

An impressionist painting of a harbor scene, likely a port in the Mediterranean or North Africa. The scene is filled with numerous small boats, some with masts and sails, scattered across the water. The buildings along the shore are rendered in warm, vibrant colors like reds, oranges, and yellows, with visible brushstrokes. The sky is a mix of light blues and whites, suggesting a bright, sunny day. The overall style is characteristic of Impressionism, focusing on light and color over fine detail.

# IMPRESSIONS

M I C H E L   A B B O U D

OPERA GALLERY

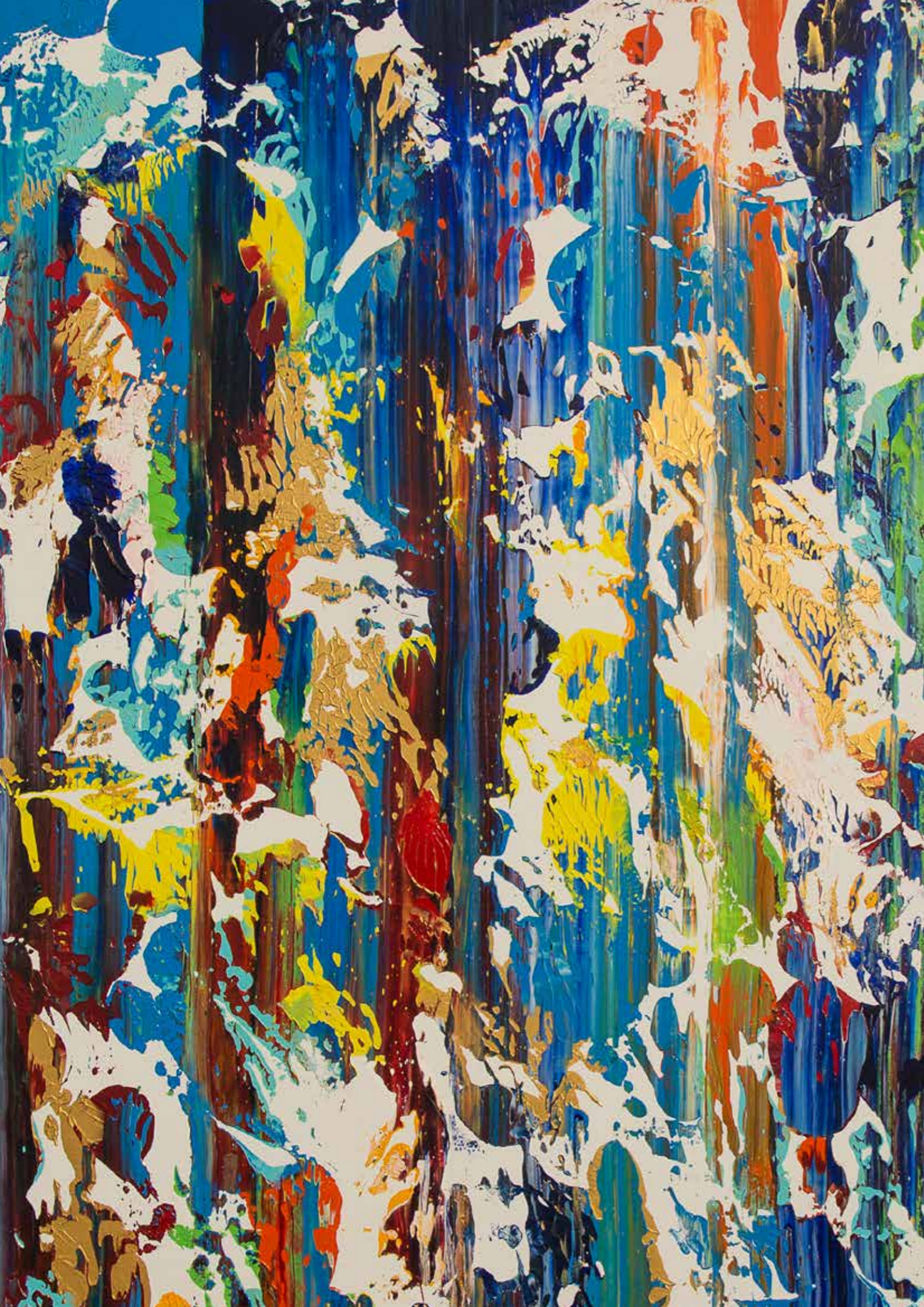


# **IMPRESSIONS**

M I C H E L   A B B O U D

17 SEPTEMBER - 1 OCTOBER 2019

OPERA GALLERY



## PREFACE

Opera Gallery is delighted to present in Beirut for the first time a solo exhibition of New York based Lebanese artist Michel Abboud. 'Impressions' is a celebration of the artist's recent works in his native land.

