

DIVERS EGALES UNIS

An artistic look at the UN universal values

1 September - 10 October 2021



HANS ERNI, *TA PANTA REI*, 2009 (DETAIL) © VILLE DE GENÈVE

FILE OF THE EXHIBITION

BY THE CURATORS
& LIAN FOUNDATION
AUGUST 2021

1. EXHIBITION

Over 200 artworks from the UN Art Collection will be on display for the very first time and for a few weeks only at the Musée Rath, crossing the lake to the delight of the Geneva's public. Entitled **DIVERS EGALES UNIS**, this exhibition celebrates the values of multilateralism and the Charter of the United Nations. It is furthered with *Palais des Nations: Un Temps de Réflexion*, photographic works by Ms Tatiana Valovaya, Director-General of the United Nations at Geneva. A selection of archives from the Red Cross Geneva and its first woman president, Alice Favre; an artistic project by the Geneva University of Art and Design (HEAD); several Missions and NGOs to the UN, and photographic portraits of Geneva women personalities by Ana D. Lombard complete this exhibition. This project is supported by Lian Foundation.

DIVERS EGALES UNIS at Musée Rath is an ode to the city of Geneva. It aims to bring together the international and the local Geneva, around the values of multilateralism and the Charter of United Nations. It follows another exhibition **Tout un Monde: l'Art du Palais s'invite en Ville**, which took place at D10 Art Space last summer.

Based on this first experience, Ms Tatiana Valovaya, Director-General of the United Nations at Geneva, wished to go further by making the artworks of the Palais accessible to a larger number of people.

DIVERS EGALES UNIS is two-fold: on the one hand, it provides the Geneva public with access to artworks, books, and artefacts from the art collection of the Palais des Nations, and the UN Library and Archives. On the other hand, it celebrates women's commitments, in this year which coincides with the 50th anniversary of women's right to vote in Switzerland.

Among the artworks from the United Nations Collection, one can look at Robert Rauschenberg's series **Tribute 21** (1994). In this series, the artist pays tribute to the humanitarians and the social, cultural, and economic values that our contemporary society needs to operate during the 21st century. For the occasion, Rauschenberg had a specific printing process developed that was sensitive to environmental causes. The display of this series will be completed by capsules of Geneva personalities expressing their views on these major themes that concern us all.

Otávio Roth's series **The Universal Declaration of Human Rights** (1978) is on permanent display at the UN headquarters in New York, Vienna, and Geneva. Exceptionally, it leaves the walls of the Palais des Nations to make the public reflect on the 30 articles of the Universal Declaration of Human Rights. Roth has illustrated it in his own way to make it more accessible to all audiences, especially to youth.

Von der Dunkelheit zum Licht (1978), a work by German artist Günther Ücker (1930-), is an installation of four panels of nail reliefs, a technique dear to the artist, which turns them into a play of light and shadow. Ücker's work reflects the dualism between order and chaos, destruction, and construction, while creating an optical illusion of movement.

Taken during the first lockdown in the spring of 2020, Tatiana Valovaya's *Palais des Nations: A Time for Reflection*, captures the atmosphere of the halls and corridors of the Palais des Nations deserted by its employees. This series was the subject of a recent exhibition at the Centre de la Photographie Genève.

The second part of **DIVERS EGALES UNIS** highlights exceptional women who embody the values of the Charter of the United Nations through their commitment.

The **Geneva Red Cross** is making available documents and objects, in particular the archives of Alice Favre, the first woman president of the Geneva Red Cross during the First World War. A philanthropist and humanitarian from the very beginning, Alice Favre showed unfailing commitment throughout her life.

Over 140 diplomatic missions to the United Nations are collaborating on a series of photographic works, **Not a Woman's Job**, featuring portraits of working women around the world. Aziyadé Poltier-Mutal, director of the UN Perception Change Project, is its coordinator.

Invincibles ... Invisibles: regard sur l'engagement féminin à Genève, a series of 17 portraits by Ana D. Lombard, is a tribute to Geneva's women who have worked for the common good. With this series, these women become ambassadors of the 17 UN Sustainable Development Goals (SDGs).

DIVERS EGALES UNIS dedicates a special space for the Geneva University of Art and Design (HEAD), which will present **AI Choreography, Shapes of the Machines**, a project realized by students of the Master of Design in June 2021. Coordinated by Mitch Paone and Jürg Lehn, this projection interprets the human body and its movements through artificial intelligence learning (AI).

