



MAXIM WAKULTSCHIK  
Closely Watched Trains

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Paintings



GALLERY

May 15 - June 13, 2009

## CLOSELY WATCHED TRAINS

by George Alexander

Maxim Wakultschik, born in 1973 in a part of the Soviet Union that is currently the Republic of Belarus, belongs to a new generation of Russian artists who are free to experiment and embrace any form of expression they find meaningful. His current works may be placed in such categories as NeoPop or Post Pop. Those are convenient labels for people who need to categorize artwork in order to keep track of the ever-expanding universe of contemporary art. Now there are entire civilizations – think China and India as well as the Russia – coming on the scene as the source of fresh talent and collecting capital. There is a need for such categorization. Wakultschik, however, does not subscribe to any particular school of thought, stating “My interest, above all, is in composition, so my work has a classical component.” But, that said, he has explained previously “I do all my work by instinct” and “You have to feel it in your entire body.”

Maxim Wakultschik’s chosen media are painting and sculpture. He has lived since 1992 in Düsseldorf, Germany where he came to study at the Düsseldorf Art Academy after attending the Belorussian School of Arts in his native city of Minsk. At the Academy he studied under the guidance of such recognized sculptors and exponents of the New European art as Beate Schiff and Janis Kounellis. The Academy is also the place where Gerhard Richter, perhaps the leading European painter of our era, taught before retiring to work on his own art full time.

The current works selected for this exhibition are an extension of his abiding interest in portraiture. He once observed that “Nothing is as interesting as faces,” In this series of portraits, however, the faces are often hidden from the viewer’s gaze and elements of lighting and tone are used to communicate the subject’s emotional states.

Although well-known for his three dimensional objects which focus on the pop-art forms of portraiture, in his new installation “Closely Watched Trains” Wakultschik instead transforms the gallery space into an imaginary train traveling through an existential nightscape. The large paintings are hung nearly flush with the walls in order to emphasize their miming of actual windows in a rail sleeping car.

Through a series of intimate, voyeuristic images he explores the revealing, unguarded moments of anonymous travelers on their way to Moscow from Berlin, two cities which have cast a very long shadow over his native Belarus and, indeed, much of the world in the course of the twentieth century. The paintings, oil on canvas or oil on the new medium of Dibond, a composite of aluminum and plastic, are life-size images. Wakultschik based the paintings on some of the several thousand photographs he took himself during a single journey on this train route.

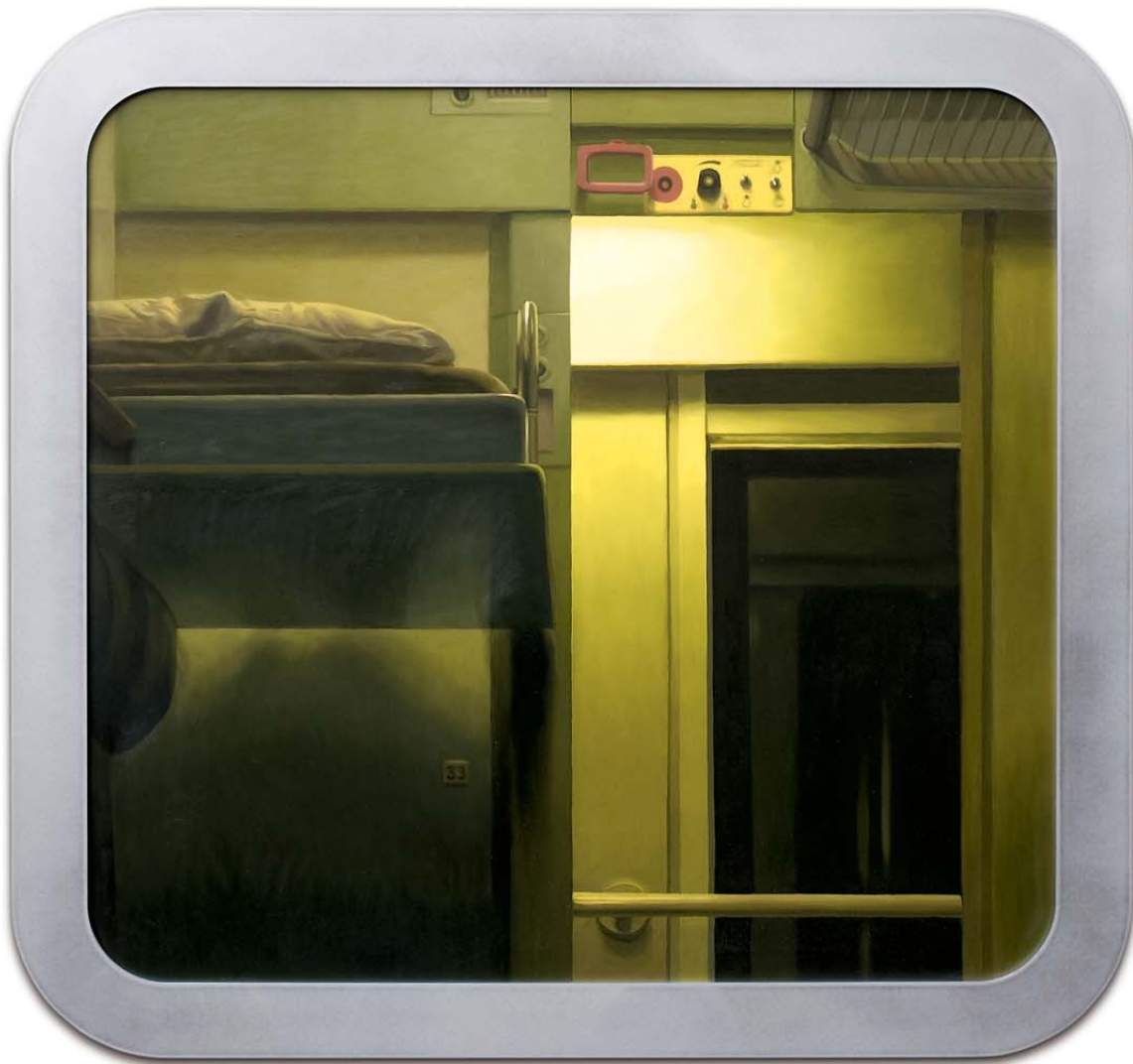
Also of personal interest to Wakultschik is the pure play of light and in this series the light is artificial, industrial and reminiscent of certain works by Edward Hopper or the lighting in mid-century American melodramas of the film noire genre. Indeed, the title for the exhibition chosen by Wakultschik is one of the English titles of a famous 1966 Czech film, *Ostre Sledované Vlaky*. The cinematic quality of the images along with the theme of train travel conjoin to give a powerful narrative quality to the paintings. The narrative at the same time exists without any concrete sense of a past or a future and thus, refocuses the viewer’s thoughts on a purely existential telos.

