

MAX WETTER
Works 01 2023







↑ "frame" Charcoal on canvas 200 x 200 cm 2022
Exhibition view "POV", Biagosch Gallery, Duesseldorf, 2022
← "untitled" Charcoal on canvas each 25 x 25 cm 2022



“Z-E-L-T” Oil and oil pastel on canvas 195 x 195 cm 2021





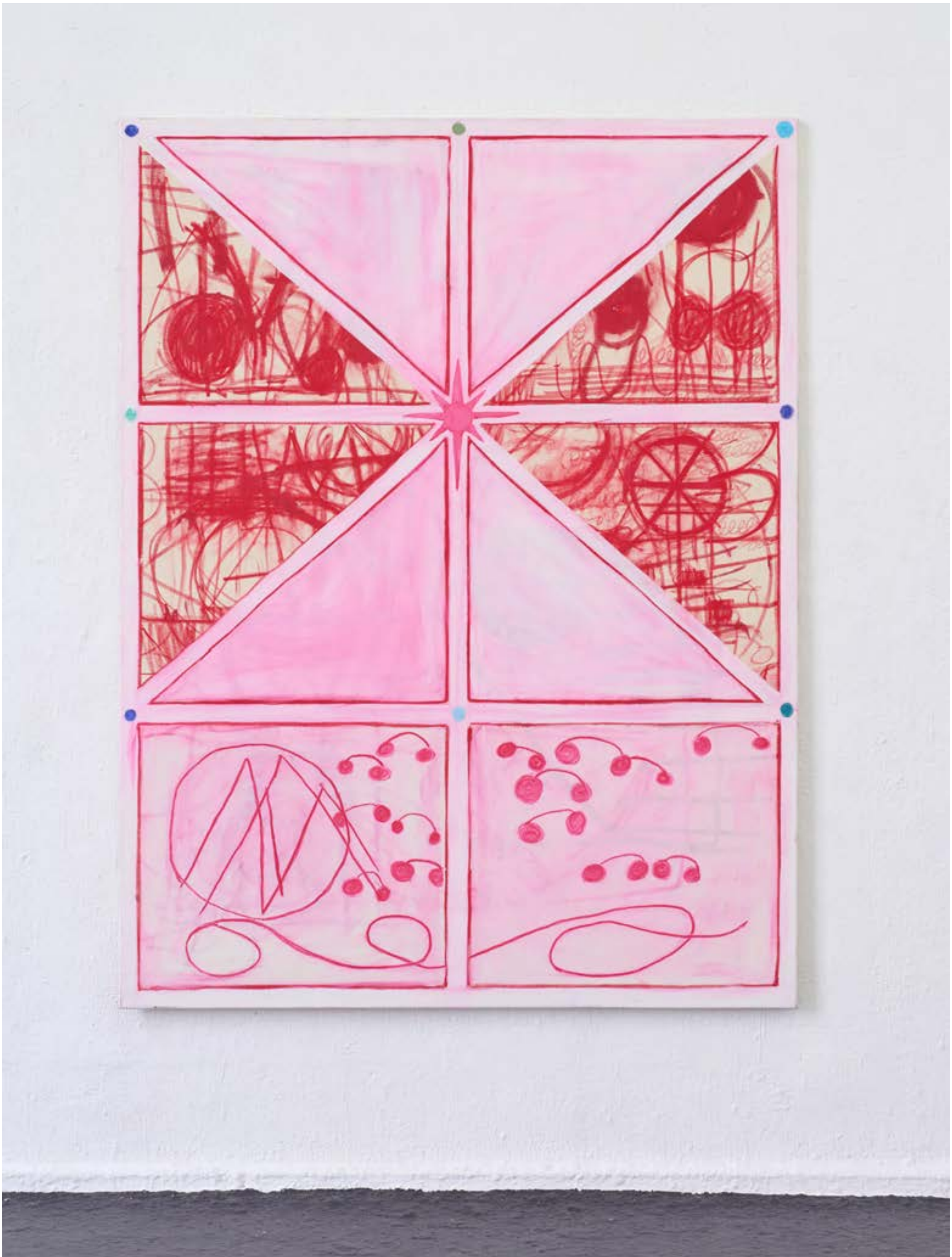
"TGV, Côte d'Azur, 1955" Oil and oil pastel on canvas 200 x 200 cm 2022



"Antenne Düsseldorf" Oil and oil pastel on canvas 200 x 200 cm 2022



"LOK" Oil and oil pastel on canvas 200 x 200 cm 2022



"puer" Oil and oil pastel on canvas 210 x 160 cm 2021





"Oh, Carl" Oil and oil pastel on canvas 195 x 195 x 5 cm 2022







"Weisszucker" Oil, laquer and oil pastel on canvas 190 x 150 cm 2019







↑↑ *Exhibition view* “110011” Oil and collaged canvas on cotton 190 x 150 cm 2020
↑ *Exhibition view* “gap junction” Oberbilkerallee57, Duesseldorf 2021
→ “untitled” Charcoal and oil on canvas 140 x 100 cm 2021



