

ALEXANDRE **ABYLA**



- Press Kit-

2026



Studio

Contents

- 03/** Shadow & Light
- 05/** Shadow & Light – The Face as Truth
- 07/** Biography
- 11/** Artworks – Shadow & Light
- 22/** News / Press / Testimonials

Shadow & Light

*In Shadow & Light, Alexandre Abyla seeks neither smooth harmony nor conventional beauty.
He works with what disturbs, what pulses, what survives silence.
Shadow — his black and white — is not a withdrawal.
It is a visual autopsy:
the naked structure of a face, the skeleton of an emotion, truth without camouflage.
The fracture laid bare.
Light, for its part, does not illuminate.
It reveals.
It names what burns.
His colors — and above all red, always taut, intense, organic — are less chromatic than visceral.
They breathe, vibrate, insist.
They carry the memory of the cry, the mark of struggle, the emotional charge of the women who pass through his works.
In Abyla's work, realism does not imitate:
it strips away.
It tears off the surface.
It exposes what, in each of us, remains buried — inner tension, the effort to stand upright, the brutally honest beauty of an identity under reconstruction.
Each face is a confession.
Each gaze, a territory where fragility and power intersect, where collapse meets resurgence, where the intimate and the unspeakable converge.
The works do not offer a reading; they demand a confrontation.
This body of work stands at the intersection of expressive realism and a form of psychological narration.
It gives substance to emotions that life urges us to silence, to invisible forces we dare not show, to silent battles that shape the face far more than the passing years.
The women of Alexandre Abyla do not pose.
They testify.
They embody the most violent form of dignity: continuing to exist.
In this series, painting is no longer an aesthetic gesture.
It is a vital act.
A space where Shadow reveals, where Light — and the red that runs through it — reconstructs.
A language meant to say what words suffocate.*



Shadow & Light:

The Face as Truth

Originally trained as a decorative painter, Alexandre Abyla devoted more than thirty-five years to the creation of sets, murals, and trompe-l'œil works, both in public and private spaces.

This experience led him to master a wide range of visual languages — from classical to contemporary, from figurative to abstract — and to develop a rare technical understanding of material, light, and detail.

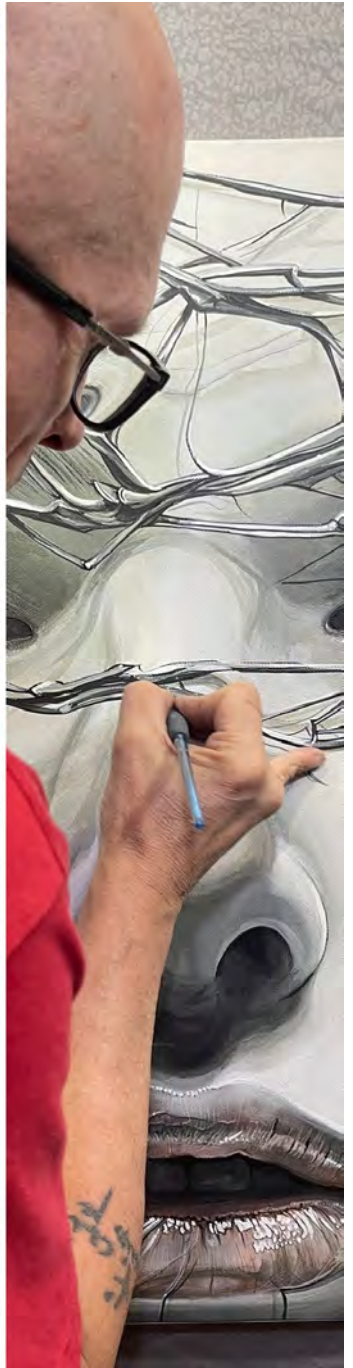
Today, this mastery forms the foundation of his expressive realism, in which each face carries an emotional charge shaped by years of rigor and precision.

The paintings are born from the gaze and the mouth — where truth reveals itself.

Hyperrealism does not imitate: it gives weight to emotion and creates a foreground that captures presence.

What draws the eye is not beauty, but what speaks.

This is where Abyla's expressive realism begins: in that moment when a face becomes a truth.



Biography

Alexandre Abyla's paintings take shape through the gaze and the mouth — the areas where emotion cannot lie.

