Elisa

Lohmüller

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Elisa Lohmüller approaches her work as test arrangements in which she consciously intervenes in material processes and links them with different forms of time. Her artistic practice undergoes transformational processes, intervenes in conventional production and utilization processes of various materials, and reflects ephemeral or unseen conditions. She enables us to gain new perspectives on seemingly familiar contexts.
However, Lohmüller's artistic practice does not remain within this conceptual approach and explanations of material research. Through the artist's own very personal and often poetically unconventional realization, Lohmüller succeeds in creating an artistic reality parallel to that perceived by our habitual way of seeing, in which the possibility opens up for us to relocate ourselves.

CV

(2018–2026)
Fine Arts, Stuttgart State Academy of Art and Design
Prof. Reto Boller

(2023)
Guest semester, Zurich University of the Arts (CH),
Lorenza Longhi & Francesca Brusa

(2024)
Guest semester, Academy of Fine Arts Munich,
Prof.in Schirin Kretschmann

Scholarships

(2022)
Scholarship holder of the Cusanuswerk

(2026)
Mentee of Stefan Burger, Kunstbüro Mentoring
of Kunststiftung Baden-Württemberg

Collections

Städtische Galerie Ostfildern;
always ultra violet, screen print portfolio / group edition, acquired,
among others, by the Graphische Sammlung ETH Zurich, Stuttgart State Academy of Art and Design, Kunstmuseum Reutlingen, and the Graphothek of the Stuttgart City Library; private collections in Germany and abroad

Prizes

(2025)
Woodcut Award
Art Museum, Reutlingen

Residencies

(2025)
Residency scholarship,
Künstlerstadt Kalbe

Art in architecture

(2024)
Artistic redesign of the tower ornamentation on the Laudenbach mountain church in collaboration with the Rottenburg Episcopal Building Authority and the Monument Protection Authority of the City of Esslingen.

Exhibitions

(2026) (upcoming)

geschliffene Tränen, Municipal Art Gallery of the city of Ostfildern (Solo)

Daseinsfürsorge, Hospitalhof Stuttgart (Duo)

annotiert, gallery lauffer, Stuttgart (Solo)

VERSPROCHEN, Municipal Art Gallery of the city of Backnang

Remontant, Crescere Foundation, Constance Contemporary at Stadlerhaus Konstanz, Constance (Duo)

(2025) le souffle de la subsistance, La Kunsthalle & La Filature, Mulhouse (FR)

autosave_, Hongik Museum of Art, Seoul (KOR)

Die Niederlassung, Kulturhalle Tübingen (Duo)

Holzschnitt-Förderpreis 2025, Spendhaus, Art Museum Reutlingen (Solo)

UNTITLED, Kultur Haus, Vienna (AUT)

(2024) Transformation, THE GÄLLERY – Stuttgart State Gallery

materialangabe., gallery lauffer, Stuttgart (Solo)

FREUNDSCHAFT!?, artists' association of Baden-Württemberg, Stuttgart

743 Hz, Viktoria 8, Karlsruhe

(2023) encounters, gallery lauffer, Stuttgart

können wir zusammen schmelzen, Kunstzentrum Karlskaserne Ludwigsburg

falling for dormance, Orgelfabrik, Karlsruhe – Durlach

(2022) Unsere Love hat Niemand überprüft, Gallery Mark Müller, Zurich (CH)

many titles, Gallery Probst, Berlin

DEIN AUSSEN – MEIN INNEN, Kunstforum St. Johann

darauf zu laufen, zqm, Kunstraum Berlin

FLIEG WASSER BRENN FALL WASSER FLIESS, in cooperation with the Long Night of Museums and Hafen Stuttgart GmbH

Kunst Reutlingen 2022, Art Museum Reutlingen

KUNSTHOCH40, Berlin University of the Arts

(2021) Turn Around, Württemberg Art Association, Stuttgart

in partikeln existieren

glycerine, starch, water, vinegar, pigment

Size variable

2022

The black, pigment-based mixture contracts more and more and shrinks. The initially dense composition divides organically into islands of color. These can be viewed both individually and in context with each other. A setting that, through its location on the floor, evokes associations with organic structures as they arise in nature and creates a topography of separations from the homogeneity of the color surfaces.

– Sebastian Schmitt, Museum Director Villa Merkel – Gallery of the City of Esslingen, 2022









vor Marc I

Series „Polster“

85 cm × 60 cm

02.02.2022, Stuttgart State Gallery

Elisa Lohmüller’s artistic practice focuses on collecting, producing and processing traces. It is certainly no coincidence that she sometimes makes use of photography. After all, in its almost 200-year history, photography has repeatedly been described as a trace of light. Lohmüller’s „Cushions“ series is cross-media and presents ten Cassina armchairs by the famous architect and designer Le Corbusier, photographed from above. The titles of the individual photographs refer to the locations of the armchairs in front of works by specific artists tn the Staatsgalerie Stuttgart. The seats of the black leather armchairs thus appear like sculptural works that have been designed by visitors to the Staatsgalerie in a collective endeavor: By means of their buttock prints, they have helped the act of seated viewing of paintings to achieve a concrete materialization and a very specific form in each case which is captured by Lohmüller almost like a portrait.

