

# CATALOG TOGGENBURG

*Spiritual Abstract*





# CYRE DE TOGGENBURG

## SPIRITUAL ABSTRACT

*Fine Art*

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A portrait of a woman with long, dark, curly hair, looking slightly to the left. She is wearing a dark jacket over a white top and a necklace with large, round, orange-colored pendants. The background is a textured, mottled brown and green.

**Cyre de Toggenburg,**  
*Biography*

**Medal of Excellence Painter, Today's Arts Talent 2016**  
**(Editions of museums and the Culture EDMC)**

**Trophy of Riviera Contemporary Art 2016, Abstract Art Category**  
**Trophy of Art and Style 2016,**

**Honorary Artist of Fundamental Research**

**Christobaldo Columbus Award Art Explorer 2017**

**Abstract Art Category City of Genoa.**

**Leonardo da Vinci Art Award 2017 Abstract Art Category**  
**City of Florenz.**



## 2018

Solo exhibition at Arabian Horse Show in Vichy from 28 to 29 of July, VICHY (France)

Solo exhibition at International Vichy Price of Jumping from 28 of June to 2 of July, VICHY (France)

Solo Exhibition at Grand Palais, the 14th of April, City of VICHY (France)

International Exhibition Roma ArtRooms at Church Palacio Roma, from 1 to 4 of March, ROMA (Italy)

## 2017

Solo exhibition at La Maison du Pelerin from 17 to 25 of July 2017, SOUVIGNY (France)

Solo exhibition at Les Forges Royales from 7 to 31 of March 2017, GUERIGNY (France)

**Conference** « The Notion of Spirituality through Pictorial Art » at Theater des Forges Royales, on 24 of March, GUERIGNY (France)

Permanent Artist at Carousel TOULON (France)

## 2016

Solo exhibition at l'Ame Enchantée, from 15 of August to 11 of October, VEZELAY (France)

**Conference** « The Notion of Spirituality through Pictorial Art », at L'Ame enchantée, on 19 of September VEZELAY (France)

Exhibition Riviera Exhibition's Pole & Art's Research Center and Preservation of Heritage from 9 of July to 15 of September at Carousel TOULON (France)

Exhibition Artshopping Carousel du Louvre from 27 to 29 of May PARIS (France)

Permanent Artist at Colette DUBOIS Gallery, 420 Rue Saint Honore 75008 PARIS (France)

## 2015

Exhibition Auditorium RAINIER III, from 8 to 20 of November (MONACO)

Solo Exhibition NAKAMAL 21, from the 21 of February to 20 of March NOUMEA (New Caledonia) OCEANIA

## 2014

Solo Exhibition BEDDARIDE CLUB from the 3rd to the 31 of October MARSEILLES (France)

Exhibition SAMARITAN from the 1st to the 29 of September MARSEILLES (France)

Private Exhibition Rose and Nicolas KERVYN de MEERENDRE from the 16 to the 24 of May WATERLOO (Belgium)

Solo Exhibition Arte Bello Gallery from the 15 of March to the 11 of April NOUMEA (New Caledonia) OCEANIA

## 2013

Solo Exhibition Château HAGEN from 2 of July to 2 of September NOUMEA (New Caledonia) OCEANIA

Private Exhibition Johanna Levy from 5 to 8 of July SYDNEY (Australia) OCEANIA

Solo Exhibition Château HAGEN from 17 of June to 2 of July NOUMEA (N.Caledonia)

Private Exhibition E S D with Michel BENEBIG Organist & Carl LOCKETT Guitarist from 31 of May to 7 of June NOUMEA (N. Caledonia) OCEANIA

Solo Exhibition DZ Gallery from 22 of April to 6 of May NOUMEA (N. Caledonia) OCEANIA

## 2012

Solo Exhibition GAVART Gallery from 2 of July to 3 of September PARIS (France)

Permanent Artist GAVART Gallery PARIS (France)

Solo Exhibition Garden's Hotel from 25 of May to 2 of June PARIS (France)

Exhibition Dakar Women's Group DAKAR (Senegal) AFRICA

## 2011

Exhibition EVERARTS Gallery from 24 of October to 24 of January 2012 PARIS (France)

Exhibition SOKHAMON from 1st to 29 of April DAKAR (Senegal) AFRICA FLORENCE BIENNIAL from 3 to 11 of December FLORENTIA (Italy)

## 2010

BIENNIAL DAK'ART OFF from 7 of May to 7 of June DAKAR (Senegal) AFRICA

Exhibition Dakar Women's Group DAKAR (Senegal) AFRICA

Private Exhibition Palmyra Villa from 7 of May to 10 of June DAKAR (Senegal) AFRICA

## 2009

Solo Exhibition ANGELI's Collection PARIS 16ème (France)

## 2007

Europ'ART FAIR from 2 to 6 of May GENEVA (Switzerland)

## 2006

Exhibition MILLIONAIRES FAIR from 27 to 30 of October MOSCOW (Russia)

Private Exhibition Vieil-Azy Castle From 6 to 18 of July SAINT BENIN D'AZY (France)

## 2005

Exhibition ARTZoom Longwy October (France)

## 2004

Solo Exhibition Vieil-Azy Castle from 3 to 31 of August SAINT BENIN D'AZY (France)

Private Exhibition Marquis di Rietti from 9 to 13 of March VENEZIA (Italy)

## 2003

Exhibition Bahnhofstrasse Art In The Street February ZÜRICH (Switzerland)

Solo Exhibition Marquis di Rietti from 18 to 21 of January PADOVA (Italy)

## 2002

Private Exhibition Benoit D'Azy Castle from 1 to 16 of August SAINT BENIN D'AZY (France)

Solo Exhibition Christophe PAUPER Gallery from 15 to 29 of June (France)

## 1997

Private Exhibition Edgard Raynaud from 14 to 30 of April AIX EN PROVENCE (France)

## 1995

Private Exhibition Marquis di Rietti from 1st to 30 of June PADOVA (Italy)



## Charter of Spiritual Painting

### 1. The postulate

Spirituality no longer carries a message, it is no longer only there to support this message, and it is no longer merely a support for the pictorial object.

Spirituality is the object of painting itself.

Spirituality is no longer at the service of painting.

It is painting that is at the service of Spirituality.

It is painting that becomes a support for Spirituality.

The object of my painting is spirituality.

We are no longer in the age of the "spiritual in art," but of the Spiritual Art.

Until now, we have seen that spirituality can take different forms ✨animistic, religious, institutional, sacred, dreamlike, magical, shamanic, mediumistic, spiritualist ✨ and that it could be practiced in any technique, figurative, symbolic, abstract ... ✨, but that it was always represented, or that it enriched the pictorial message.

### *Postulate of Spiritual Painting\**

Here, it is no longer a question of being at the service of the painting, but rather of spirituality as a direct vector.

