

rodolphe janssen

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Sam Moyer

Relief

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Everything dies, everything blossoms again, the year of being runs eternally. Everything breaks, everything is joined anew; the same house of being builds itself eternally. Everything parts, everything greets itself again; the ring of being remains loyal to itself eternally. [...] The middle is everywhere. Crooked is the path of eternity.

—Friedrich Nietzsche, *Thus Spoke Zarathustra*

In her most recent body of work, Sam Moyer has harnessed the graphic qualities of stone to generate a sense of movement and transformation. The result is a group of paintings in which stone coils, spills, drips, hovers, teeters precariously and curls back into itself. Animated by gesture and motion, these works suggest that something unseen has occurred—a mysterious catalyst that fuels their growth or has knocked them out of stasis. Not privy to the cause or its aftermath, we witness only the suspended moment of transition and wonder at what transfigurative force might make stone behave with the fluidity and nimbleness of ink or paint.

The genesis of this shift in Moyer's work can be located in her series of fern paintings, two of which are included in *Relief*. In these works, line and pattern determine the fronds' direction and rate of growth, the way they arch and bend into and away from their neighbors. The looseness and organic quality of the ferns ushered in a new approach to the stone paintings; where in previous works Moyer allowed for the characteristics of the stone to inform their placement in the composition—much as one might when building a stone wall—here Moyer calls on the traditions of drawing and painting, exploring pictorial space rather than constructing architectonic arrangements.

In *Little Good Feeling* (2022), Moyer connects the beveled edges of the slate so that shadow becomes a wandering line. In other paintings, stone's dominance gives way to the negative space of the canvas, creating a dynamic figure-ground relationship. The bristling symmetry of *Season of the Witch* (2022) is produced by two vertical slabs of marble flanking a grid of white stone fragments and purple canvas; the erratic veins that ripple outward from the center echo Louise Bourgeois' wiry spider legs or the wavering lines of Gustav Klimt's drawings. Charged with the crackling electrical currents that give life to inanimate forms, *Season of the Witch* and its companions seem to be mid-metamorphosis: They may be growing or decaying, rising or collapsing, unfurling or withering. The paintings are not so much an illustration of one state or the other, however; the trick is their ability to encompass multiple stages of a cyclical sequence—Nietzsche's eternal recurrence—within the space of a single canvas.

About the artist :

Sam Moyer (born 1983 in Chicago, IL USA; lives and works in Brooklyn, NY USA).

Her work has been featured in national and international exhibitions at the Bass Museum, Miami, FL USA; the Contemporary Art Museum St. Louis, MO USA; the Drawing Center, New York, NY USA; the FLAG Art Foundation, New York, NY USA; the Hill Art Foundation, New York, NY USA; LAND, Los Angeles, CA USA; MoMA PS1, Queens, NY USA; Tensta Konsthall, Stockholm, Sweden; Wexner Center for the Arts, Columbus, OH USA; and White Flag Projects, St. Louis, MO USA. Recent one-person exhibitions include *Good Friend* (2021), Kayne Griffin, Los Angeles, CA USA *Tone* (2021) at Sean Kelly Gallery, New York, NY USA; *Sam Moyer: Doors for Doris* (2020), Public Art Fund, Doris C. Freedman Plaza, New York, NY USA; *Flowers* (2019) at Kayne Griffin Corcoran, Los Angeles, CA USA; and *Many Moons* (2018) at rodolphe janssen, Brussels, Belgium.

Her works are featured in many public collections, including the Whitney Museum of American Art, New York, NY USA; the Yale University Art Gallery, New Haven, CT USA; the Morgan Library, New York, NY USA; the Museum of Modern Art, New York, NY USA; the Louis Vuitton Foundation, Paris, France; The Aishti Foundation, Beirut, Lebanon; and the Davis Museum, Wellesley College, MA USA.

BUREAU



Sam Moyer
Large Payne 21, 2022
Oil on panel, walnut frame
154.3 x 123.8 x 5.7 cm
60 3/4 x 48 3/4 x 2 1/4 in
(SMoy213)



Sam Moyer
Backgammon Board No. 11, 2022
Pigmented concrete and marble,
pigmented urethane checkers. Dice
and doubling cube
66 x 50.2 x 5.1 cm
26 x 19 3/4 x 2 in
(SMoy207)

ROOM 1



Sam Moyer
Gibraltar, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
71.8 x 54.6 x 2.5 cm
28 1/4 x 21 1/2 x 1 in
(SMoy204)



Sam Moyer
Little Good Feeling, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
71.1 x 57.8 x 2.5 cm
28 x 22 3/4 x 1 in
(SMoy210)



Sam Moyer
Double Gammon, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
76.5 x 61.3 x 2.5 cm
30 1/8 x 24 1/8 x 1 in
(SMoy206)



Sam Moyer
Spell Fragment, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
76.2 x 61 x 2.5 cm
30 x 24 x 1 in
(SMoy211)



Sam Moyer
Season of the Witch, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
147.3 x 114.3 x 2.5 cm
58 x 45 x 1 in
(SMoy202)



Sam Moyer
Ladder Slip, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
140.7 x 102.9 x 2.5 cm
55 3/8 x 40 1/2 x 1 in
(SMoy212)



Sam Moyer
Wandering Edge, 2022
Slate, acrylic on plaster-coated
canvas mounted to MDF
132.1 x 99.7 x 2.5 cm
52 x 39 1/4 x 1 in
(SMoy203)



Sam Moyer
My Heart Is Like a Wheel, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
101 x 76.5 x 2.5 cm
39 3/4 x 30 1/8 x 1 in
(SMoy205)

ROOM 2



Sam Moyer
Alligator Fern, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
173 x 124.8 x 2.5 cm
68 1/8 x 49 1/8 x 1 in
(SMoy209)



Sam Moyer
Crocodile Fern, 2022
Marble, acrylic on plaster-coated
canvas mounted to MDF
173.7 x 125.1 x 2.5 cm
68 3/8 x 49 1/4 x 1 in
(SMoy208)