– Dr. Bertram Kaschek, Curator German and Dutch art before 1800,
Art on paper – Stuttgart State Gallery, 2024



vor Belling | vor Klee | vor Dix

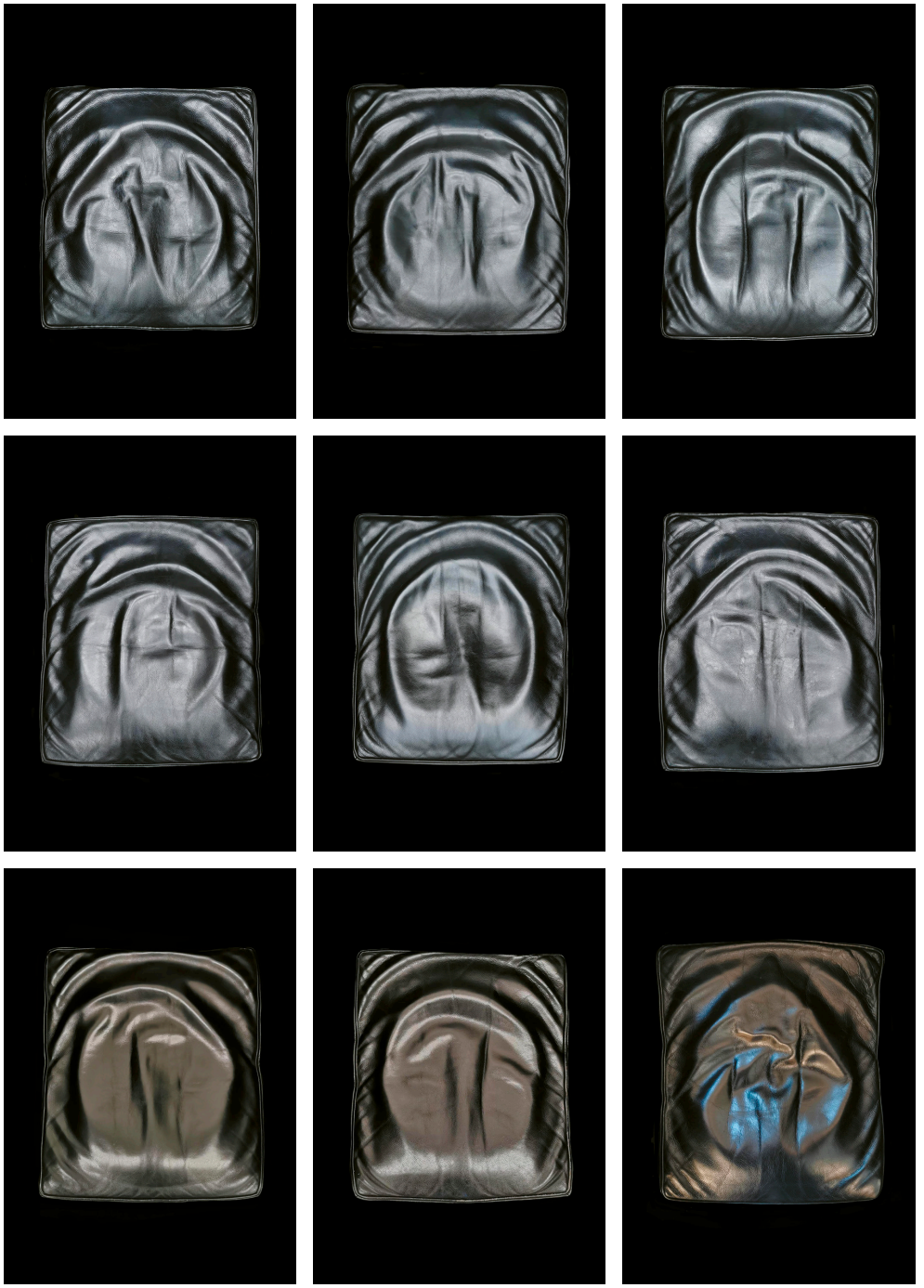
vor Picabia | vor Marc II | vor Miro

vor Weiner I | vor Weiner II | vor Hölzel

Series „Polster“

85 cm × 60 cm

02.02.2022, Stuttgart State Gallery





Exhibition view THE GÄLLERY – Stuttgart State Gallery



Exhibition view Hongik Museum of Art, Seoul (KOR)

untitled (offspring: sit and nurture)

