

# Galerie

*LiveArtfully*

**In the Studio  
with Artist  
Rachel Feinstein**

**Glamorous  
Interiors  
from New York  
to Paris**

***Bold and  
Brilliant***

**Meet the Extraordinary Women  
Shaking Up the Art World**



# Mission Statement

These art-world rising stars are garnering attention for their bold works, which convey powerful messages about culture, representation



Alexandre Lenoir, whose 2024 work *Entre Chien et Loup* (left) will be on view at his Almine Rech exhibition in New York this fall.

## Alexandre Lenoir

Debuting 15 dreamy, color-saturated canvases in the fall exhibit “Between Dogs and Wolves” (a French expression for twilight), which opens in September during the Armory Show, Alexandre Lenoir sees his new work as a milestone. “This show is *Entre Chien et Loup* very important to me because I haven’t really displayed my paintings since I started working with the gallery in March 2020,” says Lenoir, whose initial exhibitions with Almine Rech in Europe and New York were limited during the pandemic and his China show curtailed by travel restrictions.

With studios in Vitry-sur-Seine, near Paris, and Brooklyn, the artist uses family albums from his childhood in Guadeloupe and personal photos on his phone as source material to explore the power and fallibility of memory. Each piece is composed of 60 to 70 layers of paint and takes several months to complete. His unique process is all about relinquishing control to his assistants in both locales, who follow daily assignments through a system of protocols from the artist.

A work begins with a life-size pixelated Photoshop image projected onto his studio wall and a set of directions to guide the application of tape or pigment onto the canvas beneath it. In his Brooklyn studio, one such instruction sheet looks like a scientist’s lab notes with arrows and graphs laying out the relative water-to-paint ratio for each wash of a project in progress. Lenoir issues commands like “brush lightly, then firmly in this direction” or “dab off the remaining paint in this quadrant.” The artist, who counts Rudolf Stingel and Wade Guyton as key influences, says, “The result comes from my instructions, but the final artwork is out of my hands.”

Lenoir’s new work focuses on interiors, incorporating gold leaf and tape remnants for the first time to produce richly excavated abstractions. “I take a bit from my personal photographs. I take a bit from math,” he says. “I take a bit from my knowledge or my spirituality, and I mix everything to create a system for the painting to just appear.” [alminerech.com](http://alminerech.com) —JACOBA URIST

CHARLES ROUSSEL



## ARTISTS TO WATCH

CLOCKWISE FROM TOP:  
Raven Halfmoon. The artist's  
2022 work *B't CahShun*  
(*Two Blackbirds—Caddo*).  
Her *Flagbearer* (2022)  
installed at the Bemis Center  
for Contemporary Arts  
in Omaha, Nebraska.



# Raven Halfmoon

For thousands of years, the Caddo people, whose homeland included parts of Oklahoma, Arkansas, Louisiana, and Texas, shaped the soil into sacred mounds—“large-scale earthworks that took a community to build,” says Raven Halfmoon. In “Neesh & Soku (Moon & Sun),” the Caddo artist’s latest solo exhibition at Salon 94 in New York, new sculptures in clay, travertine, and bronze evoke this communal narrative and spirit through repetition. A six-and-a-half-foot-tall work features multiple pairs of eyes stacked like a tower, the artist explains, representing “the multiple viewpoints that I carry with me.” A composite of her own features and those of her female family line, the figure itself represents an accumulation of history, “not just my personal experiences, but my mother’s and our ancestors.”

Halfmoon’s first sculpture carved from travertine debuts alongside her new bronze piece, a nine-foot-tall figure of two strong female figures proudly standing back-to-back. As with the

rest of her work on view from September 19 to November 2, she made their initial casts and maquettes from clay using coiling techniques similar to the ones employed by the Caddo people. “I really like clay as a material that picks up human emotion,” she says, emphasizing the way impressions of her fingertips solidify on the surface. Halfmoon works with a custom mixture—in traditional shades of chocolate, black, and red—that emulates the textures her ancestors pulled from the gritty bed of the Red River in Texas.



One of her main challenges since she began sculpting as an undergraduate at the University of Arkansas has been scale. “I always outgrow the kilns that I’m in,” she says. Last year, a solo exhibit at the Aldrich Contemporary Art Museum in Connecticut showcased a 13-foot-tall stacked figure composed of three parts titled *Flagbearer*, which is on display in Omaha, Nebraska, at The Bemis, through September 15, before traveling to Austin, Texas.

