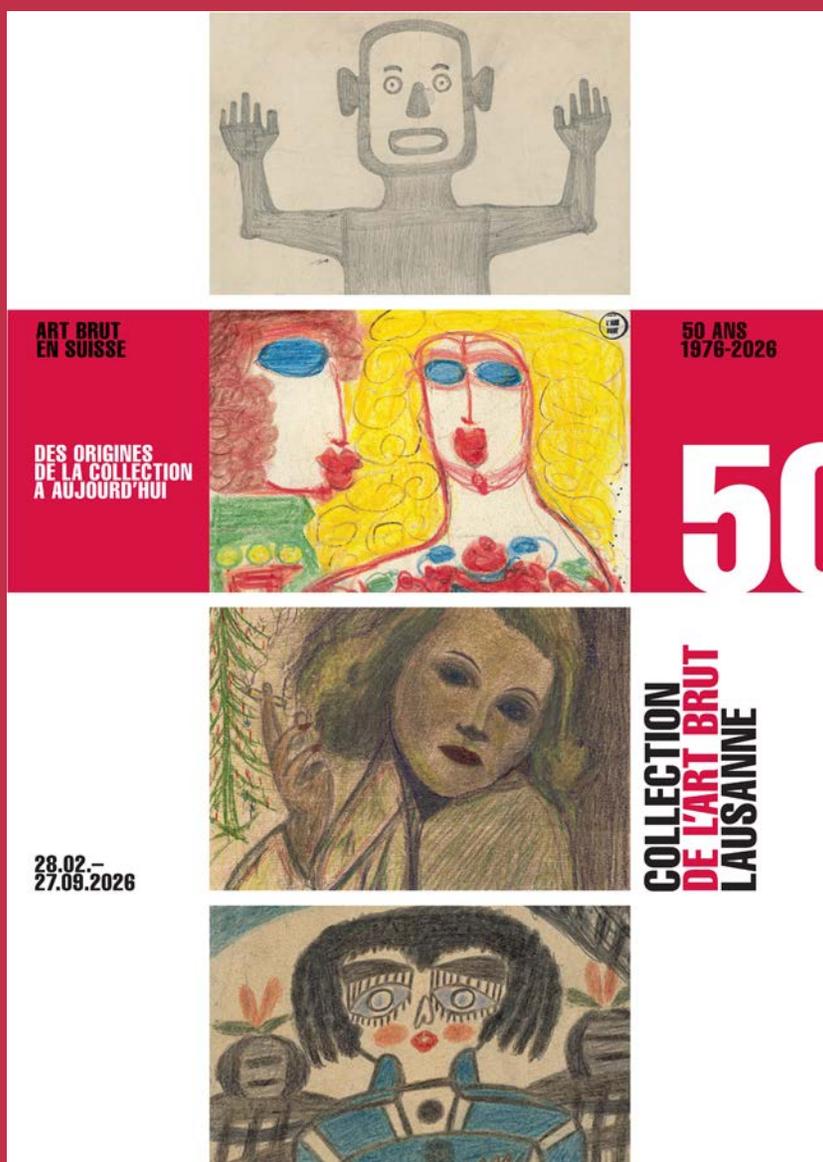


COLLECTION DE L'ART BRUT LAUSANNE

50 ANS YEARS

PRESS KIT

50 YEARS OF THE COLLECTION DE L'ART BRUT
2026 – ANNIVERSARY YEAR
ART BRUT AND SWITZERLAND



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Edited by Sarah Lombardi, texts by Metin Arditi, Astrid Berglund, Gregoire Junod, Sarah Lombardi, Lucienne Peiry, Eleanor Philipoz, Andreas Steck, Michel Thévoz, Lausanne/Milan, Collection de l'Art Brut/5 Continents Editions, 2026, 346 pages, French edition, (English edition upcoming), 49 Euros

2° *50 years/posters from the Collection de l'Art Brut*
50 posters from the Collection de l'Art Brut, edited by Sarah Lombardi, texts by Sarah Lombardi and Werner Jeker, Lausanne/Milan, Collection de l'Art Brut/5 Continents Editions, 2026, 120 pages, bilingual edition in French/English, 45 Euros
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50 YEARS OF THE COLLECTION DE L'ART BRUT 2026 – ANNIVERSARY YEAR ART BRUT AND SWITZERLAND



« L'art doit toujours un peu faire rire et un peu faire peur.
Tout mais pas ennuyer. »

Jean Dubuffet, in *Avant-projet d'une conférence populaire sur la peinture* 1945

The Collection de l'Art Brut in Lausanne will celebrate its 50th anniversary in 2026.

The emergence of the concept of Art Brut dates back to the mid-20th century, when painter Jean Dubuffet (1901-1985), alongside his personal artistic endeavours, began exploring works created by self-taught artists on the fringes of the official art world in Switzerland. The expression 'Art Brut' came to him in 1945 during his trip to Switzerland, during which he visited asylum and ethnographic collections, psychiatric hospitals and prisons. Art Brut refers, in his words, to 'works created outside the influence of traditional arts and which, at the same time, appeal to the deepest layers of the human being'.

Through his reflections and in light of his fruitful discoveries in Switzerland, then in France and other European countries, Jean Dubuffet, the first collector and exegete of Art Brut, established its fundamental principles.

In 1971, he bequeathed his collection of Art Brut to the City of Lausanne, and thus, in February 1976, the Collection de l'Art Brut was founded. Since then, this municipal museum has been enriched by numerous acquisitions and donations, bringing together a wide variety of works, including drawings and paintings, sculptures and assemblages, photographs and textile works.

This internationally renowned museum institution is celebrated for the richness and diversity of its collections and for its unique historical value. It is also the world's first public museum entirely devoted to the study, conservation and presentation of works of Art Brut.

Part One - 28.02.26 - 27.09.26

Opening reception
on 27 February at 6.30pm

Art Brut in Switzerland
From the Origins of the
Collection to the Present

Part Two - 27.11.26 – 25.04.27

The World of Armand Schulthess



Adolf Wölfli, untitled, [La violette géante], 1916,
colored pencil and lead pencil on paper, 47 x 62 cm,
Collection de l'Art Brut, Lausanne

50 YEARS OF THE COLLECTION DE L'ART BRUT

Part I

28.02.2026 - 27.09.2026

Opening reception on 27 February at 6.30pm

THE 50TH ANNIVERSARY EXHIBITION

Art Brut in Switzerland

From the Origins of the Collection to the Present

Swiss artists featured in the collection.

This anniversary exhibition will present a wide range of works of great variety, including drawings, paintings, sculptures, embroidery, writings and assemblages, all exclusively from the collections of the Lausanne museum.

