

A Baronian

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Tuesday > Saturday – 12:00 > 6:00 pm

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Press Release

“CHANSONS DANS LE VIDE”, Max Frintrop

Exhibition from 19 April until 02 June 2018

Opening 18 April, 6-9pm

Collision and happenstance, or rather, the subtle interplay between what can be controlled and what can't be forms the quintessence of Max Frintrops' painting. The artist's own style evolved over years of practise.

For the first time since 2011, Max Frintrop presents 3-dimensional wall objects in this exhibition which were created soon after he studied them in 2010 and from thereon in formed the basis of his painting. These are works which Frintrop increasingly persued over the years and which kept their identity. They develop an honest yet brittle charm which mixes material with spontaneity. Against this backdrop, the artist also exhibits the large paintings for which he is best known. The large format gives Frintrop a commanding and defining space comparable to Baroque space filling works. In the case of Frintrop, however, the vanishing lines are not what divides the space within and outside the image from a central perspective, but the quality and application of the paint do. A brushstroke which covers almost the entirety of the canvas. Sometimes with one or several interruptions and slight changes of direction. By contrast to these minimalist gestures the paintings come to life through thin layers of paint which are applied and in part removed from the canvas using a combination of different techniques. In doing so, Frintrop achieves an elegant mesh of different depths of perspective. An epic array of shades of blue currently dominates his work. In Frintrop's eyes they enhance the perception of depth and perspective in paintings and seem to be at the core of his work.

It is difficult to understand Max Frintrop's oeuvre by analysing individual pieces of his art. Everything is connected. He expands on a narrative, a universe and an individual mythology. What becomes immediately apparent from the paintings is that they are not based on consensus. For the artist white spaces are endless spaces. With vigorous brushstrokes he applies overlapping and space filling layers of paint and creates a vivid and spatial whole which includes elements of our classical understanding of painting while at the same time disavowing it.

Our perception of reality is called into question as that what seems to have depth and perspective has successfully been replaced. Reality or what we perceive to be reality cannot be observed uncritically. This scepticism starts with the new series of works and inevitably leads us to consider existential questions emotionlessly. His painting is not conformist nor does it seek to foster deeper contemplation of major issues, rather it focuses on painting itself.

Max Frintrop was born in 1982 in Oberhausen, Rheinland, and studied from 2003 until 2009 at the Düsseldorf Art Academy in Prof. Albert Oehlen's class. Max Frintrop lives and works in Düsseldorf. His works have been displayed at several exhibitions in America, Denmark, Italy and Germany. „Chansons dans le vide“ is the first presentation of his work both with Galerie Albert Baronian and in Belgium.

Nils Emmeris