

JANE ROSEN





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Cash-Morandi

OCTOBER 15 – DECEMBER 19, 2015

SEARS·PEYTON·GALLERY

New York, NY



THE MORANDI SERIES

Michael Klein

I believe that nothing can be more abstract, more unreal, than what we actually see. We know that all we can see of the objective world, as human beings, never really exists as we see and understand it. Matter exists, of course, but has no intrinsic meaning of its own, such as the meanings that we attach to it. We can know only that a cup is a cup, that a tree is a tree.

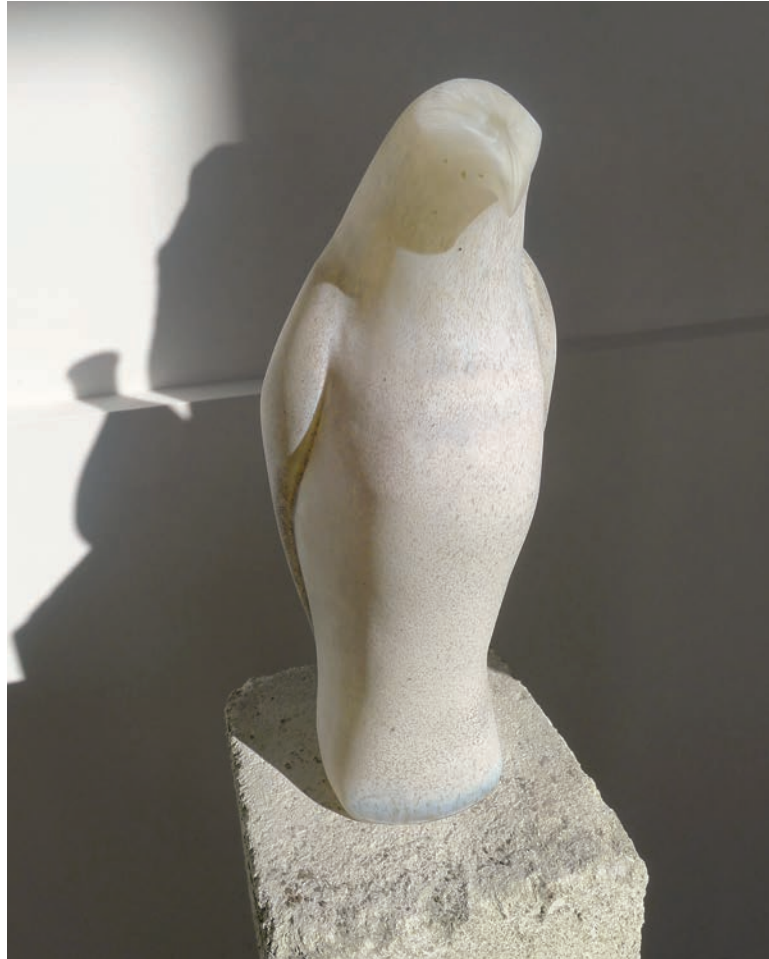
Giorgio Morandi

Everything Jane Rosen makes derives from nature. She is never copying or imitating nature but finding ways to transform her intense, daily observations of nature into emotive forms that reflect her perceptions of how and why birds act the way they do. Nature is still at the core of her thinking as she further explores the way it carves, shapes, and manipulates forms over time. A student of Minimal and Process art, Rosen always seeks to strike a balance between the materials she uses and the ways in which they come together.

The latest series of works are part of what she calls the **Morandi Series**. To quote from Jane directly, “For me, Morandi speaks to surface and the illusion of form; the relationship of landscape time and domestic time. He speaks of surface and the relationships of forms. To create a still life by setting up casual sculptural elements, and then drawing from it, is what interests me.”

4 Morandi, 2013

Hand blown pigmented glass & limestone
58 x 31 x 16 inches



4 Morandi (detail)

Hand blown pigmented glass & limestone
9.5 x 3.5 x 5 inches

So we see in these multi-part works that Rosen is setting herself to the task of integrating individual abstract forms into a unified three-dimensional structure. She is not mimicking the Italian masters' compositions but finding her own right solutions. Her solutions and arrangements are inspired by his remarkably intimate and refined paintings. Rosen wants her sculpture to be of the same kin, a sculpture with its own unique character and sense of the timeless. What Morandi did best was to edit out all that was superfluous to the small, intimate clusters of objects, bottles and jars he gathered into intimate groups and so handsomely portrayed. As one writer has put it, in Morandi's art "order is neither invented nor imagined, it results from the act of contemplation."

