

An abstract artwork divided into four quadrants by a central vertical and horizontal line. The top-left quadrant features dense, dark, swirling brushstrokes in shades of grey and black. The top-right quadrant shows a landscape-like scene with green hills, a blue sky, and a body of water reflecting the sky and hills. The bottom-left quadrant depicts a dark, abstract landscape with a prominent, dark, branching structure on the left. The bottom-right quadrant shows a dark, abstract landscape with a prominent, dark, branching structure on the right. The overall style is expressive and gestural, with visible brushwork and a rich color palette.

NICK MAUSS

EMANUELA CAMPOLI



# NICK MAUSS

## PUBLIC COLLECTIONS

Museum of Modern Art, New York  
Whitney Museum of American Art, New York  
Museum of Contemporary Art, Los Angeles  
The Walker Art Center, Minneapolis  
The Hammer Museum, Los Angeles  
Kadist Collection, San Francisco  
Princeton Art Museum, Princeton  
Mead Art Museum at Amherst College, Amherst  
Serralves Museum, Porto  
Lenbachhaus, Munich  
Fondation Louis Vuitton, Paris  
FRAC Champagne-Ardenne, Reims  
Long Museum, Shanghai  
M+ Museum, Hong Kong  
National Museum of Monaco, Princesse-Grace, Monaco  
Fiorucci Art Trust, London

Nick Mauss (born 1980) lives and works in New York.

Mauss has formed his work through a finely tuned sensory register, with drawing at the centre of a praxis which otherwise eludes all simple categorizations. Expanding the medium of drawing through multiple registers at the same time, Mauss' approach to drawing fuses peripatetically to other possible formats, including sculpture, publications, the format of the exhibition, and writing.

Nick Mauss' work is currently on view in dialogue with works by Katinka Bock at Espace Louis Vuitton, Munich, as well as in a two-person exhibition with Ken Okiishi at 303 Gallery, New York.

Institutional exhibitions include *Bizarre Silks*, *Private Imaginings*, and *Narrative Facts*, etc. at Kunsthalle Basel (2020), *Transmissions*, Whitney Museum of American Art, New York (2018), *Illuminated Window*, Triennale di Milano (2017), *Intricate Others*, Fundação de Serralves, Porto (2017), and interventions including *Transcorporealities* at Museum Ludwig, Cologne (2019), *Florine Stettheimer* at the Lenbachhaus, Munich (2014), and *Designing Dreams: a Celebration of Léon Bakst* (2016) as well as *Eccentrique Bébé* at the Nouveau Musée National de Monaco (2022). A selection of his writings on dance, cinema, fashion, and art, titled *Dispersed Events*, was recently published by After 8 Books, Paris.



## *The Pulverized Poem*

1 April – 18 July 2025

Emanuela Campoli, Milan

Emanuela Campoli is pleased to announce *The Pulverized Poem*, Nick Mauss' fifth exhibition with the gallery and his first in Milan.

For his exhibition at 48, Foro Bonaparte, Nick Mauss juxtaposes two mirrored murals and a drawing on paper and voile in an apartment that appears suspended in a state of ambiguous habitation -- not yet, or no longer, lived in or vacated.

Painting behind glass, Mauss enacts procedures of painting in reverse. Line and color, applied in layers on the verso of the transparent support, produce a meshwork of simultaneous description, figuring fragments of bodies in a gestural vocabulary that shuttles between written language, obliteration, and ornamental cipher. Through a process of silvering, the painted glass is rendered reflective, animated by alchemical swarms of silver deposits and halos of oxidization behind the brushmarks. Corresponding and reacting to the given architecture of the space, and bodies that move in it, these works simultaneously invoke decorative interior schemes, early photographic processes, and the psychological function of mirrors in Baroque paintings and noir cinema. But the fraught implication of decorative painting here also functions as a vandalization of the field of vision, as the viewer finds herself implicated in the collapsed space of these painted mirrors, registering a cross-hatching of gazes.

In addition to the mirrored murals, the exhibition includes a paratactic drawing composed of multiple conterminous sheets, seen through a length of voile. Marked with a grid that echoes the sheets of glass, the transparent fabric overlay suggests another interference, or delay, of vision, as much as a sense of fragility and dissolution. "To read this poem," Maurice Blanchot wrote of René Char's collection *The Pulverized Poem*, "is to accept.... the experience of a certain breaking up, an experience of separation and discontinuity."

