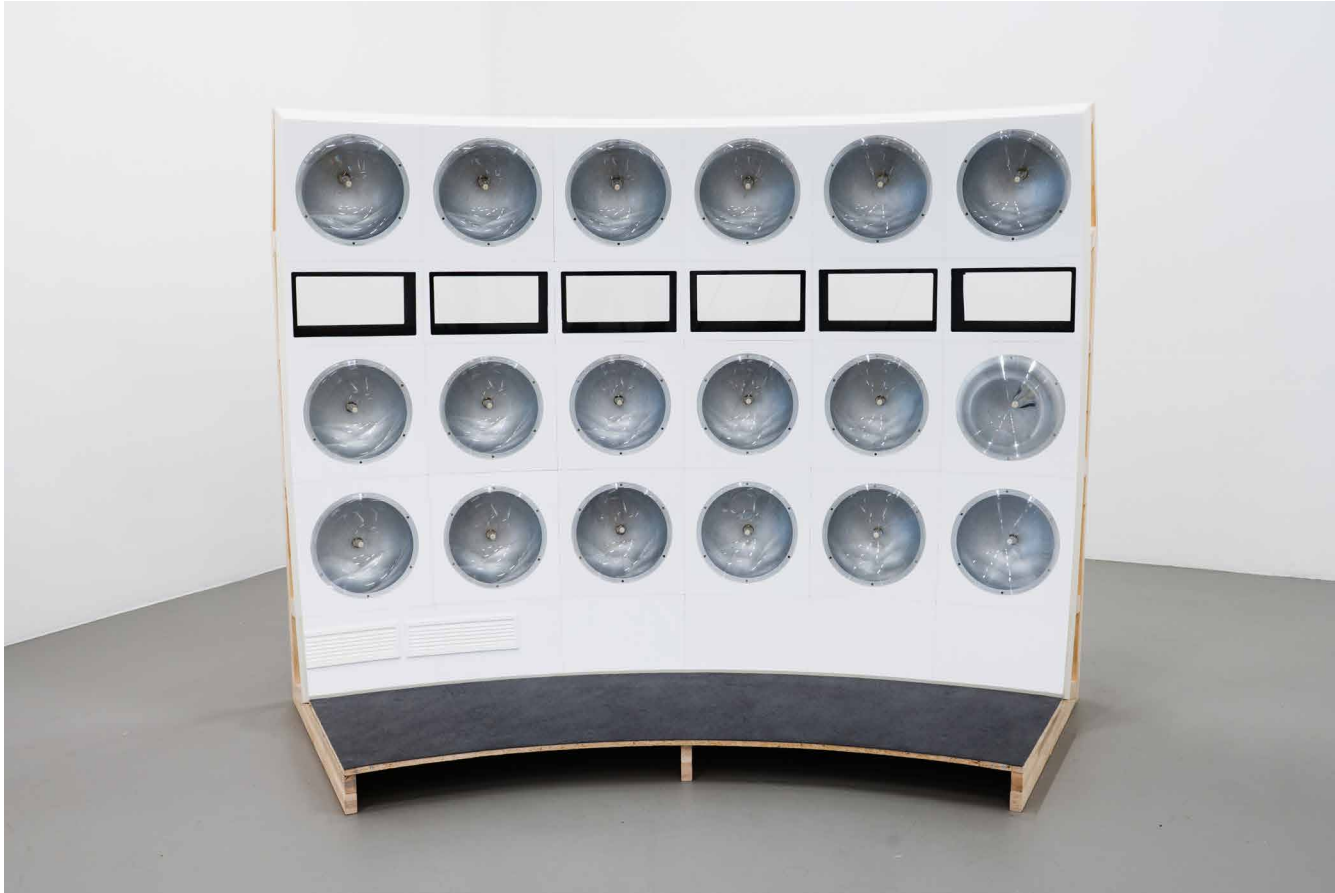


Maximilian Glas



Sham Rage, 2026



Sham Rage, 2026

Operation Theater (Shadowless
Lamp), 2026

Polystyrol, varnish, epoxy, fresnel lenses, acrylic glass, linoleum, analog cam
switch mechanism, LEDs, wood.
198 x 150 x 173cm



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Sham Rage, 2026

Anxiety, 2026

Video loop (1min 45sec) projected onto a merchandise play set from Disney-Pixar's animated film *Inside Out*, animated character „Anxiety“ from the film, glass marbles, PLA, acrylic glass, steel, varnish, video projector.