Similarly, Rosen's contemplation of nature as explored in her statuary of birds and other animals comes into play as she begins to envision her ideas and build these elegant, freestanding sculptural compositions. Each displays its own distinctive character and collection of elements. For example, in **Morandi Composition** there is a sense of play in the disbursement of objects across and among a cluster of stone pedestals. **4 Morandi** is a tribute to the Italian artist's ideals: simple and subtle in both color and texture.

If Morandi used color to differentiate elements in his painting, Rosen too chooses specific colors to define the forms and shapes of vessels in contrast to the more geometric volumes of columns, plinths and stands that serve as the sub-structure to the objects. The balance of contrasts between the two, the harmony of colored glass and the natural colored limestone, creates an effect that is a perfect compound of visual cues matched to well formed materials. For example, Jane and her assistants carved mallet shapes out of stone akin to those mallet shapes used by Morandi. She then cast those carved forms into opaque glass. At the same time Morandi's monochromes of shapes translated by Rosen become elegant and tapered three-dimensional bottles.

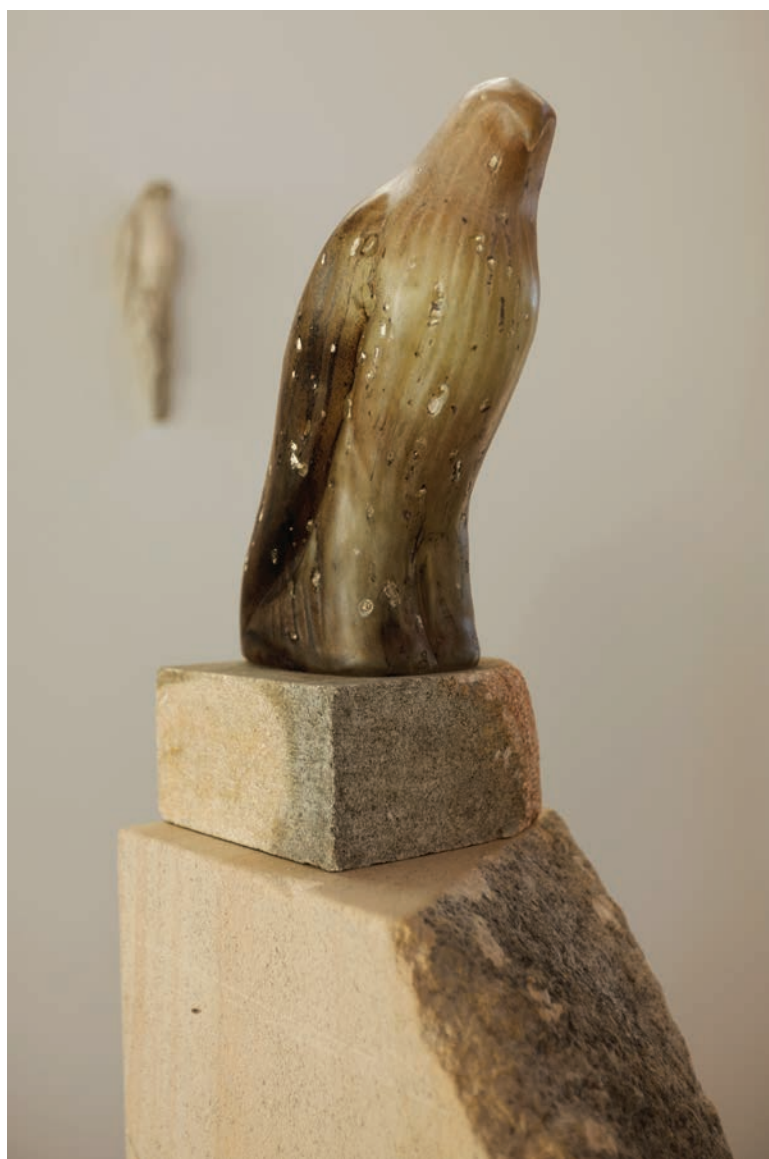
Unlike Morandi, all is not static in Rosen's world: the glass reflects and absorbs light, the stone casts shadows, all in real space and in real time. The art has its own life, if you will, as it is affected by its environment and it in turn transmits this play of light and shadow.

In this new body of work Rosen asks us to reconsider the idea of the still life. It is not simply a subject, as depicted in painting or represented in photography, but as evidenced by this new work she has placed these objects in a setting that is uniquely their own. They live in their own space; they interact for us, but they remain apart, even aloof. In a "domestic time" as Rosen suggests.

