

MIGUEL ABREU GALLERY

Art Basel

Booth J2

June 16 - 19, 2023

TISHAN HSU

BLAKE RAYNE

JEAN-LUC MOULÈNE

KATE MOSHER HALL

SCOTT LYALL

ALEX CARVER

SAM LEWITT

EILEEN QUINLAN

FLORIAN PUMHOSL

K. R. M. MOONEY

PAUL PAGK

R. H. QUAYTMAN

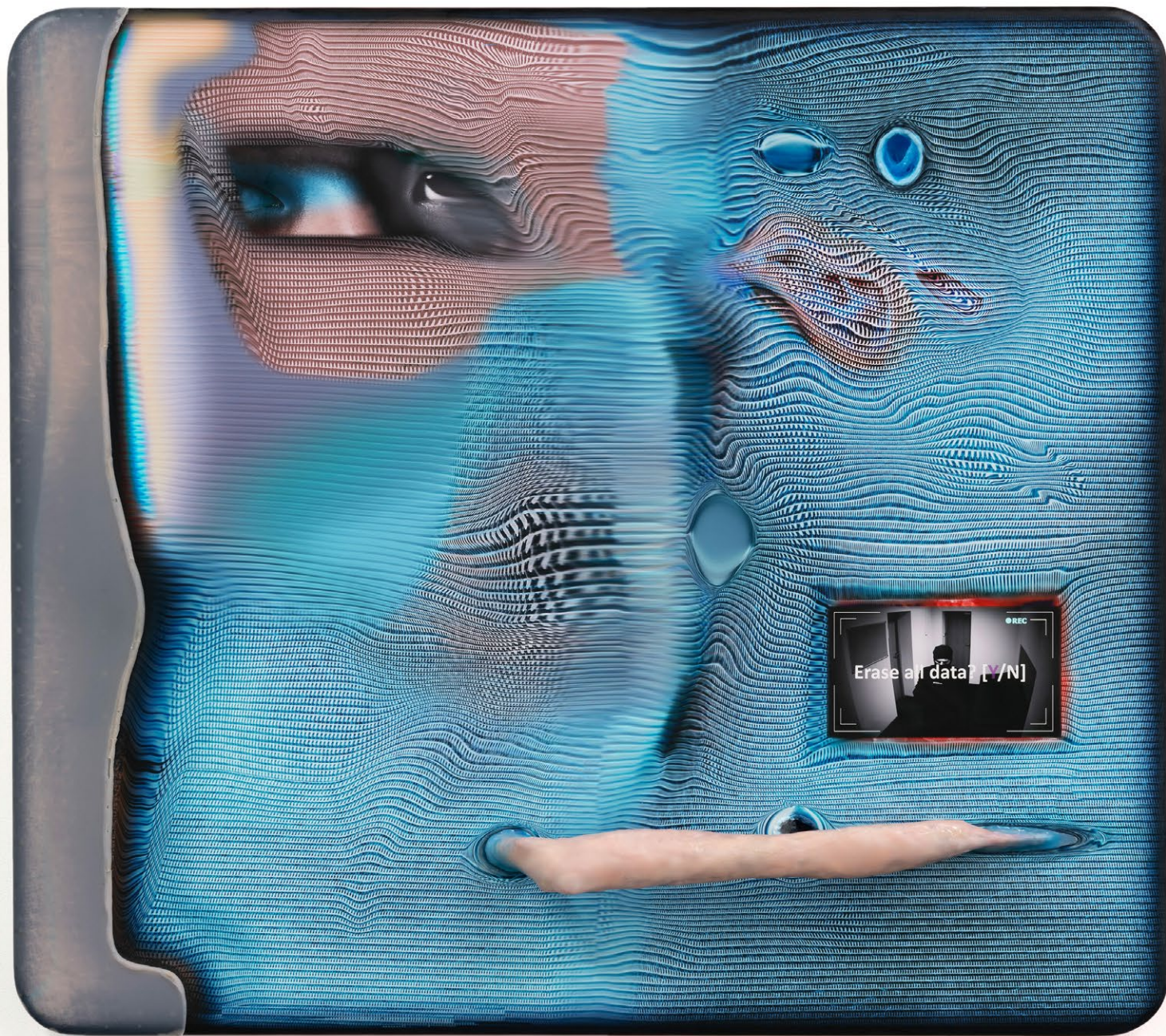
PAMELA ROSENKRANZ

BEAUX MENDES

DANA LOK

REY AKDOGAN

For the 2023 edition of Art Basel, we are pleased to present new works by Tishan Hsu, Scott Lyall, Alex Carver, Jean-Luc Moulène, Blake Rayne, K.R.M. Mooney, R. H. Quaytman, Eileen Quinlan, Dana Lok, Pamela Rosenkranz, Rey Akdogan, Beaux Mendes, and Kate Mosher Hall, whose first exhibition at the gallery will take place in September. Also featured will be important works by Paul Pagk, Sam Lewitt, and Florian Pumhösl.



TISHAN HSU

