

PRESS KIT – 2026

HOW DOES HUMANITARIAN ACTION AFFECT US ALL, HERE AND NOW?

INTERNATIONAL RED CROSS AND RED CRESCENT MUSEUM



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THE MUSEUM

About:

The International Red Cross and Red Crescent Museum is a private foundation whose purpose is to acquire, preserve, study and exhibit the heritage of the International Red Cross and Red Crescent Movement and to pass this legacy down to future generations. The Museum asks a central question: how does humanitarian action affect us all, here and now?

In order to reflect on this question with our visitors, we invite artists, academics and cultural partners to examine the issues, values and current situation of humanitarian action. Run by 23 staff and a team of volunteer guides, the Museum asserts itself in an open, agile and warm manner as a place of memory, creation and debate. The Museum's activities and events span fields as diverse as culture, education, research, diplomacy, tourism and the economy. Our collection also includes items of national and international significance, including archive materials that have been added to UNESCO's Memory of the World Register.

Some 120,000 visitors – including 25,000 young people – step through the Museum's doors every year. Our exhibitions draw in part on our collection of some 30,000 objects, each of which serves as a tangible witness to the history of humanitarian action and to international humanitarian law. Every year, we also host more than 35 official delegations, including heads of state, government ministers, ambassadors and other senior dignitaries from around the world.

In May 2025, the total number of people who have visited the Museum since we opened in 1988 surpassed three million.



Executive director: Pascal Hufschmid



© Zoé Aubry

Pascal Hufschmid is an art historian specializing in photography. He has spearheaded multidisciplinary projects both within and outside Switzerland, drawing on his expertise in museology, the art market and international organizations. He has served as the executive director of the Museum since 2019.

In that role, he has sought to foster dialogue between humanitarian action, art and research – and to bring a broader audience into the debate – through exhibitions such as *To Heal a World. 160 Years of Photography from the Collections of the Red Cross and Red Crescent* (2022). A member of the Board of Trustees of Pro Helvetia (the Swiss Arts Council), Pascal also sits on the board of the Edgelands Institute and chairs the Academic Council of HEAD – Genève (Geneva University of Art and Design).

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The International Red Cross and Red Crescent Movement:

The International Red Cross and Red Crescent Movement is the largest humanitarian network in the world. Its mission is to alleviate human suffering, protect life and health, and uphold human dignity, especially during armed conflicts and other emergencies.

The Movement is present in every country and supported by millions of volunteers. It comprises three independent components:

- The [International Committee of the Red Cross \(ICRC\)](#)
- The [International Federation of Red Cross and Red Crescent Societies \(IFRC\)](#)
- [National Societies](#) in 191 countries

Each component has its own legal identity and role, but they are all united by seven Fundamental Principles:

- Humanity
- Impartiality
- Neutrality
- Independence
- Voluntary service
- Unity
- Universality



History Wall © Studio Tec

History:

The Museum's story began in 1963, the year marking the 100th anniversary of the ICRC. That was when initial proposals were put forward to establish a Red Cross museum in Geneva. Twelve years later, in 1975, ICRC delegate Laurent Marti decided to act. He wrote to Jean Pictet, the ICRC's Director-General, setting out his plans for a museum that would trace the major stages of humanitarian history, before and after the founding of the Red Cross.

In 1979, an architecture competition was launched to build the museum on the Colline de Pregny in Geneva. The winning design was submitted by architects Pierre Zoelly, Georges Haefeli and Michel Girardet. The Foundation for the International Red Cross Museum was established two years later, in 1981.

The Museum's first stone was laid on 20 November 1985 at a special ceremony attended by Ursula Furgler, Raisa Gorbacheva and Nancy Reagan. The Museum opened on 29 October 1988. Its founder, Laurent Marti, served as its first director until 1994. He was succeeded by Didier Helg and Christine Müller. Roger Mayou, appointed as director in 1998, went on to expand the Museum and oversaw a complete overhaul of the building, which reopened on 18 May 2013 after two years of work.

Pascal Hufschmid has served as director of the Museum since 2019. In 2024, the Museum revamped its public areas in collaboration with baubüro in situ, an architecture firm specializing in reuse and circular architecture principles.

The Museum is currently working on having a new-look version of its permanent exhibition ready for its 40th anniversary in 2028.

COLLECTIONS

The International Red Cross and Red Crescent Museum preserves more than 30,000 objects, including the world's largest collection of humanitarian posters.

Its diverse collections – of both national and international significance, ranging from historical archives to contemporary works – bear witness to the actions and values of the Movement and to the work of humanitarians across the years.

The Museum aims to uphold its role in preserving history and fostering debate on contemporary humanitarian challenges by enriching its collection and supporting research and outreach initiatives in Switzerland and beyond.

