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Kippel And Bietschhorn



950 EUR

Signature : Humbert Heusser

Period : 20th century

Condition : Bon état

Material : Oil painting

Width : 46

Height : 38

Depth : 5

Description

Kippel and Bietschhorn

Palette-knife oil painting depicting Kippel and the Bietschhorn, by Humbert Heusser, featuring alpine architecture and the Lötschental landscape.

Technical Information:

Period: circa 1920

Origin: Switzerland

Artist: Humbert Heusser

Technique: oil on canvas, palette knife

Painting size: 38 × 46 cm (14.96 × 18.11 in)

Size with frame: 52 × 60 cm (20.47 × 23.62 in)

Description:

Oil on canvas executed with a palette knife by Humbert Heusser, showing a view of the village of Kippel in the Lötschental. The composition is structured through an architectural frame in the foreground, formed by wooden structures and

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paved surfaces that guide the eye toward the inhabited core.

Thick, overlapping knife strokes define the wooden houses, shingle roofs and masonry elements. At the center appear the rooftops of the dwellings and the church's pointed steeple, arranged on progressive planes leading toward the valley. On the right, pots with red flowers -- rendered with quick, compact touches -- introduce a chromatic variation compared to the dominant range of greys, browns, and greens. The background is dominated by the Bietschhorn massif, depicted with lighter, diagonal strokes suggesting snowy areas and the stratification of the mountain. The signature is located at the lower right.

Humbert Heusser

Humbert Heusser (active in the first half of the 20th century) was a Swiss painter known for alpine landscapes and views of villages in the Valais. His work focuses mainly on the Lötschental, particularly localities such as Kippel and Wiler, and the surrounding mountains including the Bietschhorn and the peaks of the Bernese range.

He frequently employed the palette-knife technique, with dense, layered impastos used to depict wooden surfaces, shingle roofs and mountain reliefs. His palette often features browns, greys and greens, with brighter accents for vegetation or architectural details.

His visual language belongs to the tradition of Swiss alpine realism, characterized by direct observation and a spatial construction based on successive planes leading toward the mountainous background.