

JANE ROSEN
KNIGHT TO ROOK

SEARS•PEYTON•GALLERY
NEW YORK • LOS ANGELES



A Conversation with Jane

by RICHARD WHITTAKER

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I met Jane Rosen not long after I'd begun publishing an art magazine. She was living in a rented house on a horse ranch near San Gregorio Beach forty miles south of San Francisco, and was unmistakably, a New Yorker. In fact, she was having a hard time making a decision. Would she make her career in New York, where she already had a great start, or trust her chances in northern California in the Bay Area? She'd gone back and forth, literally, over a period of some years from East Coast to West Coast and back. She'd taught at the School of Visual Arts in NYC and at Stanford in Palo Alto. And at one point, she was offered a tenured position at Bard, where she'd be teaching with a close friend, Judy Pfaff.

For an artist, Manhattan was the place to be. Living on a horse ranch three thousand miles away would seem the antithesis. But the climate, the natural beauty of the coastal hills, the wildlife and the quiet exerted a powerful call, and then something happened that settled the question. It had to do with a red-tailed hawk.

I've admired Rosen's work for a long time, her drawings and her sculpture. Hawks have been a central part of that. For years, Rosen favored limestone and marble and then began to expand to glass. Recently she was excited about her new series of glass birds. It was the impetus for the following conversation and collection of images.

—RICHARD WHITTAKER

WORKS: It's quite an involved process making these glass hawks, right?

JANE ROSEN: Yes. Ross Richmond—he's really a maestro—we've been working together for twenty years either at Pilchuck or Public Glass in SF. The last time we worked, we started using templates. We'd make them

using a sheet of wood or plexiglass and make drawings. We'd drill holes and put glass chips and powders in and bake the drawing at 25000 in a furnace or an oven and then pull it out. Think of a pizza tray. It becomes a drawing in glass that likens to the markings on an actual accipiter, one of the three hawks I'm very involved with—the cooper's hawk, sharp-shinned hawk and goshawk.

WORKS: And the red-tailed hawk, right?

JANE: I'm always interested in a red-tailed hawk. It's the reason I'm in California. But these new glass wall birds I sent you images of are all accipiters and they look absolutely realistic. When you see one on a branch in a tree, it has that long, striped tail and they have shorter wings so they can dart in and out of the branches very tightly. No other hawks can do that.

So when we pull the lace out, which is what we call these glass drawings, they're laying on a marver—a steel table. Then we take molten glass, and we have to think backwards and upside down, essentially, in order to place the drawings on this molten glass that's going to be the hawk's body. The lace drawings are for the chest and tail markings. We figure out where it's going to be on the bird and roll the hot glass on to it. Then it stretches as you blow the glass out.

WORKS: So they fuse, and the whole thing is shaped as it's being blown?

JANE: Yes. It's an incredibly complex process. You have to pull out the tail, for example, and then you work on the chest and get some of the markings in there by drawing it out. And the thing has to be turning constantly and going in and out of the furnace.





WORKS: In order to keep it at the right temperature.

JANE: That’s right. If it gets a little too cool it will break and if it gets a little too hot, it will fall off the punty, which is the metal rod the glassblower uses.

WORKS: Are the two of you working together?

JANE: Mostly. I stand over him and every once in a while, I will cut in. I direct making the lace. Sebastian Ages made the lace last time with me. I’m saying “Let’s use k54,” which is a certain transparent black. “Let’s use 161 frit #1,” which are chips of cream-colored glass. So I’m basically designing and working out the whole form with Ross and telling him where to pull more or longer, although he’s the master glassblower. We get completely in synch. Then, when we get where the tail and the chest are working, we have to change where the metal pipe is attached to where the head is going to be. Ross is in charge of all of this. After that, we have to change it and connect the punty on the back, or near the tail and heat it up again.

WORKS: In order to shape the head, right?

JANE: Yes. And then we’re going to put more glass frit onto the head and part of the chest, and start shaping the head. It’s really complex because you have to know where the head is going to be and how the shoulders are going to be while you’re working on the tail and the back. The process is like an ancient alchemy. At the glass blow (artist) Jim Campbell said that with the intensity of attention Ross and I had with each other and with the glass, you could hear a pin drop. I’m there like a hawk, looking at every single thing. All Ross had to do was look up at me and I’d just indicate with my hand—“longer” or “more.”

There’s a great line—maybe I’ll want something to happen with the shoulders and I’ll ask, “Ross, do you think. . .” And he says, “Not now!” [laughs]

WORKS: He knows what you’re going to say.

