

Maxine Weiss

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Deepwater Horizon, 2025, mixed media installation, dimensions variable
Installation view „Deepwater Horizon“, Lothringer 13, Munich, Germany, 2025



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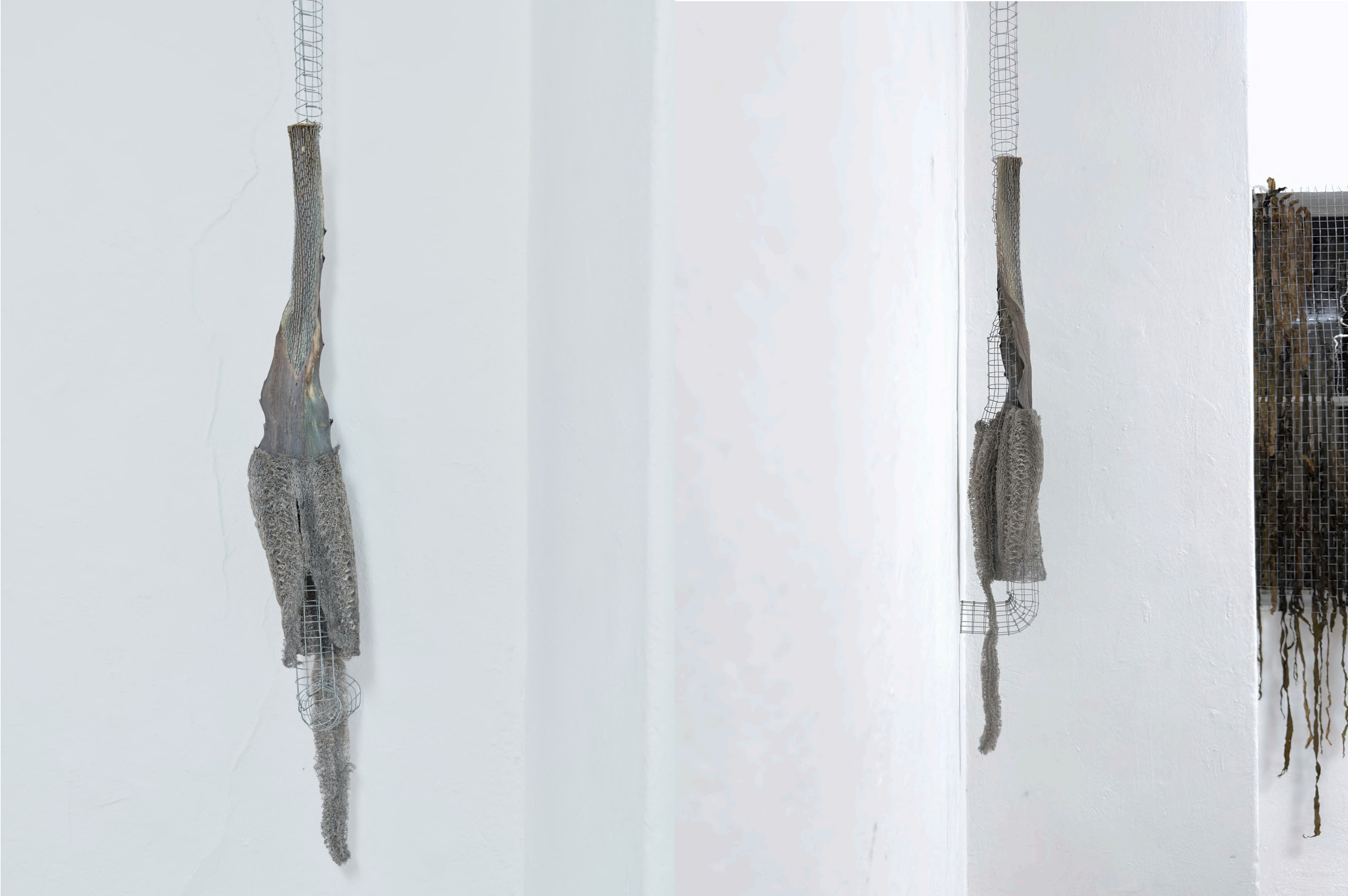
Deepwater Horizon, 2025

Maxine Weiss's evolving installation "Deepwater Horizon" unfolds like a parasitic organism within the industrial architecture of the exhibition hall of Lothringer 13. It clings to beams and pipes, infiltrates walls, and winds its way through the building's infrastructure—and at times, even through the other works within it. Composed of metal grids, industrial materials, kelp-like forms and actual algae, the installation grows, mutates, and sprawls—suggesting both contamination and emergence, collapse and rebirth.