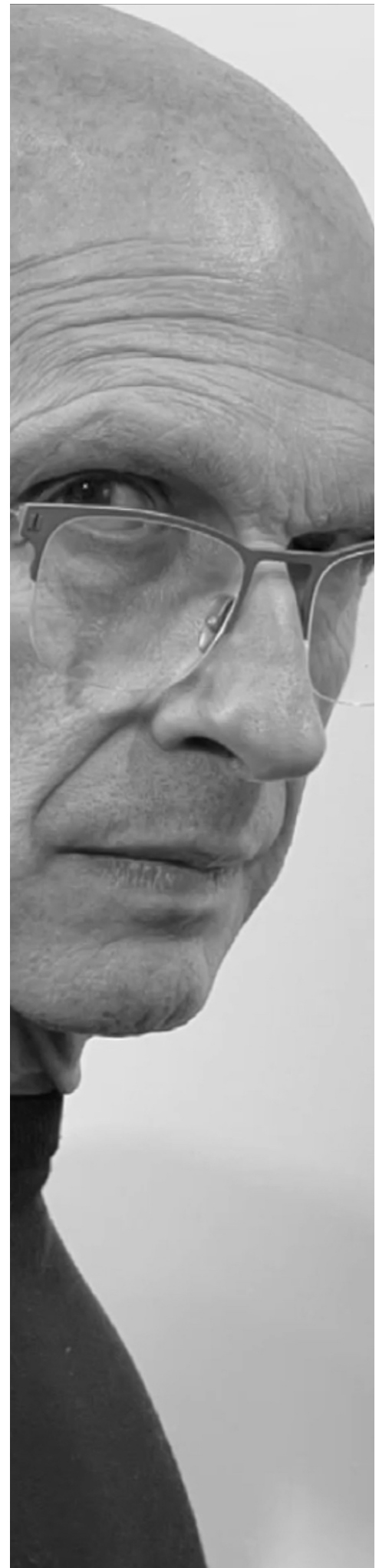
His hyperrealism does not aim to imitate reality, but to give weight to what happens beneath the surface.

The foreground is not decorative: it captures presence, tension, truth.

What holds the eye is not beauty, but what speaks.

This is where Abyla's expressive realism is anchored:

in that precise moment when a face ceases to be a portrait and becomes an emotional truth.





Studio Alexandre

ABYLA,

In the studio, black and white structure
silence.

Red, however, bursts in.

It is the trace of life, of tension, of what
must be said.



Alexandre Abyla does not paint women;
he paints what they contain.

Within a mastered economy of form,
black and white establish silence.

Red emerges like a fracture, an organic
truth.

Each face becomes a territory of tension,
where expressive realism reveals what
the gaze alone cannot say.

Here, painting to speak is an act of
unveiling.



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Artworks

Alexandre Abyla's painting is developed from acrylic, treated as a living material.

The gesture alternates between precision and tension, moving from the palette knife to broad brushes, until a controlled finish fixes the surface without freezing the emotion.