The details – and his work is finely rather than broadly constructed – are there to serve his most central purpose, which is to generate an emotional experience within the viewer. The type of emotion, in his postmodern reading of art history and theory, is up to the viewer. There is not a specific truth or single feeling that is aimed for. As Wakultschik himself has put it, “No one should devote himself to only one subject.”

Stated differently, in postmodernism, what you say is not as important as your rhetorical skill. What is important is how you say it. That is why, in the words of the German critic and art historian Ulrich Matysik, Wakultschik “is a versatile artist from the New Europe.”



**"H - 256/6"**, 2009  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"G - 182/2", 2009**  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"G - 182/16"**, 2009  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"G - 182/10"**, 2009  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"K - 183/8"**, 2009  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"G - 182/6"**, 2009  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"G - 182/4"**, 2009  
oil on dibond, aluminium frame  
40 1/8 x 43 inches (102 x 109 cm)



**"Wagon G", 2009**  
oil on canvas  
71 x 35 1/2 inches (180 x 90 cm)



**"Wagon H", 2009**  
oil on canvas  
71 x 37 inches (180 x 94 cm)



**"Wagon D", 2009**  
oil on canvas  
71 x 39 3/8 inches (180 x 90 cm)



**"Wagon K", 2009**  
oil on canvas  
71 x 31 1/2 inches (180 x 80 cm)



**"Taxi Stand", 2009**  
oil on plastic  
20 6/8 x 20 6/8 x 10 1/2 inches (52,5 x 52,5 x 26,5 cm)



**"Rain", 2009**  
oil on canvas  
47 2/8 x 31 1/2 inches (120 x 80 cm)

## Maxim Wakultschik

1973 born in Minsk, Belarus  
1992 - 2000 studies at the Duesseldorf Art Academy under Professors Beate Schiff and Janis Kounellis, Duesseldorf, Germany  
Resides and works in Düsseldorf, Germany

### Selected Solo Exhibitions

2009 "Closely Watched Trains", Anya Tish Gallery, Houston, Texas, USA (catalog)  
Burkhard Eikelmann Gallery, Düsseldorf, Germany (catalog)  
Von Fraunberg Art Gallery, Düsseldorf, Germany (catalog)  
2007 Burkhard Eikelmann Gallery, Düsseldorf, Germany (catalog)  
„Deception“, Kunsthalle „Neufer am Park“, Pirmasens, Germany  
2006 „Dualities“, Anya Tish Gallery, Houston, Texas, USA (catalog)  
„Snare“, Kunstraum „Glashaus“, Düsseldorf (catalog)  
2005 „Identity“, Gallery Seidel, Cologne, Germany  
2004 „Face to Face“, Anya Tish Gallery, Houston, Texas, USA (catalog)  
„einmal-ich“, Municipal Gallery „Blauhaus“, Xanten, Germany  
2003 „Face to Face“, Gallery Studio 40, Düsseldorf, Germany (catalog)  
2002 „Example – human being“, Kunst & Museum, Hollfeld, Germany  
2001 Kunsthaus Mettmann, Mettmann, Germany

