

**application**

**Ecco Eco Awards**



# **Max-Malte Posmyk**

## **contact**

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**Potsdam/Berlin, Germany**



## SELECTED REFERENCES

- July 2025

**Winner of a \$10,000 fellowship from Miami (USA) from BeStill.Media for artistic creation**

Internationale Jury:- Daniel Chua, Lehrstuhlhaber für Musik, Universität Hongkong, Laura Hand, Autorin und Regisseurin, Los Angeles, Sabin Howard, Bildhauer und Autor, New York City/Mailand, Grace Lee Baughan, Gründerin von Be Still Media, Miami
- April 2025

**Acquisition of two works at the Staatsoper Unter den Linden, Berlin (collection of Christian Thielemann, general music director and internationally renowned conductor)**
- March 2025

**Official nomination for the 2025 German Art Prize**

Ranked best of 20 out of over 600 applicants – art prize under the patronage of Prince Heinrich of Hanover
- January 2025

**Artist portrait in ArtistTalk Magazine, London**

about my artistic work and current projects
- Dezember 2024

**Finalist Kunstpreis USA (BeStill.Media)**

Best of 10 / 500+
- December 2024

**Article in Divide Magazine London**

about my artistic work
- November 2024

**Excellence Award GalleryNAT - London**
- September 2024

**Art auction featuring one of my paintings - Auction price of the work: €3,800**
- September 2024

**Press article in the Märkische Allgemeine Zeitung newspaper**

in an interview about my artistic work
- June 2024

**Podcast Interview at „ Lets Talk Why“**

60-minute interview about art, my work, and my views on painting
- October 2023

**Exhibition at PrideART Berlin e.V.**

Group exhibition on the theme: "Venus - New Femininity and Female Aesthetics"
- September 2023

**Exhibition Art Kreuzberg, Berlin**

Group exhibition / Presentation of selected works in the former car dealership at Prinzessinnenstraße 21-24 / 10969 Berlin-Kreuzberg
- 2021 - today

**Annual painting trips to Ahrenshoop and Hiddensee**

Production of oil studies of Baltic Sea landscapes / Drawing of sketches as preliminary work for later works created in the studio / Visits to exhibitions and museums
- 2020

**Moving into my studio in downtown Potsdam**



## ARTISTIC EDUCATION

- July 2024 | Potsdam

**Master's thesis "Branding for Artists: Analysis and Guidelines for Personal Branding in the Art World" / Supervised by luminaries of the creative industry: Prof. Dr. Conrad Heberling and Prof. Dr. Brigitte Biehl**

Erich Pommer Institut
- Since October 2023

**Student of Potsdam painter Olaf Thiede**

Teaching art history, painting techniques, a feel for image composition, color theory, image structure, harmonies, etc.
- July 2015

**Artistic and creative education (GTA)**

Intensive training in the fields of design, visual communication, and applied arts / Medienschule Babelsberg



## About my work

I am 30 years old, and my painting moves between art history and the present. The Old Masters have always fascinated me with their craftsmanship and their sensitivity to light, shadow, and atmosphere. From the Impressionists, I learned how to capture the fleeting – to preserve the essence of a moment, the play of light, and nature's constant change.

But my aim is not just to admire the past. I want to reinterpret it, to make it resonate with my own time. My work seeks to connect the weight of history with the vitality of today.

A key influence was my grandfather, Herbert Posmyk. After the war, he photographed Potsdam and told me many stories – about the destroyed city, the Garrison Church, the City Palace, and how much was lost. His photographs and his memories sparked my interest in history. Many of my works are based on his images, but they carry my own interpretation.

For me, art is not only about aesthetics. It should give space to voices that are often overlooked and open up conversations about issues that matter: coexistence, diversity, remembrance. In times when the world seems divided, I believe diversity and memory must be lived, not just spoken about.

By combining traditional painting techniques with contemporary themes, I try to bring past and future into dialogue. My art is, in that sense, an ongoing conversation – with the Old Masters, with my grandfather's legacy, and with the questions of our present.







Artwork 1

## Contemplative Gaze



**title:** Contemplative Gaze

**dimensions:** 60x80 cm

**technique:** oil on canvas

**date:** 2024







## Critical Description

This painting focuses on a moment of stillness, when thoughts turn inward. The slightly averted head, the calm eyes and the reserved expression capture a mood that lies somewhere between melancholy and expectation.

My aim was not to create a mere likeness, but to make an inner state visible – a mixture of vulnerability and strength. In the context of the Award, the work reflects on identity and humanity. It invites the viewer to recognize something universal in the face of an individual: the search for orientation in unsettled times.

