



JANE ROSEN

light morph / **dark morph**



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Gail Severn Gallery
July 2012



“Huginn and Muninn mean ‘thought’ and ‘memory.’ Those are the names of the two ravens of Odin. Every day he sends them flying over all the earth, and they come back and tell him everything they have seen and heard.”

—Nordic Legend

Jane Rosen

Seen and Heard

by Michael Klein

Jane Rosen is preparing her own ark. That is, she is carving and shaping a slew of animals from dogs to birds to horses that seem to be part of an enormous installation representing various species of animals that surround her in life and work.

From day to day Rosen’s studio is a buzz with activity, stone being cut and carved, assistants moving and placing works but also with her models: two big dogs, a pair of horses and the family of ravens, hawks, fox, deer and song birds that come daily for feeding and conversation. It is not that Rosen is the crazy cat lady next door, she is, in fact attached to and attracted by the character and personality of each of these creatures. They are her muses, her models. Each peculiar trait, every habit and their daily routines are a wonderful living sketchbook of what over time and constant observation becomes her sculpture. Rosen believes deeply that her art, along with its aesthetic quality, is a guide to understanding the important relationship we have with these creatures. Therefore, that understanding can stand as a guide to the relationships we have with each other and a respect we must develop and maintain for nature in general.

Rosen discovered sculpture in 1975 with her first show in New York, at Ed Thorp Gallery, and she has never left it. Like most significant artists, the evolution of her art over the past four decades has witnessed a refinement and maturing into this recent series of bird statuary. Her early works relied on a relief format: smooth and elegant but still bound by the material with the wall as their support. “I am invested in the relationship between the form, thought, and the wall,” she explained in our conversations about her developments for this essay. Over the years Rosen mastered the same skills she has as a natural born draughtsman to the art of carving. And while most



contemporary sculptors today are what is termed “post studio,” that is their production is taking place out side of the traditional studio setting either in an industrial shop or factory, Rosen cherishes working the materials directly in a studio lit by natural light and open to the elements. For her, art is still an extremely personal means of expression and a way to communicate her sense of the world through her carved forms.

In fact, Rosen relishes the process of bringing the sculpture into being; carving stone turns into a ritual of revelation by removing layers of rock to find the heart of the stone, its character if you will. Rosen adds, “aspects of the stone direct you, guide you, suggest directions to take, remove here, follow a vein of color there.” She is a connoisseur of stone ever since her first visit to a stone yard in Portugal in 1988 where a worker told her “the stone knows no master.”

Rosen is somewhat the stone whisperer—understanding both the substantial physical character of her materials but also sensing their internal unseen structure. She will literally hear the stone as others may hear music, “synesthesia” she

explained. Rosen can hear what is happening in the stone. She can hear the form change, as it is being cut and carved. Those sounds translate in her mind into a picture of the form being shaped.

Remember too that this stone is a fragment of the earth; a fragment hardened over a millennium, extracted then from a quarry, then recycled from old buildings in Provence, France and now on the studio floor. It contains within its core the history of its making, its own evolution, the history of its place. Stone is also compressed time. Time too is a key factor in Rosen’s vision. Time as infinite; the bird is a symbol of the here and now and yet can disappear in a moment, fleeting like time: *tempus fugit* as the Roman’s would remind us.

Rosen considers herself “pre modern.” By this, she means that she is intuitive in her processes, exploring through a tried and true method of carving and extracting expression from the materials in her hands. It relies less on theory and more on praxis; less relying on any diatribe to explain the work than the attainment of, and investment in hours of physical labor so that the aspects of the stone or blown glass

are revealed, or the trace of a cut or mark are emphasized, or the surface of a cast glass form is polished. That the details are as important as the overall structure; that there are corresponding visual elements in the bird as object and the base as object and that when brought together create an accomplished, connective whole, which is the subject.

Artists spend much of their down time trying to figure out where they are and where they are going and how they will get there. There is doubt in any decision and at the same time a thrill to be able to create, as the great American sculptor Louise Nevelson called it, "your own character or being." Each is his or her own invention of a self, an original, that tied together with the ambition to sustain a long career to succeed, as this invented self, and to find a place for it and the work, is certainly not an easy feat. Rosen chose her open path decades ago and in recent years has fulfilled her dream of a life sustained by her art and her ideals. While most sculptors today have turned to motley installations as the 'lingua franca' of their art, Rosen has stayed true to her passion for basic sculptural materials such as stone or glass or wood, and for her the craft of the sculptor to explore the way in which forms take shape and are born out of the process of working with those materials. In the '90s Rosen moved west leaving her gritty urban New York roots for an almost idyllic setting in the rolling hills of Northern California. The move was transformational for both herself and her aesthetics. While the east is her mental home, the west is her sanctuary.

