

Meliksetian MB Briggs

Dallas Art Fair
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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

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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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