Sham Rage, 2026

Anxiety, 2026

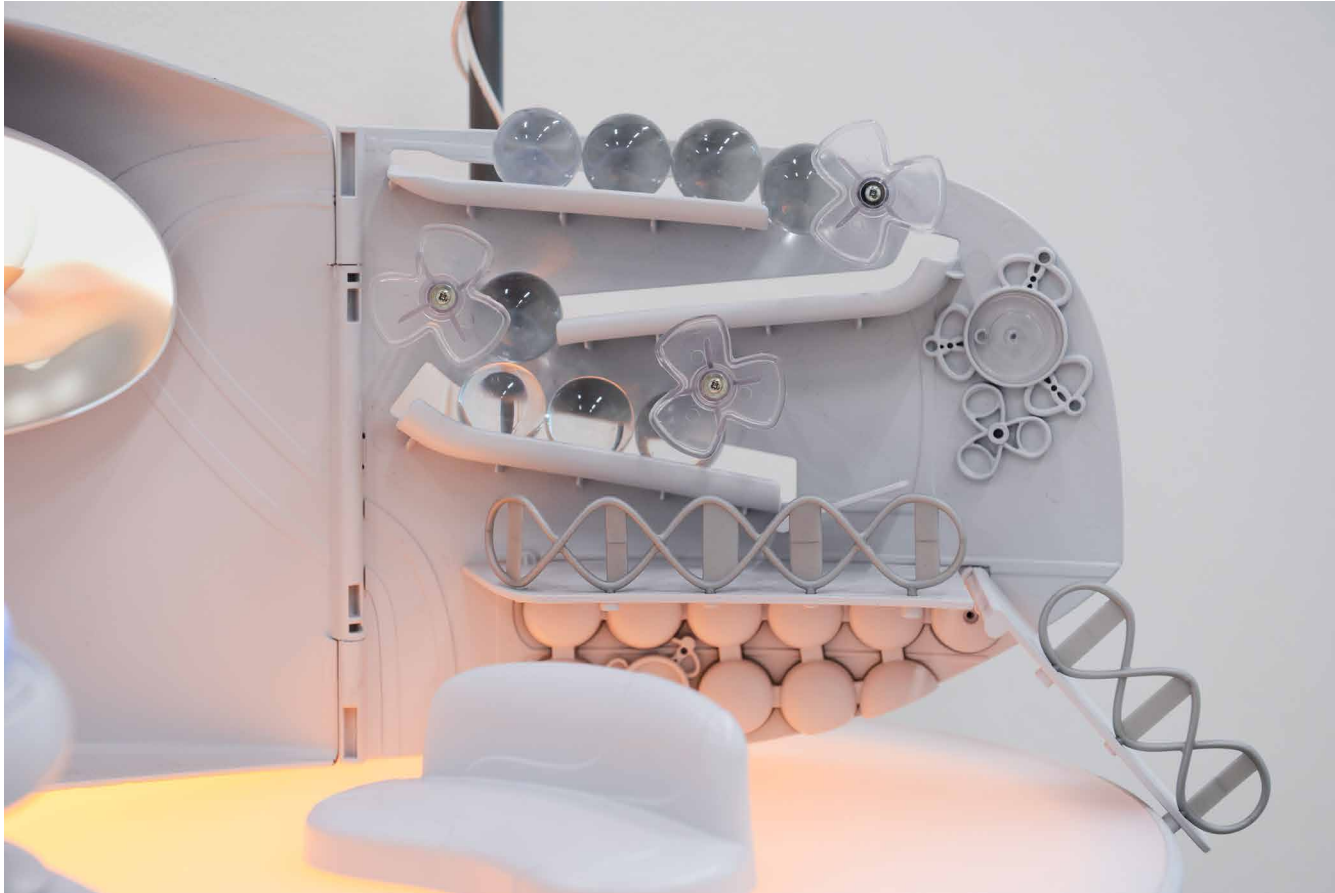
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SHAM RAGE

Sham Rage consists of two works: *Operation Theater (Shadowless Lamp)*, 2026 and *Anxiety*, 2026. The former is a fragmentary 1:1 replica of a neurological operating theatre, positioned opposite the latter, a video installation based on an altered merchandise toy from Disney Pixar's film series *Inside Out*. The installation brackets the historical migration of neurological concepts and theories of emotion from the clinic into popular culture, where they helped establish the mind-as-brain as a dominant cultural paradigm.

Operation Theater (Shadowless Lamp) is derived from a neurological operating theatre built in 1959 at the Western General Hospital in Edinburgh, now decommissioned. The theatre was designed as a spherical space fitted with numerous lamps, all focused on a single point at its centre to illuminate the patient's brain during surgery without casting shadows. For *Sham Rage*, a section of the theatre's wall was reconstructed as a full-scale replica in the style of a theatrical backdrop. The installation emits a programmed sequence of flashing lights reminiscent of those used in EMDR therapy.

Anxiety is based on a merchandise playset from Disney Pixar's *Inside Out*, a highly successful animated film series (2015/2024) set inside the mind of its protagonist, where the mind is represented through neurological metaphors and personified emotions. For the work, one of these emotions—Anxiety—was appropriated and re-animated to perform breath work exercises.

