

3.11 — 12.02

Alexandre Perrier
(1862 – 1936)

OLIVIER VARENNE
ART MODERNE & CONTEMPORAIN

ALEXANDRE PERRIER
Introduction

Landscape was Alexandre Perrier's lifelong passion, his great subject and his inexhaustible source of inspiration. Drawn repeatedly to the Alps, Mont Blanc, the Salève, Lake Geneva and Praz-de-Lys, he returned to these familiar places not simply to record their appearance, but to capture their changing moods, elusive light and powerful emotional presence. For Perrier, the landscape was never merely a view: it was an experience to be felt, remembered and transformed into paint. Like his near contemporary Ferdinand Hodler (1853–1918), he broke with the descriptive traditions of Swiss landscape painting, seeking to distil nature into something more elemental and expressive. Yet Perrier's vision was distinctly his own. His mountains and valleys are often devoid of human presence, inviting us into a world of stillness and solitude, where the rhythms of nature seem to exist beyond the passage of time.

Although deeply committed to observing nature at first hand, Perrier did not paint *en plein air* in the strict Impressionist tradition. Instead, he set out alone into the mountains, making sketches and sometimes annotating them with observations, before returning to his studio to transform these impressions into finished works. The distance between looking and painting was essential to his practice: it allowed the immediacy of an encounter to settle into memory, where it could be distilled into colour, form and rhythm.



Alexandre Perrier (1862-1936), *Étude chromatique de paysage*, 24 x 31 cm.

His paintings are not simply faithful depictions of particular places, but expressions of what it feels like to stand before them. In *Effet de Neige* the contours of the mountain materialise through the shimmering effects of light on the snow; in *Salève au Couchant* and *Sans Titre (Salève)*, the rugged terrain is articulated through mineral strata and rhythmic brushwork. Both reveal Perrier's determination to look beyond the visible surface, searching for the underlying structure and spirit of a landscape.



Alexandre Perrier (1862-1936), *Effet de Neige*, 60 x 73 cm.

Yet Perrier's vision of nature was not confined to empty horizons and monumental mountain ranges. In paintings where figures inhabit the landscape, a different but equally compelling relationship emerges between humanity and the natural world.

Rather than dominating their surroundings, his figures appear as an integral part of them, their presence lending the landscape a human dimension while emphasising the vastness of the world around them. These compositions, such as La Mère de L'Artiste, introduce a sense of lived experience into Perrier's otherwise contemplative vision, suggesting that nature is not merely something to be observed from a distance, but a place in which we exist, move and find our place. The interplay between figure and setting enriches his exploration of scale, solitude and belonging, revealing an artist attentive both to the grandeur of the natural world and to our intimate connection with it.

It is in his handling of colour and materials that Perrier's originality becomes especially apparent. An adventurous and restless artist, he continually tested the expressive possibilities of his chosen media, producing pastels of remarkable luminosity, freshness and intensity. Their bold colours and vibrant surfaces possess an immediacy that feels surprisingly modern, as though the landscape were still unfolding before our eyes. Whether working in pastel or paint, Perrier understood that colour could do more than describe: it could evoke light, convey atmosphere and communicate emotion. Across his landscapes, with or without figures, he sought to translate the visible world into an intensely personal language of colour, texture and form.

Perrier was recognised during his lifetime, exhibiting at the *Salon des Indépendants*, the Swiss National Exhibitions and the Exposition Universelle in Paris, while playing an active role in Geneva's artistic community. His contribution to Swiss landscape painting was subsequently reaffirmed by major retrospectives at the Kunstmuseum Solothurn and the Musée d'Art et d'Histoire in Geneva in 2008–2009. Yet his work offers more than a historical account of a particular artistic tradition. It presents a singular way of seeing: attentive to the physical substance of the world, yet equally alive to its mysteries and its capacity to move us.

The present exhibition marks the first dedicated commercial presentation of Perrier's work in Geneva since the Musée d'Art et d'Histoire's retrospective more than seventeen years ago. It is an invitation to rediscover an artist who found in the landscape not a static subject, but a world of perpetual change and enduring wonder. Returning to the same mountains, lakes and valleys throughout his career, Perrier discovered ever-new possibilities in their forms, colours and atmospheres, while his paintings of figures remind us that the human experience of nature is inseparable from the landscape itself. His achievement lies in making us see these places afresh. In his hands, the familiar becomes extraordinary, the observed becomes felt, and the landscape opens onto something universal: a profound encounter with the beauty, solitude and timeless poetry of nature.

