

MIGUEL ABREU GALLERY

ART BASEL HONG KONG

Booth 3D06

March 26 - 30, 2025

JEAN-LUC MOULÈNE

FLORIAN PUMHÖSL

R. H. QUAYTMAN

DANA LOK

SCOTT LYALL

KATE MOSHER HALL

ROCHELLE GOLDBERG

PAMELA ROSENKRANZ

BLAKE RAYNE

GRANT MOONEY

ALEX CARVER

EILEEN QUINLAN

BEAUX MENDES



JEAN-LUC MOULÈNE

Outils Flous [Fuzzy Tools] (Le Buisson), 2022

Bronze and plastic

19 3/4 x 19 3/4 x 19 3/4 inches (50 x 50 x 50 cm)

Edition of 3 + 2 APs

[JM1828.22]

\$95,000



Outils Flous [Fuzzy Tools] (Le Buisson), 2022

In their very form, tools manifest the classical ideal of art, that is to say that their shape fully emits their function. A tool cannot be kitsch, its form expresses what it is completely...

And why the blur? Simply because I don't want to say why these objects are brought together. What are they going to do now that they're here together? What will these tools be used for? I hope they will be used for reflection, not actually for cutting pieces of wood, or hammering nails.

– Jean-Luc Moulène



JEAN-LUC MOULÈNE
Pyramid'os, 2020
Bronze, green patina
21 1/4 x 30 3/8 x 25 5/8 inches (54 x 77 x 65 cm)
Edition of 3 + 2 APs
[JM1771.20]
\$100,000

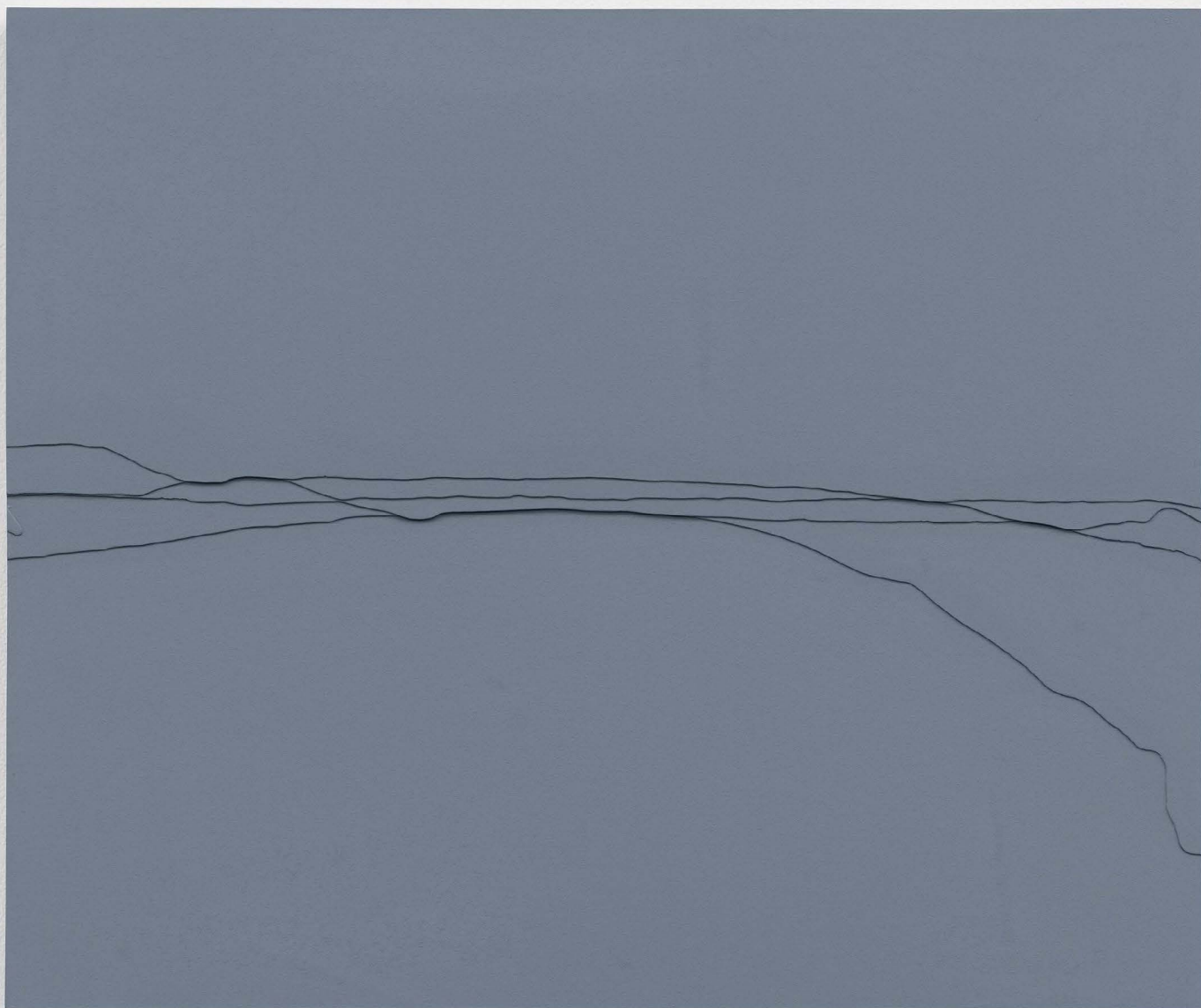


Pyramid'os, 2020 [detail view]

From Leonardo da Vinci to Corbusier, the human body has served as a reference, as a measure. It can be its own standard or part of geometry, or even serve as a unit in a space structured by its proportions.

Echoing this history and these uses, Jean-Luc Moulène has constructed a pyramid with the long bones of the four human limbs. The leg bones—femurs, tibiae and fibulae—join the arm bones—humeri, radii et ulnae—in the pyramid's skeleton.

