

MIGUEL ABREU GALLERY

Art Basel

Booth J2 / Hall 2.1

June 11 – 16, 2024

TISHAN HSU

SCOTT LYALL

JEAN-LUC MOULÈNE

KATE MOSHER HALL

FLORIAN PUMHÖSL

FLINT JAMISON

LIZ DESCHENES

BLAKE RAYNE

EILEEN QUINLAN

PAUL PAGK

ROCHELLE GOLDBERG

SAM LEWITT

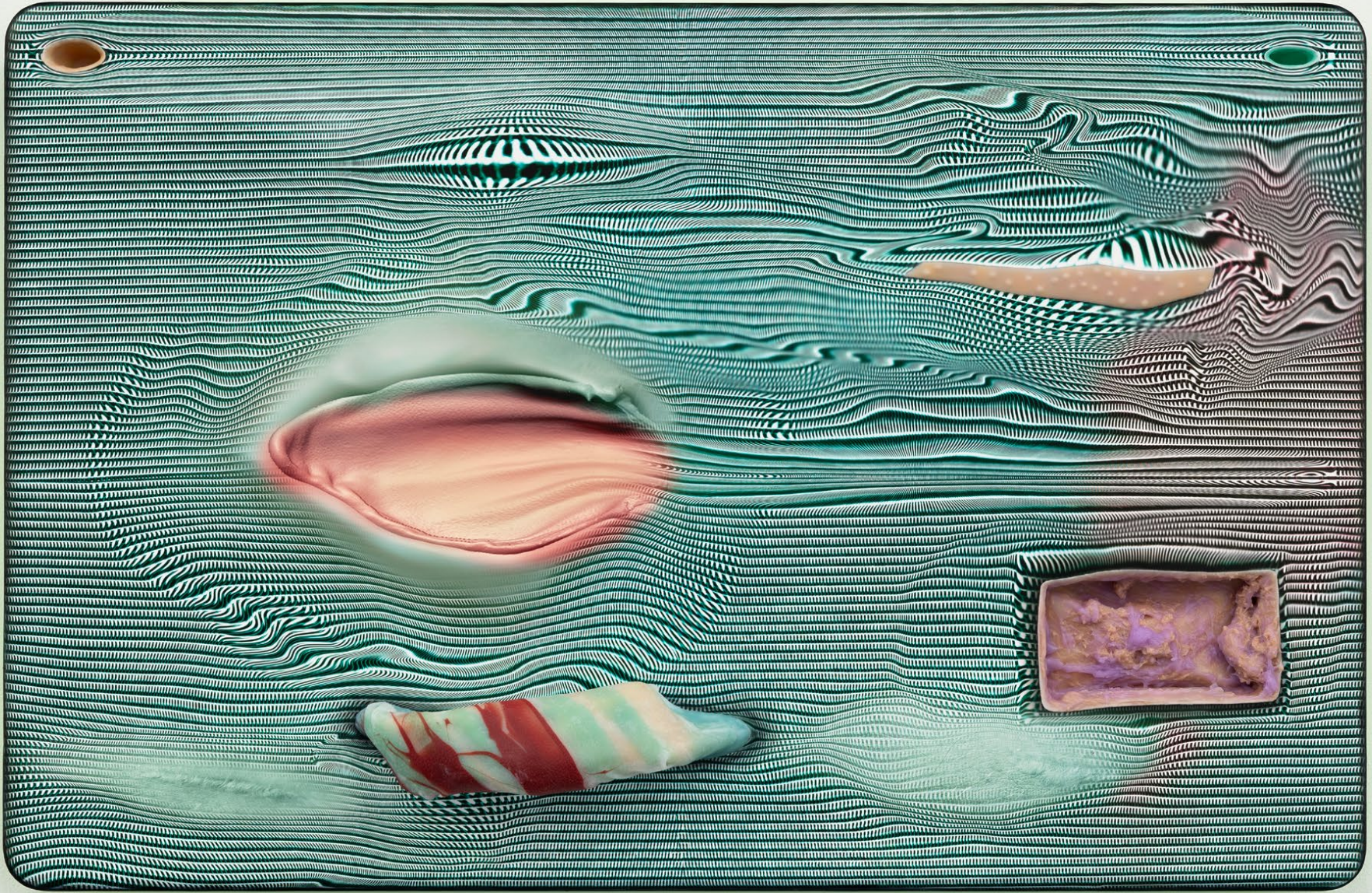
BEAUX MENDES

PAMELA ROSENKRANZ

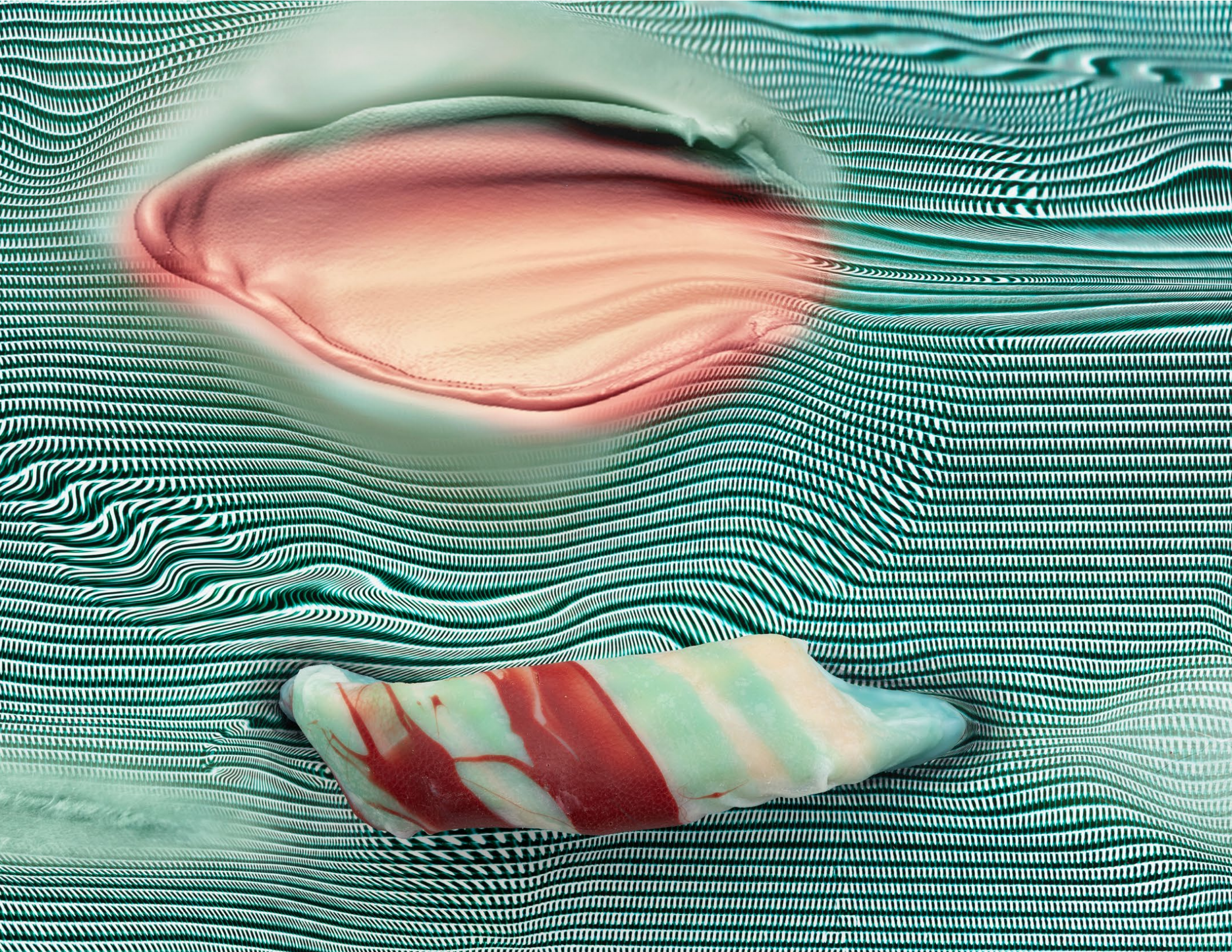
R. H. QUAYTMAN

REY AKDOGAN

For the 2024 edition of Art Basel, we are pleased to present an installation of new works by Tishan Hsu, Kate Mosher Hall, Jean-Luc Moulène, Eileen Quinlan, Liz Deschenes, Blake Rayne, Florian Pumhösl, R. H. Quaytman, Flint Jamison, Rey Akdogan, and Scott Lyall. Also featured will be important works by Pamela Rosenkranz, Rochelle Goldberg, Sam Lewitt, and Paul Pagk.

