

April 30, 2025

The **T** List

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Sam Moyer's Abstract Art, on View in Manhattan



Left: Sam Moyer's "Brick Window" (2017). Right: Isamu Noguchi's "Woman With Holes II" (1969). Left: courtesy of the artist and 56 Henry. Right: © Isamu Noguchi Foundation

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By Mattie Kahn

The Brooklyn-based artist Sam Moyer’s new exhibition, “Woman With Holes,” takes its name from one of Isamu Noguchi’s anthropomorphic marble sculptures. When the exhibit opens at the Hill Art Foundation in New York this week, Moyer’s own abstract stone paintings and paper works will share space with the show’s namesake. The foundation has arranged her work in conversation with pieces from the Hill Collection, including those by Brice Marden, Jasper Johns and Noguchi. In one memorable example, Moyer’s “Fern Friend Grief Growth” (2024) — a 20-foot stone painting, her biggest yet — has been paired with Liz Glynn’s stainless-steel “Untitled (Tumbleweed XIII)” (2017). Both sculptures take inspiration from the natural world, but with an almost industrial edge. Moyer produces her pieces according to a choreographed series of movements as demanding as they are balletic: After she finalizes the composition, Moyer inlays it into hand-cut wood that is then covered in canvas and plaster and painted. But her relationship to the intensive process has softened with age. Moyer used to maintain a rigorous workout routine to accommodate the slog. “Now,” she says with a laugh, “I mostly just complain.” “*Woman With Holes*” is on view from May 1 through Aug. 1, hillartfoundation.org.