





numbers  
patterns  
movements  
and being

new installation by john ros  
09 september – 29 october 2022

Cover john ros  
front: *untitled invert*, (detail)  
2022  
digital photograph

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Writing by Charlie Levine, Anastacia-Reneé © 2022



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# introduction

by charlie levine

I am fortunate to have been, either in person or digitally, a visitor to John Ros' differing studio spaces since I first met them in their East London iteration in 2015. From there John has been in studios in New York, Virginia, Mumbai (while on a fellowship), Brooklyn and now in Long Island City. I have seen, first hand, their creative studio practice, and it is a wonder to see and talk through.

The studio, for John Ros, is a hybrid space that is constantly functioning in many ways — much like the artist themselves. It is at once a space to delicately hold and keep an archive of past works, offer textures and light to inspire, as well as provide a door to close for focus and deliberation. As John works in a site responsive way, or more in terms of an artist who responds to their surroundings — physically and politically — the studio becomes the forefront 'canvas' for the work to begin upon and of. The works being created help develop a method or set of rules to work within, to test ideas out and to limit work within the constructs of the space itself.

Techniques are honed, concepts played with, the studio is where ideas may birth, but they do not grow into themselves fully until John is in

the gallery/exhibition space. This is where the studio practice expands and breathes, where those moments of play, practice, admin and conversation become planted and the seeds grown — where the site responsive interventions are created on site with found materials.

This transference of energy and newly found materiality to work with allows John to take that learning from their studio and look afresh at a space, its light, the silent opportunities and the moments of noise. The importance of using found materials and finding new ways of looking at them is not only a creative response but also an advocacy one. John is fuelled by a deep resistance to capitalist consumption and the pressure it puts on society (economically) and the world (ecologically). John's impulse to be driven by more than art for art's sake is key to their ambitions as an artist.

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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. to reinforce these tensions, all components are sourced on site and often activate unseen or forgotten elements.’

It was at Sluice art fair in London, 2015, and then again in New York in 2018 with long-time collaborator Tash Kahn, and in Mumbai in 2019 that I saw, firsthand, this way of working. I am reminded every time that John creates or showcases their practice that the experience isn't about the object or print work itself. But rather the gesture of making — both active and inactive. They prioritize how we look — both artist and audience — at the work, space, surrounding streets, headlines of the day, and we are asked to reflect and come back again and again to an idea that we discover only via the prompts they present to us.

You think you have an idea, especially as a curator commissioning them, what you think John will produce on site, how they might

react to the boundaries or rules that a space provides based on the work they've been doing in their studio at that time. However, this is not the case. John has an ability to see beyond the gallery, while always never losing focus upon it. They take stories from the site, the neighborhood it sits within and beyond, and creates focal points for audiences to grasp onto. They create protagonists out of found objects within a venue, and they can produce white noise by showing everything and nothing. There is always a sense of humor found with their work, audiences are invited to smile along with the artist and find joy in the detail. There are smart moments and pauses where we can get excited by noticing a small nuanced intervention that others may have not necessarily caught. This makes each audience member feel special and truly connected to the exhibitions, an ownership of discovery. This is a genuinely unique part of John's practice, and one that is not immediate, rather — like much of their research — is about re-visiting, and taking a second look.

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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.’

Alongside this John is also coming from a very strong political stance. Though the works might not be instantly interpretable toward a specific social commentary, trust me, it is there. As it runs through John’s veins, and then out through their work. John is a Latinx, queer, non-binary, artist, curator and lecturer. They are thoughtful, plugged into their personal communities’ stories, struggles and hope and embeds that within their practice and approach. Nothing is done accidentally, everything you see, read and experience is intentional. It encourages you to look at the world, society and stories slightly differently through the lens of an artist who has felt different, who has felt invisible, and who is now finding their voice as the world becomes more open to conversations around heritage, questioning of gender norms and how the creative process can amplify, positively, these conversations.

