

SEARS·PEYTON·GALLERY

NEW YORK·LOS ANGELES

Jane Rosen

CV

Born New York, NY 1950

B.A. New York University 1972

Art Students League 1975

SOLO EXHIBITIONS

- 2020 *Tall Tale*, Traver Gallery, Seattle WA
Bird Book, Gail Severn Gallery, Sun Valley, ID
- 2019 *Ranch Life*, Tayloe Piggott Gallery, Jackson Hole, WY
Written in Stone, Traver Gallery, Seattle, WA
- 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

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- 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

- 2020 *One Night in California: Contemporary Nocturnes*, Bakersfield Museum of Art, Bakersfield, CA
Material Matters, Seager Gray Gallery, Mill Valley, CA
Between Worlds, Seager Gray, Mill Valley, CA
- 2019 *The Object as Art*, Seager Gray Gallery, Mill Valley, CA
Material Matters, Seager Gray Gallery, Mill Valley, CA
Pressed, Printed, Sliced, and Creased, Carl Cherry Center, Carmel, CA
All in the Family, Seager Gray Gallery, Mill Valley, CA
Meditation/Mediation, Traver Gallery, Seattle, WA
Preview 2019, Gail Severn Gallery, Ketchum, ID
- 2018 *Natural Inclinations*, Seager Gray Gallery, Mill Valley, CA
Wild Thing: Adventures with the Permanent Collection, Scottsdale Museum of Contemporary Art, Scottsdale, AZ
Material Matters, Seager Gray Gallery, Mill Valley, CA
The Spectrum of Women, In Honor of Women's History Month, Gail Severn Gallery, Ketchum, ID
Color VI, Featuring Squeak Carnwath, Julie Speidel, Jane Rosen, Gary Komarin, and Raphaëlle Goethals, Gail Severn Gallery, Ketchum, ID
Seattle Art Fair, Gail Severn Gallery
Art Market San Francisco, Gail Severn Gallery
Jane Rosen, Raphaëlle Goethals, Gail Severn Gallery, Ketchum, ID
- 2017 *Preview 2018, Featuring Kathy Moss, Jane Rosen, Michael Gregory, Marcia Myers, Linda*

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Christensen, Gail Severn Gallery, Ketchum, ID

Wings, Featuring Jane Rosen Morris Graves, Luis Gonzales Palma, Kiki Smith, Gail Severn Gallery, Ketchum, ID

Forge and Stone: Contemporary California Women Sculptors: Ynez Johnston Diana Moore, Gwynn Murrill, Gertrud Parker, Lisa Reinertson, Jane Rosen and Alison Saar, Sonoma Valley Museum of Art, Sonoma, CA

Fauna: Animals in Contemporary Art: Walton Ford, Bharti Kher, Colleen Kiely, Stephen Petegorsky, Shelley Reed, Jane Rosen, Michal Rovner, and Rick Shaefer, Brattleboro Museum and Art Center, Brattleboro, VT

Into the Deep, Museum of Glass, Tacoma, WA

Powder and Smoke, Seager Gray Gallery, Mill Valley, CA

At a Languorous Pace: Michael Abrams, Agnes Barley, Shawn Dulaney, Thomas Hager, Tyler Haughey, Patricia Iglesias, Karen J. Revis, Jane Rosen, Jason Frank Rothenberg, Rick Shaefer, Suzy Spence, Jen Wink Hays, and Andrew Zimmerman, Sears Peyton Gallery, New York, NY

State of Nature VI, Featuring Valerie Hammond, Jane Rosen, Hung Liu, Gwynn Murrill, Morris Graves, and Alyssa Monks, Gail Severn Gallery, Ketchum, ID

Art Market San Francisco, Gail Severn Gallery

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, NY

2016 *Summer Salon: Powder and Smoke*, Seager Gray Gallery, Mill Valley, CA

We Move Through Time Together, Sears Peyton Gallery, NY

Bird in the Hand, Palo Alto Art Center, Palo Alto, CA

Material Matters, Seager Gray Gallery, Mill Valley, CA

2016 *Bird in the Hand*, Palo Alto Art Center, Palo Alto, CA

Material Matters, Gray Gallery, Mill Valley, 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

