

Megan Plunkett
INDEPENDENT NEW YORK
→ Ground Floor
Spring Studios,
50 Varick Street,
New York, NY 10013, (USA)
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Megan Plunkett's (b.1985) image-based practice is situated between installation, sculpture, and photography. In her work, the artist investigates the conditions of photography and assumptions around visibility through consciously dislocating and undoing recognizable images. Plunkett's practice is predicated on an acute awareness that the photographic image is always both a trace of what is in front of the camera and a record of the condition of its making. With this in mind, she utilises movement, seriality and other disambiguations to cultivate a sense of estrangement and distance within the image, actively shifting the focus to the outer limits of the image space. Her photographs exist in pairs or groups where one image continuously challenges the reality presented by the others.

For Independent NY, Plunkett presents an ongoing series of images pulled from Craigslist. Browsing the online listings of items for sale, she began noticing and collecting photos where dogs enter the image frame. Appearing alongside cars, agricultural equipment, marijuana growth lights and free wood cutoffs, they figure as prop, wanderer or nuisance - or seem to simply mind their own business. Their presence is most often accidental. Sometimes, it is not as clear.

As digital sharing economies, domains such as Craigslist represent a space in which photography often functions both subjectively and extremely casually. For Plunkett, these images continue her investigation into the material conditions of the image, its appropriation and circulation in public space as well as their complicated behaviour within the space of value, exchange and utility. Plunkett's active compilation of sale postings flips the context in the image: by focusing on the peripheral canine theme that ties the images together, the image is removed from their original commercial intent, allowing instead overlooked details emerge. Objects uploaded for sale are frequently documented in the settings in which they have lived - in this way, the everyday lives of the sellers muddy their way into the image space and, beyond that, into DIY market.

Plunkett prints these instances of canine companionship on glossy commercial paper in a standardised 8x10 inch format. Throughout the past year, the artist has brought her this series of works into dive bars around Los Angeles, allowing them to live alongside and in dialogue with the various displays of signed actor headshots that decorate these walls.

In time for her presentation at Independent NY, Emalin has published the artist book *Special Friend*, focusing on this body of work and featuring essays by Kari Rittenbach and Gabriella Nugent.

Megan Plunkett (b. 1985 in Pasadena, CA, USA) lives and works in Los Angeles. She completed her MFA at the Milton Avery Graduate School of the Arts, Bard College, in 2017. Selected exhibitions include *Plus One*, with John Miller, Shoot the Lobster (New York, NY, USA. 2018): *Me as a dog*, Who Hit John Bar (Vilnius, Lithuania, 2018), *Caisson, Diver, Charmer*, Commercial Street at Jenny's (Los Angeles, CA, USA. 2018) *Live Rust, Not Right, Long As I Can See*, Bad Reputation (Los Angeles, CA, USA. 2017): *I Bet You Wish You Did And I Know I Do*, Emalin (London, UK. 2017), *New Human Agenda*, And Now, (Dallas, TX, USA. 2017): *Tar Pits*, Redling Fine Art (Los Angeles, CA, USA. 2017): *The Garden of Forking Paths*, curated by Adam Marnie at Magenta Plains (New York, NY, USA. 2017).