

An abstract watercolor artwork featuring a grid of irregular, overlapping rectangular shapes. The colors are vibrant and varied, including shades of orange, brown, grey, blue, and purple. The shapes are separated by thin, dark lines, creating a mosaic-like effect. The overall composition is dynamic and textured.

Dallas Art Fair

April 16-19, 2026

Booth F11

Meliksetian | Briggs  
Dallas & Los Angeles

Dave Muller  
Petra Cortright  
Meg Cranston  
Helen Bermingham  
Todd Gray  
Areum Yang  
Joe Reihsen  
Adam Saks  
Yifan Jiang  
& Johannes Wohnseifer





## Dave Muller

Dave Muller (b. 1964, San Francisco, CA) is a conceptual artist who creates paintings and installations that are rooted in his deep fascination with music - how it infiltrates and shapes our identities, and the communal dialogue it generates across cultures. Tapping into shared poetic moments and a collective dialogue, Muller depicts the myriad iconographies of his musical obsession; album covers and spines, vinyl records, tapes, CDs, bootlegs, B-sides, disco balls, record labels, set lists, rare and popular instruments, sounds of all stripes, musicians, and singers, both beloved and unknown.

Muller lives and works in Los Angeles, CA. His work has been the subject of numerous exhibitions in the United States and abroad, including solo shows at the Institute of Contemporary Art, Boston, MA, Minneapolis Institute of Art, Minneapolis, MN, Museo de Arte Contemporáneo de Castilla y León, León, Spain; San Francisco Museum of Modern Art, San Francisco, CA, and Saint Louis Art Museum, St. Louis, MO, as well as at Anthony Meier and Blum and Poe galleries. He has participated in major group exhibitions including the Lyon Biennial, Lyon, France, and the Whitney Biennial, New York and he has a permanent large scale mural installation in the Dallas Cowboys Collection at the AT&T Stadium in Arlington, TX.

His work is represented in the collections of the Dallas Museum of Art, Dallas, TX, Hammer Museum, Los Angeles, CA, Solomon R. Guggenheim Museum, New York, NY, Museum of Contemporary Art, Los Angeles, CA, Museum of Modern Art, New York, NY, National Gallery of Canada, Ottawa, San Francisco Museum of Modern Art, San Francisco, CA, and the Whitney Museum of American Art, New York, NY, among many others. Muller currently has a large scale survey exhibition of his work on view at the Williamson Gallery, Art Center College of Design, Pasadena through August 8, 2026.



Dave Muller

Youth Misspent (in Record Stores):

\$157.96 + 41.49 € + 1,365 \* + Bs.S40 + R4.99,  
2022

Acrylic on gessoed plywood panel

60 x 48 x 1 5/8 in / 152.4 x 121.9 x 4.1 cm

DM011

\$35,000.00







Dave Muller  
Rob's Top Eleven Speculative Alternate, 2016  
Acrylic on paper (framed)  
84 x 36 in / 213.8 x 91.4 cm paper size  
86 ½ x 38 ½ in / 219.7 x 97.8 cm framed  
DM001 / DM1147  
\$40,000.00





Dave Muller  
Vermont, Two Days After the Eclipse  
(Bedroom, Facing West), 2024  
Acrylic on gessoed plywood panel  
58 ¼ in diameter x 1 ¼ depth  
/ 24.1 cm diameter x 3.2 cm depth  
DM009 / DM1407  
\$35,000.00







Dave Muller  
Three Forty-Seven #3, 2025-26  
Acrylic on gessoed plywood panel  
30 in diameter x 1 ¼ in depth  
/ 76.2 diameter x 3.2 cm depth  
DM010  
\$25,000.00

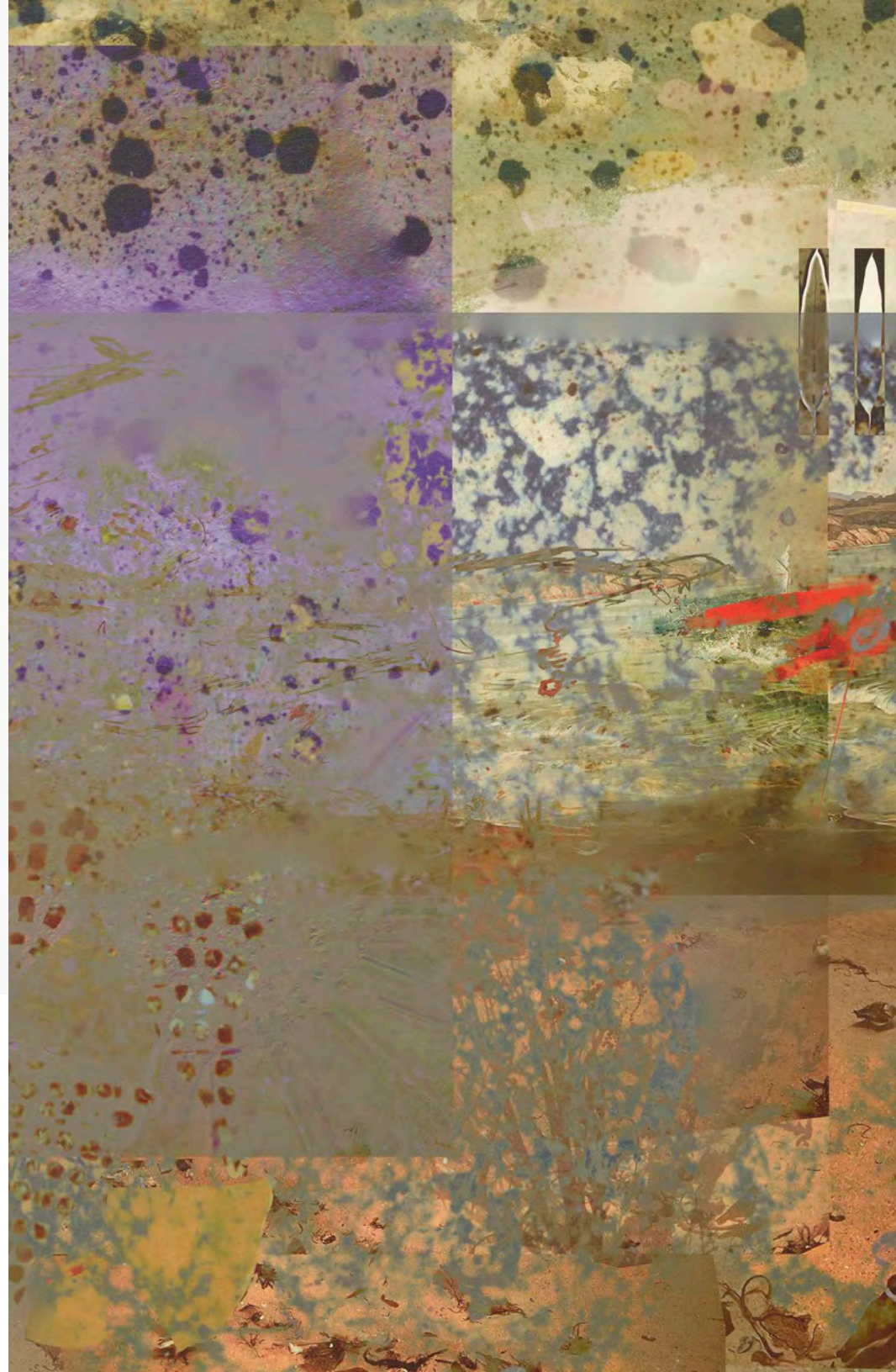


## Petra Cortright

At the core of Petra Cortright's distinct artistic practice is the creation, manipulation, and distribution of digital files and images. Considered a pioneering figure within the 'post-Internet art' movement, Cortright rose to prominence with performative self-portrait YouTube videos in the 2000s. For the last several years, she has expanded her digitally based practice to include paintings and sculpture.

The deeply personal paintings featured at the Dallas Art Fair continue a shift in Cortright's practice where she is actively photographing subject matter around where she is living, as opposed to her earlier process of mining the internet for images. The distance from the natural world in Cortright's recent body of work is magnified by the fact that the flora, fauna, and landscapes captured in her disjunctured paintings are sourced from photographs she has taken of the dioramas and exhibits of the Santa Barbara Museum of Natural History. In these paintings, Cortright transports and amalgamates the early-20th-century traditions of plein-air painting and Californian Impressionism to the post-digital age while engaging with her own relationship to the locale.

Cortright (b. 1986, Santa Barbara, CA) studied Fine Arts at Parsons School of Design, The New School, New York, NY (2008) and the California College of the Arts, San Francisco, CA (2004). She has exhibited extensively worldwide and her work is in institutional collections including the Museum of Modern Art, New York, the Crystal Bridges Museum of American Art, Bentonville, AR, the Hammer Museum, Los Angeles, the Los Angeles County Museum of Art, the Bass Museum, Miami, the Museum of Contemporary Art, Los Angeles, the Museum of Contemporary Art, Chicago, and the Pérez Art Museum, Miami, among others.