PU, neon tube, mycelium, sawdust, glass, casein, hair

160 cm × 160 cm × 90 cm

2023











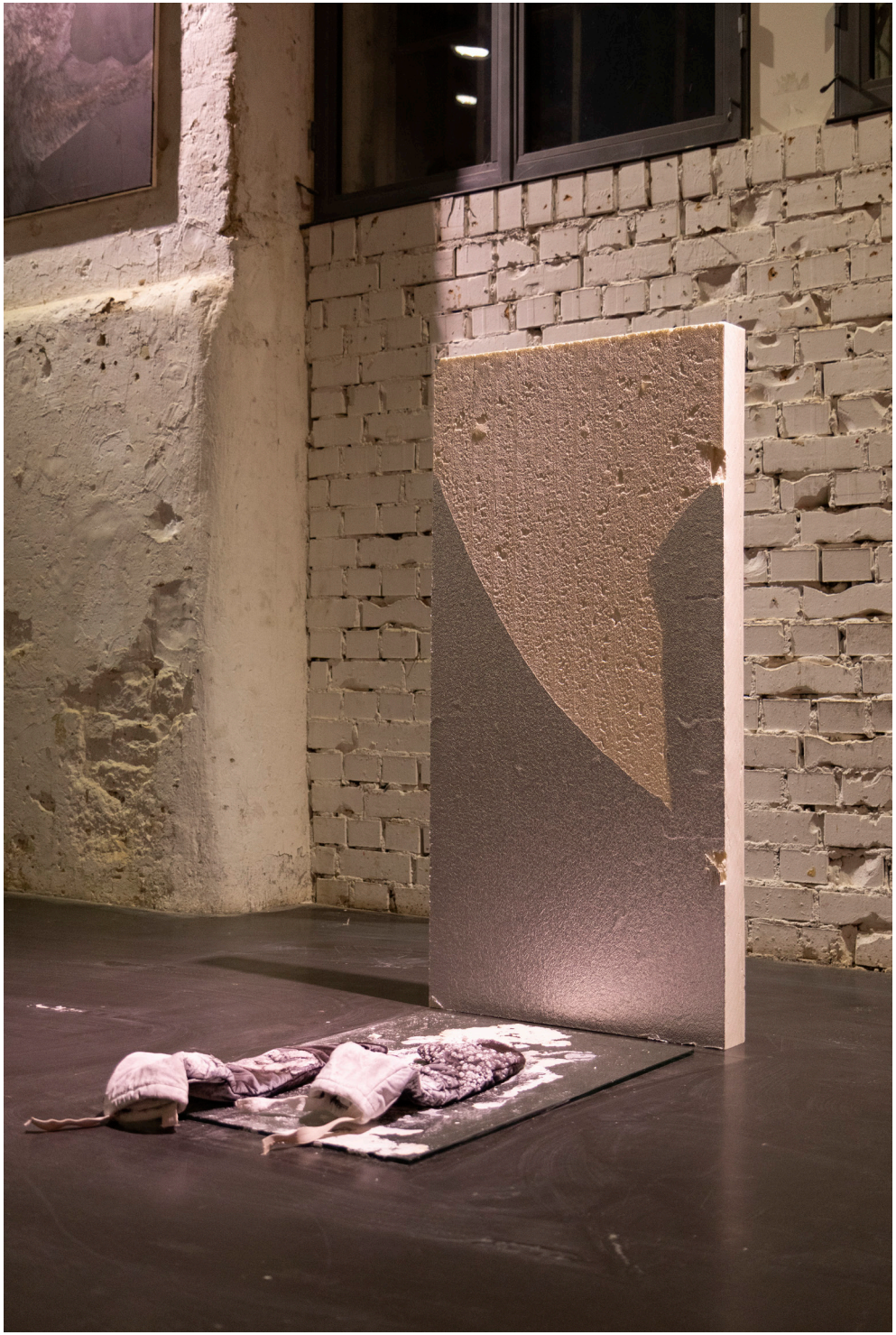


untitled (crave)

PU, glass, gloves, soda

90 cm × 60 cm × 30 cm

2023









Sitze 1 – 8

dirt, water, cellulose, linoleum floor



3 m × 3 m × 3 m

2023

Dirt sucked out of the Zurich suburban train with an upholstery cleaner. Bound with cellulose and rubbed into the wall with my hand.







HVZ (Kontrollprint)

Risography behind acrylic glass plate



29,7 cm × 42 cm

Zurich, Feb. 2023

“HVZ (Kontrollprint), 2023 is a risography that is reminiscent of a removal of fingerprints. In fact, both works are depictions of the backrests in the Zurich S-Bahn. A closer look at the risography reveals dark areas, the positioning of which teaches us a lot about the interactions between the train passengers. An unconscious imprint that train passengers leave behind and encounter each other in the same seats in an indirect way.”