Among these 30,000-plus objects are:

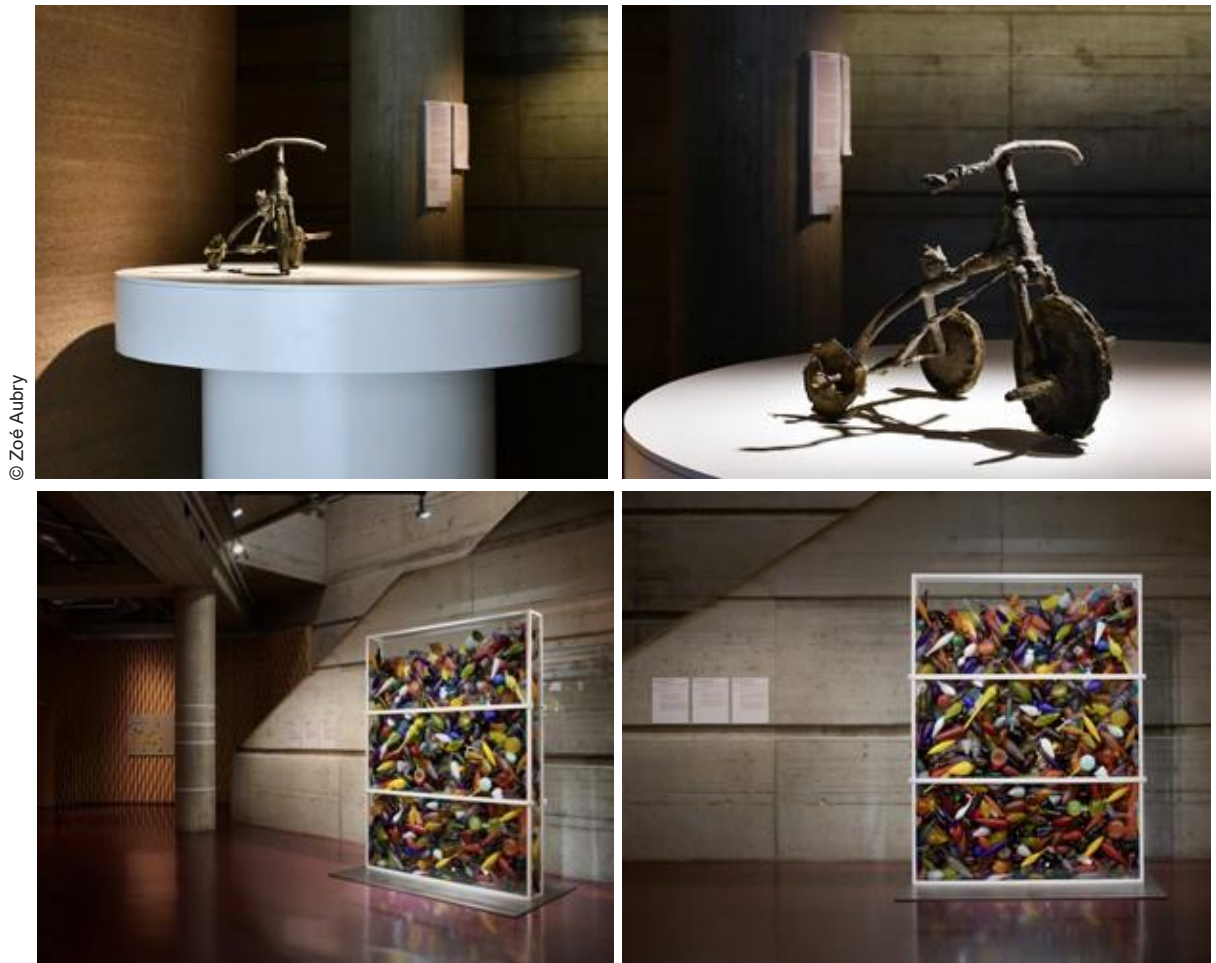
- More than 10,500 posters from over 120 countries
- More than 10,500 photographs
- 1,780 objects, including 450 objects made by prisoners of war
- More than 300 drawings
- More than 200 medals
- More than 100 medical items
- 535 films, in 16 mm format, digitized by the IFRC between 2021 and 2023
- A substantial collection of stamps
- Uniforms and other textiles
- A significant collection of rare books, including Henry Dunant's personal Bible, and nursing and first-aid manuals.

Two significant recent donations:

Future Memory – Tricycle:

Future Memory – Tricycle is a sculpture by Akira Fujimoto and Cannon Hersey, developed in collaboration with creative studio 1Future. Cast in bronze, the piece is a reproduction of the tricycle owned by Shinichi Tetsutani, a three-year-old boy killed by the atomic bomb that was dropped on Hiroshima on 6 August 1945. When Shinichi's family donated the original tricycle to the Hiroshima Peace Memorial Museum in 1985, his father said: "This should never happen to children. Please work to create a peaceful world where children can play to their heart's content."

On 19 September 2024, the International Campaign to Abolish Nuclear Weapons (ICAN) donated the work to the International Red Cross and Red Crescent Museum and the City of Geneva. It now has a permanent home in the Museum's public area.



The Peoples' Wall:

The Peoples' Wall was unveiled at the Museum on 20 March 2025.

This imposing work – measuring 2.4 metres tall, 1.80 metres wide and 25 centimetres deep – was produced by internationally acclaimed artists Monica Guggisberg and Philip Baldwin for *Under an Equal Sky*, an exhibition that marked 100 years since the end of the First World War. Held at Canterbury Cathedral, the show explored themes of remembrance, migration and ethnicity.

Conceived as a celebration of multiculturalism and community, *The Peoples' Wall* now stands adjacent to the archives of the International-Prisoners-of-War Agency, which are included in UNESCO's Memory of the World Register.

