



JANE ROSEN

PASTURE

27 JUNE —
10 AUGUST 2014

JANE ROSEN

PASTURE

*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, or human beings, never really exists
as we see and understand it. Matter exists, of course, but has no essential
meaning of its own, such as the meaning that we attach to it.
We can know only that a cup is a cup, that a tree is a tree.*

TAYLOE PIGGOTT GALLERY



JANE ROSEN: MOVEMENT IN STILLNESS

by David M. Roth



Mama Raven on Stone, 2013
Hand Blown Pigmented Glass and Limestone
43 × 8 × 20 inches

In a magnificent light-filled studio overlooking a coastal valley 30 miles south of San Francisco, Jane Rosen works in an aviary of her own making, creating birds made of blown and cast glass. She shapes them as the Egyptians did into heraldic icons, leaving just enough information in her attenuated forms so that we can identify them as birds of prey. Most notable are their poses of nobility, typical of the sort raptors strike when perched. Frozen in the manner of ancient statuary, they signal not just bird-ness, but something far greater. That something is geologic time, evoked by the alchemy of glassmaking and by Rosen's use of rock plinths whose layers of sedimentation, erosion, metamorphosis and fossilization provide tactile evidence of not only time's passage, but also our own position within the larger scheme of things.

These juxtapositions perform an uncanny act: they bridge the gap between the dark recesses of antiquity and the apexes of modernity, allowing viewers to shift back and forth just as Rosen does in her own thinking. Starting in 1974, the year of her first New York exhibition, and for two decades hence, Rosen made regular visits to the Egyptian wing of the Metropolitan Museum of Art and to a preserve on the Great South Bay where she owned a house surrounded by a vast array of birdlife. In the same year, and newly graduated from NYU, she encountered Joseph Beuys during his famous internment with a coyote at the René Block Gallery. That life-changing event set in motion future devel-

opments involving animals. Today, working at the 40-acre horse ranch that she has occupied since 2003, Rosen interacts with all manner of creatures, sowing birdseed to attract hawks, kites, falcons and kestrels, and tossing carrots from a patio to attract horses to her studio door. From these close observations she creates abstract, multi-layered drawings that form the basis of the sculptures we see here.

Rosen, an exquisite draftsman, has always regarded drawing an integral part of her practice. "It's almost like I make sculpture to draw on it or to illuminate it with different transparencies, opacities or patinas." Drawing allows her to embed into bodily consciousness the precise form her subjects will take when realized in glass. It is the means by which she "finds movement in stillness." By shaping molten glass with human breath and hand tools, and by rolling it in pigmented glass to inject color, Rosen – working with former members of William Morris' glassblowing team (Ross Richmond and Kimberley Haugh) – literally *paints* with glass. *Brancusi Beaumaniere*, named for the Romania-born sculptor of slender bird forms and the area in France where the limestone for this piece was quarried, is a fine example of the perception-stretching qualities afforded by this process. When you look at it and *into* it, you see two things at once: a multilayered cloud-scape and a mottled bird's breast, a bifurcated view that enables you to "see both in and out simultaneously."

Grey Guston does something similar. Its semi-translucent body, kiln-cast with Ann Hollingsworth, emits hues reminiscent of various minerals, while its fossilized sandstone base conjures “faces” similar to those seen in Philip Guston’s paintings and to those lining the ocean cliffs near Rosen’s studio. *Etruscan Bird* captures in marble the energy of the sun. By way of explanation, Rosen recounts her experience at the Portuguese quarry from which the raw material for this piece was extracted. “You’re watching the light move on the stone all day, and you realize that the sun is telling you how to carve.” Heeding its instructions, Rosen and her assistant, Alexander Rohrig, incised the stone with vertical, ink-stained cuts, making it appear as if the bird had arisen out of it organically. That impression is further reinforced by petrified wood-like surface textures and pronounced striations, similar to those seen in the uplifted, sedimentary deposits of shale and pillow basalts lining the Pacific coast. The overall effect is a kind of avian *contrapposto*, a natural twisting of the body that perfectly describes the concentrated energy of a raptor about to take flight.

