

Cyre de TOGGENBURG

Spiritual Abstract



CYRE DE TOGGENBURG

SPIRITUAL ABSTRACT

Fine Art

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Biography

Cyre de Toggenburg

A Swiss national, born in 1972, Cyre de Toggenburg has spent more than twenty-five years developing a painterly practice in which light becomes language and colour a space of contemplation. Situated at the intersection of lyrical abstraction, spiritual painting, and phenomenological inquiry, her work has emerged as a distinctive voice within independent contemporary art.

Following nearly a decade of rigorous academic training, complemented by studies in the humanities and psychoanalysis in Paris, she gradually forged a visual language that is both deeply personal and immediately recognisable. Although her paintings resonate with the spiritual luminosity of J. M. W. Turner, the chromatic sensibility of Wassily Kandinsky, the structural intensity of Nicolas de Staël, and the meditative expanses of Mark Rothko, they remain resolutely independent of any particular movement or doctrine. Rather than advancing a theoretical discourse, her paintings unfold as spaces of presence in which contemplation, memory, and consciousness quietly converge.

From the outset of her career, Cyre de Toggenburg has cultivated an exceptional international trajectory. Her work has been exhibited throughout Europe, Africa, Russia, and Oceania, establishing an artistic dialogue that extends far beyond geographical and cultural boundaries. Such a sustained presence across four continents remains an uncommon achievement for an independent contemporary artist.

Among the defining milestones of this international journey are her participation in the Millionaire Fair Moscow, a prestigious event bringing together major collectors and leading figures of the international art market, and her selection for two editions of the Florence Biennale (2007 and 2011), widely recognised as one of the world's leading exhibitions of contemporary art. Her work has also been presented at Dak'Art Off in Senegal, held in parallel with the Dakar Biennale, one of the most influential platforms dedicated to contemporary African art.



A significant chapter in her artistic development unfolded in Oceania. During several years spent in New Caledonia, her paintings were featured in a series of solo exhibitions at Château Hagen, DZ Gallery, and Galerie Arte Bello, while her work was also exhibited in Sydney. The landscapes of the Pacific, the intensity of tropical light, and her encounters with Oceanian cultures profoundly enriched her visual vocabulary, reinforcing her pursuit of a universal form of abstraction liberated from narrative and anecdotal reference.

Throughout Europe, her paintings have been exhibited regularly in France, Switzerland, Italy, Belgium, and Monaco. She has participated in leading international art fairs and exhibitions, including Europ'Art Geneva, Roma ArtRooms, and Art Shopping – Carrousel du Louvre (Paris), while maintaining a sustained programme of solo exhibitions that reflects both artistic independence and remarkable consistency.

Her contribution to contemporary painting has been recognised through numerous international distinctions, including the Medal of Excellence – Today's Arts Talent (2016), the Riviera Contemporary Art Trophy, the Art & Style Trophy, the Cristoforo Colombo Art Explorer Award (2017), and the Leonardo da Vinci Art Award (2018). These honours acknowledge an artistic practice distinguished by formal coherence, philosophical depth, and an enduring commitment to cultural dialogue.

Now based in Burgundy, France, Cyre de Toggenburg continues to pursue a pictorial practice that transcends both geographical and aesthetic boundaries. Her paintings, held in private collections across Europe, Africa, and Oceania, embody a vision of art as a universal language capable of connecting cultures, sensibilities, and shared human experience.

More than an exploration of abstraction, her work offers an experience of contemplation. It does not seek to represent the visible world, but to reveal an inner landscape in which light becomes memory, colour becomes breath, and silence becomes a place of encounter. Through an artistic journey spanning four continents, Cyre de Toggenburg affirms painting as a universal language one capable of transcending borders while opening a space for reflection, resonance, and shared humanity.