For Rosen the elements are set into a dialogue with each other. There is a balance of forms and also a balance of materials: stone versus glass; glass versus stone; old and new combined. Something found and some made.



Morandi Installation, 2011-2014
Limestone, marble mix, blown
glass & pigment
72 x 220 x 24 inches



Cave Bird, 2013

Hand blown pigmented glass & beaumaniere limestone
71 x 8 x 12 inches



Jane Rosen's sensuously crafted, blown glass raptors, horse hooves and stone plinths never leave the feeling of the hand behind in their making. The precedents for her work run deep with echoes of Egyptian and Inuit stone carving to Brancusi's Bird in Space.

Jane works within this tradition, the goals of which have always been to express harmony with nature using animal imagery as metaphors for elevated thought and spiritual meaning.

Eric Fischl
Awards Committee Chair,
American Academy of Arts & Letters



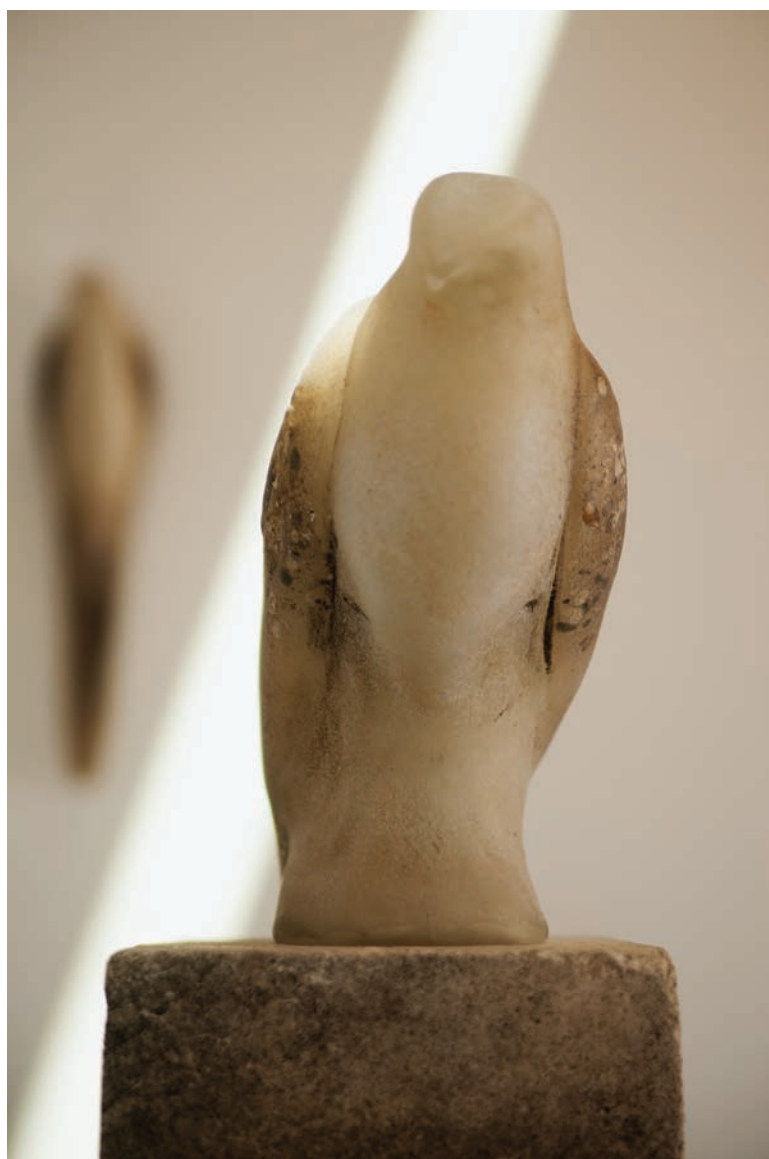
It came to me through Morandi that there is landscape time in his work and domestic time. I seem to be navigating the relationship between the two: the landscapes in the city and the landscapes on my rural hill, the birds I know that inhabit both, and the domestic time of dusty bottles arranged in stillness and observed.

