

## The Washington Post

ARTIST LINN MEYERS GOT TO DRAW ALL OVER THE HIRSHHORN'S WALLS



Have you ever been in a boring meeting and filled a piece of paper with swirls of lines? That's a little like what artist Linn Meyers did to an entire wall at the Hirshhorn. Using a paint marker, she covered the circular museum's second-floor inner gallery with whorls and waves. The piece, "Our View From Here," took Meyers around 500 hours. To cover the 4,800-square-foot wall, she went through 80 marker tips and 20 jars of ink — and she managed to finish five days ahead of schedule. "There were a couple times when I was working and the wall started to sort of bulge out at me," she said. "I think my eyes were very tired." Meyers divided the wall into eight sections, and started each one with a single line that echoes the architecture of the Hirshhorn. One section, for instance, began with a perfect circle that unraveled into gentle waves. Every line Meyers drew paralleled the one before it. Since she worked by hand, little wiggles emerged and became amplified into major wrinkles.

In the end, some parts of "Our View From Here" ended up looking quite different from Meyers' original sketches. That was her plan all along. "The drawings are really a combination of my intent and the unintended elements that happen organically," she says.

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The resulting piece, curator Stephane Aquin says, makes clever use of an unusual canvas. “As you move, your perception of the work changes. You never have a complete conception of the whole thing,” he says. “It’s an experience in knowledge and understanding.”

Meyers’ installation is part of the Hirshhorn’s movement toward using the iconic cylindrical building as a canvas. There are plans in the works to do a projection piece on the outside of the museum. In 2018, Los Angeles-based artist Mark Bradford will install a massive collage on the museum’s third-floor interior gallery wall. That piece, Aquin says, will take the form of a cyclorama, a panoramic painting that provides a 360-degree view.

“He’s engaging with the history of the Mall, particularly the March on Washington of August ’63,” Aquin says. The goal is to use the Hirshhorn’s curves, rather than segmenting the space into oddly shaped wedges, as past exhibits have done. “It’s an inspiring building — and these kind of pieces reveal the artistic nature of the building itself,” Aquin says.