities, artworks, furniture, arms, paintings and sculptures all bear witness to 15,000 years of history.

TEN MASTERPIECES

This selection outlines a tour through the permanent collection, with its distinctive features and highlights. These ten masterpieces would indeed deserve a visit to the museum all to themselves.

- A**  **Savoyard helmet, ca. 1580.**
From the end of the 16th to the early 17th century, this type of helmet was used in several European armies. According to the tradition, this one, along with thirty similar specimens, comes from the Escalade spoils, that famous night in December 1602 when Duke Charles-Emmanuel the 1st of Savoy tried to seize the city of Geneva.
- B**  **Stained glass of St. Peter's Cathedral, *Saint James the Greater*, 1487.**
This stained-glass window representing Saint James the Greater comes from the abside of St Peter's Cathedral in Geneva. It is part of a remaining ensemble of six quasi complete windows, representing the Apostles as well as Maria Magdalena.
- C**  **Antonio Canova, *Venus and Adonis*, between 1789-1794 and 1820.**
This group representing Venus and Adonis was sculpted by Antonio Canova, whose work is the epitome of neoclassical sculpture. Often inspired by mythology, Canova shows the unfortunate lovers in a tender embrace.
- D**  **Konrad Witz, *The Miraculous Draught of Fishes*, 1444.**
This work by painter Konrad Witz is one of the MAH's highlights. It holds an overriding place in Western art history: by reproducing an existing topography, it has indeed become the first realistic "portrait" of a recognisable landscape.

E



Jean-Étienne Liotard, *Liotard Laughing*, 1770.

This self-portrait shows the painter as the actor of a farce in a theatrical setting. The artist with the toothless smile and the cheeky gaze holds his hand in a mysterious fashion. He seems to be showing the way to a place invisible to the viewer.

F



Ferdinand Hodler, *The Jungfrau in the Mist*, 1908.

In his last years, Ferdinand Hodler dedicates himself to Swiss landscape. He visits Grindelwald a few times, where he can admire the mythical Jungfrau. The mountain top arises from the fog, showing its blue and white peak, symbolising a spiritual world.

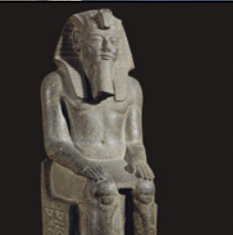
G



Félix Vallotton, *The Turkish Bath*, 1907.

This picture, a tribute to the eponymous painting by Ingres, holds a special place within the many works by Félix Vallotton kept at the MAH. Whereas Ingres' work is an ode to sensuality, this one shows the unforgiving way Vallotton treats the human body.

H



Colossal statue of Ramses II, 19th Dynasty, ca. 1290–1224 BC.

Carved in a unique block of granodiorite, this colossal statue was discovered in the Temple of Bubastis by Genevan Egyptologist Édouard Naville (1844-1926). In addition to its artistic qualities and historical significance, it has the advantage of being almost complete.

I



Large silver plate, known as The Charioteer and the Hunter's plate, end of 3rd –beginning of 4th century AD.

This large silver plate is a masterpiece of ancient goldsmithery. Its ornamentation reflects the imperial's court's *art de vivre*. Its central medallion, representing the victorious charioteer, recalls the importance chariot races.

J



Portrait of Pompeia Plotina, between 118 and 120 AD.

By comparing it to other sculpted portraits and numerous monetary representations, this statue undoubtedly is Pompeia Plotina. Originally from Nîmes, she married Trajan, who ruled the Empire from 98 to 117, and marked her time, using her influence to the people's advantage.

