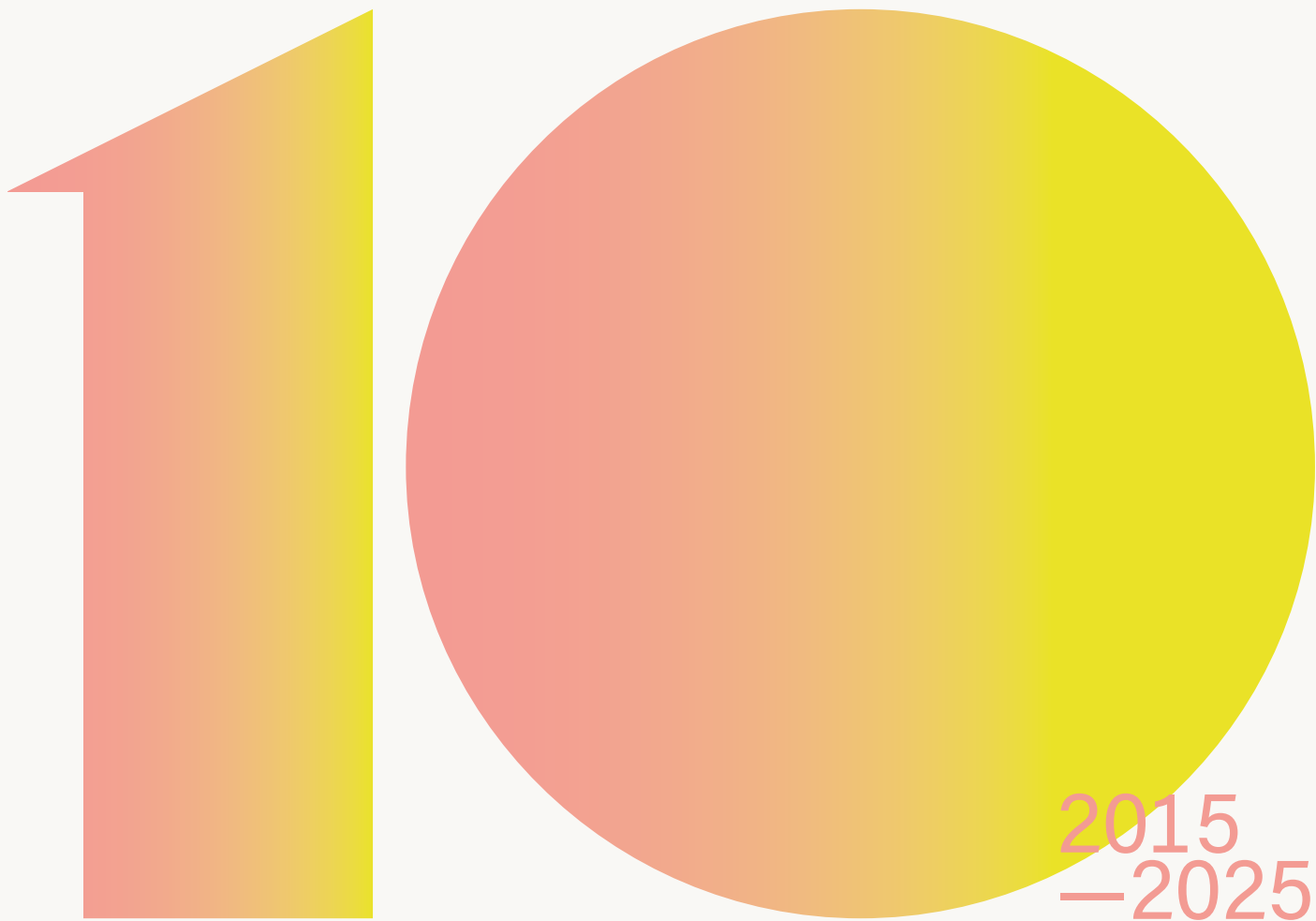


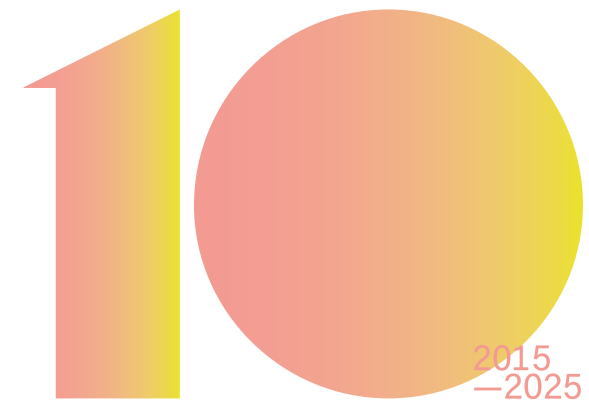
Chapter



2015
—2025

OPERA GALLERY

Chapter



2015
—2025

3 July — 2 August

Beirut

OPERA GALLERY

Foreword

We are pleased to welcome to you ‘Chapter 10’, an exhibition celebrating ten years of Opera Gallery Beirut. This is a city where ancient history and modern culture meet every day; a decade ago, we opened our doors in its heart, and are proud to have been a voice in this profound artistic dialogue ever since. Set beside the Roman Baths and surrounded by the architecture of Beirut’s rich past, our gallery was founded with a simple but profound goal: to share beautiful art with a beautiful city, becoming part of its vibrant and long-running cultural life.

Over the years, we have faced many challenges, as has the city itself. But together, we have stood strong. We are proud to be here today, in the same premises where our story began, with the same passion and belief in the power of art to deliver hope and connection during difficult times.

This is an exhibition full of life and colour. Featuring the works of Miguel Sainz Ojeda, Thomas Dillon, Adrian Navarro and Seungjin Yang, ‘Chapter 10’ is replete with energy, happiness and positivity. These are the values and feelings that embody the spirit of Opera Gallery Beirut.

