



ROULA BECHARA

CONTEMPORARY ART



PRECISION MEETS CHAOS.

I build every face with precision, then I dare to transform it.

Matter, color and the free gesture come to unsettle what once seemed fixed.

This is where realism gives way to
freedom.

Roula Bechara

BETWEEN TWO ERAS

In this series, Roula Béchara lets several feminine identities coexist within a single woman.

The classic meets the contemporary. A gloved hand adorned with pearls sits beside a tattooed one. A hairstyle from another era accompanies the marks of a modern woman. Elegance, audacity, tradition and freedom no longer stand in opposition.

These women don't have to choose between who they were and who they have become.

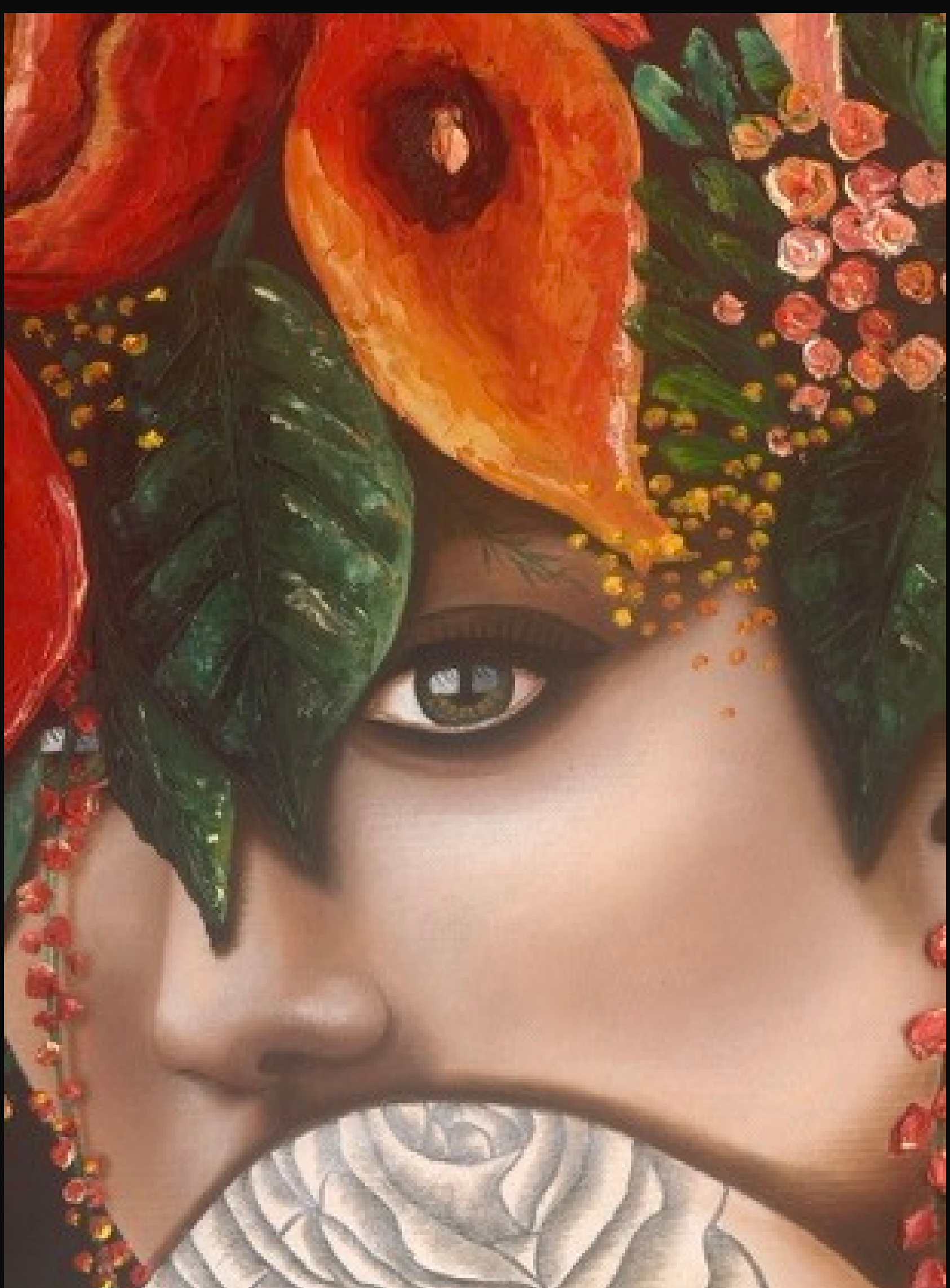
Two eras. One woman.



MIXED FEELINGS

160 × 180 cm · Mixed media on canvas ·

Two women, two languages, one shared identity. Classic elegance in pearls meets the tattoo and the marks of contemporary femininity. They turn their backs to each other without ever separating. Mixed Feelings speaks of this inner duality — of what we inherit, and of what we choose to become.

