

Ten Thousand Beings references the Taoist concept of ten thousand things: one gives birth to two, two give birth to three, and three becomes ten thousand – symbolizing all the things and beings in the cosmos. The work in this exhibition contemplates the infinite connections within ecosystems from microscopic larvae to the shimmering waters and fluttering leaves of the visible realm.

Water Shields and Damselflies is a new body of work inspired by recent artist residencies in northern Minnesota and Wisconsin where Rosing explored the connections between forests and watersheds. At the residencies, she hiked and kayaked, met with scientists, and made sketches. This work emerged from her work centered on forest ecosystems.

Rosing's paintings span the space between abstraction and representation. Her paintings are developed in many layers with drawings, words, and marks scratched into wet paint that contributes to the textured surface of the finished work. These implanted inscriptions reference invisible processes and microscopic forms like frog spawn and insect larvae.

"When I try to understand the world, I imagine what invisible things and processes might look like and how all these tiny things are connected. I play with these ideas using shape to create visual rhythms along with color and texture to suggest hidden energies and the intricate relationships between even the most minuscule creatures and their roles within ecosystems."

Her vividly colored paintings celebrate the vigor and persistence of life, while the monochrome installation, *Entanglements*, explores the anxiety she feels about the threats to these ecosystems. The glass vessels in the installation hold water from the Fox River and Lake Winnebago, waters carrying memories of the artist's childhood.

"I used to walk across the Fox River bridge from my south side neighborhood in Appleton to the downtown public library. Sundays were frequently spent walleye fishing with my family in Lake Winnebago or nearby lakes."

The audio piece for *Entanglements* is a collection of recordings made in the artist's backyard and other invented sounds imagining tree roots absorbing or seeking water from the soil during times of drought. Overlaying the sounds of nature are poems, memories, and scientific readings referencing connections between watersheds, trees, and living beings within.

Vocal tracks include excerpts from: Ian Boyden's poem, *Frog Song*, read by Katherine Rosing; *The Forest*, by Mary Oliver; *Fiberglass Freedom*, and *It's not the glacier's imperative* * by Madison poet Katrin Talbot (read by the poet) *included in Talbot's forthcoming book *The Devil Orders A Latte*, from Fernwood Press.