

... As Nature and As Bodies Do: linn meyers's Graph Paper Drawings

All artworks © linn meyers; photographs provided by the artist

page 7

Untitled, 2017, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 8

Untitled, 2016, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 9

Untitled, 2019, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 10

Untitled, 2019, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 11

Untitled, 2019, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 12

Untitled, 2016, ink and spray paint on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 13

Untitled, 2013–19, ink and spray paint on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 14

Untitled, 2019, ink and pencil on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 15

Untitled, 2019, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

page 17

Untitled, 2016, ink on graph paper, 8½ x 11 in. (21.5 x 28 cm)

Dense, intricate, and intensely physical, linn meyers's practice—whether in painting or drawing, on walls or on paper—stands as a record of the artist's physical movements and the imperfections and inconsistencies of hand and body as they move across a surface. Thus, meyers's work is deeply engaged with time and the ways in which a work can express its own duration and reveal its own "becoming."

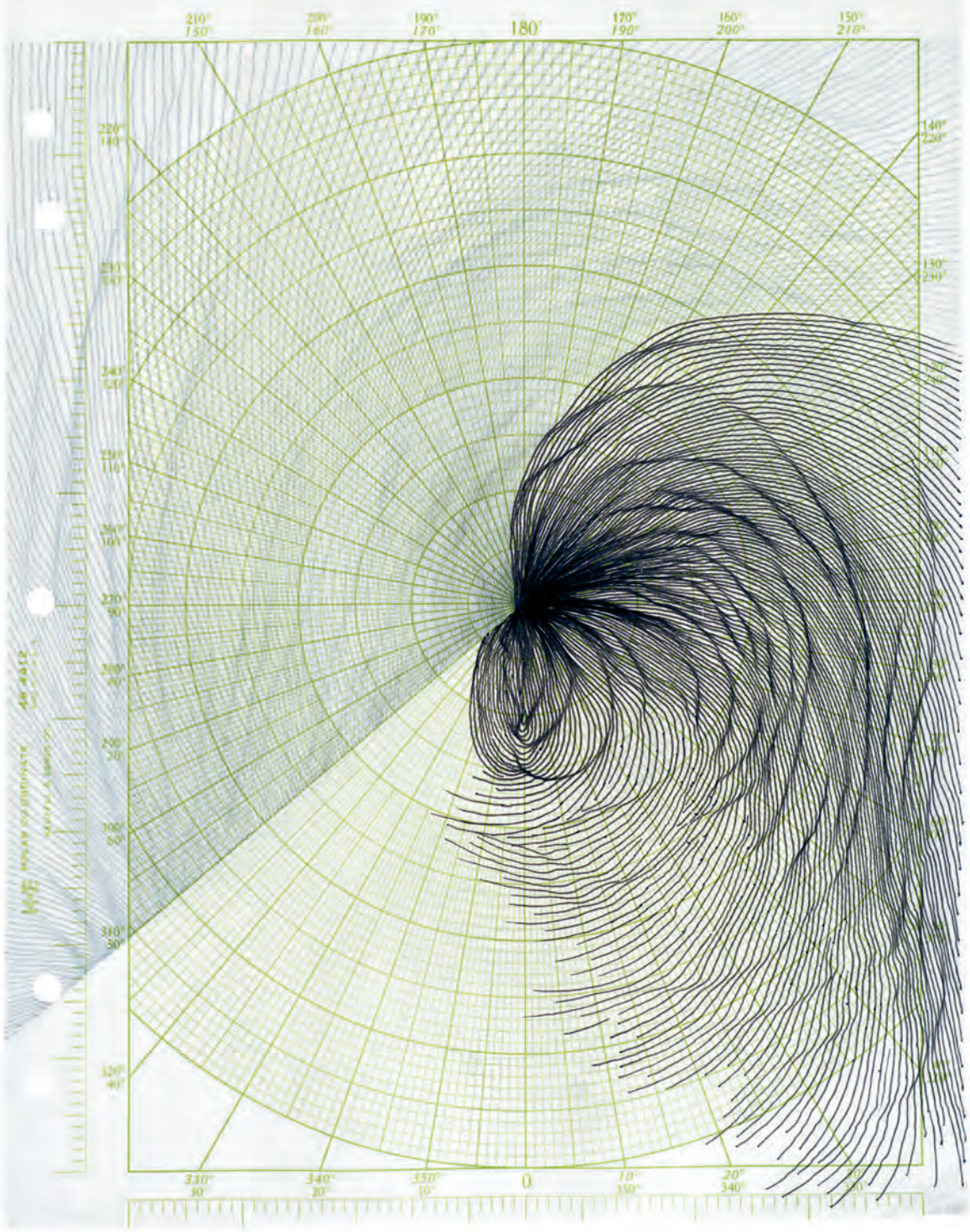
Jordan Amirkhani
meyers's drawings on graph paper amplify the artist's embodied connection to mark and image making, turning the repetitive rhythms of her lines into playful meditations on the architecture of the page. By using the imposed grid of the paper as a platform for discovery and experimentation, meyers expands her rich vocabulary into unique images resonant of cosmological terrains, geometric landscapes, and geological maps. It is in these drawings, which press against the architecture of the grid, that meyers opens up the flexibility of the framework