Video documentation:

<https://vimeo.com/1211661780?share=copy&fl=sv&fe=ci>



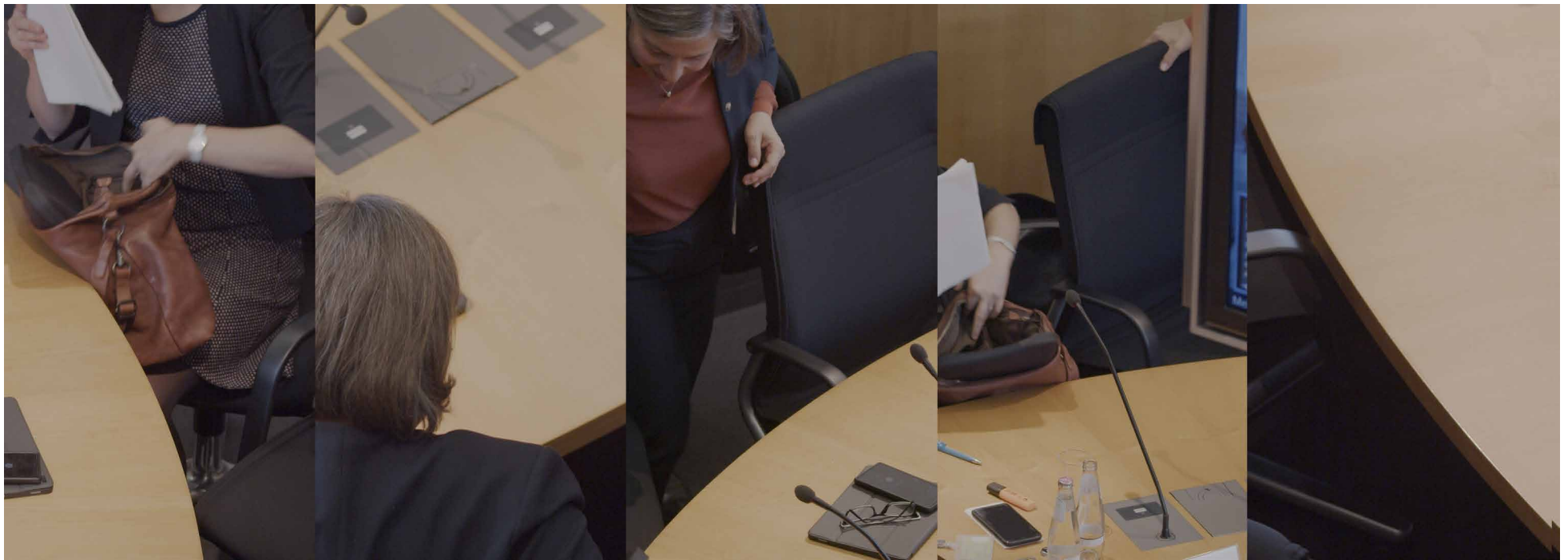
Experts, 2025

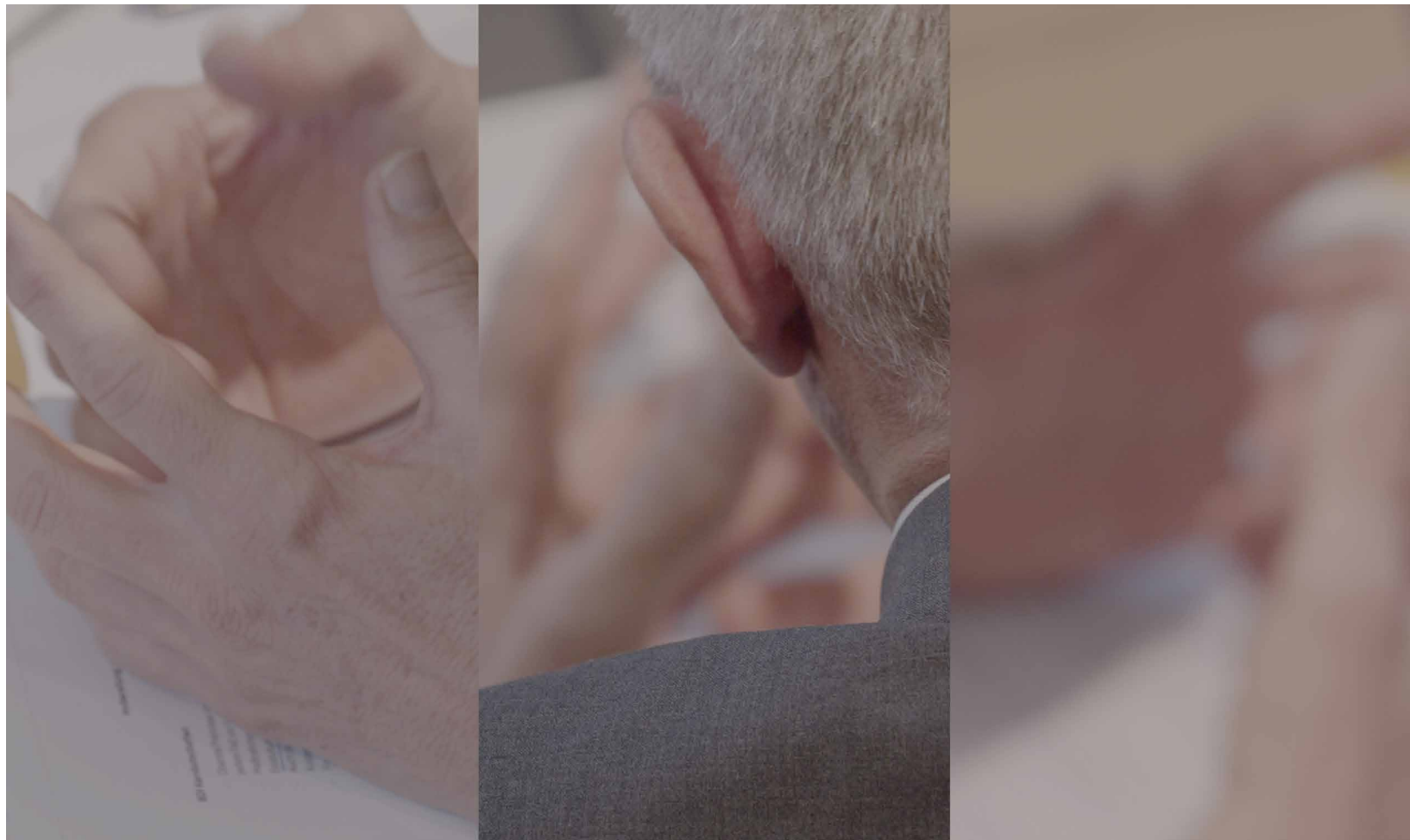
Multi-channel video, variable duration,
1920 x 1080 px per channel