JANE: He knows. And when he looks up at me, I don’t even need to know what he’s going to ask. I’ll just say, “Bigger.” [laughs] I know he’s asking, “Do you want the beak to be pulled down like this.” The beautiful beak.

He takes these tweezers and pulls the glass out from the head and pulls it down to a thread and cuts it off with scissors. We get that exact accipiter beak just from pulling a piece of glass and cutting it off. It’s *sooo* magical.

It’s slow, though. What I’m describing, the shaping and blowing and getting the markings just right, takes four hours. The red-tailed hawk, where we made these big brown and burnt sienna wings that we put onto the hawk—that piece is twenty-three inches long. It took seven hours to blow. So I’m standing there sweating. He’s standing there sweating and two assistants are there, because when it’s that big, you can’t even lift it. It’s probably thirty or forty pounds at the end of a six-foot pole that you’re holding up the whole time.

Then, in order to get the feet on that red tailed hawk, he made another glass ball, turned it into a cup and pulled it out from the bottom of the chest. For me, it was a once-in-a-lifetime event. It ends up looking like art, but you also end up wondering, “*How did God make these?*”

The tail is long on this accipiter (points) so he has an incredible rudder. He only lives on smaller birds and has to fly through branches of trees. The red-tailed hawk eats mice and rabbits and snakes, so he has way bigger and wider wings and a shorter tail.

WORKS: Now you made an earlier glass version of the red-tailed hawk?

JANE: The glass red-tailed hawk is from a couple of years earlier. He was one of the first where we tried to make the lace drawings for the wings and then pull it onto the glass. It really was the forerunner of all of the wall birds. We learned a great deal from doing him and we’ve been learning more each time. It’s very hard to know exactly where the hole goes in the back so it sits well on the wall, how to get the exact right posture with head and shoulders, and the right proportions. Somebody at the glass blow said, “It’s unbelievable what the two of you can do with this glass bird in a few hours.” Ross just turned his head and said, “Yeah. *Twenty years* and a few hours.”

WORKS: Why are you using the word “lace”?

JANE: We're basically making glass lace in a similar way you'd weave lace. It's like Ursula's (Rydingsvard) pieces now. She calls them "lace" because they liken to lace collars.

Before this glass blow, when we were getting ready to work in person, I took photographs of hawks. I already had some of this glass lace and I would carefully tape the lace onto the various places on the hawk photo where I wanted it to be fused with the glass hawks that were going to be made, like on the chest or the wings. Then I put these carefully into a padded box and shipped it up to Ross in Seattle.

WORKS: How long have you been working on making glass hawks? I know you've been carving stone hawks for a long time.

JANE: The glass hawks I started to try around 2000, or maybe as early as 1998. So literally, it's taken twenty years to get these pieces. I mean, over the years there are glass wall hawks we've made, but these are really the first ones—not that I'm completely satisfied, there's more I want to do, but with these—where I really feel there's some understanding of being in relation to the process.

WORKS: Earlier, when I brought up the red-tailed hawks, you said, "That's the reason I'm here on the West Coast." I wonder if you would repeat that story.

JANE: Sure. When I arrived from New York and got planted on this horse ranch where I was renting a house, I was supposed to go back to New York, which is my home. I couldn't quite make up my mind what I wanted to do. Then one day I was walking and something called me. I looked up and there was a red-tailed hawk circling over my head. I heard a voice say, clear as day, "*Stay here. Tell my story.*"

WORKS: That's remarkable.

JANE: My friend, my teacher Ruth Cooke said, "You must stay here." It's important not just for your students, but for the whole country that you tell this story.

WORKS: What is that story?

JANE: It's embodying the red-tailed hawk to allow people to see what I see in nature, so they won't destroy the nature we inhabit. That's an important story to tell, especially now. There's no respect for the stories and the legends of nature. We're dominating nature and drilling holes in it and taking away its wildness.

WORKS: Like we're out on a limb and sawing it off.

JANE: Exactly. We're definitely out on a limb. And the thing is, these beings—these hawks, these owls—can't live in the environment we're creating. I guess I feel that I can make these forms and show people what I see. When they buy them and are touched by living with them, they'll have less of a tendency to turn a blind eye to the environment. If they see what I see, and feel the presence of that raptor, maybe they'll feel a new respect.

WORKS: Like nature isn't just a supply depot to satisfy our short-term needs and desires.

