



JANE ROSEN

H is for ...

GAIL SEVERN GALLERY

Jane Rosen
H is for ...

GAIL SEVERN GALLERY

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Jane Rosen

H is for ...

Gail Severn Gallery
July 2016



*Dedicated to Norma Rosen,
the Great Storyteller.*

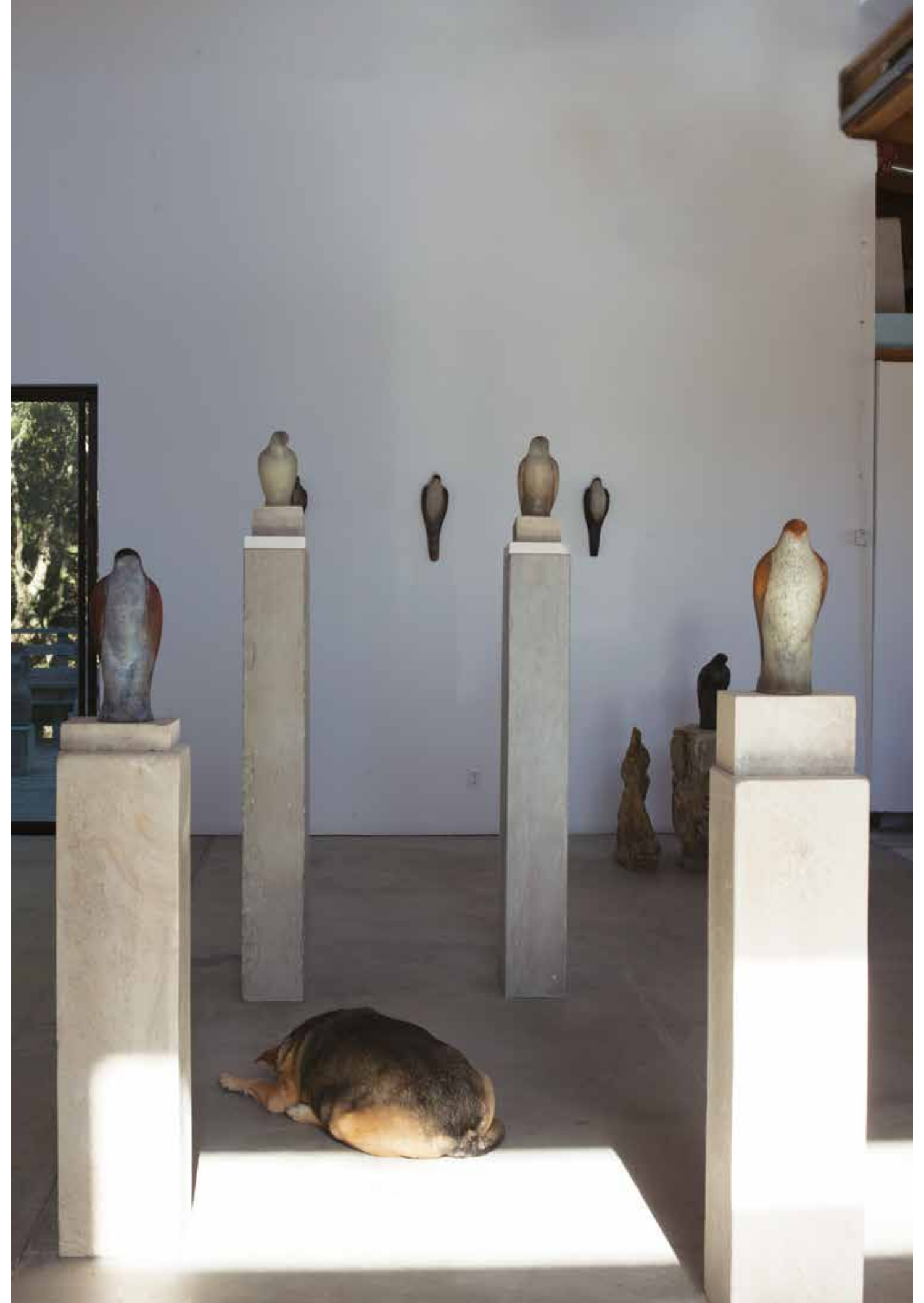
Jane Rosen

H is for ...

