

MIGUEL ABREU GALLERY

Art | Basel Paris

Grand Palais, #B3
October 16 – 20, 2024

ALEX CARVER

KATE MOSHER HALL

JEAN-LUC MOULÈNE

PAUL PAGK

GRANT MOONEY

BLAKE RAYNE

EILEEN QUINLAN

R. H. QUAYTMAN

BEAUX MENDES

PAMELA ROSENKRANZ

DANA LOK



ALEX CARVER

Engineer Sacrifice, 2024

oil on linen

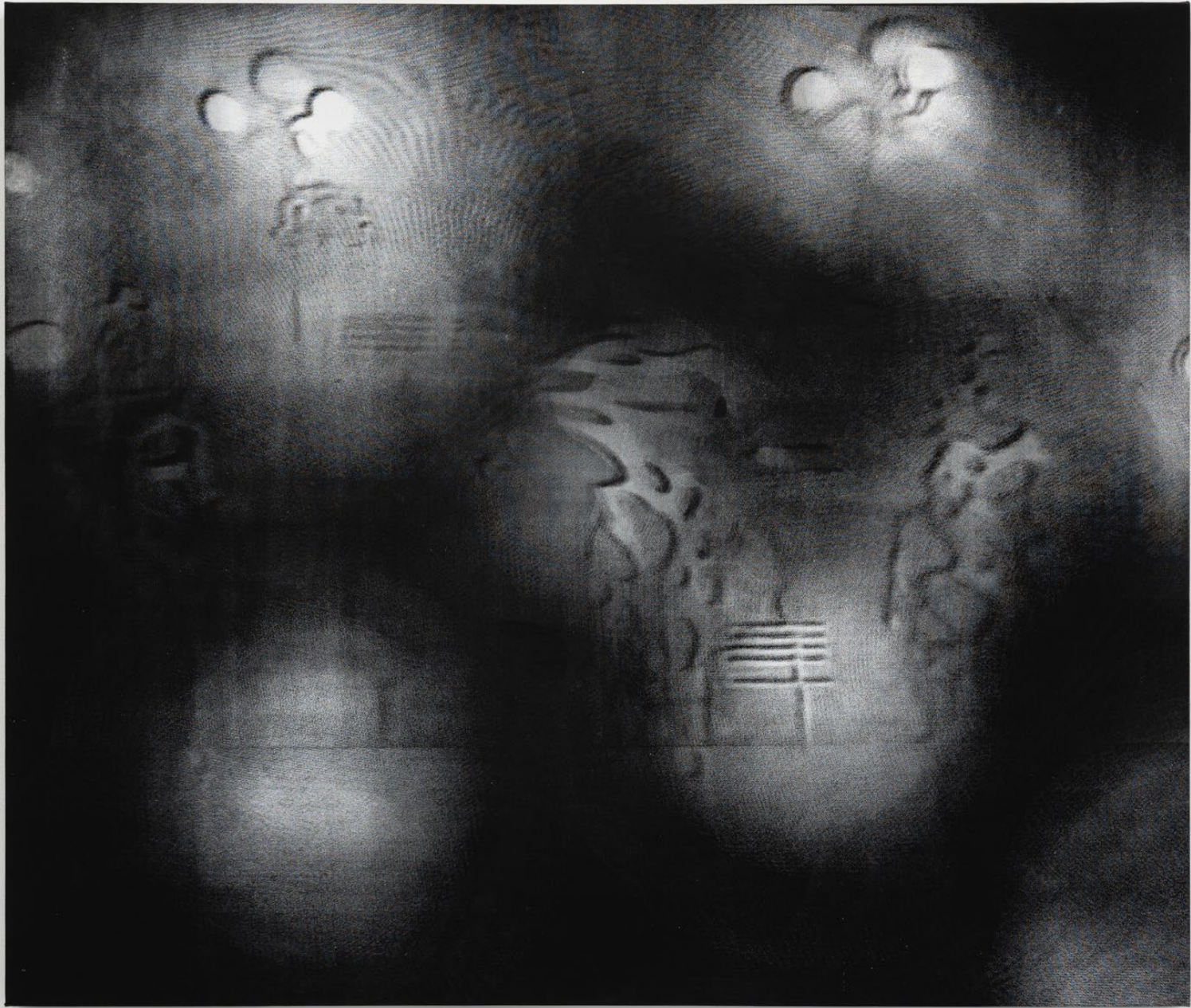
79 x 79 inches (200.7 x 200.7 cm)

[AC2146.24]





Alex Carver's *Engineer Sacrifice* reinterprets an anonymous 13th-century illustration. The expressions of agony adorning the faces of the figures in the painting are sourced from Balthasar Permoser's 17th-century marble bust, *Marsyas*. The bodies themselves are a product of the artist's imagination, as are the vicious lion or beast-like figures in the corners of the work. The imagined scene is produced by layering techniques of relief work, frottage, and brushwork.



