

**Max Frintrop**





Max Frintrop's works are characterised by an investigation and an ironic play with the concept of space. He thus presents a recurrent form, which he reduces and, at the same time, in terms of geometry, pushes to the extreme. This act of pushing forms to the extreme is intensified by an expressive painterly gesture and

a dynamic treatment of colour. Ink is applied to the canvas in streaks and splatters, highly diluted or opaque. In some cases, one has the impression that the monochrome coloration dominates the entire pictorial space; at other times, it seems as though the canvas has directed the colour into particular paths.

The result is a declination of colours and forms, which appears precisely calculated and at the same time spontaneous.

*Selected exhibition view*  
*2017 > 2022*



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Max Frintrop, "SPACE FOR IMAGINATIVE ACTIONS", Kunstmuseum, Bonn, 2022

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Max Frintrop, An der Wand liegt der raum gefaltet, Mies Van Der Rohe Haus, Berlin, 2022

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Max Frintrop, An der Wand liegt der raum gefaltet, Mies Van Der Rohe Haus, Berlin, 2022

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Max Frintrop, Ich bin ein Bild, Berthold Pott, Cologne, 2021

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Max Frintrop, "Now – Young painting in Germany", Deichtorhallen, Hamburg, 2020

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Max Frintrop, Lardo, Berthold Pott, Cologne, 2018

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Max Frintrop, "Mi par d'udir ancora", A+B Gallery, Brescia, 2017

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Max Frintrop, "Mi par d'udir ancora", A+B Gallery, Brescia, 2017

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Max Frintrop, "Mi par d'udir ancora", A+B Gallery, Brescia, 2017

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Max Frintrop, "Mi par d'udir ancora", A+B Gallery, Brescia, 2017

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Max Frintrop, "Mi par d'udir ancora", A+B Gallery, Brescia, 2017

*Available works*

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Max Frintrop, I've take you here, 2021  
acrylics on cavas, 180x130cm  
Euro 17000 iva inclus

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Max Frintrop, Südatlantische Anomalie, 2021  
acrylics on canvas 180x130cm  
Euro 17000 iva inclus

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**Max Frintrop, Mathership Connection, 2021**  
acrylics on cavas, 180x130cm  
Euro 17000 iva inclusa

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Max Frintrop, Otfudge, 2019  
acrylics on canvas, 200x155 cm  
Euro 195 00 iva inclus

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Max Frintrop, Sie Spielten Mahlen, 2021  
acrylics on canvas, 180x130cm / 70,86x51,18inches  
Euro 17000 iva inclusa

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Max Frintrop, Riptide, 2021  
acrylics on canvas, 180x130cm  
Euro 17000 iva inclusa

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Max Frintrop, Verre, 2021  
acrylics on canvas, 100x75 cm  
Euro 9500 iva iclus

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Max Frintrop, Who made who, 2021  
acrylics on canvas, 100x75cm  
Euro 9500 iva inclusa

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**Max Frintrop, Born free, 2021**  
acrylics on canvas, 50x40 cm  
Euro 4900 iva inclusa

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Max Frintrop, Broken Rhyme, 2019  
acrylics on canvas, 220x170cm  
Euro 21500 iva inclusa

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Max Frintrop, Unlock Origin, 2021  
acrylics on canvas, 130x180cm  
Euro 17000 iva inclus