Conceptually, the most engaging work in this show is *Monk Morandi*, a floor-mounted cityscape topped by ancient bottle forms and shrouded Rodin-like figures. It, too, began with a sketch: a collection of stains cleaved by soft, repeating lines that recall a Giacometti drawing,

suffused with *sfumato*. Translated into carved limestone towers and kiln-cast crystal vessels, it stands as an homage to New York architecture and to the piece’s art-historical lineage, evidenced in luminescent bottle shapes that display the same dust and dull luster as Morandi’s. The opposition between these subjects, says Rosen, highlights “the difference between landscape time and domestic time.”

Rosen is hardly the first artist to be so struck. The list of those who’ve experienced the transformative effects of the Pacific Coast runs from Mark Tobey and Morris Graves to Richard Diebenkorn and Stephen de Staebler. Each found their unique sensibilities altered by this environment, and so it is with Rosen. When I consider the primordial beauty in her work and its relationship to the immediate surroundings, I am reminded of Jackson Pollock, who once declared with no small amount of hubris: “I am nature.” Rosen, without hyperbole, can issue the same claim with absolute credibility.

David M. Roth is the editor and publisher of [Square-cylinder](#), the online visual art magazine for Northern California. A former contributing editor to Artweek and an independent curator, he has written for Art Ltd. and American Craft, and is the author of numerous catalogue essays.

PASTURE

Stone | Glass

Grey Guston (Detail)



Grey Guston, 2013
Kiln Cast Crystal and Beach Fossil Stone
38 × 18 × 32 inches



Grey Crystal Bird (Detail)



Grey Crystal Bird, 2014
Kiln Cast Crystal and Pigmented Limestone
71 × 8 × 10 inches



Braided Hawk (Detail)



Braided Hawk, 2014
Hand Blown Pigmented Glass and Grey Limestone
27 × 8 × 9 inches



Brancusi Beaumaniere (Detail)



Brancusi Beaumaniere, 2014
Hand Blown Pigmented Glass and Limestone
74 × 12 × 12 ½ inches



Brancusi Wall Bird, 2013
Hand Blown Pigmented Glass
15 × 4 × 3 ½ inches



Egyptian Gyrfalcon (Detail)



Egyptian Gyrfalcon, 2014
Hand Blown Pigmented Glass and Grey Limestone
64 ½ x 10 x 14 inches





