



# Curriculum Vitae

## Marinus Reuter

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\*5. 2. 1988 in Bensberg  
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### 1 ACADEMIC CAREER

- 10/2023 – 3/2026 Postgraduate studies for artists (Meisterschüler\*innenstudium), Academy of Fine Arts Leipzig, Germany  
Class for Photography and Media, Prof. Dr. Ines Schaber
- 10/2015 – 1/2019 Master of Fine Arts M.F.A. in Visual Arts, Hochschule für Bildende Künste Hamburg (HFBK Hamburg), Germany  
Department of Theory and History, Prof. Dr. Hans-Joachim Lenger  
Photography Class of Adam Broomberg & Oliver Chanarin, and Arne Schmitt
- Master thesis: Die Fotografien von »Türken in Deutschland« und die Verteilung des Gemeinwesens  
Supervisor: Prof. Dr. Hans-Joachim Lenger, Adam Broomberg
- 10/2008 – 9/2014 Bachelor of Arts B.A. Political Science, University of Bremen, Germany, and National Chengchi University, Taipei, Taiwan
- Bachelor thesis: Making Socially Affected Citizens Politically Involved: Political Exclusion by Means of Democratic Participation in Civil Society.  
Supervisor: Dr. Frieder Vogelmann, Prof. Dr. Martin Nonhoff
- 2007 High school diploma (Abitur) at Freie Waldorfschule Neuwied, Germany

### 2 TEACHING EXPERIENCE

- WS 2025-26 Workshop: "The Implication of Audience in the Formation of Work"  
Class for Photography and Media, Prof. Dr. Ines Schaber
- SS 2024 Seminar: "Discipline and Value: The Issue with the Privileged Image"  
Institute for Theory at the Academy of Fine Arts Leipzig, Germany  
In cooperation with Prof. Dr. Marc Rölli

### 3 PUBLICATIONS

- 2025 "Andrea Orejarena & Caleb Stein: Viral Halucinations #1. Tactics and Mythologies," published in: Camera Austria International Vol. 169, Winter 2025
- 2024 "Pinar Öğrenci/ Nuri Musluoğlu: Fotografie neu ordnen. Protestbilder," published in: Camera Austria International Vol. 168, Fall 2024
- "Cécile Cuny (ed.), On n'est pas des robots. Ouvrières et ouvriers de la logistique," published in: Camera Austria International, Vol. 166, Spring 2024
- 2022 "Robert Slifkin, Quitting Your Day Job: Chauncey Hare's Photographic Work," published in: Camera Austria International, Vol. 159, Summer 2022
- 2021 "DISCOURSE," published in: Camera Austria International, Vol. 159, Fall 2021

## 4 ART PRACTICE

- 2026 "Das Gegebene – Der Fall Just Eat Takeaway.com," HGB Gallery, Leipzig, March 25, 2026.  
Photographic installation in 8 Displays, C-Prints 84,1 × 59,4 cm mounted on aluminum, Aluminum tubes, Aluminum panels, Threaded steel rods, Plotting film, Text, Speaker.
- 2024 "Just in Time," solo exhibition at hinterconti, Hamburg, December 5 -8, in cooperation with Laura-Solmaz Litschel
- 2021 Lob der Polizei, artist book, published at adocs Verlag, Hamburg, in cooperation with Markus Dorfmueller, 24 × 15 cm, 96 pages offset print, color illustrations, essay
- 2019 Safe Package. Verteilungs- und Konzentrationsprozesse in der Berliner Republik, artist book, 20 × 25 cm, 68 pages, color photography, 26 illustrations, essay
- 2019 "Analogie vom Haus," graduate exhibition, HFBK Hamburg
- 2018 Teachers on strike in Tunis, 2011, group exhibition, Triennial of Photography Hamburg
- 2018 "Little North Road. Africa in China," conversation with Alexa Färber, Triennial of Photography Hamburg
- 2017 "3 Distanzen," group exhibition, Hochschule für Bildende Künste Hamburg
- 2017 distress, together with Maik Gräf, publication at Materialverlag, Hamburg
- 2016 "City of Ghosts," group exhibition, Hochschule für Bildende Künste Hamburg

