



Meg Cranston  
Untitled Art Miami Beach  
Artist Spotlight  
December 3-7, 2025  
Booth B25

Meliksetian | Briggs  
Dallas & Los Angeles



**Meg Cranston** has a broad artistic practice which includes painting, sculpture, performance, and video, writing and lecturing along with curatorial projects. Cranston has an ongoing interest in themes of personal identity, the subjective and its relationship to the broader culture by way of color theory, design, art history, shared cultural references, and formal experimentation. Cranston's work is characterized by its playfulness and wit, an entrance into her explorations into the nature of image making and the role the artist plays in our society. The varied and idiosyncratic paintings presented at *Untitled Art Miami Beach* examine the relationship between the written word, specifically poetry, and the painted image, while fusing the artist's interest in color theory and art historical precedents. Each painting has a poem written by Cranston inscribed on the reverse.

**Meg Cranston** (b. 1960, Baldwin, NY) emerged from the renowned California Institute of the Arts in the late 1980s and has since become a prominent figure in the Los Angeles art scene. Her early career was marked by participation in significant exhibitions, including curator Paul Schimmel's groundbreaking 1992 show *Helter Skelter* at the Museum of Contemporary Art, Los Angeles (cat.) and the 1993 Venice Biennale (cat.). She has presented solo exhibitions at prestigious institutions such as the Carnegie Museum of Art, Pittsburgh; Gund Gallery, Kenyon College, Ohio; Kunstverein Heilbronn, Germany; Witte de With, Rotterdam; Neuer Aachener Kunstverein, Aachen; Artspace, Auckland (cat.) and the Hammer Museum, Los Angeles.

Cranston's work is included in major collections worldwide including, among others, the Museum of Contemporary Art, Los Angeles, the Museum of Modern Art, New York, the Los Angeles County Museum of Art, the Hammer Museum, Los Angeles, the Denver Art Museum and the Museo Jumex, Mexico City.



Meg Cranston  
 Split Complement, 2025  
 Oil on canvas with text verso  
 70 x 55 in / 177.8 x 139.7 cm  
 MC101  
 \$55,000.00



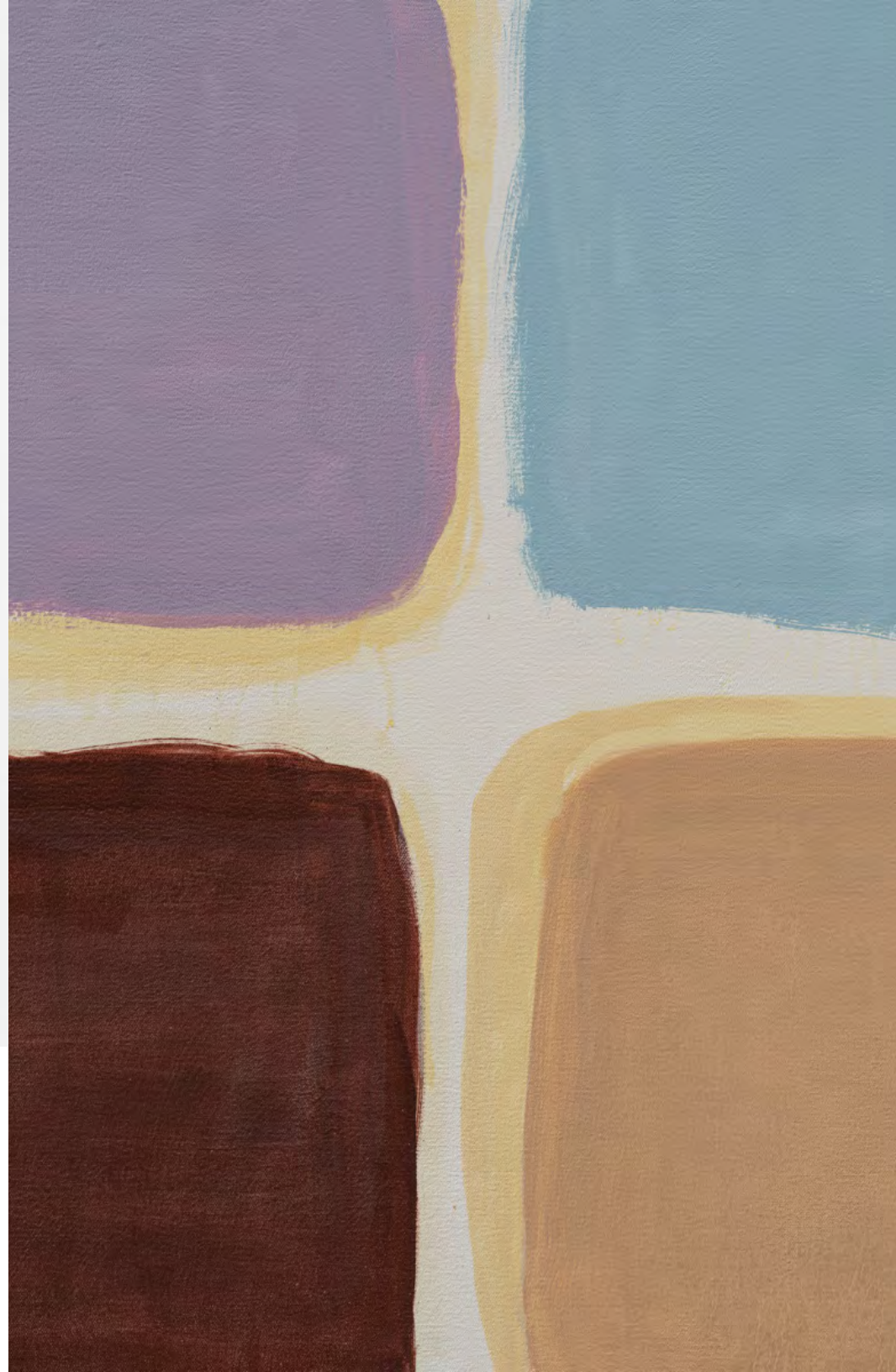




Idea for a Play Called Split Complement

Setting: Two flowers and a hot-dog boat, joined in triadic harmony.

Dramatic Question: Has the conflict already happened, or is it about to?



Meg Cranston  
Position, 2025  
Oil on canvas with text verso  
70 x 55 in / 177.8 x 139.7 cm  
MC103  
\$55,000.00







