

MAX BRÜCK

WORK SELECTION.

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RÜCKBAU

2021 Room installation
Conveyor belts, steel, archive lamps,
recycled concrete of the Technical City Hall Frankfurt a.M.

Size variable

„Max Brück’s work deals with the question of how collective memory is created and what material can make this visible. What remains when a city and life in it changes? What shapes and how does the identity of a city change? For the installation *Rückbau* at the Frankfurter Kunstverein, Brück looked at the immediate surroundings of the exhibition space, the New Frankfurt Old Town. Brück’s research focused on the Technical Town Hall, a brutalist building from the 1970s that adjoined the Frankfurter Kunstverein. For the installation, concrete remains from the demolished building were retrieved from a depot and placed in a circuit of conveyor belts. Visitors can take a packed stone with them.“

- Franziska Nori, Director of Frankfurter Kunstverein (GER)





RÜCKBAU, Installation 2021, Size variable, (Conveyor belts, steel, archive lamps, recycled concrete)



Max Brück, 2022 **3**

BAUBOOM

2020 Installation

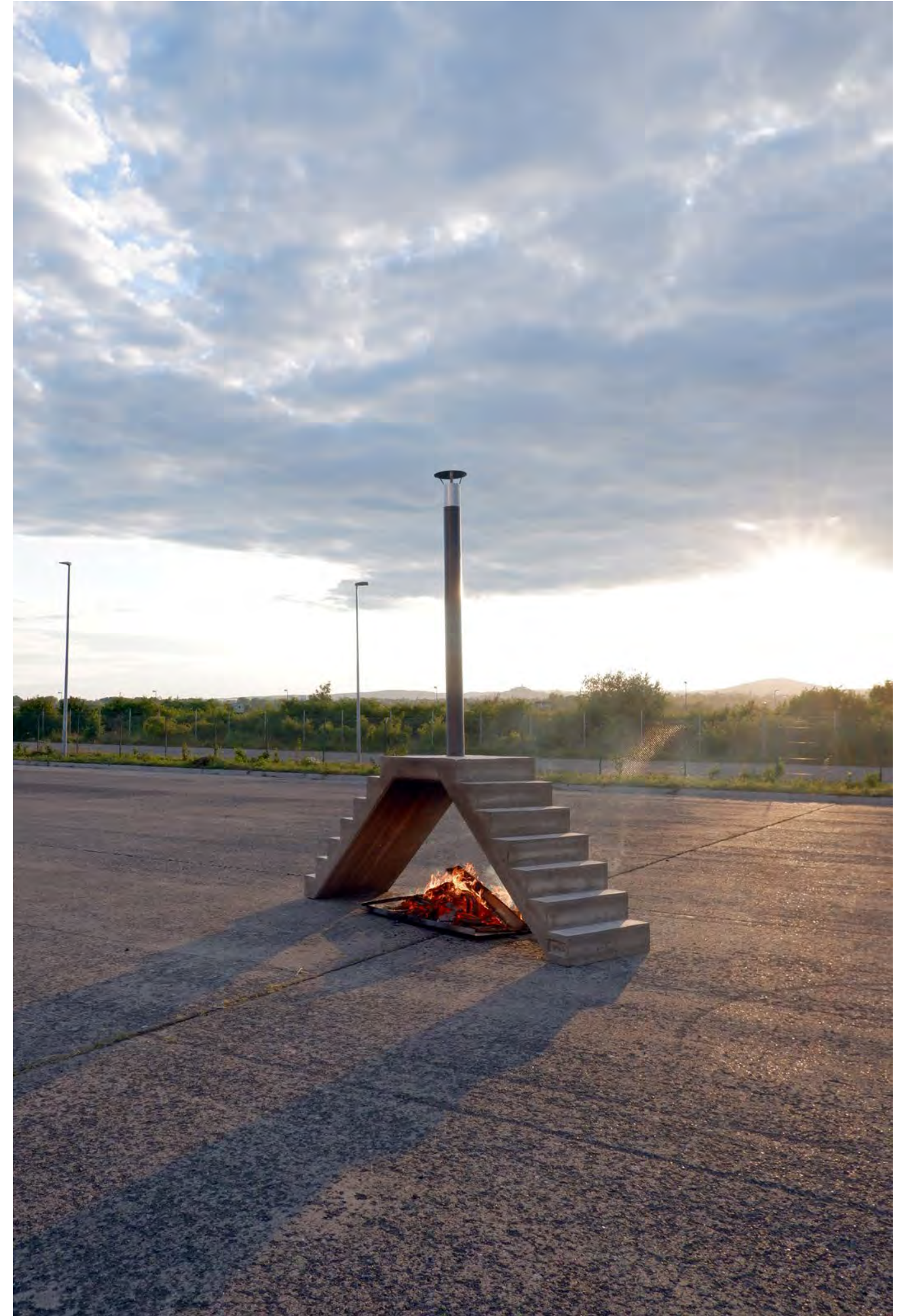
wooden formwork boards, concrete, smoke pipe, fire