- 2 FINE ARTS & WORKS
ON PAPER
- 1 TEMPORARY EXHIBITIONS
- 0 ADMISSIONS DESK
APPLIED ARTS
- 1 ARCHÆOLOGY
- 2 REGIONAL ARCHÆOLOGY



ELEVATOR



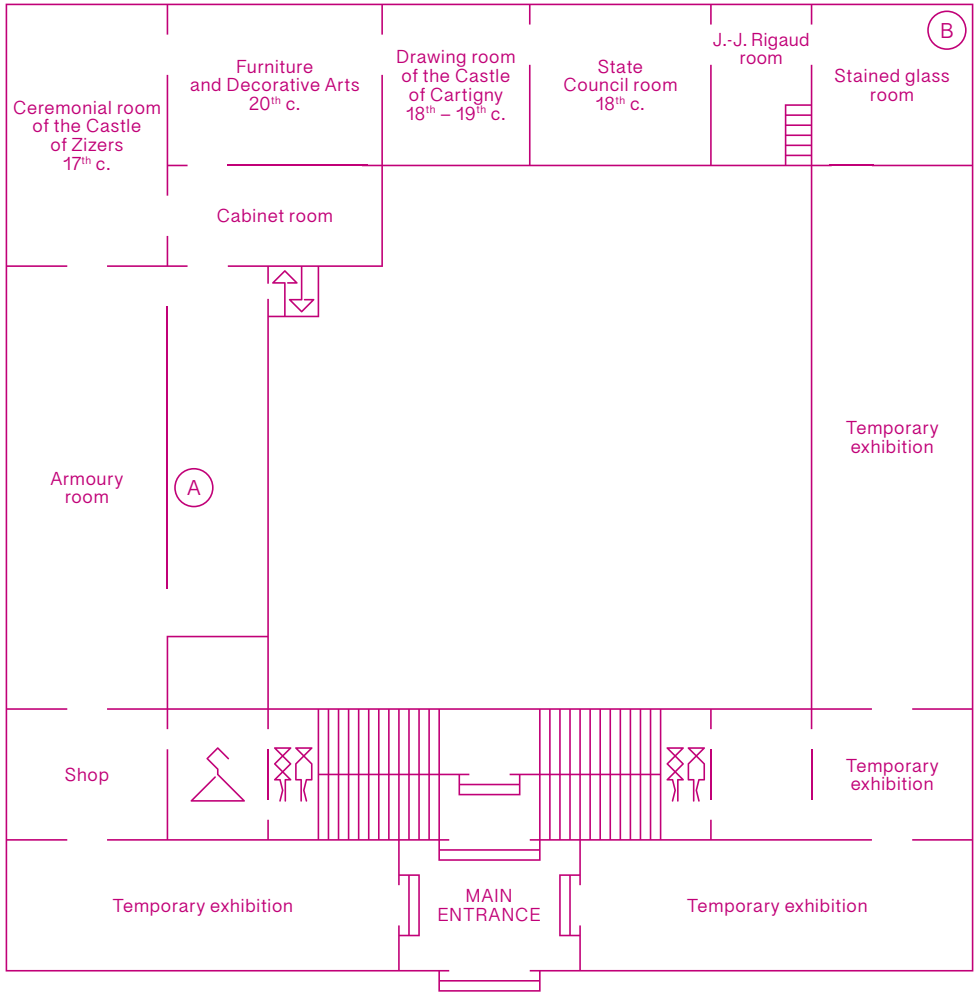
CLOAKROOM



RESTROOM



RESTAURANT

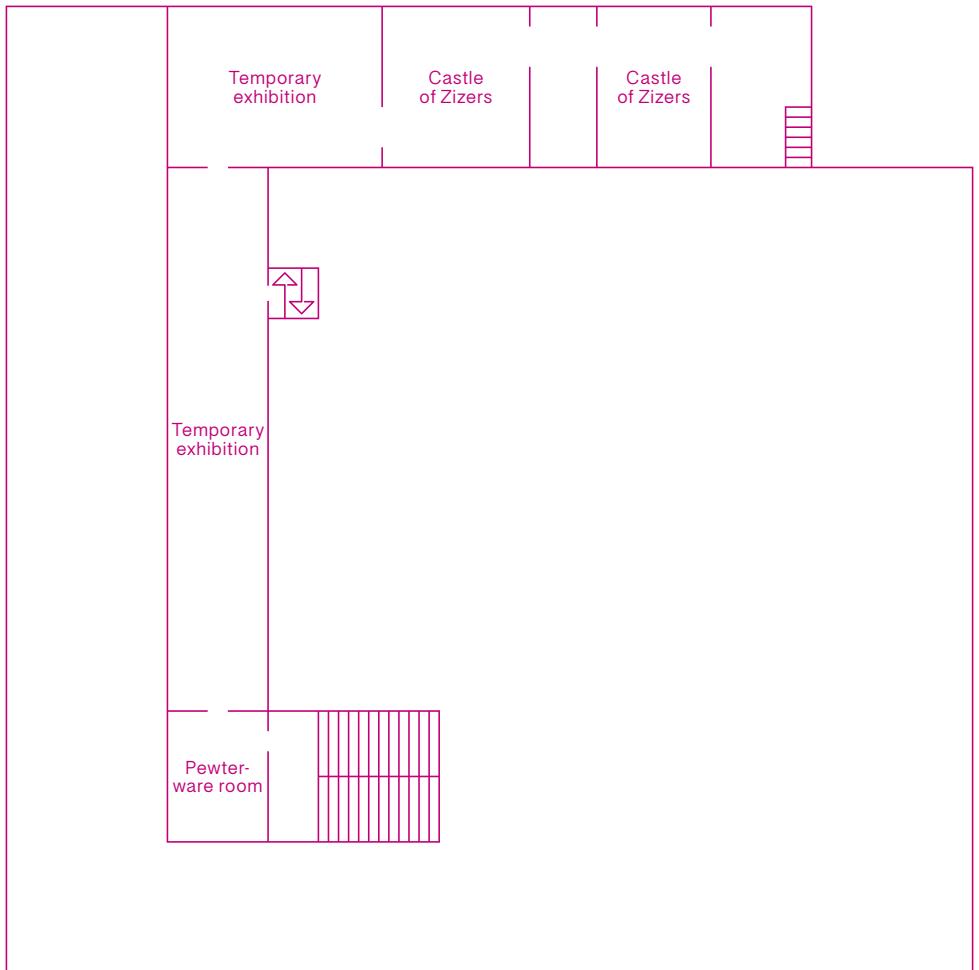


0 APPLIED ARTS

With more than 23,000 objects ranging from the Middle Ages to the 21st century, the Applied Arts collection is particularly diverse. It includes a multitude of ancient arms, silverwork, pewterware, textiles