



From left: A page from Vali Myers' diary, August 1977; *Moby Dick*, 1972-1974, pen, black ink, burnt sienna, watercolour and tempera, 30 x 40cm, private collection; Vali Myers, c. late 1960s, Chelsea Hotel, NYC © Joel Elskins.



AirLink

Focus on Vali Myers' face for more images. AirLink details: page 2, news.

same time as the mythology surrounding her life and art grows. In a new book, *Night Flower*, friends and critics contribute essays and recollections about Myers and her legacy. Reprinted for the first time are pages from the journals, along with her colourful, detailed works.

American art critic Carlo McCormick calls her "deeply personal" pen-and-ink drawings remarkable: "There is an abiding

sense that for all of its uniqueness, the strengths and vitality of Myers' art is in how it has sprung from a deeper lineage of visionary spiritual art." Karidis says it's impossible to separate the artist from her work.

"It's all so personal, and the work and who Vali is are connected. She used to say she was compelled to draw. She had to do it. She would not have survived without it."

■ *Night Flower: The Life and Art of Vali Myers*, edited by Martin McIntosh and Gemma Jones, Outre Gallery /Thames&Hudson, \$35, special edition hardback, \$70, is available next month. See a gallery of images on *The Age* iPad app.