The title refers to the Deepwater Horizon oil spill in 2010, one of the most catastrophic environmental disasters in recent history. A series of technical failures in a deep-sea pumping system led to the release of nearly five million barrels of crude oil into the Gulf of Mexico. Weiss references this event not simply as an act of remembrance, but as a point of departure for an embodied, speculative fiction: What if the catastrophe not only destroyed, but also birthed something new? A parasite that grows from the wreckage, testing out new hybrid forms that are simultaneously organic and synthetic.

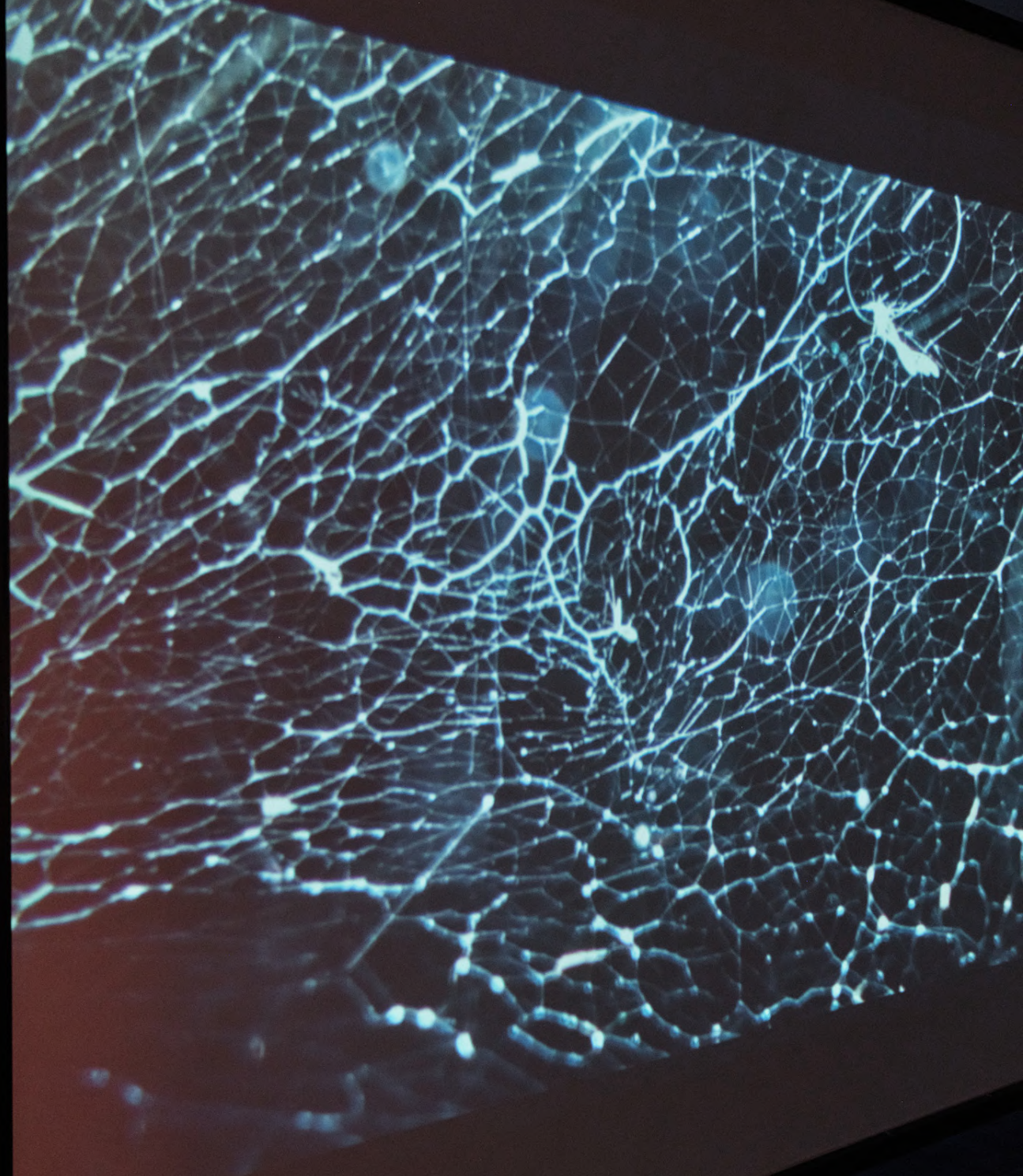
Built from pliable wire mesh, readable both as an architectural skeleton and as a global ordering system, the installation references the structural grids humans have imposed onto the world: maps, data, networks of extraction and control. Yet here, the grid is unstable. It dissolves. Salt and algae infiltrate it. Organisms begin to grow through and around it. The work stages a confrontation between structural rigidity and ecological adaptability. Brown algae plays both a real and symbolic role. Simultaneously exploited in biotech and food industries and celebrated for its role in carbon sequestration, kelp becomes a figure for the ambiguous entanglement of life and capital.