in an effort to dehomogenize space and make reference to the conditions of the natural world and the body simultaneously. The deepness of a crease, the heaviness of a fold, the tight twisting of a swarm, or the elastic stretch of a web inform the graph pages, bringing tension and stress to the empirical formulas of the grid, which seek to render space and time discrete and measurable.

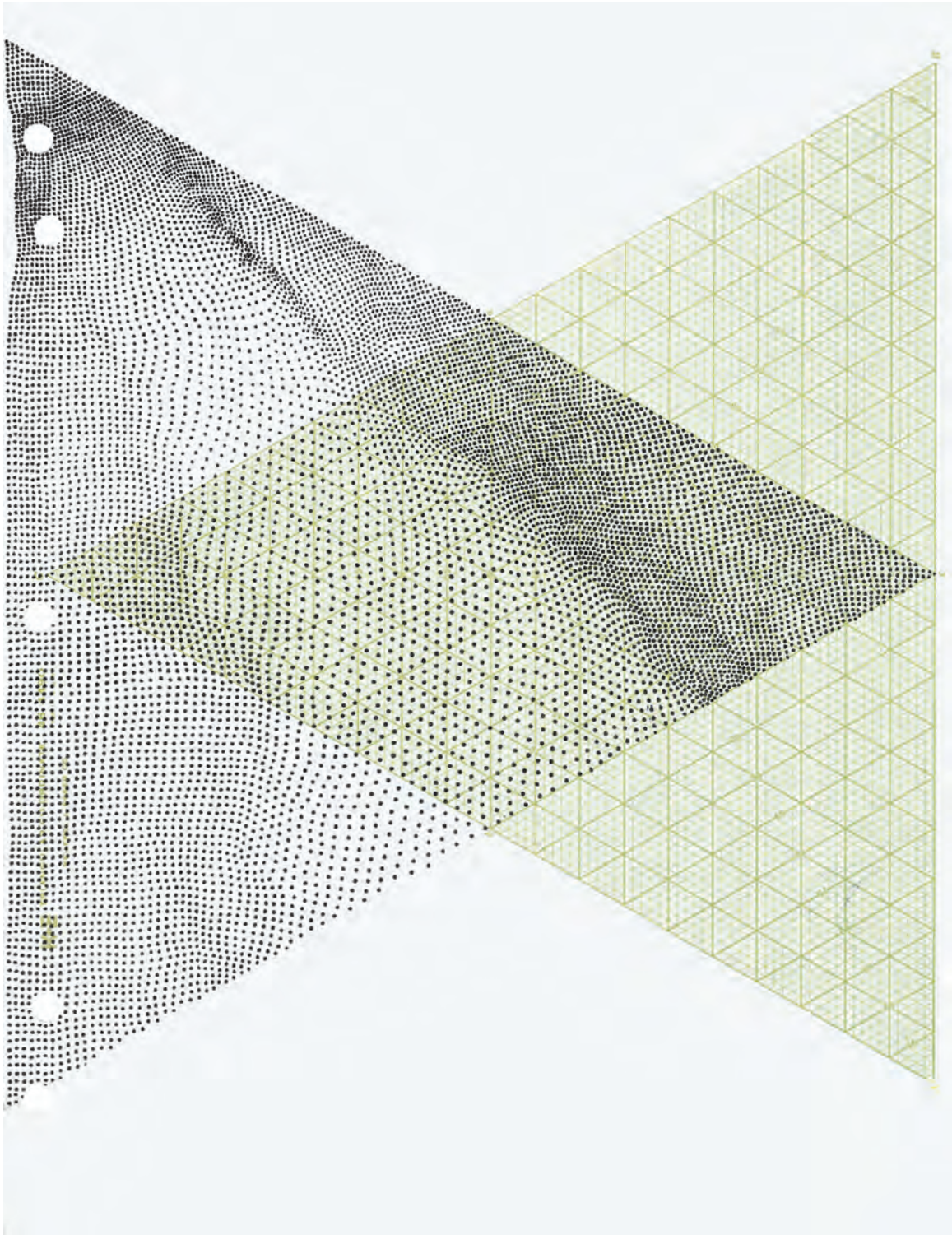
And yet, not all of these drawings are thick and overwhelmed with marks: voids, absences, and openings within the line drawings act like rests or breaths where lines can diverge or turn against the graph paper in order to reveal the structures and logics underneath them. It is in these moments that space becomes ecstatic, surging into and out of the paper's imposing constraints. Perhaps the oscillations between line and grid in these graph paper drawings articulate not only the tensions between organization and disorder, limits and their possible undoing, but also the potential of intervening in one's environment—of defying or playing within and in between restrictions, just as nature and bodies do.