After “pushing clay to its max,” Halfmoon found travertine and bronze better suited to the monumentality she has been envisioning. She’s inspired in part by the colossal heads sculpted by the Olmec people of Mexico and the moai of Easter Island, as well as the sense of awe she feels in the presence of nature. “There’s something about being around mountains that makes you feel quiet for a minute,” says Halfmoon, recalling family trips to national parks. “I wanted to instill that same feeling in my work—a moment where we can just sit with something large scale and powerful, and feel serene.” [salon94.com](http://salon94.com) —JANELLE ZARA







Tesfaye Urgessa. BELOW: The artist's *Zahlen und Daten 1* (2024).



## Tesfaye Urgessa

At Palazzo Bollani in Venice, a historic palace overlooking the Rio della Pietà, a group of expressively painted abstract figures seem to writhe in personal and collective agony as if descending into the chaos that surrounds them. These works, rendered in a mix of darkened, somber hues, are the vision of Ethiopian artist Tesfaye Urgessa, who is representing his country in its first-ever pavilion at the Venice Biennale, on view through November 24. Titled “Prejudice and Belonging,” the pieces depict how his own experience with prejudice profoundly shaped his artistic practice. At once startling, mesmerizing, and otherworldly, the canvases are filled with thick oil brushstrokes to

showcase the movement and expression of his subjects as they tackle themes of belonging, exclusion, identity, and resilience. “My figures are depicted with an emotional vulnerability,” says the artist of these bodies, with their sinewy, disjointed limbs, seeking solace, recognition, and justice. “While they are fragile and in the process of healing, they are also determined and strong. They have not been defeated.”

Born in the Ethiopian capital of Addis Ababa, Urgessa studied under the guidance of artist Tadesse Mesfin. He then furthered his education at the Staatliche Akademie der Bildenden Künste Stuttgart, where he discovered German Neo-Expressionism and the London School of Painters, both of which have inspired his own imagery.

Urgessa remained in Germany for 13 years, which helped him form his own distinctive aesthetic language: a merging of Ethiopian iconography with traditional figurative painting to explore the subject of race and identity within domestic settings. “People often believe I am painting victims in my canvases, but this isn’t the case,” he says.

“Society has a strong tendency to reduce the human being into categories,” continues Urgessa, who had a standout solo exhibition delving into similar themes at Saatchi Yates in the spring. “I am doing the opposite. I’m trying to portray the human figure in its totality with its confidence, struggles, scars—all its challenges and strains. My figures are not black or white. They are fragile and confident. They represent everyone. They show human beings made from the commonalities between us all.” [tesfayeurgessa.com](https://tesfayeurgessa.com) —REBECCA ANNE PROCTOR

FROM TOP: KAMERON COOPER. COURTESY OF THE ARTIST AND SAATCHI YATES





Holly Hendry.  
BELOW: The artist's 2024  
works (from left)  
*Hormones* and *Ossicle*.

## Holly Hendry

British artist Holly Hendry likes to get under the skin of things, creating playfully dynamic sculptures that probe the inner workings of the body and seem to take on an unruly life of their own. She is best known for her monumental works responding to architectural spaces, such as the twisting mass of metal ducting that snaked through a window of London's Hayward Gallery for the group show "When Forms Come Alive" earlier this year.

A similar energy pervades her new series for Stephen Friedman Gallery's sold-out booth at Frieze New York in

May, which reflects the artist's shift toward smaller scale. There, a long pink tongue and a protruding nose appear among sheets of "paper" cast in clay or Jesmonite (an eco-friendly alternative to resin), all the elements thrown together on the wall as if on a pinboard. Preparing for the fair presentation was a "moment where I could just be in the studio," Hendry says, which marks a change from recent years, when she produced large outdoor pieces that required "rigid planning" with structural engineers.

Hendry describes feeling a sense of intimacy with

the artworks as the making process "unraveled" intuitively from experimentation with materials, including a new foray into glassblowing. "I think when my work is at its best, it's got an element of the unknown," she says. Although the artist first plots her ideas in a notebook, "a lot of the time, the final thing is quite far from the original drawing." Judging when a piece is ready often comes down to whether the "feeling or movement" captured in the sketch has made the leap into three-dimensional "physicality."

In keeping with the malleable, flowing forms she crafts, Hendry hopes the meaning of the sculpture will shape-shift over time. "Once you do those types of works, you're not really the key part of it anymore," she says. "It becomes part of a larger conversation or existence within the city." [stephenfriedman.com](http://stephenfriedman.com)

—HANNAH MCGIVERN



FROM TOP: NICK BALLON; COURTESY OF THE ARTIST AND STEPHEN FRIEDMAN GALLERY, LONDON AND NEW YORK; MARK BLOWER; COURTESY OF THE ARTIST AND STEPHEN FRIEDMAN GALLERY, LONDON AND NEW YORK (2)