Petra Cortright  
softdrive\_flare "angelbit" crush\_ribbon modemhalo,  
2025  
Digital painting on Birch wood panel  
40 x 57 ¼ in / 101.6 x 145.4 cm  
PC001  
\$45,000.00





Petra Cortright  
folderdust velvetflux "datapool" softreboot,  
2025  
Digital painting on canvas  
40 x 30 in / 101.6 x 76.2 cm  
PC003  
\$24,000.00



Petra Cortright  
netlock.exe charmfield "twilight\_input"  
glowtrace, 2025  
Digital painting on canvas  
40 x 30 in / 101.6 x 76.2 cm  
PC002  
\$24,000.00

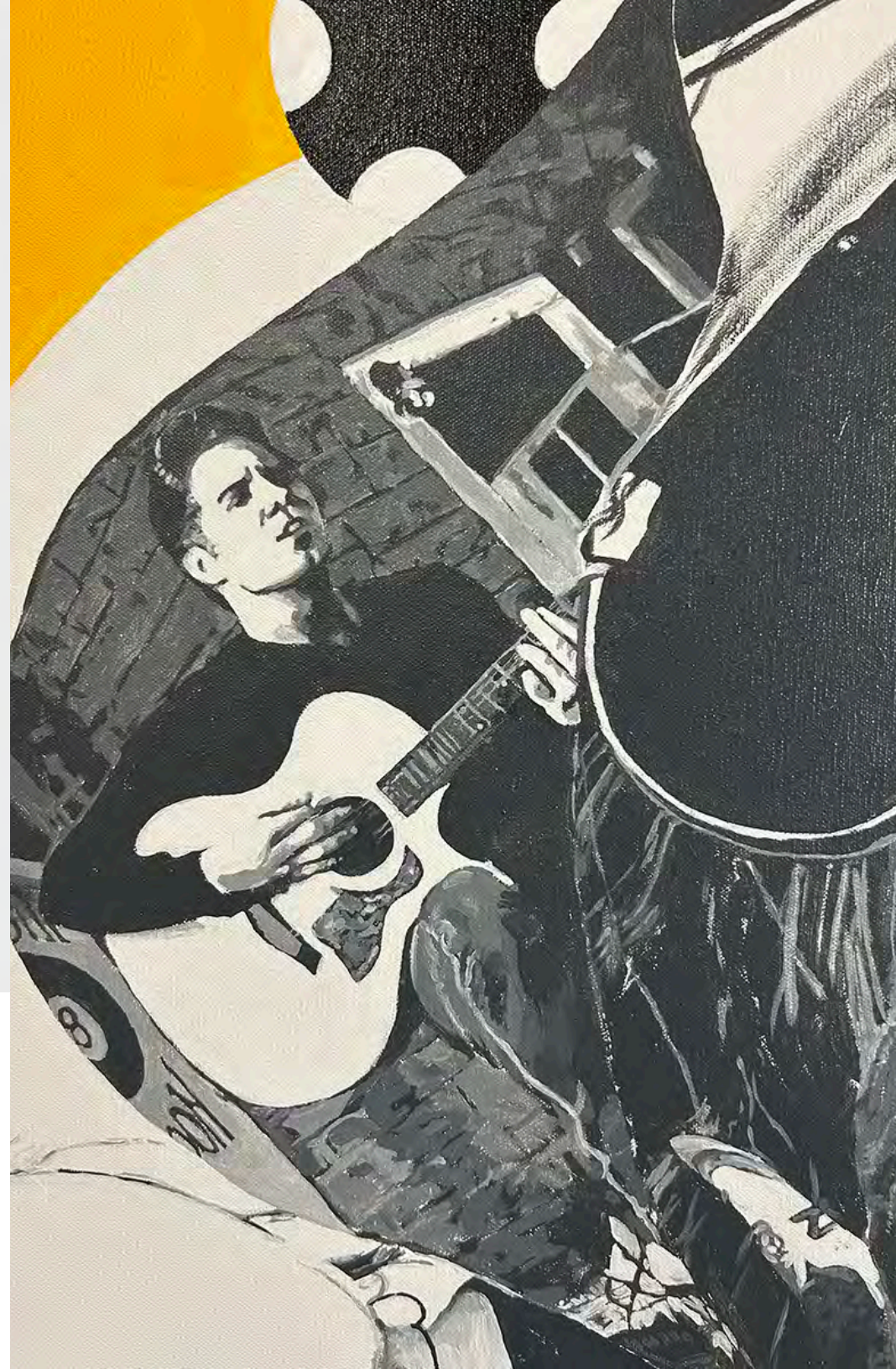


## Meg Cranston

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. Cranston's latest collage painting from 2026 featured at the fair, part of an ongoing series, combines meticulously rendered figures from 2000s-era indie rock bands under a beach umbrella, complemented by feathers, bold graphic color elements and capped by a polka-dot bow, a recurring motif throughout the series.

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  
Various Affectations of Men With Polka  
Dots and Feathers, 2026  
Acrylic on canvas  
57 x 47 x 2 in / 144.8 x 199.4 x 5.1 cm  
MC106  
\$45,000.00





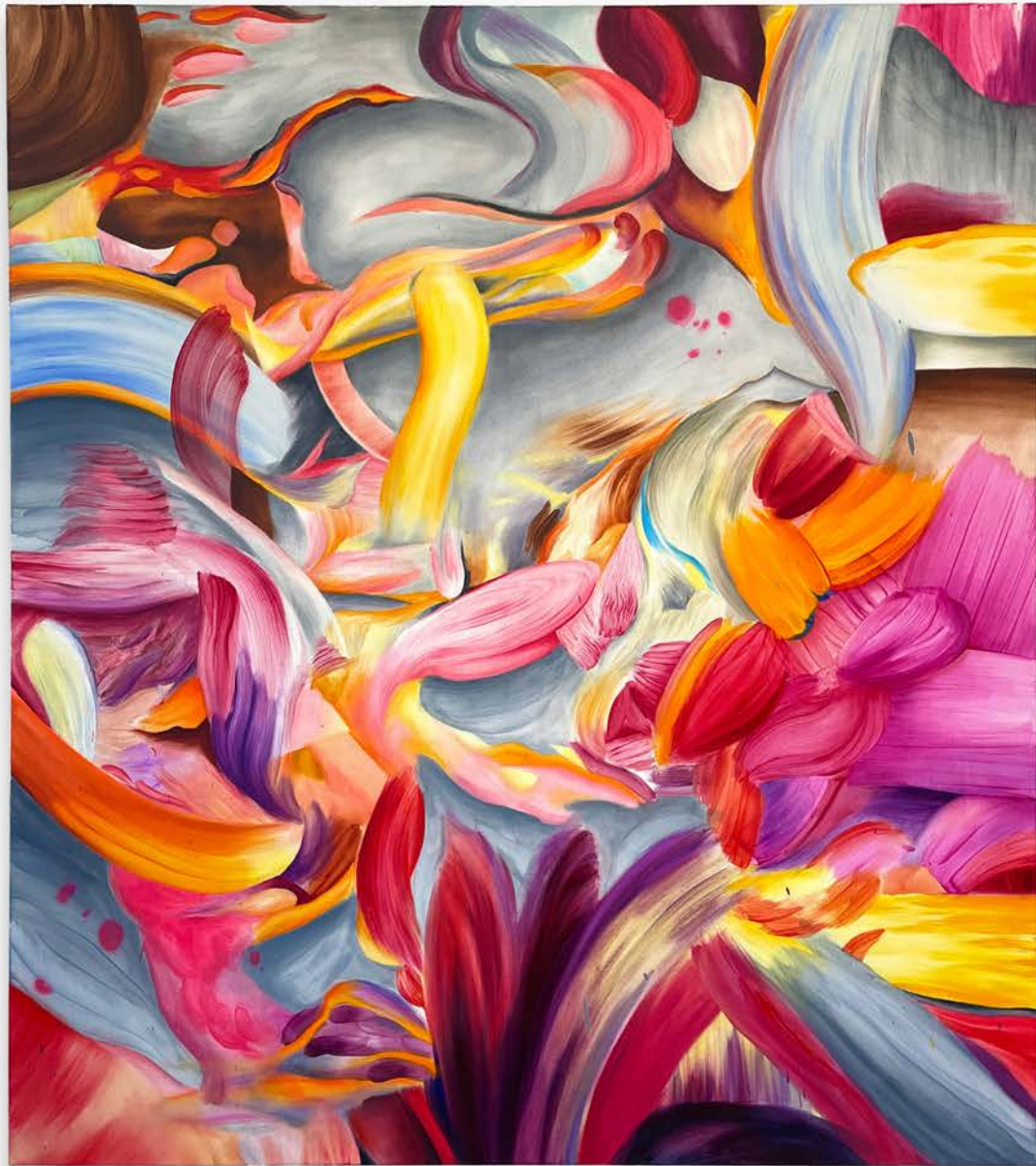
## Helen Bermingham

“In my practice I explore ideas around memory and time. I see my paintings as psychological spaces or ‘fictionscapes’ and the process of painting as a conversation that occurs between my unconscious, my memories and the material of paint. Central to my process is repetition. I repeat marks, images and brushstrokes from previous paintings into each subsequent new one. I’m interested in the idea that every time I repeat a mark it changes- much like each time you recall a memory it changes. The incidental mark making that occurs when painting is also an important part of my process by which elements of newness or surprise can enter the work. These unplanned marks find an association with the unconscious and take the work in a new direction both visually and emotionally. Paintings start from one position and end up somewhere unanticipated and new, but somewhere new that has a resonance with me. I feel they often throw up ‘new’ memories. Allowing associative thought to play a role pushes the painting along and creates new ideas for further works. Through my repetition of paint marks from painting to painting, I create a kind of genealogy of marks; that connections can be unearthed and excavated from the work. In this way I see painting as a repository of time and memory. As the work progresses the marks change and develop to be used again in future paintings thus constantly propelling the work forward while also looking back to the past.” ~ Helen Bermingham, 2026

Helen Bermingham is a Irish artist based in London. She has her Master of Arts in Painting from the Royal College of Art, London and a BA in History of Art and Drama from Trinity College, Dublin. She has exhibited throughout the UK, USA and Europe including The Cabin and The Bunker, Los Angeles, Luca Tommasi Arte, Milan, Italy, GR Gallery, New York, NY, Mint Gallery, Munich, Germany, as well as Gillian Jason Gallery, Haricot Gallery and Taymour Grahne Projects in London.

