

# john ros *into the void*

silencing the over-stimulation of mass media and the over-consumption of a commercially-driven society are the stimuli for my work. the constant dichotomies of *architecture versus nature* are predominant as the duality of the struggle manifests itself throughout the studio: *consumer versus environment, 2d verses 3d, deliberate versus spontaneous, objective versus subjective*. the dualities continuously make their mark in the studio, the constants being light, rhythm, repetition and the void.

my use of monochrome is directly linked to avoiding the sensationalistic; rather, providing a respite for contemplation. spacial voids displace the attention to the viewer and the experience of the space as a whole. my desire is to move formally and minimally in order to create a language of nuance prioritizing the distance between subject and object — viewer and artwork. it is this understanding of place and environment that compels a sense of compassion and respect throughout my process.

as my work evolves, the search for the universal continues. the visualization of the minimal, reductive and monotone are the catalysts to attain the simplest form with the greatest breadth while achieving a perfect form in silent space. i continue to broaden this investigation in my practice as i undertake space as a whole — as object in my study.

*into the void* represents a stage in this process. as important as each artwork, its placement and lighting — the overall experience of the environment created is of utmost importance. it is the interaction with the space as a whole that makes the entire room the intended experience. the aggressiveness in asserting the minimal setting equates to all facets coming together to assure that the experience continues beyond the immediate and into the next experience. *into the void* looks at object and subject and shifts the awareness of the viewer within each subtlety.