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, Gray Gallery, Mill Valley, CA

Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, NYC

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- 2014 *State of Nature III*, Gail Severn Gallery, Sun Valley, ID
A Menagerie of Metaphors, Maier Museum of Art, Randolph College, Lynchburg, VA
Wings & Wheels, Phoenix Airport, curated by the Phoenix Arts Commission, Phoenix, AZ
Compelled by the forces of Nature, Metro Show, curated by Michael Klein, NYC
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, 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, NH
Nature, Gail Severn Gallery, 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, NY, curated by April Gornik
Invitational Exhibition of Visual Arts, American Academy of Arts and Letters, NYC
Future Tense: Landscape in Transition, Stephan Stoyanov Gallery, NYC, curated by Dede
Young
James Castle & Jane Rosen, Dallas Art Fair, Dallas, TX
- 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, Virginia
Natural Blunders, De Saisset Museum, Santa Clara, C
Holiday Special: Gallery Group Show, Braunstein/Quay Gallery, San Francisco, CA

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- 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, R.I.
- 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, NYC
From Surface to Form, William Traver Gallery, Seattle, WA
Medium Rare, curated by Dan Kany, Friesen Gallery, Sun Valley, ID
- 2002 *Contemporary Sculpture*, 505 Montgomery, San Francisco, CA, curated by Art Source
Darkness and Brightness, Sears-Peyton Gallery, New York, NY
25th Anniversary Show, William Traver Gallery, Seattle, WA
- 2001 *On the Wall / Off the Wall*, Gwenda Jay / Addington Gallery, Chicago, IL, curated by Gwenda Jay
Limited Editions, Phoenix Arts Commission, Phoenix, AZ
Invent / Imagine, Hewlett Packard, Palo Alto, CA, curated by Art Source
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, A.T. Kearney, San Francisco, CA, curated by the San Francisco Art Institute and Art Source
Eherton Gallery, Tucson, AZ
- 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, Elise Goodheart Fine Arts, Sag Harbor, NY, curated by Douglas Maxwell
- 1997 *Visiting Artists*, Worth Ryder Gallery, University of California at Berkeley, CA
Spring Benefit Show, Sculpture Center, NY
- 1979-1997, Visual Arts Gallery, New York, NY, curated by Jerry Saltz

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- The Horse as Icon*, Mirren Gallery, CA
On the Rim, Transamerica, San Francisco, CA, curated by Tessa Wilcox of Art Source
- 1996 *Reynard, Rosen*, Spheris Gallery, 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
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 *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
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, New York, NY
Deeker Gallery, Maryland Institute College, Baltimore, MD
- 1982 *Agitated Figures: The New Emotionalism*, Hallwalls, Buffalo, NY, curated by Hal Bromm
- 1981 Edward Thorp Gallery, New York, NY
Figuratively Sculpting, Art and Urban Resources, P.S. 1, 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

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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

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

COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY

Aspen Art Museum, Aspen, CO

Berkeley Art Museum, 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

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Proskauer, Rose, Goetze and Mendelsohn, NY
Prudential Insurance Company, Newark, NJ
Scottsdale Museum of Art, Scottsdale, AZ
Shrem Museum, UC Davis, Davis, CA
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