*The Pulverized Poem* by Nick Mauss is the third exhibition at Emanuela Campoli in Milan, a space conceived both as a living environment and an exhibition venue. Previous exhibitions include Slippery Orchid by Benni Bosetto and Sec et Metallic by Laëtitia Badaut Haussmann. The exhibitions will converge in an upcoming publication set to be released in 2026.





*The Pulverized Poem*, Installation view, Emanuela Campoli, Milan, 2025





*The Pulverized Poem*, Installation view, Emanuela Campoli, Milan, 2025





Writing with Acid, 2025

Reverse-painted glass, mirrored

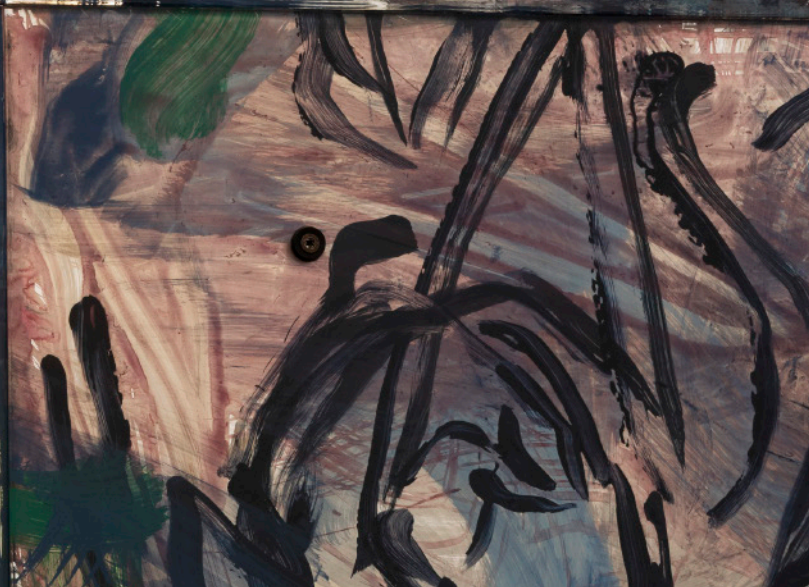
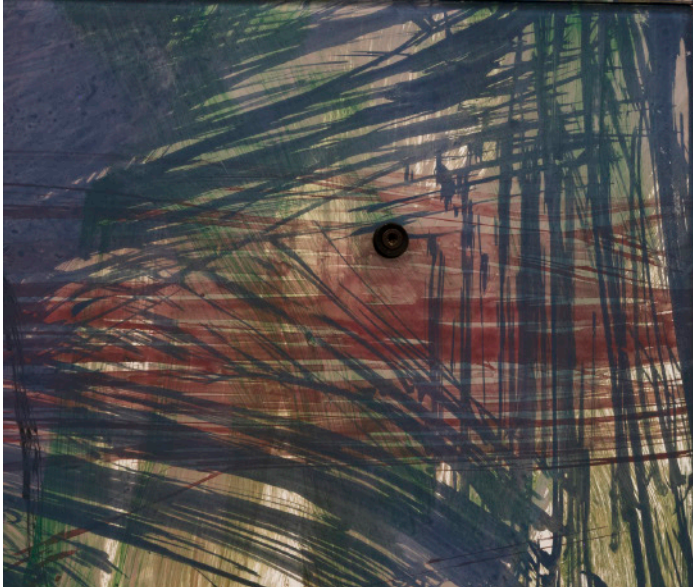
159 x 292 cm / 62.5 x 115 in

Price: USD 90,000.00 (excl. VAT)







