

## LENA KAAPKE

www.Lena-Kaapke.com

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\*1989

### EDUCATION

- 2015-2018 Muthesius Project Student (postgraduate study grant)
- 2015 Master of Fine Arts, Muthesius Art-Academy
- 2012 Bachelor of Arts, Latin and Art, Teaching Qualification for Upper Secondary Schools

### AWARDS

- 2022 Cultural Promotion Award of the City of Kiel
- 2022 Vulnerable Art Award, Diözese Rottenburg-Stuttgart (2.Prize)
- 2022 BKV Prize for Young Applied Art (2.Prize)
- 2021 Europäischer Ehrenpreis [European honorary award] of the Europa Union Leverkusen
- 2021 Hessischer Staatspreis für das Deutsche Kunsthandwerk [Hessian State Prize for German Arts and Craft] (promotion award)
- 2019 State prize of the Professional Association of Plastic and Graphic Arts of Schleswig-Holstein
- 2018 Ceramics prize of the Frechener Kulturstiftung [Culture Foundation]
- 2016 Artistic prize of the State of Schleswig-Holstein (study award)

### PUBLIC COLLECTIONS

- Since 2021 The Federal Collection of Contemporary Art by the government of the Federal Republic of Germany.

### SOLO-EXHIBITIONS (SELECTION)

- 2023 *Lena Kaapke – Feldforschungen*, Ostholstein Museum, Eutin
- 2022 *Lena Kaapke – Color and Topographies*, Kunstverein Quickborn  
*Lena Kaapke – sensed maps*, standing committee of German ministers of Culture and Education, Berlin (solo)
- 2021 *Lena Kaapke - de manufactis*, Museumsberg Flensburg (solo)
- 2017 "176,76 m2. 11813 Stunden. 3576 Teile" [176.62 m2, 11,813 hours, 3,576 parts], Atelier House in the Anscharpark, Kiel

### EXHIBITIONS (SELECTION)

- 2023 *62. Premio Faenza*, Museo International Museum of Ceramics in Faenza (ITA)  
*Arte Laguna Prize*, Arsenale North, Venice (ITA)
- 2022 *2022 biennial Northern Queensland Ceramic Awards*, Perc Tucker Gallery, North Queensland (AUS)  
*Pop up exhibition*, Medalta, Medicine Hat, Alberta (CAN)  
*Richard-Bampi-Preis 2022*, Staatlichen Porzellan-Manufaktur Meissen, Dresden  
*Vulnerbale*, Kunstpreis der Diözese Rottenburg, im Rahmen des 102. Deutschen Katholikentags Stuttgart
- 2021 *BKV-Prize*, Bayerischer Kunstgewerbeverein, Munich  
*CraftForms 2021*, Wayne Art Center, Wayne (USA)  
*Graenslandsudstillingen* (borderland-exhibition), Sønderjyllandshalle, Åbenrå (DK)  
*Glasurprobe*, Galerie Handwerk, Munich
- 2020 *Sunday morning, a taste of ceramics*, Yaozhou Kiln Museum Gallery, Yaozhou (CHN)
- 2019 *Landesschau* of the Professional Association of Plastic and Graphic Arts,

- Schloss Gottorf  
*Brockmann Prize Exhibition*, Stadtgalerie Kiel  
*Sunday morning, a taste of ceramics*, Taoxichuan Gallery, Jingdezhen (CHN)
- 2018 Ceramics prize 2018 of the Frechener Kulturstiftung, Keramion, Frechen
- 2017 Brockmann Prize Exhibition, Stadtgalerie Kiel  
 Shiro oni Studio, Onishi (JPN)  
*609, Gallery One.Two.Six*. University of Southern Queensland (AUS)
- 2016 *Regionale III*, Galerie Neu West Berlin (Berlin); Gallery in the Alten Schlecker (Kiel); Overbeck Gesellschaft (Lübeck)  
*Modern Classics Fokus Gefäß*, study award in ceramics 2016 of the Nassauischen Sparkasse [Savings Bank], Ceramics Museum Höhr-Grenzhausen  
*Project Network*, Applehouse Gallery, International Ceramic Research Center Guldagergaard, Skaelskoer (DK)
- 2014 *Just mastered*, State Museum at Schloss Gottorf, Schleswig
- 2013 British Ceramic Biennial, Stoke on Trent (UK)

