

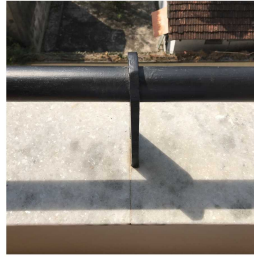
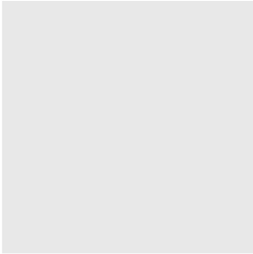
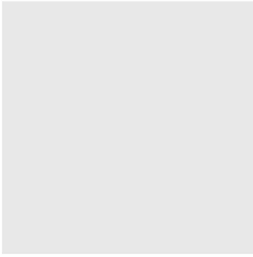
john ros  
SqW:Lab // final reflection  
february 2019





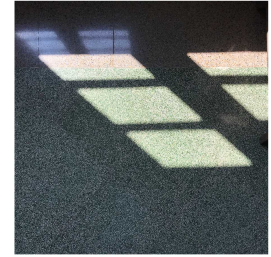
john ros, 2019  
tash's play project





barriers, boundaries, borders, partitions, margins, edges – dividers, walls, enclosures, rails, tracks. spaces and moments that define inside and outside. up and down. here and there. us and them. other.

public space aims to open these divides. open society relies on people's ability to come together. mingle, gather, congregate, discuss, celebrate, elevate. freedom to talk – congregation allows for interactions between public and private interweaving networks of connectivity and support in a way that allows camaraderie.



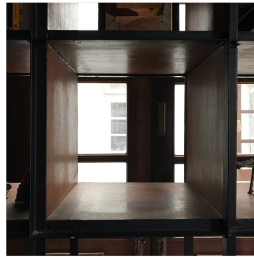
warm rhombic shapes float over floor passing as time marking slow trail like sundial. moment to moment these spaces are bound by shadow and their own finiteness. nuanced movement like gentle touch passing – inch by inch on skin raising pore and hair and heart.

pull back from cast light the source becomes reflective too – more rectangular – set below and above. space and time seem uncertain like refrain set on repeat up and down scales s-l-o-w-l-y like caress from outside felt in the most inward spaces – gut, bone, blood – hum in synchrony.

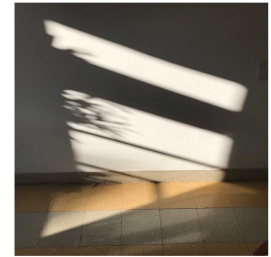


squareness of tiles. rolled, baked, glazed. sealed histories applied to new ones. memories shared in color tied together – grouted – lines marking time like endless journeys through spaces unknown. lines paralleled and crossed form these building blocks over and over. passing through i cannot but help to be pulled into the void – full and empty at the same time.

shades of green-grey-blue remind of the strength in difference. possibilities that fall on varietal moments and people building those moments. echoes of formations in-square hum unity for moments like these.

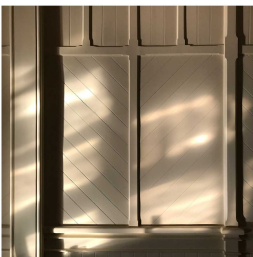


containers within containers within containers. these open vessels define. they protect. support. sense. absorb. they inhale and exhale like their human counterparts. inhabitants alike, they communicate the ebb and flow of instants come and gone. they hold yesterday and tomorrow in the present pointing the exact moments of flux. holding hopes and dreams not unlike each whisper of intent through waking days. these spaces give us seconds of pause like awaking from dreams with scents that bring us back to that very place we found time and air. each holds the same power and holds us upright.



outside-in like sun rushing through windows of time like reflections or shadow puppets or silhouettes of imagined and real beings. set against gridded floor, squares follow me like guides. they move me from place to place, not unlike the source of this projection. the place i stand.

slow pilgrimage through this place – on wall and floor and ceiling – retreats only to return. a slightly divergent path now covers familiar ground with subtle expansion. paths taken propels the sightline of awareness and allows for the silence of revelation.