## 5 CURATORIAL WORK

- 2019 "Forum," Camera Austria International 148, Graz, Austria
- 2018 "Delete. Auswahl und Zensur im Bildjournalismus," with Esther Ruelfs, Museum für Kunst und Gewerbe, Hamburg

## 6 PUBLIC WRITING (SELECTION)

"Wand als Werkzeug," taz. die tageszeitung, 26.4.2022, Berlin;  
"Bei Kaufhofs zu Haus," taz. die tageszeitung, 18.7.2020, Berlin;  
"Eine Stimme für alle Lebensformen," taz. die tageszeitung, 6.9.2019, Berlin;  
"Homophobie gibt es überall," taz. die tageszeitung, 29.7.2019, Berlin;  
"Ausgebeutet, im Auftrag von ...," taz. die tageszeitung, 15.5.2019, Berlin;  
"Wille zur Härte," taz. die tageszeitung, 12.4.2019, Berlin

## 7 PROFESSIONAL EXPERIENCE

- 2022 – 2024 Gallery Assistant at Sfeir-Semler Gallery Beirut/Hamburg, Hamburg  
Art fair and exhibition management, external communication, artist support, exhibition production, event organization



# Driven by you!

A download of the uncompressed PDF presentation is provided under the link → [www.marinusreuter.de/reuter\\_marinus\\_df16/](http://www.marinusreuter.de/reuter_marinus_df16/)

## A Proposal for Dokumentarfotografie Förderpreis 16

DE

*Driven by you!* ist formell eine lokal situierte Foto-Text-Installation. Sie wird unterstützt durch die Internetseite [www.driven-by.you](http://www.driven-by.you). Die Installation schafft ein Modell sozialer Probleme im logistischen Güterstraßenverkehr, das sich der Betrachtung des von ihr dargestellten gesellschaftlichen Subjekts der Berufskraftfahrer\*innen dialogisch aussetzt und auf eine Publikumsinteraktion abzielt.

Eine Installation zweier großer lückenloser Digitaldruckkollagen auf LKW-Planen in Vorder-/Rückseitenanordnung, die zwei Logiken gegenüberstellen. Sie können stationär an einem Gestell montiert, oder an den beiden Seitenwänden eines 7,5 Tonnen LKW gezeigt werden, von den Maßen ca. 2,5 × 5,5 Meter, sowie anschließend an eine ortsspe-

zifische Installation in den Ausstellungsraum transferiert werden. Beide Bildflächen befragen unterschiedliche Logiken gegenwärtig prominenter narrativer und diskursiver Fotografie.

Inhaltlich: Eine Seite/Plane zeigt ein landschaftliches Panorama, un-belebte Dinge, sowie Waren und Strukturen und gibt in der Sprache der Logistik, von PR und Corporate Identity die Marktkräfte wieder, die Menschen und Dinge bewegen.

Die andere Seite stellt in einer Bild-Text-Montage einen konkreten Lebensraum dar, die Raststätte (Parkings & Parkplätze), an der die Gruppe der Berufskraftfahrer\*innen vorübergehend lebt. Für dieser Seite werden sowohl eigene Fotografien angefertigt (Porträts, Details), als auch die vernakuläre Fotografie der Fahrer\*innen und deren Erzählungen eingebunden.

EN

On one hand, I want to create a contemporary seamless photographic collage in a more contemporary appeal of commercial graphics, that are widely seen on truck tarpaulins, yet in the spirit of El Lissitzky's photographic montages.

One of the two sizable digital prints on truck tarpaulin (c. 2,5 × 5,5 m) depicts a mute panoramic landscape of fragments of logistics, assembled from landscape images and architectural details of the commercial spaces and highways, as well as studio object photographs of commodities, that together provide an inanimate social gaze of the market. This visuality is augmented with pieces of language, which set in connection the elements of a poetic yet lifeless model of Capital's flow of goods and people. For this I will work the roads of Germany and possibly EU single market countries.

On the other hand, the flipside of the abstract imaginary tarpaulin is a socially specific depiction of the living conditions on another photo-

text-panel, representing stories, needs, and wants of a fleeting population which rests on motorway stops all over the country, on parkings adjunct to logistic fulfillment centers, and in the streets of commercial districts.

