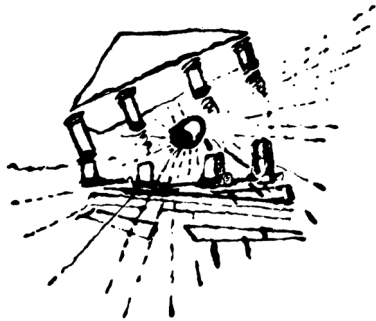


INSIDES OUT



Mathias C. Pfund

Mathias C. Pfund is an artist with both a degree in Fine Arts and art history. He grew up and studied in Geneva. Pfund was invited by the Ethnography Museum of Geneva (MEG) to create a new work that engages with their collection. The occasion for the commission is an exhibition that sheds a critical light on Geneva's colonial past, and the museum's collection brought from all the continents by regional collectors and missionaries.

What did Pfund do with this? What is this work about?

The artist responded with what he calls gestures. One could also call them interventions or, simply, artworks. Pfund produced works of art that look at other works of art and cultural objects, as well as the circumstances in which they are produced and held. Often these new works do something with/to the artworks/cultural objects in question.

His first gesture takes aim at a marketing ploy of the museum. When the Ethnography Museum of Geneva won a traveling prize – a tiny Henry Moore sculpture the size of a kitchen knife – the museum took a photograph of it to the effect that the figurine looked like a Park-sized sculpture standing in front of the museum. Pfund has caught the museum lying, but, the more important lessons here are perhaps: images cannot be trusted and museums are PR machines, competing for attention and status just like everybody else.

The second gesture reframes a self-portrait by Genevan painter Émile François Chambon dressed in the uniform/paraphernalia of his colonialist uncle. Chambon inherited his uncle's collection which became the starting point for his own collection of African objects, a collection he later gifted to the Ethnography Museum of Geneva. Pfund flipped the frame of the painting inside out. This minimal gesture has a disorienting effect, because one cannot place it right away, adding to the sense that something is wrong with this image.

The third gesture is an image that Pfund produced. He had it taken by the photographer Johnathan Watts. It shows a camera in motion, swirling through an interior, abstracting the captured room in lines, reflections and squares. The effect is disorienting but also strangely geometric and ordered. Captured here is the state of the art, clinical collection depot which holds the African art of the museum, the objects at the center of the exhibition, the objects that Pfund was to critically reflect upon.

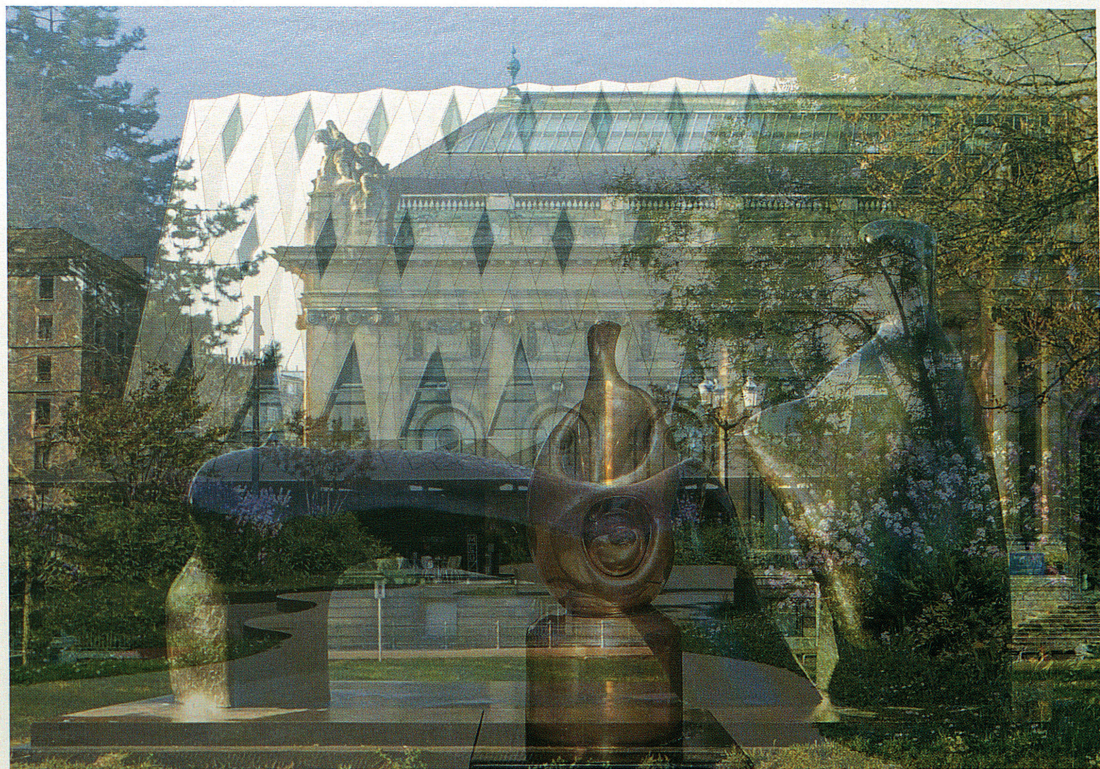
The fourth gesture brings together pages from a journal titled *L'Afrique explorée et civilisée* a magazine published in Geneva for 15 years between 1879 and 1894. It was founded by Gustave Moynier – a Geneva jurist and delegate of the Swiss African Committee who was later appointed Congolese consul general in Switzerland by the King of the Belgians – as a journal to chronicle the “progress” made through the colonisation of Africa, and especially in the Belgian empire, for the French-speaking world. The journal was published in Geneva and the bourgeois Geneva elite contributed to its pages.