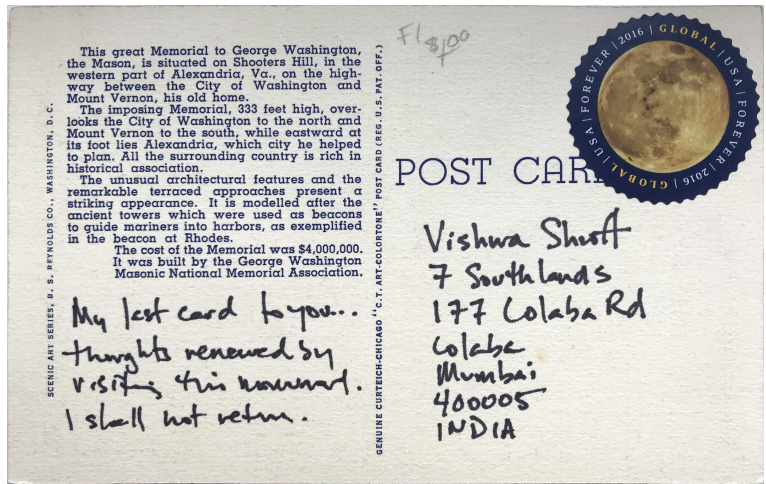
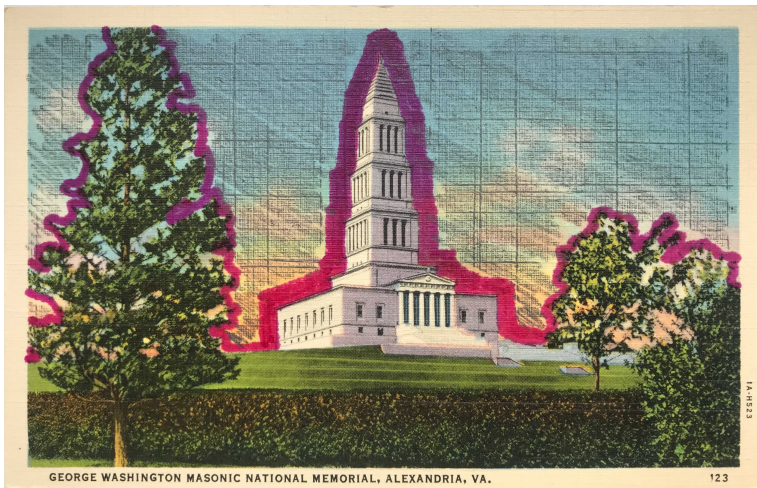
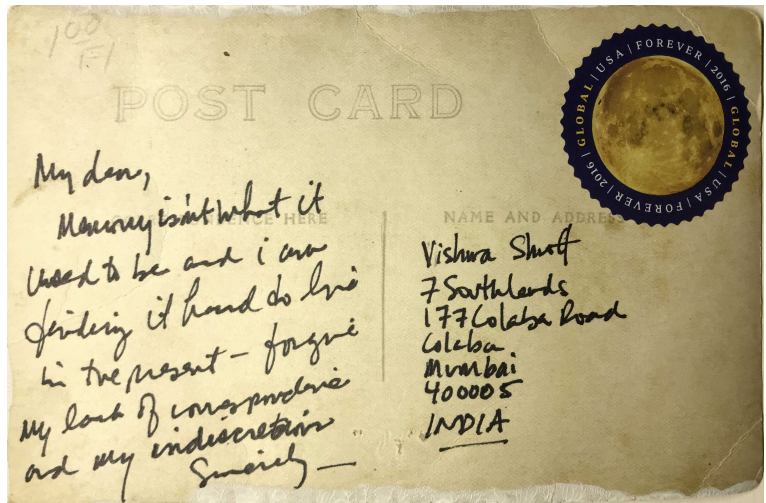


pattern, like wall's memory gliding through articulated moments both lived and found. places stumbled upon. temporary shelters or homes. places to think and to create and to be. here, at the Royal Bombay Yacht Club sounds and smells swirled with light and color like beating breath – rhythmic and constant – tossing and twirling as one pulse through skin – inward and outward.

