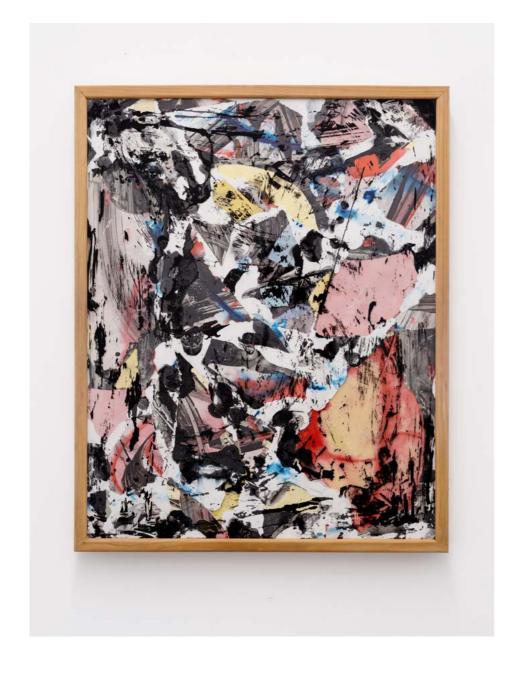
## david postl

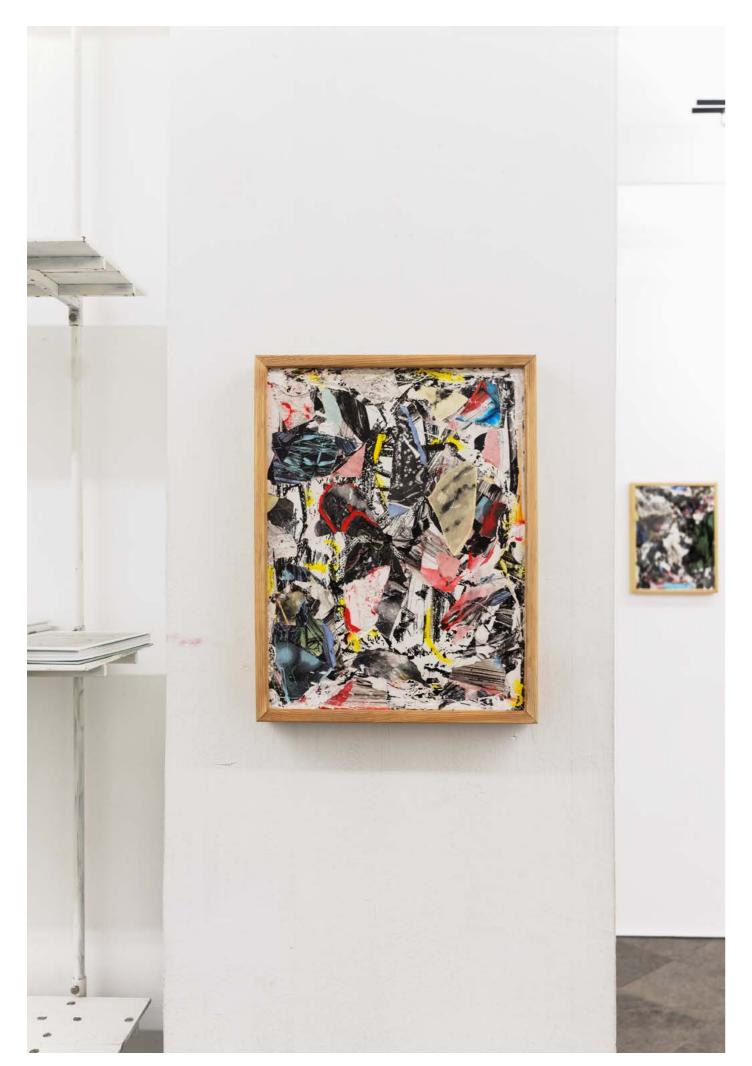


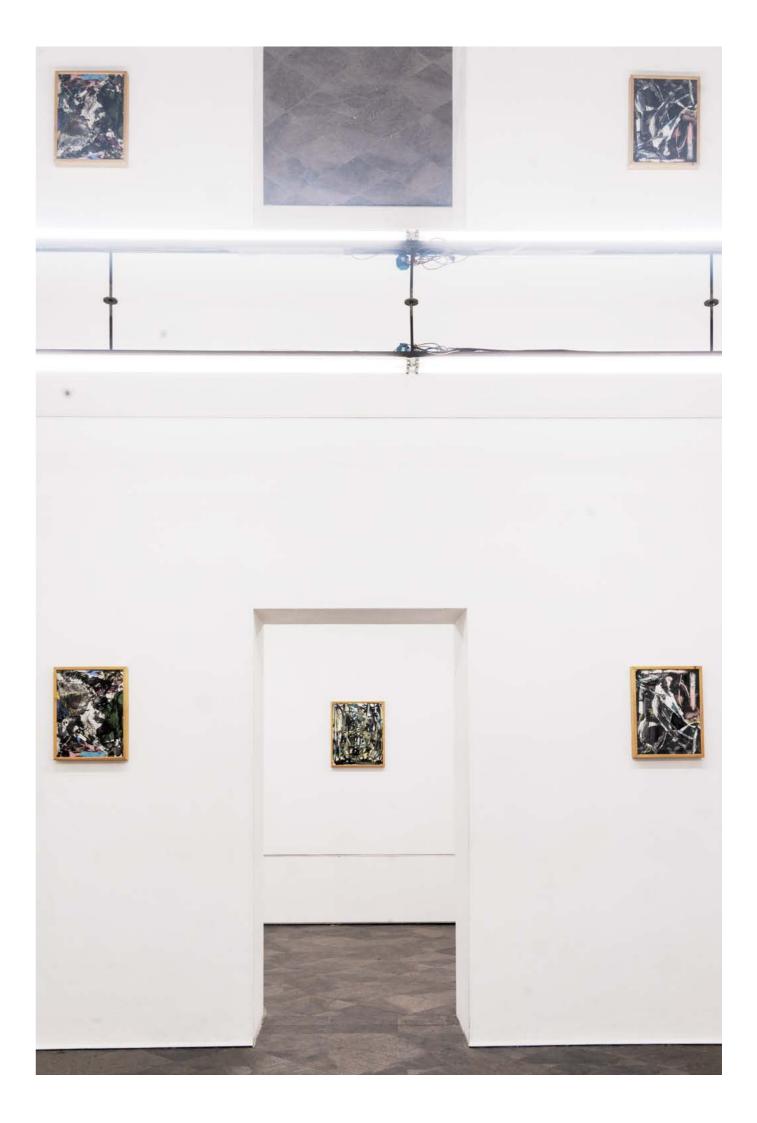