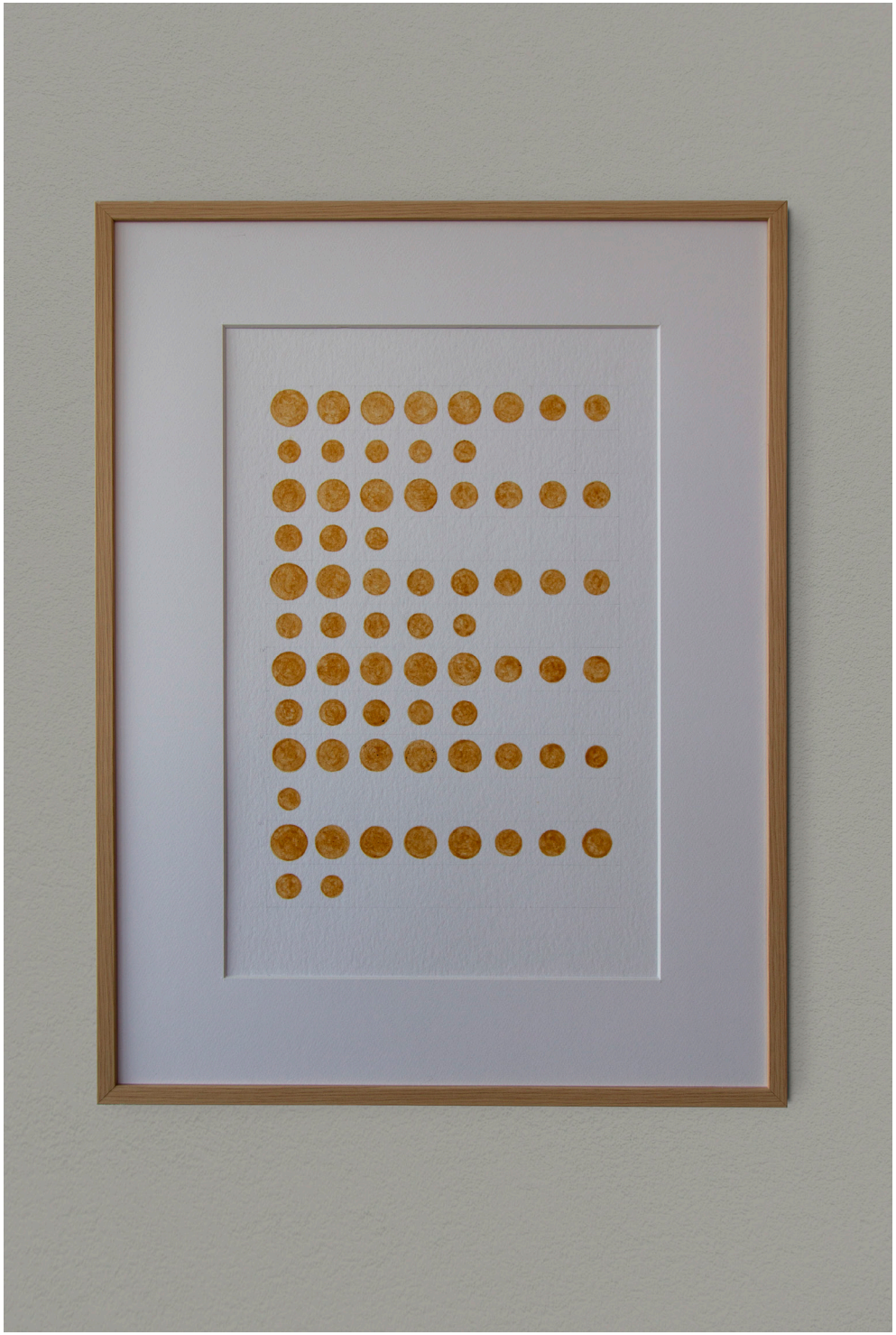
– Lilia Bastron (B.A.), 2023

Münzbild (tausend Hände)

dirt, water, cellulose

50 cm × 70 cm

2023



Niederlassung

dirt, water, cellulose

90 cm × 200 cm

Seeriederstraße, Munich, 2024

Dirt soaked up with an upholstery cleaner from the guest mattress I slept on during my guest semester at the Art Academy in Munich, class of Prof. Kretschmann. Bound with cellulose and rubbed into the wall with my hand. The result is a full-surface image of the nights that had passed.



not specified

Paper fiber, water, Hollander beater, piping bag

7:00:00



450 cm × 200 cm

2024

Lines of paper fibers applied with a piping bag ossify in the exhibition space as they dry. The result is a line drawing inherent in the material. In the papermaking process, eucalyptus fibers are pressed through the paper mill (“Hollander beater”) to defiber. The usual duration of the defibering process is extended to seven hours, which corresponds to a fourteen-fold increase. The strong bonding of the rolled fibers increases the density of the paper, making it strong and inflexible.



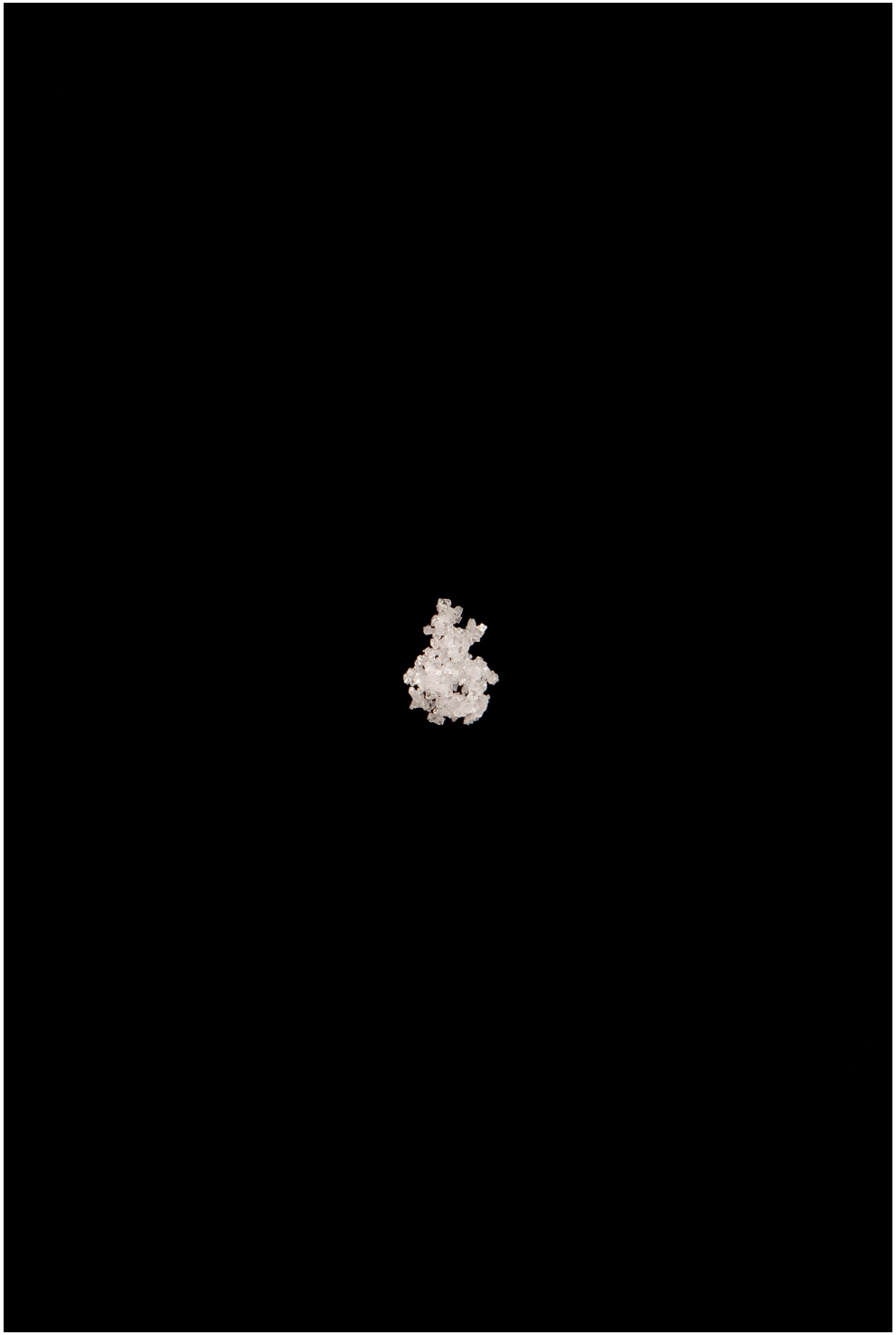






not specified

Sweat, tears, heat



1 cm × 1 cm

2023 – 2024

A crystal is created from the salt that escapes from the body in the form of tears and sweat. Reflex tears and emotional tears as well as sweat from physical exertion were collected over a period of 16 months and kept refrigerated. Through targeted heating, the salt crystallizes into a solid state and thus changed its aggregate state.

