

RGB, NSP

Malek, Mercier, Mosset, Pernet, Reist, Rousseau, Thurman

In the exhibition “RGB, NSP” at galerie Triple V in Paris, recent works by David Malek, Mathieu Mercier, Olivier Mosset, Hugo Pernet, Delphine Reist, Sylvain Rousseau and Blair Thurman are brought to light. Abstract canvases that create fascinating optical effects or that put into question the very essence of painting or even installations nourished by political and social considerations of the nature of the object.

The exhibition “RGB, NSP” at the Parisian gallery Triple V brings together paintings, sculptures and installations by David Malek, Mathieu Mercier, Olivier Mosset, Hugo Pernet, Delphine Reist, Sylvain Rousseau and Blair Thurman.

David Malek’s optical effects

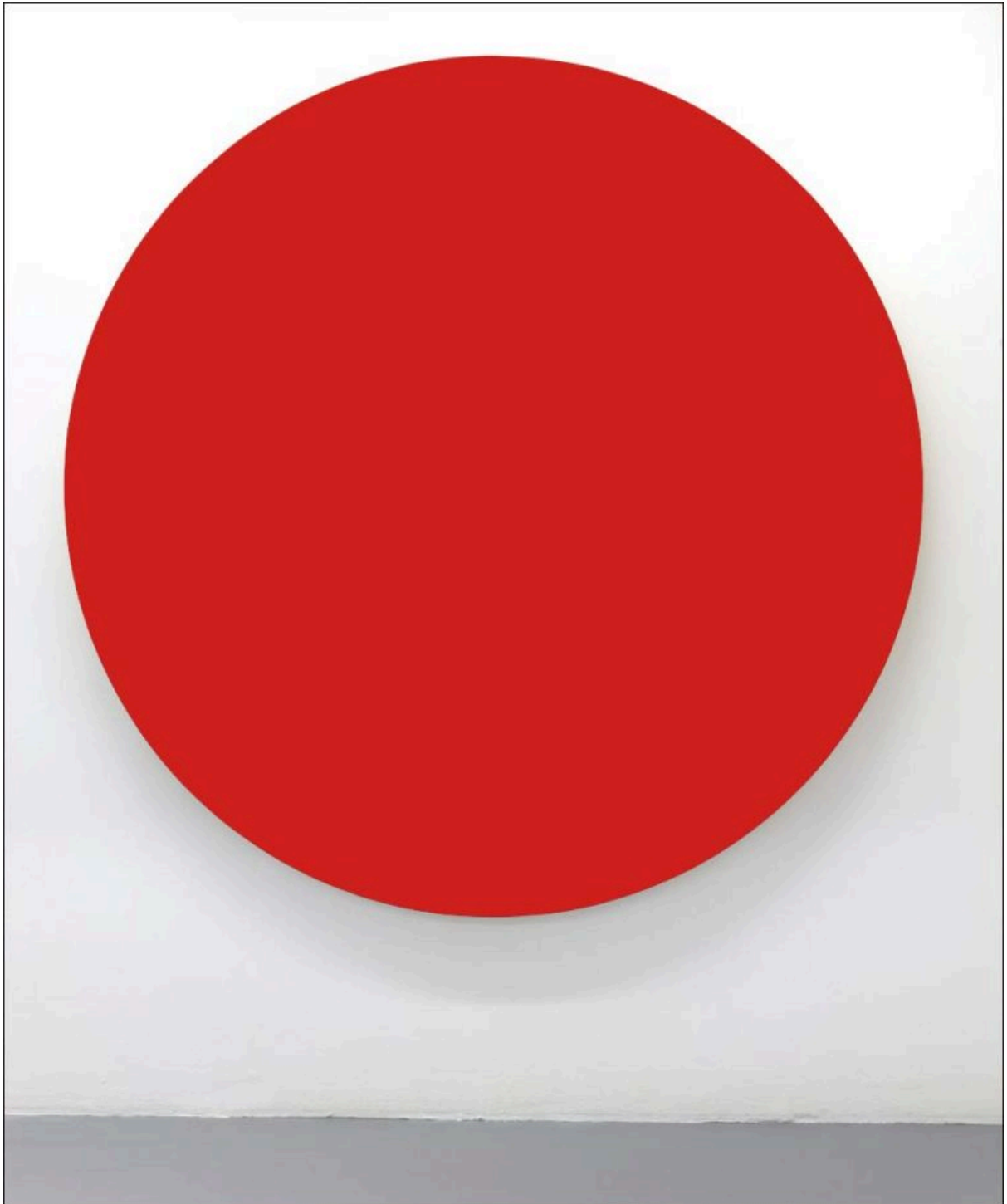
David Malek’s paintings such as *The Swimmer 2 (Door)*, produced in 2016 with satin enamel on canvas mounted on a door, form complex visual compositions. Often based on simple geometric forms and a limited color palette, these works generate striking optical effects through an extremely precise utilization of tones and half-tones, of light and shadow, of space, of materials and the repetition of forms. It is a body of work that makes David Malek one of the emerging figures of American abstraction.