## Link to Period, School and Style

The work draws on the tradition of portrait painting, which since the Renaissance has placed the individual at the center. Formally, it follows classical techniques – clear contours, modeled skin tones, a neutral background – yet it combines them with a contemporary restraint that leaves space for interpretation.



## Artwork 2

# Witness of Destruction



**title:** Witness of Destruction

**dimensions:** 60x80 cm

**technique:** oil on canvas

**date:** 2025









## Critical Description

The painting shows a woman, seen from behind, standing before the ruins of Potsdam, a city devastated during World War II. Her gaze is fixed on the remains of the Garrison Church, whose tower was still standing at the time. In 1960, the church was finally demolished by the ruling SED government of the GDR.

The work is based on photographs and personal accounts by my grandfather. He documented the destruction of Potsdam and shared his memories with me. My painting draws on his images and stories, but transforms them into a personal interpretation.

The woman in the foreground becomes a “witness of destruction”: she represents my grandfather and all those who lived through these losses, but also my own generation, which seeks to understand and reinterpret this history.

In this way, the work ties a personal narrative to a universal artistic theme: the ruin, a motif present since antiquity, symbolizing transience, loss, and the possibility of renewal.

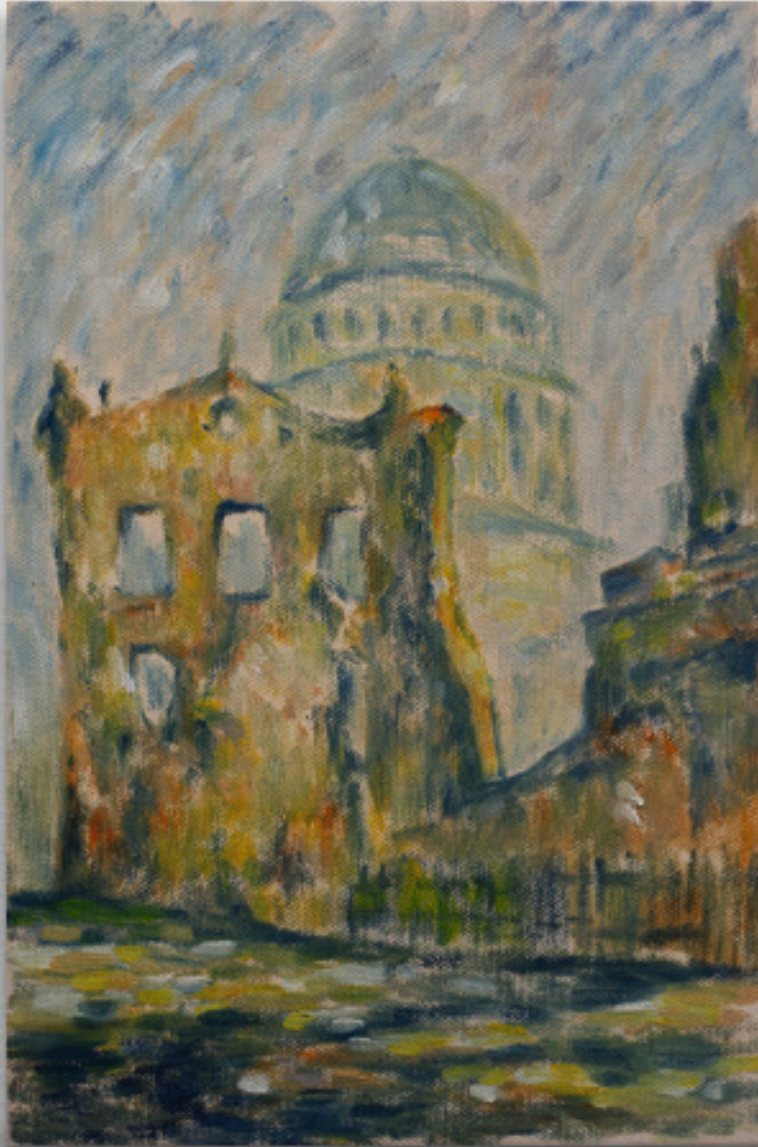
## Link to Period, School and Style

Oil on canvas. The figure is rendered with clarity and calm, while the sky and rubble are painted with looser, impressionist-inspired strokes. Conceptually, it refers to the post-war period and the politically motivated demolition of the Garrison Church. Stylistically, it stands between realism and a contemporary reading of classical themes such as destruction, memory, and cultural heritage.