The main physical site of investigation, however, is the institution of the motorway stop. Many issues are connected to these austere spaces for people that have to spend their lives on them. A description of their ideas for solutions, demands, as well as private views, stories, and histories uncover a social subject and enables a social interaction.

The prints should ideally first be presented at a place where the depicted subject can view and interact with them. The website [www.driven-by.you](http://www.driven-by.you) allows to continue a social interaction.

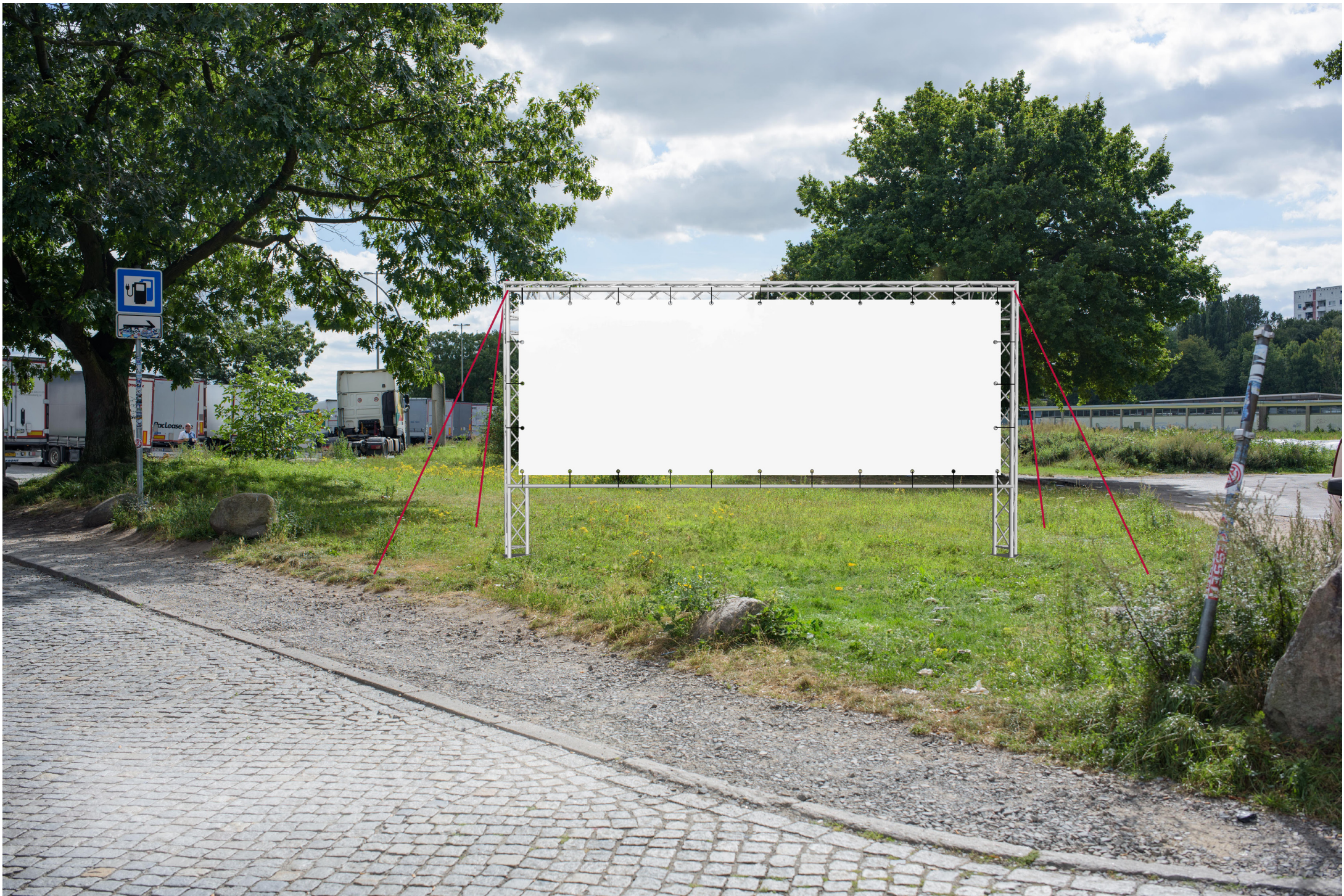


fig. 1: Demonstration of a technical solution for a truck tarpaulin public display.



fig. 2: Truck tarpaulin mounted to a 7.5 tons truck.