Olivier Mosset’s pictorial abstraction

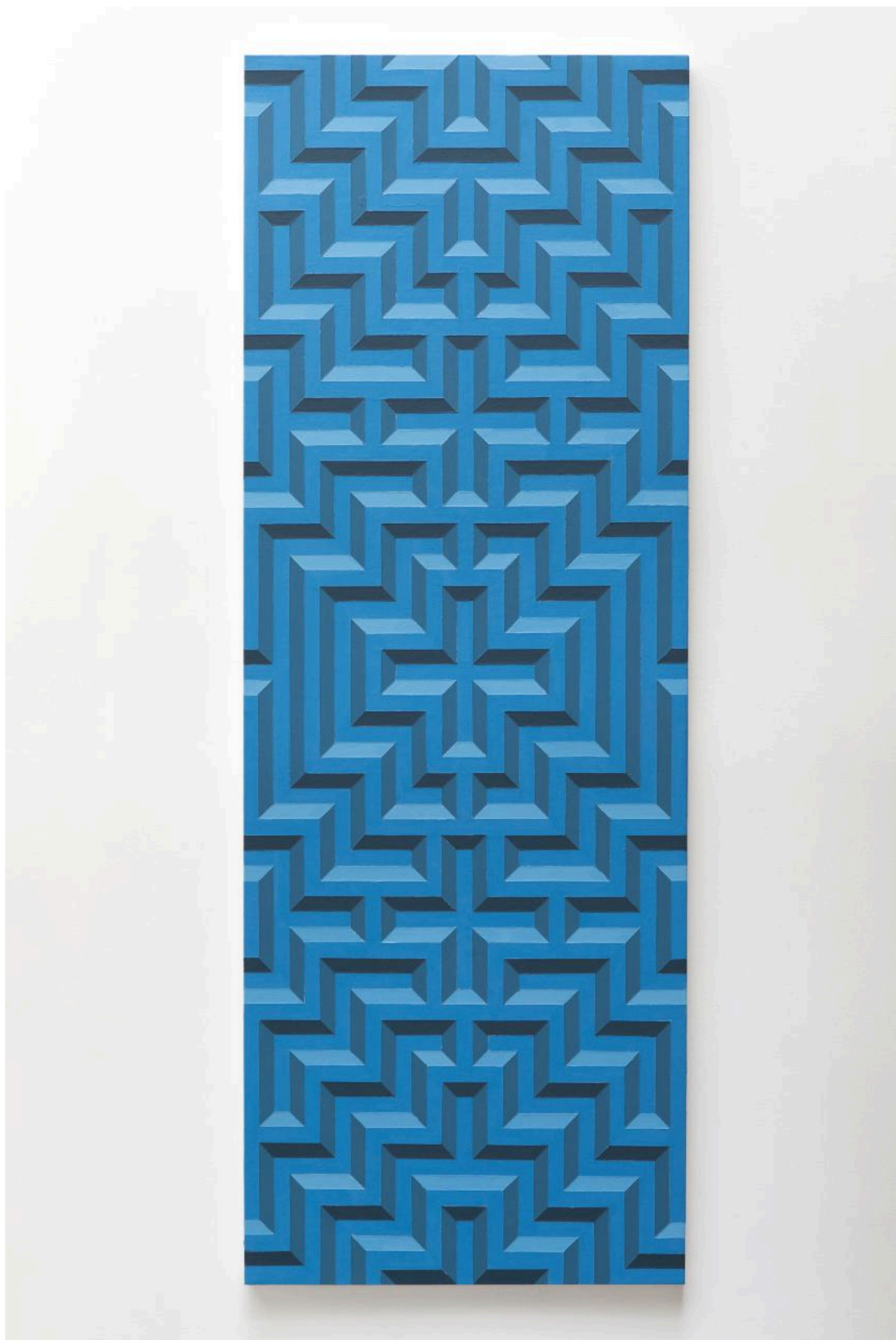
Abstraction is also at the heart of Olivier Mosset’s pictorial production. His recent works such as *Untitled (Red)*, painted in 2014, inscribe themselves in a logic of deconstruction of painting which was begun as part of the group BMPT in 1967 and 1968 with Daniel Buren, Michel Parmentier and Niele Toroni. A simple red circle on a white ground, this painting bears witness to the desire to reach the zero degree of painting in order to express its essence. If Olivier Mosset defines painting as “color applied to a canvas,” it is to signify that the truth of painting is on the canvas and that paintings are autonomous and material objects stripped of all subjectivity and conceptualization.