## Artwork 3

# Silence Before Destruction



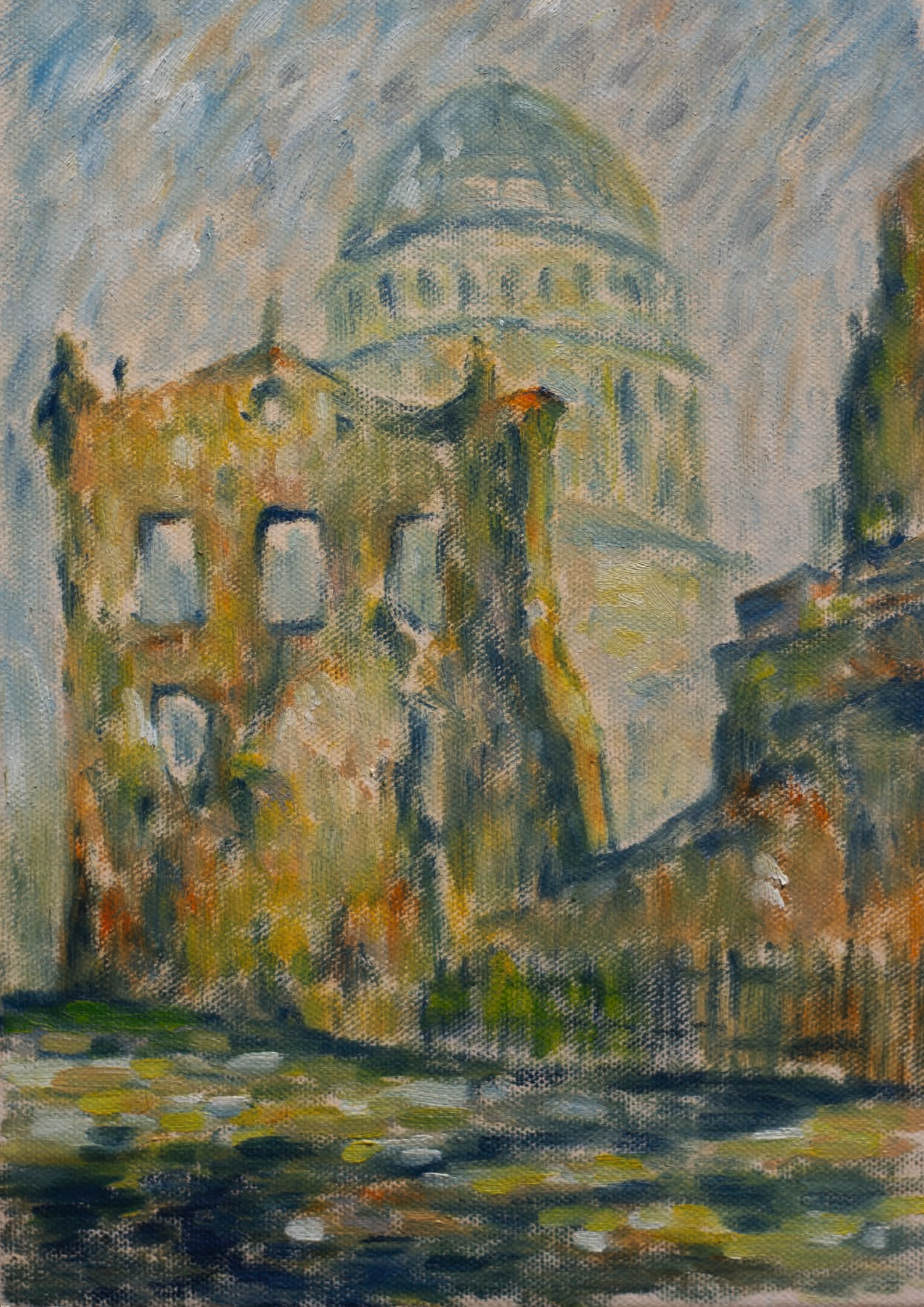
**title:** Silence Before Destruction

**dimensions:** 20x30 cm

**technique:** oil on canvas

**date:** 2025









## Critical Description

The painting shows the ruins of Potsdam's City Palace shortly before its demolition in 1959 by the SED government of the GDR. The façade, scarred by the war, still stands. In the background, the dome of St. Nicholas' Church can be seen – a reminder of what survived and what was erased.

My grandfather took photographs at that time and shared his stories with me. Based on his images and memories, I created this work. It is not a literal copy, but my interpretation. What I wanted to capture was the atmosphere – the sense of loss, but also the weight of history that still clings to those stones.

For me, it is a painting about memory and about how political decisions can cut into the very heart of a city.

## Link to Period, School and Style

Oil on canvas, painted with loose, colorful brushstrokes that echo impressionism, while still remaining rooted in realism. It connects classical architectural themes with a personal reflection on history and remembrance.