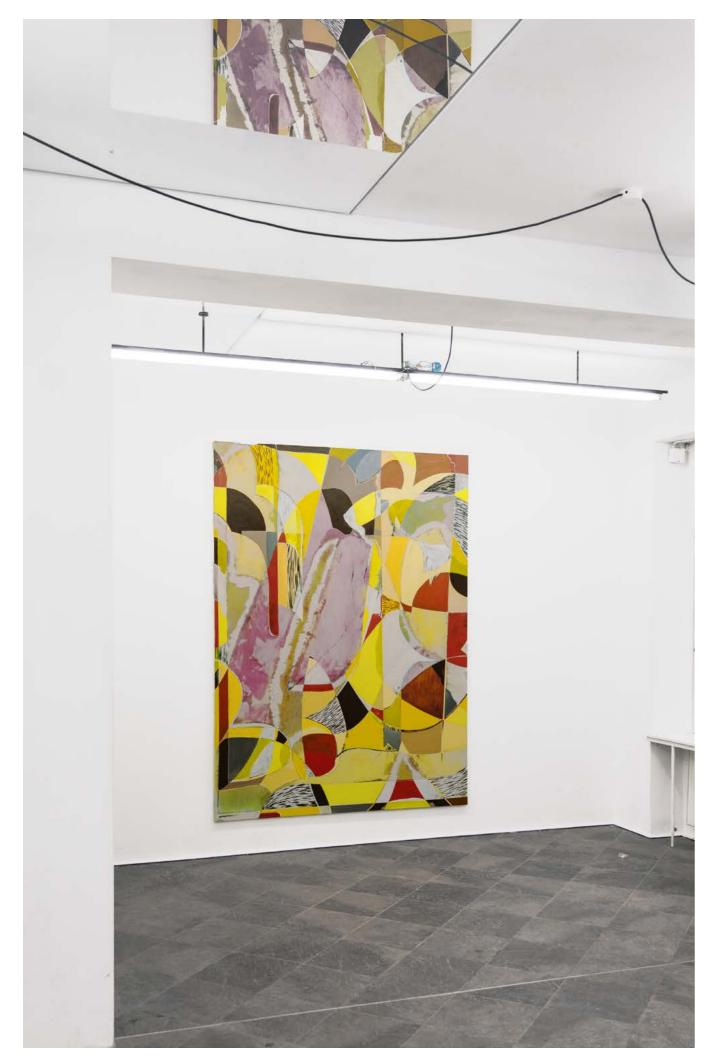




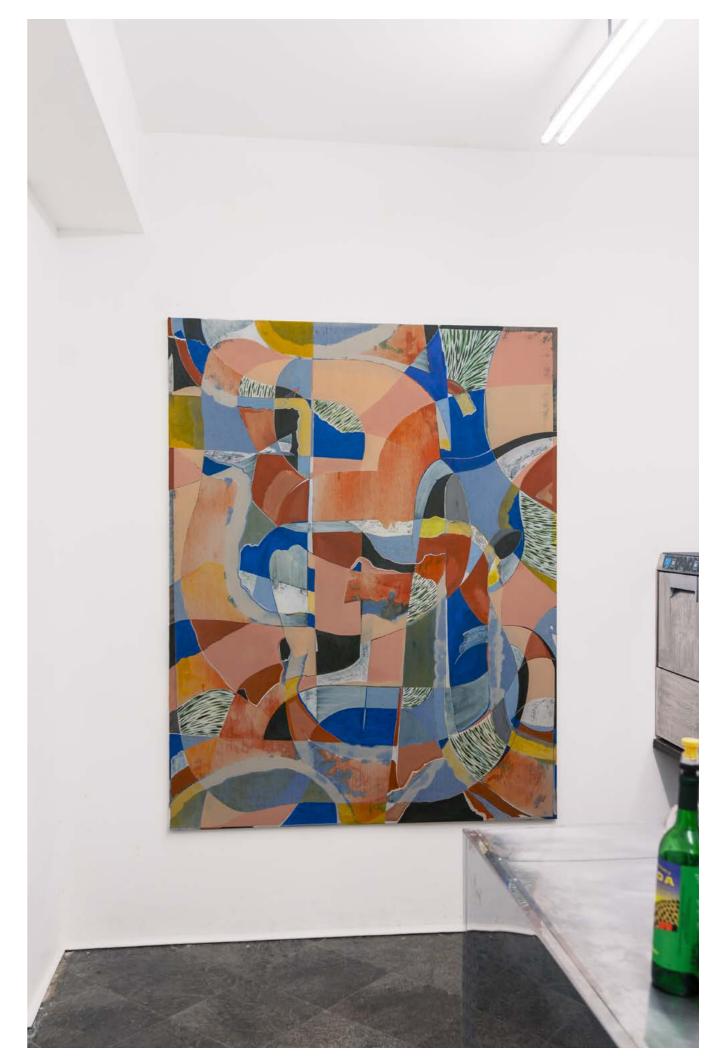




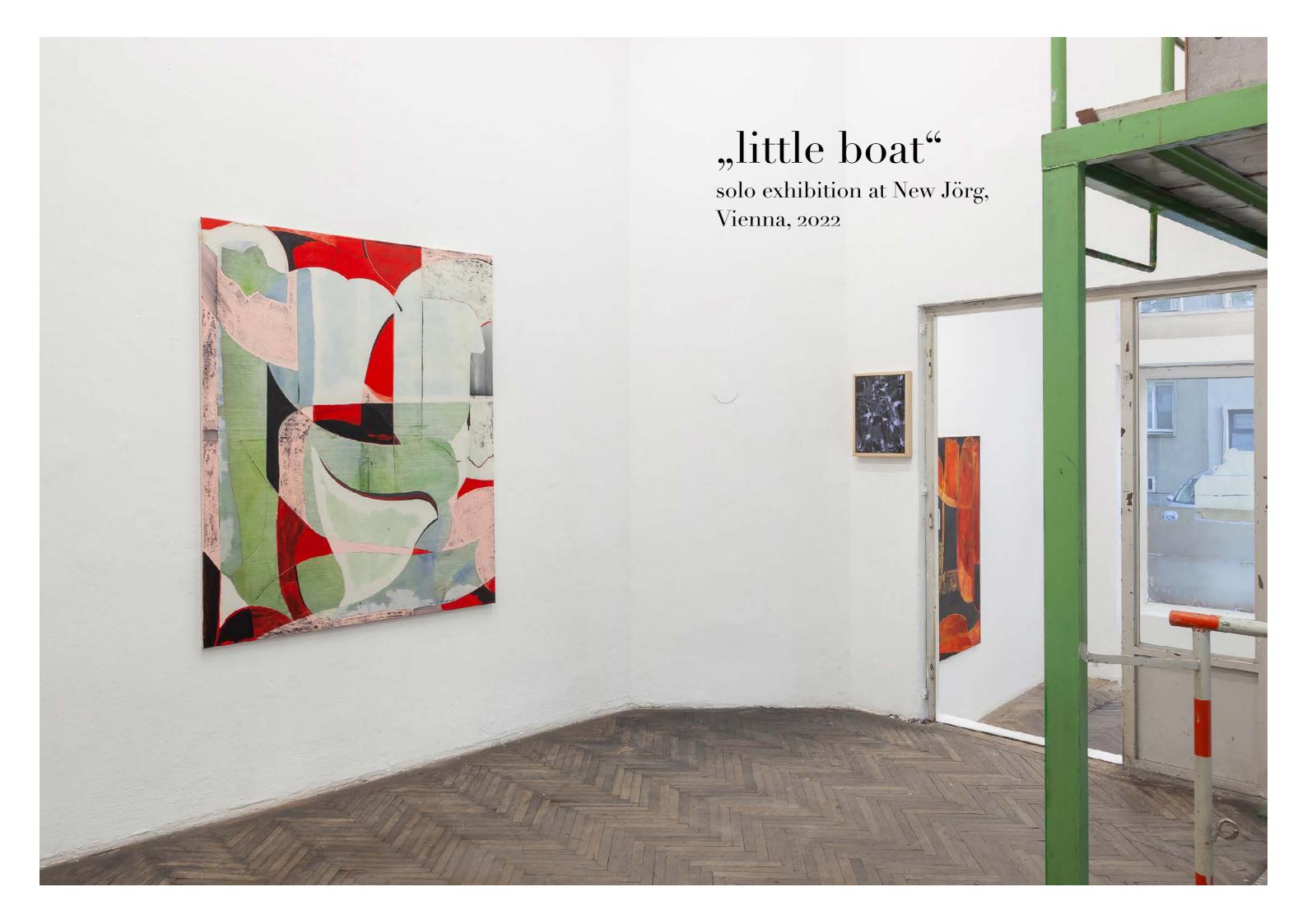
Untitled, plaster cast in milled frame, 40\*29 cm, 2023