## Position

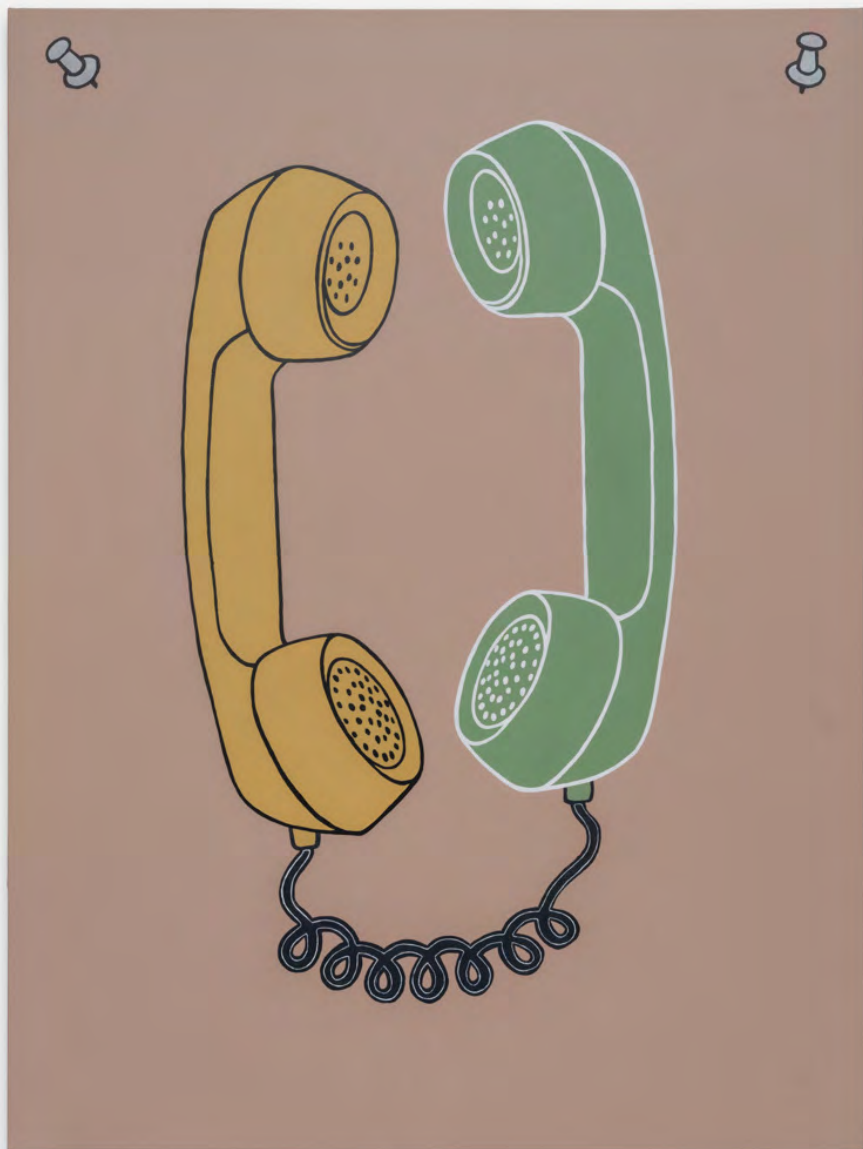
above  
across  
after  
against  
among  
around

before  
below  
beneath  
beside  
between

down

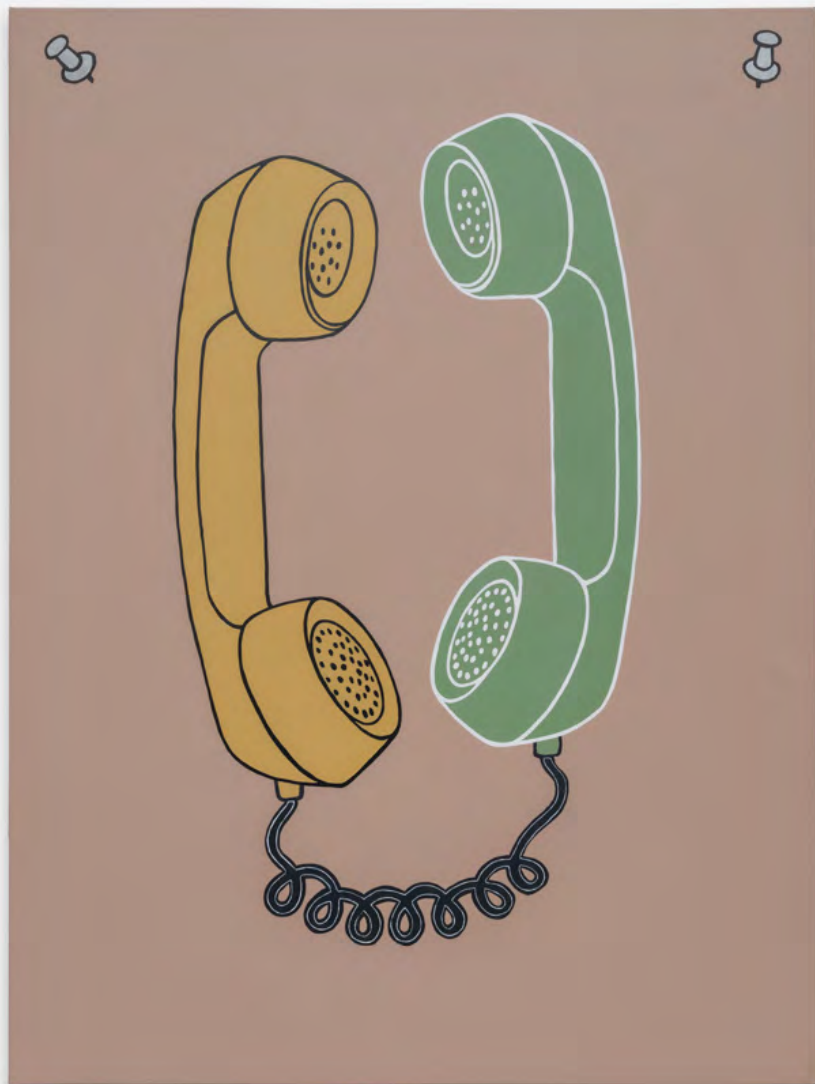
from  
inside  
into  
near  
over  
throughout  
to  
toward  
under  
underneath