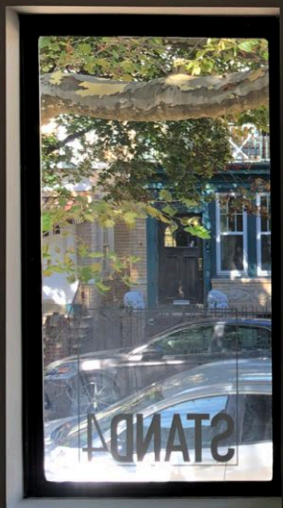
Specifically, as John puts it, their work is “a critique of colonialism, capitalism and systemic violence” with their exhibition making promoting the development of anti-racist spaces focused on social justice and equity. This links back to their focus on climate change issues, specifically the line between waste and consumption, through the re-purposing of found objects. The importance of bringing the disregarded, forgotten or ignored back, through the artist’s personal creative rituals, and back into view and with a new power, purposefully challenges more traditional hierarchical hegemonies and asks us to re-think society from a newly created neutral stance.

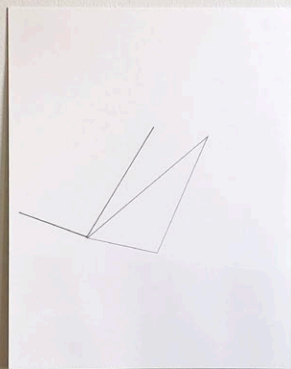
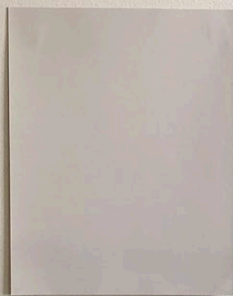




