

Selected works

2023—12

LOTTE REIMANN

www.lottereimann.de
mail 'at' lottereimann 'dot' de

living and working in Berlin, DE



scroll down for biography,
portfolio, and CV



PHOTOGRAPHY, FILM, SOUND, TEXT
installations and books, 2011-2023

“Being inspired by film, literature and the documented life, I tend to tell stories.
True stories, false stories and stories that linger in between.”

Biography / Practice

Lotte Reimann (🍌she*/none) is a multi-media storyteller, researcher, activist, and teacher, currently based in Berlin. She* studied photography at Hochschule Bielefeld, received a BFA at the Gerrit Rietveld Academie Amsterdam, and was a Jan van Eyck Academie fellow in Maastricht.

Lotte works on (auto)biographical narratives about human desire that undermine the colonial concept of the fetish - the marginalizing view of the "other." The power hierarchies of author and subject originally inherent in this gaze are explicated and continually renegotiated. Lotte combines found and her* own images, texts and sounds to create open narratives that oscillate between sociological research and artistic speculation. The often healing relationships between humans and non-humans, such as water, stones, plants, animals and other man-made things, are the recurrent leitmotif of these investigations.

In contrast to an idea of outsider characters, Lotte assumes that the sometimes irritating actions of the protagonists reflect hidden dreams and vulnerabilities created by Western societies. The stories and characters glisten in ambiguity and inexplicability. They are stories designed to dodge clarification and avoid definitive explanations, cast off stereotypes and challenge conventional analysis.

Lotte has been collaborating with international venues such as the MoMA library New York, Stedelijk Museum Amsterdam, De Appel, Fotomuseum Winterthur, Museum Folkwang, Rencontres d'Arles, Museum Arnhem, Chelsea UAL, Museum Marta Herford, FOAM Amsterdam, and the Fotomuseum Rotterdam. Lotte was awarded the Krupp stipend 'Contemporary German Photography' in 2022, the Dutch 'C.o.C.A. Foundation Art Prize' in 2016, and the international student 'Still Image Prize' in 2011. Since 2019 she* has been teaching at Hochschule Bielefeld and University Hildesheim.

PHOTOGRAPHY/FILM, SOUND, TEXT
(video) installations and books, 2011-2022



Photo © Victoria Tomaschko

above: Untitled (embrace the stink), 2021

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USES OF THE EROTIC

A Trilogy in Tribute to Audre Lorde

Video links:

Beyond, 2023

Trailer: <https://youtu.be/bLFPXQVwcx4>

Full film: <https://youtu.be/yiVm1JbUIVA>

Objects and people, 2021

Excerpt: <https://vimeo.com/675829323>

Full film: <https://vimeo.com/547900945>

Password: objectsandpeople

Hinterland, 2020

Excerpt: <https://vimeo.com/442297681>

Full film: <https://vimeo.com/398779147>

Password: hinterland

The multi-channel video trilogy „Uses of the Erotic“ portrays people who have discovered a „source of strength and resources“¹ in themselves and the world through their very own eroticism. The first part, „Hinterland“, 2020, deals with male-read identity, a presumably resulting trauma and its individual coping strategy, while part two, „Objects and People“, 2021, addresses love, „animism“, and its healing qualities from several female-read perspectives. In part three, „Beyond“, 2023, we discuss human desire, together with mostly non-binary people, who navigate the intersection of the asexual spectrum and BDSM, and how „nature“ is entangled in all of this.

My theoretical focus here is on collaborative methods that actively avoid voyeurism and exoticism, using images from the internet like textual quotations, to literally bring social frameworks and narratives into the picture. The photographic archives I create, which are the visual basis of the films, become a mirror of social norms, categories and clichés that are playfully expanded - as if through a prism - to include marginalized perspectives and identities.

The trilogy has been supported by the Krupp Stiftung and Museum Folkwang, the Stedelijk Museum Amsterdam, Stiftung Kunstfonds, the Van Eyck Academie Maastricht, Kunststiftung NRW, the Ministry of Culture and Sciences NRW, and Fresh AIR/Urban Nation Berlin.

¹ Audre Lorde, *Your Silence Will Not Protect You*, 2017, p.22

For "Beyond," the third part of the trilogy 'Uses of the Erotic', I am delving into the lively Berlin kink scene, collaboratively shedding light on the interconnectedness of BDSM, the asexuality spectrum, and "nature." Appropriated archive images, interview fragments, and a de-familiarized version of "The Birds and the Bess" are combined into a one channel video, which questions Western ideas of eroticism, sexuality, and more generally its dichotomous understanding of people and their desires.

The project was funded by the Alfried Krupp Stiftung and Museum Folkwang, Kunststiftung NRW, Stiftung Kunstfonds, and Fresh A.I.R. Berlin.