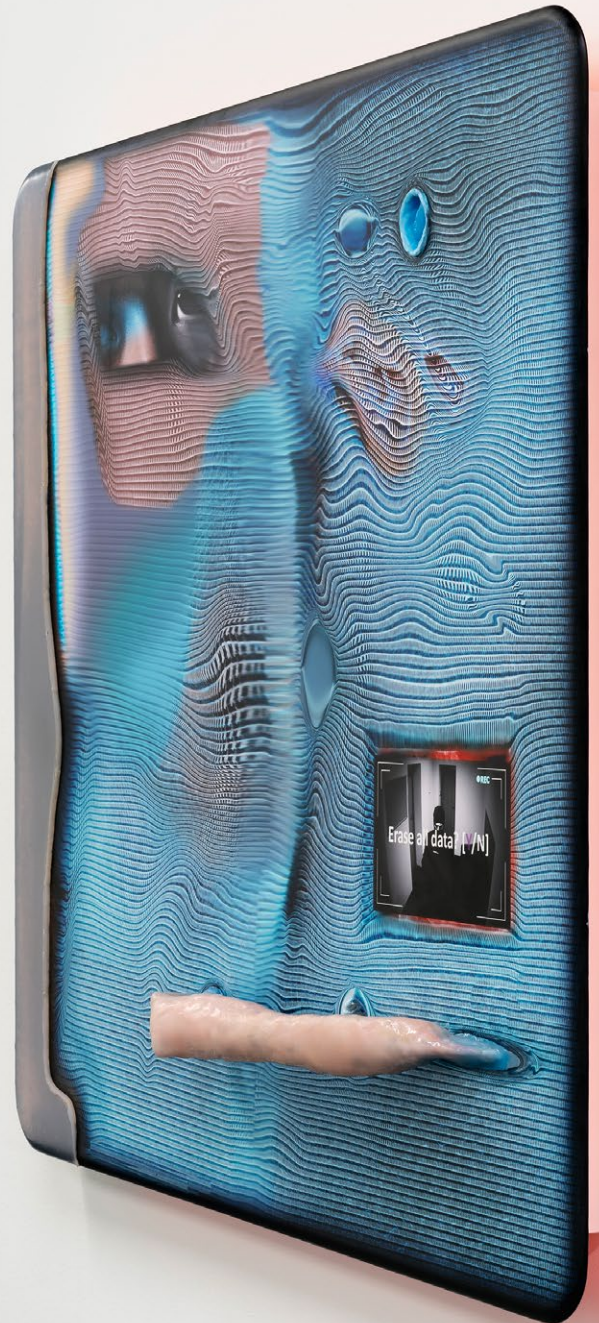
data-screen-skin.blue, 2023

UV cured inkjet, acrylic, silicone, ink on wood

48 x 54 x 7 5/8 inches (121.9 x 137.2 x 19.4 cm)

[TH1261.23]

\$110,000





Since the late 1990s, Blake Rayne has variously engaged the production of abstract painting through the use of different iterations of the fold. In his recent paintings, strips of canvas are folded, painted, sprayed, sewn, and stretched to create forms and registrations derived from the folding motion's inherent generation of obstructions and blind spots. Allegorically, these paintings can be understood as markers of expansions and compressions in time. The bent-angle creases throughout bring to mind the dog-ear, a mnemonic folding device used to suspend a moment of reading in memory.



