

WILDING CRAN GALLERY

SEFFA KLEIN *SLEEVES*

May 23-July 3, 2026

Wilding Cran Gallery is pleased to present *Sleeves*, a new body of work in Seffa Klein's ongoing ***Fire Blankets*** series, rooted in the artist's nearly decade-long experimentation with molten bismuth.

Across her multidisciplinary practice, Seffa Klein approaches each body of work through a sustained engagement with origin sites, foundational units, and the unspoken assumptions that shape consciousness, ideology, and our constructed patterns of perception. Drawing on systems of diffusion, nonlinear dynamics, and biological processes, her compositions consider how scientific research and mathematics interact with imagination and meditation as epistemological tools for comprehending the nature of our world.

Forged exclusively during the highest-energy events in the universe (collisions between neutron stars so violent they birth black holes), bismuth carries properties both medicinal and metaphysical. Klein moves through all of these registers without a hierarchy of perspective, understanding each as a different scale of the same substance's intelligence. Her intimate engagement with bismuth's physical behaviors is itself a form of knowing, a process of becoming closer to its intrinsic molecular logic.

Applied to varying scales, Klein's metalwork oscillates between precision and surrender, at times resembling paint while continuously asserting its own physical logic. Molten bismuth sweeps across woven glass surfaces in fluid currents, dispersed spatters, and dense accumulations that appear simultaneously in motion and completely fixed: solid, heavy, and immovable. Initially silver in appearance, bismuth develops iridescent spectra of color through controlled oxidation and light refraction rather than pigment. The resulting works shimmer and transform according to light, angle, and proximity, creating an experience that is at once perceptual and meditative. Within *Seven Point Perspective*, the architecturally scaled centerpiece of the exhibition, arching channels of bismuth are scaffolded by branching gypsum networks that produce an energetic pathway. While this compositional structure reappears across the gallery space, these forms begin to loosen in pieces such as *Inventing Wheels*, as the artist's treatment of her metallic surfaces becomes dislodged, surrendering to states of disruption and continual becoming.

At the core of *Sleeves* is an engagement with flow as an organizing principle, and the boundary as a generative condition. Rather than prescribing fixed interpretations, the works preserve spaces for ambiguity and active consciousness, inviting viewers into sustained encounters with their own systems of meaning-making. Throughout the exhibition, abstraction itself functions as a boundary across which meaning is continuously made and unmade. The title, *Sleeves*, emerges as a mutable structure: a conduit, a membrane, a protective layer, a bodily extension, a perceptual threshold. Like the works themselves, it conceals and reveals all at once, settling into an intentional state of suspension, offering a fluid and perceptual framework through which matter, consciousness, and meaning find form.

Sleeves marks Seffa Klein's first solo exhibition in Los Angeles.

Seffa Klein (b. 1996) is a French-American artist living and working between Los Angeles, Arizona, and Paris. Her multidisciplinary practice spans paintings composed of elemental metals, sculpture, drawing, installation, writing, and music. Drawing from meditation, mathematics, scientific research, and visionary experience, her work communicates across scales, from the molecular to the astronomical. At its core, it proposes new structures, both physical and ideological, for a more elevated human future.

Klein's work has been exhibited in solo and group shows across the United States. Highlights include her solo exhibition *Evidence Enough* at Peter Blake Gallery in Laguna, CA; the group show *LA on Fire* at Wilding Cran Gallery, Los Angeles; a presentation with Louise Alexander Gallery at ALAC; and *The Edge of Light: Historic and Contemporary Perspectives on California Abstraction* at Huntington Beach Art Center (2019). Between 2019 and 2022, she undertook an extended live/work residency on a 48-acre ranch in the hills of west Los Angeles, embracing long periods of isolation to develop several new bodies of work. Her New York solo debut, *WEBS: Where Everything Belongs* (2023), drew widespread attention, with Artnet naming her among "5 Artists on the Verge of a Breakthrough" during Frieze New York. In 2024, she participated in *Signal to Noise* at Diane Rosenstein Gallery and showed with Wilding Cran Gallery at Felix Art Fair. Her first international solo exhibition opened in 2024 at Galerie Poggi in Paris.