Full film: <https://youtu.be/yiVm1JbUIVA>

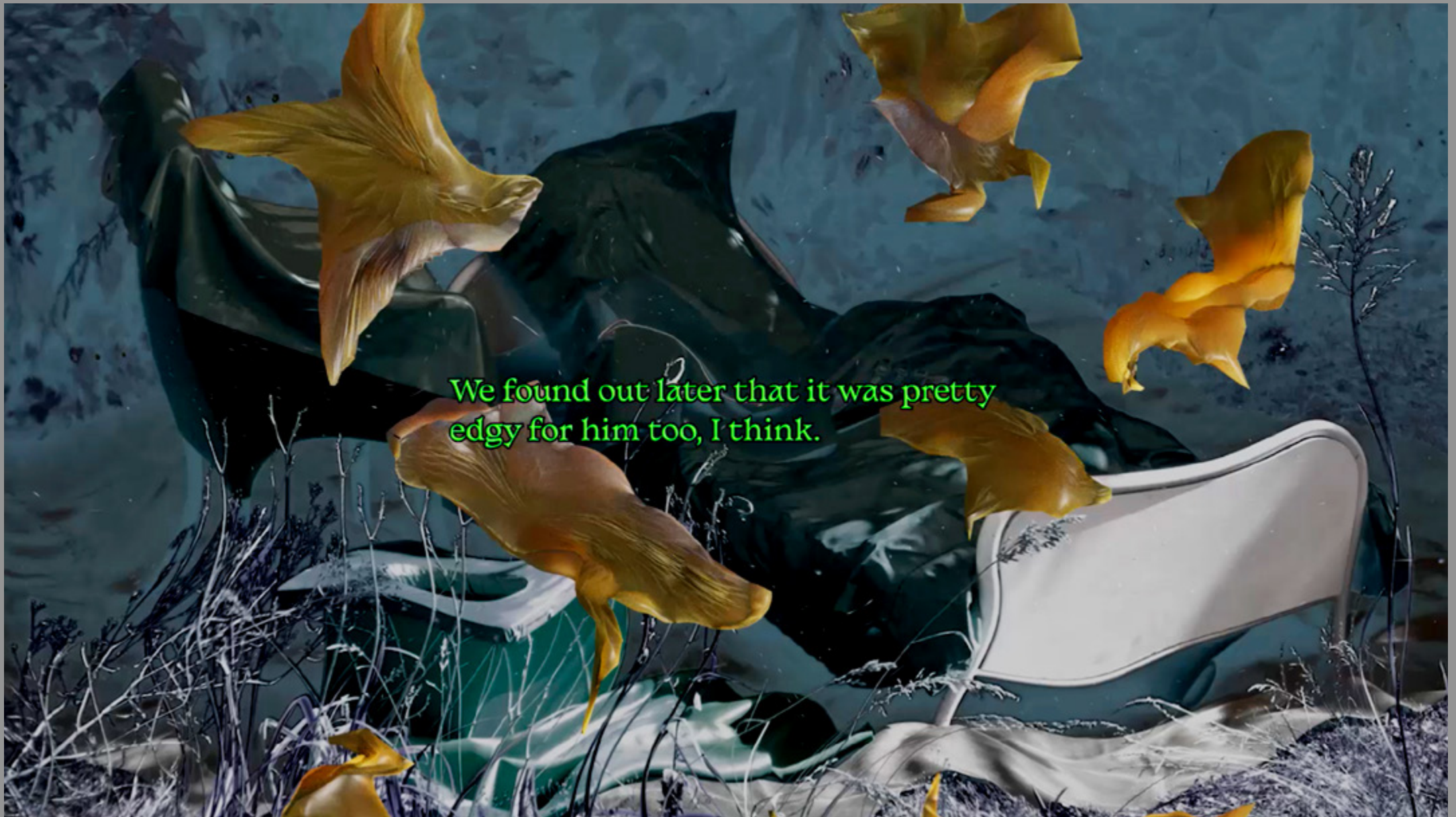


BEYOND, 2023 (Uses of the Erotic, part 3)
single channel film



left: film still, HD video, 41min43, stereo sound
right: source material: bienen_in_hand.jpg

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We found out later that it was pretty
edgy for him too, I think.



BEYOND, 2023 (Uses of the Erotic, part 3)
single channel film

above: film still, HD video, stereo sound

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BEYOND, 2023 (Uses of the Erotic, part 3)
single channel film