The fifth gesture, finally, brings together two versions of a sculpture of Eugène Pittard's head, a Geneva anthropologist, mounted by Pfund in such a way that their heads almost touch, one in profile and the other in front. The first such sculpture was produced in 1969 as a commission for the Ethnography Museum of Geneva by Luc Jaggi, the second in 1985 after the 1969 version had been stolen, by the foundryman Carlo Natalini based on the original mould of the, by then deceased, Jaggi. They could get reunited by Pfund because the stolen work had reappeared in an antique shop in Geneva and was eventually brought back to the museum, that has now two identical versions of Pittard's head.

A publication, made by the artist, chronicles all of these gestures, providing information about the images, objects and texts used.

Pfund's practice is concerned with institutional critique, a type of contemporary art that takes the workings of institutions, most often museums, as the subject for its artmaking. Pfund looks at the ways in which institutions, in this case the Ethnography Museum of Geneva, present themselves and the artworks and objects they hold. His artworks reveal small and bigger lies, incongruities, myths and local histories. Most of the anecdotes he gathered for *Insides Out* – as the sum of his gestures is called – expose that which is so blatant: the huge problem European ethnographic museums present; these colonial products that grew out of imperialism and racist ideology. His subtle gestures point to the museum's role as part of this problem; the museum as a self-aggrandizing machine, the museum as a high-tech, state of the art institution, and the museum embedded in its region's heritage, all of which build towards an image of the museum's right to exist, its inevitability to continue to plow on. The question that remains is if this exhibition, with its critical gestures, including those of Pfund, will be the latest chapter in this image-building exercise.

Melanie Bühler



The Moore the Merrier
Mathias C. Pfund, 2024



Henry Moore, *Mother and child: Egg Form*, 1977, tirage 7, bronze, 17.1x7x7cm, trophée du *European Museum of the Year Award* (EMYA) mis en scène devant le Musée d'ethnographie, 2017 © MEG, photographe: Johnathan Watts
Henry Moore, *Reclining Figure: Arch Leg*, 1969-1970, tirage 4/6, bronze, 244x427x153 cm, sculpture sise devant le Musée d'art et d'histoire, n°inv. 1974-0015 © MAH, Ville de Genève, photographe: Bettina Jacot-Descombes
Typographie: *Trade Gothic Next* d'après Jackson Burke, 1948 | 350 g/m² | 148x105 mm | 5000 exemplaires

The Moore the Merrier [gesture 1], 2024

Edition of 5 000 postcards available free of charge, 148 x 105 mm

In 2017, the Ethnography Museum of Geneva won the European Museum of the Year Award EMYA¹. This award, initiated by British journalist and author Kenneth Hudson, has been in existence since 1977. As a trophy, the winning institution is loaned Henry Moore's polished bronze work *Mother and Child: Egg Form* (1977) for one year.

To publicise the award, MEG produced a media image of Henry Moore's sculpture on a plinth in front of the museum's new extension, in the landscaped garden². But this ideal image turns out to be misleading: firstly, the work in question is in fact very modest in size (it is 17.1 cm high, as it is the 7th version³ of a small bronze multiple made by Henry Moore after the 194 cm high white marble work of the same name⁴), and secondly, it is not intended to be permanently displayed in the public space⁵. However, this publicity image does bear witness to an institutional imaginary: while Henry Moore is world-famous for his biomorphic public sculptures, for which the park/garden is a privileged exhibition topos, his works are also particularly appropriate as signs in front of a museum. In this particular exhibition context, but also in the context of the EMYA prize, the legitimising function of these art objects seems to take precedence over their artistic value.

While for the Geneva public, *Mother and Child: Egg Form* in front of the MEG is of course reminiscent of *Reclining Figure, Arch Leg* (1969-1970) in front of the Musée d'Art et d'Histoire⁶, it also conjures up memories of the bronze head of Eugène Pittard by Luc Jaggi (1969), which decorated the museum's garden and celebrated the institution's founder until it was withdrawn in 2010. Through its promotional image, MEG reproduces this out-of-date museum commonplace without offering a critical reading of it, and confirms that it was awarded the EMYA Prize from 1977.

