

ALEXANDRE ABYLA



Painting to Speak

To say what is unspoken. What is hidden. What is held back.

- Press Kit-

2025



Atelier

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Painting to Speak ...

I don't paint to decorate. I paint to speak.

To say what is silenced. What is hidden. What is held back.

I give shape to silent voices, to burning gazes, to souls that no longer ask permission to exist.

In my studio, each canvas is a stage. Each figure, a manifesto.

I don't seek beauty for its own sake, but the raw truth of emotion, the elegance of rebellion, the grace found in rupture.

The women I paint — they don't pose, they assert themselves. They tell their stories, unfiltered, unmasked.

They are here: powerful, wounded, free.

I am a painter of reality, charged with symbols. A craftsman of the visible and the invisible.

I didn't come from a school. I come from a fire.

And that fire, now more than ever, I let it speak.



At the crossroads of
hyperrealism, pop art,
and **urban art** — in
service of a painting
that is inhabited, free,
and deeply human.

A self-taught painter with over 40 years of experience, I come from the world of mural decoration, frescoes, trompe-l'œil, textures, and illusions.

I have journeyed through artistic eras like a free artisan — from Baroque to Impressionism, from faux marble to hyperrealism, from Romanticism to Contemporary art.

I did not come from a school; I was born with a sharp eye and a precise hand.

Each canvas I create is a visual manifesto: I paint to speak.

To speak the unspeakable, to reveal what we'd rather ignore, or to shed light on a force still underestimated: the power of being oneself.

In my recent works, it is women who carry that truth.



Biography

Alexandre Abyla is a self-taught Swiss artist, standing at the crossroads of hyperrealism, pop art, and street art.

His style is direct, instinctive, and committed. He does not imitate — he expresses.

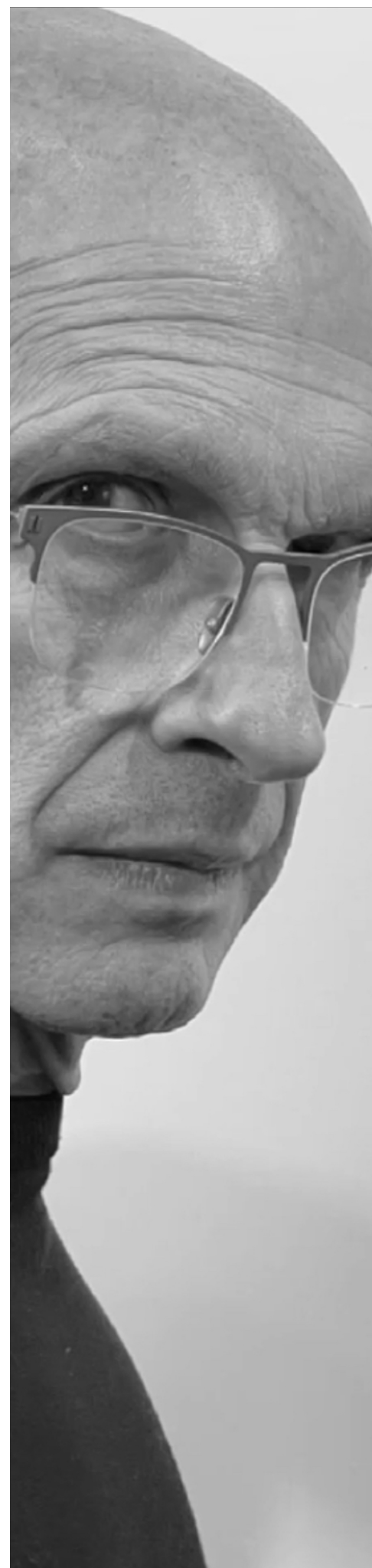
For over 40 years, he has explored every technique and material — from trompe-l'œil to gold leaf, from classical frescoes to digital drawing. But one obsession runs through all his work: woman — as muse, memory, mirror, and manifesto.

In Alexandre Abyla's art, the female gaze is not decorative — it is central. He doesn't freeze beauty; he reveals truth.

His paintings are fragments of soul, sparks of struggle, and calls to light. He paints lips like unspoken words, eyes like silenced cries. And in every strand of hair, in every expression, a presence is allowed to speak.

His current body of work, gathered under the title *Painting to Speak*, is both an artistic statement and an act of love. It reveals the tension between technical mastery and emotional surrender. He paints to unveil, to honor — and also, to resist.

Each piece is a vibrant tribute to feminine strength, its complexity, and its truth.