by Douglas F. Maxwell

New York • January 2016

During the past few years, Jane Rosen has been in a contemplative dialogue with Giorgio Morandi. This followed from expanding her process of art making to include blowing glass, which she began doing in 1998. When she recognized the sanctity of the objects she created from the process of expelling breath, in essence breathing life into her sculptures, she could appreciate why Morandi refused to allow his vessels ever to be dusted. Morandi was a painter so his object muses remained in two dimensions, while Rosen's artistic creations require three dimensions made out of hand blown glass, kiln cast glass, limestone, marble and pigment culminating in *Moss Morandi*, *Copper Cash* as well as the *Grey Whites*. What they share in common is a quiet presence suitable for contemplation, and a respect for the objects they so meticulously create whether painting or sculpture.





In *Moss Morandi* Rosen's integration of her signature object, the bird, with the vessels reminiscent of Morandi becomes a segue for *H is for...* (the title references the Helen MacDonald book *H is for Hawk*) and the magnificent sculptures where she has isolated the birds that often come up and rest on the railing of the terrace right outside of her studio. Likewise the *Raven* is based on a bird that follows Rosen around her property. Taking as much from Egyptian prototypes of hieratic sculptures as from the magical mixture of form and materials of Brancusi's *Bird in Space*, the hawk rests majestically atop the limestone stele. The pedestal like slab on which the hawk sits acknowledges the integration of sculpture and base as pioneered by Brancusi which culminated with the minimal stoic wood blocks of Carl Andre. Rosen chooses to allude to those blocks but integrates them with the bird to form one indivisible unit. Whereas Andre's sculpture permeates a kind of narcissistic arrogance and fabricated infallibility, the Rosen limestone slab is carved, idiosyncratic and permeates warmth. Each of the birds is created through an elaborate process which includes sand blasting and acid etching of the molten glass once it is cooled and then drawing in patina to increase the individuality of each.



Statue of Horus, Temple of Horus, Edfu, Egypt.¹



Constantin Brancusi
Bird in Space 1923²

Moss Morandi

Limestone, cast glass and blown glass elements
55 x 26 x 20 Left, 45 x 29 x 24 Middle,
46 x 33 x 17.5 Right All measurements in inches

H is for... horse as in Cash, one of Rosen's extended animal family. Cash was a magnificent horse who graced Rosen's farm for years and who recently passed away. She has memorialized him in drawings and in sculptures of his hooves that have a similar linear presence to the line one might see in the Matisse drawing of an odalisque. The effect for Rosen is to raise the specter of the whole animal from his hoof.

Then there is what she calls the *Cash Cutout* which can only be described as drawing in three dimensions. For centuries the horse has been portrayed in the history

of art either as an attribute to be ridden by a hero or for purposes of personifying emotions à la George Stubbs. Rosen, rather, treats Cash as a true distinct being and acknowledges his personality. Perhaps only Deborah Butterfield, who creates portraits of her horses on her farm, is the only other contemporary artist who portrays this distinction, but hers are actual life size while Rosen alters the scale yet captures the enormity of the animal. Thus the result of the alchemic creativity of Jane Rosen is that each of the sculptures reflects the essence of the animal or object so that *H is for...* portrait.

Bronze Cash Cutout

Cast Bronze with Unique Patina on Limestone
16 x 26 x 4 inches





Raven

Hand Blown Pigmented Glass and Limestone
50 x 8 x 15 inches





Raven *detail*

Hand Blown Pigmented Glass and Limestone
50 x 8 x 15 inches



Praying Raven

Hand Blown Pigmented Glass
16 x 6 x 5 inches

Dancing Picasso

Hand Blown Pigmented Glass on Limestone
58.5 x 10 x 11 inches



Dancing Picasso *detail*

Hand Blown Pigmented Glass on Limestone
58.5 x 10 x 11 inches



Picasso Bird 2

Hand Blown Pigmented Glass and Limestone
59 x 8 x 18 inches





Moss Morandi

Limestone, Cast Glass and Blown Glass Elements
55 x 26 x 20 Left, 45 x 29 x 24 Middle,
46 x 33 x 17.5 Right All measurements in inches



Moss Morandi *detail*

Limestone, Cast Glass and Blown Glass Elements
55 x 26 x 20 Left, 45 x 29 x 24 Middle,
46 x 33 x 17.5 Right All measurements in inches

