

Andrew Ross

BIOGRAPHY

Andrew Ross is an artist working within the intersections of assemblage sculpture and digital imaging. He received his BFA from The Cooper Union in 2011, where he was awarded the Gelman Trust Award for Excellence in Sculpture. He attended Skowhegan School of Painting and Sculpture in 2011. He's been a resident or fellow of programs including The Windgate Artist in Residence at SUNY Purchase College of Art and Design, ISCP, The Triangle Arts Association, The Drawing Center's Open Sessions, LMCC's Swing Space, The Macedonia Institute, The Bruce High Quality Foundation, Atelier Mondial, and Two Trees' Cultural Space Subsidy Program. Ross has exhibited in group exhibitions at The Hessel Museum, The Drawing Center, The Studio Museum in Harlem, Artists Space, Center for the Humanities at CUNY, White Columns, and Greene Naftali. He has staged solo exhibitions at Kai Matsumiya Fine Arts Gallery, The Gallery at Heimbold Visual Arts Center, Signal, American Medium, Clima Gallery, and False Flag. Ross' work has been reviewed in Artforum, Art in America, Cultured, Flash Art, Mousse, and the Brooklyn Rail. He is currently an Adjunct Professor at SUNY New Paltz and The Cooper Union for the Advancement of Science and Art.

ARTIST STATEMENT

I am a sculptor and new media artist creating fragmentary constructions that combine DIY construction techniques with digital imaging. My works range from process-based abstractions that appropriate content and approaches from popular culture, mythology and online communities, to figurative tableaux that incorporate everyday objects. With attention to metaphoric associations that my imagery elicits, my truncated scenes oscillate between fiction and satire. My figures are chimeric and mythical in appearance yet typically occupied with some form of mundane work or repose and juxtaposed with commonplace detritus. Joining traditional sculpture, assemblage and digital imaging, my works capture existential issues regarding the conundrum of representation in our age of many avatars.

My artworks are rooted in contemporary understandings of diasporic historiography; primarily a propensity within diasporic communities toward filling gaps in history and at times replacing painful memories with speculation and parables while intermixing fragmented and misappropriated detritus, symbols and signifiers of oppression. I have worked through many modes of inquiry toward speculative objects that seem to have constructed themselves through the wreckage of dismantled found material. At some stages in my practice this has been through ready-made objects and assemblage of commonplace objects, and in more recent stages this has dealt with innovative approaches toward automation and culling from archives of digital assets.

I center my work on decontextualized fragments, which are often 3D modeled assets and representations of cartoon or mythical creatures and everyday physical objects. My practice is primarily digital, yet historically aligned with assemblage sculpture. I produce my works by arranging and deconstructing digital representations. The resulting fragments appear frozen in time, partly schematic and partly cinematic. I'm invested in exploring psychological implications of consumerism through compositions that propose arbitrary arrangements as predestined moments. My works are sci-fi and mythical yet grounded in reality, alluding to power dynamics between the public and authorities, tenants and landlords, software users and developers, designers and consumers, etc.



Image by Jason Schmidt

Curriculum Vitae

EDUCATION

2011	Skowhegan School of Painting and Sculpture, Skowhegan, ME
2007- 2011	The Cooper Union for the Advancement of Science and Art, New York, NY Degree: Bachelor of Fine Arts <ul style="list-style-type: none">- Awarded the Jacques and Natasha Gelman Trust Award for Exceptional Ability in Painting or Sculpture upon graduation.- President of the School of Art's Student Council

RESIDENCIES & FELLOWSHIPS

2023	Windgate Artist in Residence, SUNY Purchase, School of Art + Design, Purchase, NY
2022-2023	Celebrate the Studio Residency, International Studio & Curatorial Program (ISCP), Brooklyn, NY
2019	Dumbo Residency, Triangle Arts Association, Brooklyn, NY
2017	Residency, The Macedonia Institute, Chatham, NY
2016-2017	MFU, BHFU, Brooklyn, NY
2014-2015	Open Sessions Fellowship, The Drawing Center, New York, NY
2014	Residency, Atelier Mondial, Basel, Switzerland
2013	Swing Space Residency, Lower Manhattan Cultural Council, New York, NY

AWARDS

2021-2024	Cultural Space Subsidy Program Award, Two Trees, New York, NY
2020	Grant Recipient, Black Artist Fund
2011	Jacques and Natasha Gelman Trust Award for exceptional ability in the fields of painting or sculpture Alex Katz Fellowship, Skowhegan School of Painting and Sculpture
2009	New York Central Art Award, The Cooper Union
2007	Full Tuition Scholarship, The Cooper Union 1st Place Pathfinder in the Arts, The Palm Beach Post Kraus Family Foundation Scholarship, American Institute of Graphic Arts (AIGA) WorldStudio

SOLO / TWO ARTIST EXHIBITIONS

2025	"Dona Nelson & Andrew Ross", Thomas Erben Gallery, New York, NY (forthcoming)
2024	Solo Presentation for Kai Matsumiya, Liste Art Fair, Basel, CH "Cursed Leadership," The Richard and Dolly Maass Gallery, Purchase, NY
2023	"Bucket of Truth," Kai Matsumiya, New York, NY
2020	"Buildings on a Mushroom-Shaped Island," The Gallery at Heimbold Visual Art Center at Sarah Lawrence College, Bronxville, NY
2019	"Hallmark," Clima, Milan, ITL "Scattered Castle," False Flag Projects, Queens, NY
2018	"Point with the Nose," The Gelb Gallery at Phillips Andover Academy, Andover, MA
2017	"Iceman Returns," American Medium, New York, NY "Chassis," Clima, Milan, Italy "Holes," False Flag, Queens, NY
2015	"Dog Chases Rabbit," Signal, Brooklyn, NY
2014	"Bermuda Shaped Like a Mushroom; New Works by Andrew Ross," IAAB Atelier Riehen, Basel, CH