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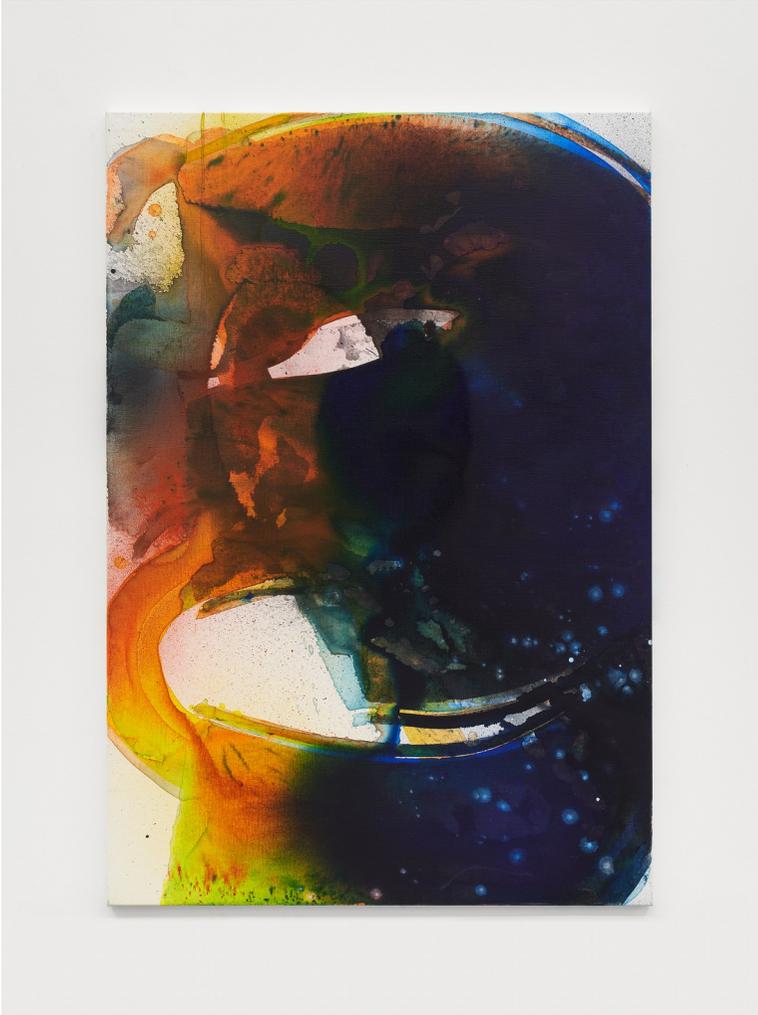
Max Frintrop, Nothing from nothing, 2021  
acrylics on canvas, 50x40cm  
Euro 4900 iva inclusa

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**Max Frintrop, Funcrusher Plus, 2019**  
acrylics on canvas, 130x90cm  
Euro 12000 iva inclusa

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**Max Frintrop, Jump John, 2019**  
acrylics on canvas, 130x90cm  
Euro 12000 iva inclusa

MAX FRINTROP

INTERVIEW WITH THE ARTIST

**First, describe your work for us.**

It is painting.

**Some people might read the bold colorful strokes of these paintings as captured emotion, or your attempt to bring beauty into the world. Are you concerned with such analyzations or interpretations?**

A good painting, if given enough time, will always find its own way to reach out. So I am not concerned.

**Hopefully the viewer spends enough quality time looking at the work to allow for this to happen.**

Yes

**Tell us a bit about your background.**

**Where did you grow up?**

I grew up in a family business, a restaurant, in a former center of mining and steel production in the Ruhr Area.

**Did you ever consider staying in the family business?**

My head was constantly in the clouds, a daydreamer like J.D. in *Scrubs*. However, after I moved out I became a decent chef, but I am not made for the gastronomy.

**Any favorite dishes you like to make?**

I like to slow cook dishes, and I love to put effort into a simple tomato sauce.

**Where do you live and work now?**

In Düsseldorf.

**How do you think this has influenced your work?**

Painting and I, this is a symbiosis. Not in a workaholic meaning but in a holistic interconnection of artist and art.

**Do you remember any artists as a child that captured your attention?**

You mean when I was adolescent? Sure. I still do clearly remember these artists

having an impact on me: Jasper Johns, Mondrian, Monet, Morris Louis, László Moholy-Nagy, Fritz Winter, Dieter Krieg, Louise Nevelson and Vladimir Tatlin.

