

DAVID MALEK



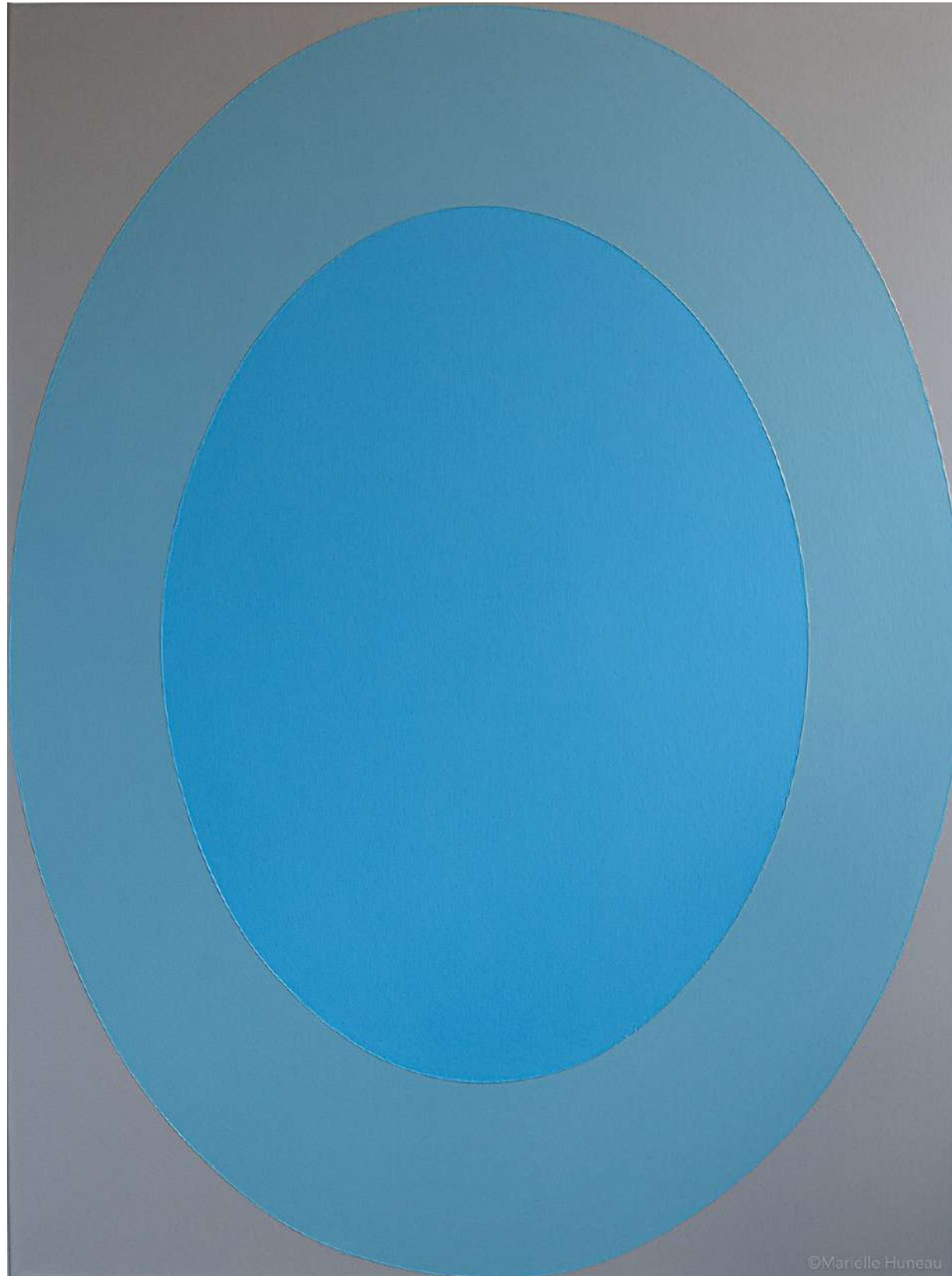
Portfolio

David Malek is an American artist living and working in Poitiers, a small medieval city in western France.

Born in 1977, he grew up in Illinois. He studied at Beloit College in Wisconsin and obtained his MFA in Painting at Hunter College in New York City in 2006.

Malek's work has been shown in galleries and institutions in Europe and in the United States, such as White Columns, New York; Martos Gallery, New York; Galerie Laurent Strouk, Paris; Triple V, Paris; Galerie Rodolphe Janssen, Brussels; Vedovi Gallery, Brussels; La Salle de Bains, Lyon; Ribordy Thetaz, Geneva; and the Galerie Joy de Rouvre, Geneva. The public collections of the Frac MECA in Bordeaux and the Frac-Artothèque Limousin in Limoges have acquired his paintings.





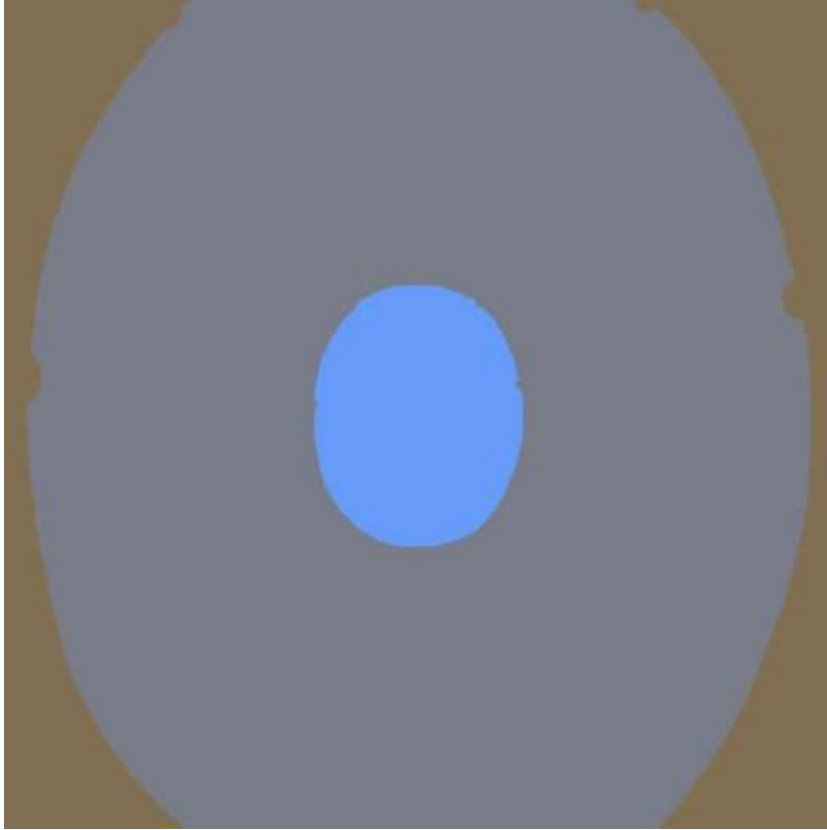
Large Blue Ellipse
Oil on canvas
130 x 97 cm, 2025