It is the action of the spirituality through me that arises directly on the canvas.

The object and the vehicle are spiritual. It is the state of satori, awakening, enlightenment, or shamanism that is transmitted on the canvas.

This state is not represented, it is.

I let it act through me, and by my gesture, it manifests itself on the canvas.



## My Personal Path

Harmony, Coherence, Incarnation, **Action**, Excellence.

Looking for nothing, I consider the painter's action as important as any finished painting.

Put yourself in action rather than in thought. This requires a lot of personal investment.

It is like a *confusion between the artist and the art*.

We only make art that resembles us.

Knowing the importance of the spiritual dimension, will allow it to appear in the guise of us, and will be incarnated on the canvas.

This cannot be a costume that could be endorsed and left; it cannot be something external of us. Otherwise we come back to references and reflexes that interfere with the painting.

It is a commitment that responds to an "inner necessity," a dear concept of Kandinsky.

When you do recognize the spiritual dimension in you, which is no longer intellectualized, and no longer emotional, nor physical, you focus on it to become the « object ».

Without these hindrances [emotional, physical, mental], the torrent of this spirituality springs through me and touches the canvas in the action of painting.

### *The purpose*

Harmony, Coherence, Incarnation, Action, **Excellency**.

The object of spiritual painting is spirituality itself.

This implies that we have been able to identify its nature and substance and that it can be born on the canvas as an end in itself.

I therefore claim ownership of my spirituality. It's mine. It exists in my freedom of action to paint a Spiritual Painting.

Using this methodology, we open the door to so many possibilities to explore this type of painting.

Isn't it going through *the gateless gate...*

In background, on the left and the right page, painting's details Oil on canvas with natural pigments.





### **Technique**

Oil painting with a palette knife, of an abstract kind, composed of multiple layers.

Depending on the use of the knife, you get more or less hard effects, and according to the siccative value and the time reserved between two layers, we work on blending or highlights.

Various oils (poppy-seed oil, refined flax, ultra refined linen, safflower, stand oil, walnuts) allow a distribution of pigments depending on the density. Binders and varnishes offer this painting a great luminosity and depth.

The effects of textures are obtained by successive application of layer, juice, glaze and velatures.

The pigments are processed to lighten or dull them depending on their complementary colour or chromatic mid-tones.

The linen canvases are coated with layers of twilled gesso.

With this mental technique of painting, composition rules of the classical tradition (the rule of the three planes, the geometric system of proportions, the direction of light, the points and lines of force, the golden ratio, gate of harmony rules) are broken or thwarted without creating an imbalance of the whole.

The pigments are subjected to conditions that test their textures and colours and deflect their effects. And when they break, they offer an unexpected wealth. For example, gold is opaque, milk-like, while ocher (in principle much duller) is enhanced to obtain superior light. Sepia pigment superimposed on a copper stain will produce warm grey effects. Yellow Mars worked on light backgrounds in glaze, with umber and Cassel brown highlights, collects light. The effects of depths of red ocher, burnt umber, red Mars pigments are tested by their juice in a complementary colour.

Rich effects consist of stains ranging from lean to fat and whose last layer is done with "alla-prima". The dark highlights are spread as coal and the light ones as chalk.

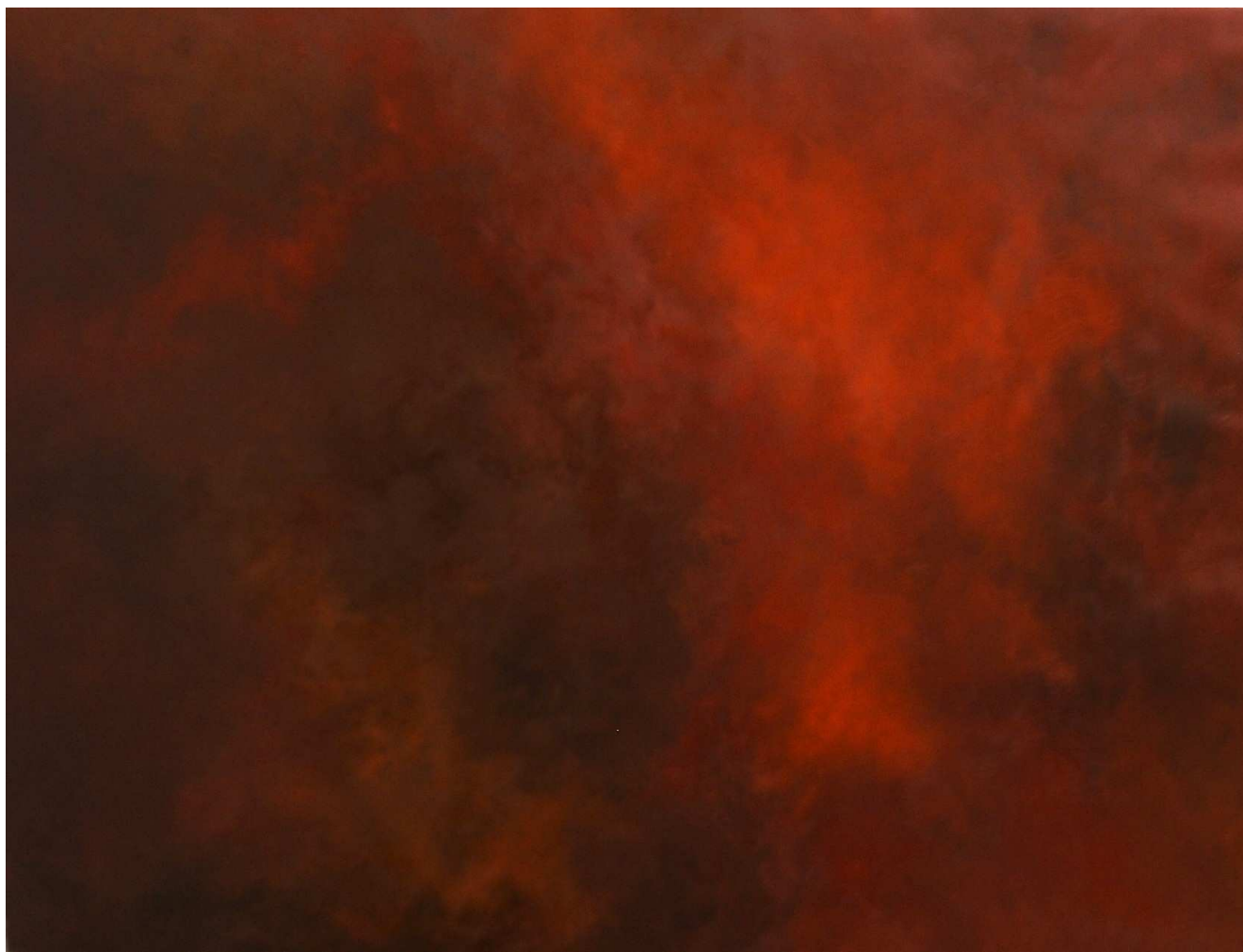
The Courtrai drier is used only to obtain cracking effects.