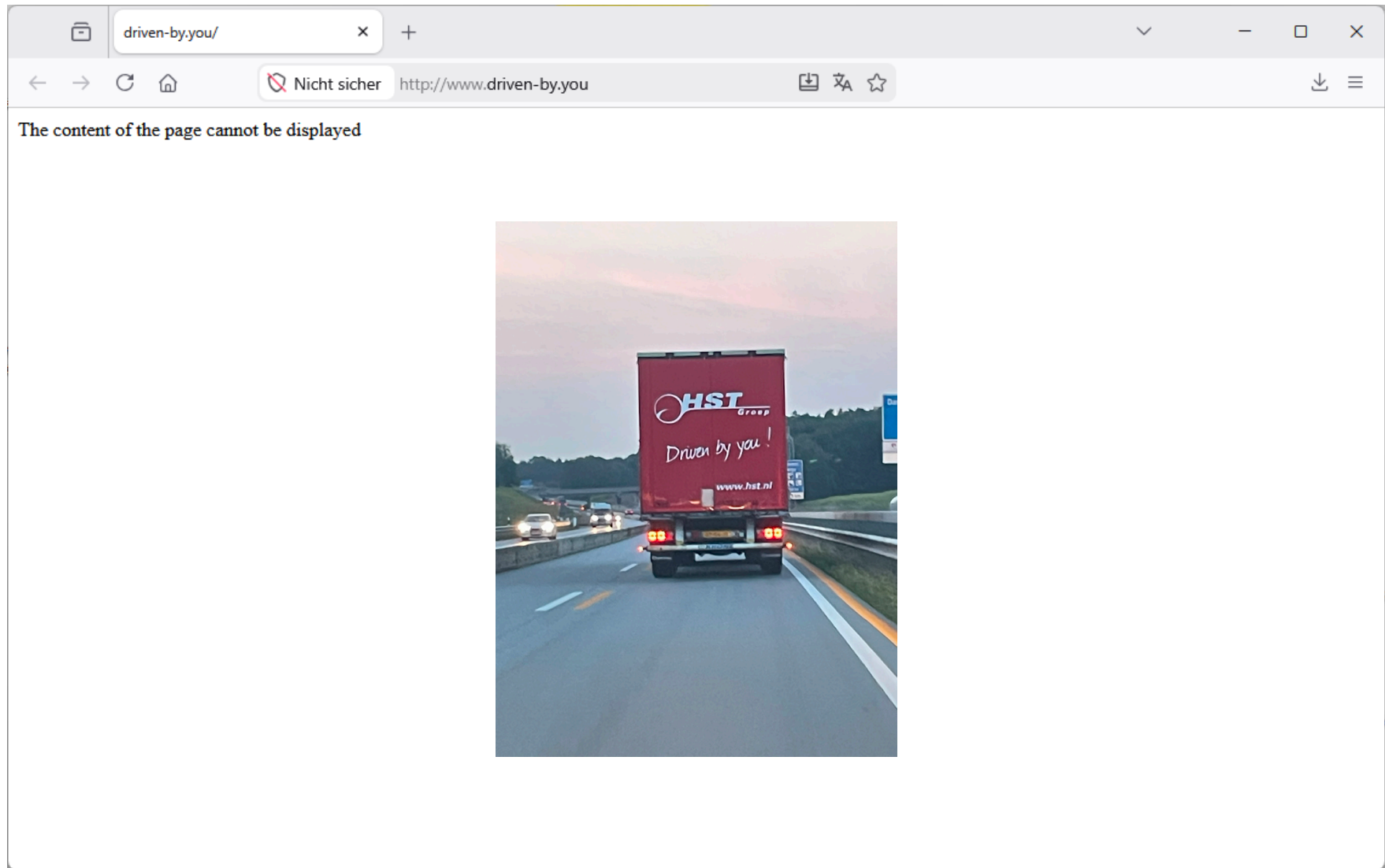


fig. 3: The domain www.driven-by.you was registered by the artist. The slogan suggests a dimension of personhood in a domain of objecthood and thingness.



fig. 4: Visual research notes from a 2023 study trip. A commercial driver shows his review entries on google places.

