

EARLY WORK

The earliest examples of Annabeth Rosen's work in this exhibition date from the mid-1990s and include a series of plate and tile-based sculptural objects that take their inspiration from the natural world. Born and raised in Brooklyn, New York, Rosen became fascinated with nature when she left the East Coast and moved to Davis, California.

Taking cues from iconography in classical ceramic traditions, Rosen's works during this early period are densely-imagined ecosystems of flowering plants, birds, and small microcosms in various states of life or decay. She hand-sculpted in thick proportions and often composed the clay so compactly that the base is obscured. Rosen also began stacking her pieces in layers referencing the varying strata of earth, evidence of the complexity and circularity of life—in the plant and animal kingdoms, death can yield life. The objects created over this period display Rosen's interest in the shifting foliage of the seasons with their earthen red glazes (*Brick Red Hollow*, 2001), bright acidic greens (*Sample*, 1999), and ashen white tile works (*Shoot*, 2001–3).



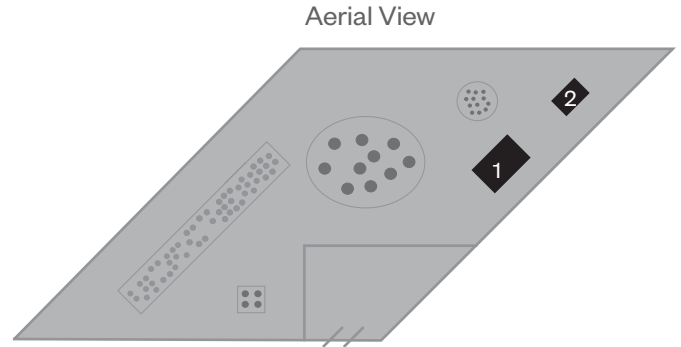
Brick Red Hollow, 2001



Sample, 1999



Shoot, 2001–3



All works courtesy the artist; Anglim Gilbert Gallery, San Francisco; and P.P.O.W, New York, unless otherwise noted.

On floor



1. **Sample**, 1999

Fired ceramic on steel stand
Collections the artist and Jun and
Ree Kaneko



2. **Wave II**, 2017

Ceramic, steel baling wire, and steel
armature

MOUNDS

Annabeth Rosen delights in the labor of making objects. Rosen created a series of mound-like objects made of remnants from other works along with bits of clay and studio detritus. The “mounds” show how Rosen has embraced the concept of failure as a mode for generating raw material and as a means to propel her practice forward with an even more reckless abandon. She begins by taking broken pieces and wrapping them within an armature, and then she covers this with clay before firing. The composition is left to chance, letting the materials and the sensibility that she will bring to it each day guide the process. For Rosen, her practice is about labor but also about chance and experimentations in the kiln and in the studio.

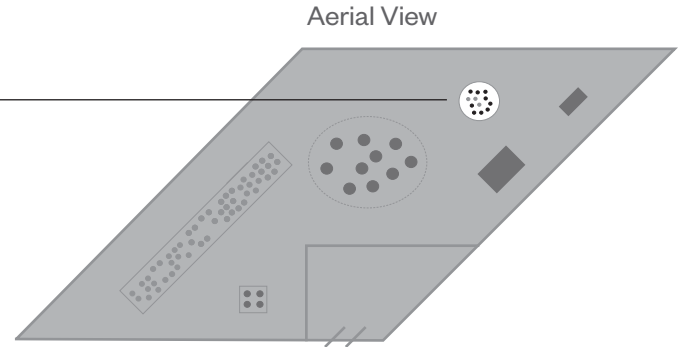
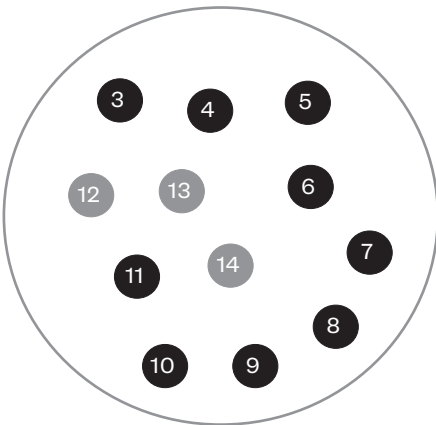
Rosen’s “mounds” have evolved into the most recent body of work featured in this presentation at CAMH, a series originally created for a 2017 exhibition at P.P.O.W. Gallery in New York City. Bound by wires, Rosen’s most recent work leaves the broken pieces exposed, with names like *Crater* (2016) and *Atlas* (2016), they bear her signature practice of firing structures until fatigue and failure sets in, then adding slip, clay, and glaze. The resulting structures are then re-fired and precariously balanced, suggesting a state of fragility offset by the reinforcement of the structure with steel wire.



