

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). Upcoming shows include *Flower, Wind, and Dog* at 65GRAND, Chicago (2025).

STATEMENT

Rosen works sculpturally to question the hierarchies and binaries of species, while exploring the multifaceted structures of power implicit in human gestures. They engage 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 eight weeks.

Their practice 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.

Rosen seeks to expand epistemologies of the animal beyond anthropocentric frameworks. They offer sculptures as gestures—ritualized, elemental, and poetic—toward unsettling harmful structures of control. Rosen holds close to the belief that sculptural praxis—marked by animal impressions and entanglements—might still carry enough charge to stir care, connection, and multispecies coalition-building on a warming planet.