Now is not only a moment to look back. It’s about celebrating the resilience and creativity that make Beirut, the community that surrounds us, so special. It is with this forward-looking spirit, and with thanks to our artists, collectors and everyone else who has shared this journey with us so far, that we celebrate 10 chapters so far and toast those still to come.

Gilles Dyan

Founder & Chairman
Opera Gallery Group

Noumis Barakat

Director
Opera Gallery Beirut

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Adrián NAVARRO

(b. 1973)

Adrián Navarro (1973) was born in Boston and raised in Spain. He started his artistic career in New York in 2001, after graduating from the Polytechnic University of Madrid, School of Architecture. In 2008 Navarro completed his art studies at the Central Saint Martin's College of Art & Design in London where he settled down before going back to Madrid in 2016 where his studio is currently based. His formal training as an architect partially influences his work: Navarro seeks to expand the vocabulary of the visual arts, establishing connections between the pictorial medium, perception, architecture and abstraction.

Adrián Navarro has shown his artworks in a variety of international exhibitions and his work can be found in collections such as UBS Bank, Circa XX, Fundación ENAIRE and Caja Madrid.

Paraíso #5

2023

Oil, oil pencil and oil stick on canvas
Signed, dated and titled on the reverse
200 x 185 cm | 78.7 x 72.8 in

PROVENANCE
Artist's studio





Paraíso #8

2024

Oil, oil pencil and oil stick on canvas
Signed, dated and titled on the reverse
153 x 122 cm | 60.2 x 48 in

