



NANCY COHEN

KEAN UNIVERSITY

Nancy Cohen: Permeable Matter

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Catalogue Design and Production
Paul Klonowski • paul@mindsetcs.com

Curator • Neil Tetkowsky, Director of University Galleries

Cover: Detail: *All for One*, 2009. Metal, glass, resin, handmade paper, wax

Page 2: Detail: *Backstage*, 2009. Paper pulp, colored pencil on handmade paper

NANCY COHEN
PERMEABLE MATTER

Karl and Helen Burger Gallery
Maxine and Jack Lane Center for Academic Success
KEAN UNIVERSITY



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PERMEABLE MATTER

November 2 – December 20, 2010

Karl and Helen Burger Gallery
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Falling is Flying, 2010. Aqua-Resin, glass, metal, resin, rubber, 15 x 15 x 8 inches

Introduction

Kean University is pleased to present the work of artist Nancy Cohen. At mid-career, Cohen freely combines materials that seem to be unrelated, and some of her choices may appear at first glance to be random, but the initiated observer will delight in this unique opportunity to engage in truly creative and original art that celebrates polar worlds of order and chaos.

This one-person exhibition entitled *Nancy Cohen: Permeable Matter* is featured at Kean University's Karl and Helen Burger Gallery from November 2 through December 20, 2010. Wall sculpture, hanging sculpture, pedestal sculpture, and handmade paper works from 2006 through 2010 are the focus of the show, which begins with a large-scale installation, *Perspectives on Salinity: River from Within*, whose huge paper elements fill the expansive windows of the gallery. This environmental work references the estuary of the nearby Hudson River in contrast to the intense urban environment of Jersey City, where the artist lives and works.

Nancy Cohen creates objects that often bear the work of her hands and make reference to traditional craft techniques, such as crochet, papermaking, and glass art. The human touch is revealed in these surreal creations. Intimate engagement with this artwork reveals elements of surprise and mystery; elegant beauty arises from the most unlikely relationships of diverse materials and textures. Within this wide range of expression, the artist consistently makes reference to her cultural, familial, artistic, and scientific influences. Cohen's way of working is tangible; it is physical and clearly challenges the increasingly digital world we live in. To fully grasp the work one is tempted to touch.

On behalf of Kean University, I thank Nancy Cohen for her efforts in planning this comprehensive exhibition, as well as for lending all the artworks. For the installation of this show, we are grateful to Kristen Oshust, and to our graduate assistants Lisa Conrad and Kelly Murphy, both outstanding students in the Master of Art Education program. Throughout this project, Kelly Murphy worked very closely with the artist, resulting in her essay *Beneath the Surface*, published in this catalogue with Janet Koplos's essay *Nancy Cohen: Incorporating*. Special thanks go to Kean University President Dawood Farahi, Vice President Mark Lender, and Holly Logue, Acting Dean of the College of Visual and Performing Arts. We appreciate their support for the growing exhibition program and for this opportunity to investigate the work of Nancy Cohen.

Neil Tetkowski
Director of University Galleries



Dissolve and Disseminate, 2010. Aqua-Resin, metal, glass, rubber, cement, sand, 10 x 19 x 16 inches
Opposite: ***O psi***, 2010. Glass, resin, cement, rubber, wire, metal, sand, handmade paper, 6 x 17 x 12 inches

SCULPTURE





Up from Under, 2008. Metal, glass, resin, handmade paper, monofilament, 26 x 18 x 13 inches

NANCY COHEN: INCORPORATING

By Janet Koplos

A deep engagement with the palpable unifies Nancy Cohen's substantial career in sculpture, from her student work in ceramics through the concrete, paper, glass, and other materials she has explored since her early years. The frequent addition of found objects has added layers of association to the physical interests. Her work is abstract but often relates to the body in some way; the suggestion of the body and the added materials—we might say the corporeal and the incorporated—define her approach. Her sculptures and installations are complex and multipartite, yet she has chosen to avoid fixating on processes or on repetition. She often works at a scale that invites intimacy and close-up viewing, yet she has also made large works for public sites. She is not motivated by perfection of finish or by conventional beauty, except in the sense that each material, each found object, expresses the beauty of integrity and identity. Characteristic of all her work is direct contact with substances and things and the almost visceral bonds that connect them.