Alexandre Perrier (1862-1936), *Sans Titre (Salève)*, 1898, 49 x 65 cm.



ALEXANDRE PERRIER
(1862-1936)

EFFET DE NEIGE, sans date
signed on the reverse in pen and inscribed no. 92
and titled on a label Effet de neige
mixed media on canvas
60 x 73 cm.



ALEXANDRE PERRIER
(1862-1936)

LA MÈRE DE L'ARTISTE, 1924
mixed media on canvas
100 x 105 cm.





ALEXANDRE PERRIER
(1862-1936)

MONT-BLANC AU CRÉPUSCULE
DE LA FORÊT
c. 65 x 45 cm.





ALEXANDRE PERRIER
(1862-1936)

SANS TITRE, (SALÈVE), 1898
signed on the reverse in red paint lower right:
Alexandre Perrier / 1898 and monogram top left
mixed media on canvas
49 x 65 cm.



ALEXANDRE PERRIER
(1862-1936)

SALÈVE AU COUCHANT
mixed media on canvas
c. 65 x 48 cm.





ALEXANDRE PERRIER
(1862-1936)

LA FORÊT
mixed media on canvas
c. 130 x 115 cm.





ALEXANDRE PERRIER
(1862-1936)

VUE DU MONT-BLANC DEPUIS LE PRAZ-DE-LYS, ca. 1900
oil on canvas
c. 62.5 x 84 cm.
Succession stamp on back of canvas

Provenance :
Artist workshop
The artist's succession
Private Collection (by descent)



ALEXANDRE PERRIER
(1862-1936)

ETUDE CHROMATIQUE DE PAYSAGE
pastel on grey green paper
24 x 31 cm.



ALEXANDRE PERRIER
(1862-1936)

ETUDE CHROMATIQUE DE PAYSAGE
inscribed lower left in pencil: *Soir de juin fin*
pastel on grey green paper
24 x 31 cm.





Soir de Juin fin

ALEXANDRE PERRIER
(1862-1936)

ETUDE CHROMATIQUE DE PAYSAGE
pastel on grey green paper
24 x 31 cm.



ALEXANDRE PERRIER
(1862-1936)

LES HAUTS-FLEURIS
on the reverse lower right, monogrammed in ink
AP and inscribed in pencil no. 19.
pastel on grey green paper
24 x 31 cm.



ALEXANDRE PERRIER
(1862-1936)

PAYSAGE DE MONTAGNE
pastel on grey green paper
24 x 31 cm.



ALEXANDRE PERRIER
(1862-1936)

LA FORÊT
pencil on paper
60 x 80 cm.





ALEXANDRE PERRIER
(1862-1936)

LES HAUTS-FLEURIS
pencil on paper
60 x 80 cm.



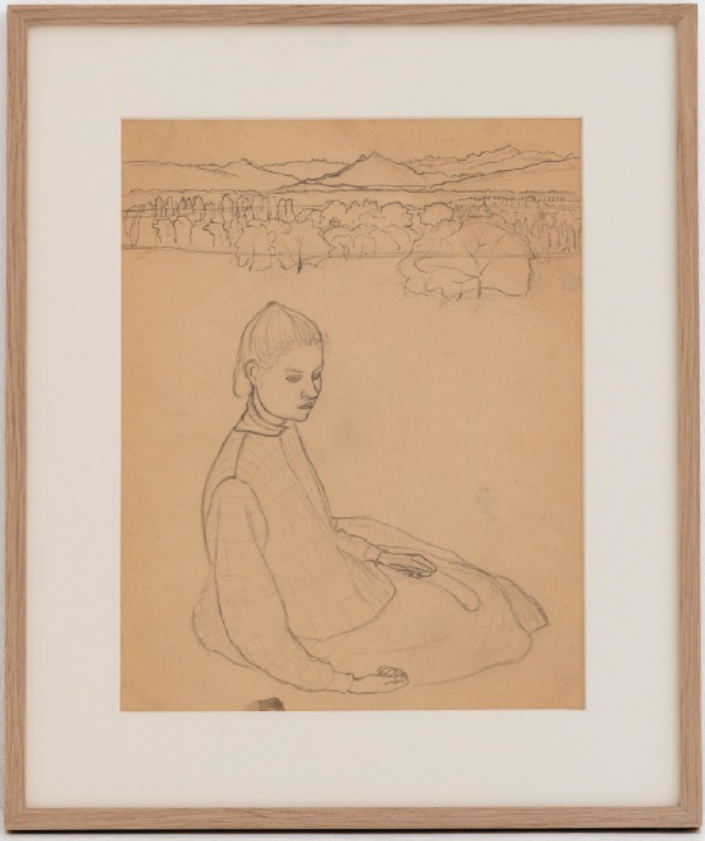
ALEXANDRE PERRIER
(1862-1936)