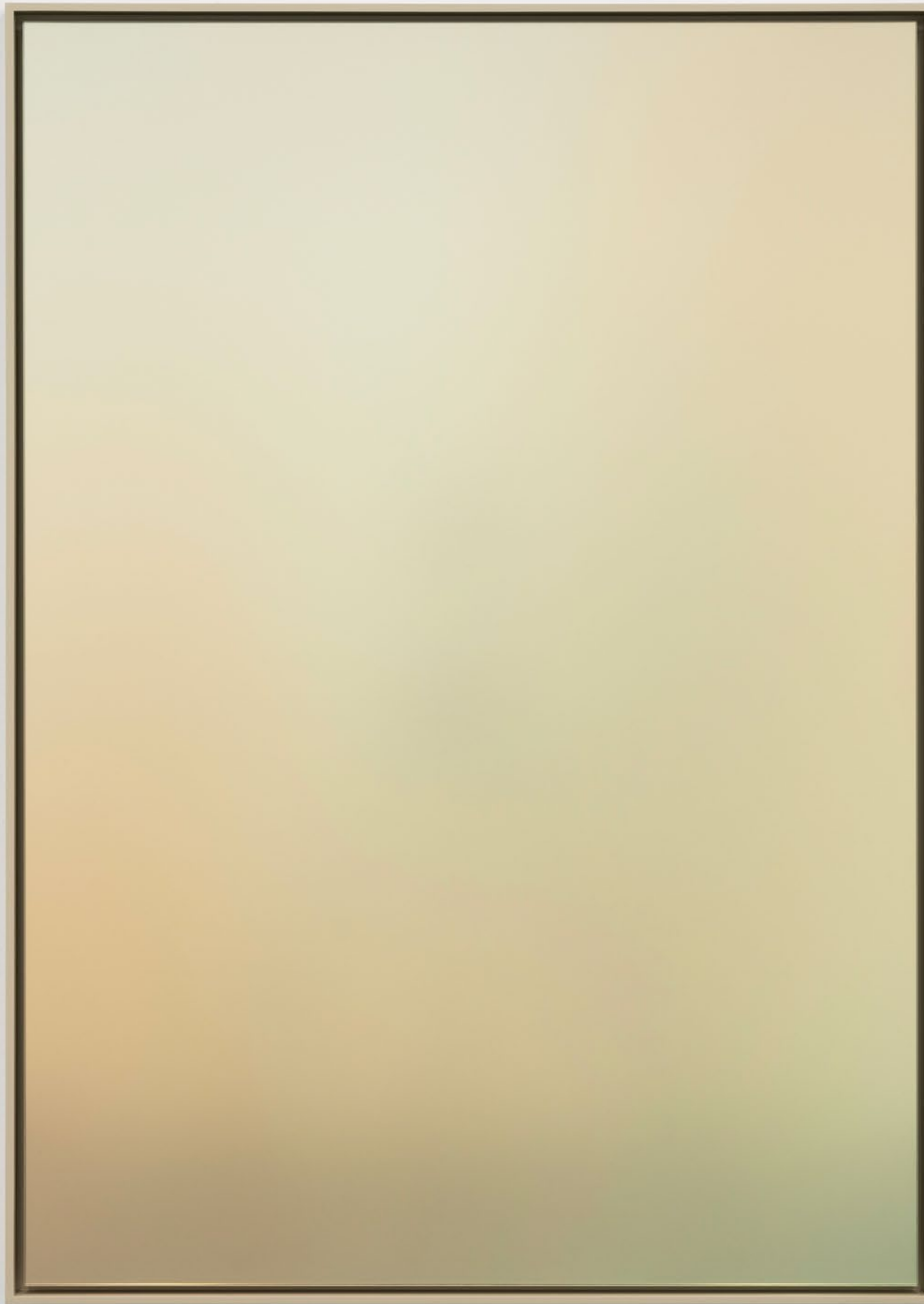


TISHAN HSU
ear-screen-3, 2024
UV cured inkjet, silicone, acrylic, stainless steel, ink on wood
31 x 47 1/2 x 5 1/2 inches (78.7 x 120.7 x 14 cm)
[TH1300.24]
\$90,000

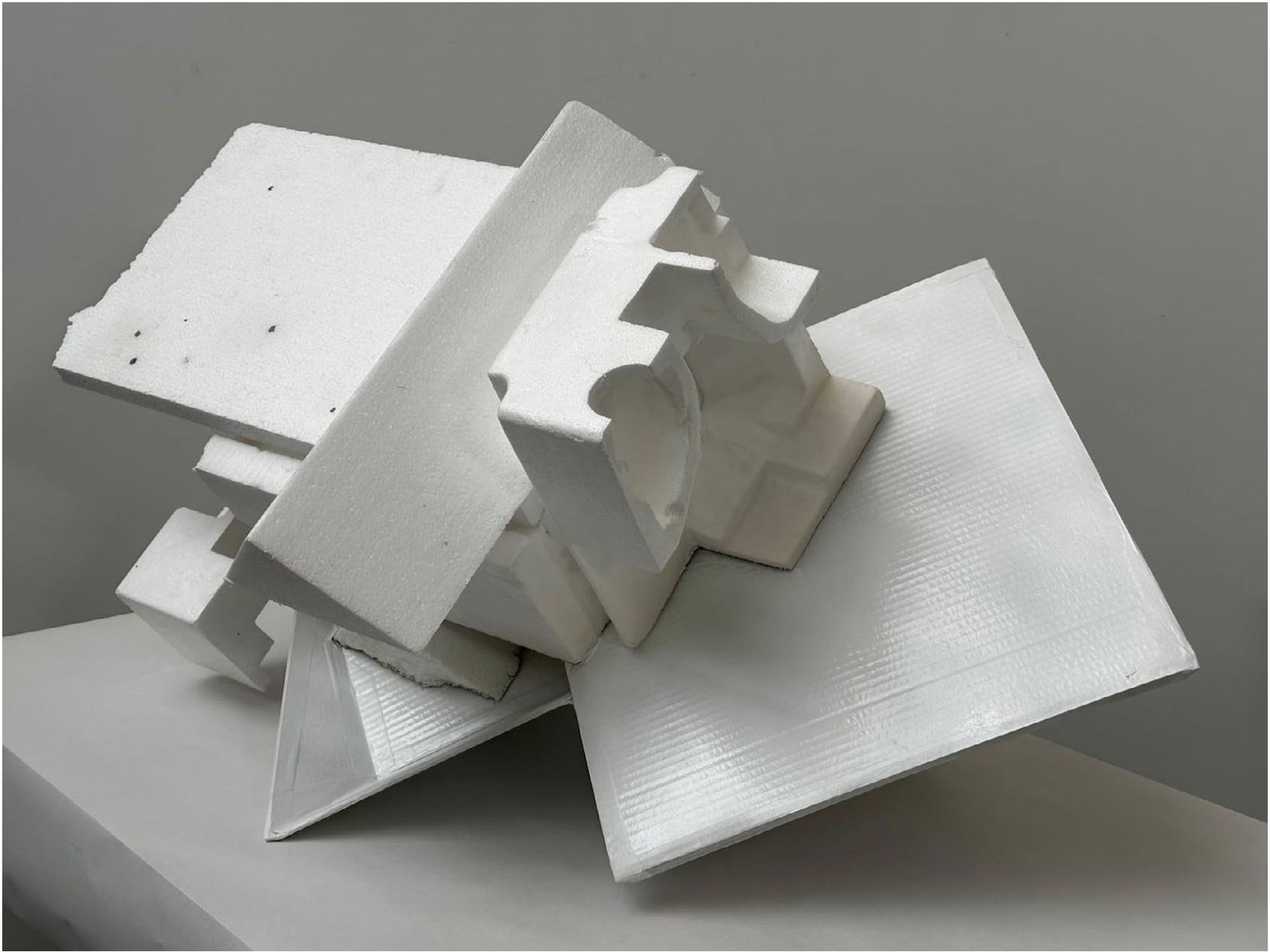




ear-screen-3, 2024 [side view]



SCOTT LYALL
Talent 58, 2024
UV-cured inkjet on glass, mirror, acrylic gel medium and
gold nano particles
58 x 41 1/2 x 2 inches (147.3 x 105.4 x 5.1 cm)
[SL2314.24]
\$32,000



JEAN-LUC MOULÈNE

Énigme blanche, Le Buisson, 2024

Polystyrene, spray paint on cardboard and paper

24 3/8 x 45 1/4 x 23 5/8 inches (62 x 115 x 60 cm)

[JM1954.24]

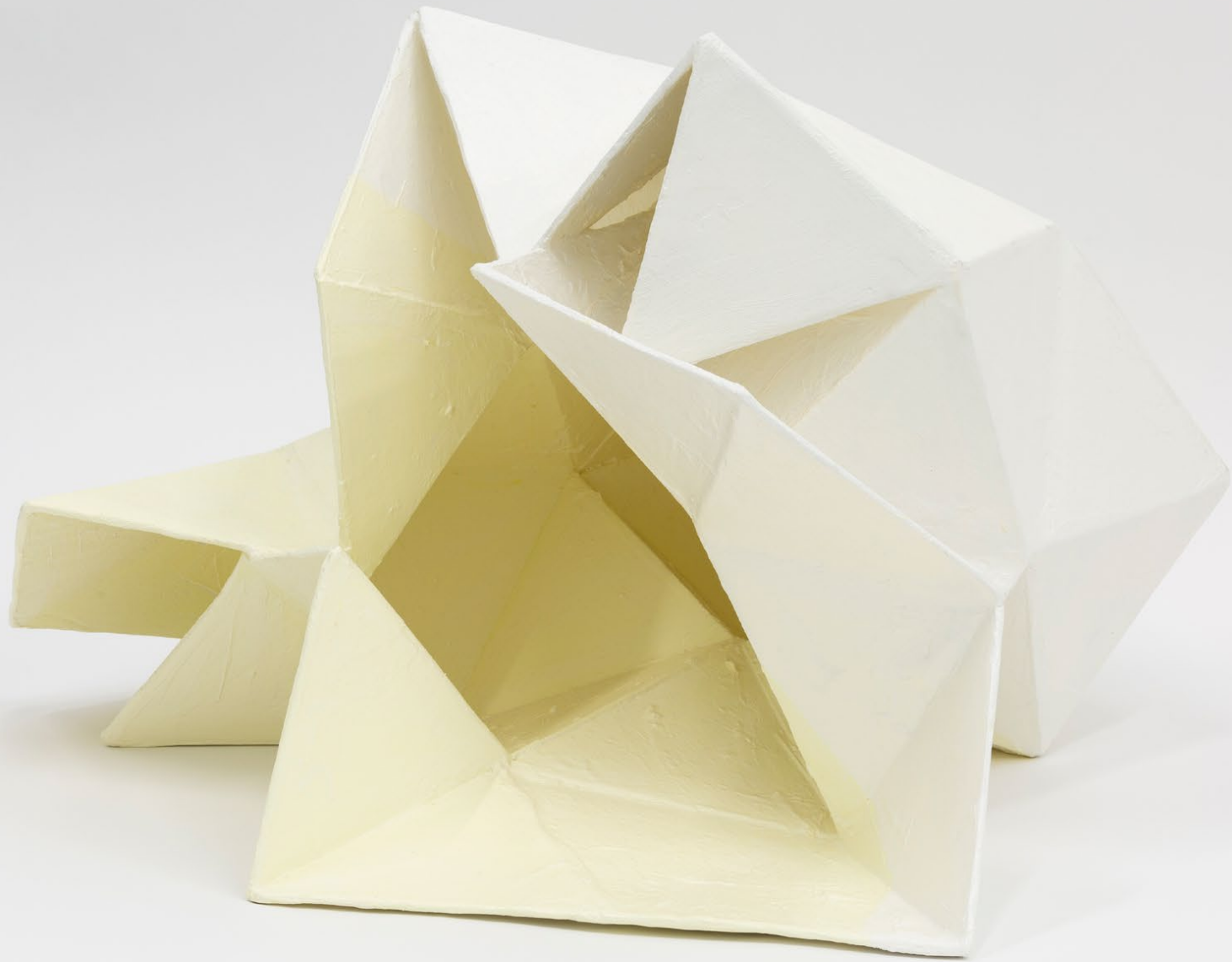
\$75,000



Énigme blanche, Le Buisson, 2024 [side view]

Resemblance as enigma...

