



Maxim Wakultschik
DUALITIES

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Paintings and Objects



GALLERY

September 8 - October 7, 2006

An Artist from the New Europe

by George Igor 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 Soviet Union – 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 is currently a Germany-based painter and sculptor. Wakultschik has lived since 1992 in Düsseldorf, 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 in his signature style, a mixture of a conceptually sophisticated approach with broadly accessible pop portrait imagery and bright color. The saturated colors characteristic of his work over the past decade are, in his own opinion, perhaps the only remnant of his Soviet style early art education.

“The brightness, the color sense and the Constructivist organization (of my work) may be a Soviet educational influence. We lived and studied in that atmosphere so, willy-nilly, it impregnated one’s consciousness,” Wakultschik observed recently.

Because Wakultschik believes that “Nothing is as interesting as faces,” his images are mostly in the traditional form of the portrait. Many of the faces are recognizable as part of our contemporary media environment. In this exhibition, there are portraits of the actors Angelina Jolie and Tommy Lee Jones and the Russian supermodel Lida Egorova. The portraits are set in large, wall-mounted translucent cases that give the images a suggestion of three-dimensional form.

Wakultschik says he chose the Egorova image because “she has an interesting face (for use in) the box portrait. It is a mixture of reality and unreality.” Jolie, on the other hand, has a face that “...is structurally, more stern. I wanted to have a contrast.” The Jones face suggests to the artist the use of a darker color surround because it is “...a serious face, but with some humor hidden in it.” In this portrait series, Wakultschik says he chooses “For each face, a specific color, format and size.”

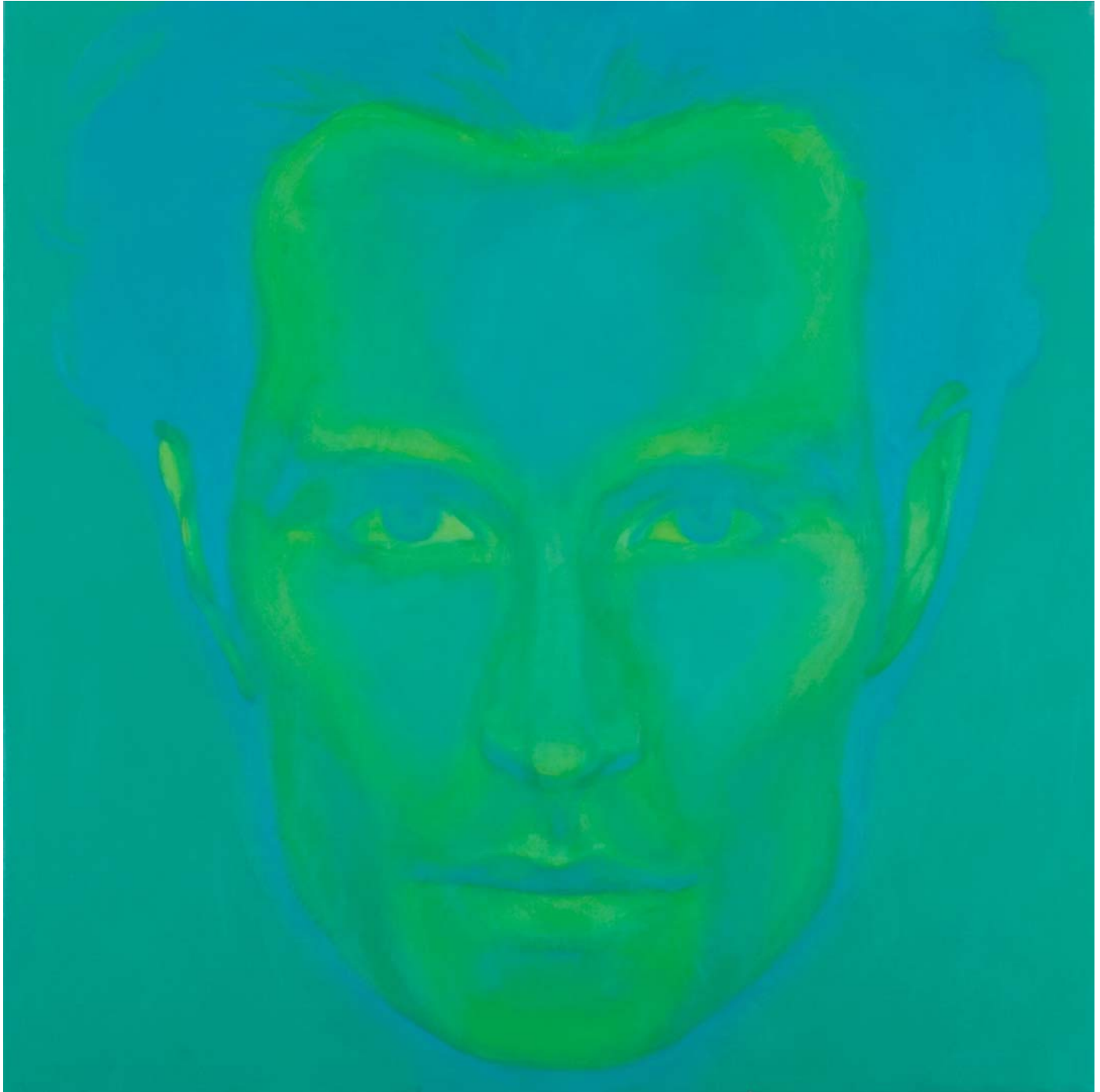
Others are actually three-dimensional objects with two faces set on alternating projecting surfaces so that as the viewer moves past the object, one can see one or the other face entire of in varicolored tranches. This imagery goes to another Wakultschik concern -- duality. This idea, whether in the form of gender, the Roman god Janus, alternating light cycles, the beginning and end of a narrative or the opposing ideals of chaos and order, occurs again and again in his work. The inspiration for this particular form of painted sculpture – there are three examples in the current exhibition -- was a ceiling in an old Roman building that he saw on a visit to that city.