DIVERS EGALES UNIS will take place at Musée Rath from the 1st of September until the 10th of October 2021, thanks to the support of the City of Geneva, in particular Mr Sami Kanaan, Administrative Councilor for the Department of Culture and numeric Transition; of the Art and History Museum and its director, Mr. Marc-Olivier Wahler, as well as the collaboration of several partners.

The project is carried out by Lian Foundation, a young foundation active in digital education and high social impact initiatives. It was founded in 2019 by Fiorenzo Manganiello, a young art collector and blockchain specialist, and Nessim-Sariel Gaon, expert in actuarial services and in blockchain technologies.

This exhibition is curated by Victoria Dzodziev and Isabelle de le Court.

The honorary curator is Tatiana Valovaya,

Director-General of the United Nations at Geneva.

Coordination: Francesco Pisano.

Press contact: Victoria Dzodziev, vd@lianfoundation.com

Divers Egales Unis, Musée Rath, Place de Neuve 1, 1204 Genève, jusqu'au 10 octobre 2021.

Horaires : Tue-Fri : 14-18h, Sat-Sun : 11h-18h

2. ARTWORKS

UN ART COLLECTION

The United Nations Art Collection is a collective group of artworks and historic objects donated as gifts to the United Nations by its member states, associations, or individuals.

Member states follow a protocol for presenting official gifts to the United Nations. Ideally, every member present one offering, and member nations are responsible for the installation of the offered artworks or artifacts. The official gifts to the United Nations by its member states epitomize the ideals, significance and values of the UN as an international organization.

Robert Rauschenberg, *Tribute 21*, 1994



Robert Rauschenberg (1925-2008)
Art, 1994

Plant based color and water, print on paper, 106 x 80 cm
UN Geneva Art Collection
Donated by the artist

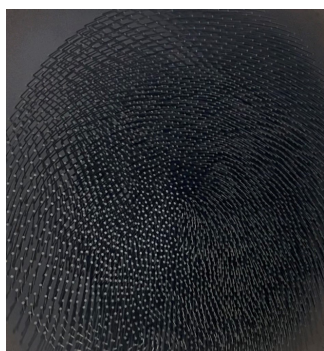
In 1994, Robert Rauschenberg (1925-2008) produced a series of 21 offset lithographs in collaboration with Fellissimo Corporation in Tokyo. Each print celebrates a humanitarian field for the 21st century. The American artist had a longstanding involvement with humanitarian causes. *Tribute 21* aimed, through the artist's vision, to promote social, cultural and economic developments as well as improving social conditions during this new, coming century. More than highlighting one particular theme, each print is dedicated to a personality known for his/her activism in the field.

Rauschenberg was conscious of global warming and raised awareness about environmental causes. For *Tribute 21*, the artist tried to produce sustainable prints by using less toxic dyes and water instead of chemical solvents. The result is this oxidized texture.

Twenty-one sets of the series were donated to museums and institutions that the artist selected according to their social impact. The UN owns three of them in its New York, Vienna and Geneva offices.

For the exhibition *Divers, Egales, Unis*, personalities in Geneva and Switzerland who embody the values of the themes worked out by Rauschenberg bear witness to their own experience. The Director-General of the United Nations at Geneva on happiness, Mr Grégoire Bordier, President of the Association of Swiss Private Banks on sport et Messrs. Fiorenzo Manganiello et Nessim-Sariel Gaon, from Lian Foundation, on technologies.

Günther Ücker, *Von der Dunkelheit zum Licht*, 1978



Günther Ücker (1930-)

Von der Dunkelheit zum Licht, 1978
Nails on wooden panel, 160 x 640 cm
UN Geneva Art Collection
Donated by Germany

"From Darkness to Light" is a four-panel installation by German artist Günther Ücker (b. 1930). Ücker is known for his nails reliefs, which play with light and shadow. As a boy, the artist had to nail planks to barricade the family house in Wendorf at the end of the Second World War. Ücker's artistic means of expression draw on his fascination for purification rituals found in Buddhism, Taoism and Islam, together with Gregorian chant. The ritual of repetition he developed on his own results in his hammering of nails into wooden panels, which create reliefs and an interplay between light and shadow.

His work reflects on a duality between chaos and order, construction and destruction yet, at the same time, creates an optical illusion of movement. This work was donated to the UN by Germany in 1978.