– Jean-Luc Moulène



JEAN-LUC MOULÈNE

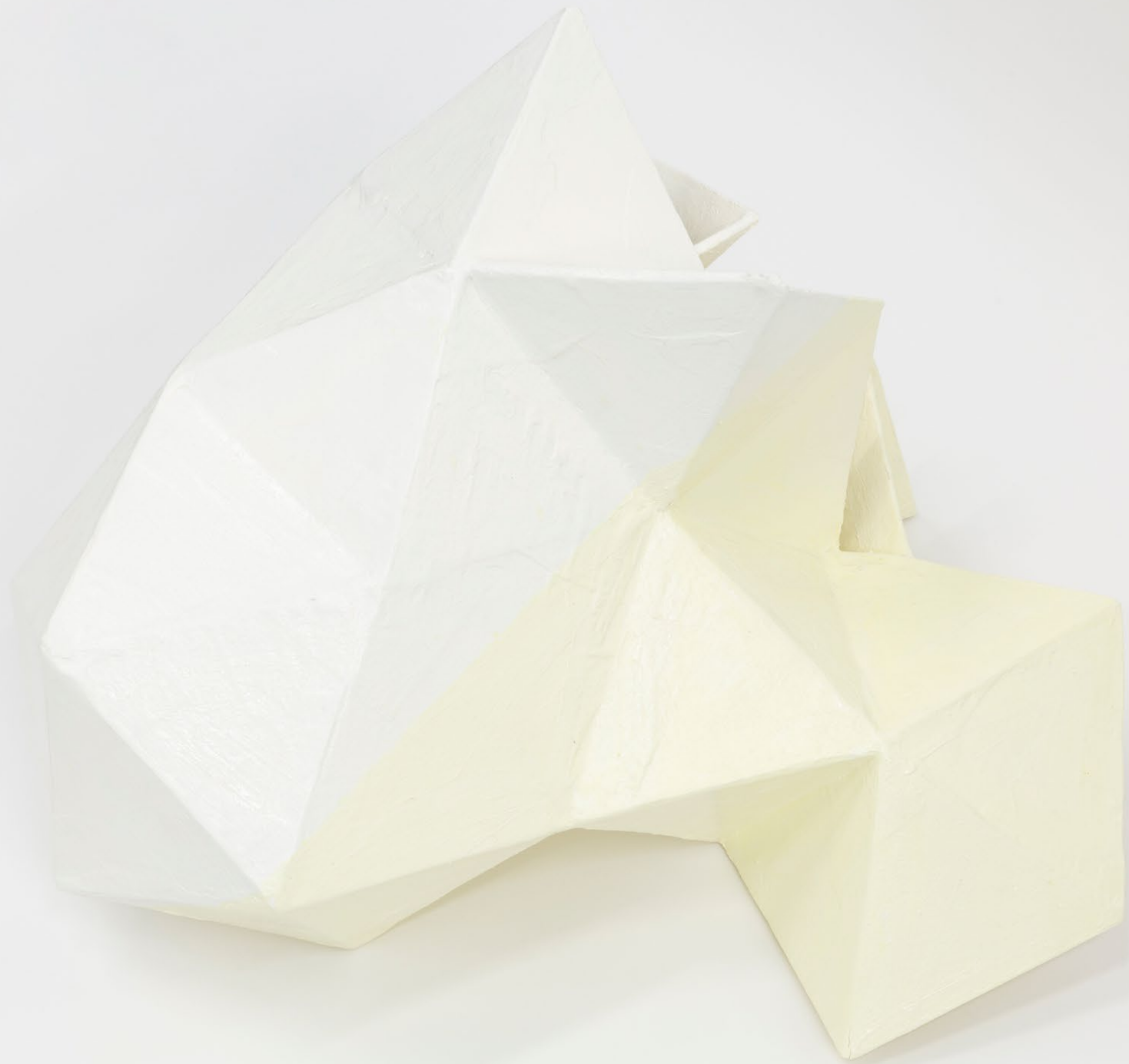
Model for Diving (Paris, August 2007), 2007

Oil on cardboard

16 5/8 x 24 7/8 x 27 5/8 inches (42.1 x 63 x 70 cm)

[JM1308.07]

\$50,000



Model for Diving (Paris, August 2007), 2007 [top view]



Model for Diving (Paris, August 2007), 2007

Furthering Jean-Luc Moulène's longstanding interest in geometric riddles, this object describes the uneasy progression from a plane, to a sphere, to a hypersphere all in one work. What is addressed here is the question of the deformation of a surface. When six equilateral triangles are placed side by side and centered, they produce a plane. If one is removed and five remain, the plane starts to curl. With seven, further distortion occurs.



KATE MOSHER HALL

P.L.U.R.O.M.A., 2024

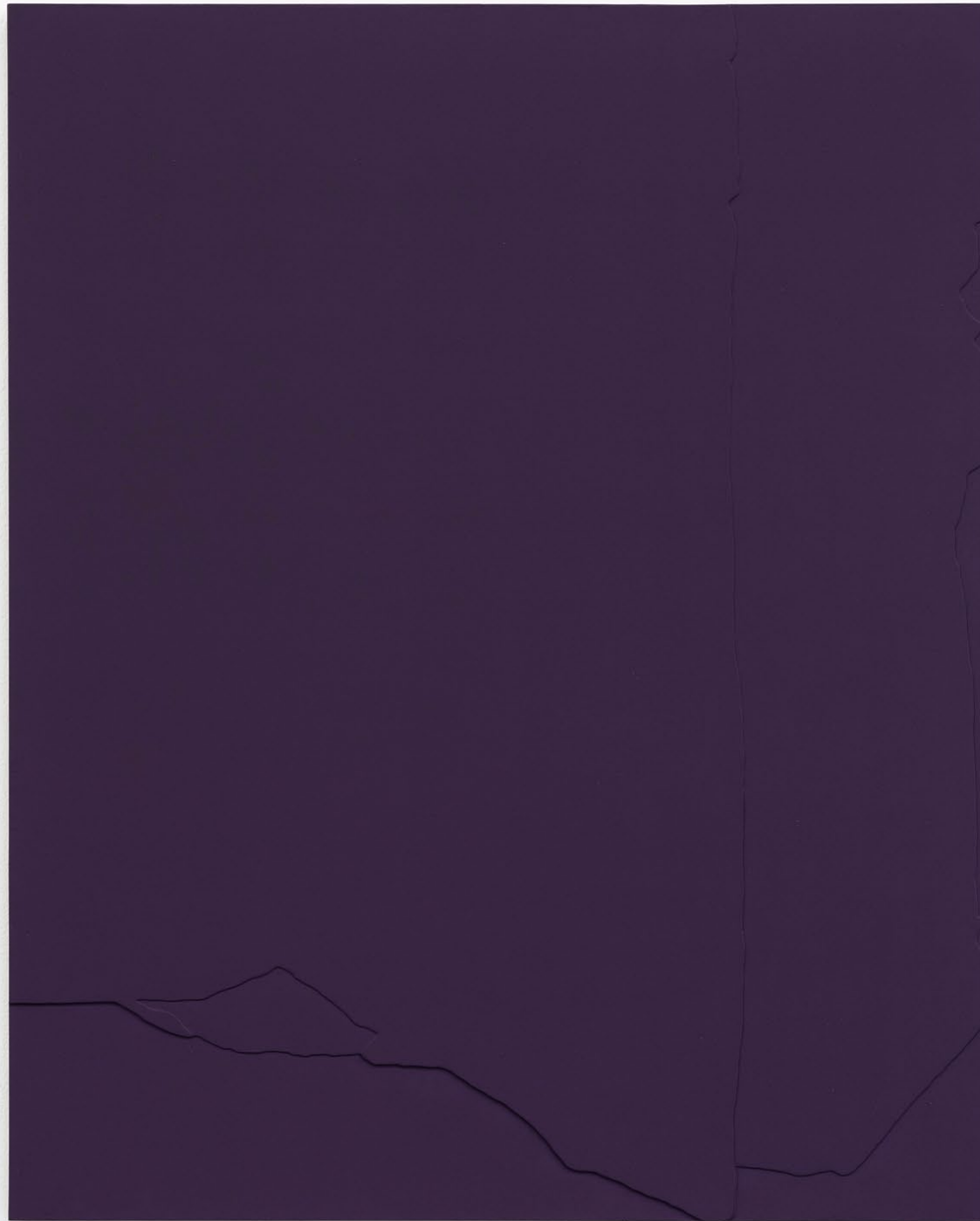
Acrylic, flashe and charcoal on canvas
52 x 50 inches (132.1 x 127 cm)

[KH1062.24]

\$24,000



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.”



