

Perforations

Nick Mauss

September 16th – November 5th, 2011

“I confess I am unable to interest myself in the beauty of a place if there are no people in it.”
(Roland Barthes, “At Le Palace Tonight”, Vogue Hommes, May 1978)

For his exhibition at Midway Contemporary Art, Nick Mauss applies to the exhibition space a process of drawing interrupted (and potentially overwhelmed) by its contradictory impulses.

White spaces pause and utterances collide in the transition from two to three dimensions, from anticipation and plan to full realization, from one invented language to another. The construction of a drawing from 2007 and several from this year emphasize the attempt to record process through obstruction, transparency, and suspended elements. Others appear as several simultaneous impulses in discord. The proliferation of strange detail is eclipsed by a sense that much has been taken away, that one is also looking at empty spaces. A reverse slide projection includes shifting words, a Skype conversation, and light shining through pierced colored gels.

This exhibition is constructed around holes. The unannounced reappearance of a circa 1939 antechamber (designed by the artist/ stage designer/ fashion illustrator/ inspirator/ activator Christian Bérard for the display of perfumes) marks the transition from the first space to the third. Central to the exhibition, this room functions as a fissure in experience and a perforation of perception.

Nick Mauss (b.1980) lives and works in New York and Berlin. He has had recent solo-exhibitions at FRAC Champagne-Ardenne, Hiromi Yoshii, Tokyo; Galerie Neu, Berlin; Galleria Il Capricorno, Venice; 303 Gallery, New York; Künstlerhaus Stuttgart, Stuttgart (with Ken Okiishi); and Gavin Brown's Enterprise, New York (with Ken Okiishi). He has participated in numerous group exhibitions including: *A Different Person*, Badischer Kunstverein, Karlsruhe; *One is the Loneliest Number* (with Ken Okiishi), ICA Philadelphia; *Adequate* (with Michaela Eichwald and David Lieske), Sommer Gallery, Tel Aviv; *Strange Comfort (Afforded by the Profession)*, Kunsthalle Basel, Basel; *The Mass Ornament*, Gladstone Gallery, New York; *The Baghdad Batteries*, P.S.1, New York. In 2010 Mauss curated *Bloodflames III* at Alex Zachary, New York, and in 2006, *Between the Lines* at the Chelsea Hotel, New York. His work is in the collections of the Museum of Modern Art, New York; The Walker Art Center, Minneapolis; and Museum of Contemporary Art, Los Angeles.

A catalog designed by Lina Grumm and Annette Lux with essays by Nick Mauss and Michaela Eichwald will be published by Midway Contemporary Art later this fall.