

2007/08 Worldstudio AIGA Scholarships Kraus Family Foundation Award



ANDREW ROSS

Fine Art

Freshman

The Cooper Union for the Advancement of Science and Art

Art connects every aspect of my life. My art is a culmination of all my experiences and ambitions. I gain inspiration from patterns that I discern from my environment and memories, and I work in a wide variety of materials. Regardless of the medium, my processes are significant to my work and my being. These processes are often derived from my actions in life. Being a multiracial artist in stark, upper-middle class surroundings my actions can easily be blown out of proportion. Recently, while retrieving a coffee from a local Starbucks I was wrongfully arrested for graffiti. Evidently I appear to pose a threat to my community.



Community is crucial to my work. I comment on the structure of community. It can be applied to nearly every ordered system, just like Joseph Campbell's monomyth can be applied to every hero story. A community can be a neighborhood, country, city, shopping mall- even my mother's household is a community, in which I play the role of a break from the norm that is suppressed with rules and standards. But as the pattern shows I shall defy and create as did Jesus in his community and Luke Skywalker in his. I battle the unjustified conflict between the norms of my communities and my appearance while perpetuating my desired image by making and sharing art.



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the professional association for design

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Contrary to public consensus my pubertal development into a personal style, which included paint-stained clothes, dreadlocks, and dark-er skin, does not make me a stereotype. I am a dedicated and accomplished person. I am a leader in the community of my school and it is evident in my work with clubs, grades, and class rank; but sometimes misplaced perceptions overlook everything that I do.



I work two-dimensionally and three-dimensionally. With paint, I smear, layer, push, and jumble subjects into existence and thickly define their edges to a point where they seem constricted by their background, which is often solid white or black. This process is a representation of me within my community. I portray objects as receptacles that can accept or reject their contents (which I refer to as essence) by attaching hoses to their bodies to discuss the shifting of true-self which I must undergo to be in social groups.

I prefer to deal with the reality of sculpture. My pieces wear makeshift skins in the form of plastic, glue, plaster, or latex paint applied over their forms. Underneath is layered, improvised bulk. Complexity is covered by simplicity because people usually perceive others on simply a surface level. Perception, to me, connotes not only brain functions, but also opinions that are associated with certain stimuli. I can never be sure if what others perceive is accurate to what I perceive, but I do assume that judgments can be very shallow. Through my recent sculptures I have been trying to put a perception of conceptual aspects of individuals into reality. I try to relay what is conceptually affecting what I portray visually by transforming line into a physical element that connects them to their surroundings. These pieces are perceptions from the view of impartial nothingness. They are freeze-frames of my dreams.

Eventually I will be an exhibiting artist that essentially provokes thought. Much of my time during high school has been spent assisting other artists and I intend to continue. Hopefully, when I'm older, I may spread my knowledge to college students. It would certainly be rewarding to attempt to influence every aspect of their lives as artists simply through contemplation over sculpture and painting.