not specified

Titanium tube, Kawasaki Ninja ZX-6R, gasoline, heat, oxygen
30 km/h, 80 km/h, 130 km/h, 200 km/h

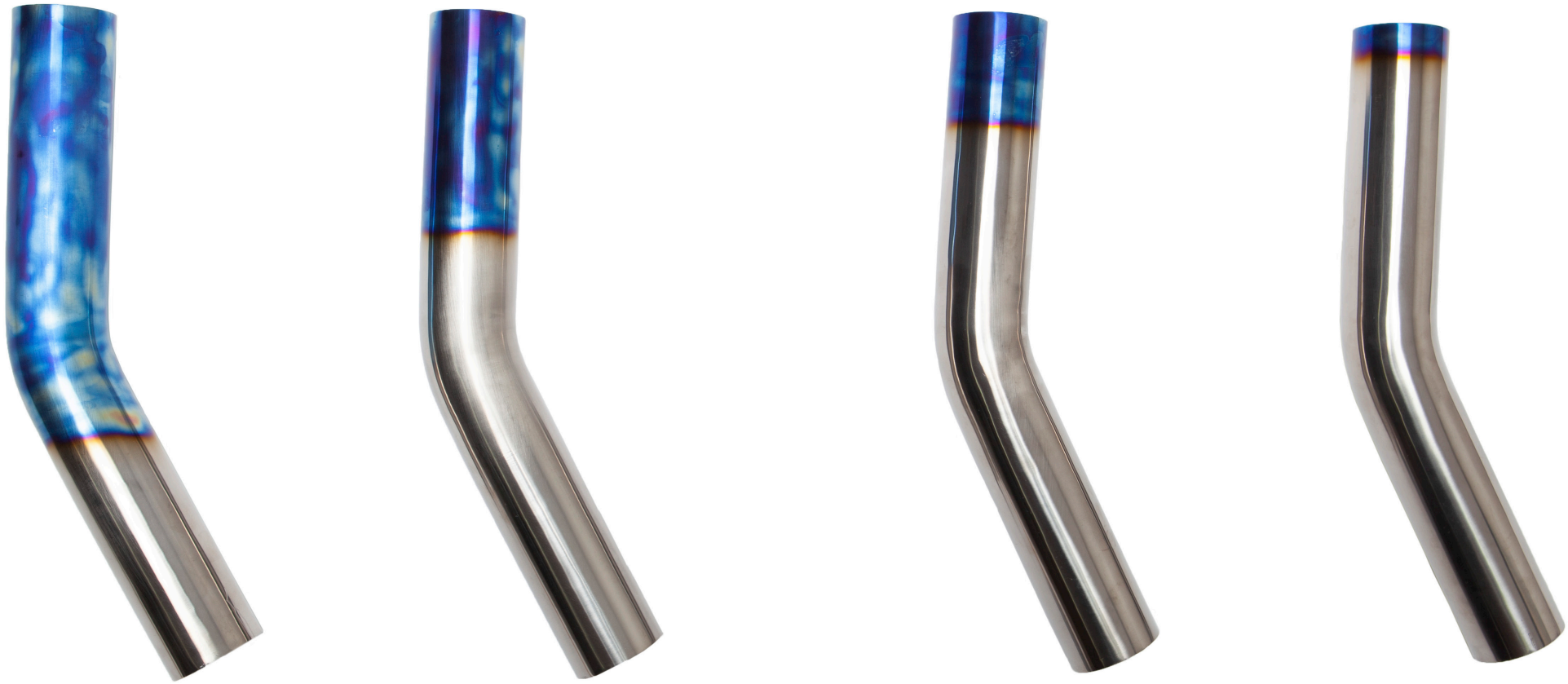
30 cm × 5 cm × 5 cm each

2024

Alongside a matter-of-fact precision, Lohmüller's work is imbued with a subtle, almost mischievous humour. In Keine Angabe (30 km/h, 80 km/h, 130 km/h, 200 km/h, 2024), she replaced the tailpipe of a motorbike with a titanium component. Depending on the speed at which the motorcycle was ridden, the heat-sensitive metal changed colour to delicate shades of blue. Speed was thus translated into colour: the faster the speed, the more expansive the blue. The notion of speed as an expression of power is made visible here – and simultaneously subverted with subtle humour. Lohmüller's artistic approach can be described as a blend of laboratory technician and detective. In some cases, she develops experimental setups and makes the available information accessible to us, as in the case of the exhaust pipe. In other cases, she sets out on a trail and follows it until information becomes stories that reveal unexpected insights into our times and our existence.

– Julian Denzler, Curator, Aargauer Kunsthaus (CH), 2025





Der Panther

starch, water, pigment

size variable

2025

A large pile of biodegradable black glitter. The shiny surface attracts attention, the material invites to touch it. Anyone who cannot withstand will discover that the fine glitter inevitably sticks to their hands. The deliberate displacement of the material refers to the problematic production conditions of conventional glitter products. The in-house production highlights the contrast between the outward glamour and the underlying realities.