©Marielle Huneau

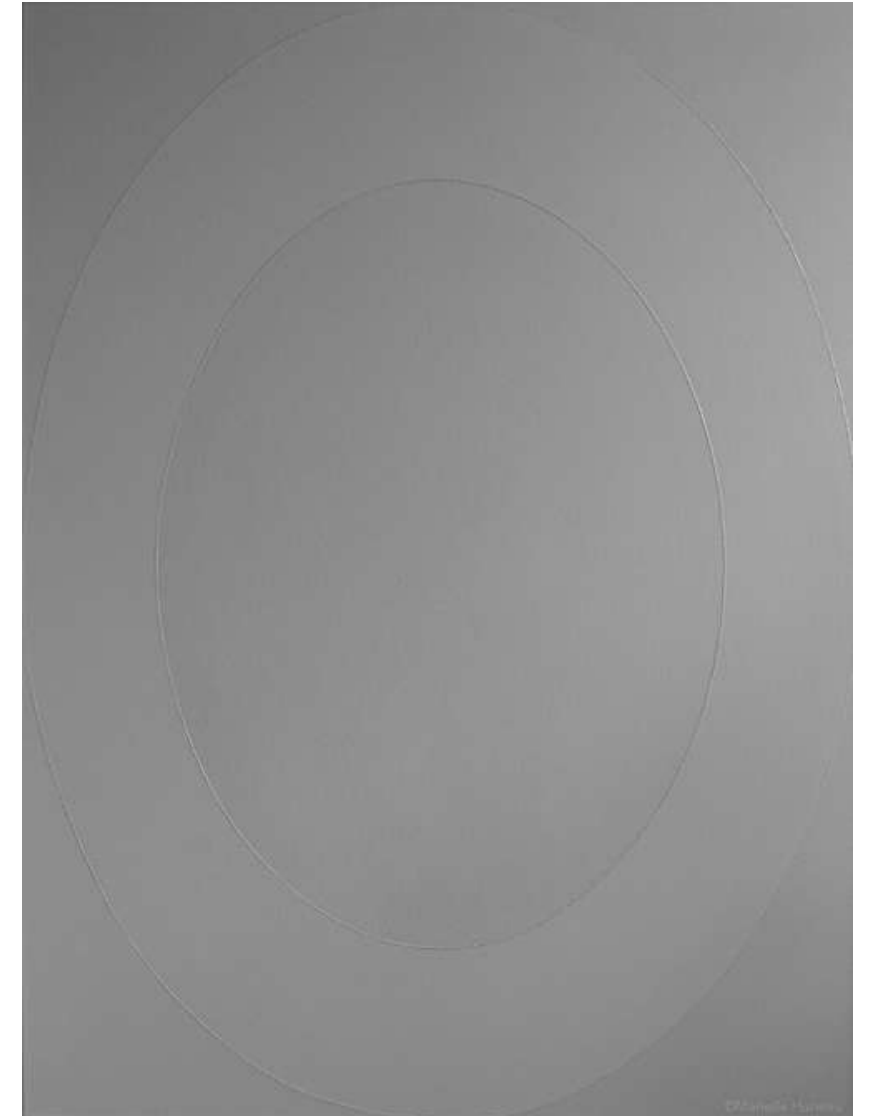
“Painting is a machine for the reproduction of feeling.”

Making a painting is a way to reproduce the subjective affect associated with a motif, rather than represent it.

If my work finds its roots in the tradition of masters such as Olivier Mosset or Blair Thurman, themes such as, symbols of power, black magic, the economy of the flux of images of the internet, supercomputers and science-fiction anchor the work in our time.