A symbol of peace and hope, it attests to the Museum's role as a place of memory and a forum for creativity and dialogue on the issues that shape humanitarian action.

Highlights of the collection

Prisoners' objects:

ICRC delegates visit places of detention to ensure that prisoners are not being denied the rights and protections to which they are entitled under the Third Geneva Convention. Sometimes, a detainee will give the delegate an object of their own making as a token of their gratitude.

The Museum holds almost 450 such items, all donated by the ICRC. This collection, unmatched anywhere else in the world, reveals powerful stories of resistance and resilience in wartime.

These objects carry deep emotional resonance, serving as both gestures of thanks and coping mechanisms.

Posters:

The Museum holds the world's oldest and largest collection of humanitarian posters: more than 10,500 individual items, some donated by the IFRC and the ICRC, others acquired over time.

The Movement has always used posters as an important communication tool, whether locally for sharing information and assisting communities, or more widely as a means of raising funds.

The oldest poster, which dates from 1866, just three years after the ICRC was founded, announces the formation of the French Society for the Relief of the Wounded and its recognition by French President Napoleon III as a public-interest organization.



Alberto Pequeno Macamo, Guitar made by a prisoner and presented to ICRC delegates, Mozambique, 1989
© MICR collection, Geneva.



Paris, 1866 © MICR collection, Geneva.

Archives of the International Prisoners-of-War Agency:

Millions of people were captured and held in internment camps during the First World War. The ICRC established the International Prisoners-of-War Agency on 21 August 1914. Based at the Rath Museum in Geneva, it worked to restore contact between people separated by conflict.

By the end of 1914, the Agency employed around 1,200 people, mostly women, who prepared index cards – arranged into separate folders for each country's armed forces – based on available information about prisoners and requests from families. The archives contain six million of these cards detailing what happened to two million prisoners of war.

This database, remarkable for its size at the time, laid the groundwork for the methods later used by the ICRC during the Second World War, the Algerian War and the Rwandan genocide.

The Archives of the International Prisoners-of-War Agency were added to UNESCO's Memory of the World Register on 19 June 2007.



© Carole Parodi

The Archives of the International Prisoners-of-War Agency in figures:

- 400 linear metres of records, including 20 linear metres of general files documenting the Agency's activities
- 2,413 volumes of information provided by warring parties, running to some 600,000 pages in total
- 5,119 boxes containing six million index cards

Explore the archives online: <https://grandequerre.icrc.org/>

To request information about a victim of a 20th-century armed conflict, contact the ICRC via this webpage: <https://www.icrc.org/en>.



Archives of the International Prisoners-of-War Agency © Visit Geneva

Special items:

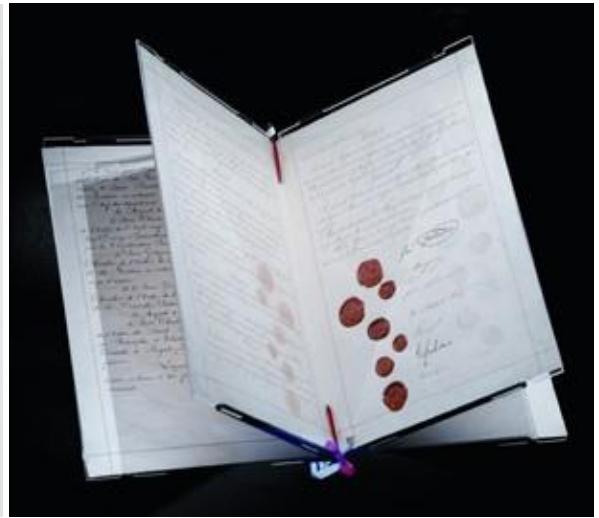
Among the Museum's holdings are several items of special significance, including:

- The first Nobel Peace Prize medal, awarded to Henry Dunant
- Dunant's medal cabinet, which holds 13 medals
- Dunant's diagrams
- The 1864 Geneva Convention
- The armbands worn by Louis Appia and Gustave Moynier, co-founders of the ICRC
- *The Petrified* (1979), a sculpture by Carl Bucher (1935–2015).

The first Nobel Peace Prize was awarded to Henry Dunant in 1901 for his role in founding the International Red Cross and Red Crescent Movement. Ninety-two years later, the Dunant family entrusted the medal to the Museum.



The first Nobel Peace Prize medal, awarded to Henry Dunant
© MICR collection, Geneva.



Geneva Conventions (reproductions) © MICR collection, Geneva.

The 1864 Geneva Convention was the founding text of international humanitarian law. It was replaced in 1949 by the four Geneva Conventions that exist today, and by the Additional Protocols of 1977.

Switzerland is the depositary state.

The original 1864 Geneva Convention was exhibited at the Museum until 2002, when it was moved to the Swiss Federal Archives for safe-keeping. The only exact copies of the Geneva Conventions are now on display at the Museum.

The Geneva Conventions establish protected categories of persons and objects:

- wounded combatants and prisoners
- civilians
- personnel of National Red Cross and Red Crescent Societies
- hospitals and other medical facilities
- cultural and religious objects
- buildings and structures such as dykes, dams and nuclear power stations that, if damaged, could seriously or permanently affect the population
- natural resources that, if polluted or destroyed, could threaten people's survival.