Bruised

Pavement slabs of the former central bus station in Reutlingen,
high-pressure cleaning

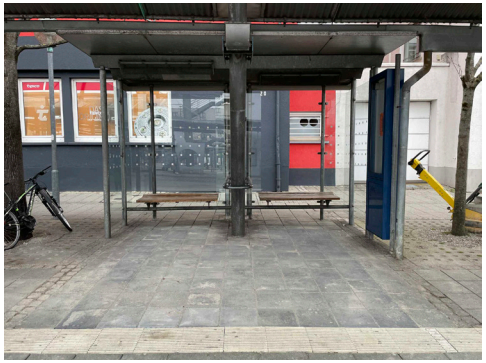


81 slabs, 30 × 30 × 7,5 cm each

2024 / 2025

Everyone leaves traces behind. Digital and analogue, emotional and administrative, permanent or fleeting. Elisa Lohmüller directs our gaze towards traces that are often overlooked – invisible at first glance or concealed as an unnoticed part of the sensory background noise. With keen attention, she guides our perception to places that would otherwise go unnoticed, thereby opening up access to the quiet narratives of everyday life. A striking example of this is Bruised (2024/2025): for this work, Lohmüller dismantled 81 paving slabs from the former central bus station in Reutlingen. In the exhibition space, the cleaned concrete sections appear like a silent archive of urban movements. The wear, discolouration and traces of waiting are legible like a visual record. They do not tell a linear story, but invite interpretation – like a puzzle consisting solely of clues.

– Julian Denzler, Curator, Aargauer Kunsthaus (CH), 2025




kunst
Kunstmuseum Reutlingen









Arbeitstitel (F.B.) 2024
Arbeitstitel (A.S.) 2024
Arbeitstitel (E.L.) 2025

UV direct print on Fine Arts paper, framed
(hands, sweat, minor-test)



40 × 55 cm each

2024 / 2025

In addition to the floor work *Bruised*, the artist shows the physical work behind the removal operation at the former bus station pavement slabs. She photographed the hands of the workers involved from the municipal building yard as well as her own hands. Their traces of sweat have been made visible with an iodine-starch-test solution and are reminiscent of bruises.

– Johannes Krause-Schenk, Curator, Reutlingen Art Museum, 2025







O+K | 50 × 75 cm

O+K | 70 × 105 cm

E+K | 100 × 66 cm

M+V | 100 × 128 cm

O+K | 72 × 108 cm

UV direct print on Alu-Dibond, 6 mm



2024

Elisa Lohmüller initiated an art project in which she used newspaper advertisements to collect photos of cars that had been ‘decorated’ by scratching them with keys as a ‘deed of love’. The photos sent in, which the artist received exclusively from men, are reminiscent of amateurish appraisal photos. As UV direct prints on aluminum, they show the scratches on a uniform scale. The determined lines in the paint are evidence of intense emotions, from playful to furiously determined, and are to be understood as a substitute act of hurting an object loved by an ex-partner.

– Johannes Krause-Schenk, Curator, Reutlingen Art Museum, 2025






ESCALADE

Sitze 1 – 4

Dirt, water, cellulose
Stuttgart → Reutlingen

4 × 60 cm × 44 cm

2025

In the work *Sitze 1-4*, Elisa Lohmüller works with a collection of compacted human remains on regional trains (MEX) between Stuttgart and Reutlingen. Dirt and sweat that collects in the seats during rush hour is used as pigment, then bound with cellulose and staged as a handmade wall piece. Here, a group of four seats was selected, with the darkest material from the window seat facing the direction of travel.