JANE: We're just visitors. Nature isn't a supply depot for us. We're not here to use nature this way. Just now, I'm sitting outside watching a squirrel and a lizard have a little exchange. I'm just watching.

As long as I was teaching at UC Berkeley, I would bring the students on trips to the ranch—especially the computer science students, because they tended to live in their heads. If I could get them to really experience nature, they were always touched and I could feel something shift. ■

See more at www.janerosen.com





*Watercolor
Birds, 2018*

Hand blown
pigmented glass
13 x 4 x 4 inches





LEFT

White Lace Bird, 2018

Hand blown
pigmented glass
16 x 5½ x 4¼ inches

OPPOSITE

*Sebastian's
Landscape*, 2018

Hand blown
pigmented glass
17 x 5½ x 4½ inches





LEFT

Bronze Buddhi II, 2016

(edition of 6)

Cast bronze

with unique patina

18 x 5 x 4 inches

OPPOSITE

Rook Boy, 2013

Hand blown pigmented

glass and marble mix

19 x 5 x 4 inches





Pink Hand, 2018

Pink Portuguese marble
and limestone

46½ x 13 x 8 inches

figure: 22 x 13 x 4 inches

base: 24 x 10 x 8 inches



Rufous II, 2016

Hand blown pigmented glass
and limestone

66 x 8 x 10 inches

figure: 14 x 6 x 8 inches

block: 3½ x 6 x 8 inches

base: 48 x 8 x 10 inches

Horse Relief, 2017

White marble and limestone

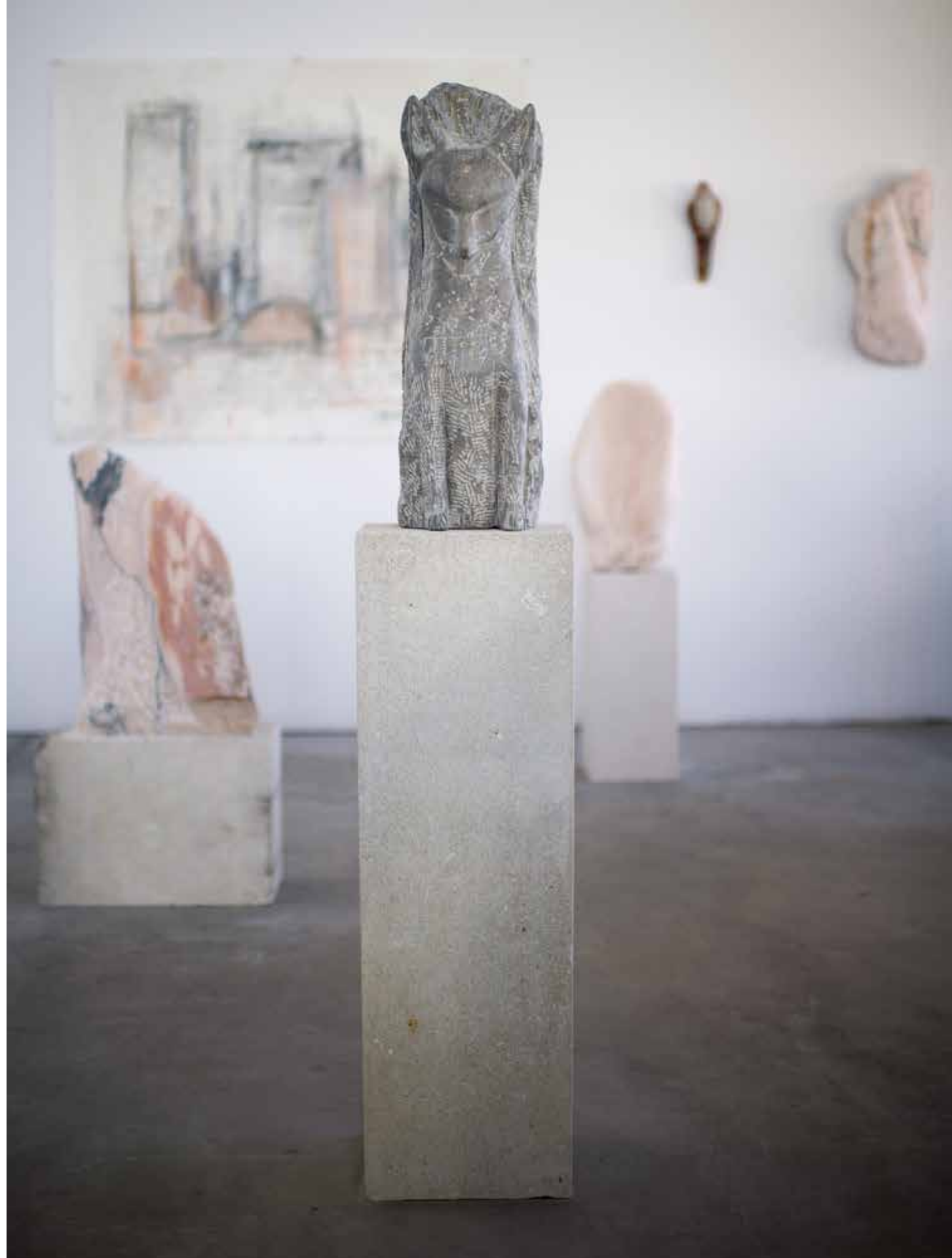
43 x 14 x 10 inches

figure: 19 x 15 x 8 inches

base: 24 x 14 x 10 inches



Fox (Body), 2017
Grey limestone
and linen limestone
58 x 11 x 8 inches
figure: 23 x 8 x 7 inches
base: 35 x 11 x 8 inches





Fox (Head), 2017
Grey limestone
and fossil limestone
60 x 8 x 11 inches
figure: 15 x 7 x 4 inches
base: 45 x 8 x 11 inches





*White Bird
on Ladder, 2017*

Fossil limestone

56 x 10 x 6 inches

figure: 10 x 4 x 5½ inches

base: 45 x 10 x 6 inches





*Cash Bird
on Ladder, 2017*

Hand blown pigmented
glass and fossil limestone

64 x 8 x 13 inches

figure: 14 x 4½ x 8 inches

base: 50 x 8 x 13 inches



One can travel this world
and see nothing.
To achieve understanding
it is necessary not to
see many things, but to look
hard at what you do see.

—GIORGIO MORANDI



ABOVE

Morandi Drawing, 2014

Chalks, coffee, charcoal, casein
and beeswax
50 x 62 inches

FOLLOWING

Moss Morandi, 2015

Provencal limestone, kiln cast crystal
and handblown glass
Installed: 55 x 94 x 28 inches