Between 1877 and 1890, Henry Dunant produced a series of diagrams reflecting his distinctive understanding of humanity's past and future. Inspired by Christian revivalism, the drawings depict a timeline from the Flood of Noah to what Dunant believed was an impending Apocalypse. The diagrams fuse mystical references with biblical, historical and scientific events, while also setting up a clear opposition between Geneva, as the centre of the Reformation, and the Catholic Church.

Artworks:

The Museum's collection includes some 350 drawings, watercolours and paintings. It also has a substantial holding of around 470 engravings, almost 300 of which date from the 19th century. Many of these works are illustrations of battle scenes, emergency facilities set up in times of conflict, and Red Cross and other relief society workers tending to the wounded.

The Museum holds a series of 12 illustrations by Hans Christiansen, in which he explores the work of the International Red Cross and Red Crescent Movement through an artistic lens:



Hans Christiansen, drawing, 1890–1910 © MICR collection, Geneva.

Photographs:

The 10,500 photographs in the Museum's collection – captured for various purposes and in different contexts – highlight the complexity of both photography itself and the humanitarian work it seeks to represent.

Time capsule:



The Museum's time capsule was sealed in 2020 and is set to be opened in 2050. Located in the Museum's atrium, it contains messages from around 50 people across the globe. The contributions include memories of the pandemic, newspaper cuttings, objects, drawings, letters and poems.

Through the hopes and dreams that it holds, the time capsule prompts us to think about recycling, sustainability and environmental stewardship; to reflect on the changing nature of humanitarian action; and to consider what we, as a community, can do to help build a better world.

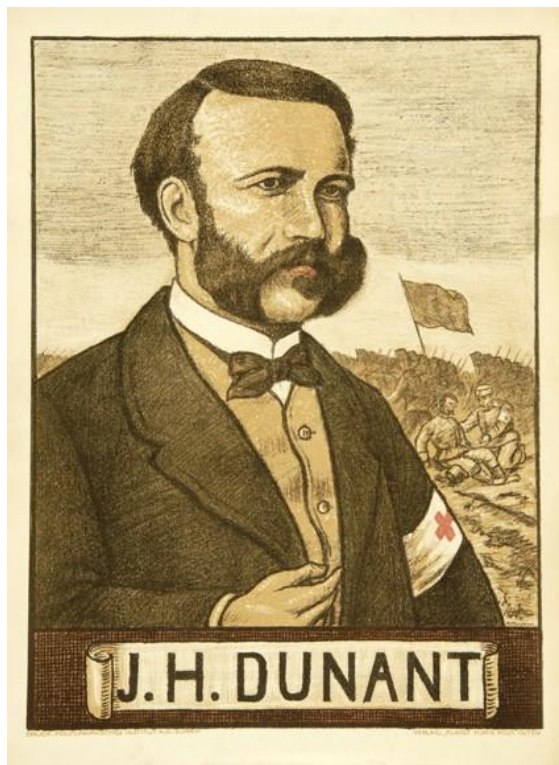
The time capsule – a joint initiative with the Red Cross Red Crescent Climate Centre – was designed and built by United Environment Architecture, with support from Climate KIC.

Learn more about the Museum's collection on our website:

<https://redcrossmuseum.ch/en/collections/>



The Battle of Solferino, Gustave Doré, 1859 © MICR collection, Geneva.



J. H. DUNANT (Henry Dunant), H. Munzinger, c. 1915
© MICR collection, Geneva.



Henry Dunant © MICR collection, Geneva.

PERMANENT EXHIBITION

Through its permanent exhibition, the Museum sets out some possible answers to a central question: how does humanitarian action affect us all, here and now?

Between its opening in 2013 and 2025, the exhibition was divided into three sections, each conceived by a leading name in architecture and design:

- Defending human dignity (Gringo Cardia, Brazil)
- Restoring family links (Diébédo Francis Kéré, Burkina Faso)
- Reducing natural risks (Shigeru Ban, Japan)

A bold new look:

Starting in 2026, the Museum will begin work on an ambitious overhaul of its permanent exhibition: a fresh, modular format – one of the first of its kind in Switzerland – that will evolve in step with developments in the field of humanitarian action.

The project will draw on the same sustainable, participatory principles that guided the successful revamp of the visitor spaces in 2024. The current exhibition will remain open as we phase in these changes over the next two years with a view to having the new-look exhibition ready for 2028, which will mark both the Museum's 40th anniversary and the bicentenary of Henry Dunant's birth.

The remodelled version will align with contemporary expectations and concerns, amplifying diverse voices and framing stories within their complex historical contexts.

It will feature three sections that visitors can explore at their leisure:

- (1) The Past: Why and how was the International Red Cross and Red Crescent Movement formed?
- (2) The Present: What does humanitarian action look like today?
- (3) The Future: What challenges lie ahead?

The new exhibition will be permanent but also dynamic, changing with the passage of time as the future becomes the present and the present becomes the past.

