

Max Leiß
2010 - 2020
Ausgabe#



Ausgabe#35, 2019, various sheets in envelope, 36 x 25 cm,
 with a contribution by Thomas Hauri
 Ausgabe#30, 2018, various sheets in envelope, 36 x 25 cm
 Ausgabe#31, 2018, workbook in cardboard cover, supplemented with a
 photo-essay on Ny Carlsberg Glyptotek, 22 x 15 x 2,5 cm

Thomas Geiger
Ausgabe# / Mark Pezinger Verlag
2016

EN

The publishing house Mark Pezinger has been issuing Max Leiß' Ausgabe# (Issue) since 2011. It is announced in the publisher's programme as the artist's 'personal publication' - and yet it confounds all the general ideas of a publication: mechanical reproduction and broad availability. In most instances unique pieces, 28 issues of Ausgabe# have appeared in irregular intervals since 2011. Most of them employ the folders of the Meisterwerke der Kunst series, which the artist commandeers through collage and cut-outs in order then to collect diverse materials such as prints, photographs, copies, text fragments or even contributions from other artists inside. All the elements used form a sculptural inventory and vocabulary which future Ausgabe# editions can avail of, which can be used again. Thus Ausgabe# becomes an artistic field for experimentation where Leiß can bring his ideas and thoughts together physically and visually in order to create new connections in the interplay of fragments. What is manifested to the viewer in the process may at first appear like a rather chaotic portfolio of pages. But allow it time, and a space opens up in which it is possible to get to know the artist's references and sources and to dive into a game of associations. Ausgabe# should thus be literally understood as a Gabe - a gift - from the artist to his viewers, inviting their willingness to create their own narratives and thought and thus a truly 'personal publication'.

with contributions by:

Anja Braun, Jörg Gelbke, David Berweger, Thomas Geiger, Thomas Hauri, Balz Isler, Assen Janev, Béla Pablo Janssen, Felix Oehmann, Fabian Orasch, Carolina Perez Pallares, Christian Rothmaler, Sarah Schlenker, Marten Georg Schmid, Jessica Twitchell, Oana Paula Vainer, Yann Vanderme, Johannes Wald

DE

Ausgabe# erscheint seit Juni 2011 in unregelmäßigen Abständen als eine Art persönliche Zeitschrift des Künstlers. Jede der Mappen enthält graphische Elemente wie Drucke, Photographien, Kopien oder Textfragmente, die den künstlerischen Arbeitsprozess im jeweiligen Zeitraum nachzeichnen. Alle verwendeten Elemente stehen in einer Materialsammlung zur Verfügung und können als bildnerisches Vokabular in zukünftigen Mappen wieder eingesetzt werden. Die Ausgabe# ist somit ein visuelles Gedächtnis und Experimentierfeld, versucht Ideen und Gedanken zu ordnen, zu verbinden und neu zu kombinieren. Sie bildet nicht nur ein poetisches bis ironisches Konvolut sondern auch ein System von Verweisen auf Skulpturen und Objekte des Künstlers, gibt somit einen intimen Einblick in den Arbeits- und Denkprozess.



Ausgabe#15, 2013, various sheets in envelope, 36 x 25 cm,
with contributions by BP Janssen and Jessica Twitchell



with Mark Pezinger Verlag at Kunst Halle Sankt Gallen, 2012
exhibition design by Max Leiß (with reading lamps by Ben Öztat)



