

# Meet Megan Geckler



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Today we'd like to introduce you to Megan Geckler.

**Megan, can you briefly walk us through your story – how you started and how you got to where you are today.**  
Originally, I thought that I wanted to be a doctor and I attended the University of Vermont's Pre-Med program before realizing that I was more interested in Art. I went on to transfer to and then receive a BFA from Temple University's Tyler School of Art in 1998 and then a MFA from Claremont Graduate University in 2001.

I started making large-scale installation work in 1996, I was immediately hooked by the fact that immense, immersive artworks can effectively and immediately transport the viewer into a new environment. Over the next twenty-plus years, I have created site-specific installations inside of galleries, museums, shipping containers, building lobbies, atriums, storefronts, skylights, lofts, warehouses, and just about anywhere and everywhere that I could. The challenges of each unique space have taught me how to attach my artwork to almost any surface, which is very important when there are hundreds of lines of tension pulling at the connection points.

**Has it been a smooth road?**

I believe that conceptual and physical challenges are excellent opportunities to learn new approaches, techniques, and skills. But there have also been financial struggles – finding and keeping affordable studio space in Los Angeles has been a big one. All of the previous locations of my studio have either been sold and/or gentrified, forcing me to relocate multiple times. As Los Angeles grows, we need to figure out ways of continuing to support artists, or they will be forced to relocate.

**We'd love to hear more about what you do.**

I make massive installations of hyper-colorful lines in space that are a visual mashup of string art and OpArt. These lines have been made of flagging tape, and more recently, rope and cord. I experiment with off-the-shelf industrial items, lifting them out of their recognizable contexts and transcending their primary and utilitarian functions. For example, flagging tape, a non-adhesive plastic ribbon used to demarcate space on construction sites has become a primary material of mine. I was interested in removing it from its male-dominated field and exploring its primary qualities of color and translucency within the realms of art and architecture.

**Is our city a good place to do what you do?**

I do think that Los Angeles is a great place to live and work; however, the city could help provide more affordable and accessible live/work spaces specifically for artists. As the city grows, it tends to price artists out of spaces meant to be inhabited by them – for example, lofts and warehouse buildings. These spaces that were once mainly occupied by working artists are no longer financially viable due to the rapid gentrification of Los Angeles and the always rising rental market. If we could find a long-term solution for this issue, Los Angeles would definitely be a much more attractive place to live and work as an artist.

**Contact Info:**

- Website: [megangeckler.com](http://megangeckler.com)
- Email: [megan@megangeckler.com](mailto:megan@megangeckler.com)
- Instagram: [megangecklerstudio](https://www.instagram.com/megangecklerstudio)
- Facebook: <http://www.facebook.com/MeganGecklerStudio>

