

GALERIA MASCOTA



Michael Ross
Time Repair

Michael Ross

[b.1954] For the past three decades Michael has had direct his focus toward small, precise wall mounted sculptures created from scraps, unidentifiable hardware and miscellaneous things. Michael Ross's earliest small-scale sculpture consisted of a single upright thimble containing the dust from several rooms of his home. Due to their small scale the works highlight the selection of materials and the importance they may convey no matter the scale of the final work.

Galería Mascota is pleased to present *Time Repair*, Michael Ross's second solo exhibition at the gallery, where the small-scale pieces seem to be almost playing with the invisibility of the space.

"Michael Ross's sculptures make those who let themselves taken up, pass into the least determinable spheres of reality, like those of the most exact and universal fiction, or fantasy, from the attentions of the most banal every day to the least willed of artistic intention, and vice versa." [Emmanuel Latreille, 2001]

Known since the 80s for his small format pieces, Michael Ross operates by finding different tiny pieces that he puts together to create the works he presents, thus recovering metallic materials, various papers, plastics, among others.

Some of his pieces can be interpreted as strongly influenced by the minimalist sculptures of American artist Donald Judd, only this time he takes the size to a scale that fits in the palm of the hand.

Ross's sculptures have been described as "elegant, self-effacing works indirectly raise the question of the relationship between scale and presence - relative values that can only be intuitively felt, rather than objectively measured" [Ralph Rugoff, 1997]

As has already been commented throughout other exhibitions around the world, his pieces, having such a reduced size to the sense of sight, provoke the desire to touch in order to have a better understanding of what looks like an almost mechanical structure, a tiny flash of color on the wall.

Chortle, 2022
metal, plastic
2 3/4 x 2 1/2 x 5/8 in
7 x 6.5 x 1.7 cm
[MR-2022-008]





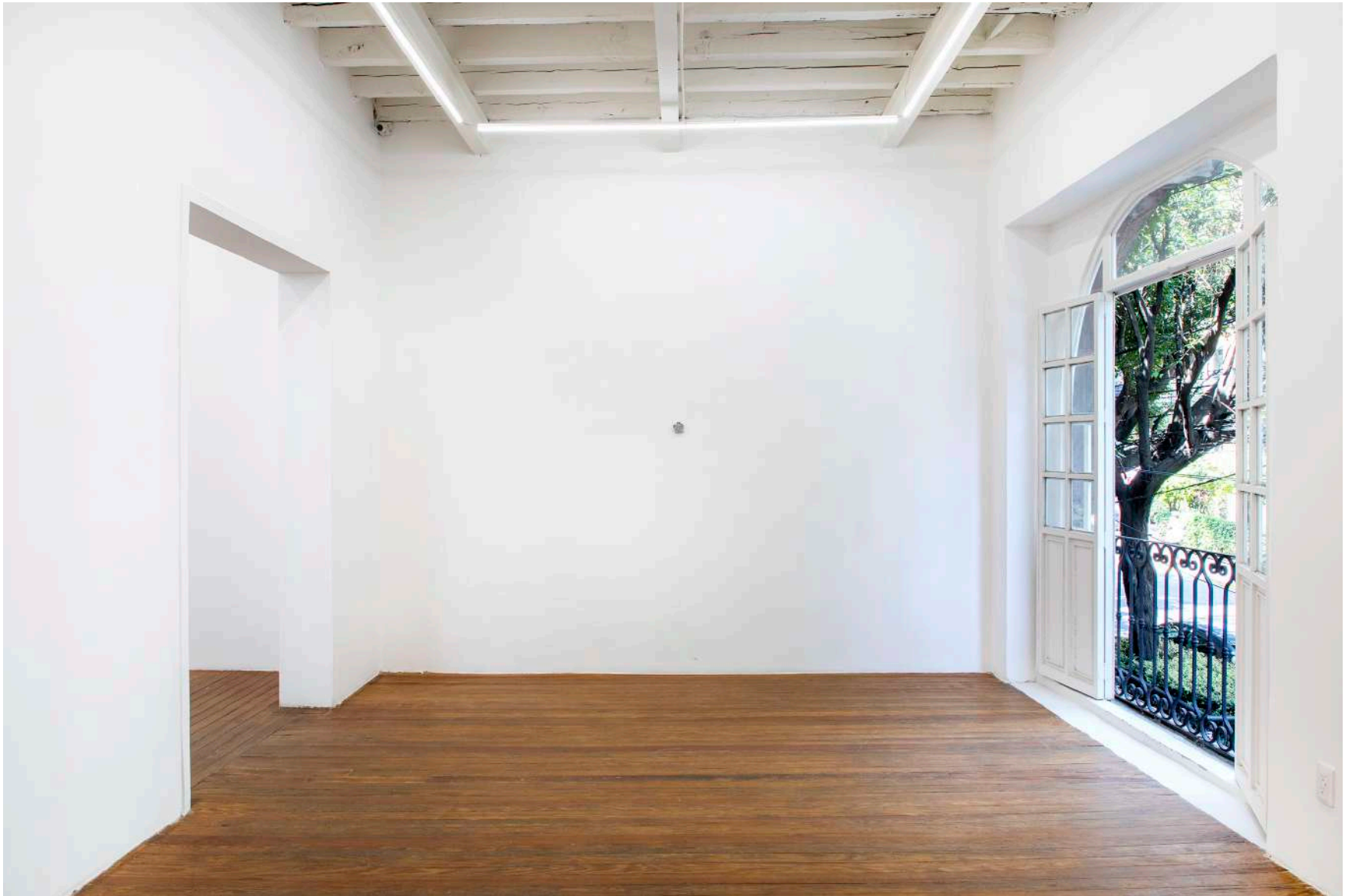
Pine Listener, 2022
Plastic, silicone, pom pom
1 7/8 x 1 5/8 x 1/2 in
4.8 x 4.1 x 1.2 cm
[MR-2022-002]