Cohen says she has always been an assembler, and that is evident throughout the work in this show, all made within the last five years. The only hanging piece, and one of the older works on view, *Couple* (2007), is identified by a long, noncommittal list of materials: metal, wood, glass, handmade paper, and monofilament. As the title implies, the sculpture consists of two joined—even entwined—forms. Neither is representational. Both are long, and both are wider toward the top and bottom and narrow at the middle like a waist. This formal parallel is obscured by the striking difference in materials and surfaces. Cohen says she does not consciously plot opposed qualities of materials but rather considers gravity and weight, and how the piece



Detail: *P(n, k) [combinatoric]*, 2010. Aqua-Resin, metal springs, glass, rubber, cement, resin, 68 x 120 x 9 inches



P(n, k) [combinatoric], 2010. Aqua-Resin, metal springs, glass, rubber, cement, resin, 68 x 120 x 9 inches

will balance as it hangs. Nevertheless, viewers may project their own appreciations and associations, and “opposites” would surely be among them. It might be assumed that this couple is a gendered pair. One element could be feminine, because it features glass beads and an evening bag among its raw materials. The other element includes concrete, presumably tough and masculine—except that Cohen has tamed and personalized it by squeezing it in her hand. Moreover, that element terminates in a slightly bulbous form that can be recognized as a wire whisk (a kitchen tool) encased in translucent paper (a seemingly delicate substance). So this attempt at gender opposition fails. In any case, the work is pervaded by an energetic quality of disjunction that calls attention to each part and keeps the viewer’s eyes moving.

Disjunction is, in fact, another characteristic aspect of Cohen’s sculpture. Consider the modest-size pedestal piece called *Dissolve and Disseminate*, made of metal, glass, rubber, cement, Aqua-Resin, and sand. The found object here is an old roller skate, the type that clamps onto a shoe. Tipped on its side, conveying decay and abandonment, the skate is caught in an unexpected flood of melted glass, greenish and translucent, seemingly halted



All for One, 2009. Metal, glass, resin, handmade paper, wax, 26 x 20 x 7 inches



Double Take, 2006. Wire, glass, handmade paper, monofilament, 12 x 16 x 8 inches

in mid-flow. The waves of glass echo the curves of the skate, yet the material is contrastingly fragile and temporary-looking. This combination is only half the piece: *Dissolve and Disseminate* also includes a separate, more vertical element made of loops that echo the curves and sense of motion in the skate-and-glass part, but with different color, texture, and orientation. The viewer examines the whole, tests the juxtapositions, notices the contrasting rise and spread, and becomes caught up in the work. The viewer is gripped by a tension between individually appealing aspects, oppositions and constituents that look hard, rough, sharp, and cold, yet also communicate the artist's touch.



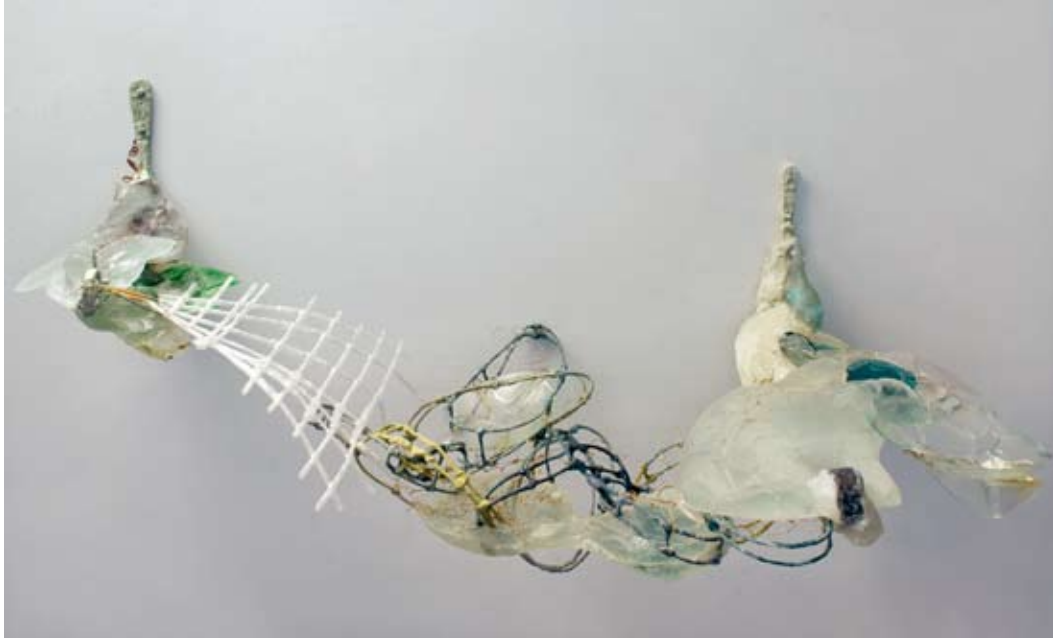
Couple, 2007. Metal, wood, glass, handmade paper, monofilament, 13 x 6 x 6 inches



Negotiation, 2010. Aqua-Resin, metal, glass, rubber, handmade paper, monofilament, 12 x 36 x 6 inches

Cohen's forms are never predictable, and although most works in this exhibition are object-scale, one wall piece and an installation give a sense of other capabilities. *P(n, k)* [*combinatoric*] occupies a spectacular 68 by 120 inches of wall space. It comprises dozens of elements that are suggestively linked by similarities in form or, in many cases, are actually touching. The five-point star form is sometimes expressed positively, usually as an arrangement of springs, and sometimes negatively, as creases, shadows, or segments in repetitive forms of various sizes and colors. The effect is a field, a swarm, a growth—some sort of organic manifestation of related things clustered together. They might be tidal creatures or micro-organisms, alien invaders or friendly spirits. Cohen plays with density here, both in making individual objects transparent, translucent, or opaque, and in contrasts of near and far that create different qualities of openness in the cluster. The springs are also stretched to show the potential for expansion and contraction—or pure growth.