— Balthazar Lovay



FLORIAN PUMHÖSL

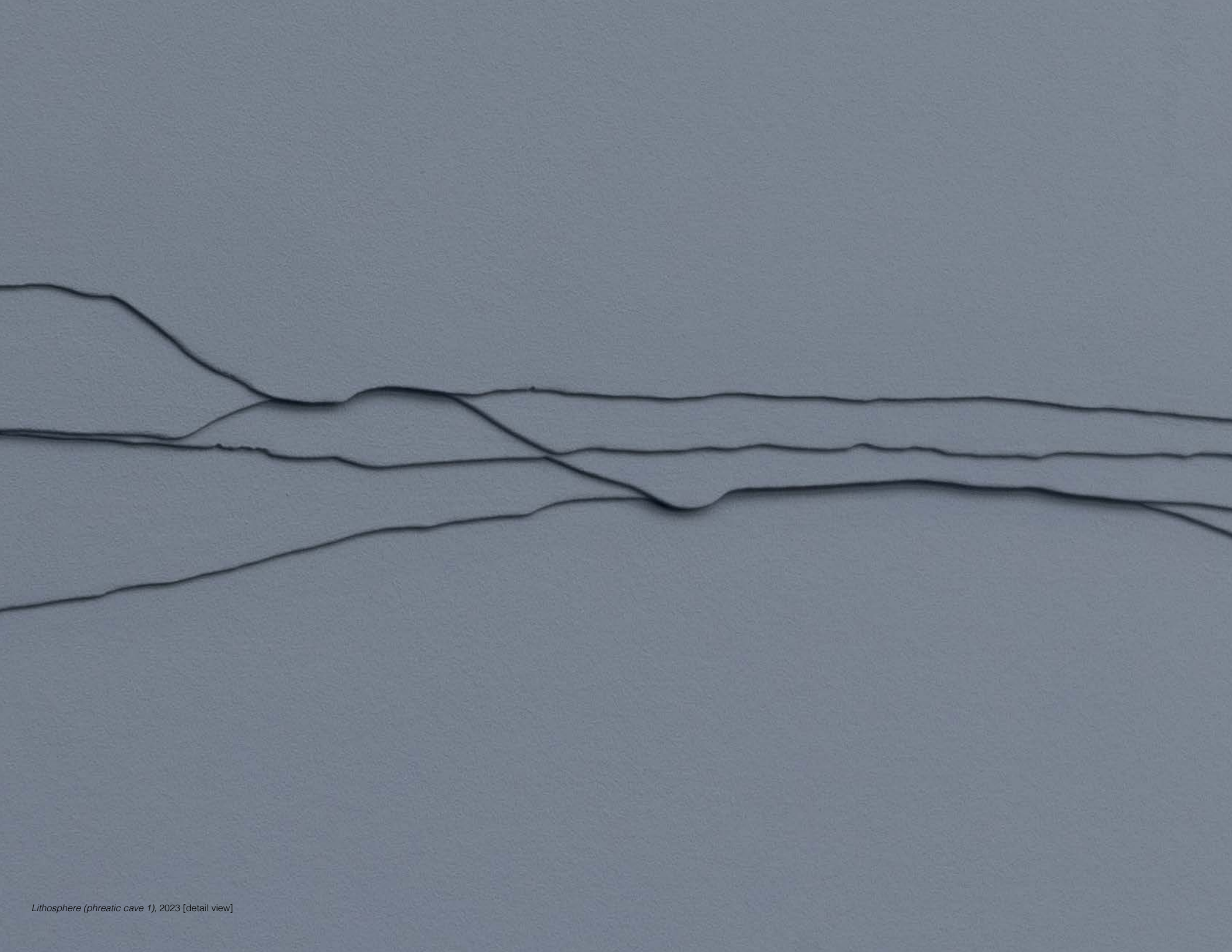
Lithosphere (phreatic cave 1), 2023

Oil on Finnapppe, mounted on wood

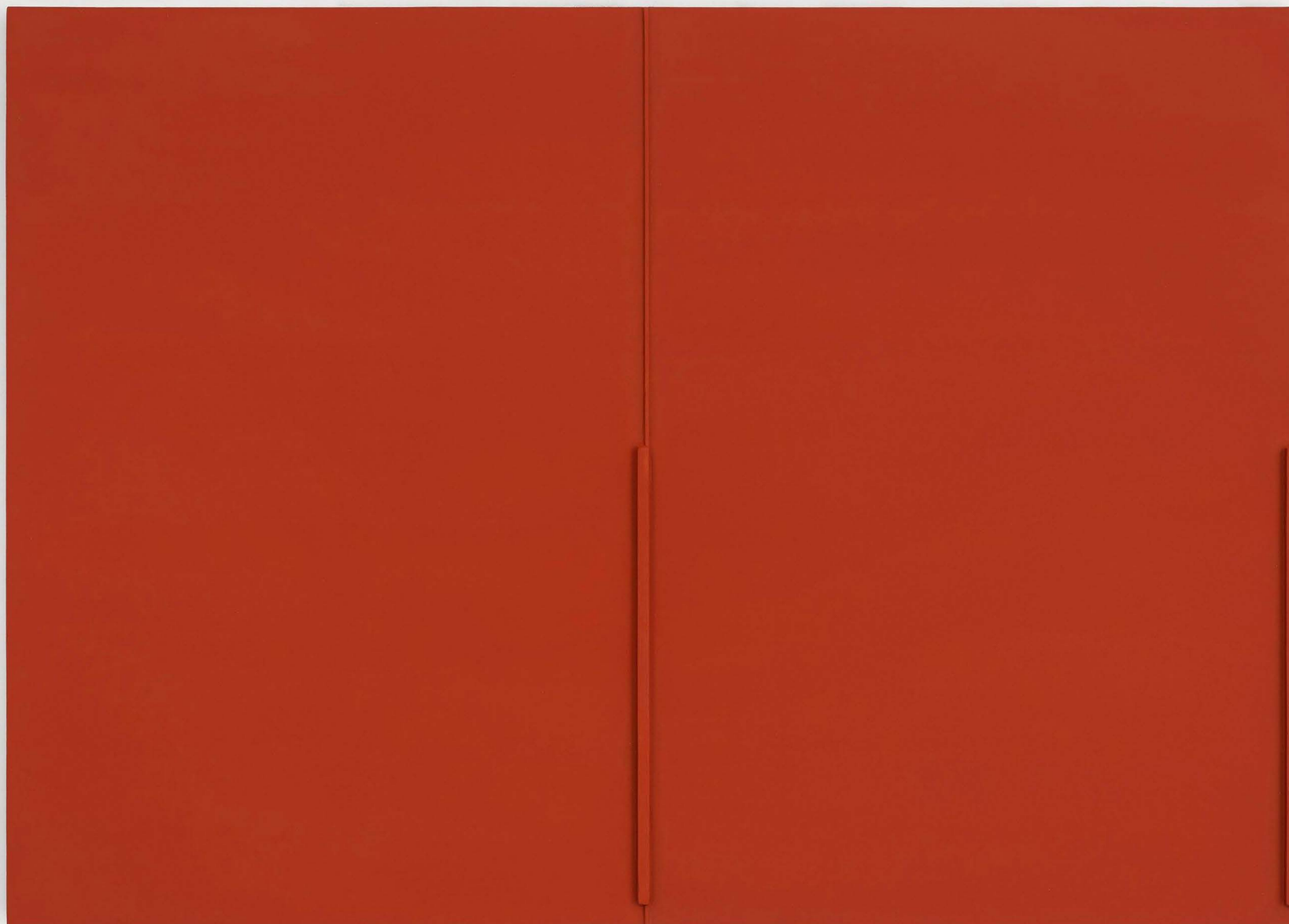
22 1/8 x 26 1/2 inches (56.2 x 67.3 cm)