with  
within  
without

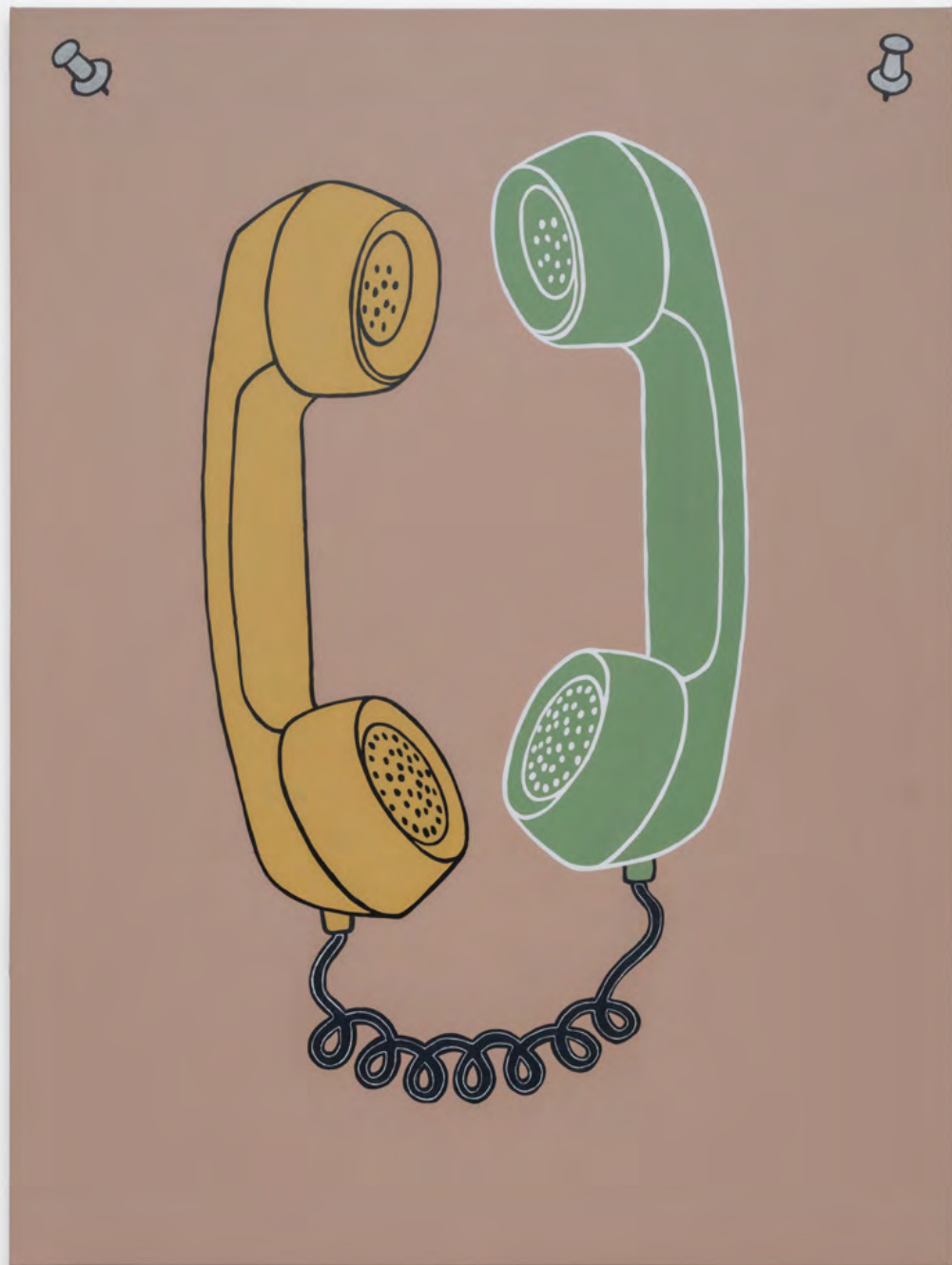


Meg Cranston  
Socialism, 2025  
Acrylic on canvas with text verso  
60 x 45 in / 152.4 x 114.3 cm  
MC102  
\$50,000.00