Atlas, 2016



Crater, 2017



3. Fray, 2015
Fired ceramic



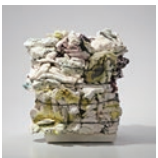
8. Cherry, 2015
Fired ceramic



4. Bul, 2015
Fired ceramic and steel baling wire



9. Flume, 2015
Fired ceramic



5. Hive, 2016
Fired ceramic and steel baling wire



10. Crater, 2017
Fired ceramic and steel baling wire



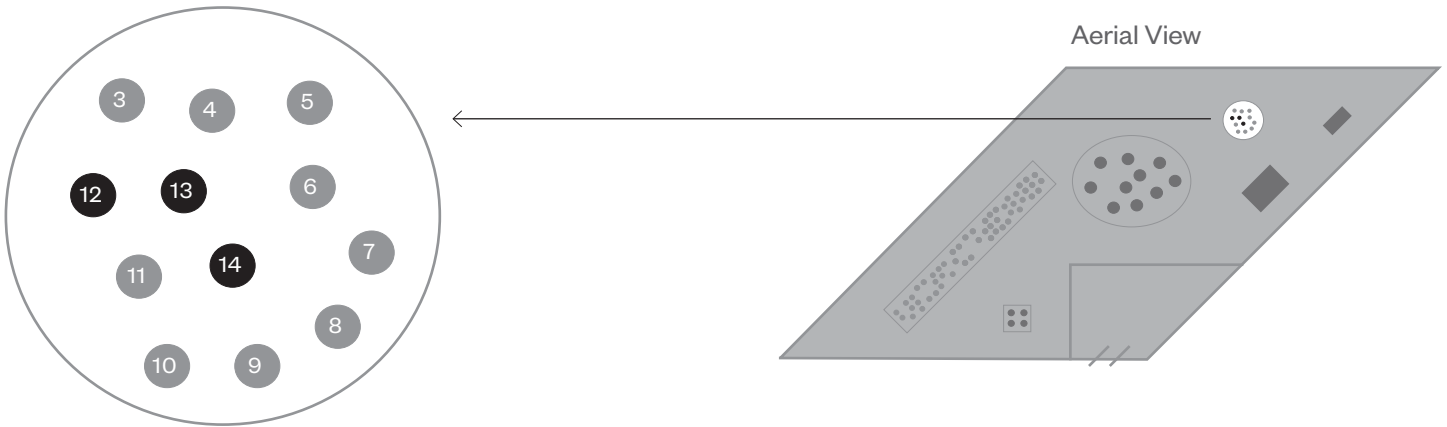
6. Sloam, 2016
Fired ceramic



11. Boogaloo, 2015
Fired ceramic



7. Block, 2016
Fired ceramic and steel baling wire



12. Thunel, 2015
Fired ceramic



13. Brule, 2016
Fired ceramic



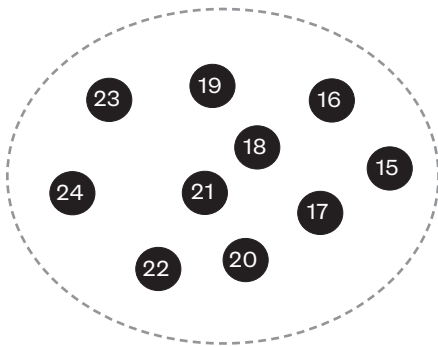
14. Atlas, 2016
Fired ceramic and steel baling wire