The curious title of this piece calls attention to Cohen's thoughtful titling throughout her career. The structure of this title suggests scientific or mathematical formulas. Indeed, Cohen says, " $P(n,k)$ is the mathematical notation for the number of permutations or orderings of k things taken from a set of n . The branch of math from which the notation



River with Her Throat Cut, 2010. Metal, wire, glass, rubber, handmade paper, 30 x 42 x 17 inches



Detail: *River with Her Throat Cut*, 2010. Metal, wire, glass, rubber, handmade paper, 30 x 42 x 17 inches



Exposed View, 2009. Aqua-Resin, metal, cement, resin, handmade paper, sand, 10 x 16 x 17 inches

is taken is combinatorics.” She uses the verbal construct to suggest her interest in “all the variations I might derive from a simple modular form.” Her titles in general are as unpredictable and essentially abstract as the sculptures themselves, and only occasionally are they specifically referential. More often they consist of unfamiliar words, such as the made-up *Amphichron*; a relational phrase, such as *Up from Under*; or something that gives information but may be a false clue, such as *O psi*.

Probably the most jarring title is *River with Her Throat Cut*. Aside from the obvious homage to Giacometti (an artist she much admires, who in 1932 created an abstract sculpture called *Woman with Her Throat Cut*) and the implication of violence, the title is surprising because, although it is common to speak of the mouth of a river, throat is a term less commonly applied. This wall work, one of many recent sculptures that make reference to water, may correspond to physical reality without being literally depictive. One might imagine the source of the river implied by the green glass on the upper left. The white grid that follows as one reads from left to right could be a spillway, a manmade interruption or cut in the river’s flow. The central wire structures suggest rapids and eddies; the clumps of glass within and to the right could read



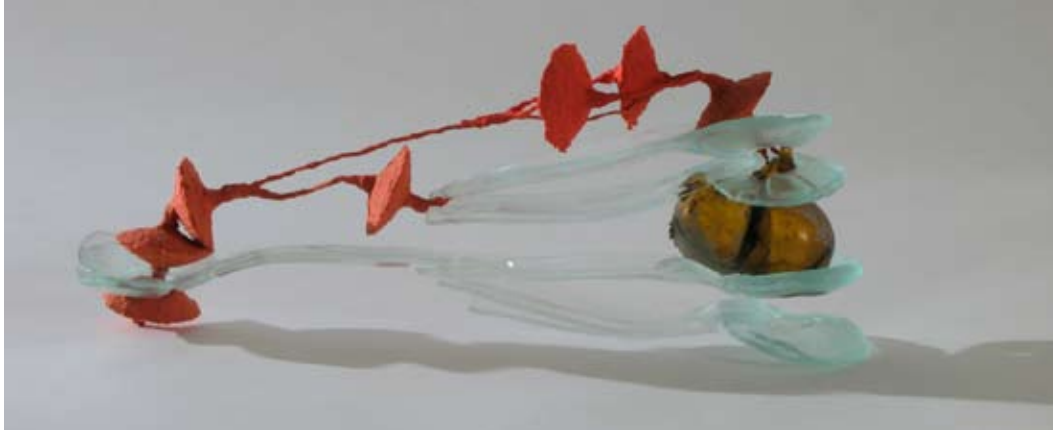
Detail: **Amphichron**, 2010. Aqua-Resin, metal, glass, rubber, monofilament, 12 x 24 x 6 inches



Amphichron, 2010. Aqua-Resin, metal, glass, rubber, monofilament, 12 x 24 x 6 inches

as calmer pools. It's not unusual to refer to rivers, seas and the vessels upon them as "she," so this title, while at first disconcerting, has a poetic logic.

The installation created for the Katonah Museum of Art in 2009, a portion of which Cohen has remounted here, also refers to a river. The title, *Perspectives on Salinity: River from Within*, sounds quasi-scientific, as if the topic were researched by Helen and Newton Harrison or other ecologically focused artists. But the work itself is surely about sensation more than data. Cohen takes off from the notion of an estuary, where a river meets the sea. The Hudson River is a spectacular example, since it responds to tides even farther north than Albany; at high tide, salt water flows upstream for well over a hundred miles. That fact creates a striking mental picture of the enormous force of the river meeting, mixing with, and being turned back by the greater force of the ocean tides. Cohen puts the viewer in the center of the rush and alludes to the salt water with open white structures and to the relentless fluidity of the river with sequences of handmade paper sheets with embedded wire for shaping. Viewers, in effect, experience the river from within, as turbulence and majesty. As so often in her work, details are rewarding: in this case, when the paper panels are backlit, observers can see patterns of circular and linear "ripples" in the paper, which change in clarity and contrast with shifting natural light.