Indeed, his influences are so varied that he observes, “Information is always about, just flying in the air, and it enters, quite often, unconsciously.”

Also of personal interest to Wakultschik is the pure play of light, especially daylight. Thus, one piece in the exhibition is an assembly of angled wooden pieces of the surface of the canvas, all of it painted a single shade of white. This he wants hung in natural light, so that at “...each time of day, each moment, it changes.”

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 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.”



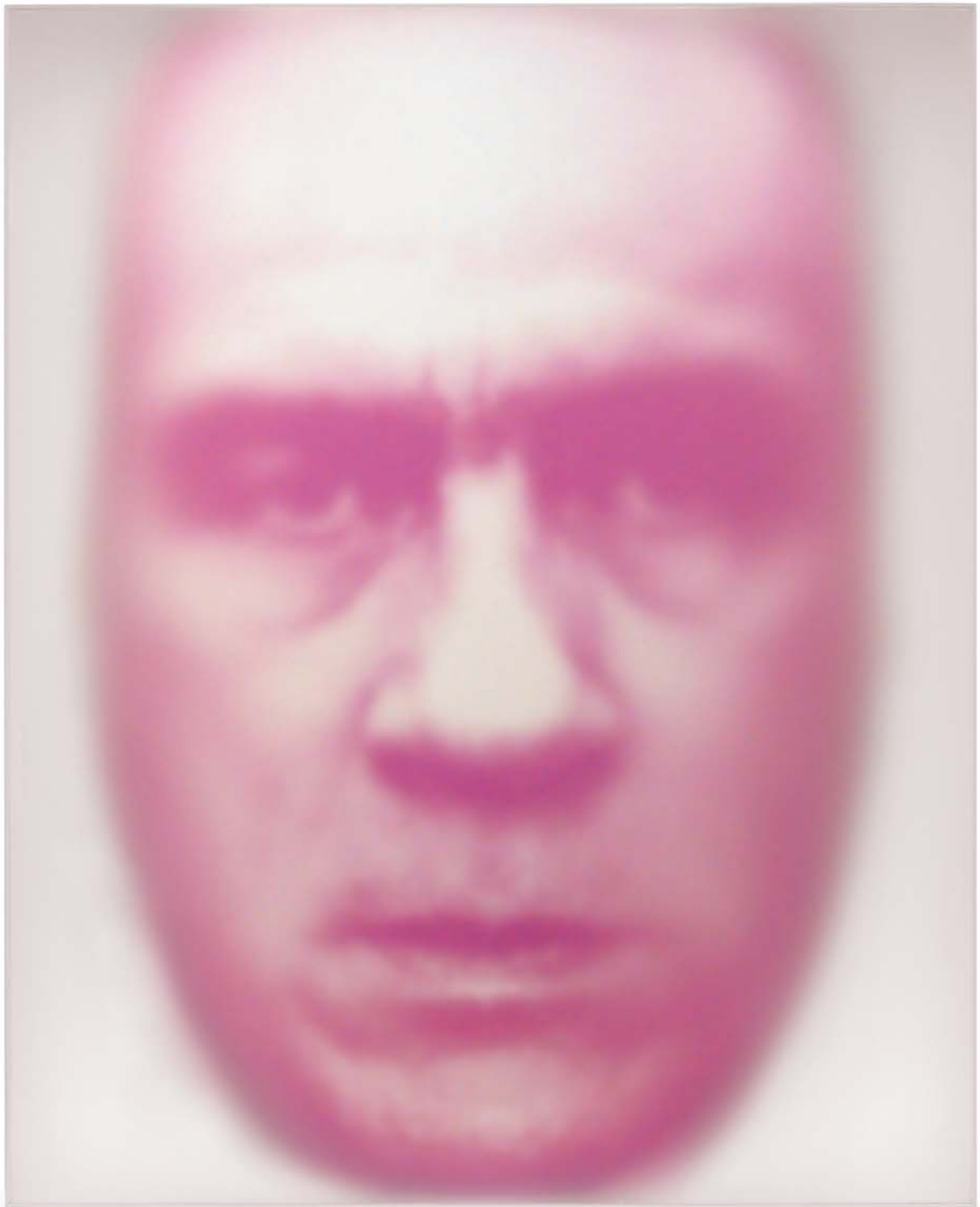
„Man Green“, 2006
oil on canvas
39.5" x 39.5" (100 x 100 cm)