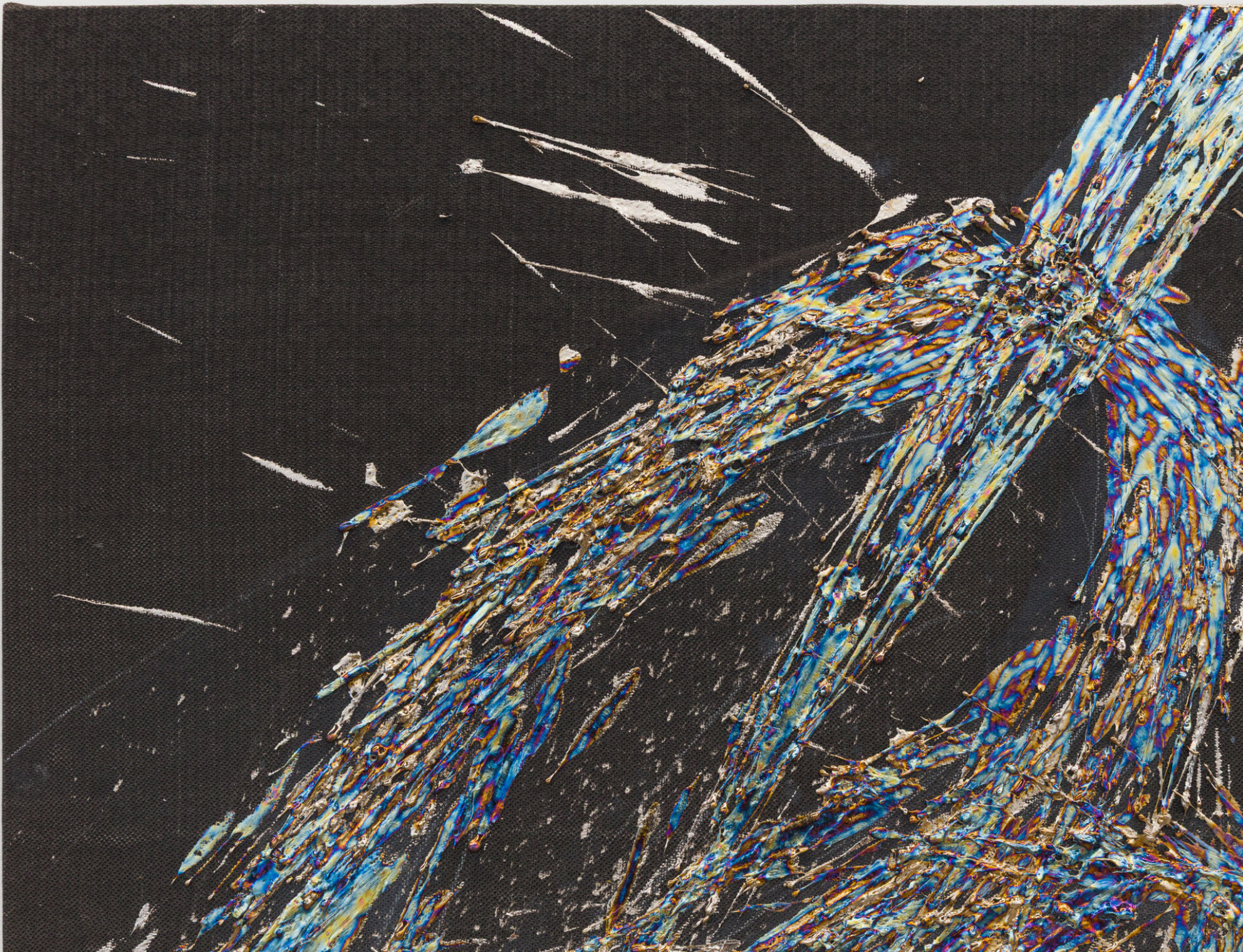


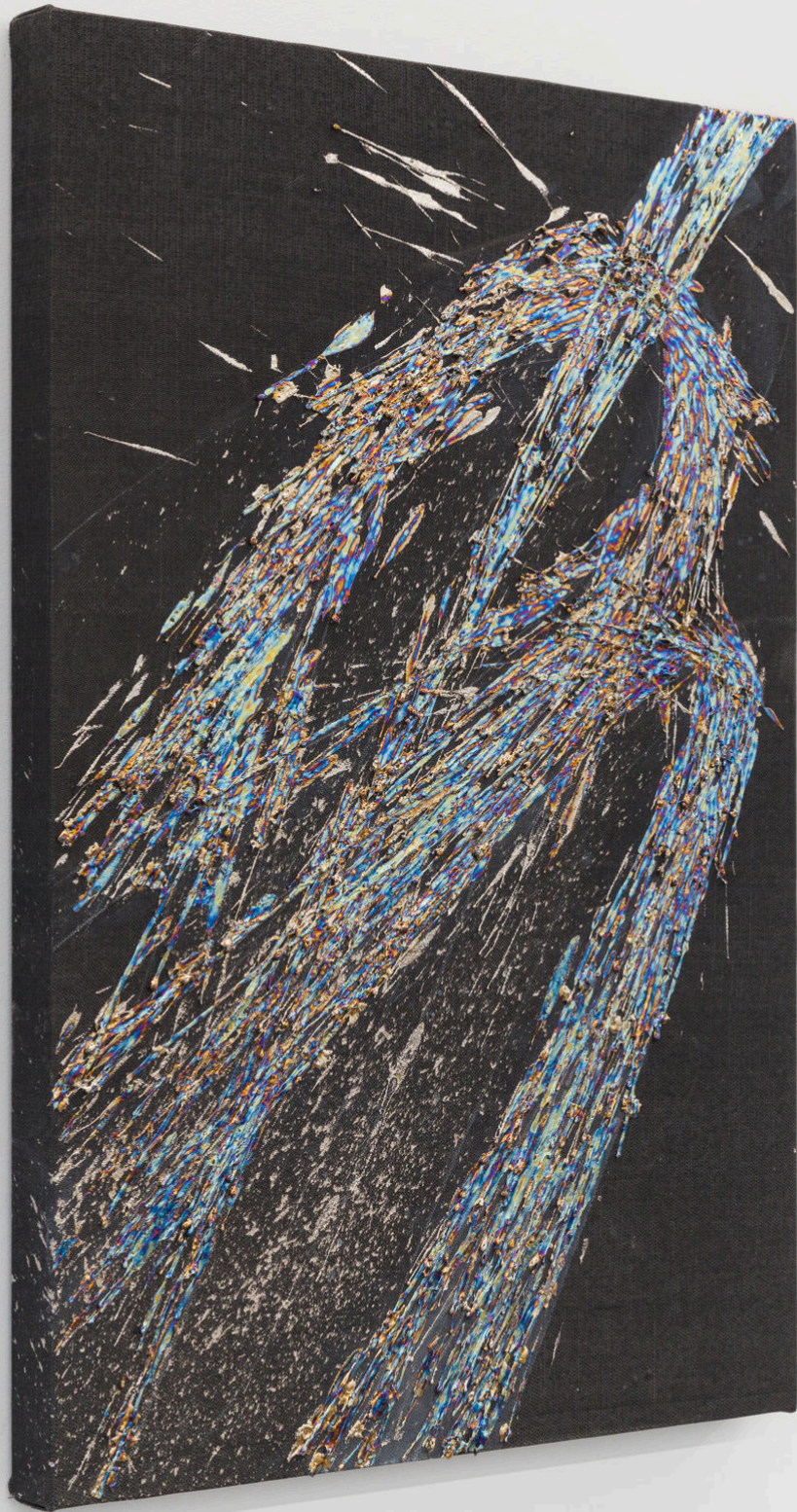
Installation: Seffa Klein, *Sleeves*, 2026

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Seffa Klein
Inventing Wheels, 2026
Bismuth metal and
mixed media on woven glass
30 x 20 inches
76.2 x 50.8 cm.
(SK0016)