[FP1349.23]

\$38,000



Lithosphere (phreatic cave 1), 2023 [detail view]



FLORIAN PUMHÖSL

Relief 7, 2016

Casein paint on plaster

20 7/8 x 29 1/2 x 1 5/8 inches (53 x 74.8 x 4 cm)

[FP1169.16]

\$40,000



Relief 7, 2016 [side view]



FLORIAN PUMHÖSL

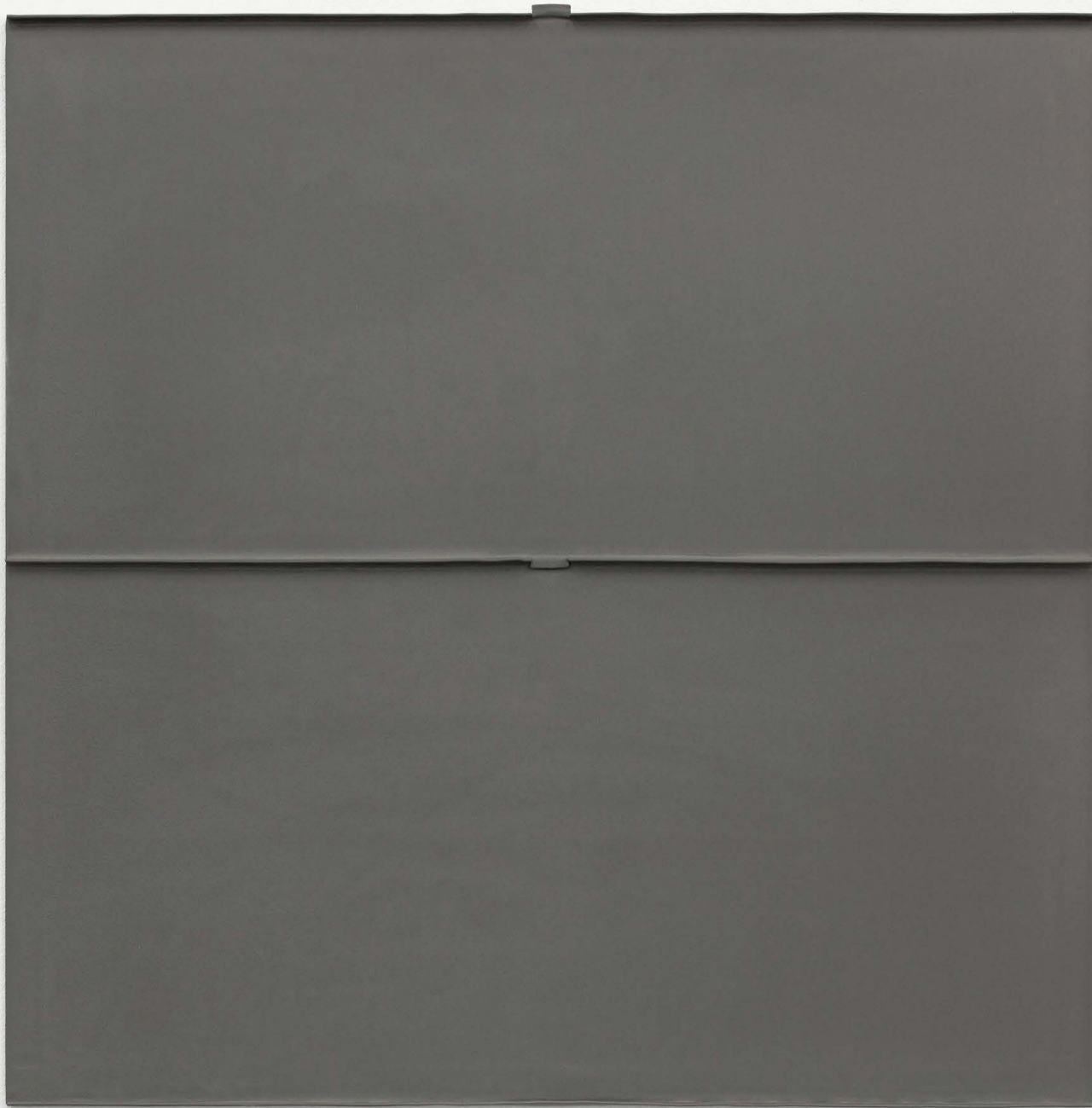
Plaster Object (Formed speech), Study, 2016
Casein on plaster

20 7/8 x 2 3/8 x 1 3/4 inches (53 x 6 x 4.4 cm)
[FP1300.19]

\$25,000



Plaster Object (Formed speech), Study, 2016 [side view]



FLORIAN PUMHÖSL

Saltern 1, 2019

Signed verso bottom right metal sheet,
slate pigment on Dibond

23 5/8 x 23 5/8 inches (60 x 60 cm)

[FP1267.19]

\$38,000

Florian Pumhösl's works—reliefs, paintings, drawings, films and installations— are constituted by themes and references encoded within a visual language that appears formal. Through the selection, reduction, rearrangement, and reproduction of his motifs and source materials—procedures of transcription—the artist arrives at a vocabulary that is at once abstract and semiotically motivated.

Recurrently interested in formal processes undergone in relation to terrain, Pumhösl's latest work departs from a longstanding involvement with human land-shaping above ground to derive forms emergent in subterranean zones.



