

The New York Times

String Series: The Handheld Universe, Amy Myers at Danese



Fearful Symmetry, 2002, 88" x 90"

Albers was the product of a high Modernist utopian time, which is unrecoverable now. His merging of art, science and spiritual discipline has produced contemporary heirs. Among them is Amy Myers, who makes an impressive New York solo debut at Danese with a show titled *String Series: The Handheld Universe*. Ms. Myers's work in no way resembles Albers's. His small paintings are geometric and emptied out; her large drawings are organic, diagrammatic, packed with detail. But her art, like his, is both system-based and personal. Albers's foundation was optics; Ms. Myers's is physics, and its laws of endless change and recombination. She learned those

laws at home, as a child, from her father, a particle physicist whose experiments she observed. What she has come up with for herself is an art that is both hard labor and serious play. The single, big, complicated structure in each of her drawings is made of countless small draftsmanly parts, meticulously arranged. The symmetry is breathtaking, as are the spark-shooting forms that result. They suggest many concrete things — spaceships, ectoplasmic apparitions, sexual organs, mandalas — but remain emanations of the personal physics that generated them.

Holland Cotter 30.05.2003 "Uptown, Too, Has Heat and Light Aplenty"