Shadow

Light

Artworks

Expressive Realism — Shadow

Mix Hyperrealism & Pop Art



Ombre
Tendresse
100cm x 100cm

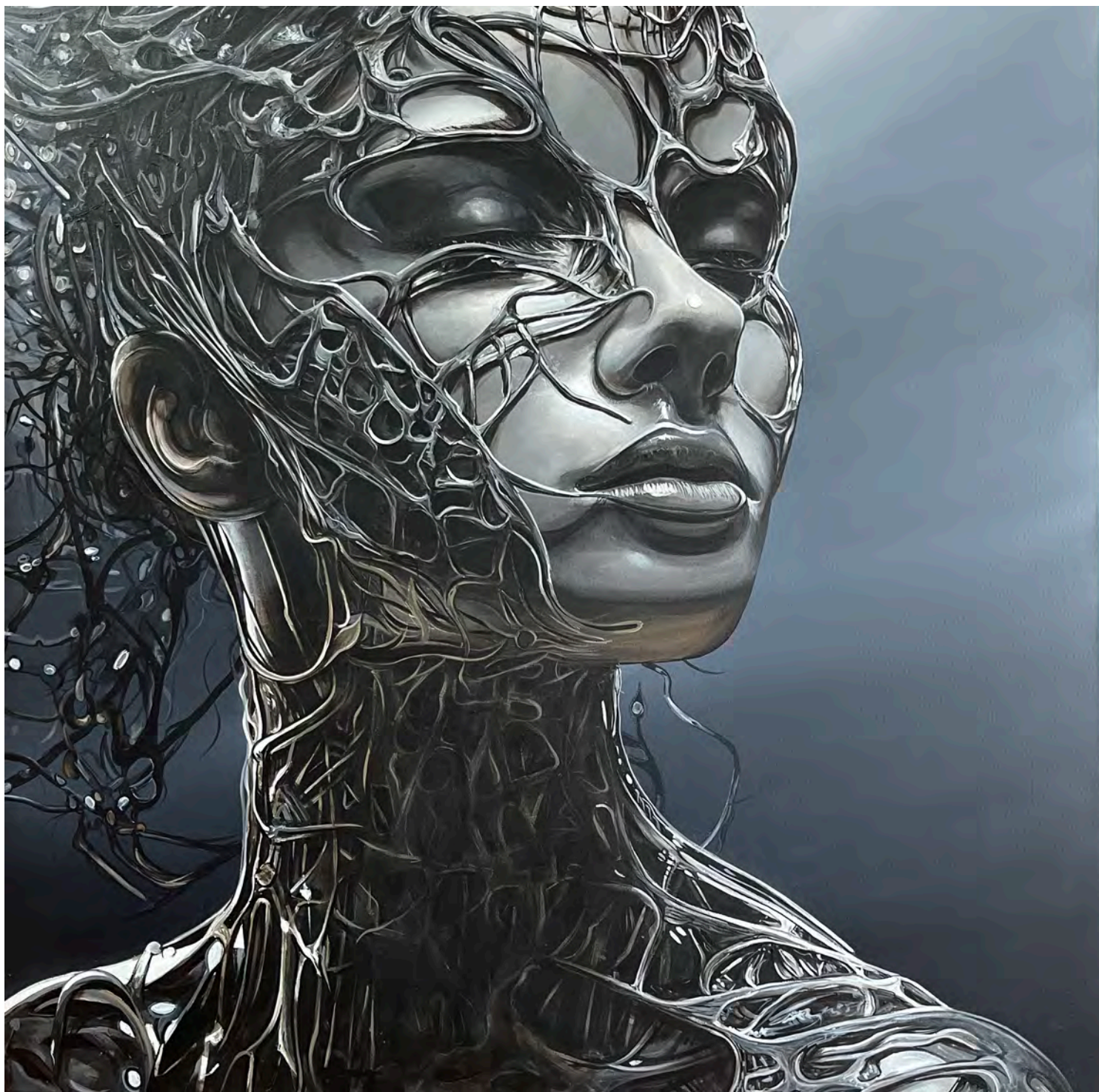
Acrylic on canvas, applied with a brush

Tenderness is not a visible softness.

It lives in the shadow, in what connects without confining.

The threads that cross the face do not wound: they hold, protect, envelop.

In this expressive realism, painting to speak becomes a silent act —
that of standing upright without ever revealing oneself.



Ombre
Douce
100cm x 100cm

Acrylic on canvas, applied with a brush
Gentle is not a weakness. It is a presence.
In the shadow, the face stands firm, calm and grounded.
The material surrounding it does not restrain it: it bears witness to the path taken.
In this expressive realism, gentleness becomes a mastered strength —
that of a woman who moves forward quietly, without fear, without allowing herself to be
defined by obstacles.
Here, painting to speak is an act of affirmation without raising one's voice.



Ombre
Caresse
150cm x 110cm

Acrylic on canvas, applied with a brush

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Ombre
Démêlée

73cm x 60cm

Acrylic on canvas, applied with a brush

Carré is a caress before it is a gaze.

The body is offered from behind, in a deliberate restraint.