BLAKE RAYNE

Berlin Sheaf, 2023

Acrylic and oil 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)

[BR1562.23]

\$40,000



BLAKE RAYNE

University Sheaf, 2023

Acrylic and oil 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)

[BR1563.23]

\$40,000



JEAN-LUC MOULÈNE

Plongement 2, Marseille, 2023

Glass (CIRVA), bronze

13 5/8 x 16 1/8 x 14 1/2 inches (34.5 x 41 x 37 cm)

[JM1917.23]

€80,000



Plongement 2, Marseille, 2023 [detail view]



Plongement 2, Marseille, 2023 [detail view]

For *Catasphère*, Moulène arranges around an earth-like bronze sphere the initial four figures of French mathematician René Thom's Catastrophe theory.

Thom's Catastrophe theory addresses phenomena resulting in sudden shifts in behavior arising from small changes in circumstances. Within a range of inputs corresponding to the terms or conditions of an equation, a functional equilibrium is achieved. If, however, a small change in the terms or conditions of the equation occurs, functional equilibrium may be destabilized, leading to unpredictable outcomes or phenomena.



JEAN-LUC MOULÈNE
Calasphère (Paris, 2019), 2019
bronze, patina
20 3/4 x 23 5/8 x 19 5/8 inches (52.7 x 60 x 49.8 cm)
Edition of 3 + 2 APs
[JM1634.19]
\$100,000



JEAN-LUC MOULÈNE

Uranium Spring 3, Marseille, 2023

Glass and steel

13 3/4 x 13 3/4 x 13 3/4 inches (35 x 35 x 35 cm)

[JM1918.23]

€55,000



Kate Mosher Hall's paintings aim to "create space" and cultivate a special kind of "openendedness." Often combining figurative and obfuscated elements, her images hint at narrative structure, only to hinder interpretation and closed meaning. Hall's works oscillate between frank acknowledgement of her materials—flat planes, paint, printing screens—and a seductive illusionism that draws on illustration and found images. Indeterminacy and enigma, as she puts it, allow for visual complexities that are "allegories to life experiences and broken conditions that I ultimately celebrate."



KATE MOSHER HALL

Baby Blue, 2023

Flashe, charcoal, and acrylic on canvas
50 x 52 inches (127 x 132.1 cm)

[KH1000.23]

\$18,000



Baby Blue, 2023 [side view]



SCOTT LYALL

Talent 38, 2023

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)

[SL2277.23]

\$40,000



Talent 38, 2023 [side view]



ALEX CARVER
Sword Man, 2022
oil on linen
37 x 78 1/2 inches (94 x 199.4 cm)
[AC2114.22]
\$25,000

This series of Sam Lewitt's work follow the industrial production process for flexible heating circuits. A key conceptual underpinning of these etchings is their status as ciphers of environmental stability and the circulation of information. Evident in the work is the artist's hand process of acid washing the surface of the copper foil bonded to a special plastic substrate to reveal the raw material beneath, as opposed to the normal use of an industrial acid bath to eliminate the resist and reveal the conductive copper.

SAM LEWITT

A Weak Local (Vacuum Sealed - Trace Revision 1D), 2016

Etching on copper-clad plastic, steel brackets

120 x 20 inches (304.8 x 50.8 cm)

[SL1340.16]

\$35,000





EILEEN QUINLAN
Shut-In Set (A Certain Person), 2023
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)
[EQ1804.23]
\$20,000



EILEEN QUINLAN
Swipe Set (Bass Point), 2023
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)
[EQ1801.23]
\$20,000



EILEEN QUINLAN
Spin Cycle Set (Losing Ground), 2023
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)
[EQ1791.23]
\$20,000

Quinlan's practice has always centered the intimacy of contact between human body and photographic procedures' reactive compounds—be it the doubled (mirrored) lens of the pressed-against glass wall in her nudes or her hand-manipulation of chemical developer—but *The Waves* proposes the photographic object as a mutable and ongoing site of encounter. The image becomes a conduit for an elemental transference between bodies. Oceanic and immersive, the photograph here becomes an environment, a conjured climate of change and transfiguration.