Half-hidden, 2008. Glass, wire, handmade paper, 8 x 16 x 4 inches



I remember the feeling, 2008. Metal, wire, glass, resin, handmade paper, 5 x 20 x 12 inches

Several of the drawings in the exhibition are similar to this installation's parts in their emphasis on the tactility of handmade paper, the incorporation of wire structure, or the "watermark" interior patterning, to say nothing of their titular references to water (*Undertow*, for example) or to salinity (*The Structure of Salt*). Water may also be implied in *Accretion* through its color, rippled surface and obscured relief watermarks that seem to drift slowly downward, as well as the uneven aggregation along the bottom, as if silt—or trash—has been carried and deposited by the current. *Accretion* is a generous size, and *Undertow* is still larger. It speaks to both the color and the structures in the installation. It also recalls the physicality of the sculptures, since it seems more constructed than drawn. Its modest relief illustrates a process of creation, unlike a more conventional work on paper in which either composition



Tumble, 2008. Aqua-Resin, metal, resin, handmade paper, cement, 13 x 20 x 5 in.

or image is more important. Cohen doesn't just make works on paper—she works with paper. It's a sculptor's inclination that brings the real world and the capabilities of the hands to every piece.

The sculptures, it should be noted, are almost all permeable in one way or another. Cohen does not pursue mass any more than she seeks refinement. Instead, through her use of linear materials (including wire and small test tubes), open placement of parts, and use of transparent or translucent materials such as glass, she makes the works provisional. The result is a subtle ecological quality: her choice of material involves recycling, and the work often looks as if it were the product of accidents and time. Cohen does not make sculpture as monument or as biography, but as a gentle appreciation of what there is in the world. ■

Janet Koplos, a contributing editor for *Art in America*, has written widely on art, architecture, and design. Among her books are *Contemporary Japanese Sculpture* (1990) and *Makers: A History of American Studio Craft* (with Bruce Metcalf, 2010).



Perspective Drawing, 2010. Handmade paper with paint, rust, paper pulp, rubber, 21 x 16 inches
Opposite: **Accretion**, 2009. Paper pulp on wire-embedded handmade paper, 18 x 42 inches

