

CAROL L. MYERS



Pencil Prayers, 2015.

CAROL L. MYERS was born and raised in Baltimore, Maryland. Experiencing the area's lush landscape and major waterways assured her love of nature in all forms. Her parents surrounded her with creative activity and encouraged her interest in art as an avocation, if not a career. • Myers went to nursing school at Johns Hopkins Hospital and accepted her first nursing job in Ann Arbor, Michigan. The atmosphere of the college town inspired her to follow her longtime interest in art, first with classes at Washtenaw Community College and later at the

University of Michigan, where she earned her B.F.A. in Printmaking in 1976. • In 1979 she moved to Indianapolis, Indiana, where she has been active at the Indianapolis Art Center as a student and teacher, at the Indianapolis Museum of Art as a docent, and at the Cultural Complex of the Indianapolis Art Center as curator. She has prints in several museum collections and a large quilt, "Women, Why Do You Weep," displayed at the Indiana University Melvin and Bren Simon Cancer Center. In 1999 Myers left the workplace to focus on her studio work. She has shown her art in many group and solo national and regional shows and has participated in cooperative galleries in Indiana and Michigan. • Myers was awarded an Individual Artist Grant from the Indiana Arts Commission in 2000. She has worked in various roles with the Stutz Artists Association in Indianapolis. In recognition of her medical background and commitment to the healing nature of art, Myers was selected as Chairperson and Curator for the Stutz Artists Association Partnership with Clarian Hospitals, bringing staff, patients, and visitors into closer contact with the arts. • Currently, Myers maintains a full-time studio practice. Coming full circle, she is inspired once again by nature and close proximity to large bodies of water: Paw Paw Lake and Lake Michigan. She remains focused on her desire to promote the arts as a life-enhancing activity in medical and educational settings.

MY WORK EXPLORES the internal landscape of spirit. Meditative pencil drawings revisit natural objects that fascinate me: shells, bones, fossils, bare trees, and roots; the architecture of nature. The drawings form a personal constellation of image and meaning. My work spins off from here, becoming richer with time, repetition, and introduction of other mediums. • Mark-making is embedded in my DNA. My favorite tools are mechanical pencils with HB leads — lots of them — one to five at every spot I sit to draw! Over time, I have filled many sketchbooks and realized that the marks, and the making of marks, had

Intimations of Spirit

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Dune Grass, 2015. 10 X 8 inches (25.4 x 20.3 cm). Encaustic monotype.

taken a meditative, spiritual turn. I began to call them Pencil Prayers, using small bits of paper, tags, and sketchbooks to receive them. I take a deep breath to center myself and imagine that the space between pencil and paper is the interconnected web of life. I gently stroke the web (my sheet of paper). In my imagination, I become aware of rips and tears — hurt places — mending them with my gentle drawing and healing intentions. This has become the essence of my art practice. In the years since the passing of my adult daughter, Lizzie, I have been called by spirit to give these drawings to friends and strangers. Each Pencil Prayer has a specific energetic vibration and seems to choose the recipient most in need of that energy. On a very deep level, I feel sacred connections are made with this gifting.

Carol L. Myers lives in Watervliet, Michigan
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I create encaustic monotypes by drawing on a heated surface with pigmented beeswax. When I am satisfied with the image, I place a sheet of paper face-down on the surface to transfer the colored wax to the paper. The paper absorbs the hot wax and the interaction forms veils of color and texture, creating a sense of depth and mystery. Responding to the printed image, I place it face-up on the heated surface for more mark-making with pencil, charcoal, oil pastel and additional colored wax.



Blue Morning II, 2015. 10 X 8 inches (25.4 x 20.3 cm). Encaustic monotype.



Blue Morning III, 2015. 10 X 8 inches (25.4 x 20.3 cm). Encaustic monotype.

