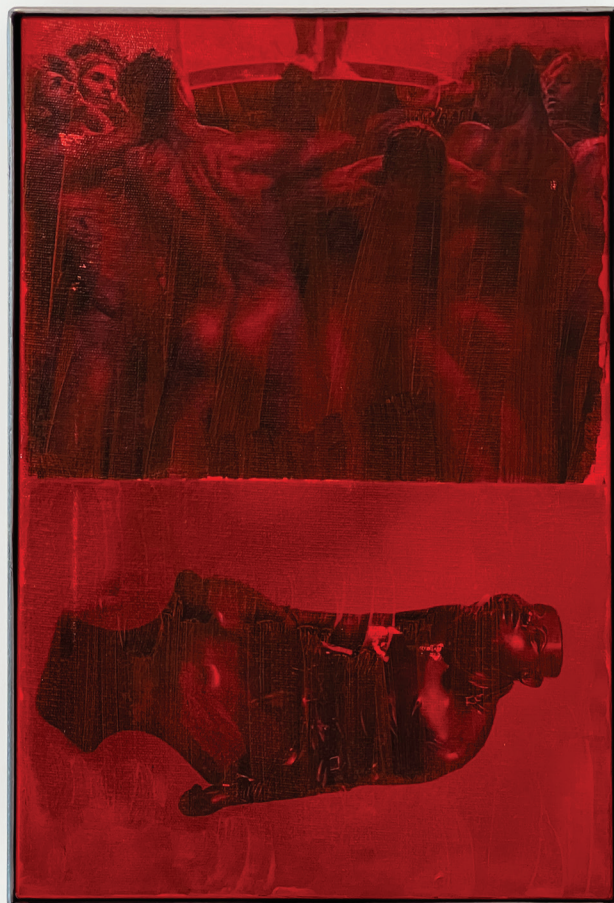


maltchique

small paintings

This series investigates the boundary between digital copies and synthetic creation. I utilize pre-existing digital images as a starting point, exploring the potential of artificial intelligence to generate an infinity of new versions – the so-called quasi-synthetic facsimiles. These synthetic copies of digital copies carry new visual noise through the interpretation of AI.

The second gesture is the mechanical reproduction of these images, creating new noise on the physical support of the canvas. By juxtaposing two of these creations, I seek to activate a visual dialogue that questions the conventions of interpretation. I believe that the union of seemingly disparate images can destabilize the gaze and generate new understandings within the context of painting.



meet me under the
sunflower, 2025

synthetic quasi-facsimiles of
appropriated images, laser
print pigment transfer on
canvas, varnish, oil and steel

11.9 x 7.9 x 1.6 inches

Consider *meet me under the sunflower*. A title that evokes simple and warm encounters is confronted by the union of an image with a strong religious resonance, representing an act of collective support, and the disturbing vision of a figure in fetish gear, kneeling on something resembling a pedestal, with their identity obscured by an AI-dreamed mask, non-existent in the digital original. This unexpected proximity seeks to reveal the complex dynamics of power and vulnerability that can underlie even the most trivial encounters, where the sacred and the profane brush against each other. The title persists as an inquiry into what truly hides beneath the surface of this seemingly innocent encounter, raising the possibility of secrets and hidden tensions.



eternal life of my
future clone, 2025

synthetic quasi-facsimiles of
appropriated images, laser
print pigment transfer on
canvas, varnish, oil and steel

11.9 x 7.9 x 1.6 inches

eternal life of my future clone confronts the viewer with questions of identity and legacy. The image of what we assume to be a young person, perhaps a gang member, with eyebrows and mouth pierced by handcuffs – a possible representation of resistance, born from hardship – is placed side by side with an idealized torso, a symbol of strength and a search for potential immortal life. This combination incites thought about the nature of this implied eternal existence:

would it be a cycle of perpetual suffering or a transcendence of physicality? Does the aspect of the future clone suggest a repetition of this harsh existence or the aspiration to this idealized strength? The work explores these contrasting depictions of resilience, one forged in adversity and the other in idealization, to investigate ideas of identity and the possibilities of its continuation.



perpetual state of
evolution and collapse, 2025

synthetic quasi-facsimiles of
appropriated images, laser
print pigment transfer on
canvas, varnish, oil and steel

11.9 x 7.9 x 1.6 inches

perpetual state of evolution and collapse reflects many of the changes and anxieties of the present. The union of a figure in fetish attire, suggesting something transgressive and perhaps sexualized, positioned next to an image of profound vulnerability – a fetal figure enveloped in a technological skin – illustrates the complex relationship between the supposedly sacred and the transgressor, the natural and the technologically mediated. This technological skin suggests both a protection and a desire to exist beyond purely biological existence. The fetal pose implies a return to the basic, a fragile state. The work seeks to raise reflections on the direction of this evolution and the fragility of the human form in an increasingly technological world, where the advance driven by technology does not always signify progress.



unravelling now, 2025

synthetic quasi-facsimiles of appropriated images, laser print pigment transfer on canvas, beeswax and steel

11.9 x 7.9 x 1.6 inches

unraveling now seeks to explore the idea of disintegration through different representations of temporality and movement, investigating the diverse ways in which change manifests and the different rhythms at which it occurs. On one side, a body dissolves into arrows, suggesting a final dissolution, perhaps physical or spiritual, a sudden and perhaps irreversible event. On the other, a captured instant from Nam June Paik's "Merce by Merce by Paik," where an overlaid figure creates a sensation of multiple times or parallel realities, a continuous and gradual process. The work seeks to probe the transient nature of time and how "unraveling" manifests in different dimensions, from the individual experience to the collective.

the mindful hand juxtaposes the perspective of a focused and serene animal gaze, possibly a horse, with the violent action of a primitive man subduing a panther with a rudimentary weapon. This union leads us to reflect on agency and observation: what is the thought behind the hand that acts, and what is perceived by the eye that watches? The apparent mindfulness in the title adds complexity to this dynamic, suggesting a possible deliberation in both contemplation and violence, and their consequences.



the mindful hand, 2025

synthetic quasi-facsimiles of
appropriated images, laser
print pigment transfer on
canvas, beeswax and steel

11.9 x 7.9 x 1.6 inches

The canvas configures itself as a space of collision between different visual realities, resulting in something entirely new. Through the combination of pre-existing digital images, which are then transformed through generative artificial intelligence before being fixed onto the canvas, the works address a range of contemporary ideas, such as the persistent influence of spirituality (or its symbols) in the modern world and the constant interplay between power and vulnerability, transformation and decay.

2025

maltchique

small paintings