ABOVE

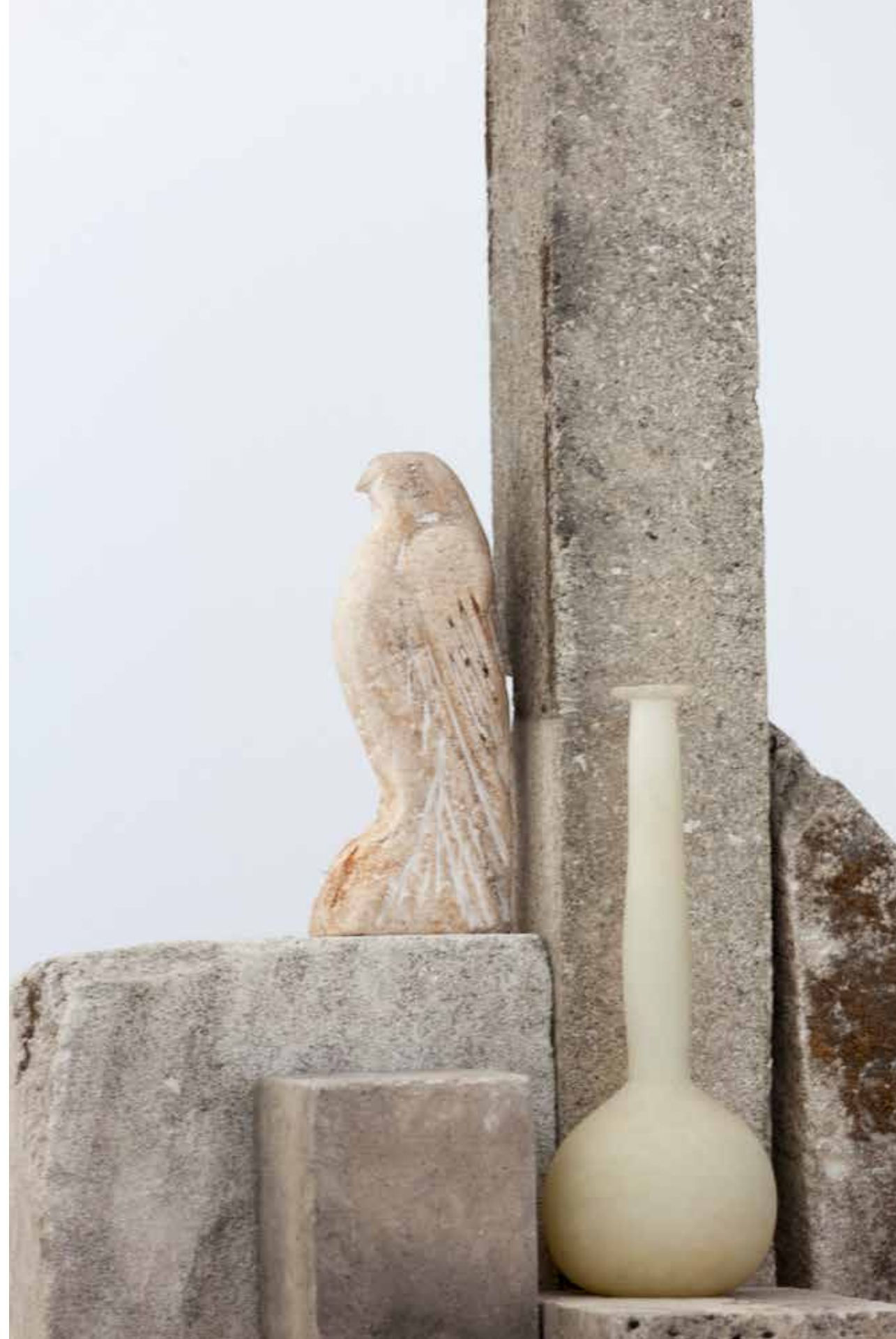
Moss Morandi (detail), 2015

Hand blown glass

OPPOSITE

Moss Morandi (detail), 2015

Provencal limestone, kiln cast crystal
and handblown glass



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To my beloved Rook and Mei Mei, the ravens, the foxes and the amazing wildlife, I give my eternal gratitude.

To Dona Tracy, Laurie Frankel and Scotty McDonald for their photography, friendship and the life they bring to the work.

To my father, who played chess and shared his love of the beauty of forms.

To the seeing of nature and the nature of seeing.



Selected Resume

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

SOLO EXHIBITIONS

- 2018 *Knight to Rook*, Sears Peyton Gallery, New York, NY
2017 *Red (Rufous)*, Tayloe Piggott Gallery, Jackson, WY
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
Full Circle, Cynthia Reeves Projects, Hanover, NH
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

- 2018 *The Spectrum of Women*, Gail Severn Gallery, Sun Valley, ID
Material Matters, Seager Gray Gallery, Mill Valley, CA
Wild Thing: Adventures with the Permanent Collection, Scottsdale Museum of Contemporary Art, Scottsdale, AZ
2017 *Forge and Stone: Work by Contemporary California Women Sculptors*, Sonoma Valley Museum of Art, Sonoma, CA
Touchstones, Totems, Talismans: Animals in Contemporary Art, Brattleboro Museum and Art Center, Brattleboro, VT

- Powder and Smoke*, Seager Gray Gallery, Mill Valley, CA
Material Matters, Seager Gray Gallery, Mill Valley, CA
Into the Deep, Museum of Glass, Tacoma, WA
Intimate Sculpture, Winfield Gallery, Carmel, CA
Summer Salon, Sears Peyton Gallery, New York, NY
2016 *Summer Salon: Powder and Smoke*, Seager Gray Gallery, Mill Valley, CA
We Move Through Time Together, Sears Peyton Gallery, New York, NY
Bird in the Hand, Palo Alto Art Center, Palo Alto, CA
Material Matters, Seager Gray Gallery, Mill Valley, CA
2015 *Preview 2015*, Gail Severn Gallery, Ketchum, ID