GROUP EXHIBITIONS

2023	"Emerald City Blue," Kai Matsumiya, New York, NY "Tante Care Cose," Clima, Milan, ITL "White Columns Benefit Auction," White Columns, New York, NY "Condo Sao Paulo with Kai Matsumiya," Galeria Jaqueline Martins, Sao Paulo, Brazil "Weathering," Kai Matsumiya, New York, NY "Monsieur Zohore: My Condolences," M+B, Los Angeles, CA
2022	"YOOX Muli Form," YOOX/Acapolco, Milan, Italy "The Agreement: Chromatic Presences," Zurcher Gallery, New York, NY "Light/Whispers," HOUSING, New York, NY
2021	"The Frog Show," Real Pain Gallery, New York, NY "Asynchronous Viewing," Heroes Gallery, New York, NY "Disease Was My Lifecoach," Lubov, New York, NY "100 Sculptures," Anonymous Gallery, New York, NY "GTFO," Always Fresh, New York, NY
2020	"Edenchrome for All," Ashes/Ashes, New York, NY "Inbetweener," The Hessel Museum at Bard, Annandale-On-Hudson, NY "100 Drawings from Now," The Drawing Center, New York, NY
2019	"Standalone" (2 person exhibition with Craig Kalpakjian), Kai Matsumiya, New York, NY "Reset," Kai Matsumiya, New York, NY "Notebook," 56 Henry, New York, NY
2018	"International Space Station Ceramic Sale," MoMA PS1, Queens, NY "Touchstone," American Medium, New York, NY "Walking Point," Greene Naftali, New York, NY
2017	"Shed", Christie's Warehouse, Brooklyn, NY "Travel Light", Aetopolous, Athens, Greece "Politicizing Space," Curated by Charlotta Kotik, The Shiva Gallery at John Jay School of Law, New York, NY
2015-2016	"A Constellation," The Studio Museum in Harlem, New York, NY
2015	"Language and Misunderstanding," The James Gallery at The Center for the Humanities CUNY Graduate Center, New York, NY "Checkered History: The Grid in Art and Life," Outpost Artist Resources, Queens, NY "Material Stackers: A Sculpture Park," Old Room, New York, NY "Name It by Trying to Name It," The Drawing Center, New York, NY "Turning Inward," Artists Space, New York, NY "Rob Pruitt's Flea Market," A Plus A Gallery, Venice, Italy
2014-2015	"The Great Poor Farm Experiment VI," The Poor Farm, Manawa, WI
2014	"The Electric House," Helper Projects, Brooklyn, NY "Foreign Zone," Basement, Basel, CH "Action + Object + Exchange," The Drawing Center, New York, NY "Still.Life," Outlet Fine Art, Brooklyn, NY

PERFORMANCES

- 2016 "The Raw is the Primal is the Real," Dixon Place, New York, NY
- 2015 Acted the role of The Ice Man in "Apartment (Mother Courage)" at The Whitney Museum of American Art
- 2015 Stand Up Comedy performance for "Comedy Night," The Funny Hole, Queens, NY
- 2013 "Do It (Outside)," Socrates Sculpture Park, Long Island City, NY
- 2011 "Skowhegan Performs," Skowhegan School of Painting and Sculpture, Skowhegan, ME

CURATORIAL PROJECTS

- 2019 "Pig Latin in Quicksand" Group exhibition, Clima, Milan, Italy
- 2016 "Memory Room" Group exhibition, Outpost Artists Resources, Queens, NY

PUBLICATIONS

- 2022 "Issue 4," Forever Mag
- "The Agreement: Chromatic Presences," exhibition catalog, Zurcher Gallery
- 2020 "100 Drawings from Now," exhibition catalog, The Drawing Center
- "Inbetweener," exhibition catalog, CCS Bard Hessel Museum of Art
- 2015 "A Constellation," exhibition catalog, The Studio Museum in Harlem