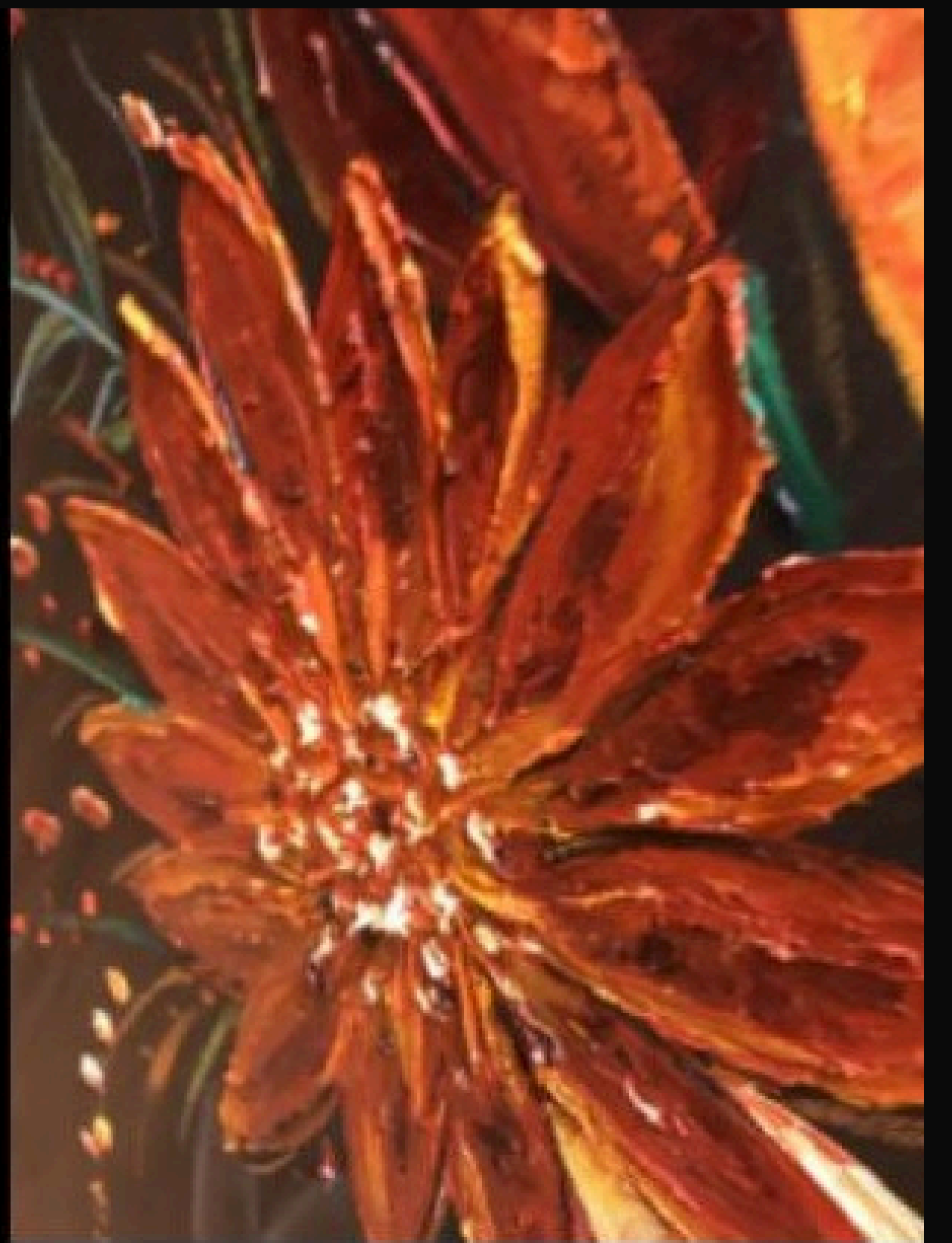
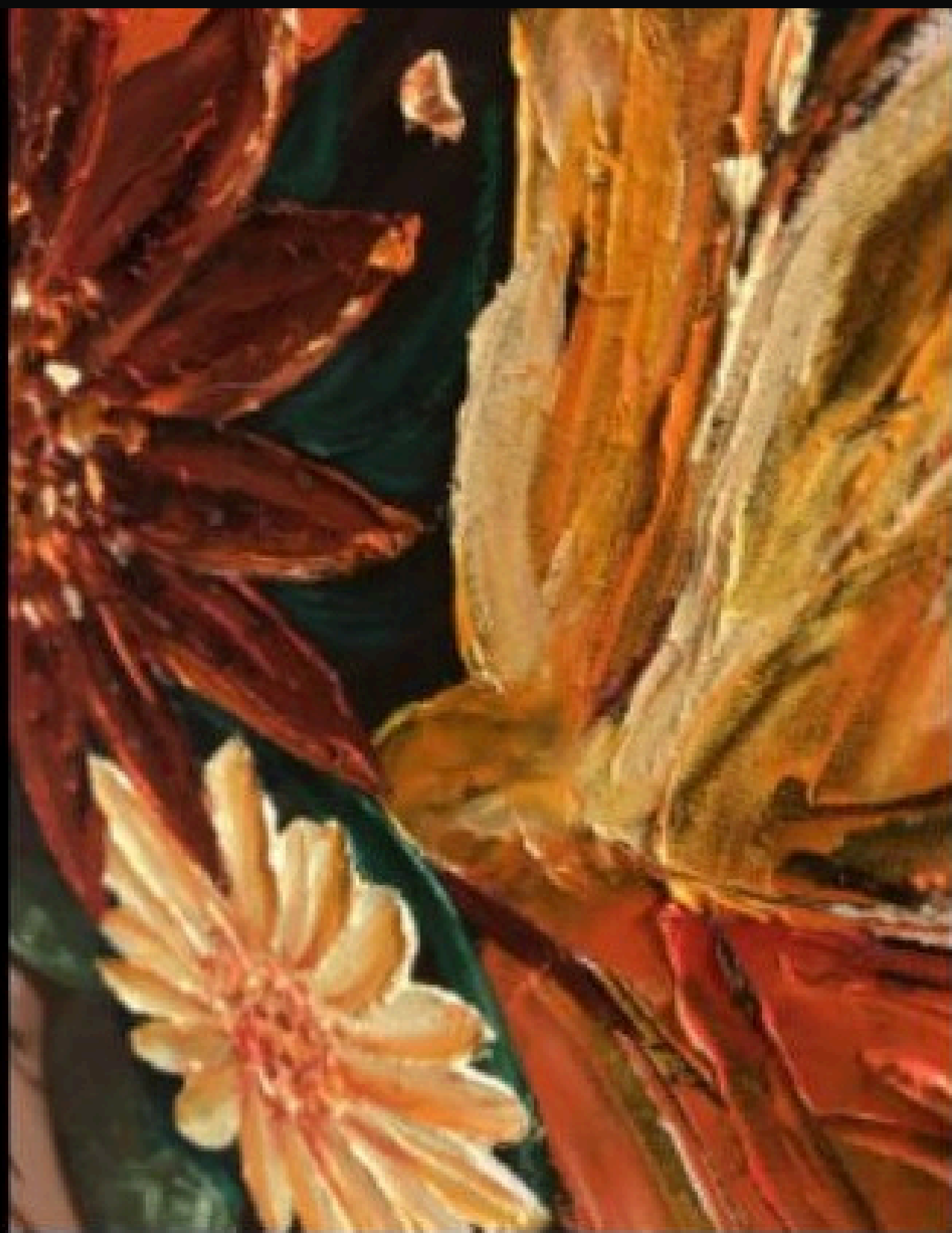




