

LINN MEYERS AT G FINE ART

Washington, D.C.-based artist Linn Meyers recently (and courageously) started anew with a simple premise: what is the consequence of a single drawn line? The result is "Current," a transfixing selection of drawings, best described as the visual equivalent of the childhood game "Telephone.” Meyers draws a single line, and then another as close as possible to the first, and so on, with the innate imperfections of the first line heightened and altered by each subsequent mark. Her images suggest sonograms, topographic maps, and diaphanous fabric. Meyers's technical skill and facility with color is evident, and she is undaunted by scale. Each work grows from a single gesture—a vertical, horizontal, or diagonal line or an arc—drawn with pencil, paint pen, marker, and/or ink on translucent, subtly luminous Mylar—and follows a pre-determined formula affecting the length of the line, the spacing between lines, and other considerations. Meyers readily acknowledges a debt to Agnes Martin, but her drawings eschew a rigid grid and feel more organic and alive. Several are done within the confines of a geometric form, usually a circle or a parallelogram, but this tends to yield results that feel clinical. Alternatively, she triumphs when she overlaps two contrasting images, especially when both occupy the same sheet of Mylar. In the end, when experiencing Meyers's work, time is suspended, and the effect is meditative, blissful, and refreshing.

Wennerstrom, Nord. “Linn Meyers At G Fine Art.” *Artforum,* November 7, 2005.