BIBLIOGRAPHY

- 2020 *Material Matters*, exhibition catalog, Seager Gray, Mill Valley, CA
- 2019 *Form Fitting*, Winter 2020, Milieu Magazine
The Object as Art, exhibition catalog, Seager Gray Gallery, Mill Valley, CA
Material Matters, exhibition catalog, Seager Gray Gallery, Mill Valley, CA
Editorial Feature, Review by Matthew Kangas, Visual Art Source, May 2019
Written in Stone, exhibition catalog, Traver Gallery
A Spirit Place, Mountain Living Magazine, November 2019
Form Fitting, Milieu Magazine, December 2019
- 2018 *Knight to Rook*, exhibition catalog, Sears Peyton Gallery
Hawk Story: A Conversation with Jane Rosen by Richard Whittaker, *Works and Conversations*, Issue 35
A Keen Perspective by Jill Layman, *Gentry Magazine*
- 2017 *Red (Rufous)*, exhibition catalog, Tayloe Piggott Gallery
- 2016 *H is for...*, exhibition catalog, Gail Severn Gallery
Material Matters, exhibition catalog, Seager Gray Gallery
Sand to Stone: How Northern California Called Jane Rosen, *Finesse Magazine*, Volume 10
Material Matters, Exhibition catalog, Seager Gray Gallery
- 2015 *Cash-Morandi*, Exhibition catalog, Sears-Peyton Gallery
Charles Desmarais, SF Chronicle review *Art and Technology a Tricky Pairing*, December 9, 2015
Terra Cognita, Exhibition catalog, Seager Gray Gallery
- 2014 *A Menagerie of Metaphors*, Maier Museum of Art, catalog Kathy Muehlemann
Michael Klein January Newsletter, Jane Rosen, The Morandi Series
Pasture. Exhibition catalogue, Jane Rosen at the Tayloe Piggott Gallery
A Gathering, Exhibition catalogue, issuu.com
- 2013 *Form and Place: Jane Rosen/ Ann Hollingsworth*, Exhibition catalog, essay by Maria Porges,

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- Seager Gray Gallery
Form and Place, Squarecylinder.com, review David M. Roth
Best of 2013, Squarecylinder.com, David M. Roth
- 2012 inside the artist's studio, 7 x 7 magazine, November 2012
light morph / dark morph, Exhibition catalog, essay by Michael Klein, 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
Kenneth Baker, SF Chronicle review *Wild Life*, April, 30 2011
Richard Whittaker, profile *Jane Rosen "Wild Life"*, 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
Jakki Spicer, Artweek, May 2008, Vol. 39, Issue 4
- 2007 Richard Whittaker "Jane Rosen, East and West," No. 15
Works and Conversations
Alan Artner, Chicago Tribune, May 18, 2007
"The Conversations, interviews with sixteen contemporary artists" by Richard Whittaker, Whale and Star press
- 2006 Matthew Kangas, *The Seattle Times*, October 2006
- 2005 Kenneth Baker, *Art News*, November 2005
Reviews: National, Judy Pfaff and Jane Rosen, Braunstein/Quay, San Francisco, November, 2005
Doug Norris, "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 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

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- 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, 1993
- 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
- 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, 1982
- Flood, Richard, "Agitated Figures: The New Emotionalism," catalogue, Hallwalls, Buffalo, NY
- 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 Museum, 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

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TEACHING EXPERIENCE

- 1996–2005 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

SELECTED VISITING ARTIST LECTURES

- Bard College
- Cleveland Art Institute
- Colgate University
- Elvehjem Museum of Art at the University of Wisconsin, Madison
- LaCoste School of the Arts, France
- Parsons School of Design
- Pilchuck Glass School
- School of Visual Arts
- Stanford University
- Syracuse University
- Tulane University
- University of California at Davis
- University of Montana at Bozeman

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Jane Rosen

Artist Statement

A lifetime of studying our symbiotic relationship with nature has allowed Jane Rosen to produce this stunning new body of work. Optimistic and transporting, these postmodern, posted sentinels, blown glass birds and other animals, capture our attention as they gaze back at and beyond us from recycled limestone perches.

The poet Robinson Jeffers, who found, as did Jane the New Yorker, his place in the world not on his native East Coast but on the edge of California, shared Jane's subject matter. At the end of "Vulture," one of Jeffers' best-known poems, he tells the raptor circling him that he's come too soon then continues:

But how beautiful he looked, gliding down on those great sails; how beautiful he looked, veering away in the sea-light over the precipice. I tell you solemnly that I was sorry to have disappointed him. To be eaten by that beak and become part of him, to share those wings and those eyes—What a sublime end of one's body, what an enskyment; what a life after death.

