

ARTIST STATEMENT

As a multiform conceptual artist, curator, lecturer and labor leader, my work explores how education and art can drive social change. I engage with public spaces and address issues like labor and social justice, challenging conventional systems of power while encouraging new ways of thinking and creating outside capitalist frameworks. My practice spans studio research, exhibitions, teaching, conversations, performances and community events. Often working in non-traditional spaces, my site-responsive projects connect with broader audiences, exploring community-focused approaches to art and education and integrating creativity into daily life as a catalyst for social change.

My durational, site-responsive interventions involve taking up residence within a space, fully engaging with its location, surroundings and context. I begin without predetermined parameters, allowing both the possible and the impossible to emerge naturally. Through this process, I assemble, disassemble, shift, accumulate and rearrange materials — all sourced on site. By activating unseen, in-between or forgotten elements, I emphasize the subtle dynamics and tensions within the space itself. As awareness of these inconspicuous moments deepens, viewers begin to sense the quietness within larger systems of operation. This heightened sensitivity empowers action, instilling a sense of agency and urgency.

My practice is rooted in a variety of forms, utilizing archival research, artifacts, collections, found objects, mixed materials, sculpture, drawing, painting, photography, sound and performance. I focus on modest materials and humbling interactions, exploring the subtleties of our shared environments through thoughtful, often understated, meditations.

I am most interested in building collaborative pedagogical models that encourage moments formed between standard ways of thinking. Education plays a crucial role in my practice, where I design inclusive spaces that allow participants to question existing structures and explore alternative possibilities. My installations foster dialogue, urging people to confront systems of oppression and consider how creativity can serve as a tool for liberation. Community engagement is central to my work, with my site-responsive interventions using public spaces as platforms for raising awareness and amplifying often excluded voices. These participatory environments challenge dominant narratives and invite diverse perspectives, focusing on access and inclusivity to create spaces that resist hierarchies and encourage collaboration.

Many of my projects, though often cloaked within institutions, take place outside traditional settings, challenging the commodification of art by questioning labor, product and authorship. My work critiques institutions by transforming spaces that may seem exclusive into environments that are participatory and open. I question who has access to knowledge, culture and space, encouraging viewers to reconsider the structures that govern them. By engaging with the specific history and context of a location, I explore the intersections of public ownership and art, often resisting the privatization of common spaces.

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