JULIA

120 × 150 cm · Mixed media on canvas ·

Between heritage and freedom, she chooses not to choose.



Texture, relief and precision of gesture



EMMANUELLE

160 × 180 cm · Mixed media on canvas ·

In the depths of black, elegance becomes strength, and the gaze becomes memory.



Beneath the veil, the intensity of the gaze is revealed.



EDITH

120 × 150 cm · Oil and acrylic on canvas ·

Between yesterday's codes and today's signs, she chooses to belong only to herself.



“Between the gaze and the gesture, the work comes to life.”



AMBIVALENCE

75 × 120 cm · Oil on canvas ·

She does not choose between her contradictions. She wears them.



Two gestures, two appearances — one identity.



BIOGRAPHY

Roula Béchara is a French-Lebanese painter, born in Lebanon and based in Paris. A graduate in fine arts from the Michel-Angelo Academy of Fine Arts in Beirut, she has exhibited since 1997 across Lebanon, the Middle East and Europe — Beirut, Manama, Abu Dhabi, Doha, Dubai, Italy and Paris.

Her work was honored in Milan with the Standout Woman Award in 2016, then in Genoa in 2019, where she was named a winning artist of the third International Contemporary Art Biennale, among 300 artists from 25 countries.

On large canvases, oil and acrylic meet: the precision of realism converses with the freedom of gesture, matter and abstraction. Faces, bodies, flowers and fragments of nature emerge, sometimes gently, sometimes forcefully. Women hold a central place in her work — behind their beauty stands a story, an invisible strength.

ARTIST'S STATEMENT

I knew war, then Paris, where I started everything over. To paint is to transform pain into creation, fragility into strength, chaos into beauty. My women reflect all women: sometimes wounded, but powerful, resilient and free.

“I paint beauty not to erase what hurts, but because it can be born precisely where we no longer expect it.”

BEHIND APPEARANCES

They wear the signs imposed on them, but refuse the roles assigned to them.

Power becomes mockery. Love leaves behind its roses and its thorns. Freedom itself can become a prison.

Leïla, Lola, Iseult and La Vie en Rose do not tell the story of woman as she is looked at.

They tell what she chooses to reveal — and what she now refuses to keep silent.



LEILA

120 × 150 cm · Oil, resin and gold leaf on canvas ·

A king's crown worn askew, a cigarette between her lips: Leila mocks the codes of power. She does not seek to reign. She simply affirms her freedom.