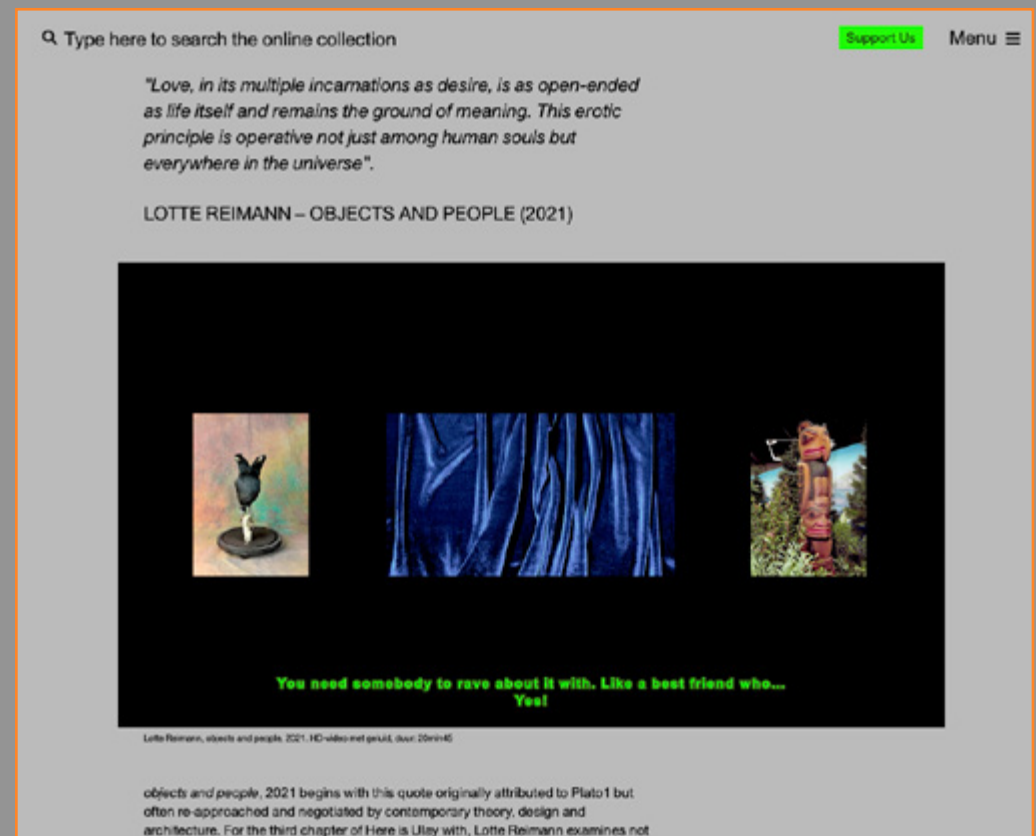


left: source material: bee-beard_covered_Katie_Lee_color.jpg
right: installation view, Urban Nation project space, Berlin, 2023

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OBJECTS AND PEOPLE, 2021 (2/3, trilogy: Uses of the Erotic)
3 channel video installation



Objects and People, 2021 begins with the quote above, originally attributed to Plato¹ but often reapproached and negotiated by contemporary theory, design and architecture. The film examines not only a symbolic and generic aspect of this statement but the literal one as well. The immersive video installation explores the phenomenon of Objectum Sexuality (OS), a "female fetish" – something considered nonexistent as a concept by western cultural history and psychology in the past century – wherein protagonists engage in romantic, love relationships with objects. OS raises key questions regarding the Western dichotomous cosmology (naturalism), which divides humans into body and mind/soul and the rest of the world into nature and culture/society. In preparation, I have been conversing with women practicing OS and the film shares archival images of objects that have been deeply desired. The cinematic pace and soundscape hopefully allows a process of deeper and more empathic understanding of this love to unfold.

The project was funded by the Ministry of Culture and Sciences NRW. And it was commissioned by De Appel, Stedelijk Museum Amsterdam and Concordia, Enschede.

<https://vimeo.com/547900945>
 password: objectsandpeople

left: Objects and people, 3 channel HD video, 20min45, sound, 2021
 right: Stedelijk Museum Amsterdam, 2021
<https://www.stedelijk.nl/en/here-is-ulyay-with-lotte-reimann>

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OBJECTS AND PEOPLE, 2021 (2/3, trilogy: Uses of the Erotic)
3 channel video installation

above: film still, *Objects and people*, 3 channel HD video, 20min45,
stereo sound, 2021

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It is about the way in which materials of all sorts, with various
and variable properties, are enlivened





OBJECTS AND PEOPLE, 2021 (2/3, trilogy: Uses of the Erotic)
3 channel video installation

above: installation view at Concordia, Enschede, 2021

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The filmic investigation 'Hinterland' centers around H., an amateur photographer I encountered on Flickr, who drives around Lower Saxony taking photographs of pylons interspersed with those of female subjects covered in mud and cow excrement. I reached out to H., beginning a correspondence with him, and ultimately accompanying him on a ride. My relationship with him forms an open storyline that precludes facile interpretation or analysis. It refutes binaries or any pretense toward epistemological or personal closure, instead hopefully making way for more nuanced and complex understandings of trauma, eroticism, truth, and personhood.

The project was developed during my residency stay at the Van Eyck Academie in Maastricht.

video link:

<https://vimeo.com/398779147>
password: hinterland



HINTERLAND, 2020 (1/3, trilogy: Uses of the Erotic)
video installation, happening and documentation



left: **Hinterland**, 2 channel HD video, 20min00, stereo sound, 2020
right: movie poster, A2, design: Martin Groch, edition of 50, 2020

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HINTERLAND, 2020 (1/3, trilogy: Uses of the Erotic)
video installation, happening and documentation

top: installation view Open Studios, Van Eyck, Maastricht (NL), 2020

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sound scape, 2 min, looped

<http://www.lottreimann.de/work/hinterland/hinterland.mp3>

As an experiment to activate some of the trust, mutual consent and therapeutic notions accompanying the making of the film, we created a site specific installation in the garden of the Van Eyck Academy: a hole in the ground, two meters deep, filled with cow manure.

The photographic images, printed on denim fabric, are documentation material from a non-public happening held briefly before the exhibition. They were accompanied by a sound piece that combined the sound of electric lines with distant mooing and human breathing.



HINTERLAND, 2020

video installation, happening and documentation

left: 'shit hole', 2 m deep hole filled with cow manure, 2020
right: 'me in shit hole #1', Maastricht, 2020

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Sound scape, 2 min, looped
<http://www.lottereimann.de/work/hinterland/hinterland.mp3>

The jackets are made from the documentation prints of the Open Studios at Van Eyck in 2020. They are produced, in collaboration with fashion activist JvH, who upcycles left over fabrics into wearable jackets, on the occasion of my show at her exhibition space Studio Wendenstraße 45, Hamburg, DE.