Jane's work is an enskyment addressing the same profundities as Jeffer's poems did: impermanence, the beyond, and in this age of new age what might be called beingness. Animals have been Jane's subjects for years, but finally, ironically, it's this most representational sculpture and tablature that are earning her the serious attention she long deserved. Here's what critic Tracy Cochran wrote about a piece of Jane's shown at the Danese Gallery: "Standing on a pedestal of limestone, was a "Goshawk" made by the artist Jane Rosen of hand blown, pigmented glass. Somehow Rosen captured wildness, fleetingness, and eternity all at the same time. This work of art helped me see that there is something beyond impermanence, something hawk eyes may see."

Given, too, the precariousness of our and the planet's existence, Jane's work is sublimely political. These hand blown beings defy time, draw us, in the artist's words, "to something other . . . It's as if I made a class of attentive birds to replace my students as I sit in my studio chair listening to stories of life lived watchfully in the trees."

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Jane's process of creating sculpture in glass is complex, collaborative, chemical—almost alchemical. Starting with a drawing, say of a posted Cooper's hawk, she assembles a palette of glass powder then, painstakingly, creates the sculpture. Working with several gaffers, using fire and water, they shape, add pigment, heat and blow the glass until the sculptures take form.

I've been fortunate to know Jane Rosen both in New York, where she lived in a SoHo loft and taught at the School of Visual Arts, and in California where she resides on the crest of a green valley south of San Francisco. To truly see Jane Rosen's sculpture one needs to look at her work the way one looks at a Rothko painting, quietly and without distraction. The reward is great.

—Tessa Wilcox

Rosen was recently selected by the American Academy of Arts and Letters for inclusion in their 2010 Annual Invitational in New York, a prestigious exhibition juried by some of the greatest artists of our time. A masterful and sought after teacher, Rosen has taught at numerous elite institutions including the School of Visual Arts and Bard College in New York, LaCoste School of the Arts in France, Stanford University and the University of California at Berkeley. Rosen's work has been reviewed in the New York Times, ArtForum, Art in America, and Art News. Her work has been exhibited across the United States and is in numerous public and private collections including the Albright-Knox Art Gallery, the Aspen Art Museum, the Brooklyn Museum, the Chevron Corporation, the collection of Grace Borgenicht, JP Morgan Chase Bank, the Luso American Foundation, the Mallin Collection, the Mitsubishi Corporation, and the Museum of Contemporary Art San Diego.



Jane Rosen, Feature

By Matthew Kangas

Visual Art Source

June 2019

Jane Rosen, Traver Gallery, Seattle, Washington

Jane Rosen's current show is her largest in years. Her career has been bifurcated, half in New York City and half on the West Coast. While she was younger and in New York (she is now 68), her work received lots of attention and was exhibited at important contemporary art centers, galleries and museums, as well as written about in prominent magazines. Once she moved to California to teach at UC Berkeley, her art became more attentive to nature than urbanism.

This grouping of 27 works measures the considerable growth and strength Rosen has experienced since then. Birds of many species, horses and other living things are depicted in watercolor sketches and sculptures of blown glass with limestone, glass and marble bases. Intimacy of scale has always been Rosen's strength, rewarding concentration and focus on the part of the viewer. In contrast to the frequent gigantism of her erstwhile New York colleagues, Rosen's approach to scale is like holding a baby bird in your hand: you want to caress and fondle it to protect it from danger.

With plenty of room in this brilliant installation, each piece takes on its own monumentality regardless of size. Seen together, they may allude to Brancusi, Giorgio Morandi, Morris Graves and others, but Rosen's deep affinity to living things arises from her isolated studio existence in San Gregorio, California, as well as her insistence on reinforcing what Eric Fischl described as her "feeling of the hand." Two blunt, pink marble carvings stand out: "Horse Drinking Water" (2018) and "Mantle" (2019) hark back to the New Yorker's reductive, minimalist heritage, bringing closure to the risk of her leaving the Big Apple to seek living, breathing nature. Rosen made the right decision.