400 x 340 x 90 cm

Prefabricated elements characterise the image of many European cities in the ongoing building boom. Ruins are being renovated, areas are being privatised, public access is being restricted and collective meeting places are disappearing. The work „Bauboom“ is a homage to sitting around and appropriating.

The shuttering boards needed to make the prefabricated part are burned under the staircase. The staircase is treated as a symbol of order and cleanliness, as a non-place that merely has to be traversed. In its warming, exposure and alienation of the senses, the building becomes a seating area and a place to stay.





BAUMBOOM, Installation 2020, 400 x 340 x 90 cm (wooden formwork boards, concrete, smoke pipe, fire)

OFFENBACH - NEU

2021 Installation, with Mathias Weinfurter
Steel rack, wooden poles, street lamps

Size variable

„Immerath. Etzweiler. Spenrath. Garzweiler. What these places have in common is the fact that they all no longer exist. They fell victim to open mining in a cowl area in Germany. Where its residents once lived, the horizon now stretches into the deep.

In the course of the preparation the artist visited the almost completely disappeared village of Manheim. The installation “Offenbach-Neu” focuses on five pressure-impregnated wooden masts, each 5 meters long. Milled into it, a collected concrete-gray inspection flaps stand out clearly. At the end of the 5 meter long masts, milky-white lanterns, which were also taken from the no more existing village. A lamp post was set in concrete like a satellite at the edge of the exhibition area.”

- Elena Frickmann - Artmuseum, Siegen (GER)





OFFENBACH-NEU, Installation 2021, Size variable, (Steel rack, wooden poles, street lamps)



Max Brück, 2022

HEIZKRAFTWERK

2019 Installation

Steel, paper data shredder, briquette press

500 x 500 x 500 cm

A hydraulic press is used to press small paper briquettes from document shredders from the tax office. The press compresses the already compacted material. The fire briquettes are then burned in a small furnace. The exhaust pipes, which are shaped like a bench, heat up and the visitors can warm themselves. The press and the kiln have to be operated manually, but the visitors are free to operate them independently. The installation is based on my theoretical exploration of the theme of self-making under the influence of scarcity and abundance.





HEIZKRAFTWERK, Installation 2019, 500 x 500 x 500cm, (Steel, paper data shredder, briquette press, fire)

DIATHEK

2019 Installation

Load rack, lattice boxes, slides, neon tubes

230 x 300 x 120 cm

Until 2000, the Justus Liebig University of Giessen employed a specialist to manage the in-house art history library. There, students could view slides, borrow them and put together presentations. In 2019, the slide library was dissolved due to digitisation and lack of space. The installation shows the slides stored in storage shelves, which appear as an unsorted mass after the clearance. Visitors can browse through the approximately 100,000 slides and project individual slides onto the illuminated wall.