– Johannes Krause-Schenk, Curator, Reutlingen Art Museum, 2025



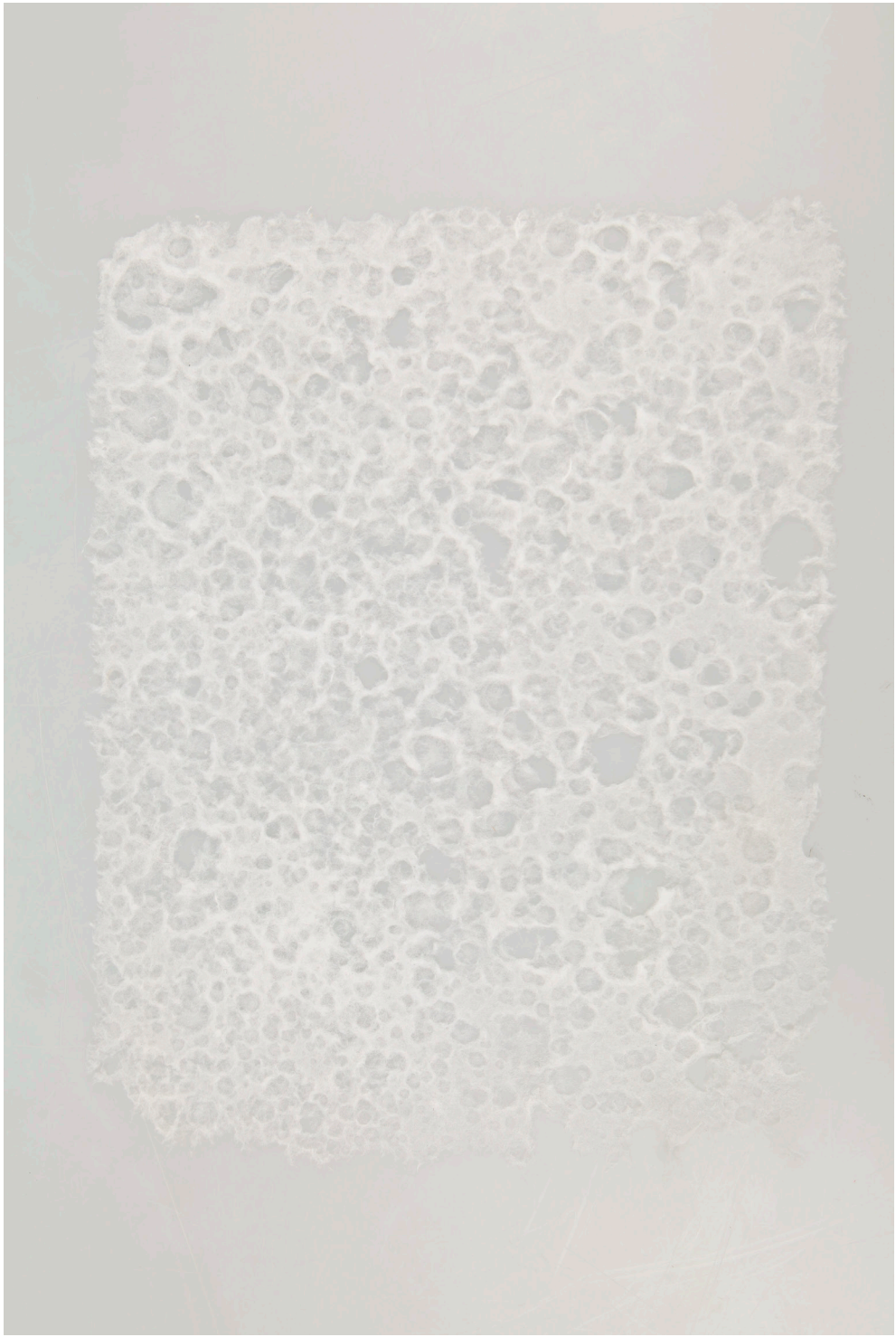




Exhibition view Reutlingen Art Museum

Watermark

Paper fiber, rain



28 × 22 cm

19.03.2024 – 17:00

Paper that is still wet, paper-thin and handmade, speckled with raindrops.
An ongoing series.

Watermark (Sprinkler)

Water, sprinkler head, paper fibers, suspended installation

each 180 × 180 cm

2026

“It is not enough for her to work on paper in the context of this temporary use and in reference to the former publishing house; her works fundamentally—indeed, materially—intervene in what we understand as paper. The materiality itself becomes an expression; the form becomes a narrative of the process. […]

Water droplets from a sprinkler head have left their mark on the surface of the large, selfmade sheets of paper hanging from the ceiling. The radiant white, floating, and yet sublime presence in the room contrasts with the darker surroundings still marked by the fire. At the same time, the material of paper recalls the building’s former use as a publishing house and printing plant—and thus the processing of large sheets of paper—onto which, here and now (and here it becomes as narrative as it is speculative), the traces of water from the fire hoses would have been inscribed had the building’s use not changed. Thus, the large-format sheets of paper serve as a temporal bridge into the past and the imaginative. The surface of the paper, its texture, speaks implicitly of the history of the place on behalf of the text once set and printed here by the publishing house. Of the history of the place, and of the fire in question.”

— Viktoria Wilhelmine Tiedeke, Director of the Kunstmuseum Singen, 2026





Von der Natur nicht vorgesehen, H. Domin

Beethoven was one-sixteenth black and other stories, N. Gordimer

Gefangen im Netz?, G. Farke

Heile, heile, K.Fuchs

Book, UV-test, inkjet print

20,5 × 26 cm | 24 × 30 cm | 22 × 29 cm | 22 × 26,6 cm

2026

The artwork features photographs of library books on which a UV test reveals traces of liquid. These traces, presumed to be of human origin, stand out on the pages and overlap the printed text. Through this overlap, they begin to comment on the respective content.





o.T.

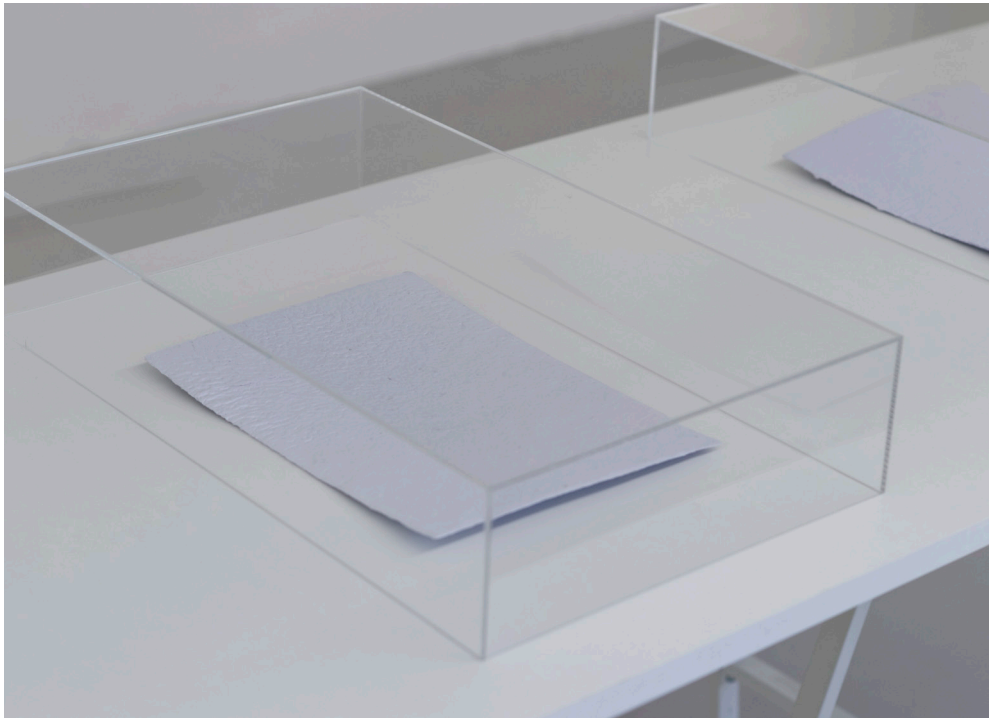
own artistic thoughts and notes



A4

2022, 2023, 2024, 2025

The artist condenses the wealth of her annual collection of texts—covering both completed and discarded projects—into a single format. The notes, written in ballpoint pen on paper, thus become a historical document.



