

MIGUEL ABREU GALLERY

ART BASEL

Stand J2

June 15 - 21, 2026

ALEX CARVER

LIZ DESCHENES

KATE MOSHER HALL

NOUR MOBARAK

JEAN-LUC MOULÈNE

FLORIAN PUMHÖSL

PAMELA ROSENKRANZ

R. H. QUAYTMAN

RAHA RAISSNIA

ROCHELLE GOLDBERG

BLAKE RAYNE

SCOTT LYALL

EILEEN QUINLAN

DANA LOK

PAUL PAGK

BEAUX MENDES

GRANT MOONEY

TISHAN HSU

REY AKDOGAN



ALEX CARVER
The Ladder, 2026
Oil on linen
96 x 78 inches (243.8 x 198.1 cm)
[AC2170.26]
\$60,000



Because I think of painting as a prosthesis of the body, and particularly the skin (our largest and most outwardly facing organ), I often use biomedical diagrams and figures from both contemporary and premodern periods as raw material to metabolize in my practice.

— Alex Carver



ALEX CARVER
The Return of the Repressed (After Wound Man), 2026
Oil on linen
78 x 64 1/4 inches (198.1 x 163.2 cm)
[AC2173.26]
\$50,000





LIZ DESCHENES

Untitled (Étienne-Jules Marey #1a), 2017–2019

Unique silver-toned photograms

11 curved parts, each:

19 1/8 x 10 1/8 x 1 3/4 inches (48.4 x 25.6 x 4.4 cm)

Overall dimensions:

78 7/8 x 78 7/8 x 1 3/4 inches (200.3 x 200.3 x 4.4 cm)

[LD1441.19]

\$160,000



Continuing her engagement with 19th century scientific experiments in photography, Deschenes' *Untitled (Étienne-Jules Marey #1a)* adapts the rotating structure of an instrument invented by French astronomer Jules Janssen.

Janssen developed his photographic revolver in 1874 to record the procession of Venus across the surface of the sun, represented in Deschenes' work by the unique circular impression in each photogram. The photographer Étienne-Jules Marey used the instrument to produce many of the first instances of chronophotography, or the photographic capture of motion.



LIZ DESCHENES

Untitled (1947), 2024

Silver-toned photogram mounted on aluminum

63 1/2 x 40 x 2 inches (161.3 x 101.6 x 5.1 cm)

Framed dimensions:

68 x 46 x 3 inches (172.7 x 116.8 x 5.1 cm)

[LD1535.24]

\$75,000



Untitled (1947), 2024

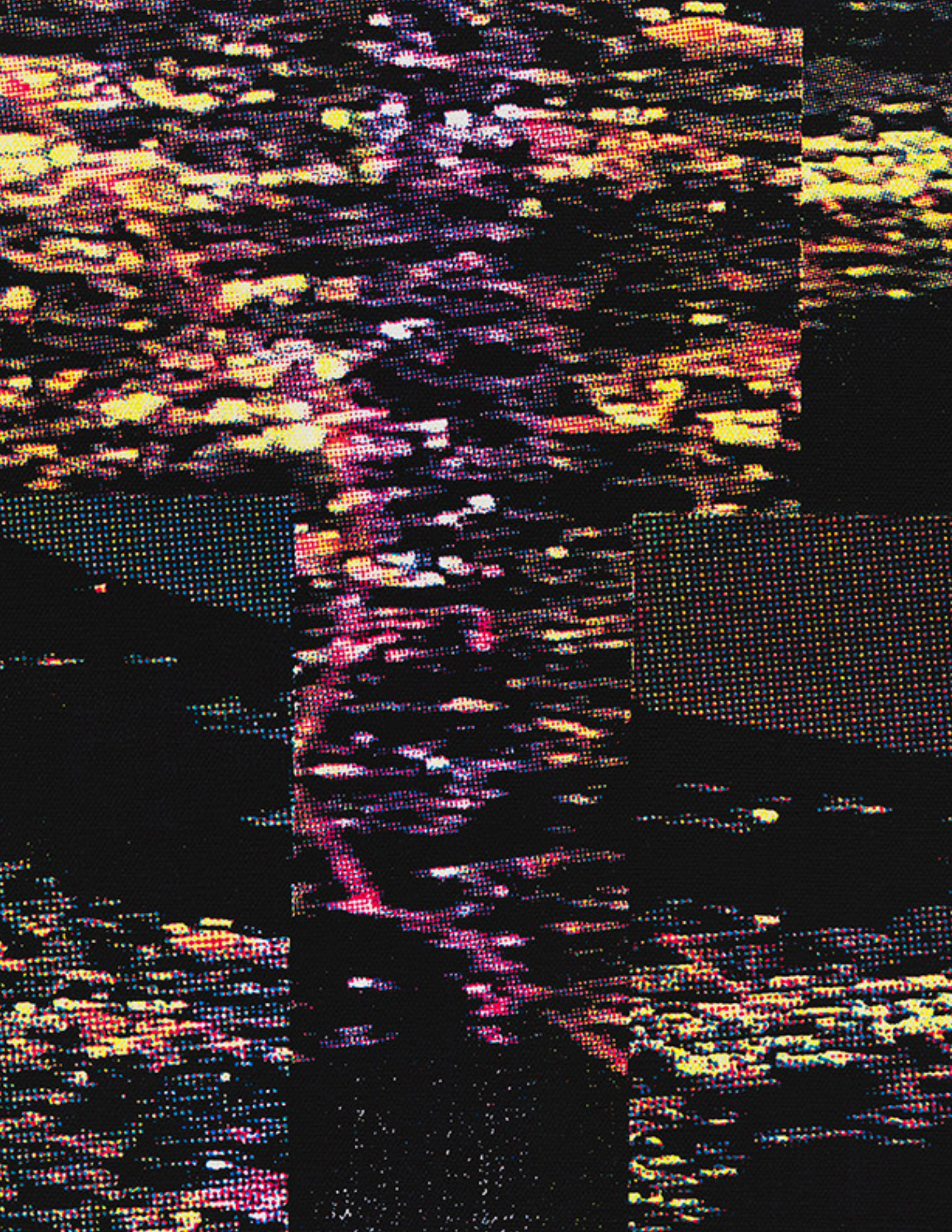
Deschenes' signature photograms are typically made by exposing photosensitive paper to the night sky, allowing almost imperceptible, chance events to register onto the sheet. The sheet is developed and then fixed with a silver toner. The latter operation processes the image into its final state and produces quasi-painterly effects – some people call them 'imperfections.' These photograms remain chemically active and will evolve chromatically over their lifetime.

Peter Hujar / Liz Deschenes: *Persistence of Vision is on view at Gropius Bau, Berlin, through June 28.*



KATE MOSHER HALL

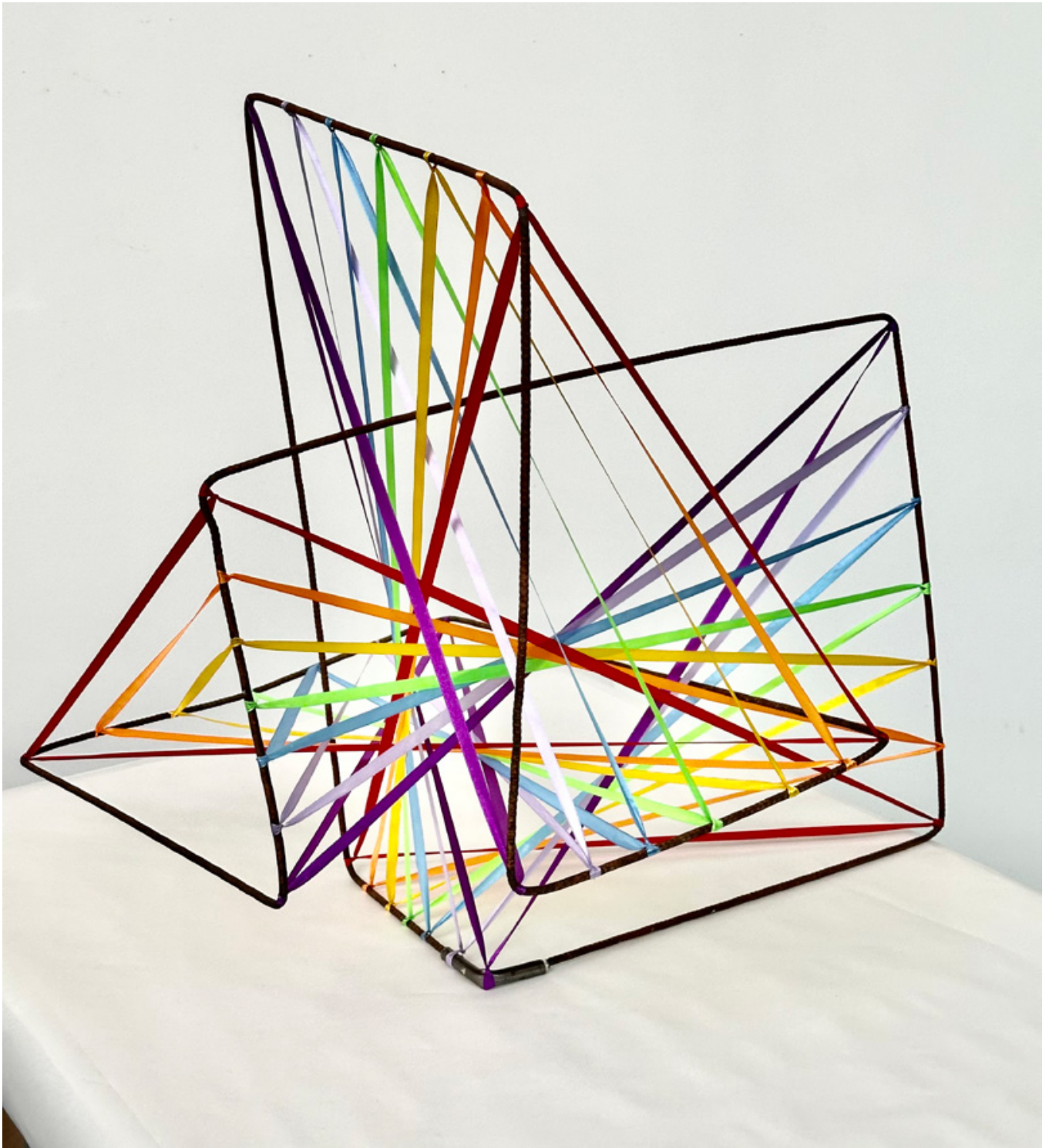
Seat A27, 2026
Acrylic, Flashe paint, and colored pencil on canvas
50 x 60 inches (127 x 152.4 cm)
[KH1106.26]
\$30,000