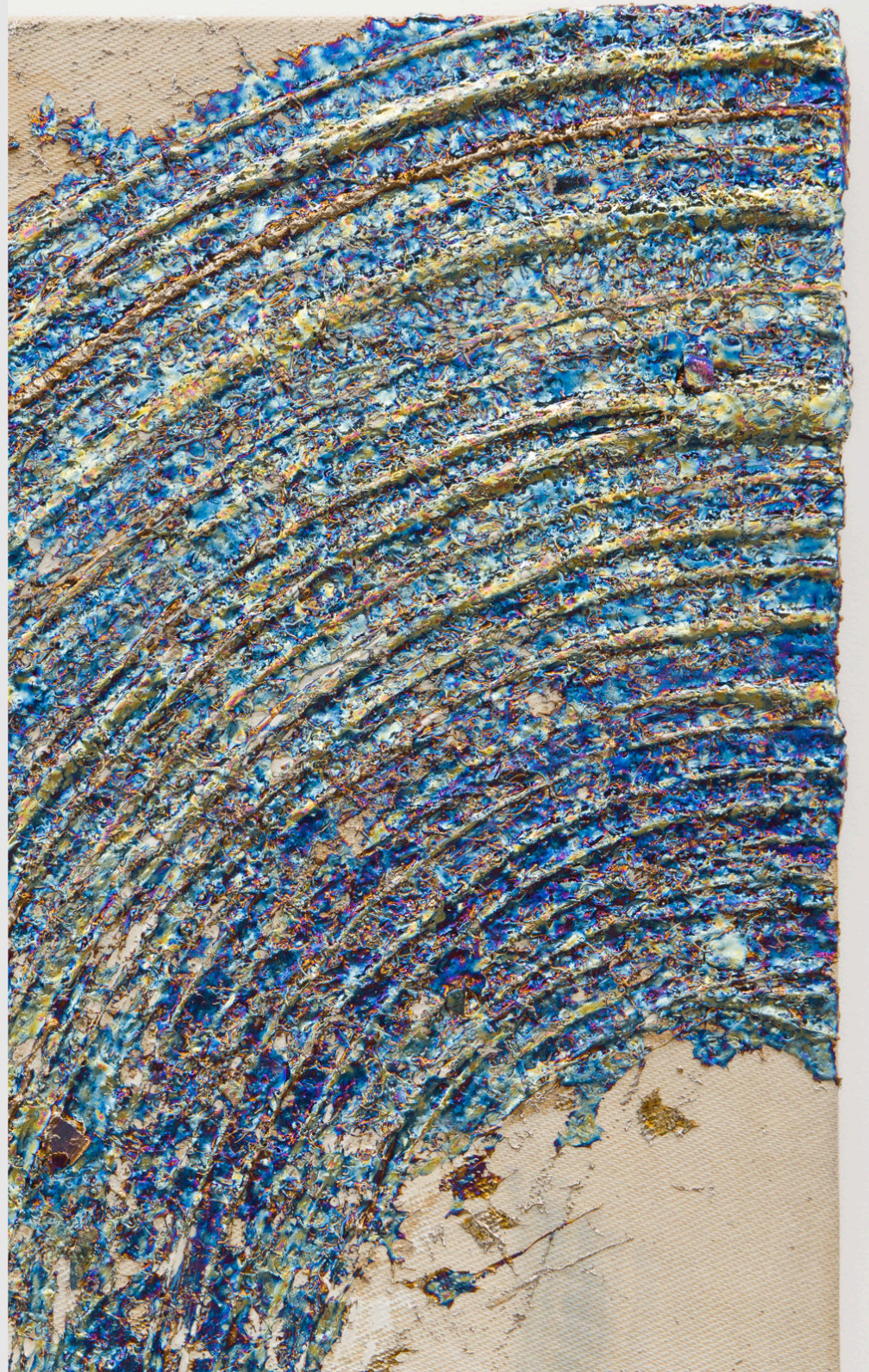


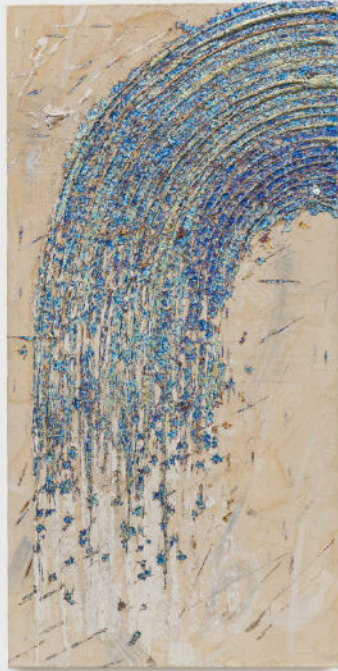


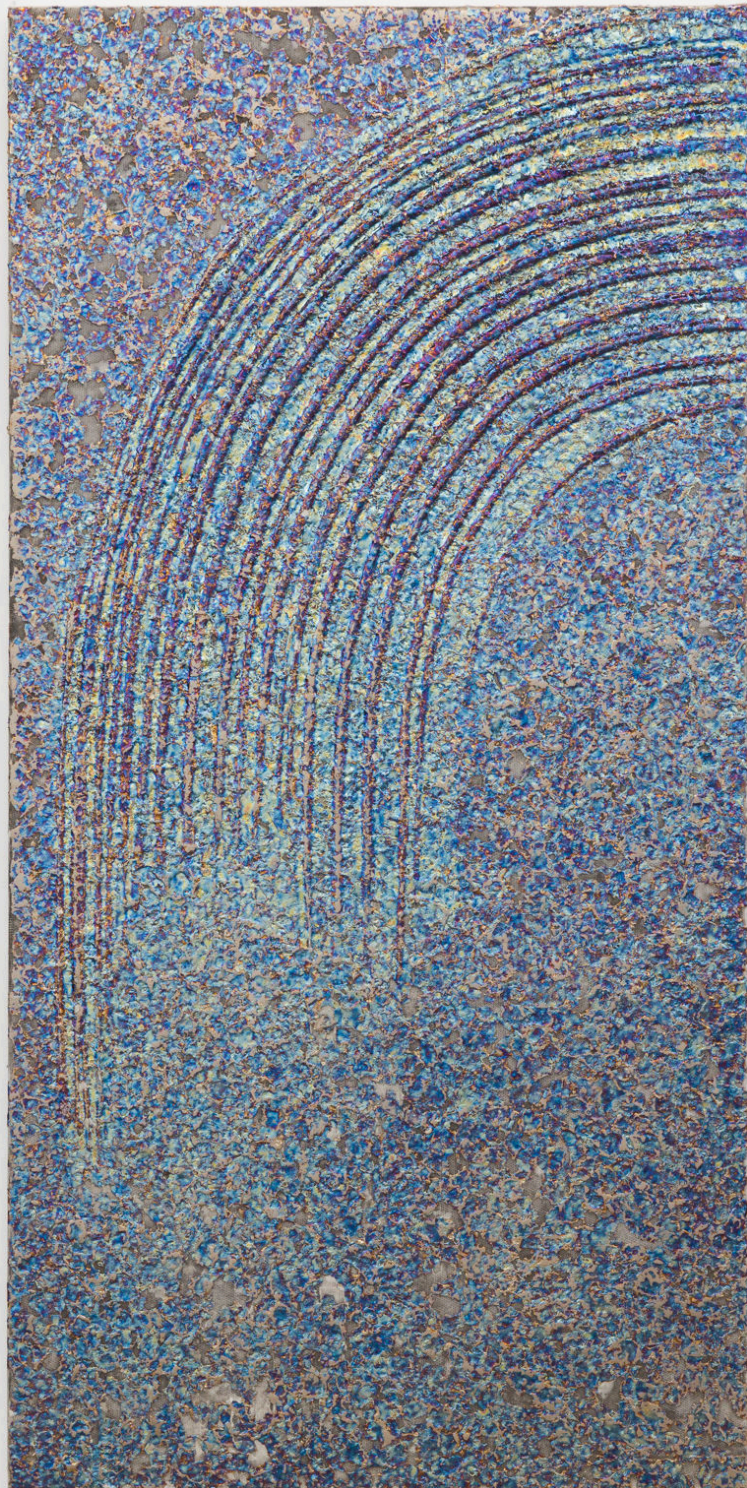




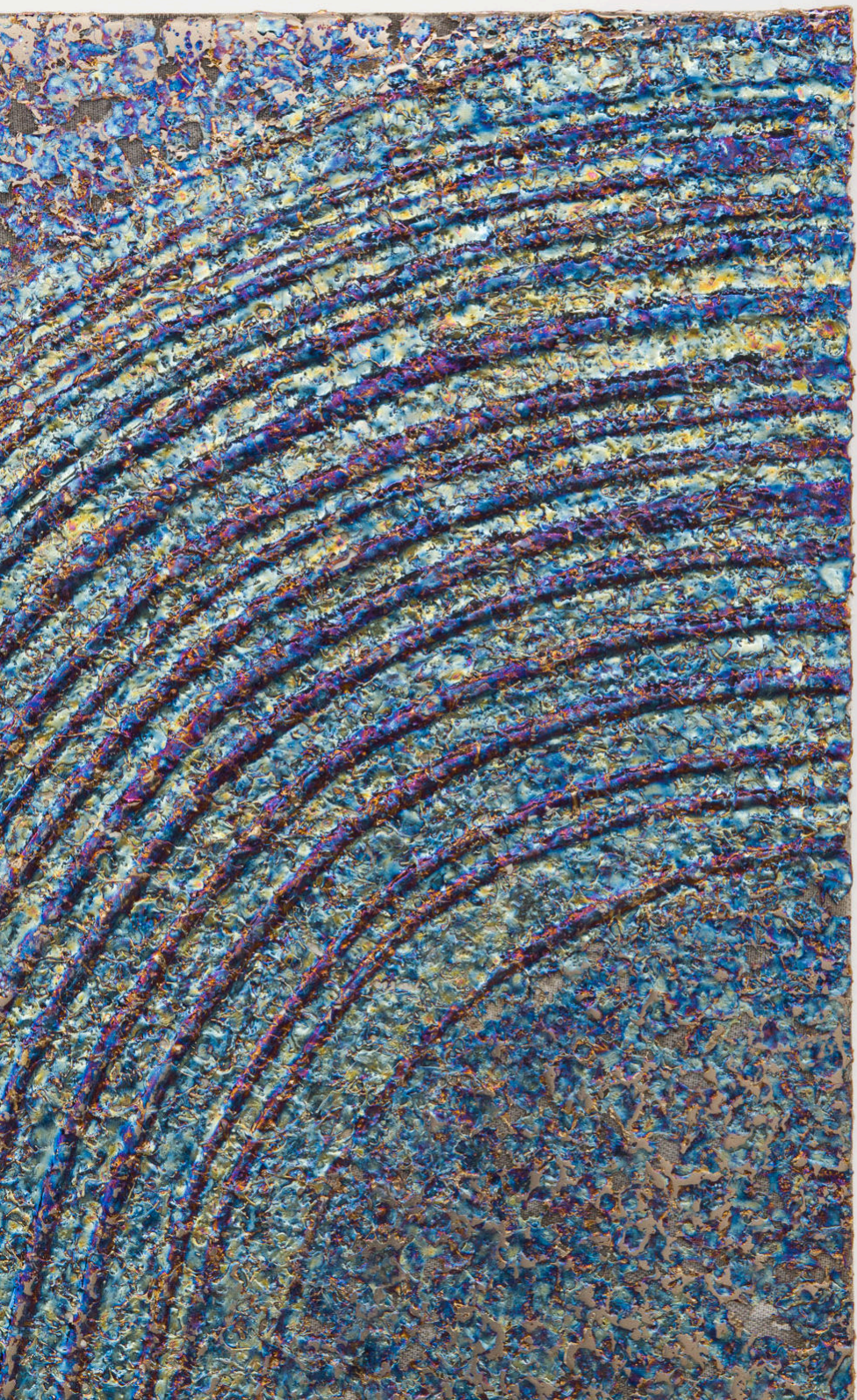
Seffa Klein
Grace Factor, 2026
Bismuth metal, mixed media and
gypsum on woven glass
48 x 24 inches
121.9 x 61 cm.
(SK0017)

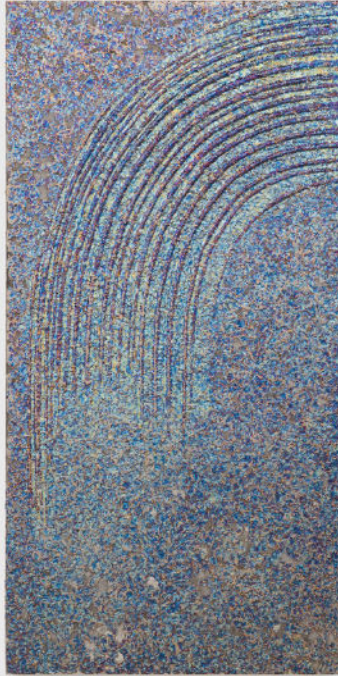






Seffa Klein
No Enemy, 2025
Bismuth metal and
gypsum on woven glass
48 x 24 inches
121.9 x 61 cm.
(SK0006)