Jordan Amirkhani is an art historian, critic, curator, and educator based in Washington, DC, where she serves as a professorial lecturer in modern and contemporary art history at American University. She has published scholarship on the Franco-Cuban painter and poet Francis Picabia, the British conceptual art collective Art & Language, and the photographs of feminist Crow artist Wendy Red Star and writes criticism for a number of contemporary art publications, including *Artforum*, *Art Practical*, *Baltimore Arts*, and *Burnaway*. Amirkhani's work on contemporary art and artists working in the American Southeast garnered her a prestigious Creative Capital | Andy Warhol Foundation "Short-Form Writing" grant in 2017 and three nominations for the Rabkin Foundation award for arts journalism. Her exhibition *Identity Measures* was on view at the Contemporary Arts Center in New Orleans in 2019.

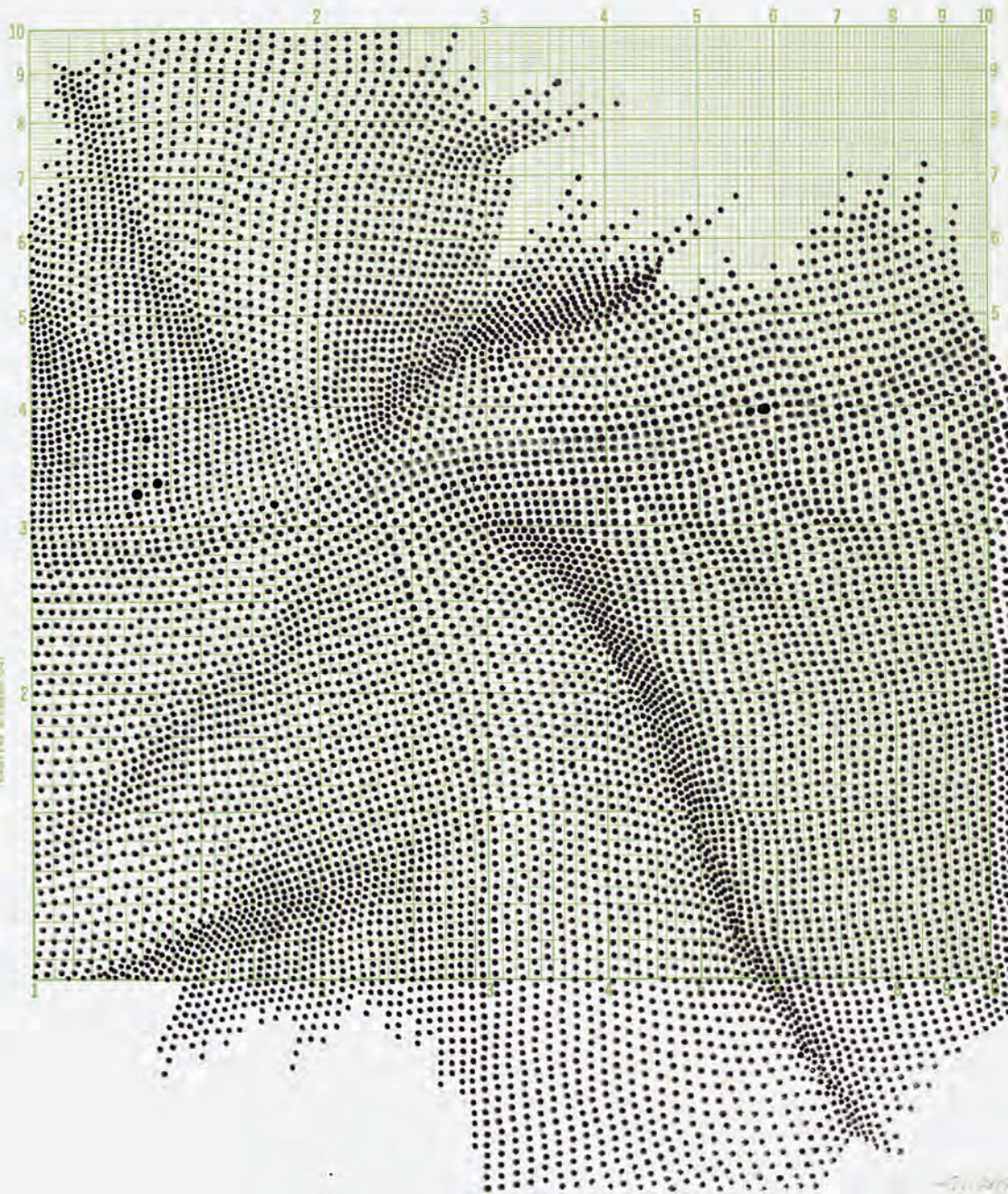
linn meyers's paintings, drawings, and site-specific works have been shown in public and private venues including the Hirshhorn Museum and Sculpture Garden, the Smithsonian American Art Museum, and the Phillips Collection, Washington, DC; the Hammer Museum, Los Angeles; the Drawing Center and Sandra Gering Inc., New York; the Tokyo Metropolitan Art Museum; Jason Haam, Seoul; ParisCONCRET, Paris; and the Bowdoin College Museum of Art, Brunswick, ME; among others. meyers hold a BFA from the Cooper Union and an MFA from the California College of the Arts. Her recent monograph *linn meyers: Works, 2004–2018* was copublished by Radius Books, the Columbus Museum, and Jason Haam.