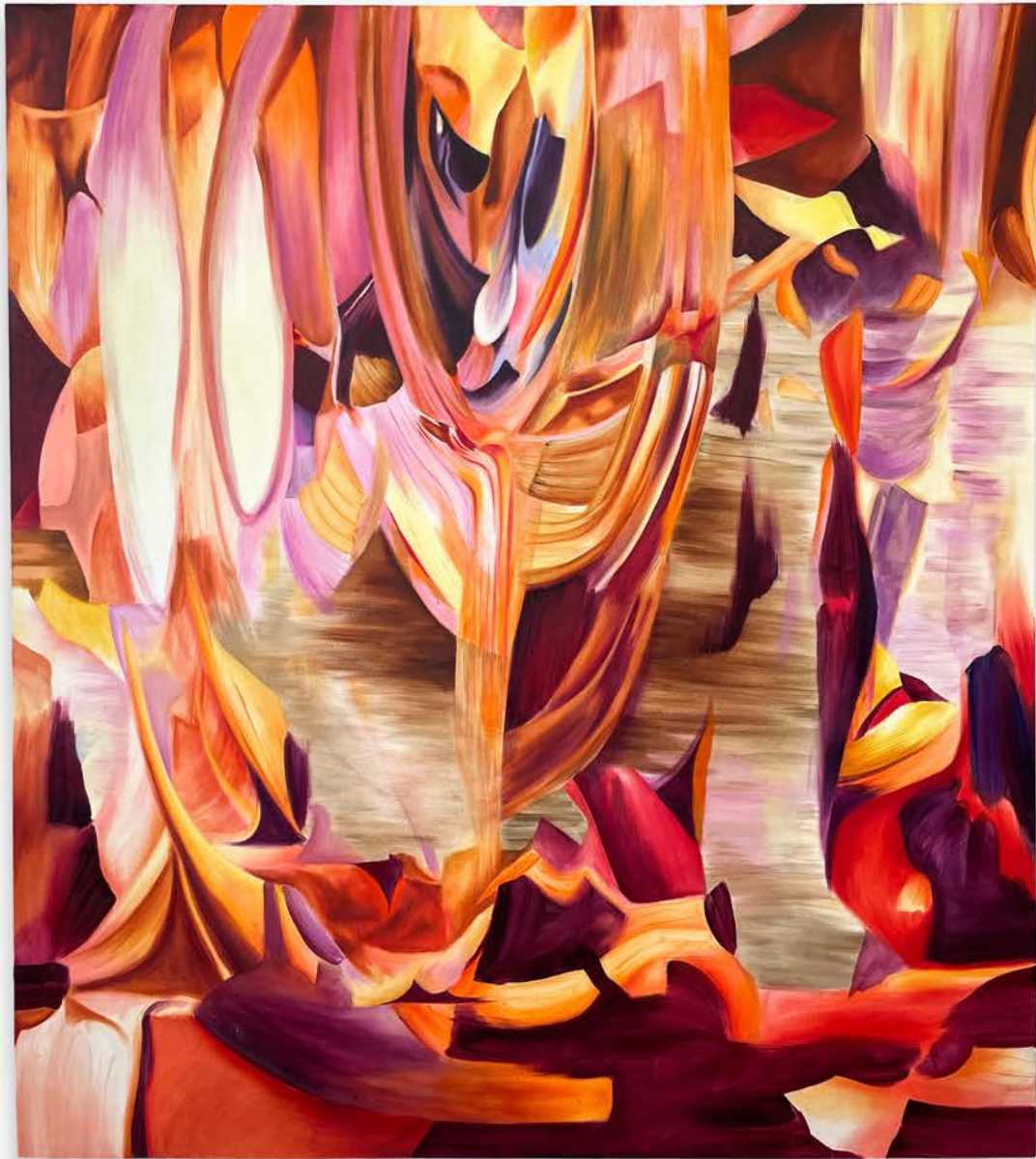


Helen Bermingham  
On a map of dreams and woes, 2026  
Oil on canvas  
70 ¾ x 63 in / 180 x 160 cm  
HB003  
\$14,000.00





Helen Bermingham  
Don't we always lie amongst the ruins, 2026  
Oil on canvas  
70 <sup>3</sup>/<sub>4</sub> x 63 in / 180 x 160 cm  
HB002  
\$14,000.00





Helen Bermingham  
The ed e of what you said, 2026  
Oil on canvas  
70 <sup>3</sup>/<sub>4</sub> x 63 in / 180 x 160 cm  
HB004  
\$14,000.00





Helen Bermingham  
Begin and end and end again, 2025  
Oil on canvas  
47 ¼ x 47 ¼ in / 120 x 120 cm  
HB001  
\$9,750.00





## Todd Gray

Todd Gray's *Pax 3*, 2017, presented at the 2019 Whitney Biennial, is a photo triptych of archival pigment prints in custom and scavenged frames, weaving a profound narrative of solidarity, identity, and decolonial reclamation.

In the work, Gray, who once served as Michael Jackson's personal photographer, repurposes candid images from his archive, capturing a moment of Michael Jackson and Chuck Berry—two titans of music—clapping hands. Yet, rather than emphasizing their star power, Gray obscures their identifiable features, allowing the gesture of their interlocked hands to take center stage. This act of joining hands becomes a powerful symbol of solidarity, transcending the individual egos and cultural weight of celebrity. The clasped hands, rendered with tactile clarity amid the work's collage-like composition, suggest a moment of mutual recognition and strength, evoking themes of unity across time and struggle. Gray juxtaposes these human connections with lush, overgrown foliage near his Ghanaian studio, weaving natural elements into the composition to ground the work in a broader context of resilience and ancestral memory.

Todd Gray (b.1954, Los Angeles, CA) lives and works in Los Angeles. He got both his Bachelor of Fine Arts and Master of Fine Arts at the California Institute of the Arts, Valencia, CA. His work is included in institutional collections including Los Angeles County Museum of Art, Los Angeles CA, Museum of Contemporary Art, Los Angeles, CA, the Museum of Fine Arts Houston, TX, the Whitney Museum of American Art, New York, NY and the Getty Museum, Los Angeles among others.



Todd Gray  
Pax 3, 2017  
Three archival pigment prints in  
artist's frames and found frames  
48  $\frac{3}{4}$  x 38  $\frac{1}{2}$  x 3  $\frac{1}{2}$  in  
/ 123.8 x 98 x 8.9 cm  
TG043  
Contact for price







Todd Gray  
Hands, 2016  
Two archival pigment prints in artist's  
frames and found frames  
30 1/4 x 24 1/2 x 3 in / 77 x 62 x 7.6 cm  
Unique  
TG028  
Contact for price



## Areum Yang

“My work examines the home’s fluid and evolving nature, not as a fixed destination but as a construct influenced by memory, imagination, and connection. I aim to hold space for ambiguity through layered narratives and inviting questions. As an immigrant, I often feel a sense of existing in-between spaces, much like many immigrants can relate to. I inhabit a unique middle ground, between the time and space of where I came from and the time and space of where I am now. I’ve long thought of myself as in the process of finding a home. However, my focus gradually shifted towards what constitutes a home, what it means. Some say home is where comfort is felt, others say it’s where loved ones reside, some see it as a space for daydreaming, and yet others define it as a place with a protective roof overhead. Through fragmented storytelling, I wanted to share with the audience the various moments and emotions that occur in the abstract yet physical space we call home. Events and emotions within each domestic space are often complex and dualistic. The difficulties, disorientation, and disconnection experienced in the process of finding home are always accompanied by the excitement of an unknown journey and hope. Home isn’t a fixed destination; it’s a dynamic, evolving experience shaped by one’s choices and connections. Often, these new homes are amalgamations of one’s history, past experiences, and the complexities of present societal and political contexts.” ~ Areum Yang, 2026

Areum Yang (b. 1994, Seoul) is a New York-based painter who investigates displacement and the evolving nature of home. She holds an MFA from Hunter College (2021) and a BFA from Hongik University (2017). She previously undertook a residency at the Skowhegan School of Painting and Sculpture and has exhibited in New York, Los Angeles, Dallas and London.



Areum Yang  
Blue Hour, 2026  
Acrylic, oil, oil pastel, pencil on canvas  
50 x 38 in / 1127 x 96.5 cm  
AY003  
\$13,000.00



Areum Yang  
Cloud Room, 2025  
Acrylic, oil, and oil pastel on canvas  
18 x 24 in / 45.7 x 61 cm  
AY002  
\$6,500.00





Areum Yang  
My Own Plate, 2025  
Acrylic, oil, oil stick, pencil on canvas  
31 ½ x 31 ½ in / 80 x 80 cm  
AY001  
\$9,000.00





## Joe Reihsen

Joe Reihsen's paintings are vibrant abstract compositions that masterfully play with optics, illusion, and material presence. Born in 1979 in Minnesota and now based in Los Angeles, the artist builds layered surfaces that create the deceptive impression of excessive, almost sculptural paint application, often using neon pastels, fluid lines, smudges, and floating geometric or organic forms. His works feel simultaneously dense and ethereal, deceptively flat in texture yet rich with depth, blending analog and digital mark-making to explore perception, atmosphere, and the boundaries between surface and space. The result is an enigmatic visual experience that invites prolonged contemplation, evoking microclimates or psychological portals brimming with luminous color and quiet motion.