Jane Rosen



Morandi Composition (details)
Limestone, marble mix, blown glass & pigment
68 x 45 x 21 inches





Soft White Bird, 2013

Hand blown pigmented glass & limestone
69 x 8 x 10 inches



Bronze Hoof, 2014
Bronze & unique patina
57 x 8 x 10 inches





Jane with Glass Hoof, 2009
Hand blown glass & marble mix
53 x 9 x 7 inches



Glass Hoof & Bronze Hoof (details)

Cash Bird, 2015

Hand blown pigmented glass & limestone
62 x 10 x 10.5 inches





Cash Cut Out, 2011
Marble mix, pigment &
Provençal limestone
17 x 35 x 7 inches



Cash Akhal Tekke (detail), 2015
Casein, beeswax, charcoal, ink & coffee
39.5 x 45 inches



Stone Vessel Table, 2015
Kiln cast glass, limestone, marble & pigment
15 x 13 x 9.5 inches



The glass blow has become an annual event for us at Public Glass in South San Francisco. This year we wanted to try something new.

We began by carving a cave-like form into marble. Then Ross Richmond and Alexander Rohrig rolled the molten glass (1) into this form to capture the stone's texture and marks. Bits of marble embedded themselves into the glass (2-3). Ross and Kimberley torched the piece (4), and we carved into the hot glass to add other details (5).

Both **Cave Bird** (6) and **Soft White Bird** register the stone carving in their surface markings. To my knowledge, this has never been done before.

Jane Rosen

PROCESS

SELECTED BIOGRAPHY

1950 Born New York, NY
1972 B.A. New York University
1975 Art Students League

SOLO EXHIBITIONS

2015 *Cash-Morandi*, Sears-Peyton Gallery, NY
2014 *Pasture*, Tayloe Piggott Gallery, WY
2012 *light morph/dark morph*, Gail Severn Gallery, Sun Valley, ID
Full Circle, Cynthia Reeves Projects, Hanover, NH
2011 *Wild Life*, Braunstein-Quay Gallery, San Francisco, CA
Second Nature, Tayloe Piggott Gallery, WY
2010 *A Class of Birds*, Sears-Peyton Gallery, NY
2009 *New & Selected Works*, JH Muse Gallery, Jackson, WY
Summer Bird, Gail Severn Gallery, ID
2008 *Posted Turning*, Traver Gallery, Seattle, WA
Gamut, Braunstein/Quay Gallery, CA
2007 *Mei Mei Series*, Sears-Peyton Gallery, NY
Reincarnations, Gwenda Jay / Addington Gallery, Chicago, IL
2006 *Tracking*, Friesen Gallery, Seattle, WA
2005 *Wheel of Nature*, Friesen Gallery, Sun Valley, ID
2004 *Coastal Influence*, Braunstein/Quay, CA
2003 Alpan Gallery, Huntington, NY
2002 *Small Scale*, Sears-Peyton Gallery, NY
1998 *Reading Tea Leaves*, Byron Cohen Gallery, Kansas City, MO
1996 Joan Roebuck Gallery, Lafayette, CA
1995 *Movement & Rest*, Grace Borgenicht Gallery, *Movement & Rest*, Colgate University Art Museum, Hamilton, NY

1993 *Better Nature*, Grace Borgenicht Gallery
Joan Roebuck Gallery, Lafayette, CA
1992 Mincher-Wilcox Gallery, San Francisco, CA
1990 Mincher-Wilcox Gallery, San Francisco, CA
1989 *Sun/Moon*, Grace Borgenicht Gallery
1988 *Oak Island*, Grace Borgenicht Gallery
1987 *Forming*, Grace Borgenicht Gallery
1982 Edward Thorp Gallery, New York, NY
1980 Edward Thorp Gallery, New York, NY
1978 Edward Thorp Gallery, New York, NY
1975 Carlo Lamagna Gallery, New York, NY
1974 80 Washington Square East Gallery, NY

SELECTED GROUP EXHIBITIONS

2015 *Material Matters*, Seager Gray Gallery, CA
Invitational Exhibition of Visual Arts, American Academy of Arts & Letters, NY
2014 *Animalia III*, Gail Severn Gallery, ID
State of Nature III, Gail Severn Gallery, ID
From Stone to Glass, National Museum of Wildlife Art, Jackson Hole, WY
Raphaëlle Goethals & Jane Rosen, Gail Severn Gallery, Sun Valley, ID
Marks & Conversations, Gail Severn Gallery
A Menagerie of Metaphors, Maier Museum of Art, Lynchburg, VA
Wings & Wheels, Phoenix Airport, AZ
Compelled by the Forces of Nature, Metro Show, New York, NY
Shades of White, Traver Gallery, WA
A Gathering, Welch School of Art & Design, Atlanta, GA
2013 *Form & Place*, Seager Gray Gallery, CA
State of Nature II, Gail Severn Gallery, ID
Animalia II, Gail Severn Gallery, ID

