

A L O ï S E mcb-a

MUSÉE CANTONAL LAUSANNE
DES BEAUX-ARTS

LE RICOCHET SOLAIRE

2 JUIN - 26 AOÛT 2012

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PRESS RELEASE

MUSÉE CANTONAL DES BEAUX-ARTS, LAUSANNE

Lausanne, May 2012

We are pleased to invite you to
the **press conference** of the exhibitions

Aloïse. Le ricochet solaire

Musée cantonal des Beaux-Arts, Lausanne
Collection de l'Art Brut, Lausanne

2 June - 26 August 2012
2 June - 28 October 2012

**on Thursday, 31 May 2012, at 10.30 am,
at the Musée cantonal des Beaux-Arts**

mcb-a MUSÉE CANTONAL DES BEAUX-ARTS
LAUSANNE

GENERAL INFORMATION

Opening reception Friday, 1 June 2012, 6.30 pm, Aula of the Palais de Rumine

Curator Catherine Lepdor

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Opening hours Tuesday to Thursday: 11 am – 6 pm
Friday to Sunday: 11 am – 5 pm
Closed on Monday
Wednesday, 1 August: 11 am – 5 pm

Admission Adults: CHF 10.–
Pensioners, students, apprentices: CHF 8.–
Under 16: free
1st Saturday of each month: free

Access Metro M2: station Riponne–Maurice Béjart
Bus 1/2: stop at Rue Neuve
Bus 8: arrêt Riponne



Aloïse. Le ricochet solaire

Musée cantonal des Beaux-Arts, Lausanne
2 June - 26 August 2012

THE ARTIST Aloïse Corbaz (1886–1964) was born in Lausanne, Switzerland. She was thirteen years old when her mother died. After gaining her school-leaving diploma, the young woman became a governess but her dream was to be a singer. Following the breaking off – orchestrated by her sister – of a love affair, Aloïse was sent to Germany where she worked in several places as a governess, notably at the court of Emperor Wilhelm II in Potsdam, with whom she was secretly in love.

On her return to Switzerland in 1913, she showed signs of elevated religious and anti-militarist feelings. Extravagant ideas and agitated behaviour led to her being confined in an asylum in Cery, near Lausanne, in 1918. She was transferred to La Rosière asylum for the chronically sick in Gimel in 1920, and it was there that she spent the rest of her life.

Aloïse began to write and draw shortly after her arrival at La Rosière. During the early years of her stay, she drew in secret, using black lead and ink, but the medical staff and visitors became interested in her drawings and offered her such materials as coloured pencils, gouaches and crayons. She also made use of the juice of crushed flower petals and toothpaste, as the need arose. To begin with she drew on small pieces of paper or pieces of cardboard that she found; later she used exercise books and sheets of wrapping paper sewn together to create large surfaces.

Aloïse created a personal universe inhabited by blue-eyed princes and heroines from history, such as Mary Stuart, Empress Elisabeth and Cleopatra. Her work was complemented by the theme of the amorous couple, which she associated with her love of the theatre and opera.

LE RICOCHET SOLAIRE The notion of the *ricochet* is a metaphor used by Aloïse in her early writings to describe how she was struck by inspiration. Reduced to mental vacuity by schizophrenia, the young woman took on a new existence as the embodiment of a primordial substance: she first of all described herself as *mud*, then *black earth*, and lastly as *royal earth thrown into space*. This *royal earth* was sometimes struck by a ray of sunlight that ricocheted off its surface and created a flood of images.

THE EXHIBITION In 1963 the Musée cantonal des Beaux-Arts de Lausanne mounted the only exhibition of Aloïse's work held in her lifetime. Having assembled more than 190 of the artist's works (some of which had been placed on long-term deposit in the Collection de l'Art Brut, Lausanne), this summer the museum will hold a large retrospective of Aloïse's art to mark the publication of her electronic catalogue raisonné drawn up by Jacqueline Porret-Forel and Céline Muzelle (www.aloise-corbaz.ch).

Conceived as a stroll through the artist's universe, the exhibition invites us

to put our senses and imagination to extensive use. The works are displayed chronologically. The exhibition stretches from the first small drawings in black lead in the 1920s to the large and bright works made in coloured crayons during the 1950s and '60s. One room holds the artist's most ambitious works, her famous paper rolls several metres long, made up of found sheets sewn end to end, and fully covered with drawings. Another room focuses on the sheets of paper and printed materials that Aloïse stuck and sewed together and covered with drawings. The artist's double-sided works are hung in space in another room, and yet another places attention on Aloïse's favourite theme, that of the amorous couple. The exhibition also displays the photographic report produced by Henriette Grindat at La Rosière asylum a year before Aloïse's death, a documentary made by Florian Campiche in 1963, showing the artist at work, and a film by Muriel Edelstein called *Sans Souci. L'art d'Aloïse*, featuring an interview with Jacqueline Porret-Forel (2000).