Some come from the historical core of the collection, which owes its existence to the French artist Jean Dubuffet; others are contemporary and were added to the Collection de l'Art Brut between 1976, the year it opened, and 2026. However, they were all created by Swiss Art Brut authors or authors who created in Switzerland.

With Switzerland as its central theme, this exhibition and the accompanying publication, which includes an unpublished typescript by Dubuffet about his trip in 1945, aim to highlight the close and lasting ties between the French artist and this country, which led him to donate his Art Brut collection to the City of Lausanne in order to ensure its preservation and presentation to the public.

Curator: Sarah Lombardi, museum director

Part II

27.11.2026 – 25.04.2027

Opening reception on 26 November at 6.30 p.m

The World of Armand Schulthess

The second exhibition of the 50th anniversary year will be devoted to the Swiss German Art Brut artist Armand Schulthess (1901–1972).

A former employee of the Swiss Confederation in Bern, Schulthess created a vast environment in Ticino that has now completely disappeared.

This *in situ* work consisted of a multitude of objects and installations made from recycled metal pieces and plates, engraved with inscriptions bringing together encyclopaedic knowledge related in particular to science and philosophy. This environment will be evoked through more than 300 pieces that were saved before being acquired by the museum in 2024, significantly increasing the existing collection.

These elements will interact with large-format photographs by Hans-Ulrich Schlumpf, who was able to document and immortalise this monumental work as it was before its destruction.

Curator: Hans-Ulrich Schlumpf, Swiss filmmaker and photographer

The 50th anniversary exhibition

Art Brut in Switzerland

From the Origins of the Collection to the Present

Sarah Lombardi,
director of the Collection de l'Art Brut, curator of the exhibition
Foreword of the exhibition catalogue

The Art Brut Collection celebrates its 50th anniversary in February 2026!

The notion of Art Brut arose in the middle of the twentieth century. That was when Jean Dubuffet (1901–1985), in parallel with his own artistic practice, found his curiosity piqued by art emerging not through the official channels of the art world but on its fringes, which he eagerly started to explore. Writing on the subject of Art Brut in 1951 in a letter to André Breton, a leading figure of Surrealism and one of the members of the first Compagnie de l'Art Brut, Dubuffet said: 'It was in early 1945 that I ventured on my first methodical search, in Switzerland, during which I collected an initial set of documents that became the foundation of our collections.'

The term 'Art Brut' came to him in the summer of 1945, inspired by the preliminary survey he was making in Switzerland's four linguistic regions, where in particular he visited collections of works created by inmates in psychiatric hospitals and prisons. During his trip, Dubuffet talked to psychiatrists, artists, and museum directors, who would play an essential role in the development of the new concept of Art Brut and in forming the core of the collection he then set about creating. As his thinking developed – and in light of the fruitful discoveries he made, first in Switzerland, then in France and later in other countries – Dubuffet, the first exponent of Art Brut, established its fundamental principles.

Switzerland thus served as a catalyst for the development of the concept of Art Brut, which allowed its originator to introduce works by self-taught artists into the art world, but also call art and its definitions into question as the world emerged from the Second World War.

Art Brut in Switzerland : The Collection from its Origins to the Present presents a selection of more than three hundred works – drawings, paintings, sculptures, embroideries, writings, assemblages – made either in Switzerland or by Swiss creators. Although the works exhibited all come from the collections of the Art Brut museum in Lausanne, they were created during different periods of its history. Some stem from the collection inherited from Jean Dubuffet, which he built up from 1945 onwards; others entered the Collection de l'Art Brut between 1976 – the year it opened – and 2026. In addition, each body of works is unique and reflects the singular forms of expression imagined by the self-taught artists represented, none of whom had been expected to devote themselves to artistic creation. Certain themes and motifs characteristic of Swiss imagery are employed: for example, the country's natural environment, its architecture and trains, without forgetting its cows, animals that Dubuffet had himself painted during his youth, and which he consequently highlighted.

He also applied this subversion of values to Art Brut, which he defined as distinct from officially sanctioned cultural art, as evidenced by his contentious text of 1949, *L'Art Brut préféré aux arts culturels* (Art Brut in Preference to the Cultural Arts).

By taking Switzerland as its central theme, this jubilee exhibition and its accompanying book also aim to draw attention to the close and enduring links that existed between Dubuffet and France's small neighbouring country, a bond that would culminate in the artist offering his collection to the City of Lausanne in 1971 in order to ensure its preservation and presentation to the public. He clarified the reasons for his choice to the city's mayor at the time – Georges-André Chevallaz – which were connected to his personal memories of Lausanne before 1945 and to his friendships with the writer, journalist, and art critic Paul Budry, the writer Charles-Albert Cingria, and the painter René Auberjonois, all Swiss.

While this decision may have come as a surprise to the members of the Compagnie de l'Art Brut, which was then based in Paris, Dubuffet reminded them in a memo dated August 1971 that 'it [did] not seem that the authorities of the French cultural establishment, and even less so the public authorities, demonstrated much interest in our activity. This was made plain when, in 1968, following the exhibition of our collections at the Musée des Arts Décoratifs in 1967, our request for official recognition as promoting the public interest was rejected by Paris's City Council.' Nor did he omit to point out 'that the city of Lausanne was the starting point for our investigations in 1945 and the crux of the voluntary collaborations that later snowballed, as a result of which our collections came into being. It should also be noted that an important section of these (Wölfli, Heinrich Anton Müller, Aloise, the Prisoner of Basel, the Cabinet of Professor Ladame, and others) came to us from Switzerland, and we feel a sense of rightful restitution at returning them there.'

Also, in accordance with Dubuffet's wishes, Michel Thévoz, the art historian from Lausanne with whom he had developed a close relationship, was officially appointed curator of the collection on 1 July 1975. The transportation of the works from Paris to Lausanne took place in September of that year, and the Château de Beaulieu, an eighteenth-century aristocratic residence owned by Lausanne City Council, was chosen to be the Collection's new home.

The museum opened on 26 February 1976 and has not ceased since to acquire, care for, and present works foreign to all forms of cultural conditioning that both challenge and disturb our certainties.

A year after its inauguration, Dubuffet wrote: 'Since February 1976, the Collection has been permanently open to the public. It should be pointed out that the reception given has been warm: twelve thousand visitors in the first seven months.' These figures clearly reflected the interest aroused by this new museum.