For *Seat A27*, Hall collaged a photograph captured during an aerial descent into Los Angeles at night into a grid-like formation using multiple frames. These stacked screens, sites of projection and introjection, familiarize the surveillance operations of the American Semi-Automatic Ground Environment (SAGE) in the 1950s, to whom we owe the existence of the modern computer screen. “The illuminated city assumes a formal resemblance to a computer motherboard,” notes the artist. Transcoded into a multi-layered silkscreen composition, the memory-image splinters into chromatic subpixels and linear vectors spangling the canvas like digital debris, or what appears like cosmic dust.

Kate Mosher Hall’s solo exhibition Blast Beat is on view at Miguel Abreu Gallery, New York until June 27.

NOUR MOBARAK's work
is included in the Basel Exclusive
initiative.



JEAN-LUC MOULÈNE

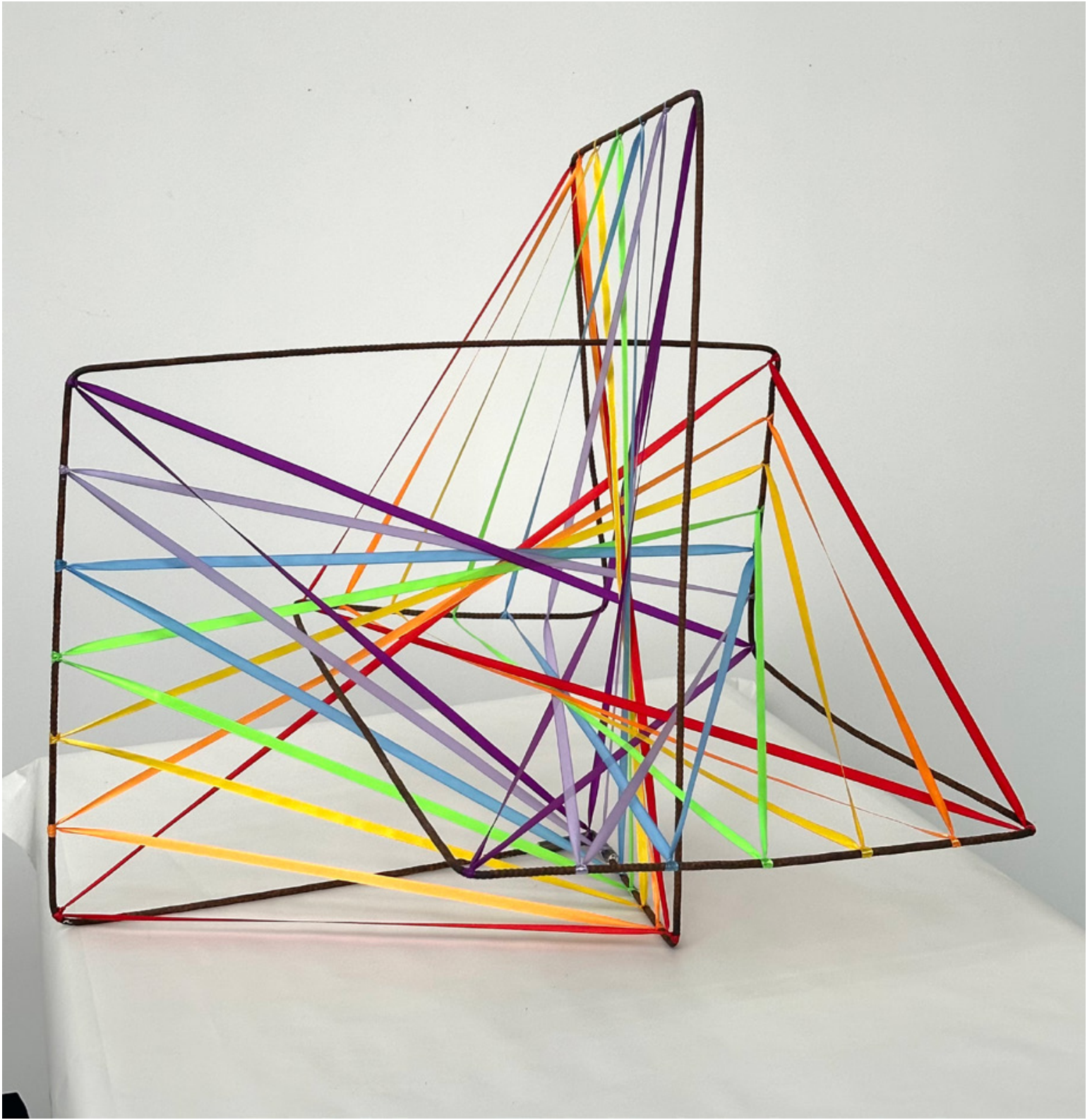
Quelque chose blanc, Le Buisson, 2026

Steel bars, colored ribbons

28 x 36 5/8 x 29 1/8 inches (approx. 71 x 93 x 74 cm)

[JM2097.26]

€65,000



The color spectrum is always presented on a flat plane. And we're told that by rotating it in light, combining all colors produces white. This is the starting point of reflecting upon what is designated as light color as opposed to material color. Take red, green, blue, project them together, you get a kind of white. That's basically what happens on your TV screen. Take the same colors and mix them materially, you'll get a brown. If you mix them optically, luminously, you get white. So, hence the question of something white? It's this type of white I'm addressing, the luminous white, the white of light. The thinking comes from the fact that every color is experienced as a surface. It's paint that you apply on top of things. Now, if you look at light, you see that light appears in blocks. You see that it appears in volumes. It's not simply light, it clings to things, it moves around, and it moves in volume. Alright, that's the first part of the reflection. I then posed the question: can one actually imagine a representation which would be as simple as the flat chromatic circle, but which would be a volume upon which this chromatic circle would be distributed in the same way?

– Jean-Luc Moulène

Moulène's work is currently on view in Clair-obscur at the Pinault Collection, Paris. His works are also included in (In)visible Presence at Dib Bangkok.