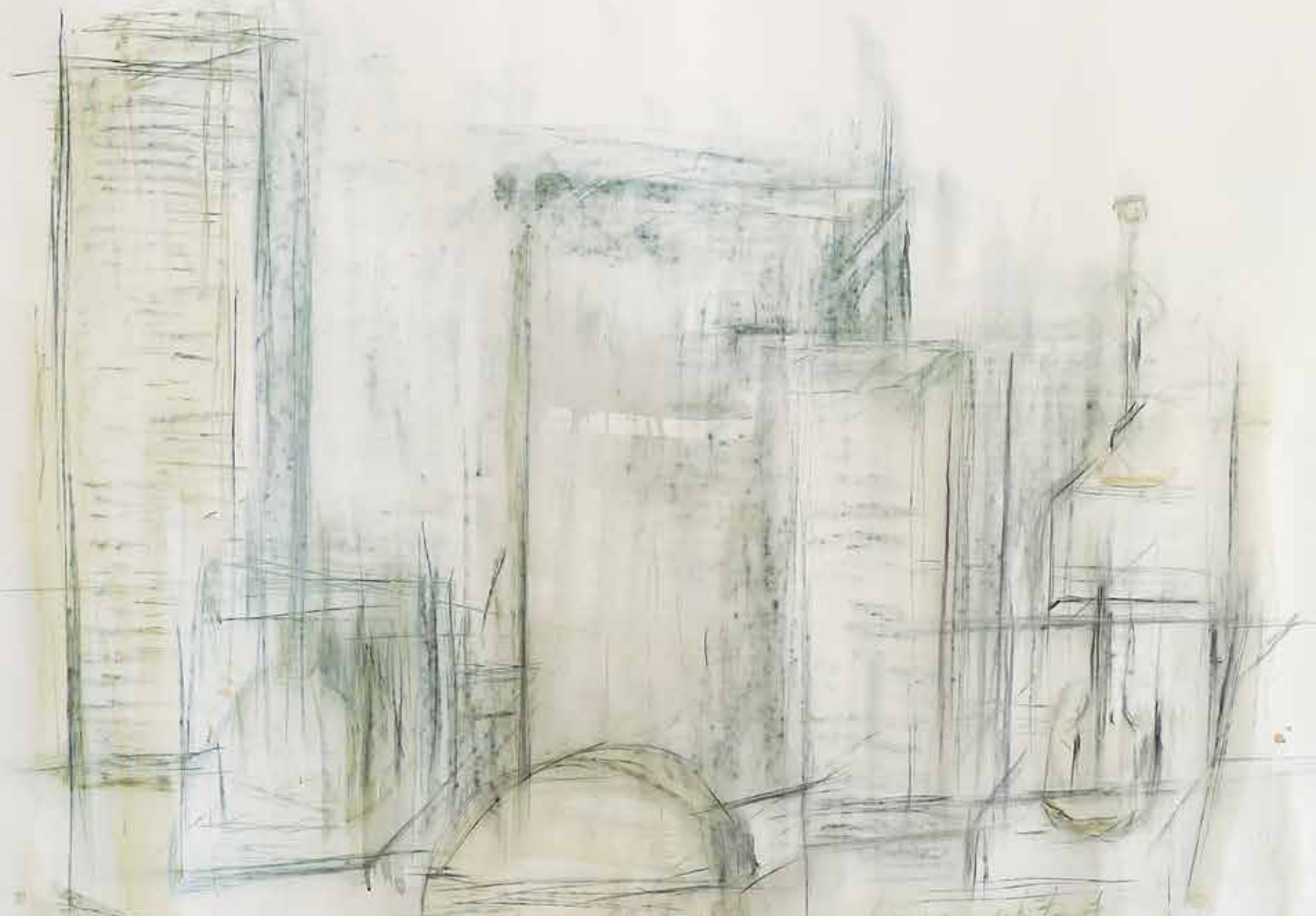
MONK MORANDI

Stone | Glass

Monk Morandi, 2013
Limestone and Kiln Cast Glass
46 × 72 × 36 inches



Morandi Drawing, 2014
Chalk, Coffee and Charcoal on Paper
52 x 80 inches



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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. It's like a dream, but has no difference
in meaning of its own, even in the morning, that we attach to it.
We can know only that a cup is a cup, that a tree is a tree.



WRITTEN IN STONE

Stone | Glass | Paper

Etruscan Bird (Detail)



Etruscan Bird, 2013
Portuguese Almond Marble with Sumi-e Ink
46 × 52 × 18 inches



Deer Sienna Stone (Detail)



Deer Sienna Stone, 2014
Provencal Limestone and Sumi-e Ink
55 × 8 × 8 inches





Rook and Mei Buddhi, 2013
Hand Blown Pigmented Glass and Marble Mix
Rook (left): 19 × 5 × 4 inches
Mei (right): 18 × 5 × 4 inches