DIATHEK, Installation 2019, 230 x 300 x 120 cm, (Load rack, lattice boxes, slides, neon tubes)

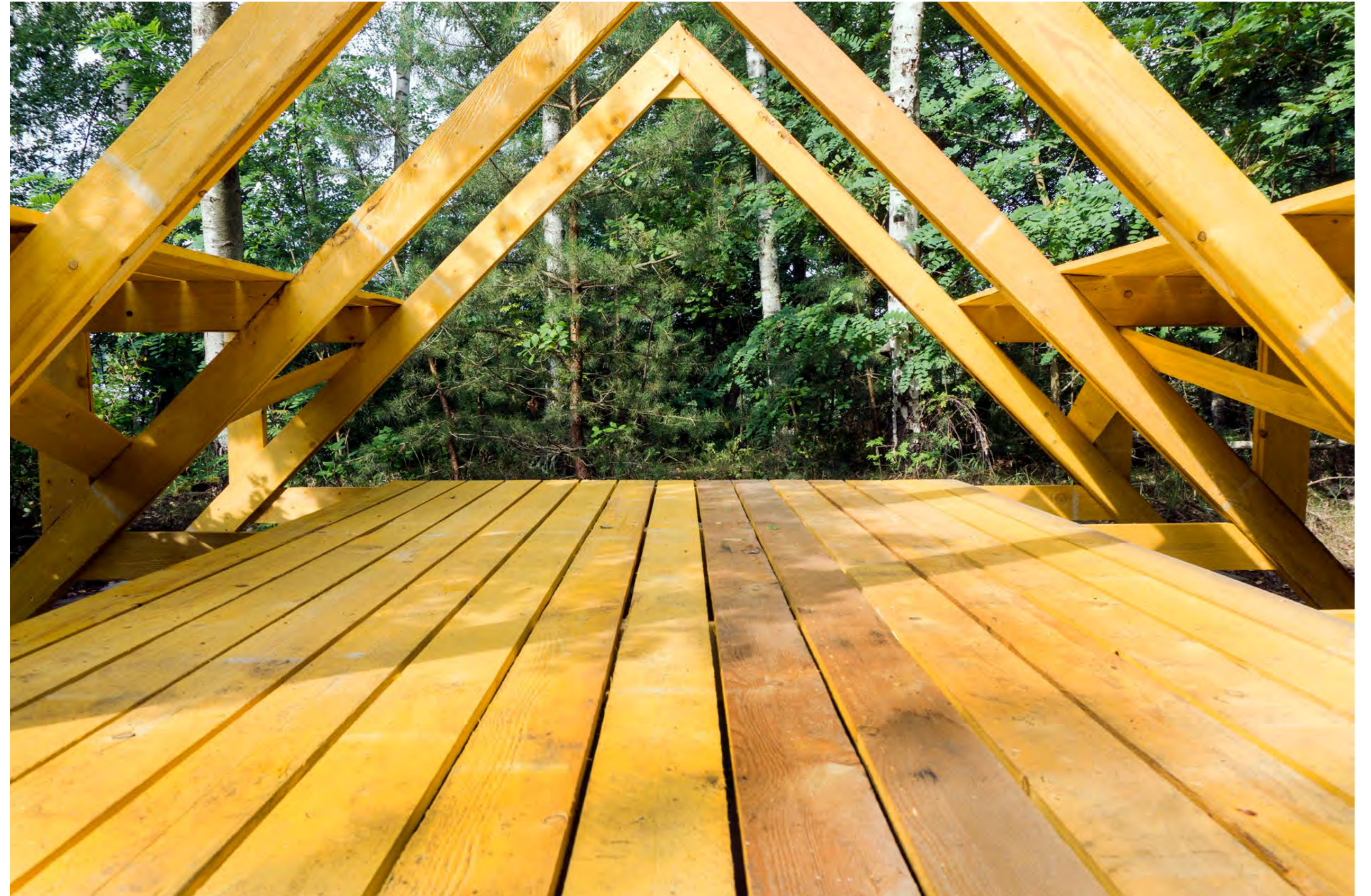
EKO-MEMORIAL

2019 Installation, with Mathias Weinfurter
Shuttering boards, screws, brass plate

250 x 400 x 400 cm

The VEB Eisenkombinat-Ost (EKO) was a sheet metal factory in the GDR. A recreation home near the factory served the workers and their families to relax after work and at weekends. The recreation home at Müllrosersee was demolished in 1991. On the site, which is now abandoned, an accessible memorial was erected in the style of the former roof truss of the main building.