1 "The EMYA is the most important award for a museum in Europe, awarded annually by the European Museum Forum, under the auspices of the Council of Europe. (...) Its aim is to recognise European museum excellence and encourage innovative processes in today's museum world." (own translation) MEG, Activity Report 2017, p. 6.
https://www.ville-ge.ch/meg/pdf/rapport_activites_2017.pdf

2 This image was notably published in *CoinsWeekly* illustrating the article dated August 9, 2017: "Geneva Museum wins European of the Year Awards".
<https://coinsweekly.com/geneva-museum-wins-european-museum-of-the-year-award-2017/>
MEG used it on the cover of the 2017 activity report and then subsequently published it on Instagram on October 31, 2018.
https://www.ville-ge.ch/meg/pdf/rapport_activites_2017.pdf

3 Catalogue number: LH 716 cast 7.
<https://web.archive.org/web/20221230185924/https://catalogue.henry-moore.org/objects/20286/mother-and-child-egg-form>

4 <https://web.archive.org/web/20221224005759/https://catalogue.henry-moore.org/objects/13914/mother-and-child-egg>

5 The small sculpture was eventually exhibited in the entrance hall of the MEG.

6 This is another sculpture by the British artist, installed since 1974 on the mound in the Parc de l'Observatoire.



"That's No Moon [gesture 2], 2023

L'Étoile du Bénin, (1931), Émile Chambon, oil on canvas, inv. no. ETHAF 068775, frame mounted upside down with the help of Isabel Garcia-Gomez, 140 x 88.5 cm

L'Étoile du Bénin (1931) is a self-portrait by Émile François Chambon (1905–1993) in the colonial military clothes of his maternal uncle François-Clément Marie Coppier (1874–1912), an expatriate from Savoy¹ and colonial administrator in French Equatorial Africa. In that context, Coppier collected many objects (artefacts and natural curiosities) in the Congo and Gabon. He was murdered in 1921²; Émile Chambon was aged 16 at the time. The inventory of the Émile Chambon archives compiled by Christian de Preux in 2008 states that: "as a child, he was impressed and seduced by the ethnographic objects that his uncle [...] had brought back from Africa. From then on, he never stopped acquiring [...] primitive art objects, which gradually built up into an astonishing collection"³(own translation). The collection was built around a group of Gabonese masks and statuettes inherited from François Coppier, and was augmented by numerous purchases, notably from Parisian dealers Suzanne and Pierre Vérité before the Second World War⁴. In 1981, Émile Chambon donated his collection of over a thousand objects of all origins to MEG. In 2021, Nicole and Alain Glauser (the latter mentioned as a "collector and friend of the painter"⁵ and former member of the board of the Emile Chambon Foundation) gave the museum the painter's two canvases *Nature mortes aux poires et fétiche* (1945) and *L'Étoile du Bénin* (1931), which shed light on the relationship between the artist and his collection⁶.

Ten years after the death of his uncle, at the age of 26, Chambon produced an oil on canvas in which he depicted himself in a posture that measured him against his family heritage. The title of the painting comes from the medal decorating his chest, even though it bears the full name of "étoile noire du Bénin"⁷. The canvas is in portrait format and frames its subject in an American shot. Chambon decided to depict himself in contrapposto, his hands in his pockets, his face partly hidden by his glasses and a colonial helmet. Against his dark dolman the decorative elements of the tunic worn by French colonial troops

stand out: brandebourgs and buttons, sleeve cuffs embroidered with branches of oak and olive leaves, and a star collar embroidered with silver sequins. Although stylised, the medal is recognisable: a white enamelled four-pointed Maltese cross with royal blue borders, linked by rays. The loop consisting of a green enamel laurel wreath and light blue silk ribbon are also faithfully represented⁸. Behind the painter, in ochre tones, a corner of an apartment wall offers a dynamic perspective. The most visible part of the wall houses what appears to be a mirror (reinforcing the self-portrait theme) and the colour of the geometric wallpaper is formally reminiscent of the ribbon on the medal. The ceiling seems very low (the salacot almost touches it), giving the image an enclosed, contained and even subtly claustrophobic quality⁹.

Emile Chambon produces two distancing effects: on the one hand, his general attitude appears relaxed in relation to the rigidity of the uniform, and on the other, the background shows him in the security of a domestic space. However, these mismatching elements do not seem to be used for comic or critical effect. The young painter's intimate identity game is not innocent: he does more than slip sentimentally into his uncle's clothes, since the symbolic power of the uniform (which is also decorated with a medal¹⁰) makes him embody the spirit of a military, imperialistic and colonial state institution¹¹. By proudly disguising himself in this way, Chambon unmasks what has not changed. Beneath its decorative appearance, the private domestic and family setting emerges more decisively from the background as a place conducive to the construction of colonialism.