BIBLIOGRAPHY & PRESS

- 2023 Corwin, William. "Andrew Ross: Bucket of Truth" The Brooklyn Rail, November Issue 2023
- 2022 "Say Who x Fuorisalone: All the Photos You Need to See" SAY WHO, June 14th, 2022
 "YOOX Spotlights Bold Artists and Designers in "MULTI FORM*" Exhibition for Milan Design Week" Oxtoro, June, 2022
 "YOOX Spotlights Bold Artists & Designers in "MULTI FORM*" Exhibition for Milan Design Week" Hypebeast, June 6th, 2022
 "Spazi: cosa farsene e come ripensarli" Zero Milan, June 1st, 2022
 Ostrow, Saul, "The Agreement: Chromatic Presences- Funky and Formal at Zurcher" Art Spiel, May 6th, 2022
 Kalinovski, Roman, "Polychrome Presences" Arcade Project, May, 2022
 Solondz, Simone, "Red Herrings and Other Delightful Deceptions" RISD Magazine, April 11th, 2022
- 2021 Melendez, Franklin, "Is this The End? Notes from Art Basle Miami Beach 2021" Flash Art, December 6th, 2021
 "Group Show at Lubov, New York" Contemporary Art Daily, August 2021
 Corwin, Will, "100 Sculptures - NYC" The Brooklyn Rail, August 2021
 "10 Works Under \$5,000 on Frieze Viewing Room" Frieze Magazine, May 2021
- 2020 "Andrew Ross 'Hallmark' at Clima Gallery" Mousse Magazine Italia, January 2020
 "7X" Office magazine, October 2020
 Dobrosława Nowak, "Economic Survival in the Artworld" Contemporary links, September 2020
- 2019 "Andrew Ross at Clima" Art Viewer, December 2019
 Caviglioli, Arianna, "La semiotica è un prisma. Le opere di Andrew Ross a Milano, immagini innocenti celano logiche perverse" Artslife.com.
 "Pig Latin in Quicksand" Mousse Magazine Italia, July 2019
- 2018 Goodman, Jonathan. "Politicizing Space" Sculpture Magazine, January/February 2018
- 2017 Ross, Andrew. "Unlikely Inspirations: Andrew Ross's Playlist" Art in America Magazine, October 2017
 Gulli, Damiano. "Andrew Ross Clima / Milano" Flash Art Italia, September 2017
 Carney, Sean J. "First Look: Andrew Ross" Art in America Magazine, October 2017
 Earnest, Jarrett. "Andrew Ross: Interview" Brooklyn Rail, October 2017
 Adams, Abraham. "Derek Walcott (1930-2017)" Artforum, Artforum.com, August 2017
 "Andrew Ross: Chassis at Clima, Milan" Mousse Magazine, MousseMagazine.it, September 2017
 Capodiferro, Giulia. "Andrew Ross: Chassis at Clima, Milan" Exibart, Exibart.com, September 2017
 Muntro, Cait. "Bidding Goodbye to Brooklyn" Cultured Magazine, September 2017
 "Andrew Ross at Clima" Artviewer, Artviewer.org, September 2017
 Solet, Sara Tassan. "Chassis. Andrew Ross" Juliet Magazine, JulietArtMagazine.com, August 2017
 "Chassis" Wall Street International, wsimag.com, July 2017
 Bria, Ginevra. "Andrew Ross. Orme bianche a Milano" Artribune, Artribune.com, July 2017
 Herriman, Kat. "Andrew Ross: Holes" Artforum Critic's Pick, Artforum.com, April 2017
 "The Interview Show with William Corwin", Clocktower Radio, www.Clocktower.org
 "BHQFU on How to Run a Free Art School with the 'Worst' Business Model", Artspace.com
- 2016 "30 Artists to Watch in 2017" & "30 under 35," Cultured Magazine Winter 2016-2017 issue
 Gallant, Elise. "'Memory Room' Curated By Andrew Ross at Outpost Artists Resources, New York", Purple Fashion Magazine, Wednesday, June 29
 Herriman, Kat. "Bruce High Quality Foundation University", www.culturedmag.com
- 2015 Corwin, Will. "Checkered History", Brooklyn Rail and www.Brooklynrail.org
 Herriman, Kat. "In Bushwick, a Live-In Gallery That's an Art Bellwether", www.Nytimes.com
 Herriman, Kat. "Chasing Rabbits with Andrew Ross", www.wmagazine.com
 Gallant, Elise. "Andrew Ross's 'Dog Chases Rabbit' at Signal", www.purple.fr
 Epstein, Ian. "32 Must-See Art Exhibits Opening This Fall", www.Vulture.com
 Epstein, Ian. "32 Must-See Art Exhibits Opening This Fall", New York Magazine
 Meier, Allison. "Jam-Packed Spring/Break Art Show Pulls into Moynihan Station", www.hyperallergic.com, Wednesday, March 4, 2015
- 2014 Grunthaner, Jeffrey. "Is There Still Life in the Still Life Genre? Yes, and OUTLET's New Show Proves It", www.news.artnet.com, Friday, March 28, 2014

TEACHING EXPERIENCE

August 2024 - Present	SUNY New Paltz, Art Department, Adjunct Professor, Drawing and Graduate Drawing, New Paltz, NY
January 2023 - Present	The Cooper Union, School of Art, Adjunct Professor, Advanced Sculpture, New York, NY
September 2022- Present	The Cooper Union, Saturday Program, Senior Visual Art Studio Instructor, New York, NY
September- December 2022	Virginia Commonwealth University, Visiting Adjunct Professor, Graduate School of Painting and Printmaking, Richmond, VA
July 2020- Present	The Cooper Union, Summer Art Intensive, Summer Studio Practice Instructor, New York, NY
August-November 2021	Jamaica Center for Arts and Learning, Teaching Artist, Queens, NY
July 2019- August 2021	The Cooper Union, Summer Art Intensive, Summer Drawing Intensive Instructor, New York, NY
2018-Present	The Cooper Union, School of Art, Admissions Recruiter for the School of Art (seasonal employee), New York, NY
Sept 2016-April 2018	Sprat Theatre Company, Art Teacher for Sprat Classes, Las Vegas, NV
Sept 2016-Sept 2017	The Bruce High Quality Foundation University, Art Teacher, New York, NY
Nov 2015-May 2016	Nurture Art Non-Profit, Art Teacher at P.S. 147, Brooklyn, NY

Selected Lecturer & Visiting Artist

August 2024	Sculpted, Patterned and Sewn, sculpture workshop lead by Andrew Ross, Anderson Ranch Art Center, Snowmass Village, CO
March 2024	Andrew Ross Artist Talk, invitation by Prof. Kathy Goodel for SUNY New Paltz, New Paltz, NY
March 2024	Technosculpture Artist Talk, invitation by Professors Harrison Tyler and Joao Enxuto for The Cooper Union, New York, NY
October 2023	Creative Adventure MFA course, invitation by Prof. Jim Clark for School of Visual Art, Brooklyn, NY
October 2023	Professional Practices, invitation by Prof. William Carroll for, Pratt Institute, Brooklyn, NY
September 2023	Windgate Artist In Residence Lecture Series, SUNY Purchase, Purchase, NY
February 2022	Andrew Ross CU@Lunch, The Cooper Union, New York, NY
February 2022	Andrew Ross Artist Talk, Staatliche Akademie de Bildenden Kunste Stuttgart, Stuttgart, DE
March 2022	Andrew Ross Artist Talk, Rhode Island School of Design, Providence, RI
July 2021	Andrew Ross Artist Talk, Cornell University, Ithaca, NY
March 2021	Andrew Ross in Conversation with Elizaveta Schnyderman, Sarah Lawrence College, Bronxville, NY
Feb 2021	Andrew Ross Artist Talk, Western Carolina University, Asheville, NC
Oct 2020	Andrew Ross Artist Talk, Ithaca College, Ithaca, NY
July 2020	Andrew Ross in Conversation with Mike Calway-Fagan and Josiah Gibson, Stoveworks, Chattanooga, TN
Dec 2019	Aviva Silverman and Andrew Ross in Conversation with Abraham Adams, Brown University, Providence, RI
June 2018	Andrew Ross in Discussion with American Medium, National Arts Festival South Africa, Rhodes University, Grahamstown, South Africa
April 2018	Artist's Workshop with Andrew Ross, Phillips Andover Academy, Andover, MA
March 2017	Politicizing Space Panel Discussion, Shiva Gallery at John Jay School of Law, New York, NY
April 2016	Visiting Artist, Advanced Drawing, The Cooper Union, New York, NY
April 2016	New Museum R&D Season LEGACY Seminar guest speaker, New Museum, New York, NY
Feb 2016	"Cheryl Donegan: Fold, Screen, Skin: Contemporary Space in Contemporary Art," panel discussion, New Museum, New York, NY
March 2016	"Artist Talk," The Bruce High Quality Foundation, Brooklyn, NY
Jan 2016	"In Conversation: Sondra Perry, Andrew Ross and Mendi + Keith Obadike" The Studio Museum in Harlem, New York, NY
Sept 2015	"Art House Studio," Soho House, New York, NY