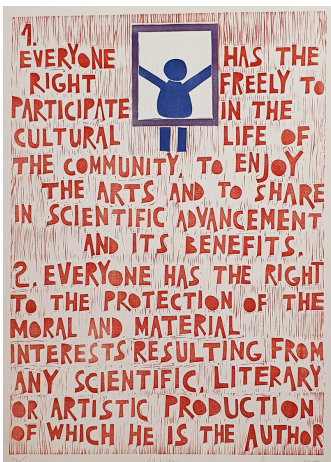
Mimmo Rotella (1918-2006)
Pax, 2004
 Décollage on canvas, 275 x 388 cm
 UN Geneva Art Collection
 Donated by Italy and the Mimmo Rotella Foundation

Mimmo Rotella, *Pax*, 2004

Italian artist and poet Mimmo Rotella (1918-2006) is known for his collages, which he called *décollages*, made of torn advertising posters.

Rotella developed his interest in this technique in 1953, when he returned to Rome after having spent two years in the United States. Rotella used this process for *Pax* on a large scale, showing how his technique involves removing or tearing pictures rather than creating an image in the manner of a traditional collage.

Rotella explained how torn or ripped posters inspired his artistic practice: "I was literally spellbound, and even more so because at that time I was convinced that painting was finished, that something new had to be unearthed, something alive and modern. [...] To tear posters down from the wall was the sole compensation, the only means of protest against a society that had lost its appetite for change and transformation".



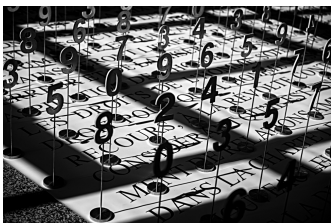
Otávio Roth (1952-1993)
Article 27, 1978
 Woodcuts, 72 x 50 cm
 UN Geneva Art Collection
 Donated by the artist

Otávio Roth, *The Universal Declaration of Human Rights*, 1978

Brazilian artist Otávio Roth (1952-1993) created this woodcut series to illustrate the thirty Articles of the Universal Declaration of Human Rights in 1978. Roth wanted to dedicate one work to each of the articles of the Declaration. The artist believed that information must be shared and contributed in that way to disseminate not only the Declaration but also the work of the United Nations in a global way.

As an artist, graphic designer, writer, illustrator and art teacher, Roth engraved the fully thirty articles on wood and his illustrations were considered daring at the end of the seventies. The simple artistic language and the lively illustrations make the articles more concrete, such as *Article 1* that the artist translated into a child-friendly language. Yet, Roth succeeded in creating symbolic drawings which, by conveying peace and equality, valued the humanist aspect of the Declaration.

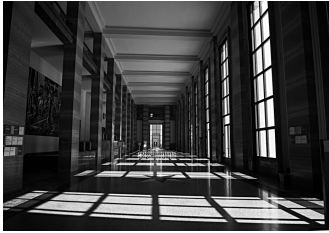
The Declaration was adopted by the United Nations General Assembly on 10 December 1948 and is considered as the foundation of Human Rights, establishing rules that all governments must follow to ensure the protection of communities and individuals alike, regardless of race, ethnicity, religion, gender or nationality. The Declaration has been translated into over 500 languages and has inspired the Constitutions of many democracies. Roth was highly praised for his work with handmade paper and his contributions to environmental awareness. His illustrations of the Declaration give voice and vision to social justice. Roth's thirty articles are permanently displayed at the UN offices in Geneva, New York and Vienna.



Jacek Jarnuszkiewicz (1952-)
Ecce Homo II, 2016
 Aluminum, bronze, copper, stainless steel and polymer, 85 x 450 x 600 cm
 UN Geneva Art Collection
 Donated by France

Jacek Jarnuszkiewicz, *Ecce Homo II*, 2016

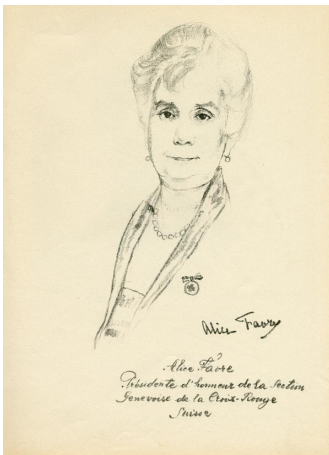
For his large-scale artwork made of bronze, copper and steel, placed directly on the ground, Jacek Jarnuszkiewicz (1952-) gives a reinterpretation of the Universal Declaration of Human Rights, as a surface full of numbers and letters, an infinite sea on which a fragile vessel struggles to stay afloat. Prisoner between words and figures, *Ecce Homo II* forces mankind to pull together to avoid perishing on this symmetrical, yet chaotic ocean. This artwork invites the audience to reflect on the significance of the Universal Declaration of Human Rights, which is supposed to guide and carry us. The work is a metaphor to what migrants are experiencing nowadays while keeping faith and hope of a better future. This artwork was donated to the UN by France.