**Interesting. I was expecting Richter or Kiefer.**

Kiefer is, to me, just a heavy-header and his metaphors are as subtle as poems in standalone calendars on shelves of guest bathrooms. Gerhard Richter is good, but it always feels so precious. When I was adolescent, and even more today, I am drawn to the gutty stuff. Just for example, the work of Richter's former wife, Isa Genzken, is much more giving to me. I remember I liked Sigmar Polke, and internationally little-known Gerhard Hoehme.

**Any artists today you are looking at?**

Right now I am in love with the work of Michaela Eichwald, Frank Walter, Nathan Hylden, my friends Pam Glick and Simon Laureyns, and always present is my admiration for Helen Frankenthaler, Morris Louis and de Kooning... and so on. I am always looking at outsider art too.

**You have mentioned how by working large the painting becomes a physical act. Can you elaborate on this?**

Well, it is just more space to cover in the same time. My paintings right now are done in an all-or-nothing attempt to make them in one cast. A bigger canvas means a higher ante, with also the good things coming with it.

**Do you work with the canvas on the wall or on the floor? Any special tools you use to reach the whole surface?**

I use a ladder to get some distance when I am painting. I am building brushes and extensions on the handles all the time but don't consider this very special.

**Your brushstrokes allow viewers to witness your immediate decision making. How significant is this to the identity of the piece?**

Turbo. I need the works as open about this as possible. Yet this is of course completely subjective! I just paint them straight "out of the wrist" and I as a painter see this but the viewer should just get a feeling of something done in the moment.

**What was your earlier work like? How does it compare?**

I considered everything I did in art school as just experiments. My “works” start after art school.

**How do your sculptures relate to your paintings?**

Incestuous?

**With your sculpture are you attempting to recreate your paintings as three-dimensional objects, or are they an autonomous practice?**

They have to have the vibe to them, but making them is something very different.

**What is your normal studio practice like? Any routines or superstitions?**

Not so much, but I feel like I need to be in the studio every day. I can't, but there is always an urge and the workflow feels like a process that needs to keep going on perpetually.

**What about your working technique? Walk us through how you start and develop a piece.**

Gazing into a void, maybe. The struggle to stop you getting your head into the right gears. That is of course different every day and I stir up my process all the time. I used to make a lot sketches before I start. Right now I just try to find the right flow that day and start.

**This spontaneity definitely shows through in the work.**

Yes, spontaneity is but just one side of it. An approach, a basic idea where it might go. A basic concept but not a paradigm. There must be a rush of small ideas. Anything less feels like production to me. The process is as important as the result and the work has to be in part true. A proof of an ambition that meant trying to find something vaguely new. You always have to give something of yourself. The painting needs to be alive. It is a documentation of the struggle it means to find something original.

**The documentations of the struggle. I like that. A lot of artists, once they find what works and sells, just repeat ad**

**nauseam. Their work loses depth and becomes, as you say, production.**

Repetition can also be an important tool for art. I know what you mean and even though I agree I don't think there is a sharp line.

**What excites you the most about the current art world?**

Being an artist, even if you just started school, art can be the ultimate access all-areas pass to society. This is in no other legal profession, but that of course is about being an artist in general. It is super hard to say what the current art world is or will be after this pandemic.

**Sorry. Bad time to ask that.**

Maybe it is actually very good timing because the one quality I see in this pandemic and economic crisis is that suppressed things are surfacing. More and more liquid capital is looking for something solid to turn into and the status value of art is still persistent. We have to also see that all young art is being cut off from finding any audience, which could become a tragedy. The seesaw, the traveling and spotting, is the actual status value of collecting young art for many people and without the events of art many people will lose interest. But the people of passion for art won't stop. I love those people of

conviction, everyone who is in the art world with passion. Even those who don't like me, I miss them. I am looking forward to seeing them again.

**Looking ahead do you have any recent or upcoming projects?**

There is still the great group show running at the Deichtorhallen in Hamburg: *Now! Painting in Germany Today*.

