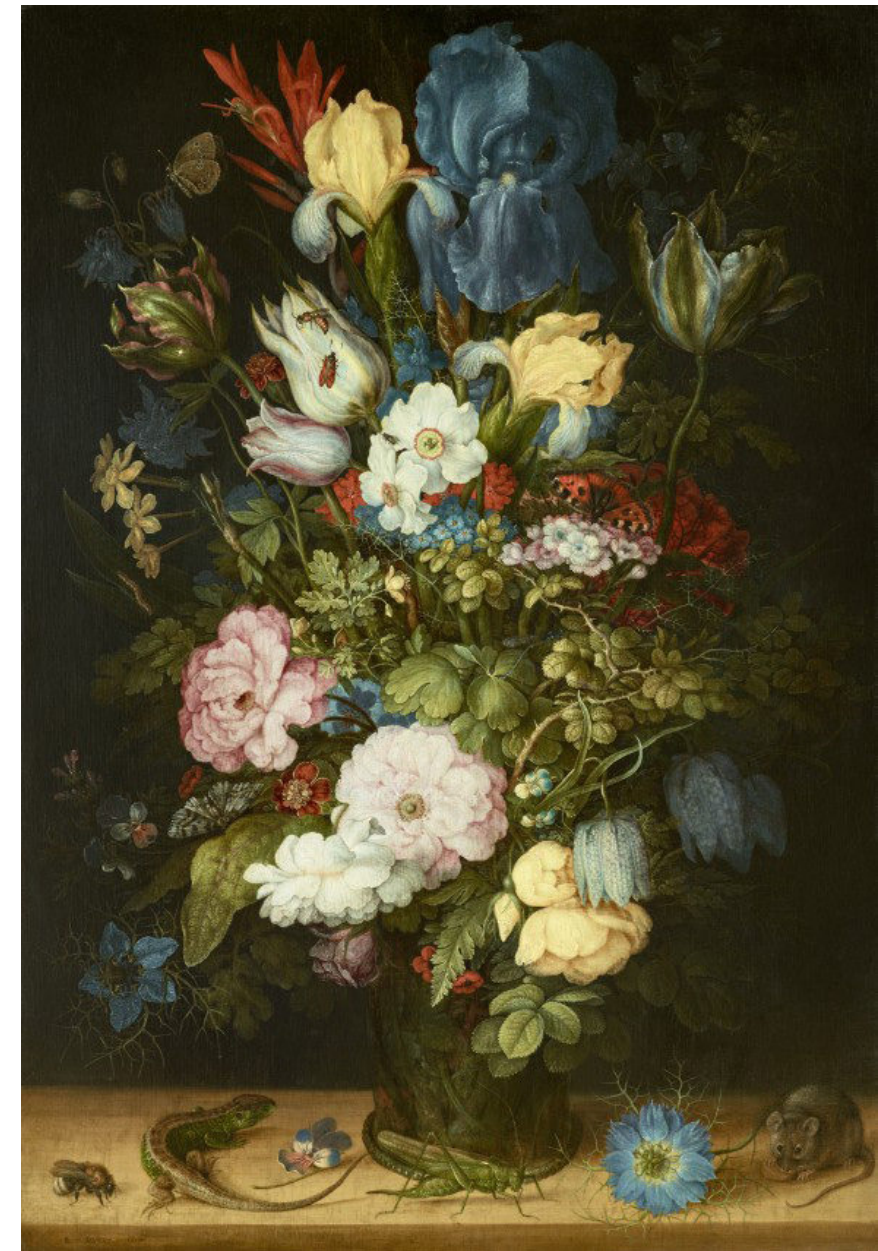


BENI LÜBCKE



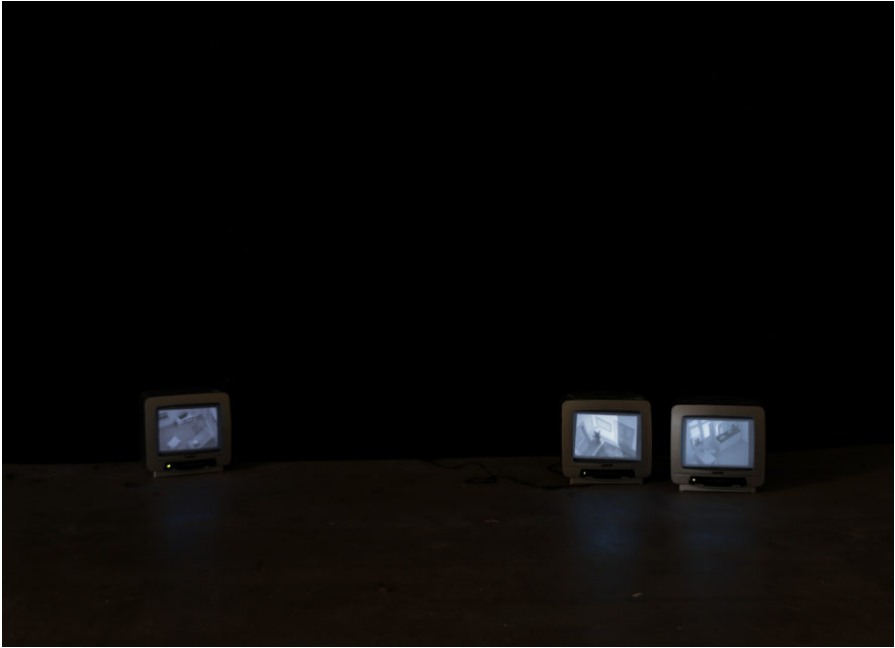
Sleeping dogs, billowing fog, thieving mice and monsters made out of branches and sticks - images and moments from our lives that combine the everyday with the fantastic and the overlooked with the familiar. The precise observation, dismantling and humorous reconnection of these images and moments runs through my artistic exploration and forms its starting point. This humorous de-/recontextualisation, the blurring of the boundaries between everyday life, fantasy and nightmare, is unifying element and thematic bracket. My works are spatial explorations, immerse themselves in strange sites, alienate those, distort existing contexts and form new dimensions. They have their origin in both dark horror film scenarios and the usual everyday curiosities, which are often strangely similar. My works celebrate materials and animals, assemble themselves from scraps of reality and allow surreal and yet real islands to emerge, just as they do in dreams. Walk-in dystopias are created, places that humorously embrace the dark, the strange, the beautiful and the disgusting.

Robert Sorely Liechtenstein Bouquet; 1612



Recordings from a surveillance camera system can be viewed via three small TV monitors. A bedroom, kitchen, hallway, and living room collectively form a house, moving shadows can be identified in the noisy images captured by the cameras. A mouse has gained access to the house, exploring the rooms and moving from screen to screen — disappearing only to reappear in another corner.