Atelier lieu de création, lieu de vérité



Alexandre ABYLA,



L'atelier n'est pas un décor. C'est un monde. Un lieu suspendu entre la rage et la grâce.

Ici, les pinceaux ne dorment jamais vraiment. Les murs ont vu passer des visages, des cris, des silences. Et la toile, chaque jour, redemande la vérité. Dans ce désordre maîtrisé, tout parle de création : la couleur qui déborde, la matière qui s'accumule, le geste qui revient. C'est là que je me tiens, face à la toile, entre mémoire et instinct.

Je ne cherche pas l'effet. Je cherche le sens. La présence. L'écho de cette femme que je peins encore et encore — parce qu'elle est toujours autre, toujours essentielle.

Le rouge le noir et blanc, les contrastes puissants, les détails du regard et de la bouche... tout concourt à une seule chose : dire ce qu'on ne dit pas avec des mots.

Ici, je peins pour dire. Pour comprendre. Pour révéler.



L'héritage du geste – Le chemin avant Peindre pour dire

Avant de peindre pour dire, j'ai appris à peindre pour servir : un mur, une pièce, une histoire, un lieu.

J'ai été décorateur, fresquiste, illusionniste de matière. J'ai peint des décors monumentaux, des palais privés, des villas discrètes et des lieux publics chargés d'histoire.

J'ai appris la rigueur dans la beauté, la précision dans l'ombre, la patience dans le geste. J'ai travaillé pour la Ville de Genève, pour des banques, des golfs, des demeures d'exception — de la Maison Dupin à la villa de Michael Schumacher, en passant par celle de Phil Collins. Mais je ne peignais pas encore pour moi.

Ces années-là m'ont forgé l'œil et la main. Elles m'ont donné l'outil. Aujourd'hui, je les mets au service d'autre chose : de ce que j'ai à dire.

Je ne renie rien. Au contraire : c'est tout ce parcours, cet héritage artisanal, qui donne à ma peinture actuelle sa précision, sa liberté, sa vérité.

