

Maxine Weiss





metastable waters

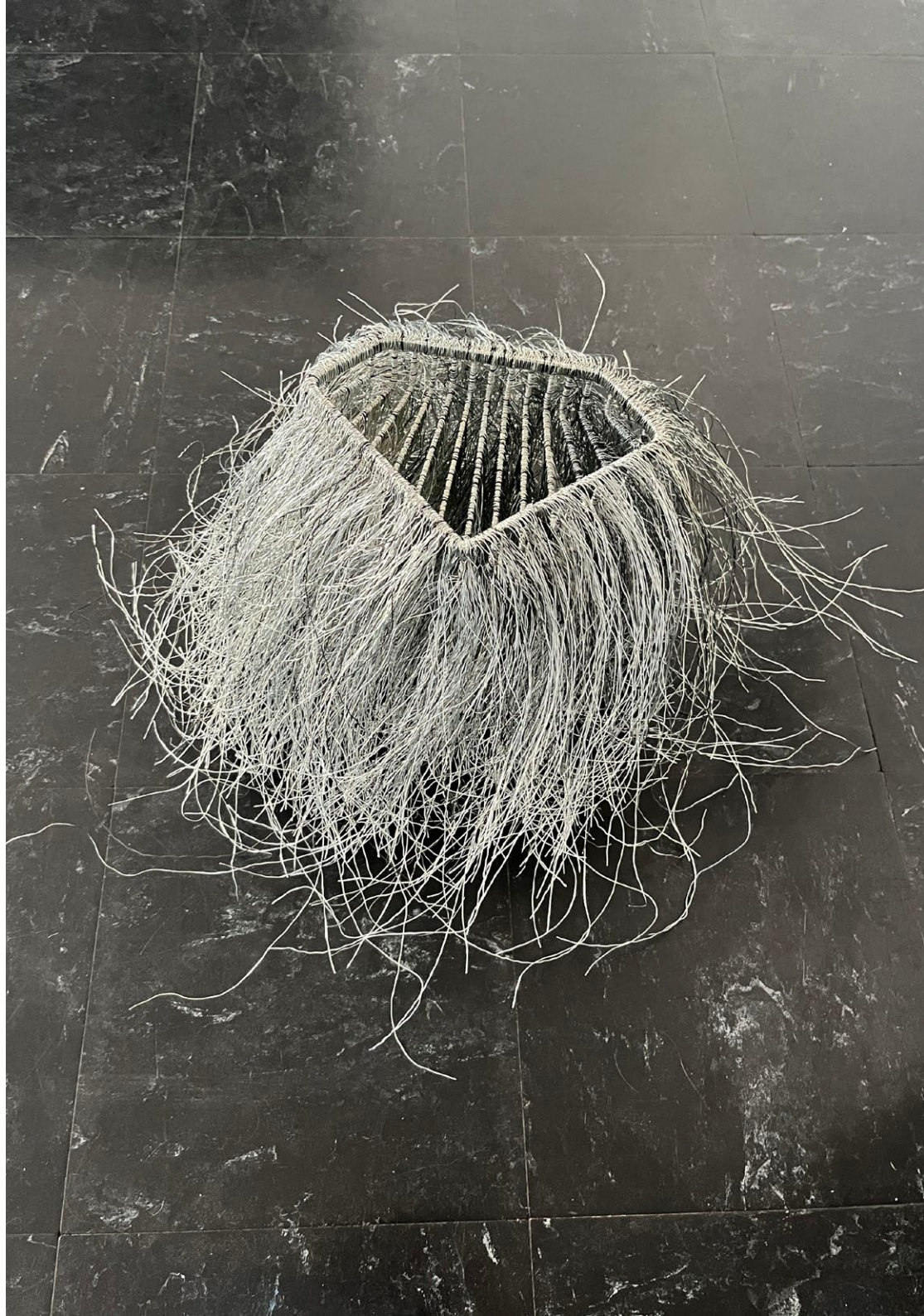
2024

mixed media (among them: seaweed, wire, agave, shower curtain, pipes, luffa)

dimensions variable

Out of her research, Weiss produced a body of works that explore our relationship with water. The metal structure represents deep sea mapping. Grids are a recurring theme in Weiss's practice. Weiss says, "I am interested in how we humans perceive the world and try to make it comprehensible for ourselves. We create structures to try to make order. But I am not sure if it is possible to situate all knowledge in a grid." This is particularly true of the deep sea, an incomprehensibly vast landscape that humans have divided into more digestible squares. Through her work, Weiss encourages us to acknowledge and perhaps challenge the grid, allowing it to become a little less rigid. Weiss's metal grid is dripping with seaweed, a material often found on the ground and on the surface of the ocean. Weiss captures the tension between the surface and the depth; between materials that we can grasp and bodies of knowledge that we cannot comprehend. Seaweed, in this case kelp from the Atlantic, is an important material in Weiss's oeuvre. She explains: "seaweed is going to become more and more important in our lives: it has important carbon absorption properties; it is a natural fertiliser; and it serves as food." Reflecting on her seaweed works, the artist says, "The metal and the seaweed do not fight against each other; they become one. We cannot separate the human-made and the natural. They merge and become something else." During her residency, Weiss also questioned how people engage with water in large cities that are far from the ocean. Once again, the human body entered her work, even if in invisible ways. She embarked upon a playful exploration of showers: shower curtains, shower heads, and even soap dishes. These works are infused with a sense of hope, as they turn the shower into a space ripe for connection with the natural world. Weiss paraphrases *Bodies of Water* by Astrida Neimanis: "All living things are bodies of water: humans, seaweed, agaves, we are all bodies of water. All we are doing is exchanging water between us." Stapled into Weiss's seaweed, one can see the text, "IRREDUCIBLE TO THE SUM OF ITS PART." This is how Weiss invites us to see the natural world, as something connected with all things, including us.