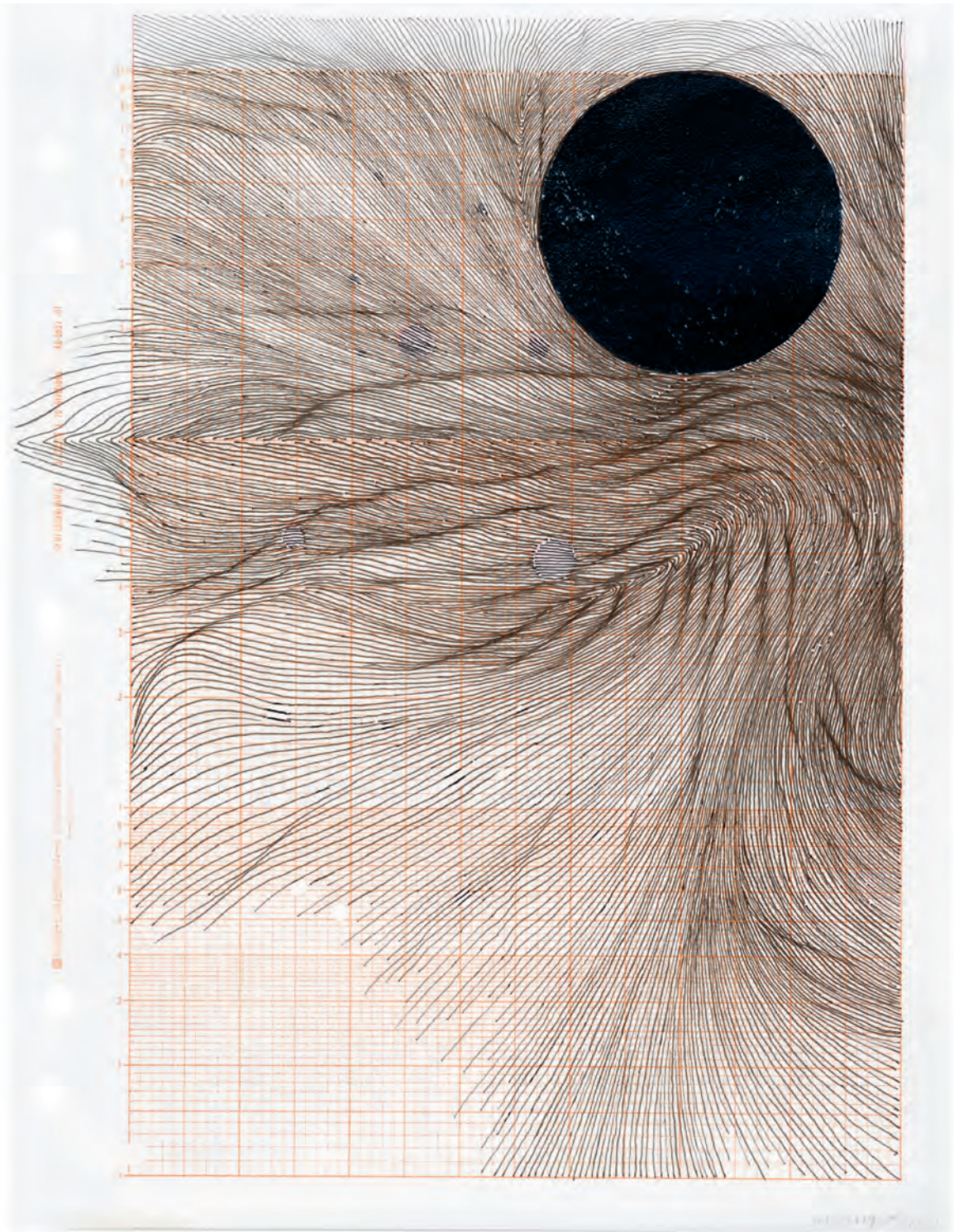
NOTE: POLAR COORDINATE 46 4412
GENERAL & LEON CO.