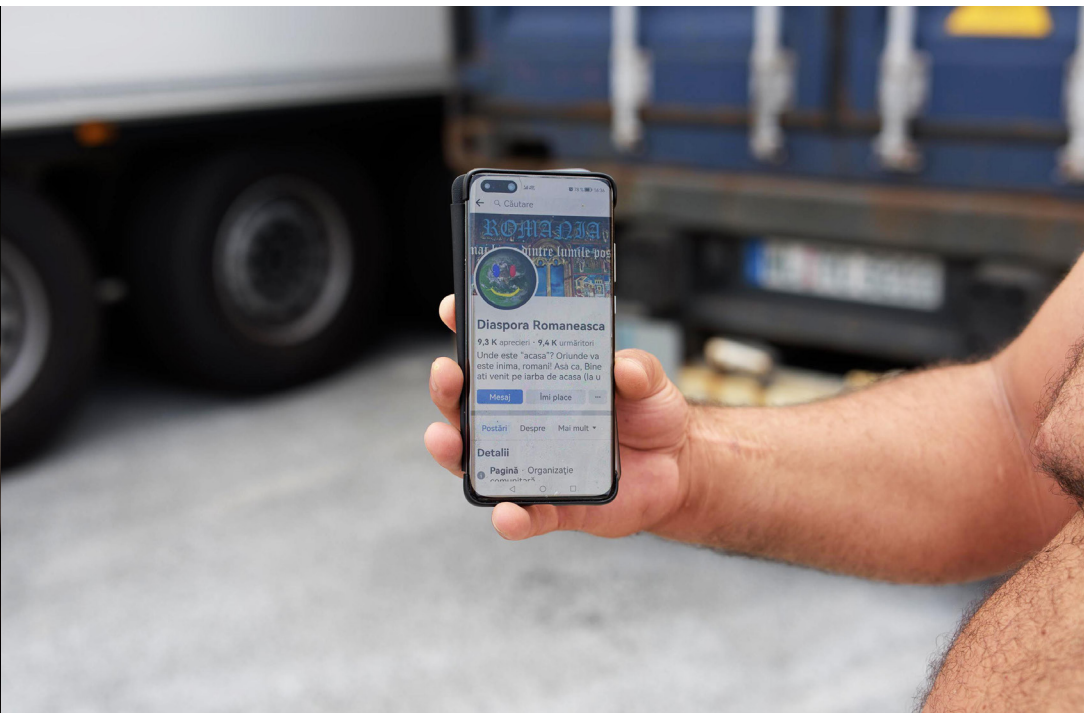
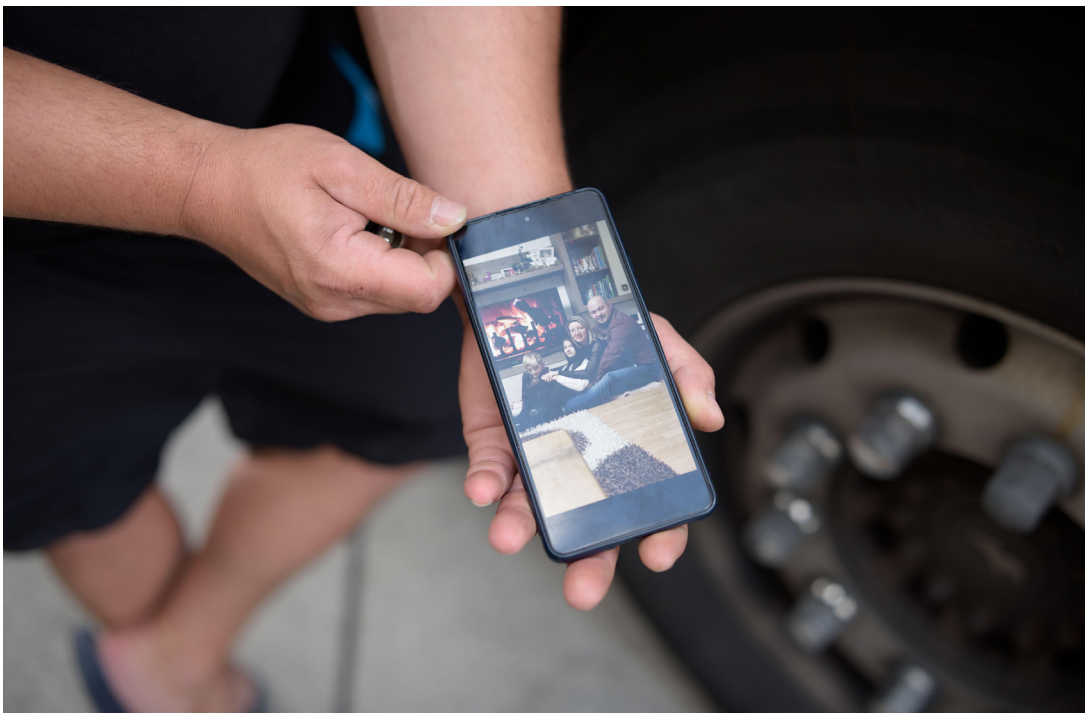