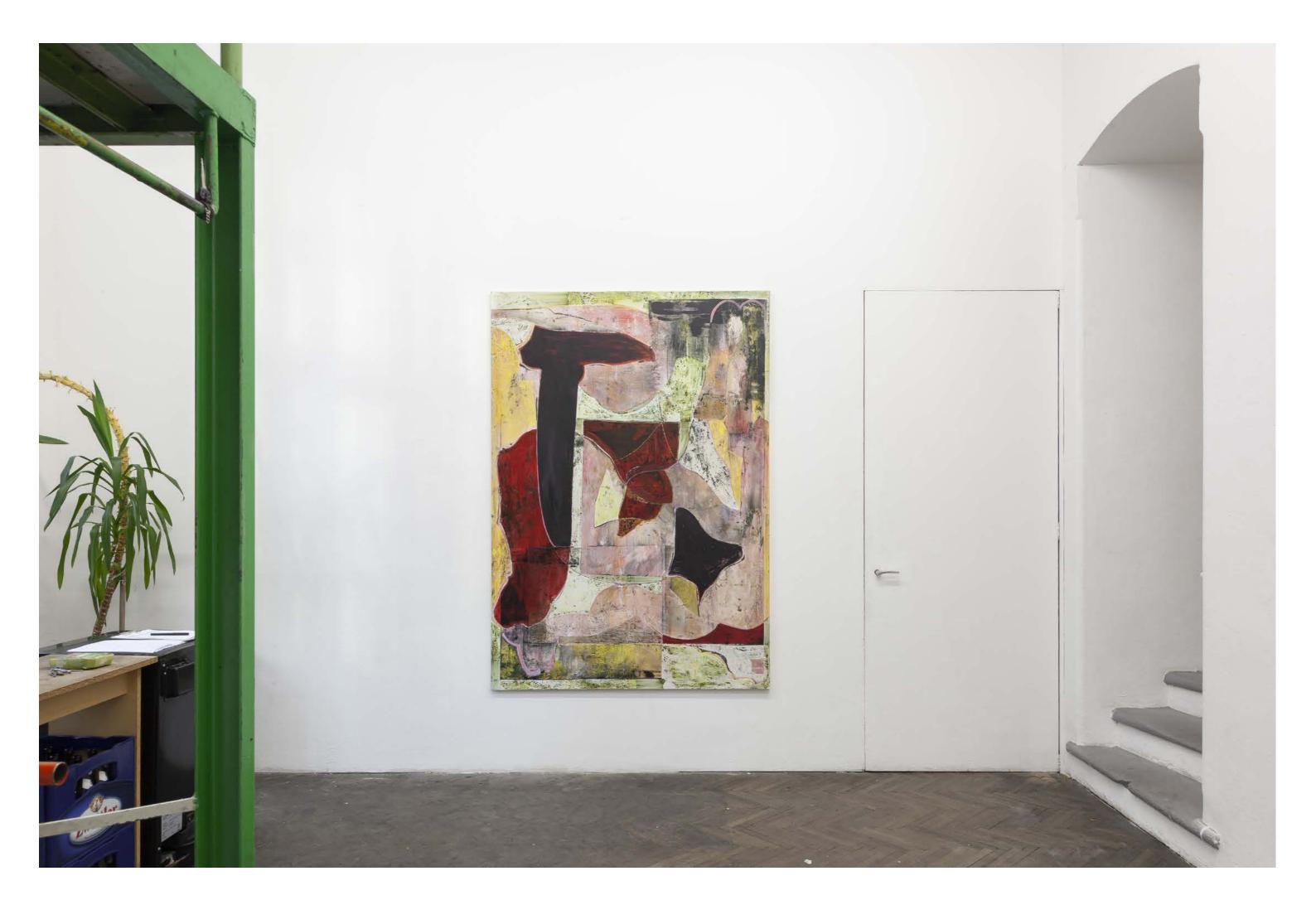


Alles Andere, aber hier, Mixed Media on Canvas, 220\*160 cm, 2025



Shallow Focus, Mixed Media on Canvas, 180\*140 cm, 2025







Untitled, plaster cast, acrylic pen behind glass in milled frame, 41\*31 cm, 2022

Weiss ist da, sagt: "ich bin jetzt hier." "Aber nicht genug", sagt rot und verschwimmt dabei ins Schwarz Richtung links unten. "Bin nur Stoff", sagt Ocker, meint es aber nicht so und geht über ins Gelb, das sich gleichsam anschmiegen, sowie abgrenzen zu wollen scheint. Ich bin weder dort noch da, meint grün und überlegt dabei violett zu werden. "Wer auch immer mich sieht, wird mich mögen", sagt das liebliche blau, und verschwindet sofort wieder in die Schnittstelle. "Ich bin nicht stärker als irgendwer und niemand ist stärker als ich", schreit Grau und das Lachen von Orange verstummt.









"Saying Yes, Meaning No" solo exhibition at Stiege 13,

Vienna, 2021









Untitled, plaster cast, acrylic pen behind glass in milled frame, 40\*29 cm, 2021

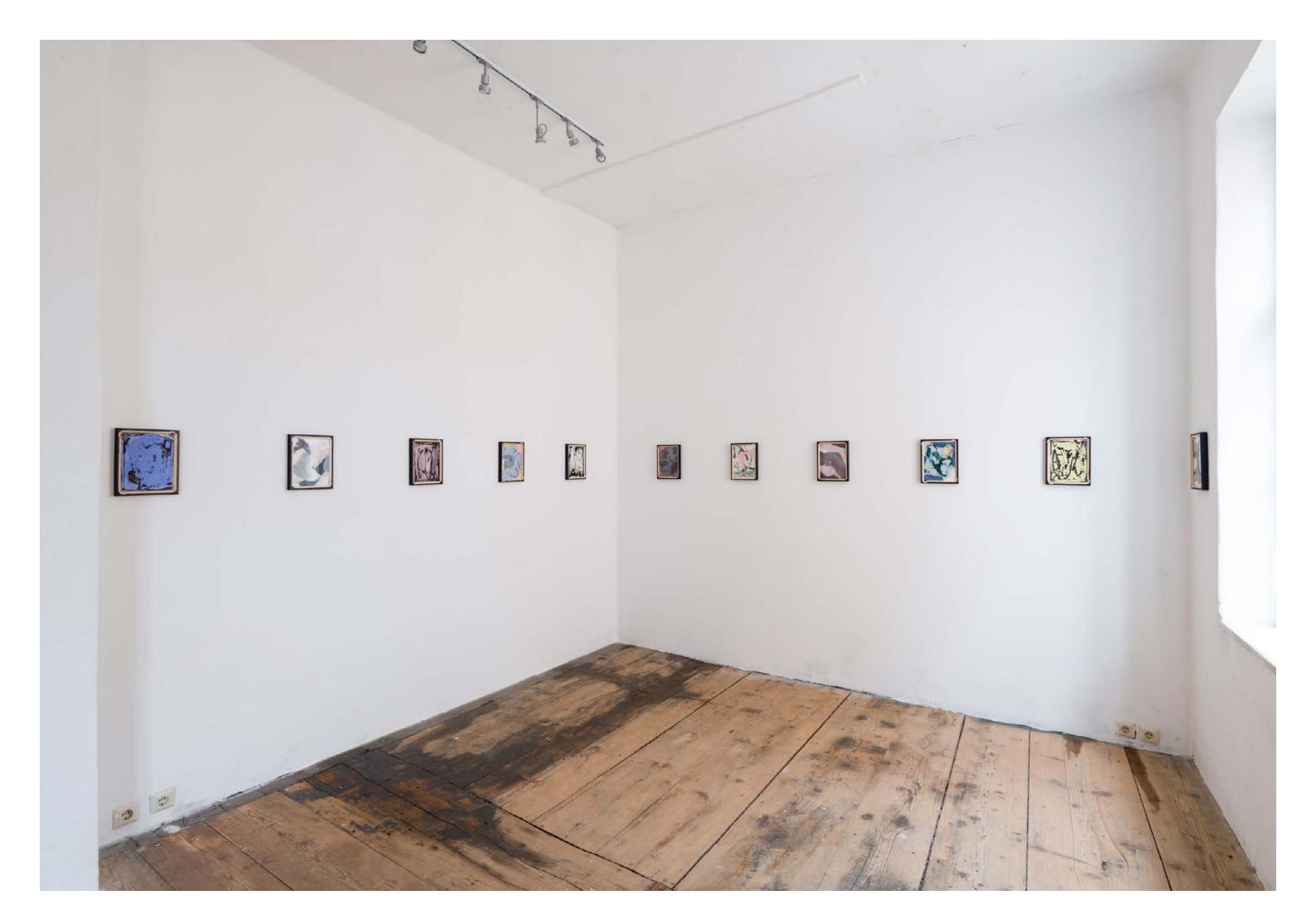
The exhibition title is a quote, originating from David Bowie's song "I can't give everything away". It reflects the main topic of David Postl's art production: a never ending, all though balanced struggle between accumulation, destruction and recycling of matter-solutions.

Helmut Heiss (Stiege 13)