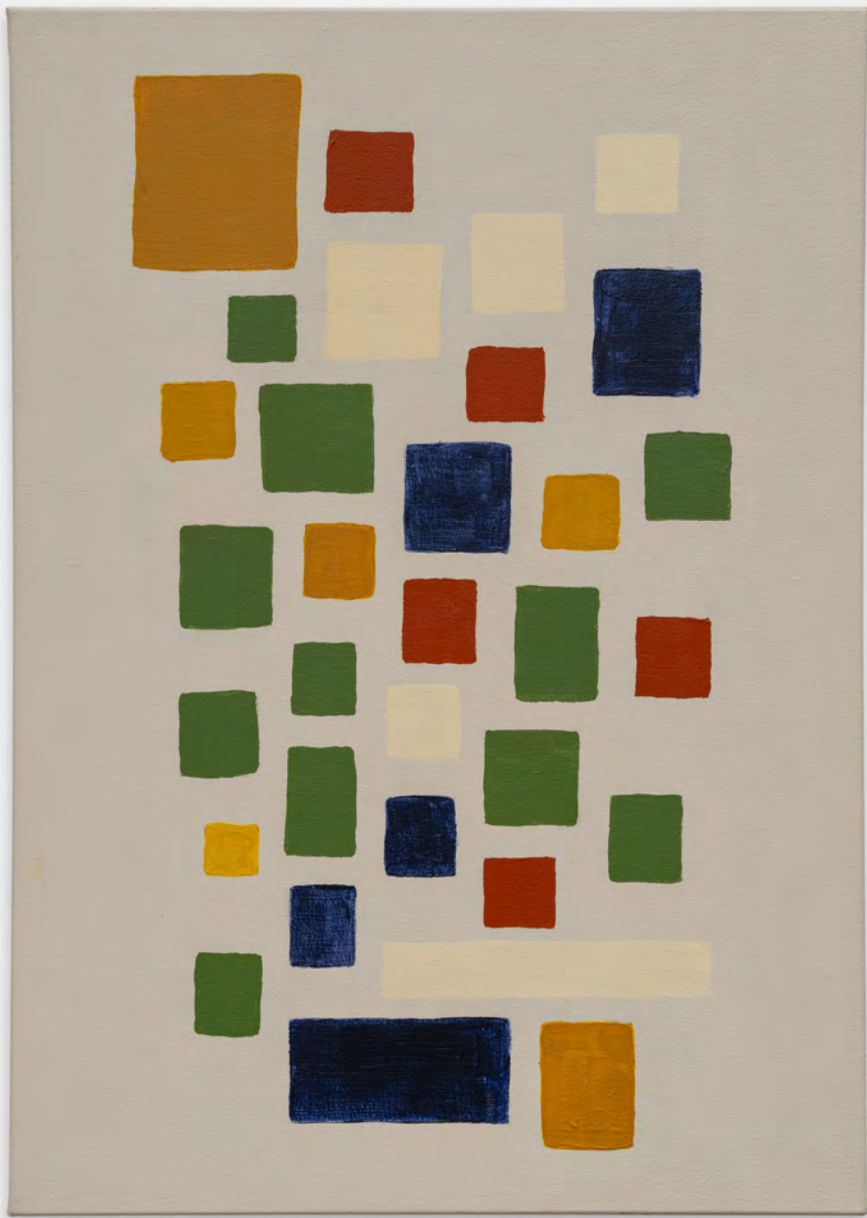






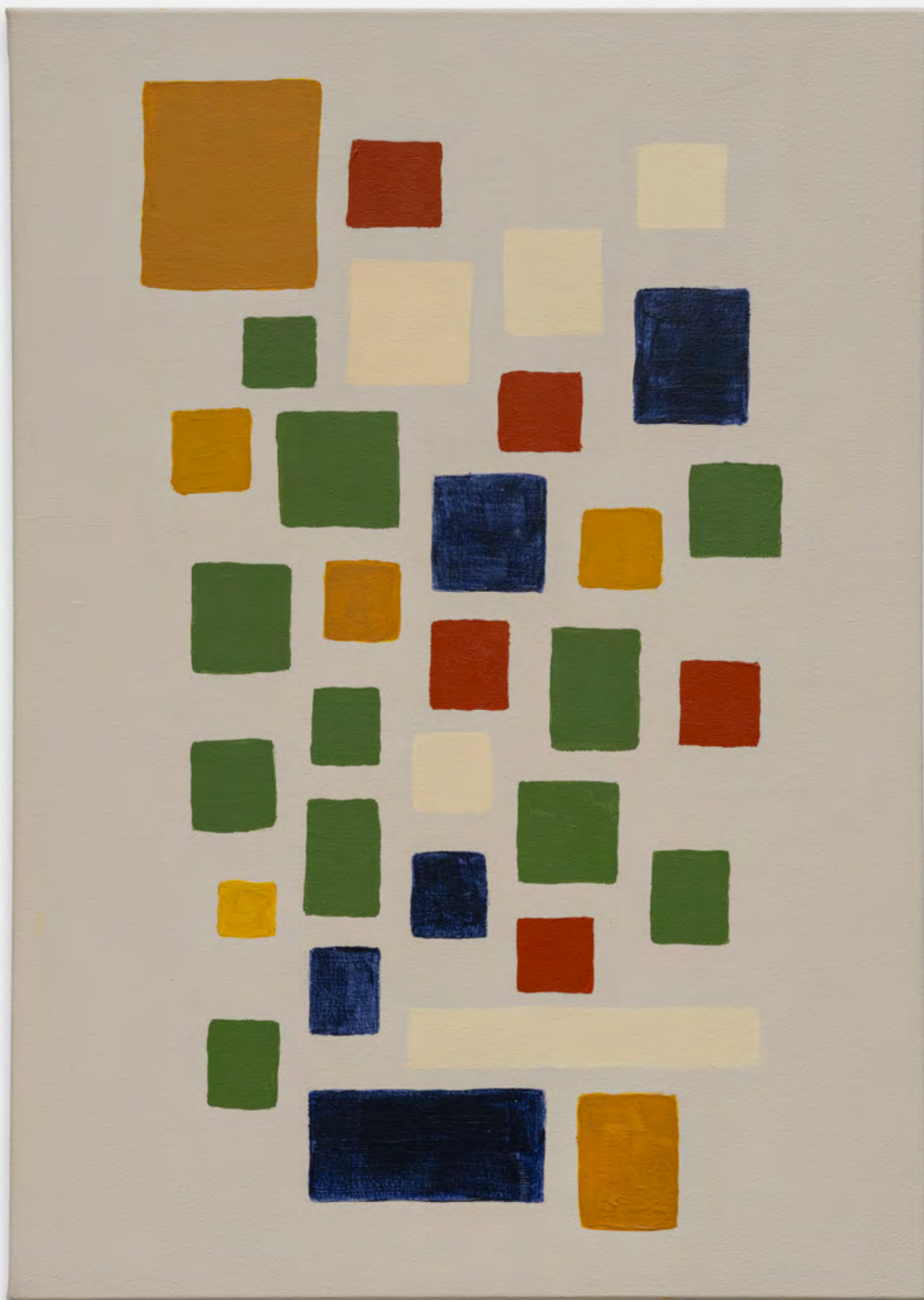
socialism

hey  
hey  
what?  
nothing  
tell me



Meg Cranston  
Tonic Clonic, 2025  
Acrylic on canvas with text verso  
28 x 20 in / 73 x 49.5 cm  
MC099  
\$16,500.00





Stand.  
Shower.  
Drop.  
Crack, bang, seize.

Kick, bang.  
Slam, bang.  
Door bangs.  
Flail, bang.  
Bang, bang.  
Kick. Slam. Bang.

Bang. Bang. Bang. Bang. Bang.

Tick, tick, tick.

Snort, heave, choke, rasp.  
Sputter blood, bubble blood, gurgle blood.

Spit, rasp.  
Gasp and snuffle.

Roll. Sit. Stagger.  
Rockets spent.  
Splash down.  
The capsule bobs in the sea.



Meg Cranston  
Jump, 2025  
Acrylic on canvas with text verso  
24 x 20 in / 61 x 50.8 cm  
MC104  
\$15,000.00



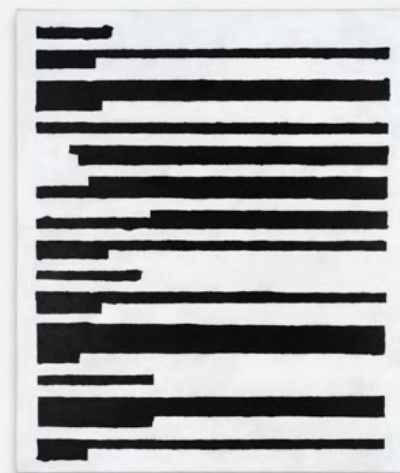
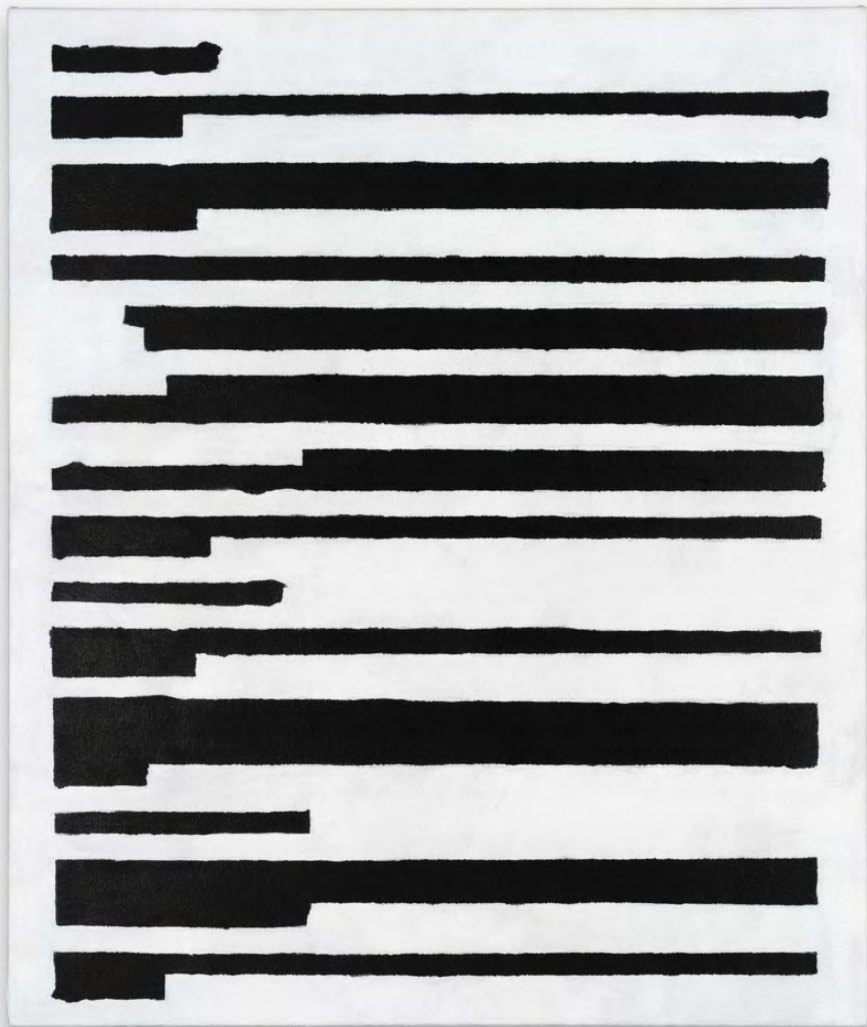


Jump

Some hope

The fish  
won't jump  
to the hook.  
Christ

some don't.



Meg Cranston  
Justified, 2025  
Acrylic on canvas with text verso  
26 x 22 in / 66 x 55.9 cm  
MC105  
\$16,500.00

## A Useless Invention

Life is embarrassment  
over silly things.

What did I do?  
A penalty looming.  
Vague and creepy.

How did we get so ashamed  
of righteous opinions,  
heartfelt,  
impractical,  
idiotic views?  
All have merit.

I drew a picture and was ashamed.  
Killed a thought before I said it.

Is there a fault?  
Or just a bad scene?  
We are hampered in

defanged cobras who can't strike.

Courage takes courage.  
Without a defense

Can't we catch a break?  
I mean, really?

Meg Cranston

Artist Spotlight

Untitled Art Miami Beach

Booth B25

## Checklist



### **Meg Cranston**

Split Complement, 2025

Oil on canvas with text verso

70 x 55 in / 177.8 x 139.7 cm

MC101

\$55,000.00



### **Meg Cranston**

Position, 2025

Oil on canvas with text verso

70 x 55 in / 177.8 x 139.7 cm

MC103

\$55,000.00



### **Meg Cranston**

Socialism, 2025

Acrylic on canvas with text verso

60 x 45 in / 152.4 x 114.3 cm

MC102

\$50,000.00



### **Meg Cranston**

Tonic Clonic, 2025

Acrylic on canvas with text verso

28 3/4 x 19 1/2 in / 73 x 49.5 cm

MC099

\$16,500.00

# Meliksetian MB Briggs



**Meg Cranston**

Jump, 2025

Acrylic on canvas with text verso

24 x 20 in / 61 x 50.8 cm

MC104

\$15,000.00



**Meg Cranston**

Justified, 2025

Acrylic on canvas with text verso

26 x 22 in / 66 x 55.9 cm

MC105

\$16,500.00

*All works subject to prior sale and taxes, if applicable.*

# Meliksetian MB Briggs

Meg Cranston

Untitled Art Miami Beach

Artist Spotlight

December 3 - 7, 2025

Stand B25



Meliksetian | Briggs is pleased to present a new body of work by Los Angeles-based **Meg Cranston** for *Untitled Art Miami Beach*. The six new paintings will be shown in the *Artist Spotlight* section guest curated by artist Petra Cortright.