JEAN-LUC MOULÈNE

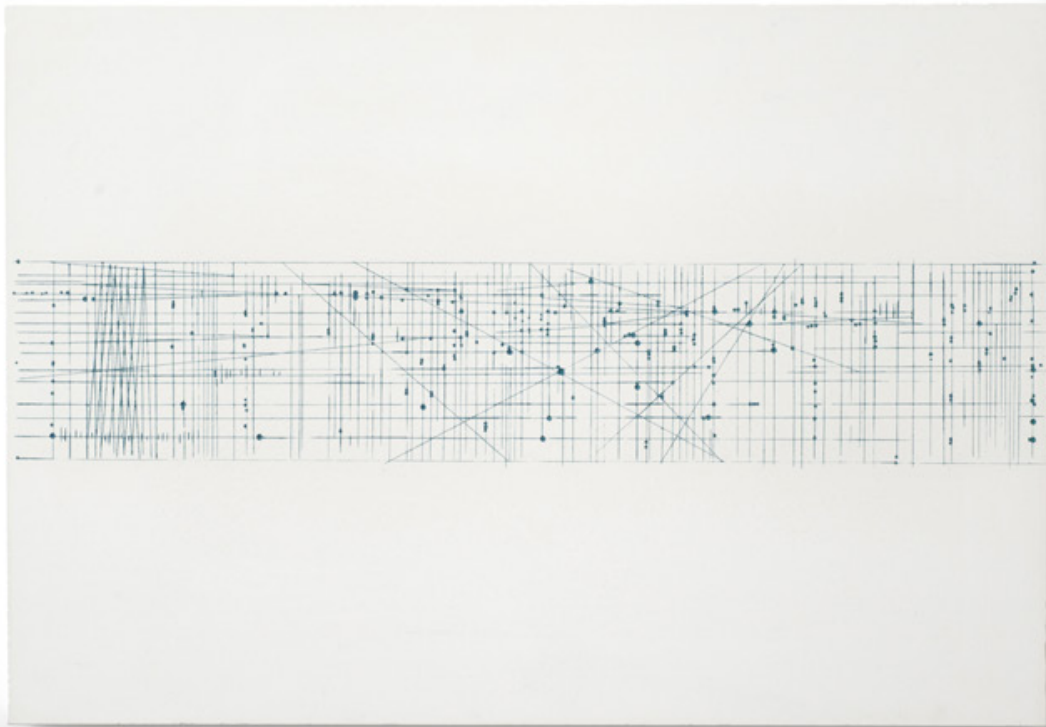
Cosmoripeaux, Le Buisson, 2026

Acacia branches, lycra

30 1/4 x 39 3/8 x 32 1/4 inches (77 x 100 x 82 cm)

[JM2096.26]

€65,000



FLORIAN PUMHOSL

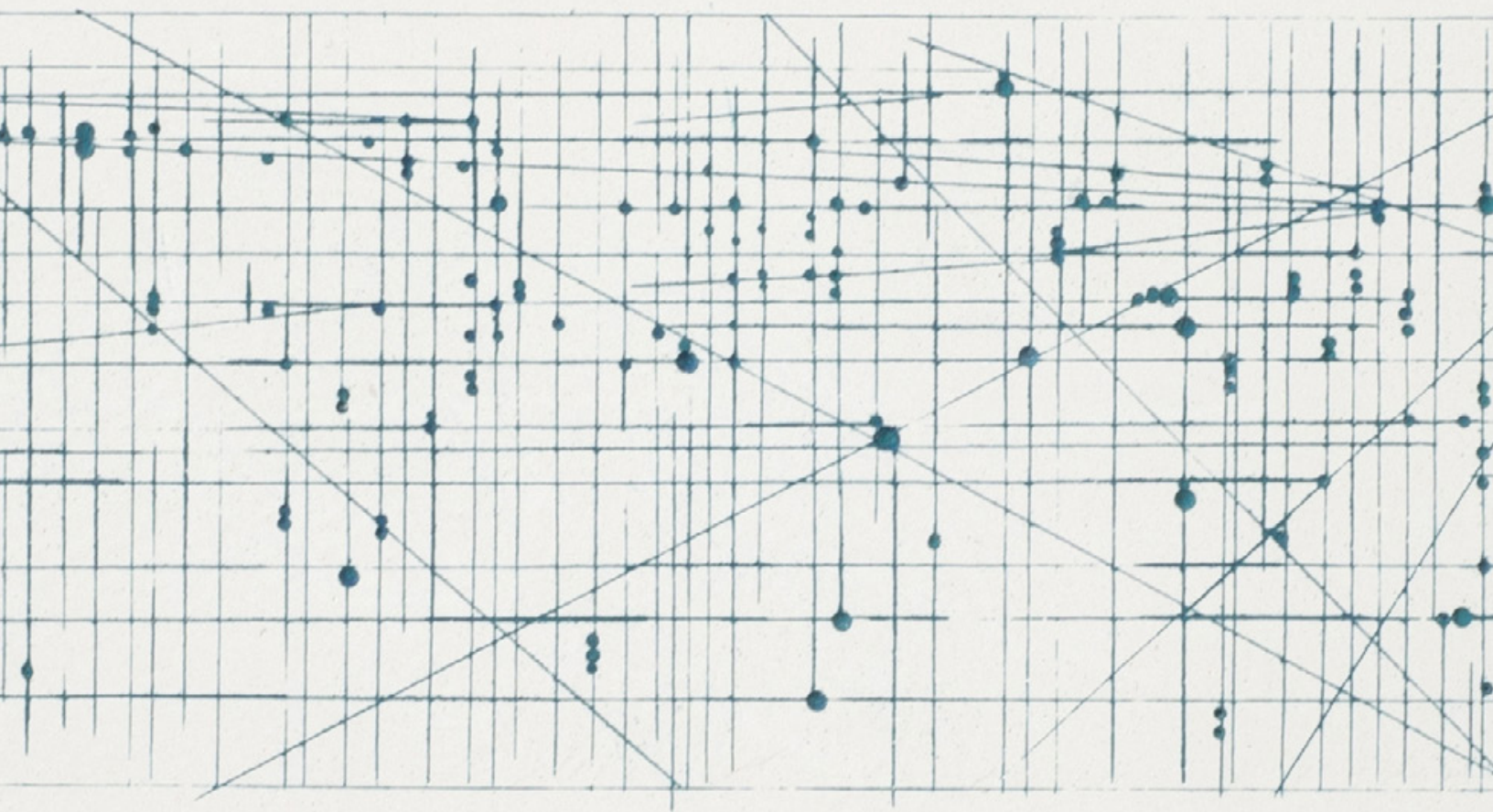
Untitled, 2026

Gouache on plaster, engraved

11 x 16 1/8 inches (28 x 41 cm)

[FP1382.26]

€24,000



This new body of work is inspired by the marks, symbols, and annotations that humans have left throughout history as a form of record: the traces that translate natural phenomena into cartography, or in this case sound into musical scores.

At the same time, Pumhösl plays with the meaning of these images and the way we interpret what they might represent. “In the 20th century, the painting as an object came under pressure, which is why it came to the fore, among other things, as a material composite. The spread of abstraction raises not only the question of what a picture shows, but also what it can be.”



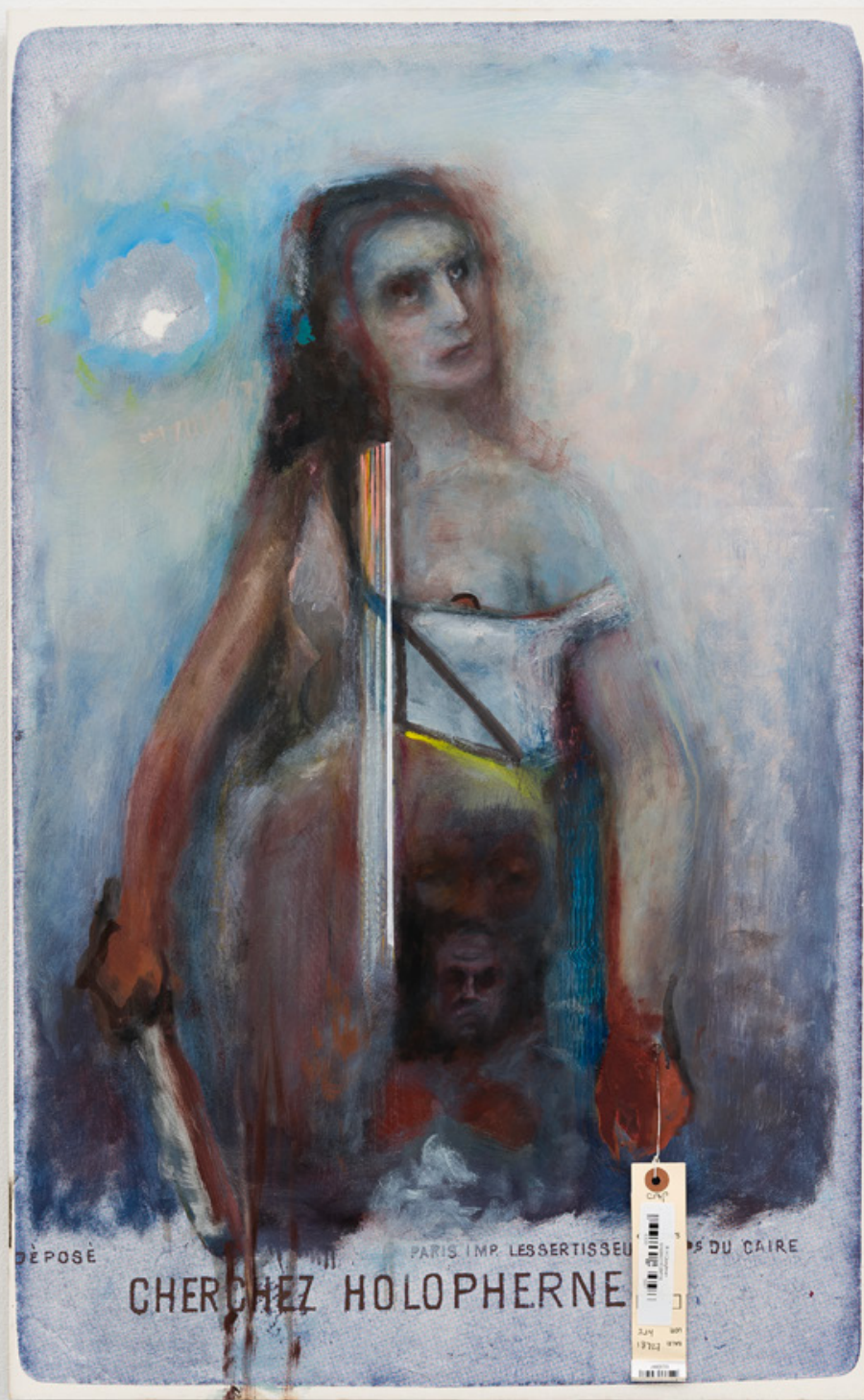
PAMELA ROSENKRANZ
Healer Scrolls (Spectrum), 2025
Kirigami cut paper, tension, pigments,
perspex frame
33 1/8 x 19 1/2 inches (84.1 x 49.4 cm)
[PR1582.25]
CHF 25,000