R. H. QUAYTMAN

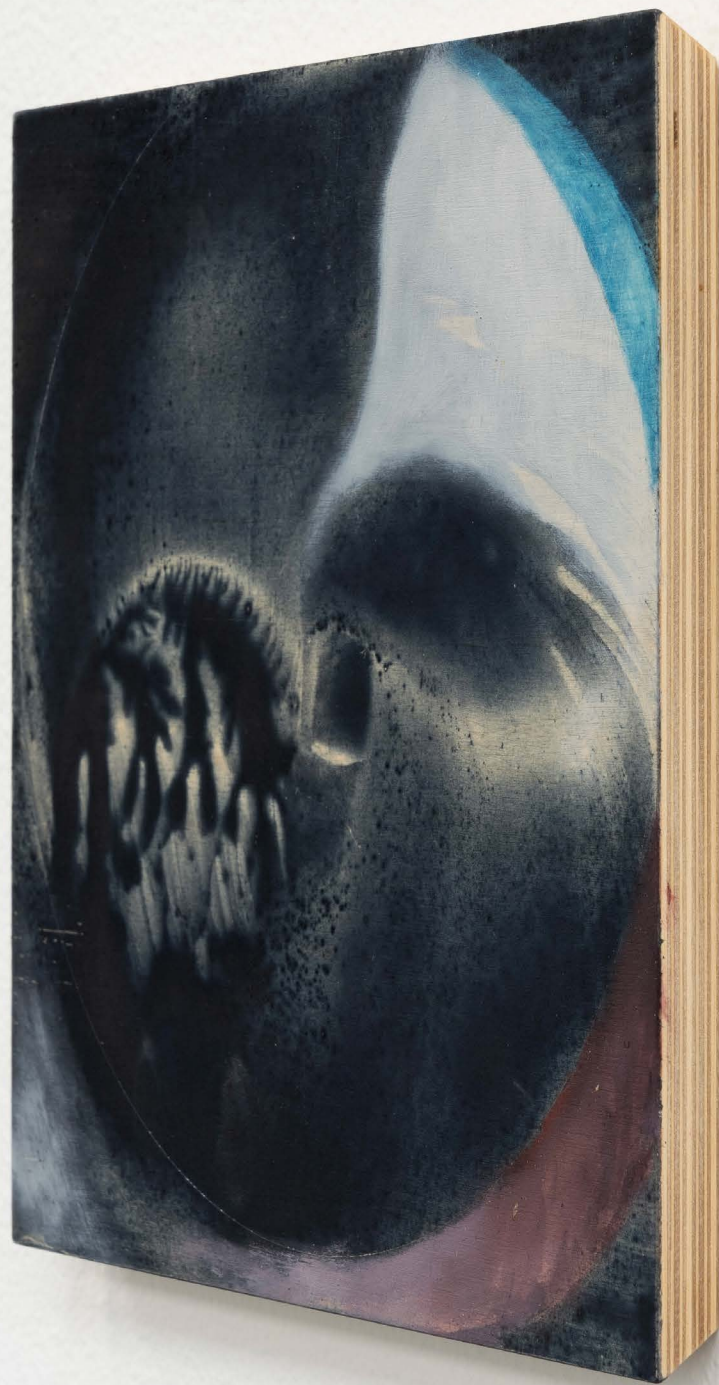
Ones, Chapter 0.1, 2023/25

Oil, distemper on wood

7 5/8 x 7 5/8 x 1/2 inches (19.3 x 19.3 x 1.2 cm)

[RQ2186.25]

\$12,000





R. H. QUAYTMAN

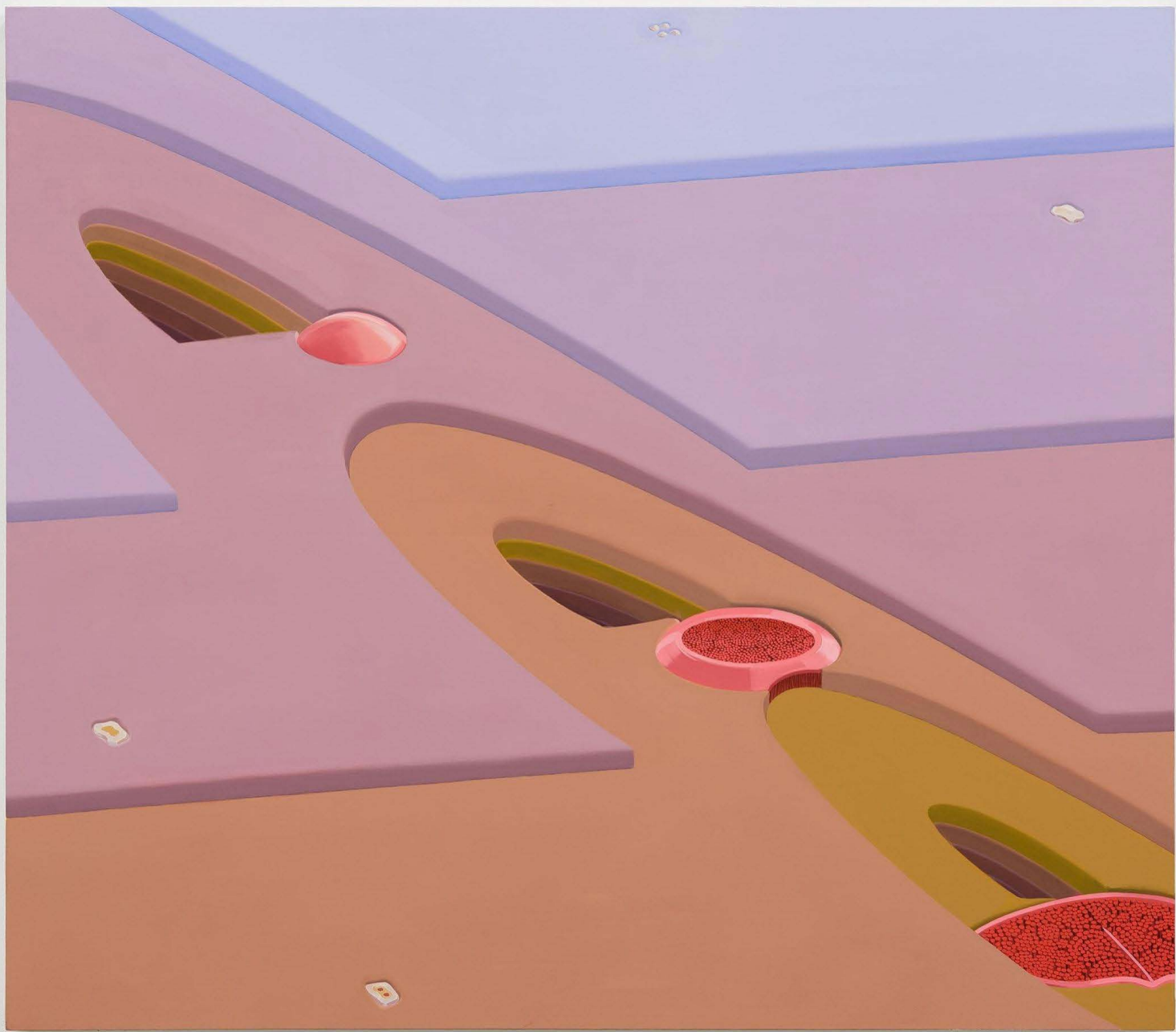
Ones, Chapter 0.1, 2024

Oil, distemper on wood

7 5/8 x 7 5/8 x 1/2 inches (19.3 x 19.3 x 1.2 cm)

[RQ2183.24]

\$12,000



DANA LOK
Palate Up, 2024
Oil on canvas
56 x 62 inches (142.2 x 157.5 cm)
[DL1138.24]
\$30,000