1 *Revue savoissienne : journal publié par l'Association Florimontane d'Annecy : histoire, sciences, arts, industrie, littérature*, Annecy: Académie Florimontane, 5 avril 1916, p. 90.

2 Letter from Gouverneur Marchand to Mme François Coppier, March 13, 1921, cited in Anne-Marie Bénézech, *La découverte différée des objets Kuyu*, p. 46.

3 Christian de Preux, *Inventaire des archives Émile Chambon*, 2008, p. 2.
https://archives.geneve.ch/data/files/avg.diffusion/pdf/meg/inventaire_archives_chambon.pdf

4 Floriane Morin, « Regards sur les collections du MEG : Afrique », in Madeleine Leclair, Floriane Morin, Federica Tamarozzi (dir.), *Regards sur les collections*, Musée d'ethnographie de Genève, 2014, pp. 185-186.

5 City of Geneva archives
<https://archives.bge-geneve.ch/ark:/17786/vtad47bfd82ba1bde9f>

6 He himself said: "I've lived with these objects since I was very young. I used to see them at my grandmother's house. For me, they represented mystery and even witchcraft. They literally bewitched me. [...] I studied each piece from both an ethnographic and historical point of view, and then I continued the collection. Everyone laughed. They called me 'le Nègre de Carouge'" (own translation). Émile Chambon, quoted in Christian de Preux, *op. cit.*, p. 1.

7 Originally, the *Ordre de l'Étoile noire* rewarded the services of subjects of the King of Dahomey and French nationals employed by the protectorate. From 1896 until the decree of 14 July 1933, the *Ordre colonial de l'Étoile noire* was awarded to people who could prove that they had spent at least three years overseas in the territories of French West Africa and/or people who could not prove that they had spent any time overseas but had nevertheless rendered services to colonial expansion.

8 Note, however, that the medal represented by Chambon differs from the one painted in his painting *Le masque du Gabon* (1929), the ribbon of which is adorned with a rosette, and from the one held by the MEG (ETHAF 068065), which entered the collections in 2018, the ribbon of which is white and augmented by another star.
https://www.ville-ge.ch/meg/sql/musinfo_public.php?id=068065

9 Émile Chambon's right elbow, too cramped for room, even extends beyond the frame.

10 In this respect, it could almost be a contemporary case of *stolen valor* : American expressions used to describe a person falsely claiming to have served in the army, or a member of the army claiming to have served in dangerous conditions.

11 Although the position still existed in 1931, the colonial administrator's uniform worn by Chambon was modified by decree in 1922.



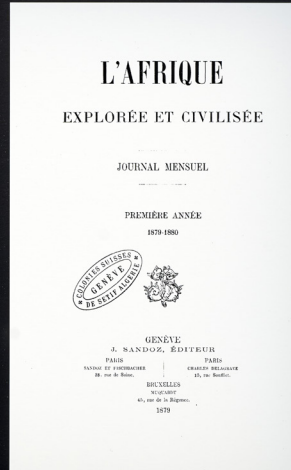
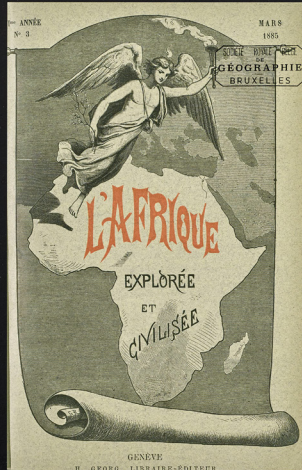
Blow, Wind, Blow [gesture 3], collaboration with Johnathan Watts, 2024
Digital photograph, variable dimensions

22 Rue du Stand, Geneva. On the ground floor of the Carré Vert, a large metal sectional door reveals the presence of a vast hall, commensurate with the cultural goods stored on the site. For authorised personnel, the entrance is not particularly impressive: a door with one-way glass flanked by an intercom with a blank label and a security camera. Inside, a cramped lock chamber leads to a counter. ID is required before you can go deeper underground.

Upon taking the stairwell, the space expands: high ceilings, wide, empty corridors. In a closed circuit, the air is dry and flavourless. The artificial light casts no shadows: the concept of time itself seems trapped in this functionalist maze. Somewhere in these concrete meanders, an electronic door encloses the MEG's Africa collections.