PROVENANCE
Artist's studio

Paraíso #14

2024

Oil, acrylic spray paint and oil pencil on canvas

Signed, titled and dated on the reverse

153 x 122 cm | 60.2 x 48 in

PROVENANCE

Artist's studio







Paraíso #15

2024

Oil, acrylic spray paint and oil pencil on canvas

Signed, titled and dated on the reverse

162 x 130 cm | 63.8 x 51.2 in

PROVENANCE

Artist's studio

Paraíso #18

2024

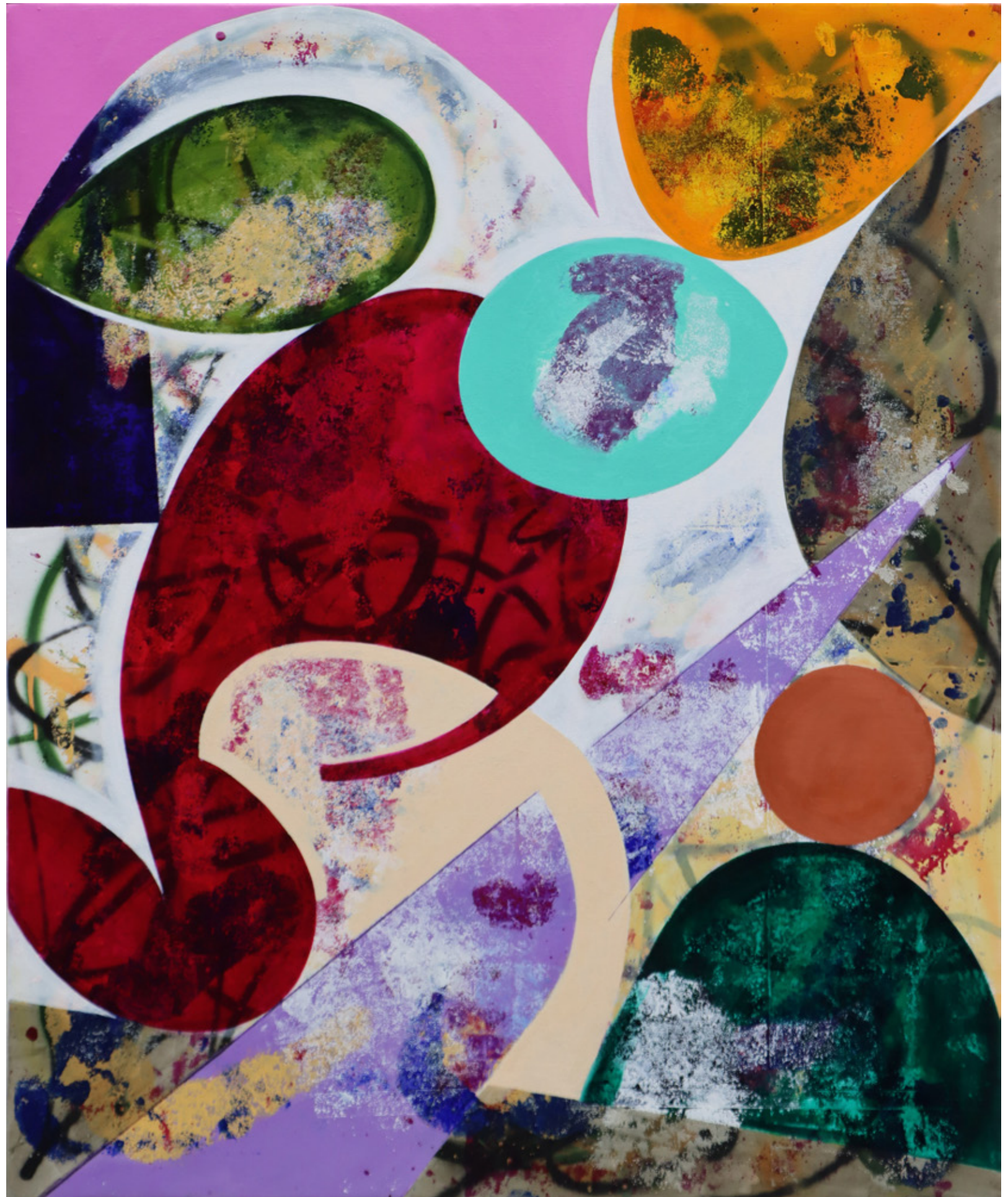
Oil, acrylic spray paint and oil pencil on canvas