Experts, 2025

Multi-channel video, variable duration,
1920 x 1080 px per channel





EXPERTS

On November 6, 2024, significant political events unfold rapidly as German chancellor Olaf Scholz dismisses his minister of finance, Christian Lindner, and consequently breaks up the then-governing coalition. In the US, only a few hours before, Donald Trump is re-elected president of the United States of America.

On the same day, Maximilian Glas and his team are in the Bundestag with five slow-motion cameras to film an expert hearing of the Committee on the Environment. Far away from the news ticker unfolding simultaneously in the German media landscape, scientists, invited experts and politicians consult with each other in a monotonous, structured manner, following a very specific and steady rhythm of a speech timer. Only close-ups and gestures from the proceedings of the session and the participants can be seen.

In Glas' video installation, these close-ups reveal a tension between the protagonists in a meticulous observation of the work being done there and an assessment of the striving for a result. Every gesture, every captured expression is concentrated and allows us to read the emotions in such a matter-of-fact world with mindfulness and detail.

Text by Donja Nasseri and Jan Borreck

Video documentation:

<https://vimeo.com/1214827092?share=copy&fl=sv&fe=ci>



Sinkhole, 2026

PLA, Varnish

109 x 29 x 17 cm



SINKHOLES

The sinkhole series is part of a body of work that emerged from a trip to Jordan, undertaken to visit test sites of the German company WeatherTec Services.

Between 2016 and 2020, the company tested weather-modification technologies there, aimed at generating artificial rain. The series depicts scans of large sinkholes that open up suddenly along the shores of the Dead Sea, as a result of its steadily falling water level.