In 1976, the Collection de l'Art Brut comprised a little over five thousand works; today it holds more than seventy thousand and attracts nearly forty thousand visitors each year. It should now plan on expanding so that Lausanne may continue to be – in line with Jean Dubuffet's wishes in 1971 – the primary centre of Art Brut. It gives me great pleasure to carry this important project forward, in close collaboration with the different departments of Lausanne City Council, as well as with its mayor, Grégoire Junod. I would also like to pay warm tribute to the museum team, who have worked with me for fourteen years in this artistic and human endeavour, motivated by the passion, inventiveness, and spirit of these extraordinary creators, whose works continue to surprise, fascinate, and inspire me.



Jean Dubuffet, Michel Thévoz and Slavko Kopac
at the Collection de l'Art Brut, February 1976
Photo : Jean-Jacques Laeser
Archives of the Collection de l'Art Brut, Lausanne

« Switzerland also gave me the chance to discover Art Brut, which had a profound impact on my life and my creative work. I remember taking Brian Eno to the museum in Lausanne and spending hours there admiring the works, reflecting on the creative process and the boundaries an artist is willing to cross in their quest... »

L'Hebdo, 06.06.2002

David Bowie

« I'm passionate about the Collection de l'Art Brut in Lausanne. There I find Aloïse Corbaz; this artist fascinates me because she has created a world on the fringes of everything. »

Le Temps, 4.06.2011

Isabelle Huppert

« I've always been fascinated by Art Brut. I remember an embroidered dress that one of the self-taught artists kept hidden under her bed. It impresses me far more than anything in the Louvre. »

Le Temps, 12.07.2008

Christian Lacroix

THE AUTHORS

List of the Art Brut authors featured

Anonyme / Gottfried Aeschlimann / Alexandre Bachelard / Julie Bar / Benjamin Bonjour / Aloïse Corbaz / Gaspard Corpataux / Diego de Mauri / Jules Doudin / Samuel Failloubaz / Pierre Garbani / Francesca Ghion / Joseph Giavarini / Robert Gie / Louis Henri Grognez / Joseph Heuer / Alfred Jaccard / Anne-Lise Jeanneret / Hans Krüsi / Madeleine Lanz / Jean Marchand / Angelo Meani / Bertha Elisa Morel / Marc Moret / Jakob Morf / Heinrich Anton Müller / Victor Pochon / Justine Python / Jean Radovic / Martial Richoz / Gaston Savoy / Louis Soutter / Gaston Teuscher / Johann Trösch / Berthe Urasco / Pascal Vonlanthen / Aloïs Wey / Clemens Wild / Adolf Wölfli

A selection of some of the works on display in the exhibition

Benjamin Bonjour (1917-2000), His works have been part of the museum's collections since 1982.

Benjamin Bonjour was born in the municipality of Bex (Switzerland). One of five siblings, his father worked for farming families and later in the Bex salt mines. In 1925, at the age of eight, he suffered several bouts of high fever, probably caused by untreated meningitis, which left him with lasting effects on his mental state. Unable to live independently, his elder brother took him into his care but he was killed shortly afterwards in a road accident. From that time on, Bonjour shared a flat with his two younger sisters. Later on, he became a pedlar, visiting neighbouring villages to sell everyday items to the countrywomen.

When he was about sixty, Bonjour ceased his peddling and then spent all his time walking, singing, and drawing. His graphic output was prolific. His preferred subjects were trees, mountains, and flowers, and his compositions were always very dense and colourful. Other elements were animals, churches, and houses that he observed during his walks. Turning away from naturalistic representation, he would repeat certain motifs in bright colours, often arranged in closely set lines and dynamism.



Aloïse Corbaz (1886–1964): Jean Dubuffet discovered her early works in 1947. They were acquired by the Compagnie de l'Art Brut in 1948. They have been part of the museum's collections since 1976, following her donation.

Aloïse Corbaz, called Aloïse, was born in Lausanne (Switzerland). Though she dreamed of becoming an opera singer, after completing her secondary education the young woman worked as a dressmaker. Following a romantic disappointment, she was sent abroad and held several positions as a governess in Prussia, notably in Potsdam at the court of Wilhelm II. While there, she developed an intense attachment to the emperor and lived out an imaginary romantic passion, but the outbreak of World War I obliged her to leave the country. On her return to Switzerland, Aloïse expressed religious, pacifist, and humanitarian attitudes with such zeal that her family had her committed to Cery psychiatric asylum in 1918.

Aloïse began to write and draw in secret shortly after entering the hospital. She drew on envelopes, pieces of cardboard, or sheets of wrapping paper that she collected and stitched together with thread to create large formats. Her materials included graphite pencil, coloured pencils, and gouache, and sometimes even the juice of flower petals, crushed leaves, and toothpaste. Aloïse created a personal cosmogony populated by historical princely figures and mythical heroines with blue, pupil-less eyes.

Joseph Giavarini (1877–1934); his works have been part of the museum's collections since 1976.

Joseph Giavarini, nicknamed the Prisoner of Basel, was born near Parma (Italy). As a child he lived with his widowed mother, who worked in a spinning mill. Since he received no schooling, he did not learn to read or write. As a teenager, he went to France and then Germany, where he trained to work as a builder and then as a foreman. In 1907, married with eight children, he settled in Basel (Switzerland) with his family. In association with his sons, Giavarini soon built up a prosperous construction company, but his life was turned upside-down in 1927 when he murdered his mistress. He was sentenced to six years in prison following a short stay in a psychiatric hospital.



Seized by remorse, during his hospitalisation he created two miniature coffins, one of which contained a sculpture of his dead mistress. While in prison – in both his cell and the carpentry workshop – he sculpted figures using breadcrumbs, clay, or plaster, which he painted and varnished with hard glue. His family, who visited him regularly, supplied him with the necessary materials. He ceased talking about the meaning of his works and kept the identity of other figurines he made, using the same technique, a secret.



Hans Krüsi (1920–1995); his works have been part of the museum's collections since 1983.

Hans Krüsi was born in the canton of Appenzell (Switzerland). When he was two, his mother had him adopted by a farmer and his wife. Eight years later, he was abandoned again and placed in an orphanage. He later worked as a farm labourer and then a forestry worker, though his wish was to become a gardener. He moved from one precarious job to another until, having never found a permanent post, he became self-employed and sold flowers in different Swiss cities. In 1947, he settled in St. Gallen. Each day, he went to Zurich

to sell bouquets on the grand Bahnhofstrasse. Around the age of fifty-five, he began selling small paintings he made on pieces of paper or cardboard.

Krüsi drew on his childhood memories to create the rural motifs that are characteristic of his entire output: pastoral landscapes, shepherds, farm animals, and mountain pastures. He often divided his compositions into squares like a chessboard. Given his limited means, he made use of all sorts of improvised materials, such as paper napkins, cardboard, wooden panels, and milk cartons.