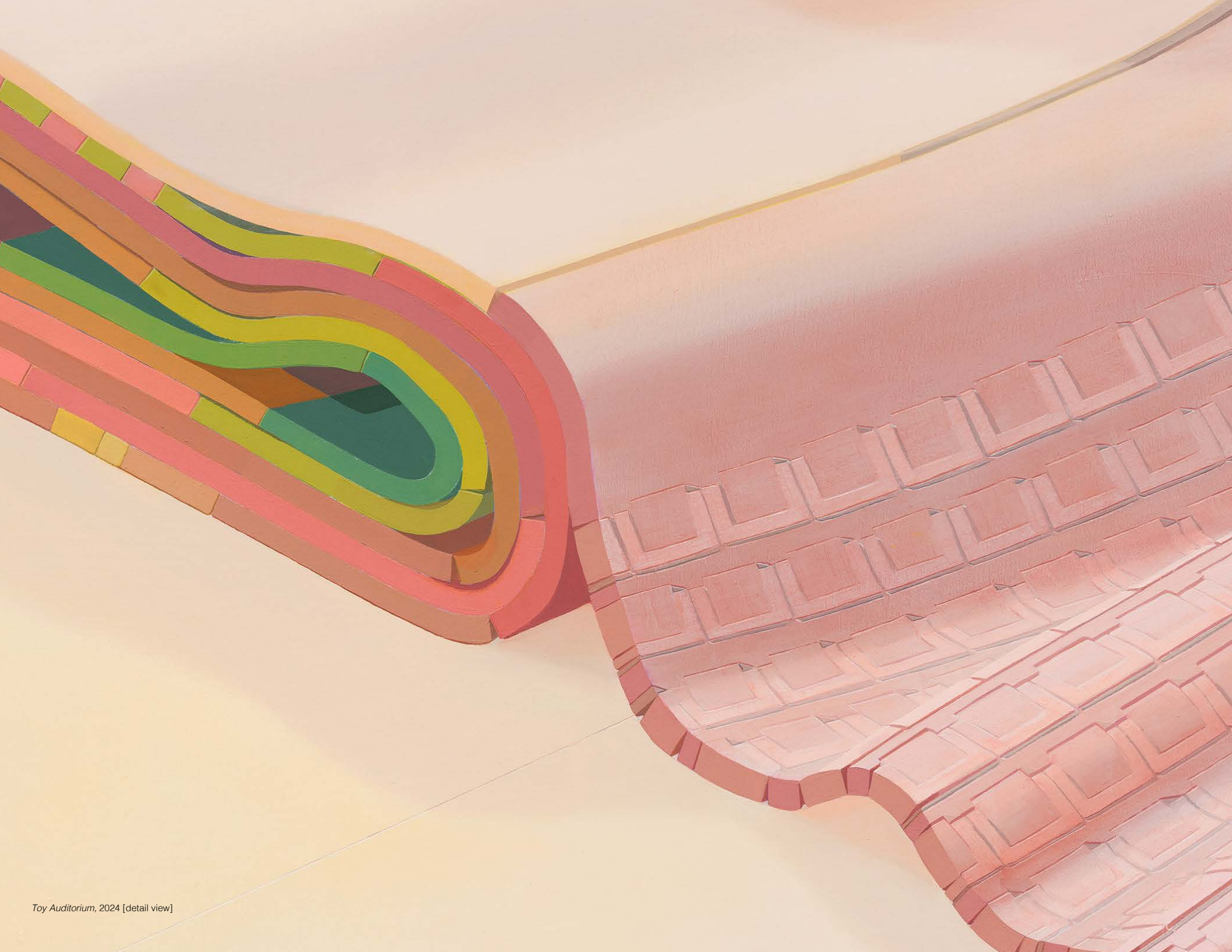


Palate Up, 2024 [detail view]

Dana Lok's recent 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. The flexible tissue of the mouth, the scaffold of the skull, and our labyrinth of neural circuitry reverberate with a currency that transmutes private thought into public statement.



DANA LOK
Toy Auditorium, 2024
Oil on canvas
40 x 48 inches (101.6 x 121.9 cm)
[DL1140.24]
\$25,000



Toy Auditorium, 2024 [detail view]



DANA LOK
Hum, 2024
Oil on canvas
15 x 13 inches (38.1 x 33 cm)
[DL1144.24]
\$9,000



DANA LOK
Cavity, 2024
Oil on canvas
12 x 10 inches (30.5 x 25.4 cm)
[DL1151.24]
\$7,000



SCOTT LYALL

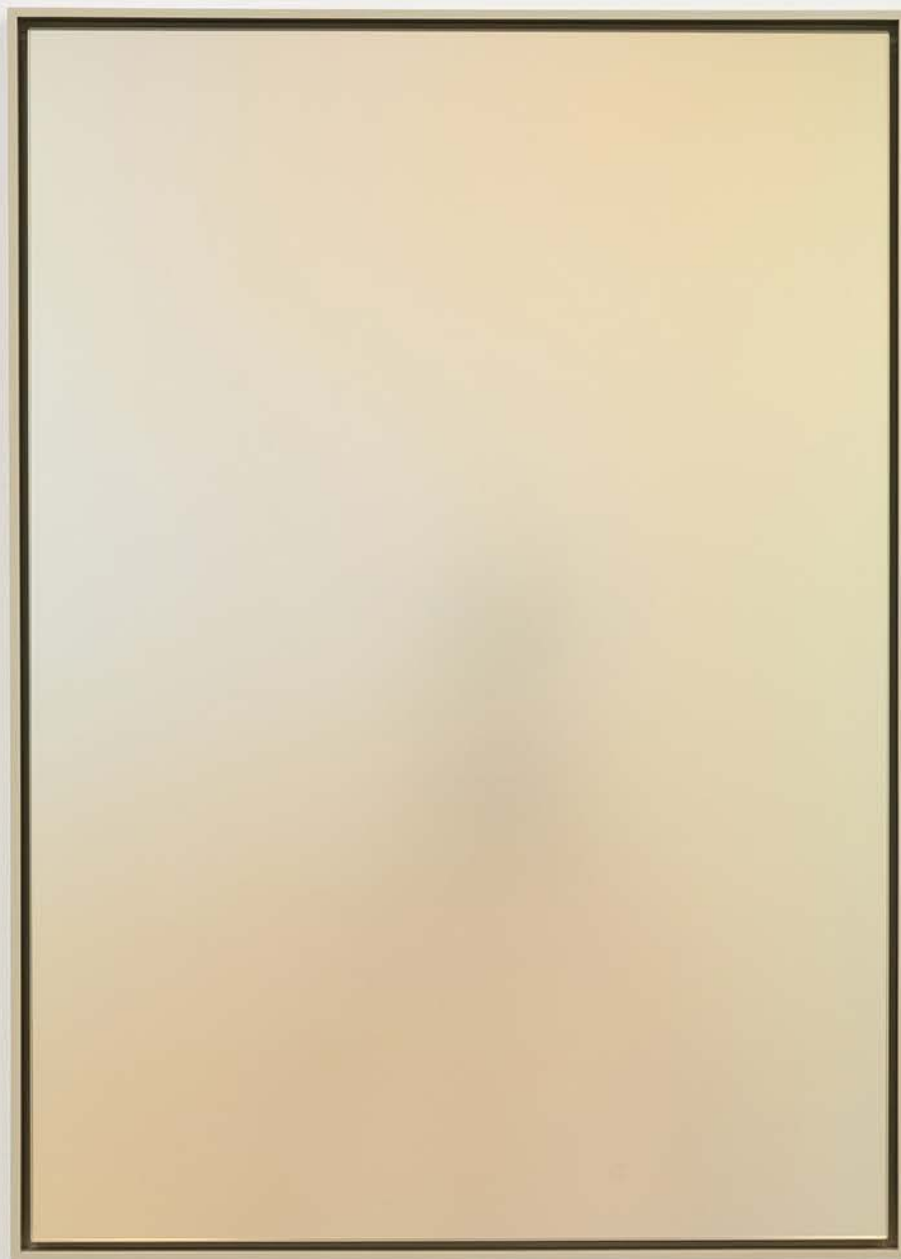
Talent 60, 2024

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

48 x 67 1/2 x 2 inches (121.9 x 171.5 x 5.1 cm)