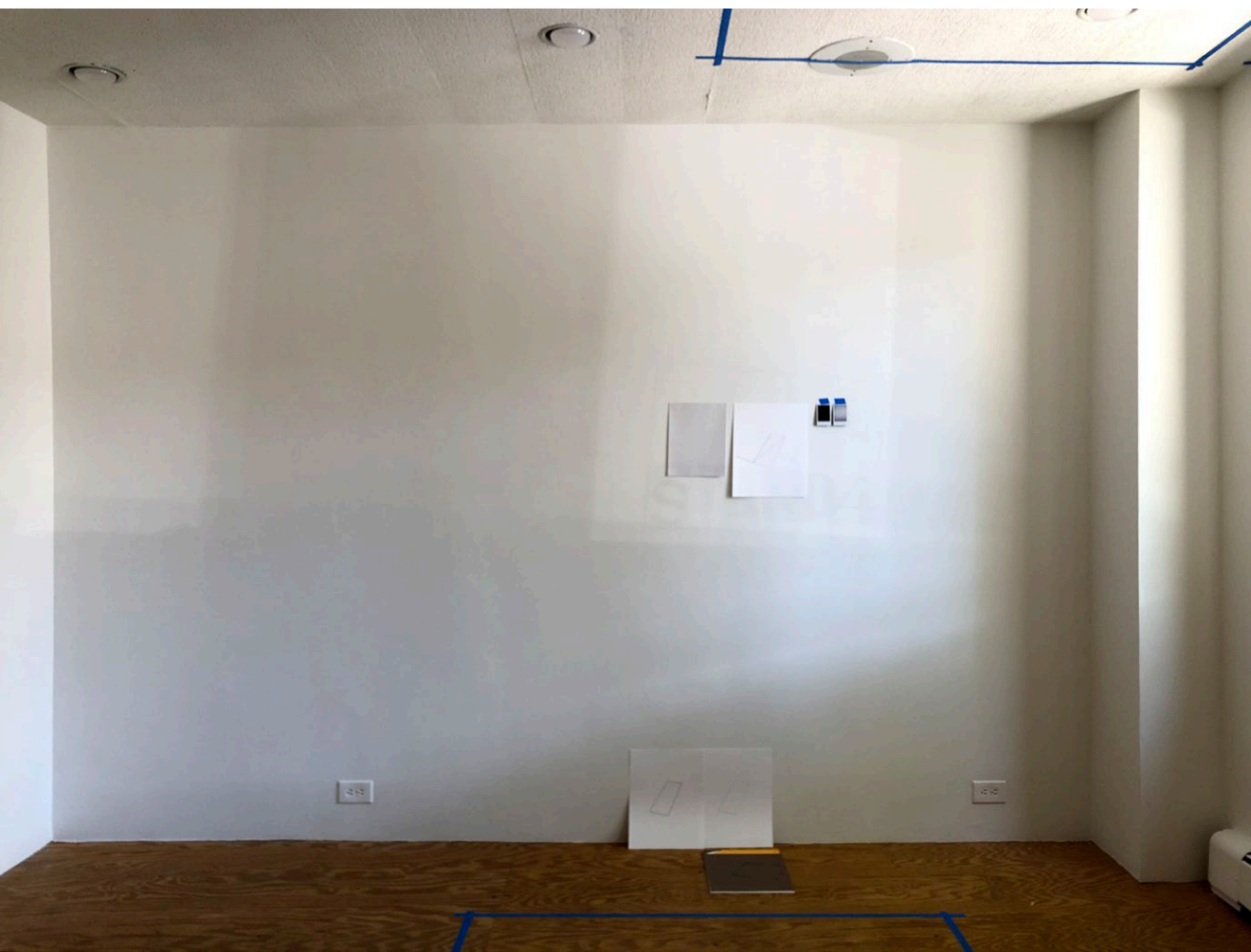


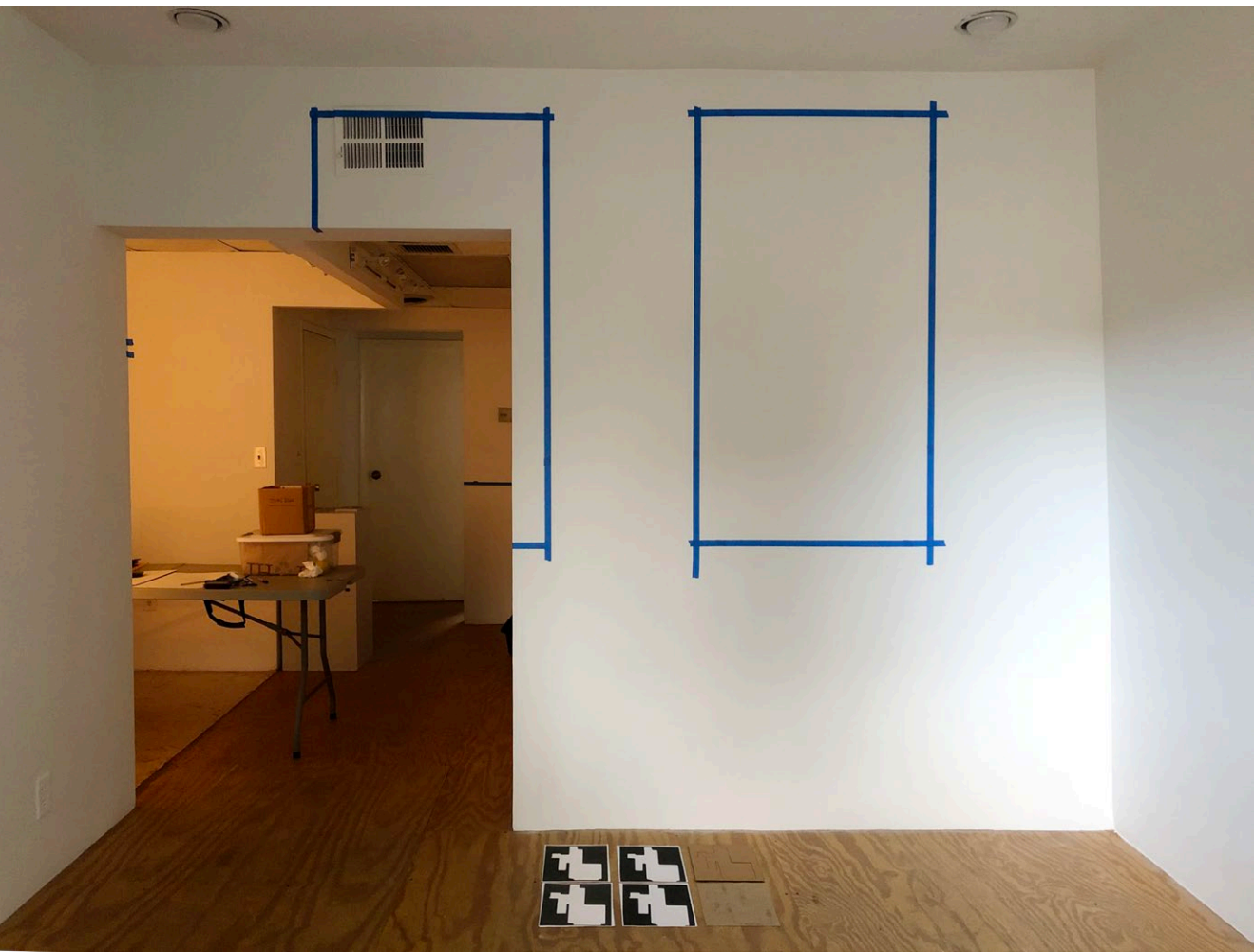


