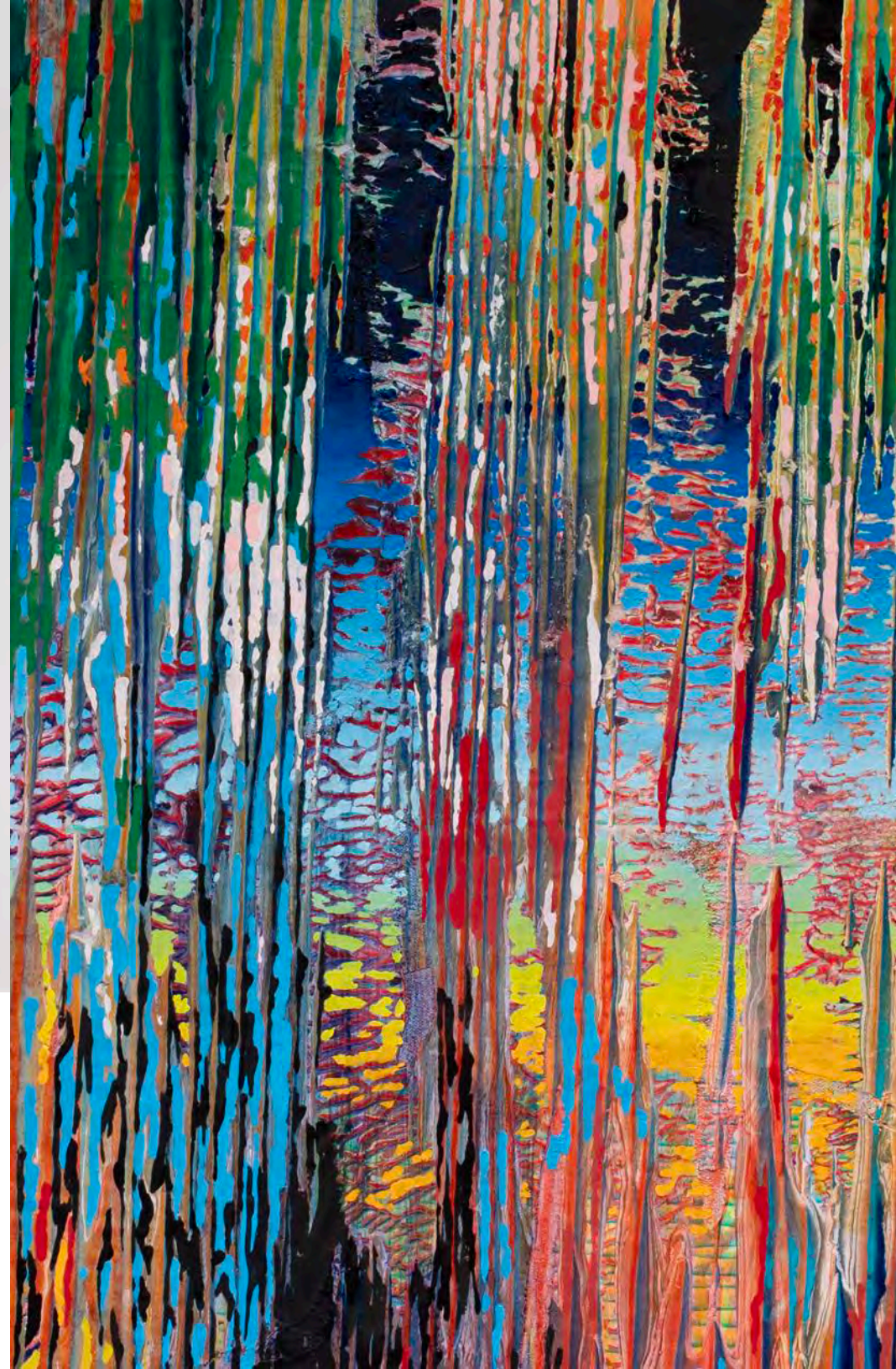
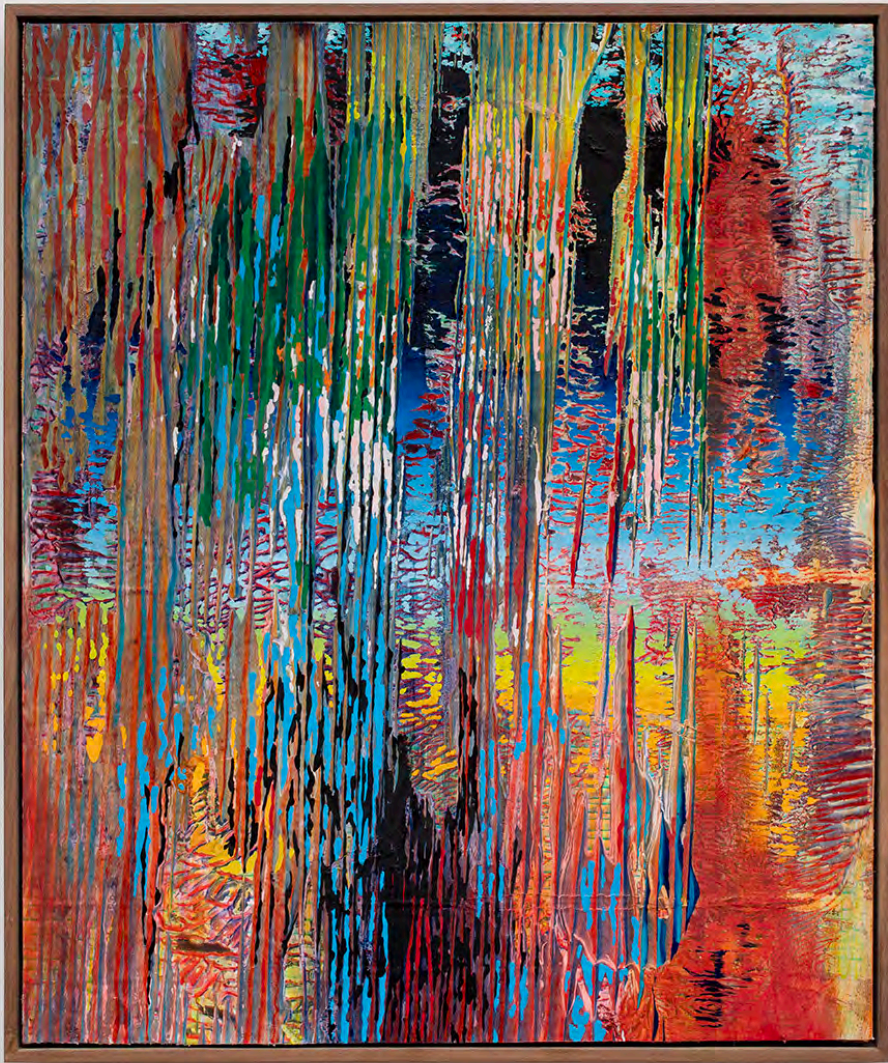
Reihsen's inventive studio process further distinguishes his practice: he often paints marks and gestures onto plastic sheets before carefully transferring them onto canvas or panel—much like a sophisticated monoprint, layering acrylics, oils, and occasionally other media such as airbrush or gel mediums. This technique generates fluid, iridescent passages and “floating” forms that hover between presence and absence, producing a luminous, almost topographical quality reminiscent of acidic rainbows or shifting atmospheric conditions. The resulting surfaces challenge viewers' assumptions about handmade versus digitally assisted creation, while maintaining a deep-rooted dialogue with the traditions of abstract painting.

Reihsen earned his BFA from the San Francisco Art Institute, 2005 and MFA from UC Santa Barbara, 2008. His work has been featured at Meliksetian | Briggs in the exhibition *Closer to Illusion* curated by Luana Hildebrand as well as in many exhibitions at prominent venues in New York, Los Angeles, Brussels and Milan to name a few.