The fully tattooed skin becomes a language:

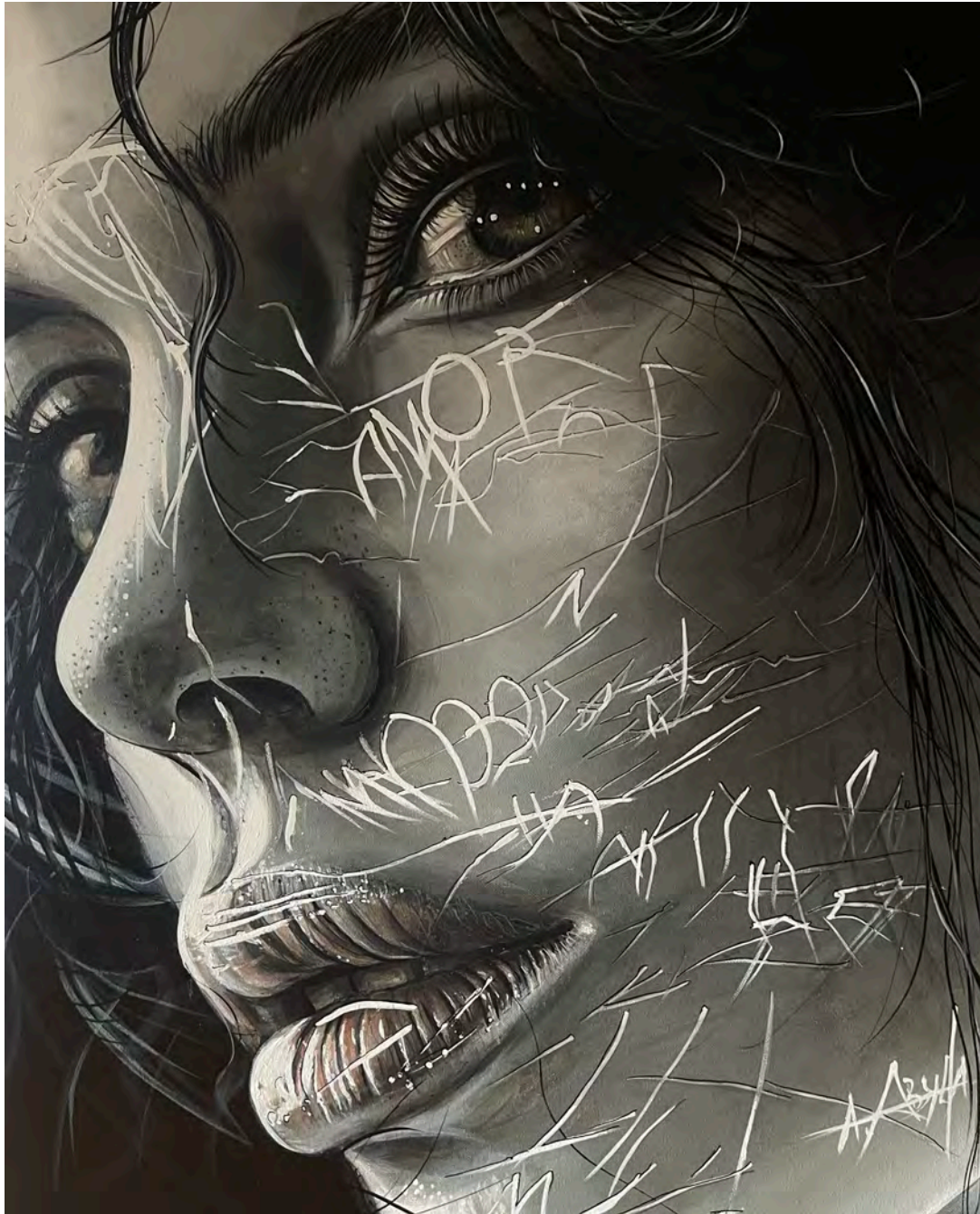
it tells a story of memory and self-appropriation.

Each motif is a trace, a silent stance.

Here, revealing oneself is not exposure — it is the affirmation of one's territory.

In the shadow, the caress becomes an act of presence, a way of saying:
this body belongs to me.

In this expressive realism, painting to speak means letting the body speak
where words no longer have any hold.



Décide

73cm x 60 cm

Ombre

Acrylic on canvas, applied with a brush
Démêler is an inner state.

The face is real, frontal, motionless. Around it, threads intertwine, cross the gaze, brush the skin.

They do not conceal — they translate.

The tension is there, contained, silent.

What oppresses is not visible, yet present. In this expressive realism, to disentangle is neither to flee nor to break away; it is to accept the act of passing through. Here, painting to speak consists in giving form to the precise moment when one begins to free oneself, without noise, without any spectacular gesture.

