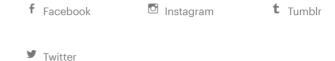


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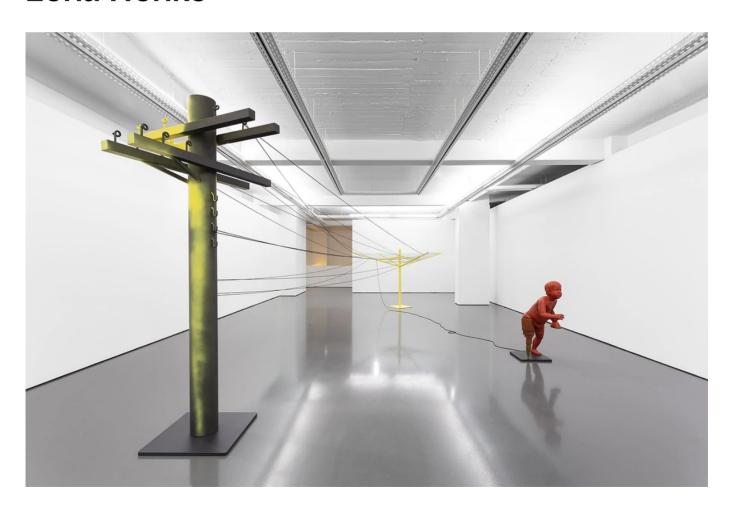
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Artist features

## Lena Henke

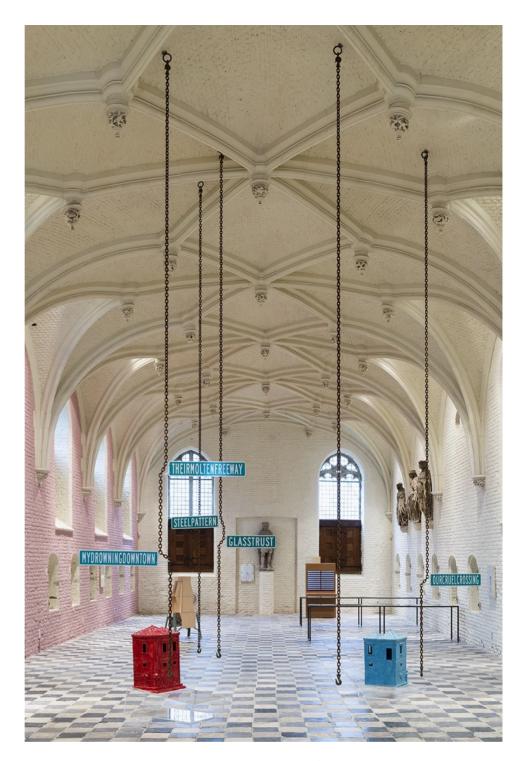


Lena Henke (b. 1982 in Warburg) is one of the successful international artists of her getests the conditions and possibilities of sculpture with technically innovative methods

At the same time, she expands the range of meaning of traditional sculpture by incorpc questions of femaleness and the production of power relations in urban space.

Text Vivien Trommer All images Courtesy by the artist

The possibilities of plastic art and sculpture serve Henke as a basis for understanding the molding (and as a changeable process of design. Thus, in groups of works like Hooves, Boobs, and Sand Bodies, the pr the work becomes a work finds representation; motifs of memesis link up with motifs of phantasmagor becomes apparent that the artist does not take her bearings from ideal conceptions but designs her scul match her subjective mental images. In doing so, she not only engages the myth of masculinity; she also strands of historical tradition—the questions of pedestal and space—to interrogate the logic of sculptur and representability. She holds the reins with great self-assurance, controlling the representation of wor the symbolic power of horses and intervening in the mechanisms of urban architecture. It is Henke's far reflections on the capacity of the sculptural that enable her, conversely, to grasp urbanity as a historically sculpture, whose social mechanisms of inclusion and exclusion can be altered and redefined by means c interventions. Thus, Henke relocated the entrances to her solo exhibitions (at the Kunstverein Braunsch Dortmunder Kunstverein) and intervened, with her street signs, in the psychology of existing urban str recently in Siegen). Operating this side of social and architectural power structures, Henke's works open pleasurable imaginative space in which the sculptural itself expands to encompass feminist and biograp perspectives and thus acquires a new topicality.



Lena Henke

Installation view: I Think I Look More like the Chrysler Building, 2021 at Vleeshal Center for Contemporary Art, Middelburg, NL. Photo: Gunnar Meier. With Kasper Bosmans, Lena Henke, Win McCarthy, Annelies Planteijdt and Diane Simpson. Guest curator: Ju



Lena Henke Babyblue House after Orsini, 2021 Glazed ceramic on plexiglass pedestal Courtesy the artist and Bortolami New York Photo: Gunnar Meier



Lena Henke Organic Architecture III, 2020 Digital print on textured paper Courtesy the artist and LAYR Vienna Photo: Maximilian Anelli-Monti



Lena Henke
The Holy Trinity or Three Points In Time (Detail), 2020
iron rack, iron pole, and a forton and steel baby sculpture
Courtesy the artist and Galeria Pedro Cera
Photo: Bruno Lopes



Lena Henke R.M.M. (Power Broker Purple), 2020 & R.M.M. (Organ, Organ, Organ Red), 2020 Steel, fiberglass, rubber, paint Photos: Frieze at Rockefeller Center, New York, 2020



Lena Henke Love Nest in Wisconsin, 2021 Soldered and burned leather on wood

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