DRAWINGS





Duct, 2008. Paper pulp, handmade paper, 39 x 31 inches

BENEATH THE SURFACE

By Kelly A. Murphy

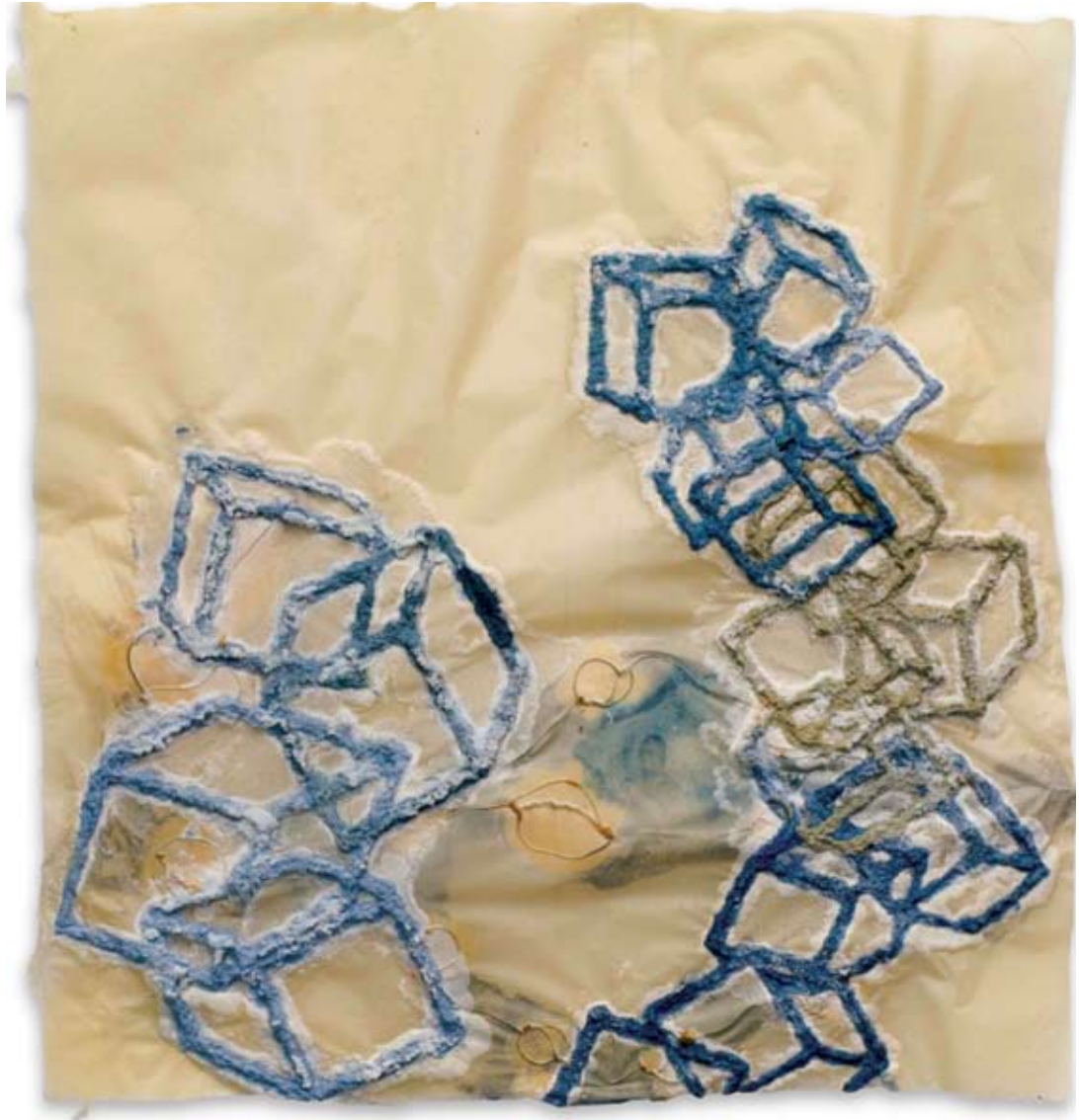
Entering the studio of Nancy Cohen is like stepping into another world, where one is surrounded by gravity-defying arrangements of materials, from a block of cement floating on top of glass wheels to a hammock of glass spheres slung by translucent cords. One becomes simultaneously filled with fear and a desire to touch everything in order to understand how these sculptures have come into existence and how they maintain their space. On closer examination, it becomes clear that everything is not what it seems to be. The gritty cement block is embossed with a delicate pattern of lace, and the glass wheels are actually sturdy dinner plates. A seemingly precarious hammock is held together by monofilament that has been reinforced by strands crocheted together, and some of the spheres that appear to be heavy glass are actually made of lightweight, handmade paper. I first entered Cohen's world when I worked as her studio assistant in 2004. My experience with her has taught me to approach materials without fear or hesitation and to always look beneath the surface.

Nancy Cohen's solo exhibition at Kean University features wall sculpture, hanging sculpture, pedestal sculpture, and works on paper. The show begins with a large-scale installation, *Perspectives on Salinity: River from Within*, which fills the expansive windows of the Karl and Helen Burger Gallery. This major work was originally exhibited at the Katonah Museum of Art in Katonah, New York, in celebration of the Hudson River. Cohen created her homage to the river by layering a series of large sheets of handmade abaca paper* from the floor to the ceiling of the gallery. Each sheet is pigmented in the actual tones of the river as observed by

*Abaca, which is similar to the banana plant, is native to the Philippines. The fiber of the abaca plant is very strong and used to produce paper and textiles.

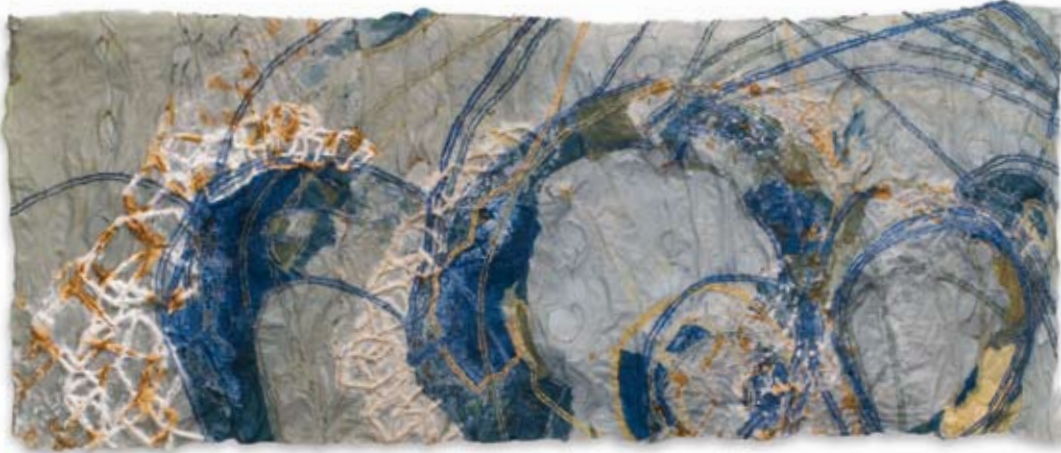


Relationship: Interior View, 2009. Paper pulp, ink, salt on handmade paper, 22 x 17 inches



