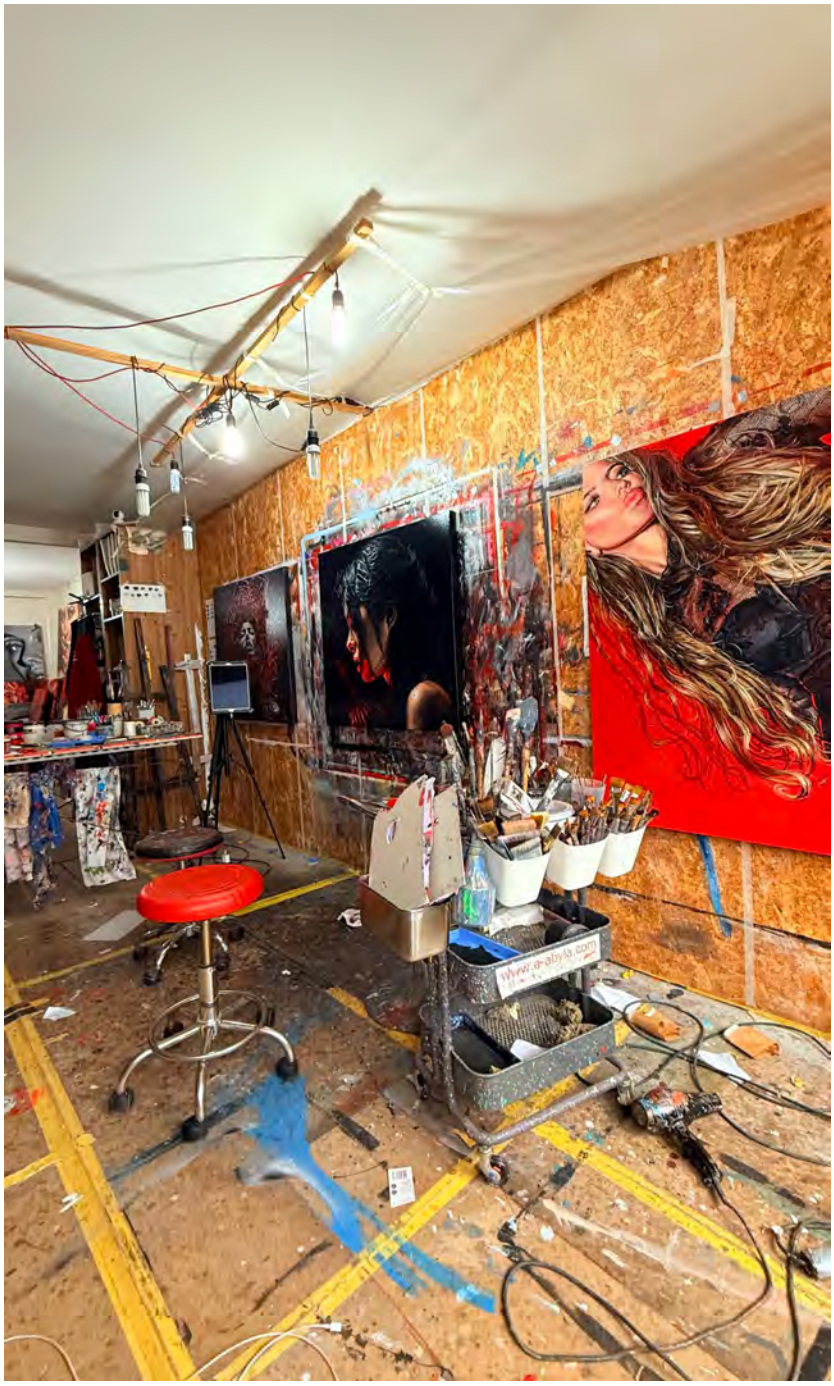
ALEXANDRE ABYLA



PAINTING TO SPEAK

Press Kit 2026–2027



Studio

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Painting to Speak

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

To say what goes unsaid. What we hide. What we hold back. I paint faces because a face can tell the story words can’t. Anger, vulnerability, love, hurt, dignity, silence—and also the strength to keep going.

