

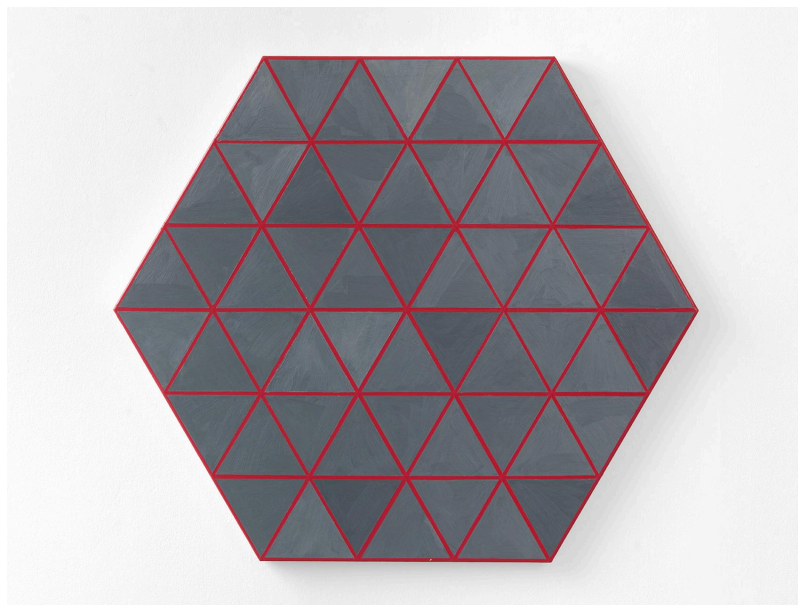
“David Malek” by Vincent Pécoil in *Varia* exhibition catalogue

David Malek is a painter whose preoccupations concern, very classically, questions of perspective, light and color. His work blends contemporary scientific theories, the laws of perspective from the Renaissance or from the world of information technology, in the same way as the history of abstract painting and hypotheses from science-fiction, which function as the mythology of our time. The result of these varied centers of interest is an ambiguous kind of abstract painting. In the first place because his compositions always evoke, without ever being a strict reproduction, different aspects of reality. And secondly, because “pure” abstraction seems impossible to him today. For the sole reason that because it has been historicized, abstract painting has itself today become a repository of pre-existing images to which any composition inherently refers.

That is why David Malek’s painting is mannerist, in the strong sense of the word. His paintings are composed in the manner of abstract paintings (minimal or optical, most often), but are contaminated by its byproducts (the recuperation of abstraction in fields such as illustration, cinema, advertising, graphic design, etc.)

Born in 1977 in Springfield, Illinois, David Malek lives and works in Poitiers, France. He has shown his works in the United States, France, Switzerland and Belgium. The FRAC Limousin recently acquired one of his paintings.

Hexagon is a geometric shaped painting. The gridded motif that detaches itself from the silvery ground recalls the principles of construction and cartography developed by the architect Buckminster Fuller. He called this system Dymaxion – an acronym for *dynamic maximum tension* – a concept that is transposed in this painting’s composition:



The lunar relief represented in this painting is inspired by a plate featured in a book by James Nasmyth, a 19th century astronomer. Starting with drawings of the moon's surface, he produced plaster models extrapolating the relief features of various lunar regions (of which he overestimated the elevation), then he photographed these maquettes. David Malek's painting maintains therefore a distant and simulacral relationship with what appears to be its subject-matter.