HINTERLAND, 2020 (1/3, trilogy: Uses of the Erotic)
 video installation, happening and documentation

left: 'jacket #1,' collaboration with fashion activist JvH, Hamburg, 2020
 right: 'jacket #2,' collaboration with fashion activist JvH, Hamburg, 2020

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'Temptation or Dr. de Clérambault' is a dual research which departed from the question: What is a photographic drapery study? It comprises on one hand an image collection appropriated from the internet that includes, among others, the iconic image of a patient with elephantiasis; recommended burqas on the commercial site ali-express; wearable computing; or a camouflaged armored vehicle. On the other hand, the life of Gaëtan Gatian de Clérambault, an early 20th century pathological psychiatrist, who was obsessively involved with the study of drapery himself. He wrote a casestudy on women with a fetish for silk, manufactured a 5000 picture spanning collection of Moroccan women in their traditional robes and lectured on the history of drapery at the Parisian art school in 1923.

The project is driven by a fascination with the invisible, or better yet, that which is hidden from sight, where the issue of who has agency over 'the image' is the eye of a storm of thoughts, interrogations and doubts. Fact and fiction fuse into a quasi-biographical document that explores changing social and political norms around physicality, sexuality and ownership.

The images were printed on various materials e.g. uncoated paper, laminated paper or French silk. A selection of Clérambault's pictures is presented as original albumen prints.

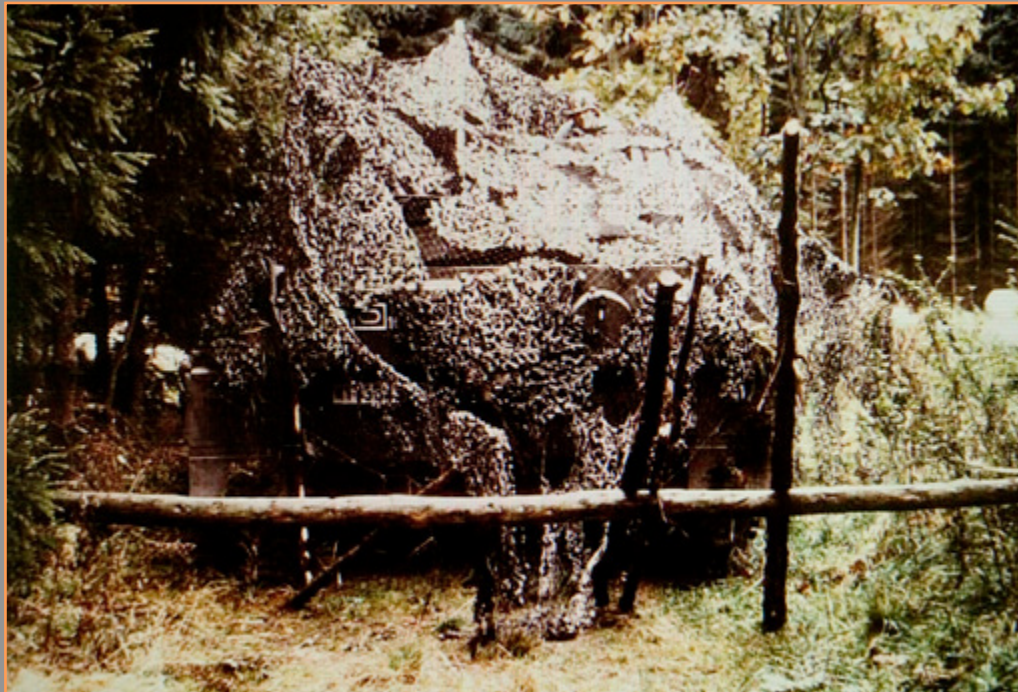
The project won the Dutch C.o.C.A. Art Award in 2016.



TEMPTATION or DR. DE CLÉRAMBULT, 2017
research narration of contemporary and historical images and texts

left: Moroccan drapery study by G.G. de Clérambault, ca. 1918
right: installation view, Museum Marta, Herford (DE), 2017

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TEMPTATION or DR. DE CLÉRAMBAULT, 2017
 research narration of contemporary and historical images and texts



left: No. 49 (Panzergranadierbrigade 16), laminated inkjet print, 83 x 119 cm Lotte
 right: No. 39 (zentai portrait), laminated inkjet print, 40 x 54 cm Reimann



TEMPTATION or DR. DE CLÉRAMBULT, 2017
research narration of contemporary and historical images and texts



left: No. 279 (Dr. de Clérambault and I), ink on wall-paper
right: installation view, A Tale of a Tub, Rotterdam (NL), 2017

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TEMPTATION or DR. DE CLÉRAMBAULT
research narration of contemporary and historical images and texts, 2016



left: No. 64 (elephantiasis), archival inkjet print, 58 x 80 cm
right: No. 66 (Fukushima, nuclear disaster 2011), archival ink on French silk, 73 x 50 cm

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<https://vimeo.com/251788037>