I’m not chasing beauty for its own sake. I’m after that split second when something shows up in a gaze, a mouth, a posture—something real.

Black, white, red—color and texture—are my language. Skill in drawing and painting is the tool. Emotion is still the subject. Some works speak of revolt. Others of love, distance, wounds, or rebuilding. They all come from the same place: what I feel, and what I sometimes can’t express any other way.

Painting to speak—that’s what it is: giving a visible form to what so often stays silent.

Alexandre Abyla

The Gesture Behind the Work

I’m self-taught.

I’ve been drawing since childhood, and I’ve worked as an independent painter since 1988.

For more than thirty-five years, I’ve worked in drawing, decorative painting, murals, trompe-l’œil, portraiture, and faux finishes. That experience has given me a level of technical control that now lets me paint without having to think about technique.

My work takes shape slowly. Some large canvases require several hundred hours of labor. I build the faces, the gaze, and the material until precision stops being the goal and something more essential comes through: emotion.

I’m not trying to show off what I can do.

Technique should fade away behind what I have to say.



Biography

Alexandre Abyla is a Swiss painter, born in Geneva in 1961.

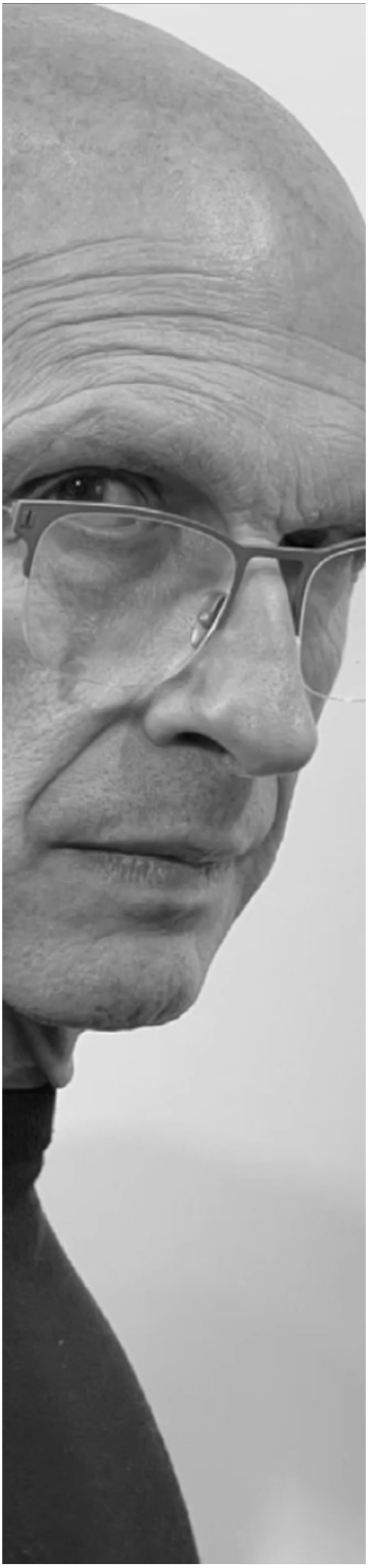
Self-taught, he has been drawing since childhood, forming an instinctive bond with imagery early on. Without formal art-school training, he built his craft through hands-on practice, keen observation, and years of dedicated work.

Since 1988, he has worked as an independent painter. His path has moved through portraiture, murals, trompe-l'œil, decorative painting, faux finishes, and a range of pictorial techniques, before gradually returning his focus to a more personal body of work.

After more than thirty-five years of practice, technical mastery is no longer an end in itself. His current work, gathered under the theme Painting to Speak, places the face and emotion at the heart of the canvas.

Through his work, Alexandre Abyla explores what often goes unspoken: love, hurt, anger, dignity, distance, rebellion, and the strength to keep going.

He lives and works in Geneva.