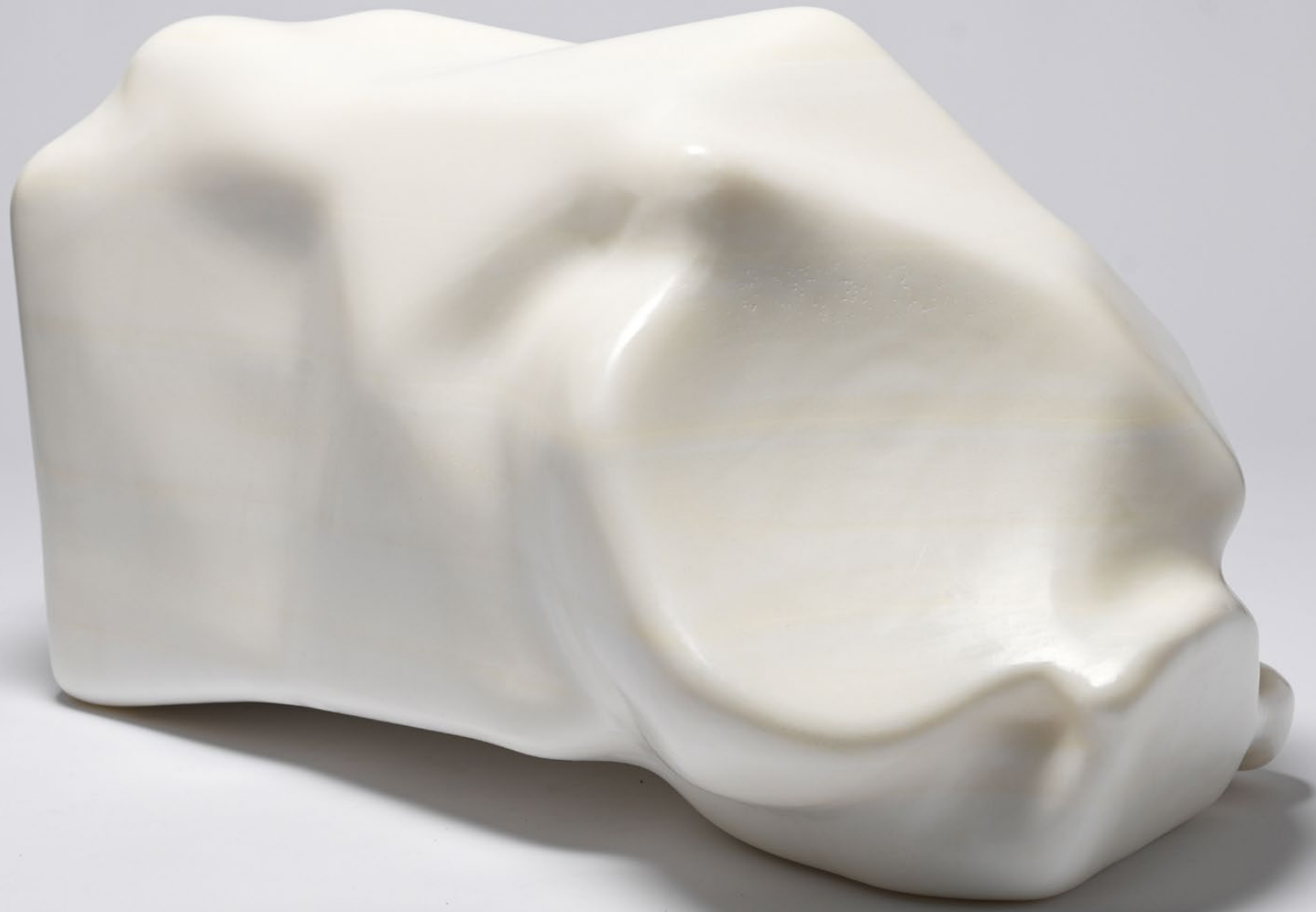
KATE MOSHER HALL

The Fall, 2024
acrylic, charcoal and Flashe on canvas
55 x 65 inches (139.7 x 165.1 cm)
[KH1064.24]





Kate Mosher Hall's paintings oscillate between frank acknowledgement of her materials—flat planes, paint, printing screens—and a seductive illusionism that draws on illustration, found images, and personal archive. At times the works emphasize duality and fragmentation; at others they underscore the merger of forms and ambiguity. In playing with such structures, the artist not only seeks visual stimulus but also intrigue and psychological affect. Indeterminacy and enigma, as she puts it, allow for visual complexities that are “allegories to life experiences and broken conditions that I ultimately celebrate.”



JEAN-LUC MOULÈNE

Wax Larva (Hobart, 2021), 2021

wax

23 3/8 x 55 1/8 x 26 1/2 inches (59.3 x 140 x 67.3 cm)

[JM1864.21]



Wax Larva (Hobart, 2021), 2021 [side view]



Wax Larva (Hobart, 2021), 2021 [side view]

Though solitary and singular objects feature in Moulène's production, many of his images and objects come in series. *Wax Larva* belongs to these recurrent research projects, in this case an investigation of blurred objects... What is it? Among the now impressive quantity of figures executed by the artist, there have begun to appear volumes, of which interpretation is inhibited by a lack of definition in outline and contour. A body might, it seems, emerges from the curves of this chrysalis, this brilliant, smooth, white larva, but then again, it might not.

