



FONDATION
ALOÏSE

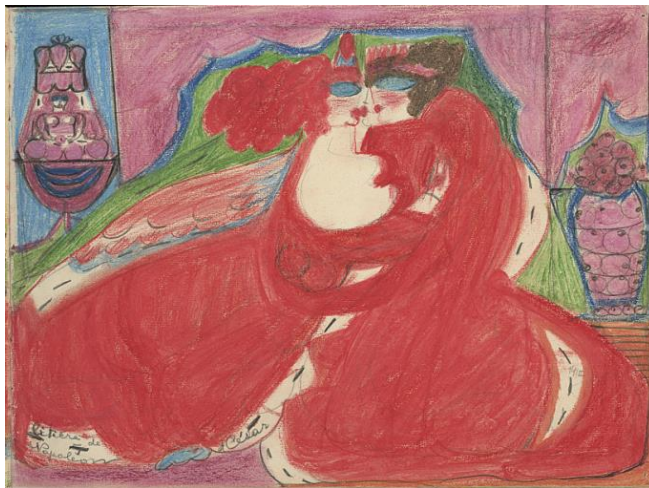
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SIK ISEA

Schweizerisches Institut für Kunstwissenschaft
Institut suisse pour l'étude de l'art
Istituto svizzero di studi d'arte
Swiss Institute for Art Research



**The works of Aloïse on line
the fascinating work of this Art
brut artist is now available on
the internet**

**The Aloïse Foundation and the
Swiss Institute for Art Research
(SIK-ISEA) publish the “Catalogue
raisonné électronique de l'œuvre
d'Aloïse Corbaz, dite Aloïse” on
www.aloise-corbaz.ch**

Aloïse, *Litter of Napoleon and Caesar*, early 3rd period:
1941–1951) coloured and lead pencils on paper, 24,5 x 33
cm, Collection de l'Art Brut, Lausanne, cab 9397, p. 27

The Swiss artist Aloïse Corbaz (1886–1964), known as Aloïse, is the author of some 2000 compositions which are considered among the most representative of Art brut. Her drawings and paintings enjoy world-wide fame and have been shown in over 150 exhibitions from 1948 to the present day. They are conserved in internationally renowned public and private collections. Today these creations are accessible on the internet in the electronic catalogue raisonné of her works (www.aloise-corbaz.ch) written by Dr Jacqueline Porret-Forel and Céline Muzelle. The project was realized by the Aloïse Foundation, in collaboration with the Swiss Institute for Art Research (SIK-ISEA), responsible for the technical structure of the data base, scientific monitoring of the catalogue and its presentation on the internet.

The genesis of Aloïse's art

Aloïse Corbaz was born in Lausanne in 1886. During her adolescence her mother died. Having completed secondary school, she worked as a governess in several families and trained as a dressmaker. Despatched to Germany by her elder sister to put an end to a love affair, she apparently worked in Potsdam for the family of William II's replacement chaplain. On her return to Switzerland, from 1913 onwards, her family is concerned by her behavioural problems, which lead to her internment in the psychiatric hospital of Cery in Prilly in 1918. Two years later she is transferred to the Rosière asylum in Gimel, where she will spend the rest of her days. It is in this environment that her work evolved over more than forty years, first in the form of writing and then, progressively, in drawing and painting. Her production is composed of some 2000 compositions, divided into 351 double-sided and 420 single-sided pictures, 43 notebooks of drawings and paintings and 20 scrolls (2 meters long or more, composed of different sections), as well as 32 written works. Her work is for the most part realized with, initially, coloured pencils and then wax crayons; techniques which Aloïse mastered with brio. She also had recourse to alternative available materials, such as geranium petals or toothpaste or the many different sheets of scrap paper which she combined or sewed together to create large format supports.



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The singular world of Aloïse

Creative activity allowed Aloïse to overstep the bounds of illness and to be reunited with her physical being during her internment, which, she considered, was death. She invented her own, singular world marked by her love of theatre and opera, the full range of her cultural knowledge, which included historical, biblical, literary and artistic sources as well as the popular illustrated magazines to be found in the asylum. Her figures, with their blue masked eyes, are characteristic and take their place in her colourful compositions, where symbols, hidden forms and written annotations are also to be found. The scope offered by her art is vast: it touches on aesthetics, history, ethnology, philosophy, psychoanalysis and neuroscience, among other disciplines. Acknowledged and collected by Jean Dubuffet from 1946 onwards, her works are considered among the most representative of his concept of Art Brut. It is thanks to his recognition of her art that her work has achieved world-wide fame.

Jacqueline Porret-Forel's voyage with Aloïse

Dr Jacqueline Porret-Forel, a general practitioner, first introduced Aloïse to Jean Dubuffet. It was thanks to the interest of Prof. Hans Steck for the artist that she herself became aware of her existence. She first visited Aloïse in Gimel in 1941. She continued to visit her regularly, providing her with the materials she needed and studying her works in depth in search of their meaning. Her thesis on Aloïse was published in 1953 and since then she has tirelessly pursued her research and written extensively on the fascinating artist and her works. This catalogue raisonné, for which she has written descriptions and commentaries, is the pinnacle of her study of Aloïse.

The «Catalogue raisonné électronique de l'œuvre d'Aloïse»: a scientific collaboration

Available to all, free of charge online at the address www.aloise-corbaz.ch, this electronic catalogue raisonné combines innovative presentation and dynamic research, encouraging new perspectives in the study of Aloïse's art. Written in conjunction with Céline Muzelle, an art historian oriented towards Art brut, the catalogue has been realized by the Aloïse Foundation, author and guarantor of its scientific content, and the Swiss institute for art research (SIK-ISEA) in Zurich and Lausanne, its scientific partner. The contribution of SIK-ISEA comprise scientific monitoring of data, the numerization of certain works, data base programming and internet presentation. The «Catalogue raisonné électronique de l'œuvre d'Aloïse» is included in SIKART (www.sikart.ch), The biographical dictionary of art in Switzerland by SIK-ISEA and thus enables the works of Aloïse to be fully integrated into Swiss art history.

This project has been realized thanks to the generosity of donors, collectors and institutions in Switzerland and abroad. A detailed list can be found on the site www.aloise-corbaz.ch.

For further information

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