Meg Cranston's new work merges painting and writing into a unified form. Though she has long worked in both media, she now treats them as parallel systems, two kinds of syntax. In her practice, visual structures such as composition, proportion, and color harmony function like grammar: a gesture acts as a verb; a palette sets a tone; spatial relationships articulate meaning as directly as sentences.

This approach is clear in *Position, 2025* a "preposition painting" inspired by a paragraph by writer Grace Paley composed entirely of prepositional words. Cranston translates that linguistic structure into blocks of color arranged by relation: beside, under, toward, across.

The poem on the back begins:

*above / across / after / against / among / around*

affirming that both color and language express relationships.

In *Split Complement, 2025* she uses the color harmony of one hue paired with the two flanking its opposite to explore interpersonal and philosophical relationships. On the verso, she imagines a short play generated by the painting's chromatic logic:

*Setting: Two flowers and a hot-dog boat in triadic harmony.*

*Dramatic Question: Has the conflict already happened, or is it about to?*

The text proposes that harmony is dynamic rather than fixed.

A similar tension appears in *Socialism, 2025* where two phones face each other, reflecting and transmitting imperfectly. The verso text considers how shared systems, political, emotional, or technological, rely on reciprocal attention. Its poem reads:

*hey / hey / what? / nothing / tell me*

Cranston places all texts on the back of the paintings so they function not as wall labels, but as the paintings' own internal literature. To encounter the writing, the viewer must change position, physically or imaginatively, mirroring the work's movement between interior and exterior, surface and meaning.

Together, image and text form a single hybrid work: public on the front, private on the back, unified through tension and resonance.

# Meliksetian MB Briggs

**Meg Cranston** (b. 1960, Baldwin, NY) received her MFA from California Institute of the Arts and her BA from Kenyon College. She has received numerous awards including the John Simon Guggenheim Memorial Foundation Fellowship, J. Paul Getty Community Foundation Artist Grant, Architectural Award and Foundation of American Art in Public Places. She is currently the Chair of Fine Arts at Otis College of Art and Design, Los Angeles

Cranston has been exhibiting internationally since 1988. Early exhibitions include curator Paul Schimmel's seminal 1992 exhibition *Helter Skelter* at the Museum of Contemporary Art, Los Angeles (catalog) and the 1993 Biennale di Venezia / Venice Biennale (cat.). Solo exhibitions include the Carnegie Museum of Art, Pittsburgh, Gund Gallery, Kenyon College, Ohio. Kunstverien Heilbronn, Germany, Witte de With, Rotterdam, Neuer Aachener Kunstverein, Aachen, Artspace, Auckland (catalog) and the Hammer Museum, Los Angeles.

Group exhibitions in the past few years include, among others, *Class Reunion*, MUMOK / Museum moderner Kunst Stiftung Ludwig, Vienna, *This Brush for Hire*, ICA / Institute of Contemporary Art, Los Angeles, an exhibition which she also co-curated with John Baldessari, *Post-Studio*, Museo Jumex, Mexico City, *Welcome to the Dollhouse*, Museum of Contemporary Art, Los Angeles, *Los Angeles - A Fiction* at the Astrup Fearnley Museet, Oslo and the Musée d'art contemporain de Lyon, France (cat.), *L' image volée* curated by Thomas Demand at the Fondazione Prada, Milan (cat.), and *L.A. Exuberance*, Los Angeles County Museum of Art / LACMA.

Cranston is the author of several books including *More Than You Wanted to Know About John Baldessari Volumes 1 and 2* with Hans Ulrich Obrist and has published numerous essays on art.

Cranston's work is included in major collections worldwide including, among others, the Museum of Contemporary Art, Los Angeles, the Museum of Modern Art, New York, the Los Angeles County Museum of Art, and the Hammer Museum, Los Angeles.

Meg Cranston  
Untitled Art Miami Beach

Back Room  
Additional Works





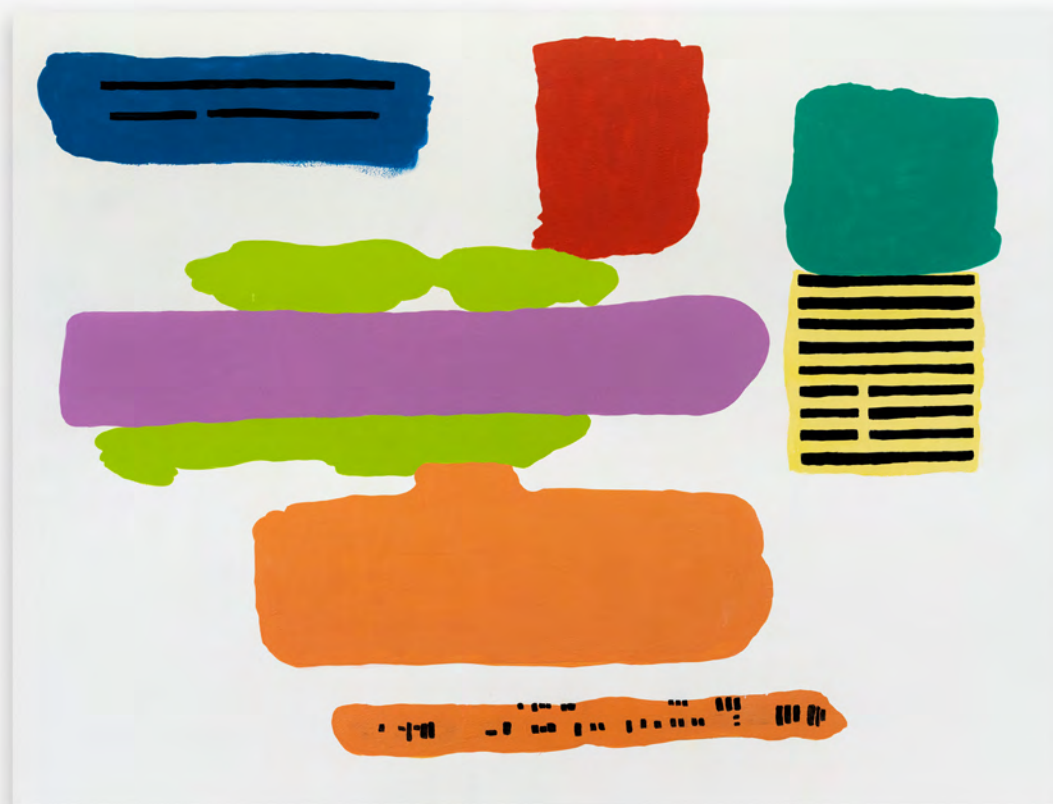
Meg Cranston  
Radiator, 2024  
Acrylic and enamel on canvas  
55 x 76 in / 140 x 193 cm  
MC092  
\$58,000.00





Meg Cranston  
 Business Reply, 2024  
 Enamel on canvas  
 51 ¼ x 66 in / 130.1 x 167.6 cm  
 MC094  
 \$52,500.00







