

A blurred photograph of a bird in flight over a body of water. The bird is in the center-right of the frame, with its wings spread wide. The background consists of dark, rocky islands and a body of water with white foam from the bird's wake. The overall image has a motion-blur effect, giving a sense of speed and movement.

PHILIPP FRÖHLICH

PORTFOLIO

We can form a remarkably clear image of something we have never seen simply by hearing or reading about it. Sometimes a passing thought is enough. I am fascinated by how these images form, merge and mature, becoming part of ourselves almost without our noticing. Shaped by memory and experience, they are entirely subjective, yet retain fragments of their sources, both fact and fiction. They can mean different things at once.

I construct models that translate these internal images into physical form. The model gives me an almost ludicrous degree of control. I can change the whole arrangement with a gesture or spend days refining its light. I use photography to establish a viewpoint and direct attention through focus. The resulting painting is not a reproduction, but a construct in every way.

The images are staged. They appear precise and clear, yet remain fragile and unreliable, suggesting narratives without resolving them. They are both real and entirely invented.

Autofiction 2019—ongoing

These works explore self-image as a construction, shaped by personal memory, observation and invention. Some resemble snapshots of moments that never occurred.



La Garce, 2026
oil on panel, 102 x 138 cm, (389L)



Blue Peter, 2024
oil on panel, 90 × 60 cm, (380H)



La nuit juste avant les forêts [The Night Just Before the Forests], 2025
oil on panel, 90 × 60 cm, (386H)



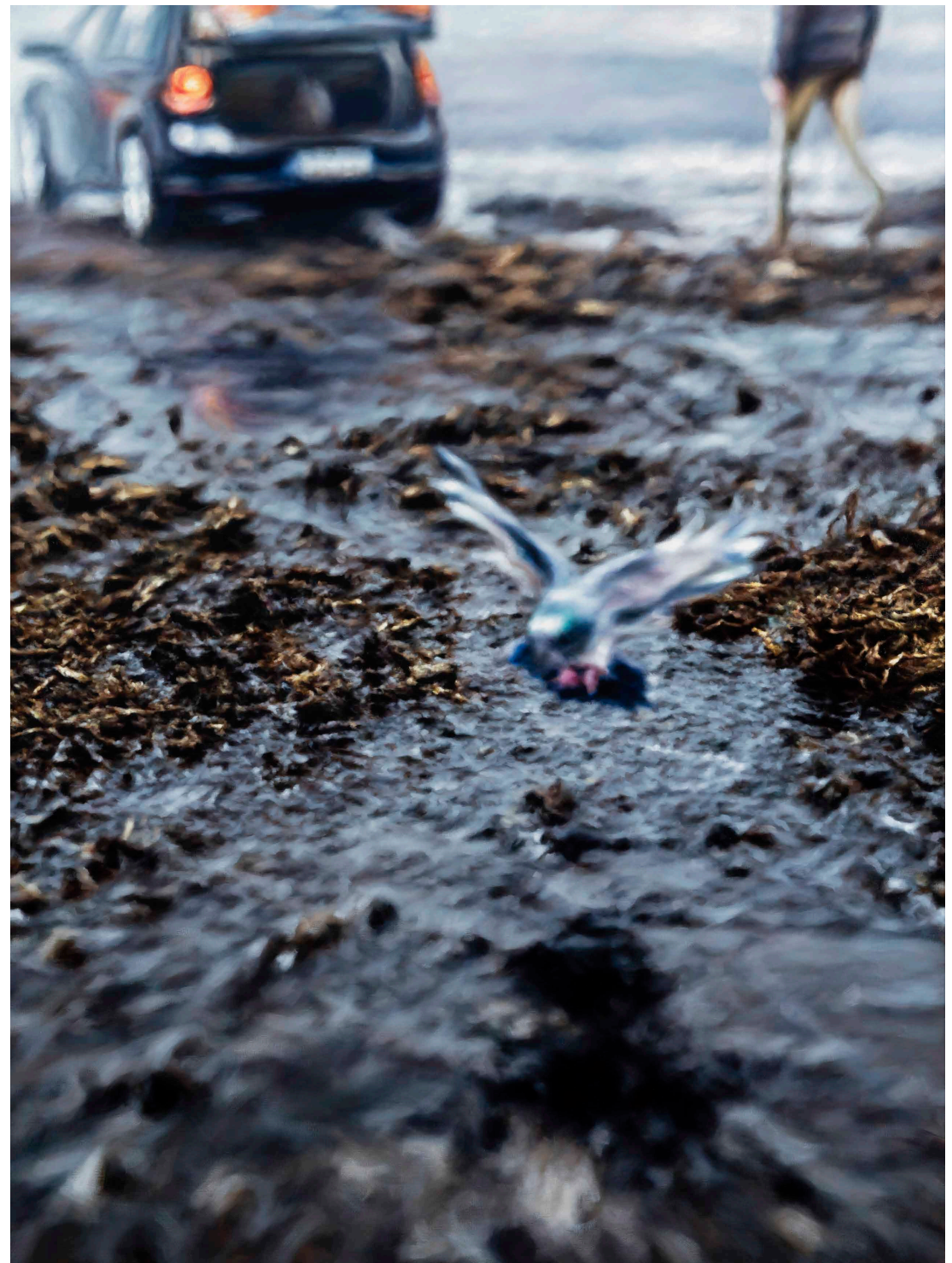
La périphérie [The Periphery], 2022
oil on canvas, 145 × 195 cm, (351L)