When it comes to animals in art, there is a long, significant and wonderful history from the ancient world's representations in a colorful mosaic of bulls and dolphins to the heroic lions that appear in Greek and Roman art, and the countless representations of animals from medieval times through the Renaissance to our modern day painters, sculptors and photographers. Who can forget Edward Hick's Peaceable Kingdom or Manet's great parrot or Henri Matisse's white doves or Braque's symbolic silhouette of a dark bird that sweeps across the surface of his late studio paintings and of course Brancusi's revelatory sleek Bird In Space, a work he carved in marble and cast in bronze. Joseph Cornell too was devoted to his aviary, so many of his anonymous bird cut-outs used as symbolic notes to his famous poetic and intimate box constructions. In Rosen's hands the bird is the perfect sitter: compact, pensive, iconic. Almost a ready-made model available in many sizes and colors. There is great variety in Rosen's repertoire of fauna. This variety is underscored by her descriptive titles such as Pale Goshawk, Celadon Bird and Jewish Bride. Each denotes something of the character of the sitter or materials used to represent this particular bird. Nonetheless, in all of her work Rosen's image of the bird is based on its shape, its posture, a gesture

and the presence of the bird in space. Similarly in all her work there is both brevity and assurance, the direct results of what she would call "an honest hard day's work." They are made, and are looking then, for a place to be set down or installed. The base on which each sits is also an important feature of the work and requires equal work and attention to detail and to shape and scale. Matching of bird and base are as integral to the process as is the carving itself.

Like a beacon, the bird series begun around 2003, is a silent witness to our lives and our surroundings. Their prophetic nature ensnares us and their heraldic stance captures us. They are set as either single works, or pairs or groupings. Some look young, others old and wise. Different kinds of birds, different species of raptors abound, yet the artist stays focused on surface, color, pattern and a singular amphora-like form. Some birds appear sightless, so that the shape of the head and body remain somewhat streamlined, because any intrusion of details would deter Rosen from creating a truly emotive abstract shape. In other instances, there are subtle twists and turns of the body as if the bird had awakened to a sound or a sight. Again, it is the subtle gesture or posture of the bird that Rosen is aiming for because in the end, there are hundreds of possibilities and each one represents a moment in time and a feeling for that moment. For example, Celadon Bird, 2011, is a subtle compilation of glass and different stones: a kind of aesthetic formula of elemental materials. Here Rosen is both carver and painter; the subtle shaping of the green glass and delicate striations of lines on the bird's form are juxtaposed to the white and gray stone on which the bird sits. In various views of her studio one finds a varied collection of carvings and castings as well as works in glass that have been laboriously cast or blown. The studio houses a very extraordinary life-size aviary and the feeling is of a museum gallery. Rosen sees these spaces as a grand installation of her ideas in which the light and tone have been specifically designed to articulate the individual character of each bird, while at the same time presenting this extraordinary body of work as a unified theme. She imagines a room in a museum in which such a collection of birds could remain on permanent view.

Rosen's birds, each a subtle portrait of some aspect of what it is to be a bird, the shape and weight of each carefully considered and established as key to their carving. Each is perched on his or her pedestal, poised, awaiting their creator's instructions or plan. Fossil Bird, 2009, is photographed in a warm sunlight that casts a shadow on the far wall. The great bird is perched on a stone block sitting atop a wood pedestal. It has uncovered a shell shaped fossil and its function is guarding that relic which has been placed on a small ledge below it. On the one hand the sculpture is a perfect visual balance between the limestone carving above and wooden plinth below. On the

other hand it is a minute tableau, a contemporary reliquary to the past. Similarly, Lace Lola, made in 2011, combines layers of limestone blocks to create a structure upon which the glass bird is made to stand. The layers of patinas across the glass bird mimic the patterns and hues of the limestone surface. At the same time, there is a sharp contrast of materials in pairing the smoothed blown glass skin with the pitted and rougher stone texture. Ironically, both come into being through extreme heat and pressure.