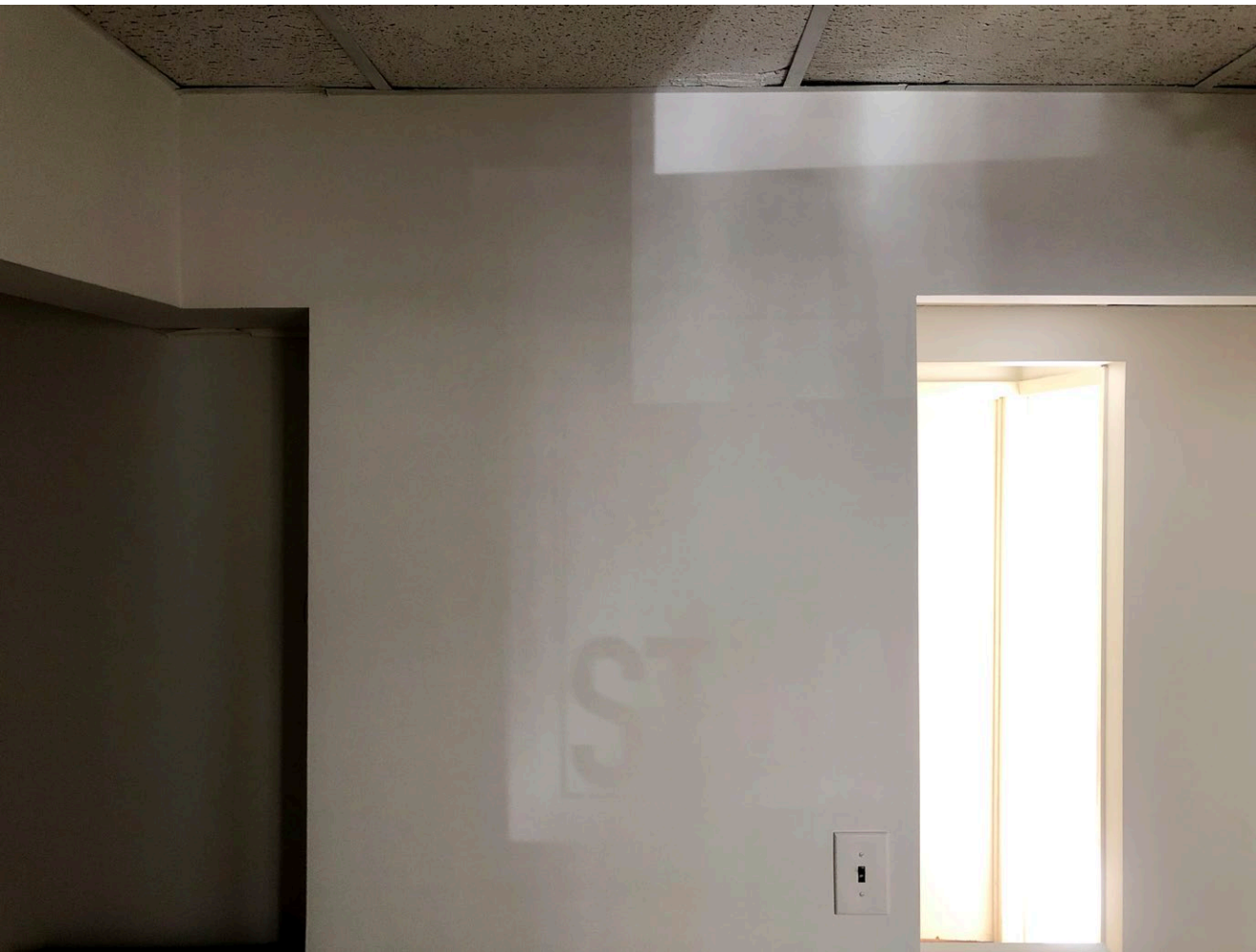




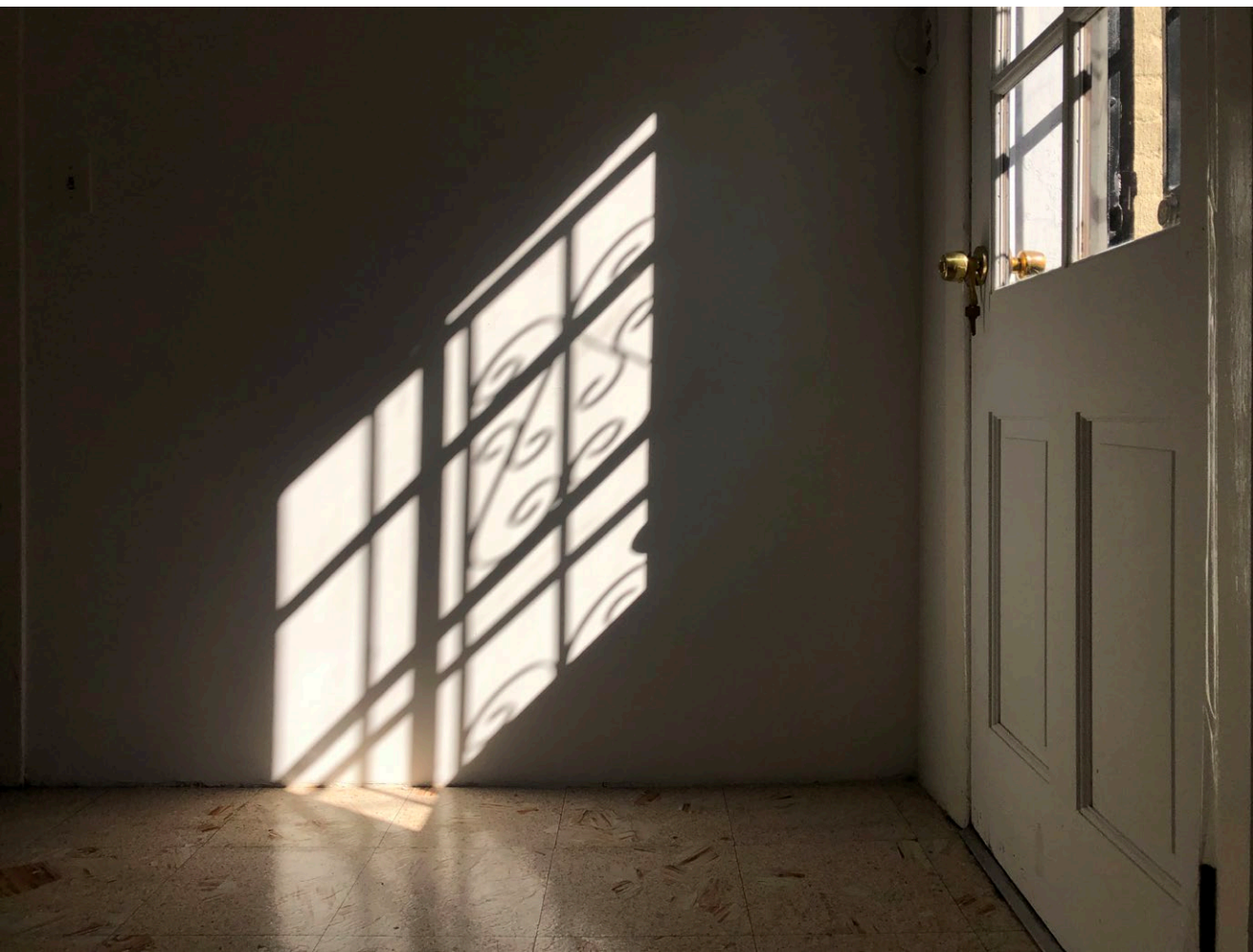