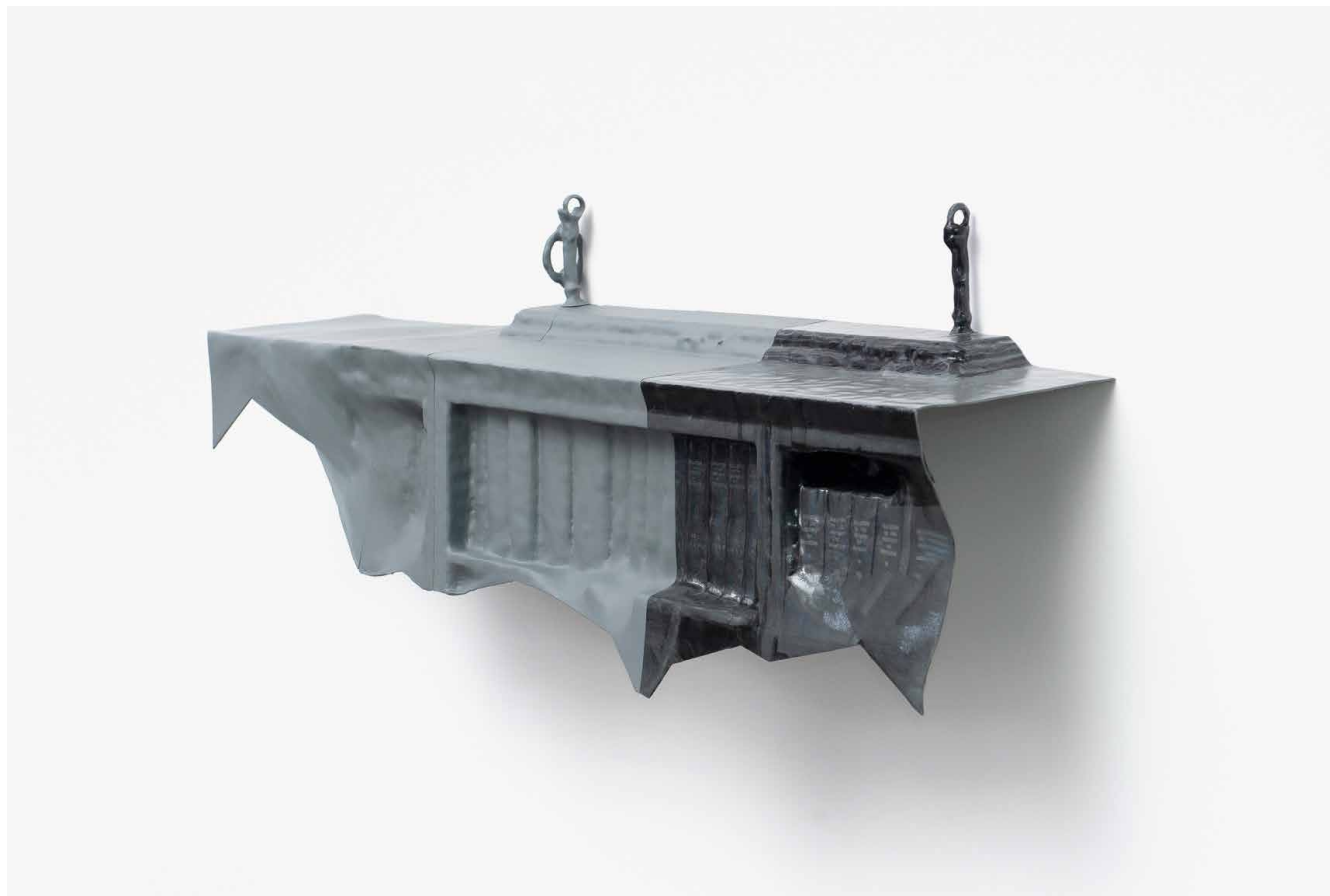






Exhibition Mount For a Tamping Iron
(Introductions to Neuroscience), 2025

PLA, Varnish, laser print on Decal paper



Exhibition Mount For a Tamping Iron
(Introductions to Neuroscience), 2025

PLA, Varnish, laser print on Decal paper

INTRODUCTIONS TO NEUROSCIENCE

Introductions into Neuroscience and its related works are a remix of an evergreen piece of medical lore and its manifold retellings. In a lobotomy-curious, neuralin-king, dopamine-detoxing moment of therapy culture, the skull of Phineas Gage recounts its own tale: Reading from the first pages of a wide array of introductory books to neuropsychology, it cites only, and specifically, passages describing Gage's changes in character after a

„Horrible Accident. — Phineas P. Gage, foreman on the Rutland Railroad at Cavendish, Vt., was preparing for a blast on Wednesday last, when the powder exploded, carrying through his head an iron instrument, an inch and a fourth in circumference, and three feet and eight inches in length. — The iron entered on the side of his face, shattering the upper jaw, and passing back of the left eye, and out at the top of his head. Singularly enough, he was alive at two o'clock the next afternoon, in full possession of his reason, and free from pain.“ — Lutlow, Vt., Union (September 13, 1848)

He didn't die and lived for many more years with that wound. But he changed completely: Once a kind person and exemplary foreman, he now was moody, extremely disrespectful, and prone to outbursts of rage. Needless to say, this came in quite handy for neuropsychology as it proclaimed to all and sundry that we exist primarily through our brains.

Accompanying Gage's skull is a fragmentary replica of a museum exhibit mount, sitting on a shelf above volumes of medical history. Scanned in Boston and reproduced for *Introductions* at a scale of 1:1.5, it holds the iron instrument to this day. An inscription engraved into its steel surface fixes its own status as artifact: „This is the bar that was shot through the head of Mr. Phinehas P Gage at Cavendish Vermont Sept 14, 1848. He fully recovered from the injury & deposited this bar in the Museum of the Medical College of Harvard University. Phinehas P. Gage. Lebanon Grafton Cy N.H. Jan 6 1850.“

On the floor, the personified emotions Happiness, Anger, Ennui, Anxiety and others – the cast of *Inside Out 2*, the highest-grossing animated film ever – bustle around the shape of a window from „Headquarters“: the electro-chemical control center representing the workings of the mind in *Inside Out*. From here, the emotions process the surroundings of the protagonist Riley and manage her actions – all while she experiences puberty and navigates chaos under a still underdeveloped prefrontal cortex.

Damaged in Gage and underdeveloped in Riley, the prefrontal cortex connects these two pop stories. In both, it is the anatomical site to which labels and medicalized categories of deviant social behavior can be anchored with scientific authority.