While some birds stand alone, others are paired as if sharing a dialogue or the job of watchman. Rosen sent the following quote: "like two golden birds on the Self same tree, the ego and the Self dwell in the same body. While the former eats the sweet and bitter fruit of the tree of life, the latter looks on in detachment," The Mundaka Upanishads.

There is also series such as Wall Birds that are smaller, tubular in shape reliefs. They are the most pictorial of Rosen's works. Each looks as if it has been modeled as three-dimensional tribute to the fantastic 17th century bird painting by Carl Fabritius, The Gold Finch in the collection of the Mauritshuis in Holland. The Dutch painter's study is a remarkable homage to his beautiful studio mate. For Rosen the wall pieces are likewise posed, studies about her studio friends acknowledging their participation in her art and life.

Rosen's drawings of animals are equally remarkable. As testaments to her passion for animals they are less studies than tributes to their individual natures. Classically drawn and representational in style detailed and refined, they are imbued with the same kind of spiritual feeling one finds in similar drawings of nature by Morris Graves, looking to the spirit of the thing not just the thing itself. These works on paper are akin to the ink drawings on pieces of stone but they are generally larger, more exacting in their effort to bring the animal to life, or record some aspect of their physical appearance whether it is their color, pattern or structure.

When asked about her influences Rosen mentions that her inspirations are ancient and modern. Not surprisingly she is drawn to the very formal and rigidly defined shapes of Egyptian tomb art. Deities and Pharaohs sitting upright, erect and attentive imbued with the mysteries of the universe portrayed with heads in the shape of birds and the like. It is both the simplicity of these forms as well as their evocative nature that so capture's Rosen imagination. Leonardo daVinci is also a source for her ideas. His own studies of nature and his exploration of anatomy are further background to Rosen's efforts. At the other end of the spectrum are Constantin Brancusi and Alberto Giacometti, two giants of the 20th century who set the bar for what sculpture could be.



Brancusi's own bird sculptures begun a century ago were less about the particularities of any bird or species of bird than about the vision of the bird as pure form: exaggerated, smooth, wing-less. These dramatic attenuated forms soon became icons of what we know now as modern; symbols of a virtuous simplicity, rigor and an avoidance of anything that would take the viewers eye or mind from the specifics of materials be it wood, metal or stone and the newly shaped form. Brancusi challenged the viewer and his French peers to what we know and define as a sculpture of a bird.

Decades later Rosen takes from that modern idiom and methodology and now brings us back to think about and look at the distinctive character of birds. While Rosen carves and builds with a modernist vocabulary and a spirit imbued with the modernist ethos, she adds to this spirit the post-modern words of name and place. Rosen further explained her viewpoint about her influences, "Here is the Leonardo quote I mentioned to you in our conversation as well as two others I just love. I adore Leo." As Rosen explained outlining the results of his studies of what tools are necessary to create a painting the Italian master wrote to his 16th century audience, "Painting is concerned with the ten things you can see; these are: darkness and brightness, substance and color, form and

place, remoteness and nearness, movement and rest." Rosen adapted those same terms and principles to her own three dimensional concerns.

Similarly the installation views of Rosen's studio might remind the viewer of the now historic portraits of Giacometti's studio in which tall plaster figures are clustered around the artist- not his Surrealist work- but those of the post war era when the figure became gaunt and elongated both as a subject and a symbol of the times. His subjects could be animals too: dogs, a cat all denizens of his Paris neighborhood. Rosen's birds are neighbors too and like Giacometti they are characters of a much larger stage. If the frail human form Giacometti imagined, then modeled in plaster, and cast in bronze as a player on a world stage then Rosen's birds are players on a similar stage, and in an equally fragile world. The question seemingly posed by both artists is will their characters survive?

In the end for Rosen, the sculptor, her works are a power unlocked. Each opens a dialogue through the process of carving, if you will, in stone or glass that draws the viewer in. Her cast of characters seduces us; speak to us with subtle nimble gestures. They remind us of our humanity and their crucial part in our reality.