Loveliness Extreme

Standard rose, ultrasound-based recording of plant stress signals (core [1], shake [2], drought [3], pierce [4], cut [5]), 5-channel sound installation



Dimensions variable

2026

For Elisa Lohmüller, the inner courtyard serves as the starting point for her artistic, site-specific exploration of the Hospitalhof. As a reference to the former monastery garden, 60 standard roses have been planted in a flowerbed. They endure through the seasons and bloom in the spring and summer. In her sound piece, Lohmüller symbolically gives the roses a voice, making the sounds, tones, and movements of the plants audible. Plants react to their environment—to dryness, wetness, or injury. In collaboration with the Hahn-Schickard Society for Applied Research e. V. and Patrick Selle, ultrasonic frequencies from a stand-in rose were recorded and made audible to the human ear. The result is an acoustic record of the plant's states, which no longer presents the rose as a living but silent organism, but rather as a responsive, sentient counterpart.

In five acts, *Loveliness Extreme* tells a story of neglect and wounding, which in this case manifests in the stand-in rose as a lack of care or even active harm. Five states—an initial state, the shaking of the plant, water deprivation, the penetration of a nail into the rose stem, and finally the cutting off of the bloom—unfold through acoustically amplified sounds. The injuries deliberately inflicted on the rose here are things that also occur regularly outside the artistic experimental setup—for example, through exposure to wind and drought, or through the necessary pruning of the plants in the spring so that they can form stronger and healthier new shoots. A field of tension thus arises between care and injury, in which nurturing and control intertwine. The sound installation stands in direct spatial relation to the standard roses in the courtyard. Roses carry rich cultural and historical symbolism: they represent love, beauty, and femininity, but through their thorns, they also symbolize resistance, vulnerability, and defense. They are imbued with human attributes, testifying to adaptability and resilience. Protected and tended, they stand as a counterpoint to the stand-in rose in the flowerbed and make visible what their own inner lives might be like. The sound carries through the speakers into the foyer and spreads throughout the interior. In this way, the roses emerge as active participants in the social, cultural, and biological life of the Hospitalhof.

– Anne Odenthal, art historian and curator of the exhibition "Daseinsfürsorge", 2026


ENTKRONT


ENTWÄSSERT


ENTKRONT

HEAL

Vaseline on window, Scratch Assay
(-/0h/1h/2h/4h/6h/9h/1d/2d)



each 117 × 117 cm

2026

In the work *HEAL*, Lohmüller conducts a temporal investigation of injury and healing. The long window front in the western foyer, which frames the inner courtyard, serves as the visual medium. The investigation is based on a laboratory biological method known as a scratch assay, which is used to study wound-healing processes. A defined injury is created in a layer of cells to track its regeneration. The healing process is thus depicted at various points in time—microscopic images of the burn wound from the moment of injury up to two days later. The specific time points are detailed in the work's material specifications. Similar to the screen-printing process, Vaseline is applied to the glass through a stencil. The use of vaseline as the print medium replaces traditional paint and symbolizes care and protection. Due to its oil-based composition, vaseline locks moisture into the skin, protects against dehydration, and supports wound healing. Here, Lohmüller draws a parallel between the benefits of this cream for human skin and the Hospitalhof's centuries-long use as a hospital. It leaves a shimmering, greasy trail on the glass surface that attracts dust and fingerprints, thus revealing traces of time and touch. Through the interplay of material, space, and light, a work emerges that reflects the fragility and mutability of both biological and artistic processes. Lohmüller initially conceives of wound healing as a purely biological, rational process. And yet, through its placement and location in the Hospitalhof, *HEAL* takes on an additional layer of meaning: the fragments of the historic Hospital Church and the burn marks on the baptismal font are visible through the work and are brought into relation with one another through new lines of sight.

– Anne Odenthal, art historian and curator of the exhibition "Daseinsfürsorge", 2026







Working title (A.H.)
Working title (A.P.)
Working title (A.T.)
Working title (I.M.)
Working title (J.D.)
Working title (J.P.)
Working Title (J.S.)
Working Title (M.J.)
Working Title (M.R.)
Working Title (P.K.)
Working Title (R.H.)
Working Title (T.B.)

UV direct printing on fine art paper
(hands, sweat, starch-iodine test)

each 35 × 50 cm, framed

2026

Twelve photographs from the series *Working Title (X.X.)* hang in the atrium of the main stairwell. Each depicts a pair of hands opening toward the viewer in a welcoming gesture. The surfaces of the hands are marked by dark, sometimes reddish-orange traces and shades. The series, first created in 2024 in preparation for an exhibition at the Kunstmuseum Reutlingen, documents the traces of effort, care, and physical exertion. Using an iodine test solution, traces of sweat and touch are made visible, documenting the body's exertion and presence. On the occasion of the exhibition at the Hospitalhof, Lohmüller photographed the hands of Hospitalhof staff members: janitors, administrative staff, the pastor, and others who shape the life of this place in many ways. Their presence is made visible in this work and highlighted as a fundamental part of the institution. The initials in the title refer to specific individuals, but in this context can be interpreted more broadly as representing collective action. The handprints symbolically and conceptually represent the diverse forms of work—physical, organizational, social—and honor those activities that, at their core, make the Hospitalhof a vibrant place.

— Anne Odenthal, art historian and curator of the exhibition "Daseinsfürsorge", 2026