Exhibition view "in my mind" ES365 2021





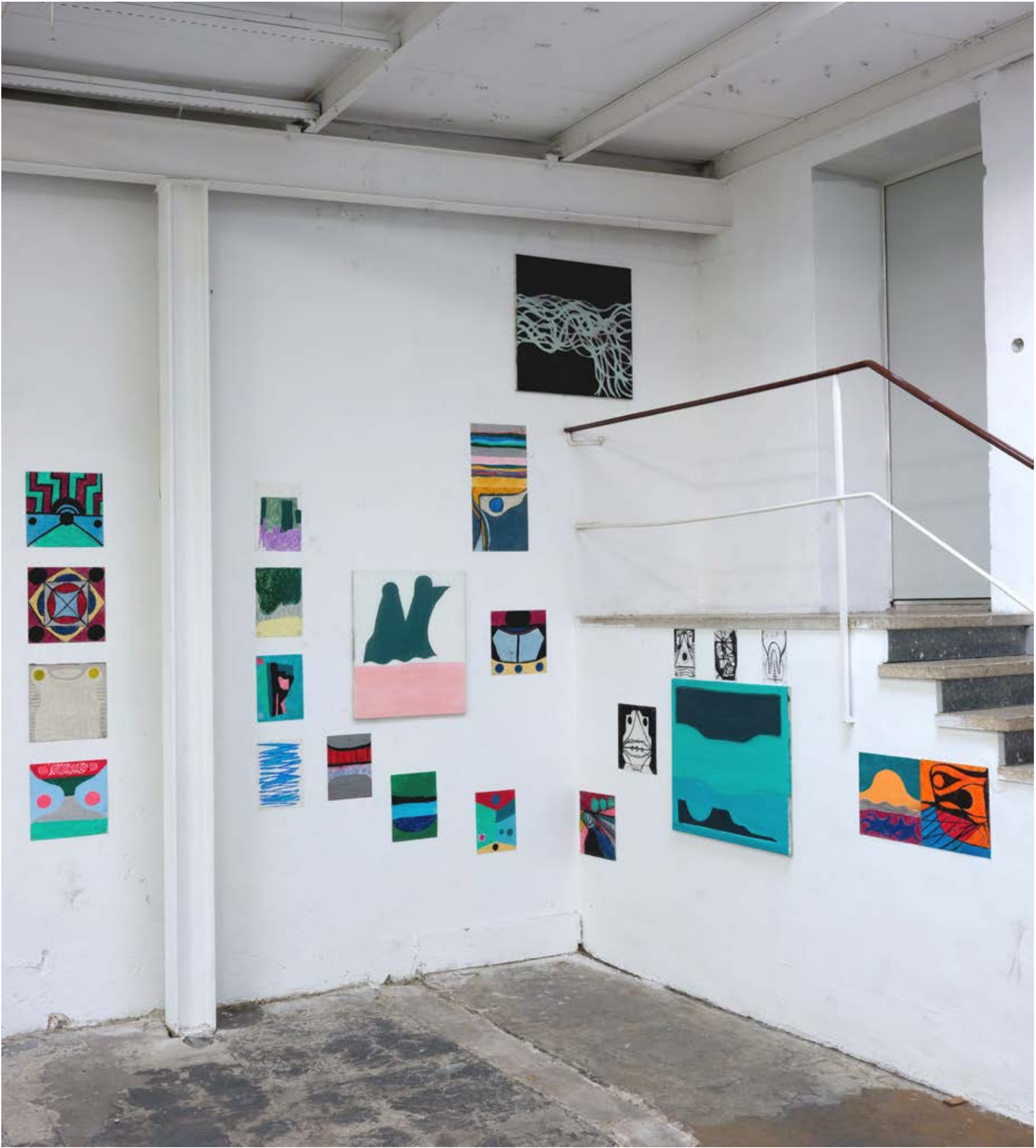
GUZCH



Exhibition view "Terra 5" Oil and oil pastel on canvas 170 x 420 cm 2021



"orfeo X" Oil and oil pastel on canvas 280 x 190 cm 2021



Exhibition view "spectral" Rfk, Duesseldorf 2021

“Max Wetter found his own position in painting in a sphere of symbolism and strange syntax, that eludes the viewer like alien artifacts. Aliens not necessarily technologically advanced but poetic, maybe ancient, perhaps nostalgic. Apart from that, great compositions and textures, effortlessly controlling both big and small formats. These Tableaus seem to depict ancient rites and a multitude of genesis of arcane religions. In this sphere seemingly all the things tell a story unknown, can be arranged into code, that doesn't even have a strict concept of a beginning nor an ending. Maybe there the will to find a meaning or explanation is finally ultimately void and one can look back at the artworks, which are now truly fields of raw aesthetic experience; of colour, shape and rhythm.

You leave the show with the feeling that every little and big thing is but a trail of stories, in a world that comes to pass. Stories that may resist interpretation or lie in wait to be understood and told or those that are simply not made for us, but maybe still alter our course of life. But in any case, all those stories, can be enjoyed for their beauty.”

- Peter Vincent Causemann 2021

Max Wetter's paintings are created in a process over several months, preceded by drawings and oil pastels. The pictorial inventions are inspired from various, different fields and are combined in his paintings. Brutalist architecture, the technical image repertoire from natural sciences as well as computer science, textile patterns and decorations from different eras and mystical images from alchemy, imagination of the dream and astronomy find their way into his occupation.

Visionary pictorial worlds, such as those of the painters Forrest Bess, Hilma af Klint or Alfred Jensen, who were engaged in spiritual, sometimes occult processes and were strongly concerned with geometry, are exciting pillars in the history of art for him.

The theoretical preoccupation with Carl Gustav Jung's developed collective unconscious, the archetypes and his "red book" plays a deep and important role in his painterly exploration. Symbols are the bridge between the unconscious and the conscious. The Greek root "symballein" (*"to throw together"*), already refers to the fact that in a symbol separate things are brought together. Wetter's paintings show a world of their own, which plays a figuration to the viewer, but is hermetically sealed and shows the deep examination of the inner language and the inner being as well as the materiality of color. This engagement with the materiality of paint, fabric and tools is important because it allows the artist to also fail again and again and saves him from smoothness and perfection that would be achieved with digital media. He strives to maintain the surface in the image, while space should be negated or only hinted at.





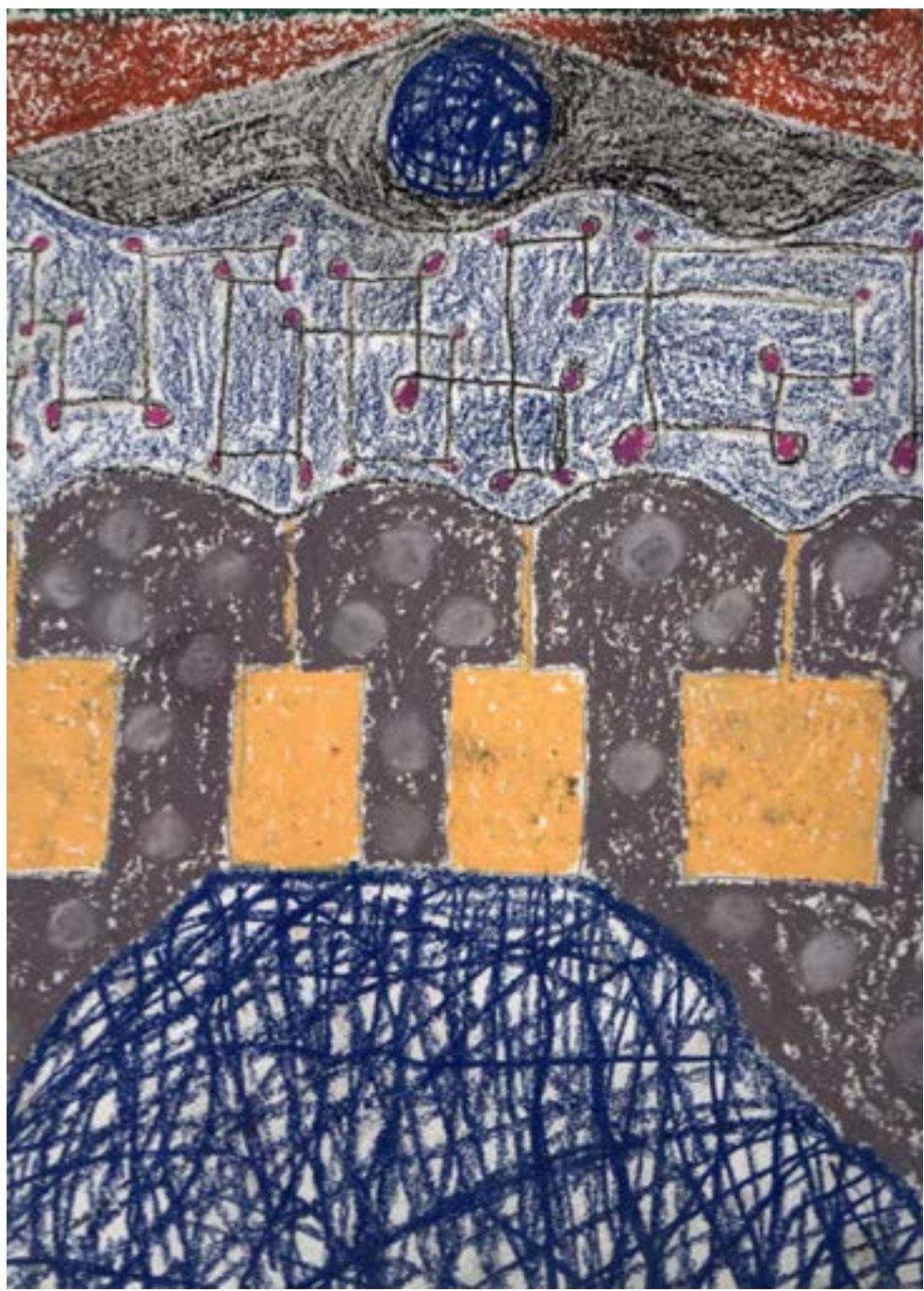
"Terra 3" Oil and oil pastel on canvas 180 x 150 cm 2019