– Michel Blancsubé (*Jean-Luc Moulène and Teams* exhibition catalogue, 2023)

Moulène initiates this work by merging elements of two preexisting sculptures: the low resolution scan of a female nude used to create the bronze statue *Josephine* (2017), with the rib cage of a wild boar used to produce *Trophy* (2019).



JEAN-LUC MOULÈNE

Plongement 3, 2023

glass (CIRVA), bronze (Fonderie de Coubertin)

13 3/4 x 18 7/8 x 18 7/8 inches (35 x 48 x 48 cm)

[JM1923.23]



Plongement 3, 2023 [detail view]



JEAN-LUC MOULÈNE

Trophy - Soft Core 1 (Paris, 2019), 2019
foam and epoxy resin

31 x 14 x 15 1/2 inches (78.6 x 35.7 x 39.3 cm)
[JM1503.19]



Trophy - Soft Core 1 (Paris, 2019), 2019 [side view]



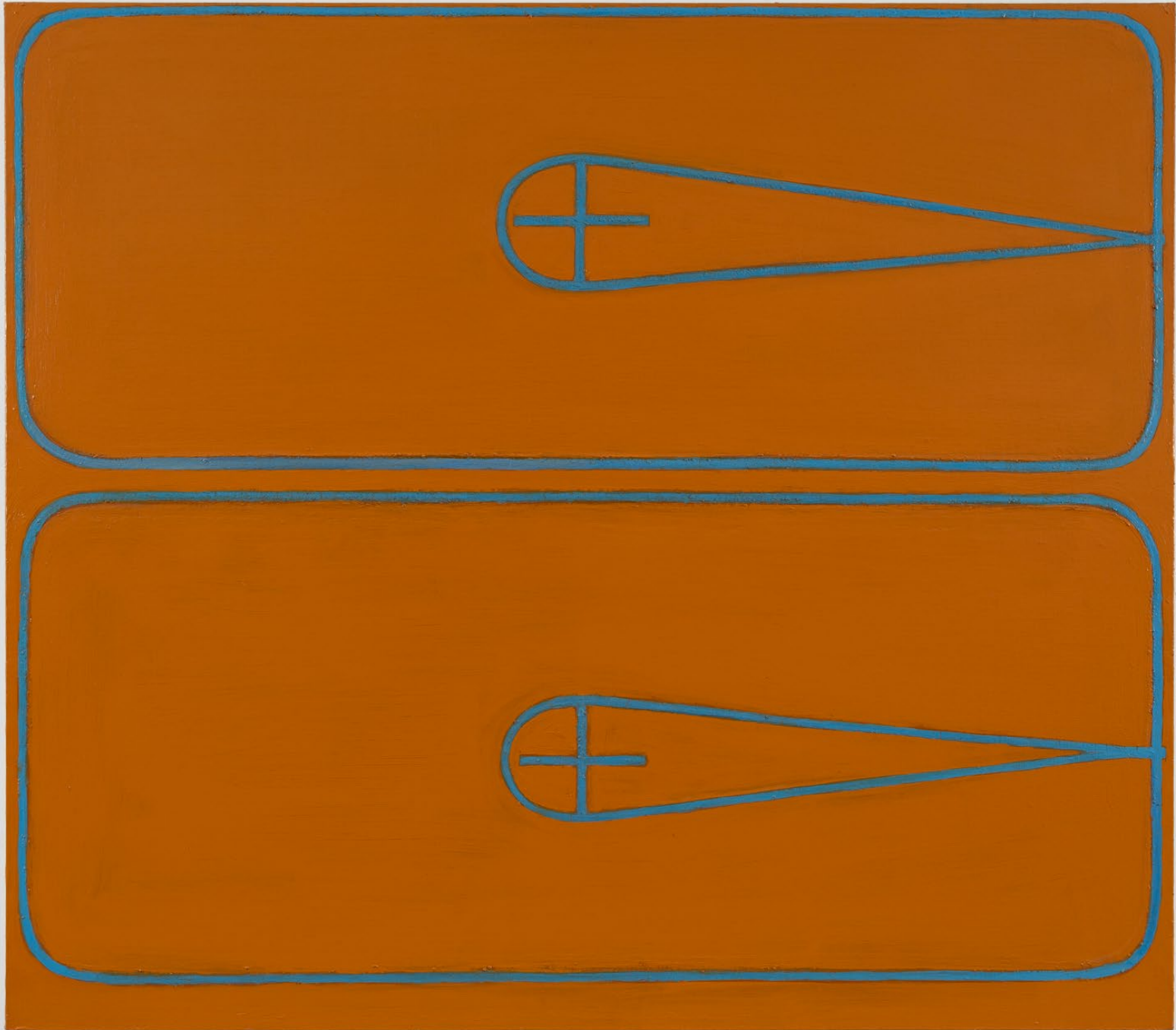
Trophy - Soft Core 1 (Paris, 2019), 2019 [side view]