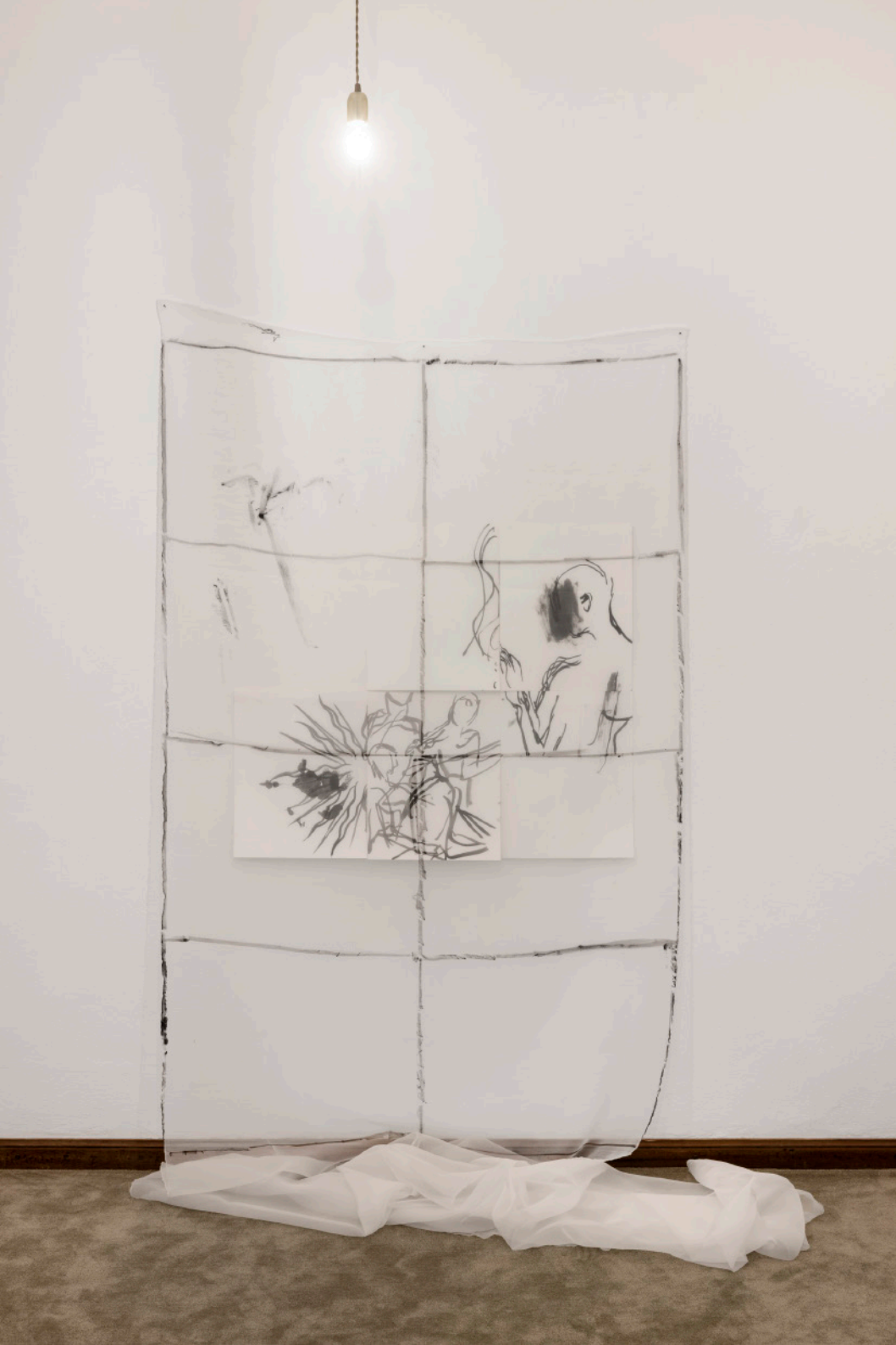






*The Pulverized Poem*, Installation view, Emanuela Campoli, Milan, 2025





Shift, 2025

Ink and acrylic on paper, voile  
Variable dimensions

Price: USD 45,000.00 (excl. VAT)







