

## BIOGRAPHY

D Rosen lives on the stolen and occupied lands of the Council of the Three Fires, known as Chicago, IL. They operate from the position that questions of animality are not binary but rather a tangle of ecologies and richly complicated identities framed by culture. Publications include “Gorget: Trans Hummingbirds and Iridescent Echos,” *Queering Nature, Antennae* (2024); “Chrysanthemum Powder and Other Interspecies Scent Rituals,” *Olfactory Art and the Political in an Age of Resistance*, Routledge (2021); and “fashioning the undead,” *A Trace of Fashioned Violence* (2020). Selected exhibitions include *Elemental Impressions of Interspecies Care, of Violence*, ACRE Projects, Chicago (2024); *Lunglike Shadows*, Arnarhlíð 1, Reykjavík (2023); and *In Spite of Enclosures*, The University of North Carolina at Charlotte (2021). Residencies include Skowhegan School of Painting and Sculpture; S12 and USF Verftet, Bergen, Norway; JOYA, Parque Natural Sierra María, Los Vélez, Spain; and HEIMA, Seyðisfjörður, Iceland. Rosen received grants from the City of Chicago Department of Cultural Affairs and Special Events (2021 and 2024), the Illinois Arts Council (2020), and the Nordic Summer University (2020).

## STATEMENT

Rosen works sculpturally to build relationships across species lines, engaging with critical animal studies through materials gathered in ritual and reflection. Their practice ranges from casting recycled pewter—appropriated from bullet makers—to infusing handmade incense with the hair groomed from Holstein companions over the course of eight weeks.

Their approach unfolds in two intertwined threads:

Sculptures shaped through collaborative rituals of care, formed slowly over time spent with non-human animals in sanctuaries, shelters, farms, or other spaces of domestication—each carrying the impressions of these encounters.

Sculptures that respond to cultural representations of the animal and trace queer ecologies found in biology, fashion, hunting, agriculture, and architecture—each work drawing its form and content from these layered archives.

Through these practices, Rosen seeks to expand how we come to know and be with more-than-human worlds. They offer sculptures as a gesture—ritualized, elemental, and poetic—toward unsettling hierarchies of the animal that inflict harm. On a warming planet, they hold close to the belief that sculptural praxis, marked by animal impressions and multispecies entanglements, might still carry enough charge to stir care, connection, and coalition building across differences.