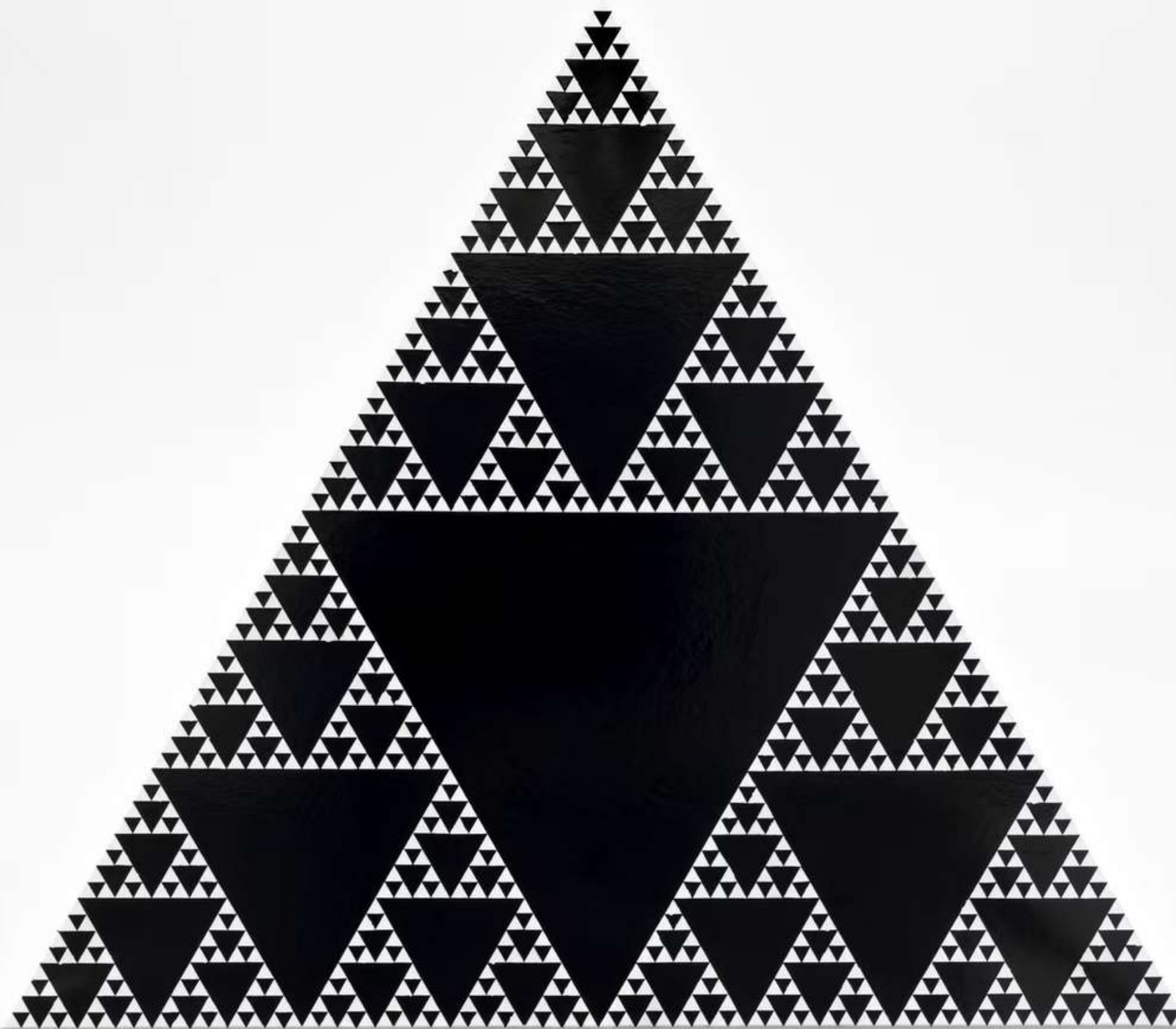


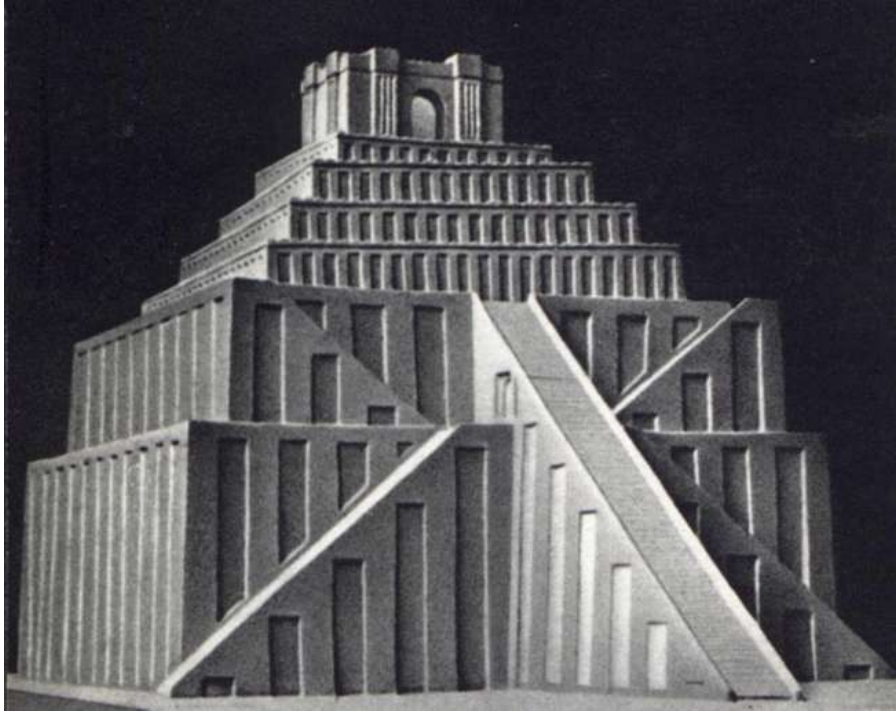
My gaze was originally drawn to this simple graphic motif that I saw one day on the internet.



In terms of color theory, each area of color in this painting has the same value, which generates a uniform luminous film within the image. We see this principle at work in a Black & White reproduction.

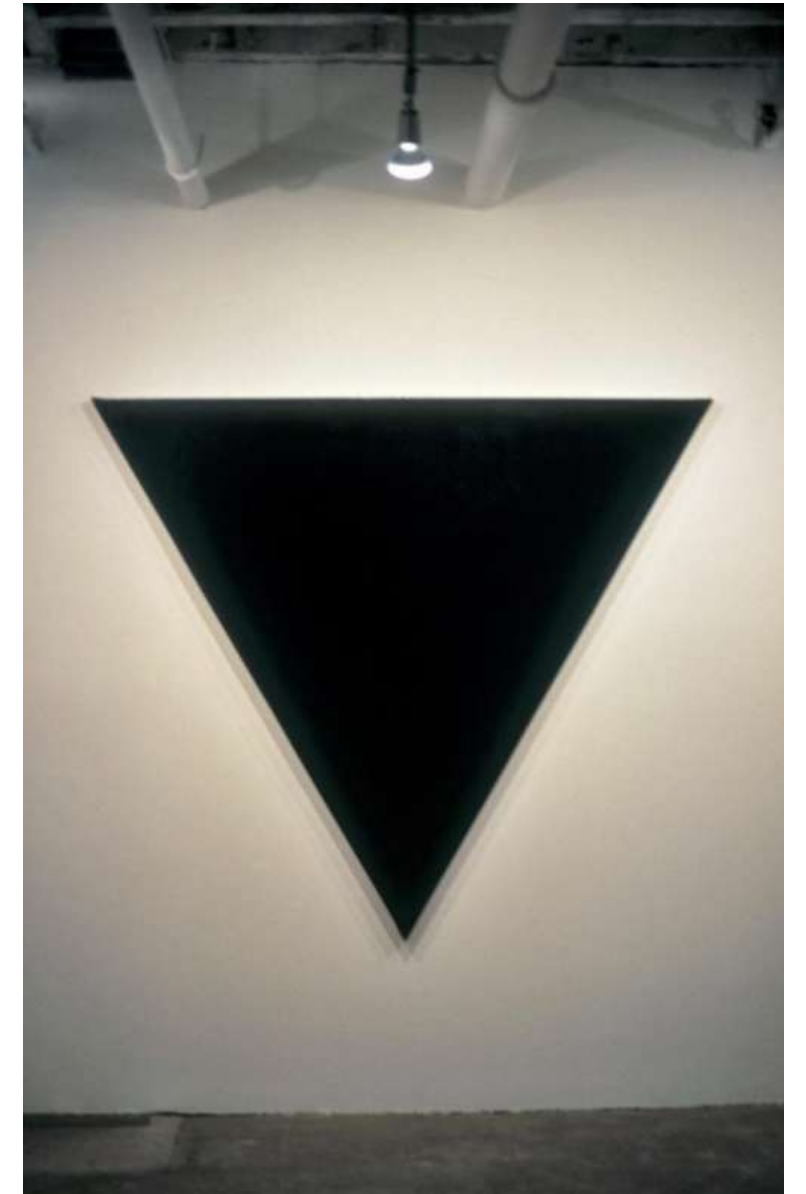
The Chaotic Ziggurat (Homage to Steven Parrino)
Enamel on canvas
183 x 158,5 cm, 2016
Collection Frac-Arthothèque,
Nouvelle-Aquitaine, Limoges, Acquisition 2023





A model of a ziggurat where ramps and stairs link the various levels.

