

ARTIST STATEMENT

I used to call myself a painter. I walked around with paint on my jeans and t-shirts. I used to think in paint — noting color, form and space — I still regularly mix colors in my head.

I have worked in restaurants and bars, bookshops and cafes, as a veterinary assistant, lifeguard and courier. I have also worked in galleries, museums and with public and private collections for the past twenty-two years in a variety of jobs.

I started noticing mounds of artwork in storage facilities and piles of wasted building and packaging materials from exhibitions. On top of an already heightened sense of capitalist consumption, I realized I needed to shift my studio practice into a more environmentally critical space.

My first installation was created in 2001, when I began working with space and material in a way that seemed to align with my emerging apprehensions about the environment. Since then, installations of varying scale and material have slowly morphed from studio productions into site-responsive interventions, created on-site from materials found there.

My work involves getting to know the spaces I occupy, understanding the impact of my movements on the environment and on others, past, present and future. In some ways my practice has become a collaboration with many — known and unknown — as we encounter each other and build experiences together — figuratively and literally.

More and more in recent years, my studio practice has become my art object. Ritualistic, observational and continuous. It's not about object, but gesture. It's a cumulative action that involves many active parts and some inactive parts that coexist and influence each other.

I have a daily practice of reading, writing, researching, sketching and photo-taking. These are all forms of note-taking that will make themselves known in future gestures.

My focus is unrestrained and rigorous, trivial and urgent. This contradiction as a constant allows me to adapt and sustain this art, and this life.

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INSTALLATION STATEMENT

I am interested in non-commercial, non-proprietary, open-source, community-organized, sustainable practices that promote vitality and viability through awareness and action.

I create durational, site-responsive interventions that involve a process of taking up residence within a place to fully engage with the location, its surroundings and every element within it. My exploration begins without parameters, allowing for the possible and impossible. While delving into the idiosyncratic elements of each space, assembling and disassembling, shifting, accumulating and rearranging material, subtle dynamics and possibilities are emphasized. All components are sourced on site and can include building materials, refuse and discarded objects, light sources, natural light and sound, as well as data, research materials and objects from collections and archives. Drawings, paintings and prints created on site often accompany these interventions.

The tension created between viewer, art object and existing environment activates a contemplative timepiece; shifting our perspective between the tangible parts of the installation and the spaces around those parts, we uncover areas where hidden energies aggregate in varying and dynamic quantities. Unseen or forgotten elements are full of potential for activation.

Over time, through perception of the spatial tensions and contradictions within these subtle, often minimal environments, our sensitivity becomes intensified and our awareness stirred. Through awareness, we can begin to understand the world around us: this empowers us to act. Potential for agency and new opportunities become apparent as the inconspicuous moments that surround us are amplified, and the quiet sounds within our larger systems of operation may be sensed.

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