Everything Abboud has created is connected with his heritage. His art is heavily influenced by his childhood in the war-torn environment of Beirut in the late 1970s and 1980s. Upon seeing his works, one is lead to reflect on the nature of conflict, whether inner or circumstantial. The act of painting appears to be more of a struggle between man and canvas, but in reality it is a clash between man and man, between one and one's self. The dual conflicting nature of those questions is at the essence of his art process.

The artist would describe his paintings as "non-paintings" because each art piece is only intended to represent itself. He believes that people have been so conditioned to perceive paint as a means to an end that they forgot to see it for what it really is. It can be molded, sculpted, layered, embossed, debossed, sanded and scraped. Abboud does not use only his hands, he uses his entire body as a tool. Does it make it a sculpture? What about the fact that it is a paint coated canvas? Doesn't that defy its reading as a sculpture as well? Can it be both or does it have to be neither? Is this duality another conflict or a resolution of this paradox?

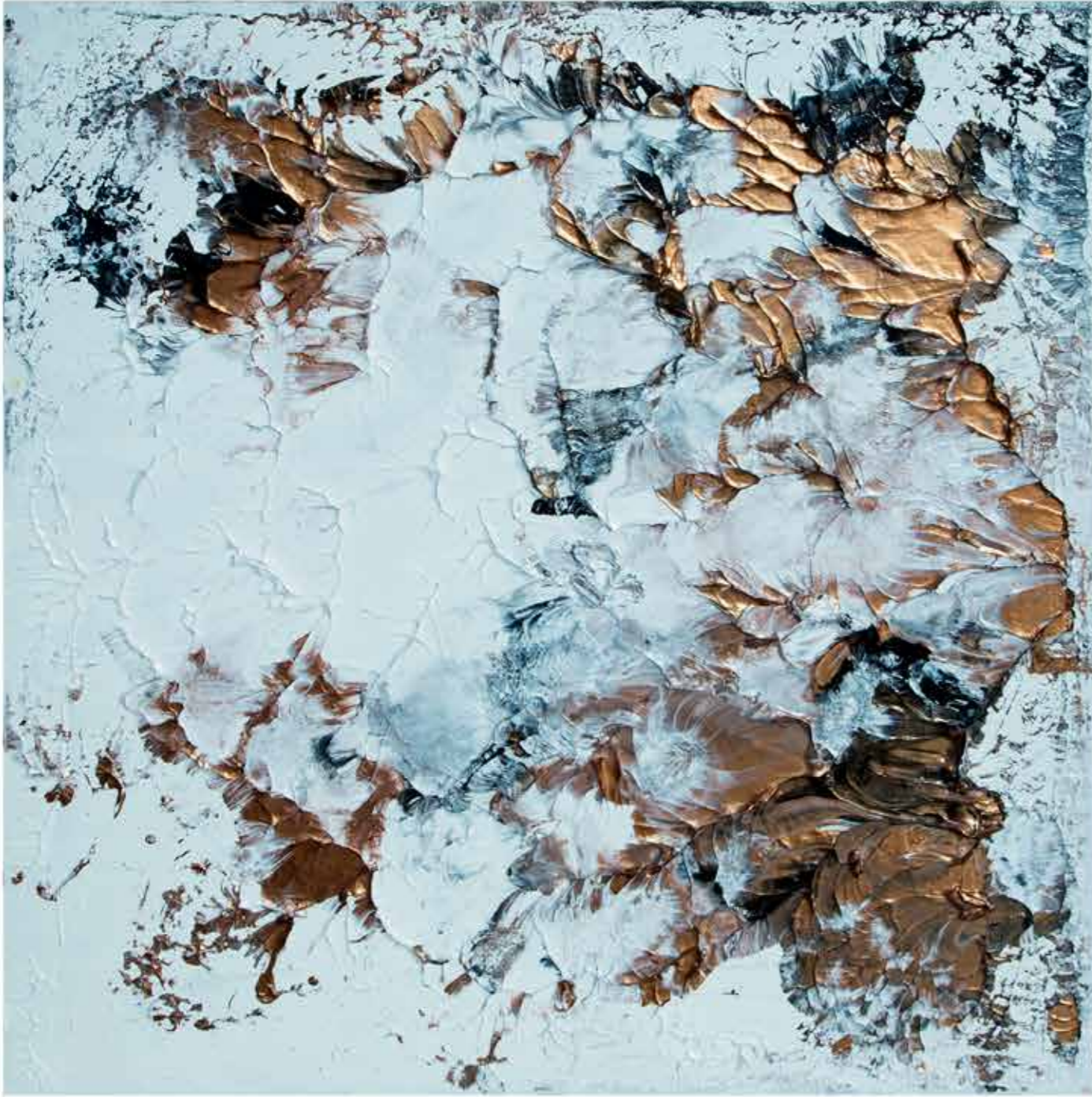
By introducing Abboud to our esteemed collectors, we hope to bring to you this primal and sensorial experience that truly evokes the meaning of artworks. We hope you enjoy Michel Abboud's presence as much as we do.