"Woman Green", 2006
acrylic on canvas
39.5" x 39.5" (100 x 100 cm)



„Lida Egorova“, 2006
Plexiglas, mixed media
39.5" x 31.5" x 9" (100 x 80 x 23 cm)



„Tommy Lee Jones“, 2006
Plexiglas, mixed media
39.5" x 31.5" x 9" (100 x 80 x 23 cm)





„Double Head“, 2006
oil on canvas
29.5" x 76.6" (75 x 195 cm)





„Panorama Portrait“, 2006
acrylic on canvas
29.5" x 76.6" (75 x 195 cm)



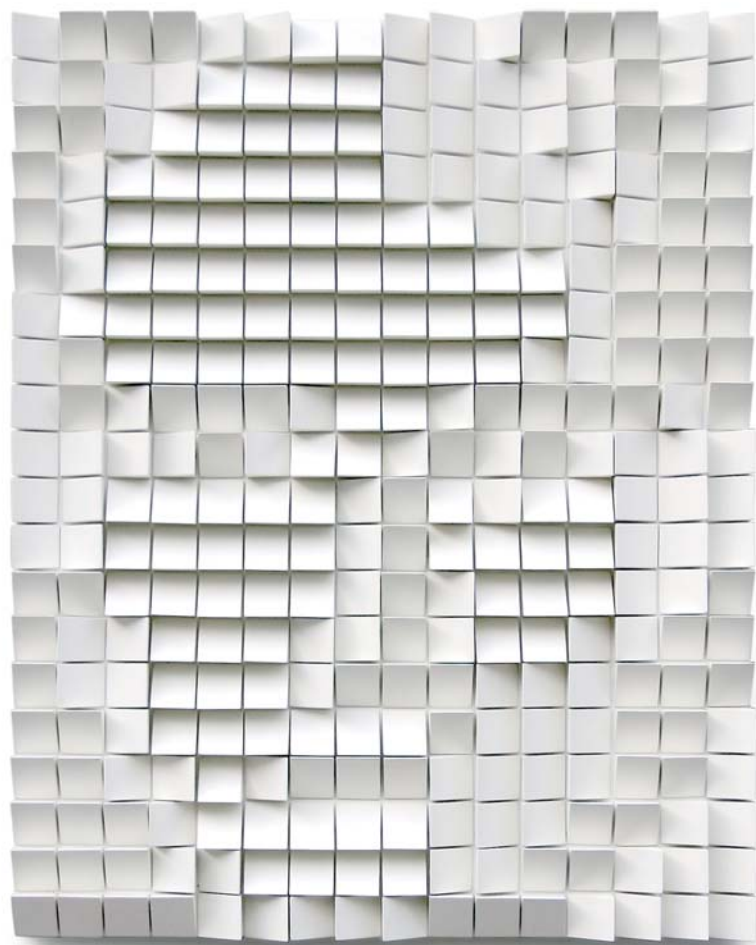
„Janus, Dualities I“, 2006
oil on paper on wood
34" x 34" x 4.5" (86,5 x 86,5 x 11,5 cm)