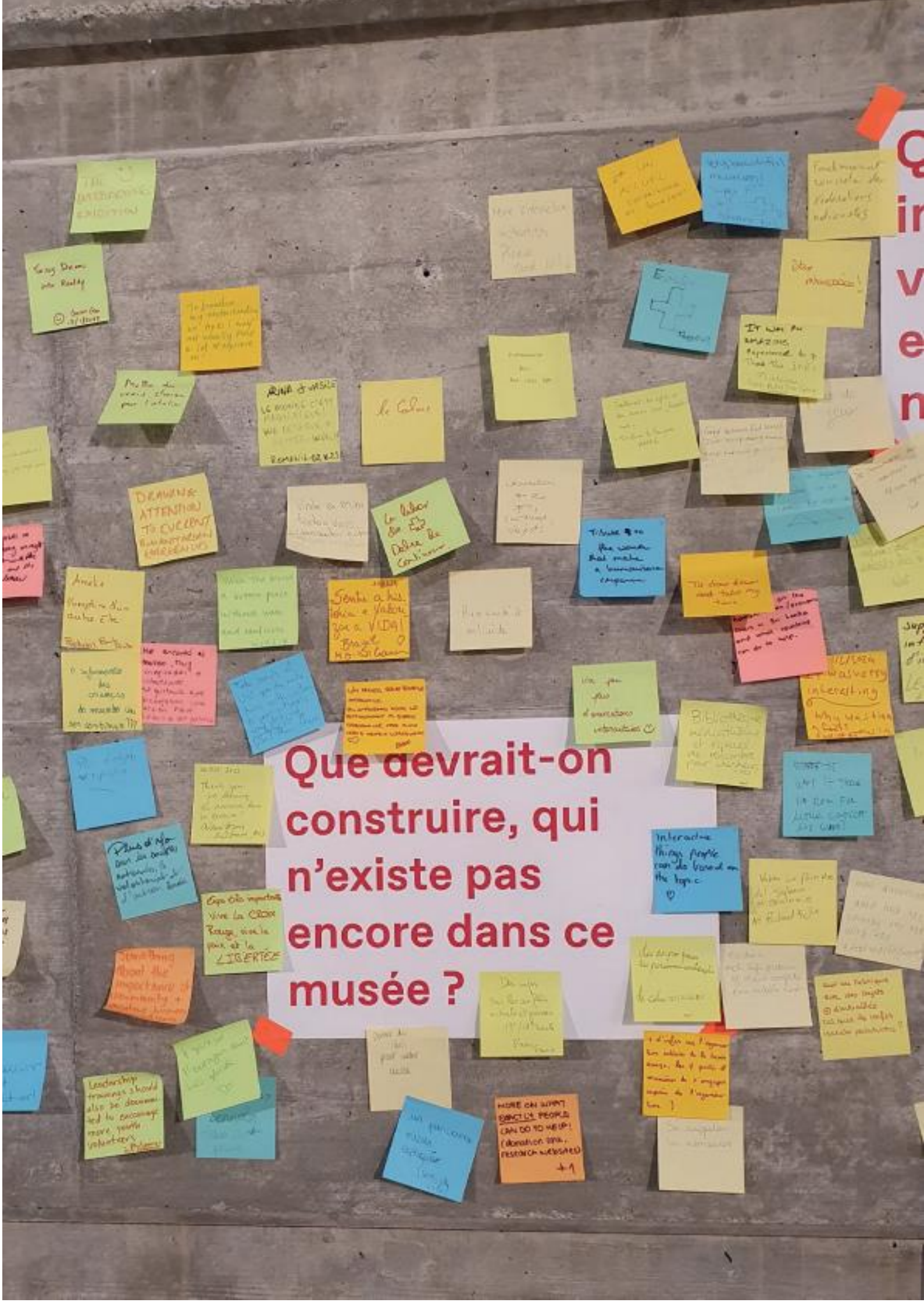
The Museum is working with *baubüro in situ* and *apropå*, two sustainability-focused Swiss design firms, to embed reuse and circular architecture principles in its revamped exhibition.

Supplementary audio resources:

- [*Histoire d'objets*](#) is a 10-episode podcast recorded by journalist Caroline Stevan. In each episode, she delves into the history behind a selected object from the Museum's collection. Featured items include an old surgical kit, a statuette from Laos and a rifle bullet from the Spanish Civil War.

- The Montreux Jazz Artists Foundation has compiled [playlists](#) to complement the three key themes of the Museum's current permanent exhibition: defending human dignity ("DIGNITY"), restoring family links ("HOME") and reducing natural risks ("CARE" and "HUMANITY").

Que devrait-on
construire, qui
n'existe pas
encore dans ce
musée ?



DEFENDING HUMAN DIGNITY

Human dignity is a concept long defended by texts from all cultures. This section of the permanent exhibition invites us to reflect on our shared humanity and on the principles underpinning international humanitarian law.

The creation of the Red Cross:

Henry Dunant (1828–1910) is the founder of the Red Cross. In 1859, he travelled to Solferino in northern Italy, arriving the day after a battle between the armies of the Franco-Sardinian alliance and the Austrian Empire. Stretching over more than 16 kilometres, it was one of the bloodiest confrontations of the 19th century, leaving more than 6,000 dead and 40,000 wounded.

Dunant was deeply shaken by what he witnessed on the battlefield. He was also shocked to see wounded soldiers left unattended where they had fallen and by the poor organization of the military medical services. Together with people from the nearby village of Castiglione delle Stiviere, he went out to tend to the wounded, repeating the mantra: “*Tutti fratelli*” (“All are brothers”).