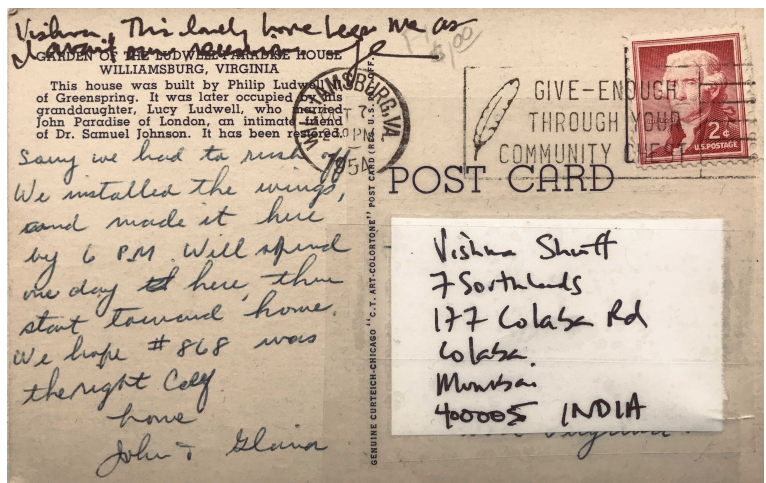
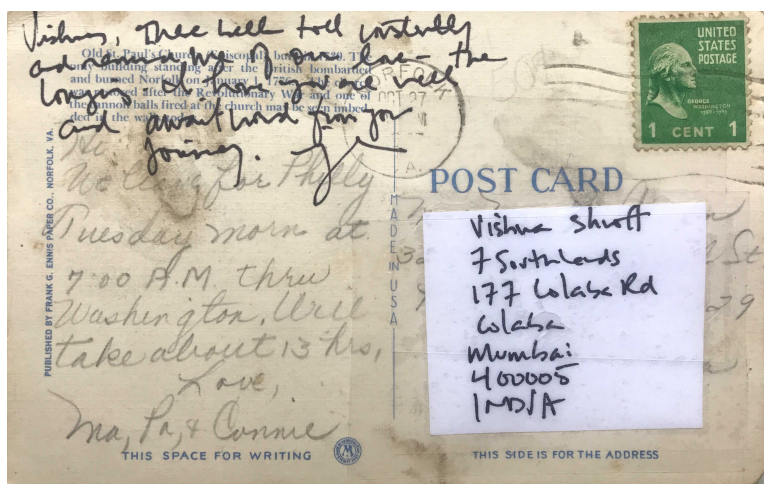
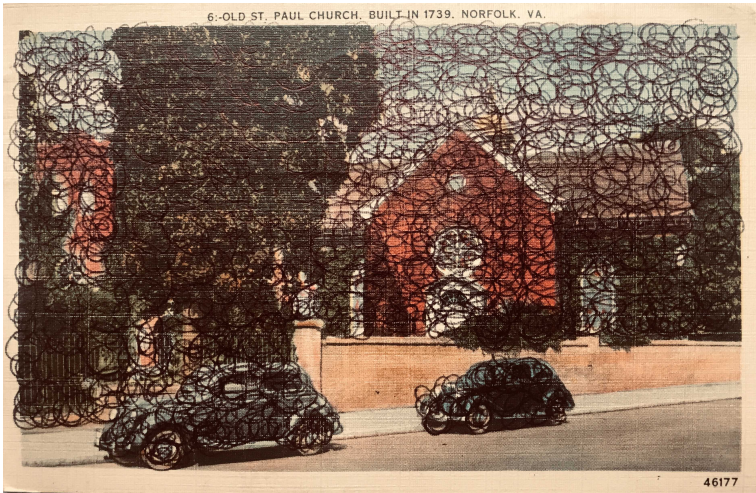
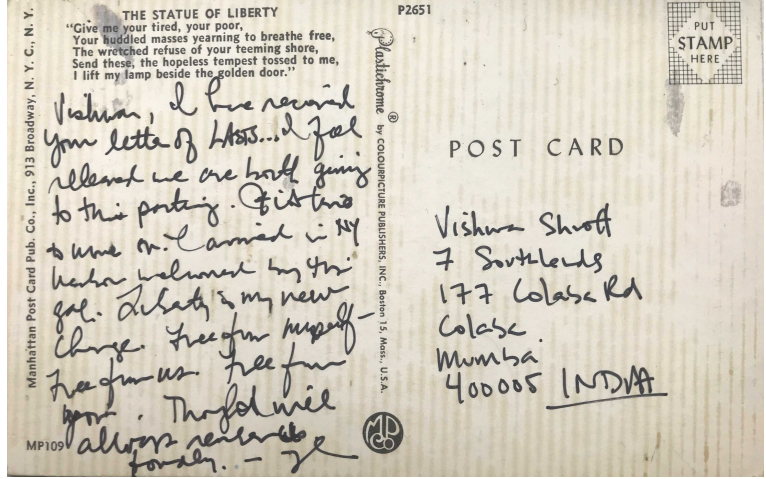
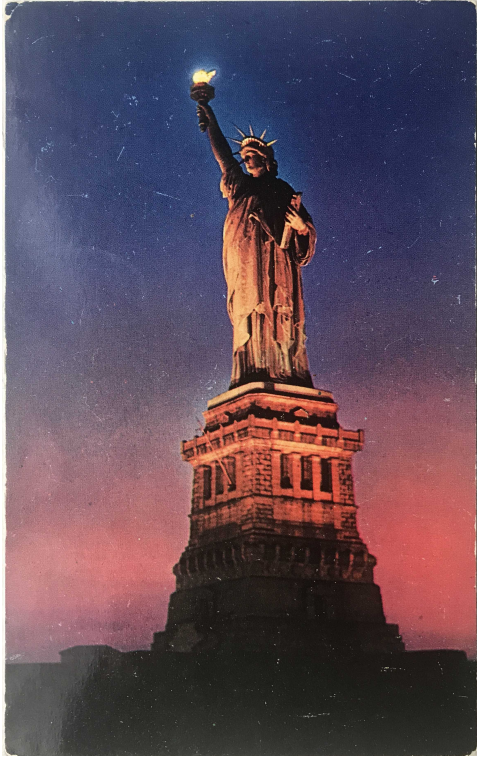
these walls looked like crepey skin, tarnished from years long fights and anguish. home is a place to exhale. to recuperate. to enjoy the swirls of color and light – reverberated rounded redolence.