EKO-MEMORIAL, Installation 2019, 250 x 400 x 400 cm, (Shuttering boards, screws, brass plate)

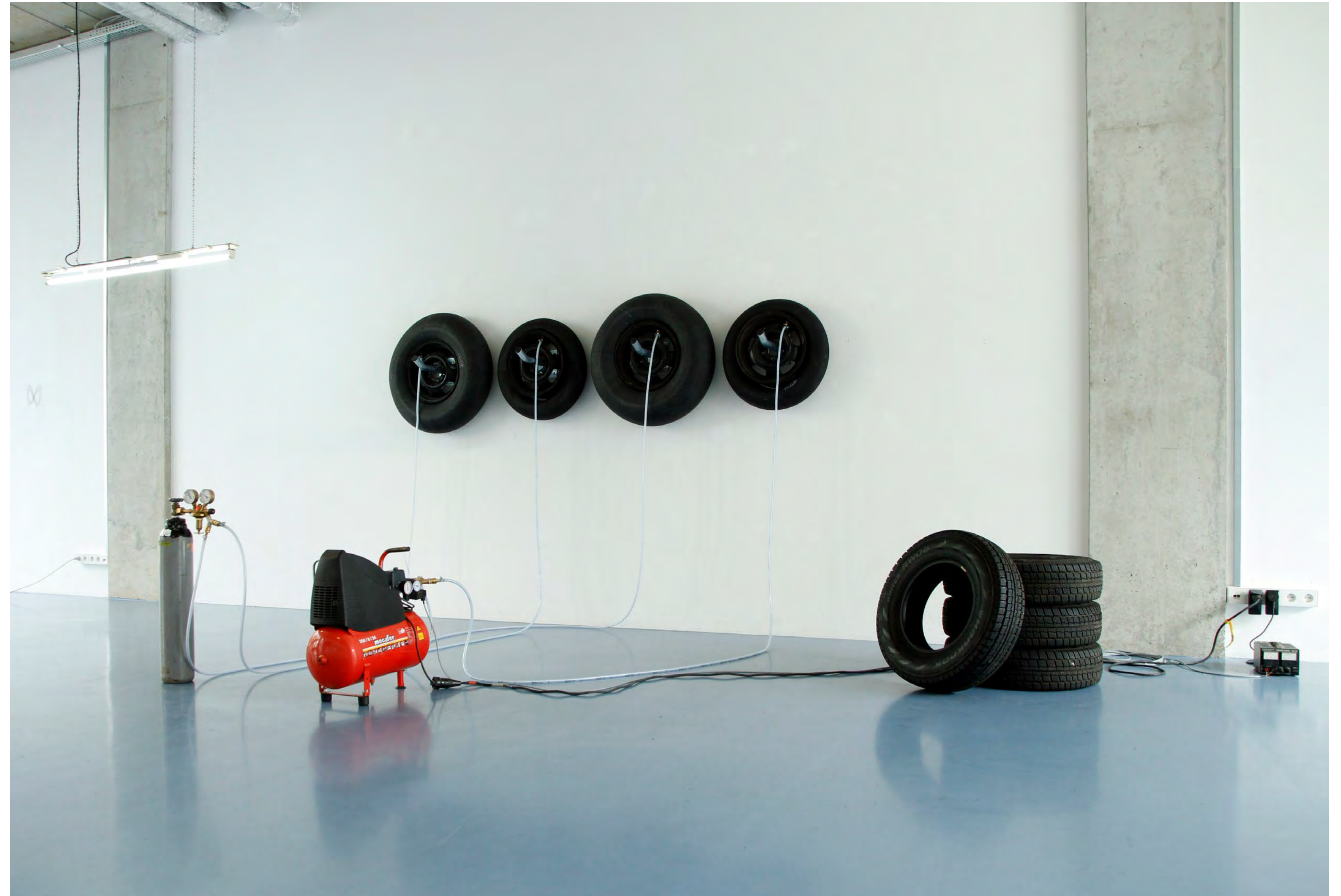
DOT2516

2017 Installation

Compressed air bottle, compressor, wheels, neon tube

200 x 400 x 200 cm

Controlled order structures: the view leads to white walls with ladder, shelf and winter tyre set. The garage as a private, but temporarily publicly visible space, whose purely functional use is also contrasted with a representative function. During a long drive, the air in the tyres is to be understood as a constant and site-specific component. In the installation, the piston compressor draws in room air, fills the hoses and releases the air again after a certain time.





