GALERIE TIMONIER



Michael Ross
industria crepusculum
April 4th - May 2nd 2026

Galerie Timonier is pleased to present *industria crepusculum*, an exhibition of new sculptures by Michael Ross.

The show came in a box. One no bigger than used to ship a few books. It contained the works packed in six smaller tupperware boxes and an envelope, each with its own neatly printed illustrated labels replete with full cataloguing. When discussing the preparations, Michael's only question was to know whether we had a hammer and a level (we have a laser that I use on occasion). The rest, he supplied: a screw driver, a drywall punch, a watchmaker's brush, a small rubber eraser in-lieu of a magic eraser for the walls, and a well sharpened no.2 pencil.

His installation ethos is indicative of the work itself, both come together in a series of gestures which aim to render simplicity out of complex systems, the way someone who has felled trees for years can make the movement seem fluid, light and natural despite the tool's heft or the wood's density. This economy of movement is tethered to an economy of materials: his sculptures are composites of objects or fragments which are most often held together by a single screw. They are hung low as to invite close inspection, to elucidate a form of alchemical transformation: a toe-tap and spoon-holder become a crowned head, the mechanical movement of a pocketwatch morphs into a ruby studded moon. Every choice is considered: the orientation of the "x" on the screwhead, the articulation of keys, the tension of a rubberband. Their diminutive size is countered in the gallery space by their nature as familiar objects built to the scale of a human hand, and I am continuously surprised at how expansive these small interventions feel.

During one of the many correspondences we'd exchanged over the year in anticipation of our show, I'd mentioned to Michael the idea of a "keyhole" poem. One that, like a door in a dark room casting a beam of light, draws us in - pulling us toward what seems a finite space, only to reveal an entirely new world beyond. In this sense, these works seem to abide a Borgesian logic: opening onto Penrose stairs, folding and looping in the contiguous space between identification and imagination. This is further explored in the formal naming of the artworks and the exhibition's title (which translates to "industry in its twilight"). Michael thinks of it as "a funny circularity to the use of Latin, itself much past its twilight".

