



MEGAN GECKLER TRANSFORMS  
SPACES WITH COLORFUL TAPE  
AND CLEVER EQUATIONS

# THE ART OF MATH

Ask artist Megan Geckler how she started making the architectural installation art she's known for, and you'll get a story about a young woman who was good at math and had lofty dreams of becoming a neurosurgeon. Initially, Geckler studied organic chemistry, advanced calculus, the neuro-matrix, and the optic nerve, but, thinking art school would be a lark (not unlike summer camp), she applied, attended, and never looked back. The truth is, as her work evolves – becoming more complex with every commission and typically involving crews, charts, and calculations – those math classes are coming in handy. Think streamer hanging a la party decoration, except in swirls, stripes, vectors, and vortexes, with each installation engineered using hundreds of geometrical functions, creating large-scale objects and environments constructed entirely of colorful industrial tape.

I first encountered the interference-pattern magic of one of Megan's pieces when she installed "Set a Course for Wayward Schemes" in the windows of Bert Green Fine Art

in 2008. Green recalls how the piece "defined the street corner in a profound way, causing an optical illusion for passengers in moving vehicles, while at the same time anchoring the corner space as a light-filled beacon." Other projects at institutions from the Wexner Center and the Pasadena Museum of California Art to commercial and corporate venues like Space 15Twenty, Urban Outfitters, and most recently, the CAA offices and the Nike Vault at LA LIVE, have all capitalized on her unique ability to draw inspiration from every location on its own terms. Andi Campognone, whose gallery will exhibit Megan's work in November, notes that "Geckler's architectural installations not only incorporate what I love about non-objective painting, but expand that experience of shape, line and color to an interactive volume, breaking the rule of wall."

Her contribution to Avant-LA's "Top Ten Now" show in October hearkened back to her BGFA installation; it occupied the windows, acting as a visual lure. "Megan's work is incredibly eye-

catching, mostly thanks to her sense of color, which I find to be acutely modern, if not downright futuristic. What I love about her work is that it functions equally well in two dimensions as it does in three dimensions, creating a spatial dialogue that is unique to her installations." - Shirlee Cheng-Lifshin, PMCA Associate Curator and Exhibition Manager. But despite an overwhelming amount of attention and love coming her way, securing gallery representation has been something of a challenge. "I get why people don't or can't buy my art. The commitment level of an installation in a private house is huge. The work is space-specific; it's hard to take home with you. I've never sold anything. I'm not in anyone's private collection. I'd have to change to fit in, to exist in the stream of commercial objects. But I get to make art with other people's money." You do the math. For more on Megan, check out [LACANVAS.COM](http://LACANVAS.COM) or [megangeckler.com](http://megangeckler.com).  
▪ by Shana Nys Dambrot.