ALPAGE DU PRAZ-DE-LYS
pencil on paper
60 x 80 cm.



ALEXANDRE PERRIER
(1862-1936)

JEUNE FEMME ASSISE DANS UN PAYSAGE, ETUDE POUR L'AUBE, c. 1892
pencil on paper
38.2 x 27.2 cm.



ALEXANDRE PERRIER
(1862-1936)

ETUDE POUR L'AUBE, c. 1892
pencil on paper
81.5 x 61.5 cm.



ALEXANDRE PERRIER (1862-1936)
Biography



Alexandre Perrier (1862-1936) occupies a distinctive place in the history of Swiss painting at the turn of the twentieth century. Working at a moment when European artists were questioning the conventions of representation, he developed a highly personal vision of the natural world, moving beyond the descriptive traditions of Alpine landscape painting towards an increasingly subjective, atmospheric and ultimately near-abstract interpretation of nature. His paintings are distinguished by their sensitivity to light, their carefully orchestrated harmonies of colour and line, and their capacity to distil the landscape into its essential visual and emotional elements. For Perrier, nature was never simply a subject to be recorded. It was an experience to be absorbed, remembered and transformed through painting.

From Geneva to Paris

Born in Geneva on 17 May 1862, Perrier grew up in a family environment shaped by the early death of his father, who died when Alexandre was six. His mother, Belonie Clément, encouraged his interest in drawing and painting, although his eventual career as an artist was far from predetermined. After completing his education at the Collège de Genève in 1879, he briefly embarked on a banking apprenticeship before turning towards a more creative profession. In 1881, he moved to Mulhouse, in Alsace, to train and work as a designer in the textile-printing industry. This early engagement with the applied arts would prove significant. Textile design demanded a sophisticated understanding of pattern, the interaction of colours and the relationship between line and surface: concerns that would remain fundamental to Perrier's painting, even as his interpretation of landscape became increasingly simplified and abstract.

A decade later, Perrier moved to Paris, where he found employment as a costume designer and fashion illustrator. The French capital offered both a livelihood and an education in the visual culture of a rapidly changing Europe. Fine art, fashion and the decorative arts were closely intertwined, while Art Nouveau was bringing organic forms, stylised contours and decorative rhythms into new prominence. Perrier's professional experience in fashion illustration was therefore more than a practical interlude. It familiarised him with the expressive possibilities of line and composition and placed him within a creative environment in which the boundaries between artistic disciplines were increasingly fluid.

Paris and the European Avant-Garde

Paris also brought him into contact with an influential circle of Swiss artists, writers and intellectuals. Among those he knew were Ferdinand Hodler, the painter and sculptor Auguste de Niederhäusern, known as Rodo, Albert Trachsel and Eugène Grasset, the artist and designer associated with Art Nouveau.

His wider circle included Félix Vallotton, the writers Édouard Rod and Louis Dumur, and the art critic Mathias Morhardt, a school friend whose encouragement helped Perrier recognise that painting, rather than commercial design, was his true vocation.

These relationships situated him within a lively international artistic culture, exposing him to ideas that extended well beyond the traditions of the Geneva landscape school.