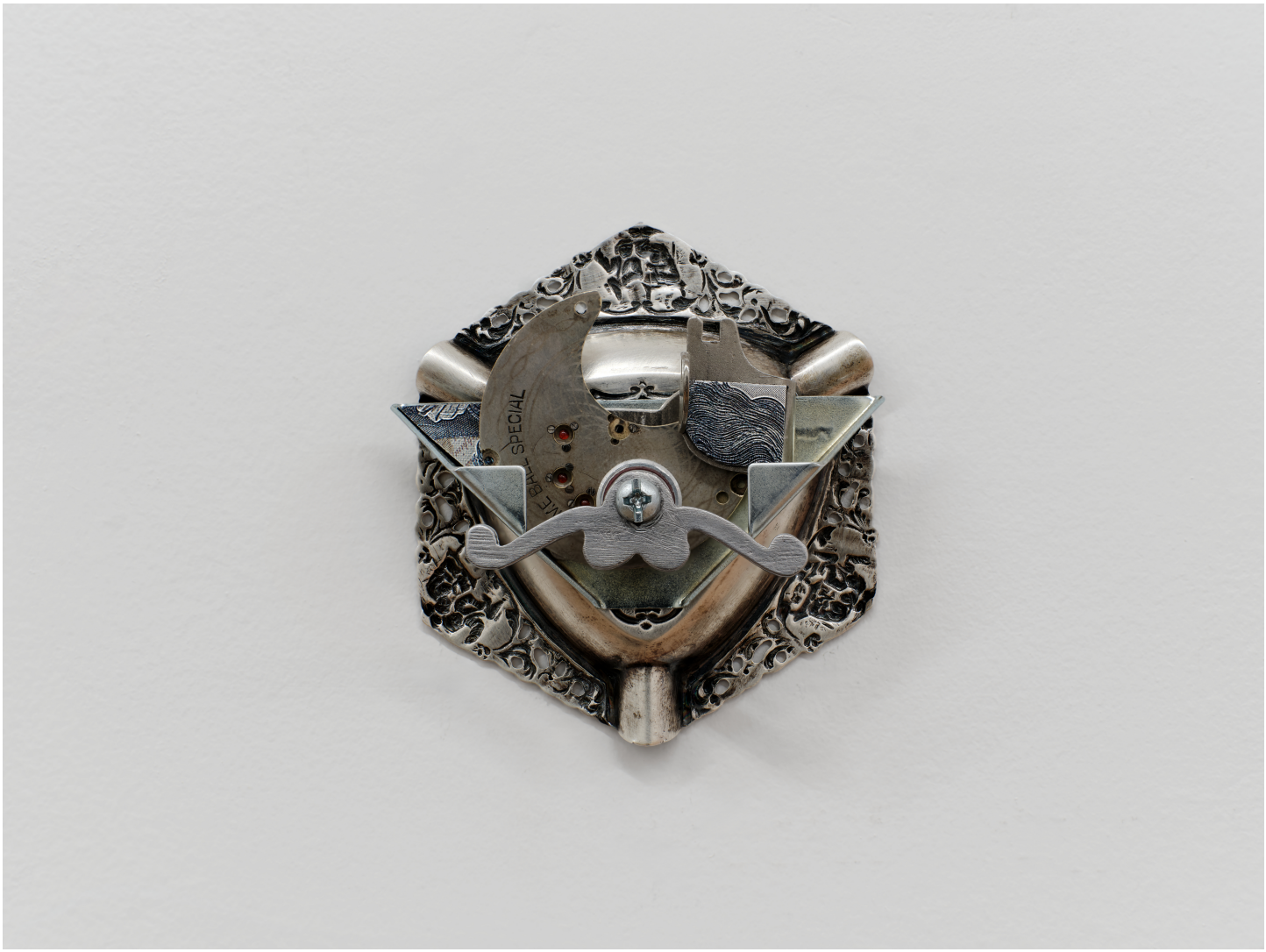
The palimpsestic idea of newness, be it formal, material or conceptual, arising from an obfuscation of the old is at the core of the exhibition. With the exception of one work, which is suffused with its own crepuscular iconography, all of the included sculptures are united by their use of metal which acts as a metonymy for both an entire industry in decline and one which, by its own substance, is paradoxically endlessly repurposable. As we are installing, Michael reminds me that etymologically, the word comes from "industria" (Latin) which translates to *diligence*. There is some form of optimism here, all the while tempered by a commensurate pessimism: a continual search and perseverance, recycling of old parts to create a new whole. Just as industry is fated to rust, so are some of the materials in the sculptures fated to tarnish.

Over the year we've spent discussing, Michael and I have covered as many subjects as he draws upon to create his sculptures. There is one last work to put up, he is telling me about block universe theory, and I notice the green laser from the level catch a speck of dust, turning it into a comet destined to burn out and disappear.



Michael Ross (b. 1954) lives and works in Brooklyn and holds an M.F.A from Columbia University. He is an American sculptor known for his meticulously crafted, small-scale wall-mounted works. Since the early 1990s, Ross has transformed the remnants of daily life—scraps of metal, plastic, and unidentifiable hardware—into precise compositions that challenge perceptions of scale, value, and presence. The artist, who has been described as "the pioneer of the subversive small gesture," draws from influences as varied as Minimalism, Japanese folklore, and dust. Ross's sculptures have been exhibited nationally as well as internationally at institutions including MoMA PS1, New York City; the New Museum, New York City; FRAC Bourgogne, FR; Eli and Edythe Broad Museum, East Lansing, Michigan; S.M.A.K. Ghent, BE.





Michael Ross
Filagreed Escutcheon Of The Granfalloon
(Cat, Moon, And Mermaid)
metal, plastic, vinyl
3 1/8 x 2 7/8 x 1 1/8 in. | 8 x 7.3 x 3.6 cm. | 2026


SPECIAL



Michael Ross
Crown & Spoonhead
metal
3 3/8 x 2 7/8 x 1 in.| 8.5 x 7.5 x 2.5 cm.| 2026





Michael Ross
Dream In A Dream In Red
metal, pompom
2 1/2 x 1 1/8 x 1 1/8 in. | 6 x 3.7 x 3.5 cm.| 2026