The Structure of Salt, 2009. Paper pulp, salt on wire-embedded handmade paper, 19 x 18 inches

Cohen, from translucent celadon to deep opaque slate. The surface of each sheet bears the mark of the artist and her observations. Woven wire embedded in the paper recreates ripples of the water, as watermarks of the same shapes trace the passing current. Sheets of paper closer to the ground represent deeper waters, and their surfaces are encrusted with layers of crystallized salt. Lines of crocheted wire and monofilament hold the pieces together, referencing the delicate balance of salinity in the river. Suspended in the air, the pieces appear to be in



Undertow, 2009. Handmade paper, paper pulp, rust, salt on wire-embedded handmade paper, 22 x 52 inches

motion, like the continuously moving river. Natural light flooding in from the gallery windows seeps through the installation, much as light filters through water, illuminating life below the surface.

Cohen's installation captures the life of the river, but it is also highly symbolic of human life. Beneath the surface of the river is an ecosystem of interacting organisms and physical elements on which the river's survival depends. In the same way, the human body is dependent on the functioning of a complex set of organs and systems. In both a body of water and the human body, these components must work together in order for life to be sustained. There is both strength and vulnerability involved in maintaining this delicate balance, and, in creating her artwork, Cohen selects materials that demonstrate this tension.

This is particularly evident in Cohen's sculptures, which she constructs from an unusual combination of materials, including glass, resin, rubber, cement, metal, wire, monofilament, wax, and handmade paper. As varied as these materials are, they share common properties: they can be very fragile as well as incredibly strong, and each can be used as an underlying support structure or a protective outer encasing. Cohen is well versed in the dual nature of these materials and tests their sustainability with each sculpture she creates. This is evident when one looks at *River with Her Throat Cut*, which rests low on the wall and invites the viewer to peer beneath the surface and down into the sculpture. A delicate grid of glass tubes cascades down and interlocks with a paper-wrapped wire structure that spirals in and out of solid blocks of translucent rubber. Cohen uses the transparency of the materials to create



Sobras, 2009. Handmade paper, paper pulp, rust on wire-embedded handmade paper, 22 x 52 inches

visual layers, provoking the viewer to keep looking beyond the surface. In this sculpture, one finds an ethereal gold wire woven into a pattern of circles that is captured in the depth of the rubber and then suddenly released. The wire flows freely, perhaps like blood from a wound, yet it rushes forward with the life force of a river.

Cohen was initially trained in ceramics at the Rochester Institute of Technology, and she studied sculpture as a graduate student at Columbia University. Later in her career, she abandoned clay and began creating mixed-media sculpture from found objects, using techniques rooted in craft. Cohen reenergized the domestic processes of weaving and crocheting by using them to construct large-scale sculptures from such industrial materials as rubber hose and electric cable. Although she still works with some found objects, she is currently using techniques such as slumping and fusing glass, and she casts paper, cement, or resin to fabricate original forms to be used as parts of her sculpture. She assembles the pieces in an intuitive process that transforms the parts into a whole and then works back into the sculpture, repeating shapes, adding layers, and breathing new life into them. Although Cohen no longer works with clay, she uses similar methods in her approach to materials, from wrapping slabs of wet paper around an armature, to slipping and scoring paper pulp and making molds to cast and fuse shapes.

The shapes and forms in Cohen's sculptures further echo the structure and repetition found in nature and the body. In *P(n, k)* [combinatoric], Cohen has designed her own molecules by creating a mother mold and then repeating the shape in a variety of materials, including resin,



Backstage, 2009. Paper pulp, colored pencil on handmade paper, 18 x 18 inches

cement, and glass. Test tubes, piano keys, and springs emerge from the shapes and carry the molecules as they increase in numbers across the wall. The title of the work refers to the branch of mathematics that focuses on countable discrete structures. Each of the molecules reflects the individual attention of the artist, who has brought them to life and presents the viewer with a glimpse into an active Petri dish. The persistence and resilience of nature and human life are present in this and in each of Cohen's artworks.

The titles of several of Cohen's sculptures in this exhibition also reference relatively complex ideas of survival that go beyond physical composition and explore the structure of emotions,

relationships, and memory. These works often incorporate a personal object from the artist's past, such as her grandmother's purse or the decorative beaded flowers that Cohen's mother made when the artist was a child. *Couple* is composed of two interlocking shapes suspended in embrace. The underlying beaded structure on one of the figures is left exposed, while the other leans upon her partner, wrapped in a thick skin of handmade abaca paper, a fiber known for its transparency and strength. Both figures become dependent on each other for stability, in much the same way a couple relies on each other's strengths and shields each other's weaknesses.