john ros  
january 2019

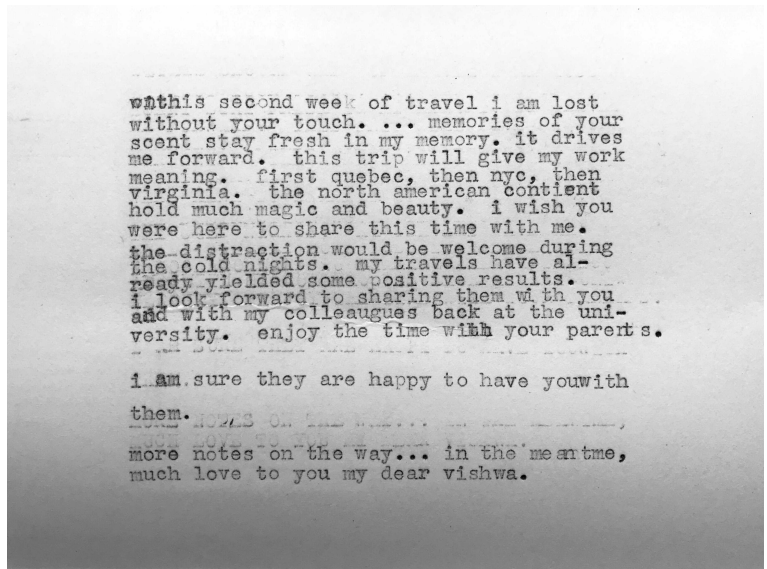
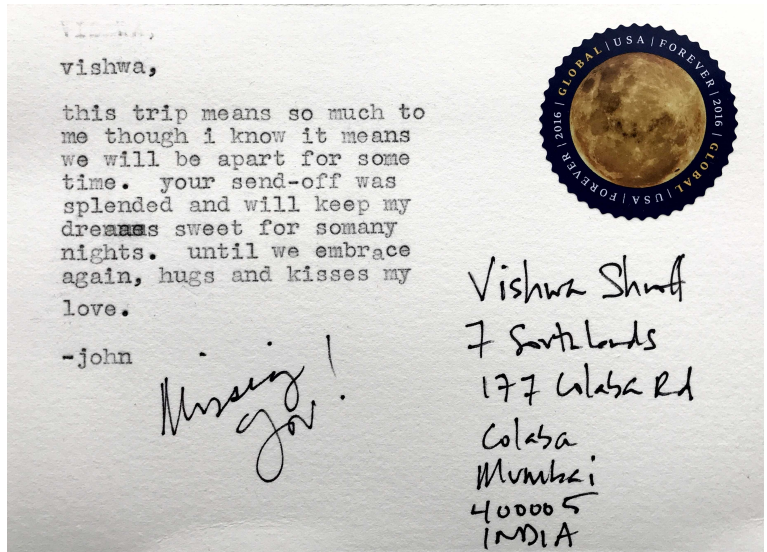
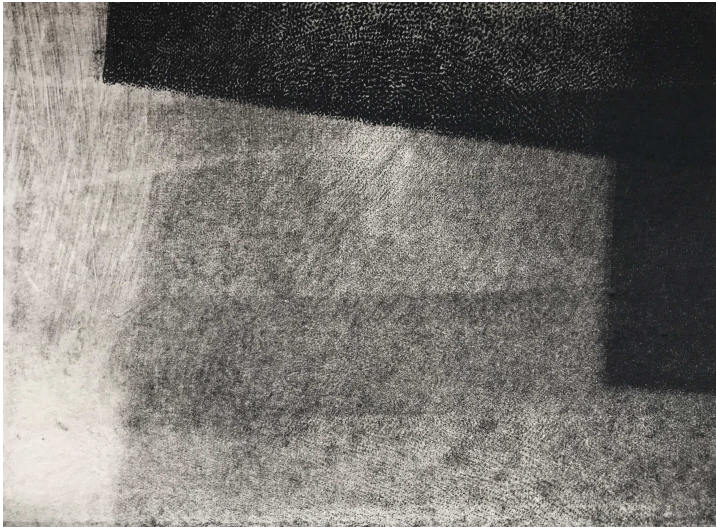
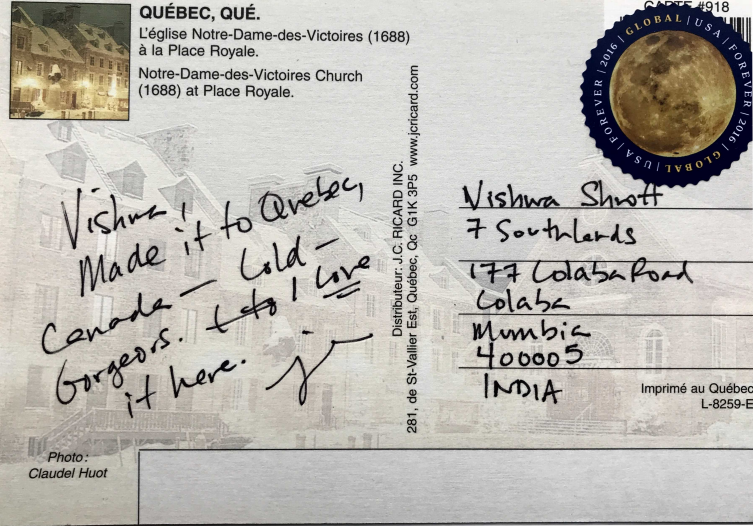
john ros, 2019  
rosie's play project











