LOGOCENTRIC: Michael Bevilacqua's acrylic-on-canvas paintings (at Fredericks, 504 W. 22nd St., through Jan. 16) build their bright graphic elements (band logos, racecar decals, designer labels, etc.) into big, busy, CinemaScope attractions. "Split Screen" (above), for example, is a sort of portrait of the artist's wife (a rock critic, symbolized by the tiny inset image of Björk) which is filled with references to the couple's shared milestones: favorite songs and movies, bad hotel experiences, their child's favorite toys, and so on. Has hermeticism ever looked so zesty?