

## FIAC 2012

**CHRISTOPH MEIER**  
**BERND RIBBECK**  
**KATHRIN SONNTAG**

Shape and colour define the concept of the booth at FIAC 2012. The three featured artists CHRISTOPH MEIER, BERND RIBBECK and KATHRIN SONNTAG do not use these classic basic elements in a static way but negotiate variations and new arrangements, inviting the viewers to interact with them, baffling their perception and opening up new spaces.

CHRISTOPH MEIER defines "Untitled (Discotheque)" as a performative sculpture. He places seven medical IV-stands on castors, each one dipped into colour according to the CMYK system: cyan, magenta, yellow, black and three stands with each a fluorescent tube in black light, cool white and warm white. The stands do not have a fixed position, due to the castors they can be moved around freely by the visitors. The title functions as the extension of the work's meaning, implying the ephemeral moment of performance in a social space: the discotheque. Where the night mantles unfulfilled expectations, relations in a social network are readjusted constantly. Interaction becomes the fundamental element, the DJ the provider of a framework, an environment, where visitors become the main protagonists.

In her photographic staging of objects with confusing relations and doublings of shapes and colours, KATHRIN SONNTAG blurs the border between illusion and reality. Form and function often coincide in this context, causing an instant of uncertainty between recognizing and not being able to identify the subject.

In her most recent works, Kathrin Sonntag applies the silhouette of, frequently two, overlapping objects in order to disrupt the involuntary perception process. As a shape without depth, the silhouette sensitizes the gaze for the unusual within the unseen and draws an unexpected fascination from the perception of the mundane.

In BERND RIBBECK'S paintings shape and colour merge into a harmonic entity with basic geometrical structures. Through a multitude of layers the paintings do not linger at the surface of functional basic shapes – the absent yet simultaneously present shapes and surfaces open up multifaceted variations, which the gaze recognizes in possible image spaces. In his latest works, Bernd Ribbeck exclusively uses the motif of the circle. The concentration on this one motif and its repeated examination in painting enables the artist to stay process-oriented in his work. Each completed painting acts as an answer, while simultaneously raising new questions, calling for more investigations.