FLORIAN PUMHÖSL
Lithosphere (weathering 2), 2023
Oil on Finnplatte, mounted on wood
36 5/8 x 30 inches (93 x 76.3 cm)
[FP1344.23]
\$45,000

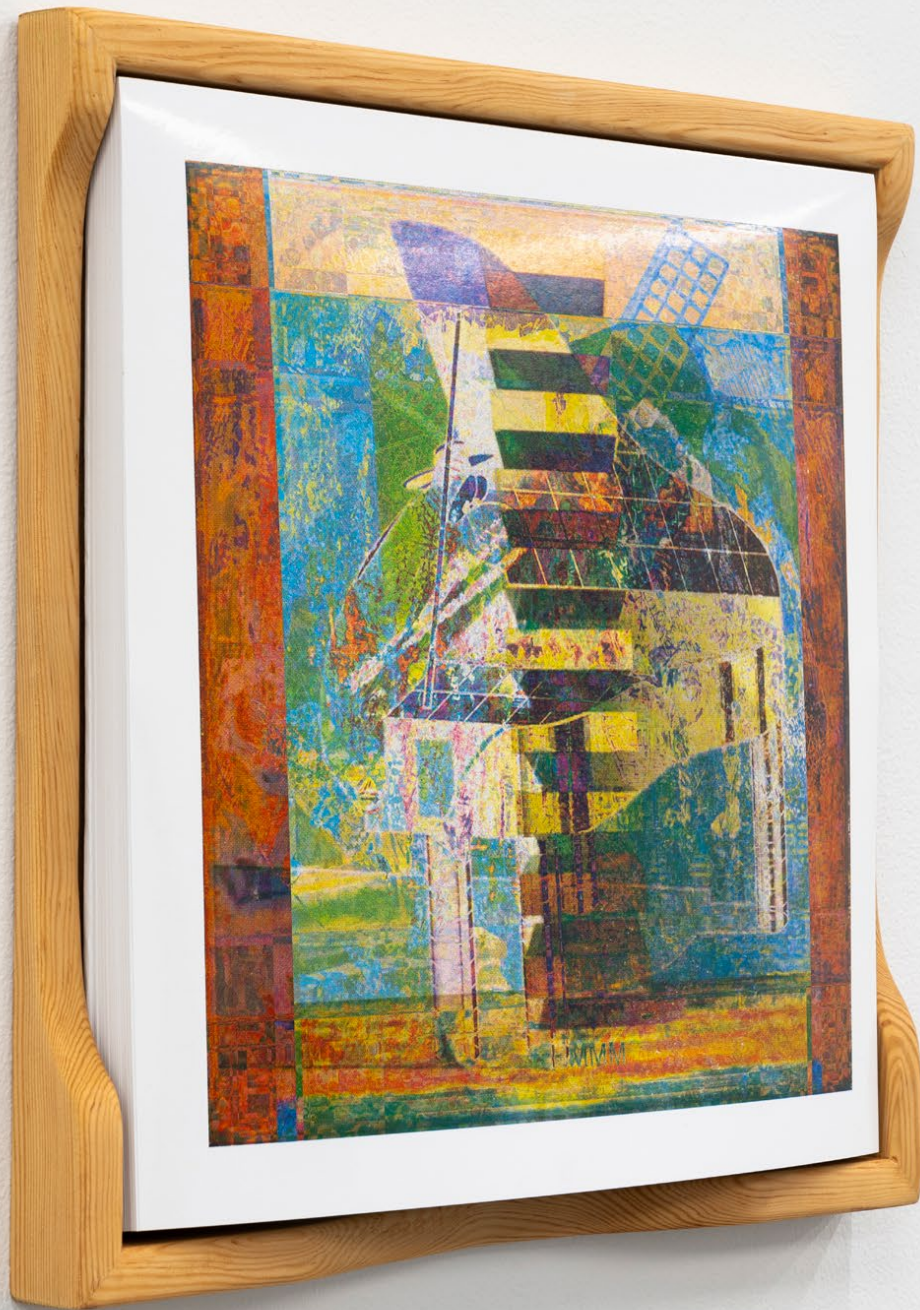


Lithosphere (weathering 2), 2023 [detail view]

Florian Pumhösl has described the compositional procedures deployed in this painting as “transmissions from the interior.” As such, the basis of the painting’s discernment of form approximates an accumulative processes in which line is neither inscriptive nor cartographic. Gone completely are the planar coordinates of representation that designate the predominately gridded spatial awareness of the compositional field. Instead, depth primarily determines contour and edge, reinforcing the paintings’ status as reliefs. In geology, contour is accidental rather than essential, and yet still intrinsically structural; form is apprehensible via process rather than outcome. The line in *Lithosphere* is circumstantial, a kind of anti-line that is no less indicative, a happenstance termination in additive flow. Painterly line is here transformed into subtractive renewal, absent contact between constitutive strata as opposed to partition, boundary, or delineation.



FLINT JAMISON
Masterworks on Loan, 2020 (version 1), 2024
49 four-color letterpress prints, glue, fir artist frame
16 3/4 x 16 5/8 x 1 1/2 inches (42.5 x 42 x 3.8 cm)
[AJ1066.24]
\$10,000



Masterworks on Loan, 2020 (version 1), 2024 [side view]

Flint Jamison's *Masterworks on Loan*, 2020 is a bound pad of 49 letterpress prints set in an artist frame. Each print features an identical image comprised of superimposed reproductions of the 49 artworks "displayed" at the Jordan Schnitzer Museum of Art, as part of its *Masterworks on Loan* program during the pandemic-induced closure in 2020.

Originally founded in 1933, the Jordan Schnitzer Museum of Art at the University of Oregon in Eugene established the *Masterworks on Loan* program during the 2010–2011 academic year. It enabled collectors to make short-term loans of artworks to the museum for presentation, which in turn allowed the lenders to avoid paying sales taxes.

MASTERWORKS
ON LOAN

FLINT JAMISON

Masterworks on Loan, 2020
63 plates letterpressed on Cougar 130lb DTC
7 x 5 1/4 x 1 1/8 inches (17.8 x 13.3 x 2.9 cm)
Edition of 111
[AJ1054.20]
\$300

Francis Picabia

Intervention d'une femme au moyen d'une machine, 1915

Pencil, watercolor, ink and gouache on paper mounted on cardboard

29 5/8 × 19 7/8 inches

Private Collection

Installed at JSMA: May 10, 2020

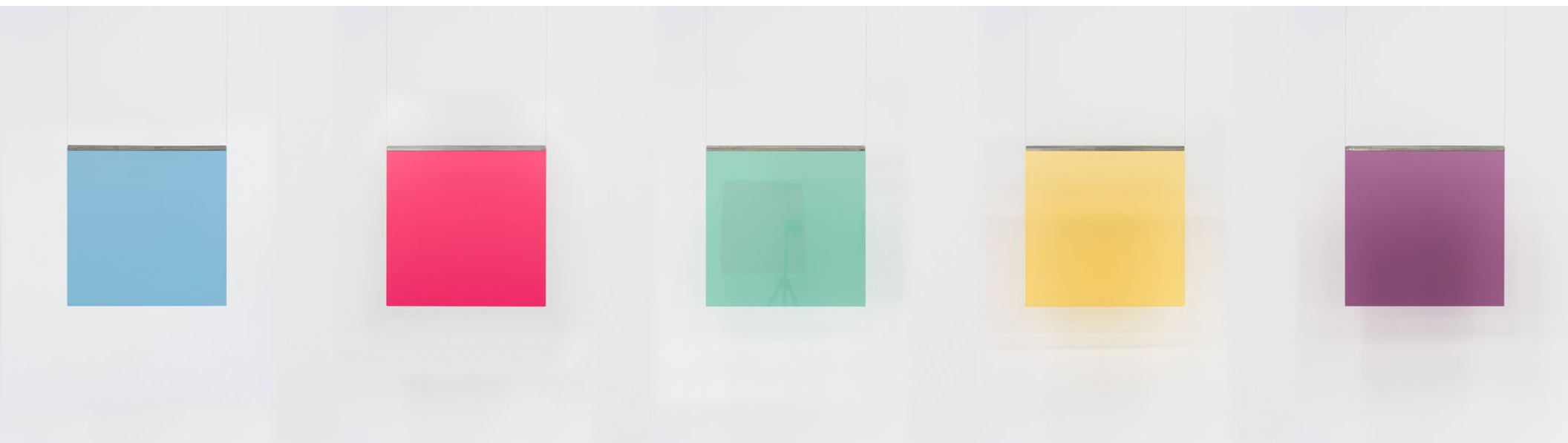
Price: ↓ \$824,888

Calculated tax relief: \$73,208.81 (NY: 8.875%)
\$59,804.38 (CA: 7.25%)

Price based on sale: Francis Picabia
*Intervention d'une femme au
moyen d'une machine, 1915*
29 5/8 × 19 7/8 inches
Sotheby's Paris:
October 21, 2017
Bought In; Estimate:
\$824,888–\$1,178,411

Masterworks on Loan, 2020 is an artist book edition by Flint Jamison. The edition is both an accounting of the installation of works at the Jordan Schnitzer Museum of Art during the height of the COVID-19 pandemic, and a set of 49 artwork labels for each of the works that went on view (including those by Helen Frankenthaler, Francis Picabia, Mark Bradford, Cindy Sherman, Kerry James Marshall, Eva Hesse, Anish Kapoor, and others). Listed on each artwork label, along with the customary information about the works often found in museums, is further information on the most recent sale of the work, and the tax savings obtained by the collector through the loan.

This work was originally produced for the exhibition Hallie Ford Fellows in the Visual Arts 2017–19, October 3, 2020 – January 10, 2021, curated by Jenelle Porter, Jordan Schnitzer Museum of Art, University of Oregon, Eugene. The work subsequently formed the basis of Jamison’s exhibition Masterworks on Loan, 2020, 2022 at the Künstlerhaus Stuttgart, Germany, November 12, 2022 – April 2, 2023.



LIZ DESCHENES
Untitled (Gorilla Glass, Suite of Five), 2023
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
Five parts, each: 29 1/4 x 29 inches (74.3 x 73.7 cm)
\$100,000
Each: \$22,000





LIZ DESCHENES
Untitled (Gorilla Glass Red 100), 2023
UV cured inkjet on alkali-aluminosilicate glass, stainless steel
29 1/4 x 29 inches (74.3 x 73.7 cm)
Edition of 2 + 1 AP
[LD1509.23]
\$22,000



In the new series presented in *Gravity's Pull*, Liz Deschenes turns to the effects of screen imagery on sensation and consciousness. She works with an alkali-aluminosilicate glass, one of the screen universe's preferred materials, and renders it opaque. Indeed, apart from various intensities of light dimming through the lush monochrome surface of the works, no constituted image seems able to show through, as if by willed resistance of the glass sheet.