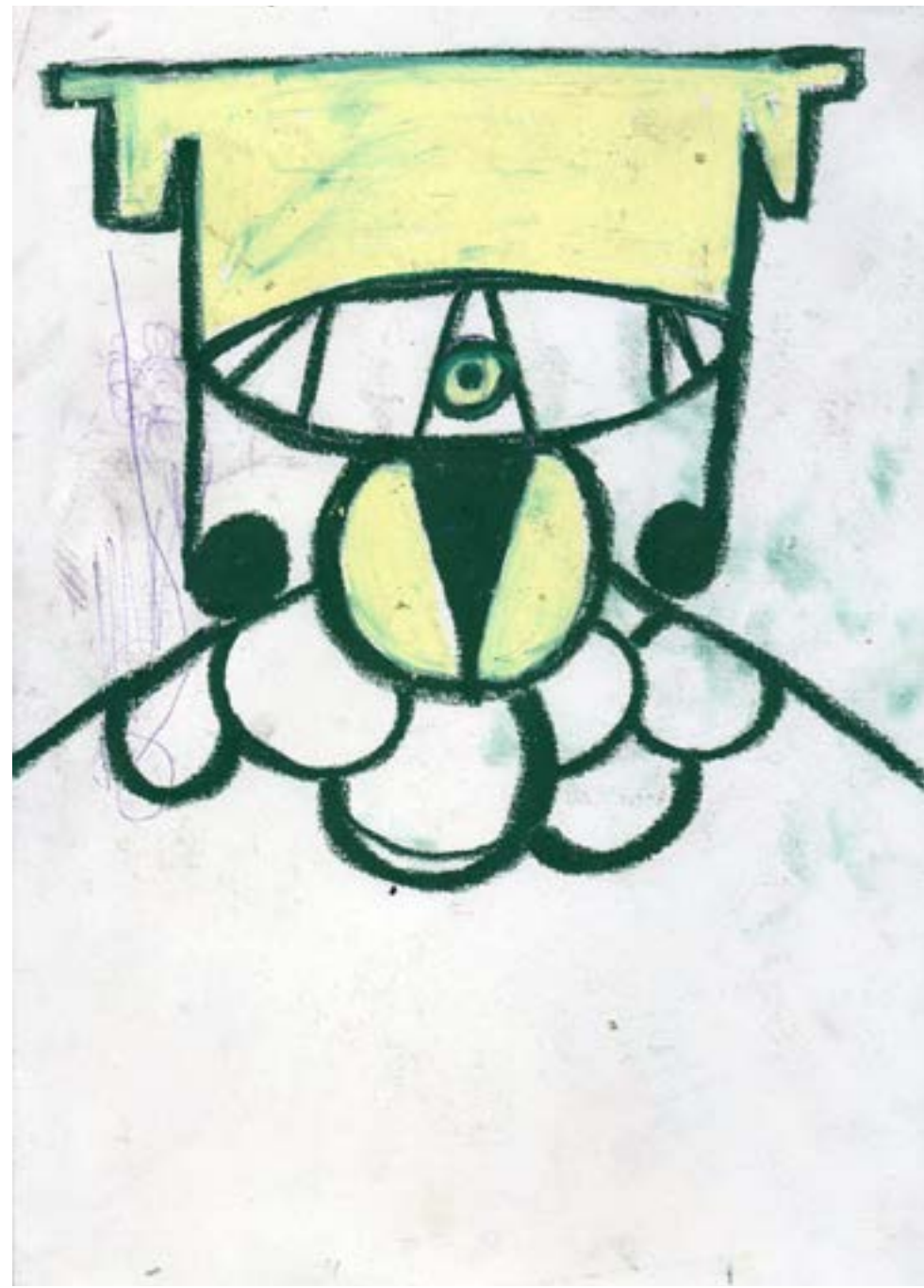


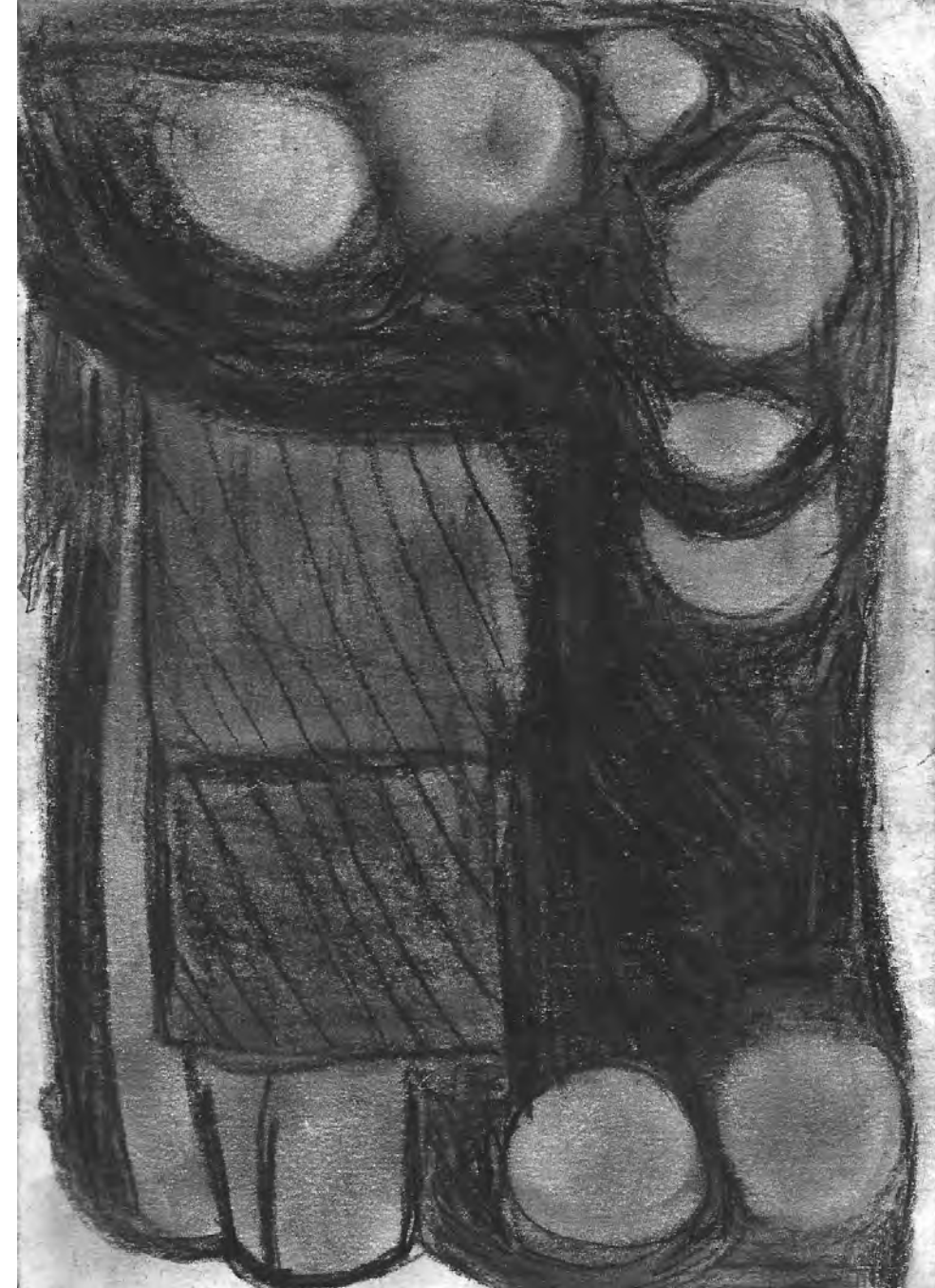
