

**“Sensual Abstraction” by Judicaël Lavrador, *Beaux-Arts Magazine* n°345, March 2013, Paris.**

David Malek’s paintings sustain all the contradictions of contemporary abstract painting: they are abstract, without really being abstract. The avant-gardes of the beginning of the 20th century, the Mondrians, the Malevitch’s and their associates, advanced by means of suprematist or neo-plastic compositions on virgin ground. Now, a century later, abstraction has a history, a dense repertoire. And the paintings of this young american installed in Paris necessarily recall those of his elders. To which however he adds another dimension since abstraction’s forms, colors and amazing optical effects have been appropriated, as early as the 1960’s, by the culture industry. Science-fiction movies or thrillers, pop music videos, brainwashing advertisements, hip magazines, overexcited fashion have indeed voraciously absorbed the dynamic motifs of abstract painting. The whole world, or at least our entire imagination has been saturated with it. It is this abstraction, an abstraction by the square or by the cube which is very palpable and very real, very evocative and very illustrative that David Malek paints.

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.