Text: Kalas Liebfried



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The form can no longer be maintained, 2024, 5-part mixed media installation, dimensions variable
Installation view „Diploma Show“, Academy of Fine Arts, Munich, Germany, 2024



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The form can no longer be maintained, 2024

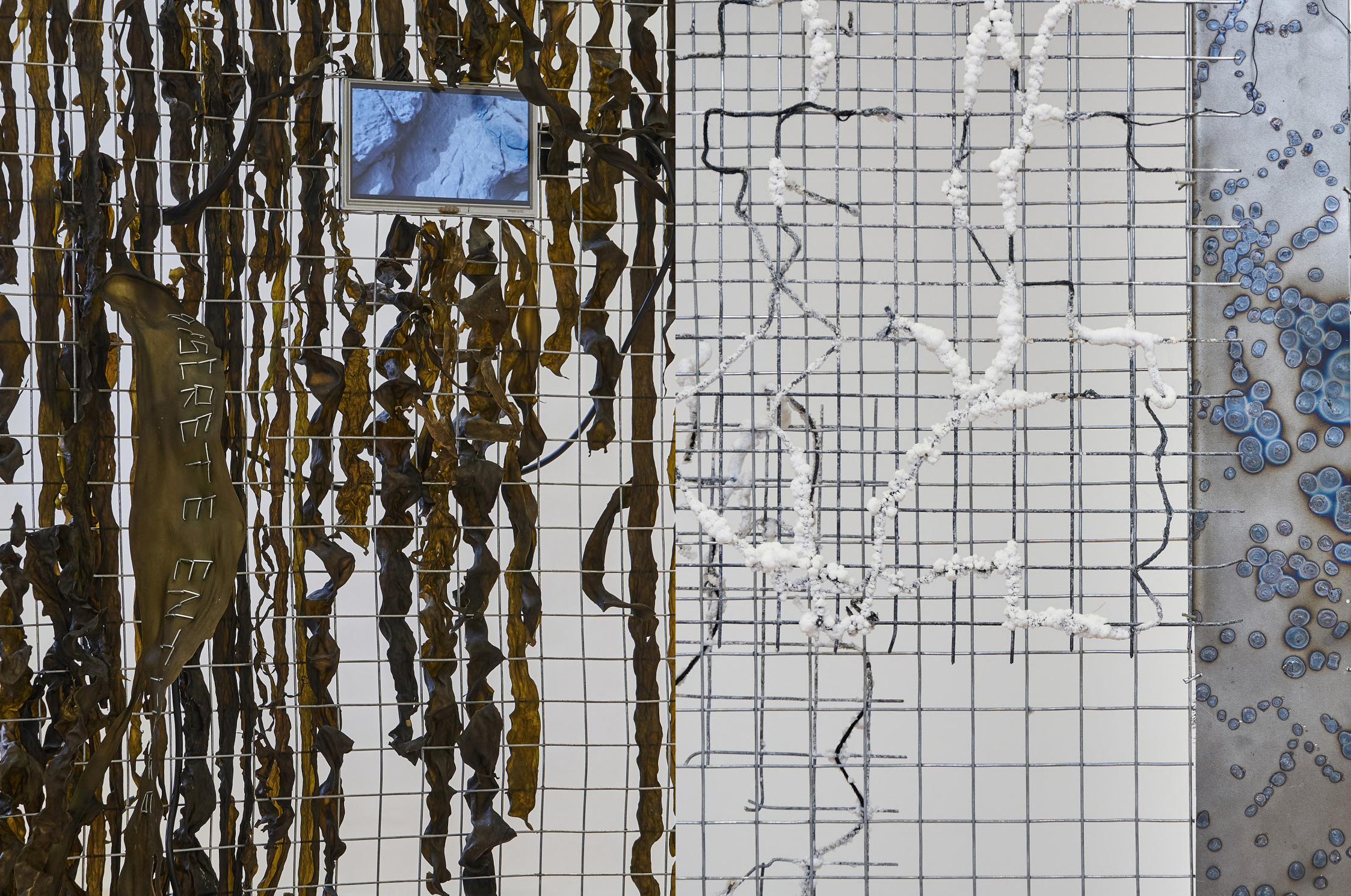
The multimedia installation “The form can no longer be maintained” reflects on the structure of the grid, which refers to both an art-historical image tradition and a cartographic survey as well as the capitalist division of the world. Typically used for decentralizing the picture plane, objectification, 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.