Portfolio



Installation view, *Dona Nelson & Andrew Ross*, Thomas Erben Gallery, New York, 2025.
Photo: Fernando Sandoval, MW



Installation view, *Dona Nelson & Andrew Ross*, Thomas Erben Gallery, New York, 2025.
Photo: Fernando Sandoval, MW



Installation view, *Dona Nelson & Andrew Ross*, Thomas Erben Gallery, New York, 2025.
Photo: Fernando Sandoval, MW



Individuals, 2024, water-based resin, PLA thermoplastic, polyurethane, acrylic paint, 40 1/2 x 62 x 26 in. 102.87 x 157.48 x 66.04 cm



B-Right, 2024, beech, plywood, steel, foam, aqua resin, aluminum, hardware, local foliage and debris, vinyl wall drawing with inkjet prints, 72 x 41 x 51 in.
object, installation variable



Loup-Garou, 2024, beech, eastern red cedar, dowels, leather, 36 x 57.5 x 30 inches



Timeline, 2022
Cotton and synthetic fabric, dye, acrylic
paint, plastic, clock motor kit, zippers,
nylon rope, fabric trimming
195 x 140 x 215cm

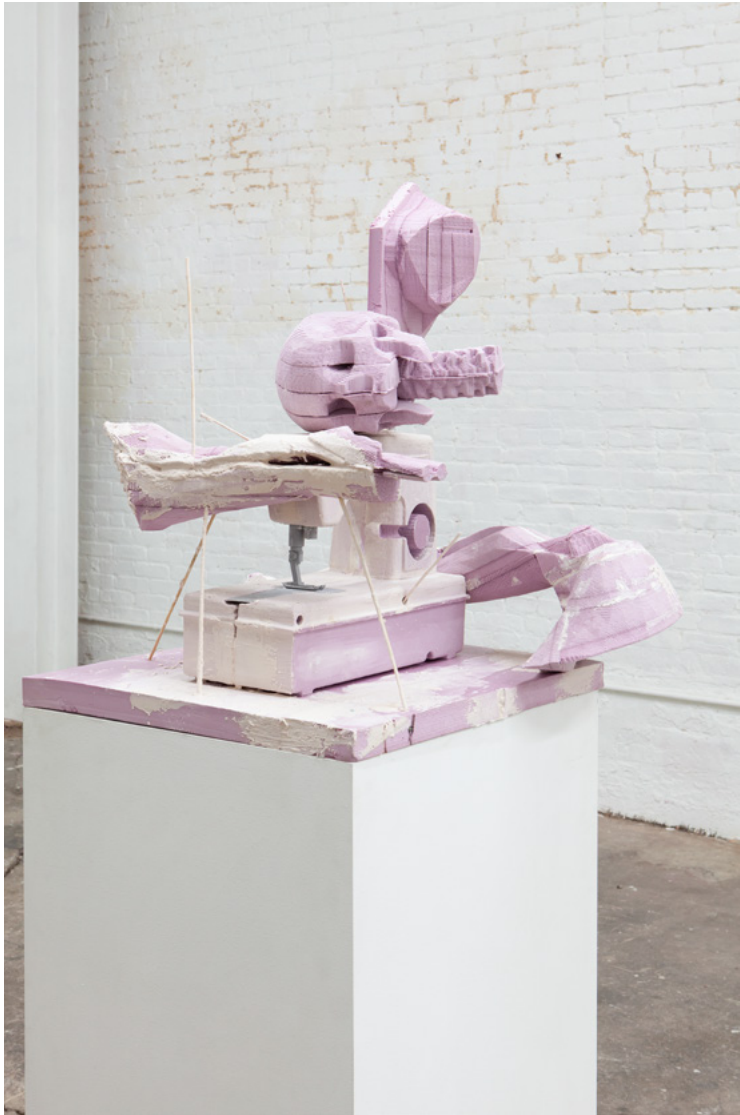


Fight Loop, 2021, thermoplastic, epoxy coating, polyurethane, paint, aluminum, stainless steel, plywood, 62 x 36 x 36 in.