Titled, dated and signed 'PARAISO #18 /AG. 24' on the reverse

120 x 100 cm | 47.2 x 39.4 in

PROVENANCE

Artist's studio





Paraíso #26

2025

Oil, acrylic spray paint, oil stick and oil pencil on canvas

Signed, titled and dated on the reverse

200 x 200 cm | 78.7 x 78.7 in

PROVENANCE

Artist's studio



Thomas DILLON

(b. 1986)

Thomas Dillon is a painter whose loosely figurative work explores the act of painting without conscious intention, reaching towards deeper meanings by breaking with traditional notions of authorship. Though faces and bodies can be seen in his paintings, his work is firmly planted within the abstract tradition of automatism. Born in Staten Island, New York in 1986, he taught himself to paint following earlier creative pursuits in music and writing. He currently lives and works in Philadelphia.

Dillon employs a unique painting process that begins with a ritual meditation involving incense, mantras, breathwork, and automatic movement before he enters the studio. The artist actively seeks to eradicate any sense of authorship from his work, positioning an intuitive creative impulse, rather than a conscious sense of intention, as the creative engine of his practice. For Dillon, this kind of passivity, which he describes as “denying the self”, leads to a primordial kind of painterly communication. He describes a two-way relationship between him and the image unfolding on the canvas; a creative push-and-pull where the tools of its creation — including his hands, squeegees, syringes, toothpicks and chopsticks — work in unison.

In this respect, Dillon joins a long and global lineage of artists interested in creating art without conscious thought, often grouped under the term “automatism”. From Kazuo Shiraga, who engaged his whole body in physically intensive painting processes, to Karel Appel, who famously encouraged painters to disengage their refined critical faculties and “start again like a child,” this movement encompasses some of the most important painters of the last century. For Dillon, automatism is a path towards a true and distilled expression of humanity. It is a way to reach beneath his everyday ways of thinking and acting, towards a more instinctive and universal mode of understanding concepts such as image and movement.

Many of Dillon’s paintings centre around pairs of eyes that emerge from chaotic storms of abstraction, revealing loosely-rendered characters around them. These are not human subjects, nor are they animals; they are the impossible-to-categorise products of the artist’s automatic painting process. He is interested in how the inclusion of eyes lend a kind of legibility to an image, bringing his abstractions a sense of relatability and the possibility of a two-way dialogue between painting and viewer.

Dillon’s work has been shown around the world at venues including Ross + Kramer, SHRINE and White Columns in New York and La Bibi in Palma.

Woman I

2023

Acrylic on canvas

Signed, dated and titled on the reverse

228.6 x 203.2 cm | 90 x 80 in

PROVENANCE

Artist's studio





Lola

2025

Acrylic on canvas
Signed and dated on the reverse
177.8 x 152.4 cm | 70 x 60 in

PROVENANCE
Artist's studio

Still Life

2025

Acrylic and ink on canvas

Signed and dated on the reverse

181.6 x 186.7 cm | 71.5 x 73.5 in

PROVENANCE

Artist's studio





The Center Cannot Hold

2025

Acrylic, ink, and dye on canvas

Signed and dated on the reverse

203.2 x 203.2 cm | 80 x 80 in

PROVENANCE

Artist's studio

I'd Rather Trust a Countryman

2025

Acrylic and ink on canvas

Signed and dated on the reverse

177.8 x 152.4 cm | 70 x 60 in

PROVENANCE

Artist's studio





The Tennis Pro

2025

Acrylic, ink and dye on canvas
Signed and dated on the reverse
177.8 x 152.4 cm | 70 x 60 in

PROVENANCE
Artist's studio



© Enrique Palacio

Miguel SAINZ OJEDA

(b. 1973)

Miguel Sainz Ojeda is a Spanish artist born in 1993 in Madrid, Spain. He graduated with a Bachelor of Fine Arts degree from Universidad Complutense de Madrid, Spain, in 2017. Over the past 10 years, Ojeda's paintings have been exhibited and are part of private collections in Europe and the United States.