Each canvas is covered with a retouching varnish then with a protective varnish, painted with a brush. These paintings get their final effect after a minimum of two years of siccation. Oil oxidation congeals slowly.

I am only giving you a few basics here, because the intimacy of this painting compels me to keep it secret.



On the left page, and on the right page, Copies of Klimt's drawing, 1997



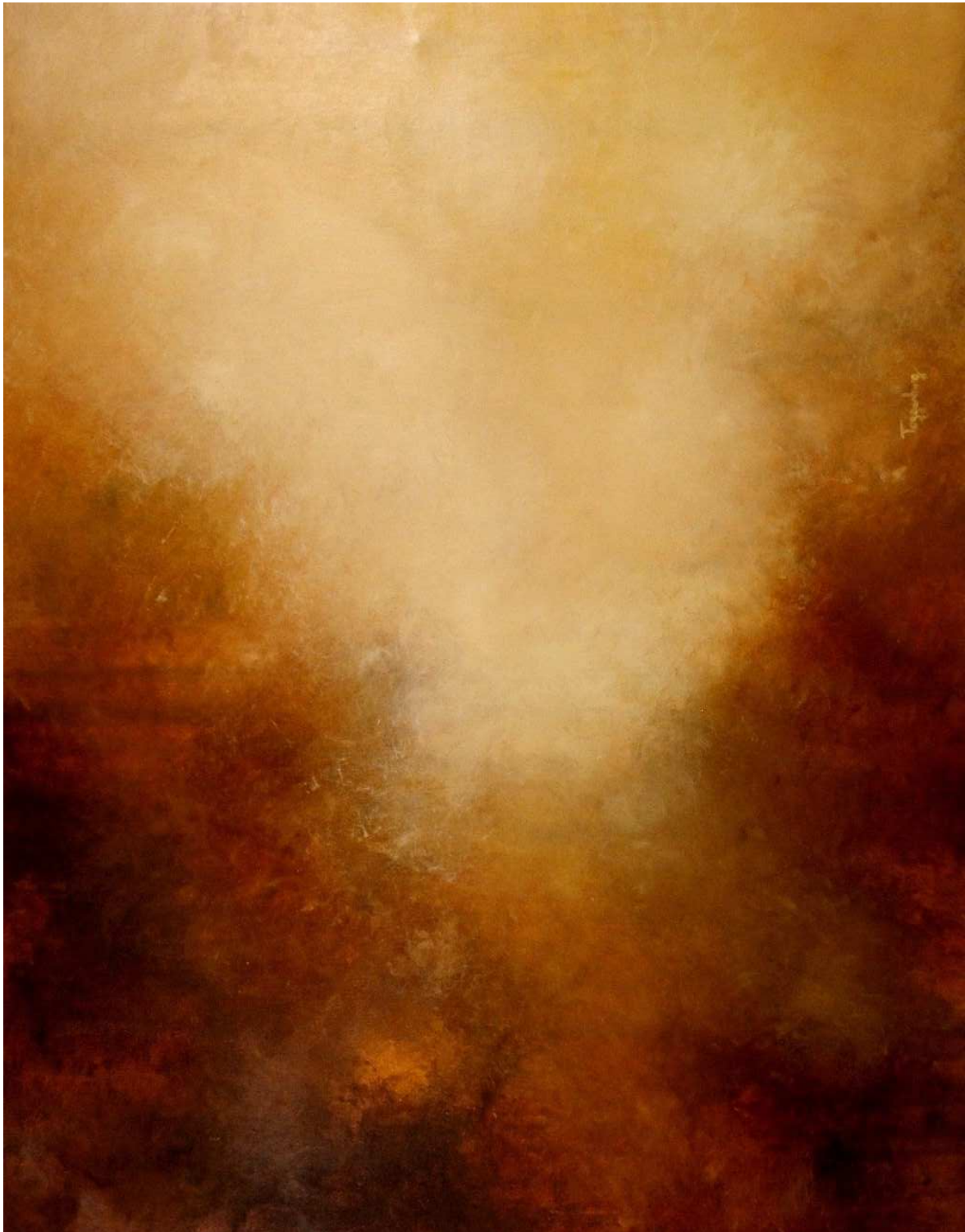
**No Title**, oil on canvas, 130X97 cm Avril 2008.

*Pigments* : Mars Red, Cadmium Red, Magenta, Burnt Umber.

*Technique* : Tenebrismo

***Price on request***





**No title**, oil on canvas, 130 x 97 cm, 2009

*Pigments : Mars Red, Burnt Umber, Yellow Mars*

*Technique : fades*

**SOLD**



**No title**, oil on canvas, 100X100 cm, 2015

*Pigments : Bistre*

*Technique : play with oils*

***Price on request***





**No title**, oil on canvas, 100 x 100 cm, 2014

*Pigments:* Gold

*Technique :* fades

**SOLD**



**No Title**, oil on canvas, 146 x114 cm, 2015

*Pigments* : Bistre.