**Gilles Dyan**  
Founder and Chairman  
Opera Gallery Group

**Salwa Chalhoub**  
Director  
Opera Gallery Beirut



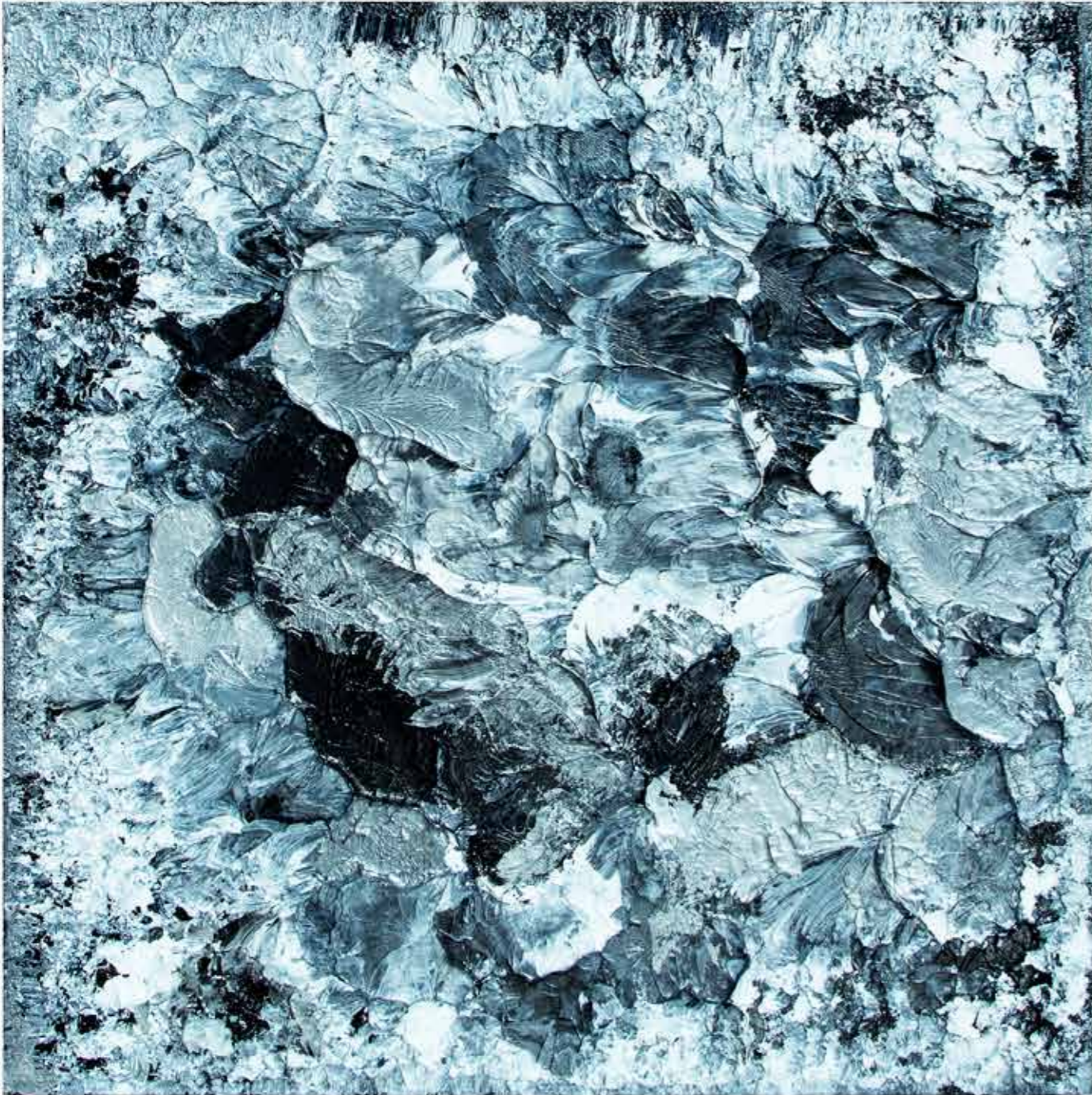
**GEMINI**  
SERIES



**Gemini in Copper (diptych), 2019**

Acrylic on canvas

120 x 240 cm  
47.2 x 94.5 in



**Gemini Tempest, 2019**

Acrylic on canvas

120 x 240 cm  
47.2 x 94.5 in



**Gemini in Gold (diptych), 2019**

Acrylic on canvas

120 x 240 cm  
47.2 x 94.5 in



**Gemini VII (diptych), 2019**

Acrylic on canvas

180 x 180 cm  
70.9 x 70.9 in

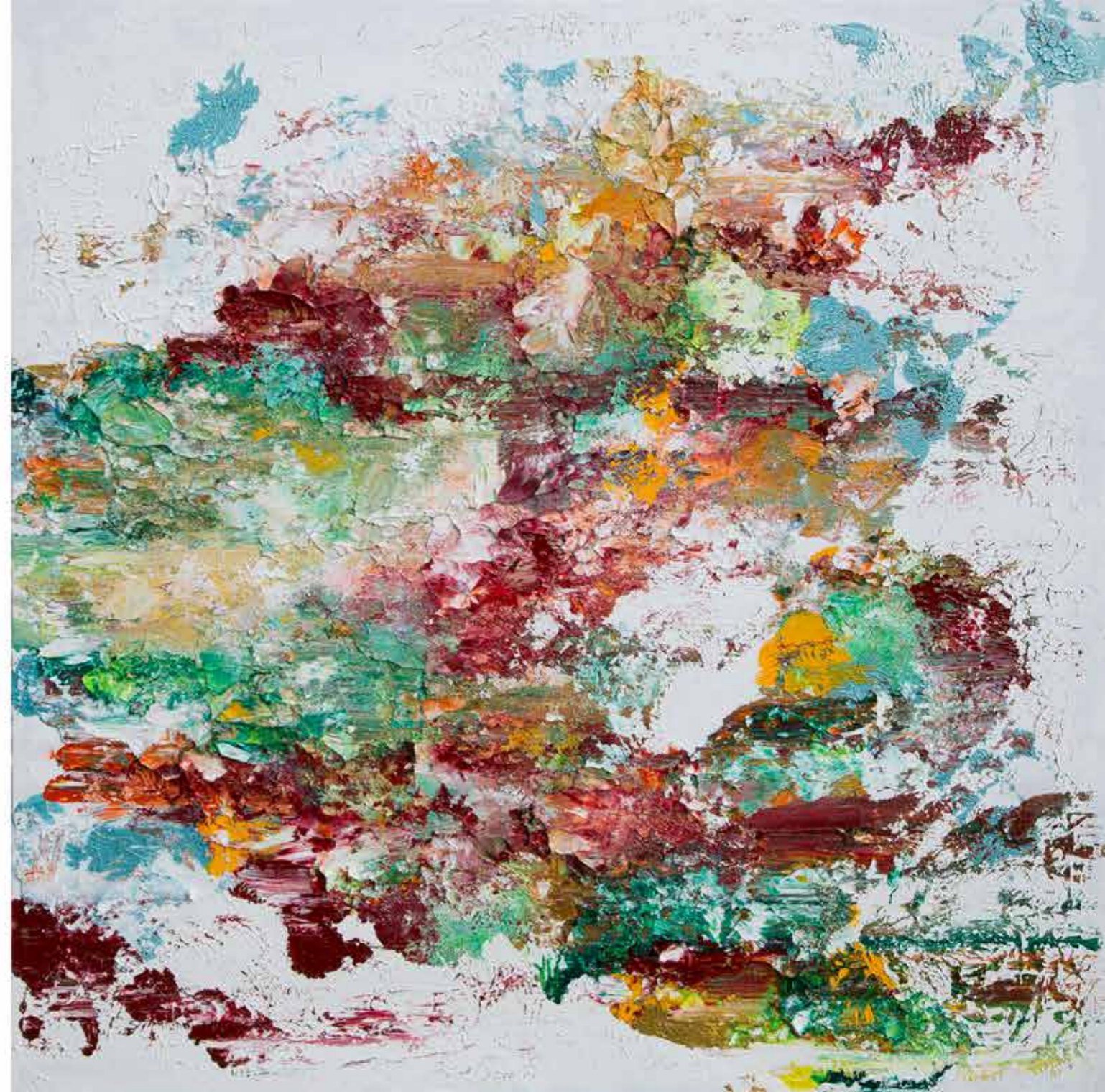


**Gemini VI (diptych), 2018**

Acrylic on canvas

120 x 240 cm  
47.2 x 94.5 in





**Papillon (diptych), 2019**

Acrylic on canvas

120 x 240 cm

47.2 x 94.5 in



**Dragon (diptych), 2019**

Acrylic on canvas

120 x 240 cm  
47.2 x 94.5 in



