

DOSSIER FOR INSTITUTIONS

Raphy Dallèves

Sion, 1878 – 1940 · "resignation and energy"



Raphy Dallèves, Chèvres, 1913, tempera on canvas, 135 × 260 cm. Dallèves family collection (Elsig 1999, cat. 22). Shown at the Salon de la Société nationale des Beaux-Arts, Paris, 1913.

Dallèves family · Augustin Romaneschi

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The artist in one page

Raphy Dallèves (Sion, 1878-1940) devoted his life to a single subject: the people of the mountains. The Historical Dictionary of Switzerland sums up his work in one sentence: it "expresses the resignation and the energy of the Valais peasants in their unceasing struggle with nature". Between melancholy and heroism, his figures of Évolène and Hérémence form a portrait of alpine resilience that speaks directly to our time. To paint it, he chose a singular road: egg tempera, gold leaf and the clear line of the Quattrocento, at the height of cubism. The art historian **Frédéric Elsig** (University of Geneva) called him a "**modern primitive**" ("primitif moderne").

- **Training:** Joseph Morand (Sion), then Paris 1899-1905 (Académie Julian, École des Beaux-Arts).
- **Recognition in his lifetime:** Salon de la Société nationale des Beaux-Arts, Paris; elected **associate of the SNBA on 12 June 1913**; represented Switzerland in Munich in 1913 alongside Hodler, Amiet and Giacometti; exhibited in Rome, Berlin, Zurich, Basel, Lausanne, Winterthur.
- **The founding bequest:** at his death in 1940 he left the bulk of his work (some 200 pieces) to the City of Sion and the State of Valais. This visionary gesture is at the origin of the **Cantonal Museum of Fine Arts of Valais (1947)**.
- **European frame** (Elsig): the return to the "primitives" that runs through the turn of the century, from the late Pre-Raphaelites and Joseph Southall in England to Segantini for the alpine pastoral, in dialogue with Hodler and European symbolism.

"His work expresses the resignation and the energy of the Valais peasants in their unceasing struggle with nature."

Historical Dictionary of Switzerland

2028 • The 150th anniversary

2028 marks 150 years since the birth of Raphy Dallèves, the most singular voice of the École de Savièse and its only Valais-born painter. The part of the œuvre that remained with the family, catalogued by Elsig (1999), has rarely been shown in public. At a time when the mountains and their fragile balance stand at the centre of public debate, this painting of alpine resilience regains a direct relevance; the 150th anniversary is the moment to rediscover it.

The scholarly foundation

F. **Elsig**, *Raphy Dallèves. Un primitif moderne*, Éditions du Verseau, Denges, 1999 (the reference monograph, catalogue of 61 works; copies available for institutional libraries) · F. **Elsig**, *Revue suisse d'art et d'archéologie*, 55, 1998, pp. 41-44 · L. **Buzzini**, *Raphy Dallèves*, Lausanne, 1941 · W. **Ritter**, "Raphy Dallèves, pittore vallesano", *Emporium*, 54, 1921 · B. **Wyder**, *Vallesia*, 46, 1991 · I. **Carruzzo**, *Historical Dictionary of Switzerland*, 2000 · P. de **Rivaz**, *Les Alpes*, 1941.

Public collections

Musée d'art du Valais, Sion (core of the 1940 bequest) · Aargauer Kunsthaus · Swiss National Museum, Château de Prangins · City of Sion · Valais Cantonal Library · Bishopric of Sion · Federal Supreme Court, Lausanne · Banque cantonale du Valais · listed in the Musée d'Orsay artists' repertory (notice 127859).

Selected works from the family collection

An indicative selection of works documented in Elsig's catalogue (1999) and held in the family collection. The final list and the complete object files (provenance, exhibition history, bibliography, condition, insurance value) are established with the institution at project stage. All works are in the public domain; the family provides high-resolution reproductions, free for press and catalogue use.



Chèvres, 1913

Tempera on canvas · 135 × 260 cm · Elsig 1999, cat. 22

The artist's great format. Shown at the Salon de la Société nationale des Beaux-Arts (Paris, 1913), then in Zurich (1916) and La Chaux-de-Fonds (1918). Placed by Elsig in the direct lineage of Segantini's alpine pastoral.