*Technique* : minimalism

***Price on request***



**No Title**, oil on canvas, 100 x 100 cm, 2014

*Pigment : Bistre.*

*Technique : fades*

**SOLD**





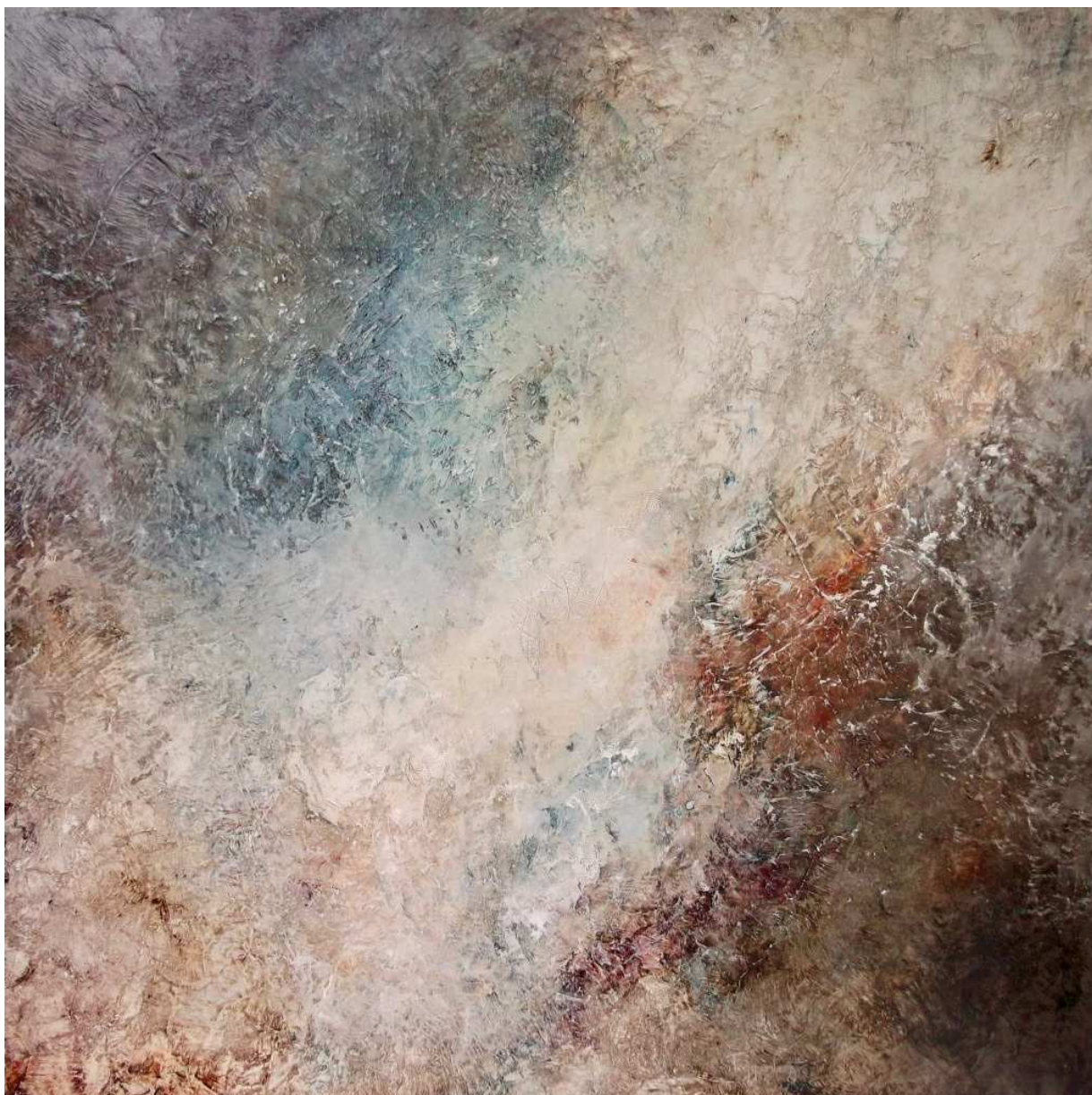
**No Title**, oil on canvas, 220 x 150 cm, 2014

