

## **Tar Pits**

**Janet Jenkins, Megan Plunkett and Alison Veit**

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Los Angeles seems to cycle through its own mythologies. Structures are torn down once they become irrelevant, replaced by clunky developments building new aspirational fictions. Synthetic and natural become interchangeable, creating an illusory environment without clear boundaries.

We exist between realities in this architectural swamp. Time and space are nebulous. It's an experience that triggers a sensation genuine and personal, but also disconnected and anonymous. The sensation belongs to a memory collectively shared by all of us. Memories created in this space are filtered through shifting levels of consciousness, easily lost or separated from their point of origin. They are funneled into an unmarked and decentralized territory, resulting in a cultural amnesia.

**Janet Jenkins'** recent series of paintings are based on photographs of graffiti taken while walking around different neighborhoods in L.A. She creates lush abstractions in oil paint from these source images. Jenkins then attacks the picture with oil stick or marker, inhabiting another's handwriting and drawing technique that disrupts her own inherent gestural style. Jenkins has lived in L.A. for over 30 years. She has often worked in television production, painting sets for major network shows.

**Megan Plunkett's** pictures happen in iterations. They shift between forms of reproduction and distance within the picture plane looking for stability in dislocation. She uses cameras, *ad hoc* lighting systems, and projectors to continuously rework and layer her images. Plunkett was born in Pasadena, California and lives and works in Los Angeles. She received her MFA from Bard College in 2016 and is the co-founder and co-publisher of The Kingsboro Press.

**Alison Veit's** figures come from the imagined land of women, a place in which biomorphic women move freely through parallel worlds using mirrors as doorways. She creates her sculptures by molding wet sand then solidifying the forms with plaster. Similarly her frescoes are loosely drawn into wet plaster which is then accented with black ink. Veit lives and works in Los Angeles and received her BFA from Bennington College.