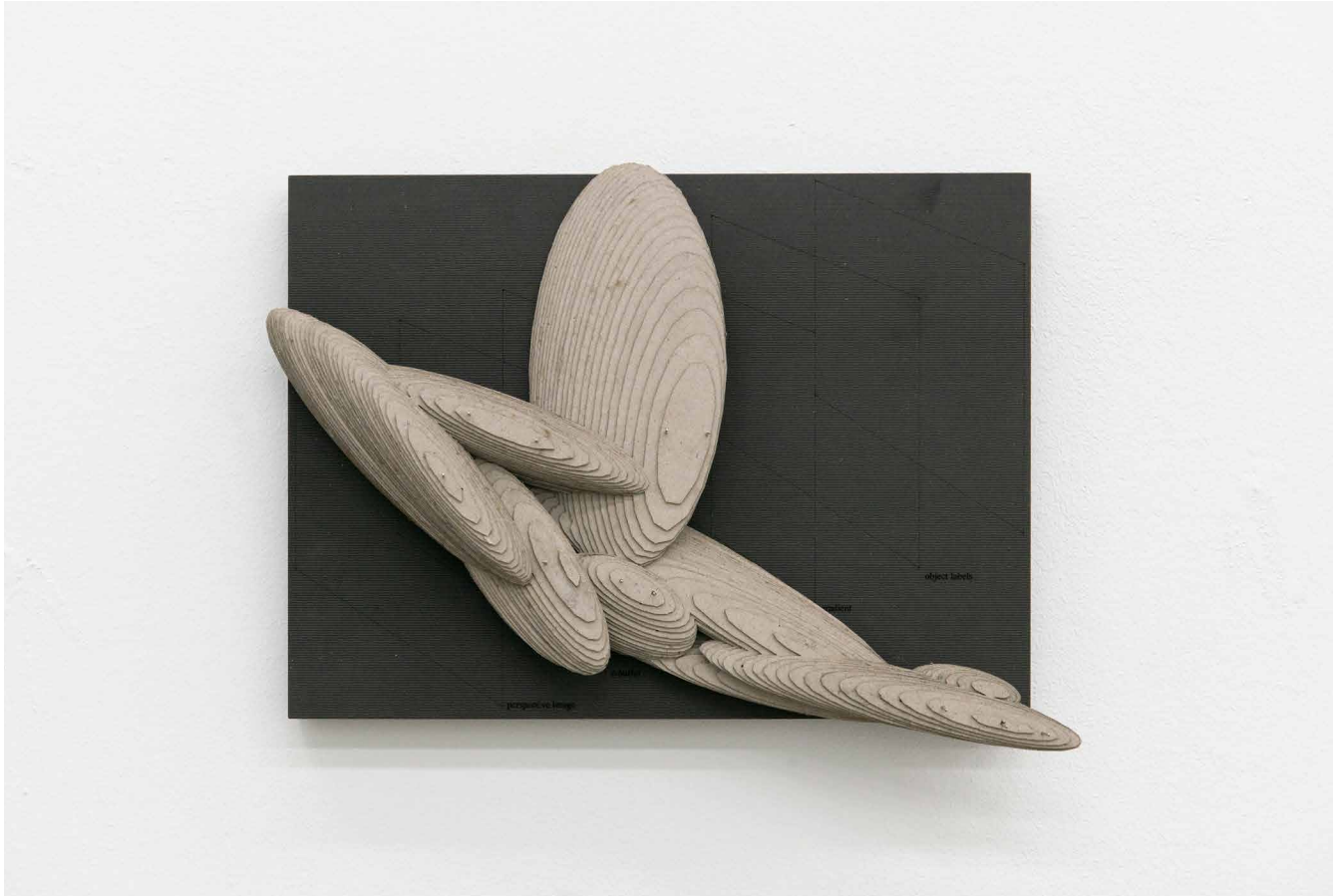
Nothing Before the Observation, 2024

Cardboard, MDF



Nothing Before the Observation, 2024

Cardboard, MDF



Nothing Before the Observation, 2024

Cardboard, MDF



NOTHING BEFORE THE OBSERVATION

In the fall of 1994, a corpse disappears, millimetre by millimetre down its vertical axis, by the blades of a milling machine. All that remains are 1,871 photographs taken during the brief pause between each milling operation, downloadable from the U.S. National Library of Medicine's website.