After returning to Geneva, Dunant wrote *A Memory of Solferino*. Published in 1862, it set out two key proposals: creating voluntary relief societies to care for the wounded in wartime, and establishing formal protections for them through an international convention.

The book was an immediate success, drawing the attention of rulers, statesmen and philanthropists across Europe. In 1863, Geneva-based jurist Gustave Moynier introduced Dunant to the Geneva Society for Public Welfare. Shortly afterwards, the two men formed the “Permanent International Committee” along with three other members: General Guillaume Henri Dufour and medical doctors Louis Appia and Théodore Maunoir.

That committee would soon become known as the International Committee of the Red Cross (ICRC).

The 1864 Geneva Convention, signed on 22 August 1864, came into being largely on account of their efforts. The first international humanitarian law treaty, it marked the birth of the Red Cross Movement as a universal symbol of protection and assistance for victims of armed conflict.

The emblems:

The 1864 Geneva Convention established a universally recognizable protective symbol: a red cross on a white background. The exhibition features the oldest known surviving red cross flag, which was used during the Franco-Prussian War of 1870–1871.

In 1876, the Ottoman authorities requested permission to use a different symbol, and the red crescent emblem was created. It was formally recognized in the updated Geneva Convention of 1929, along with the red lion and sun emblem, which was used in the Islamic Republic of Iran until 1980.

The red crystal emblem was adopted in 2005 in response to calls from National Societies such as Magen David Adom in Israel, which recognized neither the red cross nor red crescent emblems.



RESTORING FAMILY LINKS

Tracing missing people and putting them in touch with relatives are among the key priorities of humanitarian action.

This section of the exhibition features archive materials, photographs, letters and radio messages from several conflicts that saw families torn apart, highlighting how the ICRC works to pass on information and reassure people divided by war or natural disasters.

Two examples:

Rwandan genocide:



In 1994, the ICRC and UNICEF launched a “photo-tracing” campaign in the aftermath of the Rwandan genocide.

Under the programme, which ran until 2003, photographs of thousands of separated children were uploaded to a database. The images were then circulated among local communities for identification by family members.

Thanks to this initiative and other tracing methods, close to 20,000 children were reunited with a relative.

Srebrenica massacre:

In July 1995, almost 8,300 Muslim men and boys were killed by units of the Bosnian Serb army in Srebrenica, Bosnia and Herzegovina.

In 1996, the Association of Mothers of Srebrenica produced the Srebrenica cloth, a large sheet of fabric on which women inscribed the names of fathers, husbands and children lost in the massacre.

The cloth bears the following inscription:

“Srebrenica, 300 days, World help our mothers find their sons, help our children find their fathers.”

The personal effects found in the mass graves in and around Srebrenica were photographed by the ICRC in order to help identify the victims.

According to ICRC records, more than 1,000 people remain missing since July 1995, and over 10,000 are still unaccounted for following the conflicts that decimated the region in the 1990s.



© Visit Geneva

REDUCING NATURAL RISKS

This section of the exhibition examines the disaster preparedness work carried out by the IFRC, in conjunction with National Societies, in almost every country in the world.

As natural disasters grow in frequency and intensity, reducing the risks they pose – and the damage they cause – has become a pressing necessity.

Humanitarian organizations, working with local communities, take various measures to help keep people safe, such as building shelters, installing warning systems, running evacuation drills and dispensing hygiene advice.

The importance of this work is illustrated through a series of posters showing the wide range of activities carried out by National Societies. Since 1910, the Movement has also used films and other moving-picture formats to spread key messages around prevention, hygiene and first aid.

The Museum gave carte blanche to students from the Cinema Department at HEAD – Genève (Geneva University of Art and Design) to produce montages from more than 1,000 films in its collection.

The Museum also commissioned French artist Pierrick Sorin to produce three animated moving pictures. Entitled *Cyclone*, *Tsunami* and *Latrines*, they offer a humorous, offbeat take on the solutions people devise to protect themselves from natural disasters around the world.



ARTIST RESIDENCY

Introduction

In 2025, the Museum partnered with HEAD – Genève (Geneva University of Art and Design), the ICRC, the Geneva Red Cross and the AHEAD Foundation to mark the 10th anniversary of the Art and Humanity Prize. That award goes to recent HEAD – Genève graduates for projects that combine artistic merit with support for a worthy social cause. The prize showcases young artists whose work builds bridges between art and humanity, prompting us to reflect on humanitarian challenges and explore new ways of addressing them.

Each year, the Museum exhibits the work of the five finalists in “L’Atelier”, a new community hub created following the recent overhaul of the visitor areas. The winner is hosted as the Museum’s artist in residence for six months, receiving comprehensive support, from research and concept development through to the final exhibition, which takes place in L’Atelier. The work is then acquired by the Museum.

L’Atelier is a shared, open space where people can meet, exchange ideas and take part in collective creative projects.

The annual residency has a strong participatory component, as members of the public are invited to co-create an artwork that resonates with the central question asked by the Museum: how does humanitarian action affect us all, here and now?