*The Pulverized Poem*  
Installation view  
Emanuela Campoli, Milan, 2025







*The Pulverized Poem*  
Installation view  
Emanuela Campoli, Milan, 2025

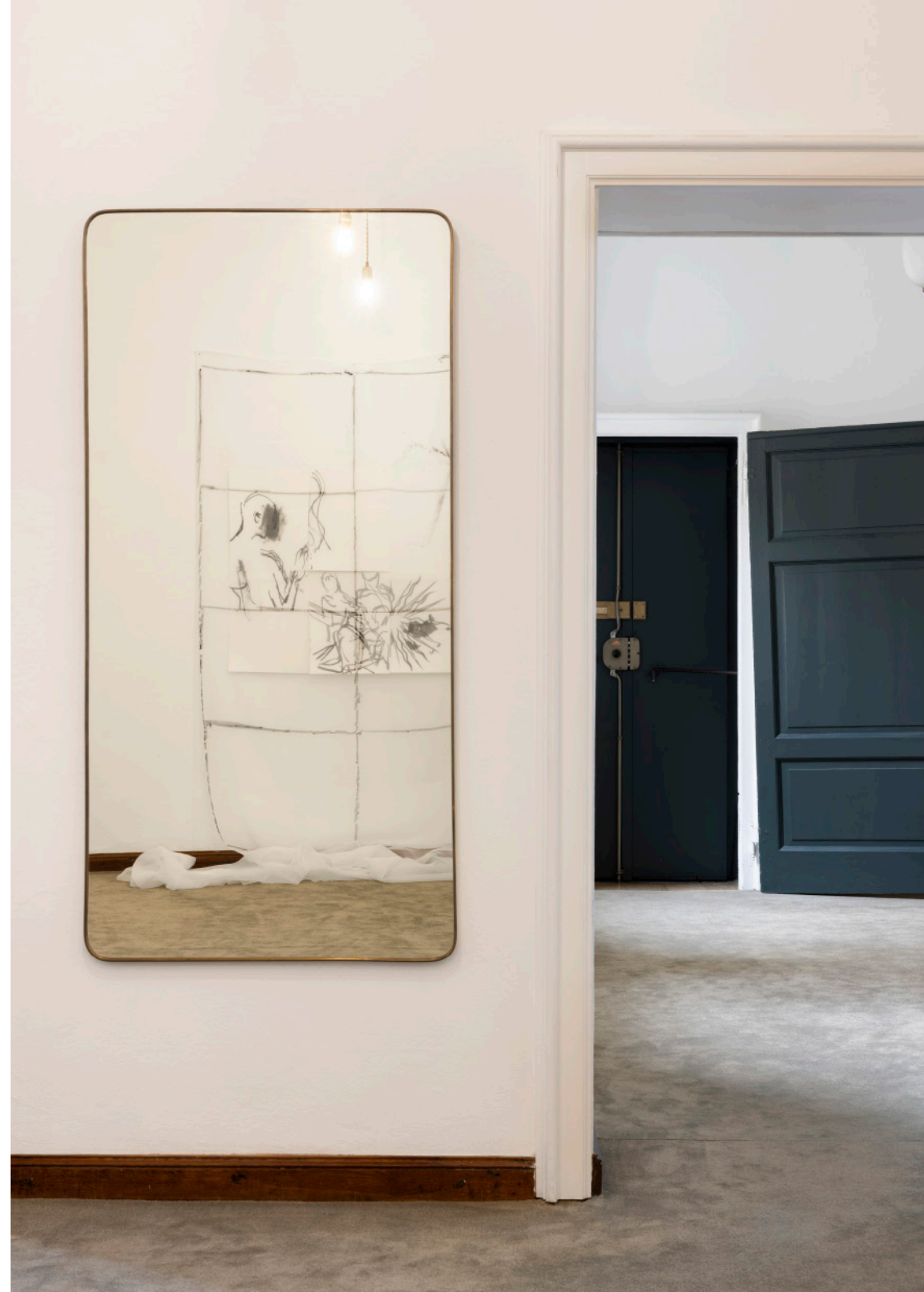




*The Pulverized Poem*, Installation view, Emanuela Campoli, Milan, 2025



*The Pulverized Poem*  
Installation view  
Emanuela Campoli, Milan, 2025







*The Pulverized Poem*  
Installation view  
Emanuela Campoli, Milan, 2025





The Pulverized Poem, 2025  
Reverse-painted glass, mirrored  
292 x 212 cm / 115 x 83.5 cm

Price: USD 120,000.00 (excl. VAT)











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