Ross Richmond and Kimberley Haugh at Public Glass working on "Lace Lola".



glass wood stone



Celadon Bird

Hand Blown Pigmented Glass and Limestone
63 x 8 x 14 inches



Celadon Bird *detail*

Hand Blown Pigmented Glass and Limestone
63 x 8 x 14 inches





Japanese Bird

Hand Blown Pigmented Glass and Limestone
14 x 4.5 x 3.25 inches



Coopers

Hand Blown Pigmented Glass
16 x 5 x 3.5 inches



Long Bird

Hand Blown Pigmented Glass
18 x 5 x 3.5 inches



Egyptian Celadon

Hand Blown Pigmented Glass
16 x 5 x 4 inches

Dervish Bird

Hand Blown Pigmented Glass and Limestone
65 x 10 x 13 inches



Dervish Bird *detail*

Hand Blown Pigmented Glass and Limestone
65 x 10 x 13 inches



Lace Lola

Hand Blown Pigmented Glass and Limestone
78 x 10 x 24 inches



Lace Lola *detail*

Hand Blown Pigmented Glass and Limestone
78 x 10 x 24 inches



Fossil Bird

Limestone, Casein and Recycled Heart of Redwood
60 x 12 x 12 inches



Fossil Bird *detail*

Limestone, Casein and Recycled Heart of Redwood
60 x 12 x 12 inches



White Knight *left* **Jewish Bride** *right*

Pigmented Limestone and Kiln Cast Glass



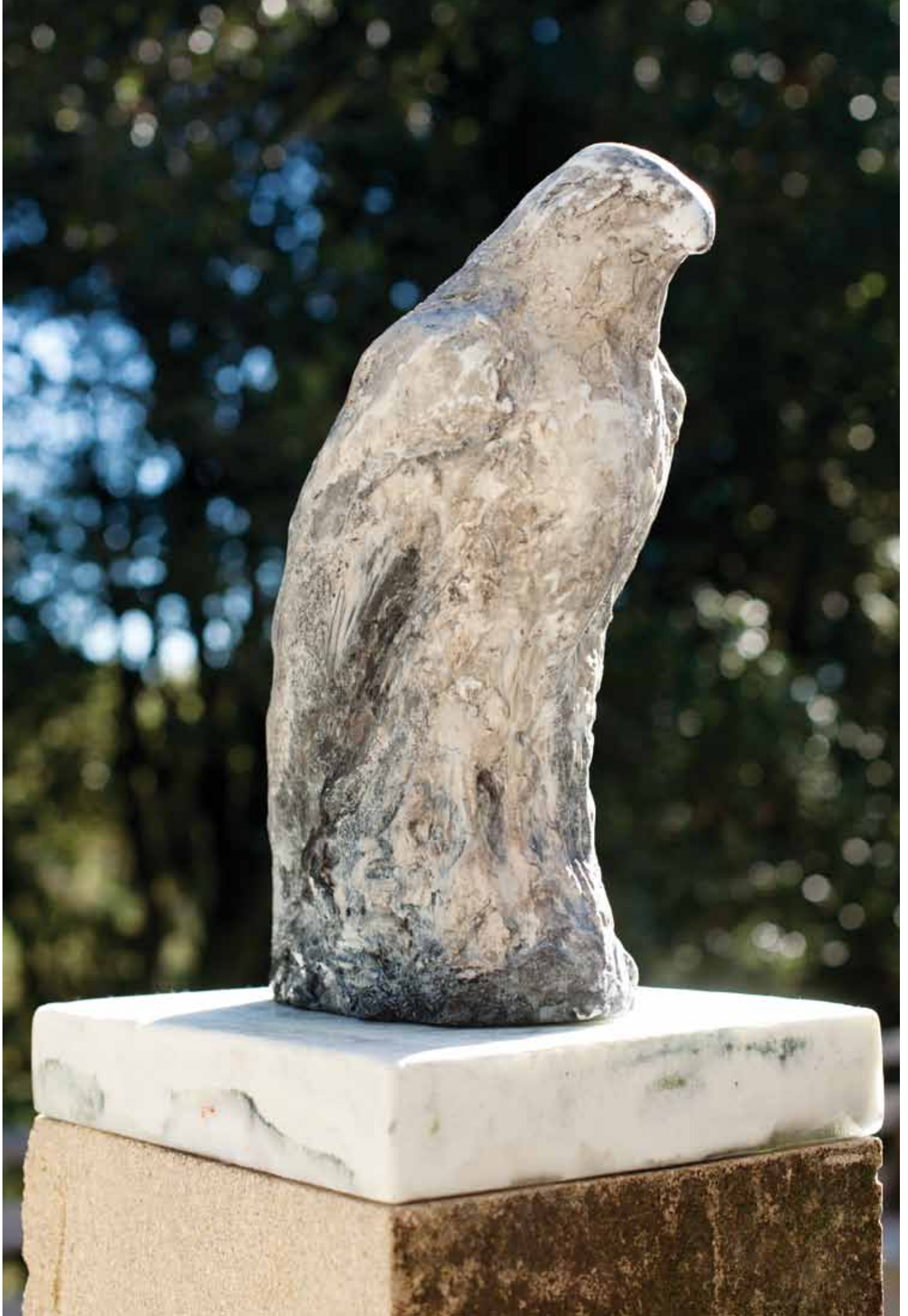
White Knight *detail*

Pigmented Limestone and Kiln Cast Glass
68 x 11 x 24 inches



Jewish Bride *detail*

Pigmented Limestone and Kiln Cast Glass
68 x 11 x 24 inches



Pale Goshawk Study

Korean Watercolor and Ink
22 x 30 inches

Pale Hawk

Jan 1892



6 heads tail
not including
tail
upper white
feet a pale grey
a little brown
underneath