The Studio

The Place Where the Gesture Happens

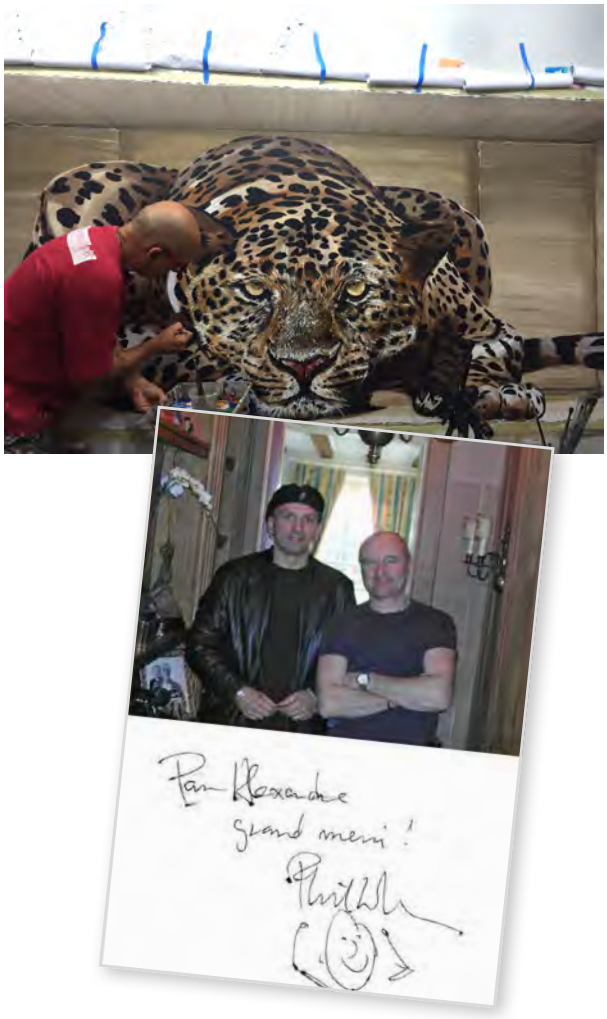


This is where the works take shape—slowly, sometimes only after several hundred hours of work.



A path shaped by the craft

Before devoting most of his work to his personal artistic practice, Alexandre Abyla spent several decades working in painted décor.
Murals, trompe-l'œil, faux finishes, and large-scale commissions helped him develop a command of drawing and painting grounded directly in hands-on experience.
He worked on projects for both public and private spaces—most notably for the City of Geneva, as well as various facilities and institutions, and private residences.
Some commissions also led him to work for well-known figures such as Phil Collins and Michael Schumacher.



Today, that chapter is no longer the focus of his work. It remains the technical foundation behind it.

