

SEANKELLY

Anderson, Charlotte and Bazner, David. "10 GQ-Approved Artists You Should Know at Art Basel Miami: Sam Moyer," GQ, December 2, 2014.



Art Basel

10 GQ-Approved Artists You Should Know at Art Basel Miami: Sam Moyer

BY CHARLOTTE ANDERSON AND DAVID BAZNER
PHOTOGRAPHS BY JACE LUMLEY



Moyer dyes fabric to look like stone, then hangs it side-by-side with its geological doppelganger. The result? Wall-mounted sculptures that draw you in like a 1,000 piece puzzle of the Taj Mahal. Using found pieces of granite and marble, she creates works that demand contemplation—it's art that makes you want to kick off your shoes and stay awhile

**Name: **Sam Moyer

**Age: **31

**Hometown: **Chicago, IL/ Los Angeles, CA

**Gallery: **Rachel Uffner/Rodolphe Jenssen

**What You're Taking to Basel: **"Berocca/2.3 tons of marble"

**Tool(s) of Choice: **"Measuring tape/garden hose"

SEANKELLY

**Influencers: **"I am very easily influenced, but mostly peter voulos"

**Twitter Handle: **"Non-twitterer"

How important is illusion in your work?

Sometimes I focus on the illusion, but sometimes I feel like I'm trying to ruin it. It's more about the relationship between the two materials. The human mind completing the puzzle for itself helps create a personal relationship with the piece.

**Why dyed fabric? **

I started when I was on a residency in Switzerland. I didn't have any money so I started dying fabric with ink, which created shadow effects that mimicked photography. I was drawn to that because I studied photography but was never into the technicality of it. When you do something for three or four years straight it evolves, it changes.

**How did your education help formulate you as an artist? **

At Corcoran, every time I had an idea I would render that idea as fast and efficiently as I possibly could without really caring about craft. Then when I went to Yale I got into sculpture and the idea was the most important thing. I got to ask myself things like, 'what am I going to make today? What do I care about?' My education helped me, but a lot of it I did on my own.

**Would you recommend grad school? **

Not at twenty-two. I remember being envious of the people who were a few years older. They knew so much. I felt like they were getting more out of it while I was spending so much time catching up.

**How do you find the stone? **

I go to different marble yards around Brooklyn. It's one of those things where once you get into it, everyone's got a spot they want you to check out. They're all remnants. A piece needs to speak to me before I drag it back here. The stone is what it is and a lot of times you can see what it was meant for.

Sometimes it breaks, or we have to saw it down and adjust it, but I try to leave it in its true form. I think the part of sculpture I enjoy the most is that the material has its own character. That's my biggest struggle with painting is that you're given this blank square and you have to come up with every single part on your own, so it can be daunting when you're trying figure out where to start. With this, I already have a starting point to react to. It becomes a process of reaction and decision-making.

How important is collaboration to you?

I like having other bodies in the studio, but I also like being here alone. The stone I work with is really heavy, so I need a second pair of hands to lift it. A lot of this we're making up as we go along, there's no *how to*, there's no predetermined way to be making this artwork so we're discovering each step as we go.