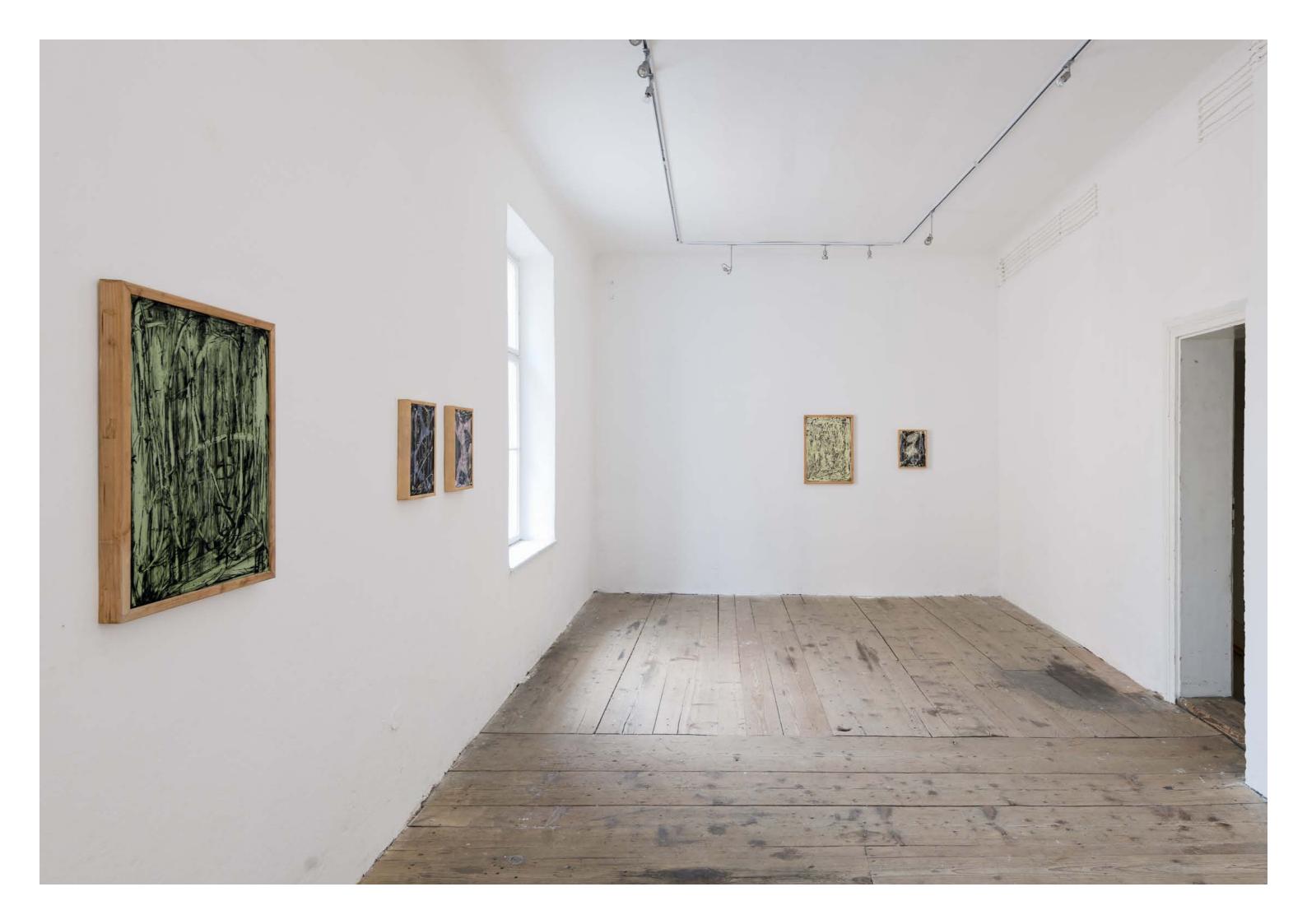




Untitled, plaster cast, acrylic pen behind glass in milled frame, 26\*21 cm, 2021

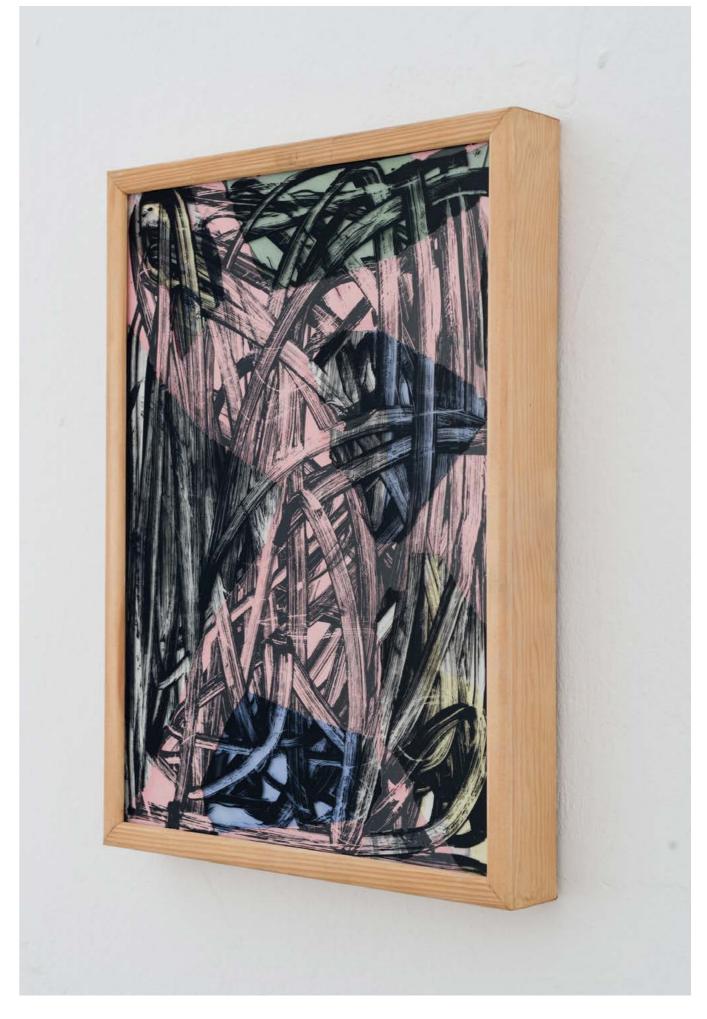






... These new works make use of the technique of plaster casting and combine it with painterly and collaged elements from previous series of work. Reverse glass painting/drawing also finds a contemporary adaption in these pictures. From the process-based way of working, defined by constant scraping, wiping away and breaking out of the material, forms and surfaces develop, which linger in the balance between figurative and abstract.

In contrast to the usual method of making plasterboard, the frame is not removed after the material has dried, in order to lift the plate from the glass, but is an integral part of it. The milling of the frame underlines the unity of frame, glass and picture itself. If one were to separate one element from the other, the object would be destroyed.

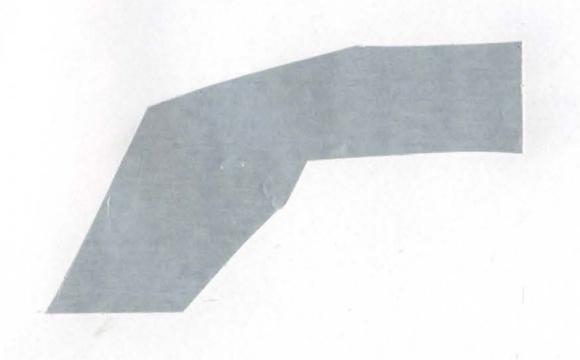


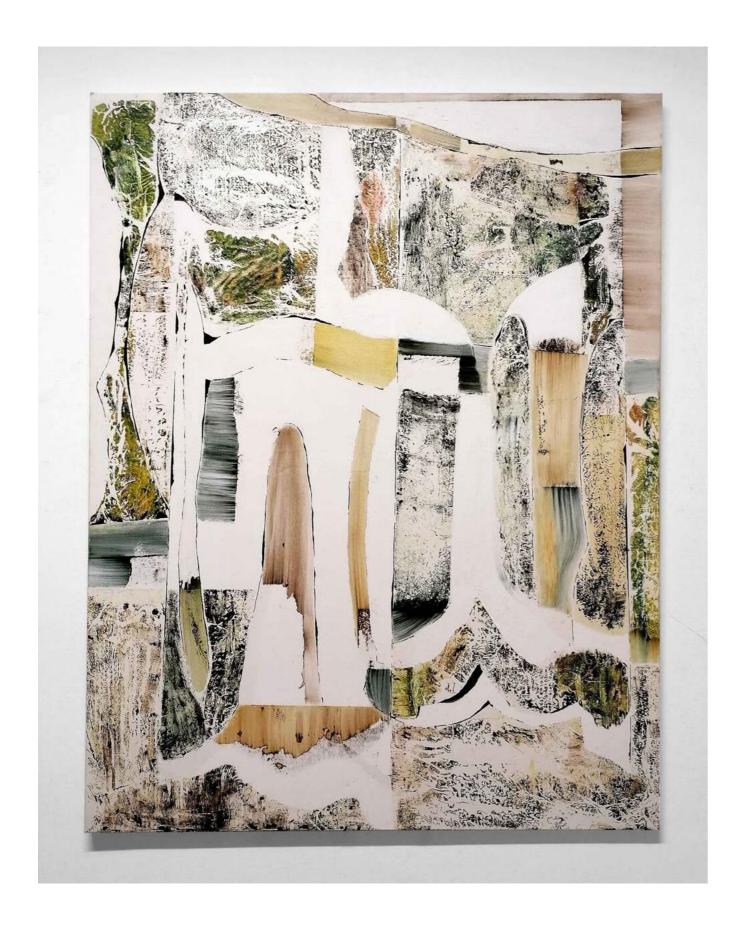
Untitled, plaster cast, acrylic pen behind glass in milled frame, 39\*29 cm, 2021