[SL2326.24]

\$40,000



SCOTT LYALL

Talent 66, 2024

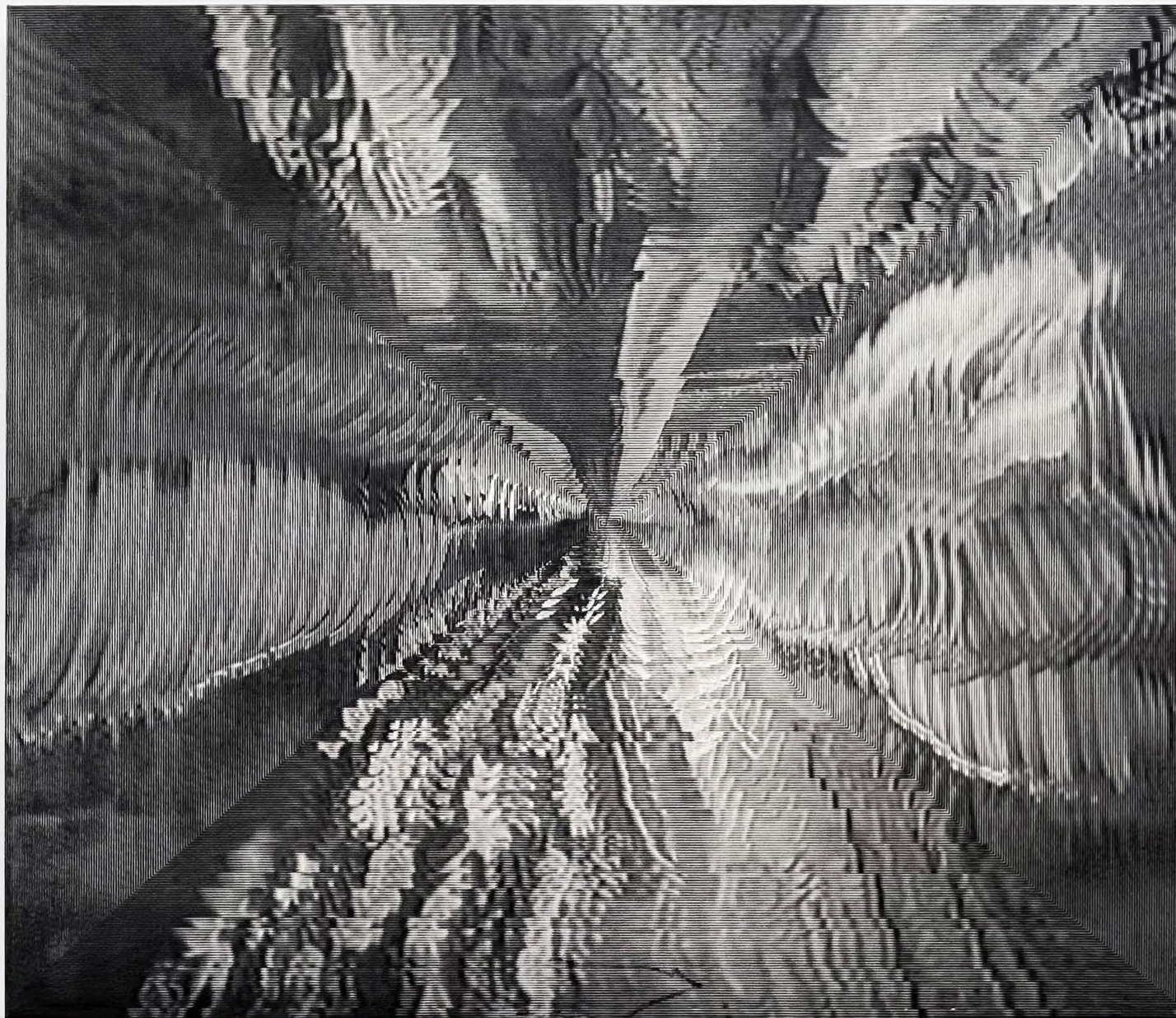
UV-cured inkjet on glass, mirror, acrylic gel medium and gold nano particles
48 x 34 1/2 x 2 inches (121.9 x 87.6 x 5.1 cm)

[SL2322.24]

\$25,000



Talent 66, 2024 [side view]



KATE MOSHER HALL
7.5, 36, 245, 38, 5, 4.5, 24, 2025
Acrylic and Flashe paint on canvas
55 x 65 inches (139.7 x 165.1 cm)
[KH1069.25]
\$28,000



7.5, 36, 245, 38, 5, 4.5, 24, 2025 [detail view]

Kate Mosher Hall's work inhabits the charged space of reciprocal looking, activating a locus of estrangement present in any shared visual encounter and amplifying it. Through an interplay of two primary modes of image production—silkscreen printing and painting—she manages to suspend the medium specificities of either address as a way of playfully exploiting the uncertainties inherent to any act of looking.



ROCHELLE GOLDBERG

Icon, is (I), 2025

Glazed ceramic

11 3/8 x 10 5/8 x 7 1/8 inches (28.9 x 27 x 18.1 cm)

[RG1363.25]

\$9,000





ROCHELLE GOLDBERG

Icon, is (II), 2025

Glazed ceramic

11 x 10 1/4 x 8 1/4 inches (27.9 x 26 x 21 cm)

[RG1362.25]

\$9,000





PAMELA ROSENKRANZ
Healer Scrolls (Solvent Pearl), 2025
Kirigami cut paper, tension, pigments, perspex frame
59 x 42 x 2 inches (149.9 x 106.7 x 5 cm)
[PR1547.25]
\$55,000

In Pamela Rosenkranz's *Healer Scrolls* series, the paper is cut in kirigami style and inked with fine brush-strokes. The resulting works seem to be a semi-material, as much permeability as opacity.