I am very excited about called *Hallucinogenic* at Gerhard Hofland and Project Space On The Inside. It started on the 6th of June. One show just started in the US on the 4th of July. What I wanted to do was a "double double feature" show together

with my friend and great abstract painter Pam Glick from Buffalo. First in Cologne at Berthold Pott Gallery in the end of May, and then back-to-back a show at Ober Gallery in Kent, Connecticut. Now we could just do the show with Robert Ober- it is called *Painters in the Mist*. We tried to do both shows but it was absolutely impossible to get Pam's work from the US to Cologne in time. We are planning the show in Cologne early next year, and are taking the whole situation with this delay as a motivation to do it better.

**Sounds amazing. Last question: what is your favorite color?**

White!

**Nice! You would be surprised how many people cannot give a definitive answer.**

I almost never use the white as paint. I just work with the white of the background as space, and once I paint over I can never really get it back. It shapes the character of the works the most.

CURRICULUM VITAE

Born in Oberhausen (Rhineland) in 1982.

Max Frintrop attended Kunstakademie Düsseldorf during the years 2003-2009.

He attended class of Albert Oehlen and in 2009 Meisterschüler and MFA.

He lives and works in Düsseldorf, Germany

EXHIBITIONS

SELECTED SOLO SHOW

2022

“SPACE FOR IMAGINATIVE ACTIONS”,  
Kunstmuseum, Bonn (DE)

“Origin and Presence”, Baronian  
Gallery, Knokke (BE)

2021

“Ich bin ein Bild”, Berthold Pott  
Gallery, 2021, Cologne, DE

“Plays”, Andersen´s Contemporary,  
Copenhagen, DEN

2020

“Pam Glick – Max Frintrop”, Berthold  
Pott Gallery, Cologne, DE

“Painters in the mist” with Pam  
Glick, Obergallery, Kent,  
Connecticut, USA

2019

Hot waxed Horsebacks”, Budapest  
Art Factory, Budapest, HUN

2018

“Lardo”, Berthold Pott Gallery,  
Cologne, DE

“Chansons dans le vide”, Gallery  
Albert Baronian, Bruxelles, BE

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2017

“Mi par d'udir ancora”, AplusB di  
Dario Bonetta, Brescia, IT  
“Keine Welt”, Kunstverein  
Heppenheim e.V., Heppenheim, DE

2016

“Frontron”, Berthold Pott Gallery,  
Cologne, DE  
“Daily Bread”, Lyles&King, New York  
City, US

2015

“Untitled (Dustin Hoffman)”, Raum  
für Kunst e.V., Düsseldorf, DE

“You should be here”, Andersen´s  
Contemporary, Copenhagen, DE

2014

“Painting was my frist Love”, Robert  
Blumenthal Gallery, New York City,  
US  
“Leverage”, Berthold Pott Gallery,  
Cologne, DE

2013

“Salad Days”, PARKHAUS at  
Malkastenpark, Düsseldorf, DE, (with  
Michail Pirgelis)  
“#Abstraction”, AplusB, Brescia, IT

2012

“Raum Zeit Fläche”, JaLiMa  
Collection, Düsseldorf, DE, (with  
Andreas Breunig)  
“Ricochet”, Gallery Chaplini,  
Cologne, DE  
“Gelsenkirchener Gangart”,  
BaustelleSchaustelle, Essen, DE