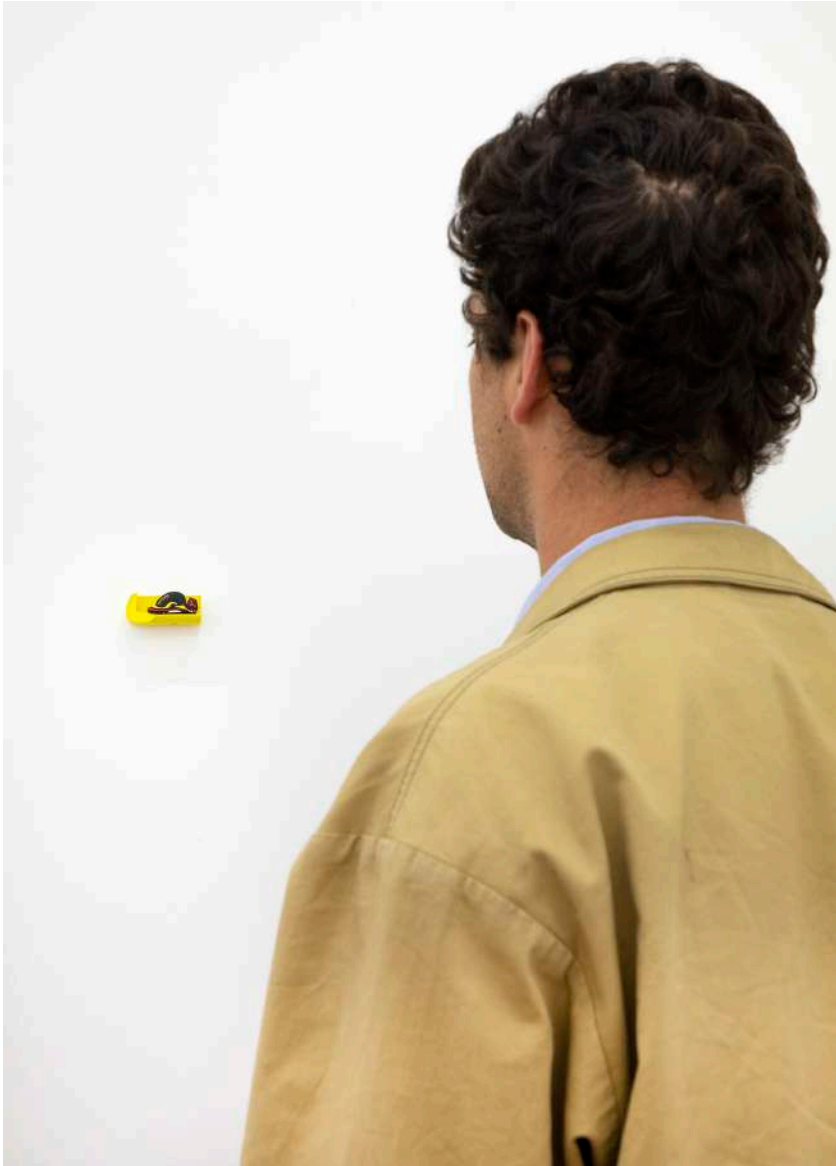
Snail, 2022
Foam, plastic
1 x 2 1/4 x 1 in
2.4 x 5.6 x 2.5 cm
[MR-2022-003]