*Pigments* : Prussian blue, Bistre

*Technique* : fades

***Price on request***



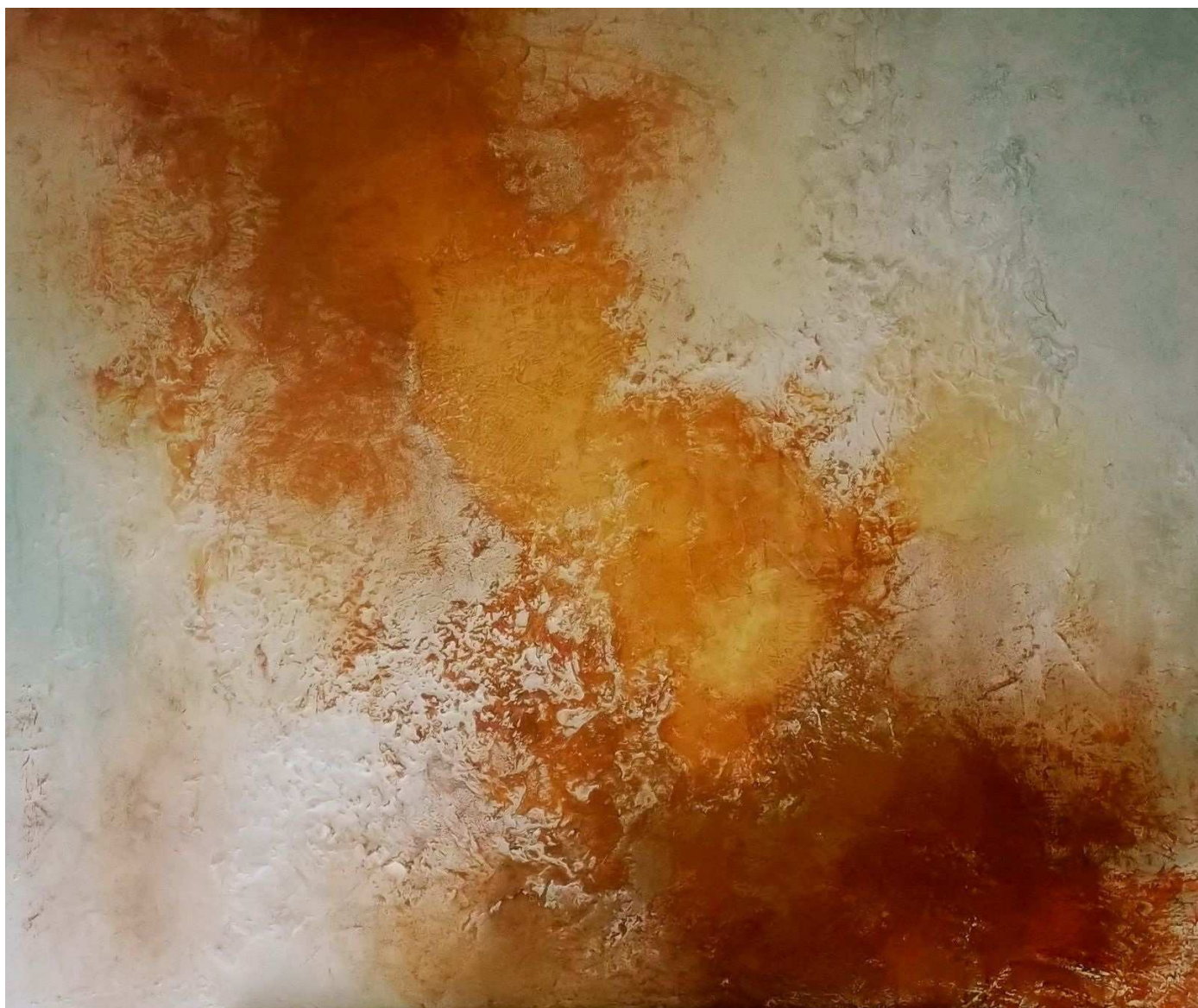


**Barbarian Politeness**, oil on canvas, 100 x 100 cm, 2012

*Pigments : Natural Umber*

*Technique : glacis*

***Price on request***



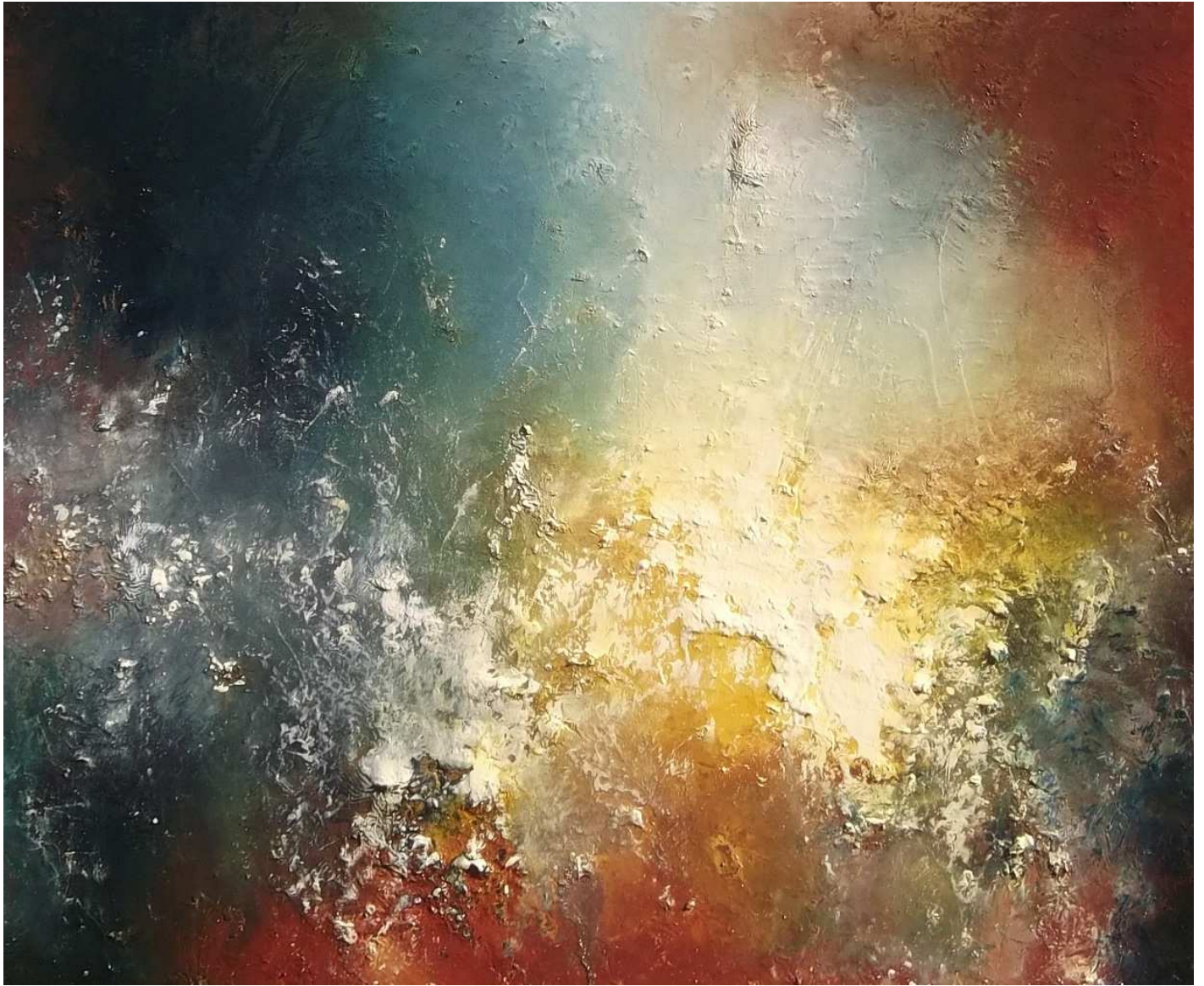
**No Title**, oil on canvas, 120 x 80 cm, 2014