Weiss' installation tells a story of human appropriation and assimilation of the natural environment and its resources from a critical yet hopeful perspective. 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.

From one grid wall of the five-part installation, individual elements emerge in 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 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. 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.

The walkable installation, in its dual constructedness, depicts abstracted sections of posthuman landscape images, thus becoming a research-based artistic cartography in itself.

Text: Madeleine Freund



The form can no longer be maintained, 2024, 5-part mixed media installation, dimensions variable
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Irgendwo zwischen deiner und meiner welt 1.2, 2022, plastic, plate, wire and spark plug, 70x20x16 cm / stone and wire, 60x60x50 cm
Installation view „J'efface le vide“, Salon du Salon, Marseille, France, 2022



All forms modify their context, 2023, mixed media installation with agave, aluminum, wire, dimensions variable
Installation view „Particles“, Kösk, Munich, Germany, 2023



All forms modify their context, 2023, mixed media installation with agave, aluminum, wire, dimensions variable
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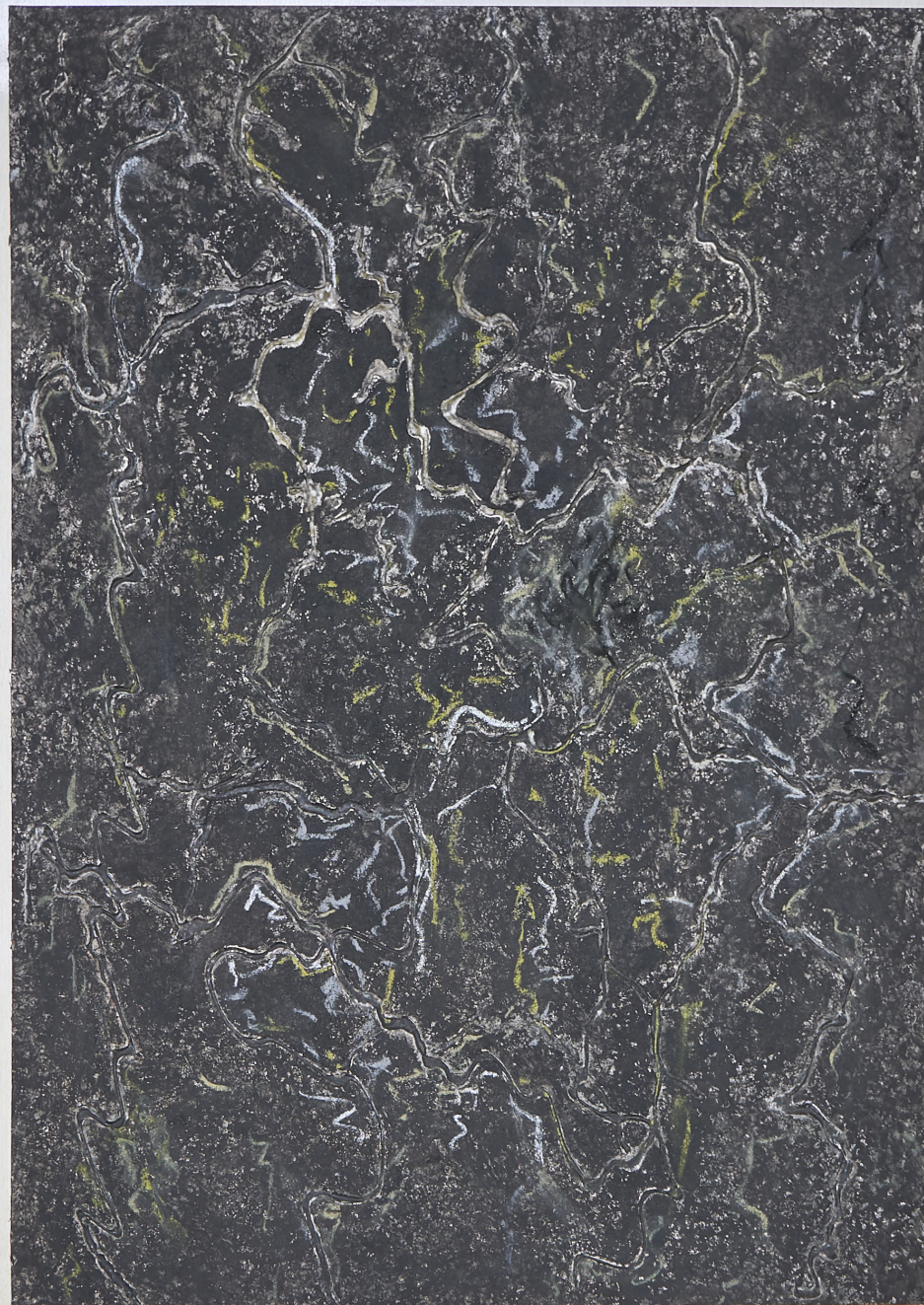


All forms modify their context, 2023

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.

All forms modify their context, 2023, agave and staples., 63x15x9 cm
Installation view „Particles“, Kösk, Munich, Germany, 2023



All forms modify their context, 2023, ink graphite and pastel chalk
Installation view „Particles“, Kösk, Munich, Germany, 2023



Subsoil, 2023, photo print on textile mesh and wire on aluminum, 49x49x7 cm
Installation view „Particles“, Kösk, Munich, Germany, 2023