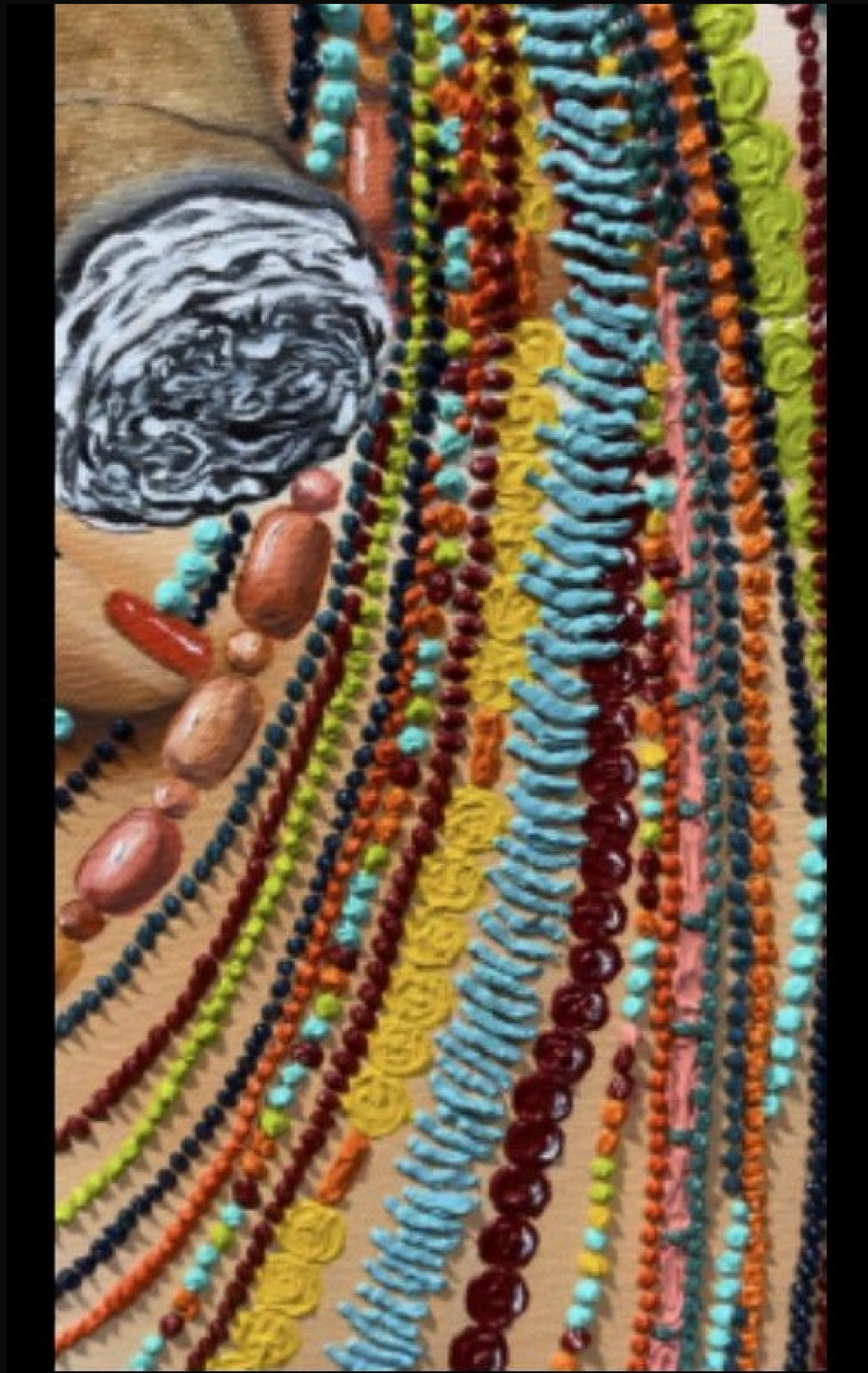




LOLA

167 × 148 cm · Mixed media on canvas ·

She does not ask for permission. She wears her convictions like her colors: without compromise. Every layer, every drip, every texture tells of a woman who refuses to be silenced.



Texture, material and layered color



ISEULT

140 × 145 cm · Oil and gold leaf on canvas ·

She waits, her gaze turned elsewhere. At her ear, a boat like a promise. On her skin, the roses and thorns of love.



LA VIE EN ROSE

120 × 150 cm · Oil on canvas ·

Roses to dream of, wings to fly away with, and on her lips, the price of silence.

BEYOND THE PORTRAIT

Every face carries a story beyond what we see.

In Serika and Denkinesh, the precision of portraiture meets a more instinctive space. Around the faces, dots, bursts of color and spontaneous gestures introduce a kind of disorder — an almost uncontrolled freedom.

The face holds. The background lets go. Precision converses with chaos.

Matter then becomes memory, movement and emotion. Traces and imperfections are no longer erased: they become part of the work's very identity.

And sometimes, reality itself intervenes in the material, leaving on the canvas a mark no gesture of the artist could have foreseen.

Some stories are not only painted. They are lived.