PAMELA ROSENKRANZ

Healer Scrolls (Regency), 2023

Pigment print, watercolor on kirigami cut paper, perspex frame

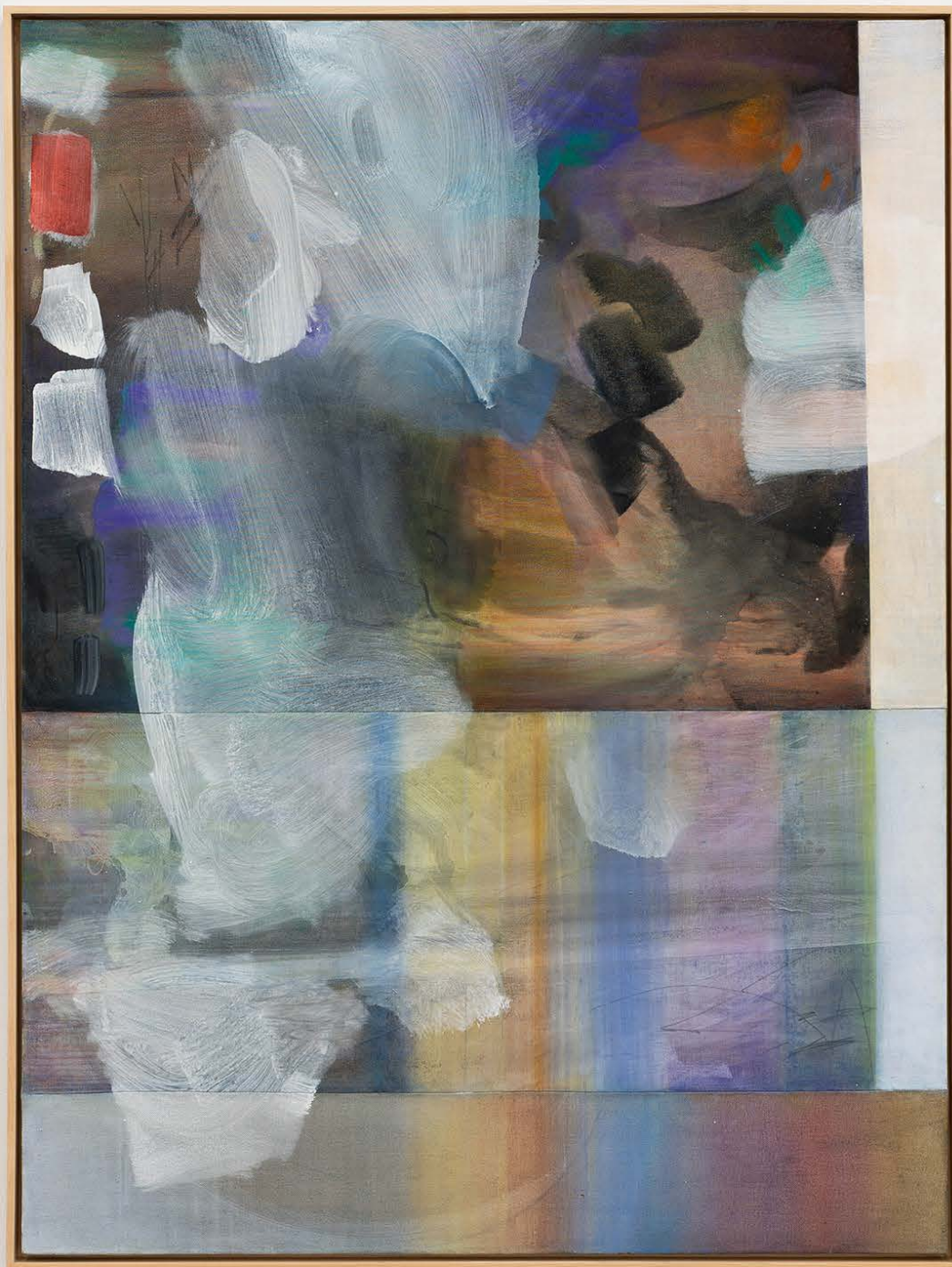
16 1/2 x 11 3/4 inches (42 x 29.7 cm)

[PR1505.23]

\$16,000



Healer Scrolls (Regency), 2023 [detail view]



BLAKE RAYNE

Stimulus Package 2, 2024

Oil, acrylic, graphite on canvas and linen
60 x 45 inches (152.4 x 114.3 cm)

Framed: 61 1/2 x 46 1/2 x 2 inches (156.2 x 118.1 x 5.1 cm)

[BR1565.24]

\$40,000



K.R.M. MOONEY

Housing (c.) xi, 2024

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

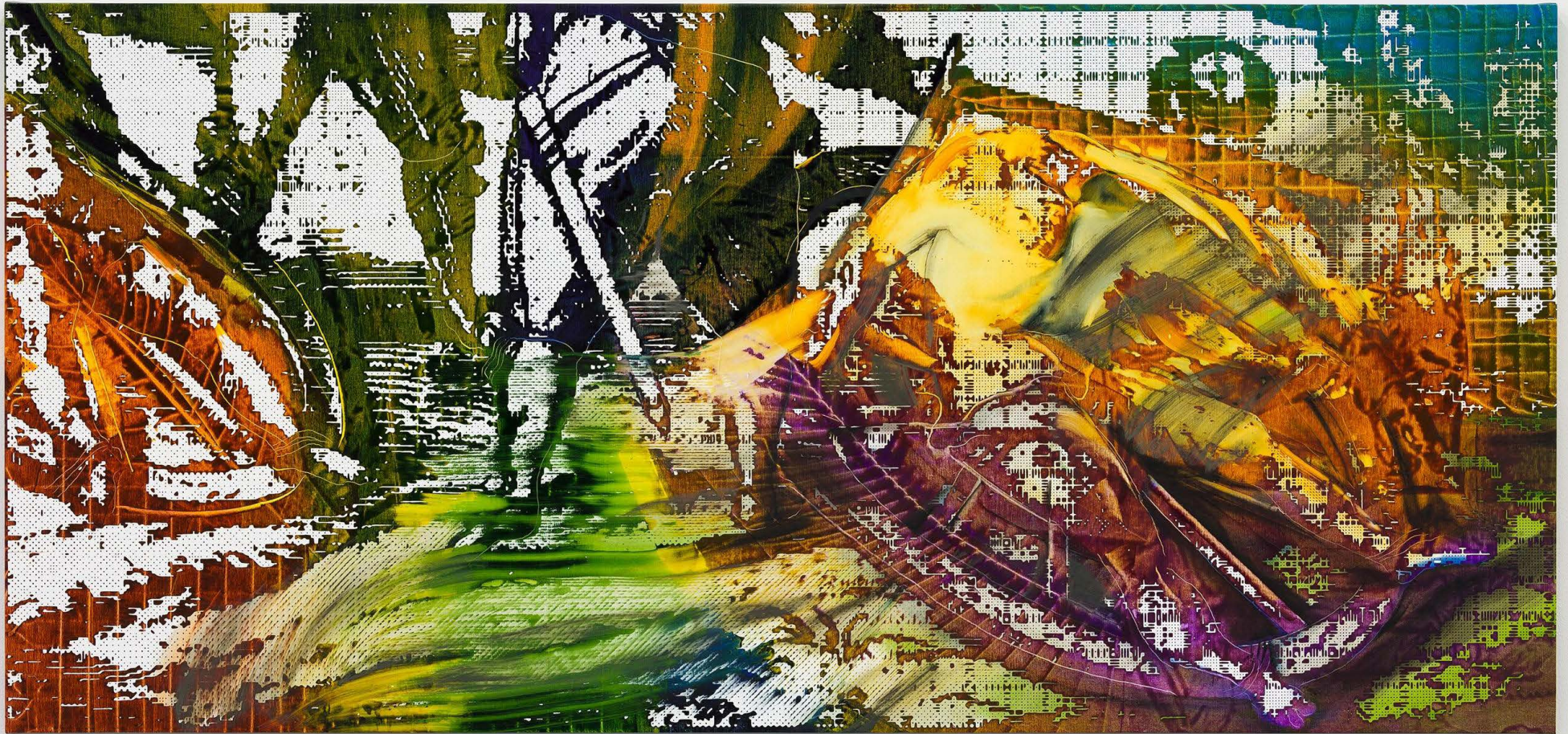
14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)

