

Right from the beginning, Mirek Kaufman's creations have been based on work with colour and consist of sweeping pictorial cycles. The painter finds inspiration in the limitlessness of cosmology or a scientific experiment, and also elsewhere.

Examples of projects conceived in this manner are "Dark Blue Velvet", loosely inspired by the turbulent waters of David Lynch, the "Below the Surface" series, which maps minimalist events in the micro-world, and cooperation with the scientists from the French INSERM, which became the motivation for the "Between Science and Colour" project. The paintings exhibited under the title "To the Unknown" targeted the nearby and distant universe, about which each of us creates their own unique illusion. A limited scale and smoothly coalescing layers of colours yet again led to a recent extensive project with the title "Liquid Sands". Here the painter expresses the limits of possibilities of working with colour. The characteristic liquidity of his painting seen here also carries with it feelings of instability and jeopardy when conveying its meaning. Despite this thematic anchorage, the painter approaches a painting completely without restraint, and often without any prior preparation works freely with colour. Although spatial and shape abstraction are fundamental characteristics of his work, the endeavour to capture the physical aspects of human existence have been accompanying him from his first painting attempts.

In addition to painting, which is his main field, he devotes himself to photography and occasional graphic design and the creation of artists' books. Even during these parallel activities, the endeavour to link the given media with the world of painting is always dominant. Thus, the composition of his photographs is often on the very border of a purely photographic image and smoothly transitions to something suggestive of a painting.

In recent years, he has been working on mostly large format series, which under the working title of "Liquid Painting" were presented in the Czech Republic and abroad (Germany, China etc) several times.

His favourite quote from the history of modern art is by Balthus and his attitude regarding his own biographical data: ... In 1965, when John Russell, the curator of the Tate Gallery in London, asked Balthus for some biographical data before his retrospective exhibition, the painter sent him a short telegram: "No biographical details. The best way to begin is to say: Balthus is a painter of whom nothing is known. And now let us have a look at his paintings. With regards B."

Laetitia Schimmerling

*/ Texts selection for exhibition projects Liquid Sands - Berlin, Brno Rakovník, 2009 and Liquid Paintings - Beijing, 2010-2011 /*