

Maximilian Prüfer

Nebenlinien - 15 Jahre Naturantypie

Exhibition Duration
October 11th - November 21st, 2025

Opening Hours
Tue - Fr 11 am - 6 pm
Sat 11 -am - 4 pm



Zungenkuss, Photo Credits: Courtesy of Maximilian Prüfer

The works of Maximilian Prüfer (born in 1986 in Weilheim, Germany) reveal a radical artistic approach to nature, whose essence is deeply poetic. His art is neither a representation nor a romantic idealization of nature, but rather an experimental exploration of its processes, some of which have been ongoing for years. His work thus moves at the intersection of art, science, and philosophy, focusing on the question of how natural processes and movements can be translated into lasting, aesthetic forms—beyond human intervention.

Prüfer developed his characteristic method, which he calls Naturantypie (nature typography), early on, and it forms an essential pillar of his artistic practice. He does not use classic painting or drawing utensils such as brushes or pens, but has refined his technique over the past fifteen years to such an extent that he is able to make the most ephemeral natural phenomena visible on canvas or paper. The forms are not drawn by Prüfer himself, but rather emerge through the movements of insects or raindrops, which act as collaborators in the creative process. Everything surrounding the individual work is meticulously prepared so that the wing beats of moths or the footprints of ants or even mites can be traced onto it. In the course of refining his natural typography, Prüfer has gained so many insights and lessons from working with these creatures that he is now able to artistically contain chance. And yet each of his works remains an experiment in which Prüfer withdraws from the process at a certain point and relinquishes control, thereby staging the fragile balance between artistic intention and autonomous natural processes. The result is works that are reminiscent of maps, starry skies, and microscopic structures.

Nature is not depicted mimically, nor does it serve as a starting point for conceptual abstraction; rather, Prüfer traces the multiple processes of becoming and passing away in nature. A system of permanent movement emerges in his works, a delicate network of forces in which humans are ultimately also involved. The experimental character of his work—the constant testing of new materials, situations, and environments—points to an artistic mindset that closely

links scientific research, precise observation, and aesthetic sensibility. At a time when nature often appears only as a resource or backdrop, Prüfer's conceptual art reminds us of its autonomy without resorting to romantic gestures of awe and wonder. They are silent testimonies to a world that continues without us.

Prüfer shows that experimentation is not just a method, but an attitude—an open, sensitive relationship with highly complex reality, characterized by deep connection and appreciation. His art is a dialogue with nature, in which listening is more important than speaking, and observing is more significant than intervening.

- Text by Judith Csiki, translated by Galerie Kandlhofer

About the artists:

Maximilian Prüfer (b.1986 in Weilheim Obb, Germany) Prüfer studied Design and Communication Strategy at The Augsburg University of Applied Sciences and Fine Arts at the Accademia di Belle Arti di Bologna, Italy.

Maximilian Prüfer's practice predominantly involves the exploration of natural processes and their transference to the visual image. Within this, Prüfer examines a range of existential, philosophical and political subjects in relation to evolution, humanity's manipulation of and ultimate interdependence with the natural ecosystem, contravening the human cultural paradigm of separation from natural phenomena. One element of Prüfer's practice where the expression of this analysis is salient lies within his unique representation technique recording the movements and conduct of insects that he has denominated *Naturantypie*. Through this methodological process, the very fine coating of the paper is displaced by the movement, creating an aesthetic that widens the concept of drawing independent of traditional tools. These works depict the most fundamental and instinctual forms of behaviour, including the impulse to survive and the economical employment of energy. However, this instinctual process is simultaneously manipulated by the artist by way of additional interpositions using barriers, scent, bait and light sources appropriate to the stimulus of each insect to manipulate the traces they leave behind. The works thus encapsulate an evolutionary process which continues and adapts despite the interference of humanity.