Artworks

Light — Expressive Realism



Lumière Ne te laisse pas faire 100cm x 10cm

Acrylic on canvas, applied with a brush

Don't Let Yourself Be Broken

This work is part of the Painting to Speak approach, in which painting becomes a language of resistance.

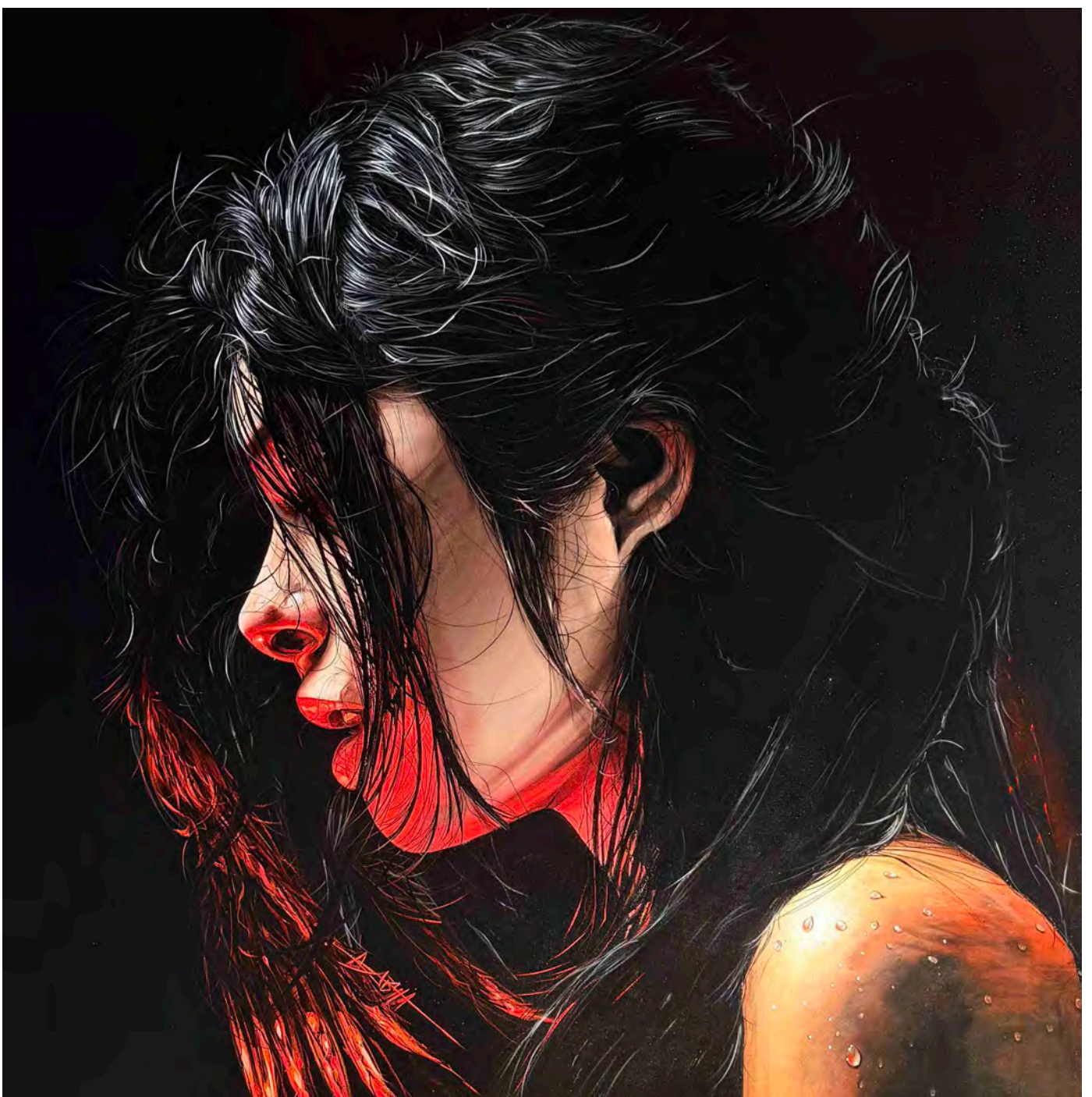
The face, frozen in tension, expresses an inner cry — that pivotal moment when one refuses to give in.

The networks of threads and nerves translate invisible pressures, constraints, and emotional loads that pass through the body up to the breaking point.