„Janus, Dualities II“, 2006
oil on paper on wood
34" x 34" x 4.5" (86,5 x 86,5 x 11,5 cm)



„Untitled”, 2006
acrylic on paper on wood
22.6" x 22.6" x 2.5" (57,5 x 57,5 x 6,5 cm)



„Untitled“, 2006
lacquer on wood
18" x 14.5" x 1.6" (46 x 36,7 x 4,2 cm)



Maxim Wakultschik

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

Selected Solo Exhibitions

2006 Anya Tish Gallery, Houston, Texas, USA (Catalog)
„Snare“, Kunstraum „Glashaus“, Düsseldorf (Catalog)
2005 Gallery Seidel, Cologne, Germany
2004 Anya Tish Gallery, Houston, Texas, USA (Catalog)
Municipal Gallery “Blauhaus“, Xanten, Germany
2003 Gallery Studio 40, Düsseldorf, Germany (Catalog)
2002 Kunst & Museum, Hollfeld, Germany
2001 HWL Gallery and Editions, Düsseldorf, Germany
Art House Mettmann e.V., Mettmann, Germany
1999 Gallery SK, Essen, Germany

Selected Group Exhibitions

2006 Municipal Gallery, Kaarst, Germany
Municipal Gallery Wesseling, Germany (Catalog)
2005 Art Forum BBK, Duesseldorf, Germany
Gallery Christine Hoelz, Duesseldorf, Germany (Catalog)
Neue Gesellschaft für bildende Kunst e.V., Berlin, Germany
2004 Art House Mettmann e.V., Mettmann, Germany (Catalog)
Cubus Kunsthalle, Duisburg, Germany (Catalog)
2003 Museum Voswinkelshof, Dinslaken, Germany
Museum Baden, Solingen, Germany
12 th International Print Biennial, Graphic Art Gallery, Varna, Bulgaria (Catalog)
Museum NRW-Forum Kultur und Wirtschaft, Düsseldorf, Germany (Catalog)
Gallery Schwingeler Hof, Wesseling, Germany (Catalog)
2002 Flottmann-Hall, Herne, Germany
Museum NRW-Forum Kultur und Wirtschaft, Düsseldorf, Germany (Catalog)
Hetjens-Museum (Deutsches Keramikmuseum), Düsseldorf, Germany
2001 23rd International Art Exhibition, Hollfeld, Germany
Flottmann-Hall, Herne, Germany
2000 Orangerie in Palace Rheda, Rheda-Wiedenbrück, Germany
Gallery „Seidel“, Cologne, Germany
Museum NRW-Forum Kultur und Wirtschaft, Düsseldorf, Germany (Catalog)
1999 Palace Benrath, Düsseldorf, Germany
Museum - Palace Fürstenberg/Weser, Germany

Awards

2005 Art Award PSD Bank Rhein-Ruhr, Duesseldorf, Germany
2001 Second Prize, Sparkasse Bayreuth, Germany
„Kubo“, First Prize, Joung Artist Competition, Stadtwerke Herne AG, Herne, Germany
Third Prize, „Emprice Art Award 2001“, Museum NRW-Forum Kultur und Wirtschaft,
Düsseldorf, Germany
2000 Kö-Galerie, Third Prize, Düsseldorf, Germany
Caspar von Zumbusch Prize, Herzebrock-Clarhorst, Germany
1987 „Union Competition“, Diploma, Moscow, Russia

Public Collections and Projects

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



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Hendrik Lietmann,
Karl Watson

Back cover: „**Janus, Dualities III**“, 2006