Ros  
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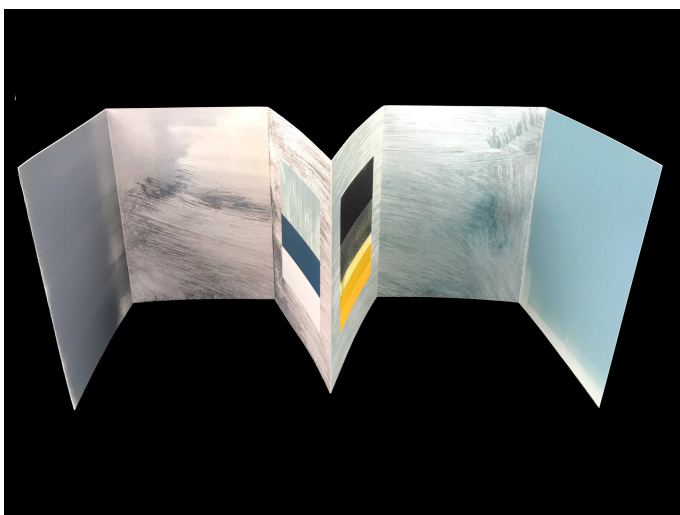
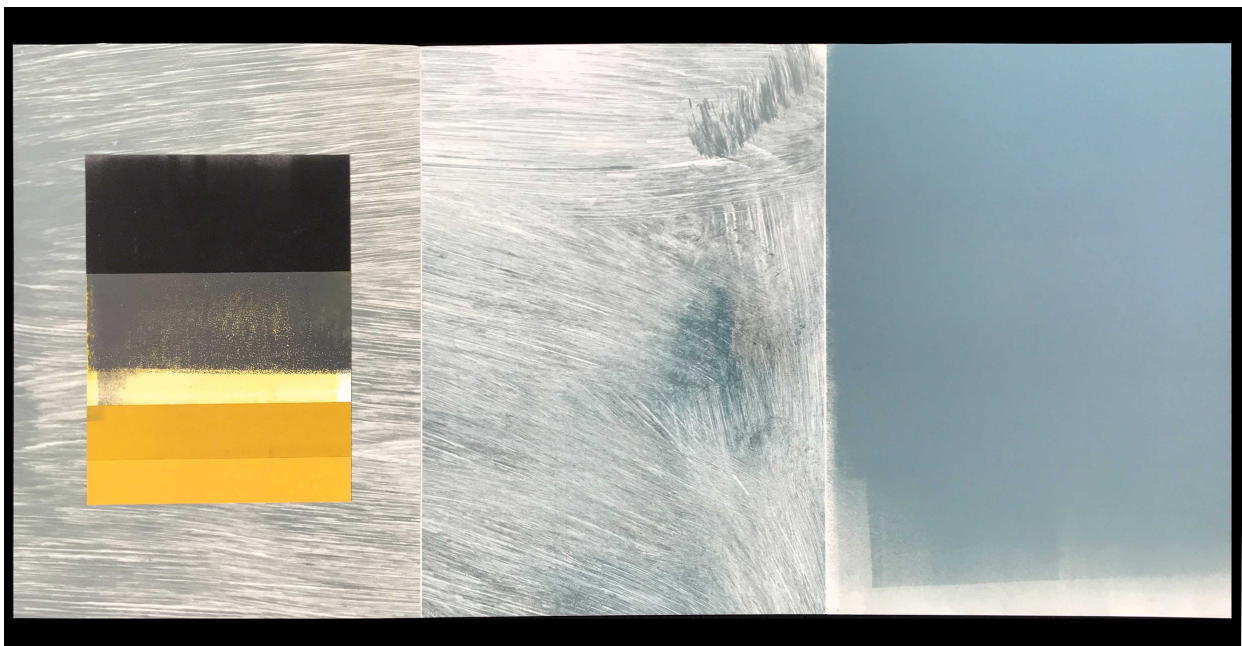


john ros, 2019  
vishwa's play project - JAN 2019



7 The White Seal / p.119

*That autumn he left the beach as soon as he could, and set off alone because of a notion in his bullet-head. He was going to find Sea Cow, if there was such a person in the sea, and he was going to find a quiet island with good firm beached for seals to live on, where men could not get at them.*







*The Creative Process*, by James Baldwin, Creative America 1962 // *Tale Tellers*, by John Ros, 2019

01. Perhaps the primary distinction of the artist is that he must actively cultivate that state which most men, necessarily, must avoid: the state of being alone.