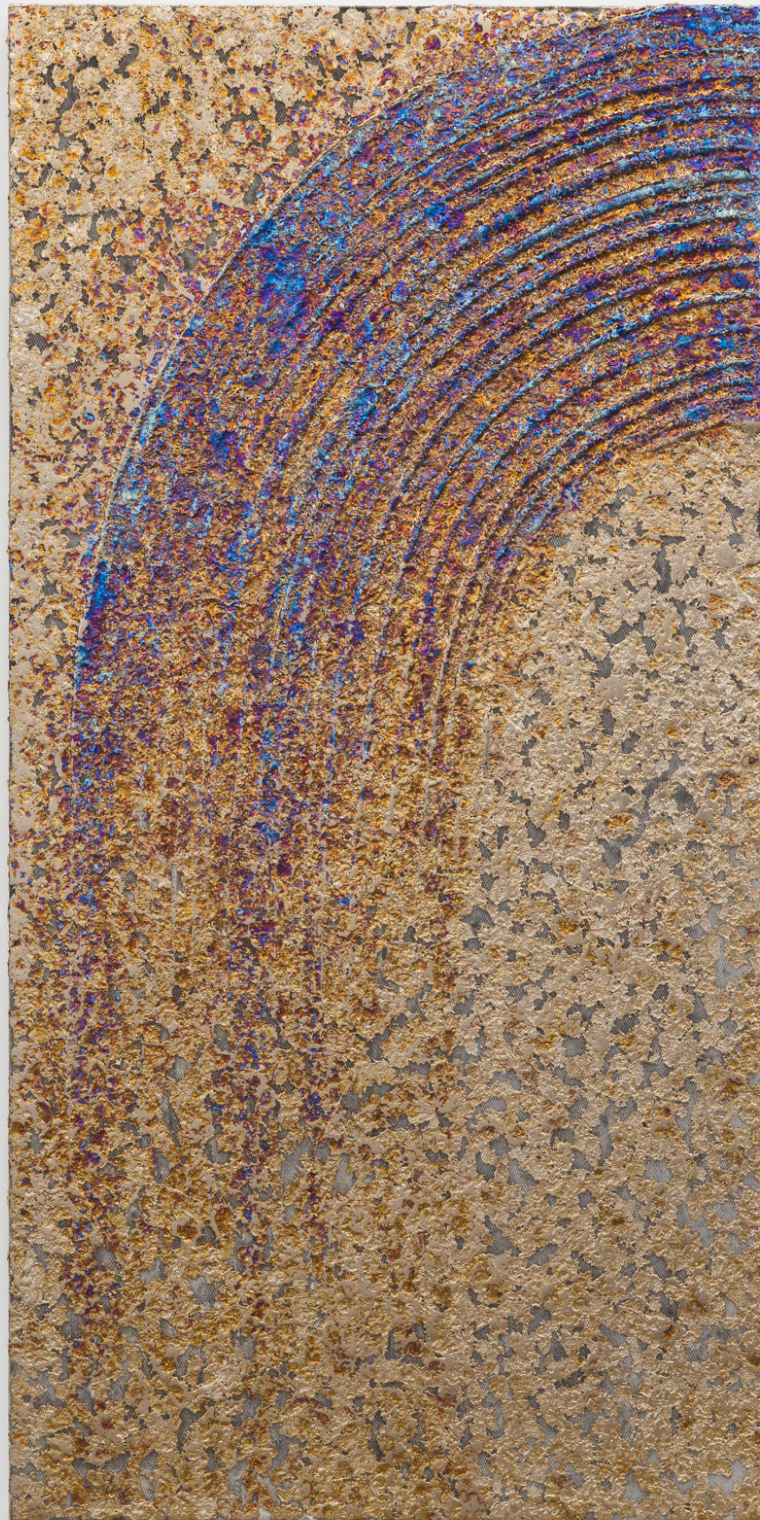


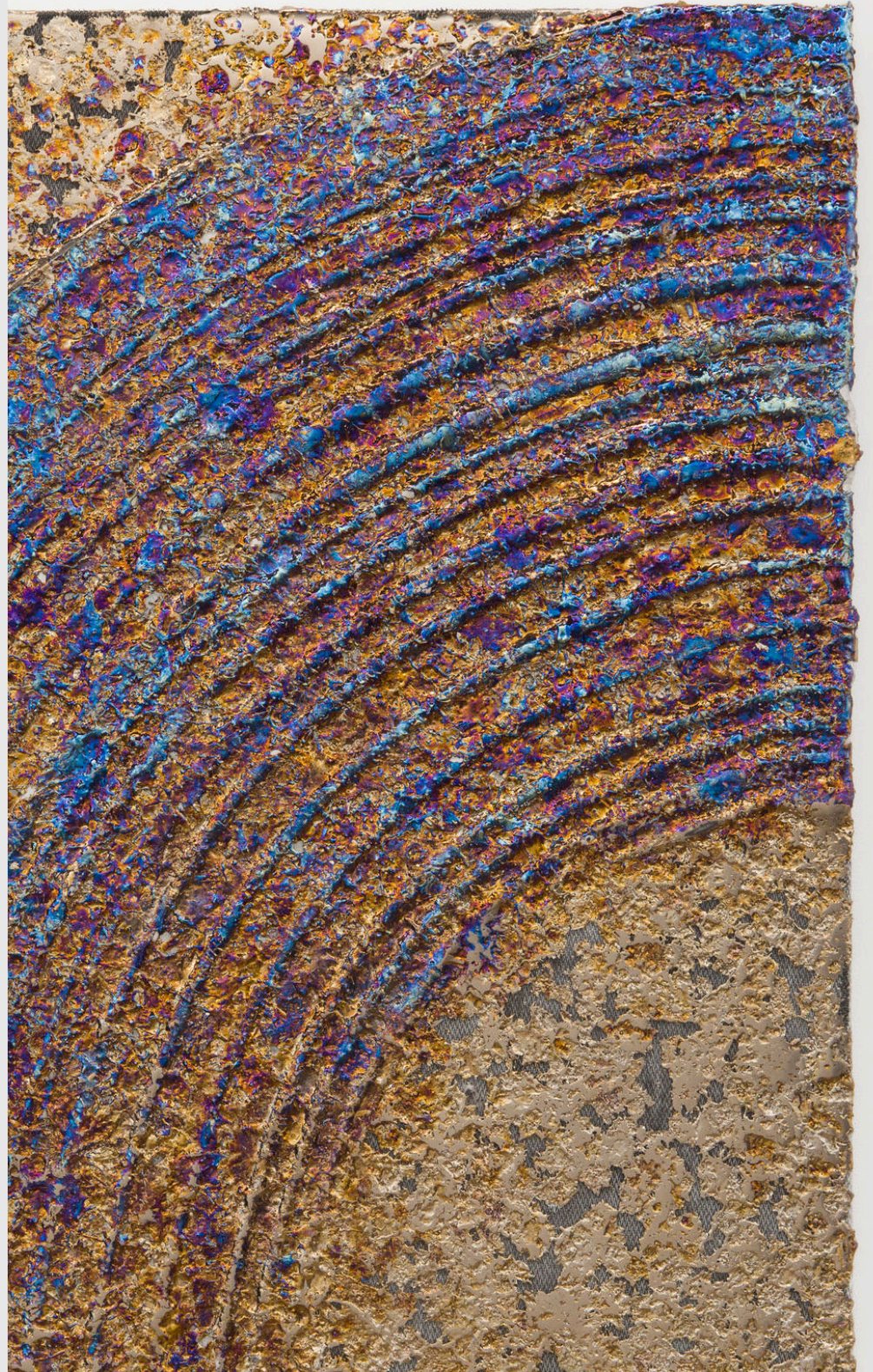
Seffa Klein
Seven Point Perspective, 2026
Bismuth metal and
gypsum on woven glass
96 x 36 inches
243.8 x 91.4 cm.
(SK0015)