*Pigments* : Red and Orange of Mars

*Technique* : colorism

**SOLD**



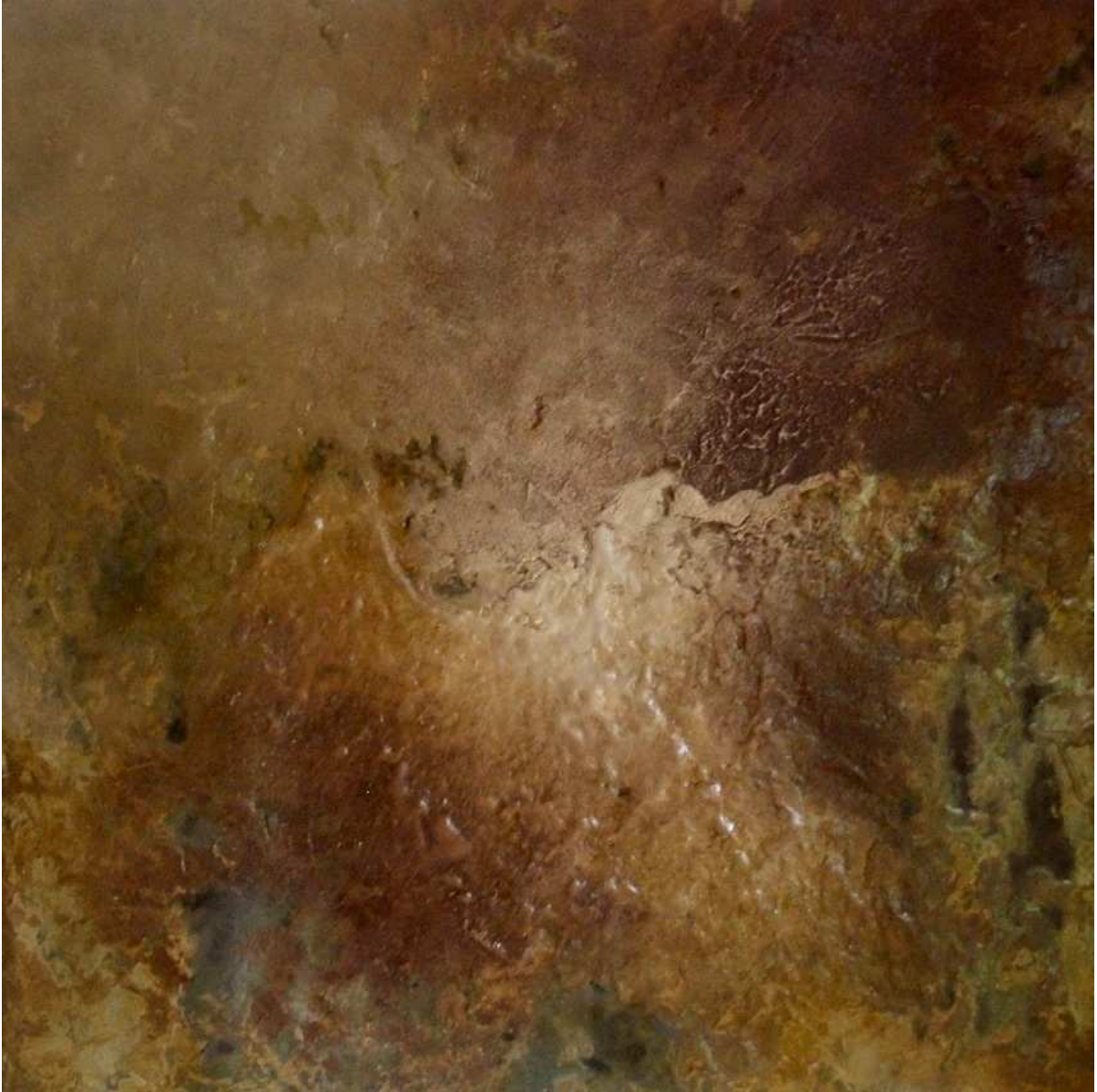


**No Title**, oil on canvas, 120 x 80 cm, 2014

*Pigments* : Prussian blue

*Technique* : colorism

**SOLD**



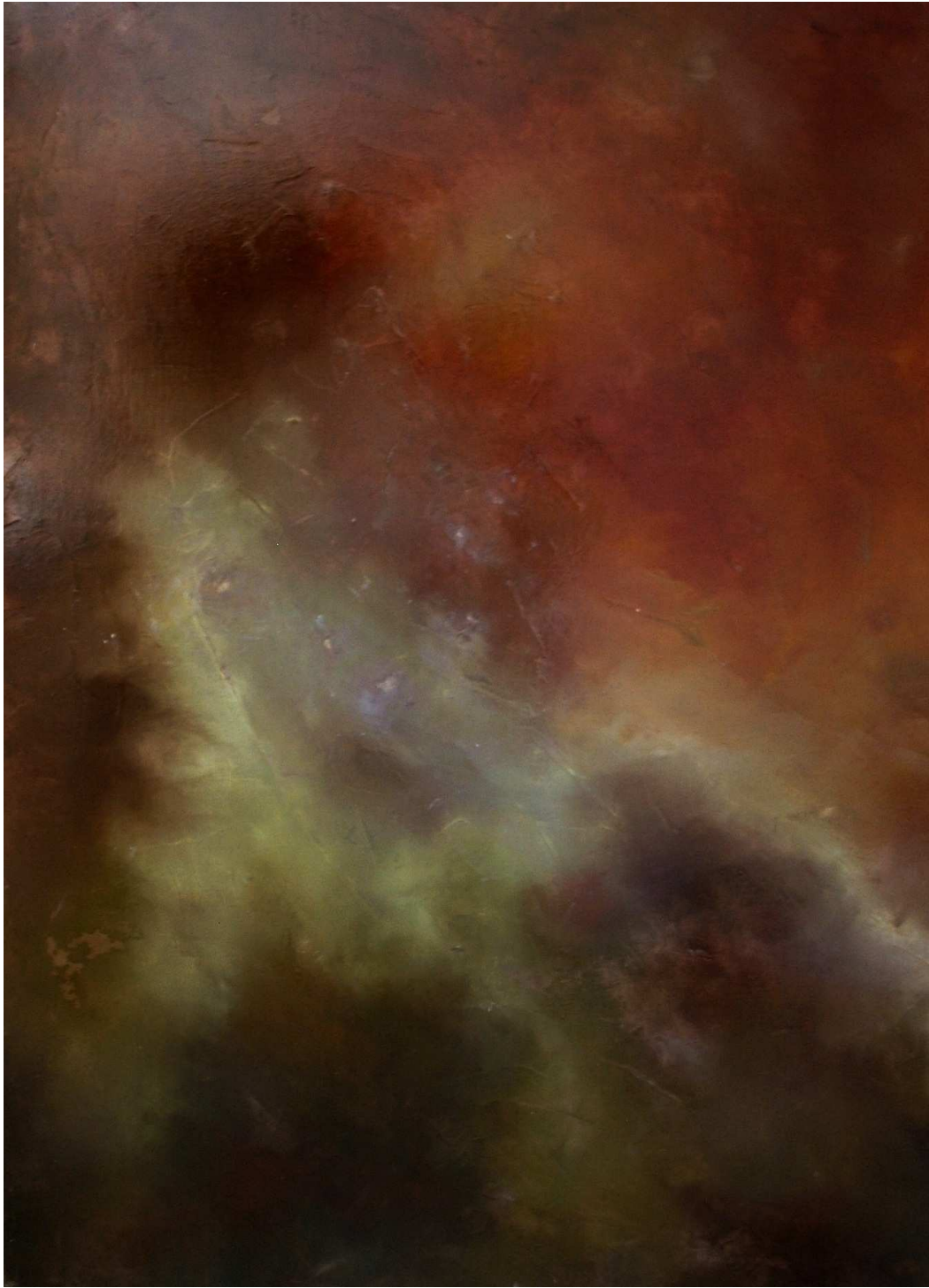
**Let's talk about you**, oil on canvas, 100 x 100 cm, 2012

