

Emmélie Louise Calliope Lempert

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Born on 22 March 1998 in Bonn, Germany

Nationality: German, Czech

Education:

2024 Academy diploma as master student of Prof. Peter Piller
2018 - 2024 Studies at the Düsseldorf Art Academy, fine arts
2017 - 2018 Studies at Humboldt University in Berlin, psychology

Awards / Grants:

2026 (Nominated) Young Generation Art Award, Degussa Goldhandel X Monopol Magazine
2025 NRW Förderpreis for artists (visual arts)
2025 (Shortlisted) August Macke Förderpreis, Hochsauerlandkreis Cultural Office
2024 (Shortlisted) 78th International Bergischer Kunstpreis, Kunstmuseum Solingen
2022 - 2023 Deutschlandstipendium (Federal Ministry of Education and Research)

Solo shows:

2025 GOODBANK, ‚dear empty apex‘, Frankfurt a.M., DE
2025 Nails Projectroom e. V., ‚escape, evolve, escape‘, Düsseldorf, DE
2025 Galerie Alex Serra, ‚run, birdie, run‘, Cologne, DE
2024 Graduation show Kunstakademie Düsseldorf, ‚hide, seek, hide‘, Düsseldorf DE
2023 NODEPRESSIONROOM, ‚stretch me if you can‘, Munich, DE
2023 Kunsthalle Düsseldorf, vocal performance ‚Und ich wandre sonder Massen, Ohne Ruh‘, und suche Ruh‘.‘, Düsseldorf, DE

Group shows (selection):

2025 JVDW Gallery X suzusan, ‚Bridge‘, Düsseldorf, DE
2025 POV Contemporary, ‚Salon‘, Düsseldorf, DE
2025 Kunstpalast Düsseldorf, ‚DIE GROSSE 2025‘, Düsseldorf, DE
2025 August-Macke-Förderpreis Nominees Exhibition, Schmallebenberg, DE
2024 Galerie Philipp Anders X POV Contemporary, ‚BOOBS Now N°1‘, Leipzig, DE
2024 Solingen Kunstmuseum 78. Internationale Bergische Kunstausstellung, Solingen, DE
2024 Sotheby’s Cologne, Group Show during DC-Open, Cologne, DE

- 2024 BBK Kunst Forum, 'fresh positions 2024', Düsseldorf, DE
- 2023 Rottdamer Str. 63, Düsseldorf, 18/1 Billboard, presentation of the work 'tops titched' as part of the project „Hope this finds you well“, Düsseldorf, DE
- 2023 'Dauerwelle' Bremen, 'Dingi77', Bremen, DE

Publications:

- 2024 „Zweitausenddreundzwanzig - Eine Anleitung zum vergleichenden Sehen“ Kunstakademie Düsseldorf (ed.), Kettler Verlag, Bönen/Wesfalen, DE
- 2023 Sample r, Helene Kuschnarew and Franziska Schmitz (eds.)
- 2021 Humming in Circles, Klasse Peter Piller (ed.), for DIE GROSSE 2021, Kunstpalast Düsseldorf

Further projects/occupations (selection):

- 2021 Theater der Welt Festival Düsseldorf, 'Luftlinien – beelines', campaign + costumes
- 2016/17 Theater Bonn, 'Anatevka' by Jerry Bock, directed by Karl Absenger, ensemble
- 2015/16 Theater Bonn, musical revue 'Stars und Sternchen', directed by Dirk Weiler and Ekaterina Klewitz, ensemble + solo
'I Could Have Danced All Night'
- 2015 Theatre Bonn, Assistant Director and Set Design, Production: 'Stars und Sternchen', Directors: Dirk Weiler and Ekaterina Klewitz
- 2014/15 Theatre Bonn, 'L'Enfant et les Sortilèges' by Maurice Ravel, Director: Jens Kerbel, Ensemble + Solo,
the Mother
Theater Bonn, 'Turandot' by Giacomo Puccini, production: Silviu Purcarete, children's choir
- 2013 - 2015 FWS Bonn, volunteer work in the areas of stage construction, lighting technology and lighting direction
- 2013/14 Theater Bonn, 'Die arabische Prinzessin' by Juan Crisóstomo de Arriaga, production: Jens Kerbel,
ensemble + solo, the tea table
- 2011/12 Theater Bonn, Peer Gynt by Henrik Ibsen and Edvard Grieg, directed by Jens Kerbel
Ensemble + solo, the mother
- 2010/2011 Theater Bonn, Carmen by Georges Bizet, directed by Florian Lutz, children's choir
- 2009/2010 Theater Bonn, La Bohème by Giacomo Puccini, directed by Dietrich Hilsdorf, children's choir



Artist statement

Emmèlie Louise Calliope Lempert

My practice unfolds at the threshold between textile, sculpture and spatial installation, guided by an understanding of the body as an unstable, continuously negotiated configuration. I work with the body as a liminal zone—an in-between state where identity does not settle but shifts, where form loosens, dissolves, and briefly reorganises itself. What interests me is the moment in which the body loses its contour without yet adopting a new one: a temporal fissure between “not anymore” and “not yet,” in which categorisation becomes porous and meaning remains unsettled.

The materials I use—textiles reminiscent of underwear, shapewear and nightwear—carry their own vocabulary of intimacy, vulnerability, control and desire. They are worn, overstretched, displaced and handled in private, ritualised performative processes that charge them with heat, pressure, sweat and friction. These fabrics register traces of activation; they become surfaces of inscription rather than illustrations of a theme. Afterward, I fix them between transparent plates, a form of encapsulation that preserves not the event itself but its residual tensions: imprints, folds, strains, fragments of movement. What remains is a visible yet unreachable threshold state—neither fully present nor entirely withdrawn. This mode of display produces a paradoxical form of visibility. The intimate becomes exposed and shielded at the same time; the works function less as vitrines than as speculative archives in which touch, memory and opacity overlap. Transparency does not promise access but reveals its own conditions: the frame acts as a participant, shaping how the object can be seen and how it resists being fully read. The works exist in a space between surface and volume, image and body, where textile membranes hold gestures, pressures and absences. The resulting forms often resemble hybrid anatomies—soft chimeras that oscillate between human features, animal logics and speculative corporealities. Their figuration arises not from anatomical depiction but from gesture, pressure and latent movement. The surreal qualities are not escapist; they expand the field of what can be perceived when bodily boundaries loosen.

The animalistic functions as a structural principle of transformation rather than an oppositional category, opening a space in which normative binaries—human versus animal, masculine versus feminine, form versus fragment—begin to dissolve. Ambivalence is central to my method. The pieces fluctuate between closeness and distance, protection and exposure, figuration and collapse. They articulate states of becoming rather than stable identities: condensed gestures, partial bodies, residues of movement. The absent body remains present as latency, as afterimage, as imprint. Instead of offering narratives, the works produce densities—material constellations in which meaning emerges through accumulation rather than explanation.

This approach resonates with queer-feminist concepts of embodiment as process, revision and relationality. The works interrupt familiar bodily semantics and open alternative forms of legibility. They address the viewer not through representation but through affect: through haptic memory, pressure, breath and the sensorial echo of proximity. They hold traces of lived action while inviting speculative futures—soft architectures of memory and transformation. In the suspended space between visibility and withdrawal, the physical is not depicted but reimagined, remembered and continuously rewritten.