In her act of creation, Aloïse considered herself less of an artist than a scribe: "I copy what I hear". She retranscribed a mental map, and for more than forty years "compiled" the universe that was revealed to her. Access to this universe was given by a large "vision goggle" which allowed her to "daub large paintings". Her images have many characteristics in common with those of ancient civilisations. The tight overlapping of simple forms, saturation of the surfaces, clearly defined lines, absence of depth, blocks of colour, hieratical figures, and scale reflecting the importance of the individual figures are all evocative of the decoration in Egyptian temples, Mayan stelas and medieval manuscripts.

Despite these constants, we find that Aloïse's art never ceased to evolve, either in format or technique. It was constantly enhanced by facts taken from her personal history (her past in Lausanne and at the court in Potsdam, her life in the asylums of Cery and La Rosière), her cultural knowledge (the Bible, history, literature, theatre, opera) and popular culture (Christmas stories, circus shows, processions of floral floats, music-hall songs). Other ingredients in her work were provided by current affairs, which she learned of through newspapers and magazines: thus we come across not only heroes and heroines of literature (Manon Lescaut), history (Napoleon) and opera (Mary Stuart), but also contemporary figures, such as the kings and queens of her time (Queen Juliana of the Netherlands), Général Guisan, the Abbé Bovet, Pope John XXIII, and modern painters (Van Gogh). The cinema also makes an appearance (one of her works is called *Hiroshima mon amour* in reference to the film by Alain Resnais), as does war through subtle allusions in the captions of her drawings (the work *La Caporale Dieu Bien Fou* alludes to the murderous battle of Diên Biên Phu). The retrospective at the Musée cantonal des Beaux-Arts de Lausanne brings together more than 160 works. It gives a summary look at the different creative periods in the artist's production. It has been made possible by exceptional loans from a number of Swiss and European collectors, and from the Kunstmuseum in Solothurn. It presents large number of paintings and drawings from the collection of Aloïse Corbaz's works belonging to the cantonal collections of Vaud.

THE CATALOGUE

The Musée cantonal des Beaux-Arts de Lausanne, the Collection de l'Art Brut, Lausanne, and the Fondation Aloïse will publish a catalogue titled *Aloïse. Le ricochet solaire*. This will reproduce and comment upon a selection of the artist's most remarkable drawings and paintings.

Authors: Jacqueline Porret-Forel and Céline Muzelle.

Aloïse. Le ricochet solaire, 5 Continents Éditions, Milan / Musée cantonal des Beaux-Arts de Lausanne / Collection de l'Art Brut, Lausanne, 2012, 136 pages. Price: CHF 39.- / After the exhibition: CHF 42.-

EVENTS

CONFERENCE AT THE MCBA

«Fragilité, dépassement et création»

by Charles Gardou, anthropologist, professor at the Université Lumière-Lyon 2
With Jacqueline Porret-Forel.

In French

Organised by [pro infirmis](#)

Friday 24 August 2012 at 5 pm

THURSDAYS AT THE MCBA

Guided tour for the Friends of the Museum

14 June 2012 at 6.30 pm, with Catherine Lepdor, curator

Guided tour at 6.30 pm

28 June 2012, with Catherine Lepdor

23 August 2012, with Sandrine Moeschler, museum educator

Guided tour at 12.30 pm

14 June 2012, with Sandrine Moeschler

19 July 2012, with Catherine Lepdor

9 August 2012, with Sandrine Moeschler

SATURDAYS AT THE MCBA

1st Saturday of each month: free

2 June, 7 July and 4 August 2012

FAMILY SUNDAYS

Visits for families with children from the age of 6

With Sandrine Moeschler

Sunday 24 June and 26 August 2012 at 3 pm

PRIVATE GUIDED TOURS

Private guided tour (French and English)

Available for groups of up to 25 people

Upon request

CHF 120.- + admission charges

ROOM GUIDE

Free

YOUNG PEOPLE'S ACTIVITIES

WORKSHOPS

Drawing workshops – Passeport vacances

Your heroes on paper rolls.

Do you have a hero or heroine? Bring their photographs and draw them on a long roll of paper. Available for your use: glue, coloured pencils, paint and toothpaste!

