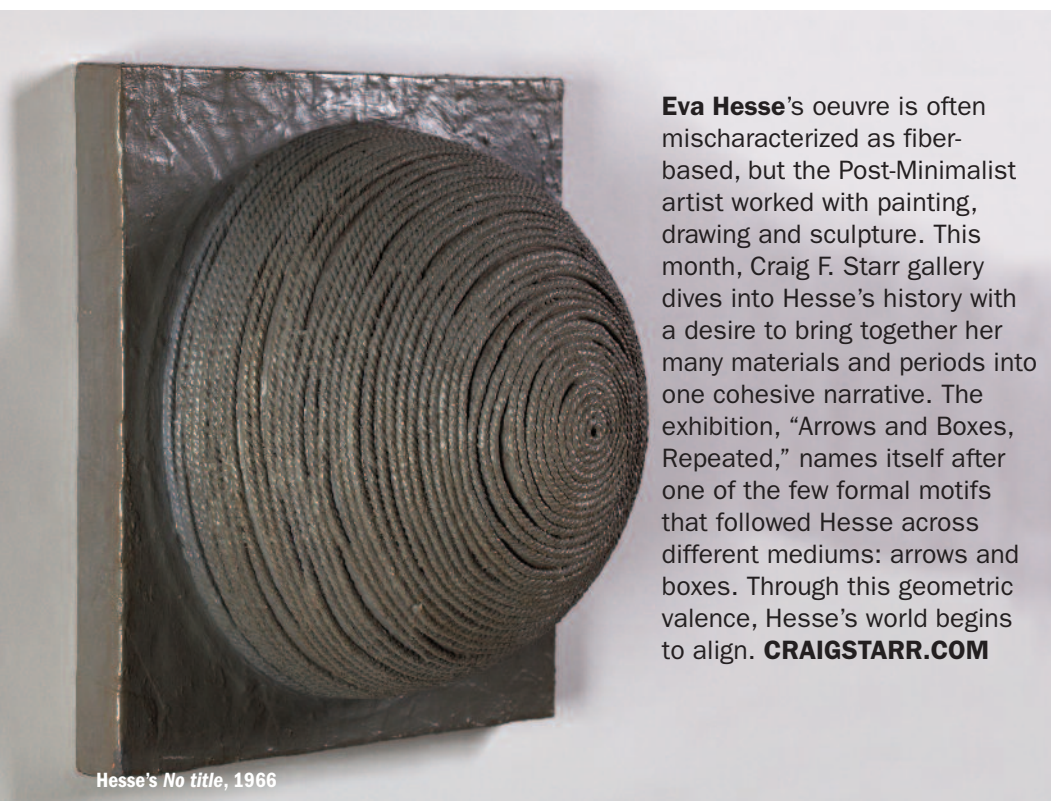




**Jim Olson's** influence feels at once omnipresent and mysterious. As one half of Olson Kundig, the Seattle-based architect has created some of the most innovative domestic spaces of our time and is a go-to for art collectors. In a new monograph, "Jim Olson: Building. Nature. Art," the architect takes the reader behind the curtain and draws the connection between his interests through a series of carefully chosen projects and newly commissioned essays. **OLSONKUNDIG.COM**



Hesse's *No title*, 1966

**Eva Hesse's** oeuvre is often mischaracterized as fiber-based, but the Post-Minimalist artist worked with painting, drawing and sculpture. This month, Craig F. Starr gallery dives into Hesse's history with a desire to bring together her many materials and periods into one cohesive narrative. The exhibition, "Arrows and Boxes, Repeated," names itself after one of the few formal motifs that followed Hesse across different mediums: arrows and boxes. Through this geometric valence, Hesse's world begins to align. **CRAIGSTARR.COM**



Nelson's *Coins in a Fountain (front)*, 2015.

A debut Whitney Independent Study program participant, **Dona Nelson** carved out a name for herself within New York's 1970s art scene with her freestanding abstract paintings. Known for her whimsical compositions as well as her confrontational display methods, Nelson foreshadowed artists like Jutta Koether and Lucy Dodd. The Tang Museum at Skidmore College pays homage to this legacy with a survey opening in May. **TANG.SKIDMORE.EDU**



Cohen's *Painted Arm and Pink Lasso*, 2017

## Body Language

**Jennifer Paige Cohen's** 2014 show with Nicelle Beauchene Gallery excited critics who felt both drawn and repelled by her corporeal sculptures that drew upon her history as a dancer. This month, Cohen returns with a second solo show that pushes these ideas even further. Her new work is less obvious in its relationship to the body, yet her forms remain creepily familiar. **NICELLEBEAUCHENE.COM**



# ARTFORUM

## New York

### “Near & Dear”

EFA PROJECT SPACE

323 West 39th Street, 2nd Floor

September 15–October 28

In this group exhibition curated by painter Carrie Moyer, the artist puts her multigenerational community on display, an assortment of makers who share a love of formal kinkiness and ingenuity. Thomas Lanigan-Schmidt presents delicate, ancient-looking works, several of which were created in the 1960s and 1970s: One is a small foil-and-rhinestone ode to a gay physique mag hero (*Untitled*, ca. 1970s). The artist's florid materials have taken on a subtle patina with age, yet they manage to retain their camp vitality. In *2016P-17 (Wave)*, 2016, Anoka Faruquee applies layers of acrylic paint onto her linen-and-panel surface, then rakes through the wet pigment with a trowel, producing oscillating patterns that evoke Op art flushed through a trippy, contemporary spirituality.