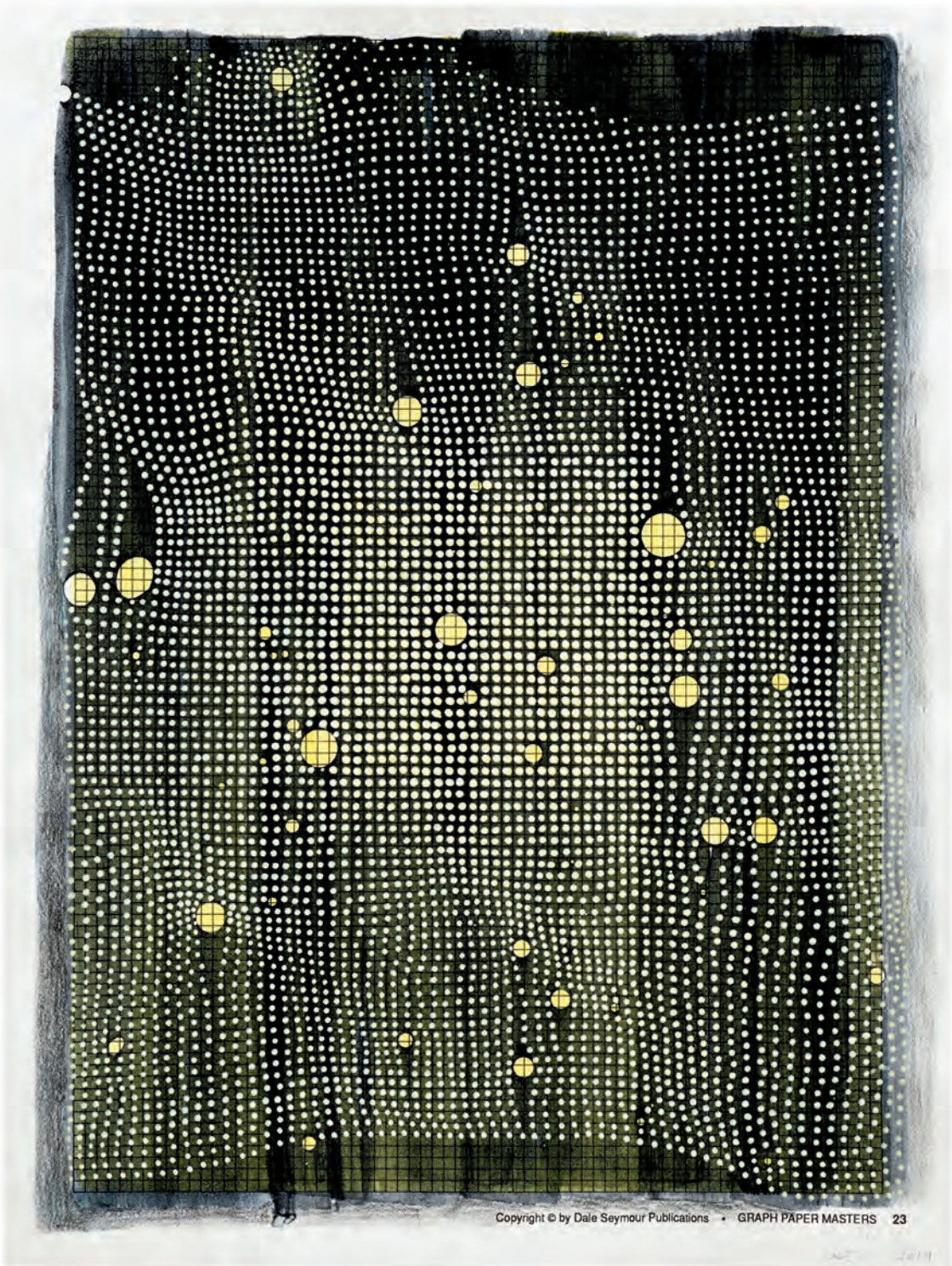


№2 АРХИТЕКТУРНИК А4 7000
1/31/2016
КОМПАНИЈА "САРАЈЕВО"