Meg Cranston  
Palette Painting No. 6, 2023  
Acrylic on canvas  
60 x 45 in / 152.4 x 114.3 cm  
MC070  
\$50,000.00





Meg Cranston  
Meg Cranston  
Palette Painting No. 7, 2023  
Acrylic on canvas  
60 x 45 in / 152.4 x 114.3 cm  
MCo71  
\$50,000.00





Meg Cranston  
 '99, 2017  
 Acrylic on canvas  
 60 x 45 in / 152.4 x 114.3 cm  
 MC055  
 \$50,000.00





Meg Cranston  
Now / The Past, 2024  
Enamel on canvas  
15 x 24 in / 38.1 x 61 cm  
MC096  
\$12,000.00



Meg Cranston  
 Palette (red, yellow, blue,  
 umber), 2022  
 Oil on paper (framed)  
 16 x 12 in / 40.6 x 30.5 cm  
 17 x 13 x 1½ in / 43.2 x 33 x 3.8  
 cm framed  
 MC079  
 \$6,500.00



Meg Cranston  
 Orange Eyebrows, 2023  
 Gouache, oil and collage on  
 paper  
 12 x 9 in / 30.5 x 22.9 cm  
 13 x 10 x 1 ¼ in / 33 x 25.4 x 3.2  
 cm framed  
 MC081  
 \$4,000.00

# Meliksetian MB Briggs

## MEG CRANSTON

Born 1960, Baldwin, New York  
Lives and works in Venice, California

### EDUCATION

1986 California Institute of the Arts / CalArts, Valencia, CA, Master of Fine Arts  
1988 Jan van Eyck Akademie, Maastricht, The Netherlands  
1982 Kenyon College, Ohio, Bachelor of Arts

### SOLO EXHIBITIONS

2024 *Organizing Principles*, Meliksetian | Briggs, Dallas, TX  
2023 *A Line has Two Sides*, Meliksetian | Briggs, Dallas, TX  
2022 *Size, Shape, Distraction*, Meliksetian | Briggs, Los Angeles, CA  
2019 *Hue Saturation Value: The Archer Paintings*, Gund Gallery, Kenyon College, OH  
2019 *Hue Saturation Value: The Archer Paintings*, Meliksetian | Briggs, Los Angeles, CA  
2018 *Hue Saturation Value*, Eastern Star Gallery, Archer School, Los Angeles, CA  
2017 *Same Composition, Different Hues, Different Titles*, Meliksetian | Briggs, Los Angeles, CA  
2016 *Pizza, Bagpipe, Carburetor*, Meliksetian | Briggs, Los Angeles, CA  
2015 *I Suppose So*, Kunstverein Heilbronn, Heilbronn, Germany  
2014 *Poodle Mix*, Galerie Michael Janssen, Berlin, Germany  
*Meg Cranston*, Fitzroy Gallery, New York, NY  
2013 *Emerald City*, LAX Art, Los Angeles, CA  
*Keep It Simple, Keep it Fresh* with John Baldessari, Galerie Michael Janssen, Singapore  
*Real Painting (for Aunt Cora)* with John Baldessari, Galerie Michael Janssen, Berlin, Germany  
2010 Galleri Brandstrup, Oslo, Norway  
2009 *Meg Cranston / Michaela Eichwald*, Neuer Aachen Kunstverein, Aachen, Germany  
2008 *Every Dog in the Pound*, Mercer Union, Toronto, Canada  
*Radiator, He Said/She Said*, Chicago, IL  
2007 *The Pleasure of Obvious Problems: Meg Cranston 1990-2007* (survey) ArtSpace, Auckland, New Zealand (catalog)  
Galerie Kapinos Berlin, Germany  
2006 Venetia Kapernakas Gallery, New York, NY  
Museum for Contemporary Art, Seigen, Germany  
2005 *Rock Bottom*, Galerie Michael Janssen, Cologne, Germany  
*Volcano, Trash and Ice Cream*, Happy Lion Gallery, Los Angeles, CA  
2004 Michael Janssen Gallery, Cologne, Germany  
2003 *Magical Death*, Leo Koenig Gallery, New York, NY  
*Magical Death* Art Unlimited, Art | Basel 34, Basel, Switzerland  
2002 Rosamund Felsen Gallery, Santa Monica, CA  
Happy Lion, Los Angeles, NY  
2001 Goldman Tevis Gallery, Los Angeles, CA

# Meliksetian MB Briggs

- 2000 Galerie Michael Kapinos, Berlin, Germany  
Venetia Kapernekas Fine Art, New York, NY  
1301PE, Los Angeles, CA  
Printed Matter Inc., New York, New York
- 1999 Rosamund Felsen Gallery, Santa Monica, CA
- 1998 Kunstverein Leipzig, Projektgalerie Elsterpark, Leipzig, Germany  
Galerie Praz Delavallade, Paris, France
- 1998 Dogenhaus Projekt, Berlin, Germany  
Witte de With Center for Contemporary Art, Rotterdam, The Netherlands
- 1997 Callery & Boesky Gallery, New York, NY
- 1996 Rosamund Felsen Gallery, Santa Monica, CA
- 1995 Galerie Etienne Ficherouille, Brussels, Belgium  
CBD Gallery, Sydney, Australia  
Galerie Tanja Grunert, Cologne, Germany
- 1994 Karsten Schubert Gallery Ltd., London, UK  
Icebox, Athens, Greece  
1301PE Gallery, Santa Monica, CA
- 1993 Carnegie Museum of Art, Pittsburgh, PA (catalog)  
Galerie Tanja Grunert, Cologne, Germany  
Galerie Marc Jancou, Zurich, Switzerland  
Karsten Schubert Gallery Ltd., London, UK
- 1992 1301PE Gallery, Santa Monica, CA
- 1991 Ealan Wingate Gallery, New York, NY  
Galerie Tanja Grunert, Cologne, Germany  
Olin Art Gallery, Kenyon College, Gambier, OH
- 1990 Koury/Wingate Gallery, New York, NY  
Marc Richards Gallery, Los Angeles, CA
- 1989 Marc Richards Gallery, Los Angeles, CA
- 1988 Santa Monica Museum of Art, Santa Monica, CA (cat.)  
Jeffrey Linden Gallery, Los Angeles, CA

## GROUP EXHIBITIONS

- 2025 *Blue Dream*, Shrine Gallery, Los Angeles, CA
- 2020 *The Practice of Everyday Life*, Meliksetian | Briggs, Los Angeles, CA
- 2019 *Make Believe*, curated by Bruce W. Ferguson, Magenta Plains, New York, NY  
*The Exhibition Centennial: 100 Years Of Otis College Alumni*, Otis College of Art and Design, Santa Monica, CA  
*Glue All!* Two-person exhibition with Todd Gray, Armory Show, New York, NY
- 2018 *New Art Dealers Association & Artadia Award Group Exhibition*, NADA Miami, Miami Beach, FL  
*Class Reunion: Works from the Gaby and Wilhelm Schürmann Collection*, MUMOK / Museum moderner Kunst Stiftung Ludwig, Vienna, Austria  
*This Brush for Hire: Norm Laich and Many Other Artists*, curated by John Baldessari and Meg Cranston, Institute of Contemporary Art / ICA, Los Angeles, CA  
*Post-Studio*, Museo Jumex / Jumex Collection, Mexico City, Mexico