Text: Monica Lindsay-Perez







The form can no longer be maintained

2024

multimedia installation based on wire grid with implemented video

5 parts

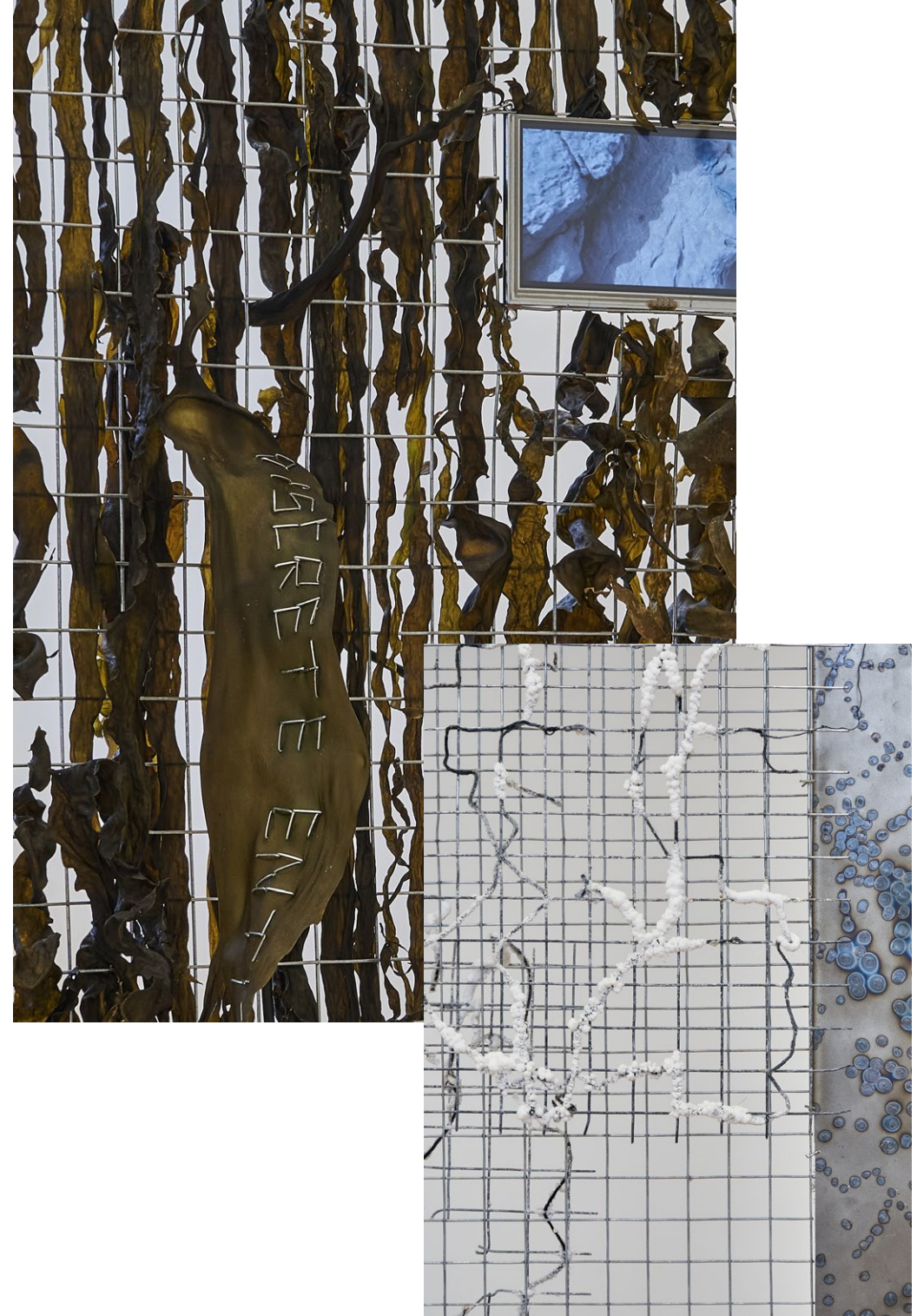
The multimedia installation „The form can no longer be maintained“ reflects on the structure of the grid, which refers to both an art-historical image tradition and a cartographic survey as well as the capitalist division of the world. Typically used for decentralizing the picture plane, objectification, and organization, it stands here as a metaphor for structuring systems that are reflected, deconstructed, and increasingly dissolved by Maxine Weiss, engaging in a dialogue with organic forms.

Her work is situated in the context of current ecological debates of Postnatural Studies, which argue that the natural environment no longer exists merely as a romantic background to human action but has become significantly one of the most far-reaching cultural constructs of modern society.