2012 *Creative Nature*, Phoenix Airport, AZ
Conference of the Birds, Cynthia-Reeves Projects, Mana Contemporary, Jersey City
State of Nature, Gail Severn Gallery, ID
Entering the Wild, Di Rosa Preserve, Napa
Past as Prologue, Gail Severn Gallery, ID
2011 *Works on Paper II*, Danese Gallery, NY
Armory Show, Danese Gallery, NY
The Nature of Glass, Shack Art Center, WA
Conference of the Birds, curated by Cynthia Reeves, NH
Nature, Gail Severn Gallery, ID
Marks & Conversations, Sun Valley, ID
2010 *Art in Embassies*, Lisbon, Portugal
For love of paper, Tayloe Piggott Gallery
Intimate to Monumental, Gail Severn Gallery
Other as Animal, Danese Gallery, NY
Invitational Exhibition of Visual Arts, American Academy of Arts & Letters, NY
Future Tense: Landscape in Transition, Stephan Stoyanov Gallery, NY
James Castle & Jane Rosen, Dallas Art Fair
2009 *Ed Musante and Jane Rosen*, Gail Severn Gallery, Sun Valley, ID
Super Flat, Braunstein Quay Gallery, San Francisco, CA
Ashes to Ashes, Life and Death in Contemporary Glass, Virginia Commonwealth Center, Virginia Beach
Natural Blunders, De Saisset Museum, Santa Clara, CA
Holiday Special: Gallery Group Show, Braunstein/Quay Gallery, San Francisco
Contemporary Drawings & Works on Paper, Center for Contemporary Art, Sacramento
2008 *Collaboration*, Traver Gallery, Seattle, WA
The Fine Art of Banking, Heritage Bank, San Jose, CA
2007 *Migration*, Friesen Gallery, Seattle, WA
Migration, Friesen Gallery, Sun Valley, ID
2006 *From Nature*, Gwenda Jay/Addington Gallery, Chicago, IL
About Glass, Friesen Gallery, Seattle, WA
Shifting into Balance, Buckhorn Sculpture Park, Petaluma, CA
Alignment, Friesen Gallery, Seattle, WA
2005 *Judy Pfaff, Jane Rosen*, Braunstein/Quay
Speaking Volumes, curated by Judith Tolnick
Champa, Fine Art Center Galleries, University of Rhode Island

AWARDS

2015 Arts & Letters Award, American Academy of Arts & Letters, New York, NY
2010 Purchase Award, American Academy of Arts & Letters, New York, NY
2008 Artist in Residence, Pilchuck Glass School, Seattle, Washington
1999 Artist in Residence, Pilchuck Glass School, Seattle, Washington
1988 MADEIN / Luso-American Foundation Grant
1982-83 CAPS, Full Award in Sculpture
1980-81 NEA, Full Award in Sculpture

COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
Aspen Art Museum, Aspen, CO
Brooklyn Museum, NY
Chase Manhattan Bank, NY
Chevron Corporation, CA
Ciba-Geigy Chemical Corporation, Ardsley, NY
Douglas Maxwell, NY
Eric Fischl & April Gornik
Grace Borgenicht Collection, NY
Lowe Art Museum, FL
Luso American Foundation, Portugal
Maier Museum of Art, Virginia
Mallin Collection, Buckhorn Sculpture Park, CT
Memorial Art Gallery, University of Rochester, NY
Mitsubishi Corporation, LA
Museum of Contemporary Art, San Diego, CA
National Museum of Wildlife Art, Jackson, WY
Novell, Provo, UT
Phoenix Arts Commission, Phoenix, AZ
Proskauer, Rose, Goetze and Mendelsohn, NY
Prudential Insurance Company, Newark, NJ
Scottsdale Museum of Art, Scottsdale, AZ
U.S. Consulate in Guangzhou, China
U. S. Embassy in Baghdad, Iraq
U. S. Embassy in Tunis, Tunisia
Yellowstone Museum, Billings, MT

SELECTED BIBLIOGRAPHY

2014 *A Menagerie of Metaphors*, Maier Museum of Art, catalogue by Kathy Muehlemann
Pasture, Exhibition catalogue, Tayloe Piggott Gallery
A Gathering, Exhibition catalogue, Welch School of Art & Design, Atlanta, GA