PAMELA ROSENKRANZ
Pattern Tension (Gemini, 2025)
Acrylic paint, inkjet print, Plexiglas
59 x 42 7/8 inches (150 x 109 cm)
[PR1627.25]
CHF 50,000

First shown in her recent survey exhibition at the Stedelijk Museum, this work belongs to a series, *Pattern Tension*, in which Rosenkranz applies layers of transparent, skin-tone acrylic paint to spotted patterns that resemble leopard print. The patterns cover the image with a three-dimensional, porous 'skin'. The unclear shape of the AI-generated image of the body is further distorted by the hand-painted element. The viewer becomes unsure as to whether we are looking at a big cat, or a human wearing its skin.

Rosenkranz's work is currently on view in New Humans: Memories of the Future at New Museum, New York. Her work is also on display at Fondazione Sandretto Re Rebaudengo's inaugural exhibition at Isola di San Giacomo, and in Shifting Waters at Fondazione ERES, both in Venice.



R. H. QUAYTMAN

Cherchez Holopherne, Chapter 21, 2011/2024

Oil, silkscreen ink, gesso on wood, cardboard
32 3/8 x 20 inches (82.2 x 50.8 cm)

[RQ1400.11]

\$85,000

Cherchez Holopherne was the title of *Chapter 21* which inaugurates *Book*, the second volume of my catalogue raisonné as an artist book. I found this image on a card in the antiquariate at the front of Galerie Buchholz in Cologne.

I've always been interested in the popularity of the apocraphal story of Judith beheading the powerful general, and I write at length about the painting in *Book*. It was aquired first by a renowned German collector and later was brought to auction, where, with my dealers, we bought it. I decided to bring it back to my studio and began to paint on it again. I forgot that I didn't exactly own it anymore and only remembered after I had painted on it quite a lot. I decided to included the auction tag because symbolically, auctions behead the artist (only the collector can profit). Paintings also metaphorically behead the artist because the viewer of a painting sees, ideally, what the artist was seeing. I never was sure if I found the Holophernes Head so I added a few more for good measure. There is a weapon quality to the painted edges. I painted the strong white line to echo the 1 in the painting of the misidentified man.

— R. H. Quaytman



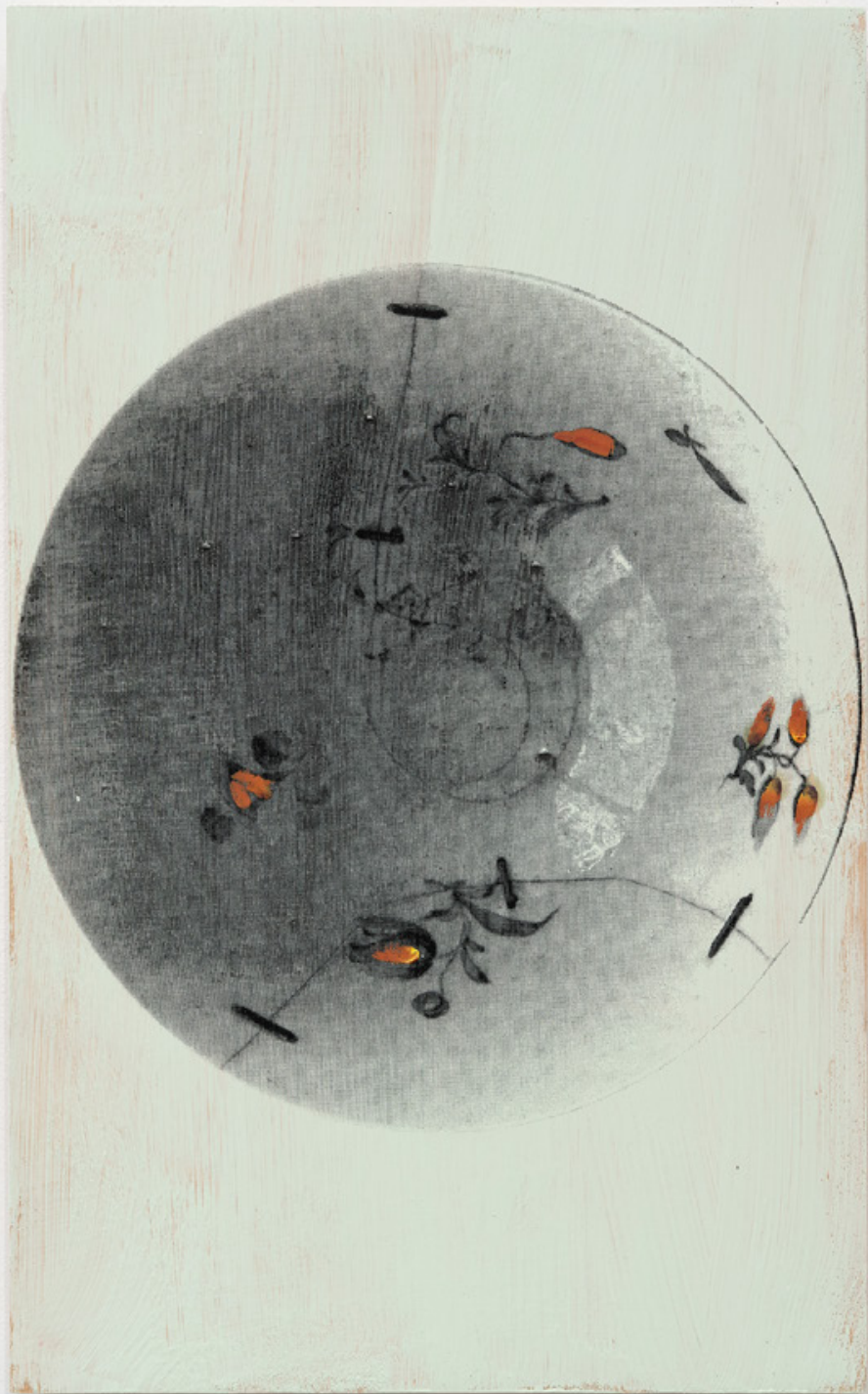
R. H. QUAYTMAN

The Hieroglyphic, Chapter 0.4, 2025
Silkscreen ink, gouache, acrylic, gesso on wood
12 3/8 x 12 3/8 inches (31.4 x 31.4 cm)
[RQ2265.25]
\$40,000

For *The Hieroglyphic, Chapter 0.4*, I pounced on my lifelong love and obsession with Queen Elizabeth I. Elizabeth both appreciated and influenced the politics of her portraits. In 1560, she drafted a proclamation instructing her “portraiture sargent payntors” that no image of her was to be made unless it conformed to an official template to be approved by her and distributed throughout her realm.

Looking at hundreds of reproductions of her image in paintings and engravings, on coins and statues, I became interested in one recurring pattern—showing her face in three-quarter view. While clothes and background change dramatically from work to work, the face remains mask-like, with only the direction of her gaze shifting. Rarely does one have the feeling of knowing her from her image.