Katsushika Hokusai, *The Great Wave off Kanagawa*, c. 1829-33, color wood block

02. The states of birth, suffering, love and death, are extreme states: extreme, universal, and inescapable.

Franz Xaver Messerschmidt, *Character Studies Heads*, 1770-1781

03. And a higher level of consciousness among the people is the only hope we have, nor or in the future, of minimizing the human damage.

Public Domain, *Vietnam War*, 1968 by USIA

04. The artist cannot and must not take anything for granted, but must drive to the heart of every answer and expose the question the answer hides.

Set for *Mulder's office*, *X Files*, 20th Century Fox 1993

05. I am really trying to make clear the nature of the artist's responsibility to his society.

Lascaux Caves near Montignac France

06. That nation is healthiest which has the least necessity to distrust or ostracize or victimize these people -- whom, as I say, we honor, once they are gone, because, somewhere in our hearts, we know we cannot live without them.

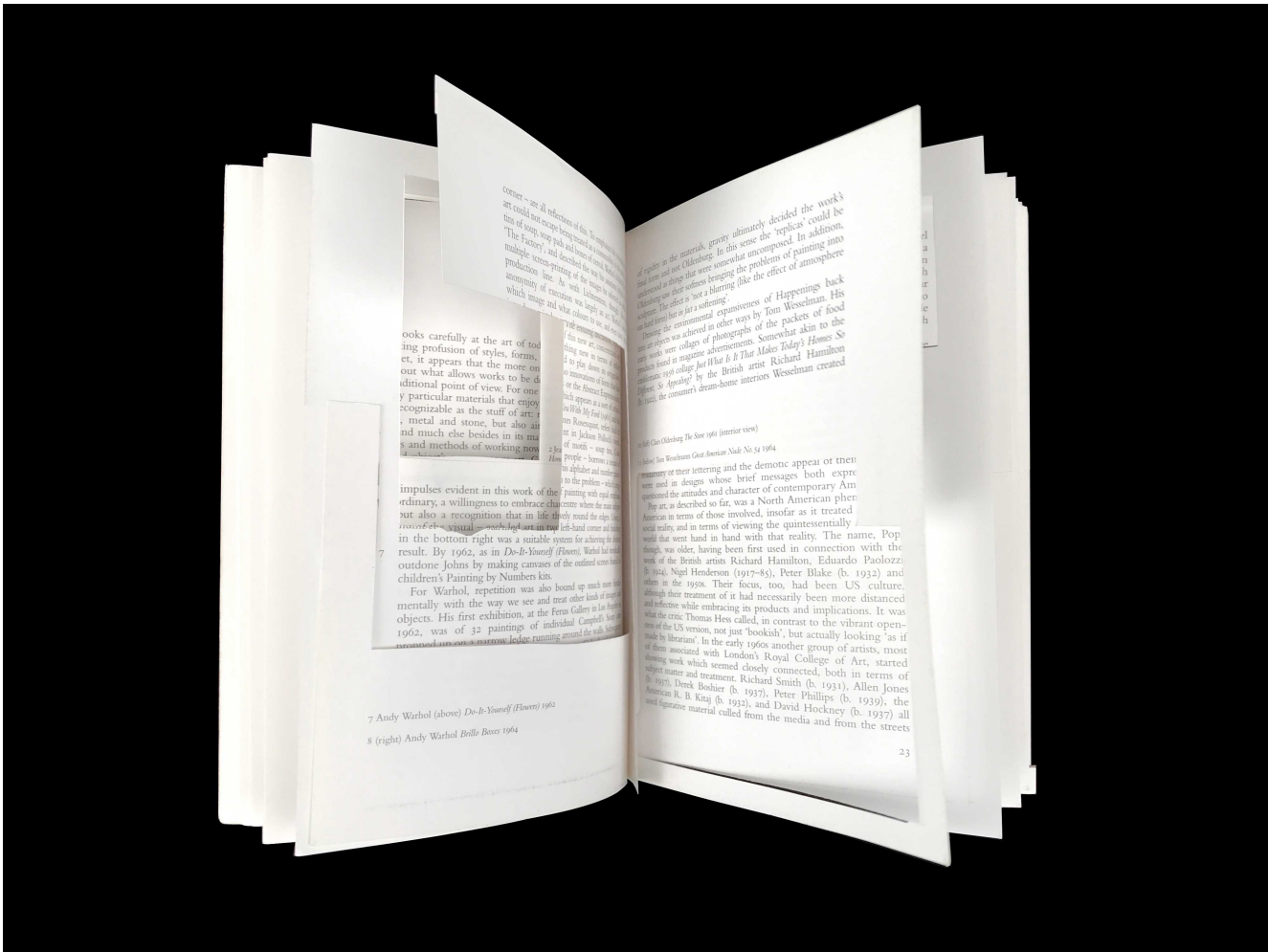
*Family fleeing tear gas at US-Mexican boarder in Tijuana*, Kim Kyung Hoon, Reuters, 2018

07. Societies never know it, but the war of an artist with his society is a lover's war, and he does, at his best, what lovers do, which is to reveal the beloved to himself, and with that revelation, make freedom real.