For 9 – 12 year-olds

Friday 13 July and Friday 17 August 2012

from 10 am to 12.30 pm and from 2 pm to 4.30 pm

(book your place on www.apvrl.ch)

DISCOVERY BOOKLET

Notebook of activities for children

Itinerary through the exhibition with games involving observation, imagination and drawings

For 8 – 12-years-olds

Free

FAMILY VISITS

Visits for families with children from the age of 6

With Sandrine Moeschler, museum educator

Sunday 24 June and 26 August 2012 at 3 pm

SCHOOLS

Guided visit for teachers

With Sandrine Moeschler

Wednesday 6 June 2012 at 12.30 pm and 5 pm

Places must be booked beforehand

Guided visits for schools

Thursday and Fridays from 9 am

Places must be booked 10 days in advance

Free

Activities to download

on www.mcba>learning>schools

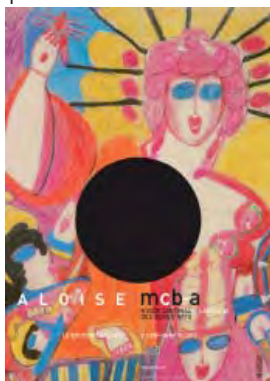
For 12 years-olds and up

Reservations:

+41(0)21 316 34 45 or info.beaux-arts@vd.ch

PRESS IMAGES

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Affiche

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Aloïse à l'asile de la Rosière
Gimel, Suisse, 1963
Photographie: Henriette Grindat
© Fotostiftung Schweiz / ProLitteris

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Materdolorosa 1922, 1922 (1^{ère} période: 1917-1924)
Encre et mine de plomb sur papier, 14,5 x 9,5 cm
© Musée cantonal des Beaux-Arts, Lausanne;
en dépôt à la Collection de l'Art Brut, Lausanne
Photo: Atelier de numérisation – Ville de Lausanne

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Papesse des étudiants, 2^{ème} période: 1924-1941
Crayons de couleur et papier collé sur carton, 39 x 24,5 cm
© Collection Steck
Photo: Musée cantonal des Beaux-Arts, Lausanne,
Pénélope Henriod

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Robe d'amour de grenades, 3^{ème} période: 1941-1951
Crayons de couleur et mine de plomb sur papier, 146 x 71 cm
© Collection Éternod Mermod
Photo: Atelier de numérisation – Ville de Lausanne

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Lit à la de Coppet, septembre 1949 (3^{ème} période: 1941-1951)
Gouache, pâte dentifrice, crayons de couleur et mine de plomb
sur papier d'emballage et imprimés cousus, 60,3 x 59 cm
© Galerie Krugier & Cie, Genève

PRESS IMAGES

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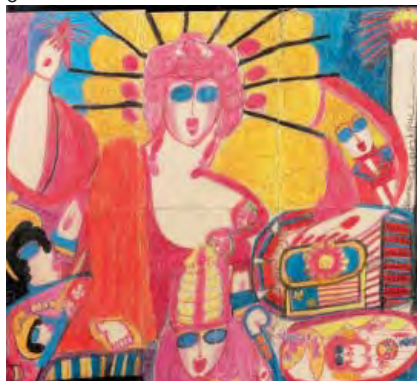


Dans le riche manteau du Bon-Enfant, 3^{ème} période: 1941-1951
Crayons de couleur, mine de plomb et papiers cousus sur papier,
120 x 60 cm

© Kunstmuseum Solothurn.

Photo: Musée cantonal des Beaux-Arts, Lausanne,
Pénélope Henriod

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Fleurir l'Amérique Président Stubborn, 4^{ème} période: 1951-1960
Crayons de couleur sur trois feuilles de papier cousues ensemble,
65 x 70 cm

© Collection Antoine de Galbert, Paris

Photo: Thomas Hennocque, Paris

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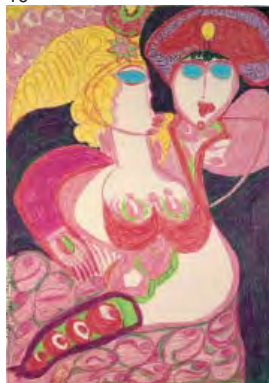


Bal tango Hôtel Rosière, 5^{ème} période: 1960-1963
Craies grasses sur papier, 105,5 x 101 cm

© Kunstmuseum Solothurn

Photo: Simon Schmid, Berne

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Couchés dans la tige à Napoléon, 5^{ème} période: 1960-1963
Craies grasses sur papier, 102 x 72,5 cm

© Musée cantonal des Beaux-Arts, Lausanne

Photo: Musée cantonal des Beaux-Arts, Lausanne

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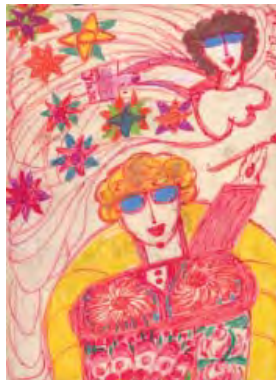
Dolly Cup - Pierre Gautier, vers 1962 (5^{ème} période: 1960-1963)

Craies grasses sur papier noir, 49,2 x 63 cm

© Musée cantonal des Beaux-Arts, Lausanne

Photo: Musée cantonal des Beaux-Arts, Lausanne

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Abbé Bovet, 5^{ème} période: 1960-1963

Craies grasses sur papier, 33,5 x 24,5 cm

© Musée cantonal des Beaux-Arts, Lausanne;

en dépôt à la Collection de l'Art Brut, Lausanne

Photo: Atelier de numérisation – Ville de Lausanne