Selected Exhibitions

1995

Private Exhibition

Marquis di Rietti
June 1–30
Padova, Italy

1997

Private Exhibition

Edgard Raynaud
April 14–30
Aix-en-Provence, France

2002

Private Exhibition

Château de Benoît d'Azy
August 1–16
Saint-Benin-d'Azy, France

Solo Exhibition

Christophe Pauper Gallery
June 15–29
France

2003

Exhibition

Bahnhofstrasse – Art in the Street
February
Zurich, Switzerland

Solo Exhibition

Marquis di Rietti
January 18–21
Padova, Italy

2004

Solo Exhibition

Château du Vieil-Azy
August 3–31
Saint-Benin-d'Azy, France

Private Exhibition

Marquis di Rietti
March 9–13
Venice, Italy

2005

Exhibition

ARTZooM
October
Longwy, France

2006

Exhibition

Millionaires Fair
October 27–30
Moscow, Russia

Private Exhibition

Château du Vieil-Azy
July 6–18
Saint-Benin-d'Azy, France

2007

International Art Fair

Europ'Art
May 2–6
Geneva, Switzerland

2009

Solo Exhibition

Angeli's Collection
Paris, 16th Arrondissement, France

2010

Dak'Art Off Biennial

May 7 – June 7
Dakar, Senegal, Africa

Exhibition

Dakar Women's Group
Dakar, Senegal, Africa

Private Exhibition

Villa Palmyra
May 7 – June 10
Dakar, Senegal, Africa

2011

Exhibition

Everarts Gallery
October 24, 2011 – January 24, 2012
Paris, France

Exhibition

Sokhamon
April 1–29
Dakar, Senegal, Africa

Florence Biennial

December 3–11
Florence, Italy

2012

Solo Exhibition

Gavart Gallery
July 2 – September 3
Paris, France

Permanent Artist

Gavart Gallery
Paris, France

Solo Exhibition

Garden's Hotel
May 25 – June 2
Paris, France

Exhibition

Dakar Women's Group
Dakar, Senegal, Africa

2013

Private Exhibition

E.S.D.
with Michel Benebig (Organist) and Carl
Lockett (Guitarist)
May 31 – June 7
Nouméa, New Caledonia, Oceania

Solo Exhibition

DZ Gallery
April 22 – May 6
Nouméa, New Caledonia, Oceania

Solo Exhibition

Château Hagen
July 2 – September 2
Nouméa, New Caledonia

Private Exhibition

Johanna Levy
July 5–8
Sydney, Australia

Solo Exhibition
Château Hagen
June 17 – July 2
Nouméa, New Caledonia

2014**Solo Exhibition**

Bédarride Club
October 3–31
Marseille, France

Exhibition

Samaritan
September 1–29
Marseille, France

Private Exhibition

Rose and Nicolas Kervyn de Meerendre
May 16–24
Waterloo, Belgium

Solo Exhibition

Arte Bello Gallery
March 15 – April 11
Nouméa, New Caledonia

2015**Exhibition**

Auditorium Rainier III
November 8–20
Monaco

Solo Exhibition

Nakamal 21
February 21 – March 20
Nouméa, New Caledonia

2016**Solo Exhibition**

L'Âme Enchantée
August 15 – October 11
Vézelay, France

Conference

“The Notion of Spirituality through Pictorial Art”
L'Âme Enchantée
September 19
Vézelay, France

Exhibition

Riviera Exhibition Pole & Art Research and
Heritage Preservation Center
July 9 – September 15
Carré du Port, Toulon, France

International Art Fair

Art Shopping
Carrousel du Louvre
May 27–29
Paris, France
Permanent Artist
Colette Dubois Gallery
Paris, France

2017**Solo Exhibition**

La Maison du Pèlerin
July 17–25
Souvigny, France

Solo Exhibition

Les Forges Royales
March 7–31
Guérigny, France

Conference

The Notion of Spirituality through Pictorial Art
Théâtre des Forges Royales
March 24
Guérigny, France

Permanent Artist

Carré du Port
Toulon, France

2018**Solo Exhibition**

Arabian Horse Show
July 28–29
Vichy, France

Solo Exhibition

International Vichy Show Jumping Grand Prix
June 28 – July 2
Vichy, France

Solo Exhibition

Grand Palais
April 14
Vichy, France

International Exhibition

Roma Art Rooms
Church Palace
March 1–4
Rome, Italy



Manifesto of Spiritual Painting

The Postulate

Spirituality is no longer the message.