The storeroom in question is spacious and white, with mobile shelving, metal racks and plan cabinets. At the entrance is a computer workstation and an office chair. Ventilation pipes, neon lights and an electronic insect killer run across the ceiling. In the middle of the passageway are a ladder, an overhead travelling crane and a wooden table on castors. Latex gloves are de rigueur, and polyethylene foam covers any infrastructure that comes into contact with the objects in the collection. The objects are arranged according to a specific classification system, the logic of which is incomprehensible to the neophyte, and those visible on the shelves rest side by side, sometimes horizontally if their format does not allow them to be arranged in their usual direction. Opening a drawer at random reveals an irrational number of horn bracelets, all alike; the anoxia chamber is not needed to feel dizzy.

With the neon lights switched off, the insect killer bathes the room in a greenish, science-fiction light, then the door closes silently on the objects, kept in stasis far from the worlds that saw them come into being, from the hands and spirits that shaped them, from the sun and the wind.



Certified True Copy [gesture 4], 2024

Digital print, stamps, frame, 40 x 30 x 2.5 cm

L'Afrique explorée et civilisée, 6th year, n° 3, March 1885, cover & *L'Afrique explorée et civilisée*, 1st year, n° 1, July 1879, p. 2, in E-Periodica, ETH Zurich

L'Afrique explorée et civilisée was a monthly journal of colonial geography founded in Geneva by Gustave Moynier and published for 15 years, from 1879 to 1894¹. Its origins are linked to the colonial project of Leopold II, King of the Belgians, in Central Africa.

In 1876, Leopold II organised an international geographical conference in Brussels at which he asked European geographical societies to organise funding for his colonisation project. In response, in 1877 the Geneva Geographical Society founded the Swiss African Committee, which organised congresses on colonisation in Africa and raised funds for Brussels. Gustave Moynier, a member of the executive committee of the Geneva Geographical Society, delegate of the Swiss African Committee and president of the International Committee of the Red Cross, came from a Swiss bourgeois family and personally put himself at the service of the king of the Belgians as a lawyer. He was appointed Congolese consul general in Switzerland by the King of the Belgians from 1890 to 1904. A year earlier, with the help of Charles Faure, a pastor and member of the Geneva Geographical Society, he founded *L'Afrique explorée et civilisée* with the aim of supporting Leopoldian expansionism by publishing colonial news on the African continent. In the words of the two authors, the journal provided "a means of frequently learning about the progress made in the discovery of Africa, the expeditions undertaken to explore its still unknown parts, the development of colonisation, the efforts made to gradually raise the moral and intellectual level of the natives"². Their wish was to develop "in many hearts' a sense of the duty incumbent on the white race to share with the African races the benefits of civilisation"³ (own translation).

The journal's team also includes William Rosier as cartographer. Most of the other contributors to the periodical were associated with the Geneva

geographical circle. The journal was first published in Geneva by Jules Sandoz from July 1879 to November 1883, then by H. Georg, a bookseller and publisher, between December 1884 and the last issue in August 1894. It was distributed internationally, circulating in the major cities of Europe (Paris, Brussels, Milan, Vienna, London) as well as overseas. Bearing witness to this widespread distribution, a copy of the March 1885 issue (6th year) is now in the royal Museum for central Africa in Tervuren (now the AfricaMuseum) and bears the stamp of the Belgian royal geographical Society on its cover⁴. Another copy of the first issue of 1879 is listed in the library of the University of California⁵. As an indication of an earlier provenance, its first page is stamped by the *Compagnie genevoise des Colonies suisses de Sétif*, in Algeria⁶.

Dating from 1879 (at the latest), the programmatic illustration on the cover bears the initials GR and shows a banner whose inner end rolls up on itself, like a scroll of parchment. The image shows a winged male figure dressed in antique style floating north of the African continent. Holding an olive branch and a torch, he appears to be heading towards the heart of the continent thus illuminated. The latter bears the title of the journal in spectacular handwritten typography, with the word "Africa" dramatically coloured in red⁷. This image obviously has allegorical value and can be compared with the famous 1872 painting *American Progress* by John Gast, which shows a female figure on the American continent "floating in the air towards the west, bearing on her forehead the 'Star of the Empire'⁸". In his article "Une enquête historique sur *L'Afrique explorée et civilisée (1879-1894)*, la revue de Gustave Moynier", Fabio Rossinelli offers an iconographic analysis of this image and points out the significance of various elements: the figure is in keeping with the representation of a genius from Roman mythology (a divinity from ancient Rome, a winged and illuminated figure); the torch is an emblem of human progress (faithful to the myth of Prometheus) and of the civilisation of European Enlightenment; the olive branch is a symbol of peace and a sign of the philanthropic nature of the civilising mission. Rossinelli concludes his exegesis as follows: "in the end [...] we find – in illustrated form – all the elements of the intellectual

propaganda that European imperialist circles were trying to inculcate in their contemporaries, namely the benefits of an essentially philanthropic overseas expansion which, in this case, envisaged the conquest of Africa"⁹ (own translation). For Bouda Etemad, "*L'Afrique explorée et civilisée* can be considered the only colonial journal that Switzerland has ever owned"¹⁰ (own translation).