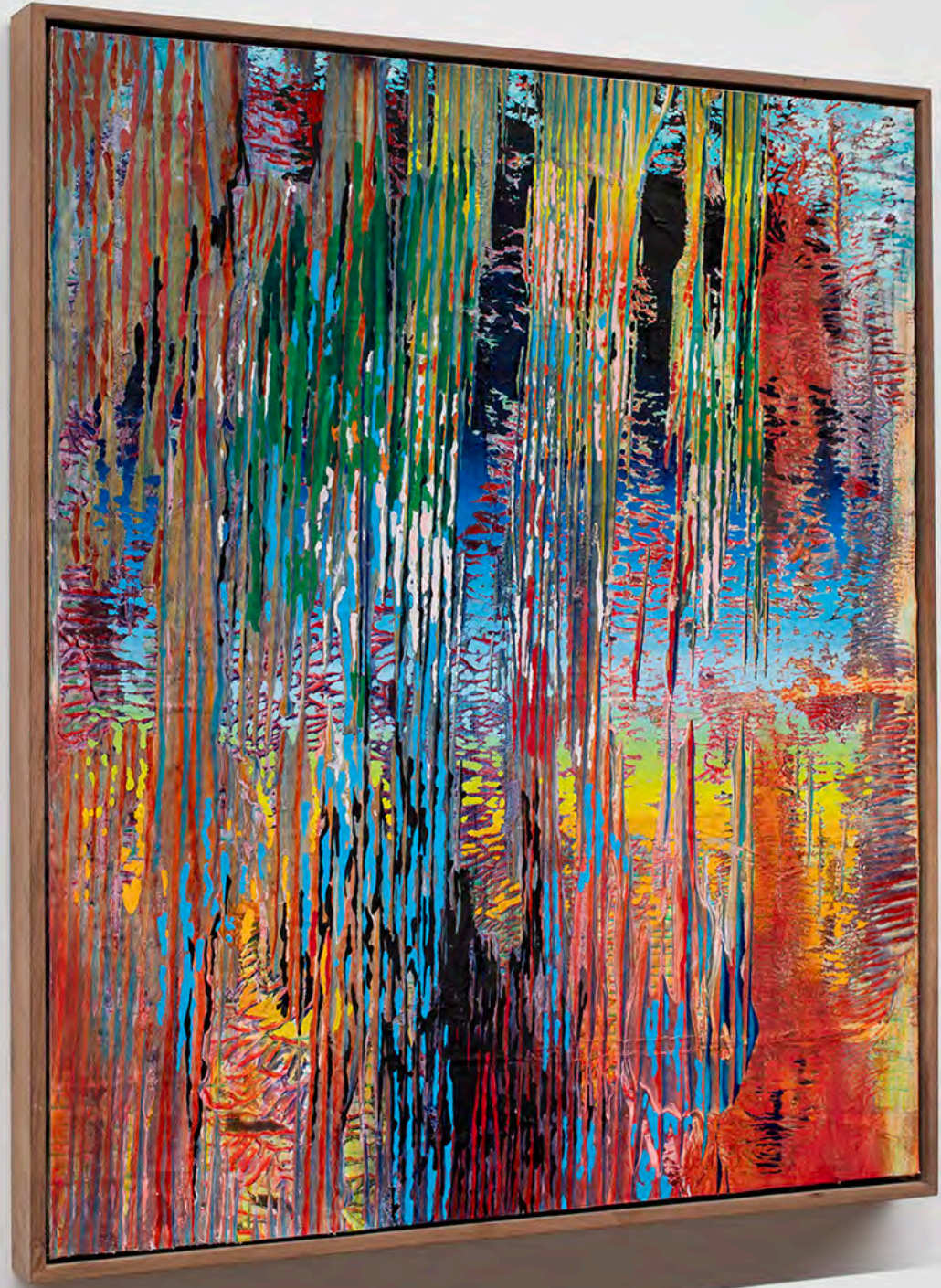
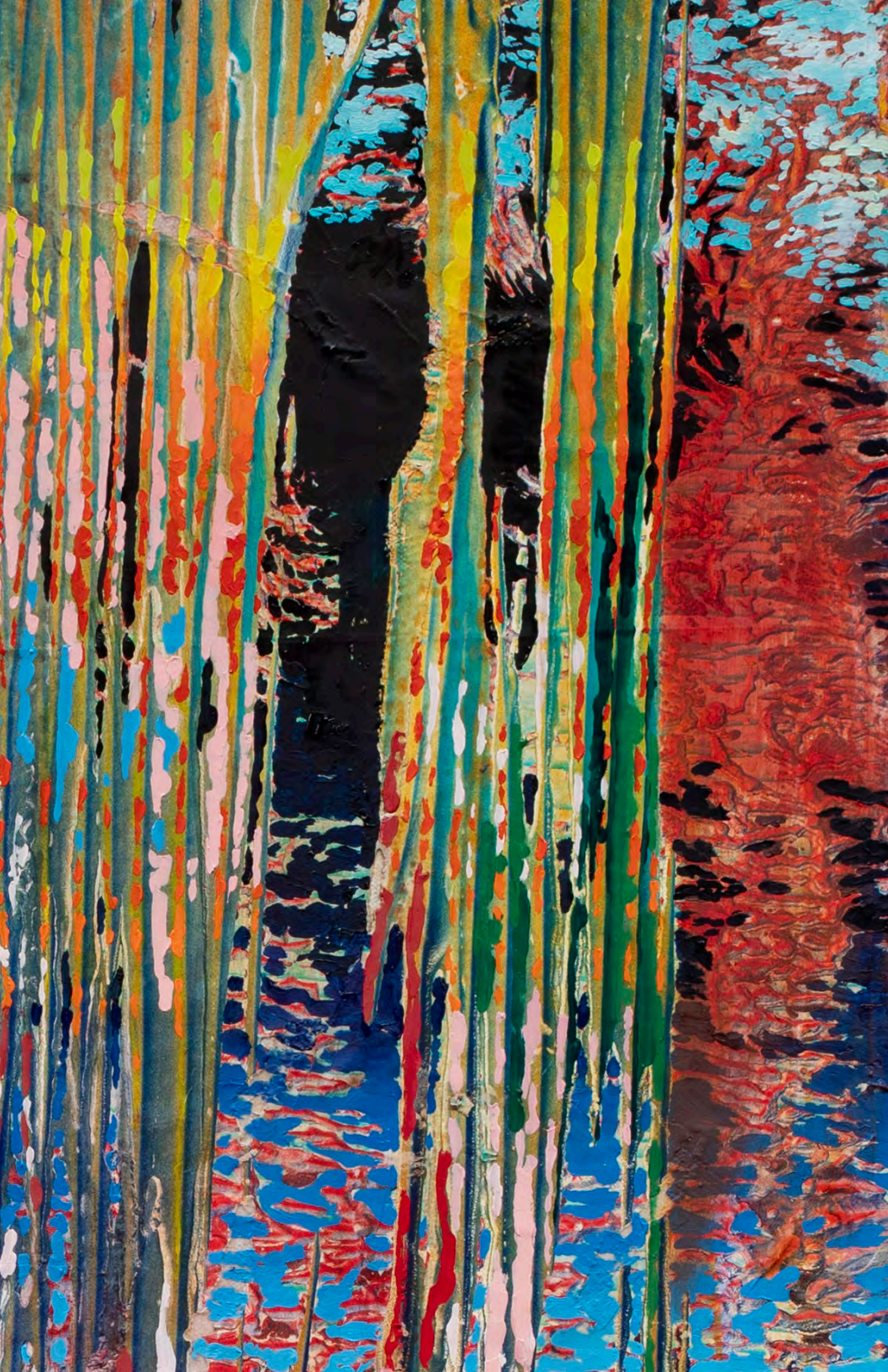


Joe Reihesen  
Dawn Walk, March, 2026  
Oil on canvas  
60 x 72 in / 152.4 x 182.9 cm  
JR002  
\$25,000.00





Joe Reihsen  
Afternoon Swim, March, 2026  
Oil on canvas (framed)  
35 x 30 in / 88.9 x 76.2 cm  
JR001  
\$6,800.00 including frame

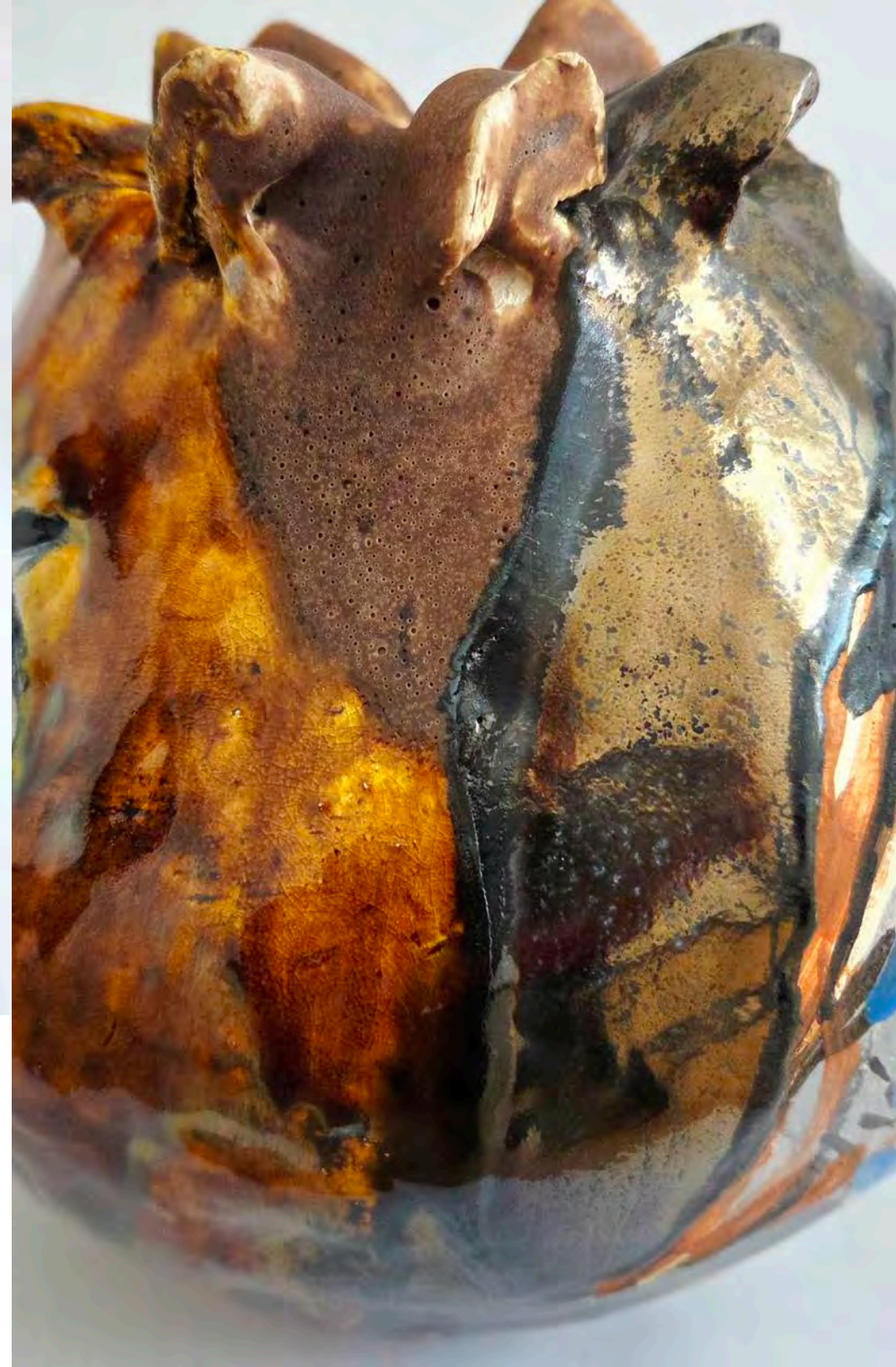




## Adam Saks

Berlin-based Danish artist Adam Saks explores the transformation and the interplay between the ephemeral and the enduring. An accomplished painter, Saks extends his dynamic sensibility into ceramics, a medium he embraces for its tactile plasticity and ability to push beyond the two-dimensional plane of painting. His ceramic pieces function as three-dimensional continuations of his pictorial stories. Here, he scrapes into the clay, builds thick impastos of glaze, or layers wafer-thin translucent surfaces to modulate texture and depth in ways impossible on canvas, accelerating the same motifs of vanishing forms, heraldic emblems, and pop-cultural debris into sculptural relief. Whether glazed vessels echoing tattooed torsos or abstract forms that echo the swirling chaos of his oils, Saks' ceramics add a physical immediacy and material experimentation to his oeuvre, creating a holistic body of work that blurs the boundaries between painting's illusion and sculpture's tangible presence.