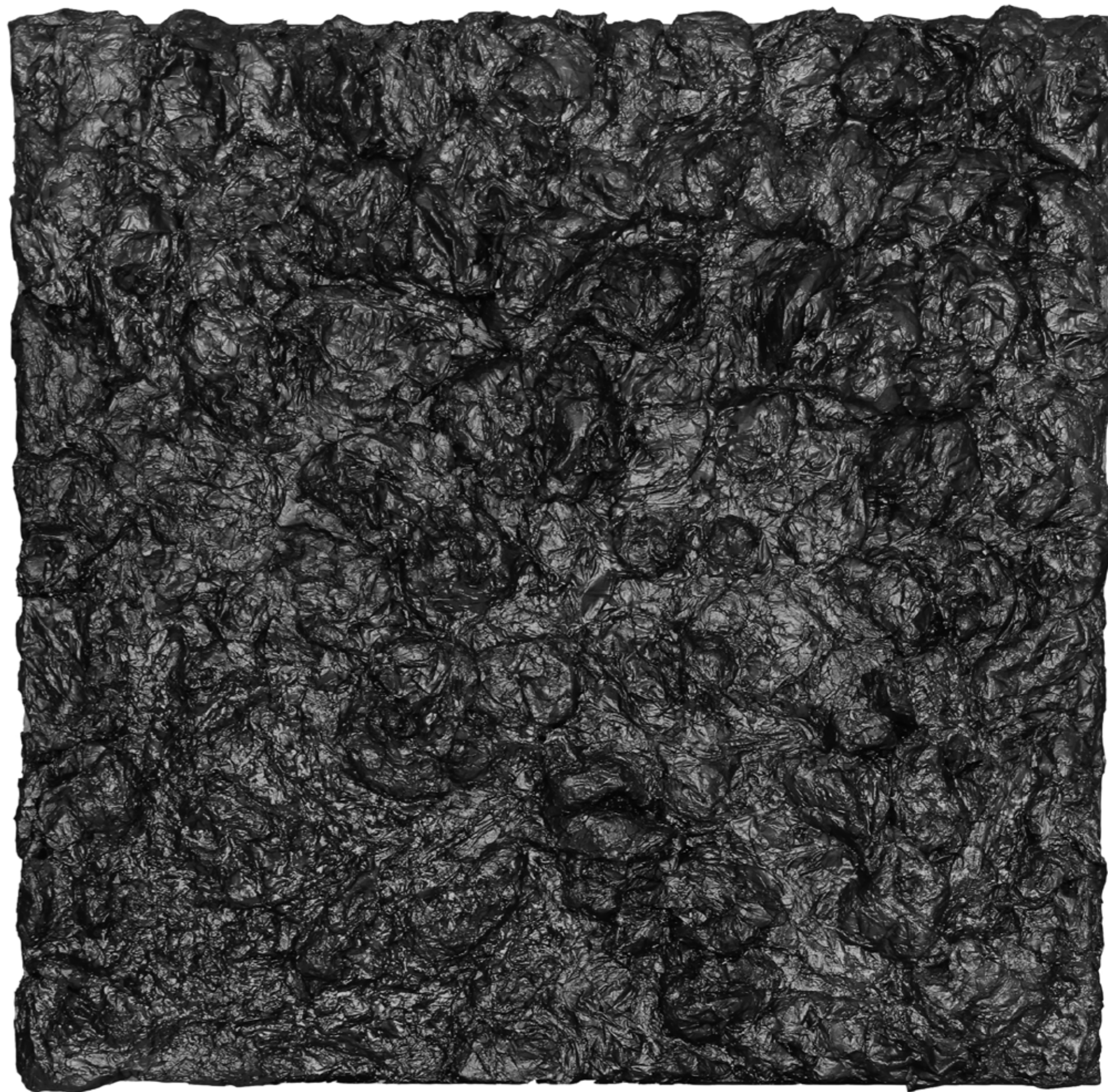
**LAYERED**  
SERIES

**Layered black**, 2018

Acrylic and paper on canvas

120 x 120 cm

47.2 x 47.2 in





**Sarah, 2018**

Acrylic and burlap on canvas

180 x 160 cm

70.9 x 63 in

**Angela, 2018**

Acrylic and fabric on canvas

180 x 160 cm  
70.9 x 63 in





**FOLDED**  
SERIES





**Folded Black Gold, 2019**

Acrylic, metallic paint and canvas on canvas

120 x 120 cm  
47.2 x 47.2 in

**Folded Black II, 2019**

Acrylic, metallic paint and canvas on canvas

120 x 120 cm  
47.2 x 47.2 in



**Folded Black Metal**, 2019

Acrylic, metallic paint and canvas on canvas

180 x 90 cm  
70.9 x 35.4 in





**Folded Bronze**, 2019

Acrylic, metallic paint and canvas on canvas

180 x 120 cm  
70.9 x 47.3 in

**Folded Chrome**, 2019

Acrylic, metallic paint and canvas on canvas

