

Brick and Brac
The Sculpture of Annabeth Rosen

The sculpture of Annabeth Rosen is at once full and collected, while in a constant state of possible dispersal and dismantling. Made from disparate sources of the built world, Rosen's work finds a perfect home in the definition of Claude Levi Strauss's *Bricolage*(1), or the act of creating a work from diverse sources, which happen to be at hand. All of Rosen's sources are readily available in the visual world, yet it is through the general urge to create that these sources become visible. It is for this very reason that the work stands, or better yet balances on a fine line of stability and instability. It is also the very nature of the ceramic material that allows Rosen to become physically attached to the world of stuff, rather than a digital attachment to the world of information. Informational *bricolage* as found on blogs, torrents, and youtube, serves as a transient form of cobbling together a world on information overdrive. Rosen's work, also a cobbling together of sources, serves as a guide to assembling a world on a different pace, one that will outlast us all. It is a registration of information generally shared by the human condition, the act of making. Similar to the act of stacking rocks or organizing a bookshelf, the act is at once done, yet there is no doubt it deserves to be changed again, either by the forces of shifting nature, or the nature of a shifting mood. In this way Rosen's work is perpetually in an undone state, some parts glazed, other parts left like a dry bone. Some parts exposed to the elements, other parts wrapped and protected, sometimes even protected by other parts of the work itself. There is a sneaky suspicion that perhaps even elements from previous works may make their way to a new project, as if Rosen's own work is a found object, just found in the studio somewhere. It is here we once again discover the difference and similarity of Rosen's work to the fleeting ambition of digital information, and the longer timeline of built signs. It allows Rosen to not only invent visual symbols, but to archive them, to rediscover them as something new at a later date, and to combine them with other found signs, making something entirely new. It is all free game in the world, a constant vigilance and awareness of what should be catalogued now and what should be catalogued later. Nothing should be ignored. Here we find companionship with the digital world, an atmosphere that begs you to take notice now, for tomorrow it may be gone. This companionship once again highlights the tenuous relationship in Rosen's work between the archival and the ephemeral. Digital information can be saved, but it can also be gone in one click. It will not be long however, before we reach the tipping point of bandwidth, and server stored digital information, or the over archiving of our daily existence. The ceramic process on the other hand rejects this temporality through the form of fire, risking it all with the heavy burden of physical permanence. The catalogue continues, the re-stacking and re-organizing carries on to build another mess. Yet, it is a fine mess. It is a system that allows us to confront not only the sculpture as it stands, but the potential of that same object to become something else, perhaps even something better. It is a system that allows Rosen to be in a constant state of motion, continually allowing the viewer to ask the work a direct question. What's next?

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(1) Claude Lévi-Strauss, *La Pensée sauvage* (Paris, 1962). English translation as *The Savage Mind* (Chicago, 1966). [ISBN 0-226-47484-4](#).