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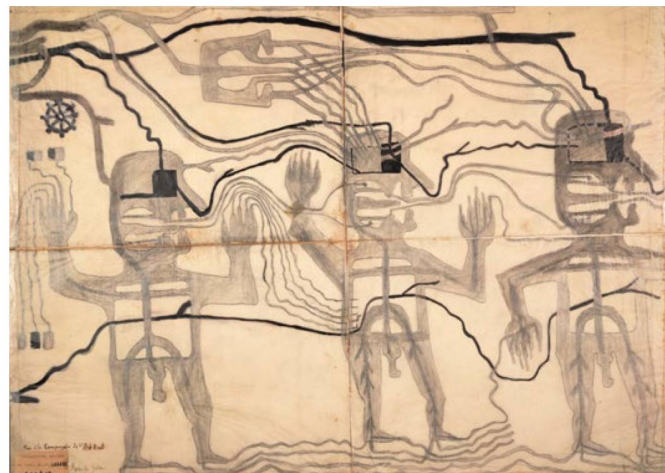
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Hans Krüsi, from Appenzell, grew up in an orphanage and became a farmhand and flower seller. He didn't start painting until he was 55. (Untitled, 1982, paint on cardboard)



Robert Gie's hallucinations meant that he spent much of his life in a psychiatric clinic in Rosegg, where he made his complex drawings on the walls, on scraps of paper and on pieces of packaging material (Untitled, 1916, pencil on cardboard)

Art by outsiders

Art Brut is the collective term for autodidactic art, produced by artists who have never been taught and who not infrequently have a learning disability. The world's first ever collection of Art Brut, and perhaps its most important, is in Switzerland. The Collection de l'Art Brut in Lausanne displays works by some 1,000 extraordinary artists.