Francisco Goya, *The Third of May, 1808*, 1814, Oil on canvas

john ros, 2019  
charlie's play project





corner – use all reflections of this. The artist could not escape being trained in a conventional manner of seeing, and even if he tried to do otherwise, The Factory did not escape the conventional manner of production. He will be seen to have a certain amount of autonomy of expression, but he is not free to do what he likes and what colors he likes, and what he likes to do.

It is not clear how far one can go in this direction. It is not clear how far one can go in this direction. It is not clear how far one can go in this direction.

7 Andy Warhol (above) *Do-It-Yourself (Flowers)* 1962

8 (right) Andy Warhol *Bells* Box 1964

of objects in the materials, gravity ultimately decided the work's final form and not Claessens. In this sense the 'replicas' could be considered as things that were somewhat uncomposed. In addition, Claessens was their witness bringing the process of painting into existence. The effect is 'not a flattening like the effect of atmosphere but in fact a softening'.

Through the casualness of Happenings back in the 1960s, Claessens achieved in other ways by Tom Wesselman. His work was based on collages of photographs. Some, but not all, of these were collages of photographs. Some, but not all, of these were collages of photographs.

9 (left) Claes Oldenburg *The Snow* 1961 (interior view)

10 (right) Tom Wesselman *Great American Nude No. 52* 1964

impulses evident in this work of the late 1950s – towards the ordinary, a willingness to embrace chance (as often happens), but also a recognition that in life things are layered and complex. In the bottom right was a suitable system for achieving this result. By 1962, as in *Do-It-Yourself (Flowers)*, Warhol had found an outdoor Johns by making canvases of the outlined terms of children's Painting by Numbers kits.

For Warhol, repetition was also bound up with the way we see and treat other kinds of objects. His first exhibition, at the Ferra Gallery in Los Angeles in 1962, was of 32 paintings of individual Campbell's Soup cans, arranged in a grid, looking around the walls.