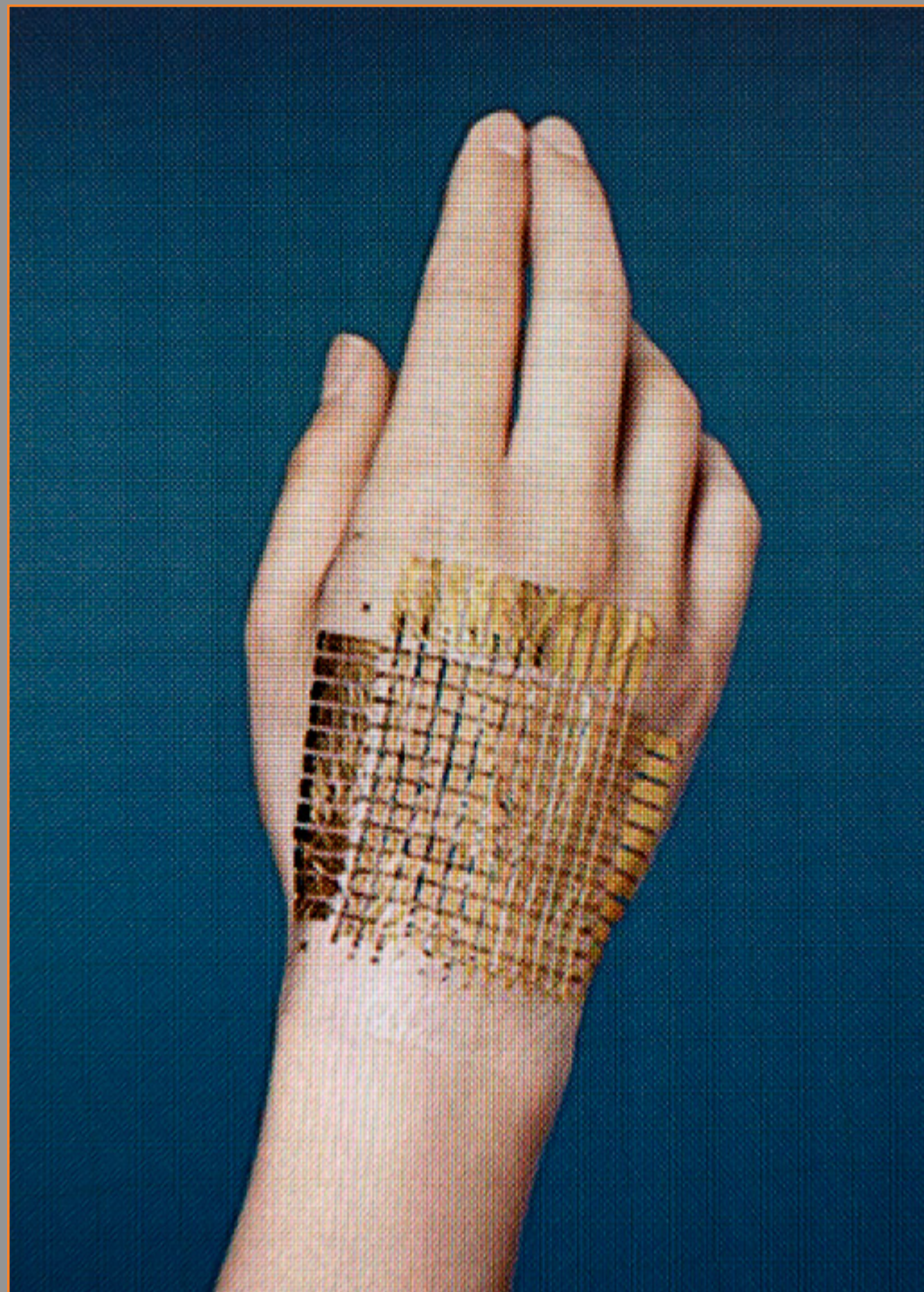
TEMPTATION or DR. DE CLÉRAMBAULT, 2017
research-based narration of contemporary and historical images and texts

top: No. 42 (C4D animated velvet), archival inkjet print, 83 x 111 cm

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TEMPTATION OR DR. DE CLÉRAMBAULT, 2017
research narration of contemporary and historical images and texts



left: No. 5 (Clérambault: Passion érotique de étoffes chez la femme, 1908) Lotte
right: No. 119 (wearable computing), archival ink on French silk, Reimann
83 x 119 cm



JAUNT (|jɔ̃nt| *a short excursion or journey for pleasure*), 2015
 authentic-fictional narration of collected photographs

'Jaunt' is inspired by a collection of nude self-portraits of an american amateur photographers couple, I found on a photo-sharing-site. Pictures from other "random" sources on the internet were added whenever I encountered a gap in the storyline I pictured.

All the images are re-photographed from a computer screen and consequently treated as if I photographed myself. Finally, I am telling my own fictitious story based on the couple's authentic self-portraits.

The project was supported by Stiftung Kunstfonds and the Mondriaan Fonds.



top: artist book, 21,5 x 30 cm, laminated offset, edition of 500
 published by Art Paper Editions, Gent (BE), 2015

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JAUNT (*|jɒnt| a short excursion or journey for pleasure*), 2015
 authentic-fictional narration of collected photographs



left: Burnout pall, laminated inkjet print, 50 x 70 cm, 2015
 right: Nude standing, laminated inkjet print, 50 x 33 cm, 2015

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JAUNT (|jɔ̃nt| *a short excursion or journey for pleasure*), 2015
authentic-fictional narration of collected photographs

top: installation view, Leslie gallery, Berlin (DE), 2016
 dimensions: 2,10 x 3,70 m

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Reflections - an unfinished collection

In the early 2000's there has been a rumor on the Internet that went viral: Reflectoporn.

Supposedly, it was people posting "pornographic" photos of objects with their own naked reflections on the objects' shiny surfaces. Those objects were meant to be sold on, e.g. www.ebay.com.

When I stumbled upon the photos, I was hooked. Were there people out there practicing a virtual exhibitionism?

Trying to find out more about this fetish I ran into void. There were no platforms nor forums on this issue. Yet, there were lots of fun-blogs with random little collections of

reflectoporn imagery, "spotted" on other sites.

