

HESSE FLATOW



SR Lejeune, *witness mark*, 2025 (detail). Handmade and pigmented linen rag, abaca, and cotton rag, 25 1/2 x 33 1/2 inches (64 x 85 cm). Courtesy of the artist and HESSE FLATOW, New York. Photo: Tejan Rahim.

SR Lejeune: *Witness Marks*

April 24 - May 30, 2026

HESSE FLATOW is pleased to announce the opening of *Witness Marks*, an exhibition of works in handmade paper by New York-based artist SR Lejeune, marking their first solo presentation with the gallery.

Informed by their daily commute to the studio while a West Bay View Foundation Fellow at Dieu Donné, Lejeune's *Witness Marks* series charts the often-overlooked traces and patterns adorning city sidewalks. Noticing subtle changes over the course of a year, the artist creates composite images of treaded surfaces, pulling both from photographs that function like field recordings as well as their memory of how a place appeared on a particular day. Like the layered nature of making paper by hand, these works embody a cumulative process of mark-making through both aggregation and erosion.

The artist continued the *Witness Marks* series during a residency at Women's Studio Workshop. Located in Rosendale, NY, this region's history of limestone mining and cement production plays into Lejeune's musings over the material and allegorical conversation between paper and concrete. Despite the former's associations with ephemerality, its resilience (as archive, as recording device) underscores a tension that carries throughout Lejeune's works. Conversely, concrete's seemingly fixed and impenetrable exterior proves to be porous and susceptible to deterioration. Its translation into paper ensures its longevity.

to father and son in the same shallow pool, one tenderly guiding the other. Having in the past shown his figures wrestling with or victims of forces of nature, physically being overtaken by turbulent wind and crashing waves, Meade's focus on calmer seas signals a turning point. He recognizes the need to acknowledge one's rocky histories in order to heal and release future generations from similar burdens. Despite what may seem like an insurmountable heaviness, he reminds us of the stubborn resilience of human nature, making progress attainable.

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The concept of “witnessing” introduces the breakdown of binary systems of strength and fragility, legibility and invisibility, and the industrial and the handmade within Lejeune’s works. The artist originally understood the term “witness mark” in reference to manually machining metal. Textures not erased by the next operation, “witness marks” are persistent visual information that expose how something was made. Whether a flat swirl from an endmill or a watermark from the chain stitch of a laid paper mold, these marks hold the memory of tools and the people that wield them. The term “witness mark” also references the stamped hatch marks and sprayed fluorescent symbols that signal the location of essential buried infrastructure like telecommunication and water lines. Through their pulp compositions, Lejeune combines this symbology with representations of mundane human imprints (stains from dog pee, splotches of chewed gum) to signal the density of information present on the surfaces of daily routine. These works speak to the cyclical nature of construction and serve as reminders of our participation in the making of our surroundings.

SR Lejeune (b. 1994, Boston, MA) received a BA with High Honors from Oberlin College (2015), was a Core Fellow at the Penland School of Craft (2017-19) and holds an MFA in Sculpture from the Yale School of Art (2023). SR was the 2023 West Bay View Foundation Fellow at Dieu Donn  and a 2025 Windgate Artist-in-Residence at the School of Art + Design at SUNY Purchase. They have additionally completed residencies at the Dirt Palace, lower_cavity, the Helene Wurlitzer Foundation, and Women’s Studio Workshop. In Summer 2026 they will be a Bemis Center artist in residence as well as a visiting artist at the Ox-Bow School of Art and Artists’ Residency. Their recent solo exhibitions include “sky light” at CHAMBER (Holyoke, MA), “witness marks” at the Dieu Donn  Jordan Schnitzer Gallery (Brooklyn, NY), “contributing structure” at Turchin Center for the Visual Arts (Boone, NC), and “tilt” at the Richard and Dolly Maass Gallery at SUNY Purchase (Purchase, NY). They have taught at the Penland School of Craft, Women’s Studio Workshop, SUNY Purchase, Dieu Donn , Bard College, Appalachian State University and the Yucca Valley Materials Lab. SR is currently based in Pine Plains, NY where they are (slowly) building out a manual machine shop.

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HESSE FLATOW is a gallery and curatorial platform founded by artist Karen Hesse Flatow in 2019. It had its start as “Crush Curatorial”, where many artists we work with today had their debut solo show. Hesse Flatow has an MBA and an MFA from Columbia University and attended the Skowhegan School of Painting and Sculpture. The program focuses on emerging and mid-career artists with diverse voices, presenting debut solo shows and focused presentations. We are located in an accessible ground floor space in Tribeca, New York City.