Spin Cycle Set (Losing Ground), 2023 [side view]



EILEEN QUINLAN

Toca, 2023

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)

[EQ1792.23]

\$20,000



FLORIAN PUMHÖSL

Saltorn 14, 2019

Signed verso bottom right

metal sheet, slate pigment on Dibond

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

[FP1295.19]

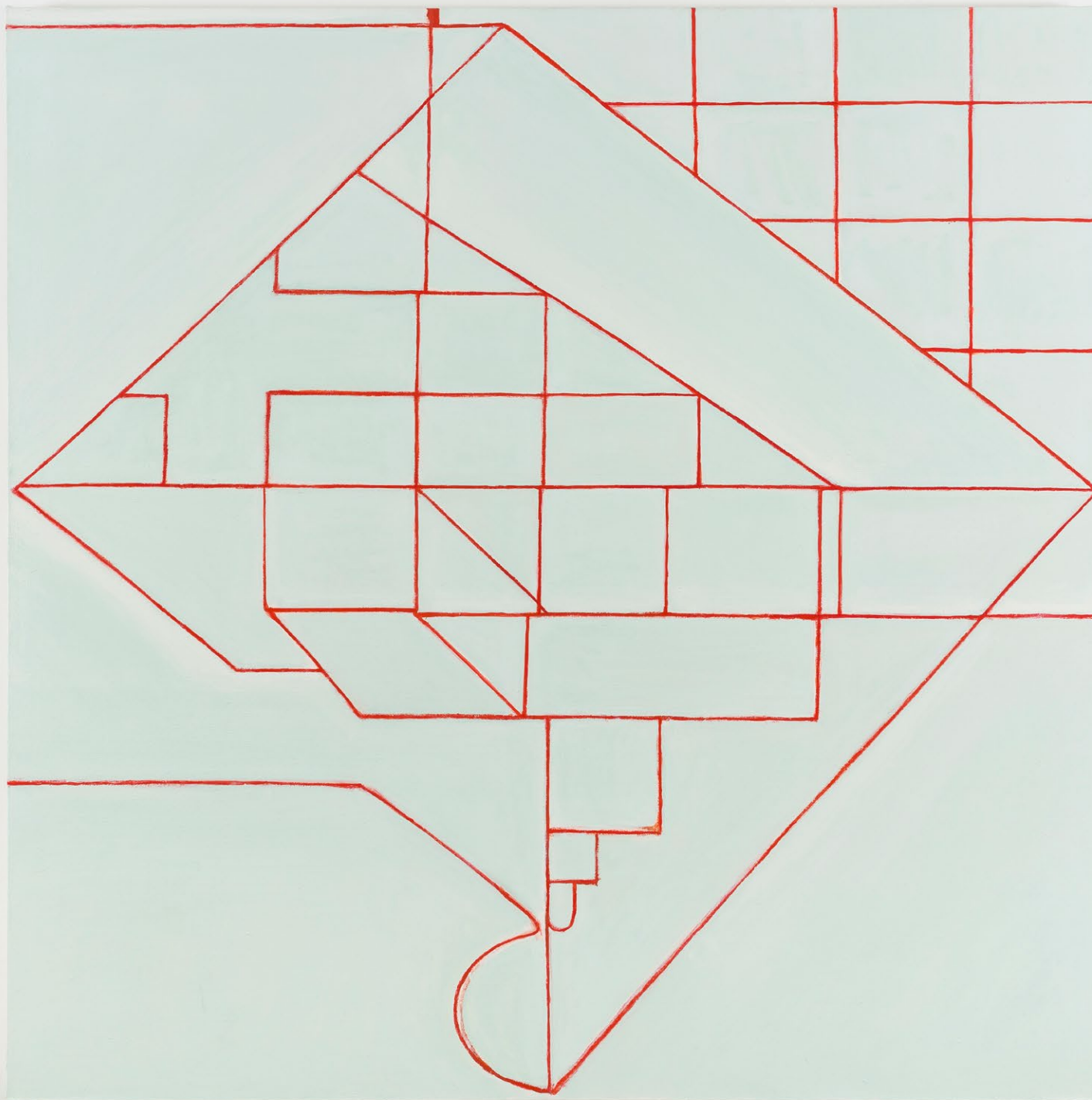
\$38,000