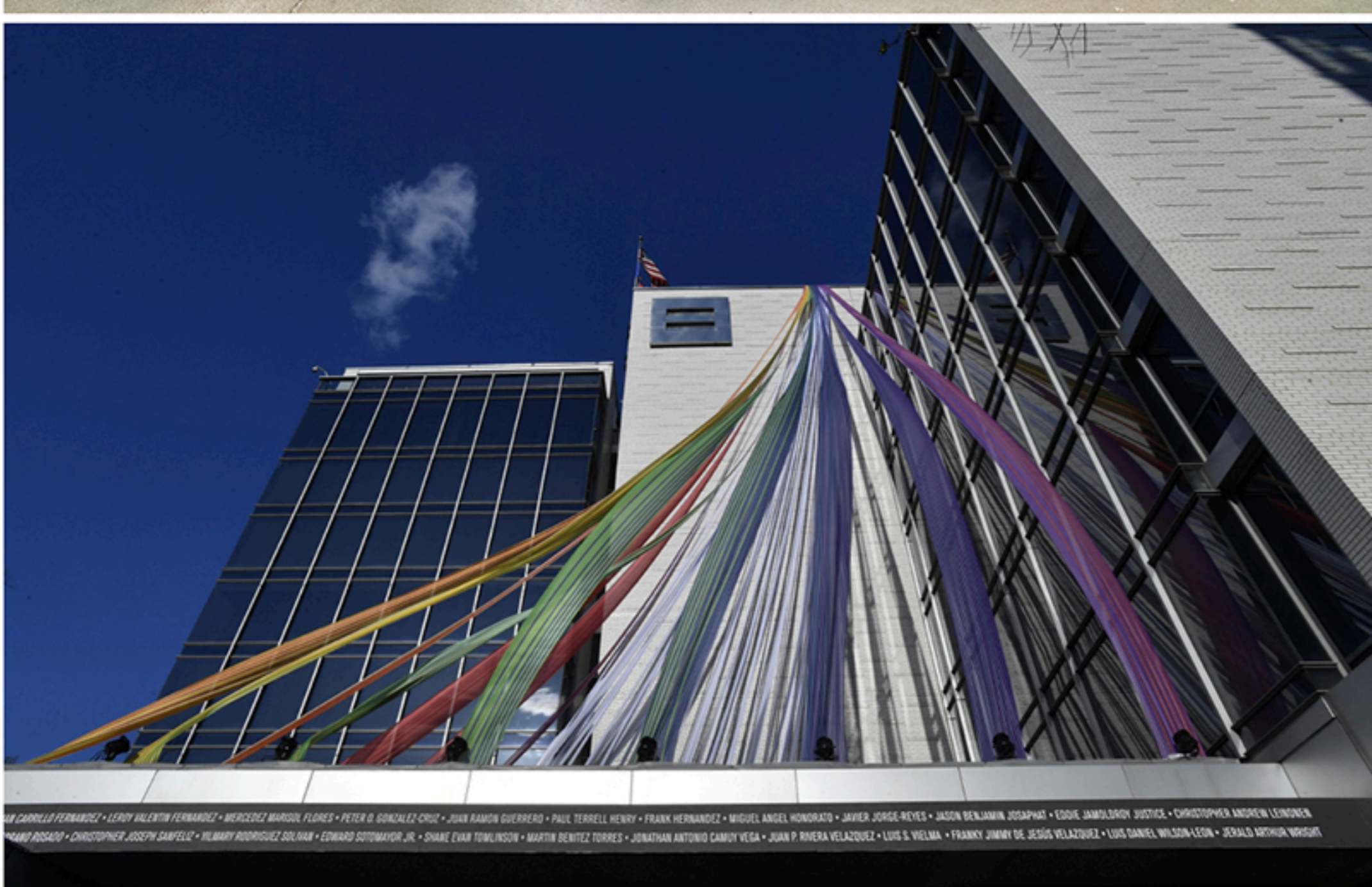
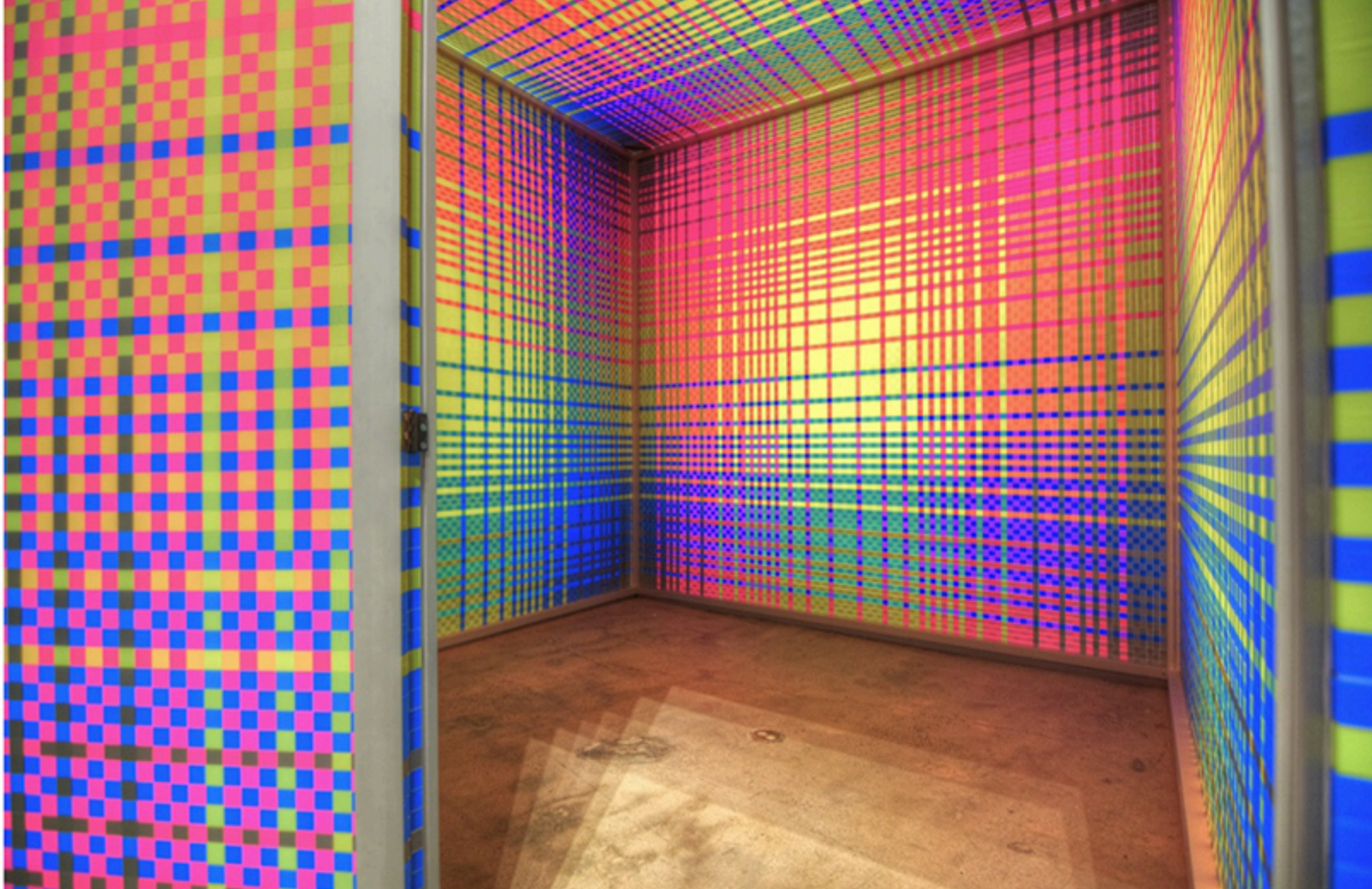