A Conversation with Jane Rosen: Stay Here – Tell My Story

By Richard Whittaker

Works & Conversations

September 4, 2018

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.—rw

Richard Whittaker: 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.

RW: And the red-tailed hawk, right?

JR: 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.

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

JR: 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.

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

JR: 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.

RW: Are the two of you working together?

JR: 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.

RW: In order to shape the head, right?

JR: 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]

RW: He knows what you're going to say.

JR: 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.

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

JR: 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."

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

JR: 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.

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

JR: 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.

RW: 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.

JR: 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.*”

RW: That’s remarkable.

JR: 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.

RW: What is that story?

JR: 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.

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

JR: 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. The people who are buying my work are the rich Republicans; they're the people who can destroy lands with fracking and development and so on. But if they see what I see, and feel the presence of that raptor, maybe they'll feel a new respect.

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

JR: 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.

Jane Rosen

Sculptor

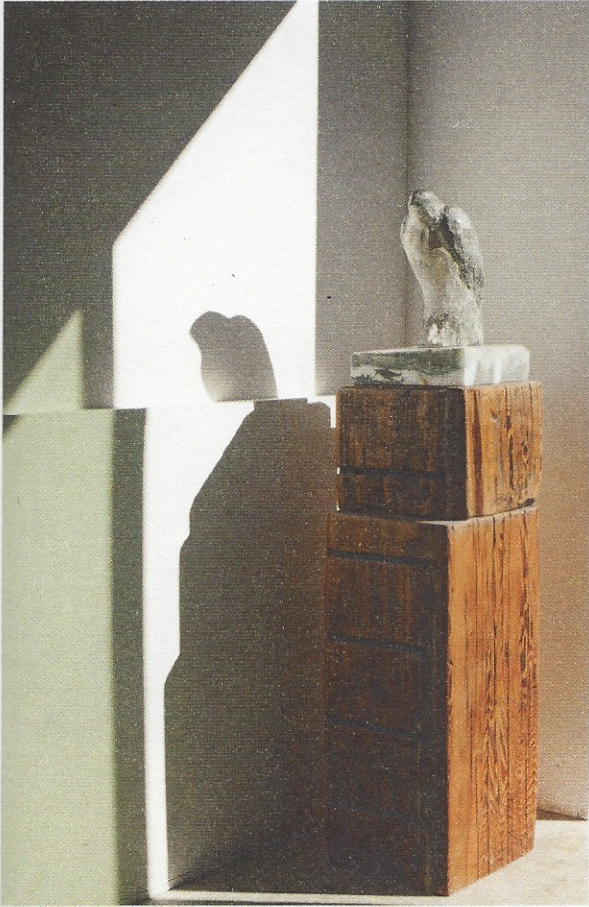
Spending formative years—and learning from the likes of Chuck Close and Marilyn Gelfman Karp—during the artistic boom of New York in the 1970s, Jane Rosen truly found the story she was supposed to tell in making the escape to the West Coast, specifically Northern California, and into nature in the early '90s. Her bird sculptures and nature-inspired drawings aim to provide a narrative to wild animal species.

Dancing Picasso

Hand blown pigmented glass and limestone, 58.5 x 10 x 11 in.

Photo by Scotty McDonald





Old Monk, 2012

Kiln cast glass on wood, 12 x 12 x 48 in.
Photo by Scotty McDonald



Merlin, 2011-2014

Limestone and pigment, 12 x 3 x 3 in.
Photo by Scotty McDonald

MM: You seem to have a lot of influences. That cultural, spiritual influence—is that something you still carry through your work today?

JR: I trained in Asian calligraphy painting, early Chinese landscape paintings. I would study Leonardo da Vinci landscape paintings. So that led me to the firm conviction that I wasn't going to fit into the current art world, that my interests were not only postmodern, they were pre-modern. I'm really trained in those traditions.

MM: How would you describe your process?

JR: The way I work is I always start drawing from observation. Drawing informs everything for me. I start to reduce them down to what the essence of the form is. When you see a hawk posted in a tree far away from you, you're not seeing a hawk, you're

seeing an abstract form. So I want to make the form and the posture, which gives rise to a kind of presence.