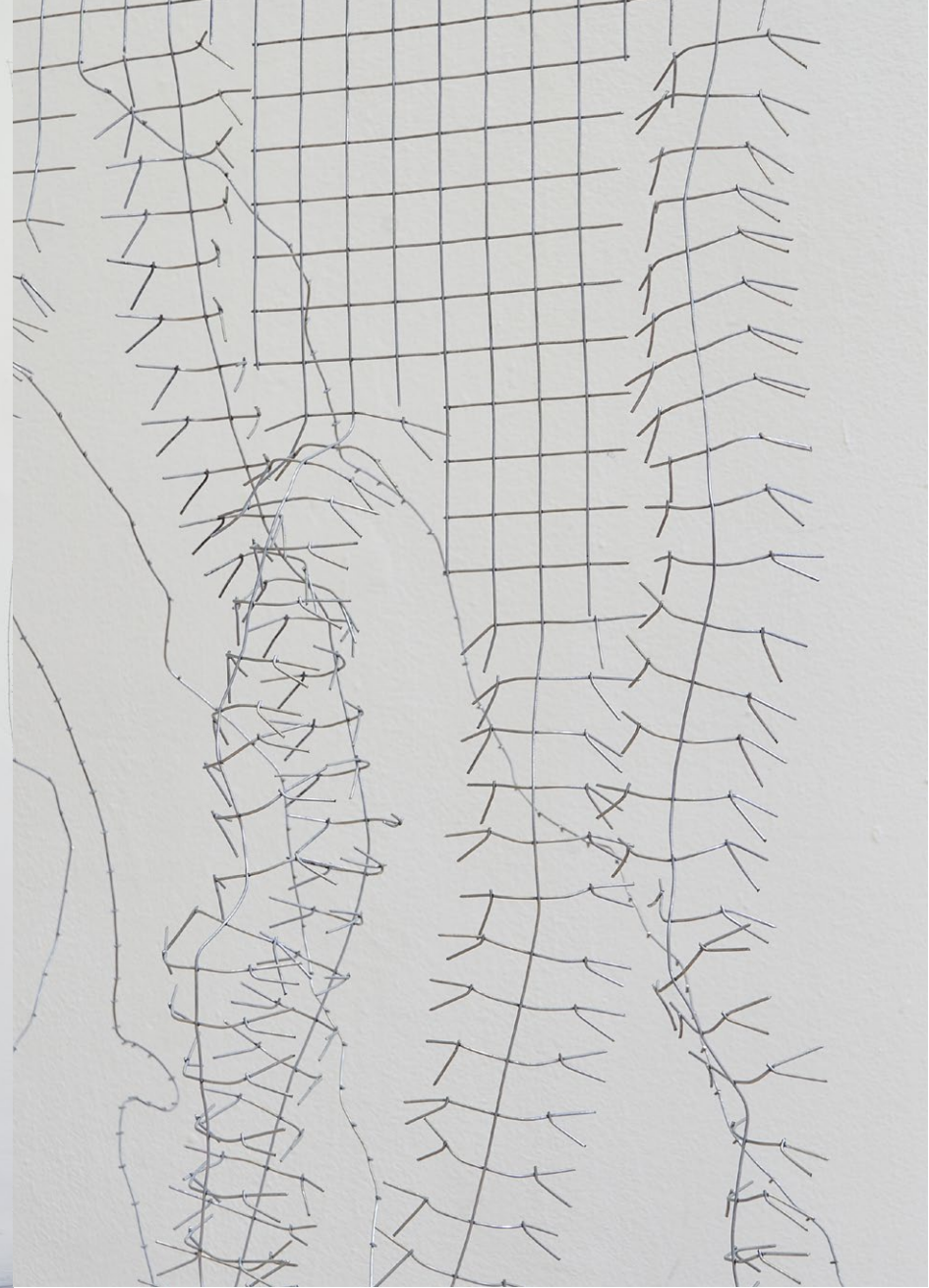
Text: Madeleine Freund

From one grid wall of the five-part installation, individual elements emerge into a relief, as if they were coming to life like giant centipedes. Elsewhere, mussel shapes cast in aluminum or dried algae counter the geometric structure, conveying a former mobility. A display screen with continuous coordinates shows the location of the International Seabed Authority (ISA) in Kingston, Jamaica, which manages and controls the extraction of marine resources and maps the seabed. Additional integrated small video screens depict the human cartographic view, shaped by the exploitation of the seas as a central economic space through deep-sea mining and container shipping. An agave leaf bears the coordinates of its location near Marseille, where the plant was introduced through shipping and trade and has since spread invasively over time. Another form of territorial reclamation is illustrated by growing salt crystals covering the basic structure.

Text: Madeleine Freund



Maxine Weiss





irgendwo zwischen deiner und meiner welt 1,2
2022
plastic, plate, wire and spark plug / stone and wire
70x20x16 cm / 60x60x50 cm