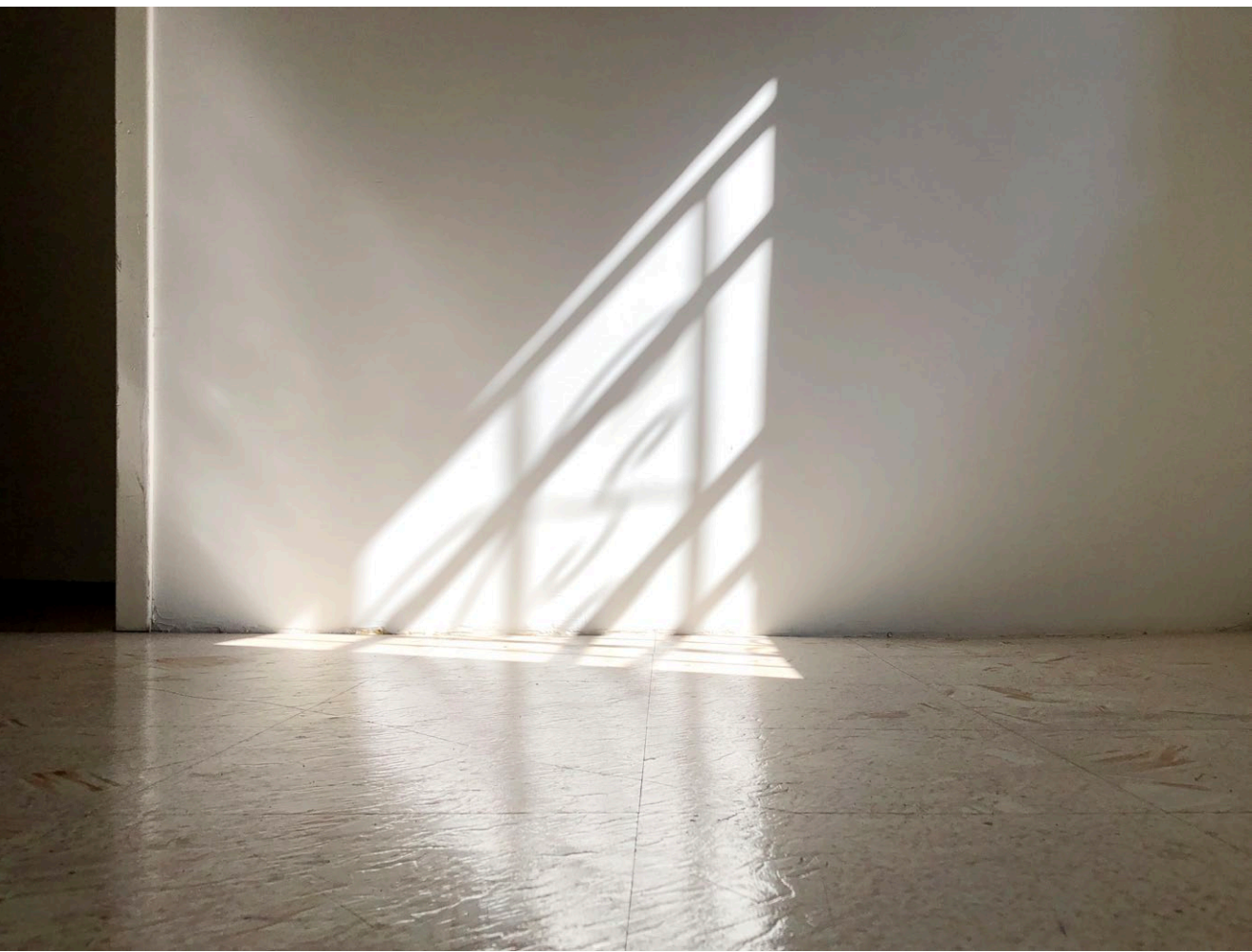




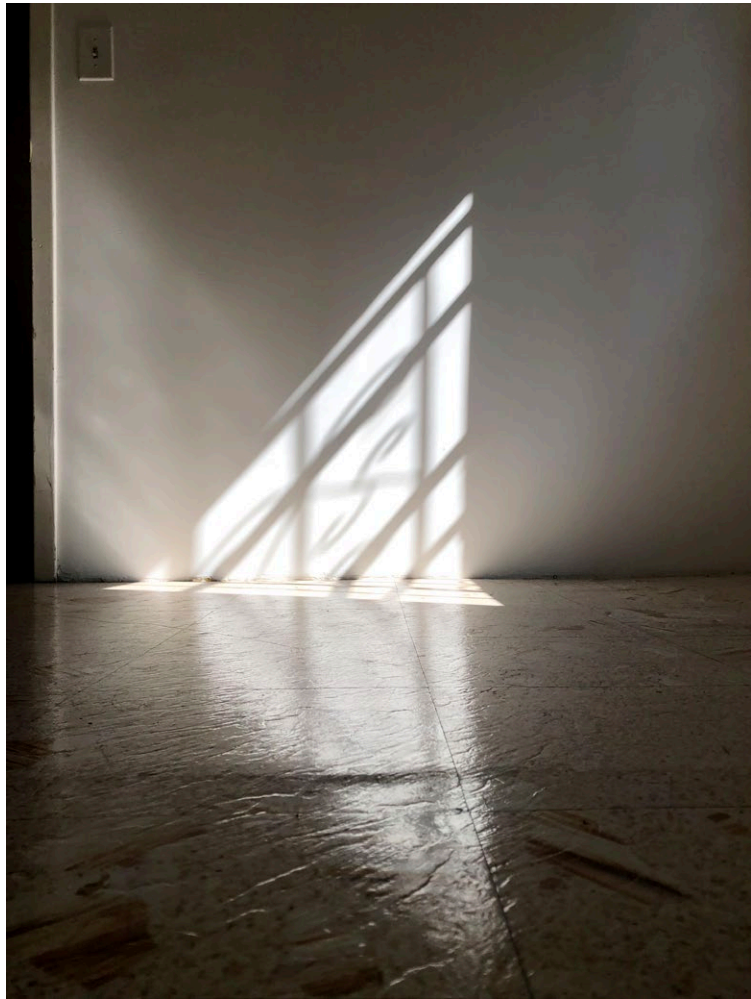












response