1 Much of the information is taken from the article « Une enquête historique sur *L'Afrique explorée et civilisée* (1879-1894), la revue de Gustave Moynier », written by Fabio Rossinelli and published in *Le Globe*, vol. 161, 2021, pp. 163-184.

www.persee.fr/doc/globe_0398-3412_2021_num_161_1_7821

For more information on Gustave Moynier, his activities and positions, see also Gustave Moynier : au service du souverain belge du Congo » in Bouda Etemad, *De Rousseau à Dunant, la colonisation et l'esclavage vus de Genève*, Lausanne: Antipodes, 2022, pp. 153-166.

2 « À nos lecteurs », *L'Afrique explorée et civilisée*, vol. 1, n° 1, 1879, p. 4.

https://www.persee.fr/docAsPDF/globe_0398-3412_2021_num_161_1_7821.pdf

3 *Ibid.*

4 German artist Peggy Buth photographed this example in her series of 70 photographs entitled *Desire in Representation, Tervuren* (2004-2008), for the museological and ideological redesign of the Royal Museum for Africa in Tervuren.

5 Unfortunately, it has not been possible to trace the arrival of this example in California.

6 In 1853, members of the Genevan patriciate were granted 20,000 hectares of land near Sétif by imperial decree by Napoléon III, to be populated by Swiss nationals for agricultural purposes. The *Compagnie genevoise des Colonies suisses de Sétif* was one of the largest private landowners in Algeria until it was expropriated in 1956. For more information on this subject, see Claude Lützelschwab, « La Compagnie genevoise des Colonies suisses. De Sétif (Algérie) et les innovations agricoles de son directeur Gottlieb Ryf (1884-1903), révélatrices des mutations sociales de l'Algérie coloniale » in *Outre-Mers. Revue d'histoire*, tome 87, n° 328-329, 2e semestre 2000, pp. 185-207.

7 Albert Robida's allegorical drawing entitled "*L'Afrique*", used on the cover of *La Caricature* on 5 February 1887, uses a similar typography.

8 George A. Croffut, *Subject, The United States of America*, 1873 (New York). He added: "The general tone of the picture on the left declares darkness, waste and confusion. (...) Fleeing from "Progress"...are Indians, buffaloes, wild horses, bears, and other game,

moving Westward, ever Westward, the Indians with their squaws, papooses, and «pony lodges», turn their despairing faces towards, as they flee the wondrous vision. The "Star" *is too much for them.*"

9 Fabio Rossinelli, *op. cit.*, p.176.

10 Bouda Etemad, *op. cit.*, p. 159.



*Janus*¹ [gesture 5], 2024

Untitled [Head of Eugène Pittard (1867-1962)], Luc Jaggi, 1969, bronze, MEG collection, inv. n° ETHEU 068890, & FMAC collection, inv. n° 1969-009 (recast 1985); stainless steel base created with the help of Robin Gabriel, 15.6 x 70 x 37 cm

On the afternoon of 8 March 1969, a bronze head of Eugène Pittard (1867-1962) by Lucien Jaeggi (known as Luc Jaggi, 1887-1976) mounted on a granite column was unveiled in the grounds of the Museum and Institute of Ethnography. The Geneva scholar was thus honoured 7 years after his death. Anthropologist, anthropometrician, prehistorian, founder and then director Museum and Institute of Ethnography of the City of Geneva in 1901, creator and first holder of the chair of anthropology and prehistory at the Université Populaire de Genève from 1916 until 1947, Pittard is considered an important figure in 20th century European anthropology. Among other prestigious accolades, he was awarded the Arthur de Claparède Gold Medal² in 1943 by the Geneva geographical Society. He trained in biological anthropology at the École d'anthropologie de Paris, founded by Paul Broca in 1875. The concept of race as part of natural sciences occupied a central place there and was based notably on a method of studying skulls. Eugène Pittard subsequently published three works that brought him international recognition: *Crania Helvetica: les crânes valaisans de la vallée du Rhône* (1909-1910), *Les Peuples des Balkans* (1920) and *Les Races et l'Histoire: introduction ethnologique à l'Histoire* (1924). In his article titled "Les adieux à l'Homo Alpinus: la science raciale suisse à la lumière de l'histoire globale", Pascal Germann points out that "thanks to its vast scientific network, Geneva has become a meeting place for researchers in racial anthropology from South-East Europe and the Near East. In addition to his international scientific network, Pittard also maintained close contacts with representatives of international organisations, ministers and heads of state who called on his expertise in racial anthropology"³ (own translation). Serge Reubi points out that Pittard condemned the distortion of anthropology to serve political ends; he was committed to an axiological neutrality that was consistent with the idea of scientific rationality. According to the Genevan anthropologist, race is "a grouping of similar individuals descended from parents

of the same blood, [...] the continuity of a physical type reflecting blood affinities representing an essentially natural grouping that may have and generally has nothing in common with people, nationality, language and morals, which correspond to purely artificial groupings, in no way anthropological and solely a consequence of the history of which they are the products⁴." (own translation). More generally, however, the promotion of an objective and depoliticised science from Switzerland, a country considered neutral and without colonies, contributed to its aura of legitimacy and authority on an international level. Germann states that the concepts, methods and instruments developed in the country were particularly appreciated by racial scientists from various countries⁵.