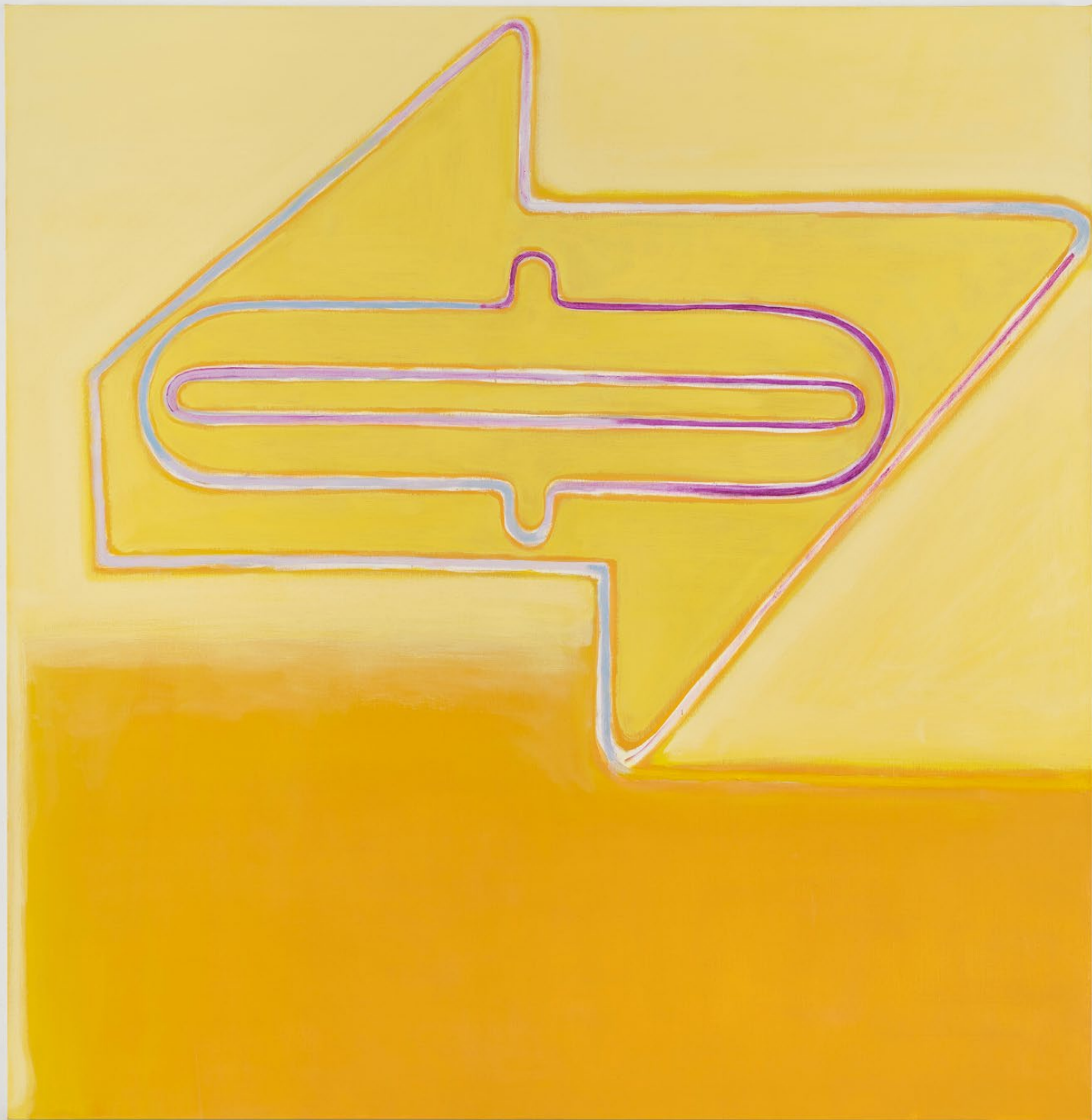
This complex object manifests a body without organs, using a 3D scan of the interior of a wild boar's ribcage to make negative molds by which the final sculpture is then produced. The ribcage's cavity is turned into a volume and milled. "There's one in which the rib cage is more developed and the belly is a little more contracted," Moulène notes. "With the other, it's the inverse. It's a bit like the phenomenon of breathing." Rather than creating an arrested object, the resulting forms constitute the embodiment of a process.



JEAN-LUC MOULÈNE
Clavicule, Le Buisson, 2023
bronze, patina
2 3/4 x 5 1/8 x 7/8 inches (7 x 13 x 2.3 cm)
Edition of 12 + 3 APs
[JM1938.23]



PAUL PAGK
Pictured, 2012-13
oil on linen
65 x 74 inches (165.1 x 188 cm)
[PP1020.13]



PAUL PAGK
The Owl, 2023
oil on linen
76 x 74 inches (193 x 188 cm)
[PP1328.23]

What strikes one most in Pagk's paintings is the abundance of patience, both the patience of their making and the patience of how they present themselves to us.