MASHUPS

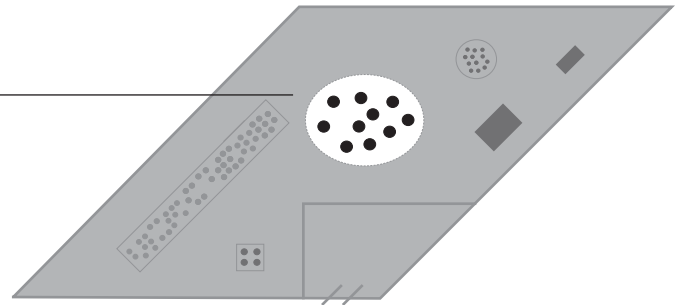
With these “mashup” works Annabeth Rosen explores the nature of balance. The objects function as discrete parts bound together, often in precarious, imprecise ways. Rosen not only suspends the traditional understanding of ceramics and what they “should” look like but also, through experimentation with failure, addresses the concept of symmetry and balance. For the decade between 2005 and 2015, the artist endeavored to push this idea into new terrain, combining unlikely elements together in one visual plane to provoke a dialogue on form, process, and performativity.

Rosen considers the kiln a site for experimentation. She uses her wry sense of humor to point out the limits and resilience of clay—its vulnerability and fragility—but also its strength and endurance. With these bundled works and series of “mashups”, Rosen’s approach to sculpture delves headlong into the performative. Making hundreds of shapes and forms, Rosen constructs her pieces as a painter would paint a canvas. Each element that is formed, fired, glazed, and fired again is carefully considered. Rosen also turned away from the traditional support of the pedestal and toward more evocative armatures—initially readymade, then custom-designed—such as metal rolling carts similar to those found in science labs.

Center gallery floor



Aerial View



15. Bale, 2011
Slip over glazed and fired ceramic, steel baling wire, and steel stand on casters



20. Bunny, 2011
Fired ceramic, steel baling wire, and steel stand on casters



16. Plu, 2011
Fired ceramic, steel baling wire, and steel stand on casters



21. Bollo, 2011
Slip over glazed and fired ceramic, steel baling wire, and steel stand on casters



17. Rool, 2011
Fired ceramic, steel baling wire, and steel stand on casters



22. Talley, 2011
Slip over glazed and fired ceramic, steel baling wire, and steel stand on casters



18. Hast, 2009
Slip over glazed and fired ceramic, steel baling wire, and steel stand on casters



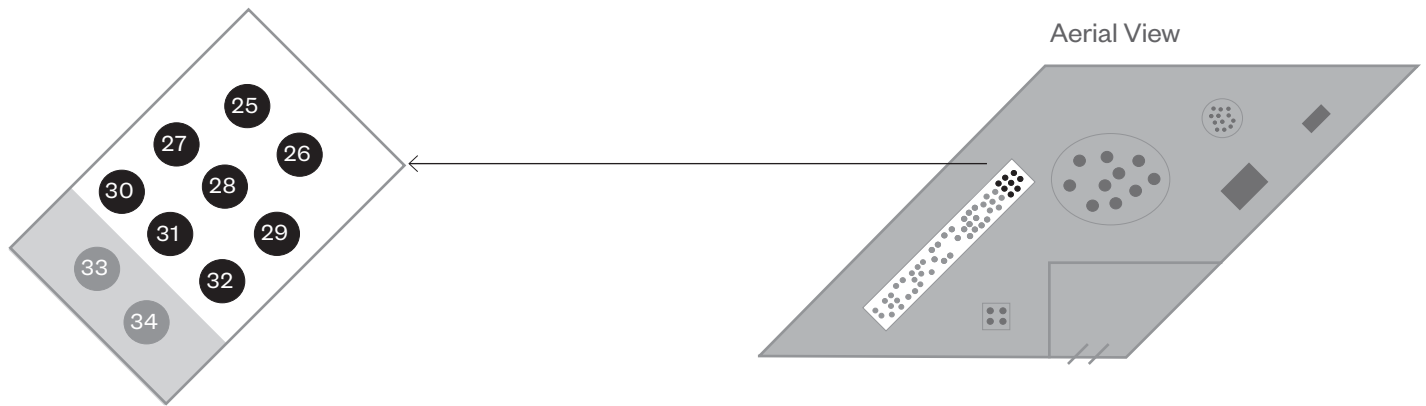
23. Parcel, 2011-16
Slip over glazed and fired ceramic, baling wire, and steel plate on neoprene casters