Nor is it merely the vehicle of meaning, the subject represented, or the invisible dimension that enriches the pictorial image.

Spirituality is the work itself.

Painting no longer serves its own purpose.

Painting serves Spirituality.

The canvas is no longer a surface upon which spirituality is represented.

It becomes the place where Spirituality manifests itself.

The true subject of my work is neither form, colour, gesture, nor composition.

It is Spirituality itself.

For more than a century, artists have spoken of the spiritual in art.

Today, I propose another horizon:

Spiritual Art.

Until now, spirituality has assumed many forms—religious, sacred, animistic, symbolic, mystical, dreamlike, magical, shamanic, mediumistic, or abstract. Whatever its language, it remained an image, a symbol, or a meaning conveyed through painting.

Spiritual Painting begins where representation ends.

Its purpose is not to depict spirituality.

Its purpose is to allow spirituality to become present.

Painting ceases to illustrate.

It becomes manifestation.

The painter is no longer the author of an image.

The painter becomes the instrument through which Spirit acts.

The state of awakening—whether called satori, enlightenment, illumination, or shamanic consciousness—is not represented.

It is embodied within the act of painting itself.

The painting does not describe this presence.

It contains it.

It does not signify.

It is.

My Personal Path

My Path :

Harmony. Coherence. Embodiment. Action. Excellence.

I seek nothing.

The act of painting possesses the same importance as the finished work.

Action precedes thought.

Presence precedes intention.

Such a path demands complete personal commitment.

Little by little, the distinction between artist and artwork dissolves.

We create only what we have become.

Spirituality cannot be adopted like a style.

It cannot be borrowed, imitated, or performed.

It cannot remain external to ourselves.

Otherwise, painting merely reproduces culture, memory, habit, and aesthetic reflex.

Authentic creation begins only when these mediations fall away.

What remains is what Kandinsky called an inner necessity.

When the spiritual dimension is recognised—not as an intellectual concept, an emotional state, or a physical sensation, but as one's deepest reality—the painter ceases to express.

The painter becomes receptive.

Freed from mental, emotional, and physical obstacles, Spirituality flows through the gesture itself. The canvas becomes the place where this invisible current takes form.

The Purpose :

Harmony. Coherence. Embodiment. Action. Excellence.

The purpose of Spiritual Painting is Spirituality itself.

Such a proposition assumes that spirituality possesses its own reality, its own substance, independent of every religious, cultural, or symbolic framework.

It can therefore appear upon the canvas as an end in itself.

I claim full responsibility for my own spirituality.

It belongs to no institution.

It belongs to no doctrine.

Its only legitimacy lies in the freedom of the creative act.

Every Spiritual Painting becomes the trace of an encounter between consciousness and the invisible.

This approach opens an entirely new field of artistic exploration.

Its limits remain unknown.

Perhaps this path is none other than passing through the Gateless Gate.

ART

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.



Copie of Klimt's charcoals - 1997

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.