Model for *Beachy Head*, 2023
cardboard, plaster, plastic film,
60 × 80 × 40 cm

Beachy Head, 2023
oil on canvas, 245 × 175 cm, (356L)

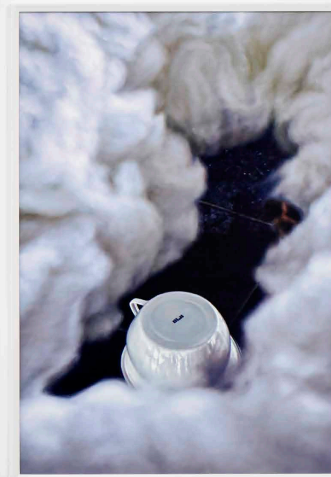




La cavale [The Getaway], 2021
oil on canvas, 195 × 145 cm, (335L)

Fairy Tales 2017—2020

Familiar fairy tales, especially those collected by the Brothers Grimm, offered a way to explore the narrative and interpretive possibilities of contemporary painting. Their depth and multiplicity of meaning drew me in, and the tales became an obsession for several years.

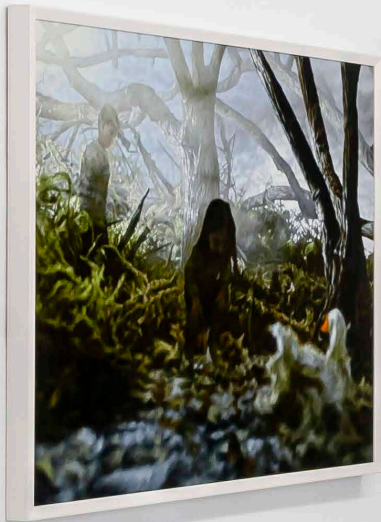




Die sieben Raben IV
[The Seven Ravens IV], 2020
oil on canvas, 145 x 195 cm, (280L)



Der Wolf und die sieben jungen Geißlein
[The Wolf and the Seven Young Kids], 2017
oil on canvas, 275 x 195 cm, (241L)