Morandi Balzac Table

Hand Blown Pigmented Glass and Limestone
33 x 16 x 14 inches





Shelfbird Right

Pigmented Limestone
17 x 6 x 9 inches



Stone Morandi Table

Pigmented Limestone
27 x 33 x 14 inches

Cinnamon Bird

Hand Blown Pigmented Glass on Limestone
61 x 8 x 12 inches



Cinnamon Bird *detail*

Hand Blown Pigmented Glass on Limestone
61 x 8 x 12 inches



Grey White Columns

Hand Blown Glass and Limestone
76.5 x 8.5 x 16.5 inches (left)
75.5 x 8 x 17 inches (right)





Grey White Column (right) *detail*

Hand Blown Glass and Limestone
75.5 x 8 x 17 inches



Grey White Column (left) *detail*

Hand Blown Glass and Limestone
76.5 x 8.5 x 16.5 inches

Copper Cash

Hand Blown Pigmented Glass and Limestone
61 x 10 x 11 inches



Copper Cash *detail*

Hand Blown Pigmented Glass and Limestone
61 x 10 x 11 inches





Domestic Time

Marble Mix, Ink and Casein on Arches paper
 Mounted to Wood Panel
 32 x 48 inches



Landscape Time

Marble Mix, Ink and Casein on Arches paper
 Mounted to Wood Panel
 32 x 48 inches



Bronze Buddhi II

Cast Bronze with Unique Patina
18 x 5 x 4 inches



Cash Bronze Hoof *left*

Cast Bronze with Unique Patina
57 x 8 x 10 inches

Cloven Hoof *right*

Cast Bronze with Unique Patina
32 x 6 x 9 inches

Jane Rosen

Born New York, NY 1950

B.A. New York University 1972

Art Students League 1975

Solo Exhibitions

- 2016
- H is for...*, Gail Severn Gallery, Sun Valley, ID
- 2015
- Cash/Morandi*, Sears-Peyton Gallery, New York, NY
- 2014
- Pasture*, Tayloe Piggott Gallery, Jackson, WY
- 2012
- light morph/dark morph* Gail Severn Gallery, Sun Valley, ID.
- 2011
- Wild Life*, Braunstein/Quay Gallery, San Francisco, CA
Second Nature, Tayloe Piggott Gallery, Jackson, WY
- 2010
- A Class of Birds*, Sears-Peyton Gallery, New York, NY
- 2009
- New and Selected Works*, JH Muse Gallery, Jackson, WY
Summer Bird, Gail Severn Gallery, Sun Valley, ID
- 2008
- Posted Turning*, Traver Gallery, Seattle, WA
Gamut, Braunstein/Quay Gallery, San Francisco, CA
- 2007
- Mei Mei Series*, Sears-Peyton Gallery, New York, NY
Re:incarnations, 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 Gallery, San Francisco, CA
- 2003
- Alpan* Gallery, Huntington, NY
- 2002
- Small Scale*, Sears-Peyton Gallery, New York, NY
- 1998
- Reading Tea Leaves*, Byron Cohen Gallery, Kansas City, MO
- 1996
- Joan* Roebuck Gallery, Lafayette, CA
- 1995
- Movement and Rest*, Grace Borgenicht Gallery, New York, NY
Movement and Rest, Colgate University Art Museum, Hamilton, NY
- 1993
- Better Nature*, Grace Borgenicht Gallery, New York, NY
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, New York, NY
- 1988
- Oak Island Studies*, Grace Borgenicht Gallery, New York, NY
- 1987
- Forming*, Grace Borgenicht Gallery, New York, NY
- 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, New York, NY

