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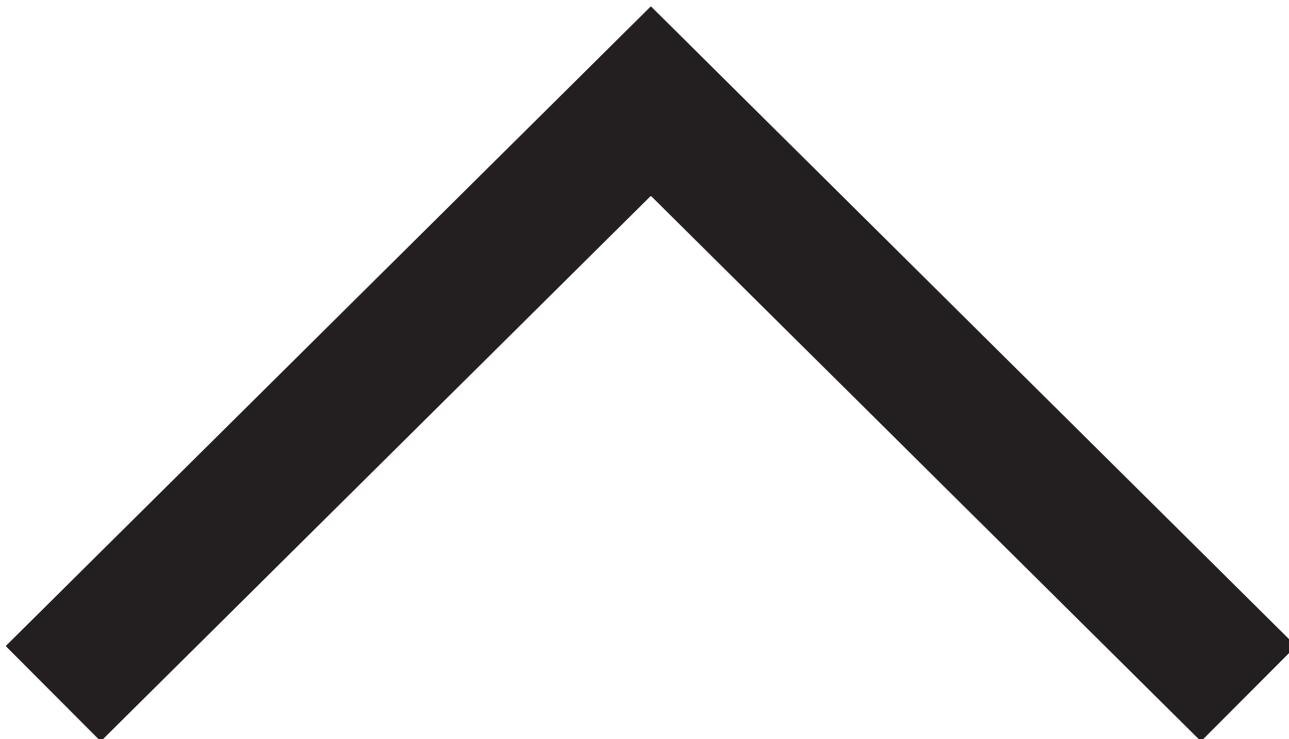
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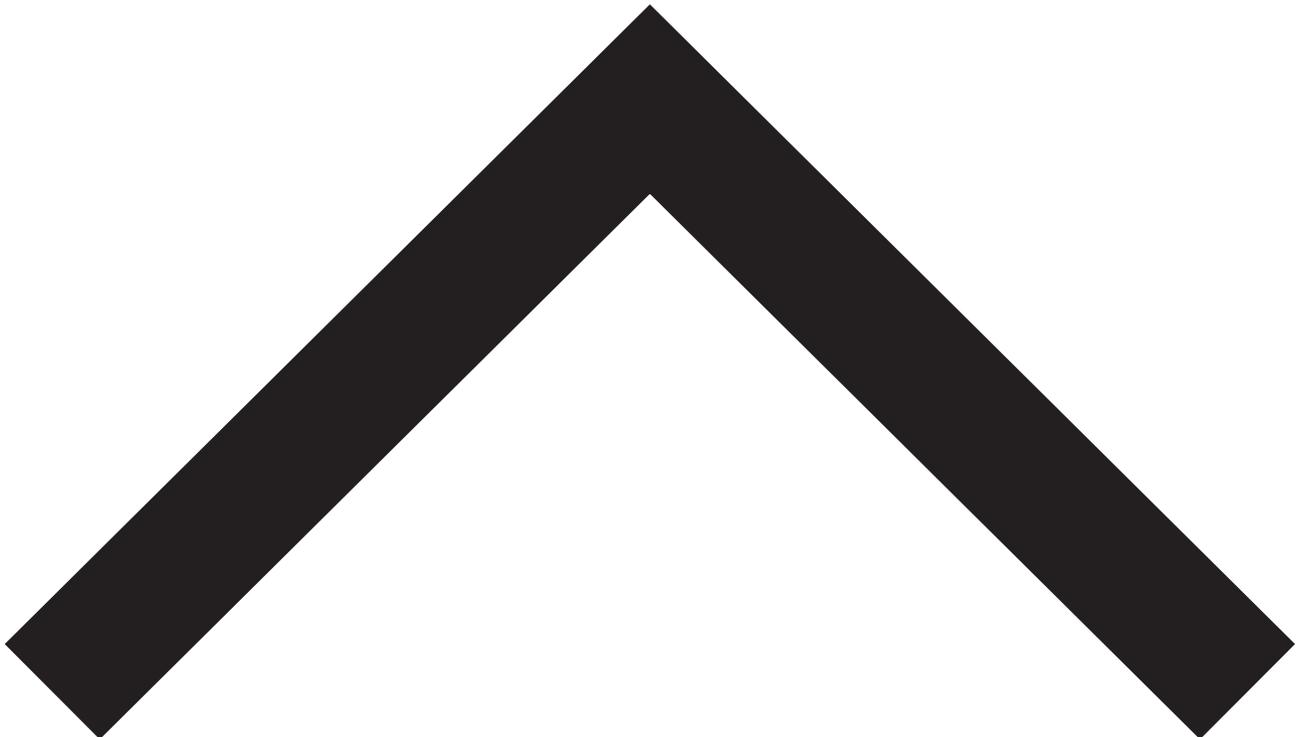
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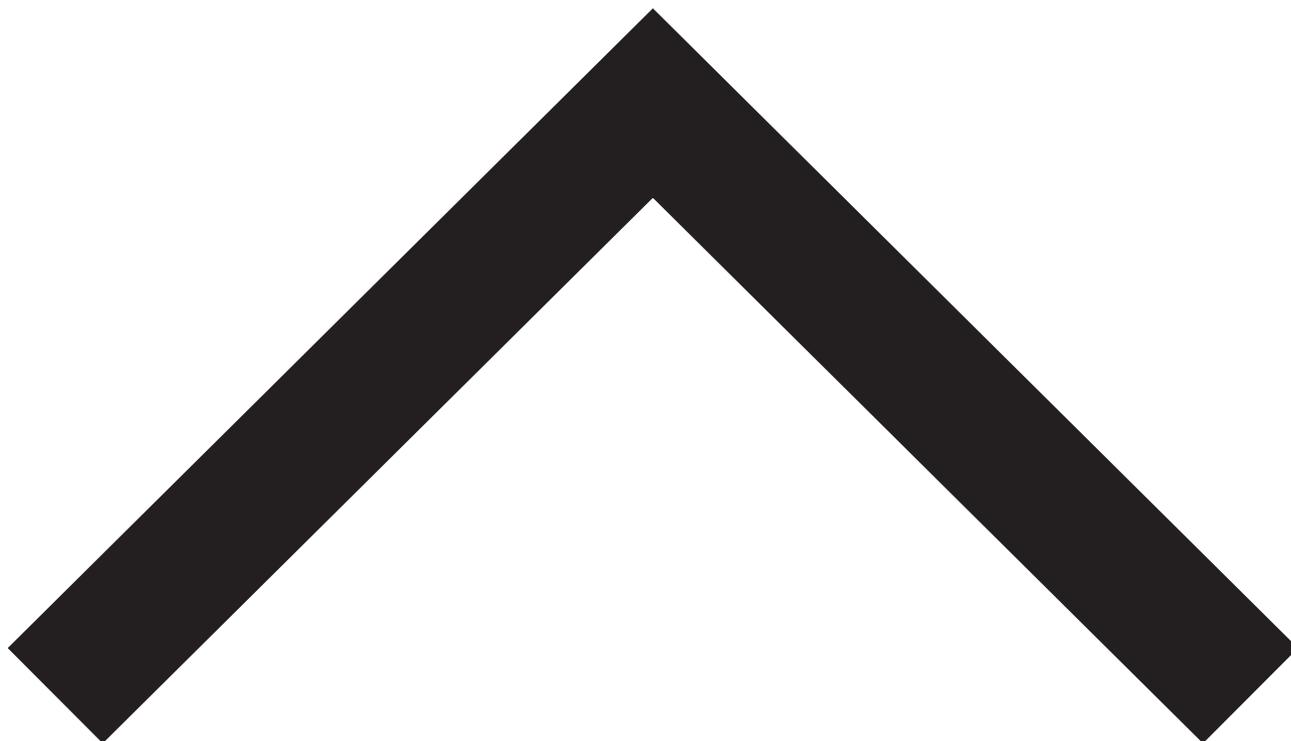
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large canvases and half-dozen smaller pieces on display, the artist's fondness for scientific illustration was as palpable as her facility for pictorial synthesis was impressive.

