



Photo by Franческа Patrocínio

Maximilian Leonard Geschke  
Artist Portfolio



## Photo Schweiz 21

5 inkjet prints at 50 x 70cm, total dimension  
360 x 70cm

As Wildcard recipient of the leadcurator of Photo Schweiz, Daniel Bolliger, five Inkjet Prints were presented. The photographs were taken on journeys to loved ones during the second wave of the covid19 pandemic. They dealt with anonymity and questions of estrangedness, being unrooted yet confined and the beauty there is to see despite of it.





### Photo Schweiz 23

5 inkjet prints at 50 x 70cm, total dimension  
360 x 70cm  
2022

As Wildcard recipient by curator Neomi Gamliel at Photo Schweiz 23, the photographs presented were centered around questions of objectivity vs. subjectivity in street photography. They were not part of a series but brought together around the notion of them being artefacts of my perception.









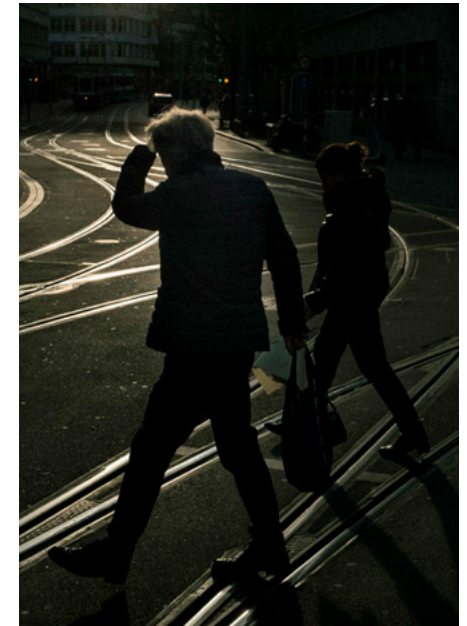


**Züritipp**

6 published photos in newspaper  
2023

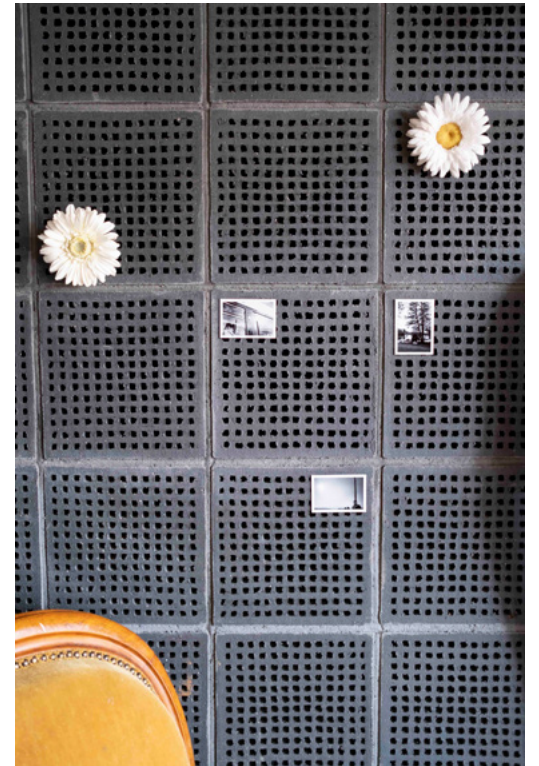
Züritipp is the Zürich local culture newspaper of the Tagesanzeiger. For their series “Züriszene” I published an image from the streets of Zürich every thursday for six weeks. Each photograph was taken in the week of its publishing, giving the viewers a fresh look at their city.













## **Gift exhibition**

23 inkjet prints at 8 x 5.5cm

2023

The gesture of giving – or gifting something to someone - is a timeless sign. Reaffirming our connection to others, the act of gifting can allow us to express our appreciation towards someone or something. Things that fit in the palm of the hand - the ultimate container - come together in the small-scale exhibition space.

Text and curation by Francisca Patrocínio and Anna Sophie Knobloch

poster artwork by Elisa Féraud

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The photographic Inkjet prints from the Gleis Show were gifted a second life in this exhibition. Instead of being scattered throughout the space, they were presented as a singular stack visitors could take in their hands and view at their own pace.





## Indicisive moments

6 inkjet prints, total dimension 420 x 42cm  
2023

Installation view photograph by Stéphane Nabil

What if in street photography we didn't hunt for the "decisive moment"? For this project a roll of film was shot several times, creating imperfectly overlapping images that blend both time and space in accidental compositions. The resulting images blur the spacing of the images on the filmroll, while also creating an abstract palette of images depicting the everyday as something happening without a chronological order. At times a silhouette of the photographer hints at the diaristic intention, while the bigger impression suggests a movie-like flying-by of time.





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## What would Walter see

26 inkjet prints at 12 x 8cm, group exhibition “On site” at Walter Haymann Stiftung, Zürich  
2024

Installation view photographs by Sebastian Lendenmann

Walter Haymann, the painter, was also an avid photographer of the everyday. For this project, his old lenses were adapted to my modern digital Leica camera.

The images, and subsequently the show, were produced in two and a half days in the Walter Haymann Stiftung. The creation of the photographs took a day and a half, the photos were edited on site and then printed at ZHdK.

The images show my explorations through Haymanns living quarters and the adjacent neighbourhood, captured through the vintage glass. It was an intense experience with rapid decision-making both in image- and printmaking.

Thanks to the Walter Haymann Stiftung for trusting me with the equipment.







## Archive Affairs

53 inkjet prints at 11 x 7.5cm

2023-2024



This work-in-progress will closely examine the artists personal archive of photographs made on so-called photowalks during 2023 and the first half of 2024. The final installation of the prints takes a closer look at the artists gaze, looking for common themes, ideas and visual expressions. The work is rooted in the artists master thesis that examined the point at which street photographers started “feeling it”. This can be likened to Roland Barths “punctum”, only that the application is not based in the moment of viewing an image but the process of making an image in the first place. The following page exemplary shows first groups of images from the artists archive that speak to each other.



