

Egon von Vietinghoff

Creative artist
Author of specialized books
Painting philosopher
Creator of a foundation

Is Egon von Vietinghoff a Dutch master? No! He is a European painter who rediscovered the special creative possibilities offered by lost techniques of the old masters and reconstructed them during **thirty-five years of self-teaching and experimentation**. And this in the 20th century!

His intensive studies are the basis of his unique know-how, personal expression as an artist and competence as an author. His paintings are the successful synthesis of his artistic vision and his workmanship.

Vietinghoff's immense work encompasses the classical motifs of still lifes, landscapes, flowers, portraits, nudes, and figural paintings. Due to the great demand, still lifes with fruits made up more than half of his output. Most frequently, a dark velvet background forms the small stage on which the objects are depicted, in natural freshness and collective calm. **They impress through a fascinating plasticity and masterfully placed high-lights.**

Born 1903 in The Hague, Netherlands, Egon grew up in a house open to internationally renowned artists. His father, a pianist, was of noble German-Baltic extraction. His mother's parents were Belgian and Dutch, and she was an author of philosophical books. Egon's childhood was spent in France (Paris), Germany (Wiesbaden), and from 1913 in Switzerland (Geneva, Zuz, and Zurich). In 1922, he received Swiss citizenship. Later, he lived in Munich, Capri, Paris (1923 - 1933), Majorca, Argentina, and Uruguay. He undertook numerous journeys – in the beginning on foot and on bicycle – through Morocco, Europe, and Turkey. From 1938, until his death in 1994, he again lived in Zurich.

Not satisfied by his cubist attempts, he studied the basics of **the traditional techniques of oil and resin painting** in the museums directly from the originals, disregarding the trends of his time. At 17, he started to paint; in his fifties he mastered painting in distemper and in oil-resin colors, mostly prepared by himself. For his paints and binders Vietinghoff used the **purest natural products possible, which confer on his pictures their characteristic warm luminosity.**

In 1983 (2nd Edition, 1991), he published his **“Handbuch zur Technik der Malerei”** (a **technical painting handbook**). Here he brought together the sum total of his long experience, defining the translucency of color (a property which had not been considered explicitly before) and explained the theory of chromatics as seen by the creative painter.

In doing so, he made available once more the lost knowledge of the traditional oil and resin painting techniques for following generations of artists.

During his years in Paris, he exhibited in the Salon d'Automne and in the Salon des Tuileries. Later, his works were shown mostly in Switzerland and Southern Germany. Also, he sold many of his paintings privately to art lovers coming to his studio.

His aim was neither the natural representation of the exterior of his objects nor the restructuring of nature in accordance with intellectual concepts. Rather, he followed his artistic conscience. With an eye for the essentials and with lovingly formed details he shows the beholder the unpretentious wonders of life. Thus, his art is provocative in this time of abstract and politically oriented painting.

Egon von Vietinghoff strives after the representation of that inner rhythm of form and color from which natural objects are formed. He wants only to share his visual experiences. **Unencumbered by theory he offers the immediate material perception which leads him through meditation to transcendence.**

In his manuscript “Vision and representation” (published in German on the Internet) he speaks of a **“School of pure vision”** and of the **“Transcendental painting”**. In this way, he expounds a new philosophy, abandoning the apparent opposites of naturalism and abstraction.

The Egon von Vietinghoff Foundation

was established in 1989 by the artist himself in order to prevent his paintings from being scattered all over the world. It presently is in possession of 67 paintings never offered for sale.

The purpose of the Foundation is to make this representative collection available to the public through periodic exhibitions in order to demonstrate the continuity of the culture of European painting and also to promote the comprehension of “transcendental painting” in this time of radical change, consumerism and technological thinking.

The Foundation documents seventy years of creative work by an extraordinary painter and human being. Examples available include: brochure, video, and audio-visual show (all in German), postcard art prints, lithography and a catalogue of the Foundation’s collection.

E.v.Vietinghoff

For more information please contact:

Egon von Vietinghoff Foundation
Westbuehlstr. 40
CH – 8038 Zurich (Switzerland)

mail@vietinghoff.org

Please visit our website and gallery:
www.vietinghoff.org

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