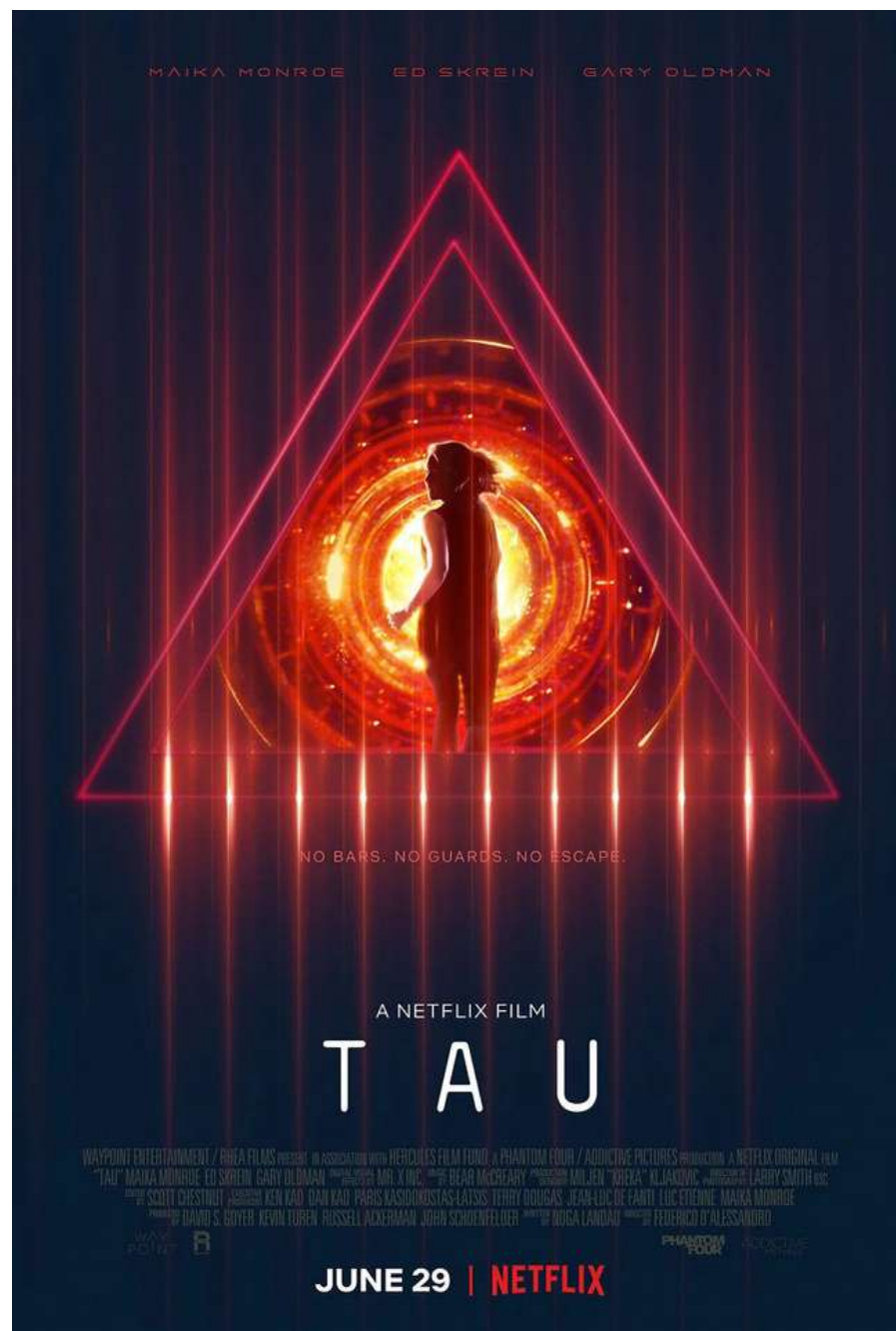
Shortly before his premature death in 2005, Steven Parrino produced a large triangular monochrome entitled *The Chaotic Painting*. The apex of his triangle being oriented towards the ground, my painting infinitely repeats his motif as a fractal. My painting has the same dimension's as Parrino's - 6 feet each side. One day I watched a documentary on Youtube on the ziggurats of ancient Mesopotamia. I liked the way a system of ramps and stairs linked the structure to the temple space at the summit. In a movement of synaptic synthesis, I sought to join these two ideas in a single painting: make an homage to Steven Parrino's painting and recall the levels of a ziggurat.



Steven Parrino
The Chaotic Painting
2005



Red Triangle
Oil on canvas
162 x 130 cm, 2018
Collection Frac MECA Bordeaux, Acquisition 2020