2011

“Aragena”, Künstlerverein  
Malkasten, Düsseldorf, DE

2010

“Space is the Place”, Raum für Kunst  
und Musik e.V., Kolbhalle, Cologne,  
DE

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SELECTED GROUP SHOW

	2019	“Papier”, AK Raum, Cologne, DE
	“Now – Young painting in Gemany”, Kunstmuseum Bonn, DE	“Die Revolution in Köln muss verschoben werden”, MD, Cologne, DE
2022	“Now – Young painting in Germany”, Museum Wiesbaden, DE	“The Hort Family Collection”, New York City, US
“VERSTÄRKER 34”, Mies Van Der Rohe Haus, Berlin, DE	“Now – Young painting in Germany”, Museum Gunzenhauser Chemnitz, DE	“Face to Face”, Palazo Fruscione Salerno, Lemme Edizioni, Neaples, IT
“Neun Positionen der jungen Malerei”, Lippisches Landesmuseum Detmold, DE		
	2018	2015
2020	“Soul”, Petra Rink Gallery, Düsseldorf, DE	“Works on Paper”, Hunted Projects, Tillburg, NL
“Nearby” Paul Ege Art Collection, Freiburg, DE		“Formen der Abstraction”, Gallery Ludorf, Düsseldorf, DE
“Hallucinogenic”, Gerhard Hofland Gallery and “on the inside -Project Space”, Amsterdam, NL	2016	“Volumes”, Berthold Pott im Kunstverein Kölnberg e.V., Cologne, DE
“Now – Young painting in Germany”, Deichtorhallen, Hamburg, DE	“Fasi Lunari”, Fondazione Carriero curated by Albert Oehlen, Milan IT	
	“Thresher”, geukensdevil, Antwerp, BE	

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2014

“Person, Place or Thing”, 68 Projects,  
Berlin, DE

“Politics of Surface”, Berthold Pott  
Gallery, Cologne, DE

“Episode 14”, Middelmarch,  
Bruxelles, curated by Alex Bacon, BE  
“nowhere”, Kosmetic Salon Barbette,  
Berlin, curated by Elena Brugnano  
and Nils Emerichs, DE

“Kegeln auf Pappe”, Rhein-Main-  
Hallen/Museum Wiesbaden,  
Wiesbaden, DE

“Die die mit der Liebe spielen”,  
curated by Lena Ipsen und AplusB,  
Brescia, IT

“and on and on and on...”, Salon  
Schmitz, Cologne, DE

“BCC”, Temporary Art Tower,  
Cologne, DE

2013

“The End”, Gallery Q-Box, Athens,  
GRC

“2,3 - 3d (+)”, L’oiseau présente...,  
Ballhaus-Ost, Berlin, DE

“phasmes”, AplusB, Brescia, IT

2012

“Totale 2”, Maschinenhaus Zeche  
Carl, Essen, DE

“Homeland 1”, Gallery Chaplini,  
Cologne, DE

“Fullhouse”, Salon Schmitz, Cologne,  
DE

“Family Matters”, Le Courant,  
Bruxelles, BE

“Painting Show”, Gallery Chaplini,  
Cologne, DE

“Die Null reintragen (Abstrakt nach  
89)”, Büroadalbert, DEa, DE

2011

“VOR GOTT IST ALLE KUNST  
SCHEISSE II”, 1981er & Boutique,  
Cologne, DE

“Boo”, Arti et Amicitiae & Mike Potter  
Projekts, Amsterdam, NL

“Single Club 3”, Düsseldorf, DE

“Max Frintrop vs. Roman Lang”,  
Project Space GSK, Düsseldorf, DE

“Everything you ever liked about  
your mother”, Royal College of Art,  
London, GB

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2010

“Figurprobleme”, Artleib, Düsseldorf,  
DE

“K22”, Tanzschule-Projects, Munich,  
DE

“Rundblick 2010”, Temporary  
Gallery, Cologne, DE

“+ & -“, 304 Days, Vancouver, CAN

2009

“Something strange will happen this  
summer”, Mike Potter Projects,  
Oxford, GB

“Giganten”, Mike Potter Projects,  
Cologne, DE

“Painting on the möve”, Wiensowski  
& Harbord, curated by Albert  
Oehlen, Berlin, DE

2008

“Bilder mit Sonnenbrand”, first floor,  
curated by Chris Succo, Düsseldorf,  
DE

“1001 Bilder”, Villa de Bank,  
Enschede, NL