DOT2516, Installation 2017, 200 x 400 x 200 cm, (Compressed air bottle, compressor, wheels, neon tube)



JAPANGARTEN

2017 Installation

Steel tube, loudspeaker, concrete, sound loop

300 x 25 x 25 cm

The work focuses on station loudspeakers that play bird songs with their metallic sound. In Tokyo, bird songs are played over loudspeakers because song-birds have disappeared from the metropolitan region. The urge to master nature is here strikingly turned into a longing for the natural, which can hardly be satisfied by the technical substitute. This work was conceived for the Japanese garden in the courtyard of the Giesen Congress Centre.





JAPANGARTEN, Installation 2017, 300 x 25 x 25 cm, (Steel tube, loudspeaker, concrete, sound loop)

LÜCKWEG 19

2016 Performative Installation

Thickness planer, suction unit, furniture boards, key, invoice

280 x 500 x 500 cm

The installation „Lückweg 19“ focuses on dealing with memory and the past. At the beginning of the chain of thought were the furniture boards that accumulated after a household clearance. Fine traces were visible on the material surfaces: Signs of everyday use that simultaneously carried information about habit of use, location and time. In the installation, the thickness planer removes a few millimetres from the surface. The removed material is sucked off and collected. The traces change their state of form, are irrevocably removed and compressed into an illegible state in the suction system.





RÄUME UND PRIVILEGIEN

2019 Installation, with Mathias Weinfurter
Factory house, office equipment, preprint

200 x 250 x 250 cm

The Office of Spaces and Privileges was established in a former foreman's cottage from a disused factory. In the equipped office, visitors could fill out, copy and stamp privilege certificates. A two-wire telephone line connected to the nearby street and enabled incoming and outgoing calls.





RÄUME UND PRIVILEGIEN, 2019 Installation, 200 x 250 x 250 cm, (Factory house, office equipment, preprint)