SERIKA

150 × 150 cm · Acrylic and oil on canvas ·

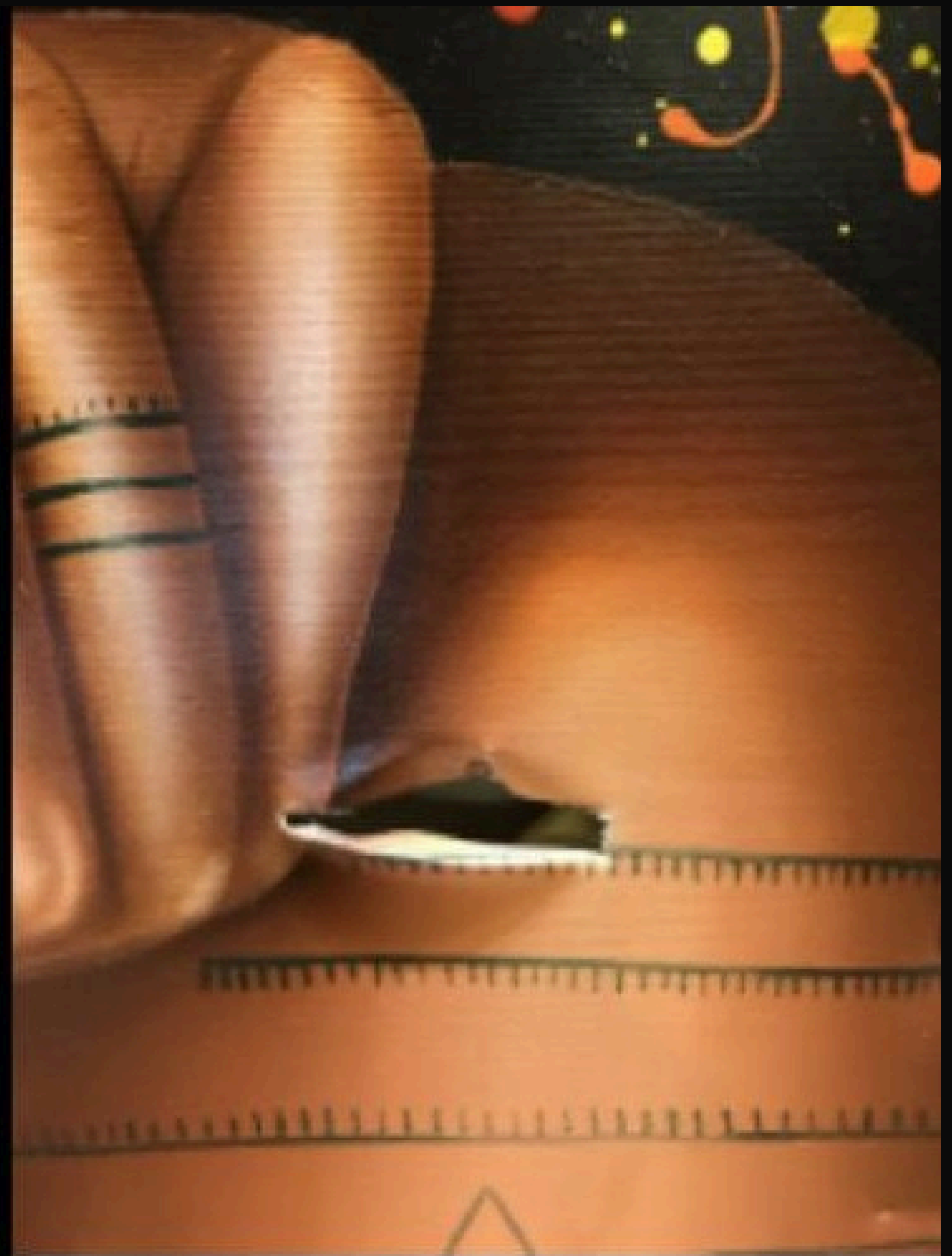
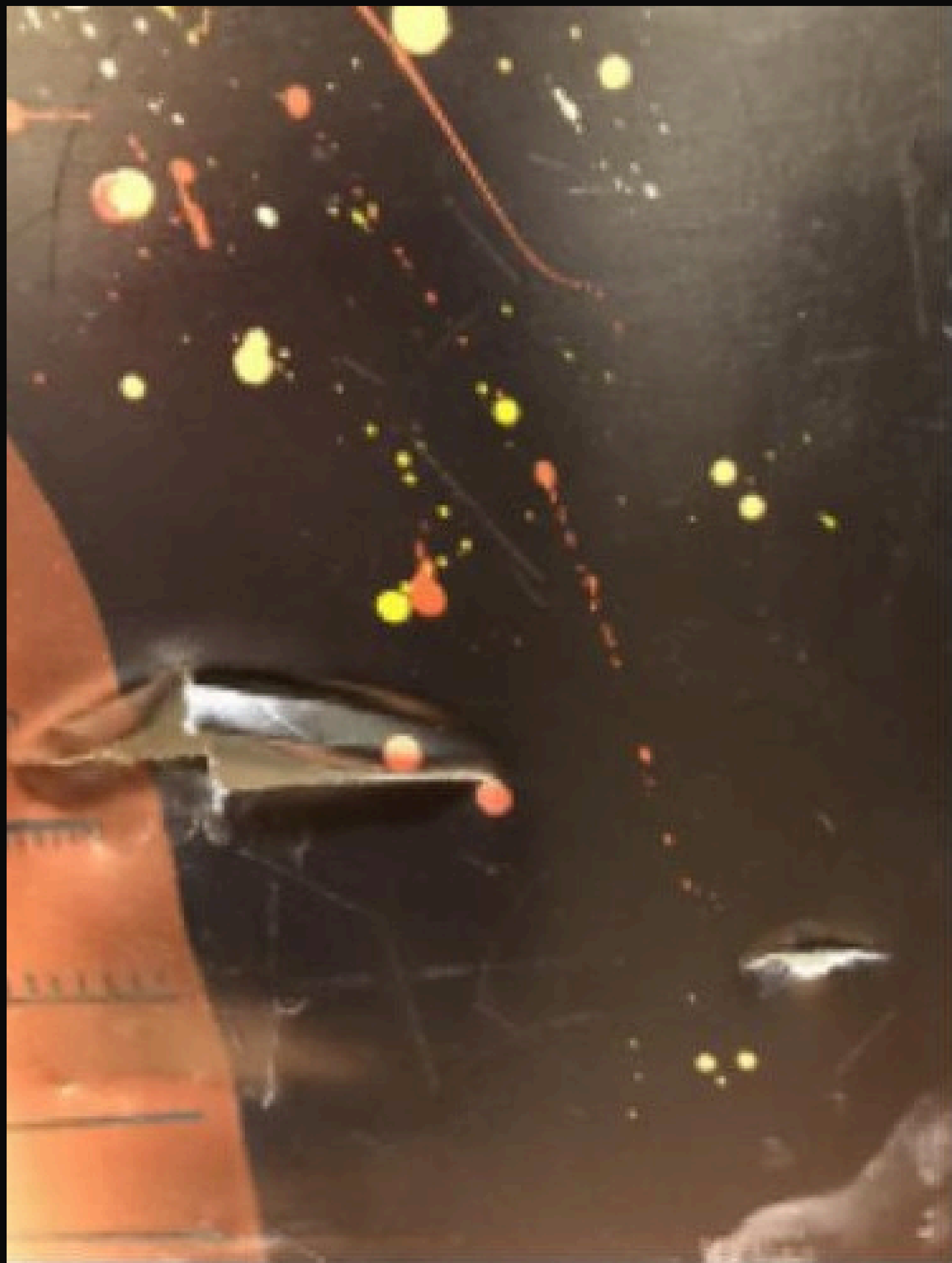
Between silence and radiance, her gaze crosses through the matter.



DENKINESH

150 × 150 cm · Acrylic and oil on canvas ·

In her gaze, strength remains — silent and sovereign.



DENKINESH — A WORK THAT SURVIVED

On August 4, 2020, Denkinesh was on display in a gallery in Beirut when the port explosion struck the city — one of the most powerful non-nuclear explosions ever recorded, a date forever etched into Lebanon's history.

Pierced and torn by shrapnel, the canvas still bears the wounds of that moment today. I chose never to restore it: its scars have become its memory.

It was later sold at auction in Paris in support of a Lebanese charity.

It did not simply survive. It became a witness.



ZOYA

150 × 150 cm · Acrylic on canvas

She carries fire without ever being consumed by it — a presence that asserts itself without a word.



ZOE

150 × 150 cm · Acrylic on canvas

In the silence of her gaze, a quiet strength refuses to stay silent.

FROM MASTERY TO LETTING GO

For a long time I searched for precision. Then I felt the need to unsettle it.

