

PROJET ARTISSIMA 2015

Mathieu Mercier

In September 2014, TORRI and Mathieu Mercier (1970), winner of the 2003 Duchamp Prize, will inaugurate their collaboration with a solo exhibition entitled Part I, conceived as the first movement of a future suite. From the very beginning, the underlying idea has been to offer an original variation in space and time. Also stemming from this ambitious perspective is Part II, the exhibition project that the artist has conceived for ARTISSIMA 2015.

The stand will offer a rigorous reconstruction of architectural features of its space in Paris: a picture rail in a display window, the low wall of the staircase leading to the office, an alcove. Within this space, Part II will substitute each work presented during Part I with a recent new work from the same series, respecting the original hanging positions.

The Part II project, supported by the mimetic reconstruction of the gallery space and by the substitutions between works, is designed to directly resonate with the implementation of the Paris event in Torino. More than simply a spatial and temporal duplication operation, it takes account of the context in which the works appear, as well as the perceptual disparities that every displacement provokes.

A new Sublimation will occupy the gallery's reconstructed central space. The name of this series, which began in 2012 and currently includes some fifteen works, is a reference to the technique used to inlay on-the-spot schematic tools for understanding the space or the range of colours on white pedestals made of Corian, a smooth, resistant material. Each sublimated sign is connected with a natural product or an object from ordinary life in its most common form. The work places its own reception at the heart of the project. It is an equation presented for the benefit of the viewer, whose imagination is stimulated by the relationships established between its constituent parts. On the walls of the reconstructed space, acrylics on canvas with patterns inspired by textiles will offer their own take on the great formal principles of modern painting, particularly parallel-stripe painting. In their composition as triptychs, the traditional vocabulary of the works of this series is compromised by differences in their thickness as well as in the formats of the stretchers, whose irregular, almost rhythmical arrangements give the paintings a sculptural, if not object-like value. Although they easily lend themselves to mental projections, by appealing to viewers' visual memories and their mixed representations of the great abstractions of modernity, they also reflect a dense field of problems, from decorative possibilities to the dialogical complexities of forms and objects.

The works assembled for these exhibitions bear the palpable mark of Mathieu Mercier's attention to the historical avant-garde, as well as his deep interest in a work of art's ultimate ability to synthesise. They reveal his attachment to the real circumstances of the meeting between works and viewers, who are invited, by his thought and by his displacements, to activate the work in an experiment that is resolutely situated in space and time. While Part II conceptually stems from a mise en abyme of the exhibition, here manipulated as an object of reflection, it constitutes a concrete examination of perceptual distortion provoked by its underlying physical disaccord. In this sense, it fundamentally reflects Mathieu Mercier's oeuvre and his interest in disaccord between reality, how individuals perceive it, and the thoughts that result from this.

SELECTED WORKS FO THE BOOTH:

1) *Untitled (stéatite)*, 2014

Stéatite, Corian
70 x 100 cm
Unique

2) *3 Axes / 3 Sphères*, 2014

Beech, Corian, plastic, wood, rubber
58 X 35 X 45cm
Unique

3) *Untitled (lascaux 982 on background Unik 115-5 A)*, 2014

Acrylic on canvas
115 x 220 cm
Unique

4) *Belt*, 2014

Leather belt, plexiglas bell
Various dimensions
Unique

5) *Untitled (bananas/kodak)*, 2011

Bananas, sublimation on Corian pedestal
130 x 60 cm
Unique