Adam Saks (b. 1974, Copenhagen) lives and works in Berlin. Saks graduated from the Royal Danish Academy of Fine Arts in Copenhagen and the Hochschule für Kunst, Berlin and is the recipient of numerous awards including Silkeborg Kunstmuseum Artist Award, 2003, Niels Wessel Bagges Kunstfond, 2009 and the Kjell Nupen Memorial Grant, 2014. Saks' work is represented in such prestigious European institutional collections as the National Gallery of Art, Copenhagen, the ARoS / Aarhus Kunstmuseum, Aarhus, the Kunsthal Nord, Aalborg, the Sønderjyllands Kunstmuseum, Tønder and the Statens Kunstfond, Copenhagen in Denmark, the Malmö Konstmuseum and the Nordiska Akvarellmuseet in Sweden, as well as the Kiasma Museum of Contemporary Art, and the EMMA / Espoo Museum of Modern Art in Finland, the LAC / Lieu d'Art Contemporain in France, the Kunstverein Reutlingen in Germany and the Zabłudowicz Collection in London.



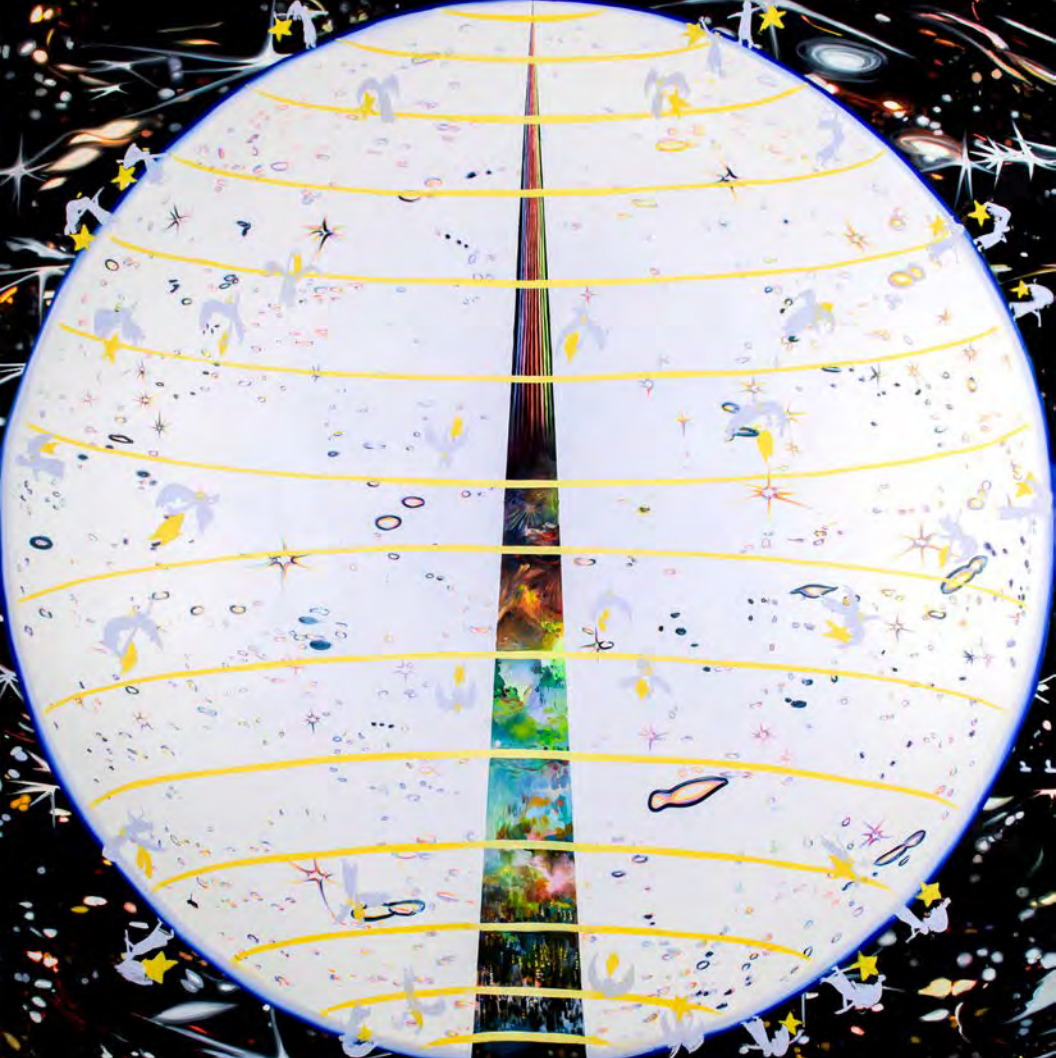
Adam Saks  
Duel, 2026  
Glazed ceramic  
9 ¼ x 9 x 9 in / 23.5 x 22.9 x 22.9 cm  
Unique  
AS039  
\$3,900.00



