

john ros & Stephanie Williams

conversation series, no. 01-03, 2020

no. 01 (ansi letter/paper size a: aspect ratio ≈ 1.294)

no. 02 (binary)

no. 03 (consecutive)

qr code/gif animation

dims/duration variable

american national standards institute (ansi), paper size a — ubiquitous size and ratio at home and in business — the shape enters without thought. the feel of a gorgeous clean, thick, bright page in your hand. the smell out of a copier or printer. warm. fresh, if not slightly chemical-ed.

a presented printed page contains information. there is a beauty to the precision of margin, size and quality of font, blocked paragraphs framed, words and images plotted on the page often by design. often not.

the qr code never took off in this country as in other parts of the world. point and click yourself to another space. with seamless ease and without much consideration. spacial dimensions from screen to page to screen present a blip in time. a hiccup in action. a pause — like a pull of the bus stop indicator, or an illuminated check engine light.

with this in mind, two artists converse — meander — play — distill. as crude as word leaves mouths on glitchy lockdown screens, conversations shift when one can see themselves talking back. another blip — hiccup — sneeze. a frozen frame.

three august conversations (in order): *ansi letter/paper size a: aspect ratio ≈ 1.294 ; binary; consecutive*. respectively distilled into three terse animations. part critique, part homage, part play — these moving images tied to their distinct qr codes are meant to take conversation to a more conceptual space. one converses through devices, on devices, with devices. moments fall into place beyond a matrix or standard — blips within understanding subsets of movements — face, body, tone, mouth, lips.

mix with pandemic chaos and all the subsequent affects globally, nationally, locally. we converse to exchange ideas. to share ourselves. to be heard. to be understood. these humble gestures exist in the ether so that they may be visited in consideration of continuing conversation. they are distilled to their essence into a repetitious action of ritual, sustenance, livelihood and passage.

john ros is a queer, non-binary, brooklyn-based, multi-disciplinary artist, professor and curator. they obtained an mfa from brooklyn college, city university of new york, and a bfa from the state university of new york at binghamton.

john has exhibited internationally with recent solo exhibitions at dc arts center, washington, dc (2019), dolph, london, uk (2017) and art space, new haven, ct (2014) and two-person exhibits at swiss cottage gallery, london, uk (2018) and dadu, nashville, tn (2018). john's work is included in the collections of camden art collection, london, uk, center for the study of political graphics, los angeles, ca, gabarron foundation, new york, ny/valladolid, es and interference archive, brooklyn, ny, among others. recent awards include, inaugural fellowship at squareworks laboratory (sqw:lab) in mumbai, india (2018-19).

john is currently director and professor at studioELL, an alternative, transient, hybrid space for higher education in studio art, which they founded in 2015. they are founding director and curator at intermission museum of art (ny, ny). serve as a curator at invisible ink of the museum of freedom and tolerance (perth, au), and are curator-in-residence at stand4 gallery & community art center (brooklyn, ny). john has over 15 years experience in higher education and 22 years experience curating exhibitions and developing community programs.

Stephanie J. Williams is a tinkerer and doodler. Her work primarily navigates hierarchies of taste, unpacking how "official" histories are constructed in order to understand contemporary social coding and the world around us. She received her MFA in Sculpture from RISD, has shown in Fictions, part of the Studio Museum in Harlem's F-show exhibitions, as well as with Washington Project for the Arts, The Delaware Contemporary Museum, Grizzly Grizzly, |'sindikit |, Greater Reston Art Center and the Walters Museum as a Sondheim Finalist (2019), with residencies at Williams College (2021), the Corporation of Yaddo (2018, 2020), VCCA (2016), ACRE (2015), Elsewhere (2014), Wassaic (2014), School 33 (present) and Vermont Studio Center (2006). Recent projects include a Saul Zaentz Innovation Fund Fellowship (2020), Seamless: Craft-based Objects and Performance at Rutgers (Camden) and the Smithsonian American Art Museum Women Filmmakers Festival. She currently teaches stop motion for Maryland Institute College of Art.