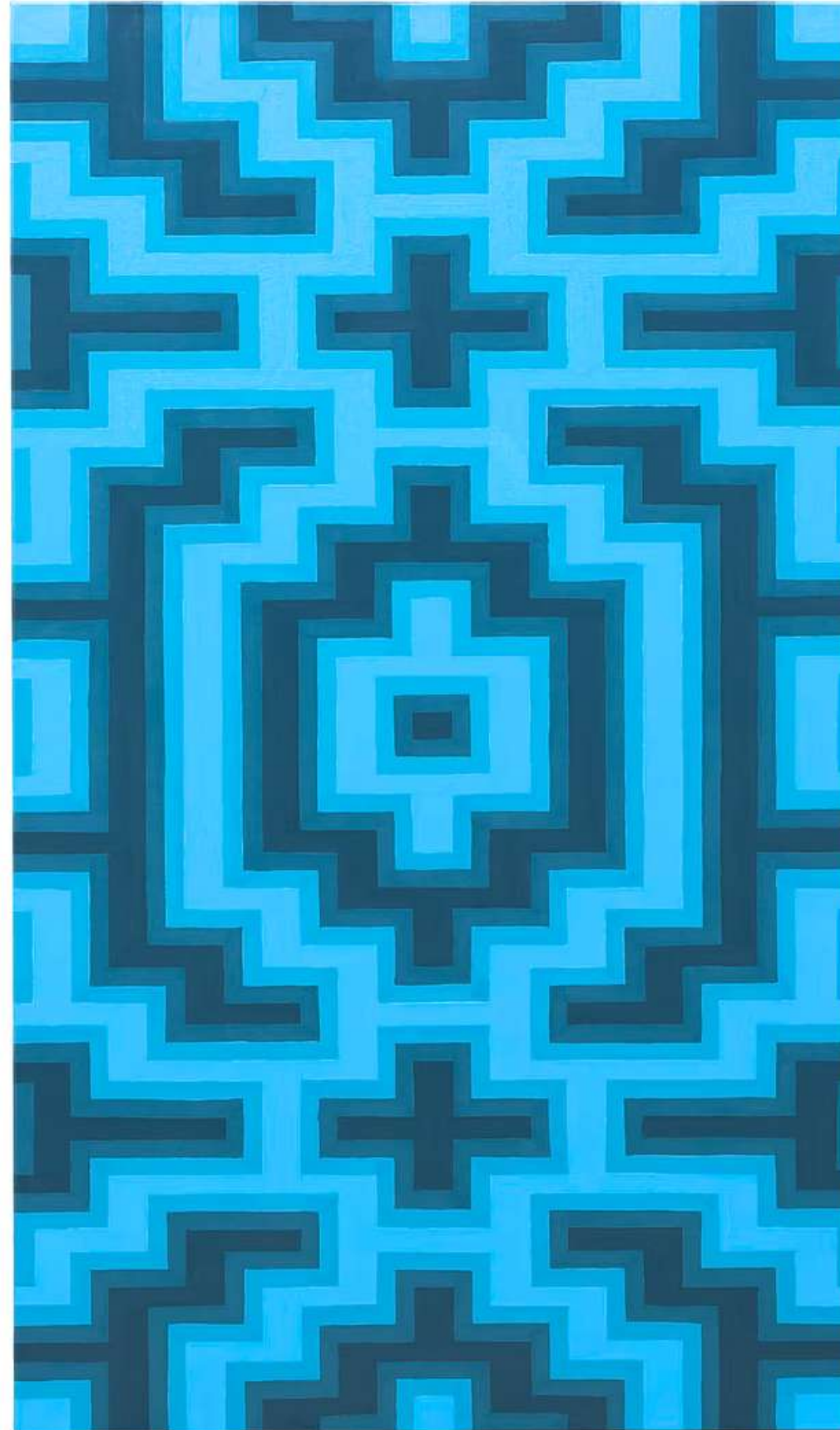


The poster of the Netflix film *Tau*.
The representation of a super-computer by a luminous red triangle inspired my painting. L

For this painting, I was inspired by a Netflix production, the science-fiction B movie *Tau* (2018). This film deals with a super-computer gaining self-awareness, the famous “singularity,” and the appropriation of it by a villainous Silicon Valley capitalist.

In the film, the super-computer is represented by a luminous red triangle. I sought to reproduce this phenomena by carefully developing a luminous red-orange and by painting the satin gray ground with a very beautiful surface which can recall computer chips or something inorganic.

The Swimmer
Acrylic on canva
170 x 100 cm, 2014
Collection Frac-Arthotèque
Nouvelle-Aquitaine, Limoges, Acquisition 2015

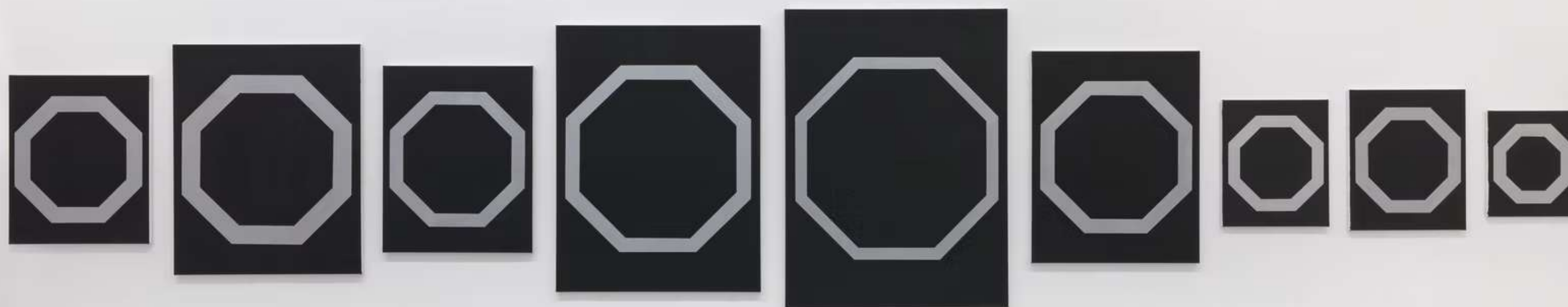


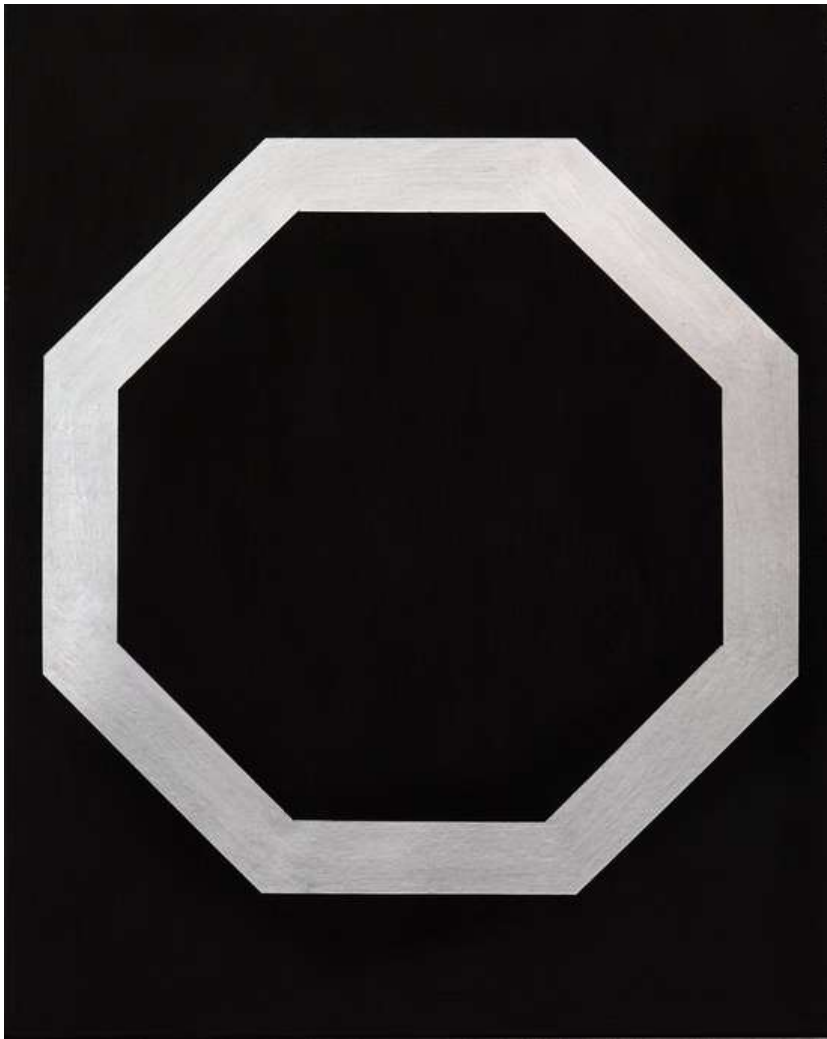


Screen shot of *The Swimmer*, 1968.
Burt Lancaster will never go home again!
The relief of the door mouldings inspired this painting.