Wax Film, 2023
Metal, felt
3 3/8 x 1/2 x 1 in
8.5 x 1.4 x 2.4 cm
[MR-2023-002]





Later works were always partly realized with recuperated metallic elements, then papers and plastics with luminescent qualities were added or substituted, including sheets of mylar paper, aluminum foils, and safety reflective materials. For the artist, this choice of metallised materials responds to a specific conception of the history of sculpture in which he wishes to inscribe his work. It is a tradition that seems to imply the usage of hard, cold and reflecting metal; what is sculpture without bronze? Additionally, plastic, foam and cords of all kind shave erupted in his work, introducing vivid colors that from a good distance produce rather pictorial stains that seem to variously modulate the walls' surface. Despite their small size, Michael Ross' works have all the arguments necessary to capture our floating attention, and to attract us toward them in the immense stretch of wall where they seem minute Radeau de la méduse, lost in an infinite ocean of creation except from "Object a exists, I have met it!"

- Emmanuel Latreille 2001

Time Repair, 2022
plastic, sterling silver
2 3/8 x 1 3/4 x 5/8 in
6 x 4.5 x 1.7 cm
[MR-2022-011]



Michael Ross' works have the supreme virtue of coming from fecund psychic orientations, and to mix the most varied registers of artistic functions and aesthetic appreciation. His sculptures make those who let themselves taken up, pass into the least determinable spheres of reality, like those of the most exact and universal fiction, or fantasy, from the attentions of the most banal every day to the least willed of artistic intention, and vice versa. And it is necessary that these small works be invested with such magical powers, to claim to be the consequences of something else than a simple hobby. Or it probably ought to be admitted that some hobbies are sovereign and modest ways of holding together modes of relation which attach us to the world. This world which call upon us violently to rejoin and to melt into it; a nothing being sufficient to stop us from this madness.

-Emmanuel Latreille, 2001



Harlequin Trap, 2022
Metal, plastic
2 1/8 x 5/8 x 3/4 in
5.5 x 1.5 x 2 cm
[MR-2022-001]





Ross's sculptures are more likely to be composed of constituent parts whose identity - which is to say, their originally designated purpose - is not so immediately apparent. These commonly unregarded, but newly repurposed morsels of industrial metal, coloured plastic, off-cut fabric or discarded paper are only vaguely familiar at first sight, even when they have not been customised out of all recognisability.

Previous commentators have noted how exhibitions of Ross's work flirt with invisibility. Usually hung in a generously interspaced line along the gallery's walls at eye-level, such presentations share something with that strain of contemporary art that compels the viewer to reflect on habitual modes of addressing an art object within the ambience of its institutional setting. This is not, however, their primary motivation. Momentarily teasing us with the possibility that there may be almost nothing to see, these sculptures quickly thereafter command the kind of intimate, up-close attention more often elicited by jewelry than sculpture per se. In spite of the conventional gallery prohibition on 'touching the art', these works are as palpable as they are visible, almost begging to be explored manually as well as visually.