nachwärme

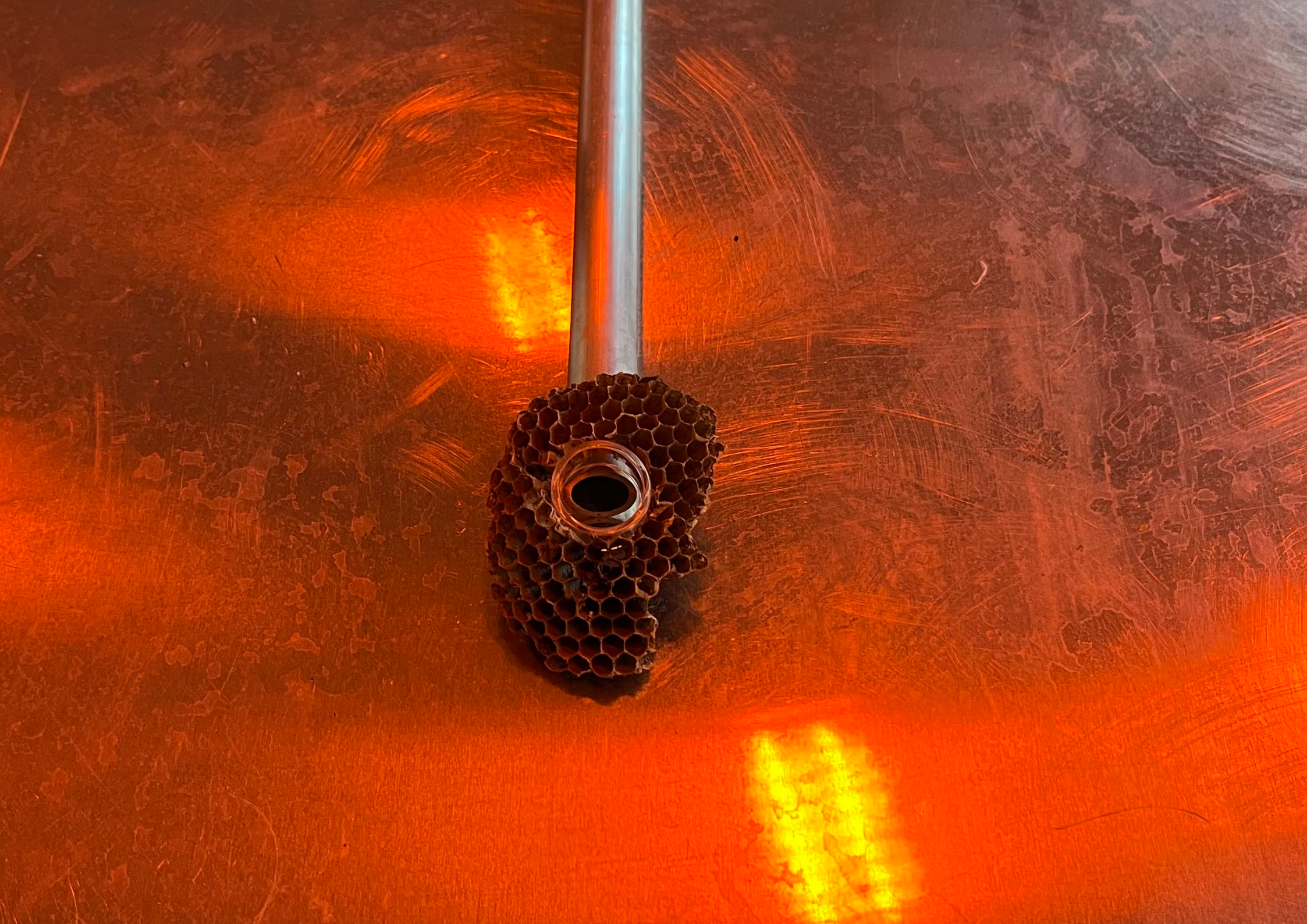
2023

Steel, aluminum, luffa, agave, honeycomb, wood and
glass

310x200x45cm



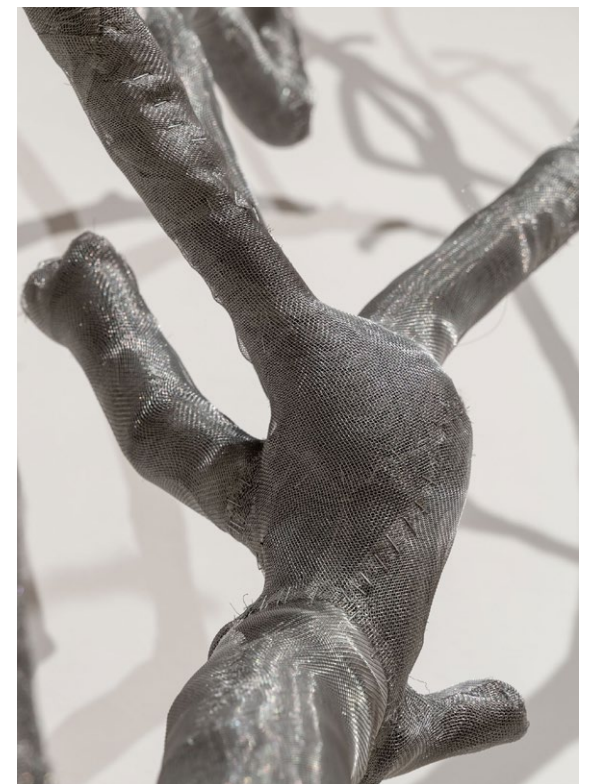
Maxine Weiss





unknown source [branch]
branch and wire mesh
2023
150x70x60 cm





unknown source [viburnum]
2024
tree and wire mesh
500x240x210 cm

"Unknown Source [Viburnum]" is a tree about 5 meters high that fell during a storm and which Maxine Weiss takes care of. She bandages and fixes it with aluminum mesh and staples. For the artist, stapling has a strong physical component, comparable to closing wounds that are stapled or sewn. Weiss approaches the tree as an independent body that becomes a hybrid being through its wrapping in the metallic fabric - a body that can grow in new narrative ways. Depending on the incidence of light, the surface of the tree begins to interfere and flicker, giving it a digital appearance similar to a simulation, a rendering or a glitch. Weiss is particularly interested in the interpenetration of organic elements, synthetic materials and the digital world - components that do not exist independently of each other, but will possibly continue to mix in the future and create new forms of existence.



binge identification
2021
photography on textile
Each 160 x 90 cm

"binge identification" is an ongoing series of photographs printed on textile in which the artist's face merges with the faces of film and series characters. The metamorphosis occurs when watching films on a laptop, as Weiss's image is reflected on the smooth surface of the screen and overlaid with those of the actors. As a result, a new person emerges, oversized and somewhat grotesque on the pixel-like material. "binge identification" ties in with the feeling that can arise when immersing yourself in fictional stories: the emotional connection with the characters and the empathy that arises influences your own state of mind and can shape your own feelings for hours, days, weeks or permanently.



not listening but i hear you

2022

wire blue annealed

40x20x20 cm

"not listening but I hear you" looks like a hairstyle without a body, as if stripped off, as if left lying around. The sculpture reflects hair as an identity-forming element and encourages us to rethink the image of the body created by the disembodied hair. Hairstyles send signals, mark affiliation, social position, gender roles, they are consciously designed and unconsciously categorized.



Vitamin D
2020
latex, clay and water
Dimensions variable

"Vitamin D" was created on the occasion of an exhibition on the city beach on the Isar in Munich and focuses on the skin as the largest organ of the human body and as a transition between inner and outer perception. In homage to sunbathing, individual patches of skin flash between the gravel bed and make us aware of our own corporeality. We are constantly aware of our surroundings and come into contact with them through our skin. Nevertheless, in contrast to other sensory organs such as sight or hearing, feeling is accorded less importance in the reception of the environment.