180 x 90 cm  
70.9 x 35.4 in





**Folded Midnight, 2019**

Acrylic, metallic paint and canvas on canvas

180 x 160 cm  
70.9 x 63 in

**Folded White II**, 2019

Acrylic, metallic paint and canvas on canvas

120 x 120 cm  
47.2 x 47.2 in





**IMPRESSION**  
SERIES



**Impression First Child**, 2019

Acrylic on canvas

180 x 160 cm  
70.9 x 63 in





**Impression Second Child, 2019**

Acrylic on canvas

180 x 160 cm  
70.9 x 63 in



**Discovery, 2019**

Acrylic on canvas

180 x 160 cm  
70.9 x 63 in



**Impression in Blue Metal, 2019**

Acrylic on canvas

180 x 160 cm  
70.9 x 35.4 in

**Impression in Gold (diptych), 2019**

Acrylic on canvas

180 x 180 cm

70.9 x 63 in

*Following pages:*

**Impression Triptych I, 2019**

Acrylic on canvas

180 x 270 cm

70.9 x 106.3 in





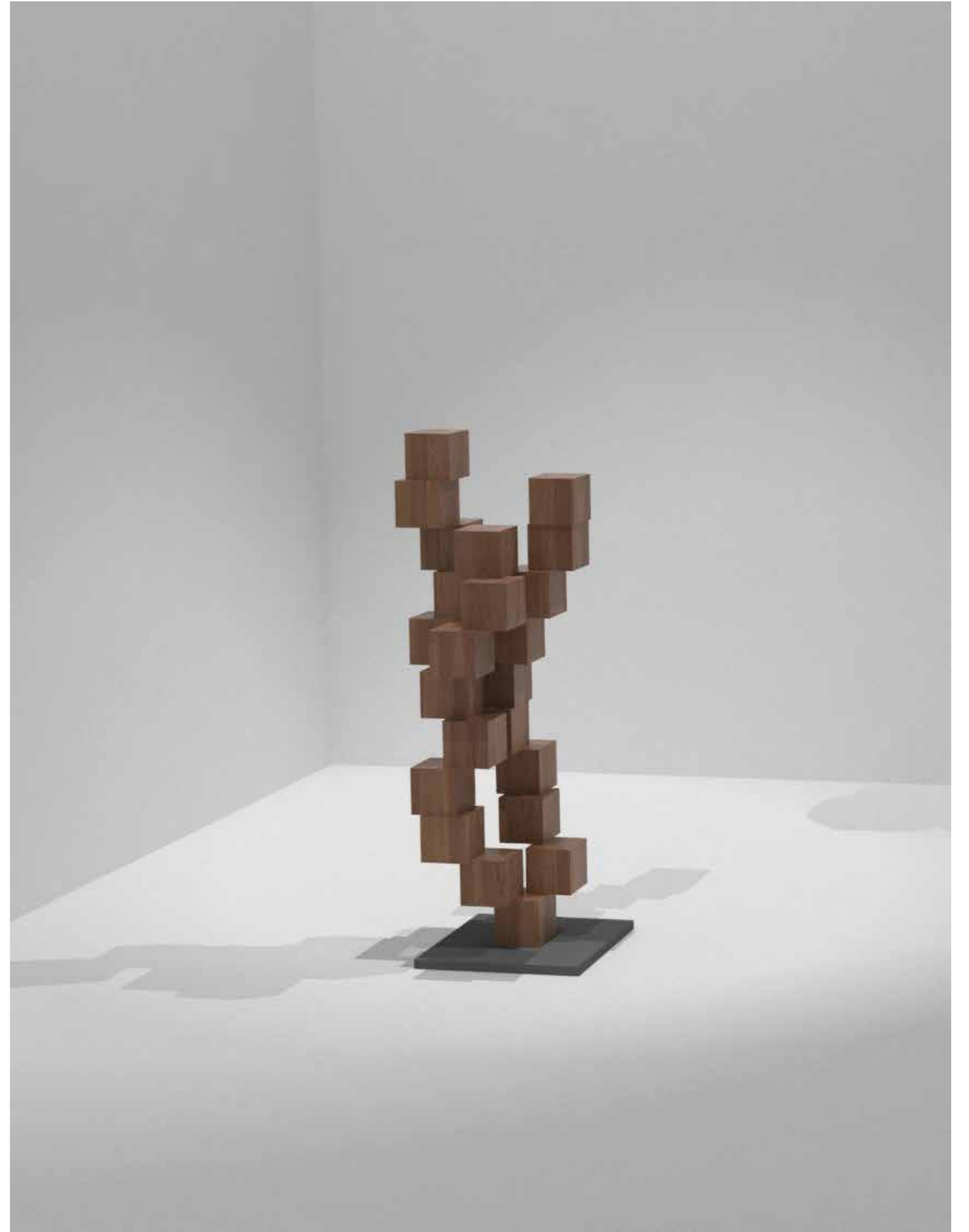