[KM1071.24]

\$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



ALEX CARVER

Sword Man, 2022

Oil on linen

37 x 78 1/2 inches (94 x 199.4 cm)

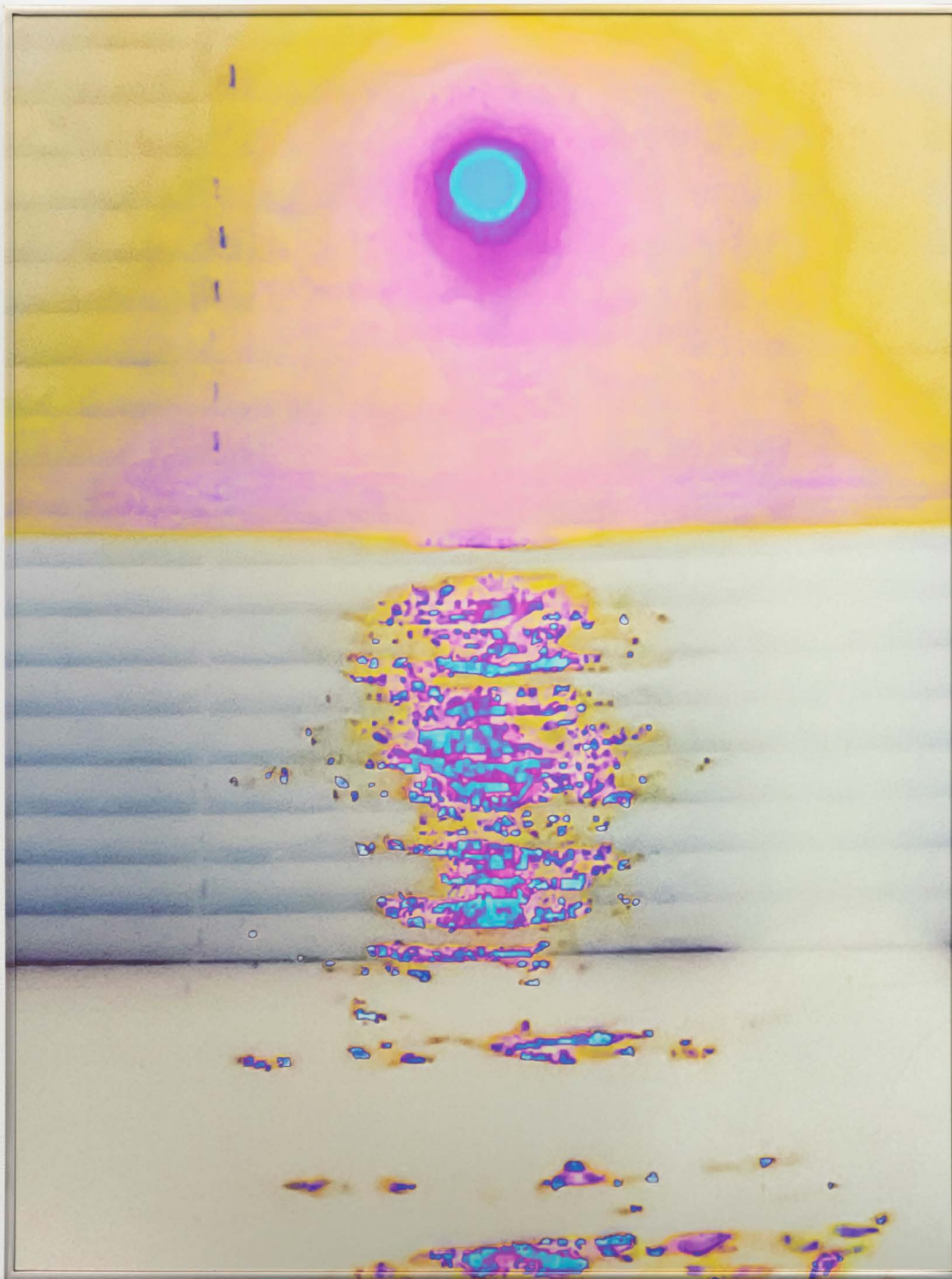
[AC2114.22]

\$38,000



Sword Man, 2022 [detail view]

Through the layering of machine stenciled screens, frottage, and brushwork, and the combining of scientific precision with the fantastical, Alex Carver's paintings develop an elusive world of imagery in which dense layers are splintered with negative images, like a vectorized labyrinth, set against a sweeping gesso ground that gathers and binds together the painting's diverse materials.



EILEEN QUINLAN

Survivor Moon (It Was a Good Day), 2024
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)
[EQ1828.24]
\$20,000



EILEEN QUINLAN

Survivor Moon (Ex-factor), 2024

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)

[EQ1826.24]

\$20,000



BEAUX MENDES
Untitled, 2024
Mixed media on half chalk ground on muslin
20 x 27 1/2 inches (50.8 x 69.8 cm)
[BM1140.24]
\$12,000

Beaux Mendes' 'neo-en-plein-air' observational paintings are mostly renderings of tree trunks and branches from which a figure might emerge. The materials used often coincide with the depicted subject matter.

The images at hand tend to remain in a state of formation; they constitute sensuous and evanescent moments of pure sensation.



BEAUX MENDES
Untitled, 2024
Oil on marble dust on panel
8 x 11 inches (20.3 x 27.9 cm)
[BM1151.24]
\$6,000