19. Nella, 2011
Fired ceramic, steel baling wire, and steel stand on casters



24. Bank, 2011-16
Slip over glazed and fired ceramic, baling wire, and steel plate on neoprene casters



25. Untitled #44 (Ploombis), 2005-6
Slip over glazed and fired ceramic



29. Untitled #29 (Thumbelina), 2005-6
Slip over glazed and fired ceramic



26. Untitled #45 (Little Pink), 2005-6
Slip over glazed and fired ceramic



30. Untitled #38, 2005-6
Slip over glazed and fired ceramic



27. Velo, 2011
Slip over glazed and fired ceramic



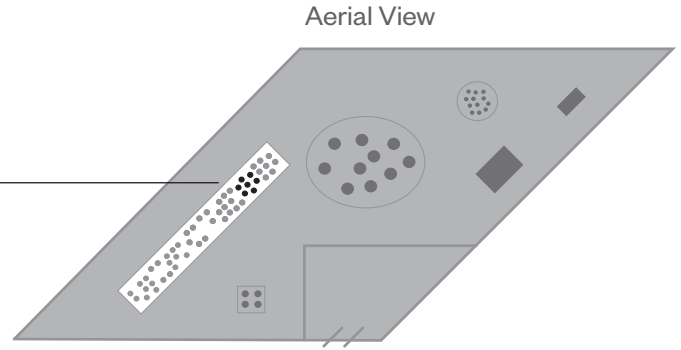
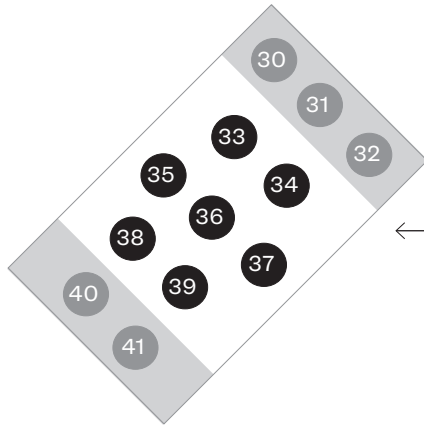
31. Untitled #21, 2005-6
Slip over glazed and fired ceramic



28. Untitled #34, 2005-6
Slip over glazed and fired ceramic



32. Untitled #41 (Big White Cluster), 2005-6
Slip over glazed and fired ceramic



33. Scalloped Edge II Plate, 2010
Fired ceramic



37. Leaf Curl Plate, 2006
Fired ceramic



34. Cut Top Bowl, 2002
Fired ceramic



38. Scalloped Edge Plate, 2010
Fired ceramic



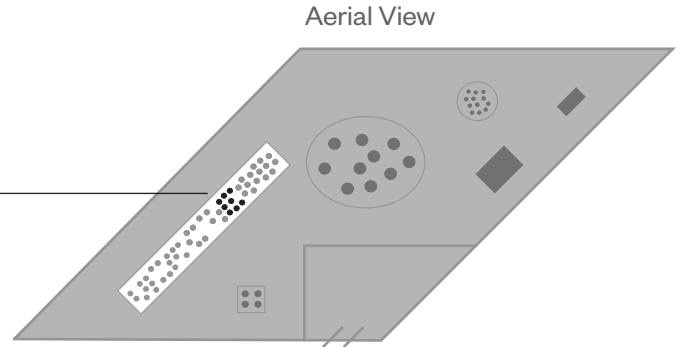
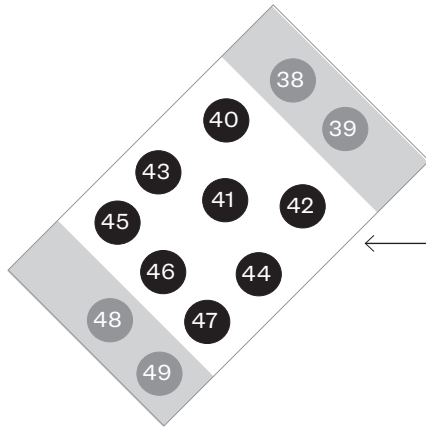
35. Saw Tooth Plate, 2013
Fired ceramic



39. Scalloped Top Bowl, 2002
Fired ceramic



36. 7 Wave Edge Plate, 2010
Fired ceramic



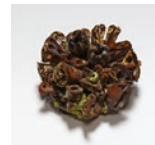
40. Green Vine Hollow, 2001
Fired ceramic