-Caoimhín Mac Giolla Léith, 2016

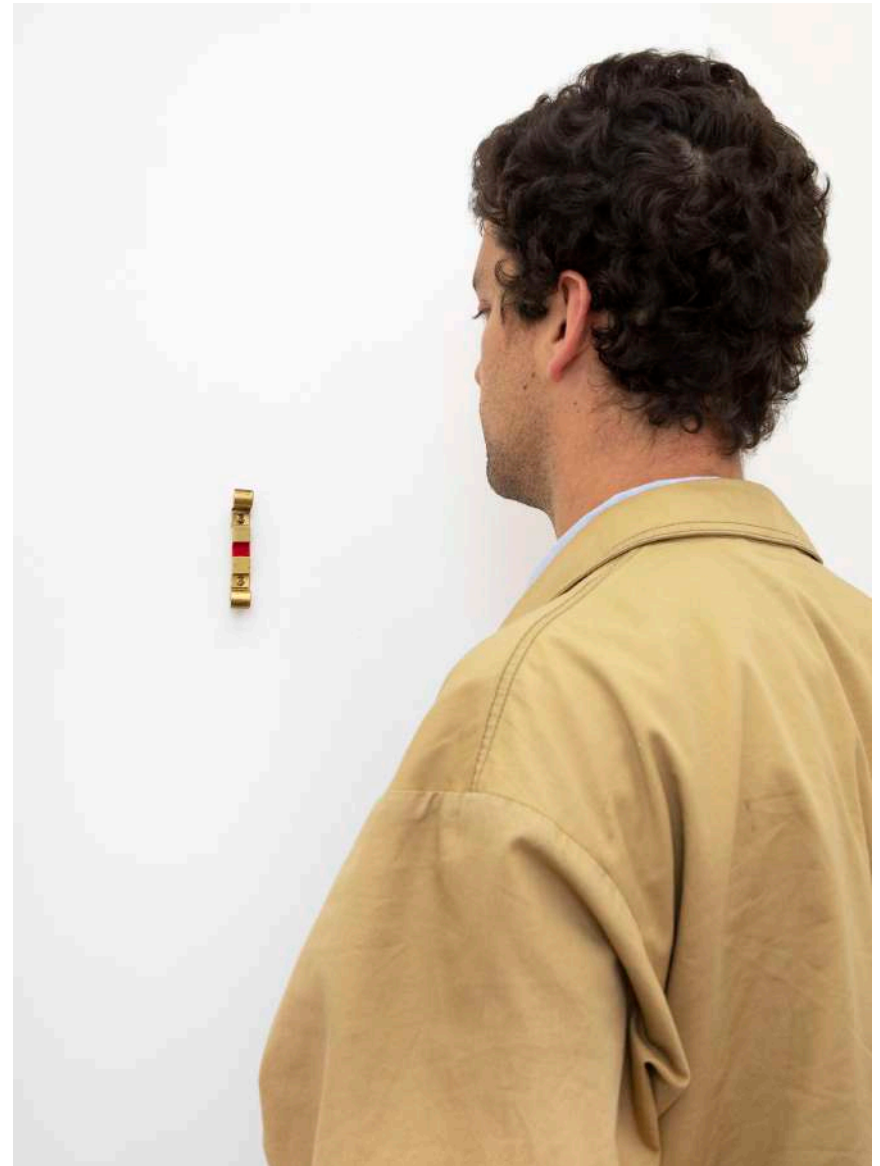


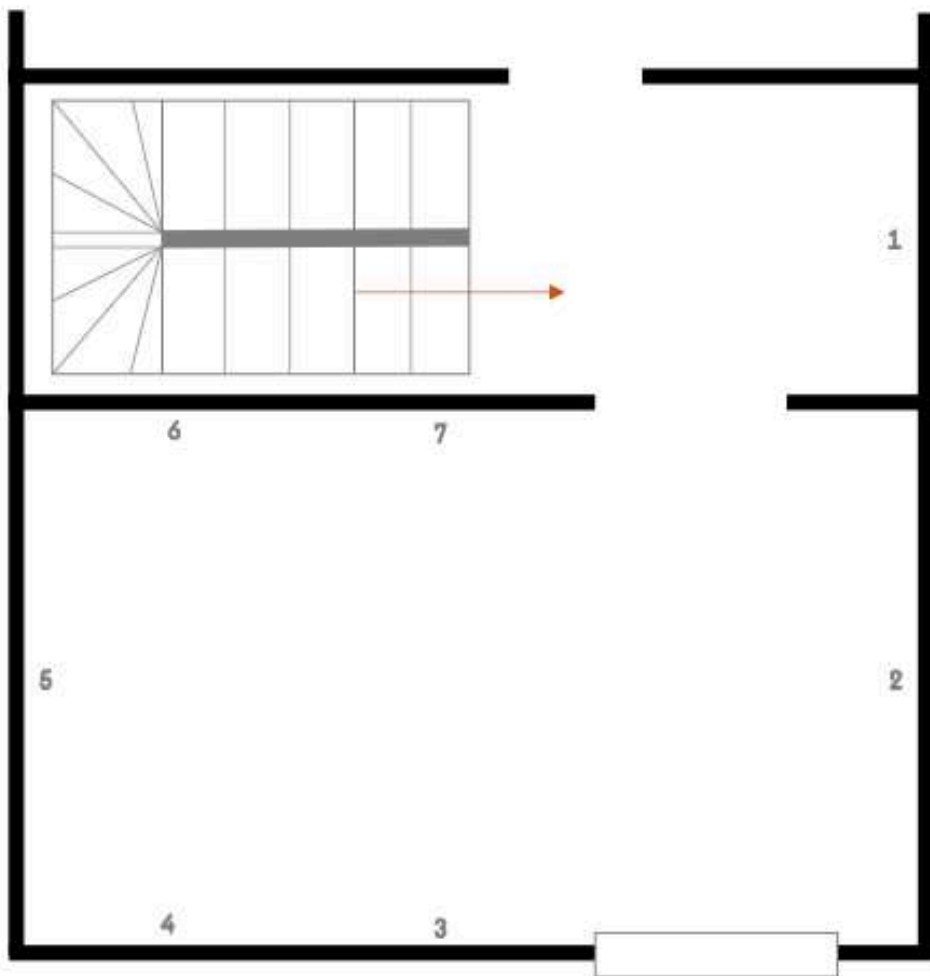
Mickey Morphed, 2022
Plastic
2 3/8 x 1 3/4 x 1 in
6 x 4.5 x 2.5 cm
[MR-2022-004]



They call him the pioneer of the subversive small gesture. Michael Ross is one of those artists who have decided to leave the so-called "well trodden path", to focus on domains of research and aspects of reality which are unconventional or often neglected. He belongs to that specific category of artists whose work is characterized by a peculiar intensity, an overwhelming forcefulness which does not express itself in monumental scale or enormous dimensions. What fascinates me in the work of Michael Ross, apart from its smallness of scale and its precision in his attention for detail, is the way in which he creates a microscopic view on things and objects surrounding him. He looks for "minimalist" realities and develops his work according to these lines. The atom, the molecule, the chip; those are the elements which deserve his attention. His work is both poetic and ironic, it is "serious", and yet it has a meditative quality. The intensity of his art might be compared to the sharpness of a needle, despite the very small surface, it has a poignant impact. It pricks you when you least expect it and that's just what the viewer needs.

- "Micromania" Jan Hoet, Herford 2001





1. *War Film*, 2023
 Metal, felt
 3 3/8 x 1/2 x 1 in
 8.5 x 1.4 x 2.4 cm
 [MR-2023-002]

2. *Chortle*, 2022
 metal, plastic
 2 3/4 x 2 1/2 x 5/8 in
 7 x 6.5 x 1.7 cm
 [MR-2022-008]

3. *Pine Listener*, 2022
 Plastic, silicone, pom pom
 1 7/8 x 1 5/8 x 1/2 in
 4.8 x 4.1 x 1.2 cm
 [MR-2022-002]

4. *Snail*, 2022
 Foam, plastic
 1 x 2 1/4 x 1 in
 2.4 x 5.6 x 2.5 cm
 [MR-2022-003]

5. *Time Repair*, 2022
 plastic, sterling silver
 2 3/8 x 1 3/4 x 5/8 in
 6 x 4.5 x 1.7 cm
 [MR-2022-011]

6. *Mickey Morphed*, 2022
 Plastic
 2 3/8 x 1 3/4 x 1 in
 6 x 4.5 x 2.5 cm
 [MR-2022-004]

7. *Harlequin Trap*, 2022
 Metal, plastic
 2 1/8 x 5/8 x 3/4 in
 5.5 x 1.5 x 2 cm
 [MR-2022-001]

Additional Pieces

Ghost, 2020
Silicon, foam
1 1/4 x 3/4 x 3/4 in
3.3 x 1.8 x 1.8 cm
Edition of 25
[MR-2020-009]