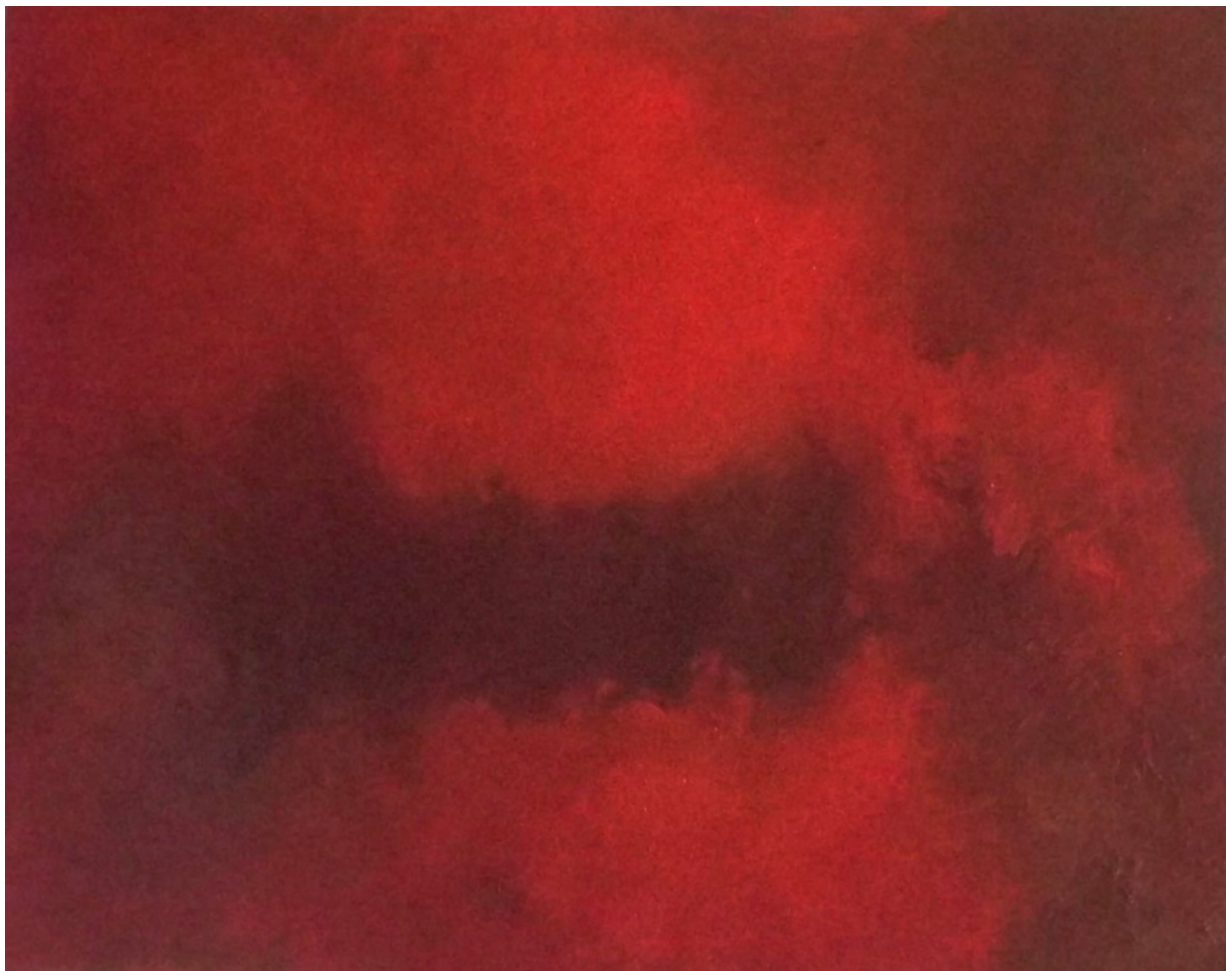
The Courtrai drier is used only to obtain cracking effects.

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.



Copie of Klimt's charcoals - 1997



No Title - Oil on canvas - 130X97 cm Avril 2008.

