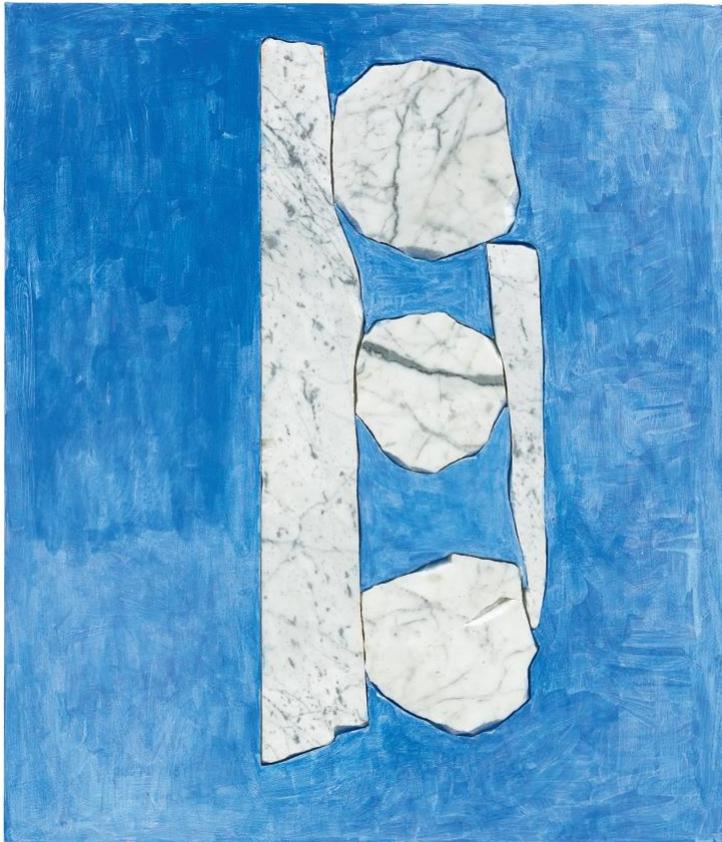


SEANKELLY

Scott, Andrea K. "Goings About Town – Sam Moyer." *The New Yorker*. April 2021



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Artwork by Sam Moyer/Courtesy Sean Kelly

Last fall, three portals appeared at the southeastern end of Central Park, suggesting prehistoric megaliths assembled with modernist poise. They're "Doors for Doris," by the intuitive Brooklyn-based formalist **Sam Moyer**, who named her triptych in honor of Doris C. Freedman, the founder of the Public Art Fund, which commissioned the work. Pairing slabs of unpolished bluestone, native to New York State, with pieces of salvaged marble set in concrete, it combines a rough-around-the-edges invitation to enter the Park with the urbane allure of a Fifth Avenue lobby. ("Doors" will remain in place through mid-September.) Moyer's new show at the Sean Kelly gallery (through April 24) is an intimate counterpart to her public project.

It begins with an array of interlocking, freestanding pieces, but the main attractions hang on the walls in the next room. It's not the first time that the artist has worked at the threshold of painting and sculpture, fitting together fragments of stone with sections of pigment-and-plaster-coated canvas. But by scaling down her latest puzzle-like assemblages (including the irresistible "Pea Pod," above), Moyer has concentrated their alchemy.