and furniture.






















































The Armoury Room displays arms from the late Middle Ages to the 18th century and presents artefacts from the Escalade episode of 1602, when the Duke of Savoy attempted to seize the city of Geneva.

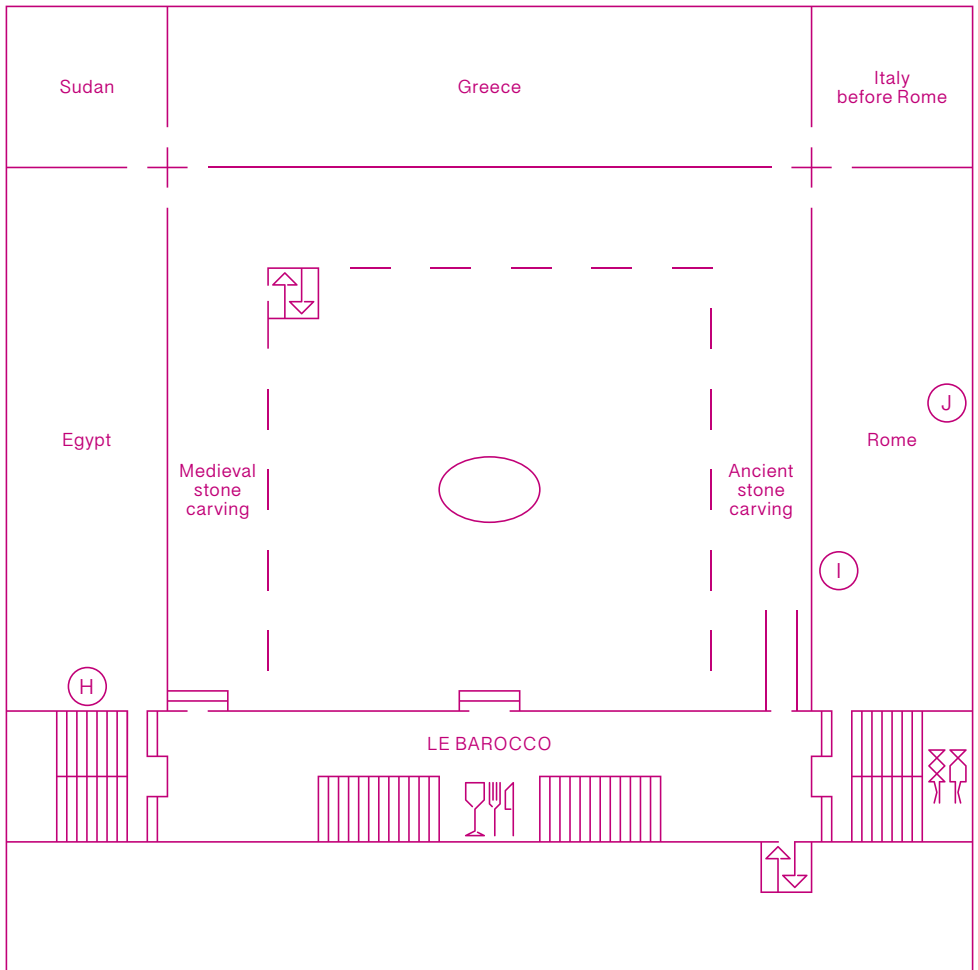
Historic rooms immerse the viewer in a lifelike reconstitution of the past, illustrating a predilection for presenting furniture and artworks in their original context.