# Meliksetian MB Briggs

- 2017 *Welcome to the Dollhouse*, curated by Rebecca Matalon, MOCA / Museum of Contemporary Art, Los Angeles, CA  
*Non-Objective*, curated by James Hayward, Telluride Gallery, Telluride, CO  
*Zwanzig*, Galerie Barbara Thumm, Berlin, Germany  
*Los Angeles – A Fiction*, MAC / Musée d'art contemporain de Lyon, Lyon, France (catalog)  
*Putting Down the Wall* curated by Monique Van Genderen, Art Gallery at the University of California San Diego, La Jolla, CA
- 2016 *Los Angeles – A Fiction*, Astrup Fearnley Museet, Oslo, Norway (cat.)  
*L.A. Exuberance: New Gifts by Artists*, Los Angeles County Museum of Art (LACMA), Los Angeles, CA  
*L'image vole* curated by Thomas Demand, Fondazione Prada, Milan, Italy  
*Brain Multiples at 25*, 1301 PE, Los Angeles, CA
- 2015 *Above, Below, Within*, Meliksetian | Briggs, Los Angeles, CA  
*Afghan Carpet Project*, curated by Ali Subotnik, Hammer Museum, Los Angeles, CA  
*Black & White Mike: A Tribute to Mike Kelley*, Curated by Benjamin Weissman, Center for the Arts Eagle Rock, Los Angeles CA
- 2013 *A Point of View: Selected Gifts from the Laurence Rickels Collection*, Museum of Contemporary Art / MOCA, Los Angeles, CA  
*Ein ahnungsloser Traum vom Park*, Museum Abteiberg, Mochengladbach
- 2012 *Made in L.A.*, Hammer Museum, Los Angeles, CA
- 2010 *Beter dan God/ Better than God*, TwentseWelle, Enschede, Netherlands  
*Kristen Calabrese, Meg Cranston, Monique van Genderen*, Galerie Branstrup ,Oslo, Norway  
*Framing Abstraction, Mark, Symbol, Signifier*, Municipal Art Gallery, Los Angeles, CA  
*The Artist's Museum*, Museum of Contemporary Art/ MOCA, Los Angeles, CA
- 2008 *California Video*, Getty Museum of Art, Los Angeles, CA  
*parcours interdit* , Malkastenpark, Düsseldorf, Germany
- 2006 *Wonder and Horror of the Human Head*, 4F Gallery Los Angeles, Cubitt Gallery London (artists curatorial project)
- 2005 *Walk to Remember*, LACE, Los Angeles, CA
- 2004 *Schumann Collection*, K21 Museum, Düsseldorf, Germany  
*parcours interdit* , Malkastenpark, Düsseldorf, Germany
- 2002 *C.O.L.A. Awards Exhibition*, Japanese American Museum, Los Angeles, CA  
*Heads or Tails*, Galerie Praz-Delavallade, Paris, France
- 2001 *Featherweight*, Susan Hobbs Gallery, Toronto, Canada  
*L.A. Scene*, Numark Gallery, Washington, D.C.
- 2000 *L.A. EX*, Marstell, Bayerisches Staatsschauspiel, Munich, Germany  
*Focus on Pain, on Destruction, Power, Death*, Venetia Kapernekas Fine Art, New York, NY
- 1999 *Life is Elsewhere*, (Larner, Baldessari, McCarthy, Ruscha, Cranston), Theoretical Events, Milan  
*54 x 54 x 54*, Museum of Contemporary Art, London, UK
- 1999 *Art/Journalism* curated by Larry Rickles, Rosamund Felsen Gallery, Santa Monica, CA  
*On Painting (On the Edge of Painting)*, Sydney College of Art, Sydney, Australia

# Meliksetian MB Briggs

- 1998 *The Unreal Person: Portraiture in the Digital Age*, Huntington Beach Art Center, Huntington Beach, CA  
*Life Lessons*, Laguna Beach Museum of Art, Laguna Beach, CA
- 1997 *Display: Painting International*, Charlottenborg Exhibition Hall, Copenhagen (catalog)  
*Deep Storage* Haus der Kunst, Munich, Germany (traveling) (catalog)  
*Someone Else With My Fingerprints* David Zwirner Gallery, New York (traveling) (catalog)  
*Sunshine & Noir* (video segment), Louisiana Museum, Denmark (catalog)  
*L. A. Drawings* (Cranston, McCarthy, Rhoades, Pettibon), Galerie Tanya Rumpff, Haarlem, The Netherlands
- 1997 *Performa 97*, Performance festival organized by Michael Kapinos, various venues, Berlin, Germany
- 1996 *The Power of Suggestion; Narrative and Notation in Contemporary Drawing*, Museum of Contemporary Art, Los Angeles, CA (catalog)
- 1995 *Meg Cranston, Chris Wilder, Sarah Cottier* Gallery, Sydney, Australia  
*Biblio Vertigo*, Northern Illinois University Art Museum, Chicago, IL  
*I Love What I am Doing*, Randolph Street Gallery, Chicago, IL  
*It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art*, The Phoenix Art Museum, Phoenix, AZ (traveling)
- 1994 *The Media & Art Exhibition '94*, Magic Media Company, Hurth, Germany  
*Jenseits von Eden (East of Eden)*, Museum Schloss Mosigkau, Dessau-Roßlau Germany  
*I Myself & Me*, The Interart Center, New York, NY
- 1994 *Guest Room: Bulloch, Cranston, Seager, Strode*, Art & Public, Geneva, Switzerland  
*[cut] - Los Angeles - 90'ernes Kunstscene*, Konstforeningen, Copenhagen  
*Arrested Childhood*, Center for Contemporary Art, Miami, FL  
*LOS ANGELES: Mind Quakes*, Breda Fotographia '94, Breda, Netherlands
- 1993 *Open '93: Emergency*, Aperto, '93, La Biennale di Venezia / Venice Biennale, Venice, Italy
- 1993 *Kontext Kunst*, Künstlerhaus, Neue Galerie am Landmuseum Joannet, Graz, Austria (catalog) (German)  
*Space of Time: Contemporary Art from the Americas*, Americas Society, New York, NY (traveling) (catalog)  
*influx*, Gallery 400, The University of Illinois at Chicago, IL  
*Into The Lapse*, Karsten Schubert Gallery Ltd., London / Bruno Brunnet Fine Arts, Berlin, Germany (traveling video exhibition) (catalog)  
*Paper Trails: The Eidetic Image*, Contemporary American Works on Paper, Krannert Museum, University of Illinois at Urbana-Champaign, IL (catalog)
- 1992 *Helter Skelter*, Museum of Contemporary Art, Los Angeles, CA (catalog)  
*Songs of Innocence, Songs of Experience*, Whitney Museum at Equitable Center, New York, NY (catalog)  
*Untitled*, Galerie Max Hetzler, Cologne, Germany  
*Histories*, Galerie Karin Schorm, Vienna, Austria (catalog)  
*120 Minuten!* Galerie Esther Schipper, Cologne, Germany  
*Flux Attitudes*, New Museum of Contemporary Art, New York

