

reviews: new york

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Amy Myers - Spin Zero

Mike Weiss

Amy Myers's abstract drawings, in conte, gouache, and graphite on paper, are extraordinarily complex and rigorously executed. They bring to mind lotus blossoms, sexual parts, Eastern mandala painting, and particle physics. It is not surprising that Myers cites her father, a physicist, as an influence. This show, "Spin Zero," hit a sweet spot of hard-to-place elegance.

Myers's titles, such as *The Joy Particle* (2007), *Partner to Quark*, (2006), and, best of all, *Operetta inside the Atom* {2008}, evoke the mystery and mysticism of science.

The drawings themselves are very pure. Lines are sharply etched. Color is icy, clear, tingling, remote. Imagery is serial, carrying over from one work to another. Here, the extent of the drawings' poetic charge correlated with their scale. *Spin Zero* (2008), for instance, measuring 132 by 90 inches, is more cosmic and diffuse, while *Twin Spin* (2008) is an intimate 23 by 22 inches and decidedly more concentrated and sexual.



Operetta Inside the Atom 2008
graphite, conte, and pastel on paper, 132" x 150"

With Myers, we are never sure what we are looking at. *Red Giant between Earth and Sun* (2006) is so large and intricately mapped as to suggest a celestial epic. We could be staring far out into the depths of space or peering through a microscope at some basic DNA structure. However refined and well-made, Myers' work avoids specificity in favour of covering the entire cosmos from the top down or the bottom up. It is satisfying enough to look, and not to know.

-Alex Taylor