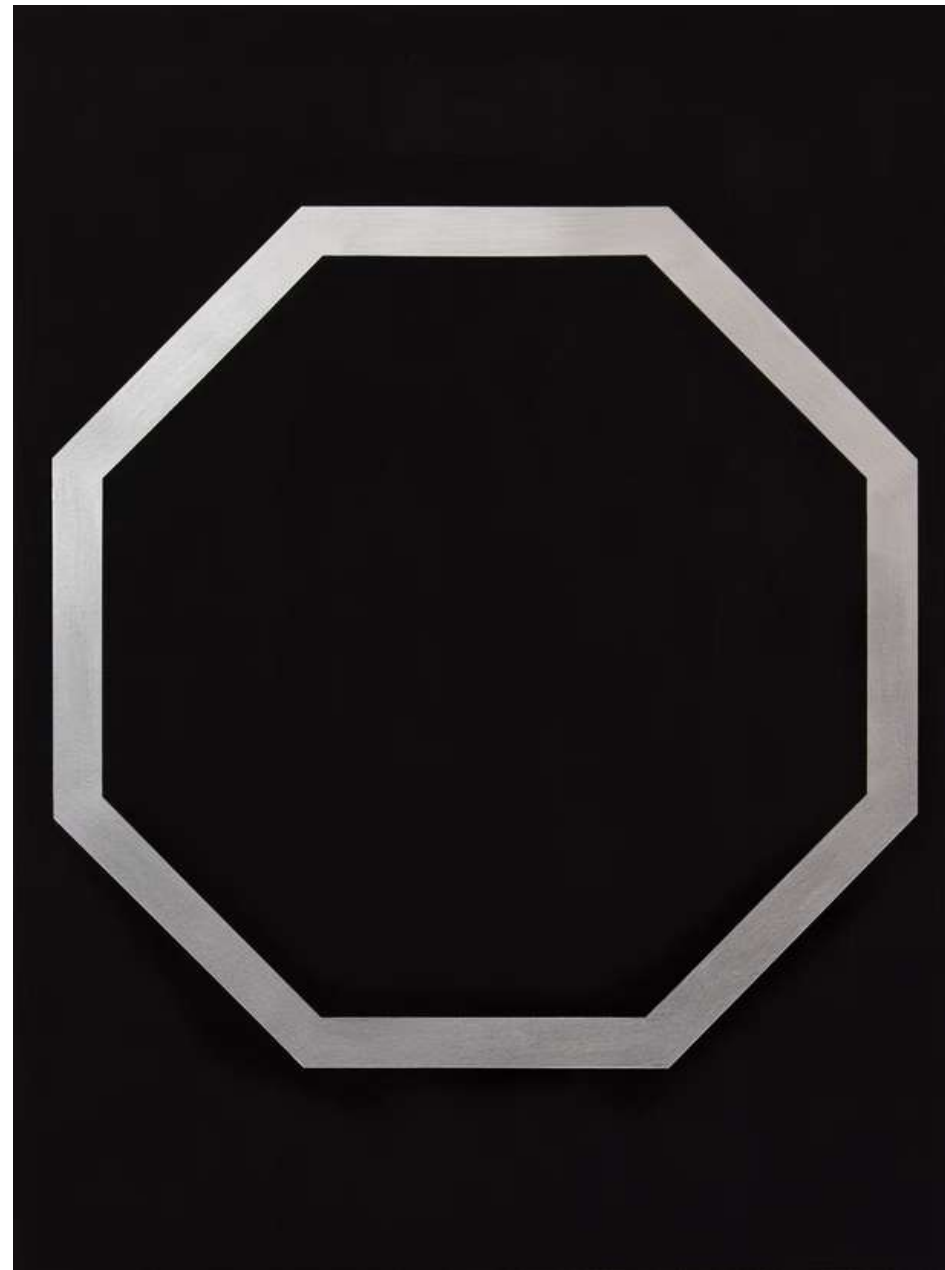
One evening on ARTE, I saw *The Swimmer* (1968) where Burt Lancaster plays the role of a man leading a life of desolation. At the end of the movie, he returns to his former home, which has since fallen into ruin. In the ultimate scene, he knocks on the door, without result. He can never return home again. The labyrinth-like play of relief of the mouldings of the door of the abandoned house attracted my gaze and I decided to make a painting based on this motif.

COUNTERMEASURES
Galerie Joy de Rouvre
Geneva CH, 2021





Octagon
173 x 60 cm
Aluminum metallic enamel &
black matte oil on canvas



Octagon
130 x 97 cm
Aluminum metallic enamel &
black matte oil on canvas

This series was produced thanks to a grant from the Frac MECA Bordeaux. The call for projects consisted of proposing an artwork inspired by the COVID 19 crisis. Here, I chose the octagonal form because viruses are often represented by regular polygons. The repetition can indicate a menacing proliferation and the change of scale between each panel creates a cinematographic movement, like an exploded perspective. The aluminum metallic paint on a matte black ground creates luminosity within the image.



The exhibition *BINARIES* at Ribordy Thetaz in Geneva consisted of a series of paintings where each image was articulated around a monochrome ground and a central contrasting form. This exhibition took up my research into color in order to convey sensations perceived in reality. Each image is drawn from a phenomena or motif that I had observed in the real.