all forms modify their context

2023

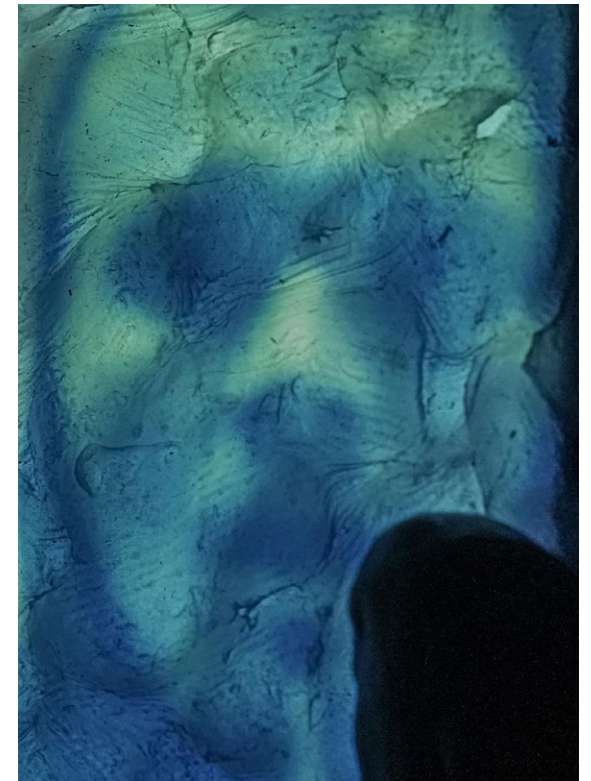
agave, aluminum, wire

dimensions variable

The title "All forms modify their context" is based on the understanding that every existence influences its environment and is itself influenced in turn. As a sculptural element, the agave has the same effect on the recipients as it had on its surroundings as a growing plant in the south of France.* The context shifts, and in the installation it enters into a connection with the space, its infrastructure and other materialities. The plants become hybrid beings that, detached from their origins, begin to transform and adapt to a cool, industrial environment. They are accompanied by video works, drawings and sculptures that emphasize the interactions between human presence, the natural environment and its continuous change.

*In the south of France, agaves are considered an invasive plant species that displace other plants and disrupt the "originality" of the landscape. In order to restore this "original nature" and prevent the displacement of "native" plants, there are initiatives in the "Les Calanques" National Park that aim to curb the spread of these succulents. Volunteers go into "nature" to dig up or uproot the agaves. The idea of "natural nature" that is to be preserved is interesting. The *Agave americana* originally grew in what is now Mexico and the neighboring USA. It was brought to Europe through colonization, where it spread from botanical gardens.





Adaptive Correlation

2023

in collaboration with Justin Urbach

Polymorph, Silicon, Monitor, Steel Rods

Full HD, 20:45 min

20 x 7 x 7cm

„Adaptive Correlation“ is a wall piece, featuring a membrane of organically shaped polymer covering camera elements and a video screen. It resembles a fragmentary sci-fi object, a discovery from a world where body and technology have merged.



water and glue
2019/2022
video (5:12 min)

"water and glue" shows a playful dance between a fly and a hand on a late summer's day. The fly, in the last days of its life, buzzes around the silvery hand. A delicate choreography emerges, whereby it is not clear who is leading whom, whether it is a respectful interplay or a threatening situation. Inspired by surrealist blanc-noir films, the scenery is stripped of all saturation and alternates between slow motion and fast motion. The human skin becomes the alienated terrain on which the fly moves.

[full video](#)

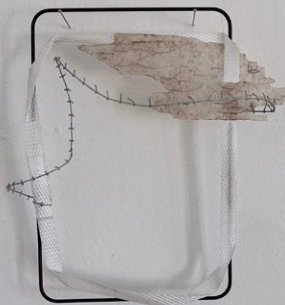
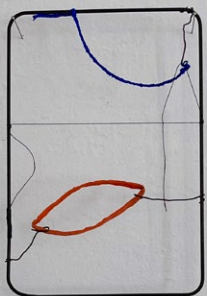
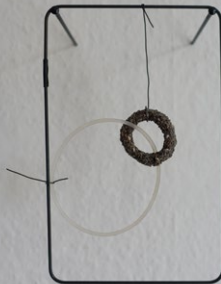
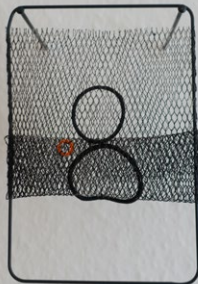
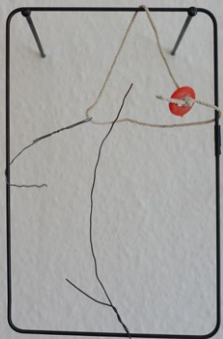


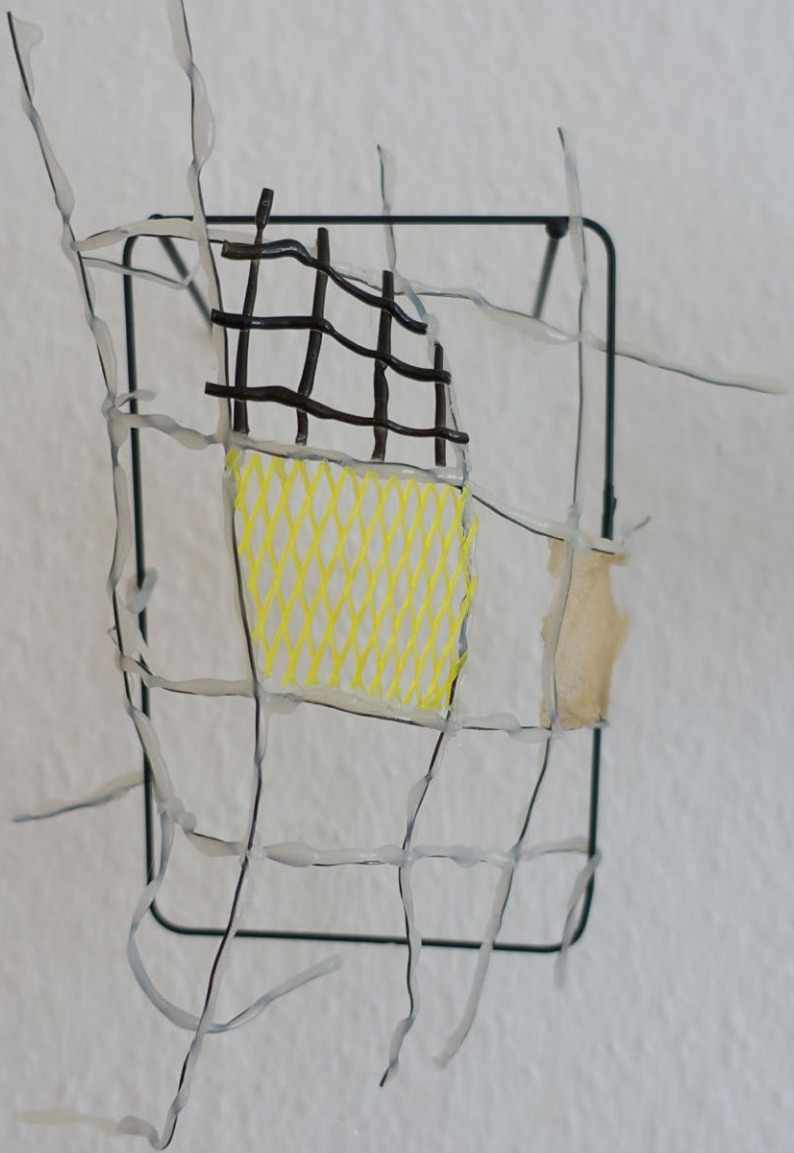
you watch someone you know
2020
chia seeds
3 parts