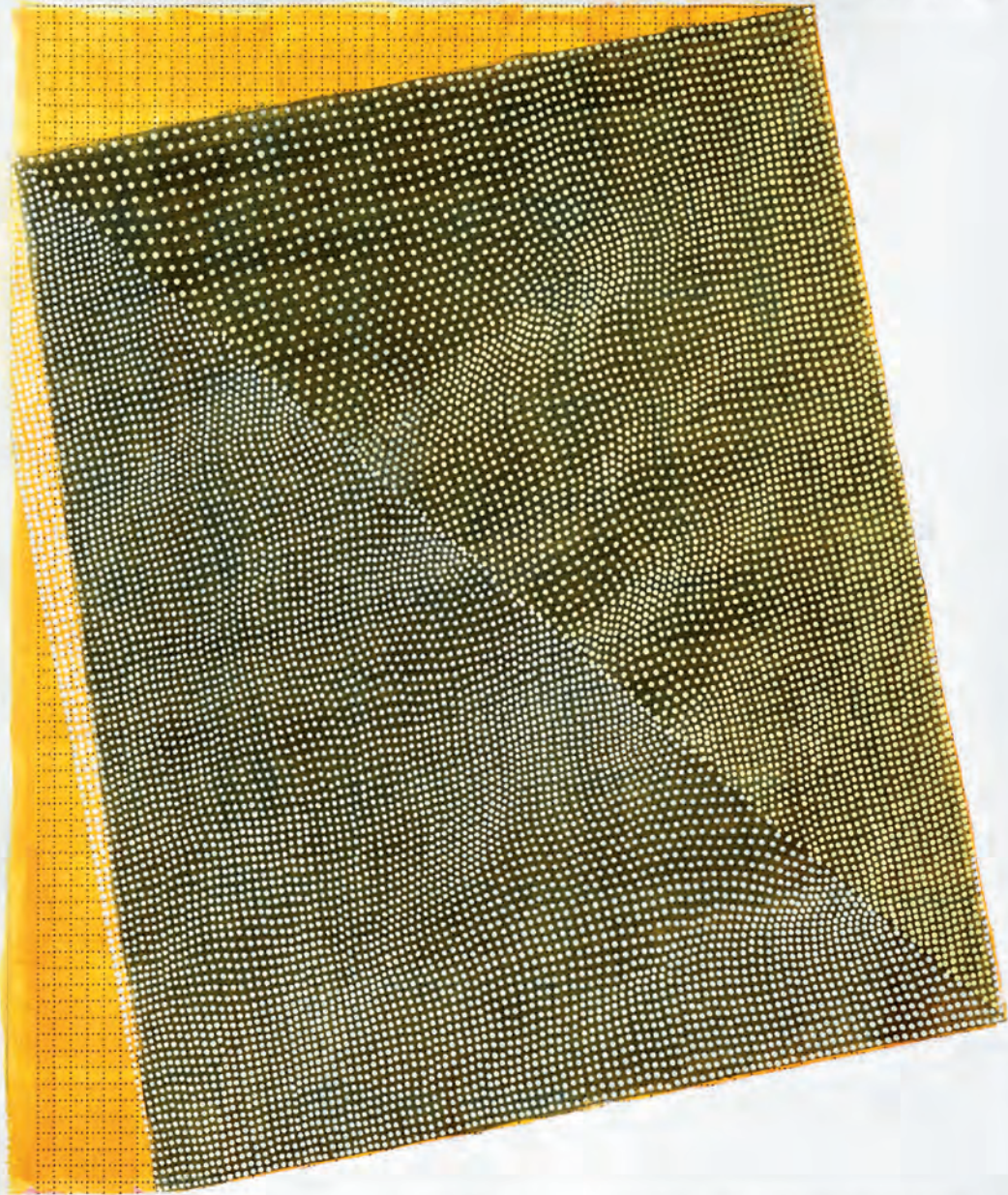


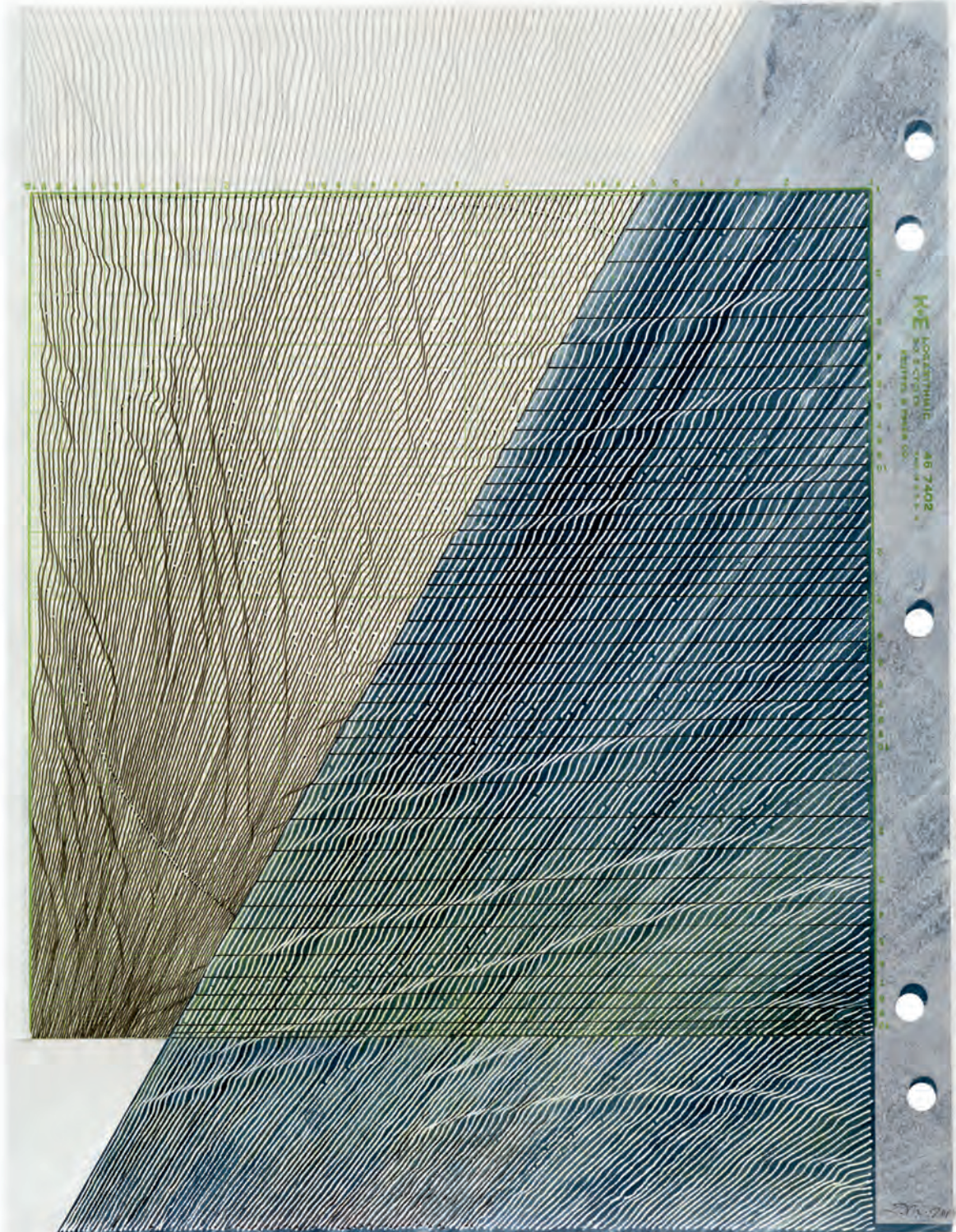
5/1/2016











H.E. LOCKSTON
AB 7402
ENGINEERING & DESIGN CO.
CHICAGO, ILL.