The artistic climate of Paris during these years was exceptionally fertile. Neo-Impressionism, associated with Georges Seurat and Paul Signac, was investigating the structure of colour through differentiated marks and carefully organised tonal relationships. Divisionism offered another means of intensifying light, while Symbolism challenged the assumption that painting should merely describe the visible world. At the same time, Art Nouveau explored the expressive potential of organic lines and decorative simplification. Perrier encountered these developments at a formative moment in his career, absorbing their possibilities without becoming the adherent of any single movement.



Grand Palais Salon des indépendants

Between 1891 and 1895, he exhibited at the *Salon des Indépendants*, an important platform for artists working outside the official French Salon system. His participation placed him within the independent exhibition culture through which new artistic ideas were being introduced to European audiences. In 1894, he left the fashion industry to devote himself more fully to painting. The experience of Paris had helped him establish an artistic identity that combined an attachment to the landscapes of his native Switzerland with an awareness of the broader transformation of European art.

Recognition and Return to Geneva



Alexandre Perrier (1862-1936), *Hochebene mit Berghütten bei Sonnenaufgang*, 1897, Kunstmuseum, Solothurn

Perrier's return to Geneva around the turn of the century did not represent a retreat from the international art world. His work appeared at the Swiss National Exhibition in Geneva in 1896, and he received a bronze medal at the Exposition Universelle in Paris in 1900. The following year, he exhibited alongside Hodler and Cuno Amiet at the Vienna Secession, an important centre of artistic independence and modernist experimentation. Further exhibitions followed in Düsseldorf in 1904, Munich in 1905 and across Switzerland. His work was also included in the opening exhibition of the Kunsthaus Zürich in 1910. These appearances established Perrier as an active participant in the networks through which modern Swiss painting was being defined and disseminated.

His first important solo exhibition in Geneva took place in 1903, following a recommendation by the painter Alexandre Cingria. The exhibition attracted favourable attention, including from the writer Charles-Ferdinand Ramuz, whose own sensitivity to the Swiss landscape offers an illuminating literary parallel to Perrier's artistic concerns. A further exhibition followed in Geneva in 1909. In 1924, the Société des Arts de Genève organised Vision de lacs et de montagnes at the Palais de l'Athénée, presenting seventeen paintings; the exhibition subsequently travelled to the Kunsthaus Zürich in 1925. A further solo exhibition in Geneva followed in 1933. Perrier was therefore recognised during his lifetime as a distinctive voice within contemporary Swiss painting, even as his work continued to develop in a direction increasingly removed from conventional naturalism.

The Landscape as an Enduring Subject

Landscape nevertheless remained his central and enduring preoccupation. Rather than continually seeking new subjects, Perrier returned throughout his career to a relatively concentrated group of places: Lake Geneva, the Salève, the Mont Blanc massif, the Valais Alps and the mountainous terrain around Praz-de-Lys in Haute-Savoie. These familiar landscapes provided an inexhaustible range of possibilities. Dawn and sunset, the changing seasons, the arrival of snow, the movement of clouds and the shifting effects of mist and sunlight could transform the same view into an entirely different visual experience. Repetition became a means of discovery. By returning to the same places over many years, Perrier investigated how landscape might be understood not merely as a geographical reality but as a changing relationship between the external world and the observer.

His approach inherited something of the Swiss landscape tradition associated with Alexandre Calame and François Diday, whose paintings had established the mountains as subjects of national and artistic significance. Yet Perrier's ambitions extended beyond topographical fidelity and the monumental representation of Alpine scenery. Like Hodler, he sought an underlying order within nature, a harmony that might be revealed through the organisation of forms. Their approaches, however, differed in emphasis. Hodler frequently developed the mountain landscape into a powerful, monumental structure, characterised by rhythmic repetition and a strong sense of formal order. Perrier pursued a more intimate and contemplative harmony, attending to the subtle relationships between land, water, sky and light. His landscapes are less concerned with the imposing grandeur of the mountains than with the atmosphere through which they are experienced.