4 heads
too exact

5 heads



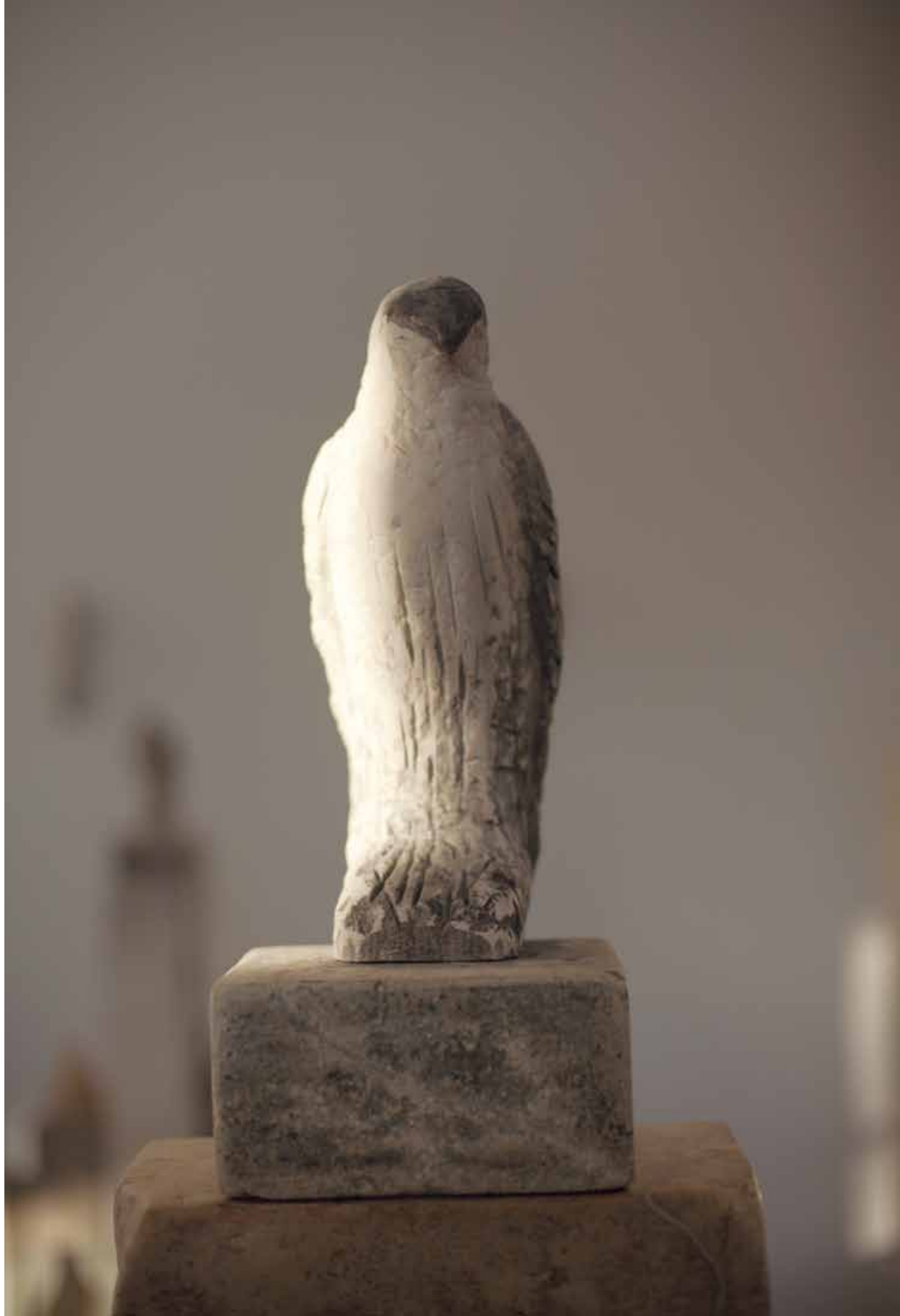
2 heads

5 heads



Pale Goshawk

Pigmented Limestone
74 x 20 x 12 inches



Pale Goshawk *detail*

Pigmented Limestone
74 x 20 x 12 inches



Bright Pale Male and Lola

Unique Hand Painting
on Archival Pigment Print
20 x 31.5 inches



Two birds on a branch

W. J. ...

Jane Rosen

Born New York, NY 1950

B.A. New York University 1972

Art Students League 1975

Solo Exhibitions

- 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 *Summer Bird*, Gail Severn Gallery, Sun Valley, ID
New and Selected Works, JH Muse Gallery, Jackson, WY
- 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

- 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
Marks and Conversations, 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, San Jose, CA. Curated by Jane Salvin
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
- 2005 *Jane Rosen*, Braunstein/Quay Gallery,
San Francisco, CA
Speaking Volumes, curated by Judith Tolnick Champa
Fine Art Center Galleries, University of Rhode Island, 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, William Traver Gallery, Seattle, WA
Medium Rare, curated by Dan Kany, Friesen Gallery,
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, William 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, CA
- 2000 *Looking Towards the Future*, San Francisco Museum of
Modern Art Rental Gallery, CA
Boom Boom, Worth Ryder Gallery, University of California
at Berkeley, CA
Material Transformations, curated by the San Francisco Art
Institute and Art Source, A.T. Kearney, San Francisco, CA
Etherton Gallery, Tucson, AZ



Stretch Wallbird

Hand Blown Pigmented Glass
17 x 4.5 x 5 inches



- 1998 Faculty Show, Worth Ryder Gallery, University of California at 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, CA