The red, intense and omnipresent, embodies urgency, struggle, and the vitality of inner combat.

Through a fully embraced expressive realism, Don't Let Yourself Be Broken evokes the determination to remain standing, to no longer stay silent.

A frontal, uncompromising work in which painting becomes an act of speaking.



Silence Rouge
100cm x 100cm

Acrylic on canvas, applied with a brush

“Red Silence” lies at the heart of Alexandre Abyla’s expressive realism.

This work explores a rare moment: the instant when a woman chooses silence, not out of weakness, but out of inner survival.

The red light is not decorative — it becomes the materialization of what she holds back, the incandescence of a thought too heavy to be spoken.

In the contrast between darkness and this visceral glow, Abyla reveals the tension of an intimate struggle — one that leaves no external trace, yet deeply marks the gaze.

Angel of Gentleness

Far from theatricality, the artist captures a psychological truth, that fragile point where a woman teeters between resistance and inner collapse.

Through Painting to Speak, Abyla does not seek to represent; he seeks to reveal.

“Red Silence” is not a portrait — it is an introspection.

The viewer does not observe; they listen to what burns within her without ever leaving her mouth.



LUMIERE MELI-MELO
130 x 130 cm

Acrylic on canvas, applied with brushes

Méli-mélo is not about sexuality.

It evokes an inner confusion, a state in which several forces overlap: desire, the gaze of the other, the image projected onto the body, and what this woman truly feels.

Her body may appear exposed, almost provocative, yet her gesture immediately disrupts that reading.

That finger is neither an invitation nor an act of aggression: it interrupts interpretation.

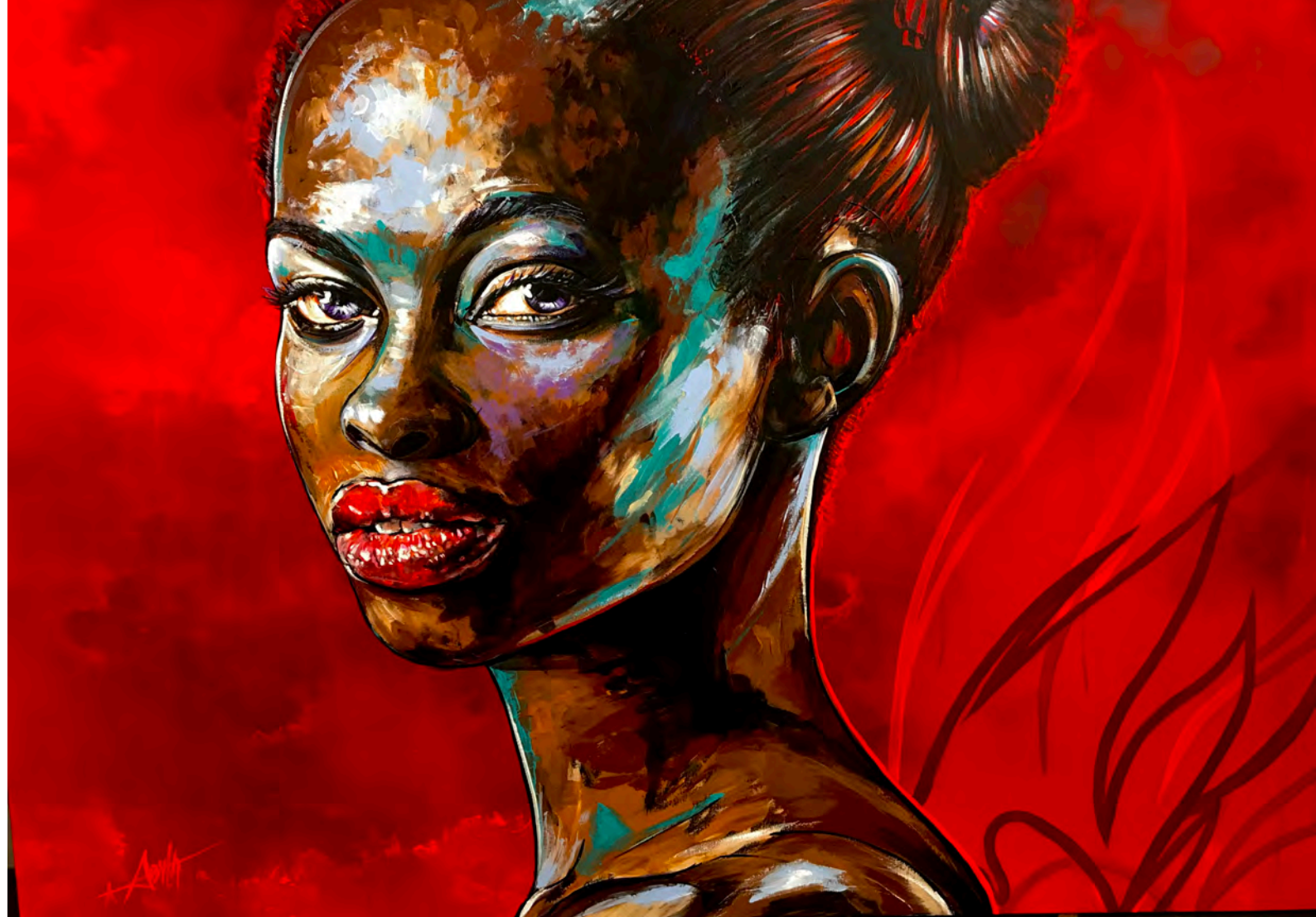
It marks a boundary, reminding us that what is visible is never an authorization.