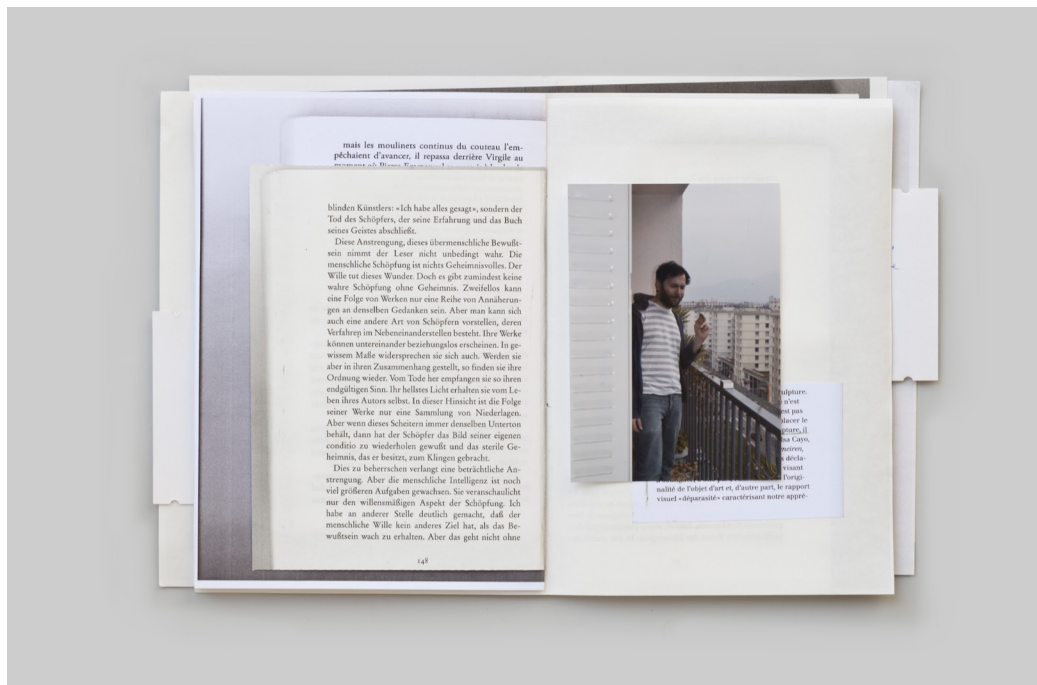
Ausgabe#24: *Paris pratique*
2015, photographs in cardboard box, 7,5 x 5,5 x 2,5 cm
51 images taken during my residency at Cité Internationale des Arts
edition 1+1AP



Ausgabe#22
2014, various sheets and objects in cardboard box, 37 x 27 x 4 cm, one-off
on occasion of the exhibition CARAVAN 3/2014: Max Leiß, Aargauer Kunsthau, Aarau



with Mark Pezinger Verlag at WIELS Centre d'Art Contemporain, Brussels, 2014



Ausgabe# at Stimultania, Strasbourg 2016

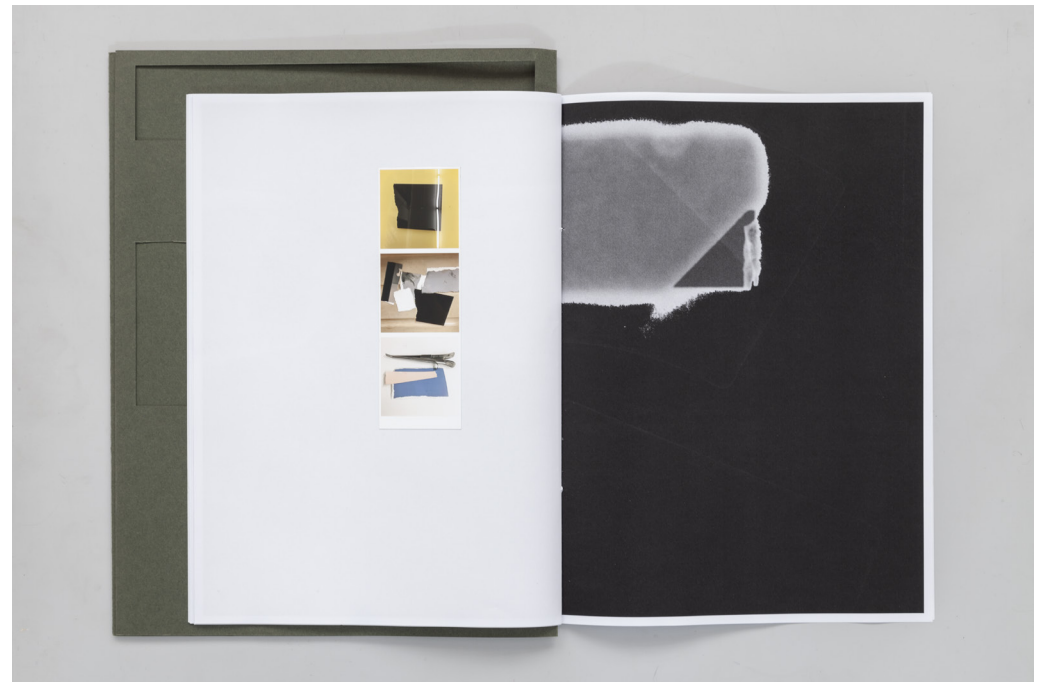
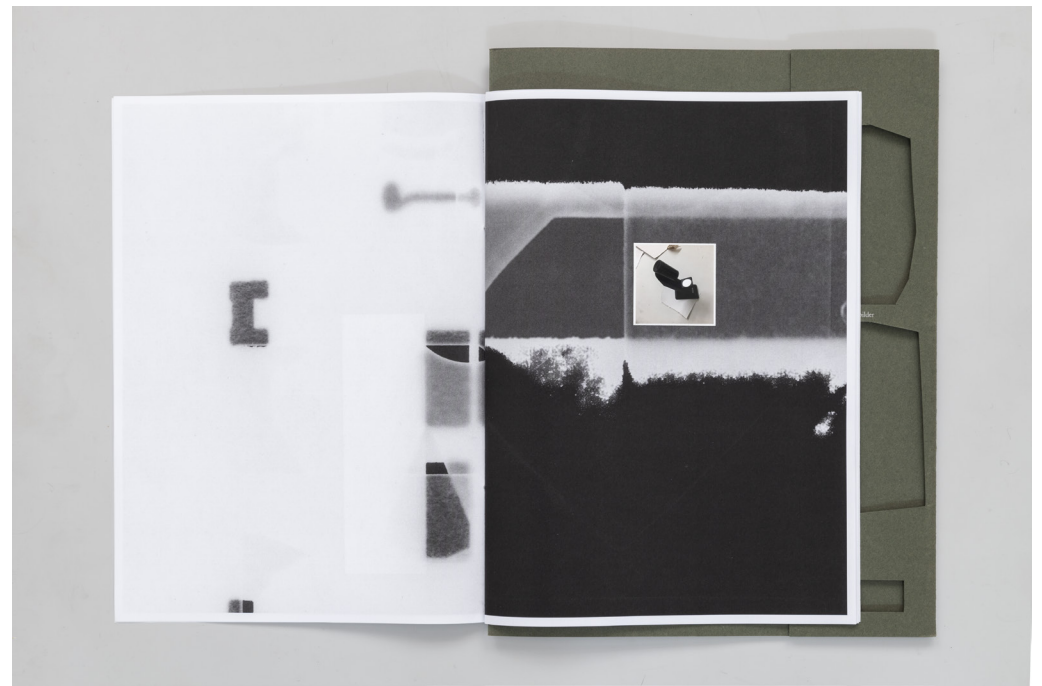