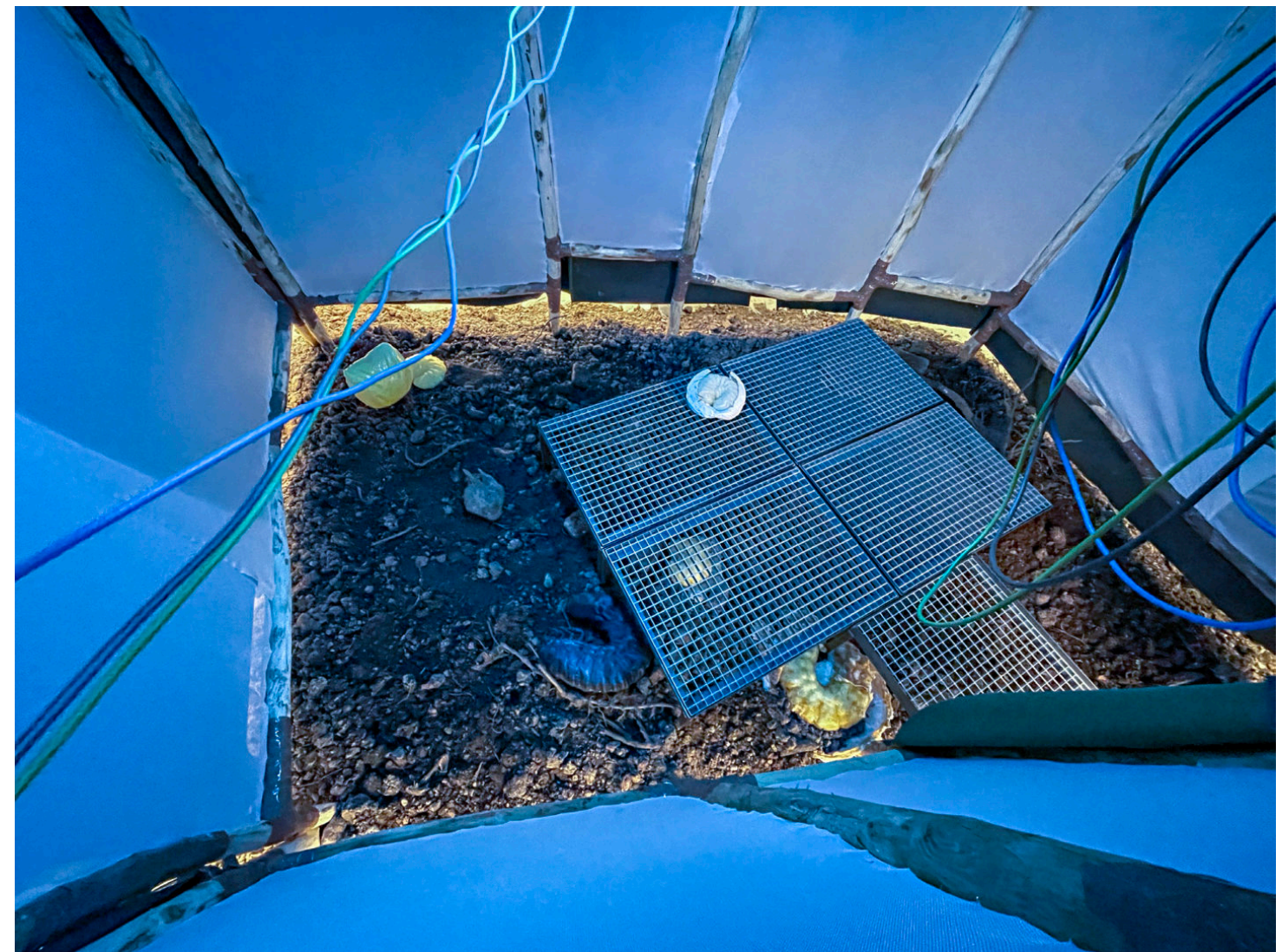


Wooden stakes are joined together with sticky tape, forming a rudimentary tent that blocks the passage through the exhibition space. The floor appears to be opened, exposing enlargements of beetle larvae, so-called grubs casted in various materials.

The installation can be entered via a footbridge made of gratings, where the enlargements of the grubs can be viewed under one's own feet.











The Bölleratz lives in dark corners, it likes it cool, it likes to stay there, where only a few people notice it. The Bölleratz nests and gropes in an empty, timeless space. Long-fingered and many-armed like a thick hairy caterpillar, the Bölleratz, consisting of countless branches, conquers the cold concrete walls of its surroundings. Hair is caught on its fingertips, possibly providing clues as to where the giant branch monster once crawled. Inside the monstrosously lively pile of branches, things are rumbling. Like a boiling emotion, the Bölleratz boils up, turning it into a force of nature, a petulant source of fire.







Several branches make their way through the holes in the crumbling ceiling of an abandoned hospital. They grow from the damp clay like trunks and vertically pierce the space. In a play with space and temporality, the work Von den Prinzipien: Generierung & Kreierung not only questions the gutting of the exhibition space and forms a formal counterpart with the bare branches, but equally questions the past and future use of the building.



Die Stämme wachsen
durch die löchrige
Decke bis ins nächste
Stockwerk.