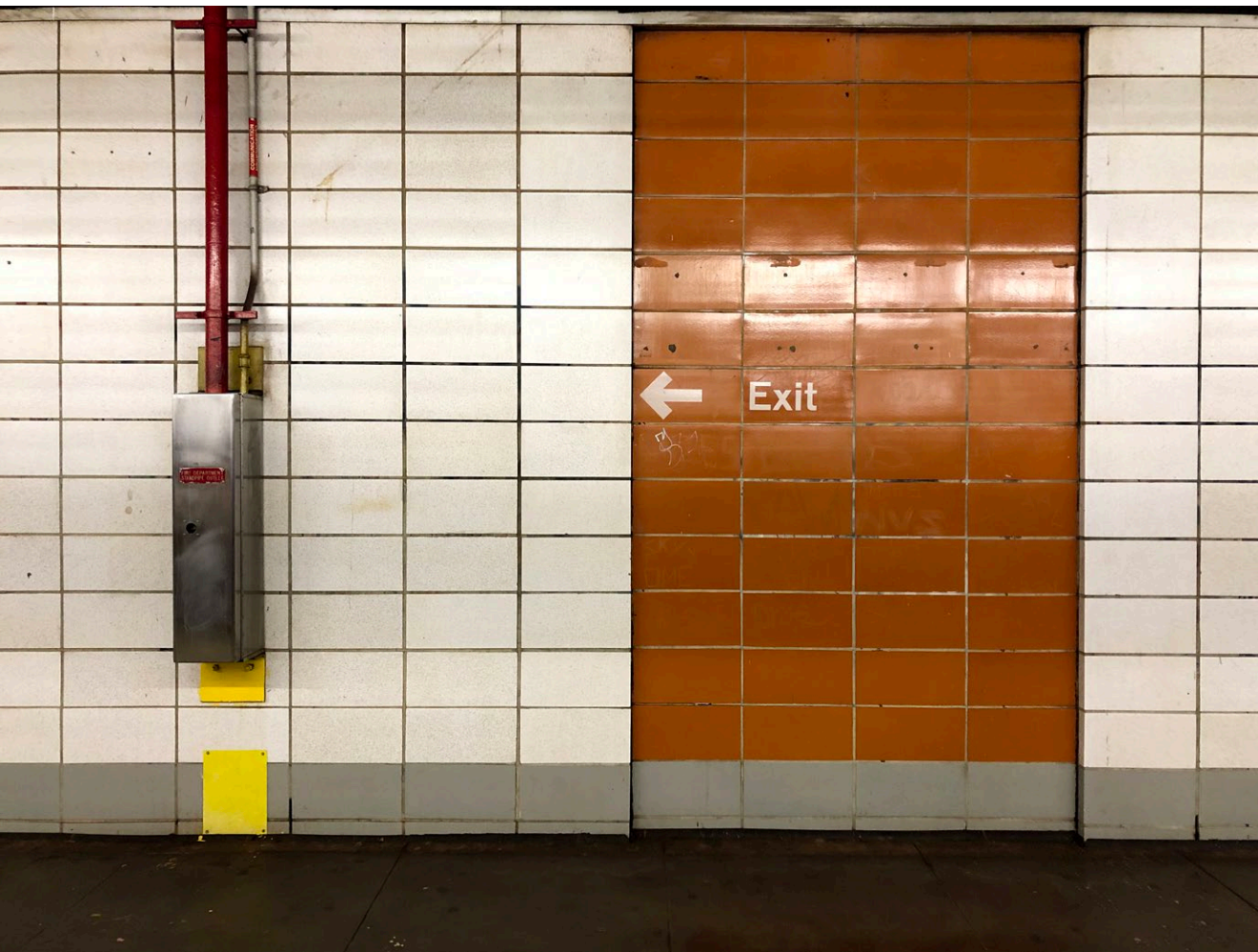
by anastacia-reneé

*space*  
    *land*  
        *time*  
*consumption*  
*in which universe*  
*is the dance of*  
*collaboration*  
*green & seedfully*  
*joyful*