 Spring Benefit Show, Sculpture Center, NY
1979-1997 Visual Arts Gallery, curated by Jerry Saltz,
 New York, NY
The Horse as Icon, Mirren Gallery, CA
On the Rim, curated by Tessa Wilcox of Art Source,
 Transamerica, San Francisco, CA
- 1996 *Rosen, Reynard*, 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, CA
- 1994-1995 *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, NY

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 NEA, Full Award in Sculpture

Bibliography

- 2012 *light morph / dark morph*, exhibition catalog, Gail Severn Gallery, Sun Valley, ID
Conference of the Birds, exhibition catalog, Cynthia-Reeves Projects, Hanover, NH
- 2011 *Works on Paper II*, exhibition catalog, Danese Gallery, New York, NY
Whittaker, Richard. "Seeing", *Parabola*, Fall issue
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, New York, NY
A Class of Birds, exhibition catalog, Sears Peyton Gallery, New York, NY
 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 November, 2005
 Norris, Doug, "URI ias 'Speaking Voumes'"
 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 Tunisia, 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," catalogue, 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," catalogue,
 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- Milton Avery Distinguished Visiting Professor
 1996 Bard College, Annandale-on-the-Hudson, NY
- 1994- Special Lecturer
 1995 University of California at Berkeley Art Department,
 Berkeley, CA
- 1993 Visiting Consulting Professor
 Stanford University Art Department, Stanford, CA
- 1990- Visiting Assistant Professor
 1992 University of California at Davis Art Department,
 Davis, CA
- 1985 Visiting Professor
 Maryland Institute, College of Fine Arts, Baltimore, MD
- 1978- Senior Faculty
 1989 School of Visual Arts, New York, NY

