

BAD REPUTATION

Megan Plunkett

I CAN SEE TO THE WAY I'M GOD DAMN ABLE

/

SUBIACO

/

THE BRAVE DOG

May 29 - July 3 2016

Opening May 29, 12- 3pm

We are pleased to present I CAN SEE TO THE WAY I'M GOD DAMN ABLE/SUBIACO/THE BRAVE DOG, an exhibition by Megan Plunkett.

For her first solo show at the gallery, the Los Angeles based artist produced a suite of four color photographs that continue Plunkett's case of temporality by intertwining imagery of stunted motion in places with no stability taken mostly, on the road, at interim destinations, of threshold areas, in a car, coming, going and pausing. "I am interested in the moments when my practice can confront the parameters of the medium I am working in. The way time and its movement fits into my work, is a part of this. The way that time exists in a photograph, is a storied and seemingly fixed idea, but there is potential in other ways it can accumulate in a picture as well. Can time stamps occur (or be disavowed) in the way photographic tools are handled, in the way location is indicated, how color or light exist ?"

Here, we see intersections of interior and exterior views by way of reflection or projection that indicate identical or dissimilar time. In taking the car as subject, Plunkett combines two opposing transitional concepts. The car — a capsule designed to move forward and propel toward the future laying out ahead of us and photography — a machine taking us back, a window to see something already passed and that is once again passing as we look at it. Similar to driving in a car, the photography Plunkett invests in is an accelerated experience, a simultaneity of time. There are images all around us while we drive. They lay before us, next to us, they are passing and behind us.

Megan Plunkett (b.1985 in Pasadena) lives in Los Angeles, California. She is completing her MFA from the Milton Avery Graduate School of the Arts, Bard College in 2017. Recent group exhibitions include, The Sensuous Appearance of the Idea at Bad Reputation, Los Angeles, CA, No Dice (1) at Kimberly Klark in Brooklyn, NY; curated by Howie Chen, Sara two at Hester in New York City, NY Bulk Trouble at Human Resources in Los Angeles, CA and Raking the Through at No Space in Mexico City, Mexico; curated by Keith Varadi. Her work is in collections of the Soho House Group amongst others. She is the co-founder of The Kingsboro Press which is included in the Brooklyn Museum, the MoMA Library as well as in the library of the Walker Art Center.

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