*Pigments* : Sienna

*Technique* : fades

***Price on request***



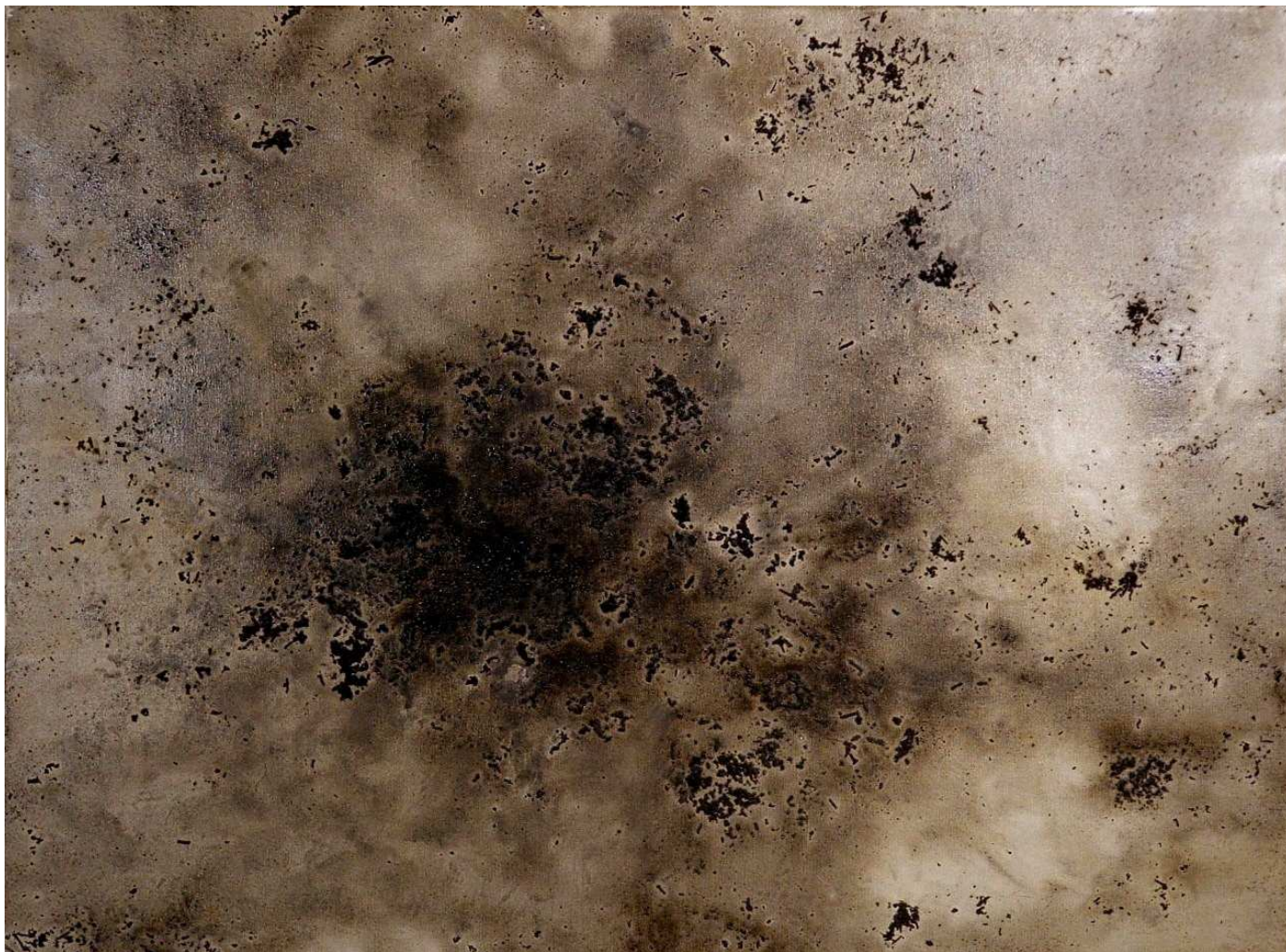


**No Title**, oil on canvas, 130 x 97 cm, 2009

*Pigments* : Mars Red

*Technique* : Tenebrismo

**SOLD**



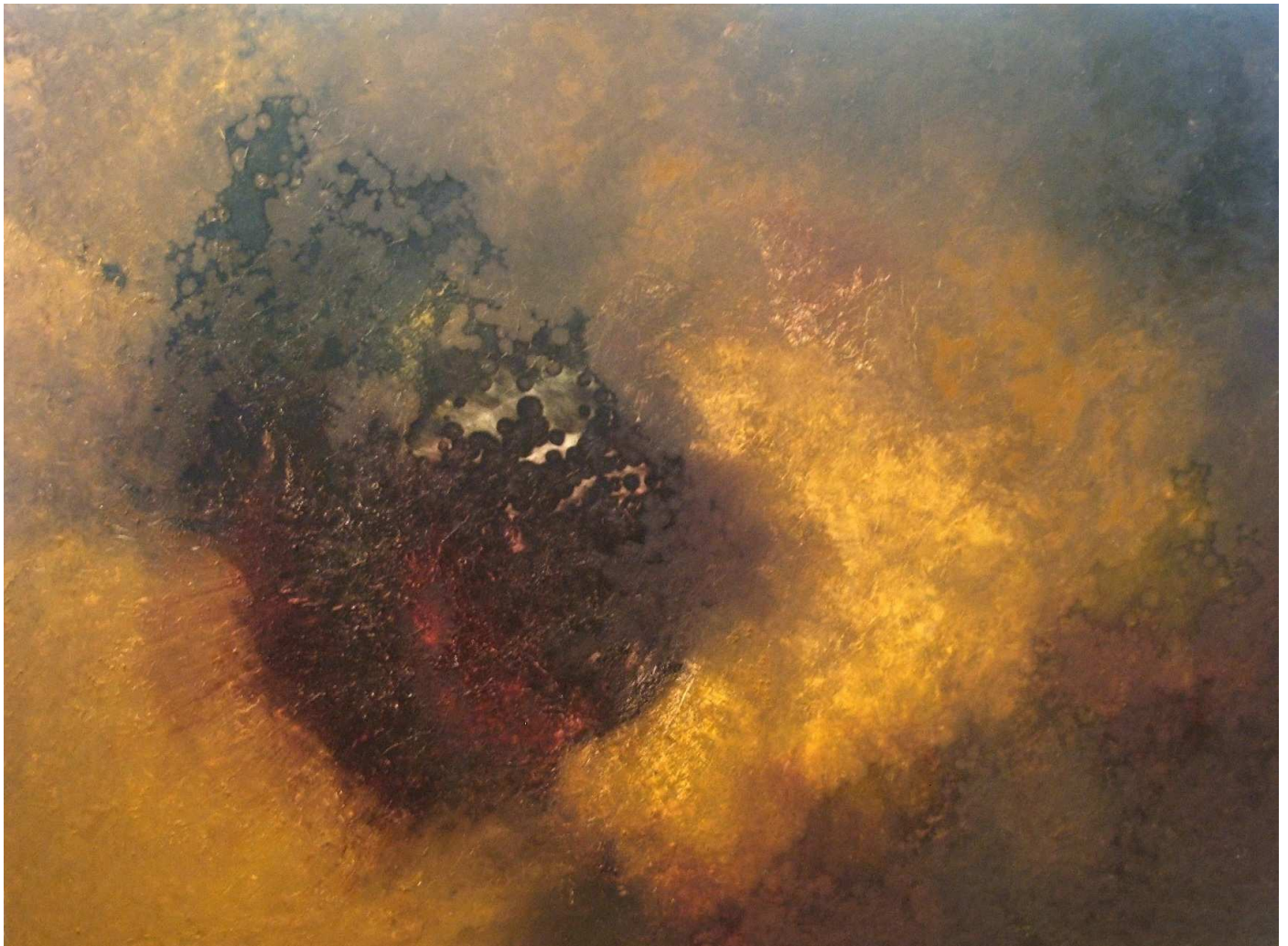
**No Title**, Oil on canvas and wood, 130 x 97 cm, 2007

*Pigments* : Sepia

*Technique* : Mixed media

**SOLD**





**Social V.I.H.**, oil on canvas, 130 x 97 cm, 2012

*Pigments* : Mars Yellow

*Technique* : Tenebrismo

***Price on request***





**No Title**, Oil on canvas, 100 x 100 cm, 2016  
**Cristobaldo Columbus Award in Genoa in 2017**  
*Pigments : Vineyard Black*  
*Technique : fades*  
***Price on request***