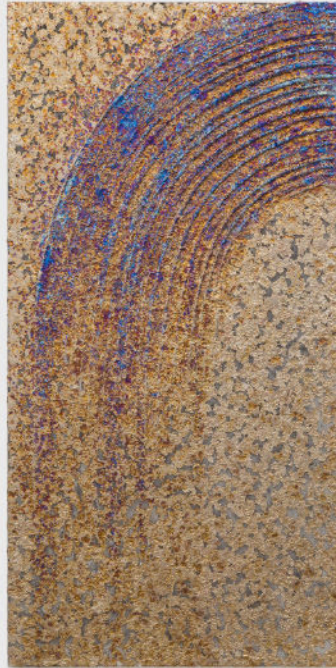




Seffa Klein
Crying Upwards, 2025
Bismuth metal and
gypsum on woven glass
48 x 24 inches
121.9 x 61 cm.
(SK0005)

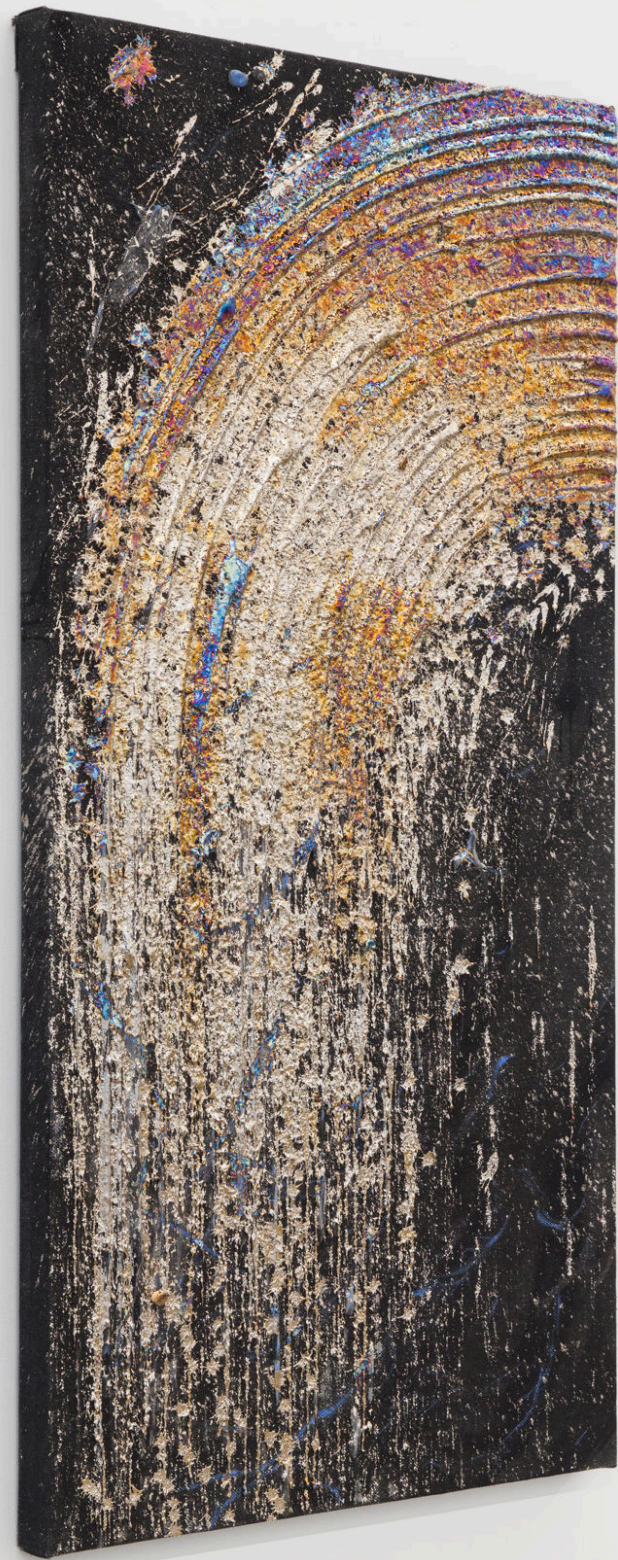
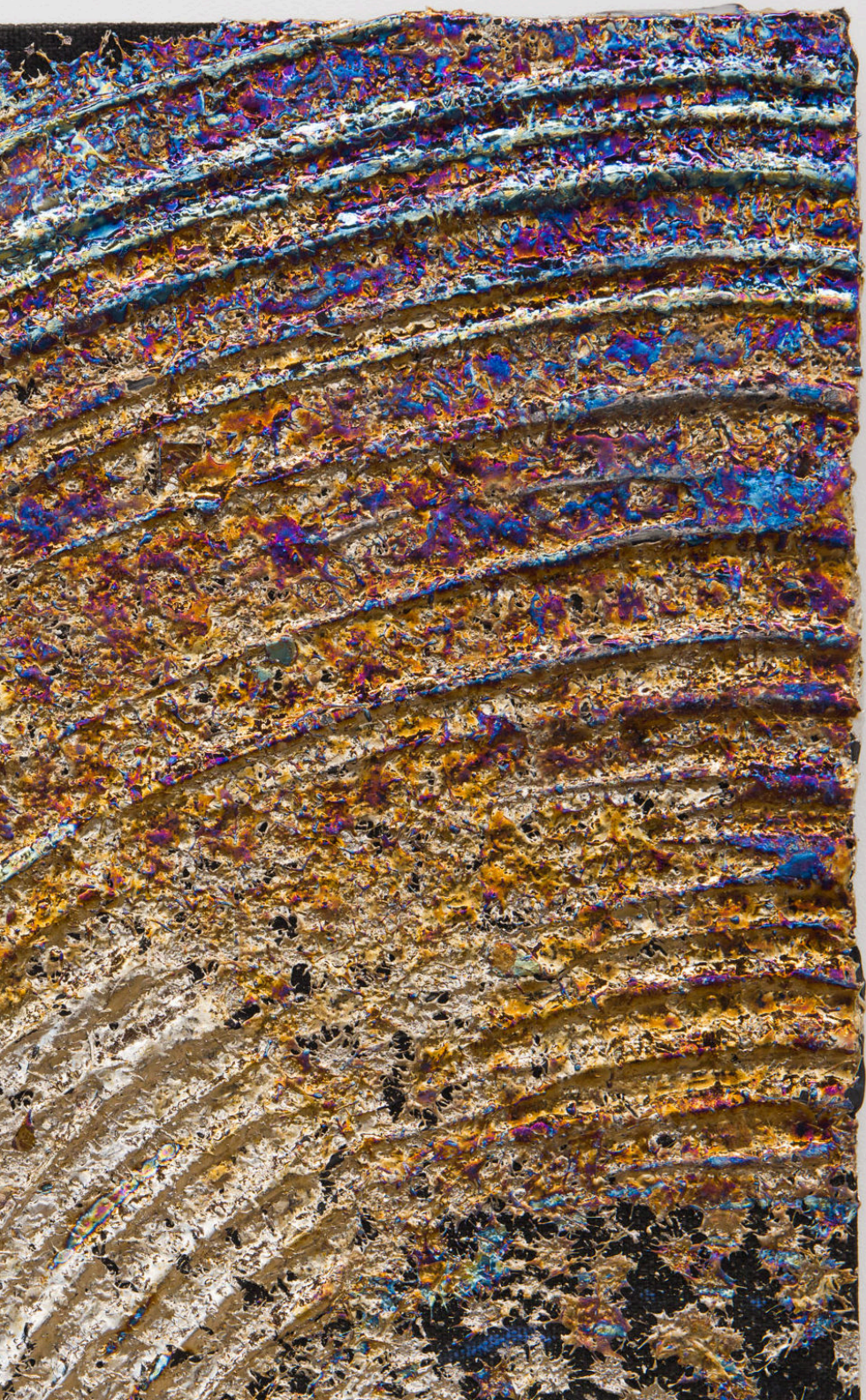