It was Marguerite Lobsiger-Dellenbach, director of the Ethnography Museum of Geneva from 1952 to 1967 and Eugène Pittard's collaborator for 30 years, who initiated the tribute "to this gentleman of science⁶", carried out jointly with the City of Geneva.

An undated letter⁷ addressed to F. Peyrot, chairman of the city's public works department, stated her wish to honour the memory of the scientist with an odonymic proposal. Some time later, on 21 July 1967, the city's government "approved the proposal (...) to place a bronze bust of the late Eugène Pittard in front of the museum" (own translation). According to correspondence between Lobsiger-Dellenbach and J. Ducret, director of the city's property department, dated August 1st, 1967, Luc Jaggi made several plaster casts of Eugène Pittard, one of which is now in the Ethnography Museum of Geneva. According to Lobsiger-Dellenbach, the artist gave it to the anthropologist as a gift, who then left it to the museum. Nevertheless, the final model for the bronze bust was chosen from two studies during a visit to Jaggi's studio in Meyrin on 7 August 1967.

Luc Jaggi's *Untitled*, which depicts the Genevan anthropologist, is not exactly a bust, since he represents its subject by his head alone. It was produced in 1968 in a single edition and bears the artist's signature ("L. JAGGI") at the base of the right side of the neck. It was cast in bronze using the lost-wax process by Mario Pastori, under the artist's supervision, and then mounted on a dark stone base. The production costs (CHF 3 300 incl. VAT) were taken from the budget of

the Fonds de décoration de la Ville de Genève (now the Fonds municipal d'art contemporain – FMAC), and the city government approved the installation of a column from the Villa Burrus as a plinth⁸. The work thus became the property of the municipality, with inventory number 1969-009.

Sixteen years later, on the night of July 23, 1985, the work and its base were stolen, leaving the column orphaned. A complaint was lodged and a procedure was launched to replicate the original work. With the help of the artist's widow, Mrs Nelly Jaggi, who made the original mould available, the 1985 replica was made by Carlo Natalini of *Fonderie artistica Mariani SRL* and signed "L. JAGGI" on the back of the neck, presumably posthumously by the smelter. The head is mounted on a light-coloured stone base. Production costs amounted to CHF 5 000 (incl. VAT) and were covered by the FMAC; the replica retains its original inventory number.

In October 2010, just before work began on extending and renovating the museum, the sculpture and its base were removed from the public space and stored in the FMAC's repository, where they remain to this day. It should be noted that the head is now detached from its stone base and that a threaded rod 8 mm in diameter has been attached to its bronze plate.

The story might have ended there had it not been for the fact that, a few years after the theft, Pittard's original head was found by Ethnography Museum of Geneva staff at a nearby antique shop. With the help of the police, the work was recovered and returned to the museum's storerooms before being moved to the Carré Vert. It was not until 2023, on the occasion of the exhibition *Mémoires. Genève dans le monde colonial*, that the work was included in the inventory of European collections, under a new number: ETHEU 068890.

The MEG also holds a plaster version of the bronze head. Unfortunately, its origin remains unknown and undocumented; could it be that this plaster (bearing traces of its manufacture by casting) is a by-product of the 1985 recasting? Is it linked to the mould kept by the artist's widow? Or is it linked to the bronze print of 1969? In any case, it seems unlikely that this is the plaster cast given by Luc Jaggi to Eugène Pittard that Marguerite Lobsiger-Dellenbach mentions in

her correspondence. However, the MEG has another unsigned bronze plaster bust of Pittard with a human skull in his hand; this could perhaps be the work in question, but it would need to be studied further before an attribution could be proposed.

The fact that Eugène Pittard's stolen head could not be resold may indicate that the reception of this scholarly figure remains rooted at a local level. However, in 2012, Professor Astrit Leka, author, vice-president of the European Federation of Veterans (FMAC) – Paris, president of SOLIDEST and honorary president of the Union of Albanian Intellectuals in Switzerland⁹, contacted the Museum of Ethnography to erect a bust of "prof. Eugène Pittard" for the Tirana University of Sciences. As Pittard had worked towards the establishment of an Albanian state recognised by the League of Nations and the creation of the Albanian Red Cross, this diplomatic proposal commemorates the close political ties between Switzerland and Albania. Ideally, it would be a cast of Luc Jaggi's work "since, in the opinion of those who knew Prof. Pittard personally, no other sculptor could have made another work of art that could resemble him more¹⁰" (own translation). The project is still on the drawing board and is in the process of being approved by the municipality of Tirana.