In this work, the woman does not seek to seduce.

She reclaims control of the narrative, imposing a distance between image and thought.

The title Méli-mélo conveys this entanglement of desires, doubts, and self-awareness, where the decision remains intimate.

Through his expressive realism, the artist reveals a simple yet unsettling truth: the body can be shown, assumed, affirmed, without ever losing its sovereignty.



Ange Rebelle
Même pas en rêve
80cm x 60cm

Acrylic on canvas, applied with brushes
Insoumise is a portrait of dignity and inner resistance. Through this face, the artist evokes the silent history of Black women confronted, over centuries, with injustices, domination, and violence imposed by societies, traditions, and certain religious interpretations.

The gaze does not scream. It endures.

It affirms a presence, a consciousness, a strength that refuses to disappear.

This painting seeks neither victimization nor overt anger.

It pays tribute to these women with nobility, beauty, and respect, revealing what remains despite everything: pride, identity, and inner sovereignty.

The colors, materials, and tensions of the face translate a deep memory, shaped by suffering but also by resistance.

Insoumise does not speak of spectacular revolt, but of a more enduring force: that of standing firm, remaining oneself, refusing to yield.

Through Painting to Speak, Alexandre Abyla affirms here an essential truth:

justice begins with the way we look at others,

and human dignity is never negotiable.



LA LUMIERE MERCI

80cm x 100cm

Acrylic on canvas, applied with a brush

Thank You embodies a rare and profound emotion: gratitude born of compassion.

Through this face crossed by a tear, the artist reveals the sensitivity of a woman capable of loving, feeling, and giving, even when touched by hardship.

This tear does not express pain alone.

It becomes a sign of gratitude toward life, toward others, toward what remains luminous despite everything.

The gaze asks for nothing: it gives thanks.

Far from weakness, this work affirms that vulnerability can be a strength.

In the continuity of *Painting to Speak*, *Thank You* shows that embraced emotion illuminates, brings people together, and humanizes.

This painting thus celebrates essential values:

empathy, tenderness, love, and dignity —

those silent forces that connect human beings and give profound meaning to existence.

Events & Acts



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



Private Exhibition at the National Council of Bars, Paris



Exposition au Floris Genève



Exhibition of the artwork "Jane Birkin" at the Gala Dinner of the Soleil d'Enfance association, at Fouquet's Paris



Exhibition, Renaissance Art Gallery

Upcoming

- Since 2021 — Permanent Exhibition, Renaissance Art Gallery

Press Review

COTE Magazine SwitzerlandE



RENAISSANCE
GALERIE D'ART

Testimonial

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

Today, he is among the artists we are proud to present on a regular basis. Highly appreciated by our clientele for his ability to refine and reinterpret different artistic movements while adding a very personal touch, each of his compositions becomes a unique work of art.

The artist was discovered by the gallery's owner, Mrs. Giannina Berreby.

"I met the artist more than 15 years ago through a reproduced portrait of my ancestor François Joseph Paul, Marquis de Grasse Tilly, Count of Grasse, which a member of my family gave me for my birthday."

ALEXANDRE ABYLA



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