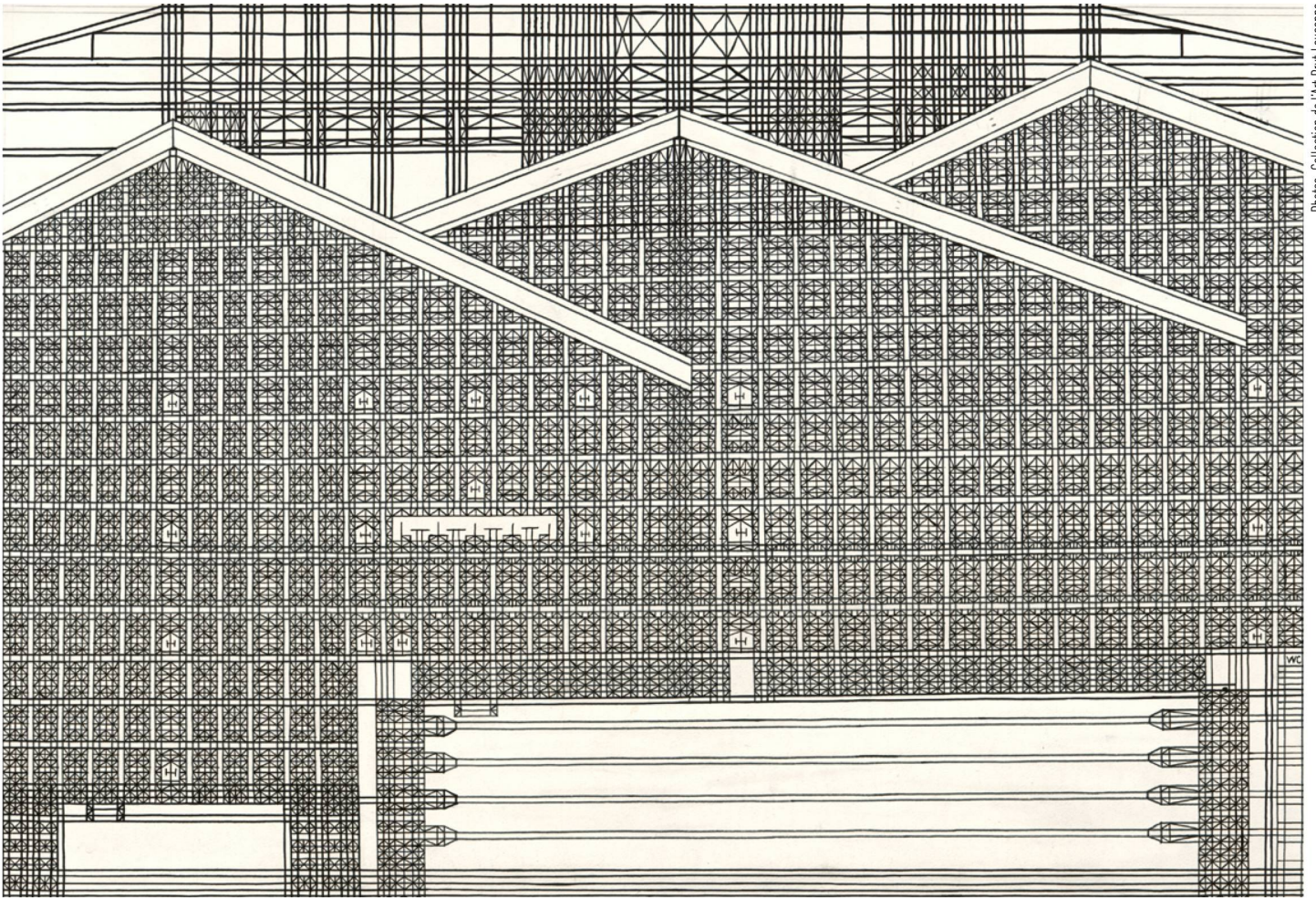
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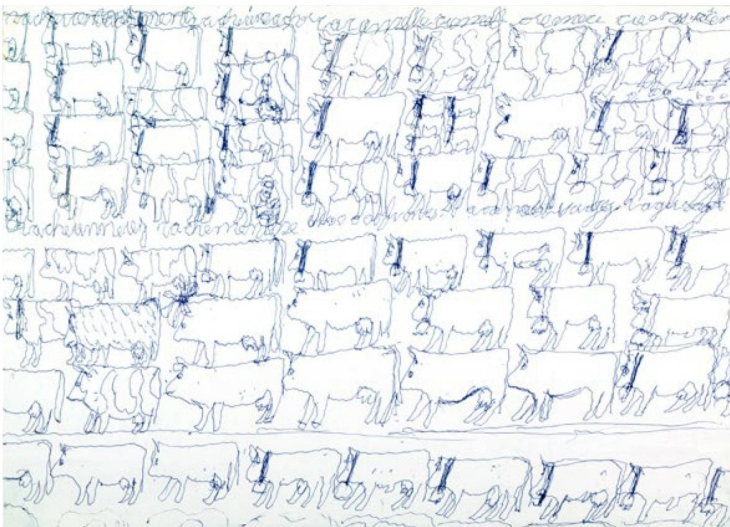
The painter Benjamin Bonjour didn't have an easy life: Born in Bex, he lost his parents in childhood, and later meningitis left him disabled. He was cared for by his brother, who was killed in a road accident. Even so, the world of his art, executed in pastel shades, was a happy one. (Untitled, 1981, oil crayon on paper)



Edouard Boschey came to Switzerland after the Second World War as an orphan and spent his life working on a farm in the Jura. In his free time, he drew colourful worlds on paper – and liked cutting the corners to make them round. (Untitled, 1983, crayon on paper)



A native of Lausanne, he calls himself Diego and mainly paints pictures on architectural themes. As a child in the 1960s, he suffered a heart attack. Left disabled as a result of this, he nevertheless went on to learn to write, read and draw in extraordinary ways. (Untitled, undated, ink on paper)



Gaston Savoy, from Fribourg, was deaf and had a minor learning disability. He didn't talk very much, but painted thousands of animals in serried ranks, thus creating his own kind of pop art. (Untitled, 2004, ballpoint pen on paper)



Aloïse Corbaz from Lausanne was a brilliant personality, a creator of fashions and a governess at the court of Wilhelm II in Potsdam. Even so, she ended her days – painting right up to the end – in a sanatorium in Switzerland. ("Mythe Atalante Lance des Pommes d'Or", 1946, crayon on paper)