

MIT List Visual Arts Center

**MIT List Visual Arts Center announces the dedication of *Dispersed Events* (2018),  
a new percent-for-art commission created by Nick Mauss  
for MIT's Ralph Landau Building**

**The dedication event features an artist talk by Nick Mauss, Monday, October 22, 6:30 PM,  
Gilliland Auditorium, Ralph Landau Building (Bldg 66)**

**September 24, 2018, Cambridge, MA**—The MIT List Visual Arts Center announces the dedication of *Dispersed Events* (2018), MIT's latest percent-for-art commission created by Nick Mauss for the Ralph Landau Building (Bldg. 66, 1976), home to MIT's Department of Chemical Engineering, and one of several buildings designed by I.M. Pei on MIT's campus. Mauss' work, conceived specifically for Pei's building, was produced in conjunction with a recently completed interior renovation project. Following a study of Pei's architectural design, and the materials and color scheme for the building, Mauss created a series of large-scale majolica (tin-glazed earthenware) murals of varying scales installed throughout the atria and stairways of the building. Mauss' project for MIT considers the use of ceramic decoration in works of 20<sup>th</sup> century brutalist architecture, including buildings by Pei's architectural peers such as Le Corbusier and Oscar Niemeyer.

The seven ceramic murals comprising *Dispersed Events* were created in collaboration with Bottega Gatti, a ceramics atelier known for its work with artists since the Italian Futurists in the early 1920s. Exploiting and exaggerating the unpredictability of the ceramic painting process, Mauss draws out surprising chemical reactions and color effects through the firing process and manipulates the material to create passages akin to watercolor and ink-painting. Mauss' murals are large compositions of floating and disjointed figuration seemingly submerged in color and pattern, diverse in imagery and tone.

Conceived as an ensemble of works spanning throughout multiple floors, the murals illuminate the concrete interiors of the historic building and activate the spaces of passage, engaging how a viewer moves through and pauses in this unique and complex building. Murals are visible from multiple vantage points and between floors, allowing a visitor to take in the artworks from a variety of depths and perspectives. Mauss has also rehabilitated Pei's original built-in concrete planters, installing pothos plants to cascade down over the balconies and visually connect the air-space of the two atria in Building 66.

**In conjunction with the dedication Nick Mauss will give a talk on October 22, 2018, 6:30 PM, Gilliland Auditorium, Ralph Landau Building (Bldg. 66) at 25 Ames Street. The talk is free but advance registration is required. For more info and to register visit [listart.mit.edu](http://listart.mit.edu).**



**Nick Mauss (b. 1980, New York)**, lives and works in New York. Anchored in an expanded practice of drawing, Mauss continually reinvents the supports and frameworks of his practice, encompassing works on paper, ceramic plaques, reverse-painted glass murals, sculpture, writing, and exhibition architecture. His work is characterized by a distinct poetics that foregrounds process, elision, and the tension of multiple influences.

Mauss' work is in the collection of the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Museum of Contemporary Art, Los Angeles; Walker Art Center, Minneapolis; Princeton Art Museum, Princeton; and the FRAC Champagne-Ardenne, Reims. His writing has been published in *Artforum*, *MAY*, *Texte zur Kunst*, and in books on Jochen Klein, Florine Stettheimer, and others. Recently he conceived the exhibition design and catalogue for *Designing Dreams, A Celebration of Leon Bakst*, an exhibition on the ballet set and costume designer Leon Bakst. Mauss was a guest-professor at the Hochschule für Bildende Künste, Hamburg, from 2011-2012, and teaches in the MFA program at Bard College. In March 2018 Mauss presented *Transmissions*, a critically acclaimed solo exhibition at the Whitney Museum of American Art.

### **About MIT's Percent-for-Art Program**

The MIT List Visual Arts Center maintains one of the most active Percent-for-Art programs in the country. Over the years the Percent-for-Art program has expanded MIT's public art collection through new commissions by important and critically acclaimed contemporary artists. Formally instituted in 1968, the Percent-for-Art program is built into the fabric of the campus. With each new major building renovation or campus construction project, a percentage of the budget up to \$500,000 is allocated towards art. In line with MIT's mission, the 50+ artworks that can be found across campus include some of the most exciting and engaging voices in contemporary art.

Percent-for-Art works include *Bars of Color Within Squares (for MIT)*, a 5,500 sq. ft. glass terrazzo floor by Sol LeWitt for the Green Center for Physics (Building 6C); Antony Gormley's five-story tall sculptural installation *CHORD* for MIT's Mathematics Department; Leo Villareal's *Light Matrix (MIT)*, an LED light installation created for MIT's Sloan School of Management; Sarah Sze's *Blue Poles* a site specific sculptural installation for the front building façade of Sydney Pacific Dormitory; Jackie Ferrara's *Floor*, a greenstone and slate floor commissioned for MIT's Tang Center; *Dead Center*, a carved granite installation created by Lawrence Weiner for the courtyard of Ashdown Graduate Dormitory; outdoor sculptures by Cai Guo-Qiang, Louise Nevelson, and Tony Smith; Dan Graham's *Yin/Yang Pavilion* at Simmons Hall; among many others. In February 2019 the List Center will formally unveil *Northwest Passage 2018*, a percent-for-art commission by Olafur Eliasson's for MIT's new sprawling 200,000 square foot nano building, (Building 12), a state of the art production and research complex devoted to nanoscience and nanotechnology.

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