

my materials are collected, shaped, re-shaped, re-used and used again throughout years of progress in the studio. they become pieces which become materials – and pieces again. They travel through time, change their purpose, placement and meaning. recycled, humble pieces of my own detritus lay as reference,* silencing the stimulation of mass media with scrutiny to the over-consumption of the corporate culture. the duality of the manufactured and the natural operate in tandem as the continuous push-pull frames endless contradictions. awareness to these subtleties becomes politic as it empowers us to the core of existence.

in a continual site-responsive process i move material through space which results in reductive spaces and objects that provide potential in their tension. the constants remain as light, rhythm and repetition. the tension created is the focal point and the defining line of perception and awareness. it activates the potential that lies in every moment. consciousness of this tension brings potential to form through the perceptual shifts in the moments between objects and spaces. silence helps quiet the noise to become better aware of each surrounding subtlety. awareness is the greatest tool to uncovering the power of potential.

– john ros, 2013

* some numbers: less than 2% of the worlds art is on view at any given time. 60% of the art in storage gets damaged by improper handling. museums and galleries waste astronomical amounts of building material and other reusable materials every year for the production of exhibitions. i have been an art handler for over 15 years.