Fight loop scone, 2021
Thermoplastic, epoxy coating, polyurethane, paint, aluminium, plywood
photo: Daniel Terna





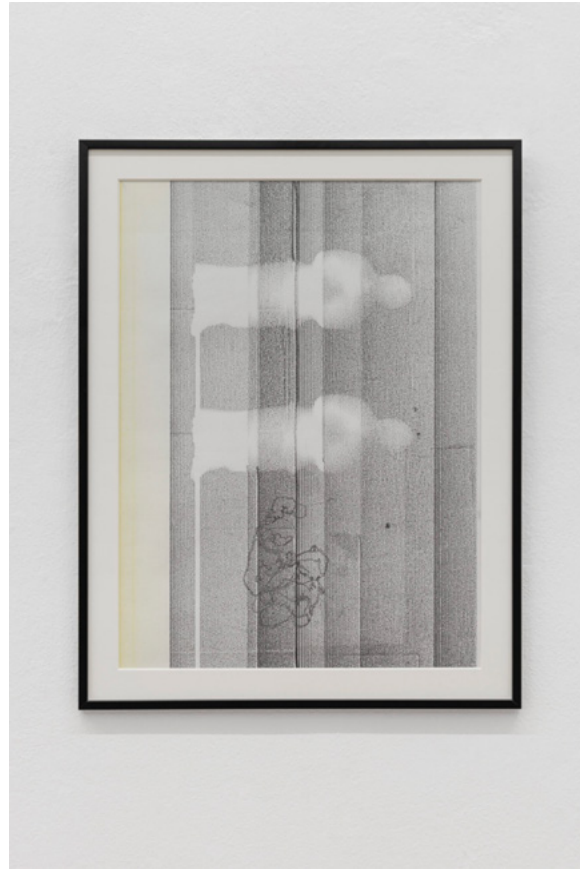
Autodidact, 2019, CNC machined EPS foam, aqua resin, pigment, thermoplastic, wood, 30 × 36 × 24 inches



The Mic is Mightier Than the Pen, 2019, EPS foam, aqua resin, pigment, wood, 27 × 30 × 50 in.



Get Well, 2019
Graphite on Shikoku surface Gampi paper
45,5x58 cm | 18x23 in(framed)



Jiu Jitsu, 2019
Graphite and colored pencil on Shikoku surface
Gampi paper
45,5x58 cm | 18x23 in(framed)



Bernini Bobcat, 2019
Graphite on Shikoku surface Gampi
paper
45,5x58 cm | 18x23 in(framed)



Untitled (landowner), 2017, wood, plastic, plaster, pigment, plastic, acrylic, fabric, tubing, bamboo, string, planter, 95 x 85 x 61 in.



Untitled (landowner), 2017, wood, plastic, plaster, pigment, plastic, acrylic, fabric, tubing, bamboo, string, planter, 95 x 85 x 61 in.



All cartoons are masculine, 2017, unfired water-based clay, resin, fiberglass, primer, plastic, plaster, 56 x 45 x 54 in.



Hollow Man With Rubber Boots, 2017, fiberglass, vinyl plastic, wire mesh, armored clothing, rubber boots, steel, 48 x 65 x 52 in.



The Medium, 2017

Light bulbs, aluminium, plastic,
electrical components, steel wires
200x120cm



Installation view of solo exhibition, Chassis, 2017, at Clima gallery, Milan, Italy



Untitled (vortex), 2017
Plastic, aluminium, wood
77x30x178cm



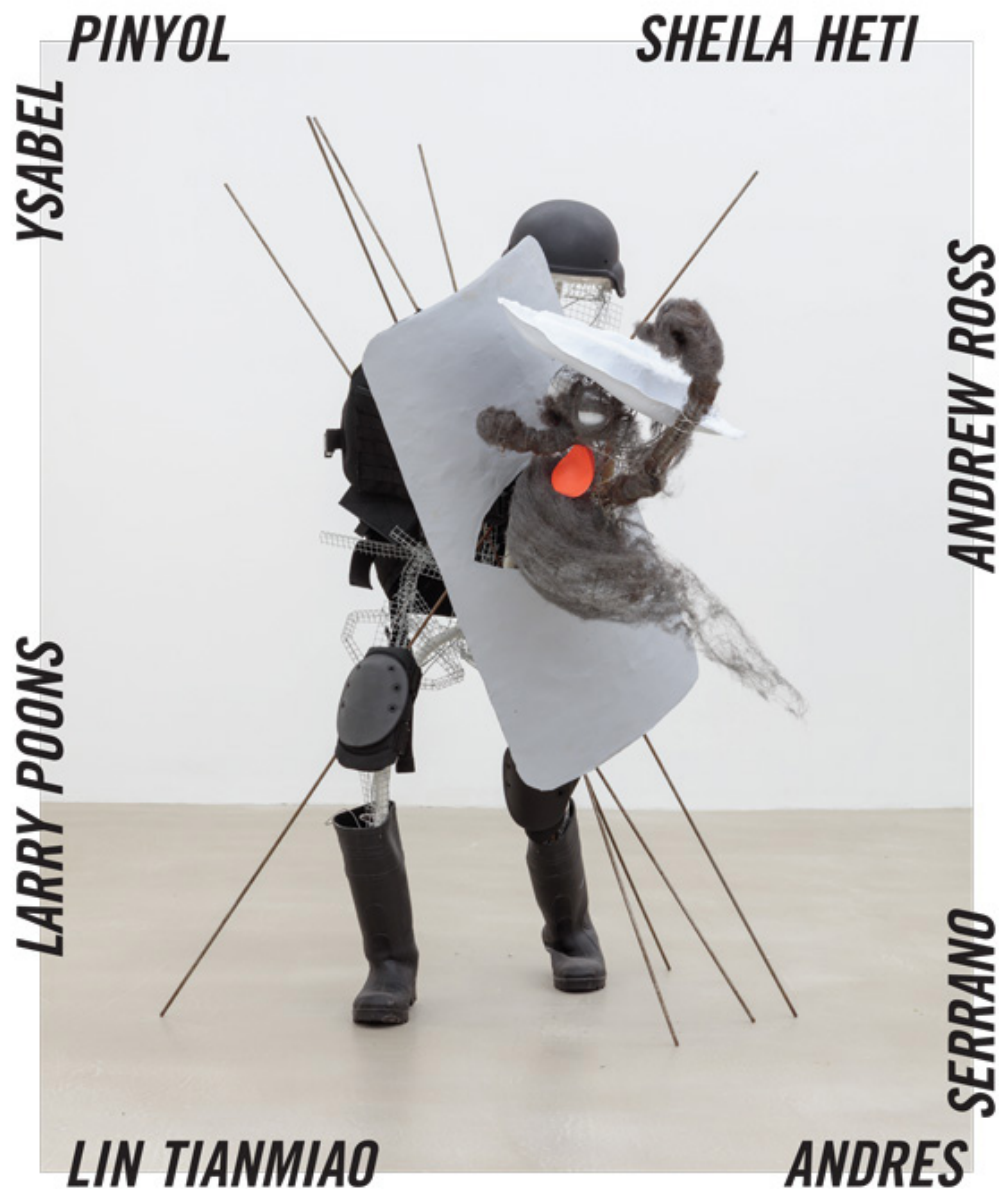
When I Changed My Name I Changed My Reality
(Detail), 2017.