– R. H. Quaytman



R. H. QUAYTMAN

Shé, Chapter 0.3, 2025

Oil, silkscreen ink, gesso on wood
20 x 12 3/8 inches (50.8 x 31.4 cm)

[RQ2244.25]

\$55,000



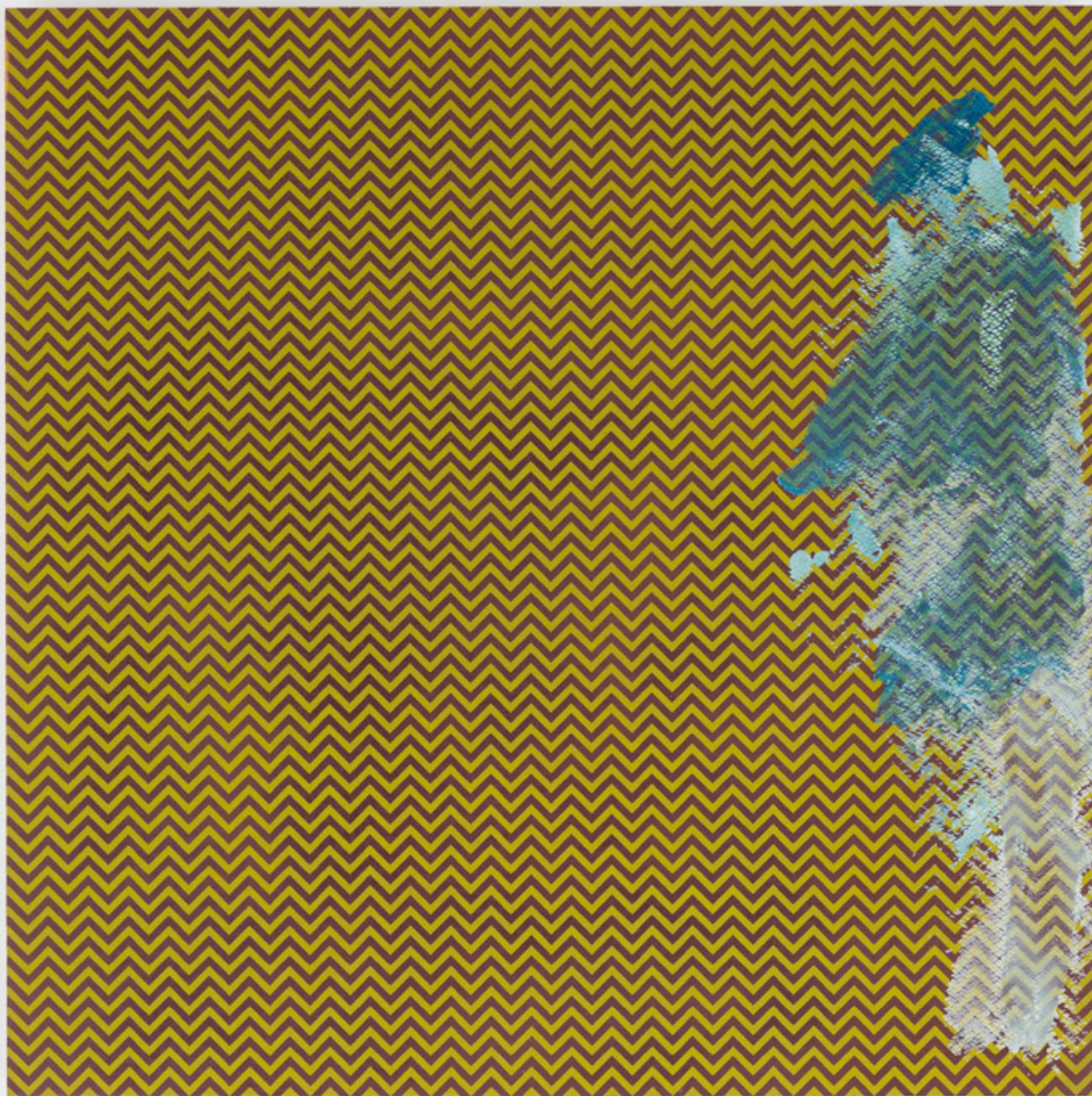


R. H. QUAYTMAN

Shé, Chapter 0.3, 2025

oil, silkscreen ink, gesso on wood
20 x 12 3/8 inches (50.8 x 31.4 cm)
[RQ2243.25]

\$55,000



R. H. QUAYTMAN

Figure in a Landscape, 2014

Encaustic, silkscreen ink, gesso on wood
20 x 20 inches (50.8 x 50.8 cm)

[RQ1853.14]

\$65,000



RAHA RAISSNIA

Mirror-land, 2026

Oil on linen

48 x 34 5/8 inches (122 x 88 cm)

[RR1412.26]

\$28,000



ROCHELLE GOLDBERG

*Intralocutor: While watching the grass grow and die
and grow again, thinking it was green, 2018*

Bronze, pillow, steel

68 x 26 x 24 inches (172.7 x 66 x 61 cm)

Edition of 3 + 2APs

[RG1175.18]

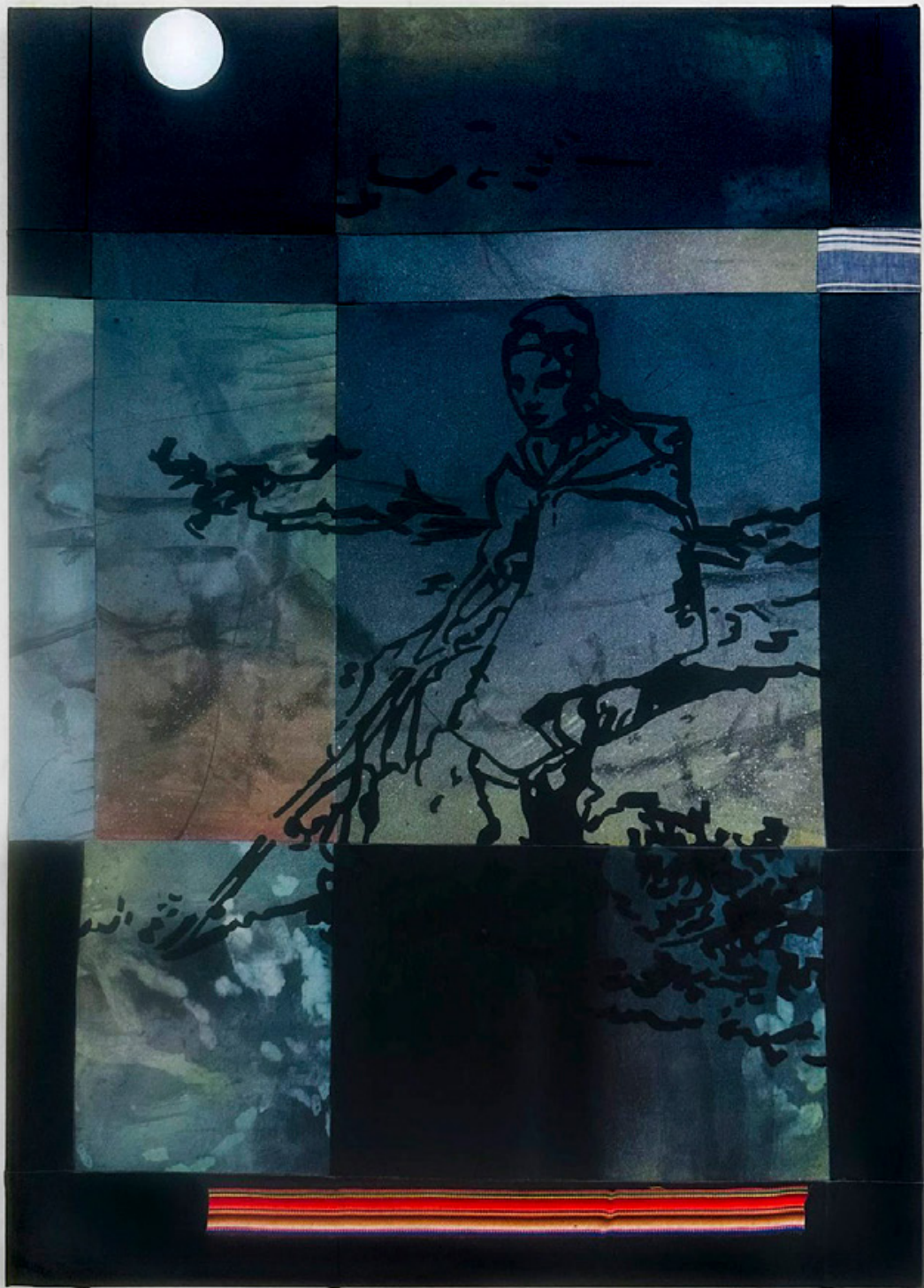
\$30,000



Intralocutor: While watching the grass grow and die and grow again, thinking it was green, 2018 [detail]

In Rochelle Goldberg's work, the idea of myth plays the central role of perpetually repeated and retold stories, providing a departure from the perceptual world and marking the threshold of the spiritual and the preternatural. Her series of *Intralocator* statues takes this theme as a model for regenerative creation. Drawing from art historical sources as well as literary and religious texts, Goldberg gives shape to the idea of femininity developed over centuries. The *Intralocutors* are at once of this world and of another, a composite form bearing the scars of history while endowed with the persistence of the sacred and unknowable.