Mixed-media-eco-interdisciplinary artist John Ros straddles geometric lines of time, mixes colors composed of space & possibility and thoughtfully engages with unpredictable likelihoods. They use space as a parameter for squaring off with the deeper questions about land, history(ies) of the land and the ways in which humans consume it. Land as both healer and machine and humans as both tending to the land as well as over consuming it. Recently Ros has been excavating the ritual of gestures. Highlighting in black and white not necessarily what each ritual entails but more importantly the steps behind the ritual — rituals in small frames as opposed to panoramic, glossy overviews. Part of Ros' ongoing practice is the dance of collaboration. As they collaborate, they also create. Each collaboration a gesture of their overall artistic practice and continued path to rigorously examining both liminal and finite spaces.











































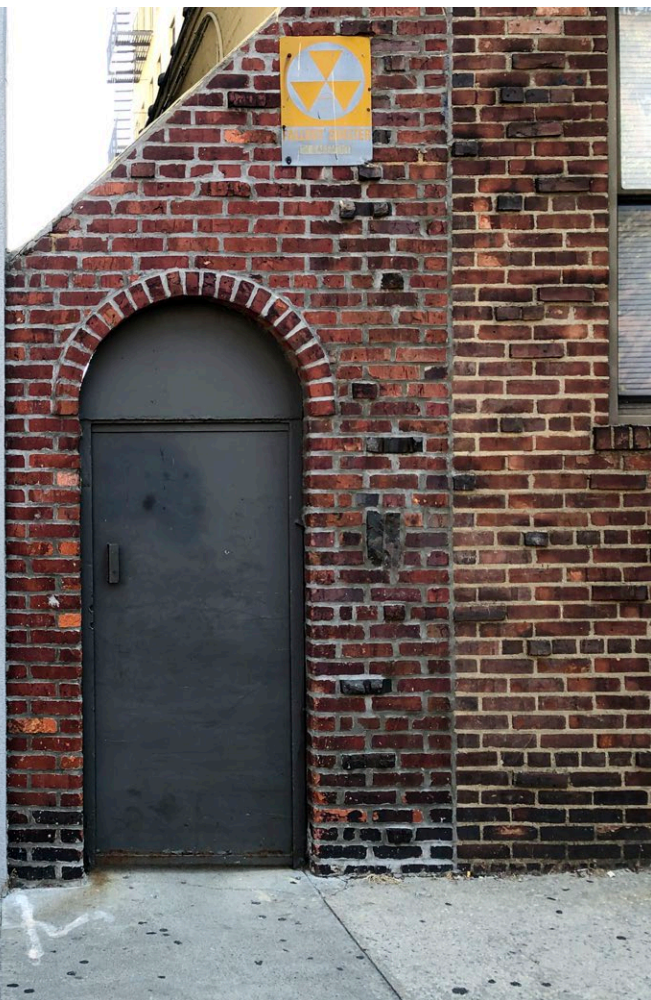
















# statements

by john ros



## 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 for a law office. i have also worked in galleries, museums and with public and private collections for the past twenty-five 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.



## installation statement

as a mixed media conceptual artist focused on practice-based form, i am most interested in building collaborative pedagogical models that encourage moments formed in between standard ways of thinking. my practice utilizes archival research, artifacts, collections, found objects, mixed materials, sculpture, drawing, painting, photography, sound and performance — all focused on modest materials, humbling interactions and subtle meditations.

my durational, site-responsive interventions 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. to reinforce these tensions, all components are sourced on site and often activate unseen or forgotten elements.



over time, through perception of the spatial tensions and contradictions within these subtle, often minimal environments, our sensitivity becomes intensified and our awareness stirred. as awareness of these inconspicuous moments are amplified, and the quiet sounds within our larger systems of operation sensed, our understanding of the world around us grows, empowering action and instilling a sense of agency and urgency.



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