Group Exhibitions

- 2016
- Art Market San Francisco, CA, Gail Severn Gallery, ID
Bird in the Hand, Palo Alto Art Center, Palo Alto, CA
- 2015
- Jim Campbell: New Work and Collaborations with Jane Rosen*, San Jose Institute of Contemporary Art, San Jose, CA
Animalia IV, Gail Severn Gallery, Sun Valley, ID
Gallery Artists Group Show, Traver Gallery, Seattle, WA
Seattle Art Fair, Seattle, WA, Gail Severn Gallery
State of Nature IV, Gail Severn Gallery, Ketchum, ID
San Francisco Art Market, SF, CA, Gail Severn Gallery, ID
Material Matters, Seager Gray Gallery, Mill Valley, CA
Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, NYC
Tonal, Green Chalk Gallery, Monterey, CA
- 2014
- Animalia III*, Gail Severn Gallery, Sun Valley, ID
Marks & Conversations, Contemporary Painting & Sculpture, Gail Severn Gallery, Ketchum, ID
A Menagerie of Metaphors, Maier Museum of Art, Randolph College, Lynchburg, VA
Jane Rosen & Raphaëlle Goethals, Gail Severn Gallery, Ketchum, ID
State of Nature III, Gail Severn Gallery, Ketchum, ID
San Francisco Art Market, SF, CA, Gail Severn Gallery, ID
From Stone to Glass, National Museum of Wildlife Art, Jackson Hole, WY
Western Visions, National Museum of Wildlife, Jackson, WY
Wings & Wheels, Phoenix Airport, curated by the Phoenix Arts Commission, Phoenix, AZ
Compelled by the Forces of Nature, Metro Show, Curated by Michael Klein, New York
Shades of White, Traver Gallery, curated by Bill Traver
Seattle, WA,
A Gathering, with Dozier Bell, Catherine Hamilton, Jane Rosen, and Kiki Smith, Welch School of Art and Design, Georgia State University, curated by Cynthia Farnell, Atlanta, GA

- 2013
- State of Nature II*, Gail Severn Gallery, Sun Valley, ID
San Francisco Art Market, SF, CA, Gail Severn Gallery, ID
Animalia II, Gail Severn Gallery, Sun Valley, ID
Form and Place; Jane Rosen / Ann Hollingsworth, Seager Gray Gallery, Mill Valley, CA
Preview 2013, Gail Severn Gallery, Ketchum, ID
- 2012
- Past as Prologue - Preview 2012*, Gail Severn Gallery, Sun Valley, ID
Creative Nature, Phoenix Sky Harbor International Airport, Phoenix, AZ
Conference of the Birds, Cynthia-Reeves Projects, Mana Contemporary, Jersey City, NJ
- 2011
- Nature*, Gail Severn Gallery, Sun Valley, ID
Works on Paper II, Danese Gallery, New York, NY
Armory Show, Danese Gallery, New York, NY
The Nature of Glass, Shack Art Center, Everett, WA
Heritage Bank, Curated by Jane Salvin, San Jose, CA
Conference of the Birds, curated by Cynthia Reeves, Hanover, NH
- 2010
- Intimate to Monumental*, Gail Severn Gallery, Sun Valley, ID
Art in Embassies Exhibition, Lisbon, Portugal
For love of paper, Tayloe Piggott Gallery, Jackson, WY
Other as Animal, curated by April Gornik, Danese Gallery, New York, NY
Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, New York, NY
Future Tense: Landscape in Transition, curated by Dede Young
Stephan Stoyanov Gallery, New York, NY
Jane Rosen & James Castle, Dallas Art Fair, Dallas, TX
- 2009
- Jane Rosen and Ed Musante*, 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, VA
Natural Blunders, De Saisset Museum, Santa Clara, CA
Holiday Special: Gallery Group Show, Braunstein/Quay Gallery, San Francisco, CA
Contemporary Drawings and Works on Paper, Center for Contemporary Art, Sacramento, CA
- 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
- 2006
- Alignment*, Friesen Gallery, Seattle, WA



Big Cash Wall Bird

Hand Blown Pigmented Glass
18 x 6 x 5 inches



Angel

White Marble
10.5 x 12 x 12 inches

2005 *Jane Rosen*, Braunstein/Quay Gallery, San Francisco, CA
Speaking Volumes, University of Rhode Island Fine Arts Center, curated by Judith Tolnick Champa, Kingston, RI

2004 Group Show, Braunstein/Quay Gallery, San Francisco, CA
Mode and Ceremony, curated by Dan Kany, Friesen Gallery, Seattle, WA
Ten and a Billion, curated by Jane Salvin, Heritage Bank, San Jose, CA

2003 *Squeak Carnwath, Judy Pfaff, Jane Rosen: Drawings*, Sears-Peyton Gallery, New York, NY
From Surface to Form, Traver Gallery, Seattle, WA
Medium Rare, Friesen Gallery, curated by Dan Kany, Sun Valley, ID