Press

THE BROOKLYN RAIL

CRITICAL PERSPECTIVES ON ARTS, POLITICS, AND CULTURE

OCTOBER 2017



ART

Joel Meyerowitz with Charlotte Kent

Daniel Richter with Toby Kamps

Tony Cokes with Zoë Hopkins

Melissa Chiu with Joachim Pissarro & Jennifer Stockman

ARTSEEN

Sean Scully: LA Deep
By Terry R. Myers

Vaughn Spann: Trilogy
By Alfred Mac Adam

The Taos Abstract Artist Collective
By Jeremy Zilar

Distortions: Moscow Conceptualists Working Today
By David Carrier

Laura Anderson Barbata: Singing Leaf
By Ekin Erkan

Marcus Jahmal: Interiors
By Phong Bui

Annesta Le: Eternal Current
By David Ebony

Frans Hals
By William Davie

Allison Miller: World
By D. Dominick Lombardi

Aaron Curry
By Jonathan Goodman

Katy Moran: How to paint like an athlete
By Alfred Mac Adam

Charles Traub: Skid Row
By Saul Ostrow



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PACE

New York

ArtSeen

Andrew Ross: *Bucket of Truth*

By [William Corwin](#)



Installation view: Andrew Ross: *Bucket of Truth*, Kai Matsumiya, New York, 2023. Courtesy Kai Matsumiya.

Kai Matsumiya Fine Arts Gallery

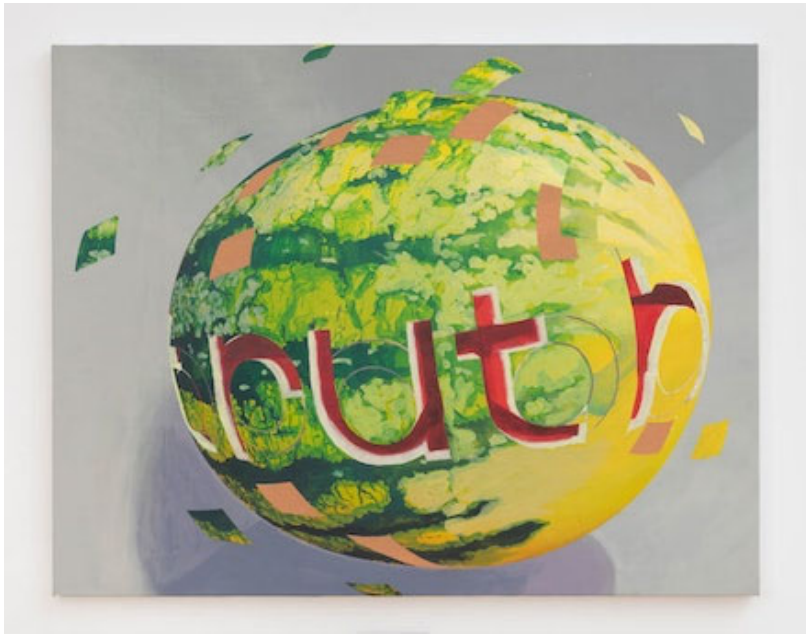
Bucket of Truth

September 22–November 4, 2023

New York

There's a strange no-man's land between the intentionally surreal and murky reality of digitally created forms that through a combination of form, text and effect mimic surrealism without actually accessing surrealism's conceptual motivations. Ross in his many capacities as an artist—sculptor, videographer, and performer—has frequently mined the web and dark web for all manner of memes, images, phrases, and tropes to construct a topsy-turvy world of hybrid monsters with deep sociological underpinnings. In *Bucket of Truth*, the artist's first solo exhibition at Kai Matsumiya, he flattens his volumetric proclivities onto canvas, but in so doing, reveals a reality that is more persuasive in vibrant color than it might be in laser cut foam. But *Bucket of Truth*, as the name indicates, is playing with painting's, at times, indiscriminate ability to deceive. *Watermelon of Truth* (all works 2023) juxtaposes the painterly with the practical by inscribing and deconstructing a fruit. Ross renders the watermelon with a set-painter's ability to make something look real without the excessive effort of a photorealistic painter's meticulous and obsessive detail. He convincingly depicts the mottled green and white skin while etching the word "Truth" into the rind.