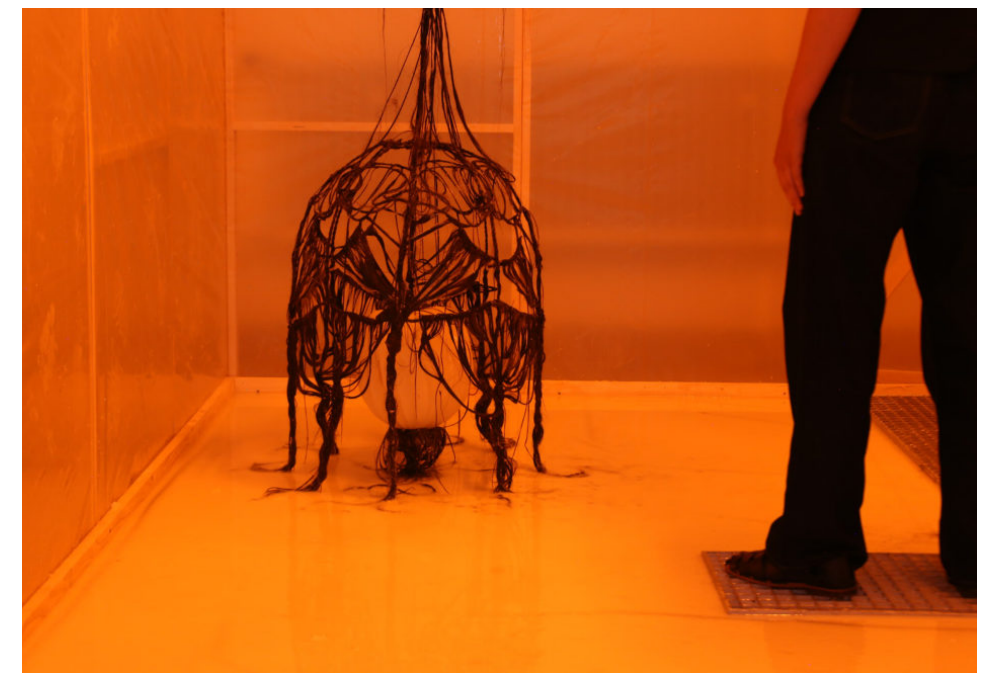




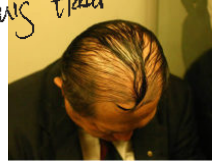
At a distance of 80cm from the walls of the exhibition space, a second room made of construction wood and foil has been installed. A warm, orange light shines out from inside the room and gives a shadowy hint of what is hidden behind the foil: dripping wet hair has formed into a dome and encloses whitish cores of wax inside it. The hair grows towards the ceiling, squeezing through gaps and openings into the outside of the room.



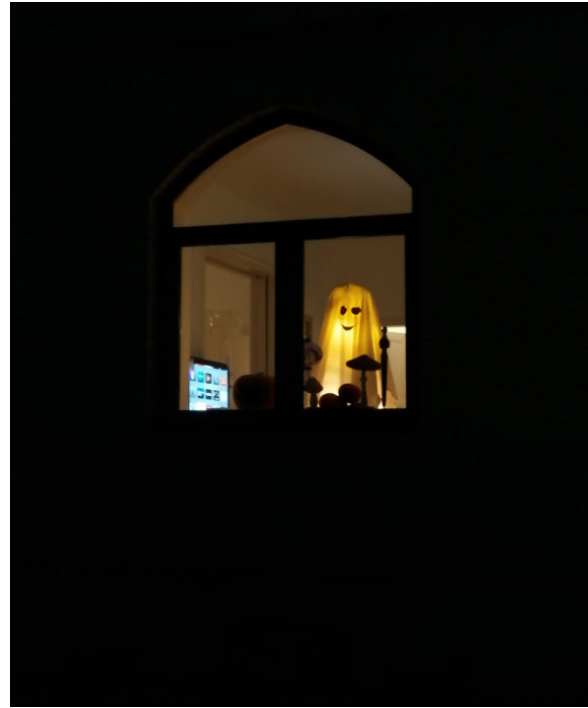




wenig Haar



Zody mitchers, 1993



Kleines Spinnst in Fenster



Abguss Engerting wabeles



Versuch im Atelier



Spinnwebeset



Versuch im Keller



Olaf Breunings Apes, 2001



Fustis Nacltner, 1990/1991

Anticulaire Wolke, USA



Baukress aus Salz und Fruchtzucker

Brunnen Villa d'Este in Tivoli



Engertling 3D-Druck

Combover or comb-over is a typical men's haircut in cases of hair loss. The longer hair is combed or styled in such a way that bald patches on the head are concealed. This principle of styling or disguising is also used in the work of Combover. Individual strands are styled or modelled in such a way that the boundary between hairstyle and furry animal becomes blurred.





Dry ice and water are brought together in several cardboard boxes. The sudden change in temperature causes the ice to sublime and creates a dense, billowing mist. The three physical states of aggregation, liquid, solid and gaseous, occur simultaneously and coexist. The resulting fog condenses within the tub, finds a form and is briefly held in place.





Glasscherben (ESG)



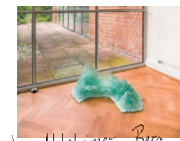
Seitenfenster eingeschlagen



Brockengespenst
Blick ins Tal



Fujiko Nakaya foggy mountain
a Desert, 1976



Isa Helshamer Berg, 2005



Knödelkolloid (Versuche)



Polare Stratosphärenwolke
auf Island

Bettdecke im Flussbett



Berckristall



Hubert Kiesel
zwei Häuser, 1982





In an unknown future, three robots found the 42 Association in order to clarify existential questions about the extinction of humanity. Without the existence of mankind, the robots lack essence and find themselves confronted with a once human problem: What am I (still) here for? In a 35-minute conversation, the three robots discuss the question of where a pinch of salt starts and where it ends, when exactly one is considered to be bald-headed and where consciousness begins.

The robots have the conversation in English.

Robot #1 - was programmed to serve as a conversation partner for intellectuals. However, when its owner was left by his wife, the Intellect-o-bot had to write love letters exclusively to win back the runaway wife. The Intellect-o-bot is particularly distinguished by its profundity.

Robot #2 - was programmed to work in commercial kitchens of restaurants. People particularly appreciate the Chef-o-bot's accuracy in cooking. Over and over again, it cooked recipes with the same precision, ensuring continuous, never changing quality. The Chef-o-bot revolutionised the efficiency of enjoyment.