### GRANTS

- 2022 VG Bild Kunst, Publication Grant
- 2020 Projectgrant from the Schleswig-Holstein Culture Association
- 2019 European Ceramic Work Centre (KWC)/Taoxichuan International Centre, three-month residence on the fifth anniversary of the the EKWC
- 2019 Travel grant from the Cultural Foundation of Schleswig-Holstein for a stay in China
- 2018 Project support of the Cultural Foundation of Schleswig-Holstein
- 2016 Atelier grant, Muthesius University, Atelier in the Anscharpark
- 2015 Travel grant of the Cultural Foundation of Schleswig-Holstein
- 2015 Muthesius Project: the colour red in ceramics technologies, Muthesius University, two-year material grant

### RESIDENCIES

- 2023 Medalta, Medicine Hat, Canada (CAN)
- 2021 European Ceramic Workcentre, Oisterwijk (shorttime, research) (NL)
- 2019 EKWC-Taoxichuan International Centre, Jingdezhen (CHN)
- 2018 Freya-Frahm Haus, Laboe, within the German-Danish project *der bewegte Koffer*
- 2017 Shiro Oni Studio, Onishi Fujioka-shi (JPN)
- 2016 Guldagergaard, Dänemark, in the Project Network (DK)
- 2015 European Ceramics Work Centre, Oisterwijk (NL)

### RESEARCH

- 2015- *The color red in ceramic technologies*, a universal conceptual and artistic definition of color, individual research project  
 (2015-2018: Muthesius project; since 2018 self-funded)

### Since 2018 LECTURES and TEACHING

### MEMBERSHIP

- 2016- Professional Association of Plastic and Graphic Arts Schleswig-Holstein
- 2016- Professional Association of Applied Art Schleswig-Holstein

## ARTIST STATEMENT

*Lena Kaapke*

In my artistic work I open up sensual spaces. My projects combine interdisciplinary questions and topics that always arise from personal interests, observations, and experiences, which I then "explore" and measure artistically. Cartographic explorations emerge. The installation works are translations, they follow a highly conceptual standard defined by me; they show spaces of thought and question them at the same time.

My works are always, as installations, sightings, surveys and appropriations of contemporary subjective narratives of perception. The works are created through performative and gestural movements, as well as a methodical mindfulness. This is an expression of the desire to understand the medium of ceramics chosen holistically.

Ceramics as an artistic discipline is of particular concern to me. In my artistic work, I search for and try to achieve/apply a conceptually wholistic definition of ceramics. I always understand ceramics, one of our oldest cultural products, as the visual materialization of its own manufacturing processes. It is the carrier of a history of raw materials, technologies, the manufacturing conditions of time, space and often of everyday stories. Through this materiality, ceramic transports a context, a material iconology that cannot be separated from any ceramic form. At the same time, the ceramic material, due to its elaborate and complex manufacturing processes, cannot be mastered without manual knowledge of the process and without manual experience. These two dimensions are intrinsic to ceramics; to a certain extent they determine the perception of the artistic discipline of ceramics, and it is precisely dealing with this as a conceptual artist, that appeals to me. In my highly conceptual installations, I try to bring these different dimensions of ceramic materiality together. Thus, my works reflect the possibilities offered by traditional ceramic processes while questioning the role of ceramics in contemporary art. They show the expressive potential of an artistic ceramic discipline in which the boundaries between traditional craft, applied art, and fine art are blurred or added.

At the moment I am constantly dealing with the term ceramic paint and its definition and trying to deconstruct/construct ceramic paint artistically. Follow me to stay turned.