**44. Classical Order—
Red and White, 1995–97**
Fired ceramic



41. Brick Red Hollow, 2001
Slip over glazed and fired ceramic



**45. Classical Order—
Dark & Burnt, 1997–98**
Slip over glazed and fired ceramic



42. Classical Order—Red, 1998
Slip over glazed and fired ceramic



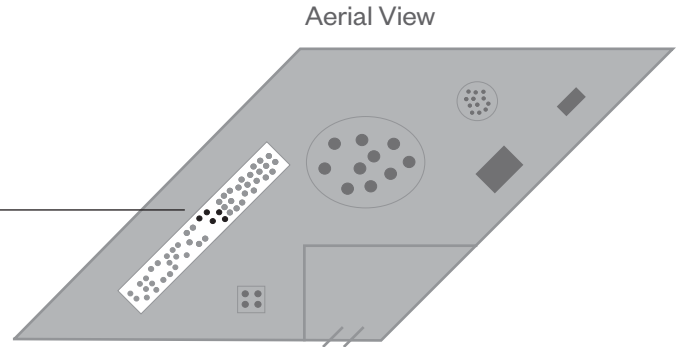
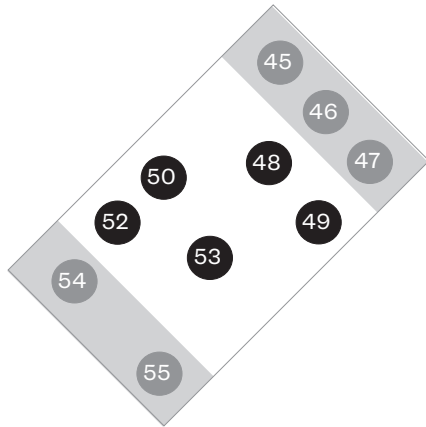
**46. Classical Order—
Red, Yellow, Orange Enamel, 1996–97**
Fired ceramic



**43. Classical Order—
Beauty (White 600), 1997**
Fired ceramic



**47. Classical Order—Forest Floor,
1999**
Fired ceramic with enamel



48. Untitled #101 Twig, 2005–6
Fired ceramic and steel baling wire



51. Rounder, 2008
Fired ceramic and wire mesh



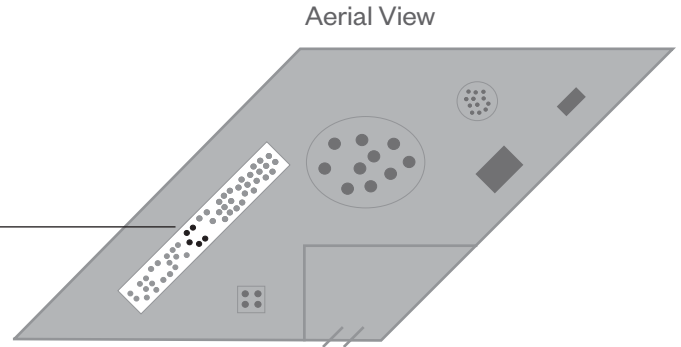
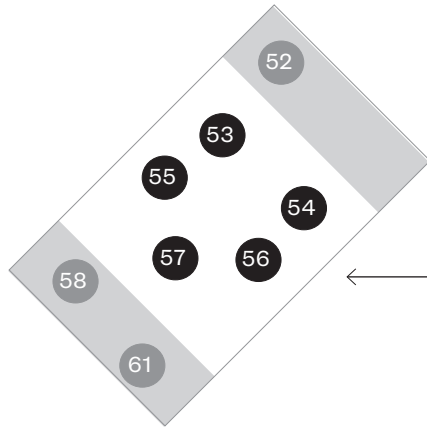
49. Untitled #100 Twig, 2005–6
Fired ceramic and rubber inner tube