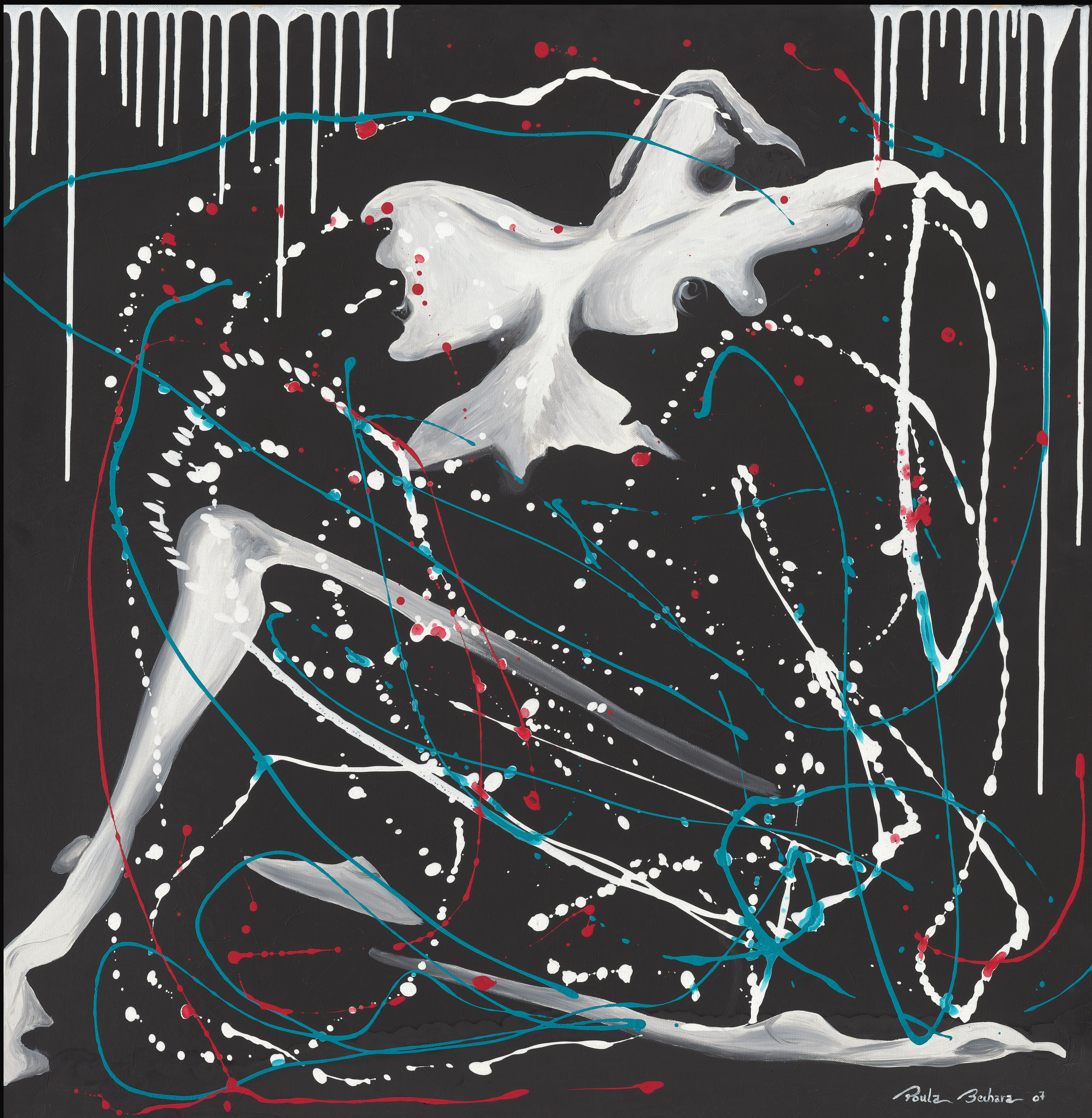
The body remains present, but it stops being an image to reproduce. I fragment it, stretch it, sometimes erase it, to let in movement, instinct and the unexpected.

Lines run through the figure. Drips escape control. The material takes its own direction.

I no longer seek only to represent a body, but to capture what runs through it: its strength, its fragility, its tension, its movement.

I build in order to be able to deconstruct. I master in order to be able to let go.

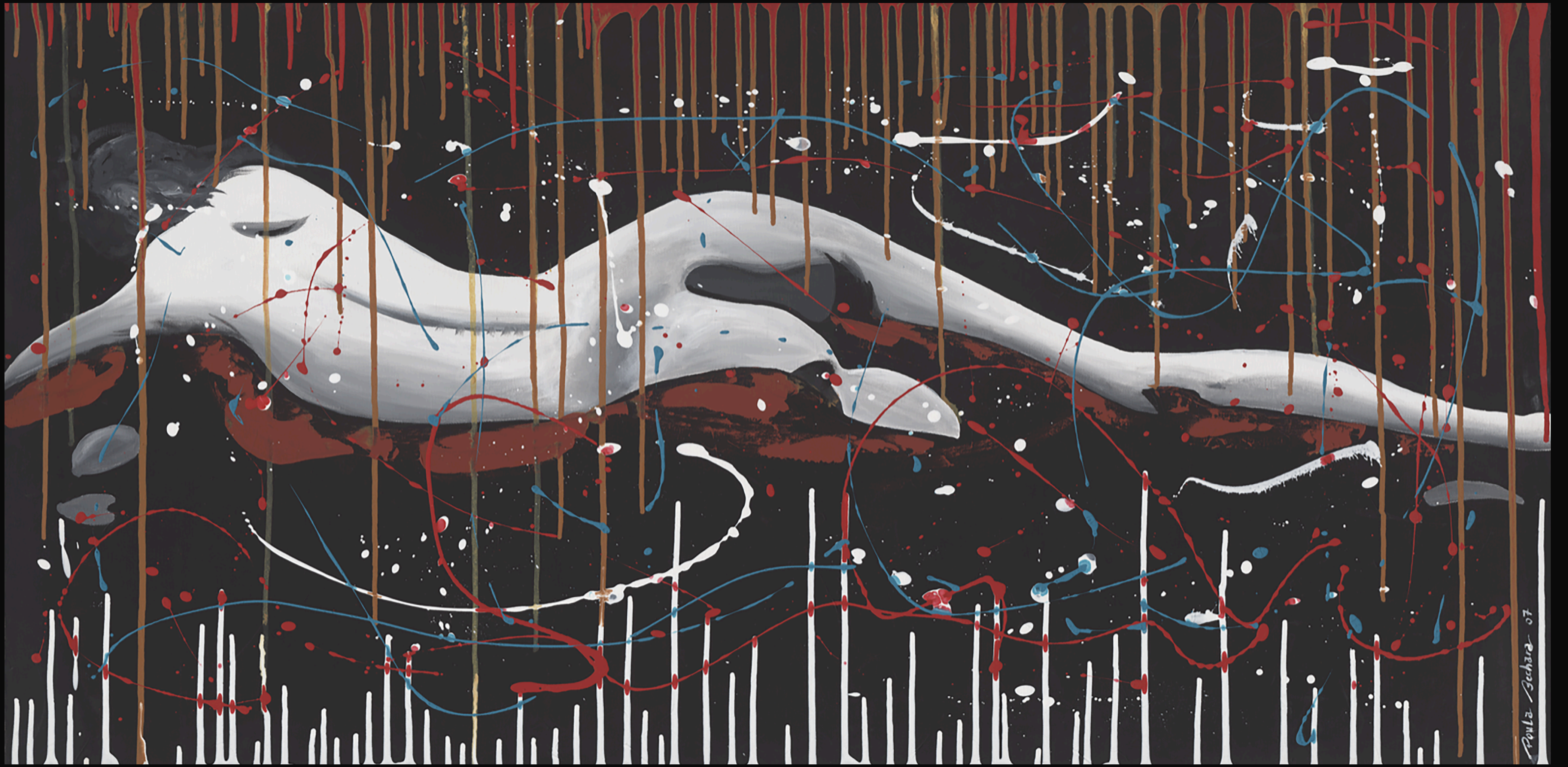
This is where my work shifts: when realism stops being a destination and becomes the starting point of freedom.