The printed Gorilla Glass sheet, pinched and stabilized into position by a rough band of stainless steel, can be approached and examined from front or back, thus subverting the normally passive, monodirectional experience of a screen and its pulsating content.



BLAKE RAYNE
Stimulus Package 2, 2024
Oil, acrylic, graphite on canvas and linen
Framed: 61 1/2 x 46 1/2 x 2 inches (156.2 x 118.1 x 5.1 cm)
[BR1565.24]
\$40,000





BLAKE RAYNE

University Sheaf, 2023

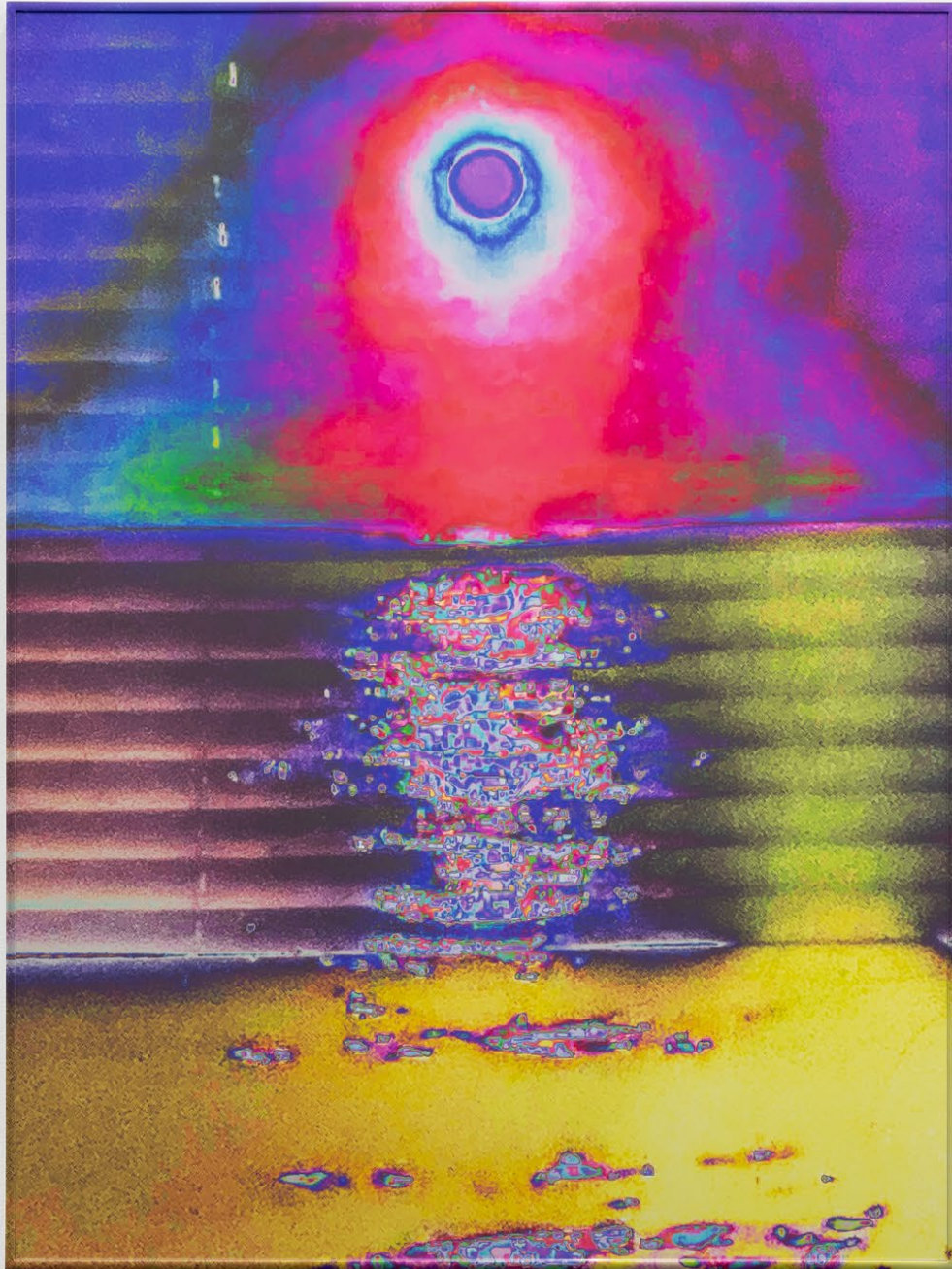
Acrylic and oil on canvas and linen

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

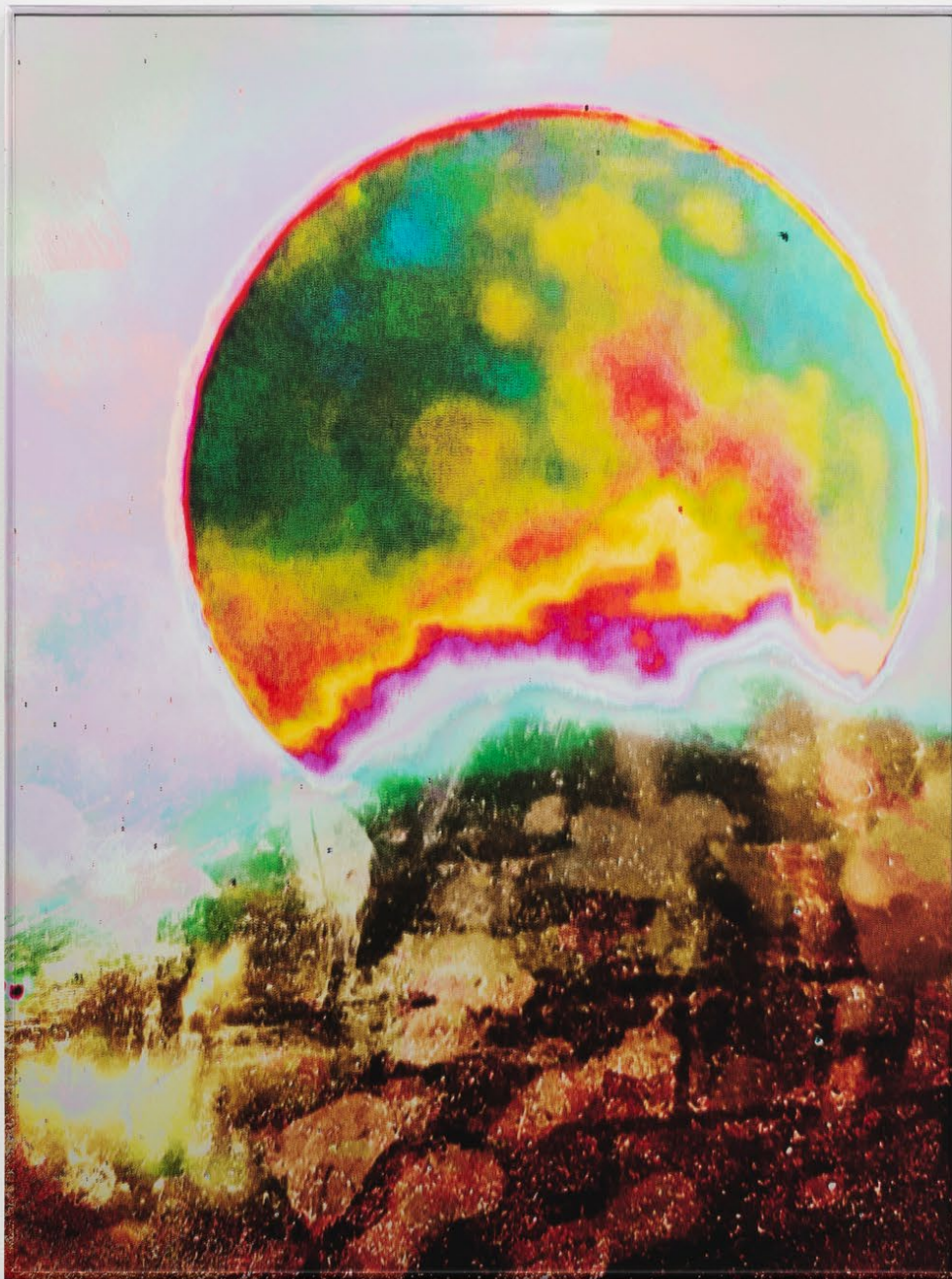
[BR1563.23]

\$40,000

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.