The political and social considerations of Delphine Reist and Mathieu

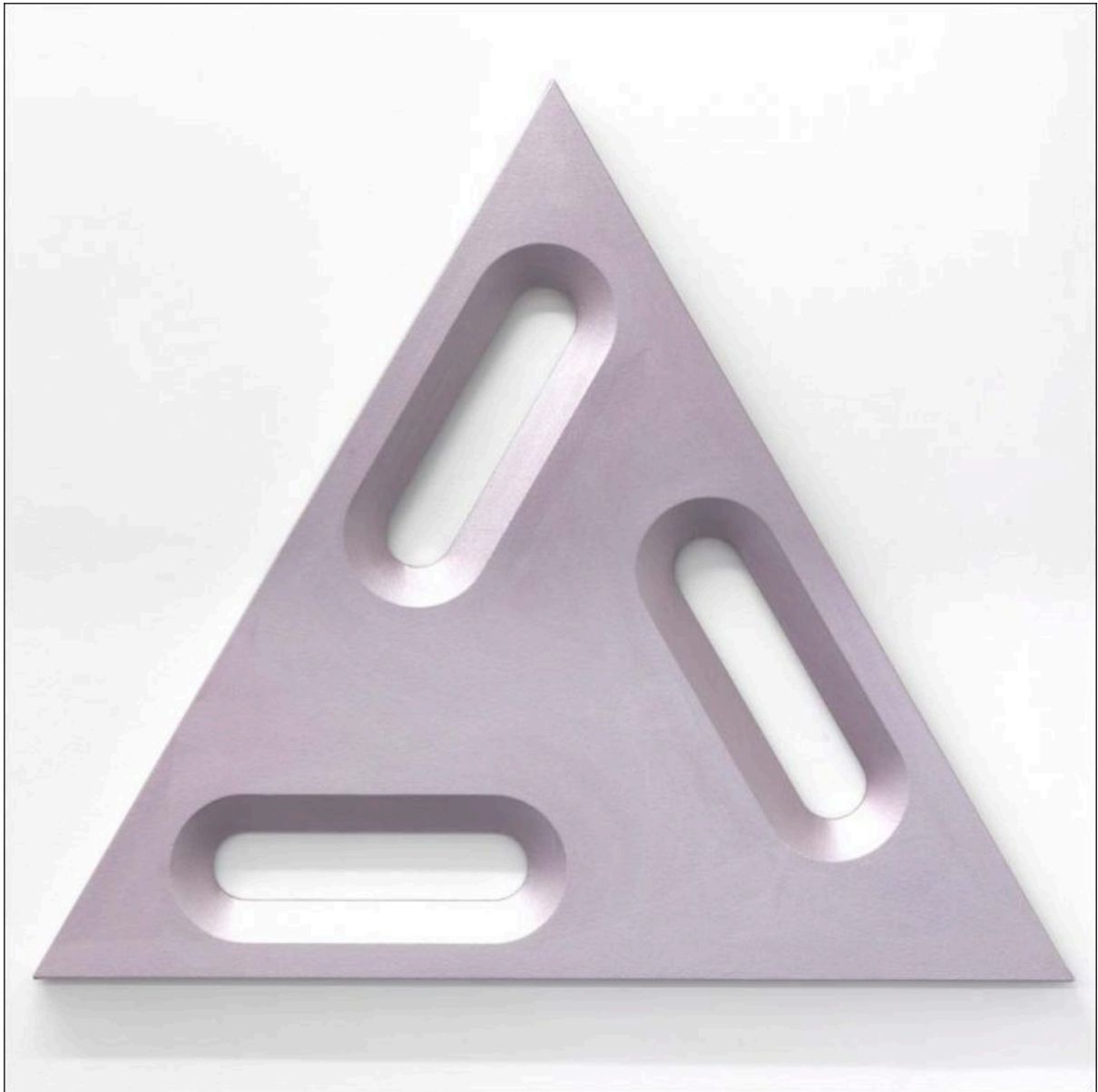
Mercier The installation by Delphine Reist entitled *Peinture IV* consists of a band of vertical yellow paint on the wall under which is the roller and handle that applied it on the floor, which suggest a pictorial gesture that is the process of being made and which creates an ambiguity between artistic painting and utilitarian painting. This work inscribes itself in a process that is nourished by political reflection that questions architectural and artistic practice, their graphic codes and their social implications.



Olivier Mosset, *Untitled (Red)*



David Malek, *The Swimmer 2*



Blair Thurman, *Pink Dust*



Delphine Reist, *Peinture IV*