



john ros  
*untitled: chamberlain*  
2014  
mixed media installation

project room @ artspace, new haven, connecticut, usa  
25 July - 13 September 2014

## CURRENT PROJECT STATEMENT

When I create an installation I typically take up "residence" in the space. The goal is to venture beyond the scope of a typical site-specific installation – as in making work in the studio to bring into, and make fit within, a designated space – and initiate a more intimate conversation with the specific place and its surrounding elements (such as references to the history of a building, or energies that lie within the specifics of a surrounding neighborhood) to create a site-responsive environment. The unseen or forgotten elements within a place are of most interest to me. They are the spaces where tensions are activated and intervention can be initiated – where potential begins. My exploration includes the possible and impossible while delving deepest into the idiosyncratic elements that make the specifics of the space truly unique. All space and material can become an element within a given installation.

Upon my arrival to the ArtSpace Project Room at the Chamberlain Building, a former civil-war era furniture factory, I was immediately drawn to the immense and changing light. The row of antique leaded windows (including their cracks and missing glass)<sup>01</sup> above a giant glass window wall separating the inside and outside, along with the gentle sounds reverberating from the street to the window as if an amplifier into the room, all resonated with me. Upon further inspection the ceiling pipes and holes from previous installations<sup>02</sup> and the plywood grid on the floor<sup>03</sup> began to reverberate with equal importance.

The most significant element is the relationship between the outside and the inside – and the inside and the viewer. The windows beg for some relational connection between the two<sup>04</sup>. They are a literal and abstract bridge – a barrier, a looking-glass – from the inside looking out and the outside looking in. On the outside: the two grates on the sidewalk<sup>05</sup> are of particular interest because they seem as though they are easily missed, literally walked over without being noticed. On the inside: I plan on initiating a physical wall painting (to the left of the window and about half way into the gallery) that will meet up with a floor painting in black (or dark grey). The shapes will mirror the grates on the side walk – an abstracted optical reflection.

On the inside: the second most exciting element is the electrical outlet to the right (and in the corner) of the window<sup>06</sup>. Again, the forgotten plays a huge role in its excitement. I will utilize fluorescent fixtures & lights found within the basement of ArtSpace<sup>07</sup> to

elevate this corner of the room and heighten the awareness to the existing and functional fixtures throughout. The remainder of the installation will build around these two elements.

Found and collected materials such as cardboard, paper, wood and brick may be compiled into structures, or assembled sculptural collages on the floor or wall. The existing holes on the ceiling may be "reflected" on the floor with a painting or masking-tape collage, or more likely may simply be outlined or "framed" to bring more attention to them. These elements may develop, or may not, the determination will be based on what the space requires as the first two elements are placed in the room and experienced in relation to the project room as a whole, the entirety of the ArtSpace galleries and the street outside.

This installation creates a unique experience of solace and awareness that functions to stimulate and assuage the viewer. Subtle tensions in the room coupled with the street and the larger area of ArtSpace is developed to initiate an environment of contradictory forces – one that enlivens the senses by-way-of turning down the noise and distraction. The space acts as a refuge and asylum – a space where the viewer can disengage enough, only to become more engaged in the world of constants that surrounds the everyday. Awareness to these subtleties empowers the viewer to uncover the potential within the inconspicuous and overlooked subtleties throughout the environment. Potential energy is at play and the possibilities are endless. It is within that magical moments of contradiction – of neither here nor there – that power is activated.

REFERENCE IMAGES



01.



02.



03.



05.

REFERENCE IMAGES continued



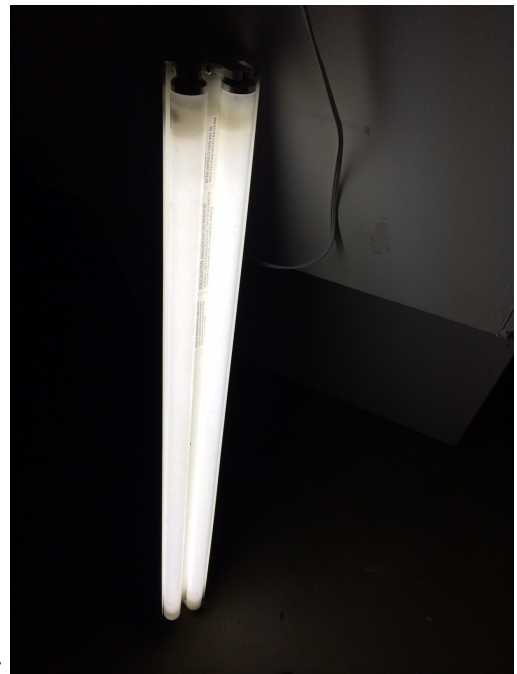
05.



06.



04.



07.

## NEW LIMITED EDITION PRINT

A new, limited edition print (edition of 20) will accompany this project. The print is 22 x 15" and is a combination of embossment, lithography and silkscreen on white paper. The white-on-white subtle image is meant to resonate with the subtly throughout the installation – the forgotten and silent that we so often over-look. It is an homage to the Chamberlain Building in general and a remnant of my installation within it.

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*untitled: chamberlain*, 2014  
edition of 20  
embossment, lithograph and silkscreen  
22 x 15 in.  
100\$

printed by anna hoberman

