

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.

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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.