



JANE ROSEN

WRITTEN IN STONE

TRAVER GALLERY
MAY 2 - JUNE 29, 2019



It is January in Northern California, and the rains in the Bay Area have been unrelenting for weeks. The Eucalyptus trees that line the coastal highway between Half Moon Bay and San Gregorio appear black and ominous, slick from rain and mist. Their lemony smell fills the air, a vivid contrast to the musty scent of the wet ochre earth. This landscape feels wild right now, roughed up by wind and drunk on water. In a few months, the sun will change that. The fog will give way to blue skies, and the slopes of these coastal hills will transform from green to gold; wildflowers will emerge in shades of fuschia, purple, orange and red; yellow grasses will grow tall and windswept, and lichen will drape from the conifer branches in lacey sheets of gold and sage.

We are here to visit with renowned sculptor, Jane Rosen, in preparation for her May exhibition in our Seattle Gallery. Born in 1950 in New York, Jane studied fine art at New York University, graduating with honors in 1972. She lived in New York City, teaching at the School of Visual arts and sustaining a career as a successful independent artist until the late 1990s when a visit to her brother's on the west coast resulted in an opportunity to teach in the highly regarded art program at UC Davis. Pulled by the rugged natural beauty of the Pacific coast, Rosen moved to California. Now in her 60s, she has retired from the hectic life of balancing teaching with art, and maintains a full-time studio practice at her home in the San Gregorio hills.

Here, in her large light-filled studio, perched high above the Pacific ocean, Rosen creates the paintings and sculptures for which she has become so well known. This is a quiet place with more animal neighbors than human ones, but that's the way she prefers it. Drawing artistic inspiration from sources as diverse as Morandi, da Vinci, Egyptian funerary art, and Asian calligraphy, Jane deftly weaves together art and nature. She is a keen observer of her environment and feels deeply connected to the animals that share this place with her. Her drawings and burnished stone and glass surfaces echo the layered textures and colors of the landscape, and her noble sculptures celebrate the potent relationship between animal and human realms.

Jane Rosen's art is elemental and majestic; the product of her deep reverence for the natural, untamed environment and her mastery of material, form, and space. As we sit in the studio and talk, surrounded by quietly stoic glass and stone hawks perched on columns, it is evident that these are not merely beautiful portraits of birds. These are powerful, dynamic sculptures, affected by and affecting their environment; transmitting light and casting shadows as time-of-day and the weather dictate; telling a story of tranquility, strength, and immutable beauty.

Combining painting, and stone and glass sculpture, *Written in Stone* is one of Rosen's largest and most comprehensive exhibitions to-date. It is with great pride that we introduce this important new body of work, to you, our friends and collectors.



Ravens, 2018
opposite: *Ravens* (detail)



Tobacco Lace Wall Bird, 2018
opposite: *Raven Study (detail)*



Rd Wc Carbon Black w nc nax



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

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

Eric Fischl
Academy of Arts and Letters

He who works with his hands is a laborer.
He who works with his hands and his head is a craftsman.
He who works with his hands and his head and his heart is an artist.

Saint Francis of Assisi

Horse Drinking Water (detail), 2018





Eagle (detail), 2019

opposite: studio installation with *Eagle*, and *Horse Drinking Water*



Tobacco Lace Wall Bird, 2018
 opposite: Calico Markings (detail), 2018



Celadon Lace Bird , work in progress, 2019





Celadon Lace Bird, 2019

opposite: *Celadon Lace Bird* in the studio



Mantle, 2019

opposite: *Pink Raven Drawing*, 2018





Acknowledgements

I would especially like to thank Ross Richmond for his masterful work on “Written in Stone”. We have been working together since we met at Pilchuck in 1998 and it has been life changing and deeply fulfilling. The day we met Bill Traver and Watson, and shared time and friendship with Bill Morris, formed a deep and abiding friendship over these many years.

I am so grateful to all those who have helped with the marble, limestone and glass. It is always a team effort. My thanks to Sebastian Ages, Shannon Belardi, Gustavo Gutierrez, and Ann Hollingsworth for their hard work and keen insights.

I give deeply felt thanks to Sarah Traver, Ben Lerman, and Jeffrey Turner for their great help in “seeing” and documenting the magic of living free.

To the wildlife and my dear animal friends for the privilege of allowing me to share this “place” with them, I am eternally grateful..

- Jane Rosen

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