Walking, Drawing and the Experience of Nature

This sensibility was inseparable from his working method. Perrier was a tireless walker who made long excursions into the countryside and mountains, carrying small sketchbooks and pastels with which to record the forms, colours and atmospheric conditions he encountered. His outdoor studies, including drawings and pastels, preserved the impressions of particular places at particular moments. They were not simply mechanical preliminaries to finished paintings, but records of sustained observation: the contour of a mountain against the sky, the reflection of light on water, or the delicate tonal transitions created by the rising or setting sun.

Unlike artists who sought to complete their canvases outdoors in order to capture the immediate effects of light, Perrier generally developed his finished paintings in the studio. His practice thus established a productive distance between observation and execution. The sketches and colour studies made during his excursions formed a repository of visual experience to which he could return, combining them with memory and accumulated impressions. This allowed him to consider the landscape beyond the immediacy of a single encounter, reconstructing it according to the particular qualities that had made it memorable.



Alexandre Perrier (1862-1936), *La Forêt*, pencil on paper, 60 x 80 cm.

From the Sketchbook to the Studio

Back in the studio, Perrier transformed his observations into carefully considered compositions. The relationships between mountain, lake and sky were refined into arrangements of line, tone and colour, while the distinction between solid terrain and atmospheric space became increasingly fluid. His paintings were therefore neither literal transcriptions of a landscape nor purely imaginative inventions. They remained rooted in recognisable places, but those places were reconstructed through a process of selection, recollection and formal invention.

Perrier's studios in Geneva provided the setting for this transformation. Biographical accounts associate his early working space with his apartment overlooking Lake Geneva, while from 1909 he is recorded as having established a studio in the city's Jonction district, near the meeting of the Rhône and Arve rivers.



Alexandre Perrier (1862-1936), *Pommiers en fleurs*, Musée d'art et d'histoire de Genève

These spaces offered a counterpoint to the physical experience of walking through the mountains: places in which fleeting impressions could be revisited, compared and gradually resolved into paintings. The studio was not simply where the landscape was reproduced, but where its essential character was discovered through the act of painting.

Colour, Line and the Path Towards Abstraction

The evolution of Perrier's pictorial language reveals the significance of this process. His earlier landscapes show the influence of Neo-Impressionism and Pointillism, with short, discrete brushstrokes animating the surface and adjacent colours intensifying one another. This interest in the optical relationships between colours is particularly evident in his pastels. Yet Perrier never adhered rigidly to a scientific theory of colour. Instead, he progressively freed colour from its descriptive function, allowing it to convey the sensation of light and the emotional character of a place.

From around 1910, his compositions became increasingly simplified. Brushwork grew freer, while the relationship between drawing and colour became more independent. Mountain ranges could be reduced to rhythmic contours, and broad expanses of colour assumed an expressive force of their own. In his later work, fine white lines traverse fields of colour, defining the shapes of mountains while simultaneously loosening their connection to literal topography. The landscape becomes a system of relationships, rhythms and luminous planes, poised between the recognisable world and abstraction.

This development is particularly revealing because Perrier never entirely abandoned the natural world. His modernity emerged from a sustained engagement with it. The mountain remained a mountain, but it could also become a contour, a rhythm or a field of colour. Representation and abstraction were not opposing aims but complementary means of understanding the same subject. Through this process, Perrier arrived at a visual language in which the essential character of nature could be expressed with increasing economy, without sacrificing the intimacy of direct experience.

Landscapes in Public and Private Collections

The breadth of his achievement is evident in works now held in public and private collections. *Paysage de montagne (Gros Rochers du Salève)* of 1898, in the collection of the Musée d'art et d'histoire in Geneva, reflects his engagement with the physical structure of the Alpine landscape. *Praz-de-Lys, Dégel* of 1904 similarly demonstrates his sensitivity to the seasonal transformation of familiar terrain. *Coucher de soleil sur le Salève*, also dated 1898, reveals his enduring fascination with the expressive possibilities of changing light, while *Hochebene mit Berghütten bei Sonnenaufgang* of 1897, in the Kunstmuseum Solothurn, explores the atmosphere of the mountain landscape at the beginning of the day. Other works, including *Mère de l'artiste* of 1891, in the Collection Pictet, and *Pommiers en fleurs*, acquired by the Musée d'art et d'histoire in 1937, offer further insight into the range of his artistic interests beyond the mountain panorama.