Miguel Sainz Ojeda's work explores the limits between the real and the apparent, creating invisible worlds of imagination and possibility that hybridise a vision of the innocent and the cruel in life — spaces where the mind transcends the image in an attempt to discern and organise the subconscious accumulation of everyday experiences. The artist's work is a search for the spontaneous, the unfinished, a fresh and light painting that admits experimentation, where the dissolution of the limits between figuration and abstraction is the main aesthetic and conceptual dilemma. In his endeavour, there seems to be a need to create a phantasmagoric universe, a magical world that invites the viewer to sink his roots in primitive art, memory, and fantasy, without forgetting the playful aspect of plastic activity.



Se me lleva el aire

2024

Acrylic, oil, spray and charcoal on canvas

Titled, signed and dated on the reverse

150 x 180 cm | 59.1 x 70.9 in

PROVENANCE

Artist's studio



Día libre

2024

Acrylic, oil, pastel, spray and charcoal on canvas

Titled, signed and dated "'Día Libre' / Miguel / Ojeda / 2024' on the reverse

150 x 114 cm | 59.1 x 44.9 in

PROVENANCE

Artist's studio

Fotosíntesis

2024

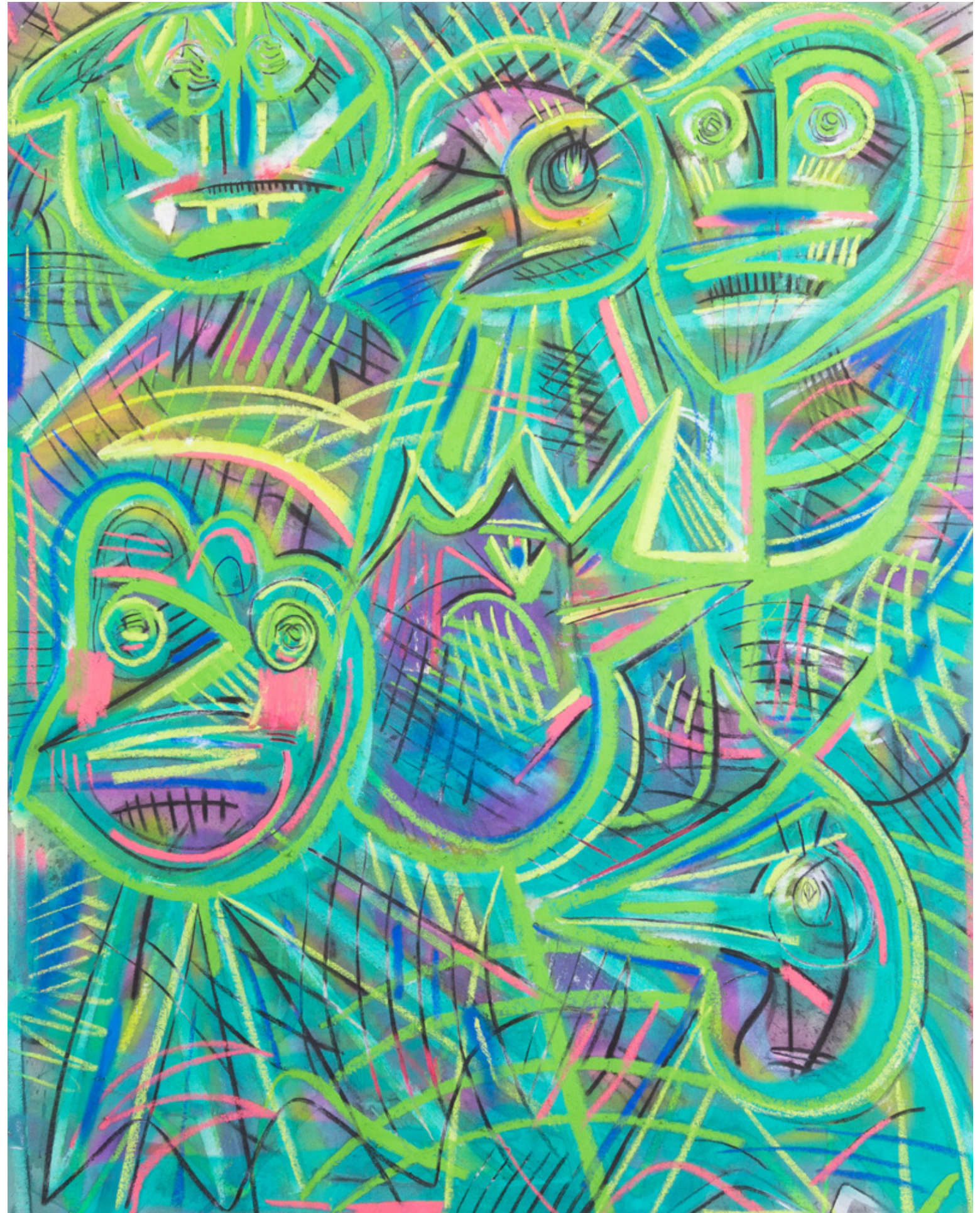
Acrylic, oil, spray and charcoal on canvas

