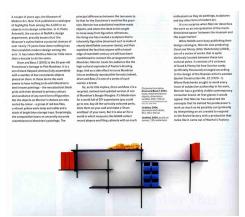
Denis Gardarin Gallery

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or from a shop assistant with too much or from a shop assistant with too much time on his hands). Yet far from betraying Rodchenko's principles, Mercier is being faithful to the spirit of the Russian's work. The latter's materials – plywood, cardboard, wooden slats and boards - were selected to reflect the materials of the newly industrialised world in which he lived (Rodchenko went on to develop a fascination with wood mills and the way they stacked their products); Mercier is simply following suit. Furthermore, in the case of the works after both Rodchenko and Mondrian, Mercier has approached formulae devised by artists who are commonly identified as the founders of Utopianist abstraction (in sculpture and painting respectively) and then brutally reintroduced their work to the resilities of flosty's everylayfile. As und while his work raises myriad questions lit is rarely absorblety clear polar to the maseum, he is dragging around the more popular culture of Kmart. Beneath the works' evident hunty important values are being put to the text.

Mercier's Good and Plend you begin and an untitted painting of what flooked like the Central Conduction of the Ce the founders of Utopianist abstraction (in

cross in the middle and Good and Plenty is very similar in form to their logo. Perhaps, indeed, the artwork better describes a company that claims to be supporting millions of consumers around the world. Mercier is probably quite pleased about this; connections are essentially what his work (which includes a number of sculptural experiments with electric plugs and light experiments with electric plugs and ugin fittings) is about. Indeed, quite often the links his work provokes the viewer to make can reach quite dizzying proportions (in Drum and Bass 2, for example, is Mercier's use of objects manufactured in China a reference to Mondrian's interest in Eastern

of media) described the exhibition as a of media) described the exhibition as a 'snapshot of where I'm at', He had noticeably moved away from making art that is overtly about art (inasmuch as that is at all possible today). Instead he seemed to be moving towards an investigation of the nature of connectivity itself. The diamond painting is a complex collection of planes and patterns which forms an Escher-like maze of flattened space. The belt-drive system (in which a smaller wheel turns a larger wheel) articulates a system of dependence with articulates a system of dependence with a beautiful electric hum. On the dining table in Mercier's tiny Paris apartment (which houses a collection of twentieth-century designer objects of

which many museums would be proud) is a sealed biosphere full of water, oxygenating plants and creeping midget shrimps. It sits there like a crystal ball. If it predicts a future it is one in which everything is recycled, everything is connected and everything is part of a carefully controlled system designed to look good, entertain and amuse. At once prison and paradise, it is exactly the territory that Mercier explores.