# Meliksetian MB Briggs

- 1991 *Facts and Rumors*, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands (catalog)  
*Korper und Korper*, Grazer Kunstverein, Graz, Austria  
*Tres Instalaciones*, Galeria Sloane Racotta, Mexico City, Mexico (catalog)  
*When Objects Dream and Talk in Their Sleep*, Jack Tilton Gallery, New York, NY  
*The Lick of the Eye*, Shoshana Wayne Gallery, Los Angeles, CA
- 1990 *The Koln Show*, Galleries Grunert, Hetzler, Spruth et.al. (catalog), Cologne, Germany  
*Meg Cranston. Sarah Seager, Thaddeus Strode*, Galerie Schurr, Stuttgart, Germany  
*Spirit of our Times*, Santa Barbara Contemporary Art Forum, Santa Barbara, CA
- 1989 *Sculpture*, Laurie Rubin Gallery, New York, NY  
*Hand Made: The Nature of the Object*, Bard College, New York, NY  
*I to Eye*, Cirrus Gallery, Los Angeles, CA
- 1988 *Girl's Night Out: Femininity and Masquerade*, The New Museum of Art, New York, NY  
*An Exhibition Curated by John Baldessari*, Jeffrey Linden Gallery, Los Angeles, CA
- 1987 *Breaking the Looking Glass (West)*, Fahey Klein Gallery, Los Angeles, CA  
*Breaking the Looking Glass (East)*, Holly Solomon Gallery, New York  
2001 1/2 Loughelton Gallery, New York
- 1987 *The New Who's Who*, Hoffman/Borman Gallery, Los Angeles
- 1986 *T.V. Generations*, LACE /Los Angeles Contemporary Exhibitions, Los Angeles CA (catalog)

## PERFORMANCES

- 2005 *Riot at Pandora's Box: The Secret History Art History of Sunset*, Getty Research Institute, Los Angeles, CA  
*Navajo of Bunker Hill*, LACE, Los Angeles, CA
- 2004 *William Faulkner Museum*, Patricia Fuare Gallery, Santa Monica, CA
- 2003 *Artist For President*, United Divas, Los Angeles, CA
- 2002 *Woman Who Would Play Me If I paid Them*, Goldman Tevis Gallery Los Angeles, Written by Meg Cranston, various performers
- 2000 *Dental Physiognomy*, Venetia Kapernakas Fine Arts, New York, performed by Meg Cranston  
*Long Story Short*, text, sound and video performance works written and performed by Meg Cranston, Marstell Theater, Bayerisches Staatsschauspiel, Munich, Germany  
*Life Death Misc.*, music arranged by Meg Cranston, Villa Stuck, Munich, Germany  
*Good Morning Evil Genius*, text and image by Meg Cranston, Galerie Michael Kapinos, Berlin, Germany
- 1999 *Life Death Misc.*, music/sculpture, music arranged by Meg Cranston, performed by various artists.
- 1995 *God Love the Tragic Artist, Meg Cranston on the Life of Marvin Gaye*, CBD Gallery, Sydney, Australia
- 1997 *God Love the Tragic Artist, Meg Cranston on the Life of Marvin Gaye*, Museum of Contemporary Art, Los Angeles, CA
- 1998 *God Love the Tragic Artist, Meg Cranston on the Life of Marvin Gaye*, Witte de With Center for Contemporary Art, Rotterdam

# Meliksetian MB Briggs

## PUBLIC PROJECTS

- 2013 *Ein ahnungsloser Traum vom Park*, Museum Abteiberg, Mochengladbach, Germany  
2004 *Public Art Work*, commissioned by Los Angeles Cultural Affairs Department for the Will and Ariel Durant Branch Library, Hollywood, CA  
1999 *Public Art Work*, commissioned by CIM associates for the City of Brea, CA.  
Sculptural Water Feature awarded 2000 Architectural Foundation of America, Art in Public Places Award  
1995 *Public Art Work*, commissioned by the Los Angeles Metropolitan Transit Authority for the Metro Green Line Norwalk Station completed 1995.

## AWARDS AND GRANTS

- 2013 Artadia NADA New York Prize  
2007 California Community Foundation Grant  
2006 Artist's Resource for Completion Grant, Durfee Foundation  
2004 Anonymous Was A Woman Artists Grant  
2001 C.O.L.A. Individual Artist's Grants, Los Angeles Cultural Affairs  
2000 Architectural Foundation of America, Art in Public Places Award  
1994 John Simon Guggenheim Memorial Foundation Fellowship  
1990 Penny McCall Foundation Grant

## ARTIST BOOKS

- 1998/2000 *Good Morning, Evil Genius*, 2nd Cannons publisher, Los Angeles, 2007.  
1993 *Library Book*, (32 pages), 1301 publisher. Second edition, 1995.  
1991 *Silent Night*, portfolio of twelve serigraph prints with text by Meg Cranston, Freeman Editions, Los Angeles, publisher.  
1989 *As I Told You*, (48 pages), Marc Richards Gallery, publisher.  
1989 *LAMB*, images by John Baldessari, story by Meg Cranston, Instituto d'Arte Moderna, Valencia Spain, publisher. (English and Spanish editions).  
1988 *The Russian Songbooks*, (32 pages), Jan van Eyck Akademie, publisher.

## BOOKS

- 2013 *More Than You Wanted to Know About John Baldessari, Volumes 1 and 2*, Meg Cranston, Hans Ulrich Obrist, editors, JRP Ringier, Zurich publishers.  
2012 *Jack Goldstein x 10,000*, Phillip Kaiser, Meg Cranston, Douglas Crimp, Alexander Dumbadze, John Kelsey, James Welling, Prestel Publishing.  
2008 *Hot Pants in a Cold Cold World*, Artspace/Clouds/JRP Ringier publishers, 220 pages illustrated, texts by Carole Ann Klonarides, Nico Israel and Tirdad Zolghadr.  
2004 *100 Artists See God*, exhibition catalog, text by Meg Cranston, John Baldessari and Thomas McEvilley, published by Independent Curators International, 250 pages  
2001 *Jack Goldstein and the CalArts Mafia*, Richard Hertz and Jack Goldstein postscript by Meg Cranston, Minneola Press, Santa Monica, CA.  
1999 *John Baldessari: Many Worthwhile Aspects*, catalog essay, Schirmer Mosler publisher, Germany (English and German).

# Meliksetian MB Briggs

## CURATORIAL PROJECTS

- 2018      *This Brush for Hire: Norm Laich*, curated by Meg Cranston and John Baldessari, ICA / Institute of Contemporary Art, Los Angeles
- 2006      *People For A Better Tomorrow*, Sweeney Gallery, University of California, Riverside, CA  
            *Wonder and Horror of the Human Head*, Cubitt Gallery London, 4F Gallery Los Angeles, CA
- 2004      *100 Artists See God*, sponsored by Independent Curators International, New York, NY traveling various venues. Meg Cranston and John Baldessari, co-curators, catalog edited by Meg Cranston.
- 2003      *An Interest in Life*, Apexart, New York, Meg Cranston and John Baldessari, co-curators, catalog.
- 1991      *Blind Love*, Krieger/Landau Gallery, Santa Monica. Meg Cranston, curator. Catalog with essay by Meg Cranston.
- 1987      *Hetrodoxy*, Rosamund Felsen Gallery, Los Angeles, CA

## SELECTED PUBLIC COLLECTIONS

MoMA / Museum of Modern Art, New York, NY  
MOCA / Museum of Contemporary Art, Los Angeles, CA  
Hammer Museum, Los Angeles, CA  
Laguna Art Museum, Laguna Beach, CA  
LACMA / Los Angeles County Museum of Art, Los Angeles, CA  
Denver Art Museum, Denver, CO  
New School, New York, NY  
Gund Gallery, Kenyon College, OH  
Sammlung Schürmann, Aachen / Berlin, Germany  
Museo Jumex / Jumex Collection, Mexico City, Mexico  
Marciano Art Foundation / MAF, Los Angeles, CA

**Untitled**  
**Miami Beach**  
**Art**

Meliksetian MB Briggs

Dallas & Los Angeles

[info@meliksetianbriggs.com](mailto:info@meliksetianbriggs.com)

[www.meliksetianbriggs.com](http://www.meliksetianbriggs.com)

[@meliksetianbriggs](https://www.instagram.com/meliksetianbriggs)