### Selected Group Exhibitions

2009 Leonhard Ruethmueller Contemporary art Gallery, Basel, Switzerland  
„Jung Russian Art“, Kunstverein „Talstrasse“, Halle, Germany  
2008 „Gallery Artists – Recent Works“, Anya Tish Gallery, Houston, Texas, USA  
„Our Favorites“, Bereznitsky Gallery, Berlin, Germany  
„RCS – Russian Contemporary Show“,  
HAN JI YUN Contemporary Space Gallery, Peking, China (catalog)  
„Russische Variationen“, Landdrostei, Pinneberg, Germany  
„Belarusian Perspectives“, Municipal Gallery Arsenal, Bialystok, Poland (catalog)  
Neuer Aachener Kunstverein, Jahresgaben, Aachen, Germany  
2007 „Revision“, Bereznitsky Gallery, Berlin, Germany  
„Revision“, Bereznitsky Gallery, Kiev, Ukraine  
ART ARSENAL, Municipal Artforum Arsenal, Kiev, Ukraine  
„Photo“, Gallery Christine Hoelz, Düsseldorf, Germany  
2006 „White“, Anya Tish Gallery, Houston, Texas, USA  
Municipal Gallery, Kaarst, Germany  
„Bewegung, Dynamik und Kraft“, Municipal Gallery Schwingeler Hof, Wesseling, Germany (catalog)  
„Current Belorussian Art“, Centre for Contemporary Art, Moscow, Russia  
2005 „Revision“, Art Forum BBK, Düsseldorf, Germany  
„Cooperative experience“, Gallery Christine Hoelz, Düsseldorf, Germany (catalog)  
Neue Gesellschaft für bildende Kunst, Berlin, Germany  
2004 „Artcardblock“, Kunsthaus Mettmann, Mettmann, Germany (catalog)  
„Artpostcard NRW“, Cubus Kunsthalle, Duisburg, Germany  
„5. Kunstkreuz 2004“, Kunstraum Frankfurter Alle 2, Berlin, Germany  
„Evolutionere Zellen“, Karl Ernst Osthaus-Museum, Hagen, Germany  
2003 Museum Voswinkelshof, Dinslaken, Germany  
Museum Baden, Solingen, Germany  
12th International Print Biennial, Varna, Bulgaria (catalog)  
Museum NRW-Forum, Düsseldorf, Germany (catalog)  
„Licht Raum Europa“, Reithalle in Klenzepark, Ingolstadt, Germany (catalog)  
Municipal Gallery Schwingeler Hof, Wesseling, Germany (catalog)  
2002 Museum NRW-Forum, Düsseldorf, Germany (catalog)  
Hetjens-Museum (Keramikumuseum), Düsseldorf, Germany  
2001 23rd International Art Exhibition, Hollfeld, Germany  
2000 Museum NRW-Forum, Düsseldorf, Germany (catalog)  
1999 Museum - Schloss Fürstenberg, Weser, Germany



### Awards

2006 "Kunstpreis Wesseling", Special Price for Originality, Wesseling, Germany  
2005 Art Award PSD Bank Rhein-Ruhr, Düsseldorf, Germany  
2001 Art Award Savingsbank Bayreuth, Germany  
Kubo Art Award, Joung Artist Competition, Stadtwerke Herne AG, Herne, Germany  
„Emprice Art Award 2001“, Museum NRW-Forum, Düsseldorf, Germany  
2000 Kö-Galerie Art Award, Düsseldorf, Germany  
Caspar von Zumbusch Price, Herzebrock-Clarhorst, Germany  
1987 „Union Competition“, Diploma, Moscow, Russia

### Art Collections

Hewlett Packard, Germany  
Booz-Allen & Hamilton, Frankfurt, Germany  
Fast Trade AG, Cologne, Germany  
Bach, Langheid & Dalmayr, Cologne, Germany  
ProFonds GmbH, Munich, Germany  
Denk GmbH, Berlin, Germany  
Emprise Consulting GmbH, Düsseldorf, Germany  
Ernst & Young, Deutsche Allgemeine Treuhand AG (Frankfurt), Germany  
AXA, Cologne, Germany  
Qiagen AG, Hilden, Germany  
PwC Deutsche Revision AG, Düsseldorf, Germany  
Sparkasse, Herne, Germany  
Granderath GmbH, Düsseldorf, Germany  
PSD Bank Rhein-Ruhr, Düsseldorf, Germany



GALLERY

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