– Meyer Raphael Rubinstein, “Paul Pagk: The Survival of Pagan Geometry”

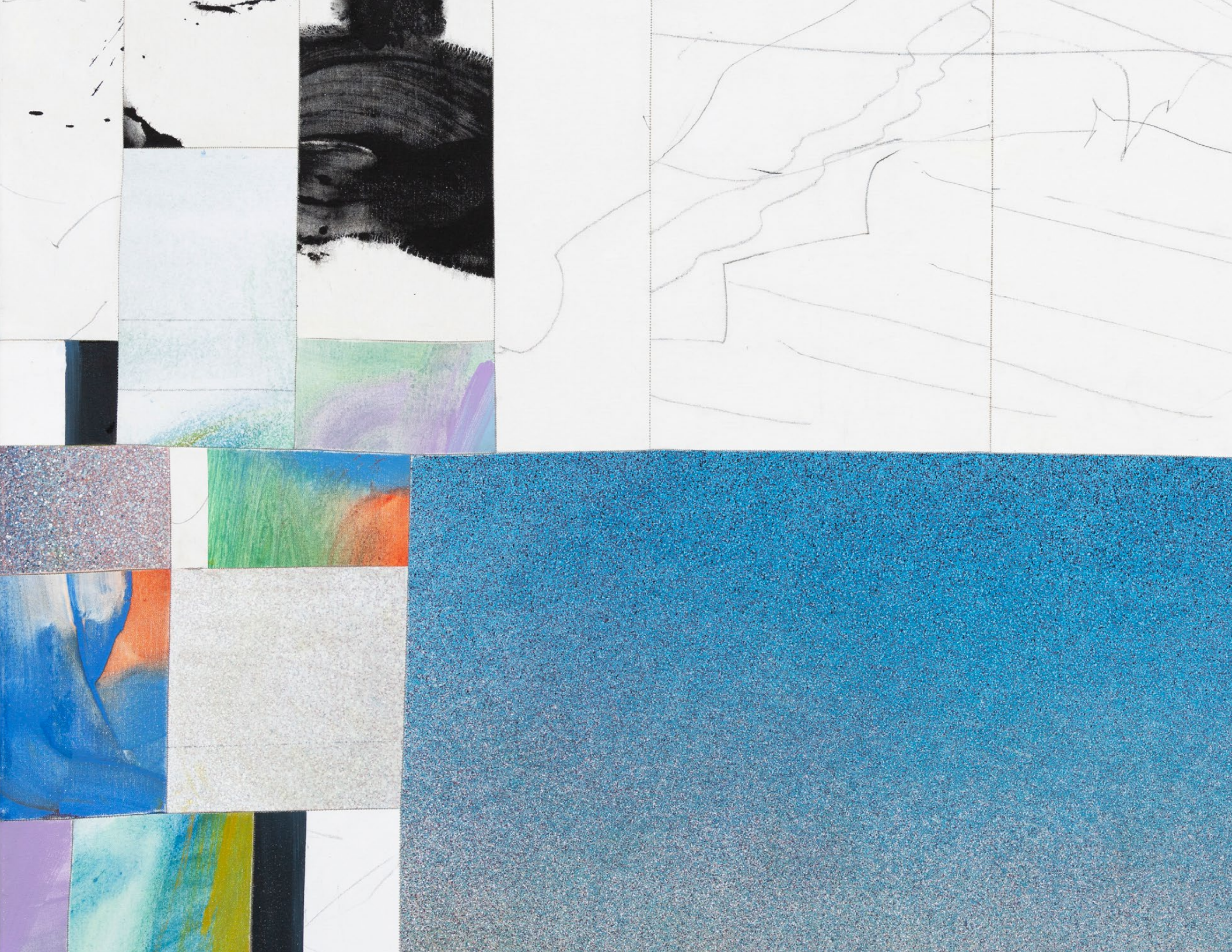


GRANT MOONEY
cation c. (xii), 2024
electroplated steel, silver, brass, neodymium
7 x 11 1/2 x 3 inches (17.8 x 29.2 x 7.6 cm)
[GM1090.24]





BLAKE RAYNE
Choir no. 2 (Cinema Rising), 2021
graphite, acrylic and oil on canvas and linen
82 x 60 inches (208.3 x 152.4 cm)
[BR1543.21]



For his *Choir* paintings, Rayne advances and alters the construction method developed in his earlier *Dog Ears* series. Where the latter group foregrounded a folded process, this work is constituted by patchworked strips of existing painted canvas. Composed in relation to an establishing shot in film, the quilting process is also an act of editing and sequencing aimed at generating a kind of scene through which the various productive efforts accumulated in an artwork can be read. Staccato rhythms of panels are offset by large ambient zones. The primary view is of a sketched shot from Pier Paolo Pasolini's 1964 film *The Gospel According to St. Matthew*. As though a still moment isolated from a larger spectrum of time, the painting's subtle sloping wave imbues it with a sense of innate flux.