VAMPY

90 × 90 cm · Acrylic on canvas ·

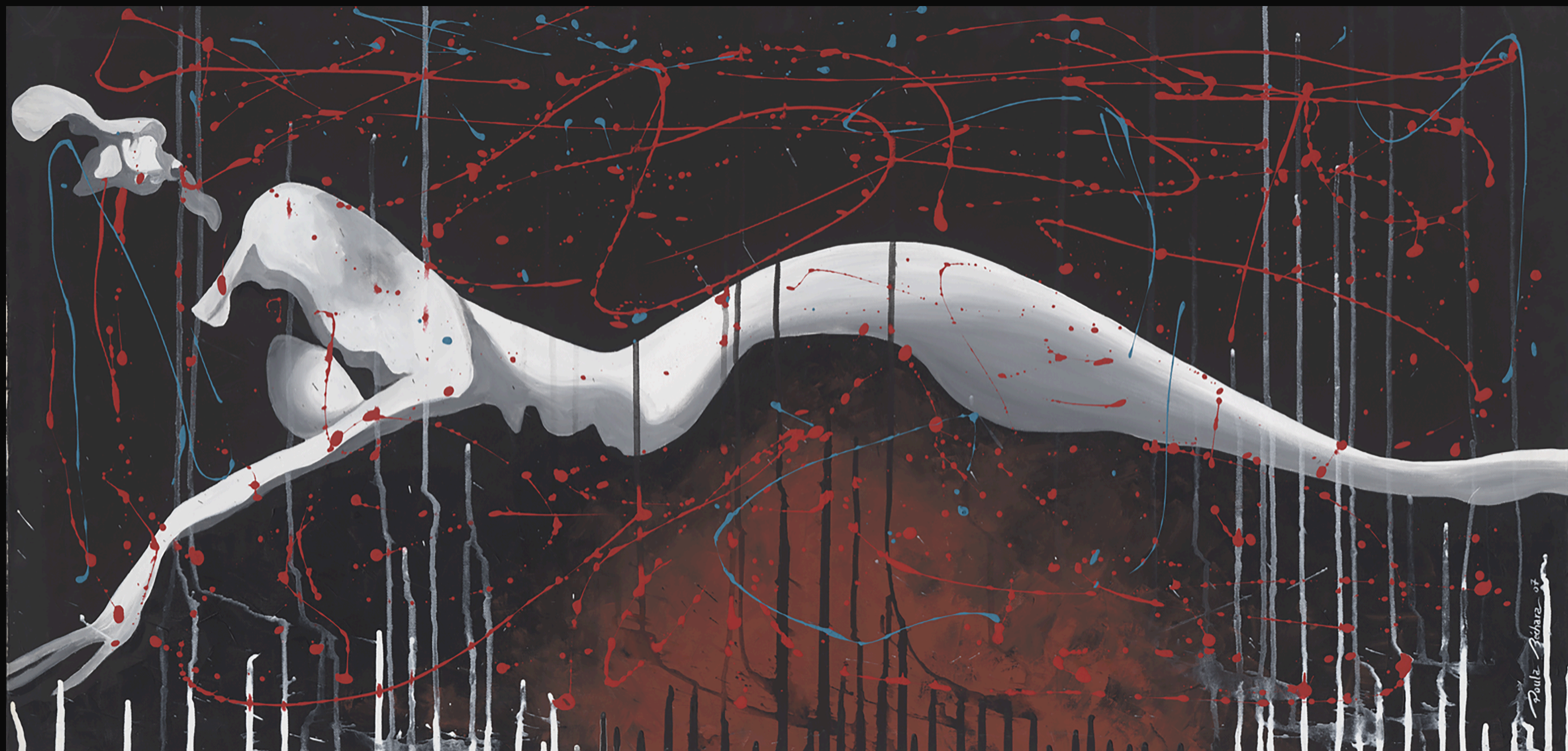
Already, the body fades behind the gesture. Line, drip and matter claim their own freedom.



FREDERIKA 1

60 × 120 cm · Acrylic on canvas ·

The figure is built as much by what appears as by what disappears.