K. R. M. MOONEY
Housing (c.) vi, 2022
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)
[KM1040.22]
\$11,000



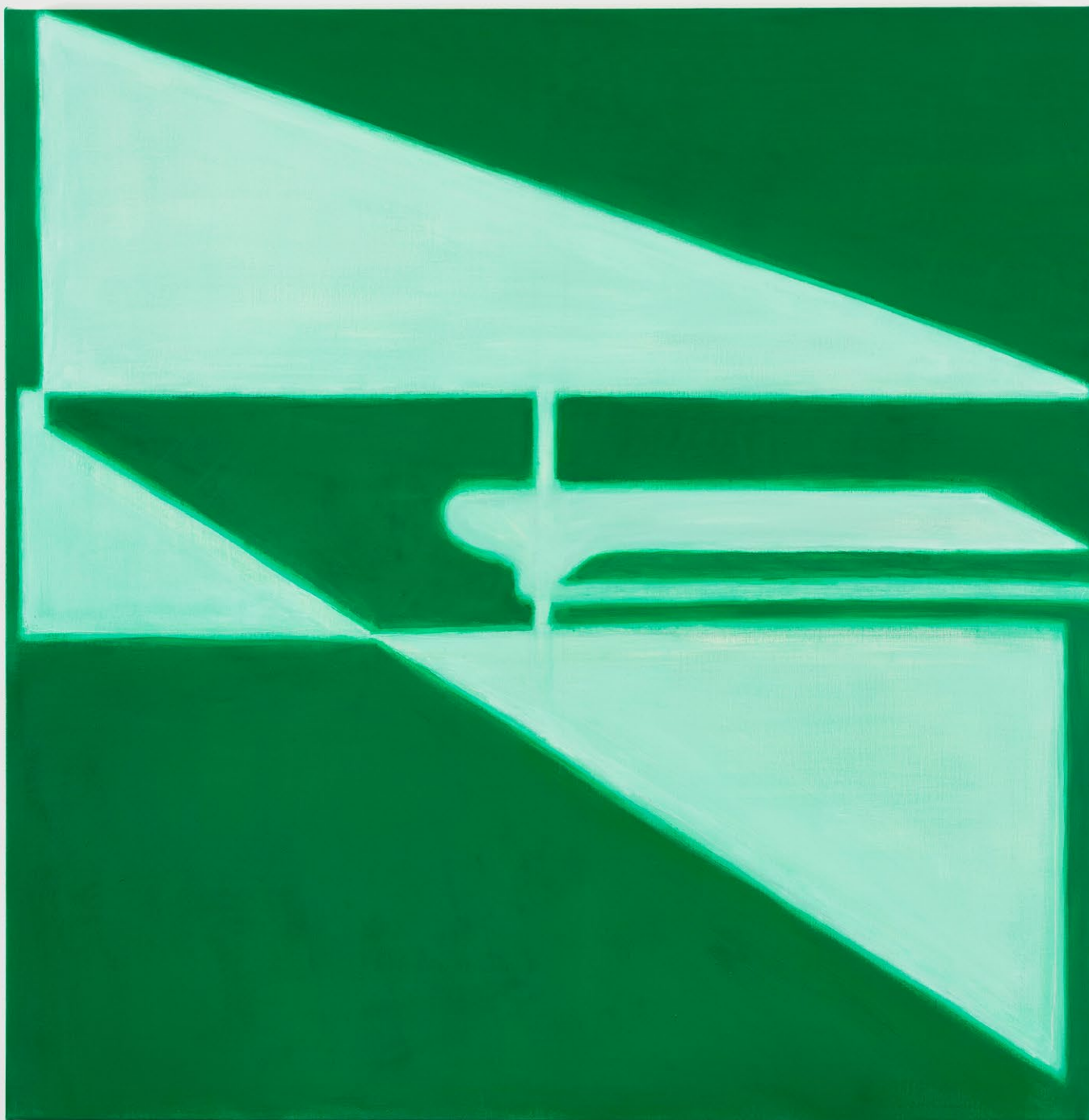
K. R. M. MOONEY
Housing (c.) vii, 2023
Steel, electroplated steel, silver, brass,
neodymium, copper coated polyethylene,
paint, polymer resin, iron oxide
14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)
[KM1044.23]
\$11,000