Vieille fileuse, c. 1901-1902

Oil on canvas · 130 × 104 cm · Elsig 1999, cat. 1



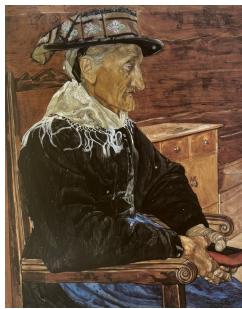
Foire à Savièse, c. 1903

Oil on canvas · 65 × 79 cm · Elsig 1999, cat. 2



Vendeuse d'œufs

Pencil on paper · 61 × 47 cm · Elsig 1999, cat. 62



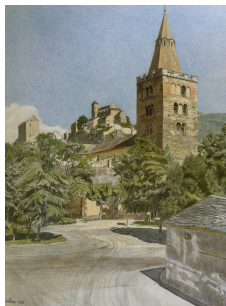
Évolénarde de profil, 1908

Tempera on cardboard · 60 × 47 cm · Elsig 1999, cat. 13



Femme au chapeau, 1908-1910

Tempera on cardboard · 72 × 52 cm · Elsig 1999, cat. 14



Cathédrale, 1938

Pencil on paper · 64 × 48 cm · Elsig 1999, cat. 61



Automne en Valais, c. 1930

Tempera on wood · 68 × 98 cm · Elsig 1999, cat. 46



Nativité, 1931

Tempera on canvas · 117.5 × 112 cm · Elsig 1999, cat. 48



Après l'office, c. 1934

Tempera on cardboard · 117 × 77 cm · Elsig 1999, cat. 51



Jeune fille de Vex, 1906

Tempera on canvas · 110 × 48 cm · Elsig 1999, cat. 7

Biographical landmarks and exhibitions

Abridged biography

- **1878** Born 26 January in Sion, son of Raphaël Dallèves, State Chancellor, and Marie Cropt.
- **1890-98** Collège de Sion; first training with Joseph Morand.
- **1899-1905** Paris: Académie Julian, then École des Beaux-Arts. Marked by the 1900 Exposition Universelle and the Italian rooms of the Louvre.
- **1903** Co-founds the Société des Traditions valaisannes (vice-president) and the Savièse section of the Swiss society of painters, sculptors and architects, alongside Ernest Biéler.
- **1906** Settles definitively in Valais (Sion, Mayens de Sion, Évolène).
- **1913** Elected associate of the Société nationale des Beaux-Arts, Paris (12 June).
- **1937** Appointed to the Cantonal Commission for Historic Monuments.
- **1940** Dies 6 July in Sion. His bequest of some 200 works founds the Cantonal Museum of Fine Arts of Valais (1947).

Exhibitions in his lifetime (selection)

- **1905** Munich
- **1907** Paris, Salon de la SNBA
- **1909** Munich, Glaspalast · Sion
- **1911** Rome · Berlin · Zurich
- **1913** Munich (Swiss representation, with Hodler, Amiet, Giacometti) · Paris · Zurich

- **1916** Zurich, Helmhaus, "Walliser Maler"
- **1917** Lausanne (with Edmond Bille)
- **1918** Zurich · Basel · La Chaux-de-Fonds
- **1921** Zurich, Zunfthaus zur Waag
- **1926, 1931, 1934** Sion
- **1928** Sierre, Cantonal Exhibition
- **1932** Winterthur

Posthumous exhibitions (selection)

- **1947** Sion, opening of the Cantonal Museum: two rooms devoted to Dallèves.
- **1999** Martigny, Manoir de la Ville: retrospective (Bernard Wyder, some 80 works).
- **2006** Vevey, Musée Jenisch, "Collection d'été 06".
- **2012-13** Sion, Musée d'art du Valais, "L'École de Savièse. Welcome to Paradise!"
- **2020-21** Sion, "My Pleasure! Donations, etc. 2000-2020".
- **Today** On view in the permanent display of the Musée d'art du Valais.

The critics, in his lifetime

In Munich, in 1913, critics hailed his *Vieille femme du Valais* as "one of the best things in the exhibition". From 1918, the critic **William Ritter**, biographer of Böcklin and Segantini, discovered the œuvre and devoted a substantial study to it (1921), republished in Italian by the review *Emporium*; his admiration became a lasting friendship, documented in the family archives.

What the family makes available

- **Loans, free of charge**, of catalogued works (Elsig 1999) for any exhibition devoted to the art of 1900, symbolism, alpine art or the return to the primitives.
- **Temporary deposits** of medium duration (6-36 months), to be discussed case by case. *The works remain the property of the family; no sale or donation.*
- **The Elsig monograph (1999)**, offered to institutional libraries.
- **High-resolution visuals, free of rights**, with complete metadata (public domain).
- **Documentation and facilitation**: introductions to the public collections of Valais, access to the family archives (including the William Ritter correspondence).

Standard loan conditions

Insurance	"Nail to nail", by the borrower, at the value stated on the object file (based on auction comparables; communicated at project stage).
Transport	Accredited fine-art shipper; adapted crate; no transport in extreme conditions for the temperas on cardboard.
Climate / light	Stable RH 40-60% (ideally 45-55%), 18-24 °C; max 150 lux (50 lux for works on paper).
Documents	Facility report of the institution before confirmation; joint condition report at departure and return.
Credit line	"Collection famille Dallèves" (or "Private collection, Switzerland" at the family's choice).
Catalogue	Catalogue mention and credit line for each work lent.

Contact

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raphydalleves.com (FR/EN/DE): biography, catalogue of works, context, press visuals.

Annexes available on request: detailed CV and exhibition history (PDF); individual object files; selection of HD visuals; copy of the Elsig monograph (1999).