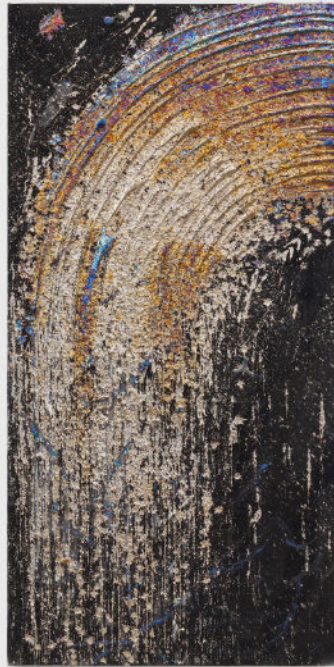






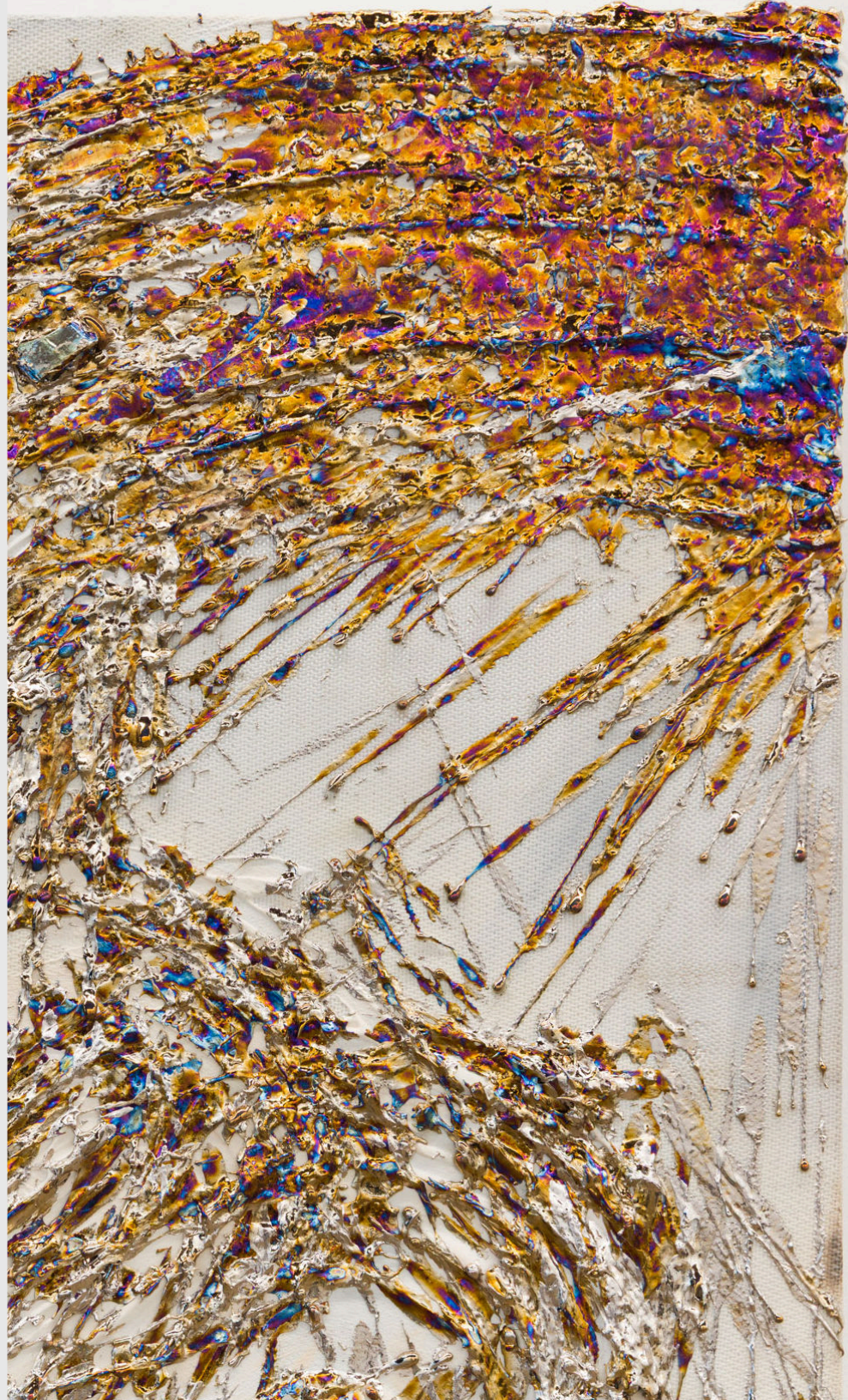
Seffa Klein
Decorated, 2026
Bismuth metal, mixed media and
gypsum on woven glass
48 x 24 inches
121.9 x 61 cm.
(SK0018)







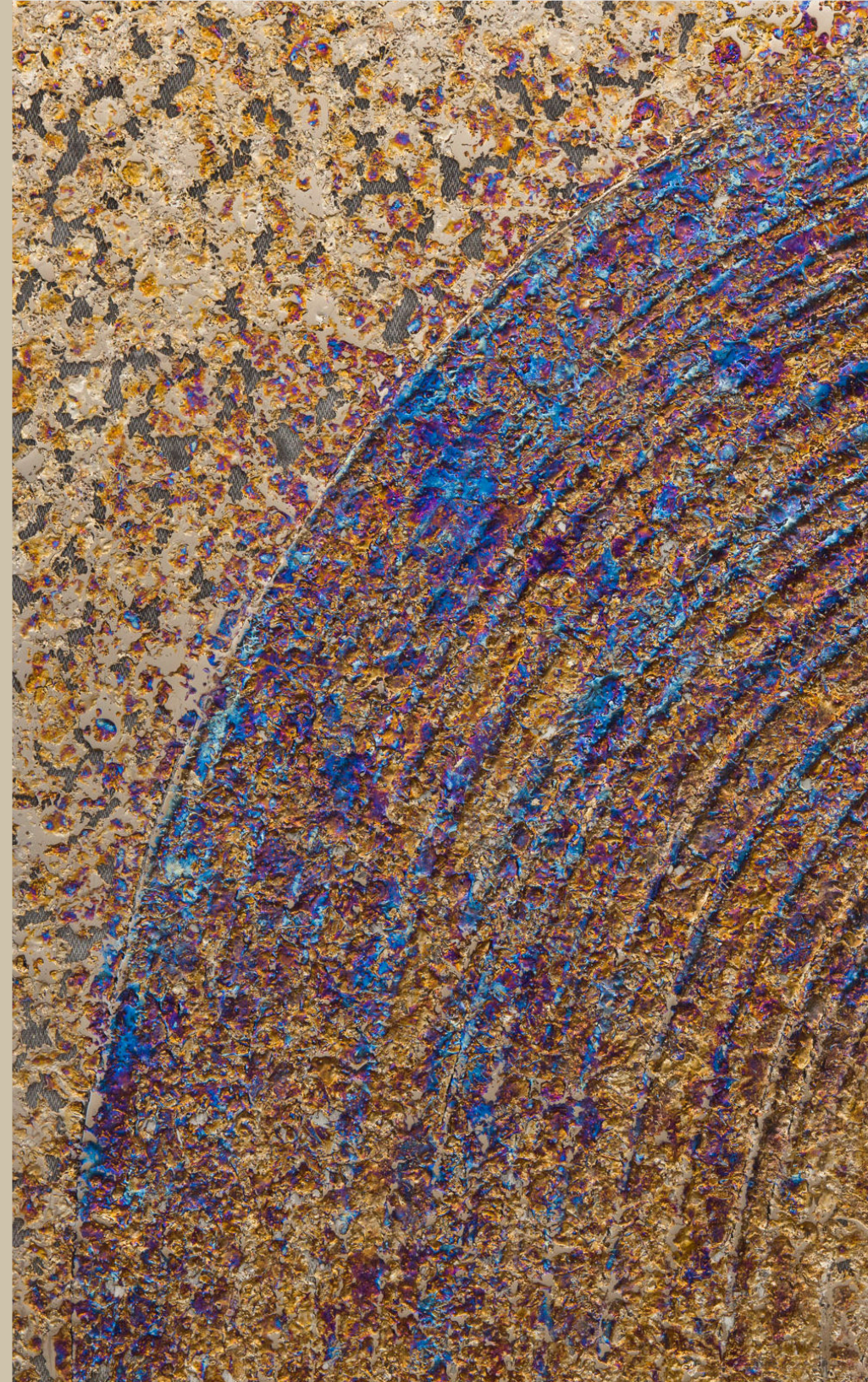
Seffa Klein
Sailor, 2026
Bismuth metal, mixed media and
gypsum on woven glass
30 x 20 inches
76.2 x 50.8 cm.
(SK0014)





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Photography by Deen Babakhyi



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