Heinrich Anton Müller (1869–1930): Jean Dubuffet acquired this artist's early works in 1950. They have been part of the museum's collections since 1976, following his donation.

The son of a Swiss-born single mother, Henri Antoine Müller, known as Heinrich Anton Müller, was born in Versailles (France). He married in 1894, and the couple soon had the first of their six children. Shortly before 1900, the family settled in Corsier-sur-Vevey, in the canton of Vaud (Switzerland). Müller worked in the vineyards and proved to be an ingenious handyman: he designed a 'machine for pruning vine plants for grafting', for which he was granted a patent by the Federal Office of Intellectual Property in 1903. Two years later, he failed to pay the annual renewal fee. As others began to exploit his invention, he fell into a state of deep despair. In 1906, he was admitted to the psychiatric asylum in Münsingen, in German-speaking Switzerland, where he remained until his death.



In 1914, Müller started to build machines from branches, rags, and wire. To construct his animated sculptures, of which none survives today, he assembled wheels that engaged with one another in mobile frames of varying size. He also drew pictures of an imaginary bestiary and strange figures, primarily using graphite pencil and white chalk on recycled paper or cardboard.

Martial Richoz (1962–2024); his works have been part of the museum's collections since 1985.

Martial Richoz was born in Lausanne (Switzerland), where he was raised by his grandmother. From an early age, he was fascinated by the trolleybuses that circulated throughout the city and liked to imitate them. As an adult, he was declared unfit to have a driving licence, and was thus denied his greatest wish: to become a trolleybus driver. Consequently, he invented his own bus company for which he performed all the roles himself: director, passenger, driver, etc. Every day, he walked through the streets of Lausanne wearing the local public transport uniform, at the wheel of carts he built to represent the trolleybuses. Following a route of his own invention, he made the sounds of the trolleybus and of the interactions with its passengers. He didn't work, instead organising his entire life around this obsession, the eccentricity of which he was fully aware.

Richoz made his trolleybuses from materials he salvaged, which he built around the frame of a hand trolley fitted with small wheels. To this he added rods to simulate the connectors to the overhead lines, plus mirrors and a protective screen, clearly demonstrating his concern for detail. He also drew the routes of his imaginary transport network in ballpoint and felt-tip pens on paper, creating a surprisingly complex and logical graphic work.



Louis Soutter (1871–1942): his early works were acquired by Jean Dubuffet before 1948, on an unspecified date. Dubuffet donated them to the Compagnie de l'Art Brut in 1948, and they have been part of the museum's collections since 1976, following his donation.

Louis Soutter was born in Morges, in the canton of Vaud (Switzerland). A brilliant student, the young man began to study to be an engineer but soon dreamed instead of becoming a painter or a musician. He started taking drawing and painting classes in several Parisian studios, then moved to Brussels. It was while he was there that he met his future wife, an American violinist. The couple moved to the United States in 1897. The following year, Soutter, who had become a painting teacher, was appointed head of the fine arts department at Colorado College, but, confronted by marital problems in 1903, he decided to give up life in the USA and returned to Switzerland. Suffering from physical and psychological problems, he lived an itinerant life, which

led, in 1923, to his premature admittance to a home for the elderly in Ballaigues, in the Jura vaudois. In order to escape the sadness of his environment, Soutter took refuge in music and drawing, and the social and psychological rupture with his past life found expression in his graphic output. In his painted work, he made a complete break with the academic language of his youth and, using whatever materials available to him, he developed a new, personal, and poignant body of work. He used his fingers to paint compositions in gouache and oils, or in Indian ink on paper or in school exercise books.

Berthe Urasco (1898–1983): her early works were acquired by Jean Dubuffet in 1948. They have been part of the Lausanne museum's collections since 1976, following her donation.

Berthe Urasco was born in Avully, in the canton of Geneva (Switzerland). She attended school until she was sixteen, then took piano and singing lessons, disciplines she enjoyed. At the age of thirty, she began to withdraw into herself and suffered from notions of persecution. These symptoms led to her being admitted to Bel-Air asylum in the canton of Geneva in 1937, where she stayed for seven years. She was hospitalised there again for two months in 1961.



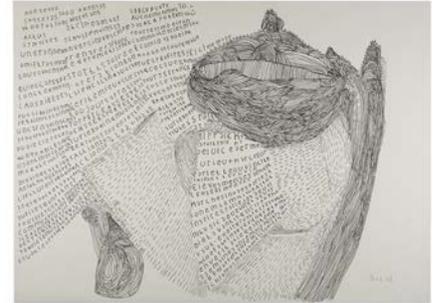
In 1939, she suddenly began to draw with passion, working hard throughout the day, using coloured pencils on used paper.

She depicted different rural themes: landscapes with figures walking along roads, villages, and women wearing large hats. Curving forms drawn with thick black lines create a sense of movement. She drew with immediacy and confidence, without either preparing or revising her work. She regularly offered her creations to the medical staff, happily dedicating them on the back or trading them for drawing materials. However, she was unwilling to explain the meaning of her compositions.

Pascal Vonlanthen (1957), Works by this artist have been part of the museum's collections since 2020.

Pascal Vonlanthen grew up surrounded by seven brothers and sisters on the family farm in a village in the canton of Fribourg (Switzerland). His life revolved around the breeding of animals and the passing of the seasons. Affected by Fragile X syndrome, his verbal expression remained very limited. As a child, he was unable to learn to read but, from the time he became an adolescent, he showed a pronounced fondness for writing. He filled entire exercise books with calligraphic signs, and kept these books with him at all times. Pascal Vonlanthen went on to work as a concierge's assistant in Fribourg, at the FARA, a foundation that finds jobs and shelter for handicapped individuals. For two days a week, he has visited the art workshop of the CREAHM since its opening in 1998.

Initially, Pascal Vonlanthen produced drawings depicting a bestiary of farm animals and imaginary creatures. Gradually, he began to include lettering, his range of colours narrowed, and his work took on a more graphic quality. From 2014 on, he fully developed these new elements in the form of 'writings'. Textual simulacra, his signs are presented like variations of a letter rendered in increasingly abstract calligraphy.



Adolf Wölfli (1864–1930), whose work was discovered by Jean Dubuffet in 1945 and acquired by the Compagnie de l'Art Brut in 1948, has been represented in the museum's collections since 1976, following a donation.