Artist residency for 2025



© ZOË AUBRY

The Art and Humanity Prize was awarded to Zahrasadat Hakim, who completed a master’s degree at HEAD – Genève in 2022. Hakim spent the first five years of her life living under the shadow of the Iran–Iraq War. The memory of that conflict has shaped both her personal experience and her artistic practice: through her works – which speak of time, memory and dreams – she demonstrates the power of art as an act of resistance and collective healing. Hakim was also awarded the Swiss Art Award in Basel in 2025.

During her time at the Museum, she set up a large loom on which visitors could work together with wool to create a tapestry, symbolizing unity and solidarity. Through her project, the artist revealed the importance of collective endeavour, and how ordinary, everyday actions can help foster a shared sense of well-being.



© Zoé Aubry

SUSTAINABILITY AND INCLUSION

Inclusive tours



© Zoé Aubry

The Museum welcomes all visitors regardless of background or needs. For instance, we offer French sign language tours, special “Relax” tours for visitors with cognitive and learning impairments, audio guides with optional audio descriptions of the exhibits, and sensory bags for visitors with anxiety or autism spectrum disorders. The team has been trained to welcome people with learning disabilities and to produce materials in easy-read formats. The Museum is the first venue of its kind in French-speaking Switzerland to offer an “image whispering” service, which is designed to help blind and partially sighted visitors get the most out of their visit with support from a specially trained guide.

Admission tickets on tab

The first Sunday of each month is the Museum’s “Solidarity Sunday”, with reduced rates for all plus a special “tickets on tab” initiative, whereby visitors can purchase extra tickets, which are then donated to local non-profits such as the Geneva Red Cross. Participating in this initiative is an easy way to help bring culture within everyone’s reach.

As part of our Solidarity Sunday initiative, we run workshops, guided tours, brunches and other activities designed especially for families.

Sustainable design principles

The Museum takes its social and environmental responsibilities seriously, and we have put this commitment into practice through several recent projects. For instance, we worked with architecture firm baubüro in situ on the recent renovation of our visitor spaces, saving five tonnes of CO₂ emissions in the process.

The upcoming overhaul of the permanent exhibition will be guided by the three pillars of sustainability:

- Environmental: planning carefully, using resources responsibly and raising public awareness
- Economic: drawing on circular-economy principles and working closely with local small businesses
- Social: continuing our efforts to promote inclusion and diversity

Labels and memberships

- Swiss LGBTI Label
- Swisstainable Level II Label
- RELAX
- Image whisperers
- Fablag organizational agility

Toolkits

In keeping with our aim of being a space for discussion, debate and creative thinking, the Museum selects an issue as the guiding theme for its annual programming cycle. At the end of each cycle, we publish a toolkit that draws on our learnings and insights from the past year:

- [Gender & Diversity Toolkit](#)
- [Mental Health Toolkit](#)
- [Digital Toolkit](#)

Recent publications:



Tuning In. Acoustique de l'émotion

Authors: Elisa Rusca, Contributions: Pascal Hufschmid, Didier Grandjean, Manuela Filippa, Alain Dufaux, Alain Chardonnens, Hafsa Alkoudairi, Senam Okudzeto, Christophe Fellay, Sarah-Joy Maddeaux et Paul-Henri Arni.

This book documents research conducted in the audio archives of the ICRC, the IFRC and the Museum for the exhibition *Tuning In. Acoustique de l'émotion*, exploring the links between sounds, voices, heritage and humanitarian action.



Human.Kind.

Thames & Hudson, 280 pages, 2024.

Editors: William A. Ewing, Elisa Rusca.

This book, a collaborative endeavour between the Museum, the Prix Pictet and global publishing house Thames & Hudson, seeks to cast humanitarian photography in a new light by focusing on the work of 30 internationally acclaimed photographers from 24 countries.



Be Gentle With Your Heart / À bras le cœur *Helvetiq, 112 pages, 2024.*

Authors: Patricia Cernadas Curotto, Pascal Hufschmid, Carole Varone, Museum visitors.

This publication was developed in conjunction with psychologists from the Swiss Centre for Affective Sciences at the University of Geneva as part of the Museum's Year of Mental Health (2022–2023). Patricia Cernadas Curotto, a psychologist specializing in emotion, analysed more than 5,000 messages left by visitors on the Museum's "kindness wall". The book features a selection of 40 of these illustrated messages – written by people from around the world – as well as a series of activities to help readers work on their self-compassion.

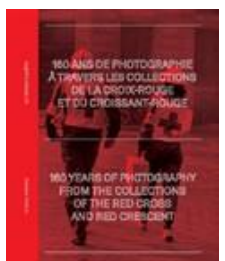


HUMANITY

Steidl, 256 pages, 154 images, 2022.

Author: Henry Leutwyler.

The Museum gave carte blanche to Swiss photographer Henry Leutwyler to put together a proposal for the NO'PHOTO photography biennial, held in Geneva in 2021. *HUMANITY* is the product of Leutwyler's painstaking examination of the Museum's collection, reflecting the practice of a photographer who not only documents his subjects but also breathes life and soul into them. The book, which features accompanying commentary by Yves Daccord, Nathalie Herschdorfer and Pascal Hufschmid, was produced in partnership with the City of Geneva.



To Heal a World / Un monde à guérir *Textuel, 240 pages, 2022.*

Editors: Nathalie Herschdorfer, Pascal Hufschmid.