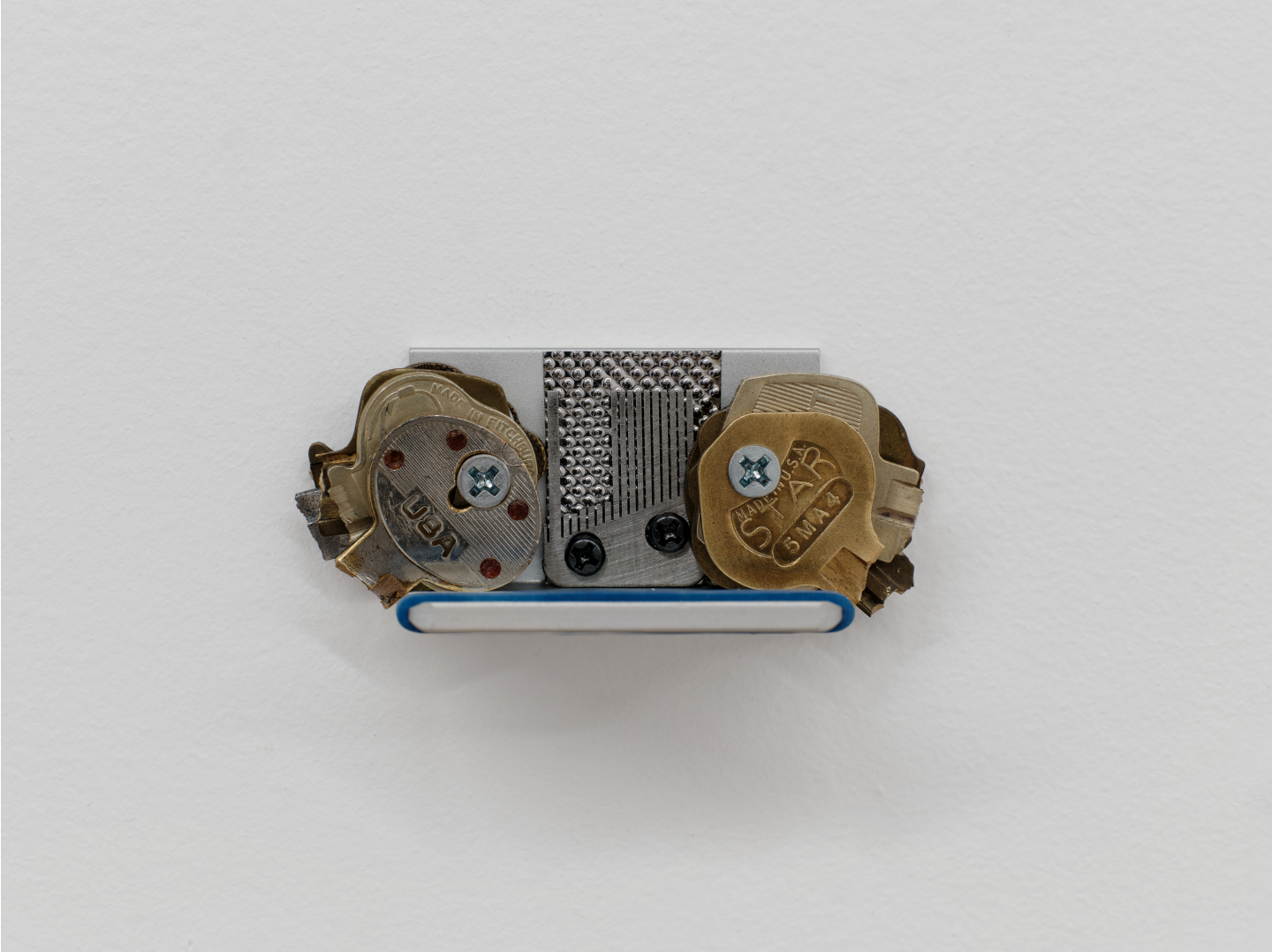
Michael Ross
Two Blocks Wedged And Winged
metal
1 7/8 x 2 1/2 x 1 1/8 in. | 4.7 x 6 x 3.6 cm.| 2026



