

Bernd Ribbeck's current exhibition concentrates on painting. With an additional wall the exhibition room has gained a new symmetry and becomes a space in which the single works reveal their strength not only through themselves but also in relation to each other. The room mirrors the inner tension that can be found in the imagery of the single works themselves.

In his paintings Bernd Ribbeck works with acrylic paint, ball point pen and pigment marker. In an elaborated process he applies layers of acrylic in geometrical forms onto mdf boards, sands or scratches them afterwards just to paint the resulting forms again with pigment marker and to give them a new structure. This results in rough looking zones releasing new, previously hidden layers of paint. The working process is an interplay between removing and applying paint, between extending and limiting forms. That leads to simultaneously delicate and rough compositions which are rich in contrast and which oscillate between line and surface, between order and destruction. The strict geometry of the image's segments stands in contrast with the erratically broken colour gradients and yet they form a harmonic entity.

The pictorial vocabulary consisting of forms like squares, triangles, straight lines and curves, dividing the image into segments, evokes associations of cosmologic constellations or exotic primitive masks and animal heads. The metamorphoses these elements go through lead to the creation of an own pictorial world which has somewhat ritualistic characteristics. The coordinates of this world are the perspective lines leading into the pictorial space and the edges of the boards. The charisma of these paintings spills over the edges and at the same time one feels like looking through a cutout at a kaleidoscope of forms and colours and therefore gaining an insight into this pictorial world.

In Bernd Ribbeck's art the spectator seems to satisfy a desire to get lost in the image without feeling the urge to analyse this experience. As compositions consisting of pure forms and vivid colours, of a geometrical structure and a mythical impression these works stand as autonomous entities in front of the spectator's eye and refer only to themselves. The originated pictorial worlds are hermetically closed and concentrated spaces which attract the viewer's gaze and captivate it there.

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