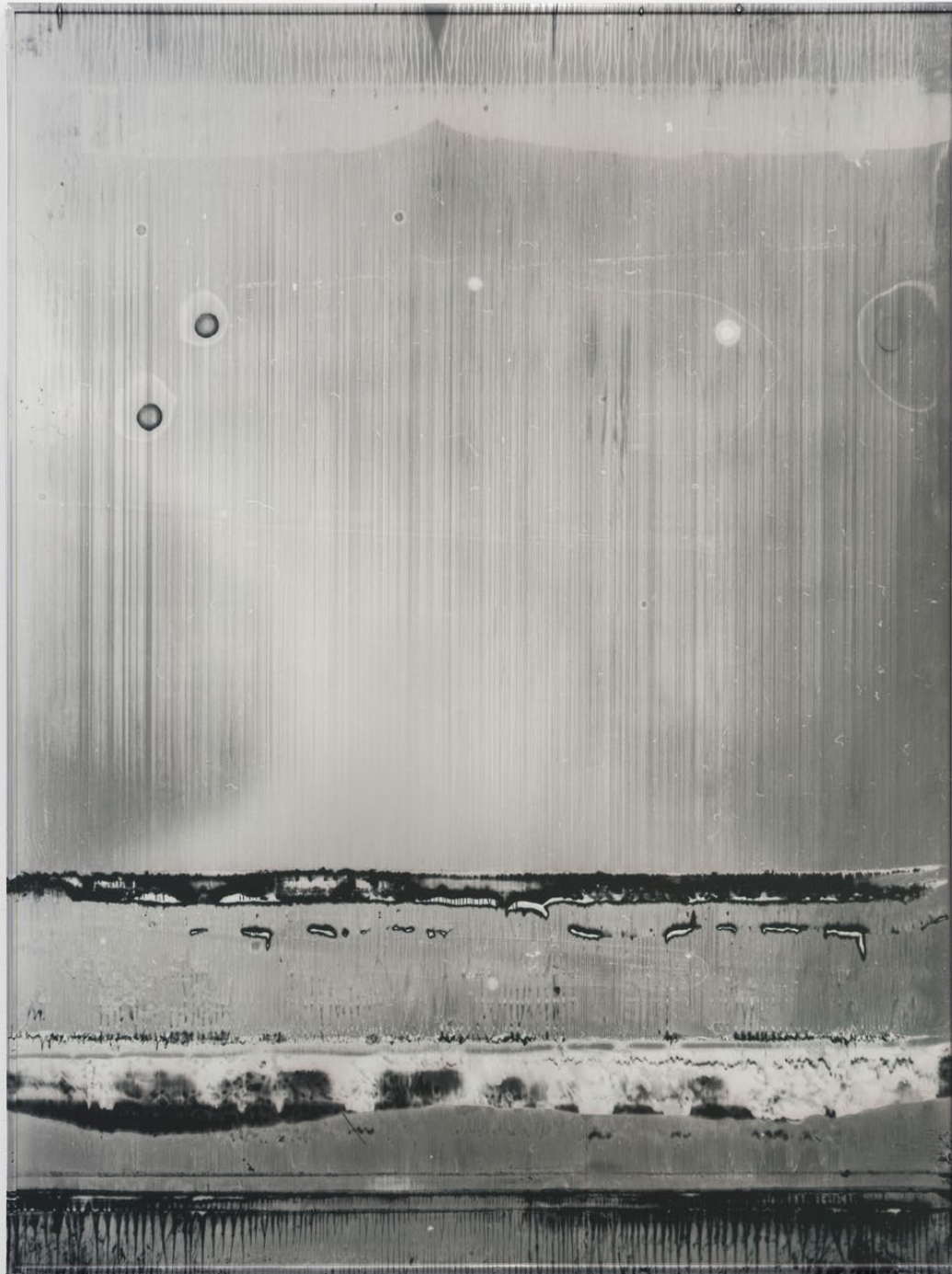


BLAKE RAYNE

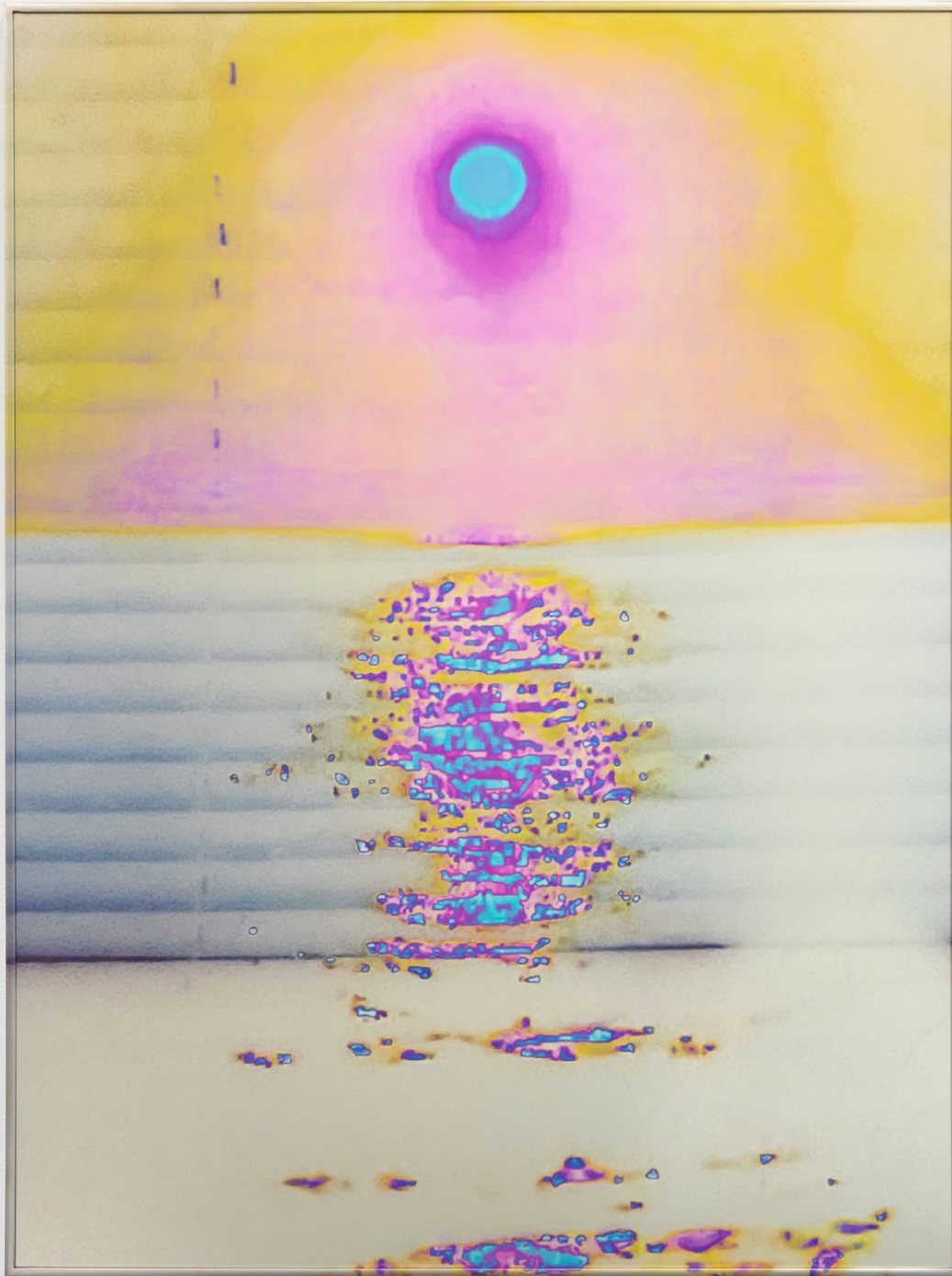
Swamp Sheaf 9, 2022–23

acrylic and oil on canvas and linen
36 x 26 inches (91.4 x 66 cm)

framed: 37 x 27 x 2 inches (94 x 68.6 x 5.1 cm)
[BR1558.22]



EILEEN QUINLAN
Swipe Set (Graves Light), 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)
[EQ1794.23]