Works

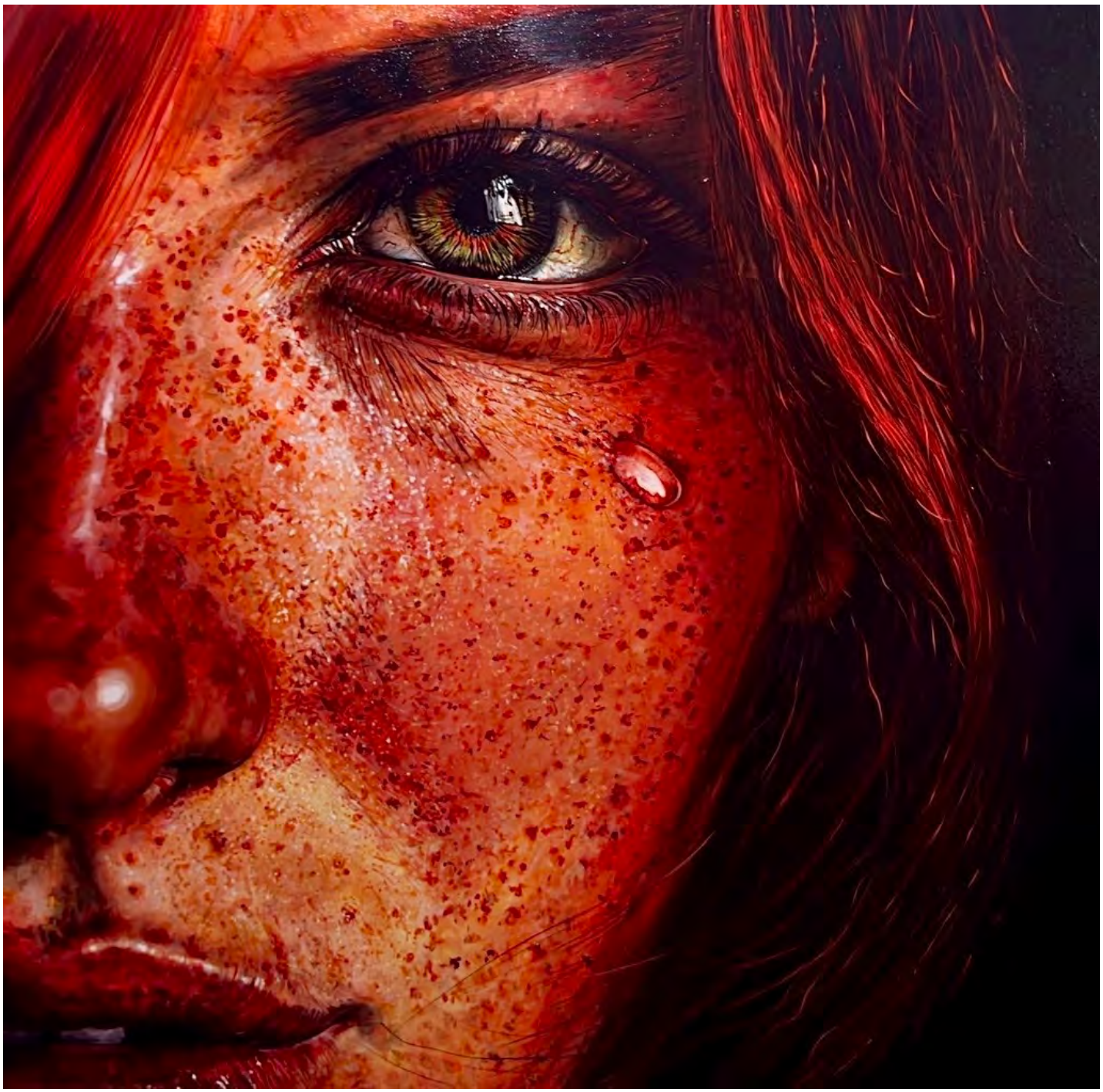
Alexandre Abyla's painting takes shape in the tension between control and emotion. Black and white reveal its underlying framework; color—especially red—steps in to break the balance. The face then becomes the place where fragility, anger, silence, and resilience meet.

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SHADOW LIGHT

Works The Weight of Silence



The Weight of Silence 2026 - 100 x 100 cm - Acrylic on canvas

Some silences carry more weight than words. The gaze lingers, a tear forms, yet nothing is spoken.
Red is no longer just a color: it becomes tension, a wound, an act of resistance. *Here, to paint is to speak—to give presence to what cannot be said.*

Works

You Are My Daughter, My Love, My Wound



You Are My Daughter, My Love, My Wound 2026 - 100 x 100 cm - Acrylic on canvas

Some wounds can’t be put into words.
So I painted it.
The distance, the silence, the love that still remains, no matter what.
To paint, *here, is to give shape to what words can no longer reach.*

Works

Love That Remains After



The Love That Remains After — 2026 — 89 × 116 cm — Acrylic on canvas

We often think love lives in first glances, grand declarations, or picture-perfect moments.
And then life moves on.
What truly matters is what remains after the trials, the silences, the doubts. A bond that keeps existing, day after day.
To paint, here, is to speak—to give a presence to what endures.

Works Red

Exodus



Red Exodus — 2025 — 100 × 100 cm — Acrylic on canvas

The scream breaks through before words can.

The face looks caught in a red substance that grips it, runs through it, and overtakes it.

Here, the exodus isn't just leaving—it becomes rupture, strain, and the need to break free.
To paint, here, is to give shape to what's trying to break free.