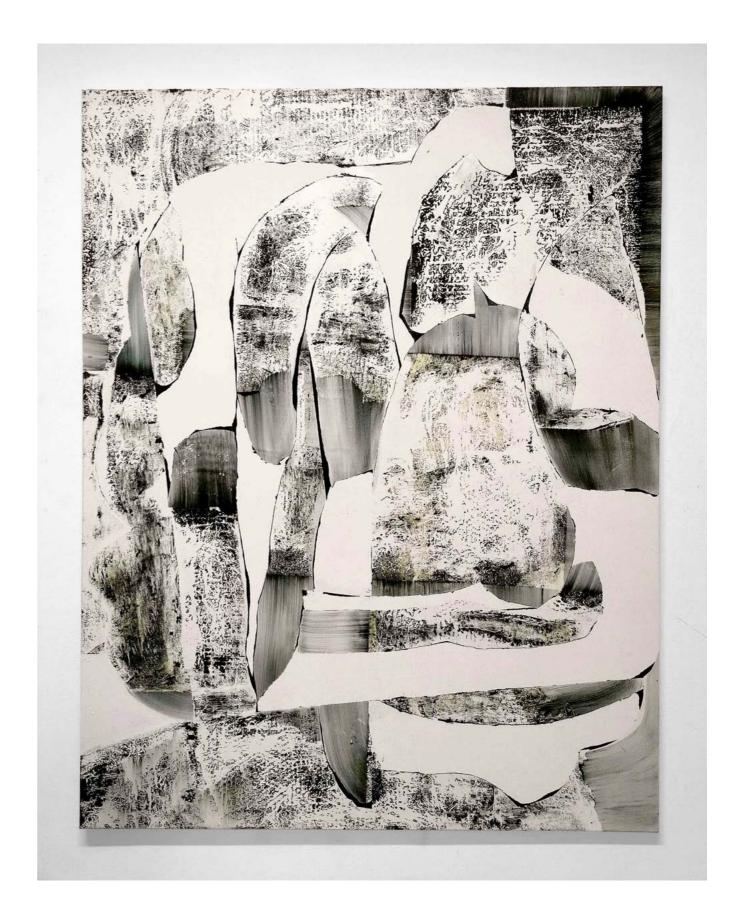




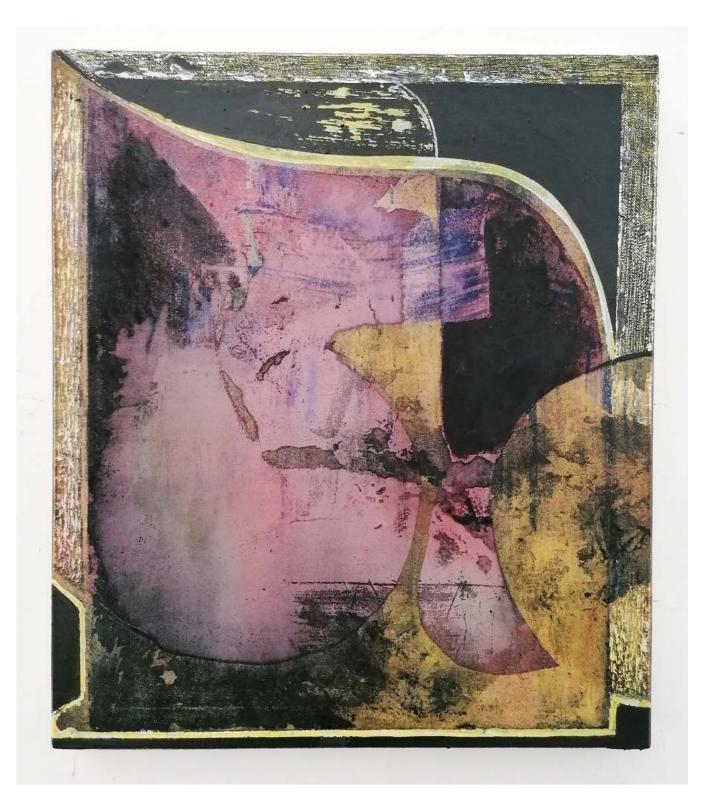
## CHANGED MY STYLE TO SILVER

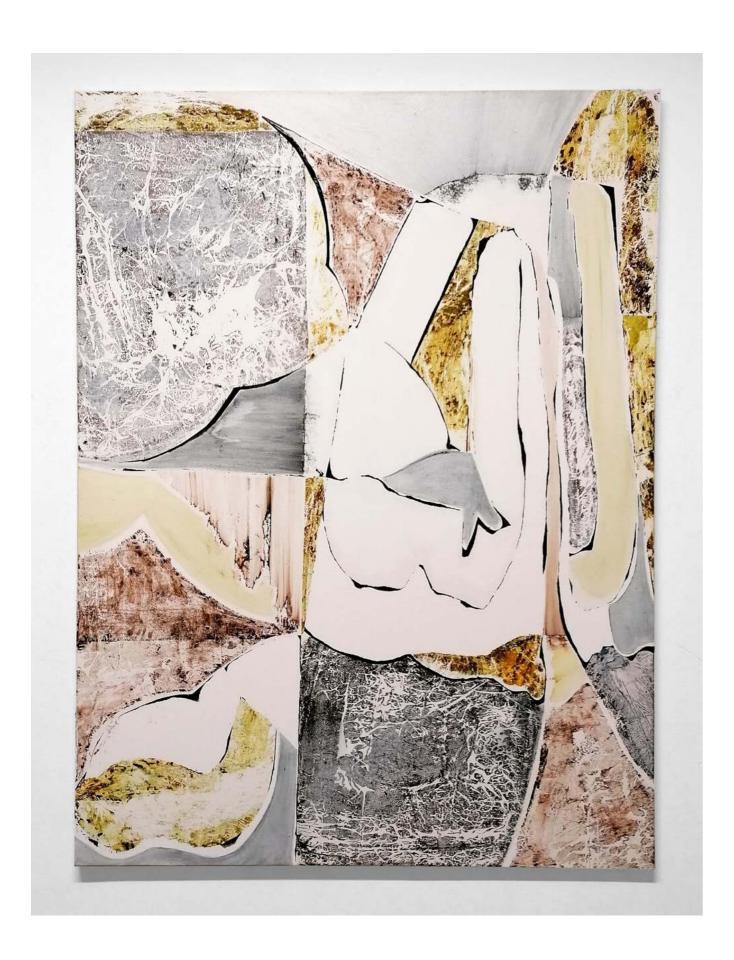








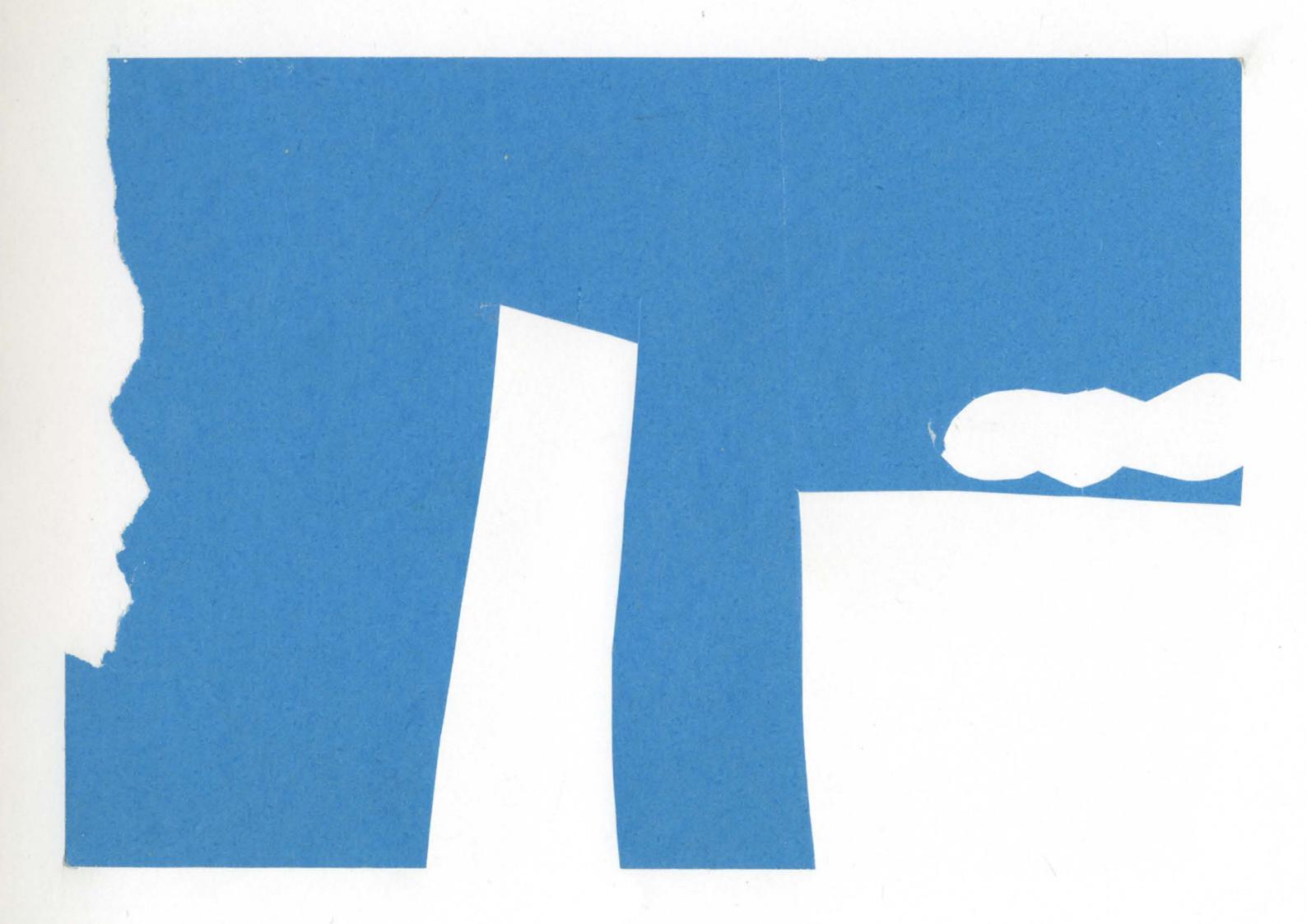




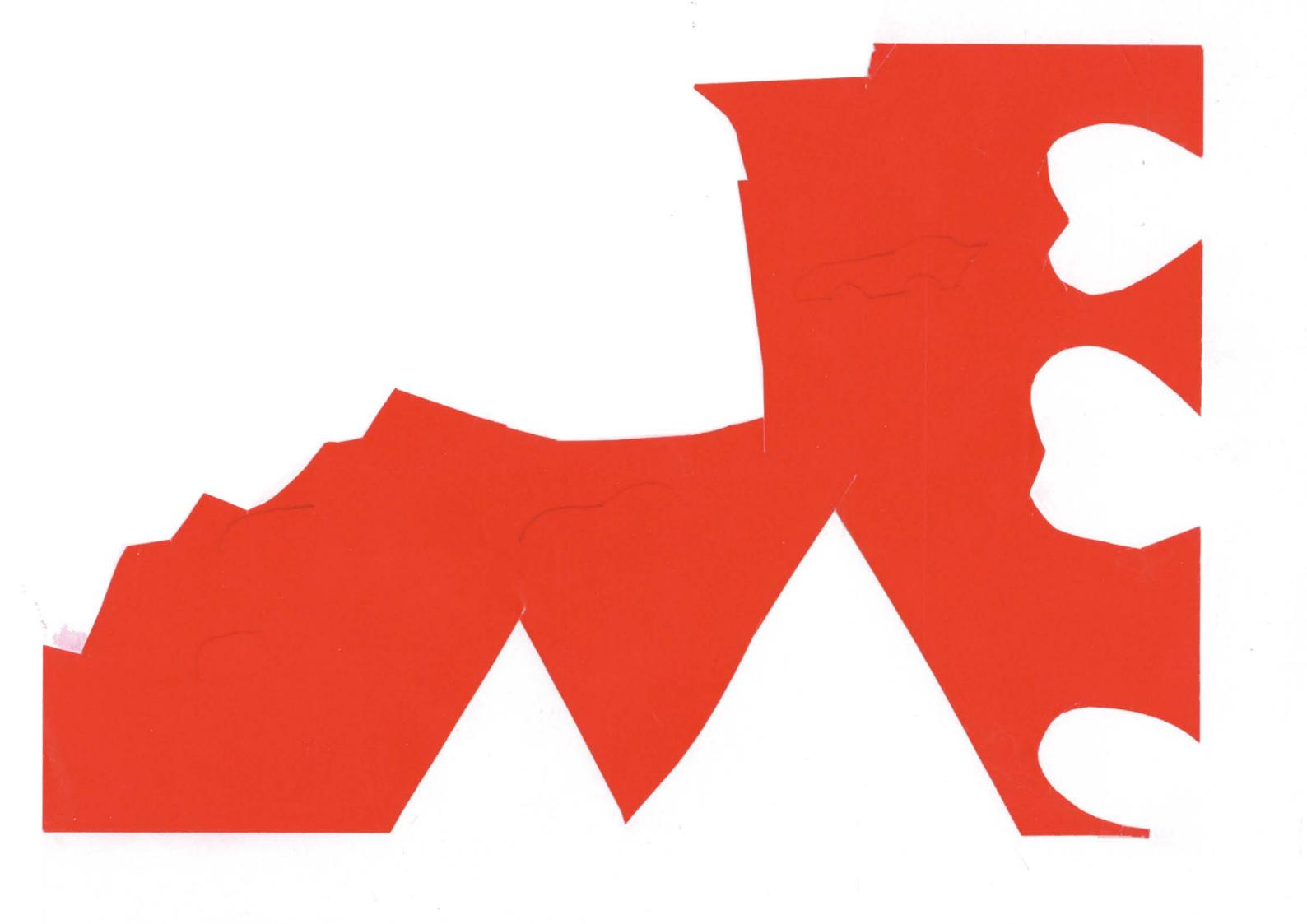
... They are painting, print, papercut and at the same time collage and decollage. The use of tissue paper that has been glued to the canvas, painted over and torn off again creates random contours, colored areas and blanks. Here and there, paint and paper scraps peel off. The images are fragile, as if they wanted to retreat into the surrounding walls to merge with their surface. They seem to remain on the threshold between neither and nor.

Jette Büchsenschütz (writer/art critic)







