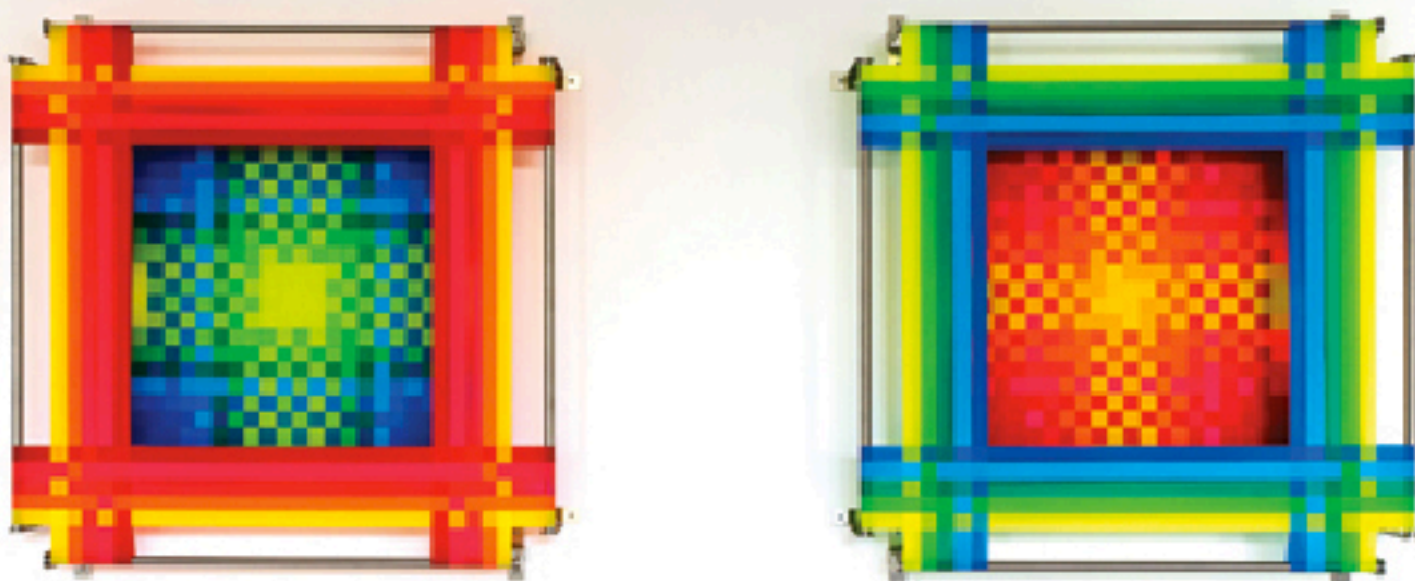


Megan Geckler: "A Fraction of the Sum" at Andi Campagnone Projects

by christopher michno

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Warm / Cool, Cool / Warm,
2011

Flagging tape and stainless steel, 39"x 39"x 5"

Photo: courtesy Andi Campagnone Projects

With the creation of eight new works in "A Fraction of the Sum," Megan Geckler foregoes the engagement of architectural space so characteristic of her large-scale installations in favor of a more intimate conversation. Consistent with the hybridized nature of her encompassing installations, which incorporate both painterly and sculptural concerns, the works in "A Fraction" --all constructed from flagging tape interwoven along two axes between wall-mounted stainless steel supports--indicate her interest in the literalness associated with the vocabulary of Minimalism and the phenomenological concerns of Light and Space art. Yet, she also resoundingly signals her enthrallment with abstract painting.

The works in "A Fraction," aside from a few minor changes in depth, essentially operate on two dimensions; as a result, it is a conversation more intensely focused on painterly concerns. Geckler playfully, almost flirtatiously, tweaks optical receptors, in a serious engagement of visual sensuality. The interwoven squares within the repeated cruciform structure of *Red, Yellow, Blue* exhibit a quality of visual flickering reminiscent of hard-edge abstract painter Karl Benjamin, specifically, his "checkerboard" canvases and "V/C" paintings. But Geckler is also enamored with progressions of numbers, logic, and possibilities, which she rifles through, forward and backward, as demonstrated in *Warm/Cool* and *Cool/Warm*, works which exhibit an affinity with Josef Albers and his use of mathematical relationships to structural composition. Visually, *Warm/Cool* and *Cool/Warm* also reference Frank Stella's *Double Scramble* (1968), one of myriad paintings of concentric squares which Stella generated in multiple color progressions and gray scales, evoking the illusion of a double ziggurat either receding into the picture plane, on the one side, or protruding from it, on the other.

While Geckler alludes to the paradox of painting as a medium of flatness that speaks to the illusion of depth, she also embraces the zeitgeist of the digital age as the milieu in which culture increasingly exists; the manner in which she interweaves flagging tape results in a mimesis of digitized pixilation. Only the on/off signal in the abstracted digital world becomes, for Geckler, discrete squares of color, winking and flashing, on the surface of her construction. Instead of a simulacrum of the literal world, Geckler creates a concrete experience that engages physically, offering perceptual stimuli that vibrate and dance before our eyes.