Tatiana Valovaya
Palais des Nations: un temps de réflexion
 202

Tatiana Valovaya, Palais des Nations : un temps de réflexion, 2020

This photographic series was exhibited in the public space between the 24th of February and the 17th of March 2020. It consists of 17 black and white photographs taken during the first lockdown in 2020, when the Palais des Nations was deserted by its employees.



Unknown artist
Alice Favre, undated
 Archives, Red Cross Geneva

Archives Alice Favre, Geneva Red Cross

Alice Favre (1851-1929) was the first women to become president of the Geneva Red Cross between 1914 and 1919. During her time as president, the Red Cross organized support for refugees in Geneva. She put in place a system of Christmas packs for Swiss soldiers based at the border during the First World War. Favre's life and humanitarian activity are not well known to historians, this loan is a first step to a deeper recognition of this exceptional woman. Under her patronage, the Red Cross Geneva had 960 female members and 186 male members. In 1914, the merging between the female and male associations makes Favre become president. Until then, tasks were distinctly allocated between the two associations, women were in charge of collecting material for the injured, men of finding funding and aid. Favre would join the central committee of the Swiss Red Cross at the end of her term as president in Geneva.

Ana D. Lombard, Invincibles... Invisibles: regard sur l'engagement féminin à Genève, 2021

This artistic project presents photographic portraits paying tribute to women active in humanitarian and social causes in Geneva. With this series of portraits, photographer Ana D. Lombard gives a face to feminine forces as efficient as silent, so that they can inspire us and make us realise the positive impact of some women's lives, their actions on society and particularly in Geneva. Geneva is a city characterized by philanthropy and benevolence towards others, a city hosting numerous foreigners, who, with the time, become constituent of Geneva's cultural landscape. This project pays tribute to incredible women, this series is meant as a thank you for their continuous philanthropic work and their positive impact on society.

Each of the 17 women accepted to unveil two of her answers to specific questions raised by the artist during the exhibition. Through their participation to this exhibition, they become ambassadors of the 17 Sustainable Development Goals set by the United Nations (SDGs). These goals should be reached by UN members countries by 2030.

Ana D. Lombard's series of portraits exhibited at Musée Rath presents, among others: Mrs Valérie Wertheimer (Fondation Action Innocence), Mrs Florence Notter (Cercle International de Genève), Mrs Patricia Bideaux (Union des Paysannes et Femmes rurales Genevoises, Députée). This series is the first part of an extended photographic project on Women in Geneva, which will be later turned into a book. This project was conceived by the artist, together with the two curators.

3. PARTNERS

THE OFFICE OF UNITED NATIONS AT GENEVA

UN Library and Archives

Since its foundation in 1919 as the Library of the League of Nations, the United Nations Library and Archives Geneva has been a pioneer in international research and understanding.

The Library and Archives is the official repository for all documents published or held by the United Nations in Geneva that have enduring historical and administrative value. The Institutional Memory Section manages and classifies these documents into registers and archives.

The archival holdings and collections include archives of the UN in Geneva, the League of Nations, the international peace movements and private documents. The entire collection comprises seven linear kilometers of archives, eight linear kilometers of registers and over 1 TB of electronic information.

The Library and Archives digitises archives, registers and official documents. Its largest current project is the Digital Access to all League of Nations Archives (2017-2022), which will ensure quality online access and digital as well as physical preservation of all League of Nations archives.

All these projects are led by Mr. Francesco Pisano, Director of the United Nations Library and Archives

Not a Woman's Job, UN Perception Change Project, 2021



Tommy Trenchard

Veronique de Viguerie, War Photoreporter, 2020

From *Not a Woman's Job*

Permanent Mission of France to The United Nations Office at Geneva

Gender-based stereotypes are particularly common when it comes to the job market and career prospects. With this in mind, The Perception Project of the United Nations Office at Geneva organized this photo series entitled *Not a Woman's Job* to recognize and support women around the world whose profession is traditionally associated with the “man’s world” such as entrepreneurs, politicians, security officials, airline pilots or ship’s captains. The photos exhibited, submitted by Permanent Observers Offices in Geneva, recognize women in their countries who have contributed to breaking down deep-rooted gender stereotypes and demonstrated that all jobs are for all people, men and women alike. The exhibition is also accompanied by contributions from UN Agencies and Partner Organizations in Geneva which showcase projects and initiatives related to the empowerment and autonomy of women and/or gender equality through the submission of a woman’s portrait. They received over 170 photos from 71 entities, including 50 Permanent Missions & Permanent Observers, and 21 UN Agencies and Partner Organizations. The portraits include photos of female astronauts, athletes, sailors, bus drivers, and more. This exhibition was inaugurated virtually on International Workers’ Day on Saturday 1 May 2021.