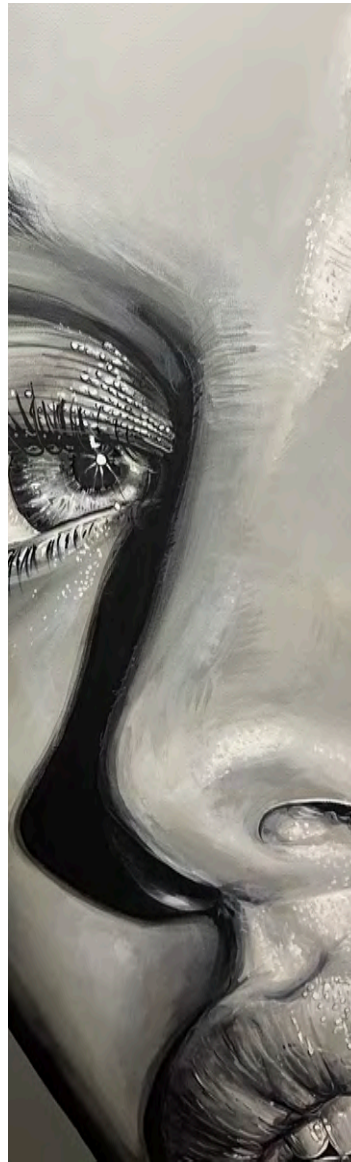




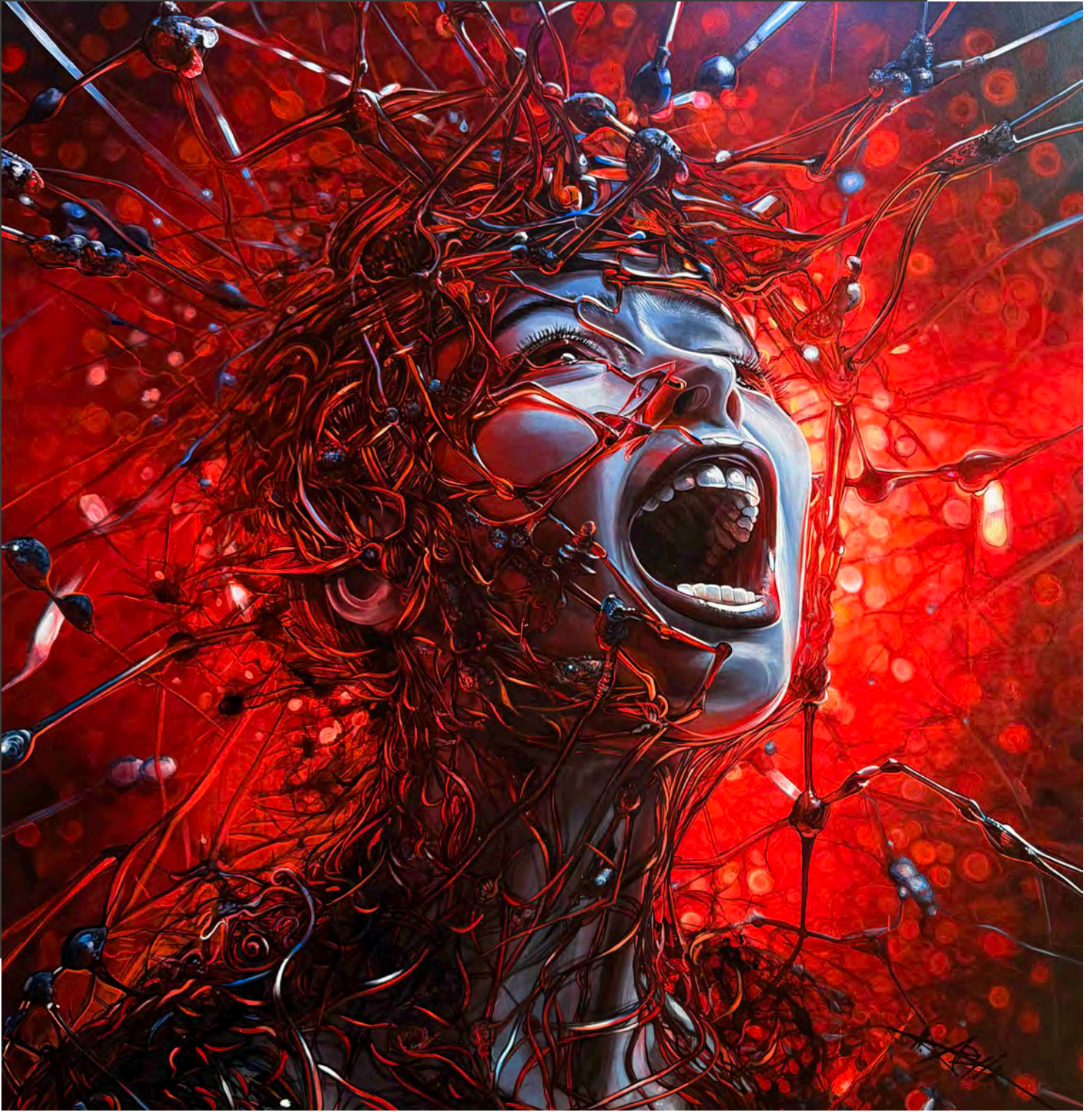
Artworks

Acrylic worked in all its forms — with palette knives, wide brushes, and fine brushes — then finished with a varnish that reveals the texture and extends the intensity of the gesture.

Painting to Speak ...



faces. Two silences. One shared presence. What the canvas does not scream, it quietly reveals..



Don't Let It Happen — Fight Back
100 cm x 100 cm

This painting didn't come from an idea — it came from a deep, visceral feeling. It imposed itself on me as a necessity.

"Don't Let It Happen — Fight Back" is an instinctive, almost primal response to the violence still too often inflicted on women — whether physical, psychological, or invisible.

What I wanted to show is not just an abstract struggle, but their eyes, their anger, their dignity, their silence at times... and above all, their strength.

The strength that rises again, even when everything seems broken.

This painting is for them.

For all those who have been silenced, subdued, or erased.



Gentle
100cm x 100cm

She no longer retreats.
She stands tall, grounded, calm — but nothing about her is
passive.
Her gentleness is not submission: it is self-assertion.
She moves forward in silence, with quiet strength.

Painting to Speak: the power of being oneself, without
needing to shout.



Her Red Prelude
100cm x 100cm

This painting is the opening of a discourse, the first word of a struggle, the color of a cry. It is titled The Red Prelude, because everything begins here — in that moment when something shifts, when one says “stop,” when awareness ignites, burning and raw. This red is not decorative. It is visceral, alive. It is anger, wound, power. Through this woman’s face, I wanted to bring forth the full tension between endured pain and rising strength. She does not beg. She does not apologize. She is here. Present. Incandescent. This is not a portrait. It is a declaration. A woman no longer asking for permission to stand tall.



