

**MATHIEU MERCIER**

**1995, 2007, 2008, 2010, 2012, 2014, 2015, 2019, 2022**

February 15 – April 12, 2025

Opening: February 14, 2025, 5 – 8 pm

**MEHDI CHOUAKRI FASANENPLATZ**

Fasanenstrasse 61, 10719 Berlin–Charlottenburg

Tuesday – Saturday open from 11 am to 6 pm

**PRESS CONTACT**

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**PRESS RELEASE**

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**Mathieu Mercier's** solo exhibition **1995, 2007, 2008, 2010, 2012, 2014, 2015, 2019, 2022** at **Mehdi Chouakri Fasanenplatz** brings together works spanning nearly three decades. The presentation offers insight into the artist's ongoing exploration of the intersections between art, industry, and consumer culture. Influenced by movements such as **Bauhaus, De Stijl,** and **Russian Constructivism,** Mercier reinterprets **modernist ideals** in a contemporary context.

Mercier's work operates at the confluence of avant-garde ideals and Duchampian strategies, questioning the relationship between utilitarian objects and artistic expression. By appropriating and subtly transforming existing forms, he constructs artworks that exist in a state of perpetual tension—between **functionality** and **abstraction, recognition** and **ambiguity**. Each piece encapsulates unresolved questions, inviting viewers into a space where meaning remains open-ended.

A defining characteristic of Mercier's practice is his ability to reference historical and **contemporary visual languages** without allowing them to become self-contained. *Untitled* (2007), a window made entirely of synthetic glass, references the transparency of modernist architecture, as envisioned by Mies van der Rohe and Philip Johnson, while also nodding to Marcel Duchamp's *La Bagarre d'Austerlitz* (1921). Yet these **references** are merely **entry points**; Mercier's works do not end in self-referentiality but extend outward, embedding themselves within broader cultural and social contexts. His art reflects the individual's relationship to a landscape shaped by film, advertising, urban planning, and industrial design.

The *Drum and Bass* series (2002) exemplifies Mercier's engagement with the genealogy of consumer products and their avant-garde origins. These series merge contemporary mass-produced objects with the aesthetic principles of artists such as Piet Mondrian, tracing a lineage from early **20th-century utopian ideals** to **today's hyper-commercialised visual culture**. In Mercier's hands, these elements do not remain mere symbols of their historical

predecessors but are instead recombined, revealing the ways in which art and life have become intertwined—and, at times, estranged—under the influence of industrial production and market forces.

By assembling standardised consumer products into compositions that echo the language of abstraction, Mercier collapses the boundaries between **production** and **consumption**. His work reflects a world in which capitalism is less concerned with creating from raw materials than with repurposing and recontextualising what already exists. As Vincent Pécoil observes, Mercier unites the questions “What is to be done?” and “What to choose?” within a single object—an echo of contemporary conditions in which the logic of assembly and recombination has overtaken traditional notions of artistic creation.

Presenting a range of mediums, including **sculpture, painting, and photography**, 1995, 2007, 2008, 2010, 2012, 2014, 2015, 2019, 2022 reflects the essence of Mathieu Mercier’s practice—a continuous negotiation between art history and mass culture, the readymade and the handmade, past aspirations and present realities. The exhibition also includes a more conceptual approach with the reactivation of *Hygiaphone* (1995), a work that fills a room through emptiness—holes in the wall taking a specific shape—exemplifying Mercier’s *DYE* protocolar method.

Mathieu Mercier (\*1970, France) received the **Marcel Duchamp Prize** in 2003. His works have been shown in solo exhibitions at the **Musée des arts et métiers**, Paris (2019), **Le Portique – Espace d’art contemporain**, Le Havre (2018), **Centre d’art contemporain d’Ivry – le Crédac**, Ivry-sur-Seine (2012), **Kunsthalle Nürnberg**, Nuremberg (2008), **Musée d’Art Moderne de la Ville de Paris** (2007), **FRAC Pays de la Loire**, Carquefou (2006), **Centre Pompidou**, Paris (2003) and many others.