entlarven
2020
dust and glue
340 x 40 x 2 cm

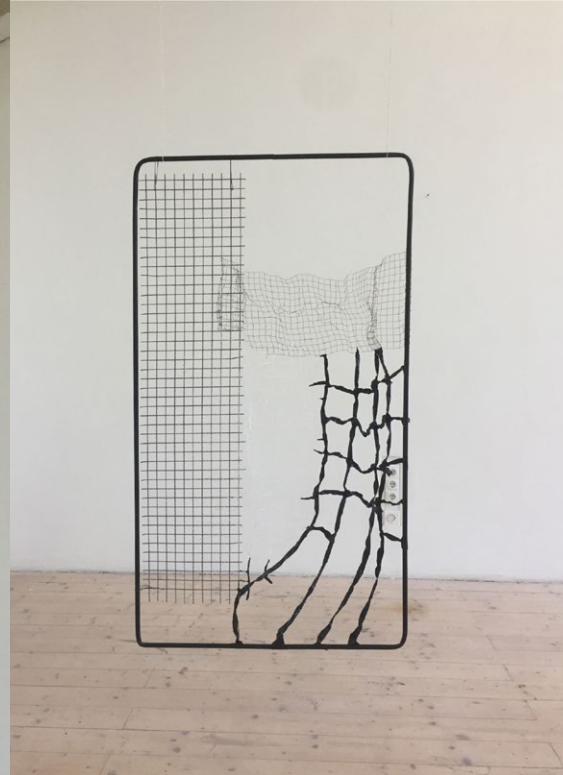
"entlarven" is a structure made of collected dust and textile fibers that hang in the room like enlarged cells. Looking solid and stable from a distance, on closer inspection the sculpture turns out to be a mass of fine particles that seem to dissolve. Dust is omnipresent, originating from both natural sources (e.g. wind erosion, volcanic eruptions, dust storms) and anthropogenic sources (e.g. mining, combustion processes). It can settle as aerosols not only on surfaces but also in bodies. In addition to dust, fibers, hair, feathers and other tiny materials are also part of the structure, thus drawing attention to these smallest elements.