**No Title**, Oil on canvas, 100 x 100 cm, 2017  
**Leonardo da Vinci Award in Florenz in 2018**  
*Pigments : Vineyard Black*  
*Technique : fades*  
***Price on request***





**No Title**, oil on canvas, 100 x 82 cm, 2017

*Pigments* : Burnt umber

*Technique* : Play with oil

***Price on request***



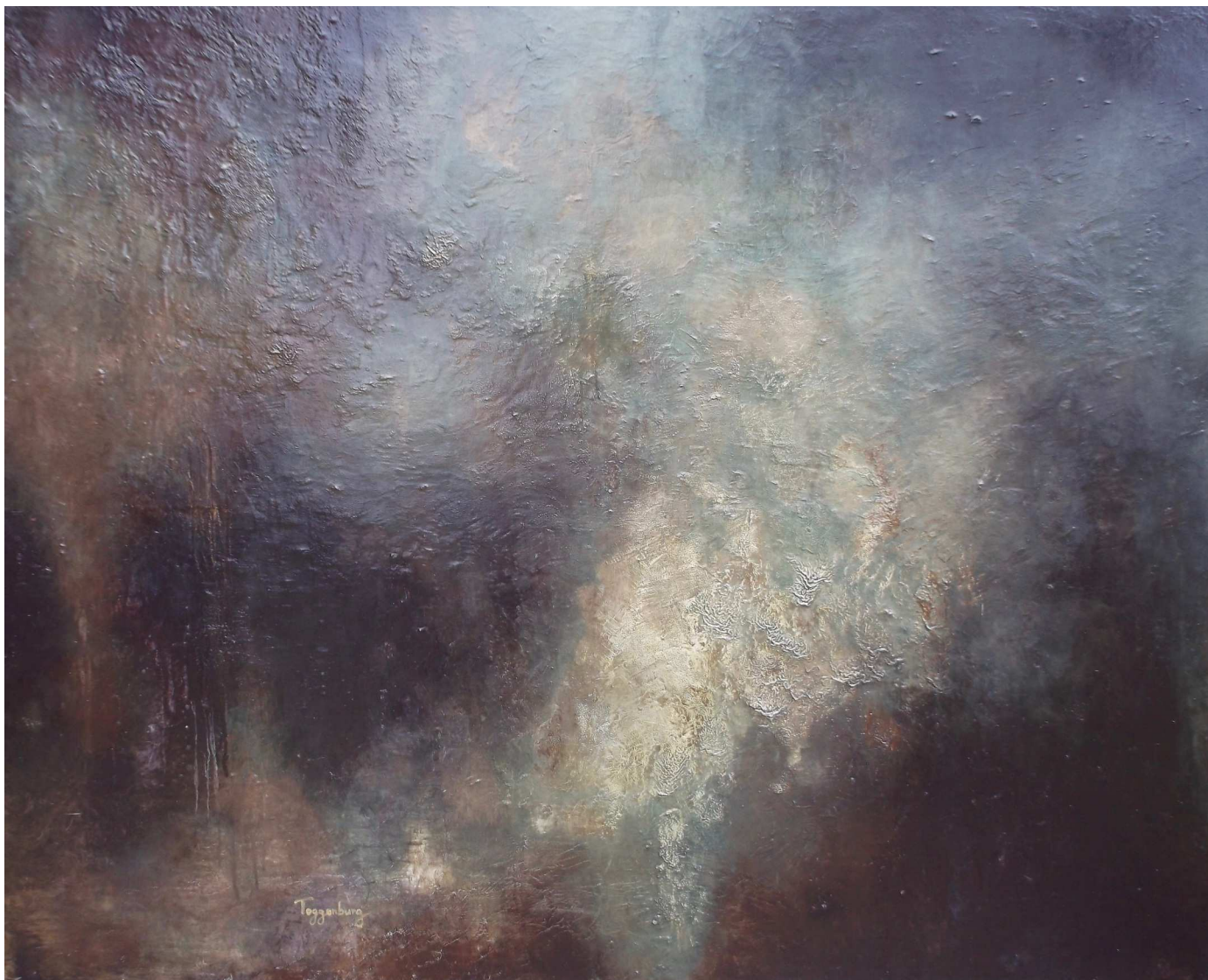


**No Title**, oil on canvas, 100 x 100 cm, 2009

*Pigments : Payne Grey*

*Technique* : liquid paint

**Price on request**



**Tribute to Ralph Lauren**, oil on canvas, 162 x 134 cm, 2017

*Pigments* : Prussian blue

*Technique* : *Tenebrismo*

***Price on request***



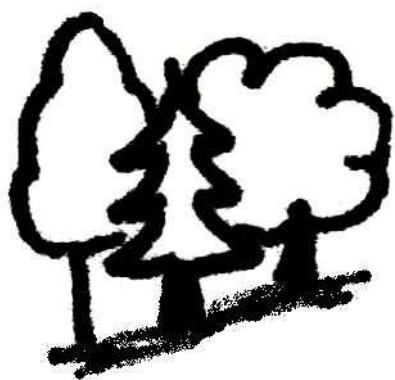
## Cyre de TOGGENBURG

### *Spiritual Abstract*

**The artist defines his painting as a spiritual painting. Spotlight on this absolute abstract painting by Cyre de TOGGENBURG, which overthrows all aesthetic codes and returns to a new synthesis. The 21st century begins by a pictorial of spirituality in paintings, which would not have left Kandinsky indifferent...**

Beyond the intuitions or all postulates, the abstraction of Cyre de Toggenburg, imposes itself in these first decades of our century like the radiant presence of a sublime culture of being human. A painting whose grammar, grandiose, poetic, raises thought by colors and evocations, towards an unavoidable metaphysics, which is for the artist the essential energy for the progress of civilizations and humanity. This work is as a pluralistic and brilliant beam of answers to the meaning of life in space and time, from the original night, but also for the days to come. The spiritual painting created by Cyre de Toggenburg highlights profound meaning which can bring a man and his future to an absolute fullness. It emerges an ultimate understanding of being, which is grasped by the subtle grammars of this contemporary painter-researcher. When we stay for a contemplating moment in front of a painting of Cyre de Toggenburg, it imposes itself as a mirror of ourselves, and that with many sensations make us tend towards an overcoming understanding. We surpass the limit of ourselves. Through this special climate, that emanates from those spiritual abstracts, we can touch the cosmos. The spirit appears to be a true master of matter, evanescent but as an advanced bridge for a quest of immateriality, and even societal progress. The progress of art for art, art for humanity, individual consciousness and collective unconscious are united in a transcended universalism. All this has been offered to us with this exceptional talent.

**Art Critic** Mr Antoine ANTOLINI © EDMC 2016



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