Perrier's engagement with the cultural life of Geneva extended beyond his own painting. In 1917, he became president of the Geneva section of the Société suisse des peintres, sculpteurs et architectes. In this capacity, he advocated for improved exhibition opportunities for contemporary artists and pressed the city's authorities to provide a suitable venue. His proposals included the Musée Rath, which hosted a municipal fine arts exhibition when it reopened after renovation in 1921.

The available biographical record also reveals a man whose interests extended into the literary and political debates of his time. Perrier supported Alfred Dreyfus during the Dreyfus Affair and is described as progressive and pacifist, with an interest in writers such as Émile Zola, Anatole France and Romain Rolland. He never married, and although his professional life brought him into contact with a wide network of artists, writers and cultural figures, he maintained a notably independent artistic trajectory.

The surviving record offers fewer details about his domestic life, but the contrast between his engagement with the cultural world and his solitary excursions into nature remains central to an understanding of his work. Paris provided the stimulus of artistic exchange and international modernism; Geneva offered continuity and a familiar cultural environment; and the mountains supplied the enduring subject through which these experiences could be assimilated into a personal vision.

Legacy and Rediscovery

Perrier died in Geneva on 5 May 1936, following a fall in the stairway of the Alhambra cinema after a screening of Charlie Chaplin's *Modern Time*s. He died in hospital a few days later without regaining consciousness. His work continued to receive recognition after his death, with a retrospective organised in 1937 at the Musée Rath in Geneva and the Kunsthalle Bern. Much later, the joint retrospective organised by the Musée d'art et d'histoire in Geneva and the Kunstmuseum Solothurn in 2008–2009 brought renewed attention to his achievement, presenting paintings, pastels, drawings and sketchbooks that illuminated the relationship between his finished compositions and the process through which they had evolved. His work was also presented at the Shanghai Museum in 2011.

Landscape as Memory

Ultimately, Perrier's landscapes are acts of remembrance. His process began with the direct experience of nature, continued through the sketches and colour studies made during his walks, and culminated in the studio, where these impressions were reconstructed and transformed. The interval between observation and execution allowed him to look beyond the immediate appearance of a place towards its more enduring qualities: its particular atmosphere, its rhythms and the emotions it had awakened. Each painting became a renewed interpretation of a familiar subject, shaped by memory and by his evolving understanding of pictorial form.

His achievement lies in making the familiar appear at once newly discovered and timeless. The mountains, lakes and skies of his native region are not simply recorded but distilled into images of stillness and poetic intensity. Through the subtle orchestration of colour, light and line, Perrier created a body of work that preserves the intimacy of a personal encounter with nature while reaching towards something more universal: the desire to find, beneath the changing surface of the visible world, an enduring expression of beauty, harmony and silence.

Alexandre Perrier (1862-1936), *Mont Blanc, ciel orange*, oil on canvas, 46x65cm., Collection du Crest, Jussy, Switzerland