2002 *Contemporary Sculpture*, curated by Art Source, 505 Montgomery, San Francisco, CA
Darkness and Brightness, Sears-Peyton Gallery, New York, NY
25th Anniversary Show, Traver Gallery, Seattle, WA

2001 *On the Wall / Off the Wall*, curated by Gwenda Jay Gwenda Jay / Addington Gallery, Chicago, IL
Limited Editions, Phoenix Arts Commission, Phoenix, AZ
Invent / Imagine, curated by Art Source, Hewlett Packard, Palo Alto, CA
Kick Back, Worth Ryder Gallery, University of California at Berkeley, Berkeley, CA

2000 *Looking Towards the Future*, San Francisco Museum of Modern Art Rental Gallery, San Francisco, CA
Boom Boom, Worth Ryder Gallery, University of California at Berkeley, Berkeley, CA
Material Transformations, curated by the San Francisco Art Institute and Art Source, A.T. Kearney, San Francisco, CA
Etherton Gallery, Tucson, AZ

1998 Faculty Show, Worth Ryder Gallery, University of California at Berkeley, Berkeley, CA
Drawn Together, Drawn Apart, Judy Pfaff, Jane Rosen, Kendall Fine Art, Hudson, NY
Flora, curated by Douglas Maxwell, Elise Goodheart Fine Arts, Sag Harbor, NY,

1997 Visiting Artists, Worth Ryder Gallery, University of California at Berkeley, Berkeley, CA
Spring Benefit Show, Sculpture Center, NY

1979-97 Visual Arts Gallery, curated by Jerry Saltz, New York, NY
The Horse as Icon, Mirren Gallery, Half Moon Bay, CA
On the Rim, curated by Tessa Wilcox of Art Source, Transamerica, San Francisco, CA

1996 Reynard, Rosen, Spheris Gallery, Hanover, NH
Sculpture: Review / Preview, Cohen Berkowitz Gallery, Kansas City, MO

1995 *Paper View*, Cohen Berkowitz Gallery, Kansas City, MO
The Organic, Greene County Council on the Arts, Catskills, NY

1995 *The Body as Metaphor*, Bard College, Annandale-on-Hudson, NY
Sculpture, Grace Borgenicht Gallery, New York, NY
Visiting Artists, Worth Ryder Gallery, University of California at Berkeley, Berkeley, CA

1994-95 *Preview*, Grace Borgenicht Gallery, New York, NY

1993 Inaugural Exhibition, Evans, Gropper, Willis Gallery, San Francisco, CA
Breaching Containment, The Gallery, Three Zero, NY
Grace Borgenicht Gallery, New York, NY

1991 *40 Years of Exhibitions*, Grace Borgenicht Gallery, New York, NY

1990 Group Show, Mincher-Wilcox Gallery, San Francisco, CA

1989 *CLIMATE 89*, Grace Borgenicht Gallery, New York, NY

1988 *Art on Paper 1988*, Weatherspoon Art Gallery, Greensboro, NC
Sculpture / On the Wall / On the Floor, Katzen-Brown Gallery, New York, NY

1987 *New York-Beijing: 22 American Artists Works on Paper*, Beijing Art Institute, Shanghai Art Museum, China, Snug Harbor Cultural Center, Staten Island, NY
Constructs, Anita Shapolsky, New York, NY
The Human Form / The Spiritual Vision, Alexander Wood Gallery, New York, NY

1987 *The Level of Volume*, Carl Solway Gallery, Cincinnati, OH
Alternative Supports: Contemporary Sculpture on the Wall, David Winton Bell Gallery, List Art Center, Brown University, Providence, RI

1986 *Illuminations: The Art of our Future*, Art et Industrie, New York, NY
Universal Images: People and Nature in Sculpture, 909 Third Avenue, New York, NY
Martina Hamilton Gallery, New York, NY

1985 *Avenue C by the Sea*, Tower Gallery, Southampton, NY
Deeker Gallery, Maryland Institute College, Baltimore, MD

1982 *Agitated Figures: The New Emotionalism*, curated by Hal Bromm, Hallwalls, Buffalo, NY

1981 Edward Thorp Gallery, New York, NY
Figuratively Sculpting, Art and Urban Resources, P.S. 1 Contemporary Art Center, Queens, New York, NY