FREDERIKA 2

60 × 120 cm · Acrylic on canvas ·

The gesture runs through the body, blurring its outline and letting emotion take over.



RED LIPS

120 × 90 cm · Mixed media on canvas ·

In the chaos of the gesture, a presence remains: a burst of red, like a mark impossible to erase.

RETURN TO THE ORIGINS

The four works that precede this were created nearly twenty years ago.

Even then, drips, splatters, free lines and the fragmentation of the body were already part of my language. I built form only to unsettle it, letting instinct and chance enter the painting.

Since then, my path has taken me further and further into realism, the precision of portraiture, light, matter and human presence. This fascination with the real remains at the heart of my work.

But the freedom of gesture has never left me.

Today, I return to that first energy with a perspective enriched by the years. Some works push abstraction further; others let the precision of the real coexist with the spontaneity of gesture on a single canvas.

It is in this tension that my language is defined: where precision meets freedom, where realism meets chaos.

The works that follow continue this exploration. They mark neither a break nor an abandonment of realism, but the deliberate return of a freedom that has been present in my painting since its origins.

Nearly twenty years separate them. The gesture, though, never disappeared.



TALE OF TWIN

150 × 160 cm · Mixed media on canvas ·

Two presences, two perceptions of a single being: between appearance and erasure, identity builds itself in movement.



AMBER

100 × 120 cm · Mixed media on canvas ·

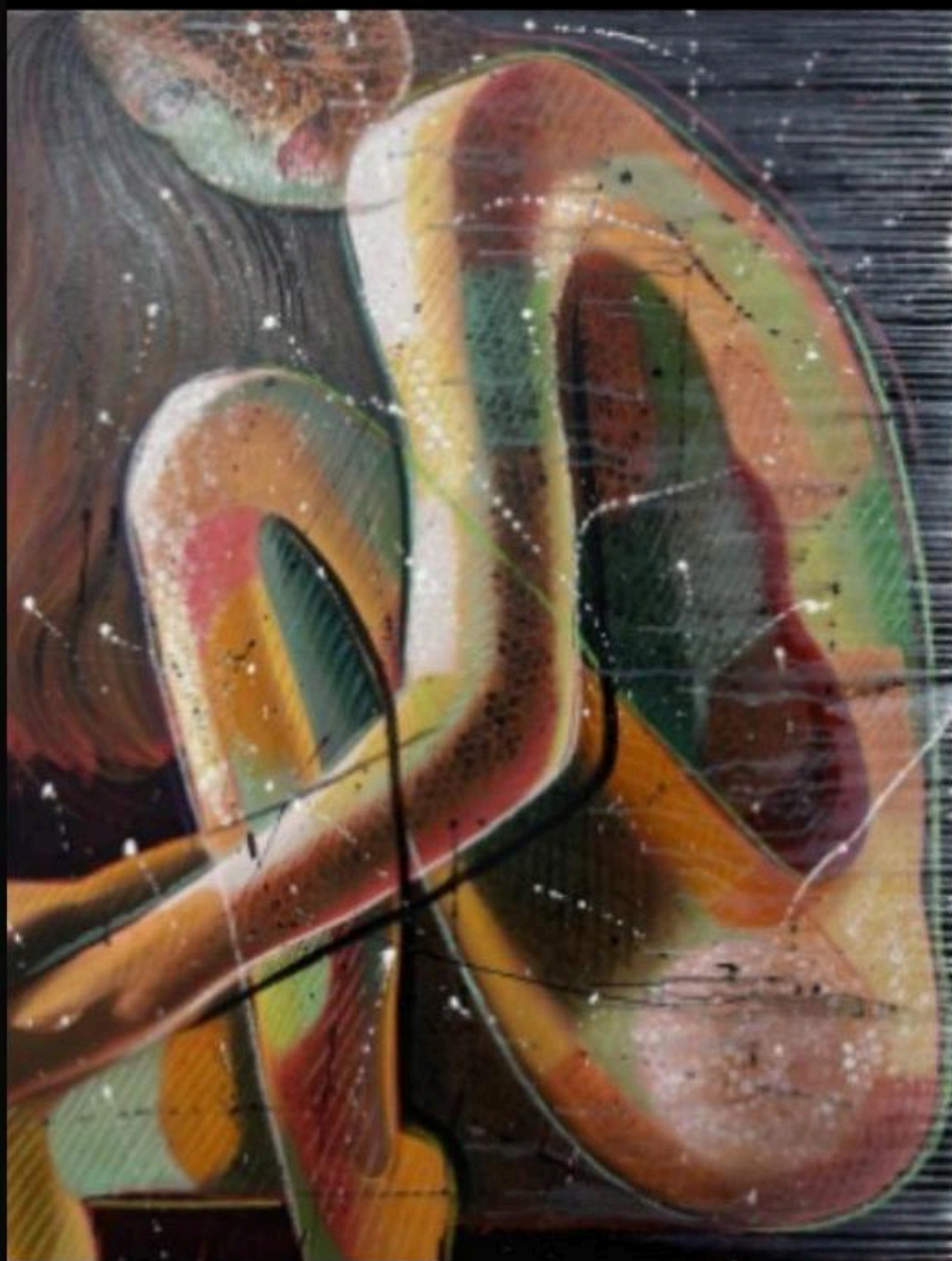
The body fragments without disappearing. Between lines, colors and matter, form frees itself and becomes movement.



ODYSSÉE

120 × 150 cm · Mixed media on canvas ·

Between fragments, colors and silences, the figure crosses the canvas like an inner journey where every trace becomes memory.



IRIS & LYS

80 × 100 cm each · Mixed media on canvas

*Iris & Lys — Two presences echo one another: different, yet linked,
like two fragments of a single story.*



NATACHA

80 × 100 cm · Mixed media on canvas ·

Between strength and erasure, the figure remains. She never fully reveals herself, yet asserts her presence.

Between mastery and instinct, my work seeks that instant where precision meets freedom.

Roula Béchara

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