

originally:
untitled: compilation/collection.
2012
mixed media installation
16 x 144 x 84 in. | 40 x 365 x 213 cm
brooklyn college, brooklyn, new york

reinstalled:
untitled: compilation/collection.
2014
mixed media installation
9.5 x 11.5 x 7 ft. | 289.56 x 350.52 x 213.36 cm
university art museum, suny binghamton, binghamton, new york

these materials have been collected, shaped, re-shaped, re-used and used again. they have traveled through time, changed 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.

these boxes contain artwork. does it cease being artwork when it is out of view or in a storage/travel container? less than 1% of the worlds art is on view at any given time. over 60% of the art in storage gets damaged by improper handling. the duality of the utility of art and the utility of practice operate in tandem as the continuous push-pull frames endless contradictions.

in a continual site-responsive process i move materials throughout specific places which results in reductive spaces and objects. the tensions created by the actual shifts of material creates potential which is the focal point of the environment and the place where awareness is activated. 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, 2014