EXHIBITIONS

Major exhibitions during his lifetime

— *Salon des artistes indépendants,* Paris, 1891-1895 – Annual participation. Perrier began exhibiting in Paris at the Salon des Artistes Indépendants, and went on to take part in numerous exhibitions.
— *Quelques artistes suisses de Paris,* Genève, Salle de l'Institut, 1894 (10 paintings)
— *Exposition nationale suisse Art moderne*, Genève, Lausanne, 1896 (3 paintings)
— *Exposition internationale universelle,* Paris, Grand-Palais des Champs-Elysées, 1900 – Awarded the bronze medal, Groupe II, classe 7 (3 paintings)
— *Internationale Kunstschau, Secession Vienne,* Vienne, 1901 (2 paintings)
— *Exposition nationale suisse des Beaux-Arts,* Vevey, 1901
— *Alexandre Perrier. Première exposition personnelle,* Genève, Bâtiment électoral, Salle de l'Institut, 1903
— *Internationale Kunstausstellung,* Düsseldorf, 1904 (3 paintings)
— *VIIIe exposition nationale suisse des Beaux-Arts,* Lausanne, Palais de Rumine, 1904
— *IXe Internationale Kunstausstellung,* Munich, 1905
— *Zürcher Kunstgesellschaft Künstlerhaus,* Zurich, 1905
— *Perrier – Hermenjat,* Lausanne, La Grenette, 1907
— *IXe Exposition nationale suisse des Beaux-Arts,* Bâle, Kunsthalle et Casino, 1908
— *Alexandre Perrier. Seconde exposition personnelle. Tableaux et projets,* Genève, Bâtiment électoral, Salle de l'Institut, 1909 (30 paintings)
— *Exposition inaugurale. Ausstellung zur Eröffnung des Kunsthaus am Heimplatz,* Zurich, Kunsthaus, 1910 (4 paintings)
— Genève, musée Rath, 1910
— *Austellung des Verbandes der Kunstfreunde in den Länder am Rhein,* Zurich, 1911
— *XIIe Exposition nationale suisse des Beaux-Arts,* Berne, 1911 (3 paintings)
— *XIe Exposition nationale suisse des Beaux-Arts,* Neuchâtel, 1912
— *XIIe Exposition nationale suisse des Beaux-Arts,* Berne, 1914 (3 paintings)
— *XIVe Exposition nationale nationale suisse des Beaux-Arts,* Bâle, 1919 (2 paintings)
— *Exposition municipale des Beaux-Arts. Réouverture,* Genève, musée Rath, 1921 (3 paintings)
— *XVe Exposition nationale suisse des Beaux-Arts,* Genève, musée Rath et Bâtiment électoral, 1922 (one painting)
— *Alexandre Perrier. Visions de lacs et de montagnes,* Genève, Palais de l'Athénée, May 2-25, 1924 (17 paintings) ; Zurich, Kunsthaus, 1925
— *Expositions des artistes suisses contemporains,* Turin, Società di Belle Arti « Antonio Fontanesi », 1926 (3 paintings)
— *XVIIIe Exposition nationale des Beaux-Arts,* Genève, Palais des expositions, 1931 (one painting)
— *Alexandre Perrier,* Genève, Société des Arts, Salle Crosnier, March 1933
— Alexandre Perrier also participated in municipal exhibitions and those organized by the Geneva chapter of the Swiss Society of Painters, Sculptors, and Architects (1901, 1903, 1906, 1907, 1910, 1911, 1913, 1924 et 1935)

EXHIBITIONS
Posthumous exhibitions

— *Rétrospective posthume,* Genève, musée Rath, January 5-24, 1937 (90 paintings ; 40 drawings) ; Berne, Kunsthalle, 1937 (95 pieces)
— *17e Ausstellung Gesellschaft Schweizer Maler Bildhauern und Architekten,* Bâle, Kunsthalle (3 paintings)
— *Exposition rétrospective,* Genève, musée de l'Athénée, 1945 (37 paintings)
— *École genevoise du XIXe siècle,* Milan, Palazzo Strozzi, 1949
— *Cent ans de peinture genevoise,* Genève, musée Rath, 1957 (4 paintings)
— *Les Peintres du Mont-Blanc,* Genève, musée d'Art et d'Histoire, 1965 (2 paintings)
— *Neue Kunst in der Schweiz zu Beginn unseres Jahrhunderts,* Zurich, Kunsthaus, 1967 (5 paintings)
— *Tableaux pointillistes de peintres genevois,* Genève, Galerie Diorama, 1972 (10 paintings)
— *Alexandre Perrier,* Genève, Galerie Diorama, 1977 (44 pieces)
— *Alexandre Perrier,* Zurich, Galerie du Carrois, 1978 (26 pieces)
— *Ramuz à cent ans,* Lausanne, Palais de Beaulieu, partiellement reprise à Paris et Bruxelles, 1979 (2 paintings)
— *Les Lacs d'Alexandre Perrier,* Genève, Galerie Diorama, 1980 (16 paintings, 6 drawings)
— *Visions de lacs et de montagnes,* Genève, Galerie Diorama, 1983 (28 paintings)
— *De Liotard à Hodler,* Genève, musée Rath ; Dijon, musée des Beaux-Arts, 1984 (one drawing)
— *Peintres du Léman,* Château de la Tour de Peilz, 1985 (3 paintings)
— *Alexandre Perrier (1862 – 1926). Cinquantenaire de la mort du peintre,* Genève, Musée d'Art et d'Histoire, April 14 – May 31, 1986 (24 paintings) ; Genève, Galerie Diorama, 1986 (paintings and pastels); Soleure Kunstmuseum, October 24, 1986 – January 4, 1987 (24 paintings)
— *Alexandre Perrier (1862-1936),* Soleure, Kunstmuseum, August 14 – November 23, 2008
— *Alexandre Perrier (1862-1936),* Genève, musée d'art et d'histoire, March 19 – August 23, 2009