Selected Visiting Artist Lectures

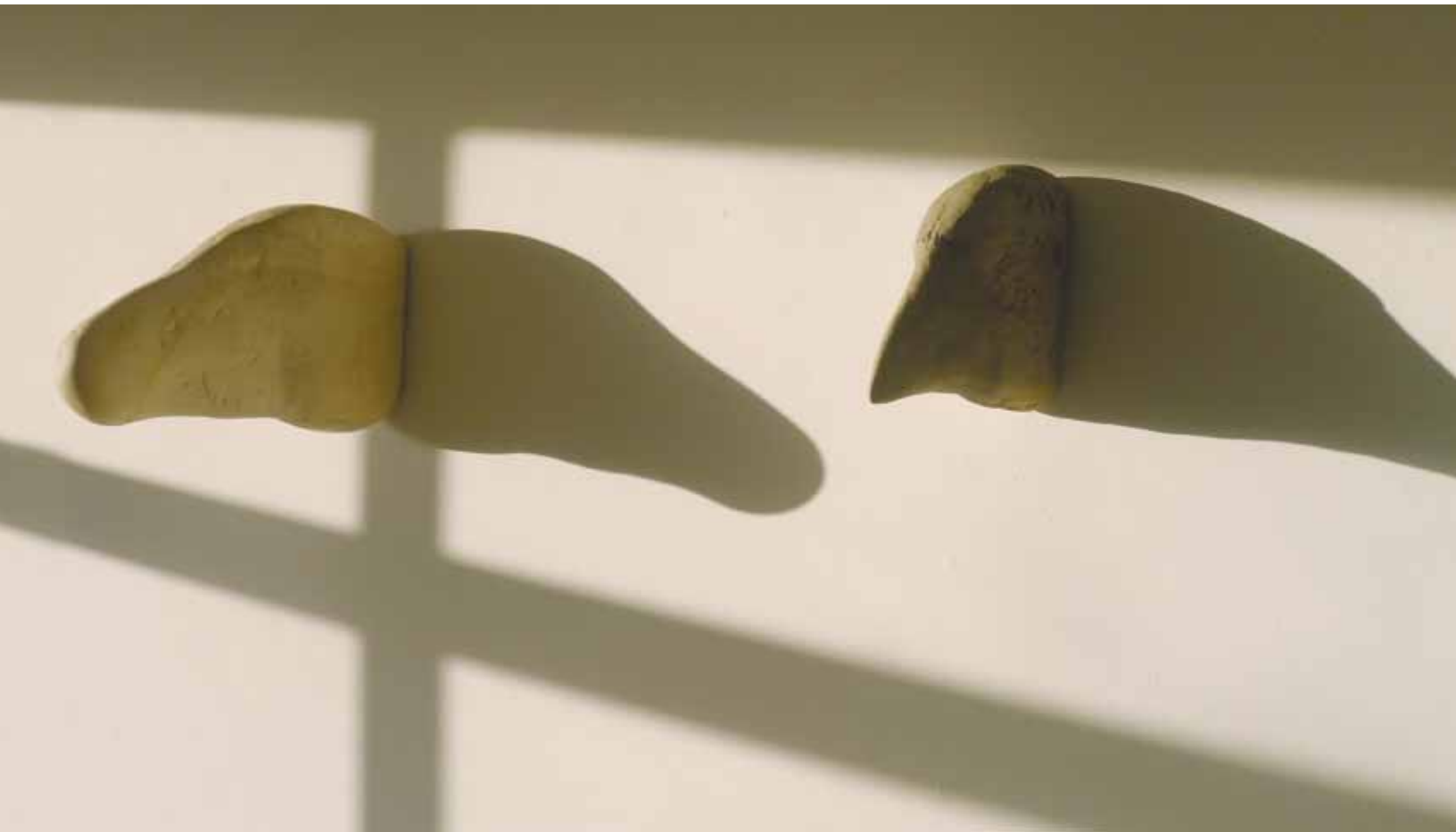
Bard College, Annandale-on-Hudson, NY
Cleveland Art Institute, Cleveland, OH
Colgate University, Hamilton, NY
Elvehjem Museum of Art at the University of Wisconsin,
Madison, WI
LaCoste School of the Arts, LaCoste, France
Parsons School of Design, New York, NY
Pilchuck Glass School, Seattle, WA
School 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

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 Collection, NY
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
Museum of Contemporary Art, San Diego,
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. Embassy in Baghdad, Iraq
U.S. Embassy in Tunis, Tunisia
Yellowstone Art Museum, Billings, MT

Caballo *left* Raven Head *right*

Limestone





Jane Rosen

light morph / **dark morph**

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Jane would like to thank the following people for their extraordinary help in making this body of work: Ross Richmond, Alexander Rohrig, Sebastian Ages, Kimberley Haugh, Fernando Martinez, Gus Gutierrez, Ann Hollingsworth and the animal friends who pose tirelessly for all of us to view in their natural environment.

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