

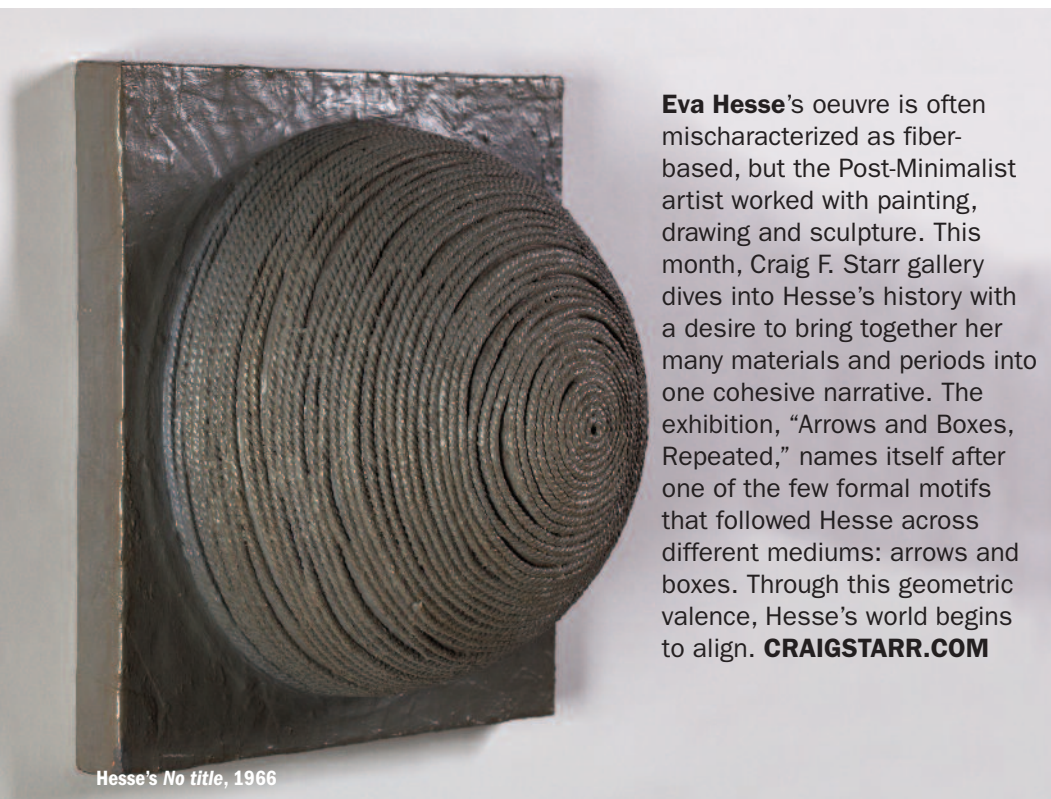


Jim Olson's influence feels at once omnipresent and mysterious. As one half of Olson Kundig, the Seattle-based architect has created some of the most innovative domestic spaces of our time and is a go-to for art collectors. In a new monograph, "Jim Olson: Building. Nature. Art," the architect takes the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



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



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



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

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