Building upon this interest in evolution, philosophy and society, Prüfer's latest project, *A Gift From Him*, explores the consequences of environmental destruction upon the pollination process within agriculture. For this, Prüfer twice visited the Sichuan Province of China to research the mechanisms behind human pollinated fruit trees that has been developed due to the virtual extinction of the insect population as a result of the over use of pesticides. During these visits, Prüfer researched how the farmers in Sichuan have adapted to the reduced biological diversity by developing methods to manually pollinate flowers in order to maintain the components of the natural food chain. Using rudimentary tools, composed of bamboo sticks with chicken feathers attached to the ends, workers distribute pollen onto individual blossoms. Prüfer documented the entire process of this manual pollination from the 'painting' of the pollen on the blossoms to the physical labour required to transport the fruits from the valley through photographs, collected objects and films. As part of *A Gift From Him*, Prüfer brought a pear that he pollinated himself back to Germany, photographing it against a red background in reference to the associations of the colour red to luck, joy and happiness in China. He then preserved the fruit in a silicon mould, later casting it in metal and transforming it into a sculptural artefact. Ultimately, the works stand as an ambivalent documentation of humanity's cultural evolution, both through the technological and mechanical achievements in the face of obstacles and the malevolent actions which generate said obstacles.

Prüfer's recent exhibitions include:

'Field and Lab Treasures', CS Art Partners, Rockefeller University, Greenwich, CT/NYC, 2024; 'Fruits of Labour', Weltmuseum, Vienna, AT, 2023, 'First Alphabet', Galerie Kandlhofer, Vienna, AT, 2023; 'Inwelt', Galerie Kandlhofer, Vienna, AT 2021; 'WIR', Kugelmühle, Mühlbach, 2020; 'Tier', Galerie Kandlhofer, Vienna, AT, 2019; 'Vieh', Museum Villa Rot, Burgrieden, DE, 2018; 'Nest', Sotheby's Artist Quarterly, Sotheby's Munich, DE, 2018.

His work has been included in recent group shows:

'Hello Nature!', Germanische Nationalmuseum, Nürnberg, DE, 2024; 'Flowers Forever', Brucerius Kunstforum Hamburg, DE, 2024; 'Flowers Forever', Kunsthalle München, München, DE, 2024; 'Der Stand der Dinge?', Draiflessen Collection, Mettingen, DE, 2023; 'Gelber als Gold', ERES Stiftung, Munich, DE, 2023; 'Fanstastische Tierwelten', Kunstmuseum Heidenheim, Heidenheim, DE, 2023; 'On the brink of extinction', Mewo Kunsthalle (together with Alexandra Daisy Ginsberg & Gil Shachar), Memmingen, DE, 2023; Benefizauktionsausstellung, Pinakothek der Moderne, Munich, DE, 2022; 'A private collection - die Sammlung Tyron Vincent', Kunstverein Mannheim, DE, 2022; Vienna Biennale for Change: 'CLIMATE CARE - Reimagining Shared Planetary Futures', Museum für Angewandte Kunst, Wien, AT, 2021; 'ponds among ponds: an exhibition of threshold

behavior & nested life', Institute of Contemporary Arts at NYU Shanghai, Shanghai, CHN, 2021; Bayerische Kunstförderpreise Bildende Kunst 2021, Galerie der Künstlerinnen, Munich, DE, 2021; 'Kunst für Tiere. Ein Perspektivwechsel für Menschen', Opelvillen, Rüsselsheim, DE, 2020; 'Flügelschlag', Museum Sinclair Haus, Bad Homburg, DE, 2020.

His works are featured in many public and private collections such as those of the Albertina Modern and Mercedes-Benz Art Collection.

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Opening Reception: Friday, October 10th 6 - 9 Uhr

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We kindly ask you to report and are available for further questions at mh@kandlhofer.com or +43 1 5031167

Additionally, we would love to invite you to the exhibition opening on October 10th starting at 6:00 pm at the gallery.

All photo material on the exhibition, such as work images, will be added shortly and can be accessed [here](#).

Yours Faithfully,

Galerie Kandlhofer