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
State of Nature IV, Gail Severn Gallery, Sun Valley, ID
Terra Cognita, Seager Gray Gallery, Mill Valley, CA
Gallery Artists Group Show, Traver Gallery, Seattle, WA
Material Matters, Seager Gray Gallery, Mill Valley, CA
Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, New York, NY
2014 *Marks & Conversations, Contemporary Painting & Sculpture*, Gail Severn Gallery, Ketchum, ID
Jane Rosen & Raphaëlle Goethals, Gail Severn Gallery, Ketchum, ID
State of Nature III, Gail Severn Gallery, Sun Valley, ID
A Menagerie of Metaphors, Maier Museum of Art, Randolph College, Lynchburg, VA
Wings & Wheels, Curated by the Phoenix Arts Commission, Phoenix Airport, Phoenix, AZ
Compelled by the forces of Nature, Curated by Michael Klein, Metro Show, New York, NY
Shades of White, Curated by Bill Traver, Traver Gallery, Seattle WA
A Gathering with Dozier Bell, Catherine Hamilton, Jane Rosen and Kiki Smith, Curated by Cynthia Farnell, Welch School of Art and Design, Welch Galleries, Georgia State University, Atlanta, GA
2013 *Form and Place: Jane Rosen / Ann Hollingsworth*, Seager Gray Gallery, Mill Valley, CA
State of Nature II, Gail Severn Gallery, Sun Valley, ID
Animalia II, Gail Severn Gallery, Sun Valley, ID
2012 *Creative Nature*, Phoenix Sky Harbor International Airport, Phoenix, AZ
Conference of the Birds, Cynthia-Reeves Projects, Mana Contemporary, Jersey City, NJ
State of Nature, Gail Severn Gallery, Sun Valley, ID
Entering the Wild, Curated by Anne Veh, Di Rosa Preserve, Napa, CA
Past as Prologue-Preview 2012, Gail Severn Gallery, Sun Valley, ID
2011 *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, NH
Nature, Gail Severn Gallery, Sun Valley, ID
Marks and Conversations, Gail Severn Gallery, Sun Valley, ID
2010 *Art in Embassies* Exhibition, Lisbon, Portugal
For Love of Paper, Tayloe Piggott Gallery, Jackson WY
Intimate to Monumental, Gail Severn Gallery, Sun Valley, ID
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