1980 Edward Thorp Gallery, New York, NY
Sculptures, Proctor Art Center, Bard College, Annandale-on-Hudson, New York, NY
Current/New York, Joe and Emily Lowe Gallery, Syracuse, NY

1979 Webb and Parsons Gallery, New Canaan, CT
Edward Thorp Gallery, New York, NY

1978 *Private Myths*, the Queens Museum, Queens, NY
Constructs, Organization of Independent Artists, New York, NY

1976 *Approaching Painting*, Ashford Hollow Foundations, Buffalo, NY

1975 112 Greene Street, New York, NY
Painting Alive and Well, Brainard Art Gallery, State University of New York at Potsdam, Potsdam, NY

Awards

2015 Arts and Letters Award, Academy of Arts and Letters
Invitational Exhibition, New York, NY

2010 Purchase Award, Academy of Arts & Letters
Invitational Exhibition, New York, NY

2008 Artist in Residence, Pilchuck Glass School, Seattle, WA

1999 Artist in Residence, Pilchuck Glass School, Seattle, WA

1988 MADEIN / Luso-American Foundation Grant

1982-83 CAPS, Full Award in Sculpture

1980-81 NEA, Full Award in Sculpture

Bibliography

2016 *H is for ...*, exhibition catalog, Gail Severn Gallery

2015 Wilbur, Brett. "An Elevate Nature," *Carmel Magazine*, Holiday issue

2014 *A Menagerie of Metaphors*, Maier Museum of Art, catalog Kathy Muehlemann
Michael Klein January Newsletter, *Jane Rosen, The Morandi Series*
Pasture. Exhibition catalog, Jane Rosen at the Tayloe Piggott Gallery
A Gathering, Exhibition catalog, issuu.com

2013 *Form and Place: Jane Rosen and Ann Hollingsworth*, Exhibition catalog, Essay by Maria Porges, Seager Gray Gallery

2012 *light morph / dark morph*, Exhibition catalog, 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
Whittaker, Richard. "Seeing," *Parabola*, Fall issue

2011 Art in Embassies Catalog, Lisbon, Portugal
Baker, Kenneth,. "Wild Life," *SF Chronicle review*, April 30
Whittaker, Richard. "Wild Life profile Jane Rosen," *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.
Spicer Jakki. *Artweek*, May 2008, Vol. 39, Issue 4

2007 Whittaker, Richard. "Jane Rosen, East and West, No. 15 Works and Conversations Alan Artner," *Chicago Tribune*, May 18, 2007

2007 Whittaker, Richard. "The Conversations, interviews with sixteen contemporary artists," *Whale and Star press*

2006 Kangas, Matthew. *The Seattle Times*, October 2006.

2005 Baker, Kenneth. *Art News*, November 2005.
Reviews: National, Judy Pfaff and Jane Rosen, Braunstein/Quay, San Francisco, CA, November, 2005
Norris, Doug, "URI ias 'Speaking Volumes'," in latest exhibition *North-East Independent Journal*, June 30, 2005
Baker, Kenneth. "Pfaff and Rosen at Braunstein/Quay," *San Francisco Chronicle*, April 16, 2005.

2002 Byrne, Chris. "The Original Print: Understanding Technique in Contemporary Fine Printmaking," *Guild Publications*, 2002.
Catalog, Fine Art Collection of the U. S. Embassy in Tunis, Tunisia, October 2002.

1998 Braff, Phyllis. "Art Reviews," *New York Times*, August 9, 1998
Gambino, Erica-Lynn. "Symbolism in Two Shows," *Southampton Press*, August 8, 1998.
D'Arcy, Joan. "Exhibits pays homage to ...," *Daily Freeman*, Kingston, February 20, 1998.

1996 Thorson, Alice . "Group Counterpoint," *Kansas City Star*, June 21, 1996.

1995 Whittaker, Richard. "Jane Rosen: Artist and Teacher," *T.S.A.*, Winter, 1994/95.

1993 Hodder, Monroe. "For Pleasure," *Artweek*, November 4,
Bowen, Dorothy. "Bird's eye view of art gallery," *Contra Costa Sun*, Oct. 24, 1993.
"Hawks inspire. . .," *Contra Costa Sun*, October 12, 1993.
Phillips, Patricia C. Review, *Artforum*, Summer, 1993.