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

Technique : Tenebrismo

MUSEUM - New Caledonia



No title - Oil on canvas, 130 x 97 cm - 2009

Pigments : Mars Red, Burnt Umber, Yellow Mars

Technique : fades

SOLD - Africa



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 - Philadelphia - USA



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 - France



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 - Paris



Let's talk about you - Oil on canvas, 100 x 100 cm - 2012

Pigments : Sienna

Technique : Fades

Price on request

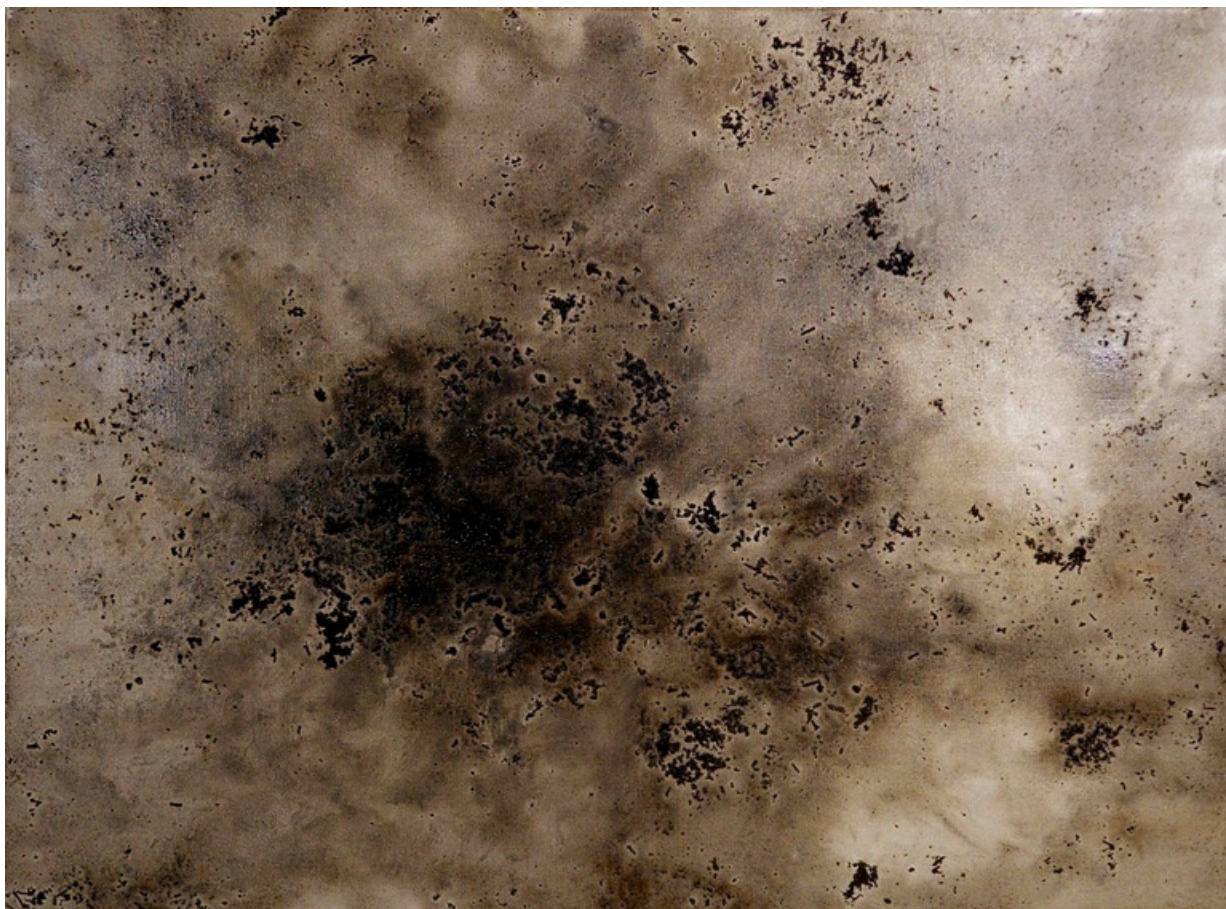


No Title - Oil on canvas, 130 x 97 cm - 2009

Pigments : Mars Red

Technique : Tenebrismo

SOLD - Africa

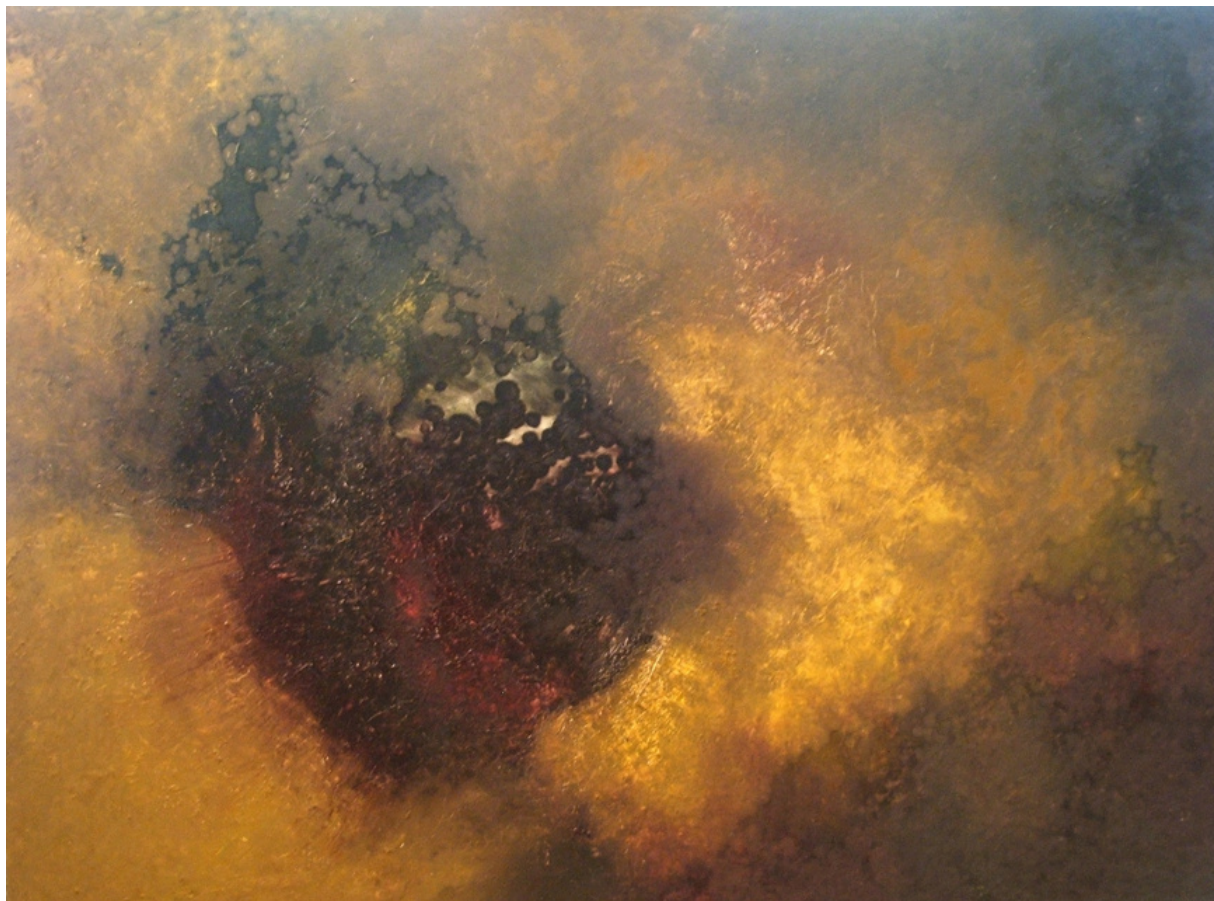


No Title - Oil on canvas and wood, 130 x 97 cm - 2007

Pigments : Sepia