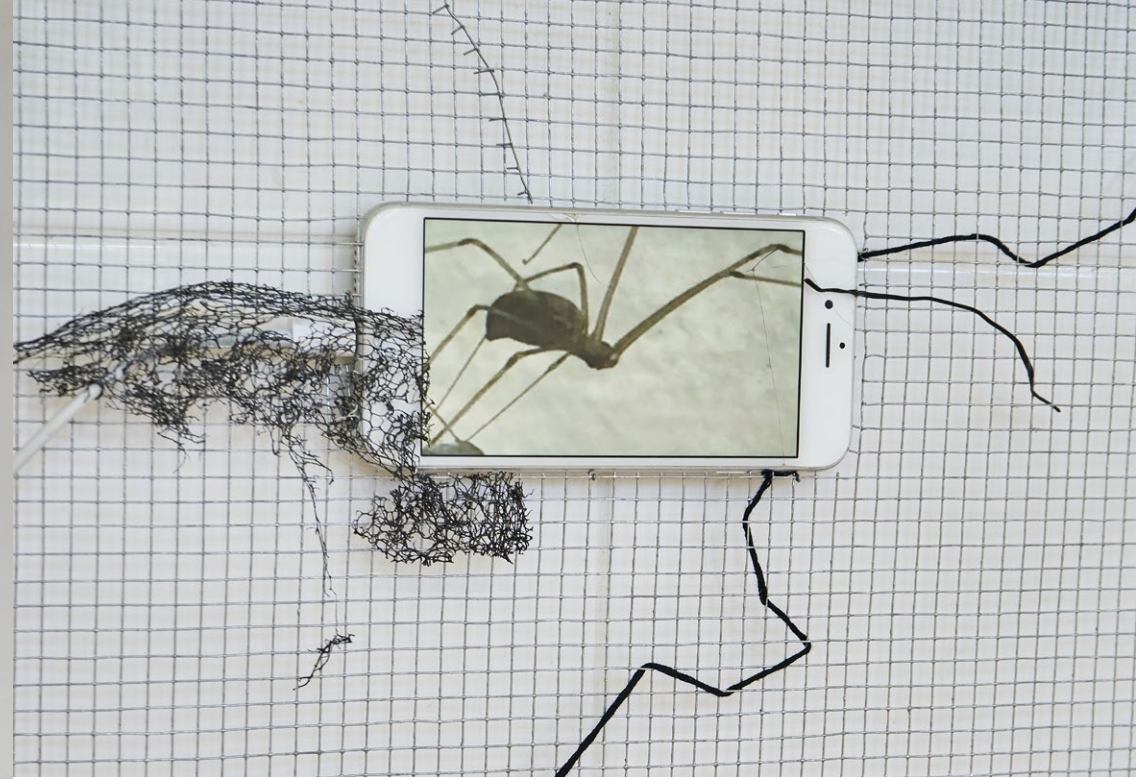
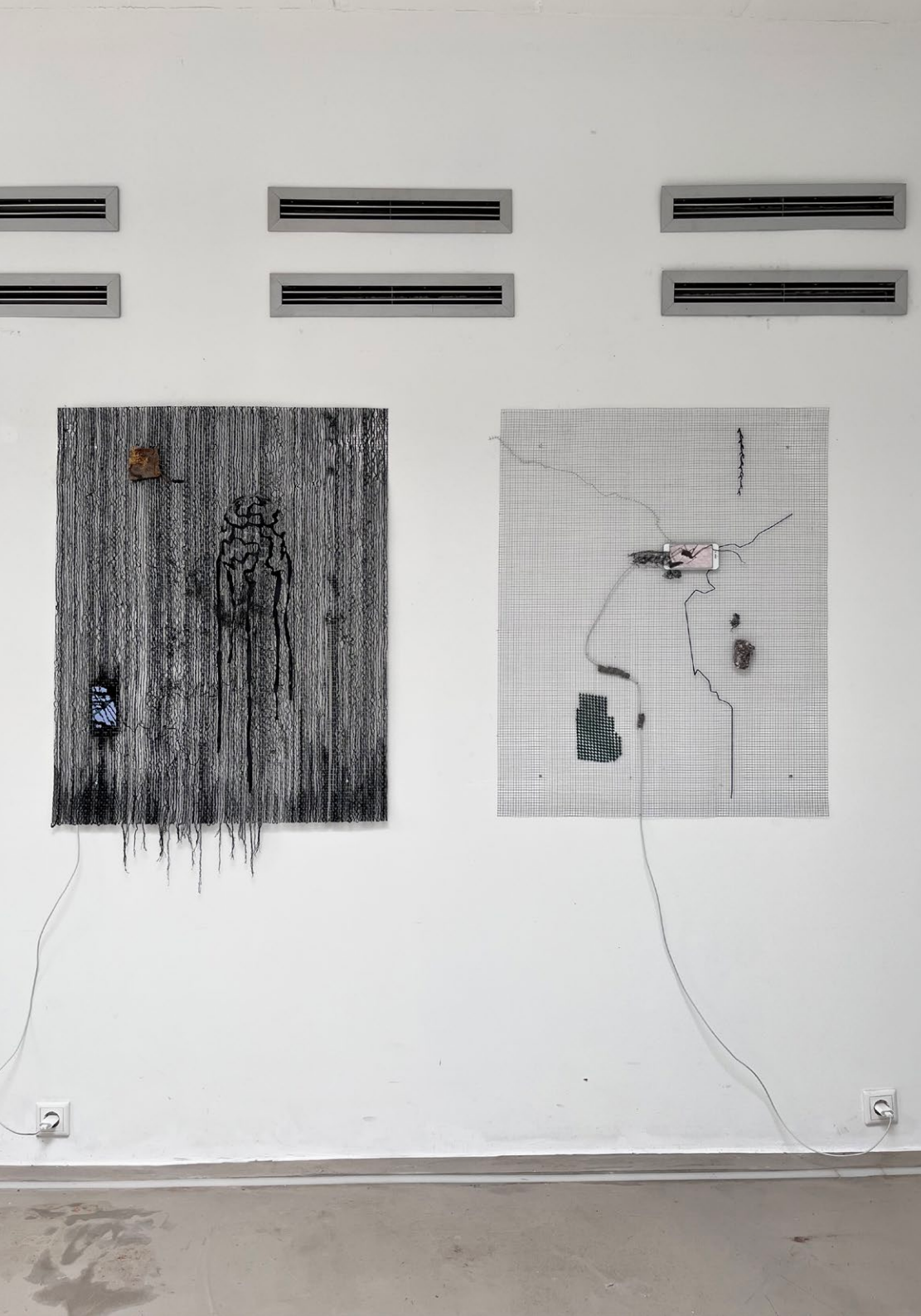
formative escape
since 2021
Steel frame and mixed media
frame 16x9 cm

The "formative escape" series arose from the idea of embedding material studies and found objects in an archival format. The format of the frame enables a non-hierarchical juxtaposition, within which a free associative approach is possible. This practical approach gave rise to independent compositions that give space and attention to delicate materials and small-scale elements.



formative expansion
2021
metal and mixed media
frame 160x90x cm

"formative expansion" is a series of works made of steel frames that moves between image and sculpture. The materials push out of the surface of the two-dimensional frame into three-dimensional space. The series reflects thoughts on "breaking open" and on structures that provide support and can serve as starting points for the development of forms. The dimensions are based on the 16:9 screen format (smartphone) and are scaled to the artist's height (160 cm). They thus create the impression of windows or portals that open up the view into the space behind and at the same time shield it.



grid works

people look like ants from above here / take what you can - i'll take what i can
2022

mixed media on wire grid and video

100x82x4 cm

As a symbol of human systems of order used to classify, organize, and explore their environment, metal grids form the starting point of the wall works. The grid hints at cartographies and digital image spaces in which objects float without anchoring, suspended between macro and micro perspectives. Movements from the videos are picked up by lines beyond the screen, creating a seamless transition between moving images and static assemblages. Video, image, and sculpture merge, while concepts such as nature and culture, organic and inorganic, human and more-than-human enter into a dialog.





species from afar
2023
agave and wire
each 120x20x7 cm

"species from afar" is an examination of human systems that have been developed to categorize landscapes. A surgical intervention was carried out on two agave leaves: The coordinates of where the plant grew and died were embroidered into one leaf, while a wire mesh was transplanted into the plant flesh of the other. To create maps, the earth was systematically mapped and meticulously gridded, coordinate systems were created in order to be able to provide universal location information through number systems. This kind of appropriation of the world by humans forms the basis of global systems and is based on the assumption that plants, animals and other more-than-human actors can be surveyed and controlled.