MM: What inspired your love for abstraction? Why not do something rooted in realism?

JR: Some great realist paintings and sculptures have a question in them. My gift is if you reduce the realism so that when someone looks at it, like when you're driving down the highway and you think, "Is that a great blue heron or is that a stick of wood?" There's an engagement in that place where the thing rides between abstraction and being able to name it. Once we have a name for things, we stop looking. I'm interested in trying to keep people and myself open to perception rather than cognition. x

All work is courtesy of Gail Severn Gallery

AN ELEVATED NATURE

Jane Rosen's Art Explores the Essence of Animals

BY BRETT WILBUR



"Dark Amber," hand-painted archival pigment print.

A raven with a limp slides off an oak branch to perch on artist Jane Rosen's patio railing to examine an afternoon snack of rice. "Mama Raven" isn't thrilled with the grains today, so Rosen heads into her kitchen for some tastier offerings. "You don't like the rice, do you want chicken?" she asks. The raven affirms noisily.

Rosen laughs. "There comes a certain point in the day where it's like, 'Give me the chicken! I'm not vegan!'"

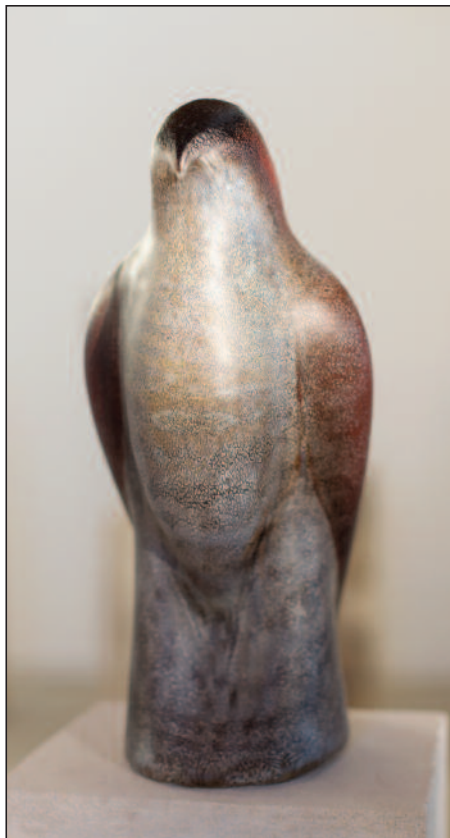


"Moss Morandi," limestone and hand-blown glass elements.

Rosen's Northern California ranch in San Gregorio, near the town of Half Moon Bay, has more animal than human neighbors, although musician Neil Young's place is down the road. It's a far cry from her hyper-urban New York roots, where she was once referred to as "the mayor of SoHo."

Horses have lived on the 40-acre property, though not currently, and Rosen's dogs amble along with her as she creates her renowned paintings, prints and sculpture in a large, light filled studio. Animals, especially birds, figure prominently in her choice of subject matter; but as Rosen explains, "it's not bird portraiture."

"The work is not about animals in the sense of making wildlife art," she says. "It really is about the forces of nature and the experiences I have in nature and relating it to the experiences and



"Picasso Bird 2," hand-blown pigmented glass and limestone.

history I have in art and science, and how these things dialogue."

Decades back, after a sold-out show on 57th Street in Manhattan, Rosen, also a college art professor at top universities, came out to California at Thanksgiving to visit her brother, a Stanford surgeon.

"We were driving to the beach and I looked at San Gregorio and this huge thing came over me and I said, 'Joe, I want to live there.' He said, 'Don't be ridiculous, no one lives there. Cows live there.'"

Describing it as a "mythic" experience, through friends of friends, Rosen traded art for a stay at a local horse ranch and took a sabbatical.

"I was looking up at a redtail hawk and I heard a voice as clear as day: 'Stay here and tell your story.' Tears started pouring down my face.



"Wax Gypsy with Coopers," casein, wax and ink.



Studio Install photograph for "Light Morph/Dark Morph" show at Gail Severn Gallery, Sun Valley, Idaho.