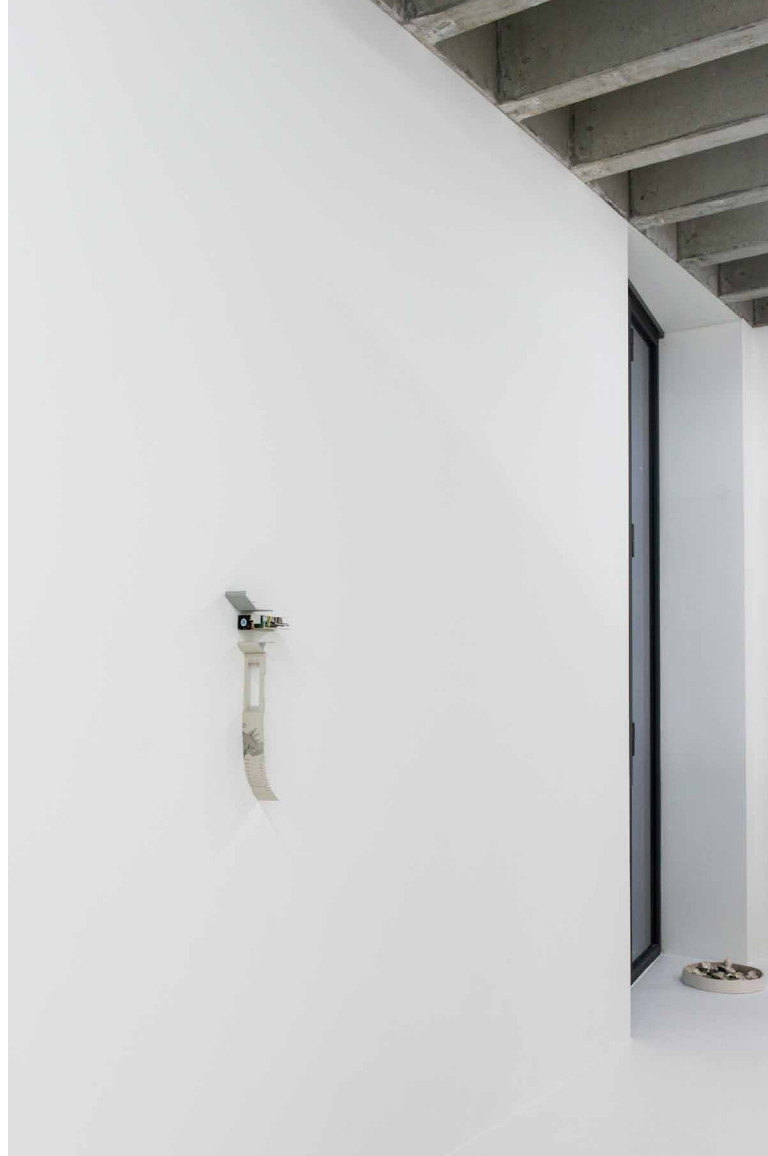
Some time later, a computer program - guided by a precisely defined range of RB color values which, arranged on spacial planes, assume the shape of ellipsoids -, identifies and cuts organs and tissue out of the photos. It assembles the virtual mass as sharply contoured digital objects. This time not as pixels that relate to each other on a two-dimensional plane, but as volumetric voxels. In their entirety, they form the first digital anatomical 3D-model made from a real human body. The donor, an executed murderer from the United States, had agreed that his body would be made available for scientific research.

To be universal, one must be specific. The model is pitted and dented, and littered with deviations, due to the specifics of its donor and accidents in its manufacture. His brain had swollen, his blood vessels collapsed. Too delicate middle ear bones went missing. Nerves demanded to be reconstructed manually. They occupy the same color space as fat, and the photographs therefore refuse to provide data about them. Nevertheless, the technicity of the method satisfies the urge for objective observation, and grants the wish to become an image, thoroughly.