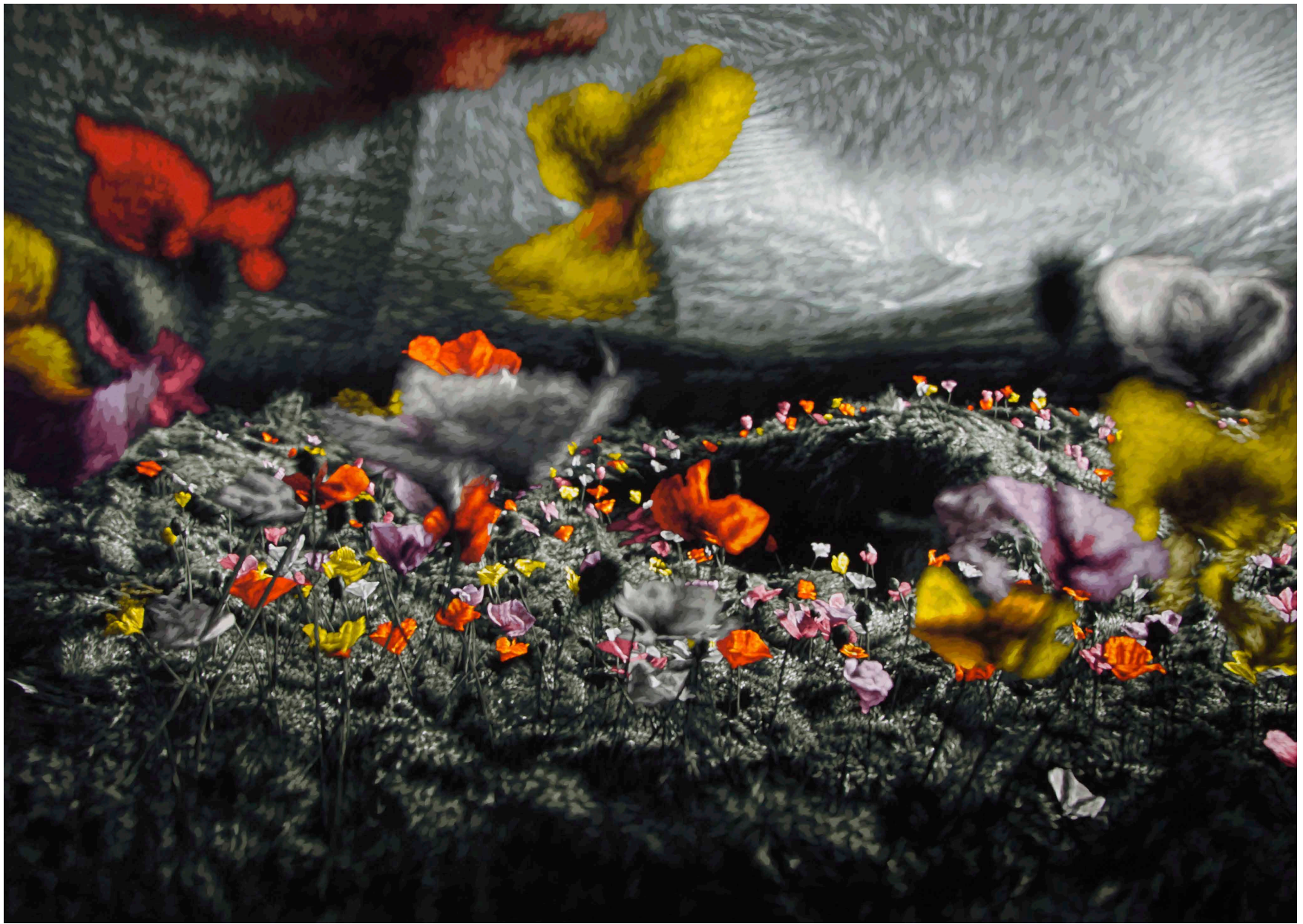


*Sie gingen die ganze Nacht und noch einen Tag von Morgen
bis Abend, aber sie kamen aus dem Wald nicht heraus*
[They Wandered About the Whole Night, and the Next Day, From Morning
Till Evening, but They Could not Find a Path out of the Wood], 2018
oil on canvas, 245 x 175 cm, (239L)



Thresholds 2004—2017

Thresholds are inherent to painting. In these works, they mark structural, narrative and psychological transitions.

