



Shafic Abboud (1926–2004)

Shafic Abboud's painting exists within a rare space: that of an abstraction which never breaks with the sensory world, but instead retains its essence — light, rhythm, and trace.

In Abboud's work, the surface is neither a gestural field nor a constructed space. It functions as a site of emergence. The forms, fragmented and at times sign-like, never fully stabilize: they drift, respond to one another, and overlap. Color does not cover; it emerges through successive layers, in a constant tension between restraint and intensity.

What profoundly distinguishes his work is its relationship to time. Abboud's painting does not reveal itself immediately; it calls for a slow gaze, almost attentive to what eludes perception. Each canvas can be read as a stratification, where past gestures remain perceptible without ever asserting themselves. This silent temporality lends his work a singular presence, far removed from any expressive rhetoric.

Although Abboud shared the Parisian milieu of postwar abstraction, his painting belongs neither to a school nor to a manifesto. It stems from a deeply personal trajectory, in which cultural heritage, memory, and writing are not visible references, but internal forces. Nothing is illustrative, nothing is narrative: everything unfolds within a subtle balance between appearance and disappearance.

Today, Shafic Abboud's work stands out for its ability to engage with contemporary sensibilities: an attention to surface, to the materiality of color, and to the economy of gesture. It offers a demanding, deeply inhabited form of painting that resists immediate readings and unfolds over time.

Shafic ABBOUD (1926-2004)
Bleus Rompus, 1961

Oil on canvas

Signed lower right, countersigned and numbered "91" on the reverse

This work is accompanied by a certificate of authenticity signed by Christine Abboud, the artist's heir
60 × 92 cm