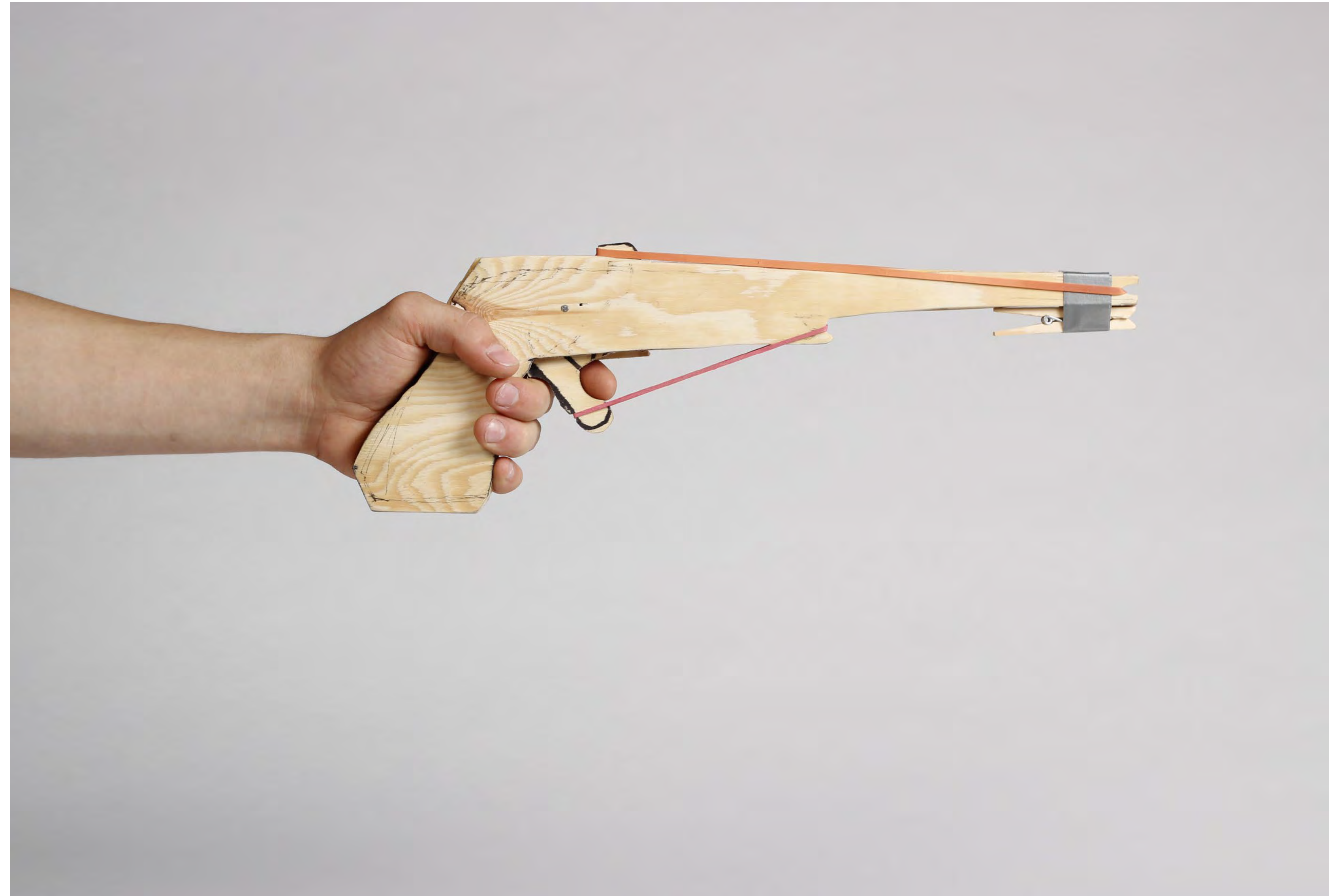
WAFFENWERKSTATT

2016 Interaktive Installation
Wooden hut, building materials, tools

350 x 600 x 400 cm

The first objects I built as a child were weapons. In addition to bows and arrows, particularly technical weapons such as pea tubes and rubber revolvers were also created. In the room installation, the characteristic of exchanging craft tips in a building hut was related to the weapons theme. During the exhibition, the builders' hut was an open workshop where childhood weapons could be made.

The question of the cause of children's need to deal with weapons and the resulting rejection of many adults were my central project motivation.





WAFFENWERKSTATT, 2016 Installation, 350 x 600 x 400 cm, (Wooden hut, building materials, tools)

