



*To The Light, oil on canvas, 68" x 165"*

# Michel Boutboul

*"A Transformed But Relentless Surreal Sense..."*

*«Voici l'époque ou le poète sent se dresser en lui cette meridienne force d'ascension»*

—Rene Char

Michel Boutboul, born in France, is a natural draughtsman. From childhood, to his amazement he could draw. After experiencing the power of Surrealist art he became, and has since been, a powerful painter of images. He has held exhibitions since the late 70s in France, Belgium, and more recently, in the 90s, in New York and Miami. He has also exhibited privately. In the last decade his *Oeuvre* has received a new inflection. His art has remained surrealist but is emphatically **contemporary**, attuned to what is happening to **the Human** today when there's a transformation in the offing, to which MB aims to bear witness. And it is to this decade (since 2004) that the following is addressed.

The new wave of paintings obtains its first major statement in his 2004 masterpiece *To the Light*, which establishes the coordinates wherein his new vision opens. The pictorial space is perspectival and leads to a vanishing point as in traditional Renaissance painting, but here the horizon is radiating **light**. The Human in its diversity in the spiritual Body is attracted to the Light in the horizon. Hence the traditional structure of the pictorial space — its 3D perspective — is itself a **critical** gesture. The space houses the Human in its erotic corporeality. The body exists not as matter or Flesh but as the vessel of the Striving of the Human beyond its present



*Chained By Love, oil on canvas, 60" x 72"*

state. Hence the rejection, emphatic, of all abstraction. The bodies are whole (unlike in most abstract art), often naked, often female. Their sexuality is split into Two. And the Two need, draw, attract, complement, incite and excite each other. The Two are not the same. The Female, through her supremely rounded beauty, is the spiritual guide to all conjunctions. Beginning explicitly with *To the Light* but obtaining magical morphings in a succession of visions, the bodies are





*Purple Rose, oil on canvas, 40" x 54"*



*Tango, oil on canvas 48" x 60"*



*Blue Symphony, oil on canvas, 89" x 117"*

themselves, and overcome the default inertia ("evil") which the "Apple" and the "Serpent" for instance symbolize. Hence Visions showing the Human oriented or lost, in its Flow or Arrest.

The paintings are contemporary witnessings to a transformed but relentless Surreal sense that Michel has been pursuing since his early youth, and now bear the fruition of his maturity.

—Ruben Berezdivin, FIU Philosophy Dept.

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*The Three Graces, oil on canvas, 48" x 60"*

found to already levitate or seek to ascend, to oppose the grief of gravity that weighs on our bodies, incarnate spirits drawn to the light at the End of the Horizon. Hence the multiplicity of female figures, either conjoined with their Male or alluringly awaiting it. Perhaps *The Purple Rose* shows the alluring virginal female as she exposes herself to the sight of the yearning Male. The Female as the Guide of the Future Human draws the Male onward, toward herself and beyond into the Light.

For Michel, the Females are Muses. In their often naked bodies erotically they are Spiritual Guides. They lead the Male into the Future Horizon through which he seeks his essence. The contoured figures all aim at trans-figuration. They must link to their proper soul-mates to be