Adolf Wölfli was born in Bowil, in the canton of Bern (Switzerland). When he was seven, his father – an alcoholic stonecutter – walked out on the family, and his mother died two years later. Left an orphan, the young boy was placed in a series of farming families for whom he worked as a goatherd and farmhand. His youth was marked by a series of failures, including a disappointment in love that deeply upset him. Shortly afterwards, he was

arrested and imprisoned for an attempted sexual assault on two young girls, but, following his release, he repeated the offence. Diagnosed with schizophrenia, in 1895 he was committed to Waldau psychiatric asylum*, where he remained until his death.

In 1899, he began to draw, write, and compose music, working from morning till night. Wölfli produced an enormous body of work, comprising twenty-five thousand pages of intricate graphic compositions, collages, musical scores featuring an unorthodox six-line staff, and literary texts that he wrote on the backs of his drawings. He also wrote an illustrated fictional biography, for which he composed music, called *The Legend of Saint Adolf*, which told the life story of his imaginary alter ego.

THE PERMANENT COLLECTION

“ By this we mean [Art Brut] works carried out by people free from artistic culture, in which mimicry, unlike what happens among intellectuals, has little or no part, so that their authors draw everything (subjects, choice of materials used, means of transposition, rhythms, ways of writing, etc.) from their own core and not from the clichés of classical art or fashionable art. We are witnessing an artistic operation that is entirely pure, raw, reinvented in all its phases by its author, based solely on his own impulses. Thus art in which only the function of invention manifests, and not those, constant in cultural art, of the chameleon and the monkey.”

Jean Dubuffet, taken from *Art Brut Preferred to Cultural Arts*, Paris, René Drouin Gallery, 1949.

THE CHÂTEAU DE BEAULIEU

La Collection de l'Art Brut is housed in the Château de Beaulieu, an 18th-century patrician residence belonging to the City of Lausanne. Constructed between 1764 and 1776, the Château de Beaulieu owes its present appearance to the preacher Gabriel-Jean-Henri Mingard (1729-1786). Its 48-meter long façade is composed of three building units, making it 18th-century Lausanne's most generously dimensioned building. The Mingard family inherited its wealth from the wife's side: Henriette van Schinne, daughter of the mayor of Amsterdam and president of the Dutch East Indies Company.

While residents of the Château, the Mingards also rented out other apartments - the roster of tenants includes such famous names as Jacques Necker (minister of finance under Louis XV) and his wife Suzanne (born Curchod), and their daughter Germaine (the future Madame de Stael), the historian Jules Michelet; and more still.

The Château de Beaulieu was selected, out of nine other sites, to house the Collection of Art Brut, donated by Jean Dubuffet in 1971 to the City of Lausanne. The conversion works (1974) were carried out by architects Bernard Vouga and Jean de Martini. In 1983, the wing was rebuilt and extended. Offices were set up in the middle house on the first floor. The exhibition space was enlarged with the white rooms on the south side (1985), the opening of a room under the attic (Mercier and Squalli office, 2002), and the creation of an entrance vestibule (nb.arch office, 2005).



Collection de l'Art Brut, Lausanne
Photo : Corinne Sporer, 2015

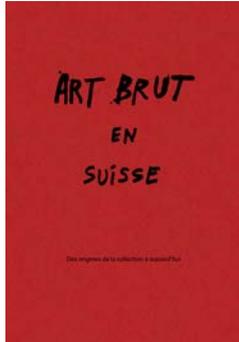
ASSOCIATION DES AMIS DE L'ART BRUT

To support the wide range of activities organised by the Collection de l'Art Brut (artwork acquisitions, publications, lectures, etc.), become a member of the Friends of Art Brut association and enjoy a host of benefits.

Sign up: amis@artbrut.ch

1° *Swiss Art Brut. The Collection from its Origins to the Present*

Swiss Art Brut. The Collection from its Origins to the Present, under the direction of Sarah Lombardi, texts by Metin Arditi, Astrid Berglund, Gregoire Junod, Sarah Lombardi, Lucienne Peiry, Eleanor Philippoz, Andreas Steck, Michel Thévoz, Lausanne/ Milan, Collection de l'Art Brut/5 Continents Editions, 2026, 346 pages, English edition

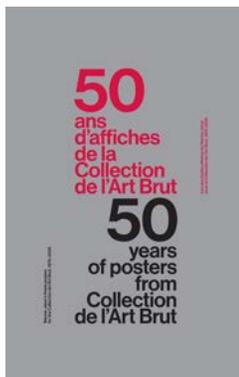


This catalogue of the exhibition *Art Brut in Switzerland. From the Collection's Origins to the Present*, produced to mark the 50th anniversary of the Collection de l'Art Brut, explores, through a series of essays, the close and enduring ties that Dubuffet maintained with Switzerland. These ties led him to donate his collection to the City of Lausanne in 1971, in order to ensure its long-term preservation and public display. The book presents works from the museum's collection. Some originate from the historical core of the collections, whilst others were acquired later. However, all were created by Swiss Art Brut artists or by those who created their work in Switzerland. The publication contains a facsimile of the unpublished notes from Jean Dubuffet's trip to Switzerland in the summer of 1945, whilst he was searching for extra-cultural works.

2° *50 years/posters from the Collection de l'Art Brut*

The 50 best posters by the Collection's legendary graphic designer

50 years/posters from the Collection de l'Art Brut edited by Sarah Lombardi, texts by Sarah Lombardi and Werner Jeker, Lausanne/ Milan, Collection de l'Art Brut/5 Continents Editions, 2026, 120 pages, bilingual edition in French/English, 45 Euros



This book celebrates the ongoing collaboration between the Collection de l'Art Brut and renowned graphic designer Werner Jeker, which began with the museum's inception in 1976. Jeker, who is of Swiss-German origin, works out of design agency Les Ateliers du Nord in Lausanne. This publication – also designed by Jeker – features 50 of the countless exhibition posters he has produced for the Collection de l'Art Brut over the past five decades.

EXCERPTS FROM THE PUBLICATION Swiss Art Brut. The Collection from its Origins to the Present

The Swiss and Art Brut: a human, artistic, and intellectual endeavour
by Sarah Lombardi, director of the Collection de l'Art Brut

[...]