PAUL PAGK
In the City, 2020
Oil on linen
70 x 70 inches (177.8 x 177.8 cm)
[PP1068.18]
\$40,000

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

— Olivier Kaepelin

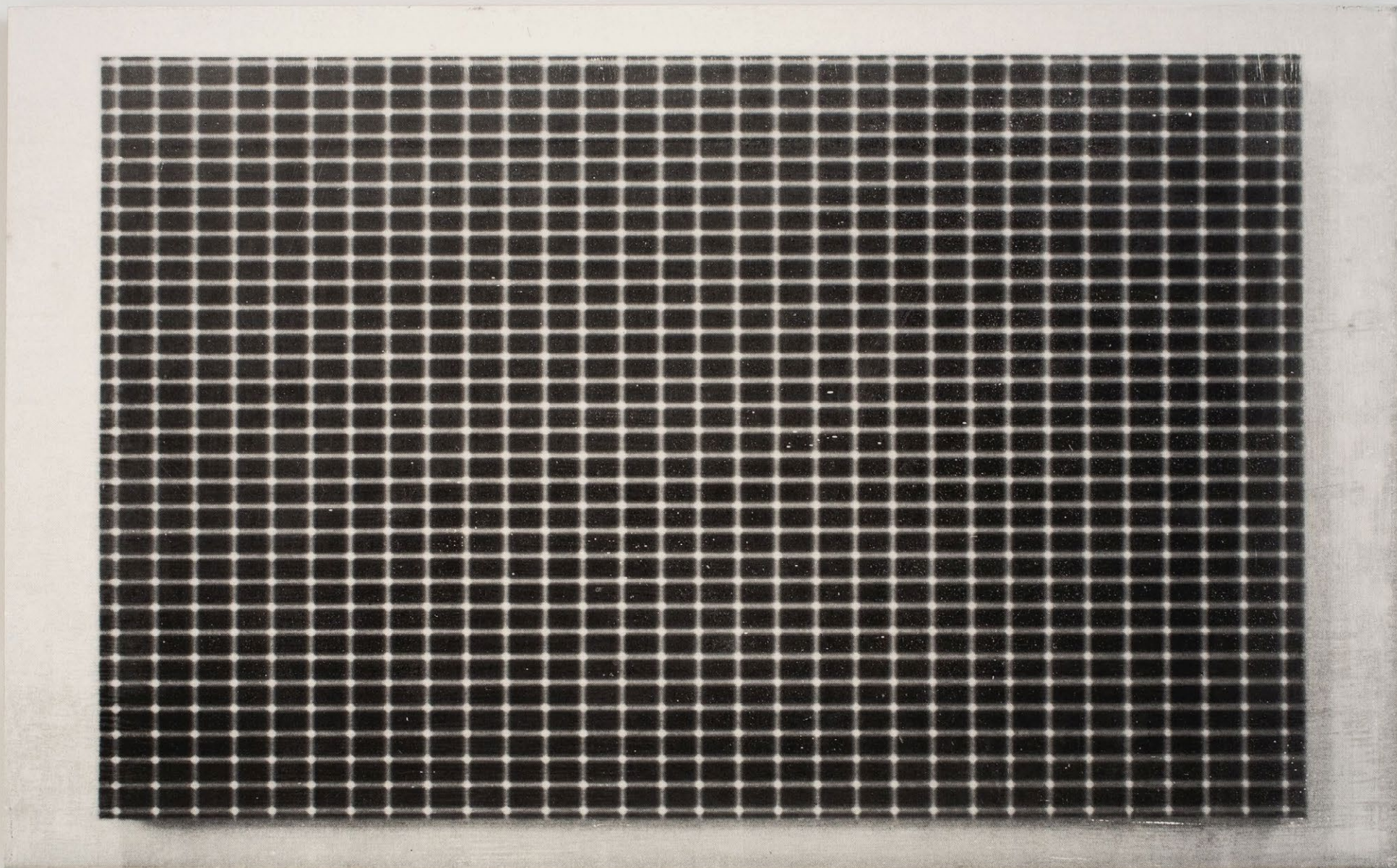


PAUL PAGK
Pasiphae, 2020
Oil on linen
65 x 64 inches (165.1 x 162.6 cm)
[PP1072.20]
\$35,000

Like actual vision, Quaytman's paintings have a blind spot, whether it be from a light source in the picture, an optical illusion, a trompe l'œil effect, the absence of color in a black and white photograph, or the picture in plan.

In this painting, Quaytman presents a silkscreen photograph of an optical illusion known as Hermann's "scintillating grid," in which a white dot is placed at every intersection of a pale gray windowpane pattern on a black field. A dark afterimage eclipses every dot surrounding the one that the viewer happens to be looking at. In the end, the picture always actively refers back to the painting itself, and then out to all that surrounds it.

Crucially, the subject of this particular painting is a silkscreen photograph of the "scintillating grid," and not of the grid itself.