All but one of the large paintings featured an off-center cynosure of intricately enmeshed, schematically organized lines and diaphanous masses, imperfectly mirrored, like exquisitely assisted Rorschach tests, held in weightless suspension as if by some celestial centripetal force. The effect was transfixing, even mesmerizing. Fiercely pretty—radiant ornamentation, gossamer lacework, and Art Nouveau-y arabesques float within rippling, aquatic-hued fields—these works are not shy in their solicitations. Veering breezily into trippy decor, they're delightful to behold, exuding a transcendent calm via the luxuriant marriage of loosely mathematic constellations and gestural elegance. Known for more than a decade for her fluid and precise drawings, Myers here presented her first serious foray into oil paint. That it took her so long to come to this medium is surprising, since its pliability and luminous translucence would seem ideally suited to the rendering of her coalescent cartographies in ethereal negative space. Drawing still provides the underlying

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In casting the artist as mystic or seer, long-discredited roles given credence in recent times by the understandably rapturous embrace of artists such as Forrest Bess and Hilma af Klint, these mythologizing encomiums strike me as a stretch. The works certainly make reference to, and thereby reasonably endorse, the questing for totalizing accounts and suppositional speculations, but they're aesthetic statements, not theological or scientific theses. And besides, Myers's oeuvre comports just as comfortably with a variety of pop-cultural pictorial genres such as sci-fi book covers and prog-rock album sleeves as it does with the trajectory of so-called spiritual art. While for some this show may have provided a path to the Absolute, for me it led, happily, to the crystal-purveying head shop, where one might partake of a little transcendental medication and groove to the work's simultaneously uplifting and tranquilizing beauty.

— Jeff Gibson

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