7 Andy Warhol (above) *Do-It-Yourself (Flowers)* 1962

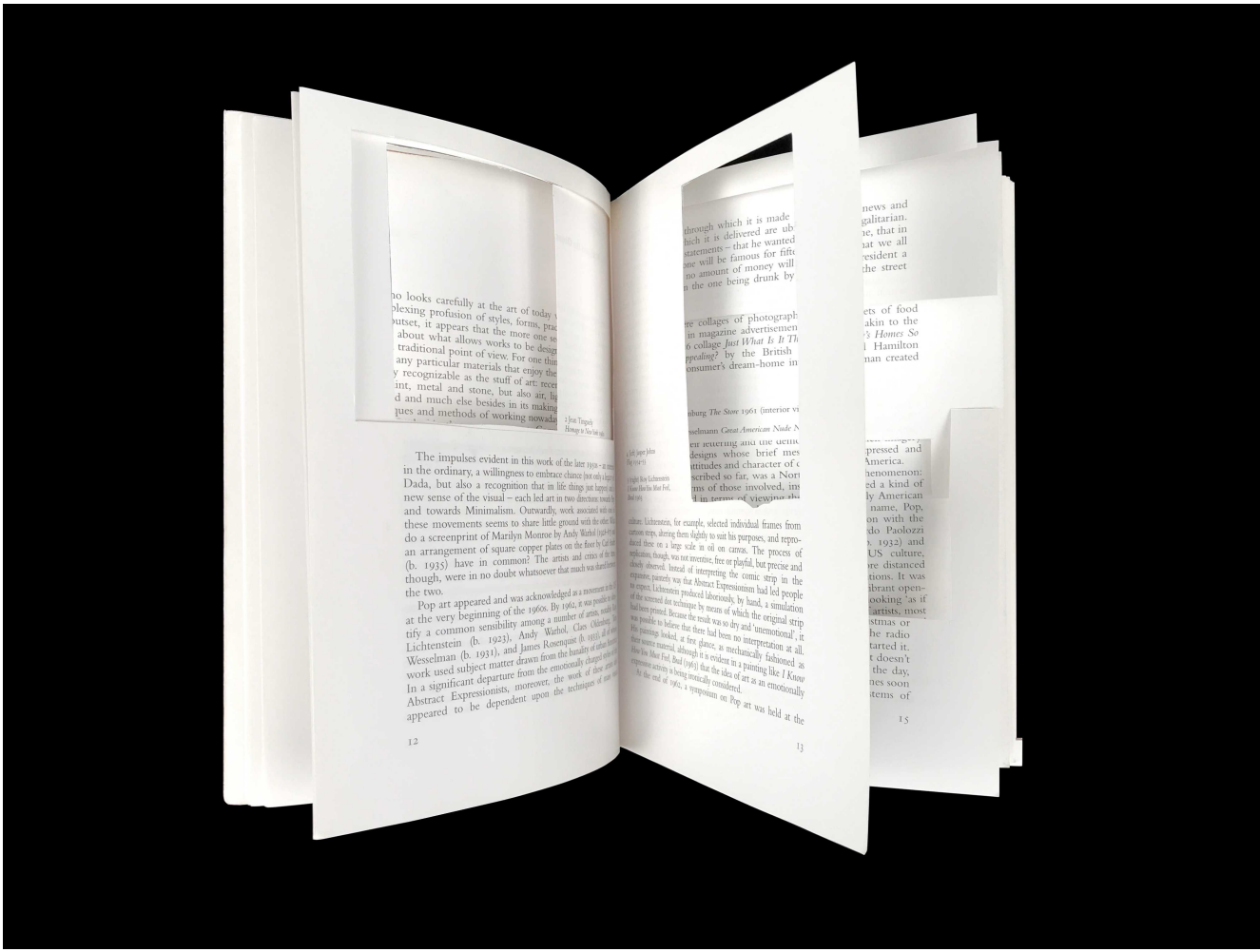
8 (right) Andy Warhol *Bells* Box 1964

9 (left) Claes Oldenburg *The Snow* 1961 (interior view)

10 (right) Tom Wesselman *Great American Nude No. 52* 1964

11 (left) Claes Oldenburg *The Snow* 1961 (interior view)

12 (right) Tom Wesselman *Great American Nude No. 52* 1964



no looks carefully at the art of today's bustling profusion of styles, forms, and techniques, it appears that the more one knows about what allows works to be designed in a particular point of view. For one thing, any particular materials that enjoy the same recognizability as the stuff of art: metal and stone, but also art, big and much else besides in its making and methods of working nowadays.

The impulses evident in this work of the late 1950s – towards the ordinary, a willingness to embrace chance (as often happens), but also a recognition that in life things are layered and complex. In the bottom right was a suitable system for achieving this result. By 1962, as in *Do-It-Yourself (Flowers)*, Warhol had found an outdoor Johns by making canvases of the outlined terms of children's Painting by Numbers kits.

For Warhol, repetition was also bound up with the way we see and treat other kinds of objects. His first exhibition, at the Ferra Gallery in Los Angeles in 1962, was of 32 paintings of individual Campbell's Soup cans, arranged in a grid, looking around the walls.

through which it is made which it is delivered are ubiquitous statements – that he wanted to be famous for fifty years will be famous for fifty years amount of money will be the one being drunk by

the collages of photographs in magazine advertisements like the 1960 collage *Just What Is It That Makes Today's Homes So Different, So Appealing?* by the British artist Richard Hamilton created the consumer's dream-home in

11 (left) Claes Oldenburg *The Snow* 1961 (interior view)

12 (right) Tom Wesselman *Great American Nude No. 52* 1964

news and gallantian. In fact, that in what we all resident at the street

ets of food akin to the artist's Homes So Different Hamilton created

pressed and American phenomenon: a kind of pop art by American name. Pop art with the do Paolozzi's, 1932) and US culture, are distanced. It was vibrant open-looking 'as if' artists, most stuns or he radio started it. It doesn't the day, nes soon items of

11 (left) Claes Oldenburg *The Snow* 1961 (interior view)

12 (right) Tom Wesselman *Great American Nude No. 52* 1964

13 (left) Claes Oldenburg *The Snow* 1961 (interior view)

14 (right) Tom Wesselman *Great American Nude No. 52* 1964



upon being back in the real world, with mumbai in close recall, relative to my studio practice — but also my academic and curatorial practice — i am struggling to keep pace. there is guilt attached to not completing play projects on-time or with the rigor i feel they deserve, but also, without the intact conversations of the fellows, some of the projects feel more like required chores than play project. i say this with caution and love as i struggle with time and balance throughout my current live-work situation. i wonder how others feel and how this might all change if we were together, making and discussing in closer proximity.

my academic life has been strong with curatorial and programming strengths throughout the past and current semesters. i have decided to leave my current positions at jmu and take on a new opportunity in nyc. time will allow air to settle and noise to subdue — as it did during my precious time in mumbai.

i now prepare for a solo at the dc arts center in washington dc amid the longest us government shutdown in history. the woes that this causes creates a dichotomy of emotions in me... and the use of art as the industry accepts / academia promotes / and social elites devour. it allows me to regroup and accept my place in it all — from the outside looking in.





संस्कृत-११ दिने  
श्रीनिवास साधुजीवरुप उषस्य गीतम्  
॥ महाप्रकाशस्य वंशा ॥  
संस्कृत-११ दिने

संस्कृत-११ दिने श्रीनिवास साधुजीवरुप उषस्य गीतम्  
पुस्तकालय दिनांक १३ सप्टेंबर २०१८ ते दिनांक २३ सप्टेंबर २०१८ या कालावधीत  
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प्रमुख पाहुणे  
श्री. श्री. महाप्रकाश साधुजीवरुप  
अध्यक्ष - सयाजी साधुजी (संस्कृतिक - विवेकानंद)  
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