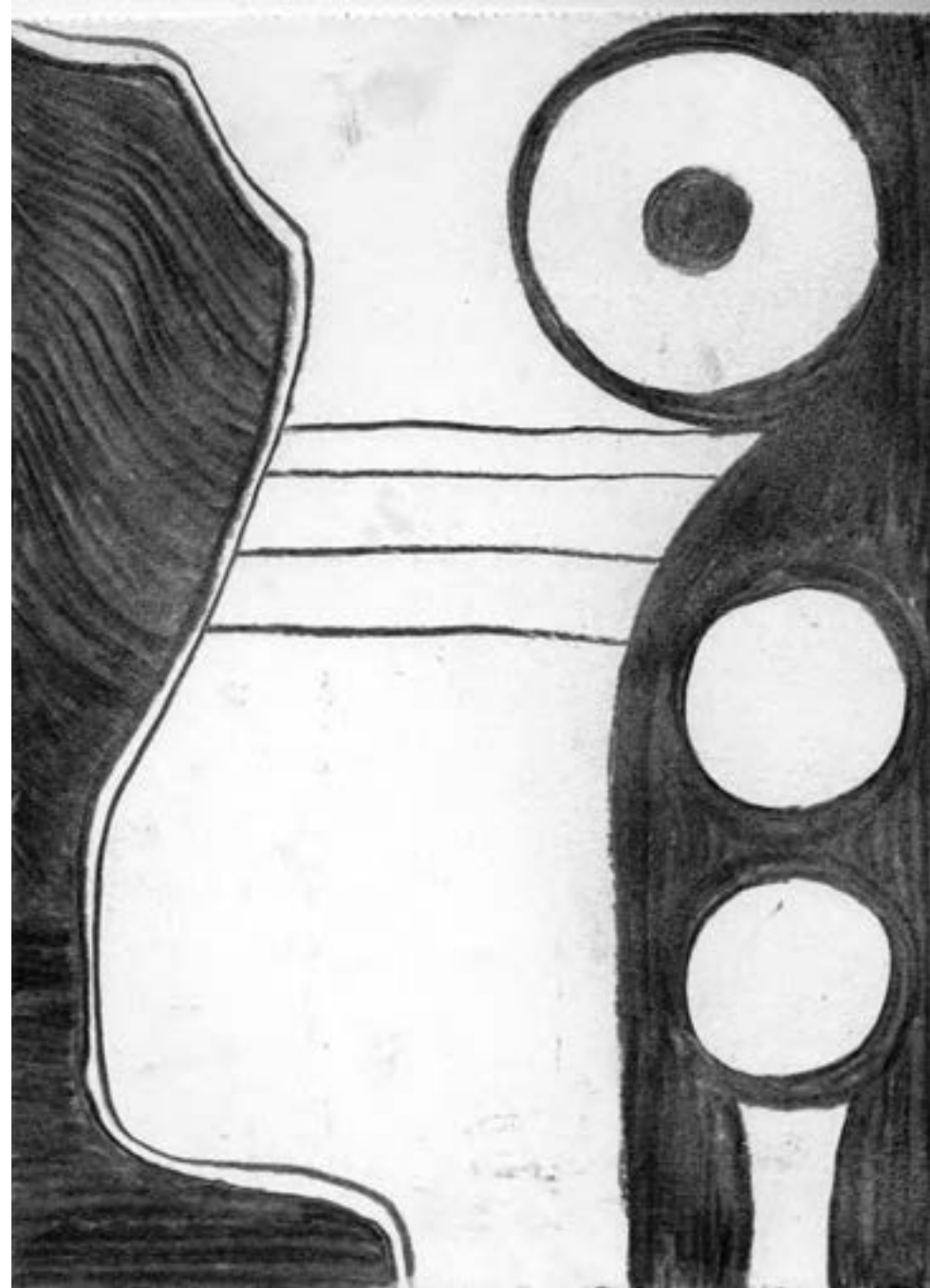
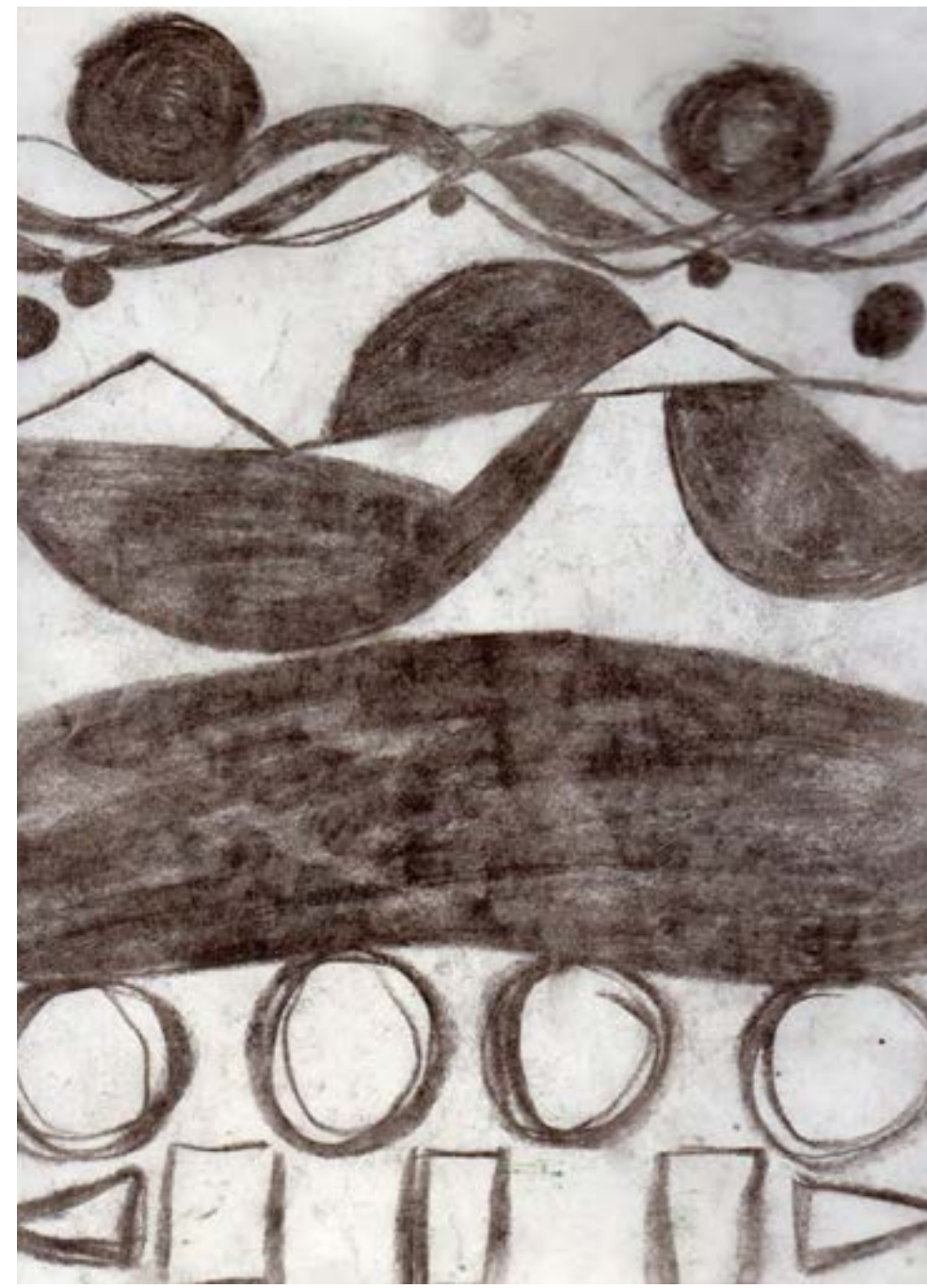