BINARIES
Ribordy Thetaz, Geneva CH, 2020

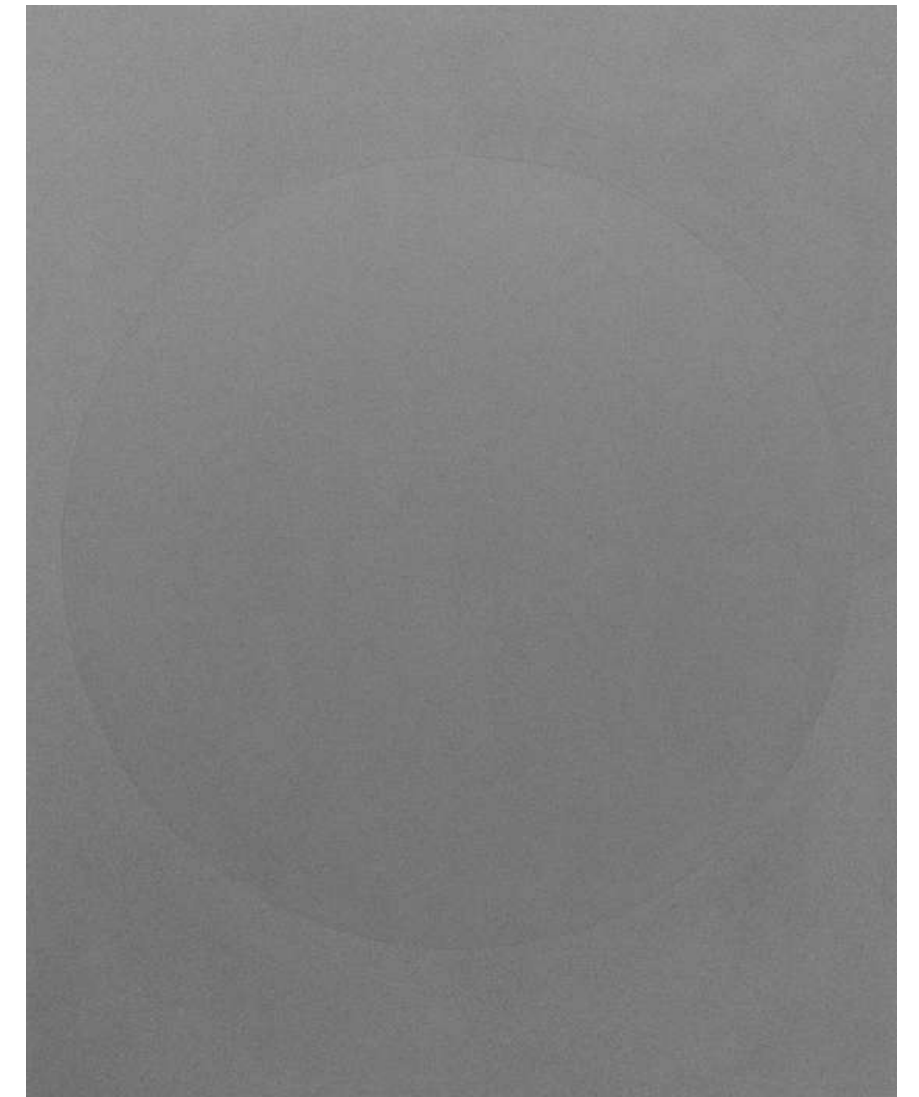






Yellow Orange Disk
162 x 130 cm, 2017
Oil on canvas
Private collection

Yellow Orange Disk, for example is based on my subjective experience of a whole day spent among the Egyptian collections fo the Louvre. It consists of an application of color theory because the color of the yellow-orange disk and the gray area share the same value. This technique, which one observes in a Black & White photo generates a uniform luminous film within the image. The surface area of the disk and the gray frame also being equal, harmony and equilibrium operate across multiple dimensions in this painting.





VARIA
Group exhibition,
Galerie Laurent Strouk, Paris FR, 2018

For *VARIA*, I presented a large painting of lunar craters, based on a photograph of a plaster model by the Scottish astronomer James Nasmyth from 1874. He had produced a *false* image of the moon!





DARK STAR

David Malek & Blair Thurman,
Ribordy Contemporary, Geneva CH, 2017





GROUP EXHIBITION

Galerie Triple V, Paris FR, 2016



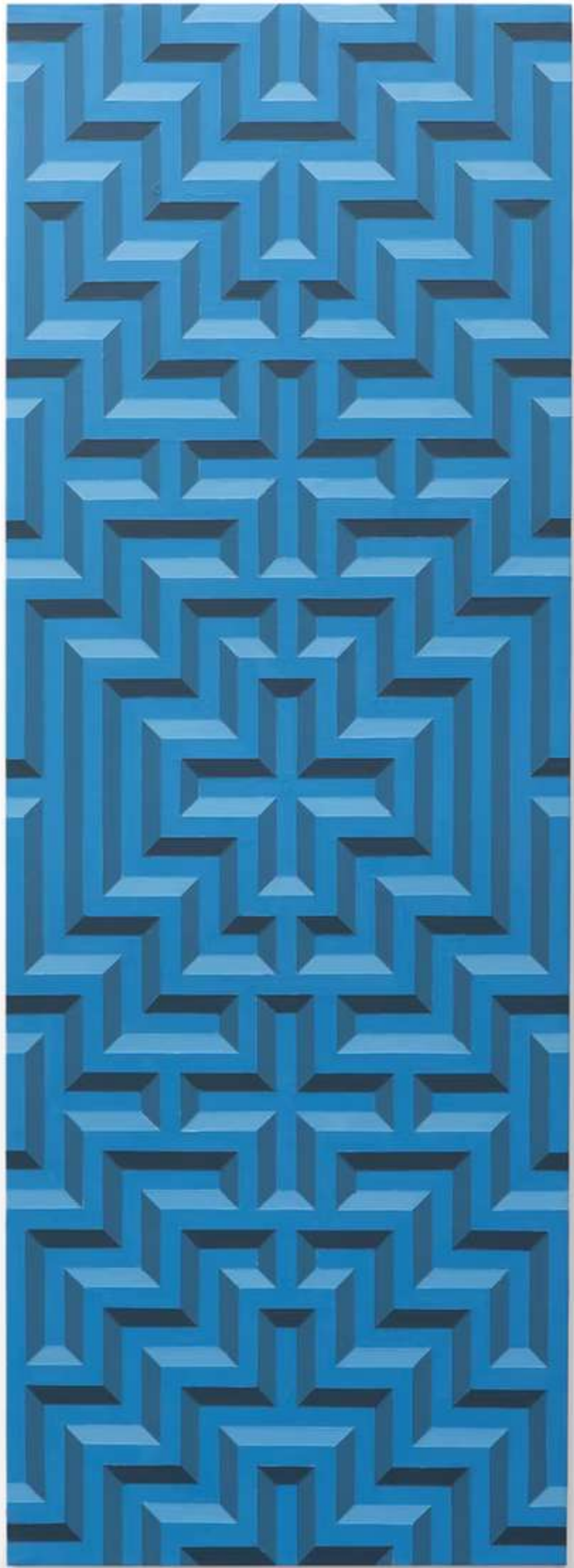
For the inauguration of a new space, *The Chaotic Ziggurat* was presented in a group exhibition along side works by many great artists.

PIECES-MEUBLES

Galerie Patrick Seguin, Paris FR, 2016

For *Pièces-meublées*, at the Galerie Patrick Seguin, the curator Bob Nickas organized artworks around and inside of a demountable 6 x 6 house from 1946 by Jean Prouvé.