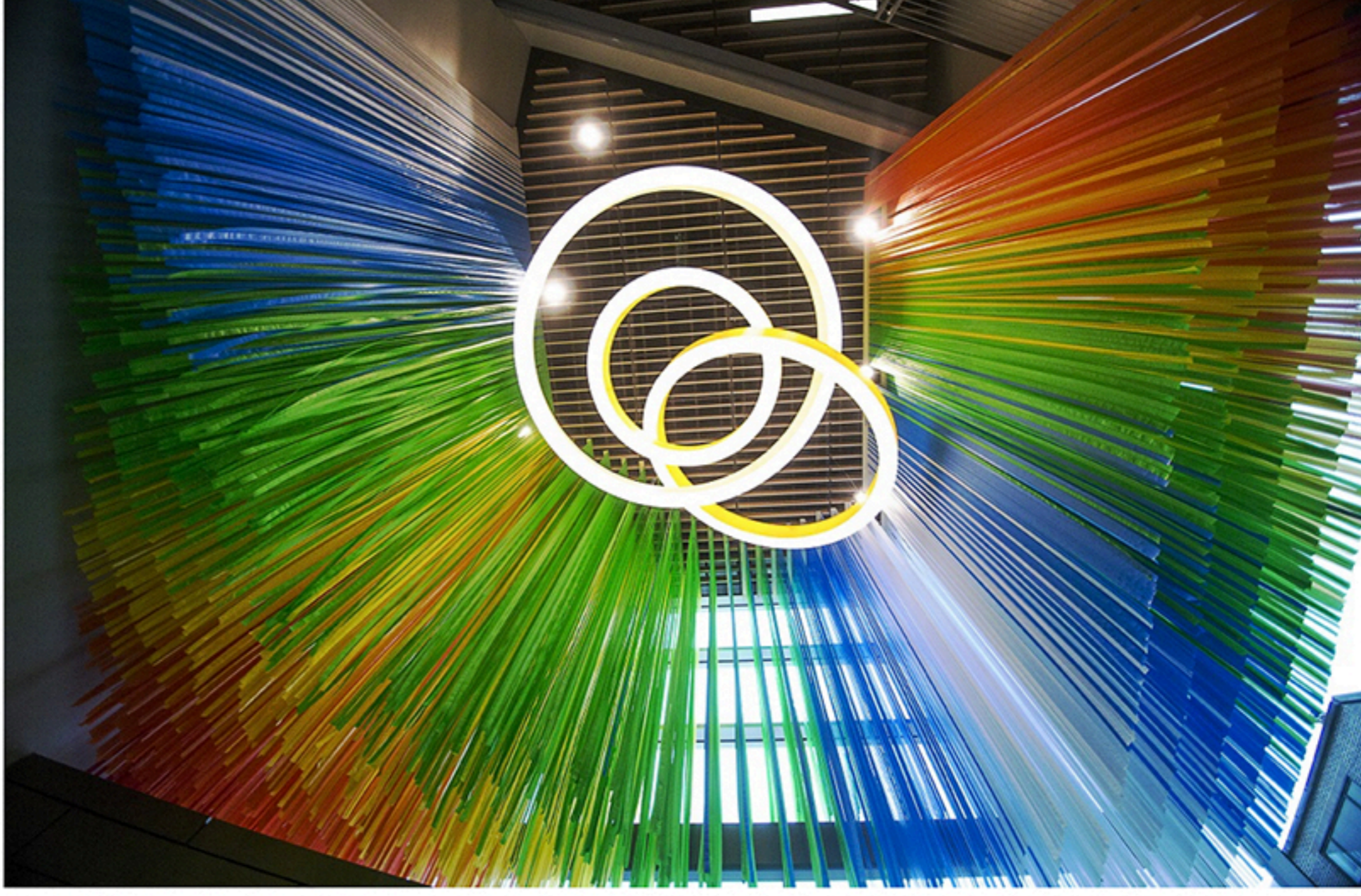


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