GENEVA RED CROSS

The local section of Red Cross was founded by General Dufour, Drs Appia and Maunoir and Henri Dunant on 17 March 1864. Since its beginnings, it has been involved in public health and health education. Today, it works in favour of the most disadvantaged, the unemployed, migrants, the elderly and isolated, and young people without training. The Geneva Red Cross is active thanks to the commitment of employees, volunteers, public authorities and private donors.



Alexandre Moura Ferreira, Manon Waneukem

AI Choreography, Shapes of the Machines, 2021

HEAD – Genève, Master Media Design
Atelier par Mitch Paone et Jürg Lehni

UNIVERSITY OF THE ARTS GENEVA (HEAD)

The MA Media Design Head Geneva presents *AI Choreography, Shapes of the Machines*, created by two first-year students, Alexandre Moura Ferreira and Manon Waneukem.

AI Choreography, Shapes of the Machines interprets the human body and its movements through AI learning, generating a poetic result which derives to strange and abstract apparitions: creatures of a new genre. This project was carried out in June 2021 during a workshop entitled *Obliques Trajectories* supervised by Mitch Paone and Jürg Lehni.

LIAN FOUNDATION

Lian Foundation is a millennial-oriented foundation that dedicates charitable resources to contribute in funding high-impact initiatives and promotes innovative projects in three particular areas: interfaith dialogue, sustainability and society. Based in Geneva, Lian Foundation enhances education and training through art et digital media in order to reduce the gap between technology and workforce, hence creating a positive impact on the future. This commitment echoes the tenth UN sustainable goal, “reduce inequality within and among countries”. Lian Foundation started in 2019 under the patronage of Forienzo Manganiello, young art collector and blockchain expert and Nessim-Sariel Gaon, expert in actuarial blockchain services. multiple focus areas. Both founders believe in the positive impact of tolerance and multiculturalism on tomorrow's society.

4. EXPRESS BIOGRAPHIES

Tatiana Valovaya

<https://www.un.org/sg/en/content/profiles/tatiana-valovaya>

Francesco Pisano

<https://www.ungeneva.org/en/director-general/senior-management-team>

Ana D. Lombard

<https://www.anadlombard.com>

Victoria Dzodziev

Founder of D10 Art Space Geneva and Director of Lian Foundation, Victoria Dzodziev is the first woman president of the Cercle des Amitiés Internationales, a centenary organization that links the local and international Geneva.

In 2020, she curated the exhibition of Zurab Tsereteli, President of the Russian Art Academy, at the UN in Geneva, creating a strong relationship with this international organization. This collaboration continued in the summer of 2020, when Dzodziev could take artworks from the UN Art Collection out of the Palais des Nations and exhibit them at D10 Art Space, with the support of Lian Foundation. In 2021, she curated *Divers, Egales, Unis* Musée Rath.

Isabelle de le Court

Isabelle de le Court is an independent researcher and art advisor. She holds a Ph.D. in Social and Critical Art Histories from the University of Leeds (UK). She was Assistant Professor at the Lebanese Academy of Fine Arts (ALBA) in Beirut between 2013 and 2016. Her research interests center on the analysis of the form and circulation of visual messages in the cultural contexts of modern and contemporary art. She is the author of *Post-Traumatic Art in the City: Between War and Cultural Memory in Sarajevo and Beirut* (London: Bloomsbury, 2020).

5. PRACTICAL INFORMATION

ADDRESS

Musée Rath
Place de Neuve 1
1204 Genève
T + 41 (0) 22 418 33 40
F +41 (0) 22 418 33 51
mah[at]ville/ge[dot]ch

OPENING HOURS

Open from Tuesday till Friday, 2-6pm, Saturday and Sunday, 11am-6pm.
Closed Mondays.

ACCESS

TPG : Bus : 3, 5, 20, 36 (arrêt Place de Neuve) // Tram : 12, 17, 18 (arrêt Place de Neuve)
Parking : Plainpalais

ACCESSIBILITY



Entrance at the back at the building (bell and interphone)



Prams access to the museum via the lift
Possibility to leave prams at the entrance (unguarded area)

Ramp

Lift

<https://culture-accessible.ch/lieux/musee-rath-mah>