Testimony, 2023

Parts of an ultrasound unit, LED Matrix, laser print on decal paper



Slice (Testimony), 2023

Parts of an ultrasound unit,
laser print on decal paper

37 x 16 x 9cm



Slice (Testimony), 2023

Parts of an ultrasound unit,
laser print on decal paper

37 x 16 x 9cm

TESTIMONY

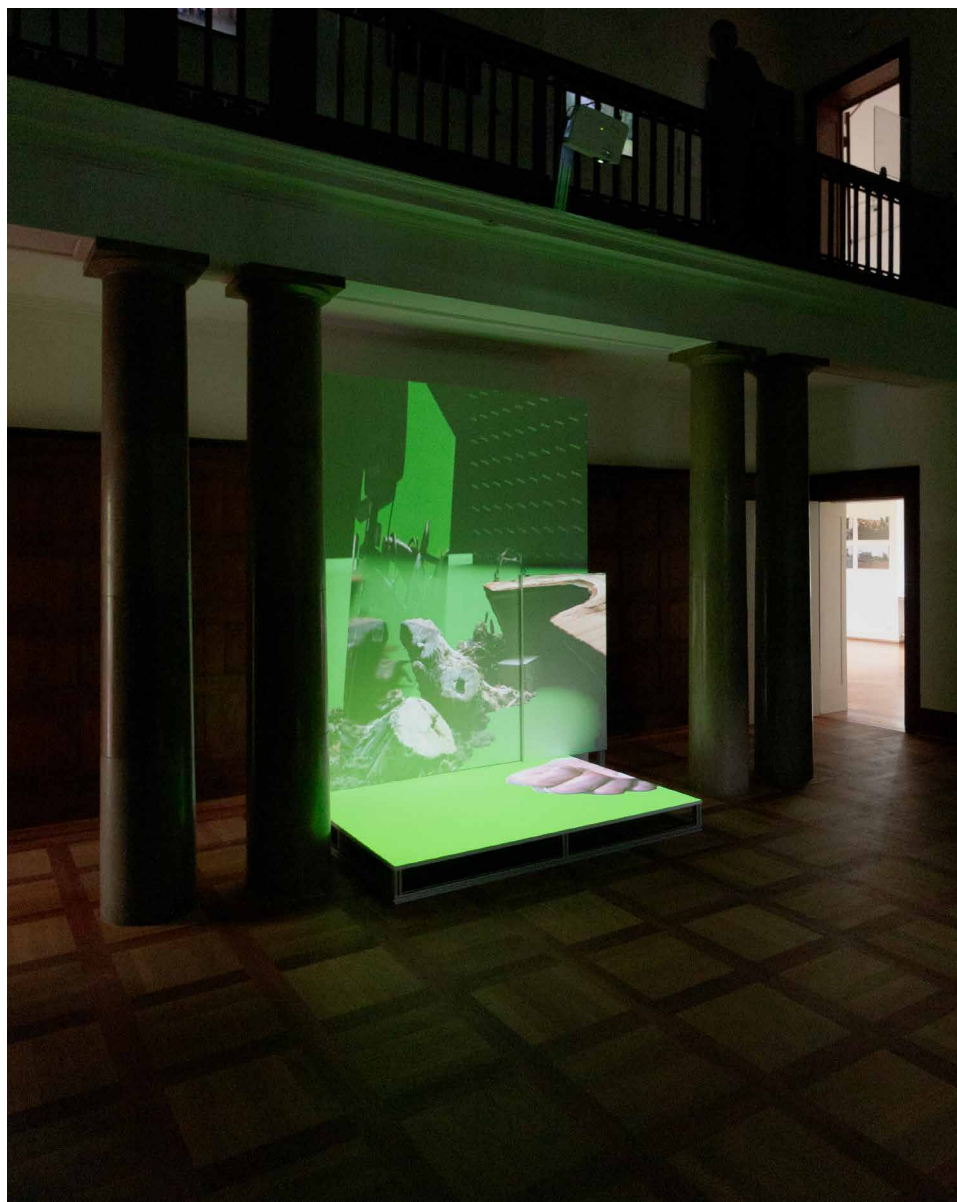
On November 1, 2017, the unborn fetus Lincoln Glenn Miller was called to testify before a legislative committee of the US House of Representatives. The fetus was intended to speak in support of the so-called Fetal Heartbeat Bill, an extremely restrictive abortion ban from the 6th week of pregnancy. After the Roe versus Wade decision was overturned by the Supreme Court in the summer of 2022, the law is currently active in the states of Ohio, Tennessee, Georgia, and South Carolina. Abortions are now criminalized in these states from the moment when the heartbeat of an embryo can be seen on medical ultrasound images.

It was ultrasound images that were used to help the fetus in the House of Representatives in its role as a „witness“. Ultrasound videos were played before the committee to visualize Lincoln's appearance and heartbeat in the body of the person pregnant with him. The committee chairman, Senator Steve King, encouraged the fetus to move and speculated about Lincoln's life after birth. This was intended to convince the committee of the fetus's liveliness.

In the multimedia installation Testimony, parts of these requests are displayed as running text in the construction frame of a modified medical ultrasound device. Other modified and printed components refer to the technical constructiveness of scientifically and objectively read images of pregnancy. Transcripts describe fragmentarily the events in the House of Representatives and the (re)interpretations of the visual material presented there.

Testimony reacts to how, in the case of the Fetal Heartbeat Bill, moral conclusions were constructed using medical knowledge and natural facts as a false basis. Ultrasound images are read in this process in the same mode as photographs: as images of reality. However, they function in a different way. Images are constructed through sound waves, in which what is visible is not reflected. Instead, what is actually hidden in the body is visualized.

The technical images here thus produce abstract concepts of the real, which can then be misused as a scientific basis for ideological charge. Testimony refers here on the idea of the *fallacy of misplaced concreteness*, which in the testimony changed the concept of „life“ through visualizations of a „public fetus“ (Barbara Duden). The concreteness of the fetus as an individual person, detached from the body surrounding it, is examined as a concept that was made possible only through visualizations of an isolated fetus.



Weather Constructions, 2022

Multi-channel HD video, stereo sound



WEATHER CONSTRUCTIONS

Weather Constructions takes place within the gap between tangible weather disasters and complex scientific climate models. Weather and climate are examined as „computational phenomena“ - as models whose production requires extensive data collection and calculations, and which only become perceptible through simplified visualisations.

A look behind the scenes of the weather reveals scientific instruments, image production facilities and the remains of a catastrophic flood - fused into an artificial landscape that runs counter to collective ideas of the natural phenomenon of ‚weather‘.