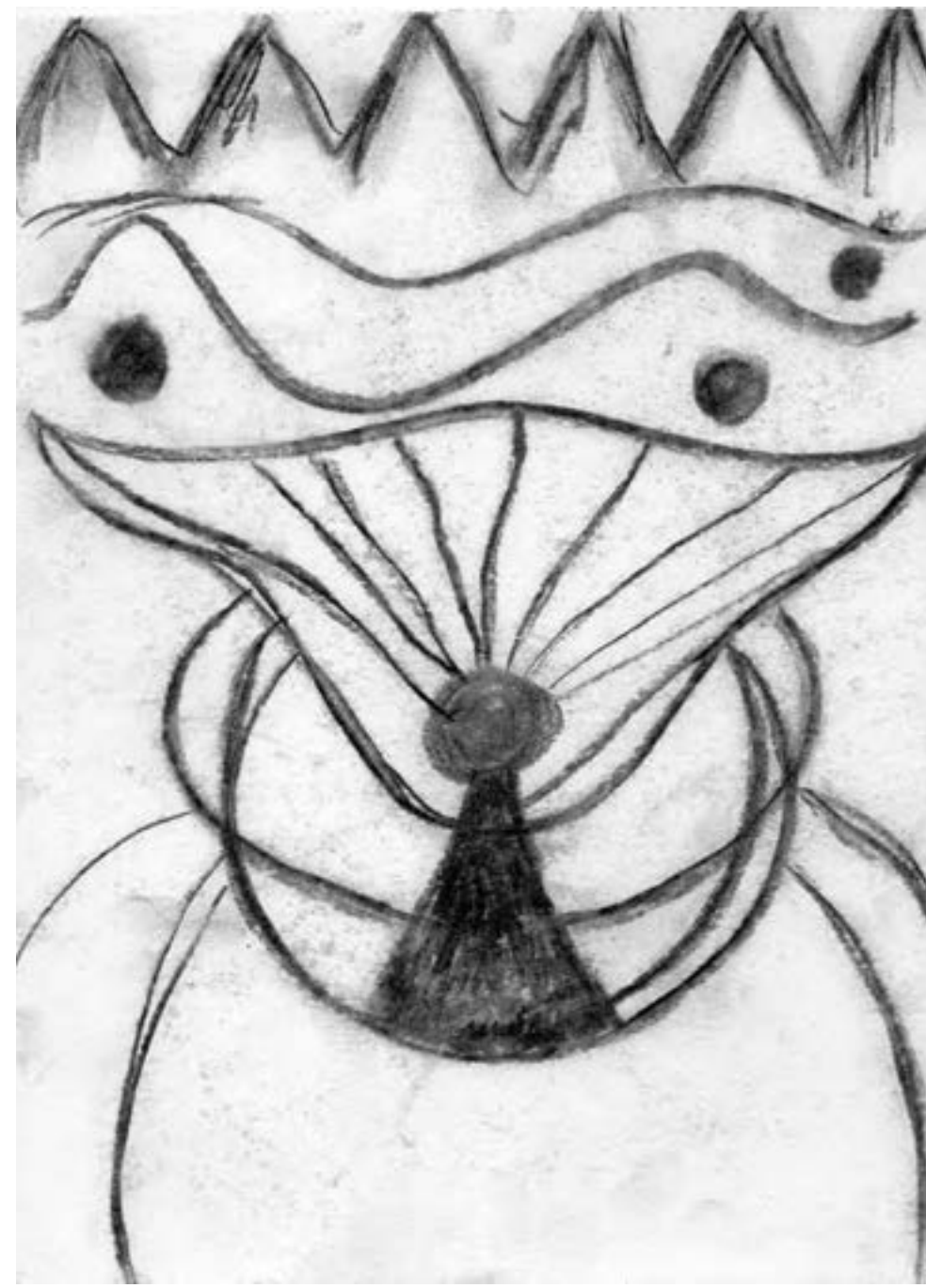
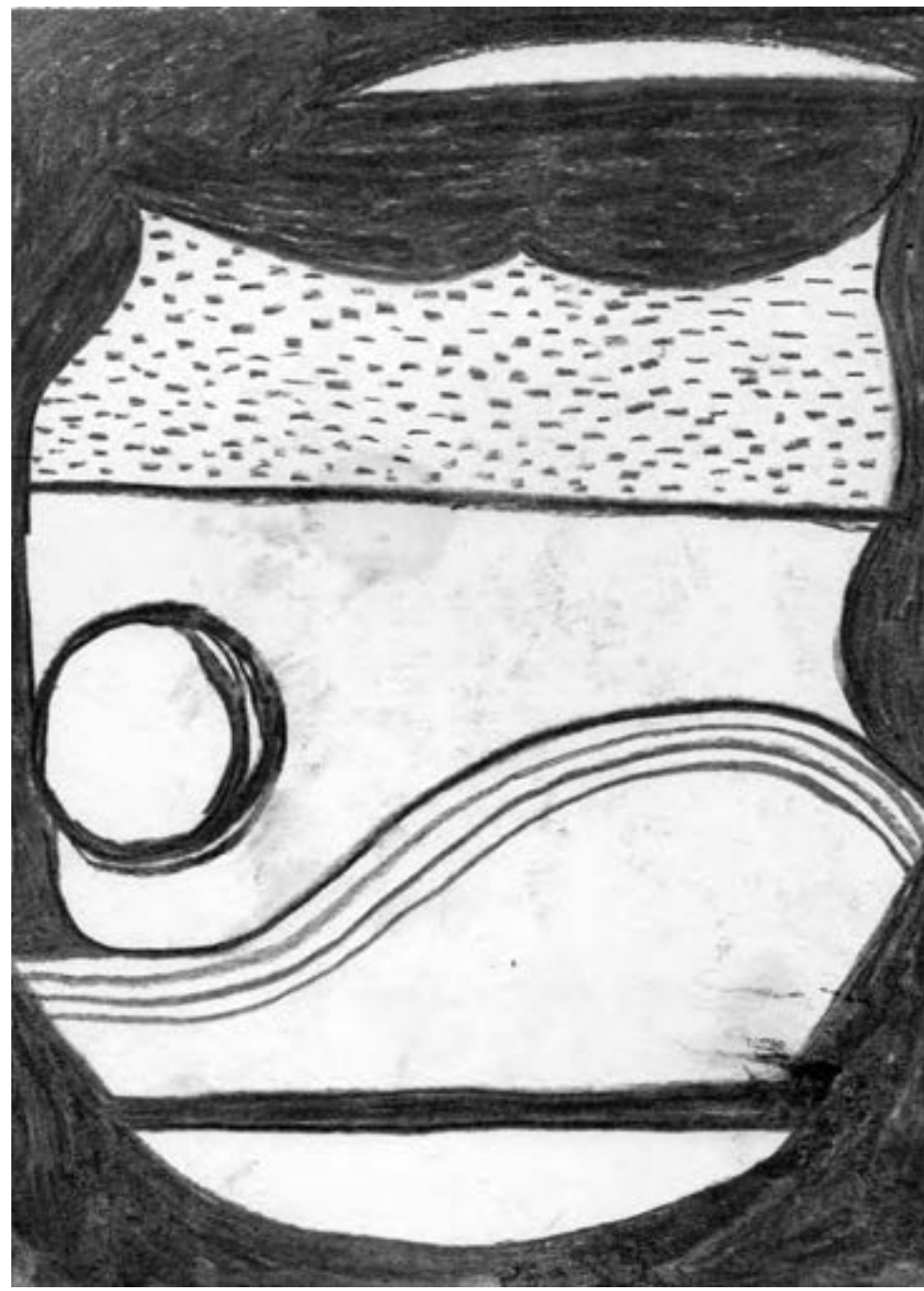