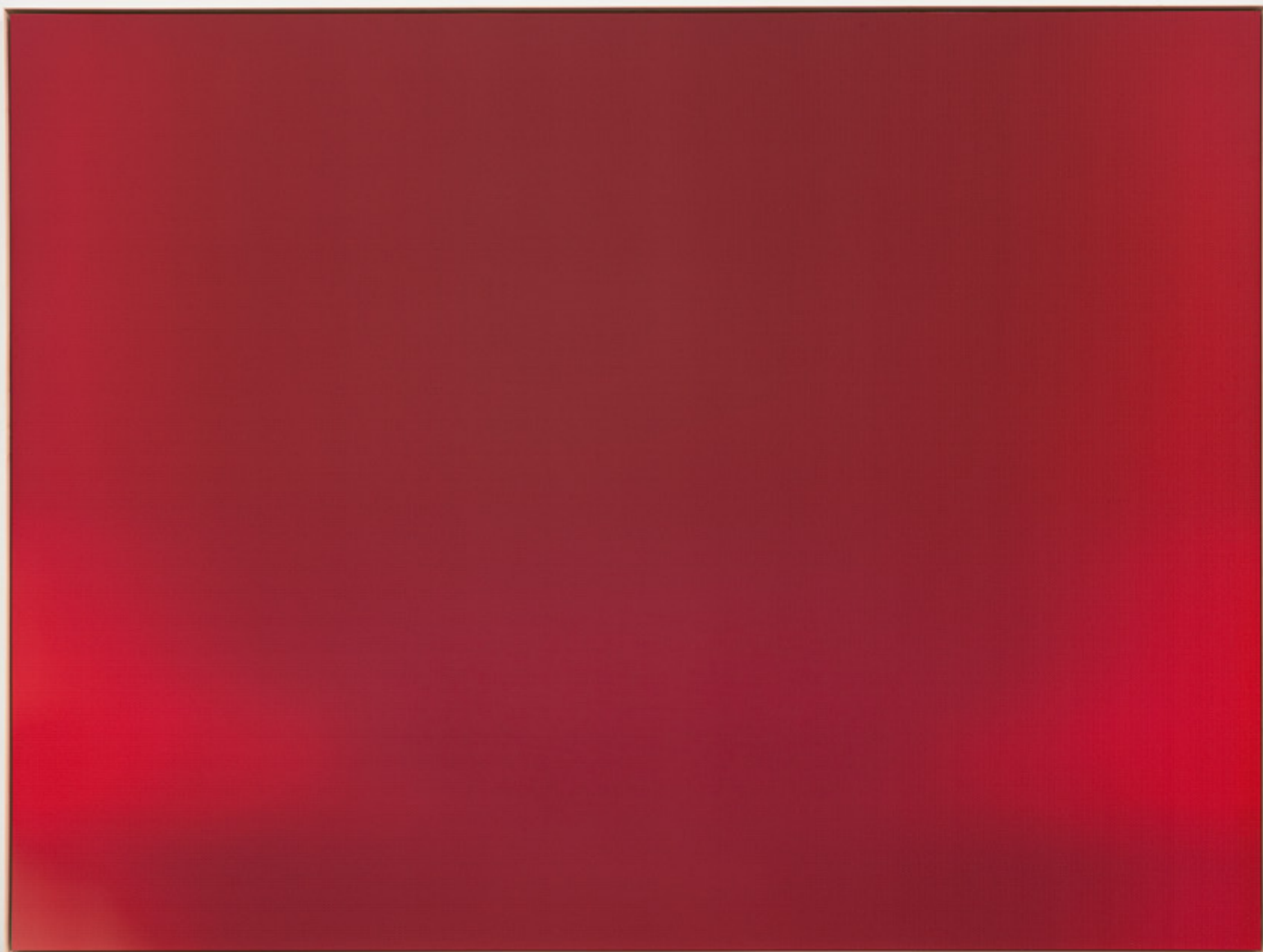
An installation of new work by Rochelle Goldberg is included in Art Basel / Unlimited.



BLAKE RAYNE
Relay Facies, 2026
Acrylic, spray paint, graphite powder, and fabric on canvas
48 x 36 1/4 inches (122 x 92 cm)
[BR1619.25]
\$35,000

Of course, painting no longer functions as a primary organizer of visual experience among the dominant systems of image production and circulation. Yet this displacement grants it another capacity. Painting is less inventive than combinatorial. It works by bringing disparate realities into relation. It assembles existing realities into new relations, organizing mediations between materials, procedures, histories, and forms of attention.

– Blake Rayne



SCOTT LYALL
REDS, 2025
Ink on dibond
54 x 72 inches (137.2 x 182.9 cm)
[SL2333.25]
\$40,000

Up close, in this new series of *REDS* by Scott Lyall, the surface becomes too present. What looked from a distance like a red haze turns crisp and unyielding: flat ink layered on aluminum, a grid like the world's most exacting tapestry, its warp and weft reveal no strain of materiality. There is no brushstroke, no friction. Step back and the grid dissolves again into atmosphere. Move forward and precision returns. The work organizes a rhythm: approach, calibrate, recede, recalibrate.

— Brendan Flanagan, *Neither Math nor Feeling* (excerpt), Frame Work 11/25, Susan Hobbs Gallery, Toronto



SCOTT LYALL

Talent 28, 2022

UV-cured inkjet on glass, mirror, acrylic gel medium and gold nano particles

57 3/4 x 41 1/2 x 2 inches (146.7 x 105.4 x 5.1 cm)

[SL2267.22]

\$35,000



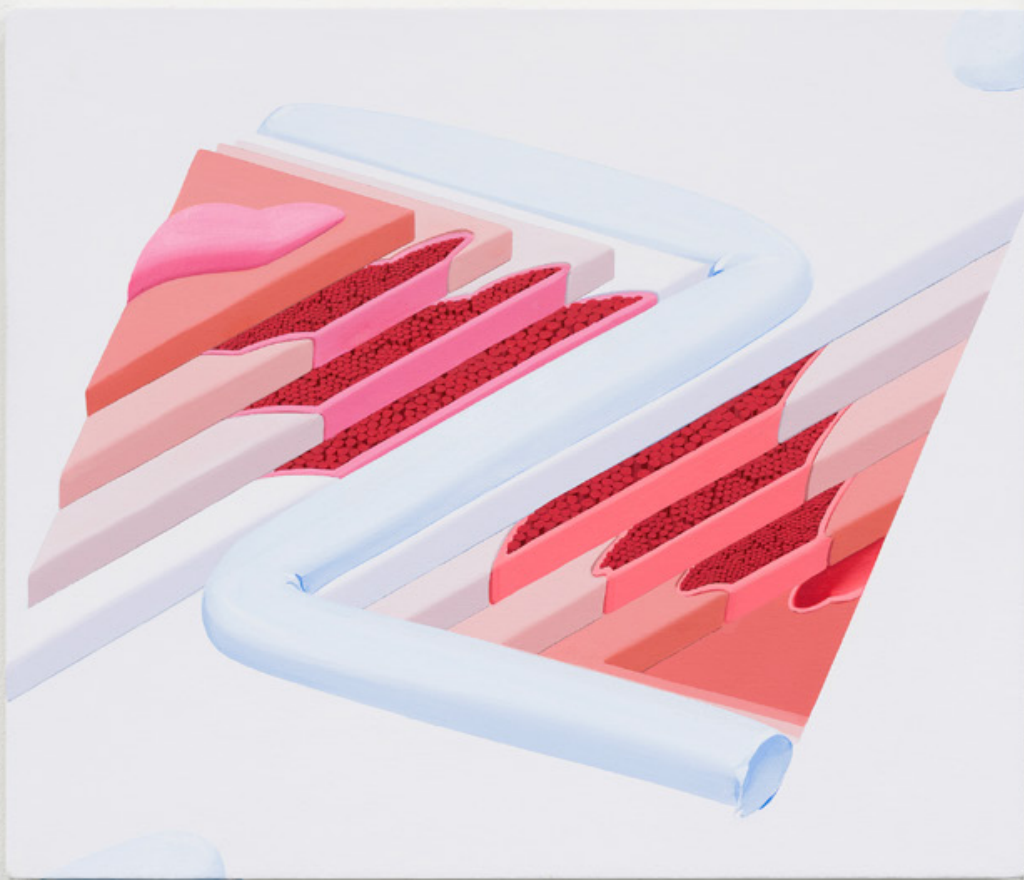
EILEEN QUINLAN

Castles and Caves, 2026

UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)

[EQ1842.26]