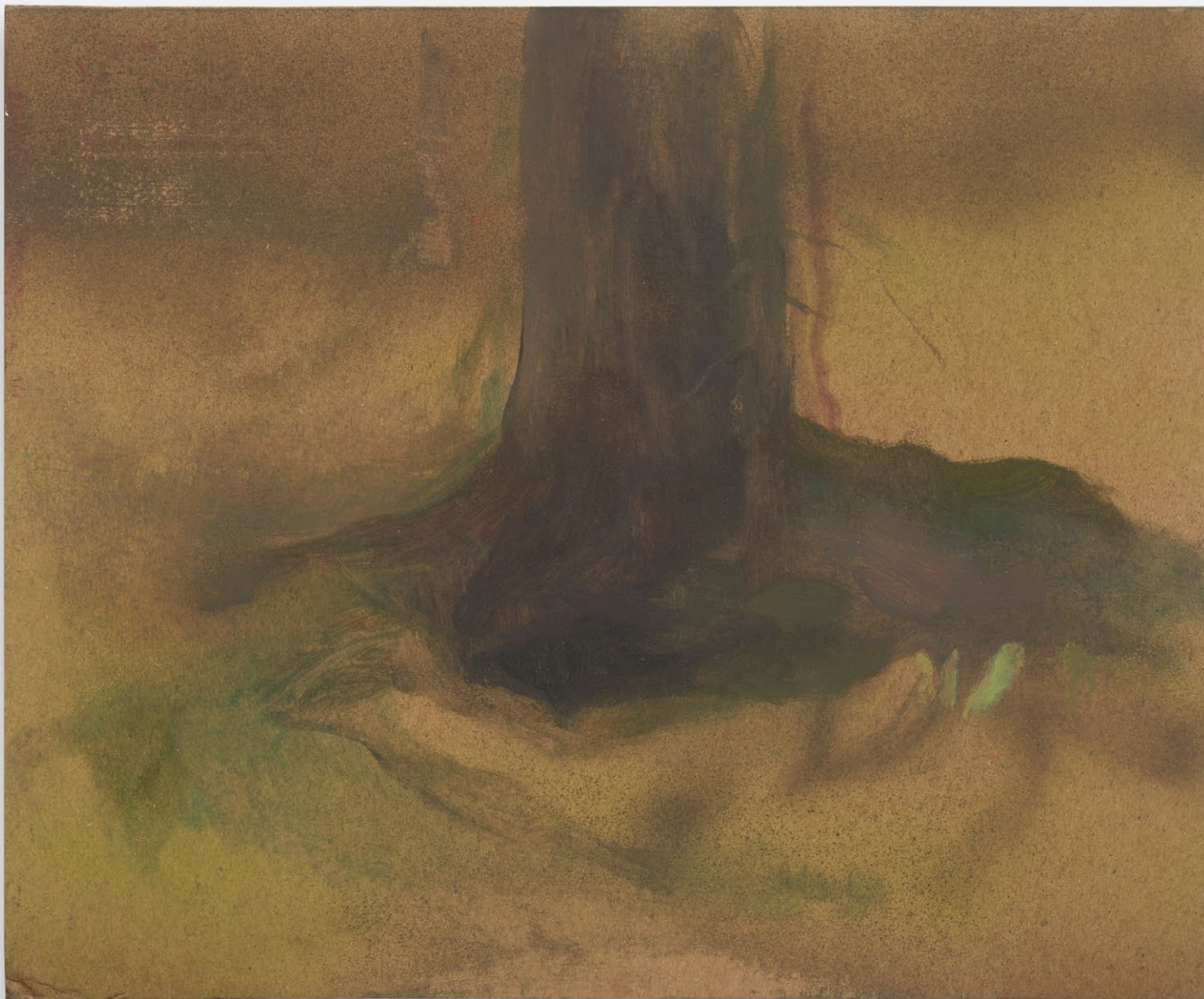


R. H. QUAYTMAN
iamb, Chapter 12 (Lateral Inhibitions in the Perceptual Field), 2008
Silkscreen ink, gesso on wood
20 x 32 3/8 inches (51 x 82.2 cm)
[RQ1091.08]
\$85,000

The paper in Pamela Rosenkranz's recent watercolors is cut in kirigami style and inked with fine brushstrokes. The resulting works seem to be semi-material, as much permeability as opacity.



PAMELA ROSENKRANZ
Healer Scrolls (Millenium Rising), 2023
Pigment print, watercolor on kirigami cut paper, perspex frame
16 1/2 x 23 3/8 inches (42 x 59.4 cm)
[PR1511.23]
\$18,000



BEAUX MENDES
Untitled, 2023
Oil and acrylic on primed hardboard
9 x 11 inches (23 x 28 cm)
[BM1085.23]
\$6,000



BEAUX MENDES
Untitled, 2023
Oil on primed hardboard
11 x 8 1/2 inches (28 x 21.5 cm)
[BM1086.23]
\$6,000



PAUL PAGK

Untitled, 2022

Ink and oil pastel 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)

[PP1126.22]

\$3,500



PAUL PAGK

Untitled, 2022

Gouache, 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)

[PP1128.22]

\$3,500



PAUL PAGK

Untitled, 2022

Ink and pastel on paper

15 3/8 x 11 1/4 inches (39.1 x 28.6 cm)

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

[PP1121.22]

\$3,500



DANA LOK
Hands, 2022