Never Stay Silent 100cm
x100cm

They want her to be quiet.
To lower her gaze, to stay within the frame, to make herself small.
But even wrapped in silence, she holds her ground.
She does not bend. She waits. She watches. She knows.
Because one day, what she carries will break through.
And on that day, no one will be able to look away.
Never stay silent.
Even in the shadows, you are already light.



Soul's Bloom
100cm x 100cm

There are moments when we no longer fight against the world, but for ourselves. "Soul Unfolding" is that moment. The one where the woman no longer screams, no longer runs — but begins to be reborn, slowly, from within. I wanted to capture that fragile yet decisive moment when something opens from the inside. It's not the end of a battle. It's not even the beginning of a victory. It's simply a turning point — when you start to believe in your own light again. The face I paint here is not perfect, nor frozen. It is becoming. Like the soul, unfolding despite the wounds, despite the memories. is a silent painting, yet inhabited. A quiet strength. A promise.



Tenderness
100cm x 100 cm

There is in this face a peace that does not come from the outside.
It comes from within — from a calm, unshakable strength. From a deep, almost ancient knowing.

I wanted to paint that kind of softness — the kind that does not beg, does not dominate, but simply exists, firmly, with a tenderness that endures.

The organic lines surrounding the body are not chains.

They are living connections, thoughts in motion, fragments of emotion and memory.

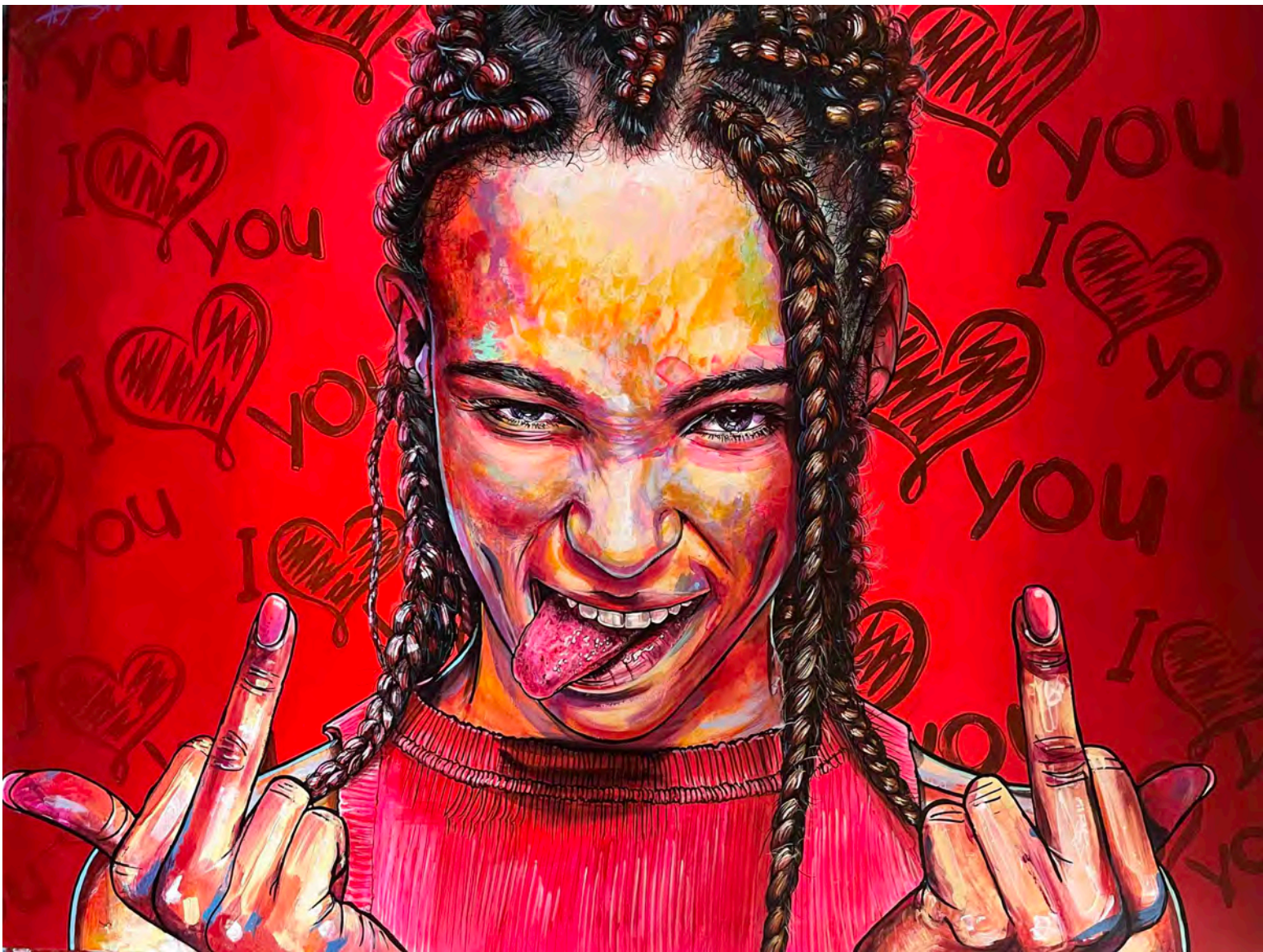
Everything here breathes humanity. Sensuality. Unconditional love.