Technique : Mixed media

SOLD - Spain



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

Sold - France



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

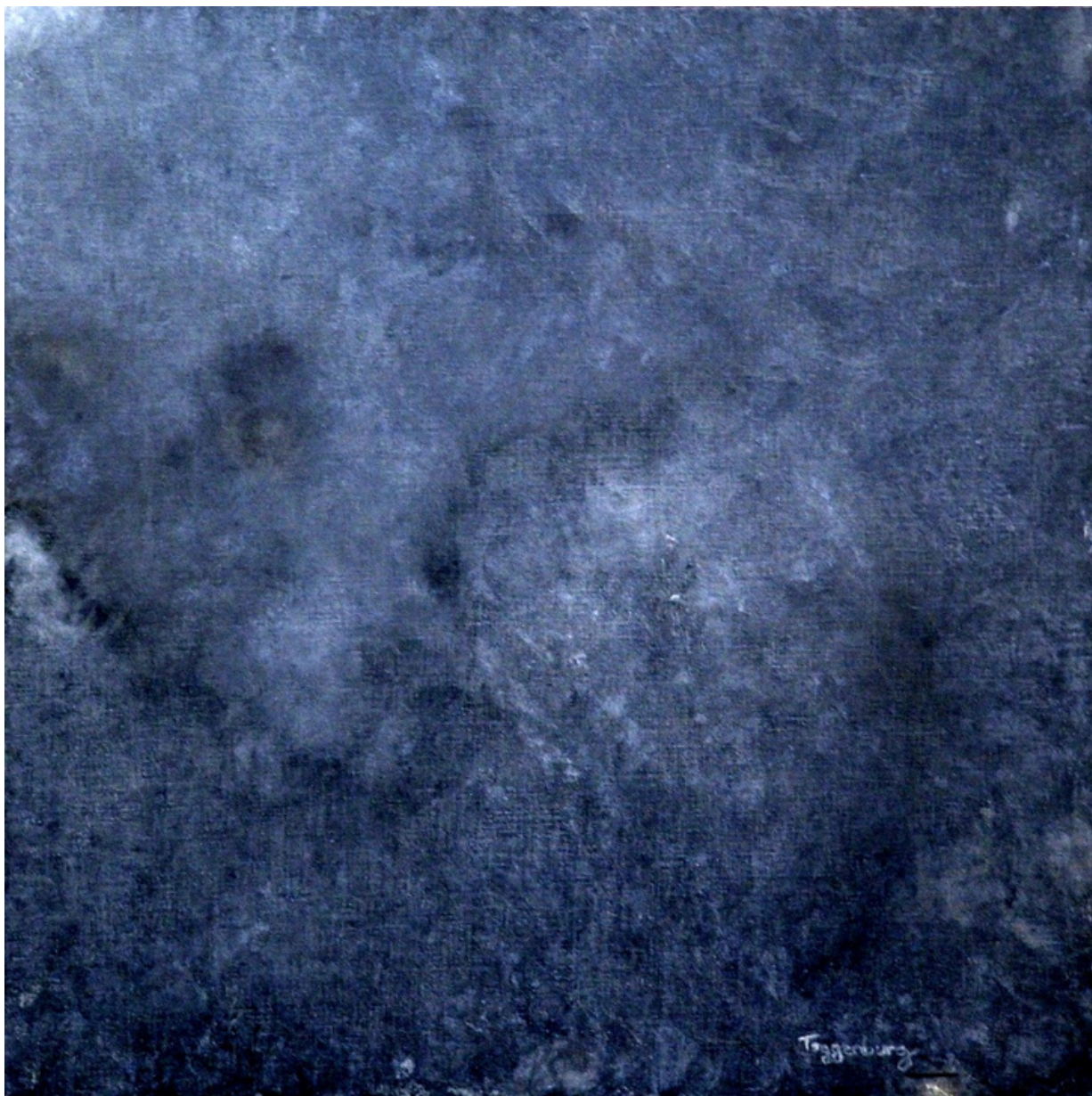


No Title - Oil on canvas, 100 x 82 cm - 2017

Pigments : Burnt umber

Technique : Play with oil

Price on request

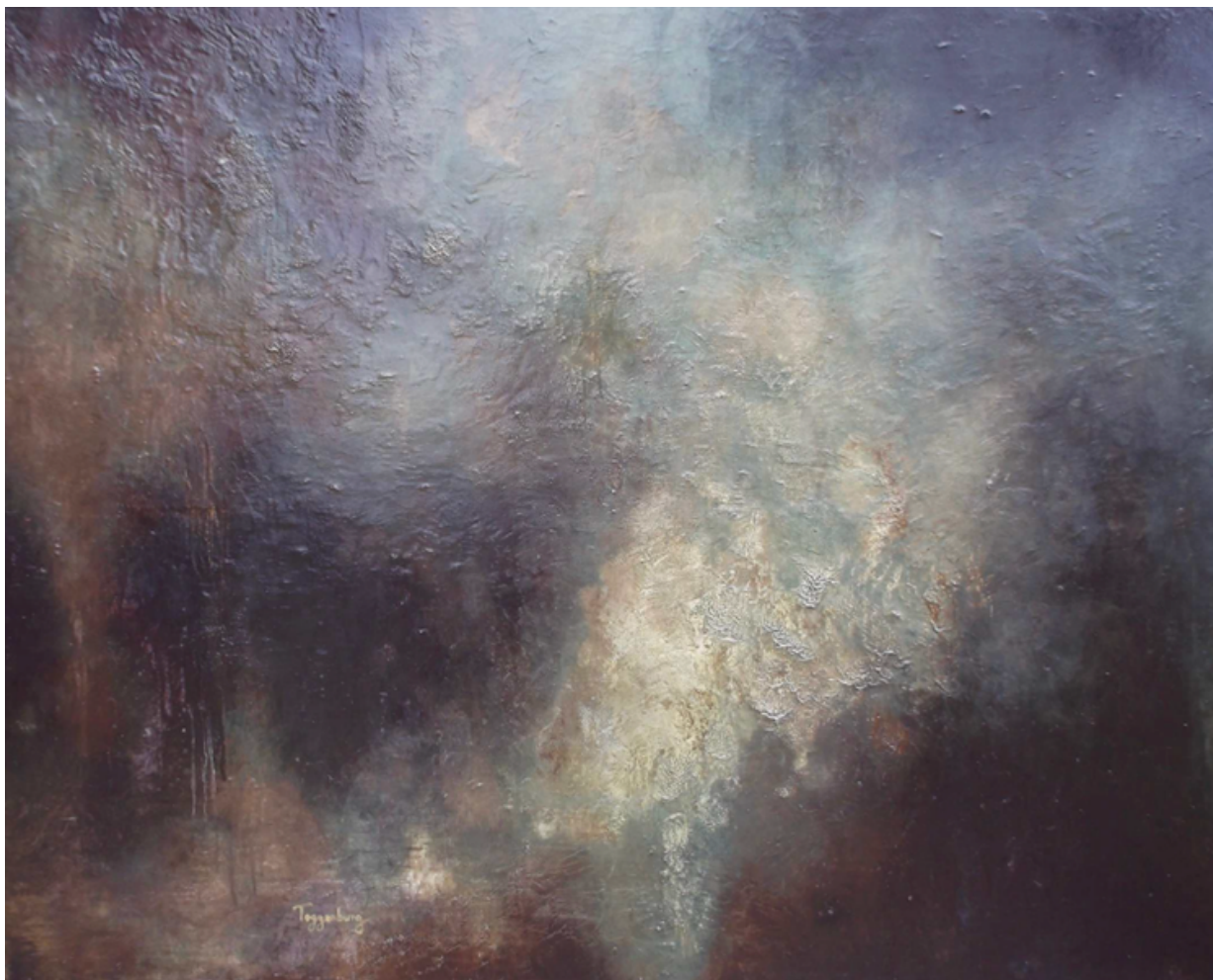


No Title - Oil on canvas, 100 x 100 cm - 2009

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

Cyre de Toggenburg defines her work as spiritual painting - not in the sense of religious imagery, but as an exploration of consciousness through light, colour and presence.

Her paintings occupy a singular place within contemporary abstraction. Rather than illustrating philosophical ideas or revisiting the historical language of abstraction, they invite the viewer into an experience where painting becomes a space of perception and an encounter with Being.

In a contemporary artistic landscape often shaped by conceptual discourse, Cyre de Toggenburg restores one of painting's oldest ambitions: to reveal what cannot be seen directly. Colour is no longer descriptive but generative; light is no longer illumination but the very substance from which the image emerges. Her canvases unfold from an inner necessity, where technical mastery has become instinctive, allowing gesture to serve perception alone.

Before these works, the viewer is not asked to interpret symbols or narratives. Instead, each painting creates the conditions for a silent encounter in which perception gradually deepens into awareness. The canvas becomes less an object than a field of presence, reflecting not only the visible world but also the viewer's own consciousness.

This is why Cyre de Toggenburg's work transcends the traditional opposition between matter and spirit. Pigment, light, gesture and space become inseparable, transforming abstraction from a formal language into an expanded experience of reality.

Far from offering an escape from the world, her painting invites us to inhabit it more fully. It reminds us that perception itself may be one of our deepest forms of knowledge and that painting remains capable of revealing dimensions of existence beyond the reach of language.

For Cyre de Toggenburg, abstraction is not a style but a way of thinking through vision. Her work does not explain the visible—it allows the invisible to become perceptible.

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