Titled, signed and dated "'Fotosíntesis" / Miguel Ojeda / 2024' on the reverse

162 x 130 cm | 63.8 x 51.2 in

PROVENANCE

Artist's studio







El canto

2024

Acrylic, oil, spray and charcoal on canvas
Titled, signed and dated "'El Canto" / Miguel / 2024' on
the reverse
114 x 150 cm | 44.9 x 59.1 in

PROVENANCE
Artist's studio

Furtivo

2024

Acrylic, oil, spray and charcoal on canvas

Titled, signed and dated "'Furtivo" / Ojeda / 2024' on the reverse

162 x 130 cm | 63.8 x 51.2 in

PROVENANCE

Artist's studio





Criaturas

2024

Acrylic, oil, spray and charcoal on canvas
Titled, signed and dated "'Criaturas" / Ojeda /
2024' on the reverse
180 x 150 cm | 70.9 x 59.1 in

PROVENANCE
Artist's studio

Despensa

2024

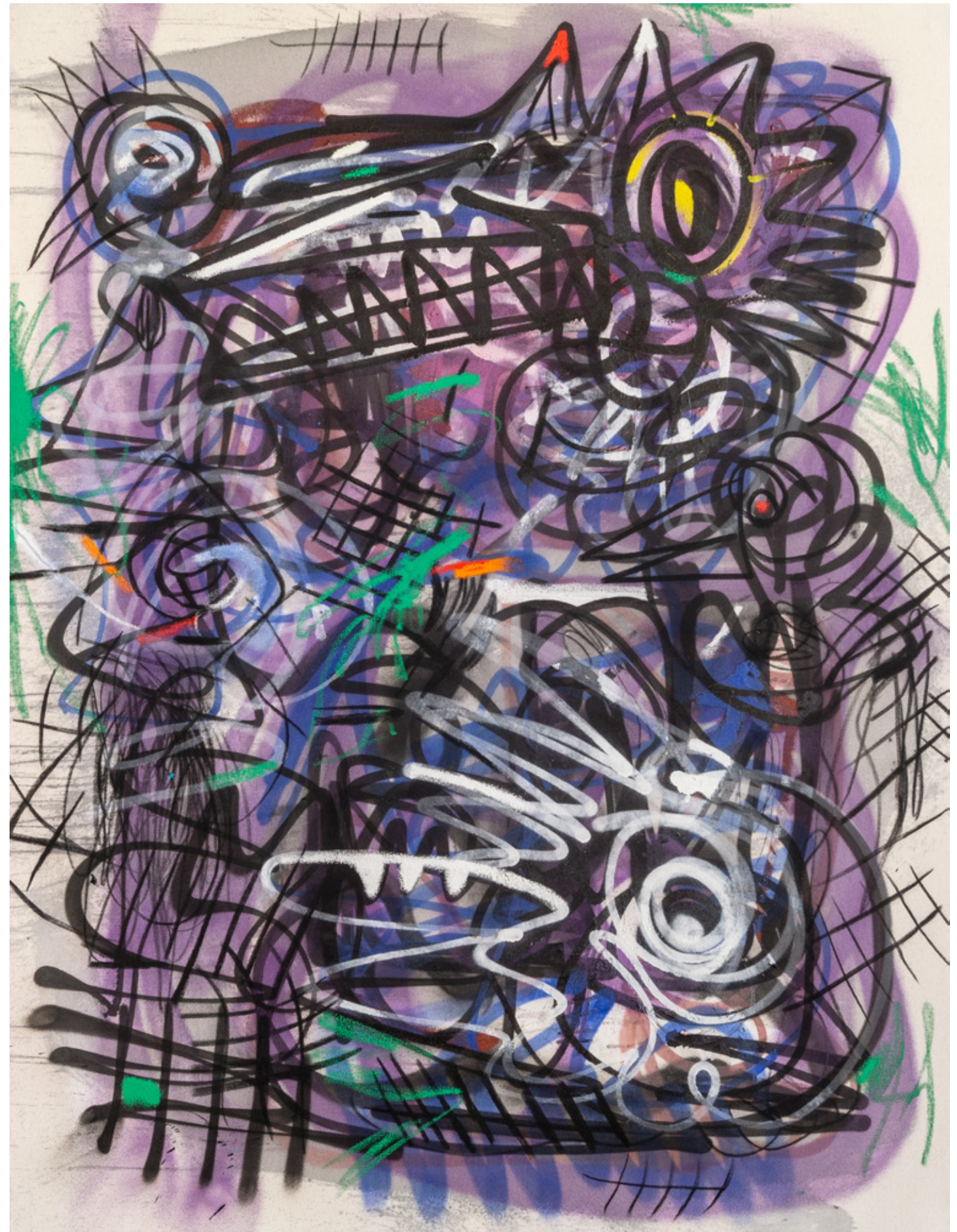
Acrylic, oil, spray and charcoal on canvas

Titled, signed and dated "'Despensa" / Ojeda / 2024' on the reverse

150 x 114 cm | 59.1 x 44.9 in

PROVENANCE

Artist's studio





Camino Cabaña

2024

Acrylic, oil, spray and charcoal on canvas
Titled, signed and dated "'CAMINO / CABANA" /
Ojeda / 2024' on the reverse
150 x 162 cm | 59.1 x 63.8 in

PROVENANCE
Artist's studio

Sueño del tótem

2024

Acrylic, oil, spray and charcoal on canvas

Titled, signed and dated "'Sueño del totem" / Ojeda / 2024' on the reverse

200 x 162 cm | 78.7 x 63.8 in

PROVENANCE

Artist's studio







Yang SEUNGJIN

(b. 1986)

Seungjin Yang (b. 1986) grew up in a city located in far east side of Korea surrounded with mountains. He received a BA in metal art & design from Hongik University in Feb 2013. His inspirations come from the people he works with rather than other environmental or cultural issues, putting more weight on communicating with them through various collaborative efforts.

Seungjin started *Blowing Series* with his simple interest in unexpected forms of balloons that are randomly defined at time of being blown. He has been using balloons as base material to produce solid crafts. Balloon is the easiest to manipulate the volume while it contains unexpectedness of being massy and solid opposite to assumptions on its original quality that is rather weak and soft.