EILEEN QUINLAN
Survivor Moon (Takeover), 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)
[EQ1827.24]
\$20,000



EILEEN QUINLAN
Survivor Moon (Toxic Positivity), 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)
[EQ1829.24]
\$20,000

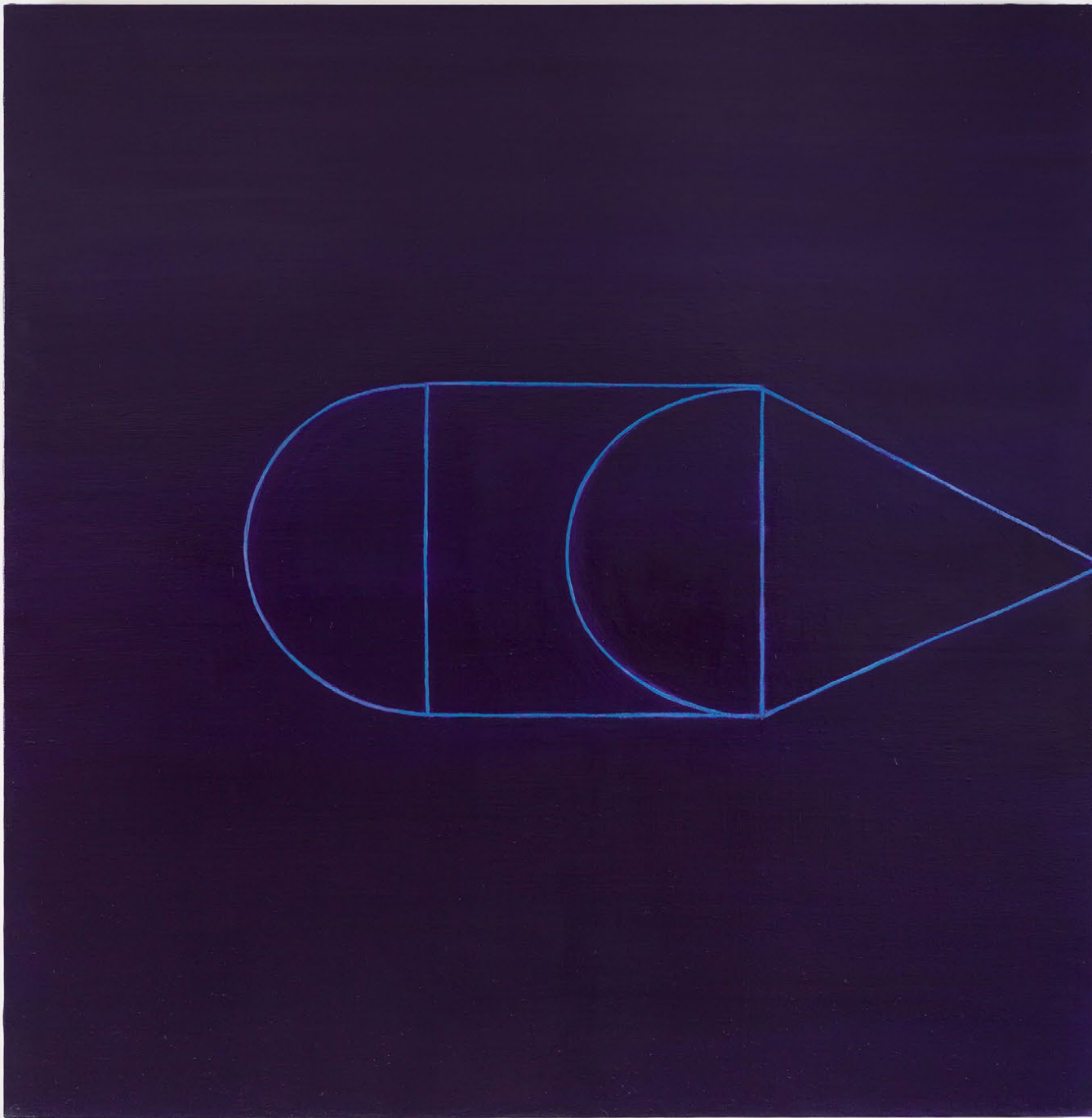


EILEEN QUINLAN
Survivor Moon (Ex-factor), 2024
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1826.24]
\$20,000

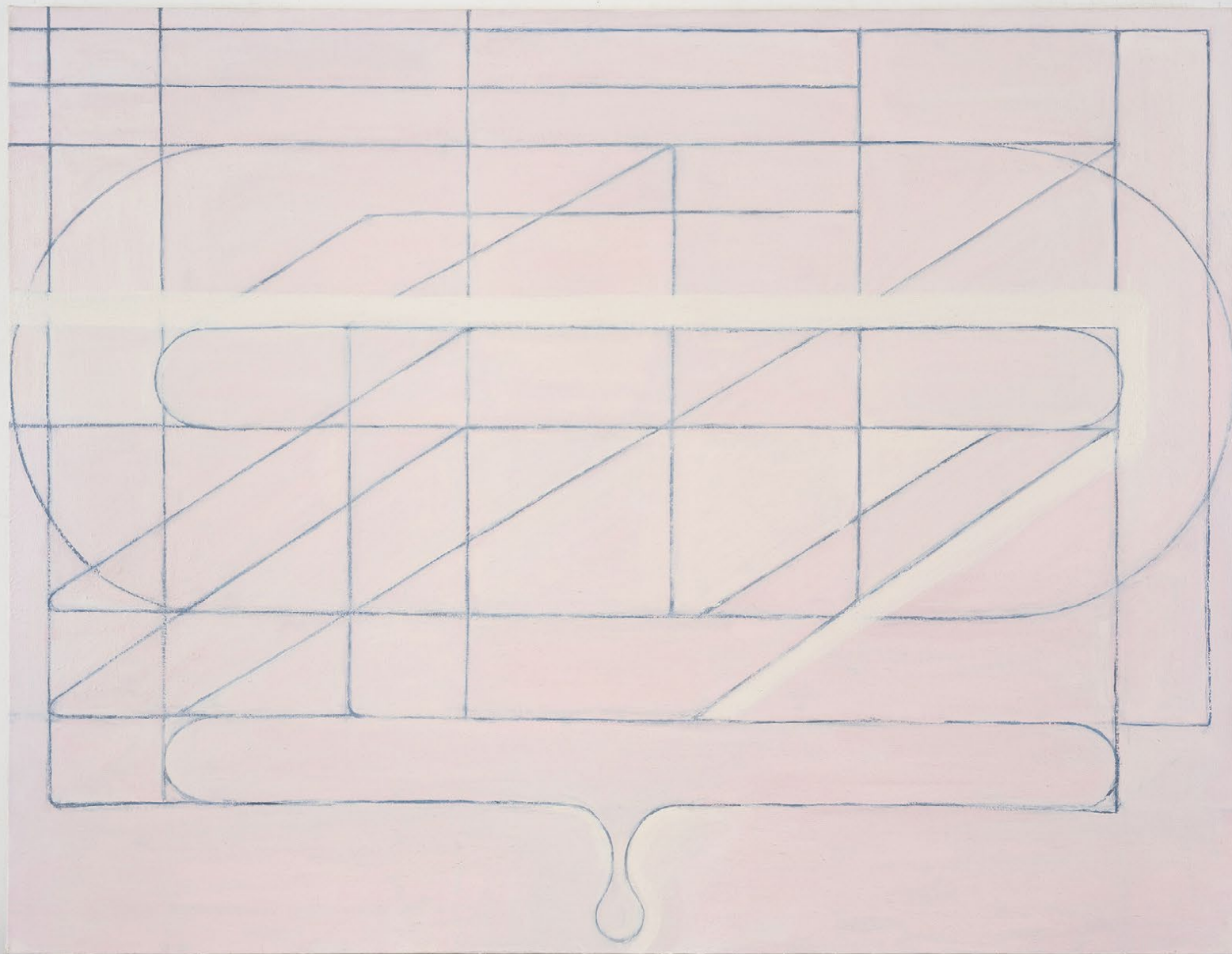
In Eileen Quinlan's recent seascapes, setting suns and rising moons are photographed directly off a television with a digital camera, with the blinds in Quinlan's living room occasionally reflecting off the screen. The resulting pictures were manipulated with image processing software and output as UV-light-cured 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.



PAUL PAGK
Interzone, 2017
Oil on linen
64 x 65 inches (162.6 x 165.1 cm)
[PP1079.17]
\$35,000



PAUL PAGK
La Notte, 2015
Oil on linen
65 x 64 inches (165.1 x 162.6 cm)
[PP1044.15]
\$35,000



PAUL PAGK
In the Flesh (La Vie en Rose), 2018
Oil on linen
60 x 78 inches (152.4 x 198.1 cm)
[PP1042.18]
\$40,000

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”



ROCHELLE GOLDBERG

The Life and Death of Mary, 2020

Pastel, gouache, acrylic, and silkscreen ink on magazine paper

Nine prints, each: 14 1/2 x 11 inches (36.8 x 27.9 cm)

Framed, each: 18 5/8 x 14 1/8 x 1 1/2 inches (47.3 x 35.9 x 3.8 cm)

Installation dimensions variable

[RG1264.20]

\$25,000



The Life and Death of Mary, 2020 [detail view]