COLLECTIONS

Public and Institutional Collections

Musée d'art et d'histoire, Geneva
Collection Pictet, Geneva
Kunstmuseum Solothurn, Switzerland
Musée cantonal des Beaux-Arts, Lausanne
Kunsthaus Grenchen, Switzerland
Collection du Crest, Jussy, Switzerland
A. & R. Illi Booksellers, Geneva
Swiss Confederation, Federal Office of Culture, Bern
Gottfried Keller Foundation, Winterthur
UBS Art Collection AG, Switzerland

Former Private Collections

Jean-Daniel Demierre, Switzerland
Michel Foëx, Geneva (d. 2015)
André L'Huillier, Geneva (d. 1998)

Current Private Collections

Béatrice Helg, Switzerland
And Private Collections in Geneva, Morges and St. Gallen, among others

LIST OF WORKS

1. 

***EFFET DE NEIGE*, sans date**

signed on the reverse in pen and inscribed *no. 92* and titled on a label *Effet de neige*
mixed media on canvas
60 x 73 cm.

2. 

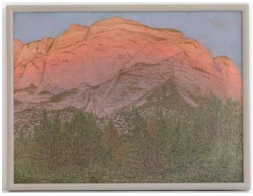
***LA MÈRE DE L'ARTISTE*, 1924**

mixed media on canvas
100 x 105 cm.

3. 

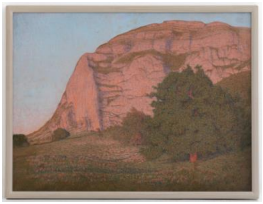
MONT-BLANC AU CRÉPUSCULE DE LA FORÊT

mixed media on canvas
65 x 48 cm.

4. 

***SANS TITRE, (SALÈVE),* 1898**

signed on the reverse in red paint lower right: *Alexandre Perrier / 1898* and monogram top left
mixed media on canvas
49 x 65 cm.

5. 

SALÈVE AU COUCHANT

mixed media on canvas
48 x 65 cm.

6. 

LA FORÊT

mixed media on canvas
130 x 115 cm.

LIST OF WORKS

7.



VUE DU MONT-BLANC DEPUIS LE PRAZ-DE-LYS
ca. 1900
oil on canvas
c. 62.5 x 84 cm.
Succession stamp on back of canvas

8.



ETUDE CHROMATIQUE DE PAYSAGE

pastel on grey green paper
24 x 31 cm.

9.



ETUDE CHROMATIQUE DE PAYSAGE

pastel on grey green paper
24 x 31 cm.

10.



ETUDE CHROMATIQUE DE PAYSAGE

inscribed lower left in pencil: *Soir de juin fin*
pastel on grey green paper
24 x 31 cm.

11.



PAYSAGE DE MONTAGNE

pastel on grey green paper
24 x 31 cm.

12.



LES HAUTS-FLEURIS

on the reverse lower right, monogrammed in ink *AP* and inscribed in pencil *no. 19*.
pastel on grey green paper
24 x 31 cm.

LIST OF WORKS

13.



LA FORÊT

pencil on paper
60 x 80 cm.

14.



LES HAUTS-FLEURIS

pencil on paper
60 x 80 cm.

15.



ALPAGE DU PRAZ-DE-LYS

pencil on paper
60 x 80 cm.

16.



JEUNE FEMME ASSISE DANS UN PAYSAGE, ETUDE POUR L'AUBE, c. 1892

pencil on paper
38.2 x 27.2 cm.

17.



ETUDE POUR L'AUBE, c. **1892**

pencil on paper
81.5 x 61.5 cm.



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