Adolf Wölfli's production is one of the most important bodies of work collected by the first Compagnie de l'Art Brut. [...] Fascinated by this colossal corpus, Jean Dubuffet was offered a first drawing by Dr Wyrsh in 1945. Dated 1921, it bore the title *Saint Adolf Bitten on the Leg by the Serpent*. Three years later, Dr Morgenthaler sent one hundred and twenty of Wölfli's works to Paris on the basis of a loan. In relation to these, Dubuffet wrote to Jean Paulhan as follows: 'As you know, this is Art Brut at its most excellent and we will therefore mount an exhibition somewhere (perhaps in this pavilion as a form of inauguration.' This he did in August 1948 for the opening of the new Foyer de l'Art Brut, in a pavilion lent by Gaston Gallimard in Paris. At the end of this event, Dubuffet wanted to hold onto Wölfli's drawings so he could study them. He also hoped to be able to purchase some of them, for which he made a request to Morgenthaler: 'We would very much like to acquire a few works by Wölfli to enrich our Compagnie de l'Art Brut collection. We are working to build up a large collection of artistic works that interest us. Our intention is to bequeath this collection at a later date to some permanent foundation so that it may endure. [. . .] I remember that there are mountains of [Wölfli's drawings] at Waldau hospital, and thus, it seems to me, that the institution would not be substantially diminished by parting with a few, if you had the goodness to mediate on our behalf.' This letter reveals that Dubuffet's desire to bestow the Collection de l'Art Brut to an established institution was something he had long mulled over.

[...]

[...]

The contacts Dubuffet made during his Swiss trip in July 1945, and the previously unknown bodies of work he discovered, were not the result of chance, but of numerous sustained exchanges and sometimes insistent requests for addresses and place-names from Morgenthaler, Ladame, and Pittard, or from his friends Paul Budry and René Auberjonois. It was in this manner that the French artist succeeded in mobilising his wide network of contacts and collaborators, with the primary aim of focusing all available efforts to support Art Brut. Conversely, his discovery in 1946 of the work of Aloïse Corbaz, from Lausanne, occurred entirely by chance, resulting from a misdelivered letter that Dubuffet had addressed to Dr Oscar Forel, but which was received instead by the doctor's cousin, a certain Jacqueline Forel. The postal services can never be thanked enough for their unwitting but crucial role in altering the fate of Aloïse's work!

[...]

[...]

While Dubuffet's Art Brut venture began in Switzerland, it was also there that it came to an end. His discovery of the works of Lausanne-born Aloïse Corbaz, as well as of those of Adolf Wölfli, Heinrich Anton Müller, and Joseph Giavarini, played a major part in his decision, in 1971, to donate the Art Brut collections to the City of Lausanne, and later to entrust them to Michel Thévoz, director of the Lausanne museum from its opening in 1976 until his retirement in 2001. On this point, emphasis should be given to the importance of Dubuffet's meeting with this Swiss art historian: a figure who spent more than forty years exploring the borderline phenomena that exist on the fringes of artistic expression and society. The passing of the baton between the two men helped to establish Lausanne as the capital of Art Brut.

As Michel Thévoz observed, 'When the Art Brut collection was transferred to Lausanne in 1976, the question arose as to whether it should be considered closed or open to enrichment: should the discovery of new cases of art brut be considered unlikely, and the collection therefore complete?

[...] Rather than dogmatically making a negative presumption, it was clearly better to support the cause of creativity and continue the quest.»

[...]

Event programme during the 50th anniversary year

Friday 6 March to Sunday 15 March 2026

The Art Brut Collection at the Rencontres du 7ème art: carte blanche

Three iconic films from American independent cinema have been selected by the Art Brut Collection.

Monday 9 March 2026: *Into the Wild*, Sean Penn, 2007, 2 hours 28 minutes.

Thursday 12 March 2026: *The Straight Story*, David Lynch, 1999, 1h 52m – *One Flew Over the Cuckoo's Nest*, Milos Forman, 1975, 2h 18m

Saturday 7 March 2026

Screening at the CityClub Pully cinema: *Le fonctionnaire, l'Art Brut et les cambrioleurs* (The Civil Servant, Art Brut and the Burglars), by Philippe Lespinasse, 2025, 1 hour.

Followed by a discussion with Philippe Lespinasse and Michel Thévoz / Moderator: Florence Grivel
Concert: Agathe Bissap La Menace.

Sunday 8 March 2026

As part of International Women's Day, the work and unique journey of Aloïse Corbaz are being celebrated at the Collection de l'Art Brut.

2.00 pm to 2.30 pm: Presentation of Aloïse's works by the museum guides

2.30pm to 3pm: Screening of *Le miroir magique d'Aloïse*, Florian Campiche, 1967, 24 mins.

3pm to 5pm: Discussion about Aloïse Corbaz

Saturday 14 March 2026

Martial Richoz, known as 'the Bus Man': an inspiring figure

At the Collection de l'Art Brut. French director Fanny Molins will discuss with her co-screenwriter Victor Justin the development of her first feature-length fiction film, currently in the writing stage: a comedy-drama based on the life of Art Brut artist Martial Richoz. The title role will be played by actor Raphaël Quenard (winner of the César Award for Best Newcomer in 2024). Valérian Guillaume, a French writer and director, and author of the monologue *Qui c'est celui-là* performed by Simon Jacquard, co-produced by the Théâtre de la Colline, Paris, will present his writing on the Lausanne figure known as 'the Bus Man'.

Saturday 11 April 2026

Theatre at the Collection de l'Art Brut: *Rose au sac à main* (monologue)

From her small kitchen, in the heart of the Parisian neighbourhood of Ménilmontant, Rose Amar recounts her curious life, alongside her husband, Paul, who has been experiencing an epiphany ever since he began collecting and sculpting shells.

Sunday 12 April 2026

Theatre at the Collection de l'Art Brut: *Women with a Raw Heart* (staged lecture).

A dramatised lecture highlighting the female creators of Art Brut, once overlooked, in a blend of lecture, comedy, investigation and art.

Monday 27 April to Sunday 10 May 2026

Denis Boudouard, planches brutes: exhibition at Plateforme 10 in collaboration with the BDFIL Festival.

Saturday 2 May 2026

A discussion on the work of Denis Boudouard at the Collection de l'Art Brut.

Matthieu Morin (collector and curator) and Erwin Dejasse (researcher) present the work of Denis Boudouard, alongside the open-air exhibition at the Plateforme 10 site. The Geneva-based publisher Atrabile will discuss the forthcoming book on this unique body of graphic work.

Saturday 30 May 2026

Discussion at the Collection de l'Art Brut: *Écrits bruts*.

Researchers Federico Dotti and Levon Pedrazzini present the notebooks of Monsieur M., who was committed to the Bel-Air Mental Asylum in the canton of Geneva in 1911, along with the accompanying publication (Antipodes Editions).

Monologue-performance *Besoin modeste assiette plate*, by AbSTRAL compost/ based on the writings of Samuel Ernest Daiber.

From Friday 5 June to Sunday 30 August 2026

Exhibition *Ecrits d'Art Brut: quand la langue prend la clé des champs* at the Michalski Foundation.

Through the writings of Swiss Art Brut artists from the collections of the Lausanne museum, the exhibition at the Michalski Foundation (Montricher) highlights the diversity of expression and the unique ways in which language is used.