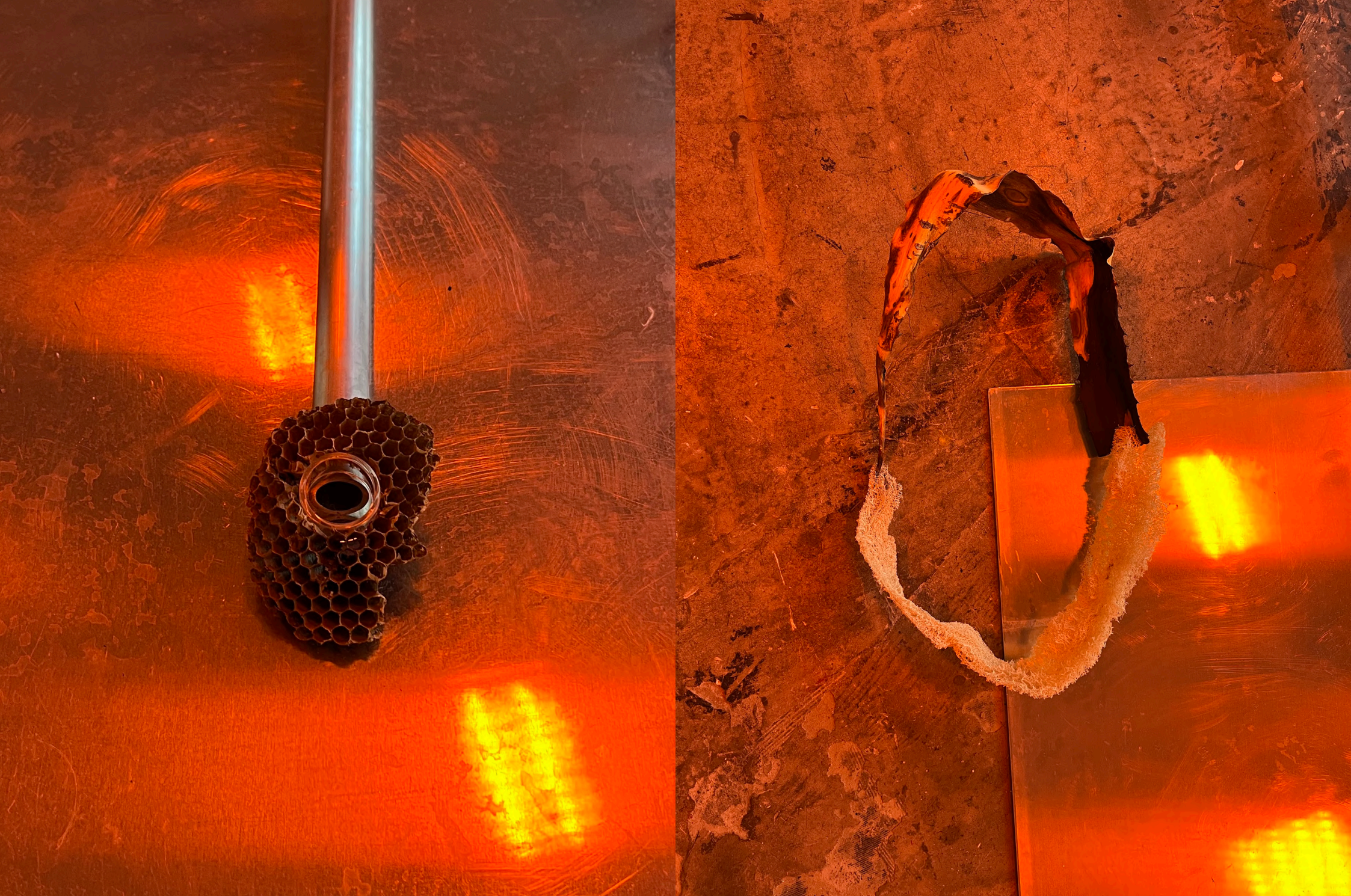


Subsoil, 2023

"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.



nachwärme, 2023, steel, aluminum, luffa, agave, honeycomb, wood and glass, 310x200x45cm
Installation view „Glühen“, Kösk, Munich, Germany, 2023



nachwärme, 2023, steel, aluminum, luffa, agave, honeycomb, wood and glass, 310x200x45cm
Installation view „Glühen“, Kösk, Munich, Germany, 2023

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Paraconsistent, 2025, agave and steel, 154x30x10cm
Installation view „Half Dry, Half Empty“, Trost space, Graz, Austria, 2025

Maxine Weiss



Metastable waters, 2024

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

Metastable waters, 2024, mixed media (seaweed, wire, agave, shower curtain, luffa), dimensions variable
Installation view „metastable waters“, Cité internationale des Arts, Paris, France, 2024



metastable waters, 2024, mixed media (among them: seaweed, wire, agave, shower curtain, pipes, luffa), dimensions variable
 Installation view „metastable waters“, Cité internationale des Arts, Paris, France, 2024

Maxine Weiss



Unknown source [viburnum], 2024, tree and wire mesh, 500x240x210 cm
Installation view „Tacker“, BBK, Munich, Germany, 2024



Unknown source [viburnum], 2024

"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.

Unknown source [viburnum], 2024, tree and wire mesh, 500x240x210 cm
Installation view „Tacker“, BBK, Munich, Germany, 2024



Unknown source [viburnum], 2024, tree and wire mesh, 500x240x210 cm
Installation view „Tacker“, BBK, Munich, Germany, 2024



You watch someone you know, 2020, chia seeds, 120x70,60cm
Installation view „In Limbo“, Kösk, Munich, Germany, 2020

Maxine Weiss



water and glue, 2019/2022, video (5:12 min)
Installation view „Fruit of the Gloom“, Academy of Fine Arts, Munich, Germany, 2022

Maxine Weiss

Water and glue, 2019/2022

[full video](#)

"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.