This book contains images assembled for *To Heal a World*, an exhibition co-produced by the Museum and the Rencontres d'Arles. The works were carefully selected from a highly diverse yet little-known corpus of photos: the collection of the International Red Cross and Red Crescent Movement.

EXHIBITIONS

Each year, the museum holds a temporary exhibition. And every two years, Elisa Rusca, Director of Exhibitions and Collections, curates a major exhibition on a theme connected to humanitarian action and heritage, developed with input from scholars and researchers.

Elisa Rusca, Director of Exhibitions and Collections



© Zoé Aubry

Elisa Rusca studied art history and archaeology at the University of Lausanne before completing a PhD in philosophy and visual culture at Goldsmiths, University of London. Since 2021, in her capacity as Director of Exhibitions and Collections at the Museum, she has curated major exhibitions including *Tuning In. Acoustique de l'émotion*, *Petrit Halilaj: Unfinished Histories* and *Human.Kind.*, for which she also edited the catalogue (published by Thames & Hudson). As an independent curator, Rusca has organized more than 30 exhibitions over the past 15 years, in Switzerland and beyond. In 2021, she was awarded the International Association of Art Critics (AICA) Award for Art Criticism, with special commendation, at the French National Institute for Art History (INHA) in Paris. She was selected to represent Switzerland on the 2023 Orientation Trip to Central America, organized by the Mondriaan Fund and Pro Helvetia (the Swiss Arts Council).

Current exhibition

Angélica Serech – Pach'un Q'ijul (Temps entrelacés/Deep Time) (9 October 2025 – 30 August 2026):

The exhibition presents the textile works of Angélica Serech in Switzerland for the first time, following her appearance at the 2024 Toronto Biennial of Art. A curious and intuitive artist, Serech pursues an experimental practice that seeks to redefine the boundaries of the textile traditions of her native Guatemala, using monumental looms she builds herself to interweave ancestral techniques with her personal history. The exhibition features 20 works by Serech, including 15 new specially created pieces.

Forthcoming exhibition

Humanitarian Design (October 2026 – August 2027):

This new exhibition is being developed in partnership with HEAD – Genève as part of the Future of Humanitarian Design (HUD) interdisciplinary research project. That project explores how emerging technologies, processes of aesthetic design and engineering insights can be combined to tackle the crisis facing humanitarianism.

Past exhibitions

- * *Tuning In. Acoustique de l'émotion* (2024–2025)
- * *To Heal a World. 160 Years of Photography from the Collections of the Red Cross and Red Crescent* – Touring exhibition: Geneva (2021–2022), Arles (2022), Nantes (2023–2024) and Olten (2025)
- * *Human.Kind.* (2023)
- * *A Fragile Balance* (2022–2023)
- * *Who Cares? Gender and humanitarian action* (2022)
- * *Concerned. 30 Artists on Humanitarian Issues* (2021)

CAFÉ HINIVUU

Café HINIVUU is a welcoming space for Museum visitors as well as a place for people who live or work in Geneva's international district to meet up and spend time together. It's a unique destination that serves healthy, hearty dishes made from locally sourced ingredients. The café was created by Nour Khadam, Omar Alkheja and Julien Clivaz, who developed popular Geneva eateries such as La Petite Reine and Sawerdo.

On Thursday evenings, the relaxed ambiance gives way to a party atmosphere, with special late-night concerts and events. At the weekend, the café turns into a family-friendly space, with brunches and entertainment on Sundays.

"HINIVUU" is an acronym formed from the Movement's seven Fundamental Principles: Humanity, Independence, Neutrality, Impartiality, Voluntary Service, Unity and Universality.

Café HINIVUU is open Tuesday to Sunday from 10am to 5pm. Every Thursday, it stays open until 9pm. The café remains open later than normal on the last Thursday of the month, when it hosts a DJ night.

<https://hinivuu.ch>



PRACTICAL INFORMATION

Opening times:

The Museum is open Tuesday to Sunday from 10 am to 5 pm. Every Thursday, we stay open until 8 pm. We are closed on Mondays and on the following dates: 24, 25 and 31 December and 1 January.

Prices:

Combined ticket (permanent and temporary exhibitions)

Full-price admission: CHF 15

Reduced-price admission (visitors aged 12–22 or over 65, people with disabilities, those currently not in employment, and members of the Movement): CHF 10

Family rate (one or two parents visiting with up to four children): 25% discount on individual admission prices

Free admission for children under 12; for ICOM, AMS and AMICR members; for press card holders; and for visitors with a Raiffeisen card.

Audio guide: CHF 2 per person

Available in nine languages: Arabic, Chinese, English, French, German, Italian, Japanese, Spanish and Russian

We also have two special versions of the permanent exhibition audio guide for younger visitors: one for children aged 8–12 years and another for teenagers (both in French only).

How to find us:

The museum is located in Geneva's international district, close to the ICRC and the United Nations and immediately adjacent to the Appia bus stop. There are also cycle lanes and paths nearby.

- From Geneva Cornavin station, take bus 8 (towards Palexpo), 20 (towards Valavran), or 60 or 61 express (towards Gex-L'Aiglette) and get off at the Appia stop.
- The Museum is a 10-minute walk from Place des Nations.

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Press visuals can be downloaded [here](#).