1 TEMPORARY EXHIBITIONS

Through the temporary exhibition rooms, several historical Swiss rooms, which sculpted wood panelling originate from the Castle of Zizers (Grisons canton), evoke the decorative arts of the 17th century.

Genevan landscape De La Rive, Töpffer 18 th – 19 th c.	Geneva The English taste 18 th – 19 th c.	Neo-classicism Saint-Ours 18 th – 19 th c.	Genevan landscape Calame & Diday 19 th c.	Modern landscape Monet, Van Gogh 19 th – 20 th c.
European portrait Liotard, Hogarth 18 th c. (E)	Works on paper  		Works on paper	Ferdinand Hodler 19 th – 20 th c. (F)
Baroque in Italy 17 th c.	Liotard 18 th c. Works on paper		Works on paper Bonnard, Vallotton, Amiet	Félix Vallotton 19 th – 20 th c. (G)
Flemish & Dutch art 17 th c.	Portrait 16 th – 17 th c. Genre scenes 16 th – 17 th c. Landscape 16 th – 17 th c.		Modern art 19 th – 20 th c. École de Paris 20 th c. Modern art 19 th – 20 th c.	Swiss Symbolism 19 th – 20 th c.
International Mannerism 16 th c. 	Sculpture	                                                  		

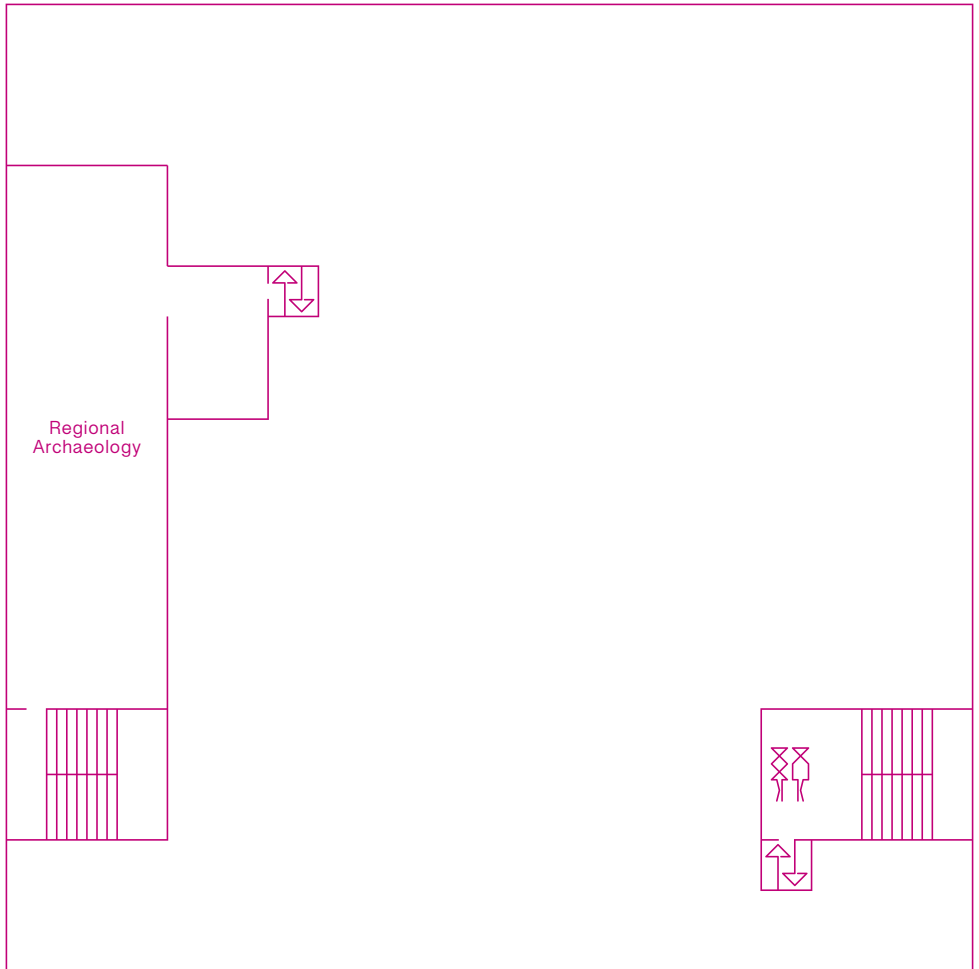


-1 ARCHÆOLOGY

The antiquities collection includes more than 70,000 objects. Assembled for the most part in the 19th century at the instigation of collectors, it testifies to the Genevan taste for ancient civilisations.

The pieces are displayed in chronological order, leading the visitor from Pharaonic Egypt to the Roman Empire via Ancient Greece and the peoples of the Italian peninsula before the Roman expansion.

The MAH can lay claim to having the largest Egyptian antiquities collection in Switzerland. The flagship of the Greek collection is unquestionably the Italiote funerary vases collection from the Greek colonies of Southern Italy, but in the Roman antiquities room the superb group of Roman sculpted portraits is not to be missed either.