Brian Zegeer contributes *The Golden Hour*, 2017, a looming plywood sculpture that's part room divider, part children's fort. TVs with shifting imagery are installed into a decoupage-like skin of ink-jet prints, twine, and sawdust—an enchanting kind of horror vacui. Jennifer Paige Cohen's small elegant sculptures, made from strikingly patterned clothing found at thrift shops, complement Zegeer's gargantuan piece, but are strange creatures from a distinctly separate world. For instance, *Hydria with Interior Landscape*, 2017, is a garish web of blackened rainbow designs on a lumpy exterior. On the inside, the fabric is sullied by the plaster used to mold it and has the appearance of a freshly removed cast.

Moyer has assembled a gathering of great works made from castoffs and kitsch histories by artists who understand that certain forms of trash make for incomparable treasure. “Near & Dear” is sweet, sentimental, and full of love—why should art be anything else?



Brian Zegeer, *The Golden Hour* (detail), 2017, archival ink-jet prints on plywood, monitors, mixed media, dimensions variable.

— Nicholas Chittenden Morgan

# THE NEW YORKER

## Art

### **JENNIFER PAIGE COHEN**

October 10 2014 – November 9 2014

Thrilling new sculptures by a young Brooklyn artist channel the spirit of Edgar Degas's "Little Dancer Aged Fourteen," in her tutu of cotton and silk. Cohen embeds items of clothing into white plaster objects that also incorporate cast portions of bodies. (The elastic biomorphism of Frederick Kiesler feels like a touchstone.) Impeccably installed on pedestals of varying heights, the pieces register initially as abstractions of striking formal integrity, a series of playoffs between white and polychrome, smooth and textured, flat and dimensional, sombre and playful. And then, you glimpse aspects of figures—an elbow, a shoulder, a knee—like new friends gliding into the room. Through Nov. 9.

# ARTFORUM

**Jennifer Paige Cohen**  
**NICELLE BEAUCHENE GALLERY**  
327 Broome Street  
October 10–November 10

Jennifer Paige Cohen figures moments of corporeal hinge: the slouch of a shoulder, the crook of crossed knees. Consider *Obverse (Fleece)*, 2014, which takes shape from troweled plaster and pillowed fleece. One side disposes consecutive curves: the first, the slope of shoulder into forearm; the second, a rounded edge to an oblique triangle, seemingly organic, like an impossibly slender knee. The other side features the titular garment variously exposed and laminated by plaster, which stipples its surface in a mime of an afternoon shadow.

Like *Obverse (Fleece)*, each of the twelve midsize sculptures on view pairs a body fragment with an article of clothing, sourced secondhand and eclectically patterned: think Bill Cosby's sweater collection circa

1970. Cast in plaster and pale-gray stucco, the joints and limbs that populate these works settle into neither gender. The iteration of elbows seems a choice as much structural—a means of transition from vertical to horizontal—as symbolic.



Jennifer Paige Cohen, *Let the Sunshine In (The Flesh Failsures)*, 2013, sweater, plaster, stucco, 17 1/2 x 22 x 12".

Cohen seems drawn to the cast as a technique that negotiates solids and surfaces, articulating the body while dispensing with mass and enclosure. It is a tension that her fabrics enact in reverse, using flutes and furrows as a way to swell planes into space. Banked and folded, the contours of her work cleave to the logic of the Möbius strip, their serial inversions and extrusions confusing distinctions between interiors and exteriors. Everywhere, residues of the figurative conjure a lapsed experience of bodily proximity. In Cohen's hand, allusion emerges as something continuous and unconsummated: the semiotic analogue of the sinuous forms that her sculptures trace.

— Courtney Fiske

## Body Language

Before she became a sculptor, Jennifer Paige Cohen was a dancer. Bodies at rest and in motion, and the gestures they harbor, fascinate her. In *Feels Like Telepathy*, Cohen's sculptures hover between figurative and abstract. Look closely, and you'll see isolated body parts, cast in plaster and dressed with snippets of previously worn sweaters, trousers and shirts. The clothing imbues the sculptures with memories of a time or place. In "Let the Sunshine In (The Flesh Fails)" (*below*, 2013), the memories may hail from Cohen's high school or college days. |