Friday 26 and Saturday 27 June 2026

The Collection de l'Art Brut celebrates music in its enclosed gardens and museum spaces.

Friday 26 June 2026

The **Executive Formula collective** takes over the Collection de l'Art Brut for a unique DJ set inspired by the works in the anniversary exhibition *Art Brut in Switzerland – From the origins of the collection to the present day*.

An insatiable musical activist and renowned DJ who cut his teeth at the legendary La Dolce Vita club before launching his international career, **Mandrax** sets to music a slideshow of images of American Art Brut environments, created from photographs by Roger Brown, drawn from the archives of the Collection de l'Art Brut.

Saturday 27 June 2026

Vincent Monod, a musician and archivist at the Collection de l'Art Brut for over 30 years, presents a selection of unique musical pieces.

Saxophonist Louis Billette – the self-proclaimed Emperor of Geneva jazz – has notably set his brother Romain's paintings to music; Romain was diagnosed with schizophrenia at the age of 16. Together, they have formed a hip-hop group and are exploring other musical territories.

The Parisian DJ duo Pipo and Bimbo spin records against the grain, treating the audience to a lively, dance-filled DJ set that celebrates music in all its forms.

Concert: Il était dans l'Ouest une fois.

Il était dans l'Ouest une fois is the musical collaboration of three men, slide guitars and home-made electric horses that draw their improvised Lapin-style soundtrack far more slowly than their shadows.

From Tuesday 1 September to Sunday 4 October 2026

Continuous screening at the Collection de l'Art Brut: previously unseen Art Brut environmental images from its archives.

From Friday 4 to Sunday 6 September 2026

The Collection de l'Art Brut at Livre sur les quais.

The Collection de l'Art Brut presents a selection of books it publishes at the festival, and discusses the links and connections between Art Brut and writers from here and elsewhere.

Saturday 12 September 2026

Discussion at the Collection de l'Art Brut: Art Brut and related environments captured in photography.

There are numerous Art Brut and related environments around the world, and photography plays a part in their dissemination and preservation.

Saturday 3 October 2026

Discussion at the Collection de l'Art Brut: Photographic practice within the field of Art Brut

The role of the photographic medium within Art Brut and related collections has been the subject of several exhibitions and raises numerous questions.

Aloïse Corbaz



Aloïse Corbaz
untitled [*L'homme à l'écusson et la femme blonde*],
between 1947 and 1948
coloured pencil on printed
and sewn cardstock
28,7 x 17 cm



Aloïse Corbaz
untitled [*Couple princier*],
ca. 1947
coloured pencil, graphite,
and gouache on paper
79 x 60 cm



Aloïse Corbaz
untitled [*Enlèvement d'une
mariée de Gaule*],
between 1946 and 1947
gouache and coloured pencil
on sewn paper
89,5 x 60 cm

Benjamin Bonjour



Benjamin Bonjour
untitled, 1983
crayon on paper
29.6 x 41.9 cm



Benjamin Bonjour
untitled, 1979
crayon on paper
30 x 40 cm

Joseph Giavarini



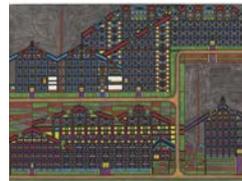
Joseph Giavarini
untitled [*Deux musiciens*],
between 1928 and 1934
modelled clay, paint, wood,
and various materials
47 x 39.5 x 18 cm

Julie Bar



Julie Bar.
untitled, ca. 1920
graphite on paper
21,9 x 17,7 cm

Diego de Mauri



Diego de Mauri
untitled, between 1981 and 2015
felt-tip pen and graphite on paper
72,8 x 102 cm

Jules Doudin



Jules Doudin
Jules Doudint des Barcellonne at déserté ce matin (cahier),
between 1927 and 1937, graphite, with highlights of coloured pencil
and collage on paper, between 15.8 x 31.2 cm and 17.5 x 32 cm

Hans Krüsi



Hans Krüsi
untitled, between 1975 and 1995
acrylic on cardboard
32,4 x 37 cm



Hans Krüsi
untitled, 1982
gouache, acrylic,
spray paint, felt-tip pen and
adhesive tape on paper
70 x 100 cm

Angelo Meani



Angelo Meani
untitled,
between 1950 and 1977
ceramic, glass, synthetic
fibres, plastic, wood, metal,
synthetic glue, and paint
53 x 27 x 17 cm

Bertha Elisa Morel



Bertha Elisa Morel
untitled,
between 1922 and 1960
embroidered thread on fabric
7 x 9,5 cm

Jakob Morf



Jakob Morf
untitled,
between 1985 and 1998
collage, felt-tip pen,
and ballpoint pen on
paper
29,7 x 21 cm

Heinrich Anton Müller



Heinrich Anton Müller
untitled [*Homme à la goutte au nez*], between 1917 and 1922
water paint and chalk on wrapping
paper
75.5 x 44.5 cm

Martial Richoz



Martial Richoz
untitled,
between 1980 and 1986
wood, metal, plastic,
electrical system, and
various materials
146,3 x 65 x 87.5 cm

Louis Soutter



Louis Soutter,
Au crématoire Noël,
between 1923 and 1942
oil paint and varnish on paper
50 x 32.8 cm

Berthe Urasco



Berthe Urasco
untitled [*Attelage en victoria*], between 1937 and 1944,
coloured pencil and graphite on paper,
17.8 x 42.8 cm

Pascal Vonlanthen



Pascal Vonlanthen
untitled, 2019
felt-tip pen and India ink on paper
50 x 70 cm

Adolf Wölfli

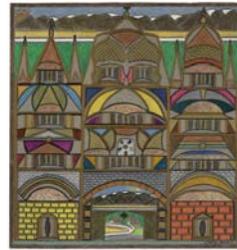


Adolf Wölfli
untitled [*La violette géante*], 1916
coloured pencil and
graphite on paper
47 x 62 cm



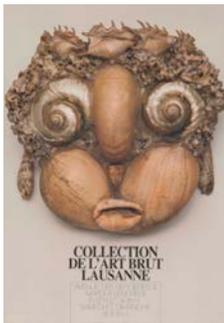
Adolf Wölfli
untitled [*Le lac et les îles*],
1916
coloured pencil and graphite
on paper
51 x 68 cm

Aloïs Wey



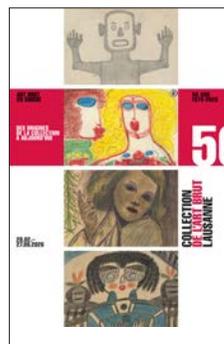
Aloïs Wey
untitled,
between 1977 and 1978
coloured pencil, crayon,
and paint on paper
49,8 x 47,9 cm