Kingfisher, 2018
metal, wood
2 7/8 x 2 5/8 x 1 5/8 in
7.4 x 6.6 x 4 cm
[MR-2018-001]



Untitled [Judd] #2, 2023
Metal, pencil
1 1/8 x 2 x 3/8 in
3 x 5 x 1.1 cm
[MR-2023-001]





Orpiment Mécanique, 2019
Metal and plastic
2 1/2 x 2 1/4 x 5/8 in
6.5 x 5.8 x 1.7 cm
[MR-2019-002]

CV

Michael Ross (B. 1954, Buffalo, New York)

EDUCATION

State University of New York at Buffalo, Buffalo NY, B.F.A. Columbia University, New York, NY, M.F.A.

SELECTED SOLO EXHIBITIONS

2023

Michael Ross/ Time Repair, Galeria Mascota, Mexico City, Mexico

2020

Michael Ross / Selected Works 1992-2020, James Fuentes Gallery (Online), New York, NY

2019

Michael Ross, Galeria Mascota, Mexico City, Mexico

2017

Michael Ross, En Passant, Ledge Gallery, Eli and Edythe Broad Art, Museum, MSU, East Lansing, Michigan

2016

Michael Ross, Tatjana Pieters, Ghent, Belgium

Michael Ross / Selected Works 1991-2015, Ellis King, Dublin, Ireland 2006

SculptureCenter, Long Island City, New York

2002

Swiss Institute, Lobby project, New York, NY 2001 FRAC Bourgogne, Dijon, France

1999

Scott Thatcher Gallery, Long Island City, New York

1998

Drie Boeken, Boekhandel Metro, Ghent, Belgium Goldororo, In Vitro, Geneva, Switzerland

1994

Gmünder Kunstverein, Schwäbisch Gmünd, Germany Micromacroscopics, vor ort, Langenhagen, Germany 1986

Christminster Gallery, New York

1984

Semaphore Gallery, New York

1983

Semaphore Gallery, New York

1979

Hallwalls, Buffalo, New York

SELECTED GROUP EXHIBITIONS

2021

100 Sculptures, Anonymous Gallery, New York, NY

The Little Catalogue of the S.M.A.K. Collection | The Exhibition 'Part 1', SMAK, Ghent, Belgium

2020

Silent Water, Galeria Mascota, Mexico City, Mexico

Summer in Love, OV Project, Brussels, Belgium

Hoet te Voet, public project, JanHOET.art in collaboration with Walk Local, Ghent, Belgium

All of a Sudden, Galeria Mascota Aspen, Aspen, Colorado

100 Sculptures, No Gallery, Los Angeles, CA

2019

Gallery Galerie Galería, Jack Barrett, New York, NY

The OsloBIENNALEN First Edition 2019-2024, Oslo, Norway

100 Sculptures (Paris!), Anonymous Gallery pop-up, 18 Rue Dussoubs, Paris, France

2018

From the Collection/Against the Wall, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium

10 Years:100 Sculptures, Anonymous Gallery, Mexico City, Mexico

2017

Summer Hang, Tatjana Pieters, Ghent, Belgium

MIDTOWN, organized by Maccarone, Salon 94 and Salon 94 Design, Lever House, New York

The City, My Studio / The City, My Life, Kathmandu Triennial, Kathmandu, Nepal GAGARIN the

Artists in their Own Words. 2000-2016 | The String Traveller, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, Belgium

2016

Skins, Ellis King, Dublin, Ireland

Cabinet d'Amis: The Accidental Collection of Jan Hoet, Hôtel de la Poste, Brussels, Belgium

2015

Possible Collection, Honolulu, Zurich, Switzerland

Ungenau, een selectie uit collectie van het S.M.A.K. (hommage aan Jan Hoet), de Halle, Markt 1, Geel, Belgium

2011

Fait Main, collection of FRAC Bourgogne, Lycee des metiers de la ceramique Henry Mosiand, Longchamp, France

2010

The Open Mind of Lafcadio Hearn, Donjon, Matsue Castle, Matsue, Japan 2009

Bribes d'Un Monde Ephemere, Musee d'Art et d'Histoire Romain Rolland, Clamecy, France

Ename Actueel, Hoofdstuk VI, Oudenaarde-Ename, Belgium

Un Lieu Oublie, collection of FRAC Bourgogne, C.A.U.E. de Cote-d-Or, Dijon, France