Hawk and Buddhi Drawing, 2014
Casein, Conte, Mixed Media
48 × 51 ½ inches



JANE ROSEN

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

Solo Exhibitions

- 2014 Tayloe Piggott Gallery, Jackson, WY, Pasture
- 2012 Gail Severn Gallery, Sun Valley, ID, light morph / dark morph
Cynthia Reeves Projects, Hanover, NH, Full Circle
- 2011 Braunstein-Quay Gallery, San Francisco, CA, Wild Life
Tayloe Piggott Gallery, Jackson, WY, Second Nature
- 2010 Sears-Peyton Gallery, New York, NY, A Class of Birds
- 2009 JH Muse Gallery, Jackson, WY, New and Selected Works
Gail Severn Gallery, Sun Valley, ID, Summer Bird
- 2008 Traver Gallery, Seattle, WA, Posted Turning
Braunstein/Quay Gallery, San Francisco, CA, Gamut
- 2007 Sears-Peyton Gallery, New York, NY, Mei Mei Series
Gwenda Jay / Addington Gallery, Chicago, IL, Reincarnations
- 2006 Friesen Gallery, Seattle, WA, Tracking
- 2005 Friesen Gallery, Sun Valley, ID, Wheel of Nature
- 2004 Braunstein/Quay Gallery, San Francisco, CA, Coastal Influence
- 2003 Alpan Gallery, Huntington, NY
- 2002 Sears-Peyton Gallery, New York, NY, Small Scale
- 1998 Byron Cohen Gallery, Kansas City, MO, Reading Tea Leaves
- 1996 Joan Roebuck Gallery, Lafayette, CA
- 1995 Grace Borgenicht Gallery, New York, NY, Movement and Rest
Colgate University Art Museum, Hamilton, NY, Movement and Rest
- 1993 Grace Borgenicht Gallery, New York, NY, Better Nature
Joan Roebuck Gallery, Lafayette, CA
- 1992 Mincher-Wilcox Gallery, San Francisco, CA
- 1990 Mincher-Wilcox Gallery, San Francisco, CA

- 1989 Grace Borgenicht Gallery, New York, NY, Sun/Moon
- 1988 Grace Borgenicht Gallery, New York, NY, Oak Island Studies
- 1987 Grace Borgenicht Gallery, New York, NY, Forming
- 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

- 2014 Compelled by the forces of Nature, Metro Show, curated by Michael Klein, New York, NY
- Shades of White, Traver Gallery, Seattle WA, curated by Bill Traver
- A Gathering with Dozier Bell, Catherine Hamilton, Jane Rosen and Kiki Smith, Welch School of Art and Design, Welch Galleries, Georgia State University, Atlanta, GA, curated by Cynthia Farnell

- 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, Di Rosa Preserve, Napa, CA, curated by Anne Veh
- Past as Prologue-Preview 2012, Gail Severn Gallery, Sun Valley, ID

- 2011 Works on paper II, Danese Gallery, NY, NY

- Armory Show, Danese Gallery, New York, NY
- The Nature of Glass, Shack Art Center, Everett, WA
- Heritage Bank, San Jose, CA, curated by Jane Salvin
- Conference of the Birds, curated by Cynthia Reeves, Walpole, NH
- Nature, Gail Severn Gallery, Sun Valley, ID
- Marks and Conversations, 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, Danese Gallery, New York, NY, curated by April Gornik
- Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, New York, NY
- Future Tense: Landscape in Transition, Stephan Stoyanov Gallery, New York, NY, curated by Dede Young
- James Castle & Jane Rosen, Dallas Art Fair, Dallas, TX, curated by Tayloe Piggott

- 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, 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
- Alignment, Friesen Gallery, Seattle, WA

- 2005 Judy Pfaff, Jane Rosen, Braunstein/Quay Gallery, San Francisco, CA
- Speaking Volumes, curated by Judith Tolnick
- Champa Fine Art Center Galleries, University of Rhode Island, RI

Collections

- Albright-Knox Art Gallery, Buffalo, NY
- Aspen Art Museum, Aspen, CO
- Brooklyn Museum, New York, NY
- Chase Manhattan Bank, New York, 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
- 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
- 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

Awards

- 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 National Endowment for the Arts, Full Award in Sculpture

Teaching Experience

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

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

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

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

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

Previous spread:
Wax Gypsy with Coopers, 2013
Casein, Wax and Ink
40 × 60 inches



Pasture, 2010
Coffee, Watercolor, Casein,
Ink and Beeswax
36 × 42 inches

Acknowledgements

In the past two years, being witness to the extraordinary pastoral life of the birds and animals surrounding me, I have been so grateful for the extraordinary help I have received. This help has enabled me to bring to life art that speaks to all I have seen during this mysterious time; a time that marks coming to terms with questions of domestic time and landscape time informed by the work of Giorgio Morandi.

My heartfelt thanks go to Alexander Rohrig, Ross Richmond, Ann Hollingsworth, Sebastian Ages, Gustavo Gutierrez and Fernando Martinez for their artistry and assistance in making this work possible.

I would like to thank Sarah Christianson, Dona Tracy and Alexander Rohrig for the photographs that accompany this show and beautifully document the work in this catalogue.