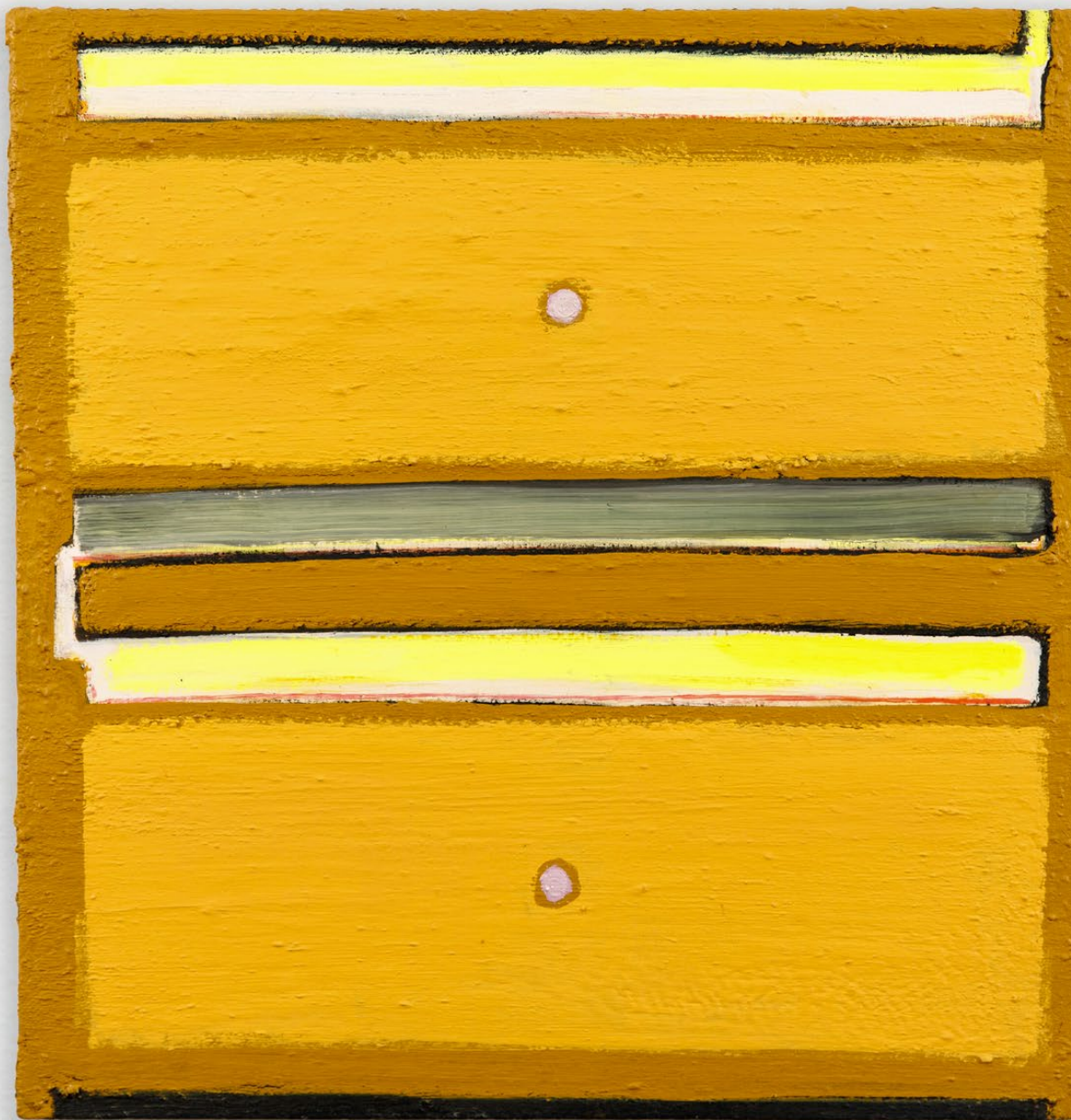


EILEEN QUINLAN
Survivor Moon (It Was a Good Day), 2024
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1828.24]

In Eileen Quinlan's recent seascapes, setting suns and rising moons are photographed directly off a television with a digital camera, with the blinds in Quinlan's living room occasionally reflecting off the screen. The resulting pictures were manipulated with image processing software and output as UV-light-cured inkjet prints on repurposed glass mirrors and aluminum frames. At the level of form, the significant achievement of these new works is that they collapse once and for all the two main categories of the photographic image: the traditional 'window onto the world' and the picture as 'mirror' of modern photography.



R. H. QUAYTMAN
Ones, Chapter 0.1, 2022
oil, distemper on wood
7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)
[RQ2162.22]



PAUL PAGK
OGLS 101, 2008-22
oil tempera on linen
27 x 26 inches (68.6 x 66 cm)
[PP1404.22]



BEAUX MENDES
Untitled, 2024
oil on marble dust on panel
8 x 11 inches (20.3 x 27.9 cm)
[BM1151.24]



BEAUX MENDES
Untitled, 2024
charcoal on marble dust on panel
9 3/4 x 11 inches (24.8 x 27.9 cm)
[BM1157.24]

My paintings contain a double negative: the surface works to undo itself and representation is obscured to reveal a subject that is not an image of the past, but an impression directly inscribed in it.

— Beaux Mendes

Mendes' work is currently included in the 15th Gwangju Biennale, *Pansori: A Soundscape of the 21st Century*, curated by Nicolas Bourriaud. Their solo exhibition *The Manzanita Loop* is on view at Miguel Abreu Gallery through November 9, 2024.



PAUL PAGK

Untitled, 2023

Ink, gouache, and dry 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)
[PP1349.23]



PAUL PAGK

Untitled, 2023

Ink, gouache, and dry 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)

[PP1350.23]



PAMELA ROSENKRANZ
Healer Scrolls (Yellow Tent), 2023
pigment print, watercolor on kirigami cut paper, perspex frame
11 3/4 x 8 1/4 inches (29.7 x 21 cm)
[PR1496.23]

Stock images sourced from the windings of the internet form the substrate of Rosenkranz's watercolors. Printed on paper cut in a kirigami style and then inked with fine brushstrokes, they seem to be a semi-material, demonstrating both permeability and opacity.



DANA LOK
Newspaper, 2024
Oil on paper
16 x 11 1/4 inches (40.6 x 28.6 cm)
[DL1149.24]