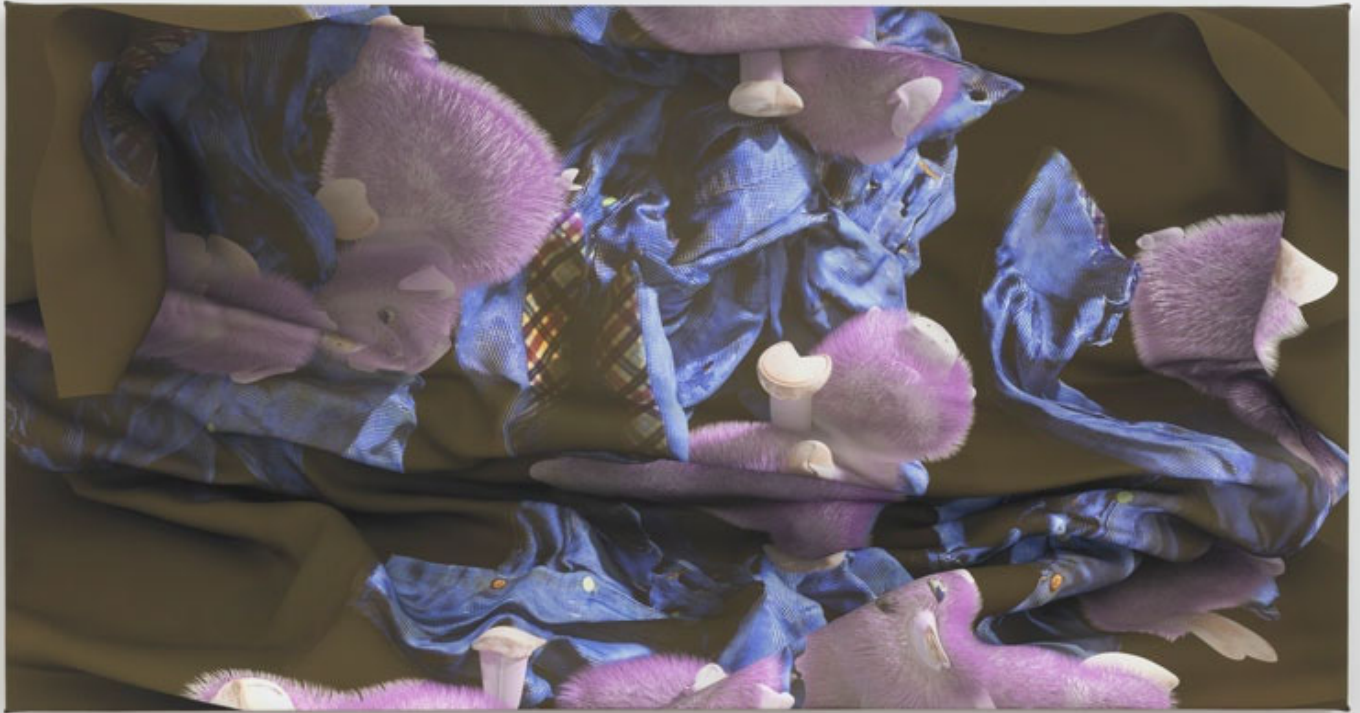
Ross's paintings such as *Bucket of Truth*, *Flux*, and *A Rosenberg* are simultaneously collages, and Ross has built up the surface with layers of canvas and paper, and cut away forms and borders generating a sense of accumulation as well as a degree of conscious alteration taking place in each piece. Within that context, the Truth Watermelon begins to disintegrate as neatly cut rectangular facets of the skin; the paper substrate supporting the paint begins to lift off and disperse into the neutral gray ground. Unlike the painted incisions, these reveal a visually disruptive ochre beneath the green, one which exposes a metaphorical gold lining. Thus the almost-real and the surreal begin to butt heads.



Andrew Ross, *Watermelon of Truth*, 2023. Acrylic, marble dust, paper collage on canvas, 35 x 45 inches. Courtesy the artist and Kai Matsumiya.

Ross's painterly sleight-of-hand playing with seamlessly collaged images brings James Rosenquist or Richard Patterson to mind, painters who can convince the viewer that impossible bedfellows can exist briefly on the canvas, while avoiding Magritte's tendency to entertain the absurd. In *A Rosenberg*, a set of pink fingers holds a sepia photo of the artist's grandfather, except that the fingers and the photo are subtly differentiated by being on separate pieces of material, then laminated onto the canvas (something that can't really be discerned in reproductions). The friction ridges of the fingertips are highlighted, again, in fuchsias and lilacs set against bright pinks. Although we are initially lulled into assuming we are simply looking at a hand holding a photograph—indicated by the basic parameters of fingerprints, joints and apparent folds in the skin—on a second look, the painting begins to separate into its basic components: pictures of pictures.

The painting *A Rosenberg* further births two more works, both *Untitled*. These smaller pieces employ the material that comprises the negative space around the fingers. In the untitled work where the fingertips are vertically oriented, the forms act as windows onto a black background with bursts of liquid rainbow color. Deprived of the realistically rendered finger subject of the painting, the negative spaces can be anything the artist or viewer imagines—hills, windows, even the droopy elliptical hooded heads of Guston's Klansmen. Ross playfully games the whole notion of cognition by forcing the viewer to acknowledge the very thin line between knowing exactly what we are seeing, and being utterly clueless and open to interpretation, or jumping to conclusions.



Andrew Ross, *Pigs Plaid Cloth*, 2023. Archival inkjet print on canvas, 22 x 42 inches. Courtesy the artist and Kai Matsumiya.

Most of the paintings in *Bucket of Truth* seem content to give the viewer something to hold onto, whether it be a watermelon, a family photo, or a glistening organ, as in *Lamb's Heart*. In *Flux*, the artist takes an opposing tack—offering the slimmest shred of recognizability and letting the idea of an image melt into complete abstraction. A photorealistically painted On/Off switch and its two attendant screw-heads sit on the upper left quadrant of the canvas. It is just so convincing

that we grasp for meaning in the floating rectangles of cardboard brown and the colorful graffiti-esque squiggles, which are not visually contiguous with the switch yet are clearly part of the same painted image. But it refuses to coalesce. *Pigs Plaid Cloth* is a sweet coda to *Bucket of Truth* in that it pushes the literal side of Ross's painting to its extreme, doing the exact opposite of *Flux*. In *Pigs Plaid Cloth*, the viewer is fairly certain of what they are looking at, regardless of whether it is a pure invention of the computer or involves some creative photography. A fuzzy pig is the subject of a demented fabric design, which the artist has bunched up and presented to us as a finished work—a caricature of a pig, distorted, and then faithfully reproduced—yet another picture of a picture of a picture.

Contributor

William Corwin

William Corwin is a sculptor and journalist from New York.