In his recent work, he is trying to extend *Blowing Series* through more playful colours and experimental forms. His recent projects include group exhibitions at Kumho Museum, Museum of Cultures Milano, DDP, Seoul Museum of Art, and international projects such as XXI Triennale di Milano, and Design Days Dubai. His latest work is included in Studio Job, Netherlands. He currently lives and works in Seoul.



Blowing Armchair 1

2024

Epoxy resin, balloons
Unique piece
Signed on a metal plaque
80 x 70 x 72 cm | 31.5 x 27.6 x 28.3 in

PROVENANCE
Artist's studio



Blowing Armchair 3

2024

Epoxy resin, balloons

Unique piece

Signed on a metal plaque

88 x 65 x 72 cm | 34.6 x 25.6 x 28.3 in

PROVENANCE

Artist's studio





Blowing Armchair 3

2024

Epoxy resin, balloons

Unique piece

Signed on a metal plaque

88 x 65 x 72 cm | 34.6 x 25.6 x 28.3 in

PROVENANCE

Artist's studio



Blowing Armchair 6

2024

Epoxy resin, Ballons

Unique piece

Signed on a metal plaque

76 x 86 x 82 cm | 29.9 x 33.9 x 32.3 in

PROVENANCE

Artist's studio





Blowing Ottoman 1

2024

Epoxy resin, balloons

Unique piece

Signed on a metal plaque

65 x 65 x 45 cm | 25.6 x 25.6 x 17.7 in

PROVENANCE

Artist's studio

Blowing Stool 1

2024

Epoxy resin, balloons

Unique piece

Signed on a metal plaque

38 x 38 x 47 cm | 15 x 15 x 18.5 in

PROVENANCE

Artist's studio





Blowing Stool 1

2024

Epoxy resin, balloons

Unique piece

Signed on a metal plaque

38 x 38 x 47 cm | 15 x 15 x 18.5 in

PROVENANCE

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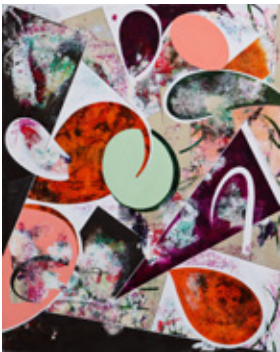
Adrián
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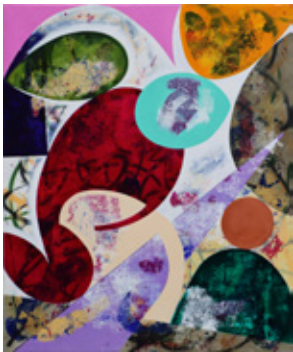
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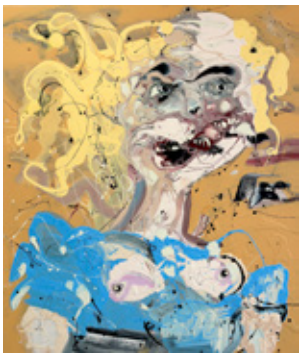


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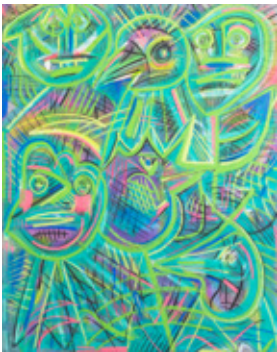
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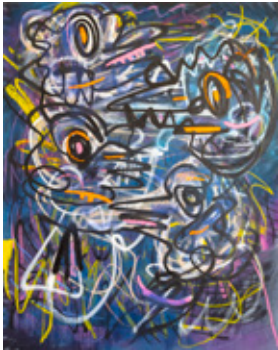
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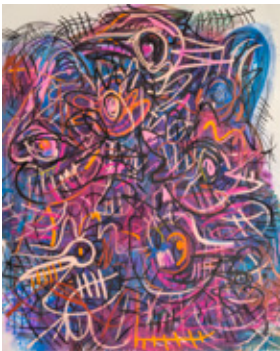
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