**Nicelle Beauchene, 327 Broome St., 212.375.8043, thru Nov. 9**

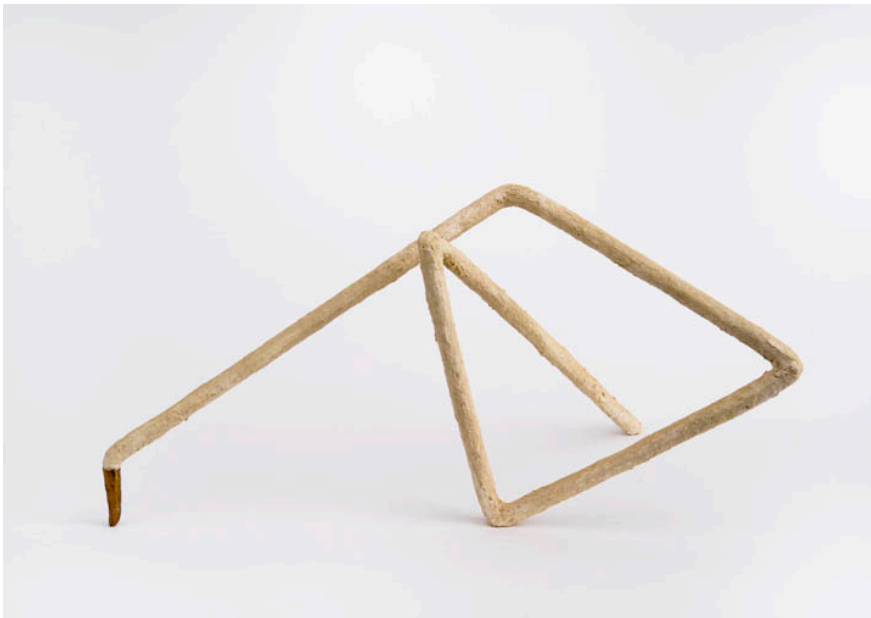


# Gallerist

## HUMAN RESOURCES

### *Jennifer Paige Cohen Joins Nicelle Beauchene Gallery*

By Andrew Russeth 9/13 2:48pm



The Lower East Side's Nicelle Beauchene Gallery announced today that it now represents the Brooklyn-based sculptor Jennifer Paige Cohen, whose recent work has taken the form of abstract sculptures in materials like plaster, gauze, cement and stucco that often contain hints of the body, whether with spindly, limb-like appendages, intimate folds or the occasional odd little hand.

You may be familiar with Ms. Cohen from Beauchene's May show, "Valori Plastici," or group shows at Southfirst ("That Sinking Sense of Wonder," 2012, organized by Jesse Bransford), P.P.O.W. ("Magic for Beginners," 2011, by Jamie Sterns and Joseph Whitt), Brennan & Griffin ("7 Sculptors," 2010) and numerous other venues around town.

She has had solo outings at Salon 94, in 2010, and White Columns, in 2005, and a two-person show at Rachel Uffner Gallery with Vlatka Horvat in 2008.

Ms. Cohen will have a show at Beauchene in October 2014.



# frieze



Jennifer Cohen, *Grey Line in Six Parts (i)* (2008)

This exhibition pairs the work of American sculptor Jennifer Cohen with Croatian artist Vlatka Horvat, who share an interest in the representation of the body. While they traverse well-trodden territory, both artists – though particularly Cohen – find quietly incisive ways of exploring the compromised status of the female body, as well as an alchemy of transformation behind representation itself.

Cohen's sculptures dominate the space like a collection of exotic hybrid creatures: geometric shapes are capped with glitter-strewn hands; a curve of concrete terminates in a black jazz shoe (*Untitled*, 2008) that somehow evokes Bob Fosse and *Swan Lake* at the same time. Each work is an amalgamation of the static and the kinetic, with the depersonalized concrete structure segueing into the vividly suggestive flourish of the shoe or the glove.



Jennifer Cohen, *Untitled* (2008)

In Cohen's work there is a clear separation between the body (as represented in the concrete structures) and the objects that adorn and embellish it. These objects are grafted onto the body, injecting the abstract form with a distinctly animate aspect. Yet the sense is less of political engagement than of uncanniness; Cohen's work is unsettling precisely because of its lack of a clearly declared agenda.

Horvat's photographs and collages are more direct: in one series, 'Packages' (2005), the artist is concealed in a range of different packaging – from boxes and bin-liners to gift wrap. The sense of the invisible or obscured nature of female identity is again literally represented in 'Obstructed' (2007), a series in which the artist is partially concealed by a distinctly phallic column. Those phallic symbols return in Horvat's collages, which feature female bodies – stockinged and high-heeled legs, gesticulating arms – grafted onto everything from wind turbines to chainsaws and trombones. The idea of grafting and transformation is not unlike what occurs in Cohen's sculpture, but here it is rendered rather more literally.

Cohen also uses her hybrid figures to evoke a state of compromise, with the leaden and inanimate limbs of her sculptures drawn into uncanny and reluctant life. But she does so with a keener sense of subtlety and reluctance that feels closer to both the predicament of gender identity today and the ongoing dilemmas of representation.

**Katie Kitamura**