TENDERNESS is the silent voice of those who give quietly.

A tribute to what is most powerful precisely because it is delicate.

Painting to Speak — here, I speak of grace.

Artworks Hyperréalisme, du pop-art et de l'urban art



Wild Wild
114cm x 146cm

Ce That raised finger is not a vulgar gesture.
It's a statement. A way of saying: "I see you. I hear you. But I will not be silent."

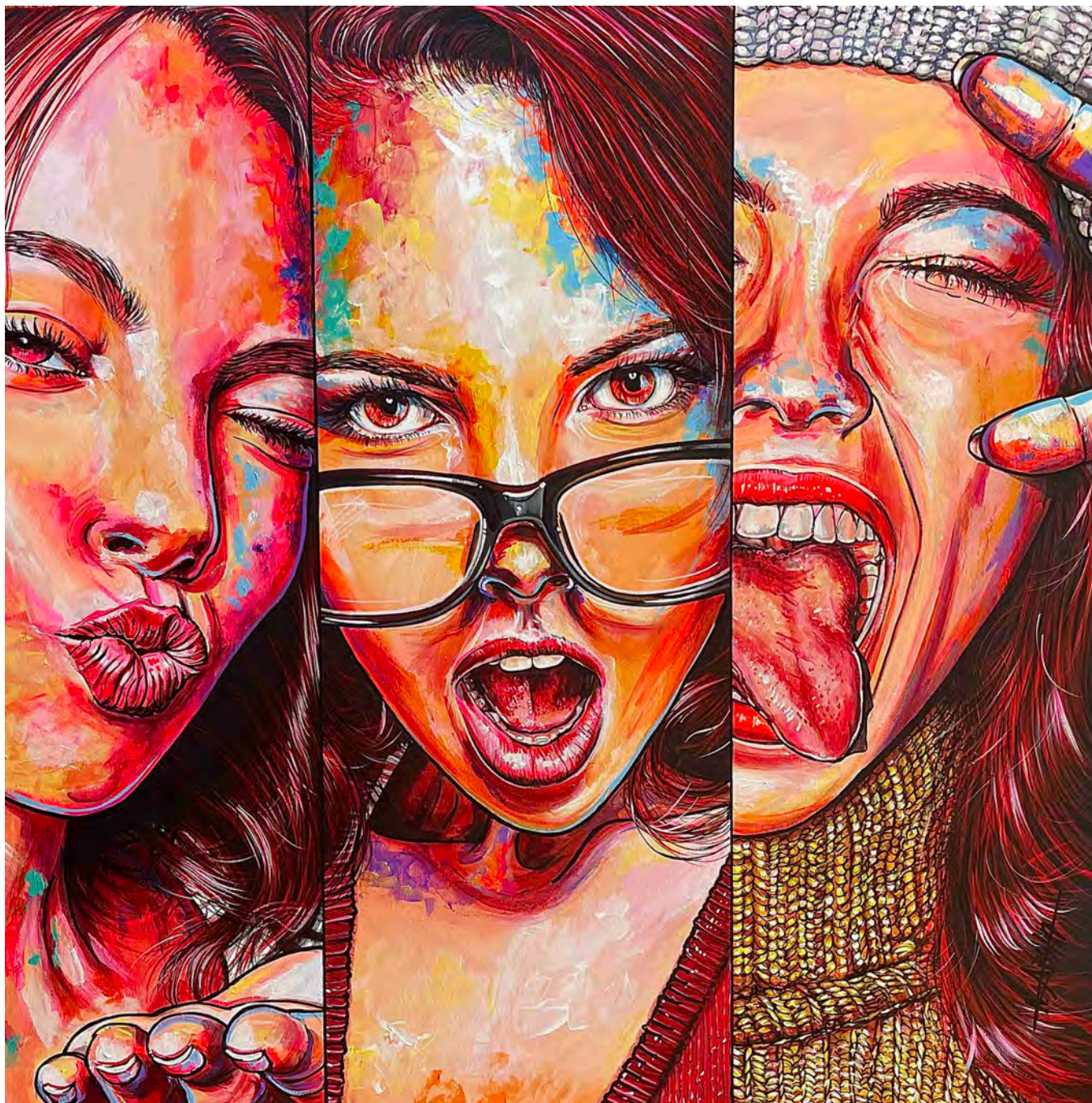
She's not seeking approval. She no longer waits to be accepted.
She shows herself as she is — free, whole, maybe excessive — but always clear-eyed.
That smile, that gaze, that gesture: it's her way of resisti
WILD WILD is a visual response to all the boxes they want her to fit into.
And if it makes people uncomfortable? Even better.