“untitled” Oil and oil pastel on canvas 200 x 180 cm 2019

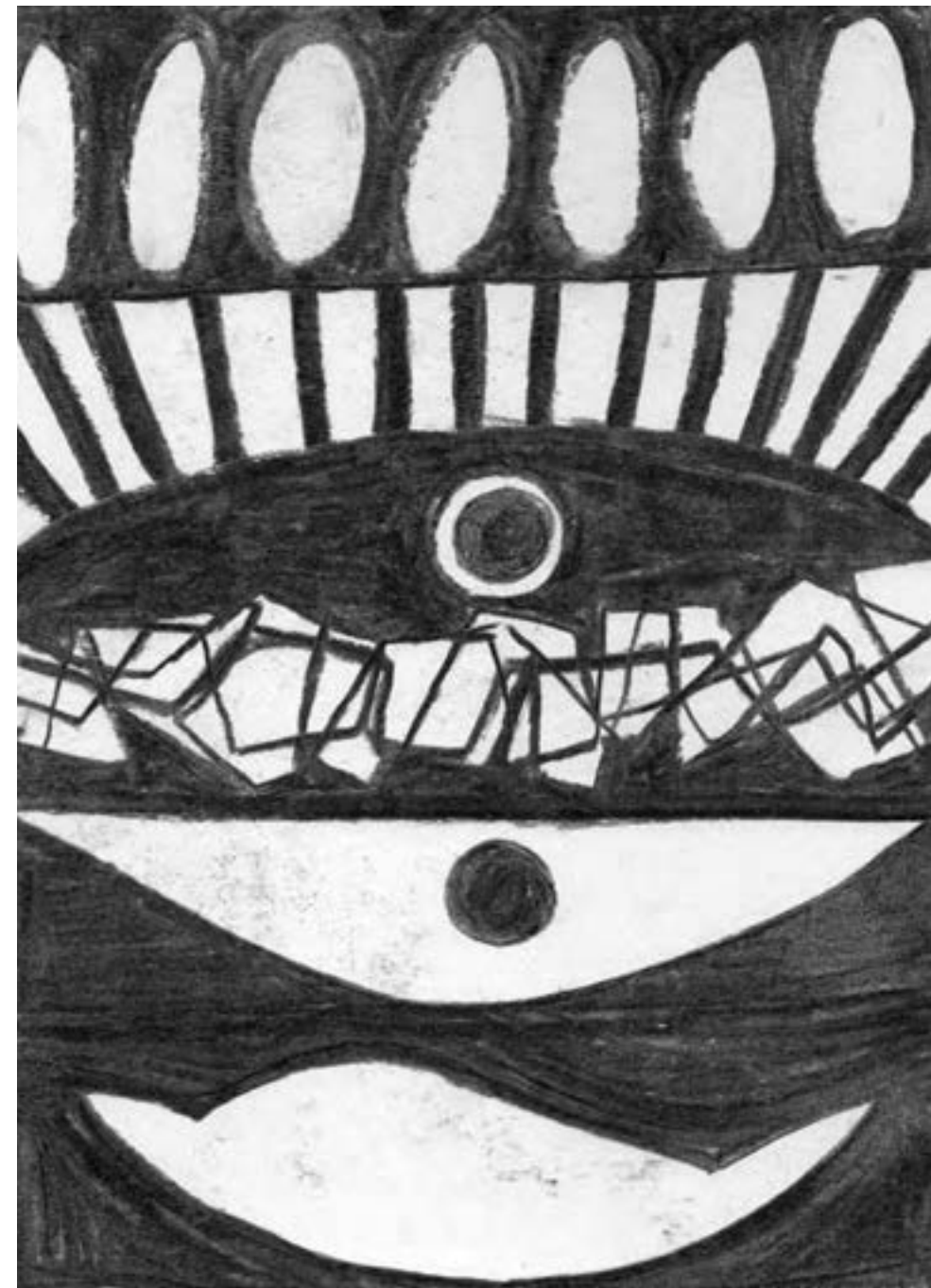
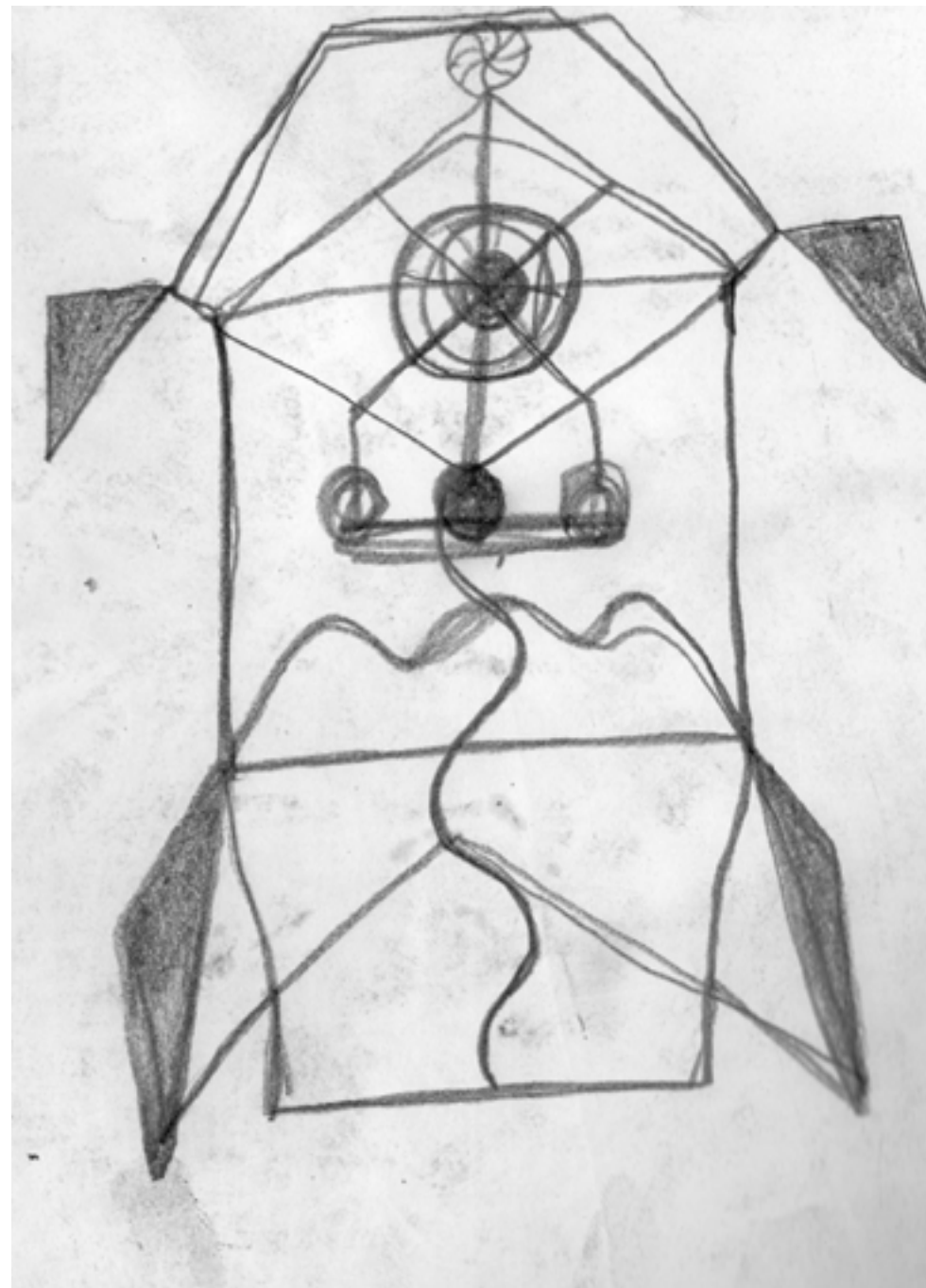