Water and glue, 2019/2022, video (5:12 min)
Installation view „Fruit of the Gloom“, Academy of Fine Arts, Munich, Germany, 2022



Adaptive Correlation, 2023
in collaboration with Justin Urbach

„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.



Become jellylike, 2020, digital collage
 Installation view, how to survive super nice and super sexy, online, 2020



Become jellylike, 2020

"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.



Binge identification, 2021, photography on textile, each 160 x 90 cm
Installation view „To be succesful in hunting“, Kunstpavillon, Munich, Germany, 2021

Maxine Weiss



Binge identification, 2021

"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.

Binge identification, 2021, photography on textile, each 160 x 90 cm
Installation view „To be succesful in hunting“, Kunstpavillon, Munich, Germany, 2021



Not listening but i hear you, 2022, wire blue annealed, 40x20x20 cm
Installation view „Januar“, Goldberg Galerie, Munich, Germany, 2022



Leaning into, 2025, mixed media installation, dimensions variable
Installation view „Leaning into“, Treasure Hill Artist Village, Taipei, Taiwan, 2025

Maxine Weiss



Leaning into, 2025

“Leaning into” is a site-specific installation at Treasure Hill Artist Village in Taipei which Maxine Weiss developed during her 3-month long residency. The work connects to the unique, organically grown architecture of the village—built over time by various individuals—and emerges from materials collected throughout her stay in Taiwan. Found objects, both organic and synthetic, gathered in Taipei, the mountains, and along the coast, are subtly transformed and integrated into the space.

Worn shoes held together with staples, frozen in time and stripped of their original purpose, a cup built from boba pearls recalling the everyday street drink, structured fabrics mimicking the tiles found across the city’s façades, remnants of face masks evoking the ghost stories told in the village, a metal-stitched palm leaf gathered at the river, and a shirt sewn from seaweed sourced from a local market all become part of the installation.

These materials enter into conversation with the existing structures, weaving together impressions, encounters, and textures. The installation reflects on how place, memory, and materiality can merge and evolve within a lived environment. By layering the collected fragments into the space, the artist explores how environments shape our perception and how these materials carry traces of the places and moments they come from.

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Installation view „Leaning into“, Treasure Hill Artist Village, Taipei, Taiwan, 2025



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Entlarven, 2020, dust and glue, 340 x 40 x 2 cm
Installation view „In Limbo“, Kösk, Munich, Germany, 2020