fig. 5: Visual research notes from a 2023 study trip. Commercial drivers show their photographs and means of communication.



fig. 8: Visual research notes from a 2023 study trip. Banner at Amazon LEJ1 fulfillment center.



fig. 6: Visual research notes from a 2023 study trip. Commercial drivers go on strike at Gräfenhausen-West motorstop, close to Frankfurt/Main.



fig. 7: Visual research notes from a 2023 study trip. Commercial drivers resting at various stops.



fig. 9: Visual research notes from a 2023 study trip. A motor stop on the A7 highway.

# Das Gegebene – Der Fall Just Eat TakeAway.com 2026

DE

Thematisch zeigt die fotografische Installation *Das Gegebene – Der Fall Just Eat Takeaway.com* eine Fallstudie zur politischen Ökonomie der Logistik, hier von digitalisierten Dienstleistungen, die über das Internet als Verkaufsmedium im städtischen Raum bereitgestellt werden.

Formal wird die dokumentarische Bildkonvention des frontalen Porträts in einem, auf Herbert Bayers ‚Prinzipien des Ausstellungsgestaltung‘ verweisenden, dreiseitigen Display zwischen zwei Textebenen eingespannt, wobei sich keinem der drei Elemente gleichzeitig frontal zugewandt werden kann.

Die Fotografien gebrauchen die Geste der Faktizität und behaupten die

reine Gegebenheit der gesellschaftlichen Einrichtung App-basierter Lieferdienste. Die fotografische Begegnung mit einem sozialen Subjekt wird durch diskursive Komponenten zur Frage an den Blick der Betrachtenden entwickelt:

A) Acht Tafeln bespiegeln die Transformation des Feldes aus technischer, ökonomischer und rechtlicher Sicht zwischen 2000 – 2025 und informieren die Wahrnehmung der Arbeitsporträts mit der managerialen Perspektive einer technologischen Vorstellungswelt. Sie zeigen die Grundlagen der Ökonomie eines über das Internet bereitgestellten Allgemeinen.

B) Acht dialogische Tafeln geben, als Resultate einer Zusammenarbeit mit Kurieren, deren Antworten auf gemeinsam erarbeitete Fragen wieder, was sie an ihrer Arbeit verändern oder erhalten wollen.

Zwischen Personalität und Unpersönlichem wird eine konkrete Problembeschreibung entwickelt.

EN

The installation *The Given – The Case of Just Eat Takeaway.com* takes recourse to documentary's tradition of public persuasion.

The four-colored mobile display, intended for uses in public space, some of which are scheduled, presents in an aesthetics of relativity, that was common with commercial internet services from the first quarter of the millennium, the technological imaginary of a universal fulfillment of social needs through market mechanisms. It investigates the conditions of a „space of difference“ (G. Spivak) created by them.

For this, the piece confronts impersonal and personal, dialogical and anonymous dimensions of the political economy of digital labor relations in a social model approach.

8 three-sided Displays, 190 × 76 × 38 cm, 8 C-Prints 84,1 × 59,4 cm, 24 Aluminium tubes, 24 Aluminium sheets, 48 Threaded rods, 192 Nuts, 48 Spring washers, 96 Washers, Adhesive vinyl film, Vinyl lettering, Speaker, 2 Microphones, 2 Chairs

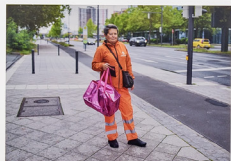
It resulted from a two-and-a-half year study of the subject matter and is informed by writings from the critical discourse of automation, such as Aaron Benanav's *Automation and the Future of Work* or Jason Smith's *Smart Machines and Service Work*.