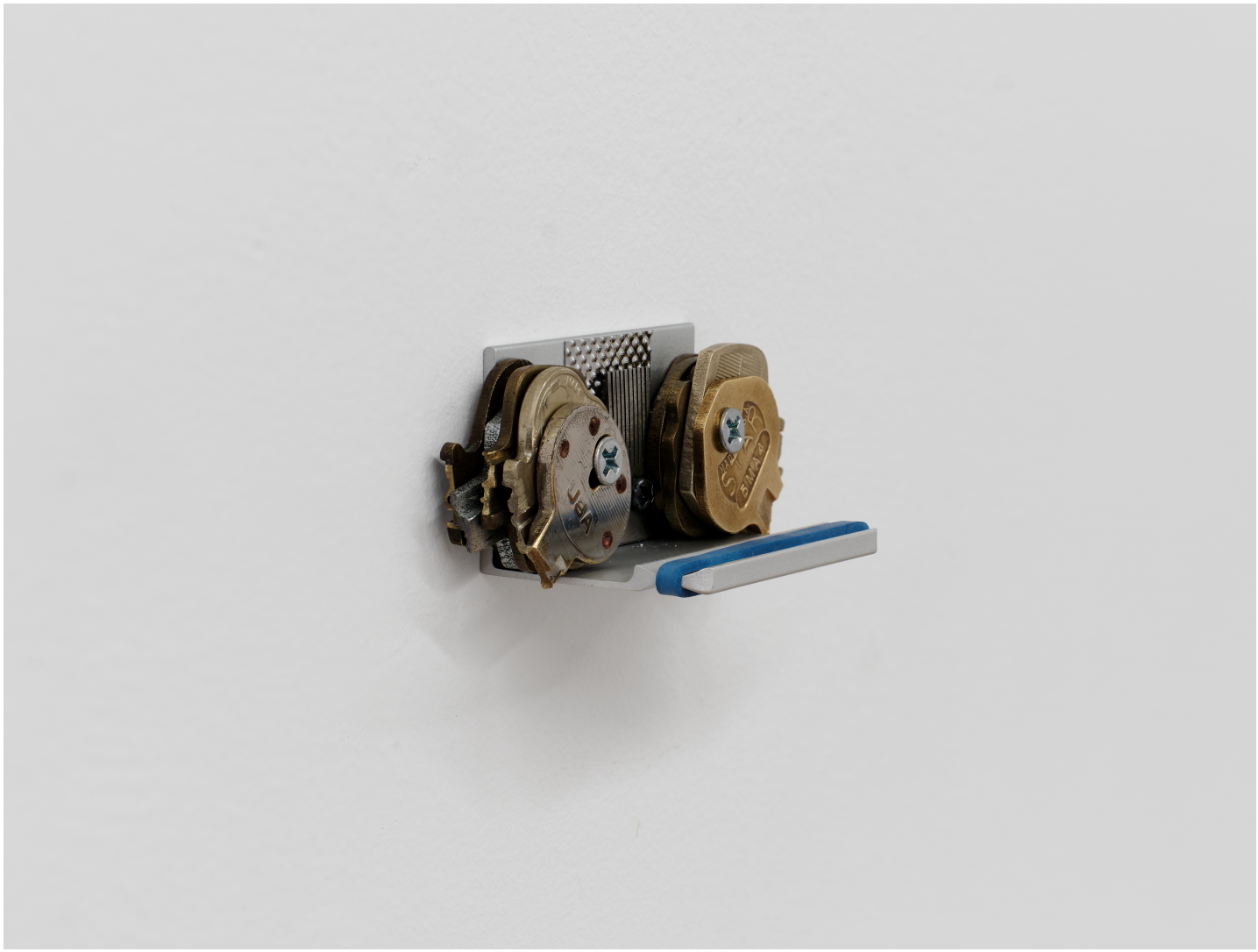


Michael Ross
Rust Belt Palimpsest
metal, wood
2 1/8 x 2 1/2 x 1 in. | 5.5 x 6.3 x 2.3 cm. | 2025





Michael Ross
Brokenmelodybrokenkeys
Metal, rubber band
1 1/8 x 3 1/8 x 1 1/8 in. | 3.4 x 7.9 x 3.5 cm.| 2026





Michael Ross
Dusk Stamps
100 printed newsprint stamps
7/8 x 5/8 in. (ea.) | 2.3 x 2 cm (ea.) | 2026