Works

Don’t Let Them Push You Around



Don’t Let Yourself Be Pushed Around — 2025 — 100 × 100 cm — Acrylic on canvas

There comes a moment when staying silent is no longer an option. The face tightens, the cry bursts out, while the paint itself seems to try to hold it back. This isn’t just anger anymore: it’s the refusal to be worn down—the moment you choose to push back. Painting, *here, is a way of speaking: giving a voice to the one who won’t give in.*

Works

Rebirth



Renaissance — 2025 — 100 × 100 cm — Acrylic on canvas

After hardship, there's sometimes a moment to come back to yourself.
The face rises out of the shadows, while a field of red unfurls around it like energy restored.
Nothing is erased, yet something begins again: a presence, a strength, a longing to move forward.
To paint, here, is to speak—to give shape to what is being reborn.

Works Soul's Awakening



Soul in Bloom — 2025 — 100 × 100 cm — Acrylic on canvas

There comes a moment when what's been held in can't be held in anymore. The face lifts, the surface breaks open, and the energy seems to surge from within. It's no longer just a cry—it's something being born, something searching for its place, something that refuses to stay shut away.
Painting, here, is a way of speaking—of giving shape to what's asking to live.

Works
Never Be Silent



Never Be Silent — 2024 — 100 × 100 cm — Acrylic on canvas

Silence can protect, but it can also imprison. The face stays still, caught in a substance that tightens around it, as if the words were being held inside.

Speaking up doesn't necessarily mean shouting—it means not letting silence make the choice for us.

Here, painting becomes a way to speak—to give a voice to what can't stay silent any longer.

Works
In Softness



Softly — 2024 — 100 × 100 cm — Acrylic on canvas

Gentleness isn’t weakness.
The face seems to rise out of the material—delicate at first glance, yet deeply present.
Here, nothing raises its voice. Strength lives in stillness—in the way of standing tall without needing to fight.

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To paint, here, is to speak—to give form and presence to that quiet strength.

Works

Empathy, Intuition, and Perseverance



Empathy, Intuition, and Perseverance — 2024 97 × 130 cm Acrylic on canvas

Three faces rise from the same substance—distinct, yet inseparable. They seem to carry three inner forces in dialogue with one another: to feel, to sense, to keep going.
The composition doesn't tell a specific story; it holds in tension different ways of being in the world and moving through hardship.

Here, painting as a way of speaking means giving presence to what connects us, guides us, and keeps us standing.

Works

Red Silence



Red Silence — 2024 — 100 × 100 cm — Acrylic on canvas

Silence isn’t always the same as absence.
The face turns away as a red light cuts through the shadow, breaking the retreat.
Something stays held in—poised between restraint and presence—never fully revealed.

Here, to paint as a way of speaking is to give presence to what remains sealed behind silence.

Works

Tenderness



Tenderness — 2024 — 100 × 100 cm — Acrylic on canvas

Tenderness doesn’t erase what you’ve been through.
The profile emerges from a layered, complex surface—poised between fragility and resilience.
Here, strength doesn’t assert itself; it shows up in the ability to stay sensitive, even to what leaves its mark and changes you. To paint,

here, is to speak—to give presence to what remains human, even through the ordeal.

Works
From Black to Color



From Black to Color — 2023 — 100 × 100 cm — Acrylic on Canvas

Moving from black into color becomes, here, a way to reclaim yourself.
Red cuts across the face, breaking the black-and-white balance like a sudden claim of presence.
Poised between restraint and provocation, the image captures the moment something tips and refuses to stay erased.

Here, to paint in order to speak is to give color to what finally chooses to exist fully.

Exhibitions & Events



Charity auction benefiting the Brigitte Bardot Foundation – Saint-Tropez



Presentation of the artwork “Jane Birkin” — Soleil d’Enfance Association Gala Dinner, at Fouquet’s Paris



Private exhibition at the French National Bar Council, Paris



Private exhibition — Galerie Renaissance

Press Review

COTE MAGAZINE SUISSE - No. 119 - JULY/AUGUST 2021



Testimonial

“Renaissance Art Gallery, located in Geneva’s Old Town, is delighted to represent and permanently exhibit the works of artist Alexandre Abyla.

We’re proud to feature his work on a regular basis. Widely admired by our clients, his art stands out for its ability to move across different artistic movements while maintaining a distinctly personal signature—making every piece a one-of-a-kind creation. »

Giannina Berreby
Owner — Galerie d’Art Renaissance, Geneva

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