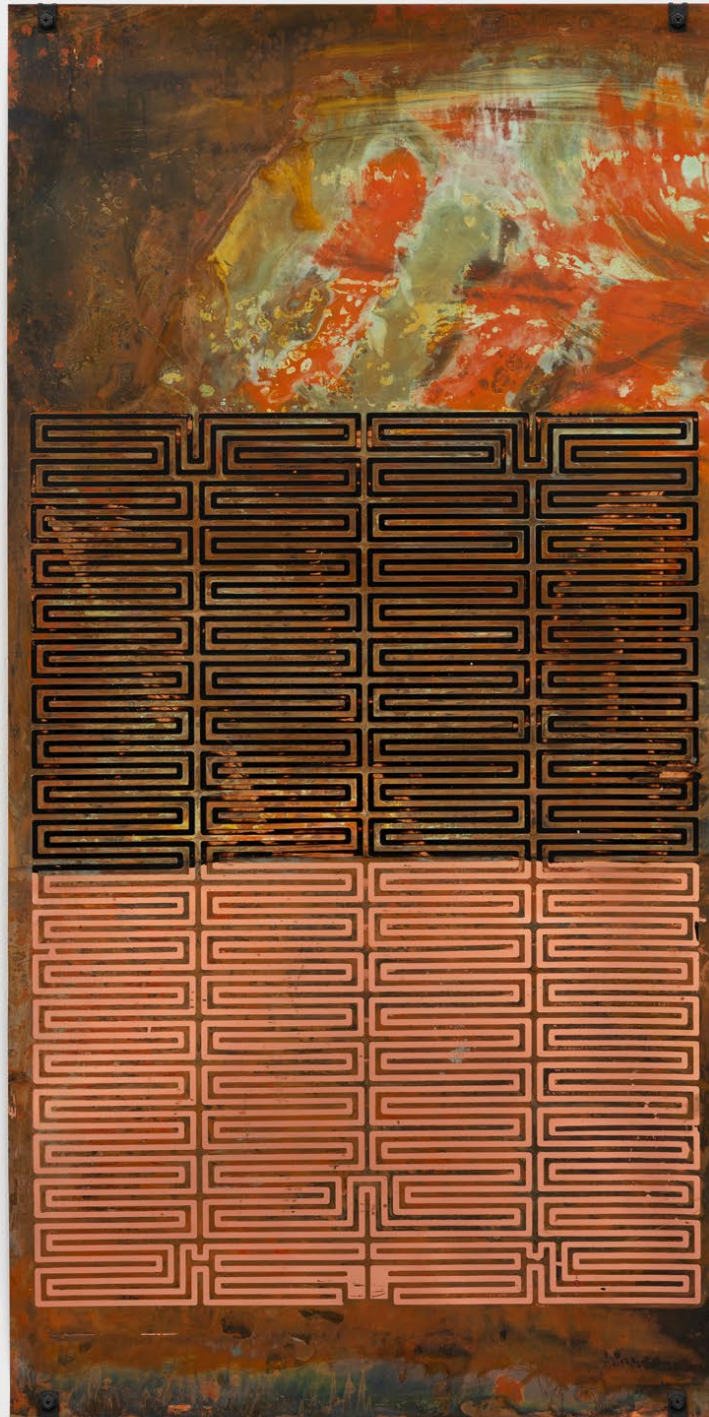




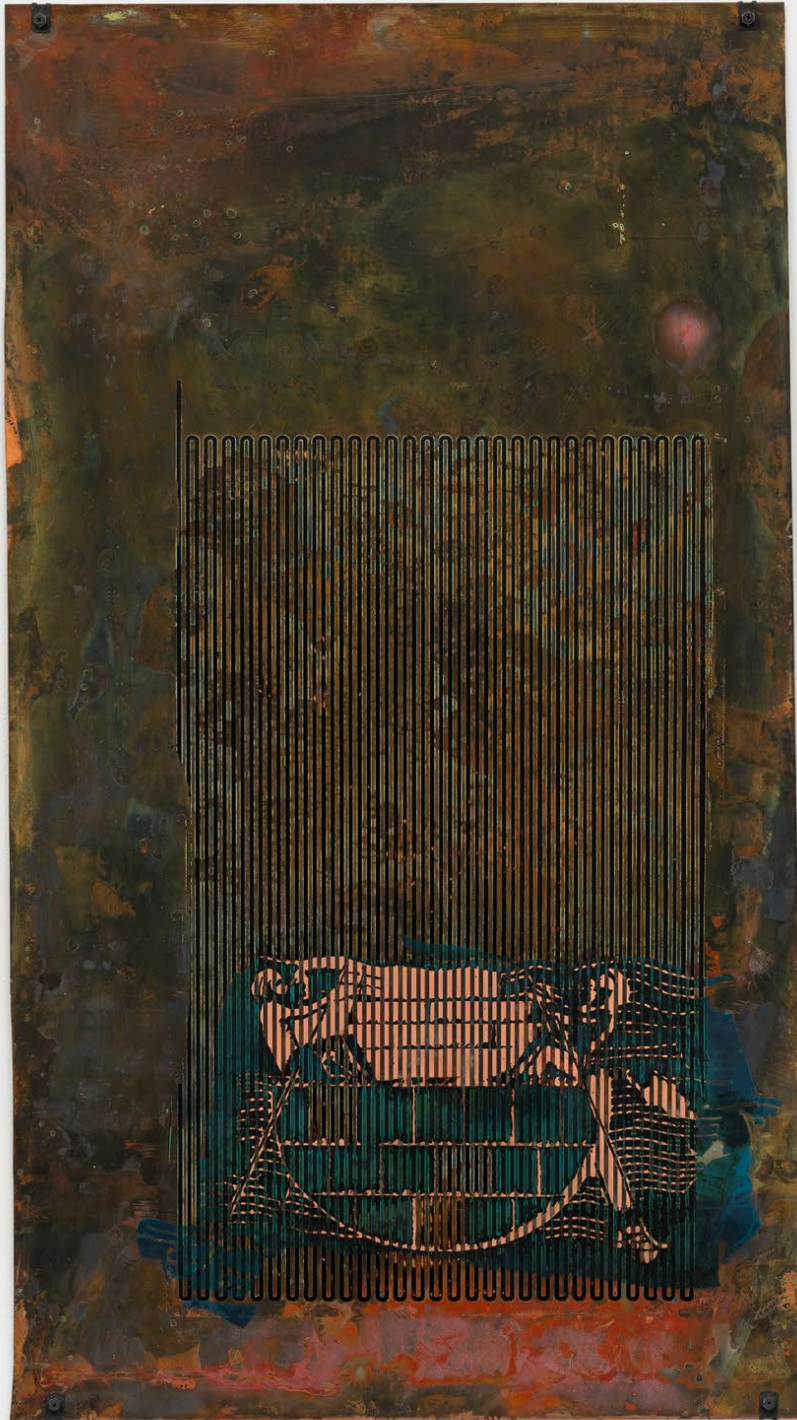
The Life and Death of Mary, 2020 [installation view]

The life and death of Mary of Egypt, patron saint of love, flesh, and attraction, her desires are still breathing:

- 1) Mary of Egypt, still in Alexandria, during a moment of ongoing civil strife and power struggles within the diocese, contemplates both the governing forces and models of leadership which surround her. It's not that she would or could find herself reflected, because it was a polarizing moment between hard-line paganism and devout spirituality, but more to the point, she desired a tolerant climate that would sustain the freedom she had found as a weaver, spinning both flax and thought autonomously from the moral law of her time.
- 2) Mary makes her way to the holy land, by sea, and by all accounts a pleasurable journey.
- 3) Mary arrives at the temple of Mary the Mother, following the other pilgrims, unlike her company, she questions her motives for being there. Is this fun? Is anybody having any fun here? She cannot seem to enter the temple—both a psychological and physical block—passage is denied, did she want to be there?
- 4) Mary is in a cave. No, she is in a desert. Then the desert is in the cave. But the desert here is under water. And the desert there has always been dry. So Mary is now living inside, outside, or even next to a cave in the semi-desert. While Arid and dusty, this land is not without crop or water. The wayward eye of an urban wanderer, such as Mary was in Alexandria, readily adapts a dual-fovea necessary for foraging in her new terrain. The days extend into years which perhaps even span a decade. We think she was alone, the witness has yet to find her.
- 5) Mary does make friends in the desert.
- 6) Is this the witness who finds her?
- 7) Has this witness come to save her? To bury her? To accompany her? Is this even the witness?
- 8) Mary dies. In life she was a corpse, in death she becomes immaculate. Her forlorn figure levitates seventeen inches above the ground, no longer subject to physical laws of decay as we know them, and endures as an emblem for love and peace and forgiveness, and further for the possibility to both choose and reject the world for which we live in. She chose the cave and she chose the desert. Over time her weathered flesh layers as her environment so that, the her environment, in turn, becomes her flesh—a delicate, dry, cavernous, and hard surface that conveys the accumulation of contact a body wears through time. Pulled from the Earth, where horizontal flows to a vertical, the resurrection of her-self as her witness signals a return to say: “Hello”
- 9) Mary ascends in corporal entirety. The witness here is watching her. She watches herself.

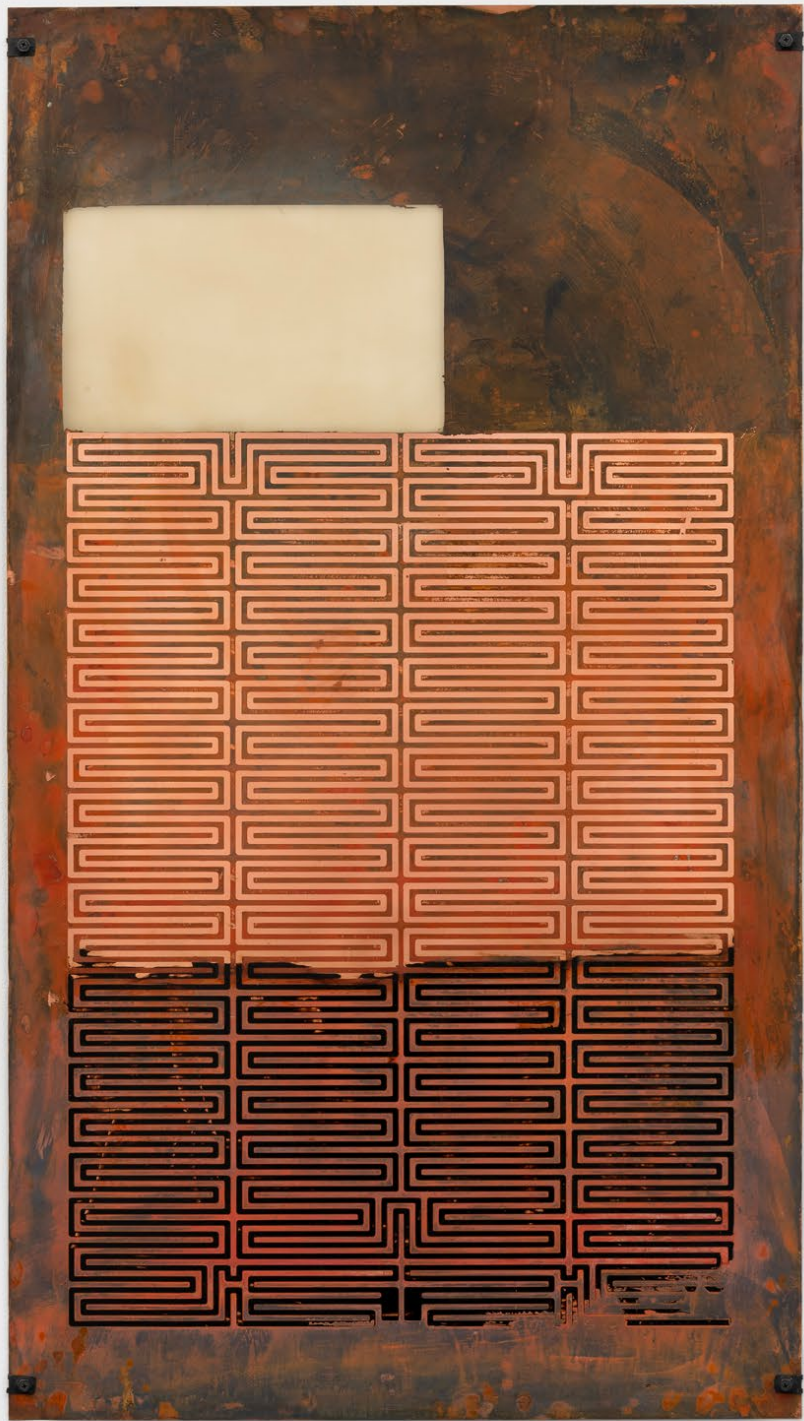


SAM LEWITT
Untitled (Too Little Heater), 2020
Etching on copper clad plastic, asphaltum, hardware
48 x 24 inches (121.9 x 61 cm)
[SL 1320.20]
\$20,000