BLECHGARAGE

2016 Installation

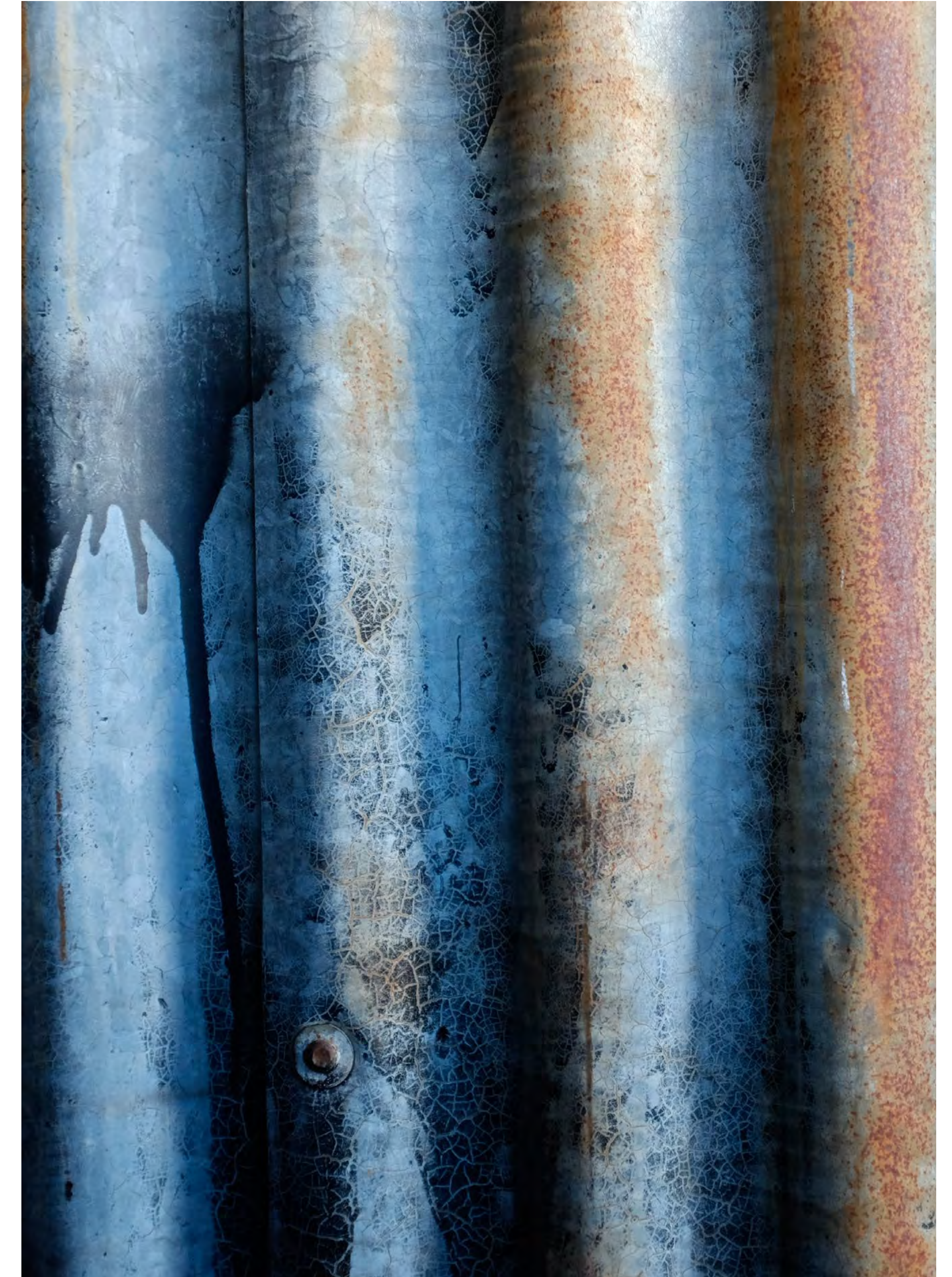
Corrugated sheet metal, sound loop, vibrating loudspeaker

220 x 400 x 230 cm

„Since time immemorial, the hut stood on the neighbouring property and held a secret. As children, we would sneak around the structure, trying to catch a glimpse inside through slits and holes without being caught by the strict neighbours. When I visited my parents a few months ago, there it was, the hut made of corrugated iron, stacked up and disassembled into its individual parts. No trace of a secret, nothing left there but the roof, wall and door elements that once formed the space.“

In the installation, I turned the corrugated iron garage upside down. The always visible, rusty outside now faces inwards and the inside steps out.





BLECHGARAGE, 2016 Installation, 220 x 400 x 230 cm, (Corrugated sheet metal, sound loop, vibrating loudspeaker)

Born 1991 in Schotten (GER)
Lives and works in Offenbach(GER)

EDUCATION

- 2012 - 2019

University of Art&Design Offenbach am Main (GER)

Art studies with subjects sculpture, spatial concepts, art history and sociologie
- 2015 - 2016

Academy of Fine Arts, Warsaw Poland (PL)

Art studies, sculpture in the class of Prof. Mirosław Bałka

ARTISTIC AWARDS

- 2021/22

Travel scholarship (Krakow, PL) of the Hessische Kultur Stiftung, Wiesbaden (GER/PL)
- 2021

Hessian Studio Support Programme, basis e.V., Frankfurt (GER)

Project & Publication Grant Foundation EVZ, Berlin (GER/UKR)
- 2020

Working Scholarship, Foundation Kunstfonds, Bonn (GER)

Award of the Frankfurter Künstlerhilfe e.V. (GER)

Project grant, Hessische Kultur Stiftung, Wiesbaden (GER)

Working grant, Hessische Kultur Stiftung, Wiesbaden (GER)

Residence grant „The Watch“, Borderwatchtower, Berlin (GER)
- 2015 - 19

Scholarship Studienstiftung des deutschen Volkes, Berlin (GER)
- 2019

Project funding Foundation EVZ, Brandenburg, Berlin (GER/UKR)