Oil and acrylic on paper
14 7/8 x 11 1/8 inches (37.8 x 28.3 cm)
[DL1104.22]
\$6,000



DANA LOK

Cascade Cooperative, 2022

Oil on paper

11 x 13 3/8 inches (27.9 x 34 cm)

[DL1105.22]

\$6,000

Rey Akdogan engages the materiality of print with a variety of substances modifying form, texture, and pliability, while also subverting the intended subject and objective of the image.

Continuing with her acute attention to the details that structure spatial experience, her works directs us to a more diffuse sense of space, the constructed ambiances found in commercial marketing. The interventions deployed throughout her work implies not just acts of removal and compression, but even more so the resultant object as a subtraction, a remainder charged with the sensual intimations of cultural residues.



REY AKDOGAN

Subtraction #48, 2023

Fiberglass, acrylic, aluminized Mylar, resin
36 x 28 inches (91.4 x 71.1 cm)

[RA1276.23]

\$10,000



REY AKDOGAN
Subtraction #40, 2023
Fiberglass, acrylic, resin
21 5/8 x 13 inches (55 x 33 cm)
[RA1267.23]
\$6,000



Subtraction #40, 2023 [side view]



REY AKDOGAN
Subtraction #42, 2023
Print on paper, fiberglass, acrylic,
archival varnish, resin
15 x 4 inches (38 x 10 cm)
[RA1270.23]
\$4,000