52. Shoot, 2001–3
Slip over glazed and fired ceramic



50. BDE Bundle, 2008
Fired ceramic and wire mesh



53. Turks' Cap Stack, 2001
Slip over glazed and fired ceramic



56. Chromus, 2002
Slip over glazed and fired ceramic and steel plate



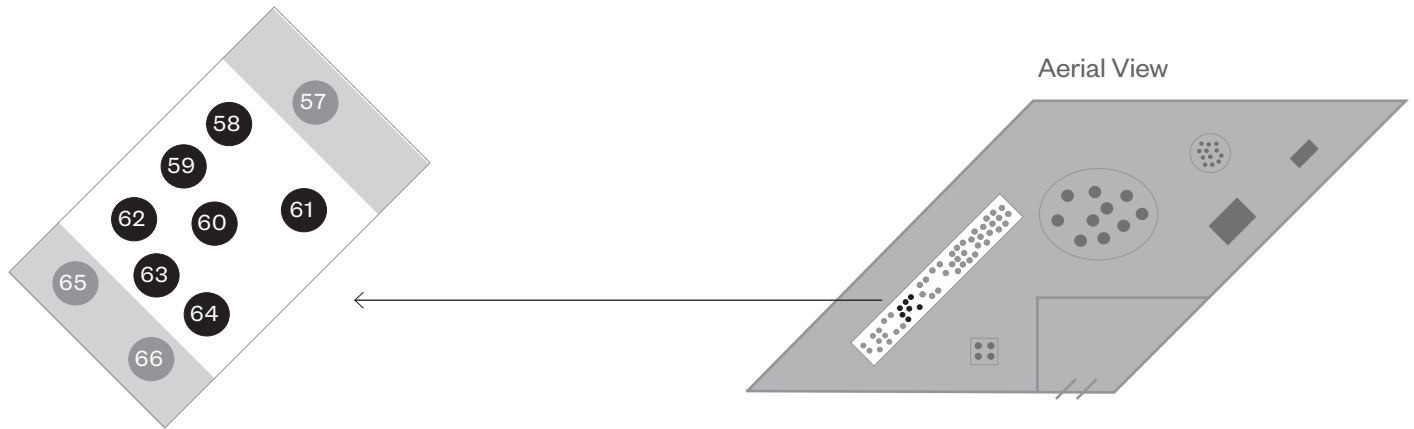
54. Yellow Stripped Bulb, 2002
Fired ceramic



57. Nest, 2003-4
Slip over glazed and fired ceramic



55. Lot, 2002
Slip over glazed and fired ceramic



58. Snow White II, 1999
Slip over glazed and fired ceramic



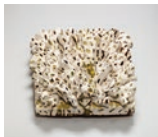
62. Prune, 2001
Slip over glazed and fired ceramic



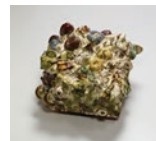
59. Snow White, 1999
Slip over glazed and fired ceramic



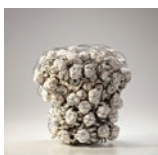
63. Offering, 2001
Slip over glazed and fired ceramic



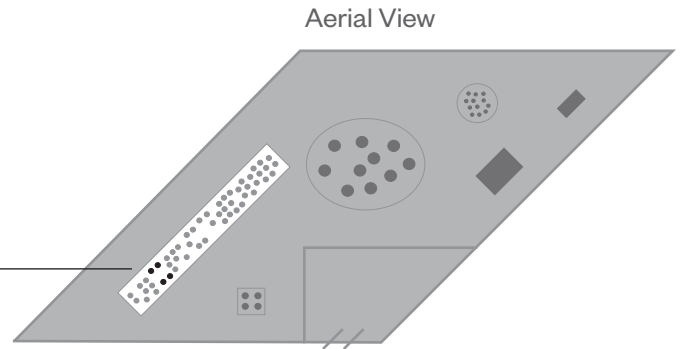
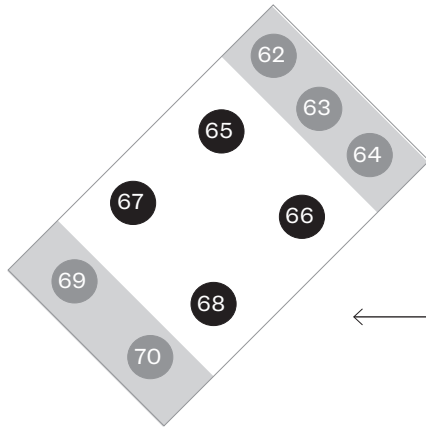
60. Spot, 2001
Slip over glazed and fired ceramic