become jellylike
2020
digital work

"become Jellylike" was part of a digital exhibition that collected artistic survival strategies during the pandemic. The digital photo collage is an offer to orient oneself towards co-existences such as jellyfish as invertebrate molluscs and to adopt a "soft" existence. It ties in with the philosophical current of "Blue Humanities", which develops theories involving oceanography, social sciences, environmental sciences and humanities. This current illuminates the planet from a variety of socio-cultural, literary, historical, aesthetic and ethical perspectives. It encourages the exploration of aquatic space beyond the conventions of anthropocentric thinking.





subsoil
 since 2023
 photo print on textile mesh on aluminum and wire
 49x49x7 cm
 89x49x7 cm

"subsoil" are relief-like wall works inspired by stone textures and the lichens and mosses growing on them. The starting point behind these works are drawings of stone formations, which are photographed, digitally processed, printed on textile and then mounted on aluminum. The interplay between the reflective metal and the translucent, grid-like textile creates a moiré effect - depending on the incidence of light - which adds a digital feel to the works.

Maxine Weiss is an interdisciplinary artist whose practice spans sculpture, installation, video, and research. Her material-based approach is rooted in experimentation, where industrially manufactured materials, found objects, and organic components like plants exist in a non-hierarchical relationship. Plants often take center stage in Weiss's work, reflecting cultural, historical, and economic contexts. These botanical elements embody a transient aesthetic that focuses on their mutability—they appear both familiar and strangely alien. Weiss explores the coexistence of species and the interplay between humans and their environment, with the sea playing a significant role as a fundamental force in her artistic practice. Her works seek to develop alternative ways of thinking by questioning traditional views of „nature.“ In her works, organic and industrial materials merge into new „creatures,“ embodying a shared existence.

Maxine Weiss graduated in 2024 with honors as Meisterschülerin at the Academy of Fine Arts Munich with Prof. Alexandra Bircken and Prof. Raphaela Vogel and was awarded the Debutant Grant for her diploma. Subsequently, she was selected as a residency scholarship holder for the “Artist Development Program” of the European Investment Bank to realize a project on the topic “Future of Water” accompanied by Tatjana Trouvé. In 2021/2022, she studied at the Beaux-Arts de Marseille, having previously studied art history and cultural anthropology in Munich, Freiburg, Paris and Vienna.



Maxine Weiss

*1992, Starnberg, DE

Education

2018-2024: Diploma with honors (Meisterschülerin) · Academy of Fine Arts · Munich

with Prof. Alexandra Bircken · Prof. Raphaela Vogel

2021 - 2022: Erasmus · École supérieure d'art & de design · Marseille

2017-2018: Master studies · Art history · Vienna

2012-2016: Bachelor of Arts · Art History and Cultural Anthropology ·

Munich, Freiburg and Paris

Exhibitions

2024: Inside the woke cube: the end' · M.A.C.A. - Museum of Contemporary Art Alcamo · Sicily

2024: Zimmer Frei · Hotel Mariandl · Munich

2024: Entre Rivages et Profondeurs · Fondation maison des science de
l'homme · Paris

2024: One Step Beyond · ERES Stiftung · Munich

2024: Zimmer Frei · Hotel Mariandl · Munich

2024: Tacker · Galerie der Künstler*innen · Munich

2024: Inside the woke cube: moving bodies · Lovaas · Munich

2024: Diplom show - The form can no longer be maintained · AdbK · Munich

2024: 16:1 · Space n.n. · Munich

2023: Inside the woke cube · Kunstarkaden · Munich

2023: contracted leasing · Space n.n. · Munich

2023: Zuwege · Zahn am Bach · Prien

2023: Film Screening · Kunstraum · Hildesheim

2023: energy workation · Umspannwerk · Wasserburg am Inn

2023: Klasse Bircken · AdbK · Munich

2023: Particles · Kunstarkaden · Munich

2023: Shifts in Nature - Akadmie Selection · Galerie Kellermann · Düsseldorf

2023: Glühen · Kösk · Munich

2022: Hiding in plain sight · The Pool · Düsseldorf

2022: Fruit of the Gloom · AdbK · Munich

2022: Fritture sur la ligne · Dos Mares · Marseille

2022: Januar · Goldberg Galerie · Munich

2022: J'efface le vide · Salon du Salon · Marseille

2021: Sugar Pie Honey Punch · Boxwerk · Munich

2021: Koller Now · Auktionshaus Koller · Munich

2021: To be succesful in hunting · Kunstpavillon · Munich

2021: IN FLUX · Kösk · Munich

2020: IN LIMBO · Kösk · Munich

2020: Instruction, Guidance, Action · tam-tam-factory · 3D-Exhibition

2020: Crescens Face Noctiluca (Facetime) · Die Schöne · Vienna

2020: The River and the City · Klasse Bircken · Wehrsteg · Munich

2020: howtosurvivesuperniceandsupersexy · online

2020: 24hours · Sphere · Bremen

2020: ille #2 · illeGalerie · Munich

2019: Baubergerstr. 17 · Die Gubes · Munich

2019: Nackte Singularitäten · Kösk · Munich

2019: Ein paar Tage nach der Welt · Akademie Galerie · Munich

Residencies · Stipendia · Prices

2025: Residency · AIR Taipei · Taipei Artist Village – Goethe Institute Taiwan (upcoming)

2024: Residency · Artists Development Programme – European Investment Bank ·
Cité internationale des arts (Paris) · neimënster (Luxembourg)

2024: Förderung: Website Förderung der LfA

2024: Atelierstipendium · PS61 Studios · Munich

2014: Preis · Debütant*innen Förderung · Akademie der Bildenden Künste · Munich

2023: Residency · energy workation · Umspannwerk · Wasserburg am Inn

2021: Stipendium · Erasmus+ · École supérieure d'art & de design · Marseille

2021: Stipendium · Bayern Innovativ · Junge Kunst und neue Wege

Collections

M.A.C.A. - Museum of Contemporary Art Alcamo · Sicily

European Investmentl Bank Collection · Luxembourg

www.maxine-weiss.com

hello@maxine-weiss.com

@maxine_weiss_