Graduation with special distinction, HfG Offenbach am Main (GER)
- 2018

Project funding, Foundation EVZ, Kharkiv, Ukraine (UKR)
- 2017

Travel grant Jerusalem, Bezalel Art Academy, Jerusalem (ISR)

PUBLICATIONS (print)

- 2021

Offenbach-Neu

Exhibition catalogue, Kressmann-Halle Offenbach (Ed.)
- Skulpturenpark NEUSTADT

Exhibition catalogue, Bistro 21 (Ed.), Leipzig
- 2020

42 days

Publication(Solo) Residency „The Watch“, published with Flutgraben e.V.
- Max Brück

Publication(Solo), Gießener Kunstreihe, published with Kulturamt Gießen
- RADAR II

Exhibition catalogue, Darmstädter Kunstforum, Julia Reichelt (Ed.)
- 2019

GAIL *Spitzenqualität*

Brochure, Max Brück, Mathias Weinfurter (Ed.), published with Bistro 21
- Mangel & Überfluss - Eine Untersuchung der Motivation zum Selbstbau

Essay, Max Brück (Ed.), self-published, Offenbach am Main
- Chains

Book, Julia Kothe, Julia Gerke (Ed.), self-published, Glasgow (ENG)
- 2018

The World Where They Are, and Those Where They Are Not.

Exhibition catalogue, Anne Krieger (Ed.), self-publication

TEACHING

- 2022

Lectureship at University of Gießen (GER)

Institute for Art Education, sculpture class

EXHIBITIONS (selection)

2021	Frankfurter Kunstverein, Frankfurt am Main
	Kressmannhalle, Offenbach
	Skulpturenpark Neustadt, Leipzig
	Landessammlung, Hessen Wiesbaden
	MMS Offspace Galerie, Bremen
2020	Darmstädter Kunstforum
	Berlin Art Week, Berlin
	The Watch Residency, Berlin
	Opelvillen Schleuse, Rüsselsheim
	Speicher Galerie Bistro 21, Leipzig
2019	Das Beste aus unserer Werbung, Hafenhalle, Offenbach
	Freisprecher*in Kunst- Biennale Hessen, Gießen
	Stiftung EVZ, Projekt Home; the Travel Müllrosersee, Brandenburg
	20 Jahre NKV Gießen K.I.Z., Gießen
2018	Waffenwerkstatt StudioNAXOS, Frankfurt a.M.
	Stiftung EVZ, Projekt Home Charkiv, Ukraine
	Eine Spur der kurzen Unterbrechung, Klapperfeld, Frankfurt a.M.
	Das deutsche Reihenhaus StudioNAXOS, Frankfurt a.M.

2017	12 Minutes to Symmetry, Satellite Galerie, Berlin
	Die Welt, wo sie sind, und jene, wo sie nicht sind., K.I.Z., Gießen
	Eröffnung B-Ebenemultiversum, Offenbach a. M.
	Räume und Privilegien Anne Frank Tag, Frankfurt am Main
2016	Räume und Privilegien Galerie Salon 58, Gießen
	Festival der jungen Talente Frankfurter Kunstverein, Frankfurt a.M.
	VERSUS- Show me Ausstellungsraum der Kunstakademie Mainz
2015	Exhibited Art on Concret Cubes Bezalel Academy, Jerusalem
	Bauhütte Waffenwerkstatt, Kappus Seifenfabrik, Offenbach am Main
	Kein Trinkwasser StudioNAXOS, Frankfurt a.M.
	WRO Media Arts Biennal Alte Bibliothek, Bresslau, Polen
2014	Endeavour Island Öffentlicher Raum, Weichsel, Warschau, Polen
	Fabrikhörner StudioNAXOS, Frankfurt a.M.
	Sommerausgabe III Neuer Kunstverein Gießen
	I look not back. I look in front., Zollamtgalerie, Offenbach a.M.

CONTACT

Max Brück
Karlstraße 15
63065 Offenbach am Main (GER)

0049 (0)1575 90 181 98
info@maxbrueck.de

[@maxbrueck](#)
maxbrueck.de