To Tayloe Piggott and Alexandra Keenan, for their leap of faith, hard work and undying support, I am eternally grateful.

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Pasture
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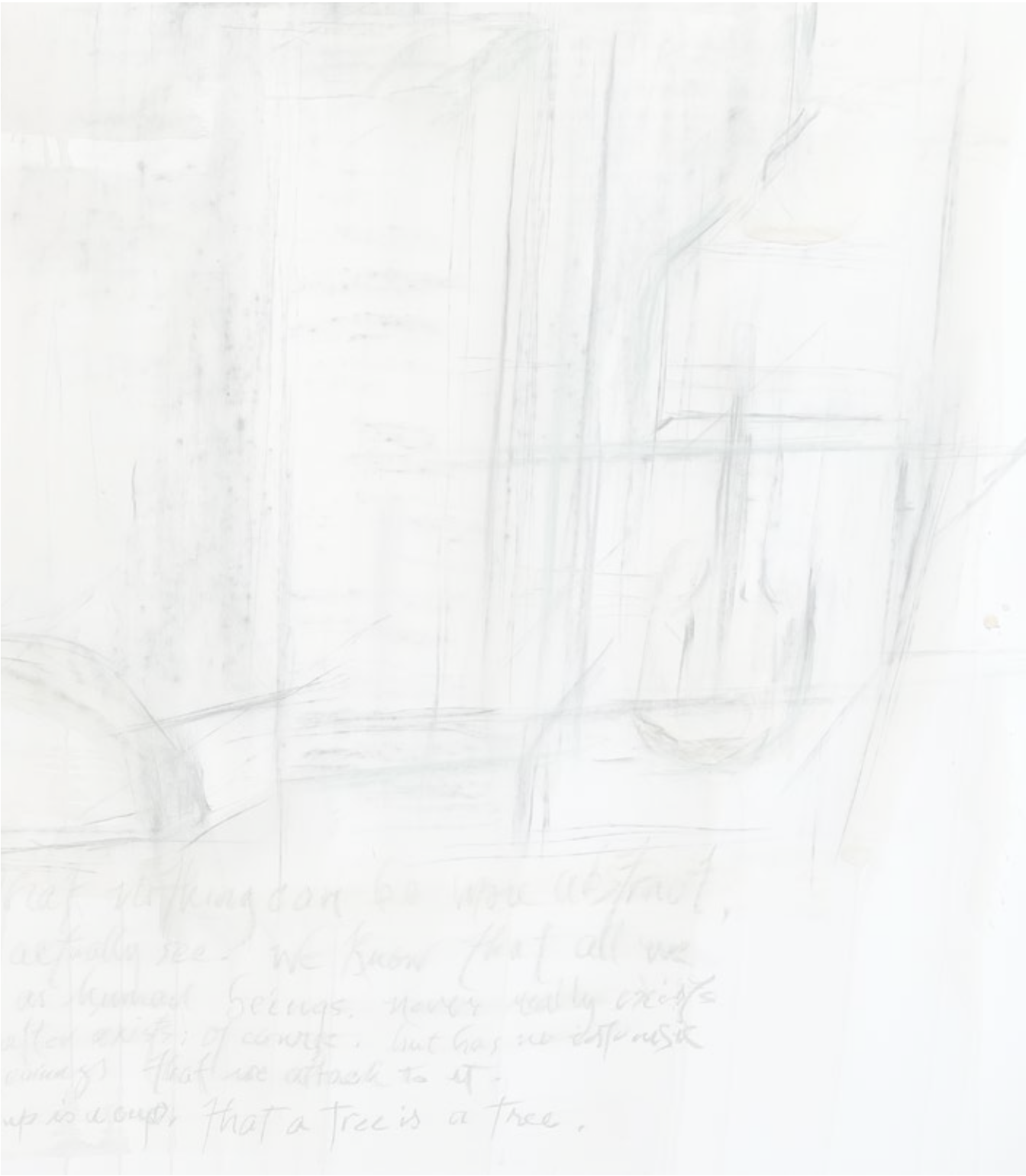
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Front Cover: Grey Guston
Inside Covers: Morandi Drawing (detail)





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