

DOG AD HOC brings together three artistic positions whose spontaneous interplay forms a subtly dissonant constellation: Benni Kakert, Regina Rupp, and Gabi Dziuba engage everyday materials with a symbolic gravity that resonates as a subversive undertone throughout their works. The “Dog Tags,” jointly conceived by Rupp and Kakert – cast in aluminium as allusions to military identification tags – propel this game of meanings further. Instead of stainless steel, discarded materials salvaged from the streets are used, their backs left rough as screeed. Embedded gemstones, prised from old settings, lend these pendants a brittle elegance, shifting the Dog Tag’s connotations from the uniformed to the intimate.

Benni Kakert’s paintings and drawings reflect a similar ambivalence. His dog, Freddi, emerges as a leitmotif, oscillating between tender closeness and laconic detachment. Benni as Freddi suggests this fluid reciprocity: human understanding and animal impulse intertwine in an encounter beyond fixed roles. His works capture an ad hoc emotionality – improvisation and immediacy as a necessary release. Kakert’s rapid brushstrokes and instinctive motifs conjure narratives that mirror contemporary unease: miscommunication, mounting tensions, the latent pressure of a present in which authoritarian voices grow louder.

Gabi Dziuba’s objects, designed to be worn on the body and thus straddling the boundary between art and everyday accessory, reinforce the dog motif as a persistent cipher. They merge figurative references with playful irony, drawing on pop-cultural iconographies. Like dog tags, her works press intimately against the wearer, collapsing the distance between art and observer.

Regina Rupp’s contribution unfolds as a meditation on ornament and individuality: synthetic fingernails, integrated into her works, evoke notions of transformation and perpetual self-styling. Their tactile quality and everyday availability assert a distinct aesthetic – one that, within the context of art, reclaims a form of dignity and elevation.

In DOG AD HOC, the seemingly incidental coalesces into an open-ended formation, where the dog remains a constant principle: watchful, lurking, at times aloof – yet inextricably entwined with the human presence.

Lou von der Heyde  
Julian Rügenapf