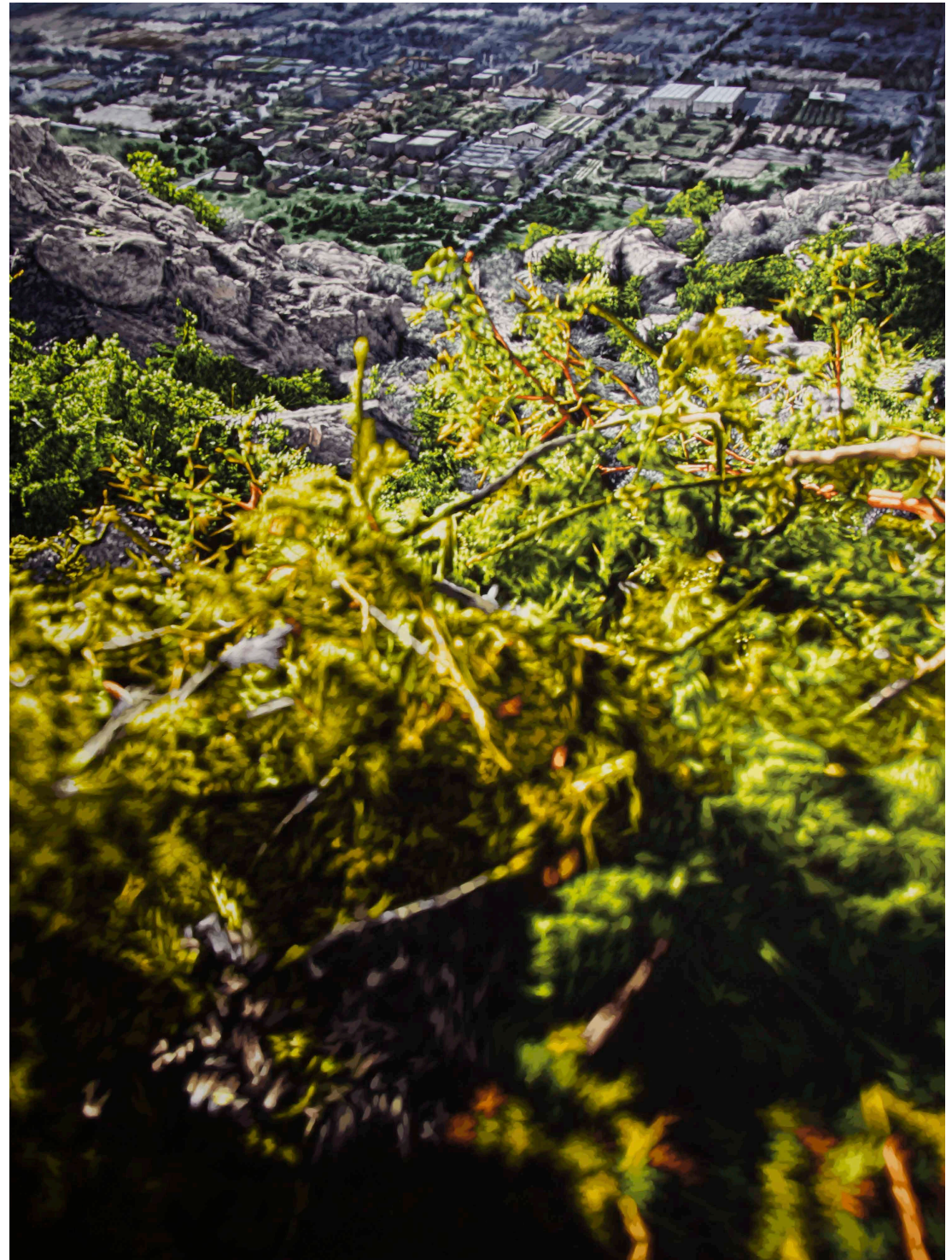


Sleep Has His House, 2016
tempera on canvas,
175 x 245 cm, (203L)



Model for (186L), 2014, cardboard, paper,
steel wool, paint, approx. 100 × 300 × 600 cm

