

# SWEETWATER,

Megan Plunkett, Bill Walton

miart, Emergent Section, Booth E33, April 11–14, 2024



In her photographs, Megan Plunkett (\*1985, lives and works in Los Angeles) captures common objects and everyday scenes infused with a subtle eeriness, achieved through a variety of means, including Hollywood tricks and forensic photography techniques. Behind each motif is a slew of references and connections, some personal, others from pop culture, which coalesce into a strange fiction inhabited by prop-like figures.

Also present in the booth will be small sculptures by Bill Walton (\*1931, US, †2010, US). Walton spent most of his life in Philadelphia, where he moved in the 1960s following a brief period of study at the Institute of Design in Chicago. A commercial printer by trade, he developed a self-taught minimalist practice in sculpture and painting, one often realized with organic materials and imbued with a subtle human touch and sentimentality. Walton considered many of his works to be “portraits” of friends or of places, limned through titles or materials, and often complemented by a playful confounding of expectations with respect to surfaces and details. The vast majority of Walton’s works were purposefully left undated, hinting that his assemblages are at once both ephemeral and everlasting, never finished, but also never unfinished.