Usually, I like to treat my subjects with a lot of respect. I like to get involved to understand what I am talking about. But this time it was hard to find an "entrance" to that world, since I wasn't even sure whether it really existed.

As a last attempt to get in touch with the real fetishists, I went a step further and took some reflectoporn images myself. Once uploaded to ebay.com I quickly received an answer.

Unfortunately, it was only ebay with an "your-ebay-account-is-suspended-email" and I surrendered.



REFLECTIONS - AN UNFINISHED COLLECTION, 2014
photographic collection

left: archival pigment prints, variable sizes
right: installation view at Prospects & Concepts, Art Rotterdam 2015

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BIS MORGEN IM NASSEN (~ till tomorrow in the wet), 2013
documentary-archive narration of photography and text

'Bis morgen im Nassen' is a documentary-archive narration about Christian, a passionate amateur photographer and wet-look fan (fetish for swimming in clothes). The project is initially conceived as a book and composed of about 100 images he took between the early '90s and 2005 and 5 dairy-like short stories I wrote after getting to know Christian and his wetlook community in person. All the images are sourced from Christian's website and were then re-photographed from my computer screen.

The work takes on various forms depending on the site and the event. We've shown 6 framed prints against blue background, I've given readings with a synced slideshow and we have most recently shown a large format print on PVC together with a soundscape Christian started recording after Kodak stopped producing the film for his underwater camera in 2005.

The project was supported by the Kunsstiftung NRW and the Mondriaan Fonds.



Sound scape, 40 sec.

<http://www.lottereimann.de/work/bismorgenimnassen/bathtub.mp3>



left: artist book, 18 x 24 cm, RVB Books, edition of 600, 2014
right: lecture performance, Galerie der HfbK, Hamburg (D), 2014

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BIS MORGEN IM NASSEN (~ *till tomorrow in the wet*), 2013
documentary-archive narration of photography and text

left: g45_14.jpg, 2013
right: g41_11.jpg, 2013

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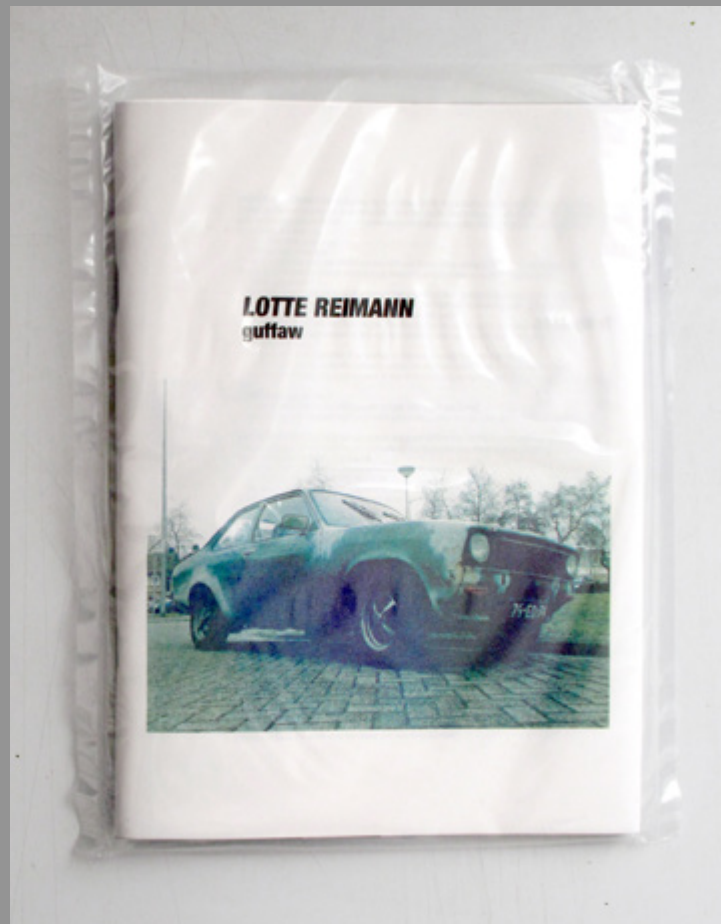
BIS MORGEN IM NASSEN, (*~ till tomorrow in the wet*), 2013
documentary-archive narration of photography and text

top: installation view at Fotomuseum Winterthur (CH), 2017
dimensions: 1,6 x 2,3 m, sound: 0:40 min

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'Guffaw' is my graduation project and through it I found the tone and approach, which were to become my future working methods. I deal with authentic (auto-) biographical and fictional elements, that are merged into an open narrative. Our bodily presence, the societal surroundings and how we present ourselves to others through (new) media became the main subjects of my non-analytical research.

'Guffaw' consists of a small publication, and a room filling installation of 12 large images and 5 short stories. The images were glued to the wall, like posters, with the texts spray-painted over image and wall. The booklet has been published in cooperation with Knust / Extrapool (NL) in June 2013.