Painting to Speak — I no longer need to please. I choose to be real.



Thank you
80 x 100 cm

This painting is not an offering.
It is a silent confession.
A thank you whispered softly — when you've come back from far away.
When you've crossed the invisible. When you owe nothing to anyone... except to life itself.
She doesn't say thank you to please.
She says it because she knows what it cost her to get here.
Because she could have fallen. Disappeared. Been lost.
But she remained standing. Present. And profoundly alive.
The face I paint is that of a woman who has seen everything —
and who, despite it all, still chooses to believe in the light.
Not out of naivety, but out of courage.
Painting to Speak: thank you, without compromise.
Thank you for surviving everything that tried to silence me.



TRIO
100cm x 100cm

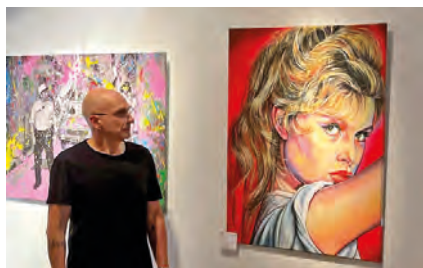
They are not three.
They are one — but fragmented, crossed through, and reassembled.
This painting captures a frozen moment of inner upheaval.
A moment where everything overlaps: fear, memory, will.
There is the one who doubts.
The one who resists.
And the one who finally chooses to rise.
TRIO is the voice of those women who carry themselves within,
who no longer ask for permission to heal,
and who rebuild themselves not despite everything —
but with everything.
Painting to Speak — I am complex, ever-changing, whole. And I rise.



From Black to Color
100cm x 100cm

This painting marks a turning point.
She spent a long time in the shadows — in control, in restraint.
But there comes a moment when that's no longer enough.
A moment when you have to speak, to cut through, to dare to show
yourself — fully.
The raised finger is not an insult.
It's a declaration: Enough. Stop. Now it's my turn to speak.
And in that red mouth, in that clear gaze, there's more than a scream —
there's a rebirth.
Painting to Speak — I come from the black, but I choose color.

Exhibitions & Openings



September 2022
Exhibition – Charity Auction in support of the Brigitte Bardot Foundation, in Saint-Tropez



June 2022
Private Exhibition at the National Bar Council, in Paris



Décembre 2022
Exposition de l'œuvre « Jane Birkin »,
au Dîner de Gala de l'association de
Soleil d'Enfance, au Fouquet's Paris

From June 2023 to January 2024
Exhibition at Le Floris, Geneva

Upcoming

From January 1, 2025 to June 1, 2025
Exhibition at Galerie Alaux, Valencia, Spain
2025 Permanent Exhibition at Renaissance Art Gallery

Press Review

COTE Swiss Magazine



RENAISSANCE
GALERIE D'ART

Testimonial

The Renaissance Art Gallery, located in Geneva's Old Town, is proud to permanently represent and exhibit the artworks of artist Alexandre Abyla.

Today, he is among the artists we are honored to showcase regularly. He is highly appreciated by our clientele for his ability to master various artistic movements while adding a deeply personal touch — making each composition a truly unique piece. The artist was first discovered by the gallery owner, Mrs. Giannina Berreby.

The artist was first discovered by the gallery owner, Mrs. Giannina Berreby. "I first encountered the artist over 15 years ago through his reproduction of a portrait of my ancestor, François Joseph Paul, Marquis de Grasse Tilly, Count of Grasse — a painting gifted to me by a family member for my birthday."

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