In a similar diplomatic spirit, there is a bust of Henry Dunant after Luc Jaggi in Priština. Gifted to Kosovo from the Société Henry Dunant, with the Association "Genève: un lieu pour la paix" and the support of the State of Geneva and the International Committee of the Red Cross (ICRC), it was cast by the GEYA company in Ogens inaugurated on 8 September 2005¹¹. The plaster positive was produced by Jennifer Deleplanque : she had been commissioned by the ICRC to make a slight reduction of the bust by Luc Jaggi in the Place de Neuve¹². Also on the initiative of the Henry Dunant Society, another edition of this bust was sent on 5 May 2018 to the Albanian Red Cross and is currently on display in a public space in Tirana¹³.

1 Janus is the name of a two-headed Greek tortoise born on 3 September 1997 at the Geneva Natural History Museum. It is very well known to the Geneva public.

2 Arthur de Claparède was also a great admirer of Gustave Moynier, "rejoicing, for example, that Léopold II had endowed Belgium with a 'splendid colonial empire' in the Congo" (own translation). See Bouda Etemad, *De Rousseau à Dunant, la colonisation et l'esclavage vus de Genève*, Lausanne: Antipodes, 2022, pp. 130 et p. 165.

3 Pascal German, "Les adieux à l'Homo Alpinus: La science raciale suisse à la lumière de l'histoire globale" in Jovita dos Santos Pinto, Pamela Ohene-Nyako, Mélanie-Evely Pétrémont, Anne Lavanchy, Barbara Lüthi, Patricia Purtschert and Damir Skenderovic (eds.) *Un/doing Race, la racialisation en Suisse*, Seismo, 2022 p. 222.

4 Serge Reubi, « Eugène Pittard, un savant contre les intellectuels ? Sur certaines limites du concept d'intellectuel », *Traverse*, n° 2, 2010, p.41.

5 Pascal German, *op. cit.*, p. 223.

6 Marguerite Lobsiger-Dellenbach et Georges Lobsiger, « Eugène Pittard 1867-1962 » in *Le Globe. Revue genevoise de géographie*, tome 102, 1962, pp. 22-25.

7 It probably dates from 1967 or earlier.

8 Extract from the administrative meeting of December 8, 1967, City of Geneva archives, n° 350.A.1.1.1.3/33.

9 Astrit Leka was also behind the installation of a bust of Gjergj Kastrioti, known as Skanderbeg, Albania's national hero, in the garden of the Palais William Rappard, headquarters of the WTO.

10 Letter dated February 9, 2012 from Acad. Prof. Dr. Dipl. Eng. Salvatore Bushati, Scientific Secretary of the Albanian Academy of Sciences.

11 *Bulletin de la Société Henry Dunant* No. 23, General Meeting of 10 June 2006, p. 57 & No. 22, General Meeting of 3 June 2005

12 This bust was inaugurated on 02 June 1980 and had been acquired at the instigation of Pastor Babel and Dr Geisendorf a few years after the sculptor's death. See *Revue internationale de la Croix-Rouge*, volume 62, number 723, June 1980, p. 144.
<https://international-review.icrc.org/sites/default/files/S0035336100170601a.pdf>

13 <https://shd.ch/activites/bustes-et-statues/>

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Insides Out, Mathias C. Pfund, 2024. Digital publication (FR/EN) for the exhibition *Mémoires. Genève dans le monde colonial* at the Musée d'ethnographie de Genève from 03 May 2024 to 05 January 2025, with an introductory text commissioned from Melanie Bühler.

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Pp. 7-8 : Mathias C. Pfund, 2024. The postcard features a superimposition of two images on its front; one, produced by Johnathan Watts in 2017, belongs to MEG and the other, produced by Bettina Jacot-Descombes, is the property of MAH. The artist thanks both institutions for the rights to the images. The postcard also bears a reproduction of a stamp after a fragment of a wall drawing by Nicolas Party (exhibition *Landscape*, Kunsthall Stavanger, 2014) after Barbara Hepworth (*Figure for Landscape*, 1959-1960).

P. 12 : *Blow, Wind, Blow*, Mathias C. Pfund & Johnathan Watts, 2024

P. 14 : Johnathan Watts [cropped image], 2024

P. 20 : Johnathan Watts [cropped image], 2024

P. 26 : Johnathan Watts [cropped image], 2024