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0907

FRANCIS BAUDEVIN, NIC HESS AND MATHIEU MERCIER

SEPTEMBER 9 – OCTOBER 25, 2003

OPENING RECEPTION: SEPTEMBER 9, 6 – 8 P.M.

Faced with disenchantment, for some time now artists have been digging into the enchanted world of merchandise and logos to find their inspiration. FRANCIS BAUDEVIN, NIC HESS and MATHIEU MERCIER navigate fluently through this world. The first imposes a drastic operation of abstractions on these objects; the second maneuvers them with flourish and frenzy; and the third treats them with a deference usually reserved for the great masters of modernity. Each artist is working within his own method of sampling. In that way, 0907 can be seen as three separate proposals forming three small exhibitions. However all three come together in 0907, as though they are working towards a common *Esperanto of Logos*.

The paring down of corporate identities into geometric wall paintings by Francis Baudevin is a Spartan counterpoint to the colorful energy of Nic Hess's work: sprawling wall-based collages of logos and emblems, repeated in geometric and more free-form patterns where logos begin to creep along the walls and become animated. Mathieu Mercier considers the history of design, the worlds of science fiction and *bricolage* with the same respect as the great legacy of the avant-garde.

FRANCIS BAUDEVIN lives in Geneva where he works with graphic design from industrial packaging, reducing images to their basic elements of form and color. Painting both on canvas and on the wall, his works have an abstract appearance, but are still representational in the sense that he is reproducing images that are just on the other side of recognizable.

NIC HESS is based in Zurich and Mexico City. He borrows images from the world of consumerism and advertising to create lush wall paintings using colored adhesive tape. Universally understandable logos and icons of industrial brands gain new meaning through Hess's juxtapositions and visionary combinations.

MATHIEU MERCIER, based in Paris and recipient of the 2003 Prix Marcel Duchamp, is interested in the relationship between contemporary mass-produced consumer objects and their relationship to the history of twentieth century art and design. Using both household and industrial materials, he recreates the utopian ideals of the historical avant-garde with a contemporary sensibility, recycling everyday objects into recognizable canons of art history.