-2 REGIONAL ARCHÆOLOGY

The Regional Archæology room presents the discoveries made in the Geneva region over more than a century. The display guides the viewer from the first signs of human occupation, around 13,000 B.C., towards the year 1000 of the modern era. This room contains one of the museum's treasures, the oak statue of an Allobrogian (Genevan Gaul) chieftain, standing nearly three metres high.

POINT OF SALE

The MAH's exhibition catalogues, as well as stationery, are on sale at the museum admissions desk. The area is accessible during the MAH's opening hours.

RESTAURANT LE BAROCCO

Le MAH includes a restaurant, Le Barocco, which recipes are inspired by local Genevan traditions and which specialises in homemade pastries. During the summer months, an outdoor terrace welcomes customers in the museum's inner courtyard. The restaurant is only accessible during the MAH's opening hours.

Information and bookings: T +41 (0)22 418 26 82

TICKETING & BOOKINGS

billetterie.mahmah.ch

PUBLIC TRANSPORTATION

Buses 3 & 5 (Athénée stop), buses 7 & 36 (Musée d'art et d'histoire stop), buses 1 & 8 (Florissant stop), trams 12 & 17 (Rive stop), regional train Léman Express (Genève-Champel stop)

Parking: Saint-Antoine

Disabled access: entrance on boulevard Jaques-Dalcroze 9

GENERAL INFORMATION

MAH - Musée d'art et d'histoire
Rue Charles-Galland 2, 1206 Genève
T +41 (0)22 418 26 00 (Monday to Friday)
mah@ville-ge.ch

mahmah.ch
mahmah.ch/collection

    [mahgeneve](https://www.youtube.com/mahgeneve)
 mahmah.ch/blog

Open from Tuesday to Sunday, 11am to 6pm
Thursday, 12pm to 9pm

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