

**MEGAN GECKLER: *No Chance to Move Backwards and See*
Curatorial Essay by Micol Hebron**

Los Angeles-based artist Megan Geckler has created a site-specific installation *No Chance to Move Backwards and See* by utilizing strands of polychrome construction tape on the walls and in the spaces of the galleries of the Utah Museum of Contemporary Art to create optically dazzling, geometric forms and patterns. The sightlines from each entrance to the gallery yield a different experience of the layered colors and patterns of Geckler’s installation, which is carefully designed to continue and echo the dynamic forms of each element of other flagging tape configurations. Drawings from geometric illusionism, color theory, and principles of design, *No Chance to Move Backwards and See* entails woven wall murals, extensions of the gallery’s architectural elements, nine woven wall “paintings”, and modular sculptural works.

Inspired by Op-Art, Minimalism, and the Light and Space movement of the 1970’s, Geckler’s installations transform the gallery spaces to offer the viewer a phenomenological experience that bridges architecture, design, sculpture and painting. While site-specific works in Utah are most often identified as murals or bronze sculptures in public, Geckler’s installation use polychrome plastic flagging tape – a materials typically used to delineate construction areas – to construct form and experience. While the fine art world often draws a harsh line between the art found in galleries and museum and the design work created for commercial application, Geckler’s practice skillfully straddles both worlds. We can find precedents for such practice in the window design created by Andy Warhol or Robert Rauschenberg for Bonwit Teller or Tiffany’s in the 1960s. And Geckler’s visualization of mathematical formulae echo early 20th century sculptural works by Constructivist artists such as Antoine Pevsner.

Geckler’s uses a commercial material in configurations that are highly decorative and visual to bridge art and design, and this particular installation also provides an exploratory journey through chromatic examples of painting, sculpture, murals and installation. In the nine wall weavings she has created a Joseph Albers-esque color study that introduces the blue, green, yellow and orange palette of the installation. The small squares of color that result from the weave assimilate pixels—a digital-age version of Pointillist dots. The free-standing modular sculptures function as three-dimensional extrapolations of the square wall works, with the tessellated color wrapping around each surface. In the center of the room we see a sculpturally expanded variation of these colors, the striated planes of tape that intersect and fan into the negative space of the room, like a light beam whose colors have been separated through a prism. On the far west wall of the gallery, the tape has been

arranged to expand upward from the source points along the baseboard, creating graphical triangular forms that look almost like a celebratory row of spotlight beams. Walking through and around the space, the viewer is offered a new optical and formal experience with each step.

Megan Geckler is an installation artist based in Los Angeles. A one-time math buff and aspiring neurosurgeon, Geckler actually found her calling in art school instead and received her MFA from Claremont Graduate University in 2001. She has been exhibiting in galleries, museums and alternative spaces since 1998, with many shows in the United State and soon exhibiting around the globe. She has worked with commercial clients such as Target, Urban Outfitters, Nike and Bobble, and has mounted solo shows at the Wexner Center for the Arts, the Creative Artists Agency and the Pasadena Museum of California Art