2013 *Form and Place: Jane Rosen/ Ann Hollingsworth*, Exhibition catalog, essay by Maria Porges, Seager Gray Gallery
Form and Place, Squarecylinder.com, review by David M. Roth
Best of 2013, Squarecylinder.com

2012 *inside the artist’s studio*, 7 x 7 magazine
light morph / dark morph, Exhibition catalog, essay by Michael Klein, Gail Severn Gallery
Conference of the Birds, Exhibition catalog, Cynthia-Reeves Projects
What Others Have Sung, Exhibition catalog, Paul Reynard

2011 *Works on Paper II*, Exhibition Catalog, Danese Gallery
Seeing (Fall issue), Parabola, interview by Richard Whittaker
Art in Embassies catalog, Lisbon, Portugal
Kenneth Baker, SF Chronicle review, *Wild Life*, April 30 2011
Richard Whittaker, “Wild Life,” Squarecylinder.com, May 1, 2011
Second Nature, Exhibition catalog, Tayloe Piggott Gallery, Jackson ,WY

2010 *Other as Animal*, Exhibition Catalog, Danese Gallery
A Class of Birds, Exhibition Catalog, Sears-Peyton Gallery
Cochran, Tracy. “ A Class of Birds,” Parabola Editors Blog. September 13, 2010

2009 *New & Selected Works* Review, Jackson Hole News & Guide, November 25, 2009.

2008 Castro, Garden Jan. Sculpture Magazine, October.
Jakki Spicer, Artweek, May 2008, Vol. 39, Issue 4

2007 Richard Whittaker “Jane Rosen, East and West”, No. 15, Works & Conversations
Alan Artner, Chicago Tribune, May 18
“The Conversations, interviews with sixteen contemporary artists,” Richard Whittaker, Whale and Star press

2006 Matthew Kangas, The Seattle Times, October 2006

2005 Kenneth Baker, Art News, November 2005.
Reviews: National, Judy Pfaff` and Jane Rosen, Braunstein/Quay, San Francisco November, 2005
Baker, Kenneth. “Pfaff` and Rosen at Braunstein/Quay,” San Francisco Chronicle April 16, 2005.

TEACHING EXPERIENCE

1996-2006 Special Lecturer, University of California at Berkeley Art Department

1998 Research Fellow, LaCoste School of the Arts, France

1995-1996 Milton Avery Distinguished Visiting Professor, Bard College, Annandale-on-the-Hudson, NY

1994-1995 Special Lecturer, University of California at Berkeley Art Department

1993 Visiting Consulting Professor, Stanford University Art Department

1990-1992 Visiting Assistant Professor, University of California at Davis Art Department

1985 Visiting Professor, Maryland Institute, College of Fine Arts, Baltimore, MD

1978-1989 Senior Faculty, School of Visual Arts, NY

SELECTED VISITING ARTIST LECTURES

Bard College
Cleveland Art Institute
Colgate University
Elvehjem Museum of Art at the University of Wisconsin, Madison
LaCoste School of the Arts, France
Parsons School of Design
Pilchuck Glass School
School of Visual Arts
Stanford University
Syracuse University
Tulane University
University of California at Davis
University of Montana at Bozeman



Mei Mei Buddhi, 2015
Hand blown pigmented glass & marble mix
18 x 5 x 4 inches

ACKNOWLEDGMENTS

I would like to extend my heartfelt thanks to the head of our team and gifted artist, Alexander Rohrig, whose talent, hard work and creative skills have made this show possible. For the team of amazing artists, Ross Richmond, Kimberley Haugh, Sebastian Ages, Ann Hollingsworth, Sarah Christianson, and Sean Monaghan, I am truly grateful for your contributions of creativity and hard work.

Thank you to Scotty McDonald, Sarah Christianson and Dona Tracy—all amazing photographers who captured the essence of the work presented in this catalogue.

I'd also like to thank Eric Fischl, Souhad Rafey and the American Academy of Arts and Letters in New York for giving me the opportunity to show the **Morandi Installation** in such an extraordinary setting.

And to Gaines, Macie and Enrica at Sears-Peyton Gallery for believing in the work and me as an artist for so many years. —**Jane Rosen, 2015**



Ross, Jane, and Kimberley in Jane's studio with Brancusi Morse Code

Design by Sarah Christianson
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Front Cover: **Morandi Composition, 2011-2014**



Cash Akhal Tekke, 2015
Casein, beeswax, charcoal, ink & coffee
39.5 x 45 inches

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