(186L), 2014
tempera on canvas, 280 × 210 cm
Von der Heydt-Museum





(047L), 2008
tempera on canvas, 280 × 210 cm
Museo Patio Herreriano, Valladolid



(111LD), diptych, 2010
tempera on canvas, 280 x 426 cm



(048L), 2008
tempera on canvas, 280 x 210 cm
Museo Reina Sofía, Madrid



(018L), 2004
tempera on canvas, 146 × 195 cm
Fundación Montemadrid



(019L), 2004
tempera on canvas, 146 × 195 cm
Museo Reina Sofía, Madrid

Crime Scenes 2003—2017

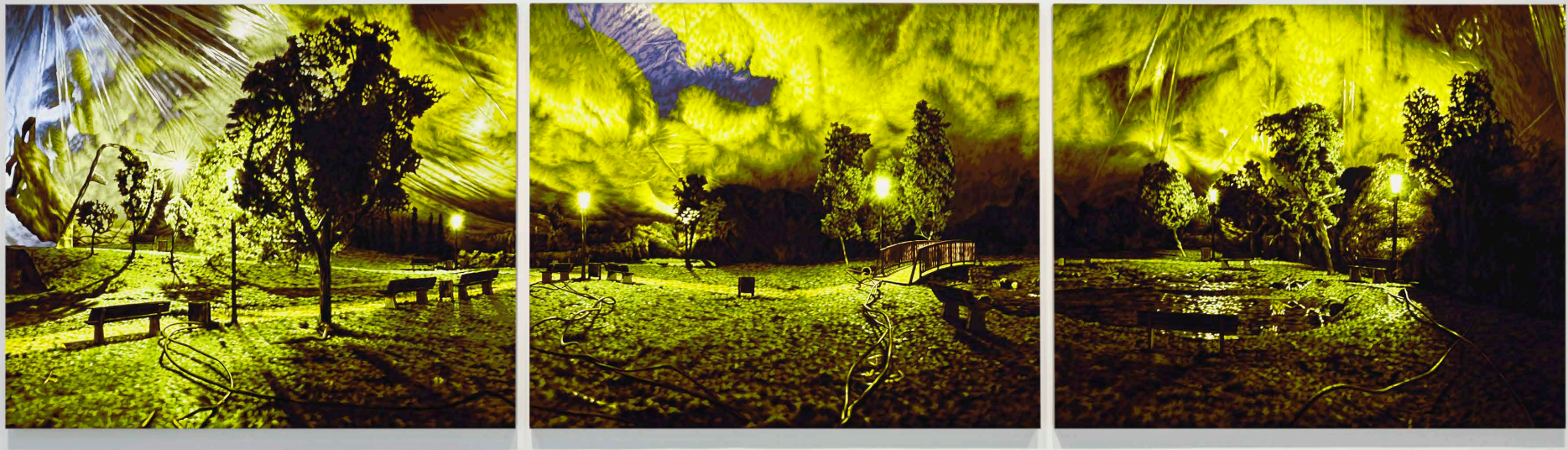
These paintings draw on forensic image structures and depict spaces constructed as potential sites of an incident. The act remains invisible; the painting becomes a surface for projection.



The Summer Camp, 2013
tempera on folding screen,
171 x 378 cm, (189P)



(105L), 2008
tempera on canvas,
110 x 145 cm





(030L), 2006
tempera on canvas, 195 x 162 cm



Philipp Fröhlich

Schweinfurt 1975, lives and works in Brussels and Madrid

1996–2002 Kunstakademie Düsseldorf
Meisterschüler of Karl Kneidl

Solo Exhibitions (Selected)

2026 *Cabeza fuera del agua*, Galería Juan Silió, Santander
 2025 *La Cavale*, Galería Juan Silió, Madrid
 2022 *Falada*, Galería Juana de Aizpuru, Madrid
 2021 *Märchen*, Von der Heydt Kunsthalle, Wuppertal
 2019 *Hänsel und Gretel*, Galería Juana de Aizpuru, Madrid
 2015 *HOAP of a Tree*, Galería Juana de Aizpuru, Madrid
 2012 *Remote Viewing*, Galería Soledad Lorenzo, Madrid
 2010 *Scare the Night Away*, Galería Soledad Lorenzo, Madrid
 2007 *Beachy Head*, Galería Soledad Lorenzo, Madrid
 2006 *Exvoto. Where is Nikki Black*, MUSAC, León
 2005 *Sucesos*, Centro de Arte Joven, Madrid

Group Exhibitions (Selected)

2026 *100 Jahre Klasse Bühnenbild*, Akademie-Galerie, Düsseldorf
Toma el presente: Colección Kells, Centro de Arte Alcobendas
 2023 *Exotermia*, MUSAC, León
 2019 *Hundert Jahre Moderne*, Von der Heydt-Museum, Wuppertal
 2018 *Cuestiones personales*, Museo Reina Sofía, Madrid
 2017 *Imbalance*, Laznia CCA, Gdańsk
 2016 *Iconografías 2.0*, Museo Patio Herreriano, Valladolid
 2014 *Antes de irse*, MACUF, A Coruña
 2013 *Una posibilidad de escape*, Espai d'Art Contemporani, Castellón
Declaración de ruina, Fundación Cerezales, León
 2012 *Una mirada a lo desconocido*, DA2, Salamanca
De ida y vuelta, ECCO, Cádiz
 2011 *Fiction and Reality*, Moscow Museum of Modern Art, Moscow
Pulso XXI, MAS, Santander

2010 *Colección II*, Centro de Arte Dos de Mayo (CA2M), Madrid
 2007 *Planes futuros*, Baluarte, Pamplona
 2005 *Generación 2005*, La Casa Encendida, Madrid

Collections (Selected)

Museo Nacional Centro de Arte Reina Sofía, Madrid
 Museo de Arte Contemporáneo de Madrid
 Von der Heydt Museum, Wuppertal
 Museo Patio Herreriano, Valladolid
 Brennscheidt-Stiftung
 MUSAC – Museo de Arte Contemporáneo de Castilla y León, León
 CA2M – Centro de Arte Dos de Mayo, Madrid
 Artium, Vitoria
 DA2 – Domus Artium 2002, Salamanca
 Fundación Coca-Cola
 Fundación Montemadrid

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