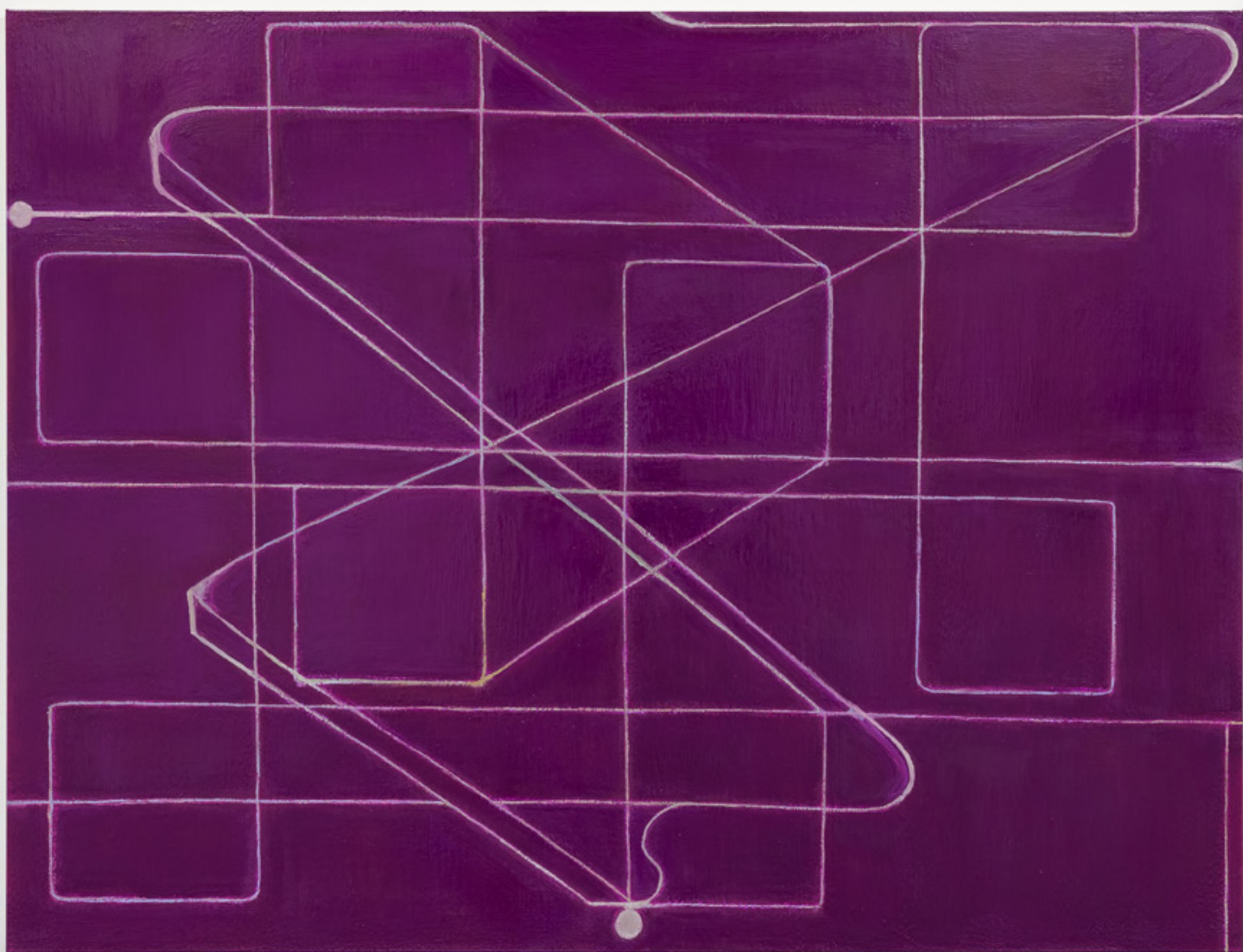
\$20,000



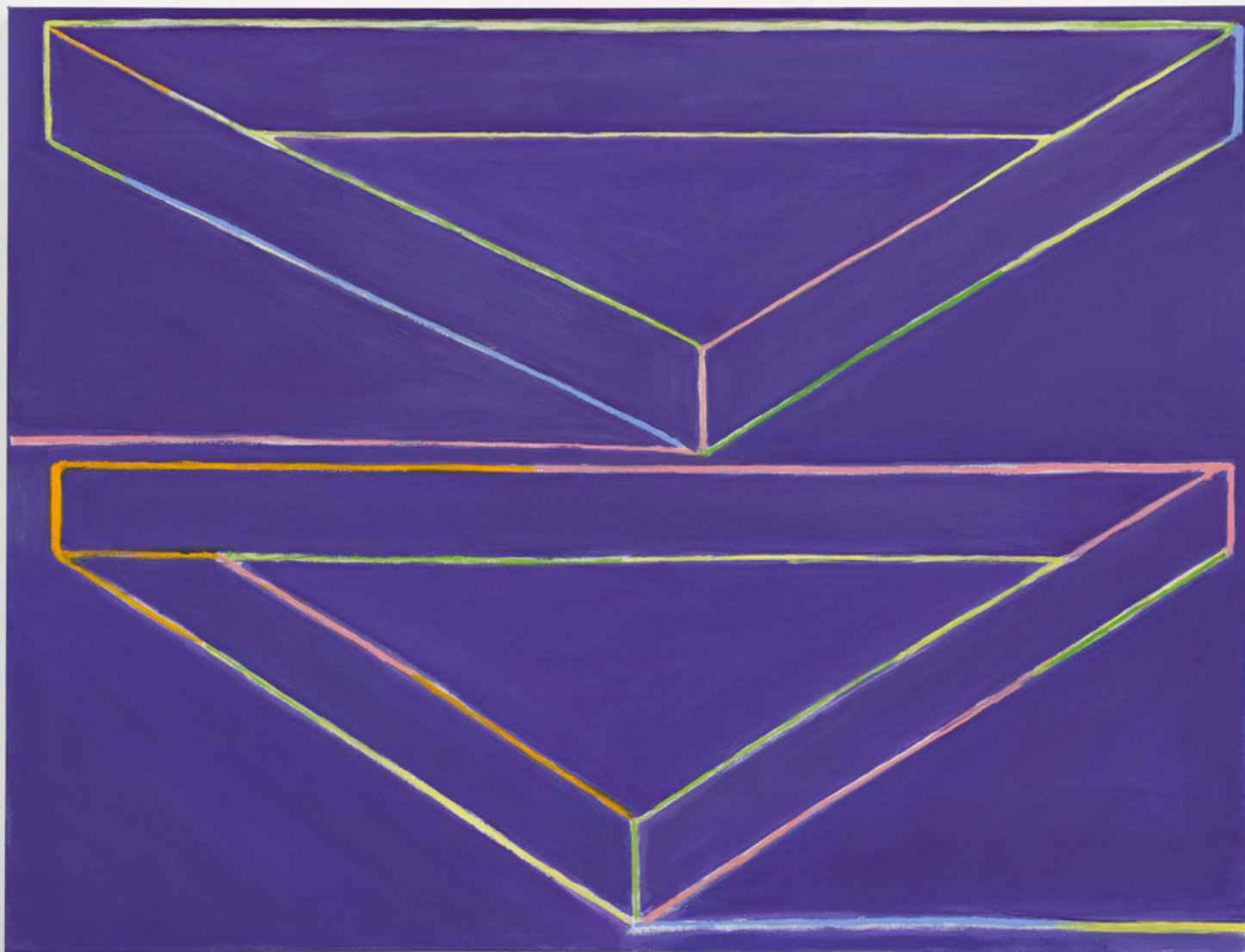
DANA LOK
Game for Two Players, 2024
Oil on canvas
23 x 27 inches (58.4 x 68.6 cm)
[DL1146.24]
\$15,000



Dana Lok's newest paintings are playfully analytic. They quite literally say "Ah," engulfing us in imagined mouths that study the architecture of human sound and vibrate with diagrammatic tiers of fleshy color. The paintings set a stage for the tongue—shown in numerous cross sections and cutaways—or the tongue is staging painting, giving a performance that coaxes us toward attaching words to image.



PAUL PAGK
8 Squares, 2023
Oil on linen
61 x 80 inches (154.9 x 203.2 cm)
[PP1332.23]
\$40,000



PAUL PAGK
Dé-Doublement, 2025
Oil on linen
61 x 80 inches (154.9 x 203.2 cm)
[PP1417.25]
\$40,000

I feel as though what I have in front of me is mental architecture seeking its place in space.

– Olivier Kaeppelin

The pictorial rhythms inherent in Pagk's paintings and drawings are unmistakable. The artist's brushstrokes, both broad and finite, have a deliberateness that manifests a fluid mind and breathing hand at work. Like architectural blueprints that have shed their skin and rearranged themselves from within, Pagk's offbeat graphic compositions are structurally sound, but not in any rigid or mechanical sense. Whatever illusions and sensations his canvases might produce, Pagk's stated intent is for viewers to "inhabit" his paintings and the spatial constructs therein.



BEAUX MENDES

Untitled, 2021
Charcoal on marble dust on panel
15 1/2 x 14 inches (39.4 x 35.6 cm)
[BM1193.21]
\$9,000



GRANT MOONEY

Housing (c.) xvi, 2026

Steel, electroplated steel, silver, brass, neodymium, copper coated
polyethylene, paint, polymer resin, iron oxide
14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)
[GM1121.26]

\$15,000



GRANT MOONEY

Housing (c.) xx, 2026

Steel, electroplated steel, silver, brass, neodymium, paint, polymer resin, iron oxide

14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)

[GM1125.26]

\$15,000

Housing (c.) is a series of works composed of metal alloys in various states of surface effects. The sculptures pursue a heightened relationship to the immediate atmosphere by integrating “live,” gaseous absorbing, anti-corrosion film and silver-plated elements. By way of a dispute between material properties in the electroplating process, a thin layer of silver densifies over steel, as the ferrous compounds move slowly to its surface. The works hold the ability to care for themselves by integrating a preferential corrosion site, a plastic substrate infused with copper molecules that acts as an intermediary and sacrificial anode, much like the process of electroplating itself.