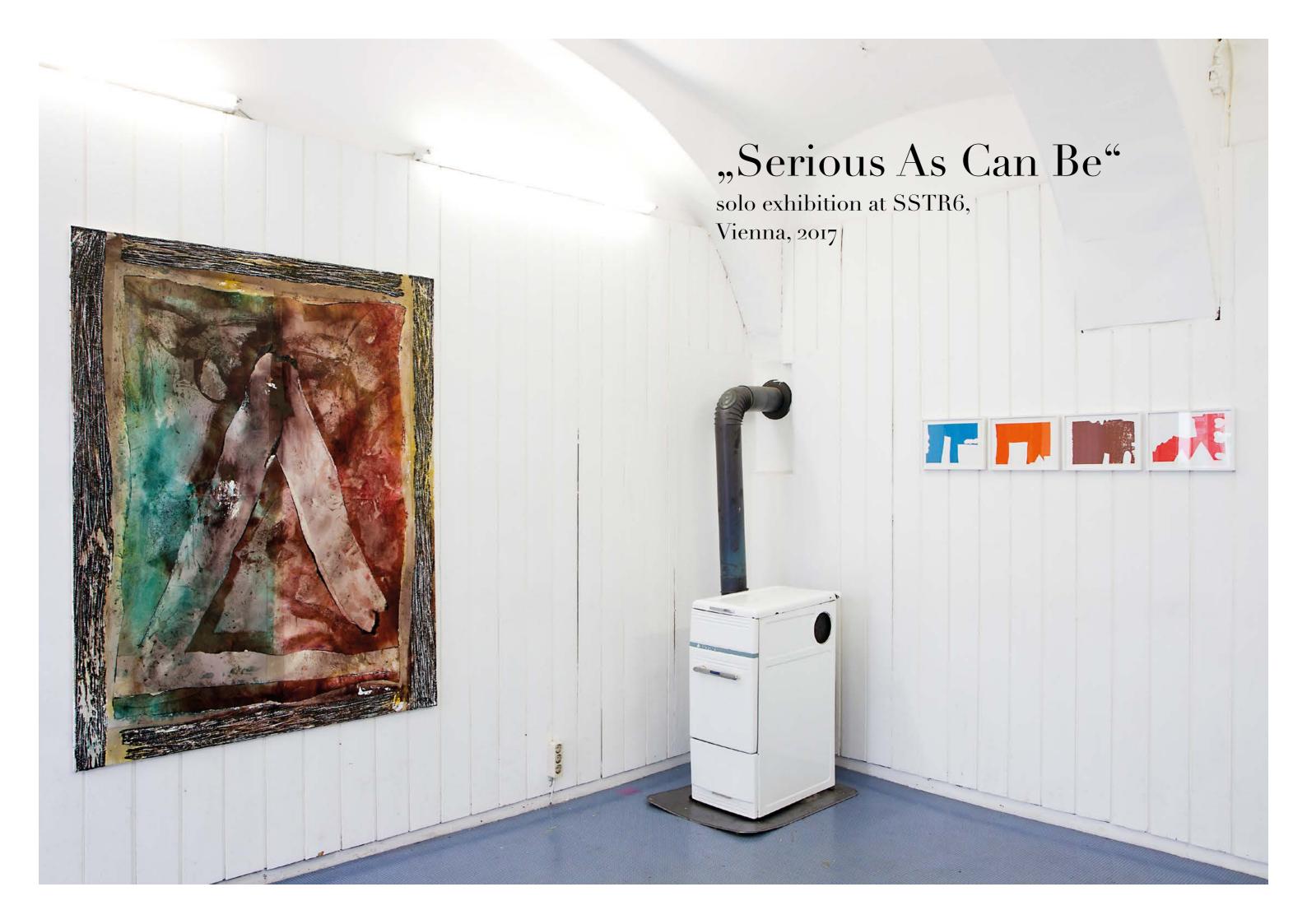


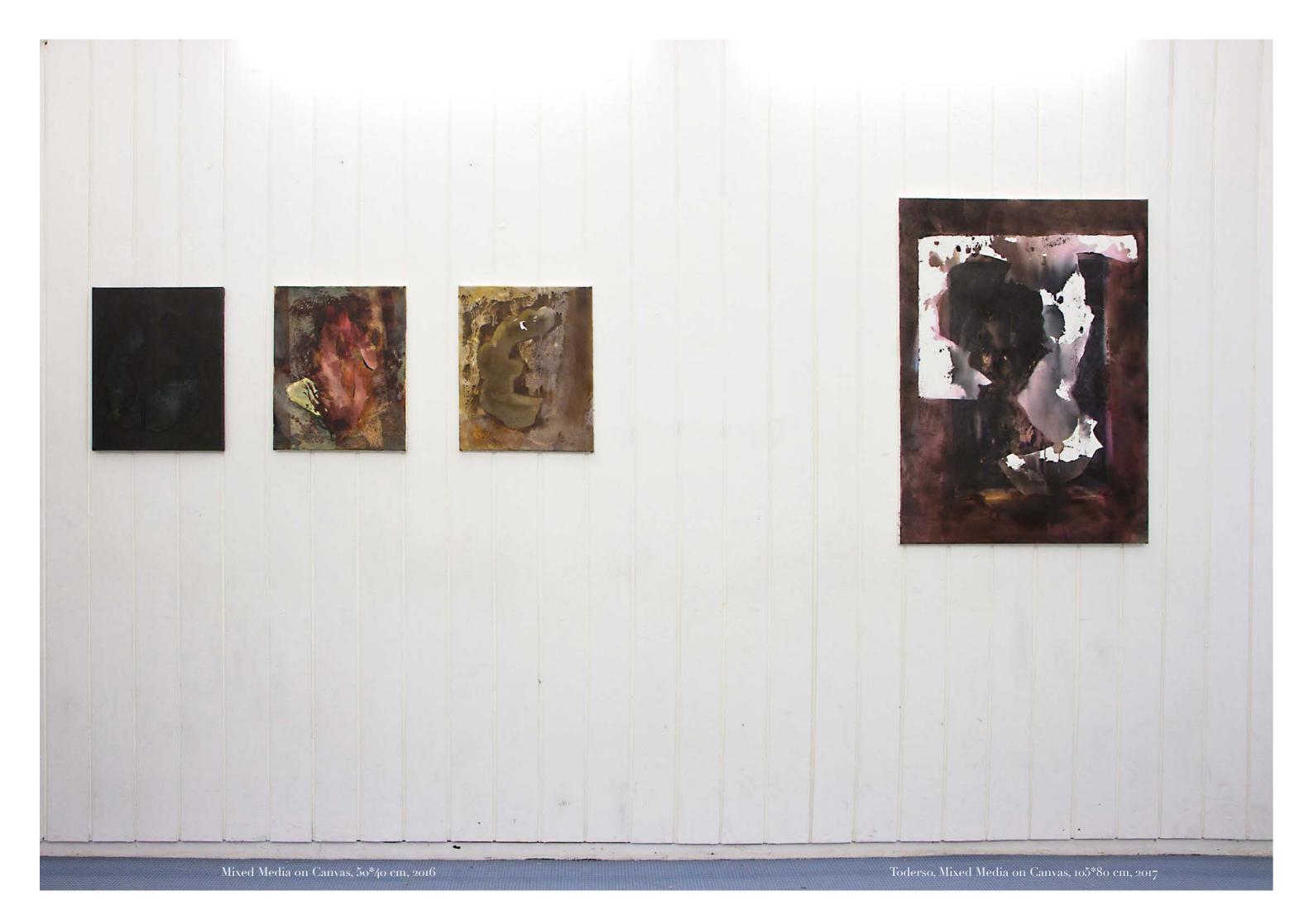


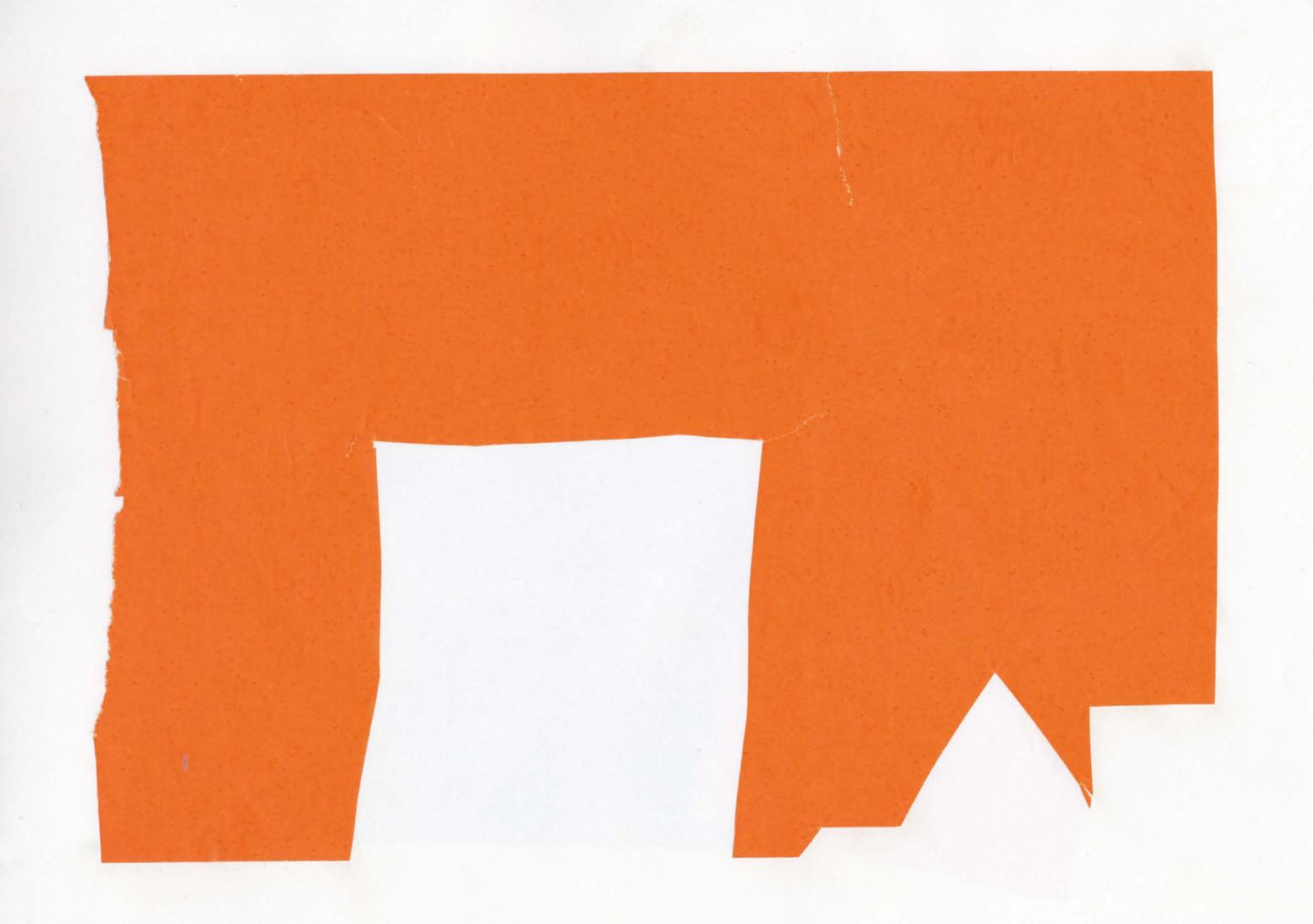


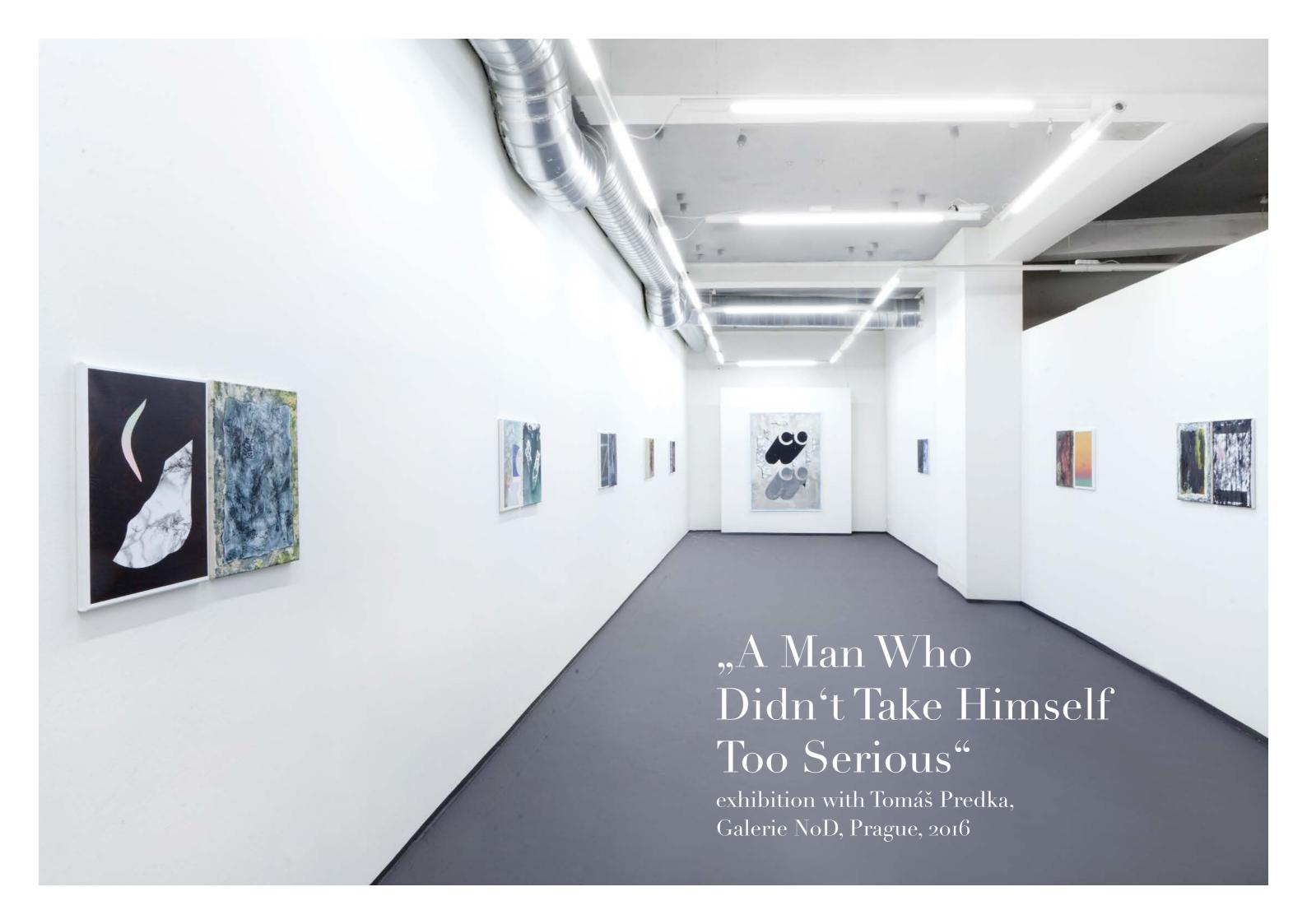


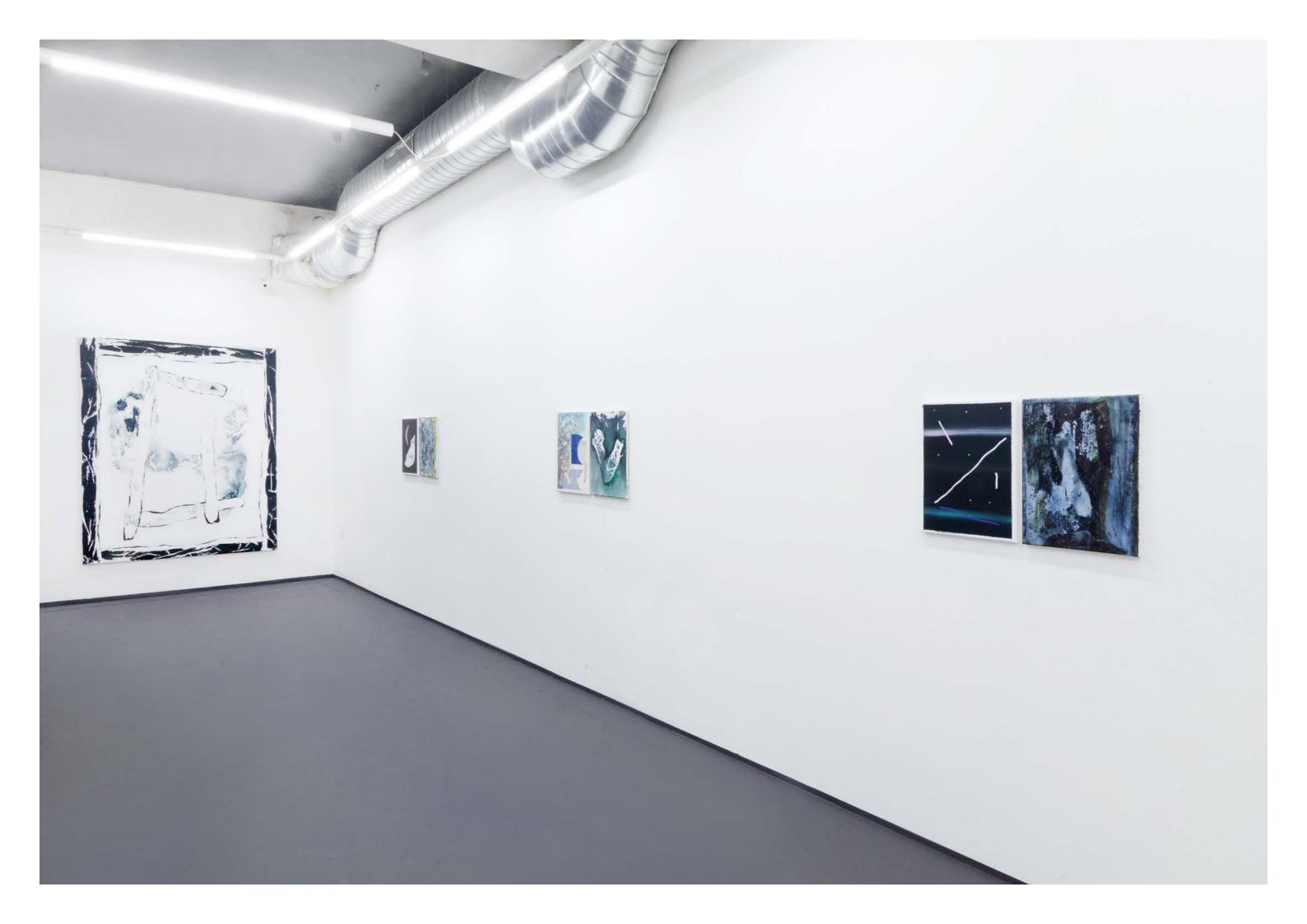


















... He handles paint in two different ways: either he applies them on a purely random basis, or on the contrary, using thoroughly, purposeful, conscious processes serving him to create shapes and forms whose distinctive outlines relate to elements of illustration and comics aesthetics. On another plane, the choice of a soft-hued palette conjures up an impression of the painting seemingly disappearing, or paling, before the viewer's eyes. In perceiving them, one cannot help but feel that the colors "must after all have been more distinct before." And yet, in no way does this prevent one from being fully aware of the paintings peculiar, in a sense unstable, presence.

Pavel Kubesa (curator Galerie NoD)



Old River Blue, Mixed Media on Canvas, 210\*195 cm, 2015

## CHANGED MY CLOTHES TOBLACK











"What's Left
In Any Case"
solo exhibition at Semperdepot,
Vienna, 2014









## GOLDEN PROMISE