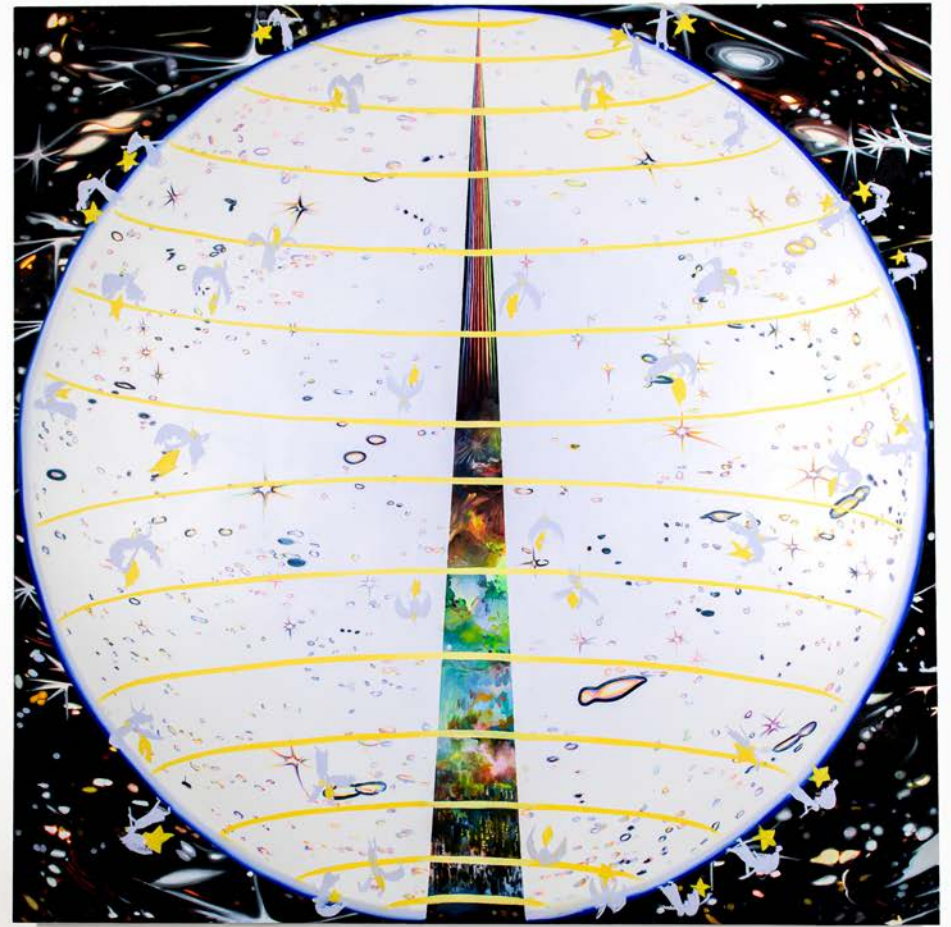
## Yifan Jiang

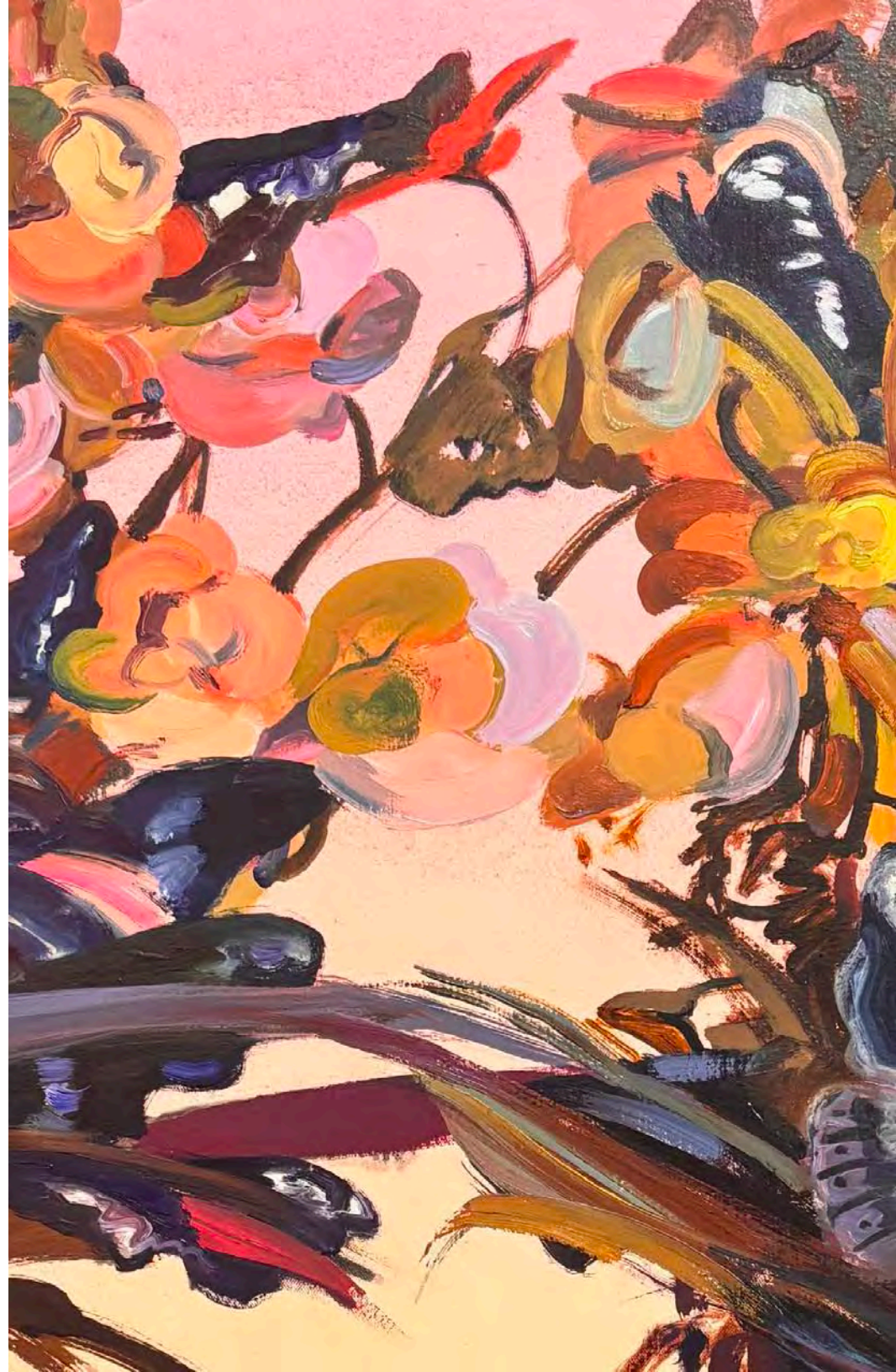
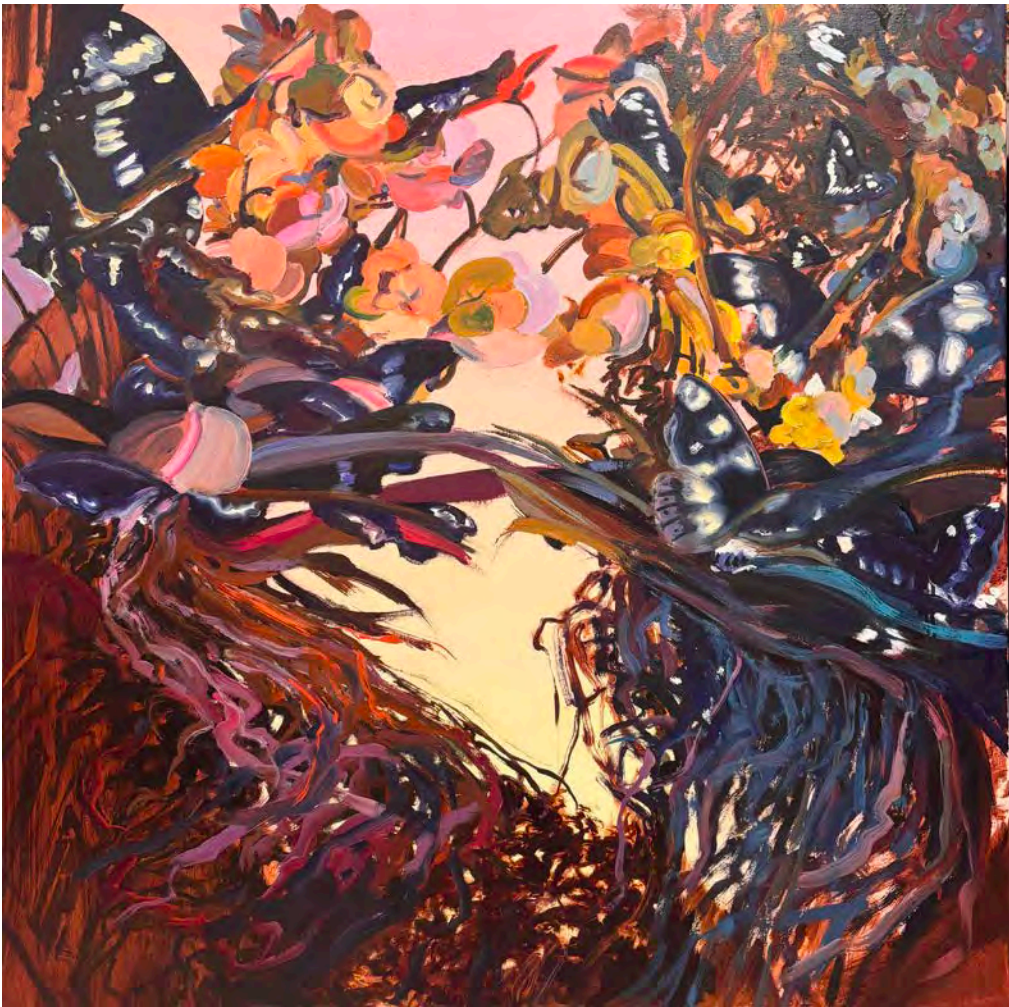
Yifan Jiang works in painting and digital animation, the two media informing one another across her practice. The featured work at the Dallas Art Fair, *Everything*, 2024, was made for a museum exhibition at the Asia Society, Houston in 2025. About the work Jiang states: “the origin of the universe, predating time itself, remains a profound mystery. While the Big Bang explains the universe’s expansion, it doesn’t address its cause. The Dao Te Ching refers to coexistence and non-existence as the “abyss of abysses—the gateway to all mystery.” The universe can be imagined as shifting between black and white, creating a circular world through the boundaries between these opposites. Ancient Hebrew texts liken stars to traveling angels. As the stars move out of the circles that contain them, the circle expands. Yet, on a sphere, circles can shrink even as angels escape, like the universe may one day fold in on itself, continuing the eternal cycle of being and non-being. There are some branches of knowledge I am hanging off of to imagine the beginning of everything.”

Yifan Jiang (b. 1994, Tianjin, China) is a Canadian artist currently based in New York City. She received her Master of Fine Arts at Columbia University, New York and her Bachelor of Fine Arts from Emily Carr University of Art and Design, Vancouver. Along with a number of exhibitions, solo and group, at Meliksetian | Briggs both in Dallas and Los Angeles, Jiang has had solo exhibitions at 56 Henry, New York, Christian Andersen Gallery, Copenhagen; Hunsand Art Space, Hangzhou, and OM Gallery, Shanghai. Recent group exhibitions include shows at David Kordansky, Los Angeles, Pace Gallery, Hong Kong, Alisan Gallery, New York, Guangdong Times Museum, Guangzhou, and the Asia Society, Houston, among others. Her work is in public collections including those of the Dallas Museum of Art and the Roswell Museum, New Mexico.