Left: "Cave Bird," hand-blown pigmented glass and beau maniere limestone. Right: "Hawk and Buddhi," casein, conte, mixed media.

I'm this New York intellectual and don't know anything about living in the country. But it's almost as if the story needed to be told by somebody with New York training so it wouldn't look like Western art. It needed to be told in a way so people who have the ability to protect wildlife will buy my art and see what I see and protect them."

For awhile, Rosen split time between New York and the horse ranch, and then two days before the terrorist attacks of September 11, 2001, she sold her New York loft and used the money to purchase a ranch down the road from the one she had been borrowing.

"When I first came here, it was so quiet at night," she recalls. "There were no cars, and I heard

this sound and it was like, 'Oh shit! Somebody is breaking in! I felt like Jerry Lewis in a Zen monastery. Like, 'Oh my GAWD!' And then I realized the sound was my heartbeat! I mean, who would hear your heartbeat in New York?"

Rosen's inspiration comes from as diverse sources as Leonardo da Vinci, Egyptian funer-

ary art, Asian calligraphy and Renaissance drawing techniques.

When asked how all her insight and synchronicities inform her work, she answers, "I think it is my work. I start with drawing from observation. I'm a Leonardo da Vinci kind of gal. The drawing starts to bring up these forms that I think are almost abstract. When you look at a hawk posted on a telephone pole, you are not sure if it's a hawk or a transformer. It's that moment when you recognize a Great Blue Heron is not a stick in the ground. Drawing gets you to the essence of form."

‘I was looking up at a redtail hawk and I heard a voice as clear as day: “Stay here and tell your story.”’

Rosen studied animal and human anatomy and glass blowing techniques from experts (though she leaves the actual glass blowing to others) in order to create sculptural forms, from horse hooves to still-lives reminiscent of artist Giorgio Morandi, to birds made of glass and crystal mixed with limestone and other materi-

als, that have made her famous.

Locally, her work is available at the Chris Winfield Gallery in Carmel.

"She captures an essence of the birds," Winfield says. "The glass is wonderful and translucent and she often puts it on boulders. There's a primitive response to nature that goes way back to the first carvings."

Rosen pictures the beautiful proportions of birds posted on branches like monks or the Virgin Mary.

"My studio is like a cathedral," she says. "I firmly believe in God and I really feel nature is God's cathedral. I very much wish for my work to remind people of a stillness and a quiet in themselves. Too much art tells us about the bad news first. After 40 years in New

York, I know the bad news. I want work that can lead us to the possibility of good news. And there is good news."

Jane Rosen's sculptures, paintings and prints are available at the Winfield Gallery, located on Dolores between Ocean and 7th in Carmel. 831/624-3369 or visit www.winfieldgallery.com. ■

Chicago Tribune

Two Artists Click with Collaborative Photos

By Alan Artner, Tribune art critic

Chicago Tribune

May 18, 2007

Jane Rosen's paintings, sculptures and reliefs at the Gwenda Jay/Addington Gallery are mostly of animals she sees daily around her home in Northern California. She does not think of them, however, as being representational, though they are portraits of being, that is, of a fuller state of existence than the one lived by humankind.

Poet Rainer Maria Rilke wrote about this. Animals are not self-conscious. Hence, little intervenes between them and the world. When they watch a thing, they are fully present in the watching. We, on the other hand, are distracted by our own hyperconsciousness. The goal of a number of spiritual disciplines is, in a sense, to get back to the animals' "purer" state.

Rosen often will pour ink or coffee onto a sheet of paper, then put it outside, where raccoons or other small animals may leave tracks on it. Then she will use the sheet to record images. But they apparently are not premeditated or edited. The artist's first impression, which more often may begin from a sound than a mental picture, is the one she seeks to stay truest to.

But art intervenes. So when she hits on, say, the image of a bird, it may arise in conjunction with bird forms by Constantin Brancusi. This doesn't happen often, but when it does, Rosen's personal response to heightened being is enriched rather than distracted or diminished.