Ausgabe#23

2015, copied pages from books I studied in Paris, 18 x 22 cm, one-off with an exclusive contribution by Yann Vanderme: *What I don't like*

Ausgabe#21

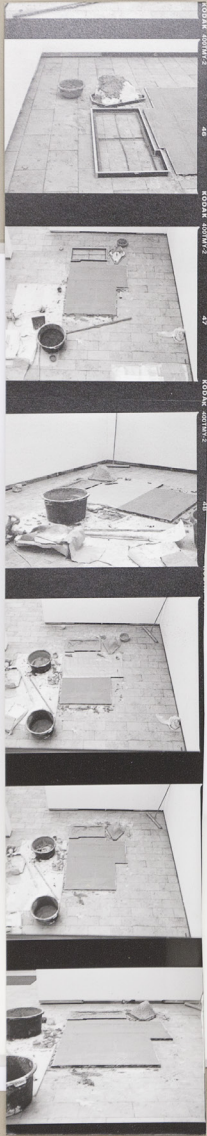
2014, laser print, 28 pages and some loose sheets, 21,5 x 15 cm 5 ex. published with I Never Read, Art Book Fair Basel, Tokyo Edition



Ausgabe#36: *Formlabor*
2020, various sheets in envelope, 36 x 25 cm,
with a text by Meret Arnold

- Ausgabe#29
Formen
- 16 Guss aus Salts 235
 - 79 Sarah Schlenker
Mnemosyne, 19. Jh / Anhängsel,
Digitaldruck auf Papier / Digitalis
 - + Tours d'ivoire
 - 125 Musée Fragonard
 - 126 Königsgräber
 - 122 Markus Steinweg
Missverständniss
 - 115 Musée du Louvre
 - 6709 Thomas Geiger
I want to become a millionaire
2010 (ongoing)
 - + Schablone
 - + Buddhas
 - + Kristallsystem der Wirbeltiere (v)
 - + Hundelüte
 - 123 Gregory Bateson
Das Muster, das verbindet
 - 124 Musée du Quai Branly
 - 121 double-crossed displays
 - 173 Outils de sculpteur
 - + Kurt Schwitters
Merzbau Hannover (vermietet), 1
 - 127 Dorf
 - + Sweaters (Stukenbrok)

one-off,
published with Mark Pezinger & Co
Max Leiß 23.01.2017



Kurt Schwitters, Merzbau Hannover (vermietet), 1923-1937, Hannover; Kunstmuseum Hannover mit Sammlung Sprengel
© 1980, Copyright by COSMOPHRESS Gern

INHALT

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Ausgabe#32: Marseille
 2018, fold-up map in cardboard cover, 1+1 AP, 19.3 x 15.5 x 2.8 cm
 produced for the Institute for Landscape Architecture, ETHZ,
 supplemented with personal notes and photographs