2006

Sogneurs de Gravite, Marcel at the Bit! (The Imitation of Marcel Duchamp)", FRAC Languedoc-Roussillon, France

Pris de tremblayment, Centre Régional d'Art Contemporain, Fontenoy, France 2005

Monuments For The U.S.A., CCA Wattis Institute for Contemporary Art, San Francisco, CA

2003

Dust Memories, Swiss Institute, New York, NY

Une Maison-Une Collection, Atelier Cantoisel-Joigny, Joigny, France

2002

Autour du monde, Communaute de Communes du Canton de Chauffailles, Chauffailles, France

2001

Sonsbeek 9, Arnhem, The Netherlands

Present, Museum voor Moderne Kunst, Arnhem, The Netherlands

2000

Over The Edges, City of Ghent, Belgium

Dust & Dirt, Witte Zaal, Ghent, Belgium

Bricolage?, Musee des Beaux-Arts de Dijon, Dijon, France

1999

Inaugural exhibition, Stedelijk Museum voor Actuele Kunst, Ghent Belgium Risiko Curating, Kunstverein Neuhausen, Germany

1998

Poussiere (Dust Memories), FRAC Bourgogne, Dijon, France

1997

Enough, The Tannery, London, England

Bring Your Own Walkman, W139, Amsterdam, The Netherlands

At the Threshold of the Visible: Minuscule and Small-Scale Art 1964-1996, Herbert F. Johnson

Museum Of Art, Cornell University, Ithaca, NY (traveling) Show Up, de Appel Foundation,

Amsterdam, The Netherlands

1996

de Rode Poort, Museum van Hedendaagse Kunst Gent, Ghent, Belgium

1995

Ripple Across The Water, Watari-um Museum, Tokyo, Japan

1993

Free Lunch, Centre D'Art Contemporain, Martigny, Switzerland

Under Thirty, Galerie Metropole, Vienna, Austria

In Their Own Image, P.S. 1 Museum, Long Island City, New York

FluxAttitudes, The New Museum, New York, NY 1992

Ambiguous Pieces, White Columns, New York, NY

Water Bar, Galerie Metropol, Vienna, Austria

1991

Home For June, Home for Contemporary Theatre and Art, New York

1990

Summer Group, American Fine Arts Company, New York

1987

Infotainment, De Selby Gallery, Amsterdam; Gallerie Marie Bonk, Cologne David Carrino, Anne

Doran, Cady Noland, Michael Ross, Nature Morte Gallery, New York

1984

Painting and Sculpture Today 1984, Indianapolis Museum of Art, Indianapolis, Indiana

1982

Real Life Magazine Presents, White Columns, New York

SELECTED PROJECTS

2020

Post, Boekhandel Metro, etalage, Ghent, Belgium

2018

Etudes Royales, NADA Miami Art Fair, Miami, FL

Twins, Nabil's Tailor Shop, Bay Ridge, Brooklyn, NY

2012

Gaatjeindeschoen Banque, window, Boekhandel Metro, Ghent, Belgium 1998

Untitled (microtext), Gramercy Park, New York, NY

1997

Fleur Orange, 6 rue Longvic, Dijon, France

A Silver Ray For Stockholm, Ynglingagatan 1,2,3, Stockholm, Sweden 1997

Tuscan Suspension, Radicondoli, Italy

1995

Wedges Descend A Stairwell, 130 Prince Street, New York, NY

1994

Limerick Line, Limerick Leader, Limerick, Ireland

1993

Vetro Venezia, Venice, Italy

1992

My Name in Richard Tuttle's Resume, review of Richard Tuttle at Mary Boone Gallery in FlashArt Nov/Dec 1992

1991

Cash Box Brick, Centrum Szutuki Wspolczesnej Zamek Ujazdowski, Warsaw, Poland

SELECTED PUBLIC COLLECTIONS

Stedelijk Museum voor Actuele Kunst SMAK, Ghent, Belgium Fonds Regional d'Art Contemporain

de Bourgogne, Dijon, France Stad Langenhagen Collection, Langenhagen, Germany

Yakumo Koizumi Memorial Museum, Matsue, Japan

Oslo Municipality Art Collection, Oslo, Norway

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