64. Truso, 2001-2
Slip over glazed and fired ceramic



61. Untitled (Palisade), 2007
Slip over glazed and fired ceramic and steel baling wire



65. Green Monster 2, 2000–2001
Fired ceramic



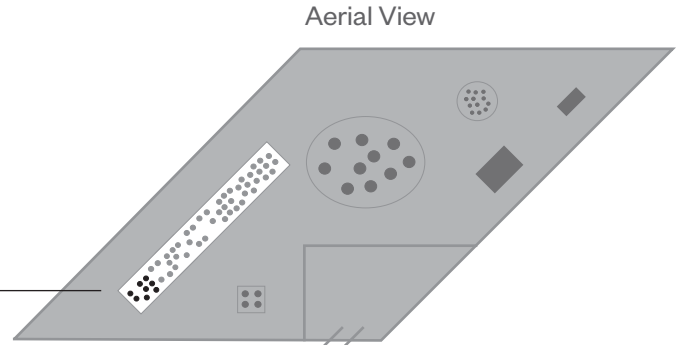
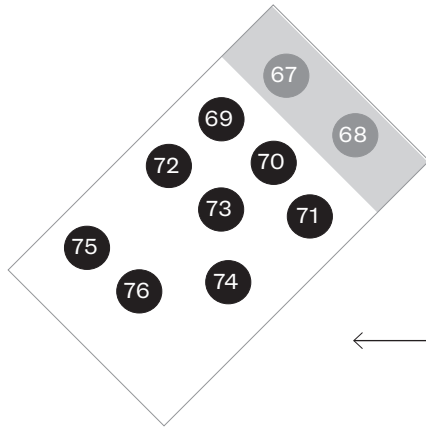
67. Spotch 2, 1999
Slip over glazed and fired ceramic



66. Flat White and Broken Bowl, 1997
Fired ceramic



68. Spotch 1, 1999
Slip over glazed and fired ceramic



69. Cut Out Hollow, 2001
Slip over glazed and fired ceramic



73. Brooze, 2013
Slip over glazed and fired ceramic and steel baling wire



70. Lattice Hollow, 2001
Fired ceramic



74. Burble, 2012
Slip over glazed and fired ceramic and rubber inner tube



71. Droove, 2012
Slip over glazed and fired ceramic and rubber inner tube



75. Stump, 2012
Slip over glazed and fired ceramic and rubber inner tube



72. Brundle, 2012
Fired ceramic and rubber inner tube



76. Gol, 2012
Fired ceramic and rubber inner tube

BUNDLES

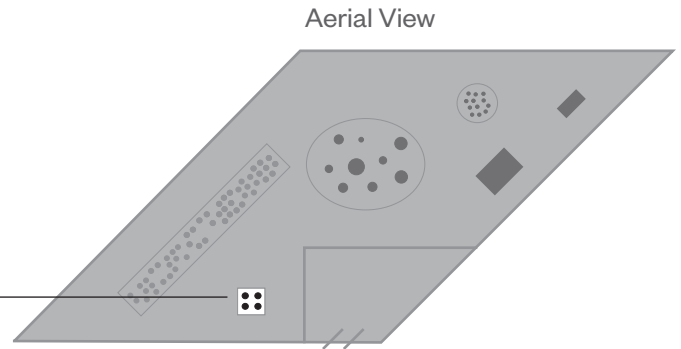
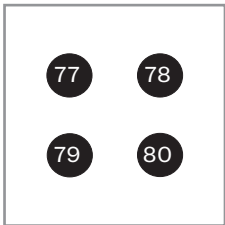
A marked shift in Annabeth Rosen's work occurred between 2013 and 2015 when she refined her notion of the "mashup." Rather than binding disparate elements together, the artist reconceived her practice by structuring her sculptural forms as elegant friezes focused on form and color. The bundles of shapes are smaller and held in place with strips of rubber similar to that found in bicycle inner tubes, rather than wire. The surfaces also become primarily green and slip-cast white. With titles like *Brooze* (2013) and *Brundle* (2012), the sculptures reveal a more lighthearted and humorous approach to the work.



Brooze, 2013



Brundle, 2012



77. Bear, 2007
Fired ceramic, steel baling wire, and steel plate



79. Cirrus, 2003–4
Slip over glazed and fired ceramic



78. Squill, 2007
Fired ceramic, steel baling wire, and steel plate



80. Tope, 2003–5
Slip over glazed and fired ceramic