

**Nic Hess**

***Season's Greetings***

**Exhibition from November 26, 2011 through January 28, 2012**

**Opening November 25, 2011 at 7.00 pm**

We are pleased to inaugurate on November 25, 2011 at 7 pm our first solo exhibition of the Swiss artist Nic Hess in Berlin. The mechanized *Season's Greetings*, floating our post boxes in this time of the year, seem to summon us to consume. Hess took these as the title for his show that questions ironically with its little Logo-house (casting shadows on the gallery walls) and with three light-installations with overhead-projectors the ceremonial gloom of western Christmas traditions.

Like in his installations that he has done before with tape and foils, an example of these installations can be seen in the entrée of the gallery, separating the office from the exhibition spaces, Hess undertakes with *Feierlichkeit I-III (Festivity I-III)* a research in the handling of our habits with our universal signs and the resulting shifts of meaning. While he freed in his earlier installations the logos and pictograms from their context by creating collaged compositions that were based on the immediate understanding of the signs, he is re-contextualizing by stressing the obvious difference between the meaning of the projection and the projected object. The first exhibition space is gleaming with a warm, solemn, orange light, that illuminates a whole wall as if it was the window of a church, but on the overhead-projector are lying only rulers *Feierlichkeit I (Festivity I)*. A projected perforated sheet that seems to be a compendium of all known constellations is the image of the sheet of music of the aria *Frohe Hirten (Joyous Shepherds)* from Bach's Christmas oratorio *Feierlichkeit II (Festivity II)*. And the silently gleaming life-size Christmas tree in the corner turns out to be a riddled ALDI-bag *Feierlichkeit III (Festivity III)*. While Hess used overhead-projectors for his earlier installations as tools for his large-scale wall-drawings, he radically reduces in this part of the show his actions by shifting the function of the projectors from a projecting, helpful tool to a sign-projector.

This de-materialization is negatively mirrored in the second exhibition space of the gallery by the sculpture *Haus (House)*. This is a wooden hut that looks like a monumental gingerbread house and that is constructed from pictograms and logos of known companies. The WWF-bear, the recycling sign are mounted to form the roof, the piece-sign, the Nike-swoosh, and the hash-sign form together with the serpent from Alfa Romeo and the Adidas-stripes – to name just a few – the outer walls of the hut. The shadows of these logos cast by a floodlight on the walls refer to earlier installations that Hess has lead from the two-dimensional wall into the three-dimensional space.

In the same room the self-reflective background of the exhibits leads to a colorful frieze that divides the wall rhythmically. It consists of 28 monumental casts of *Des Künstlers Nase (The artist's nose)*.

Nic Hess (\*1968) lives in Cagliari and Zurich. After single exhibitions in the Kunstmuseum Winterthur (2002), the Haus der Kunst in Munich (2004), the Venetian Fondazione Bevilacqua (2006), the Museo de Zapopan, Guadalajara, Mexico (2007), and after large wall-installations in the Hammer Museum in Los Angeles (2009) and Schloß Ringenberg (2009) he was lately seen with a large scale intervention for the Daimler Collection in the Mercedes Benz Museum in Stuttgart (2011).

For further information or images please contact the gallery.