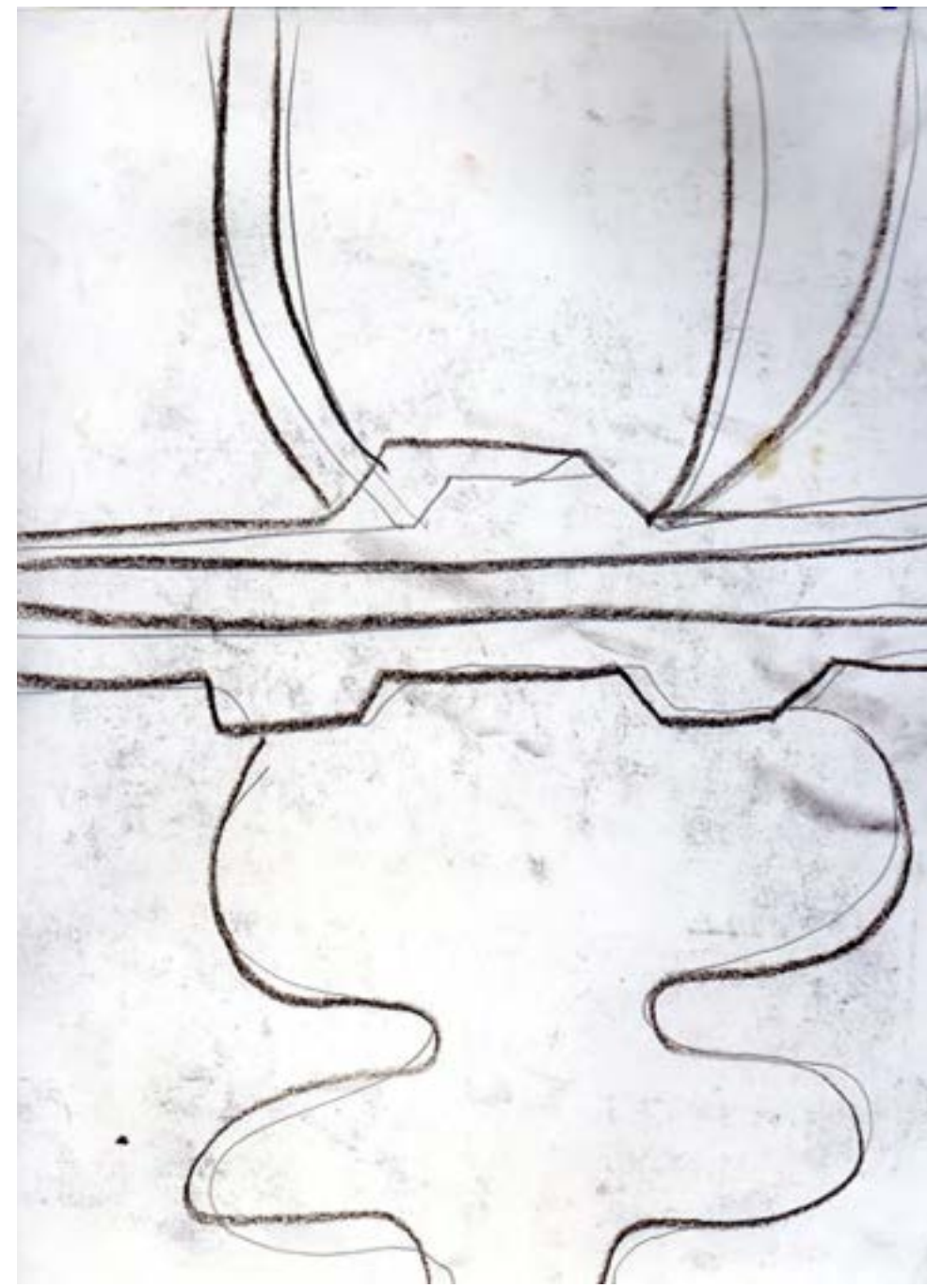
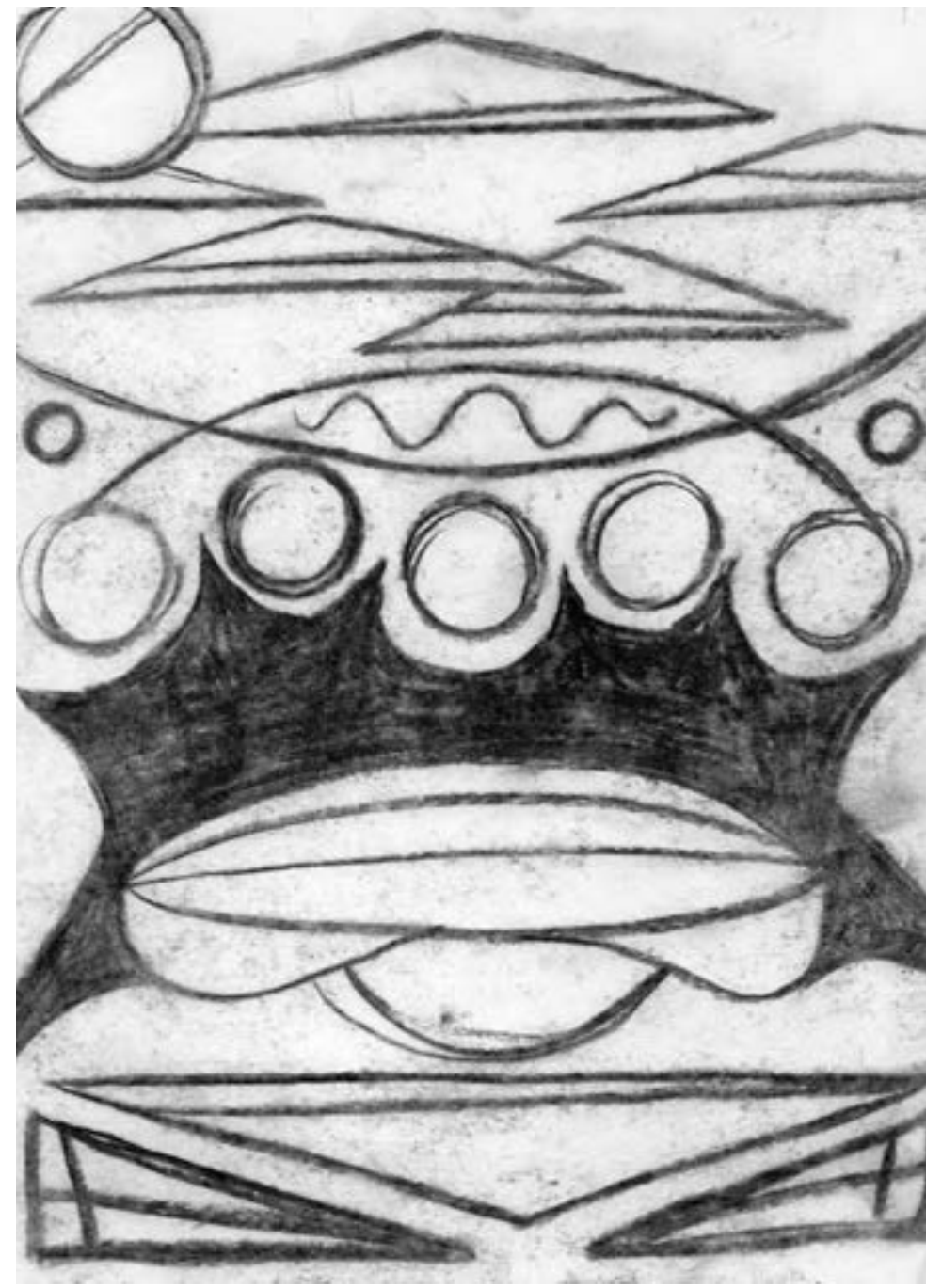
Selection of drawings and oil pastels on paper 2020 – 2022