Drawings included in the exhibition are certainly not drawings in the usual sense. Whereas a traditional drawing records the marks of the artist, Cohen allows her drawing materials to become a participant in the process. Often Cohen creates a work on paper as a response to a sculpture, using the same or similar materials, echoing the shapes and the structure. Graphite and charcoal are replaced by wire, paper pulp, and salt. Cohen begins drawings such as *Undertow* with wet handmade paper, and she manipulates the materials using elements of control and chance. Cohen embeds wire inclusions between two sheets of handmade paper and builds additional layers on the surface with paper pulp and salt. As the paper dries, the wire and salt react, leaving trails of rust and crystallization that continue to transform the surface. The paper also shrinks and strengthens in the drying process and, like the shedding of a skin, becomes a remnant of Cohen's experience with the materials.

Just as life is continuously in motion, Cohen fluidly moves from one idea to the next, allowing materials to guide her along the way as she transforms them into unexpected works of art. The exhibition at Kean University challenges viewers to enter Cohen's world and look beneath the surface and at themselves, with each piece imploring us to recognize the fragility of the world around us and the endurance of the human spirit. ■

Kelly A. Murphy is a student in the Masters of Art Education program at Kean University. She worked with Nancy Cohen in her studio and at Dieu Donn  Papermill in New York City from 2004 to 2005. She is currently a graduate assistant to Neil Tetkowsky, Director of Kean University Galleries.



Perspectives on Salinity: River from Within, 2009. Katonah Museum of Art, Katonah, New York. Handmade paper, wire, salt.
Opposite: Photograph by Margaret Fox



NANCY COHEN BIOGRAPHY

Nancy Cohen has been living and making sculpture in Jersey City, New Jersey, for twenty-five years. Her work has been widely exhibited throughout the United States and is represented in important collections, such as the Montclair Museum, the Newark Public Library, the Weatherspoon Art Gallery, Yale University Art Gallery, and the Zimmerli Museum. She has completed large-scale, site-specific projects for Thomas Paine Park in lower Manhattan; the Staten Island Botanical Garden at Snug Harbor; the Ross Woodward School in New Haven, Connecticut; the Noyes Museum of Art in Oceanville, New Jersey; and, most recently, the Katonah Museum of Art in Katonah, New York. She has collaborated with scientists and poets, including Shirley Tilghman and Jim Sturm of Princeton University and performance poet Edwin Torres of New York City.

Cohen's work has been reviewed in books and periodicals, including the *New York Times*, the *The New Yorker*, the *Village Voice*, *ArtNews*, and *Sculpture Magazine*. In addition to her studio work, Cohen has been teaching for more than twenty years, at the Allen Stevenson School, Parsons School of Design, Vermont College, and, since 2004, Queens College. She currently serves on the board of directors at Dieu Donn  Papermill. Her many awards include four fellowships from the New Jersey State Council on the Arts, two from the Brodsky Center for Innovative Editions, a Pollock-Krasner Foundation grant, and a work-space residency from Dieu Donn  Papermill. She has been awarded residencies at the MacDowell Colony, Yaddo, the Millay Colony, and the Archie Bray Foundation.

Nancy Cohen was born in Queens, New York, in 1959 and was raised in Queens and New Rochelle, New York. Her parents are first-generation Americans, born and raised in the Bronx and Brooklyn. Her father, Gerald Cohen, was a drummer as a teenager and served in the



U.S. Army in World War II. At 86, he is still running the insurance business he began in the 1950s. Nancy Cohen's interest in art began at home through projects done in a very supportive environment with her mother, Rita Cohen, a painter, quilter, and knitter. During Nancy Cohen's senior year in high school, she apprenticed with ceramic artist Marylyn Dintenfass. Cohen then went on to major in ceramics at the Bauhaus-inspired School for American Craftsman at the Rochester Institute of Technology (RIT), where she received her BFA in 1981. She spent 1980 living in the desert city of Beersheba, Israel, where she worked as a studio assistant to ceramicist Jocheved Marx. Marx's approach to ceramics was very direct, using clay and glazes developed from materials mined in the nearby Negev Desert. That location and approach to making materials have been a continuing influence on Cohen's work.

Nancy Cohen spent the year after graduation from RIT at various residencies around the country, culminating in six months at the Archie Bray Foundation in Helena, Montana. She returned to New York City in 1982 to study sculpture at Columbia University, where she received her MFA in 1984. Seminal teachers at Columbia included her thesis advisor, Reeva Potoff, and critic Dore Ashton. It was an important time to be a young artist in New York City, and Cohen was strongly influenced by exhibitions of the sculptors Nancy Graves and Louise Bourgeois. After graduating from Columbia, Cohen spent a summer at the Skowhegan School of Painting and Sculpture in Maine, where she studied with sculptor Barbara Zucker, another important influence.