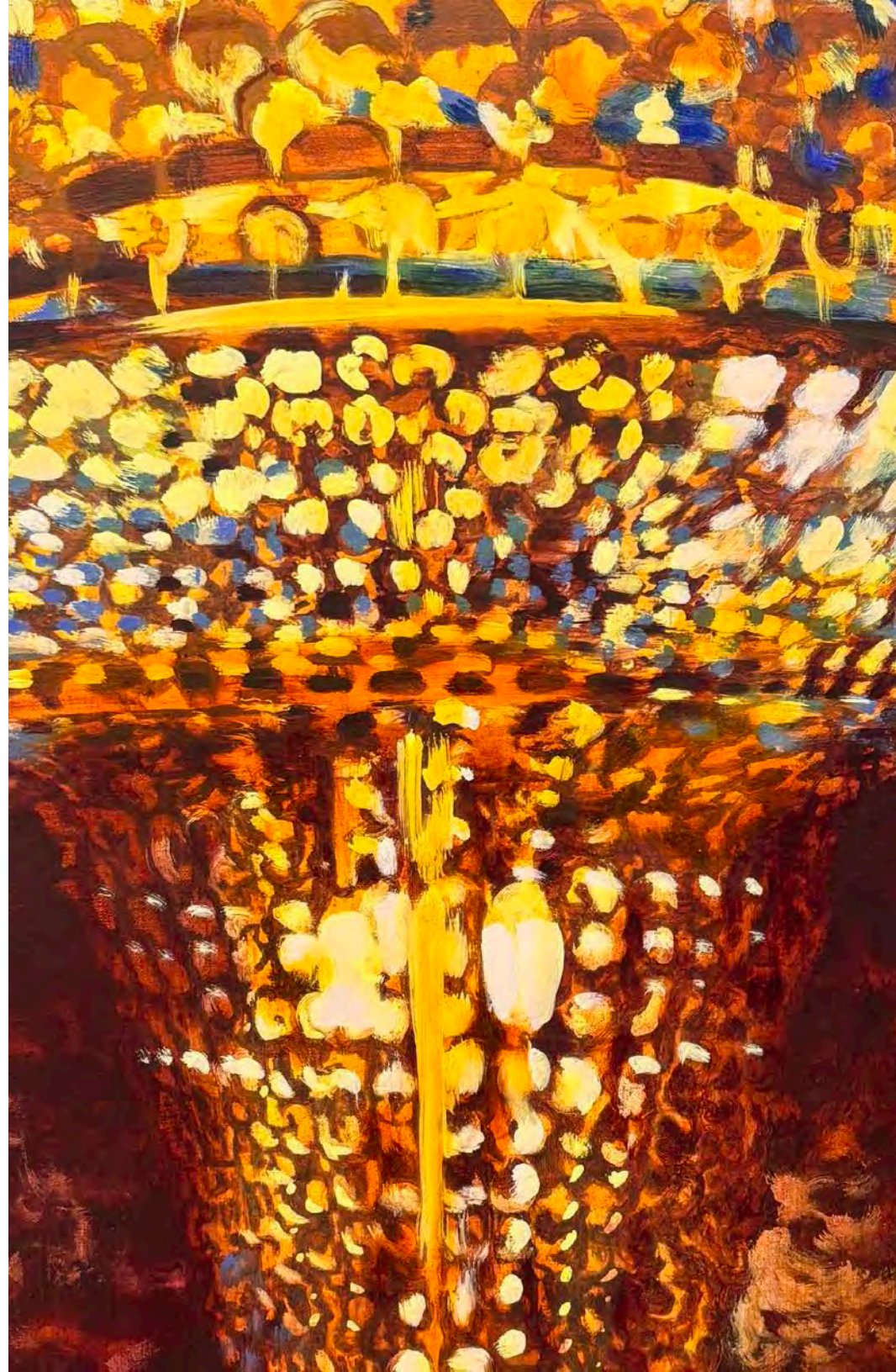


Yifan Jiang  
Everything, 2024  
Oil on canvas  
96 x 96 in / 243.8 x 243.8 cm  
YJ073  
\$22,000.00





Yifan Jiang  
Thoghts, 2026  
Oil on canvas  
38 x 38 in / 96.5 x 96.5 cm  
YJ107  
\$8,500.00



Yifan Jiang  
Chandelier, 2026  
Oil on canvas  
38 x 38 in / 96.5 x 96.5 cm  
YJ106  
\$8,500.00



Yifan Jiang  
Stingray, 2026  
Oil on canvas  
16 x 16 in / 40.6 x 40.6 in  
YJ105  
\$3,500.00



Yifan Jiang  
Sunny Shark, 2026  
Oil on canvas  
16 x 16 in / 40.6 x 40.6 cm  
YJ104  
\$3,500.00



Johannes Wohnseifer investigates the construction of memory, how subjective perception makes time pass quickly or slowly in a world of shifting cultural values. The artist draws on consumer imagery and references from Cherry Coke, the Rolex “Daytona” and his friend and mentor Martin Kippenberger’s Capri paintings, to dreams, disco, the latest memes, word play, codes and riddles, all of which are synchronized, consolidated and fused into these works. By blending digital and analog processes, Wohnseifer explores themes of memory, representation, and the intersection of technology and traditional art forms, creating works that oscillate between the familiar and the cryptic.

Johannes Wohnseifer (b.1967) lives and works in Cologne and Erftstadt, Germany and is a professor at the KHM / Academy of Media Arts, Cologne. His multi-layered paintings, video works, photographs, sculptures and installations reference art history, design, technology and contemporary culture. His work has been included in recent exhibitions at the Deichtorhallen, Hamburg, the Kunstmuseum Wolfsburg, the Hamburger Kunsthalle, Boros Collection, Berlin, and the Kunsthalle Wien, Vienna among many others.

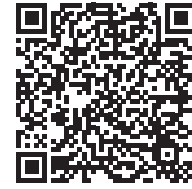
Wohnseifer’s work is in major collections including the Museum of Modern Art, New York, the Museum Ludwig, Cologne, the Centre Georges Pompidou, Paris, the Vancouver Art Gallery and the Sammlung Falkenberg / Deichtorhallen, Hamburg to name a few. As well, Wohnseifer has published numerous artist’s books in collaboration with the renowned Buchhandlung Walther König Cologne, as well as collaborations with German brands such as MCM and Adidas.



Johannes Wohnseifer  
Colony Collapse Disorder #20, 2016  
Acrylic, lacquer, Scotchlite, laser engraving on canvas,  
MDF and felt, mirrorpolished stainless steel frame  
31 1/2 x 25 1/2 x 1 1/2 in / 80 x 65 x 4 cm  
JW\_016  
\$14,000.00

# Meliksetian MB Briggs

Dallas Art Fair  
April 16 - 19, 2026  
Stand F11



Anna Meliksetian and Michael Briggs are pleased to participate in the 2026 edition of the Dallas Art Fair.

The works presented reflect the gallery's West Coast roots while also featuring artists from London, New York, Berlin, and Cologne. Works by **Dave Muller**, **Meg Cranston**, and **Todd Gray** epitomize the conceptually driven, post-studio practices that emerged from the seminal MFA program at the California Institute of the Arts. The pieces by these three artists share a resonant music theme, highlighting community, connection, and the interplay between pop culture and personal identity. Muller's vibrant price tag painting transforms the ephemera of record store price stickers and worn tags, into a dense, meticulously rendered abstraction that chronicle a life spent crate-digging and the economics of musical discovery. His *Disco Ball* paintings capture fragmented reflections of musical environments and studio spaces in painstakingly executed facets of light and color, while his record stack portraits, painted spines

of carefully chosen album piles, serve as intimate musical biographies that reveal taste, memory, and identity through the curation of a personal collection. Cranston brings a witty, anthropological lens to shared cultural symbols, incorporating music-related imagery of 2000s era indie bands and consumer objects that probe how meaning accrues in collective experience. Gray, who had a parallel career to his art practice as a music photographer in the 1980s and whose archive includes iconic portraits of artists from the Jacksons to Stevie Wonder, assembles his images into layered photographic sculpture that weave personal and cultural histories, subverting dominant narratives through a process of juxtaposition; in *Pax 3* (2017), he arranges a photograph of a Michael Jackson shaking hands with Chuck Berry, with one of a young man from Ghana creating a powerful meditation on musical lineage, mentorship, race, and the complex intersections of pop stardom and Black cultural history.

**Petra Cortright**, another Los Angeles-based artist closely associated with the post-Internet generation that emerged in the 2010s, draws upon found online imagery of landscapes alongside her own photographs. She fuses these sources through a painstaking digital process, manipulating, juxtaposing, and painting within Photoshop pixel by pixel, before executing the final works on canvas or board. The resulting pieces evoke classical landscape traditions while embracing the fragmented, hyper-mediated aesthetics of the internet, creating ethereal yet unsettling panoramas that blur the boundaries between nature, technology, and perception.

Works by **Yifan Jiang**, **Areum Yang**, **Joe Reihsen**, and **Helen Bermingham** engage abstraction and representation in varied and compelling ways while investigating

# Meliksetian MB Briggs

themes of memory, perception, and the fluid construction of reality. Jiang's paintings fluidly shift between figuration and abstraction, blending personal memories with imagined scenes in dreamlike or magical-realist compositions. Yang renders domestic spaces as surreal, shifting interiors, familiar rooms, household objects, and figures that dissolve into gestural abstraction, creating psychological realms where memory and self-reflection intertwine with a sense of tender estrangement and belonging. Reihsen builds thick, illusory surfaces of neon-pastel paint that oscillate between digital precision and organic tactility, reflecting the atmospheric shifts of contemporary Los Angeles. Bermingham, through obsessive repetition and layering of painted fragments drawn from her own earlier works, constructs "fictionscapes" in which her abstract marks exist in a dynamic tension, turning memory into an evolving, open-ended process.

**Johannes Wohnseifer** contributes work from his *Colony Collapse Disorder* series, in which laser-engraved text, the phrases "money" and "honey", are precisely removed from layered surfaces of acrylic, lacquer, felt, and fabric. These materially rich paintings draw a sharp parallel between the ecological crisis of disappearing bee colonies and the relentless logic of capital, blending critique of consumer culture with subtle formal elegance.

**Adam Saks** extends the dialogue between two and three dimensions with his tactile ceramics. His ceramics, built up with scraped surfaces, thick glazes, and wafer-thin translucent layers, give physical, sculptural presence to the themes of transformation, memory, and material decay.

Together, these artists demonstrate a rich dialogue between conceptual rigor and material experimentation, between personal archives and collective imagery, and between the legacies of CalArts' critical thinking and the global, digitally inflected practices of today, each contributing distinct voices to the gallery's presentation.

*For further information or images, please contact the gallery.*

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