Ausgabe#34: Ein Stuhl für die Landschaft
 2018, workbook, 1+1 AP, 20.5 x 14.5 x 2 cm
 produced for the Institute for Landscape Architecture, ETHZ,,
 supplemented with 13 bookmarks documenting the students drafts

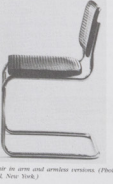


Probably the most famous of Breuer's chairs with parts in bright red, blue, and yellow (dark painted frame 1927-1928. (Photograph courtesy of Astor International, Inc., New York.)

commentators. Probably the most widely known and used of Breuer designs is the simple cantilever chair, made with or without arms, in which the absence of rear legs allows the tubing to flex slightly and give the chair a gentle springiness. This concept had been developed by the Dutch architect Mart Stam (b. 1899) in designs using straight tube joined with standard fittings, but the Breuer design with continuous bent tubing found its way into production with the same Thonet firm that had developed bentwood furniture. Breuer has continued to design furniture from time to time, often using other materials such as aluminum and bent plywood, but the

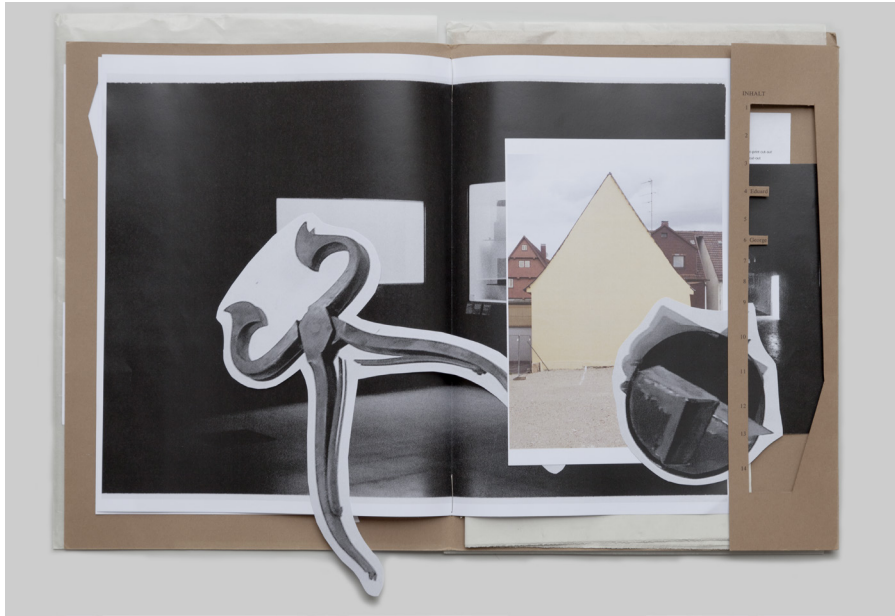


Martel Breuer armchair of 1934, with oak frame and hickwood seat and back (dark finish). (Collection of Museum of Modern Art, New York. Photo by Lambert Boudy.)



Chair in arm and armless version. (Photograph of Astor International, Inc., New York.)

have remained his most influential. His office in 1910, Mies van der Roë's furniture of wide influence like Le Corbusier's was no available furniture suitable for his own solutions to furniture. His chairs date from 1926, but have been taken on a special basis as the most important of that year. The chair of steel bars supporting tufted leather cushions was a masterpiece of the 1920s. Actually the chair is difficult to manufacture, requiring hand craft techniques despite its "industrial" appearance, correspondingly costly, and offers no unusual features of comfort or utility. Nevertheless, this design seems to possess some special aesthetic quality that has made it a symbol of modern design ideals. Mies' work in furniture included several other cantilever chairs, tables, a lounge couch, and some massive upholstery of conventional construction, all distinguished by a certain sense of classic proportion that was characteristic of all his work. Mies became director of the Bauhaus in 1930 and remained



Ausgabe#27: *double-crossed displays*
 2015, various sheets in envelope, edition of 2, 36 x 25 cm, one-off
 with contributions by Anja Braun, Fabian Anselm Orasch and a text by I. Gerstner

Ausgabe#18
 2013, various sheets in envelope, 36 x 25 cm, one-off
 with a contribution by Johannes Wald and all-over, Magazin für Kunst und Ästhetik





Unter diese
kativ verbund
n verändern;
Formen werd
von Wille, nach T
& Guggin & Max Leif

Ausgabe#28: on Ausgabe#
2016, offset print, 16 pages, 600 copies (of which 400 in the catalogue *Zeichensatz*), 22,5 x 16 cm