Robot #3 - was programmed to take over the chair of business administration at universities. This Educat-o-bot has supervised all modules, exams and doctoral students of business administration. The Educat-o-bot is particularly characterised by its nitpickyness and strictness.





No one could explain to me how much is much and how little is little.
For example, what is a pinch?

I thought it was a unit of measurement.
A pinch would describe the amount equivalent to the volume between
thumb and indexfinger.

But then there are other units of measurement such as tad or dash. These
are comparably inaccurate.

Humans have even used such terms synonymously.
Yet one would have to be bigger than the other, otherwise it makes no
sense.

And then humans do have to ask themselves from how many grains of salt
a pinch becomes a dash.
And then it goes even further: when does the dash become a tad?

Add a tad of salt to your soup!

When does a little become a lot?
At some point, that moment must occur when one thing suddenly turns into
another.

If you accumulate salt grain by grain, you must reach a point where you
realize that this is now a pinch. If I remove a grain of salt, it is no longer a
pinch, but an accumulation of individual grains of salt.

But if I now add more and more grains of salt, I must also reach the point at
which a pinch suddenly becomes a dash. And how a dash finally becomes
a tad.

But humans could never find that moment. They could never agree on that.

...





The dog - a faithful companion to humankind for thousands of years. Its affection for its owner seems inexhaustible. The work Aushaaren addresses the absence of the human from the animal. Left alone, the dog becomes a projection surface - without moving, it remains in one position and becomes a living sculpture. The work makes use of this image and creates absurd moments with sculptures that only reveal themselves as fakes at second glance, giving rise to new visual realities.

The sculptures were on display at the Kiel health authority and were positioned in the corridors as well as in the foyer.







Perücke Wigs by Vanity

Haut Vischle Noch einmal, 1992



Zeichnung Schnauzzer



Roboter-Tretten



Peter Paul Rubens & Jan Bruegel der Ältere
Allegorie der fünf Sinne. Der Sehsinn, 1617

Kleiner Roboter



Springendes Hund

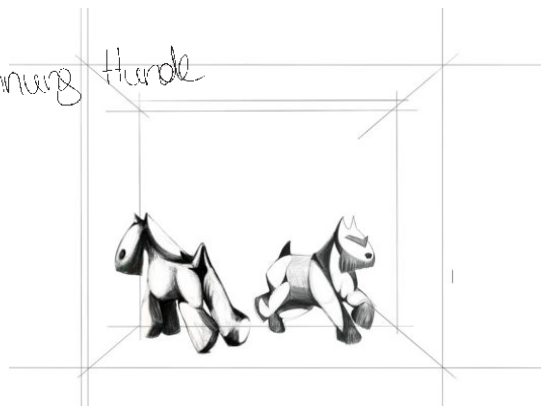


Männer Toupet
mit Klebefläche



Nebel in Kisten
Ulm 2022

Zeichnung Hunde



Kabelhaufen Schrottplatz Berlin



Ballerinabeine Kieler Oper



Beni Lübcke

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Exhibitions

1998

born in Hamburg
lives and works in Kiel, Germany

2023

Grottengrubenstube (Black Lagoon)
Projektraum, Kiel

2016 -
2021

Bachelor of Arts
Art and economics/politics as teacher training programme
Christian-Albrechts-University Kiel

Irrlichter
Flämische Straße, Kiel

ffff
Galerie Drewes, Hamburg

2021 -

Bachelor of Fine Arts
Muthesius University of Fine Arts and Design Kiel
Prof. Elisabeth Wagner
Prof. Jenny Kropp & Prof. Alberta Niemann (FORT)

2022

lose Enden binden
Atelier Umraum, Kiel

Talking to strangers
Alte Bank, Gartenstraße Kiel

2022

Guestsemester
Kunsthogskolen i Oslo
Prof. Saskia Holmkvist

Para – Reality
Raum für aktuelle Kunst, Ulm

waiting to go upstairs
Akademitrommet – Kunsternes Hus,
Oslo (NOR)

42 e.V.
Asiatisk Garden – KHiO, Oslo (NOR)

Awards and scholarships

2019

Admission to the Studienstiftung des deutschen Volkes
scholarship program

2021

love your surface
Automat Space, Saarbrücken

Unverborgenheiten
Haus 3 – Anscharpark, Kiel

Spechte am Meisenknödel
Ernst Barlach Haus, Hamburg

2024

Guest scholarship at the Künstlerhaus Bremen, Germany
September - October

2020

Trains and boats and planes
Plateau NEO, Nantes (FR)

