

Daughter Universes

Malin Gallery NY 2019

“The perspective of particle physics is one of a universe without stuff. All particles exist with the potential to combine with and become different particles. They are intermediate states in a network of interactions and are based upon events, not things.”

Amy Myers

Using physics “as a springboard into the imagination,” Amy Myers creates immersive, meditative artworks that depict unimaginable spaces and improbable systems. While Myers is best known for her highly detailed drawings visually influenced by particle physics, philosophy, biology, and the human mind, her recent artistic focus has been on painting, a medium with which she began seriously working three years ago.

Myers’ compositions, always balanced but never exactly symmetrical, seamlessly integrate layers of matter radiating from a central, often labial core. Some elements are comprised of soft, biomorphic forms, at times fleshy and pulsating, at other times wispy and iridescent. Other structures appear as webs of severe, geometric forms slicing through the multi-layered composition, reminiscent of cyborgian hybrids, industrial machinery, and the bio-mechanical art of H. R. Giger. Many elements of Myers’ works are reminiscent of human organs, particularly the vulva, a symbol of creation that relates to the cyclical recreation and renewal inherent to the mechanics of the universe. Myers’ art has clear ties to Feminist art, with notable visual similarities to Georgia O’Keeffe’s paintings of flowers, buildings, and landscapes, and Judy Chicago’s series of vulvic plates for “The Dinner Party.”

Myers' earliest memories relate to experimentation and the notion that everything is a combination of everything else, an undoubtable influence of her father's work as a physicist. Her drawings and paintings convey a symmetry that is simultaneously beautiful and frightening. Intrinsic to Myers' nearly symmetric compositions is the force of rotation- the natural, continual movement of planetary bodies and, indeed, all systems of the universe. She envisions her compositions existing not within a fixed physical or temporal space, but substantiating a perceived reality of a new science. Myers describes her work as "fluid to the point of indeterminacy, and infinite to the point of transcendence." Considering Myers' work as totemic mandalas for meditation or a view into the arcane trajectory of subatomic particles moving through space, the viewer can envision achieving a new understanding of the nature of life itself through sustained viewing of the worlds depicted in her work.

"Her constellations atomize into a spinning, vibrating abstraction that draws you irresistibly toward an ever-widening interiority — a near-infinite, yet intimate, space of dizzying electromagnetic seduction."

Eric Fischl