Washington DC-based artist Linn Meyers creates densely configured compositions that shimmer like the play of light moving across the surface of water. The artist builds these intricate works of art by laying down consecutive strokes of acrylic ink, creating rhythmic and repetitive patterns. Meyers makes drawings and paintings on Mylar in a range of scales from page-sized works to large drawings, and in recent years she has also been creating room-sized, site-specific works.

Meyers’ art-making process embraces the idea of what she refers to as “the unplanned imperfect.” Each work of art begins with one line, the entire composition eventually developing around this first mark. As Meyers draws, the lines inevitably wobble and deviate from the intended path, a new pattern developing as this continues. The artist’s intent is that the images refer directly back to her own process, yet inevitably the configurations in her works resemble landscapes, figures, aerial images, and textiles. The artist’s method is so intrinsically linked to human movement, we find ourselves drawn to the compositions on an emotional level; this is a connection that is hard to put into words.

Meyers’ installation works are made in response to the architecture of each specific space and the surrounding elements. Ambitious in scale and effort, these wall drawings can take several weeks to complete, a testament to the artist’s commitment and dedication. Although these pieces demand months of planning and intense labor in the actual making, all of her site-specific installations have been temporary - they are painted over at the end of the exhibitions. The ephemeral quality of these pieces calls attention to the artist’s interest in exploring ideas that we often associate with Eastern Philosophy. Each installation ceases to exist after a predetermined period of time -- they are transient like everything else we experience. Yet, in the words of Buddha, “you only lose what you cling to.”

Meyers’ art-making process embraces the idea of what she refers to as “the unplanned imperfect.”

Curator tours:
Friday, March 21, 12noon
Wednesday, April 16, 12noon
Linn Meyers (born 1968) received her BFA from The Cooper Union, New York, NY (1990), and her MFA from California College of the Arts, San Francisco, CA (1993). Since 1990 she has received numerous awards and fellowships, most recently the DC Commission on the Arts and Humanities, Artist Fellowship Award (2013 and 2014) and the Smithsonian Artist Research Fellowship, Smithsonian Institution (2009), both in Washington, DC. Her many solo exhibitions include Every Now. And Again, at The Hammer Museum, Los Angeles, CA (2011), and At the Time Being, The Phillips Collection, Washington, DC (2011).

Linn Meyers’ work can be found in public and private collections throughout the country, including The Hirshhorn Museum and Sculpture Garden; The Smithsonian American Art Museum; The National Museum of Women in the Arts; and The Phillips Collection, Washington, DC. Meyers is represented by Sandra Gering Inc. in New York.

The works in this exhibition include preparatory studies, works on loan from private collections, and new works on Mylar. The large triptych, Blue Study, was created by Meyers for her exhibition at the Academy Art Museum. The video pieces on view in the Atrium document two of the artist's site-specific projects. The videos were produced by The Hammer Museum, Los Angeles, and The Phillips Collection, Washington, DC.

**CHECKLIST**

**Blue Study, 2013**
Ink on Mylar, 12’ x 9’
Photo by Lee Stalsworth
Collection of the artist

**Preparatory Drawings I – VIII**
Ink on Graph Paper
Approximately, 8” x 10” (each)
Collection of the artist

**Untitled, 2013**
Ink on Mylar, 73” x 54”
Collection of the artist

**Untitled, 2013**
Ink on Mylar, 17” x 19”
On loan from a private collection

**Untitled, 2013**
Ink on Mylar, 20” x 18”
On loan from a private collection

**Untitled, 2006**
Ink and colored pencil on Mylar, 10” x 14”
On loan from a private collection

**Untitled, 2006**
Ink and colored pencil on Mylar, 12 3/4” x 16 3/4”
On loan from a private collection