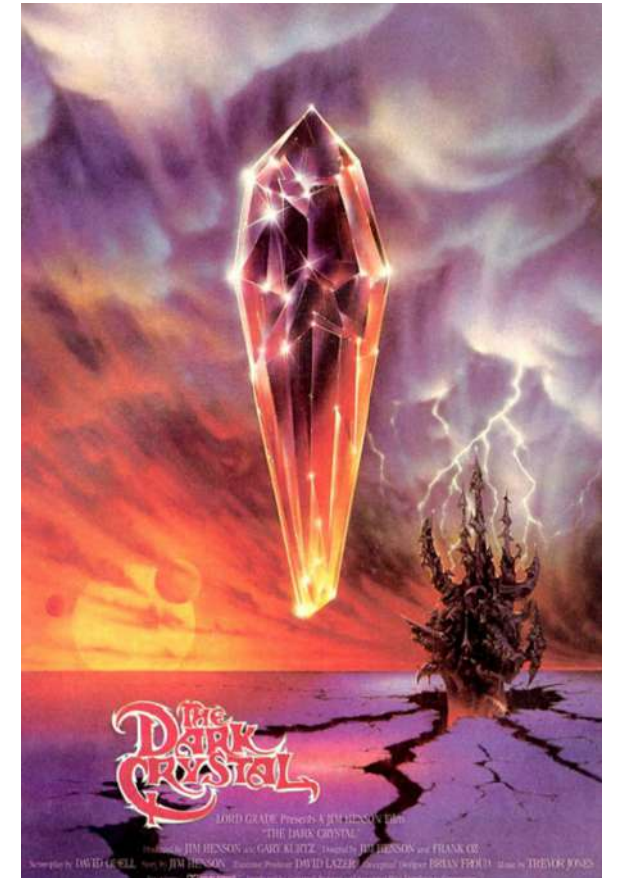
SCIENCE FICTION III

Exhibition collective, Galerie Triple V, Paris FR 2013



The Dark Crystal
170 x 100 cm, 2013
Oil on canvas
Private collection

The Dark Crystal was inspired by the eponymous 1982 Jim Henson movie. In a fantasy scenario, a dark crystal exerts a malevolent power over a planet. In an important scene, the crystal emits a pink-magenta ray of colored light. I saw this film in the cinema when I was five years old. This painting is an attempt to reproduce this early aesthetic experience. It was at that moment that I understood the power of color and light!



Movie poster of the film *The Dark Crystal*, 1982



Exhibition view of *Science Fiction III* with *The Dark Crystal* intalled on the right. This was a spectacular exhibition with a violet neon sculpture by Blair Thurman and a black and white stripe painting by Michael Scott hung side by side.

MARTOS GALLERY

Solo exhibition, New York NY USA, 2013

For this exhibition, all of the paintings were produced in my studio in Aubervilliers, just after my arrival in France. All the forms and colors were inspired by subjective experiences following my arrival in Paris.





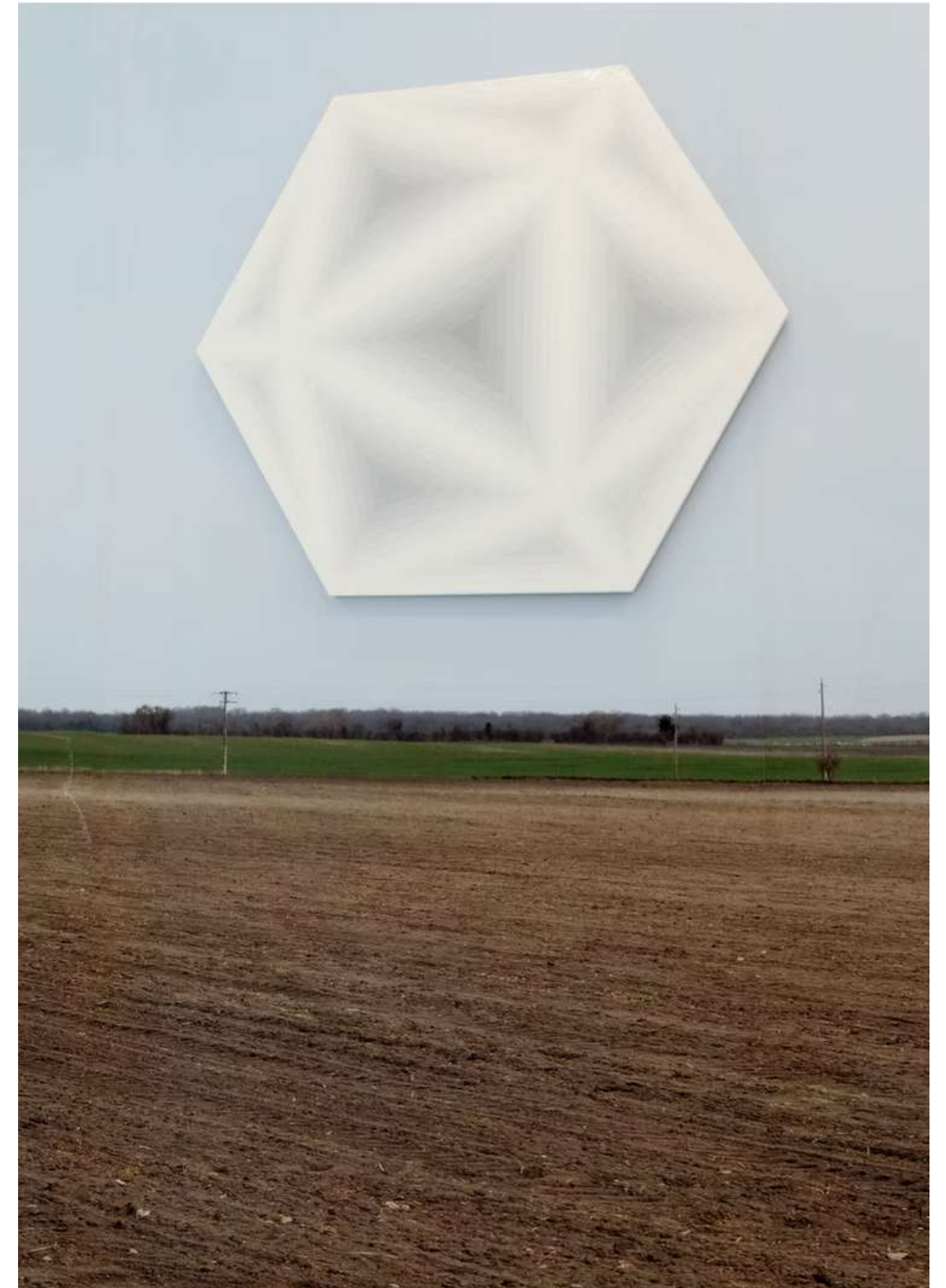


LA DIAGONALE DU VIDE / The Diagonal of the Void

Group exhibition, La Salle de bains, Lyon FR 2010
Curators: Jill Gasparina and Caroline Soyez-Petithomme

Installed on a mural photograph by Eric Tabuchi, the idea was to create a science-fiction ambiance that could recall the films of Andrei Tarkovski.

The painting is suspended in a desolate landscape like a crystalline UFO.



CONTACT

malekd44@gmail.com

+33 (0)6 95 35 97 53

www.davidmalek.fr

[@david_malek_studio](#)

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