GUFFAW, |g-fô| *laugh heartily*
autobiographical-fictional narration, 2011



left: artist book, 21 x 30 cm, riso-print, edition of 120, 2013
right: me on car, 84 x 111 cm, 2011

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GUFFAW, |g-fô| laugh heartily
autobiographical-fictional narration, 2011



left: mother and me, 96 x 128 cm, 2011
right: racetrack, 89 x 64 cm, 2011

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GUFFAW, |g-fô| laugh heartily
autobiographical-fictional narration, 2011

above: installation view at Gerrit Rietveld Academie,
Amsterdam (NL), 2011

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LOTTE REIMANN

Curriculum Vitae, listed

mail 'at' lottereimann.de

Education

- 2019-2020 Jan van Eyck Academie, post-graduate course, Maastricht, NL
2009-2011 Gerrit Rietveld Academie, BA fine arts, Amsterdam, NL
2005-2009 University of Applied Sciences, photography, Bielefeld, DE

Collaborations

Isabel Gatzke, Karoline Swiezynski, Miriam_Aurora, Achim2000,
Ian Oliver, Jonathan Castro, Valentina, Jan Ola Korte, Johanna von
Hörsten, pxxxxxxxq, Martin Groch, Sonia de Jager, Christian Gallati

Awards / Grants / Residencies

- 2022 Krupp Stiftung, stipend "Contemporary German Photography," DE
Stiftung Kunstfonds, special stipend, DE
2021 Ministerium Kultur und Wissenschaft in NRW, project grant, DE
Kunststiftung NRW, project grant, DE
Fresh A.I.R. residency, Berlin, DE
2020 Ministerium Kultur und Wissenschaft in NRW, project grant, DE
2019/20 Jan van Eyck Academie, residency, Maastricht, NL
2017/18 3package deal, research fellowship, AFK, Amsterdam, NL
Prix Levallois, nomination, Paris, FR
2016 C.o.C.A. Foundation Art Prize, winner, Rotterdam, NL
Lepsien Art Foundation, grant program, Düsseldorf, DE
The Best Dutch/Flanders Book Designs of 2015, BE
Plat(t)form, special mention, Fotomuseum Winterthur, CH
2015 Athens Photo Festival, short list, Athens, GR
2014 Stiftung Kunstfonds, publication grant, Bonn, DE
2013 Werkbijdrage Jong Talent, stipend, Mondriaan Fonds, Amsterdam, NL
Work Holiday, residency, Knust/Extrapool, Nijmegen, NL
2012 Unpublished Dummy Award, Best 3, Offprint / Unseen Photo Fair,
Amsterdam, NL
Kunststiftung NRW, project grant, Düsseldorf, DE

- 2011 Steenbergen Stipendium, short list, Fotomuseum, Rotterdam, NL
Still Image Prize, winner, Royal College of Art, London, UK
Young Blood Award, short list, Galerie Ron Mandos, Amsterdam, NL
GRA Awards, short list, Gerrit Rietveld Academie, Amsterdam, NL

Collections / Acquisitions

Folkwang Museum, DE
MoMA library, New York, US
Chelsea UAL, UK
Fotomuseum, Winterthur, CH
Museum Arnhem, NL
Sammlung Alison und Peter Klein, DE
Joan Flasch Artists' Book Collection, Chicago, US
MACBA library, Barcelona, ES
MUDAM library, Luxembourg, LU
C/O Berlin library, Berlin, DE

Exhibitions, *solo - trio*

- 2021 Here's Ulay with, trio, De Appel & Stedelijk Museum, Amsterdam, NL
Waslijst, trio, Concordia, Enschede, NL
Untitled (embrace the stink), solo, Kunstraum Elsa, Bielefeld, DE
2020 Studio Wendenstraße 45, solo, Hamburg, DE
2017 Temptation or Dr. de Clérambault, solo, Tale of a Tub, Rotterdam, NL
2016 Blue jeans, Burning rubber, solo, Leslie, Berlin, DE
2015 We're All Naked Underneath, trio, Nest, The Hague, NL
Show what you've got, duo with Laura Link, Freitagssalon, Hamburg, DE
2014 Lotte Reimann, solo, Galerie der HFBK, Hamburg, DE
Lotte Reimann / Philipp Valenta, duo, Städtische Galerie
Petershagen, DE
2012 Colts and Fillies, solo, Galerie Warte für Kunst, Kassel, DE
2009 Isabelle Wenzel and Lotte Reimann, duo, Loge, Hamburg, DE
Hinter der Tür, solo, Kiosk24, Herford, DE

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Curriculum Vitae, listed

Exhibitions, group (selection)

2023 Stories of Berlin, trio, Fresh AIR, Urban Nation, Berlin, DE
YCC exhibition, Amsterdam, NL

2021 Open Studios, Fresh AIR, residency, Berlin, DE
Open Doors, Artists Unlimited e.V., Bielefeld, DE

2020 The Wall at the End of the Rainbow, Van Eyck, Maastricht, NL
Follow the Mud, Beeler Gallery, Columbus, Ohio, US
Open Studios, Van Eyck, Maastricht, NL
GeoGrafismos, Casa49, San José, CR

2019 spread: artist-as-curator, Kunstverein Hildesheim, DE
De Groen. Fine Art Collection, Arnhem, NL

2018 50th anniversary show, Rietveld Academie, Amsterdam, NL
3Package Deal, Dansmakers Amsterdam, NL
Vice photo show, Parasol Project Space, New York, US
The Hobbyist, Eglise des Trinitaires, Rencontres d'Arles, FR
Performing the System, Kunstverein Hildesheim, DE
Unfair18, Amsterdam, NL

2017 The Hobbyist – Fotomuseum, Winterthur, CH
The Inner Skin, Museum Marta, Herford, DE
Grants, Lepsien Art Foundation, Düsseldorf, DE
Privacy Settings, Stadtgalerie Bern, CH