SAM LEWITT

Untitled (Weak Local Lineament: After an Assyrian bas relief showing the transportation of stones in a round bottomed boat, c. 700 BC), 2019
Etching in copper-clad plastic, asphaltum, Oramask, hardware
48 x 27 1/8 inches (121.9 x 68.9 cm)
[SL1310.19]
\$20,000



SAM LEWITT
Untitled (Too Little Heater), 2019
Etching on copper clad plastic, asphaltum, hardware
48 x 27 inches (121.9 x 68.6 cm)
[SL1300.19]
\$20,000

This etching on copper sheet is handmade by the artist, using the same materials and production techniques as those used for the industrial manufacturing of circuit boards – the invisible support of all digital images. Lewitt thickens the process by slowing it down, revealing the oxidizing nature of copper, for instance, as he completes the work by exposing it to air.

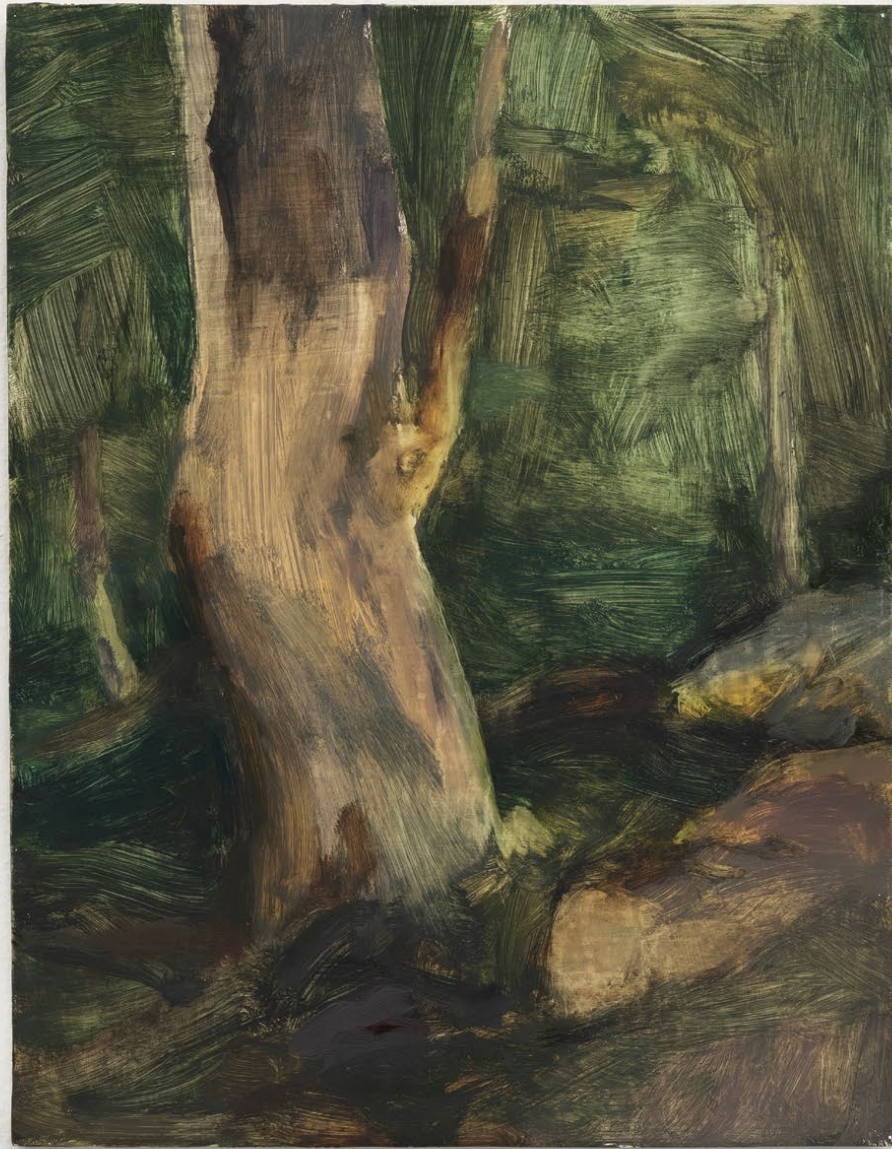
The etched pattern in the lower portion of the composition is a reduced image of a design, which, if distributed across the entire surface of the sheet, would maximize its heating potential.

The forces behind the work are the same forces in the work, on its surface and in its organizational form.

– Sam Lewitt



BEAUX MENDES
Untitled, 2024
Oil, charcoal and on marble dust on panel
13 3/8 x 11 inches (34 x 27.9 cm)
[BM1133.24]
\$8,000



BEAUX MENDES
Untitled, 2023
Oil and marble dust on panel
11 x 8 1/2 inches (27.9 x 21.6 cm)
[BM1132.23]
\$6,000

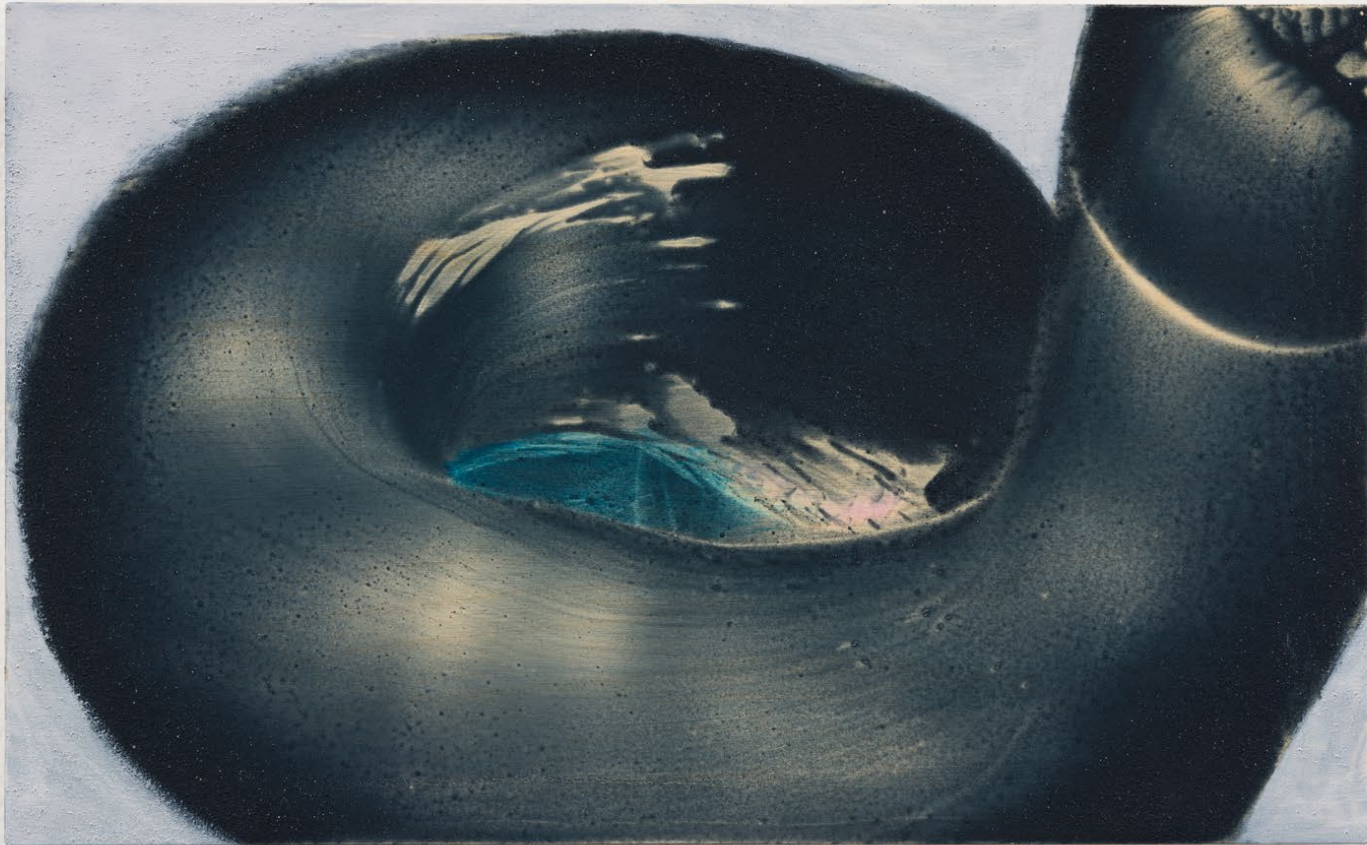
My paintings contain a double negative: the surface works to undo itself and representation is obscured to reveal a subject that is not an image of the past, but an impression directly inscribed in it.

– Beaux Mendes



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]
\$14,000

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.



R. H. QUAYTMAN
Ones, Chapter 0.1, 2022-2023
Oil and distemper on wood
7 5/8 x 12 3/8 inches (19.4 x 31.4 cm)
[RQ2178.22]
\$22,000



Ones, Chapter 0.1, 2022-2023 [side view]



REY AKDOGAN
Subtraction #68, 2024
Fiberglass, acrylic, epoxy resin
21 x 11 inches (53.3 x 27.9 cm)
[RA1296.24]
\$6,000