Inspired by the dialogical aesthetics of Stephen Willats, the photo-text works of Fred Lonidier, and Allan Sekulas photographic social abstractions, it is devoted to a conception of documentary as an situated art of social change which can only strive in social position-taking.



The Case of

The identification of our target  
audience is a complex task that  
requires a deep understanding of the  
market and the needs of our  
customers. This process involves  
conducting extensive research and  
analysis to identify the key  
segments of our market and  
understand their unique  
requirements. By doing so, we can  
tailor our products and services to  
meet their needs, ensuring a  
high level of customer satisfaction  
and loyalty.



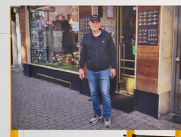
Just Eat

Just Eat is a leading online food delivery platform that connects customers with a wide range of restaurants and cafes. The platform offers a convenient and fast way to order food, with a variety of cuisines and options to suit every taste. Just Eat's user-friendly interface and reliable delivery service have made it a popular choice for millions of customers worldwide.



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Takeaway.com

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fig. 1: Exhibition view HGB Gallery, Academy of Fine Arts Leipzig, 2026.



fig. 2: The four colors of the display are based on the corporate identity of the first global internet marketplace, eBay.



Der Fall /

In 2000 I sat in Oslo, had just come up there and did not know where I should call for a pizza. I had a need, a pretty basic physical need if you look at Maslow's needs pyramid and I could not even get it fulfilled on this relatively new revolutionary internet. Post from January 6, 2000, on [Apple's iMac](#) from the founder, Jost Ein.

your delivery da entstand nur einer einfachen Idee: Privatpersonen und Unternehmen sollten jederzeit einfach und schnell online Essen und Getränke bei lokalen Restaurants & Cafés bestellen können – ohne großen Abrechnungsaufwand. Firmeneinsatz auf yourdelivery.de, 2000.



Problemlösung	2000-2001	2002-2003
Problemlösung	2000-2001	2002-2003

fig. 3: Just Eat Takeaway.com (JET) began from an managerial techno utopia, which was welcomed by the public sphere of the 2000s.



## The Case of

The classification of our riders as freelancers or employees is unclear and is disputed in several of our markets. This exposes us to the risk of additional financial burdens, employment-related litigation and governmental sanctions which could make our delivery service less profitable should we be required to treat our riders as regular employees.

In Germany riders are engaged as employees requiring us to pay them certain minimum wage and provide other statutory benefits, such as continued wages in the case of vacation leaves, sick leaves or health leaves as well as health insurance.

Prospectus dated June 19, 2021

For the Public Offering of Delivery Shares



Prozessierung des Logistikdienstleistungsanspruchs	2018-2020	Leistungsanbieter
<ul style="list-style-type: none"> <li>Die Logistikdienstleistungsanbieter sind in der Regel als Einzelunternehmen oder als Kleinunternehmen organisiert.</li> </ul>	<ul style="list-style-type: none"> <li>Die Logistikdienstleistungsanbieter sind in der Regel als Einzelunternehmen oder als Kleinunternehmen organisiert.</li> </ul>	<ul style="list-style-type: none"> <li>Die Logistikdienstleistungsanbieter sind in der Regel als Einzelunternehmen oder als Kleinunternehmen organisiert.</li> </ul>

fig. 4: Even though logistic labor seems to take center stage in the corporation known for its brand Lieferando, it served the obscure role as a tool of market control.



fig. 5: The year 2025 marks a moment when the socially responsible trajectory of a speculative industry – driven by stock market money – collapsed.



## Takeaway.com

We will focus on foreigners.  
 The Germans are making too many problems.  
 Attributed to Raphael Smetros  
 VP of Global Operations at Foodora, c. 2018

The rise of creative work brings with it a great deal of work in the service sector. But there is no reason why all of this work has to be rote work and no reason why it shouldn't pay much better than it does.

The service economy is the support infrastructure of the creative age.