– Grant Mooney

Mooney's exhibition sum is on view at Museum Abteiberg, Mönchengladbach, Germany through September 20.



GRANT MOONEY

Fe.(iv), 2025

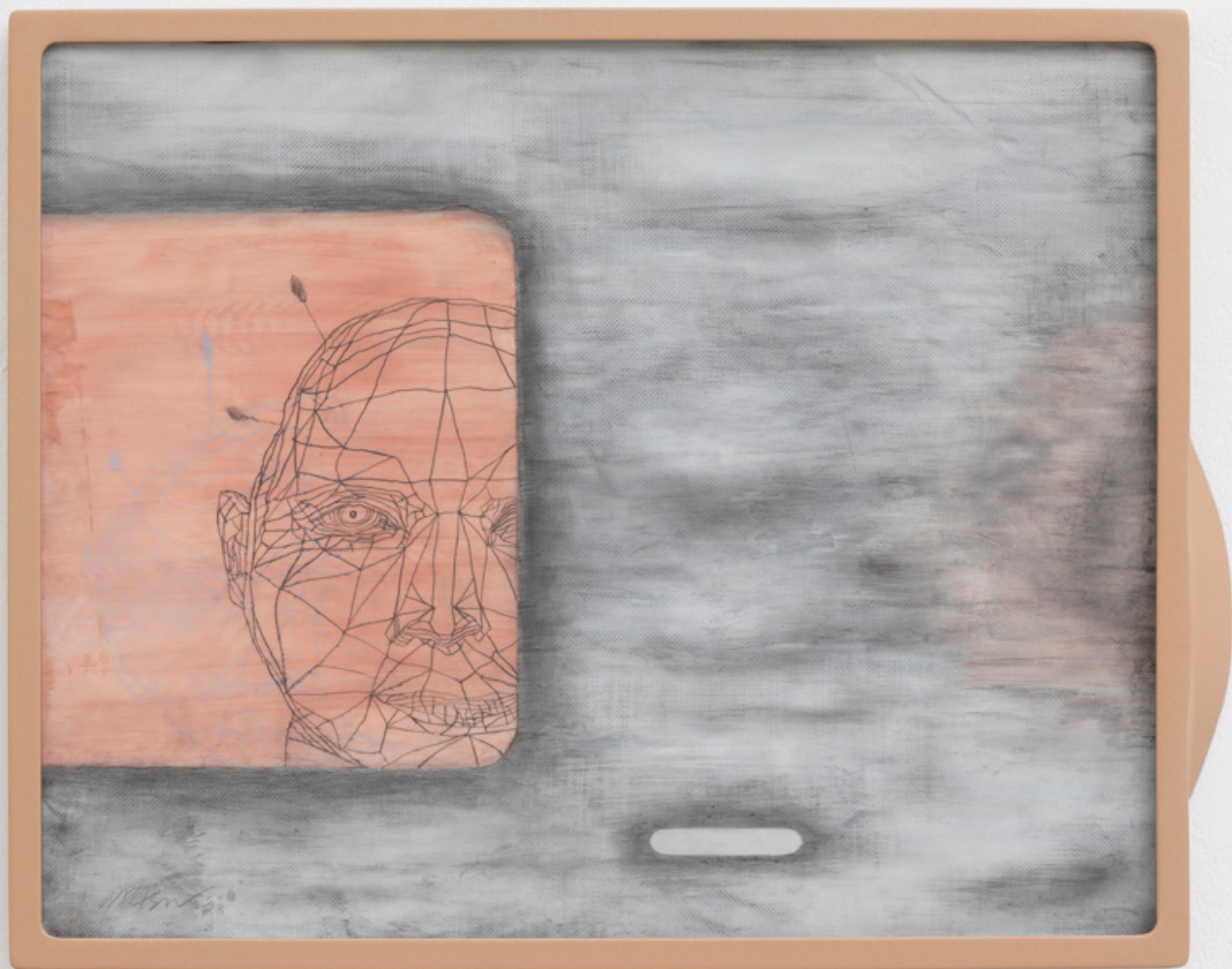
Cuttlebone, cast iron, steel, nickel, casting grain, electroplated silver

2 3/4 x 18 1/8 x 2 3/4 inches (7 x 46 x 7 cm)

[GM1108.25]

\$18,000





TISHAN HSU

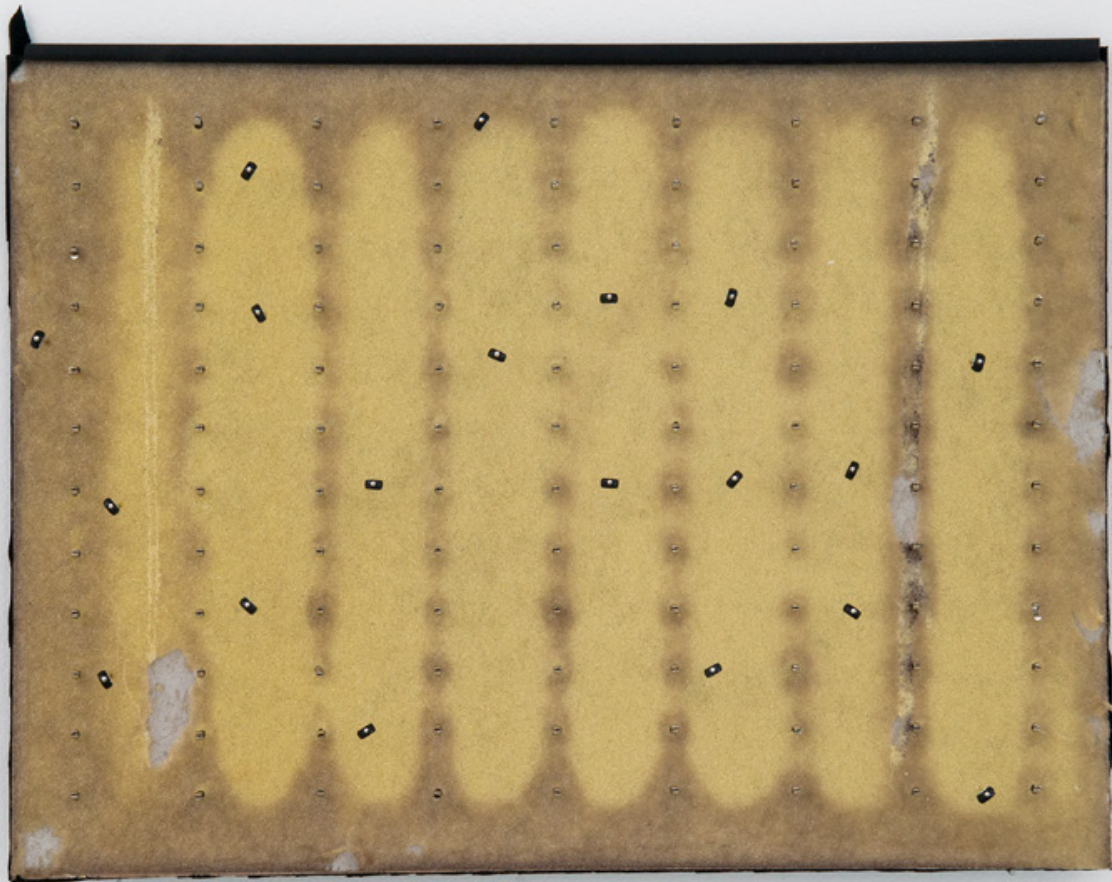
gray-zone 7, 2023

Graphite, acrylic on Dura-Lar with powder coated steel artist frame

Framed: 22 x 27 x 1 1/2 inches (55.9 x 68.6 x 3.8 cm)

[TH1282.23]

\$35,000



REY AKDOGAN

clip on (f), 2013

Display board, velvet display fabric, padding, pins, acrylic letter spacers

12 x 16 1/8 inches (30.5 x 41 cm)

[RA1046.13]

\$6,500



PAUL PAGK
September 12, 2022, 2022
Ink, oil pastel, and pencil on paper
15 x 11 inches (38.1 x 27.9 cm)
Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)
[PP1117.22]
\$3,500



PAUL PAGK

March 15, 2021, 2021

Ink wash on paper

15 x 11 inches (38.1 x 27.9 cm)

Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)

[PP1125.21]

\$3,500



PAUL PAGK
September 19, 2020, 2020
Pencil and watercolor on paper
15 x 11 inches (38.1 x 27.9 cm)
Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)
[PP1339.20]
\$3,500



DANA LOK
Knotted, 2024
Colored pencil, charcoal and pastel on paper
14 x 11 inches (35.6 x 27.9 cm)
Framed: 17 1/4 x 14 1/4 x 1 3/4 inches (43.8 x 36.2 x 4.4 cm)
[DL1131.24]
\$4,500