LIFE AND EDUCATION

2022 Master Student of Prof. Andreas Schulze, Graduation
2016 – 2022 Kunstakademie Duesseldorf, Prof. Andreas Schulze
2012 – 2015 Kunstakademie Stuttgart, Prof. Thomas Bechinger
1991 born in Karlsruhe, Germany

EXHIBITIONS *ALL GROUP*

2023 “Die Grosse” Museum Kunstpalast, Duesseldorf
2022 “POV”, Biagosch Gallery, Duesseldorf
2022 “viel-wenig”, Werft77, Duesseldorf
2021 “In my mind”, ES365, Duesseldorf
2021 “gap junction”, offspace OberbilkerAllee57, Duesseldorf
2021 “spectral”, offspace Rfk, Duesseldorf
2020 “Planetenstraße 1”, Gusch, Duesseldorf
2019 “La Citta invisibile”, AEdT, Duesseldorf
2019 “un jour nouveau”, byvier, Cologne
2018 “Fraternité”, Kunsthalle Griesheim, Griesheim
2018 “Fraternité”, Haus der Wirtschaft, Stuttgart
2016 “Gruß aus der Hebbelstraße”, offspace Hebbelstr.4, Cologne
2015 “AMW 3:00”, KKT, Stuttgart
2014 “WIN WIN”, Horvath & Partners Foundation, Stuttgart

CONTACT

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Instagram

PRIZES, SCHOLARSHIPS & AWARDS

2021 Germany Scholarship Duesseldorf
2020 Nominated for the Art Prize “Young Art” of the NRW Bank Duesseldorf / Münster
2019 Scholarship of the APO Bank Germany / Duesseldorf
2014 Prize of the Horvath & Partners Foundation Stuttgart