RECENSIONI

Andrew Ross *Clima / Milano*

9 Settembre 2017



Flash Art



In anni recenti la modalità di rappresentazione dei supereroi nel cinema – da Batman a Superman a Spider-Man – ha subito radicali cambiamenti. Non più acquietanti e granitici garanti della sicurezza collettiva, ma figure complesse, psicologicamente ambigue, attraversate da paure, nevrosi, fragilità, prigioniere delle zone grigie dell'etica e della morale del quotidiano, specchio e proiezione di debolezze e incertezze condivise. Nella personale alla galleria Clima Andrew Ross (Miami, 1989, vive e lavora a New York) scandaglia idiosincrasie e passioni dell'americano medio e di specifici gruppi sociali per, letteralmente, plasmare la propria versione di supereroe e della realtà – utopica e distopica – che lo circonda. Il titolo della mostra *Chassis* si riferisce alla carena, struttura di base delle autovetture, prodotta in serie e personalizzabile, per estensione associata alle componenti per modellini e materiali per hobbistica. Attingendo a immaginari e pratiche del modellismo amatoriale – e collegandosi così all'idea tipicamente americana dell'autoaffermazione e del *self-made man* – Ross, a partire da una serie di fogli di plastica scaldati e modellati con un forno da lui costruito e allestito nella galleria stessa, crea un paesaggio scultoreo, uniformemente bianco, dominato da un'atmosfera di sospensione fra azione e inazione, si tratti del salto da parkour estremo di *The Jump* o del vortice astratto di *Untitled (Vortex)*. L'estetica è volutamente grezza, non rifinita. Ross non è immune dal fascino dell'imperfezione. Il suo intervento manuale nella realizzazione bilancia il controllo del processo con l'instintualità e l'imprevedibilità del risultato finale. Fondativa l'opera *The Medium*, ascensione/crocifissione laica di un eroe/antieroe portatore di luce, un *humunculus* alchemico *do-it-yourself*, ma anche un guscio leggero, una scultura del, e intorno, al vuoto. Un eroe anonimo, come il protagonista di *V per Vendetta*, ripreso in un frammento di maschera fuori scala in *Mask*. Con i suoi calchi fantasmatici, evocativi tanto di quelli pompeiani quanto dei silenti personaggi di George Segal, Ross parla di limiti e possibilità del fare, di manualità e industria, di forma e funzione, di *mass production* e personalizzazione della serie, ma racconta, al contempo, la storia di una America smarrita, in cerca di nuove narrazioni e mitopoietiche. Un perfetto esempio di come l'arte possa essere politica senza esplicitamente proclamarsi tale.

Damiano Gulli

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CERCA ALTRI ARTICOLI

Recensioni

Jason Gomez *Clima / Milano*

10 Ottobre 2016, 3:22 pm CET

Le superfici dei lavori appaiono delicatamente scavate, incise, portatrici di segni che ne rendono distintiva la fluidità precedente, lo stadio...[Approfondisci](#)

Jani Ruscica — Ottozoo, Milano

15 Gennaio 2015, 12:00 pm CET

In controtendenza rispetto alla velocità di creazione e al consumo frenetico di immagini, tipico della nostra epoca, il lavoro... [Approfondisci](#)

PROSSIMO

TV 70 *Fondazione Prada / Milano*

PRECEDENTE

Compendium Maleficarum / La creazione di topi

FIRST LOOK



Andrew Ross:
Untitled
(*landowner*), 2017,
sintra, wood,
plaster, pigment,
plastic, acrylic,
fabric, tubing,
bamboo, string,
and planter, 95 by
85 by 61 inches.
Courtesy False
Flag, New York.

Andrew Ross

by Sean J. Patrick Carney

IN ANDREW ROSS'S sculpture *<3's Alex Jones* (2016), the purple skin of an unidentified reptile hangs over a welded metal frame. Sporting a goofy black helmet, it's posed so as to forever wave hello. Ross's titular reference to the far-right radio host stems from a fascination with what the artist calls a "post-fact world." For the online conspiracy theorist, the religious fundamentalist, and other personalities that were once on the fringe but have now become mainstream, perception is reality. Drawing aesthetic and conceptual influences from science fiction and horror, Ross conveys the essence of our disturbing new public discourse through sculptures composed of clothing, lumber, clay, and 3D-printed plastic. They're rough and tactile, but equally airy, slick, and whimsical.

A 2011 graduate of Cooper Union, Ross had a solo exhibition at Brooklyn's Signal gallery in 2015, after which he was included in the intergenerational group show "A Constellation" at the Studio Museum in Harlem. This year, he has been operating at a frenetic pace, producing three new solo exhibitions. "Holes" at False Flag in Long Island City featured the polystyrene foam and unfired ceramic work *Untitled (mole)*, in which an oversize rodent lies on a morgue slab. At Clima in Milan, Ross's exhibition "Chassis" included *The Medium*, a suspended, nearly full-

scale skeleton, dotted with standard home light bulbs, made from foam and vacuum-formed plastic. His work includes cartoonish, even cute, imagery, but somehow feels unwholesome. The otherworldly bodies he puts on display with the life sucked out of them seem like victims at bizarre crime scenes. Ross lets the viewer's mind wander, without providing an official explanation of what happened to his preternatural corpses. But in a post-fact world, no one believes the official explanation anyway.

Ross's "Iceman Returns" is the first exhibition at the new Chelsea location of American Medium gallery. The artist said in an interview that the ideas for it came from the slapstick comedy and "corporeal tragedy" of movies like *The Thing*, *Invasion of the Body Snatchers*, and *Get Out*, where an external force seeks to control individual bodies. Americans fear metaphorical narratives like these in their own ways: a fascist leader is policing identities, a communist government is redistributing individual wealth. Both the left and right camps believe that one of these scenarios is actively happening and that the other side's perception is a paranoid delusion. Ross doesn't didactically inject a hard critique of post-fact politics. Instead, he lyrically borrows from its hysteria. If politics is theater, Ross is constructing the sets for a pulpy, sci-fi production somewhere off-off-Broadway. ○

CURRENTLY
ON VIEW
Andrew Ross,
"Iceman Returns," at
American Medium,
New York, through
Oct. 15.

SEAN J. PATRICK
CARNEY is an
artist and writer
based in New York.