**SCULPTURES**



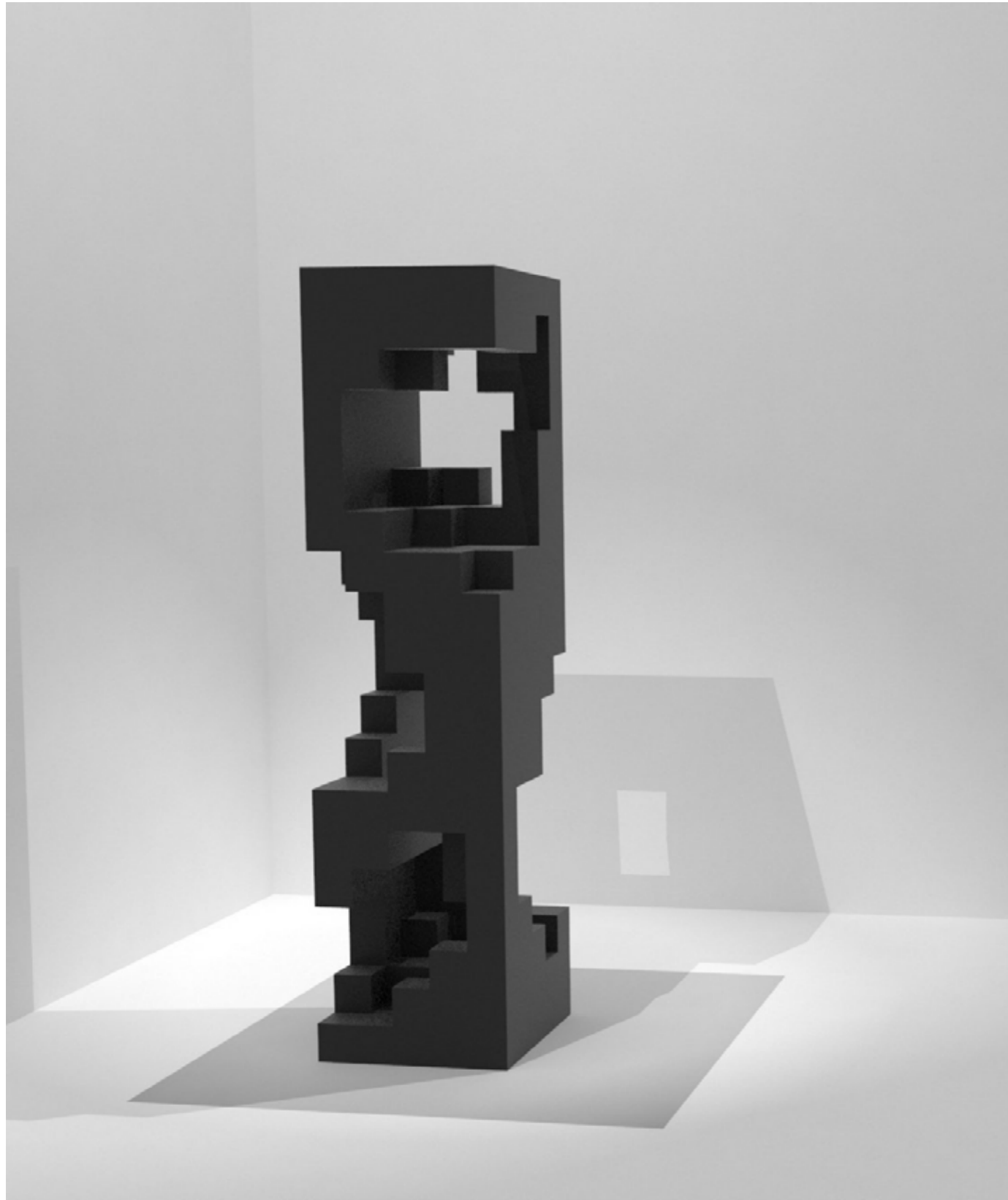
**Vine**, 2019

Solid cedar wood  
Edition of 3

110 x 35 cm  
43.3 x 13.8 in







**Erosion, 2019**

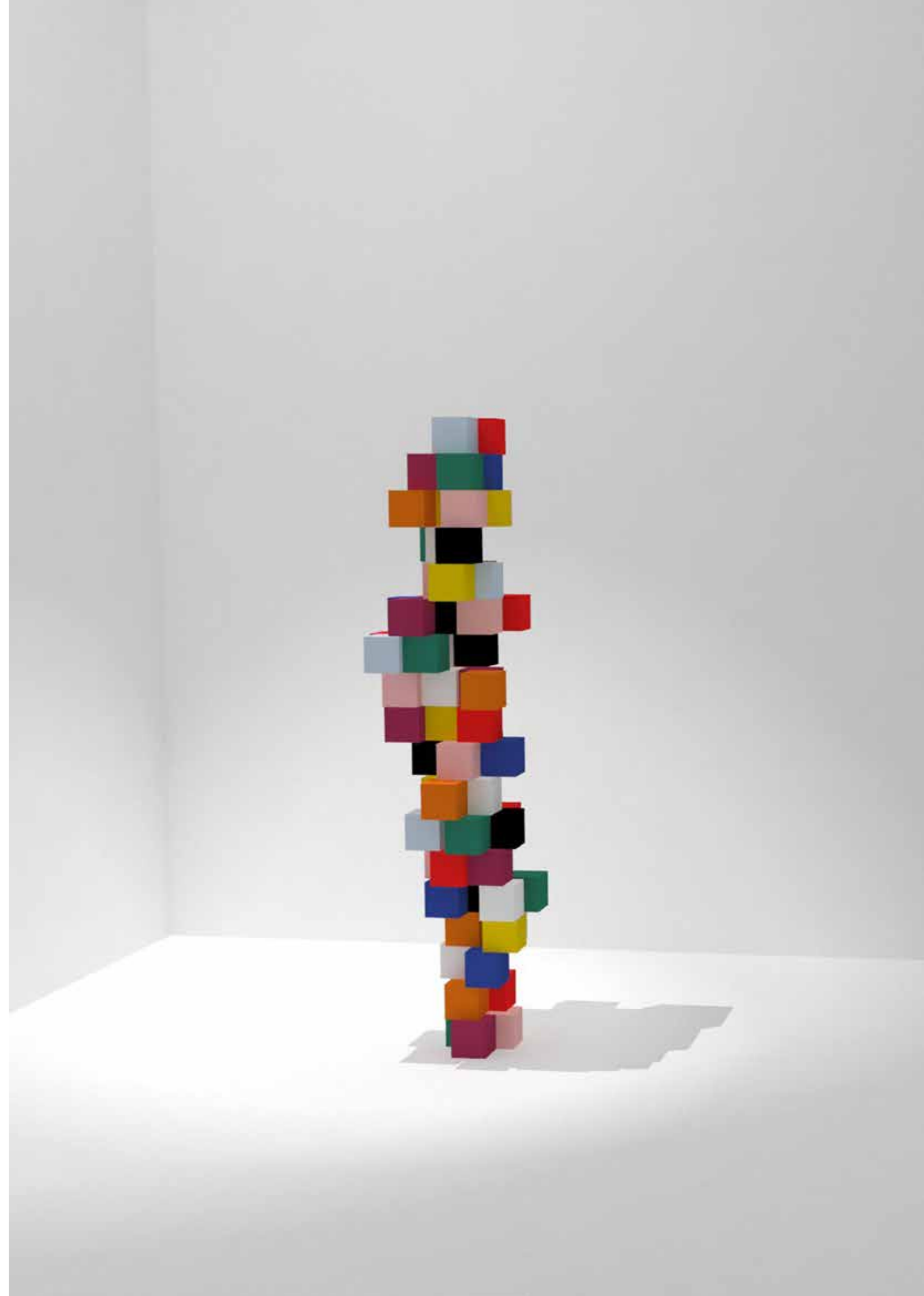
Painted stainless steel  
Unique piece

190 x 50 cm  
74.8 x 19.7 in

**Digital Versicolor**, 2019

Painted stainless steel  
Unique piece

180 x 44 x 43 cm  
70.9 x 17.3 x 16.9 in





**Pixel Tree**, 2019

Solid Cedar wood  
Unique piece

180 x 56 cm  
70.9 x 22 in



## MICHEL ABBOUD

Michel Abboud is an artist and an architect based in New York.

He started his career by founding the award-winning architectural practice, SOMA. His designs have attracted critical acclaim for their boundary-pushing nature. Having earned a Masters in Architecture from the Columbia University, Michel built a reputation for provocative projects. Michel's defiant no compromise stance, in terms of design, continuously raises the bar in the architecture sphere and has gained him respect among a loyal client base and fellow design professionals. His work is rising around the world today with remarkable offerings of projects that underscore his firm's cutting edge appeal.

He is known for designing the Park 51 Islamic Cultural Center a few blocks from Ground Zero in New York City, which further catapulted him into prominence, with one journalist dubbing him 'the most controversial architect the US has known'. Such notoriety has led to a subsequent influx of invites as speaker and guest of honour at prestigious universities across the United States and Europe. Today, after winning numerous international awards, he is known for being one of the youngest architects to have designed a skyscraper in New York, at the age of 36, as well as a groundbreaking tower in Dubai.

In recent years he has shifted his career from architecture to art, a shift that began by his combining art and architecture through the creation of large-scale parametric sculptures in various urban and rural landscapes around the world. His solo show at the Hoerle-Guggenheim Gallery in New York in 2018 was entitled "Unfolded" and covered his recent paintings which are heavily influenced by his childhood in a war-torn environment. He uses high viscosity acrylic paint with no brushes and no knives - just his hands, while using the entire body as a tool to cover the large format canvases laid on the ground.

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