AWARDS

- 2015 Arts and Letters Award, Academy of Arts & Letters Invitational Exhibition, NY
2010 Purchase Award, Academy of Arts & Letters Invitational Exhibition, 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

COLLECTIONS

- Albright-Knox Art Gallery, Buffalo, NY
Aspen Art Museum, Aspen, CO
Berkeley Art Musum, BAMPFA, Berkeley, CA
Brooklyn Museum, NY
Chase Manhattan Bank, NY
Chevron Corporation, CA
Ciba-Geigy Chemical Corporation, Ardsley, NY
Douglas Maxwell, NY
Eric Fischl and April Gornik
Grace Borgenicht Collection, NY
Lowe Art Museum, FL
Luso American Foundation, Portugal
Maier Museum of Art, VA
The Mallin Collection, Buckhorn Sculpture Park, CT
Memorial Art Gallery of Rochester, 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
Sonoma State University Art Collection, Rohnert Park, CA
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

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2016 *H is for . . .*, Exhibition catalog, Essay by Douglas F. Maxwell, Gail Severn Gallery
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2015 *Cash-Morandi*, Exhibition catalog, Sears Peyton Gallery
Desmarais, Charles. *San Francisco Chronicle* review “Art and Technology a Tricky Pairing,” December 9, 2015
Terra Cognita, Exhibition catalog, Seager Gray Gallery
2014 Muehlemann, Kathy. *A Menagerie of Metaphors*, Exhibition catalog, Maier Museum of Art,
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- Pasture*, Exhibition catalog, Tayloe Piggott Gallery
A Gathering, Exhibition catalog, issuu.com
2013 Porges, Maria. *Form and Place: Jane Rosen / Ann Hollingsworth*, Exhibition catalog, Seager Gray Gallery
Roth, David M. Review “Form and Place,” Squarecylinder.com
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2012 “Inside the Artist’s Studio,” *7 x 7 magazine*, November 2012
Klein, Michael. *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
Seeing (Fall issue), *Parabola*, interview by Richard Whittaker
Art in Embassies catalog, Lisbon, Portugal
Baker, Kenneth. *San Francisco Chronicle* review “Wild Life,” April 30 2011
Whittaker, Richard. Profile “Jane Rosen Wild Life,” Squarecylinder.com, May 1, 2011
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2009 “New & Selected Works Review,” *Jackson Hole News & Guide*, November 25, 2009
2008 Castro, Garden Jan. *Sculpture Magazine*, October
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2007 Whittaker, Richard. “Jane Rosen, East and West,” No. 15 *works & conversations*
Artner, Alan. *Chicago Tribune*, May 18, 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
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2002 Byrne, Chris. “The Original Print: Understanding Technique in Contemporary Fine Printmaking,” Guild Publications, 2002
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1998 Braff, Phyllis. Art Reviews, *New York Times*, August 9, 1998
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D’Arcy, Joan. “Exhibit 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, 1993
Bowen, Dorothy. “Bird’s Eye View of Art Gallery,” *Contra Costa Sun*, October 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

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