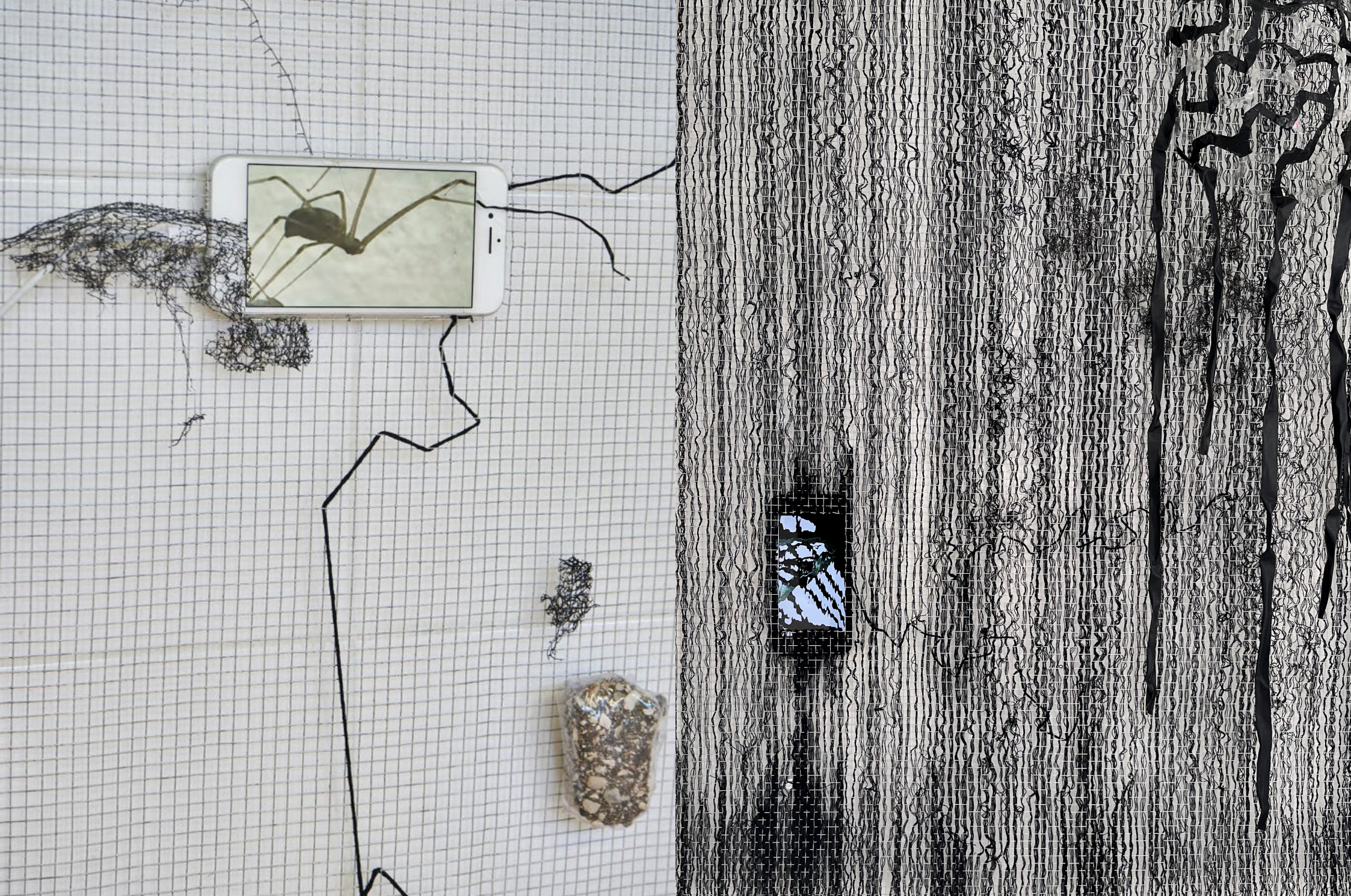
Maxine Weiss



Entlarven, 2020

"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.

Entlarven, 2020, dust and glue, 340 x 40 x 2 cm
Installation view „In Limbo“, Kösk, Munich, Germany, 2020



People look like ants from above here, 2022, mixed media on wire grid, 100x82x4 cm
Installation view „Inside the woke cube“, Kunstarkaden, Munich, Germany, 2024

Maxine Weiss



Species from afar, 2023

"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.

Species from afar, 2023, agave and wire, each 120x20x7 cm
Installation view „Klasse Bircken“, Academy of Fine Arts, Munich, Germany, 2023



Species from afar, 2023, agave and wire, each 120x20x7 cm
Installation view „Klasse Bircken“, Academy of Fine Arts, Munich, Germany, 2023

Maxine Weiss

*1992, Starnberg, Germany

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

2025: Together Forever · DG Kunstraum · Munich

2025: Half Dry, Half Empty · Trost · Graz

2025: Charged Bodies · Hilbertraum · Berlin

2025: Open studio exhibition: leaning into · Treasure Hill Artist Village · Taipei

2025: ECOCIDE · Lothringer 13 · Munich

2025: Open studio exhibition · PS61 · Munich

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: Glöhen · 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 · Awards

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

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

2024: Stipendia: Website Förderung der LfA

2024: Atelierstipendia · PS61 Studios · Munich

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

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

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

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

Public Collections

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

European Investmentl Bank Collection · Luxembourg



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.



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unknown source [branch], 2023, branch and wire mesh, 150x70x60 cm
Installation view „Inside the woke cube“, Kösk, Munich, Germany, 2024



metastable waters, 2024, mixed media (among them: seaweed, wire, agave, shower curtain, pipes, luffa), dimensions variable
Installation view „metastable waters“, Cité internationale des Arts, Paris, France, 2024

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