1990 Bass, Ruth. Review, *ARTNews*, April 1990.

1988 Gibson, Eric. "Nature and Sculpture: A New Subjectivity Takes Root," *Sculpture*, September / October 1988.
Yau, John. *Artforum*, March 1988

1987 Westfall, Stephen. *Art in America*, July 1987.

1987 Gibson, Eric. "Review," *Sculpture*, May / June 1987.
Sofer, Ken. "Review," *ARTNews*, May 1987.

1982 Klein, Michael. "Review," *ARTNews*, October 1982.
Friedman, Jon. "Review," *Arts*, September 1982.
Smith, Roberta. "Group Flex," *The Village Voice*, June 22,
Flood, Richard. "Agitated Figures: The New Emotionalism," catalog, Hallwalls, Buffalo, NY, 1982.
Siegel, Jeanne. "The New Reliefs," *Arts*, April 1982.

1978 Siegel, Jeanne. "Recent Colored Reliefs," *Arts*, September 1978.
Loring, John. "Review," *Art in America*, May / June 1978.
Bell, Tiffany. "Review," *Arts*, May 1978.
Ellenzweig, Allen. "Private Myths," catalog, the Queens Musuem, 1978.
Glueck, Grace. "Greater SoHo-Spring Guide to Downtown Art World," *New York Times*, March 31, 1978.

1975 "Review," *Arts*, December 1975.
"Review," *Arts*, January 1975.

Teaching Experience

1996-06 Special Lecturer
University of California at Berkeley Art Department, Berkeley, CA

1998 Research Fellow
LaCoste School of the Arts, LaCoste, France

1995-96 Milton Avery Distinguished Visiting Professor
Bard College, Annandale-on-the-Hudson, NY

1994-95 Special Lecturer
University of California at Berkeley Art Department, Berkeley, CA

1993 Visiting Consulting Professor
Stanford University Art Department, Stanford, CA

1990-92 Visiting Assistant Professor
University of California at Davis Art Department, Davis, CA

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

1978-89 Senior Faculty
School of Visual Arts, New York, NY

Selected Visiting Artist Lectures

Bard College, Annandale-on-Hudson, NY

Cleveland Art Institute, Cleveland, OH

Colgate University, Hamilton, NY

Elvehjem Museum of Art at the University of Wisconsin, Madison, WI

LaCoste School of the Arts, LaCoste, France

Parsons School of Design, New York, NY

Pilchuck Glass School, Seattle, WA

School of Visual Arts, New York, NY

Stanford University, Stanford, CA

Syracuse University, Syracuse, NY

Tulane University, New Orleans, LA

University of California at Davis, Davis CA

University of Montana at Bozeman, Bozeman, MT

Collections

Museum of Contemporary Art, San Diego, CA

Albright-Knox Art Gallery, Buffalo, NY

Aspen Art Museum, Aspen, CO

Brooklyn Museum, Brooklyn, NY

Chase Manhattan Bank, New York, NY

Chevron Corporation, San Ramon, CA

Ciba-Geigy Chemical Corporation, Ardsley, NY

Douglas Maxwell, NY

Eric Fischl and April Gornik

Grace Borgenicht collection, NY

Lowe Art Museum, Coral Gables, FL

Luso American Foundation, Lisbon, Portugal

The Mallin Collection, Buckhorn Sculpture Park, CT

Memorial Art Gallery of Rochester, University of Rochester, NY

Mitsubishi Corporation, New Orleans, LA

Novell, Provo, UT

Phoenix Arts Commission, Phoenix, AZ

Proskauer, Rose, Goetze and Mendelsohn, New York, NY

Prudential Insurance Company, Newark, NJ

Scottsdale Museum of Art, Scottsdale, AZ

U.S. Consulate Guangzhou, China, US Department of State, Art in Embassies

U.S. Embassy in Baghdad, Iraq

U.S. Embassy in Tunis, Tunisia

Yellowstone Museum, Billings, MT



Picasso Wall Bird

Hand Blown Pigmented Glass
13 x 5 x 3.5 inches



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1. Statue of Horus, Temple of Horus, Edfu, Egypt photograph by Daniele Dooling.
2. Constantin Brancusi *Bird in Space* 1923 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

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Solid kiln cast glass gaffer: Ann Hollingsworth

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