The Rise of the Creative Class by Richard Florida  
 Preface, 2002



2000	2007-2008	Ständige Beschäftigung des Unternehmens
<ul style="list-style-type: none"> <li>Elektronische Dienstleistungen und andere Aktivitäten werden Attraktiv durch und andere Subsektoren.</li> </ul>	<ul style="list-style-type: none"> <li>Konjunktur erholte sich, die Beschäftigung in der Dienstleistungsbranche, im Besonderen in der Beschäftigung</li> </ul>	<ul style="list-style-type: none"> <li>Industrie des Unternehmens</li> <li>Offene Arbeitsplätze</li> <li>Veränderung des Angebots</li> <li>Veränderung von Arbeitsstellen</li> <li>Produktion</li> <li>Qualifizierung</li> <li>Soziale Innovationen &amp; Arbeitsrechte</li> </ul>

fig. 6: In fear of litigation the German market leader JET had offered social securities to its employees for a decade, and subsidized its unprofitable logistics branch.



fig. 7: The collaboration with couriers started in the summer of 2023.

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Prospectus dated June 19, 2017,  
For the Public Offering of Delivery Hero AG

fig. 8: The corporation JET is the result of many mergers and acquisitions, from which the political and legal concepts of the business resulted.



fig.  
9  
20



**Der Lohn darf  
nicht fallen, wenn  
sie den Bonus  
streichen. So hatte  
ich 15 Euro die  
Stunde und viel  
Flexibilität.**

**WIR SOLLTEN SICHERHEIT DURCH  
EINEN TARIFVERTRAG ERHALTEN.**

**„Anonym“**

fig. 10: The panels dedicated to the personal perspective present the couriers' replies to a question developed in an collaborative approach.



fig. 11: The forward tilting of the image panel supports a gesture of frontality and encounter, and provides a visual separation to the lower panel.









fig. 15: The images were created in the cities of Hamburg, Cologne, Frankfurt/Main, Dresden, and in this case, Offenbach.



fig. 16: The simple protocol for the images meant only a short interruption of the work process.









fig. 20: In the summer of 2025 JET implemented a number of union busting measures ahead of the PROSUS deal, and the collaboration with the couriers was completed.

**H**

Hochschule für Grafik  
und Buchkunst  
Academy of Fine Arts Leipzig

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www.hgb-leipzig.de

Hochschule für Grafik und Buchkunst PF 10 08 05 04008 Leipzig

Referat Studienangelegenheiten

Ihre Ansprechperson:  
Frances Kind

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kind@hgb-leipzig.de

Leipzig, 02.04.2026

**Bescheinigung über den erfolgreichen Abschluss des Meisterschülerstudiums  
Marinus Reuter, geboren am 05.02.1988, Matrikel-Nummer 27191**

Hiermit wird bestätigt, dass Marinus Reuter vom 01.10.2023 bis 31.03.2026 an der Hochschule für Grafik und Buchkunst Leipzig im Meisterschülerstudium immatrikuliert war.

Marinus Reuter hat bis zu seinem Abschluss "Meisterschüler" fünf Fachsemester in der Meisterklasse von Professor Dr. Ines Schaber studiert.

Marinus Reuter hat alle Studien- und Prüfungsleistungen gemäß Prüfungsordnung für das Studium in den künstlerischen Meisterklassen vom 21. September 2011 in der Fassung vom 26.03.2014 (PrüfO-Meisterschüler) nachgewiesen und das Studium mit der Abschlussprüfung am 25.03.2026, ausweislich der Meisterschülerurkunde, abgeschlossen.

**Gemäß gültiger Studien- und Prüfungsordnung\* für das Studium in den künstlerischen Meisterklassen an der Hochschule für Grafik und Buchkunst Leipzig werden im Meisterschülerstudium Noten und ECTS-Punkte nicht vergeben.**



Frances Kind  
Leiterin Referat Studienangelegenheiten

\*Studienordnung unter :[https://www.hgb-leipzig.de/f/e/PDF/StudienO\\_MS.pdf](https://www.hgb-leipzig.de/f/e/PDF/StudienO_MS.pdf)

\*Prüfungsordnung unter: [https://www.hgb-leipzig.de/f/e/PDF/PruefO\\_MS.pdf](https://www.hgb-leipzig.de/f/e/PDF/PruefO_MS.pdf)

**G****B**