Cohen and her husband, Cullen Schaffer, spent 1984 and 1985 teaching at Jiao Tong University in Shanghai, China. With very limited access to art materials in China at that time,



Cohen turned to making sculpture from materials at hand—inexpensive household objects available on the local streets and simple construction materials. That year completed her transformation away from working with clay to a more adaptive, flexible, and open-ended approach to materials, which has continued to this day. Since returning from China, she has been living in New Jersey, making sculpture and teaching art. Her son, Anschel Schaffer-Cohen, was born in 1993.

Cohen's work has changed thematically over the years—moving from organic abstraction to work that is more specifically related to the body and how it moves, and, most recently, to work that directly references water and our relationship to the environment. Pivotal transformations have come at key moments. In 1989 the Pollock-Krasner Foundation grant facilitated training in welding and allowed Cohen to make larger, sturdier works and pieces to be sited outdoors. The work-space residency at Dieu Donn  Papermill in 1992 introduced her to the possibilities of handmade paper. Working with handmade paper in sculpture, drawing, and installation in collaboration with Dieu Donn  has developed into a central component of her studio practice. In the last decade she has begun working with glass and, very recently, rubber, which has allowed her to explore her interests in fragility, transparency, and the ephemeral.

Through those changes and frequent experimentation with forms and materials, Cohen has retained a consistent focus, sense of touch, and approach to making art. Critic Dominique Nahas summed it up in a 2008 review in *Sculpture Magazine*: "Art-making demands problem-seeking approaches to subject and content, not problem-solving ones. Cohen's processes and approaches have always been geared toward energetic problematizing, or serious play." ■

Checklist

Nancy Cohen: Permeable Matter

Sculpture

1. *Tumble*, 2008. Aqua-Resin, metal, resin, handmade paper, cement 13 x 20 x 5 inches
2. *All for One*, 2009. Metal, glass, resin, handmade paper, wax, 26 x 20 x 7 inches
3. *Amphichron*, 2010. Aqua-Resin, metal, glass, rubber, monofilament, 12 x 24 x 6 inches
4. *Exposed View*, 2009. Aqua-Resin, metal, cement, resin, handmade paper, sand, 10 x 16 x 17 inches
5. *Double Take*, 2006. Wire, glass, handmade paper, monofilament, 12 x 16 x 8 inches
6. *P(n, k) [combinatoric]*, 2010. Aqua-Resin, metal springs, glass, rubber, cement, resin, 68 x 120 x 9 inches
7. *River with Her Throat Cut*, 2010. Metal, wire, glass, rubber, handmade paper, 30 x 42 x 17 inches
8. *Negotiation*, 2010. Aqua-Resin, metal, glass, rubber, handmade paper, monofilament, 12 x 36 x 6 inches
9. *Up from Under*, 2008. Metal, glass, resin, handmade paper, monofilament, 26 x 18 x 13 inches
10. *Couple*, 2007. Metal, wood, glass, handmade paper, monofilament, 13 x 6 x 6 inches
11. *I remember the feeling*, 2008. Metal, wire, glass, resin, handmade paper, 5 x 20 x 12 inches
12. *Half-hidden*, 2008. Glass, wire, handmade paper, 8 x 16 x 4 inches
13. *O psi*, 2010. Glass, resin, cement, rubber, wire, metal, sand, handmade paper, 6 x 17 x 12 inches
14. *Falling is Flying*, 2010. Aqua-Resin, glass, metal, resin, rubber, 15 x 15 x 8 inches
15. *Dissolve and Disseminate*, 2010. Aqua-Resin, metal, glass, rubber, cement, sand, 10 x 19 x 16 inches

Drawings

16. *Duct*, 2008. Paper pulp, handmade paper, 39 x 31 inches
17. *Sobras*, 2009. Handmade paper, paper pulp, rust on wire-embedded handmade paper, 22 x 52 inches
18. *Undertow*, 2009. Handmade paper, paper pulp, rust, salt on wire-embedded handmade paper, 22 x 52 inches
19. *Accretion*, 2009. Paper pulp on wire-embedded handmade paper, 18 x 42 inches
20. *The Structure of Salt*, 2009. Paper pulp, salt on wire-embedded handmade paper, 19 x 18 inches
21. *Backstage*, 2009. Paper pulp, colored pencil on handmade paper, 18 x 18 inches
22. *Relationship: Interior View*, 2009. Paper pulp, ink, salt on handmade paper, 22 x 17 inches
23. *Perspective Drawing*, 2010. Handmade paper with paint, rust, paper pulp, rubber, 21 x 16 inches

Installation

24. *Perspectives on Salinity: River from Within*, 2009. Handmade paper, wire, salt

Opposite: Detail: **Perspective Drawing**, 2010. Handmade paper with paint, rust, paper pulp, rubber, 21 x 16 inches





Karl and Helen Burger Gallery
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