Warm wax loves to accept and incorporate the marks and colors into its receptive layer, cooling to a protective shield. The shapes and symbols from my drawings appear, and I pay special attention to the connections and intersections with color and marks. Many of these images reference mandalas with the circle within the square becoming cosmic diagrams for meditation.



Now, 2015. 17 x 20.5 inches (43.2 x 52.0 cm). Encaustic monotype.



Spring Crop Circle, 2012. 17 x 20.5 inches (43.2 x 52.0 cm). Encaustic monotype.



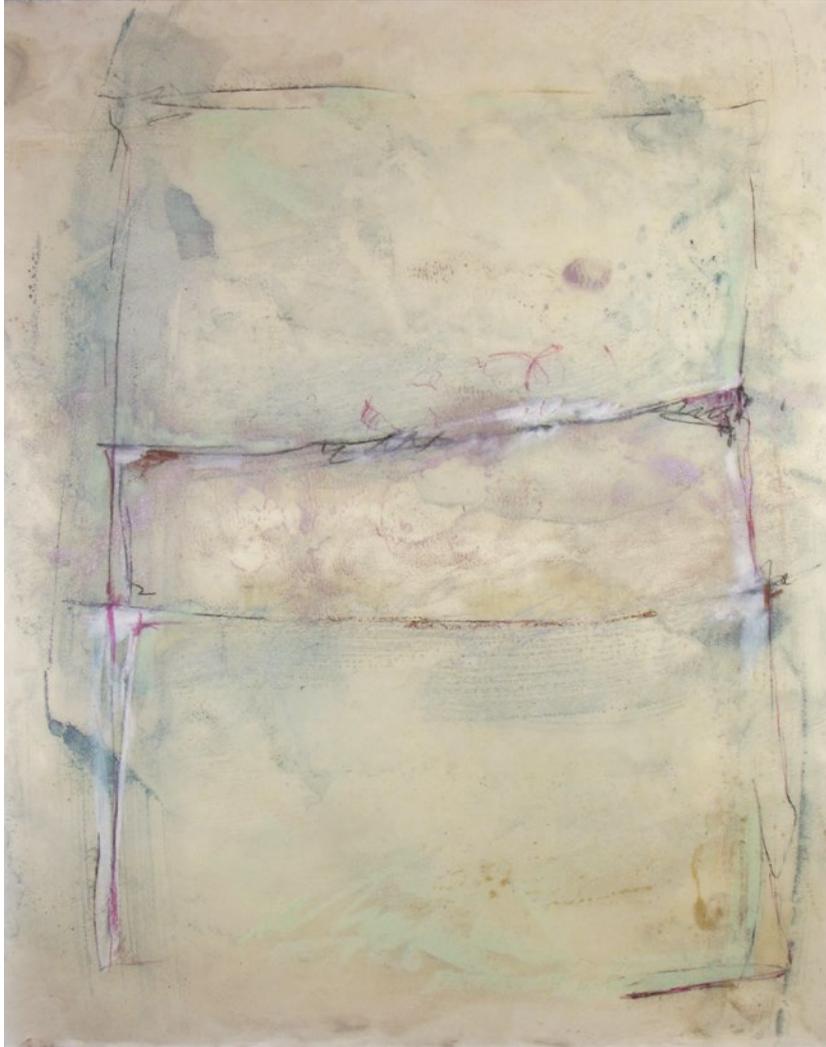
Hold the Now, 2015. 17 x 20.5 inches (43.2 x 52.0 cm). Encaustic monotype.



Sand and Roots, 2015. 17 x 20.5 inches (43.2 x 52.0 cm). Encaustic monotype.



Blue Morning, 2015. 10 X 8 inches (25.4 x 20.3 cm). Encaustic monotype.



Intimate and meditative, my work invites the viewer into a connection with spirit, allowing a sacred space for beauty and contemplation. Believing in the transformative nature of art, I have woven creative expression into the fabric of my life and know, at my core, that art heals.

Spring Morning, 2015. 17 x 20.5 inches (43.2 x 52.0 cm). Encaustic monotype.