2016 The Mirrored Eye, Museum Arnhem, NL
Plat(t)form, Fotomuseum Winterthur, CH

2015 P/art III, producers art fair, Hamburg, DE
Studio 47, Unseen, Amsterdam, NL
The Edition Show, Riot, Ghent, BE
Kaleid Editions, London, UK
Athens Photo Festival, book show, Athens, GR
Work in progress, with Sonia de Jager, Studio 47, Amsterdam, NL
Book launch Jaunt, Offprint/Tate Modern, London, UK
Out of Shape, Bart invites, Amsterdam, NL
ExposerPublier - Nightstand, La Rotonde, Paris, FR
Prospects & Concepts, Art Rotterdam, NL

Out of Shape, Tique Art Space, Antwerp, BE
The Folio Club, Barcelona, ES

2014 Scan/Festival de Fotografia, Tarragona, ES
Kaleid Editions, Art Academy, London, UK
Re-printed II, RVB Books Gallery, Paris, FR
Der Greif - A Process, Neue Galerie im Höhmannhaus, Augsburg, DE
De Fotokopie", Galerie De Schans, Amsterdam, NL

2013 Empty Stretch/Petty Thieves, screening, Washington, US
Polly's Picture Show, Unseen, Amsterdam, NL
P/art I, producers art fair, Kolbenhof, Hamburg, DE
Hard//Hoofd, Concertgebouw Amsterdam, NL

2012 Still Image Award 2011, Royal College of Art, London, UK
Grid, International Photography Biennial, Amsterdam, NL

2011 GRA Award Show, Double Tree Hotel, Amsterdam, NL
Steenbergen Stipendium, Fotomuseum Rotterdam, NL
Rear View, Polly's Picture Show, Amsterdam, NL
Best of Graduates, Galerie Ron Mandos, Amsterdam, NL
Teenage magazine, FOAM, Amsterdam, NL

2010 LLL, Bomann Museum, Celle, DE

2007 Pitchwise, Historical Museum, Sarajevo, BIH
Unter Freunden, Young friends of the Kunsthalle Bielefeld, DE
The Leica Prize, University of Applied Sciences, Bielefeld, DE

Artist books

2019 spread: poster-set, Art Paper Editions, Gent, BE

2015 Jaunt, Art Paper Editions, Ghent, BE

2014 Bis morgen im Nassen, artist book, RVB Books, Paris, FR

2013 Guffaw, artist book, self-published with Extrapool, Nijmegen, NL

2011 Guffaw, booklet, self-published, Amsterdam, NL

Lectures / Teaching/ Curating

2019-23 Beirat Kunstverein Bielefeld

2020-23 Teacher at Hochschule Bielefeld, DE

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Curriculum Vitae, listed

2020	Piet Zwart Institute, NL, guest lecture on artistic research	2015	Collector daily, online review, US
2019	Lecture performance, Jan van Eyck Academie, NL Artist-as-curator exhibition, Kunstverein Hildesheim, DE Summer term guest lecturer at Universität Hildesheim, DE		New Dawn, online feature, NL Vice Nederland, online feature, NL Unseen magazine, print feature, NL Ponytale, interview, ES/US Self Publish Be Happy, online feature, UK Platvorm Platform, print feature, NL Photo-Eye, online review, US American Suburb X, online review, US Dazed digital, online review, UK Vice Nederland, online feature, NL Missy Magazine, print review + online feature, DE
2018	Studio visit, class Anika Schwarzlose, HKU, Utrecht, NL Lecture performance, Kunstverein Hildesheim, DE Studio visit, class Torsten Scheid, Universität Hildesheim, DE	2014	Girls Like Us magazine, print feature, NL/BE The Unknown Books, blog, online review, PT Volkskrant, print article, NL Page Magazine, print review + online feature, DE Self Publish Be Happy, online feature, London, UK La Piña, online feature, UK Subbacultcha!, print + online, NL
2017	Lecture performance, Le Temple, Paris, FR Lecture performance, Fotomuseum Winterthur, CH Paperback, workshop-series, Fotomuseum Winterthur, CH	2013	Indie Photobook Library, online feature, US The Independent photobook blog, online, NL/US Gallerytalk, blog, online article, DE
2016	Lecture performance, Monat der Fotografie Off, Berlin, DE Lecture performance, Leslie, Berlin, DE	2011	lost painters, art blog, online article, NL trendbeheer, art blog, online article, NL icon screen, design blog, online article, DE
2015	Lecture performance, Punto de Fuga, Paris, FR Lecture performance, Self Publish, Be Happy, Tate Modern, London, UK Artist talk, Warte für Kunst, Kassel, DE	2009	Conscientious, photography blog by Jörg Colberg, US We like that, art blog, DE
2014	Lecture performance, Lost & Found, Amsterdam, NL Lecture performance, Mediamatic, Amsterdam, NL Interview, Radio Amsterdam FM, NL	2008	Camera Austria International, photo magazine, AT UniSpiegel, magazine, Der Spiegel, DE
2013	Guest lecture, Gerrit Rietveld Academie, Amsterdam, N		
2011	Artist talk, Huis Marseille, Amsterdam, NL Artist talk, Showroom Mama, Rotterdam, NL		
PRESS print + online			
2020	vpro mondo, online article, NL Metropolis M, online review, NL Mister Motley, online review, NL		
2019	lenscratch, online interview, US		
2018	Vice photo issue, print feature, US Tique magazine, print feature, BE Photonews, print interview, DE		
2017	Frieze, online review, NL WILT magazine, print feature, US		
2016	In the In-Between, online interview, US		