Poster for the opening of the Collection de l'Art Brut, 1976



Poster for the opening of the
Collection de l'Art Brut, Lausanne,
1976, by Werner Jeker,
89.5 x 128 cm, silkscreen print
Work by Pascal-Désir Maisonneuve,
L'éternelle infidèle,
c. 1927–1928, shell sculpture,
height 42 cm

Poster of the anniversary exhibition, 2026



Poster of the show *Art Brut en
Art Brut in Switzerland. From the
Origins of the Collection to the
Present*, 2026,
by Werner Jeker
89,5 x 128 cm, offset printing



Jean Dubuffet, Michel Thévoz et Slavko Kopac at
the Collection de l'Art Brut, February 1976
Photo : Jean-Jacques Laeser
Archives of the Collection de l'Art Brut, Lausanne

Brief timeline

(more details on www.artbrut.ch)

1945 Jean Dubuffet embarks a scouting trip in Switzerland and quickly establishes connections with artists, writers and psychiatrists. The discovered works form the core of a collection that will continue to grow.

1947 The Foyer of Art Brut is located in the basement of the Drouin Gallery in Paris. However, the works are presented in a spirit of confidentiality.

1948 Jean Dubuffet founded, notably with André Breton and Jean Paulhan, the Compagnie de l'Art Brut, which settled in a Parisian pavilion loaned by the publisher Gaston Gallimard. It is composed of André Breton, Jean Paulhan, Charles Ratton, Henri-Pierre Roché, Michel Tapié, and Edmond Bomsel, with Jean Dubuffet as president.

1949 The exhibition *L'Art Brut* in the official galleries of the Drouin Gallery in Paris is the first Art Brut event to take place outside the Foyer de l'Art Brut. It is accompanied by the publication *L'Art Brut préféré aux arts culturels* (Paris, Galerie René Drouin, 1949), a manifesto by Dubuffet on Art Brut and its definitions..

1951 Following the dissolution of the Compagnie de l'Art Brut by Jean Dubuffet, the collection was housed at the home of his friend, the painter Alfonso Ossorio, in East Hampton, near New York. The American exile would last for more than ten years.

1962 The works were brought back to Paris and installed in a private mansion. The painter Slavko Kopac served there as curator and archivist. A new Compagnie de l'Art Brut was formed and from then on operated as a study center. Only visitors considered to be genuinely interested were admitted. It was composed of Noël Arnaud, Henri Pol Bouché, Daniel Cordier, Asger Jorn, Slavko Kopac, Latis (Emmanuel Peillet, known as), and Raymond Queneau, with Jean Dubuffet at its head. The collection grew considerably thanks to research and donations.

1964 Publication of the first issue of the *L'Art Brut* booklets, an editorial series created by Jean Dubuffet and devoted to the women and men authors of Art Brut in the collection.

1967 The Museum of Decorative Arts of the City of Paris presents an exhibition *L'Art Brut*, which brings together 700 works by 75 female and male authors from the collection.

1971 Dubuffet donates the entire Art Brut collection – about 5,000 pieces – to the City of Lausanne. The deed of donation is ratified by the authorities a year later.

1976 The Collection de l'Art Brut is inaugurated in one of the wings of the Château de Beaulieu in Lausanne (Switzerland). Michel Thévoz is appointed curator and Geneviève Roulin assistant curator. It is the first public museum in the world dedicated exclusively to Art Brut productions.

1985 Death of Jean Dubuffet.

2001 – 2011 Lucienne Peiry succeeds Michel Thévoz as director of the Collection de l'Art Brut. She notably expands the collections by seeking out new women and men authors from Asia and Africa.

2013 Sarah Lombardi is appointed director of the Collection de l'Art Brut. Emphasis is placed on enhancing the museum's collections, notably through the establishment of the Art Brut Biennials : thematic exhibitions bringing together exclusively works from the Lausanne holdings. The exhibition and publication policy highlights both historical figures of Art Brut and contemporary women and men authors, while also fostering intensified collaborations with related institutions, as well as with contemporary art institutions in Switzerland and abroad.

Information about the museum

Direction

Sarah Lombardi, director

Administration

Catherine Borgeaud, administrative assistant

Secretariat

Sandrine Cretegnny, secretary
Bruno Aeberli, administrative assistant
bookshop manager

Conservation

Astrid Berglund, conservator
Pascale Jeanneret, conservator
Anic Zanzi, conservator
Lucile Ruynat, specialized conservation-restoration technician
Emilie Cleeremans, assistant conservator
Pauline Mack, assistant conservator
Josefina Stewart-Harris, assistant conservator

Technical

Jérôme Jousson, manager
Justin Bornand

Mediation

Sophie Chabalier, Sarah Robert-Freitas, manager
Eleanor Philippoz, assistant

Guides

Délia Antonio, Mirjam Grob, Dustin Kenel, Tamara Lyssek, Jessica Mondego, Eleanor Philippoz, Sarah Robert-Freitas, Romane Serez, Sophie Waridel

Workshops

Lucie Sgalmuzzo, manager
Camille Choquard, assistant

Documentation and library

Vincent Monod, librarian, documentalist
Gregory Monnerat, information services officer

Communication, marketing, press relations

Sophie Guyot
Emmanuelle Rose

Museum reception

Valeria Viscomi, rhead of public reception and monitoring
Julia Hernandez Figueroa et Angelo Preite, reception and monitoring officers

Reception assistants: Marie Ausländer, Alice Kübler, Tamara Lysek, Eleanor Philippoz, Noah Stanley, Vânia Vaz de Freitas, Flavia Vuagniaux

Practical information

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art.brut@lausanne.ch
www.artbrut.ch

Access

Bus n° 2, 3, 21 > arrêt Beaulieu-Jomini

Schedules

Tuesday to Sunday from 11am to 6pm, including public holidays, as well as Easter Monday, Whit Monday and Shrove Monday.
24 December and 31 December from 11am to 5pm
Closed on 25 December and 1 January.
Free admission on the first Saturday of the month.
Open every day in July and August

Admission fees

Adult: CHF 12.-
Reduced rate : CHF 6.-
Groups of 6 or more : CHF 6.-
Unemployed people and young people up to the age of 16: free

Association of Friends of Art Brut

To support the wide range of activities organised by the Collection de l'Art Brut (artwork acquisitions, publications, lectures, etc.), become a member of the Friends of Art Brut association and enjoy a host of benefits.
Sign up: amis@artbrut.ch

Press contact



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