

MIGUEL ABREU GALLERY

Art Basel Miami Beach 2020

Online Viewing Room

December 2 - 6, 2020

JEAN-LUC MOULÈNE

R. H. QUAYTMAN

BLAKE RAYNE

FLORIAN PUMHÖSL

TISHAN HSU

RAHA RAISSNIA

YUJI AGEMATSU

EILEEN QUINLAN

ROCHELLE GOLDBERG

SCOTT LYALL

ALEX CARVER

For the Art Basel Miami Beach 2020 OVR, and in line with the gallery's mission to promote conceptually challenging and plastically realized art objects, we will present a selection of works by Jean-Luc Moulène, R. H. Quaytman, Tishan Hsu, Yuji Agematsu, Florian Pumhösl, Blake Rayne, Eileen Quinlan, Rochelle Goldberg, Scott Lyall, Alex Carver, and Raha Raissnia.



JEAN-LUC MOULÈNE
Pyramid'os, 2020
Bronze
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]



Pyramid'os, 2020 [installation view]

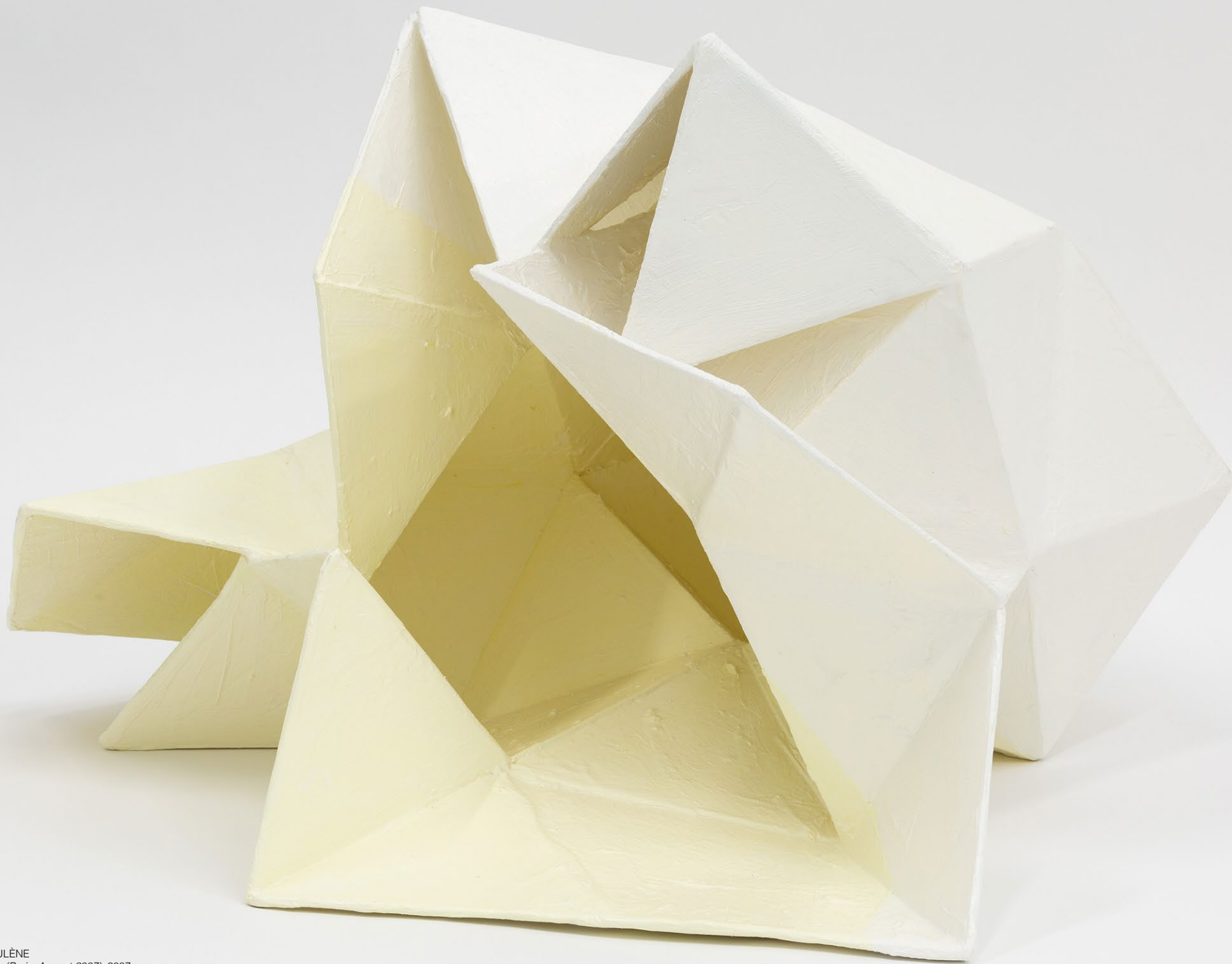
The human body, its organs and its limbs constitute a lexical repertoire on which many tongues have drawn to form many picturesque expressions. From Leonardo da Vinci to Corbusier, the human body has also served as a reference, as a measure. It can be its own standard or part of a geometry, or even serve 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. Thus, each of the four joints at the figure's four vertices—elbows and knees—suffers a dismemberment to follow the laws of geometry. The form erected by Moulène is empty in its heart. This absence reveals the margins to which the lower and upper limbs have been relayed, leaving to the heart, the lungs and the brain their dominant function. The artist defines his pieces as documentary sculptures. This composition bears witness to the representations that constitute our bodies.

— Balthazar Lovay, curator of Sculpture Garden 2020, Geneva Biennale



Pyramid'os, 2020 [detail]

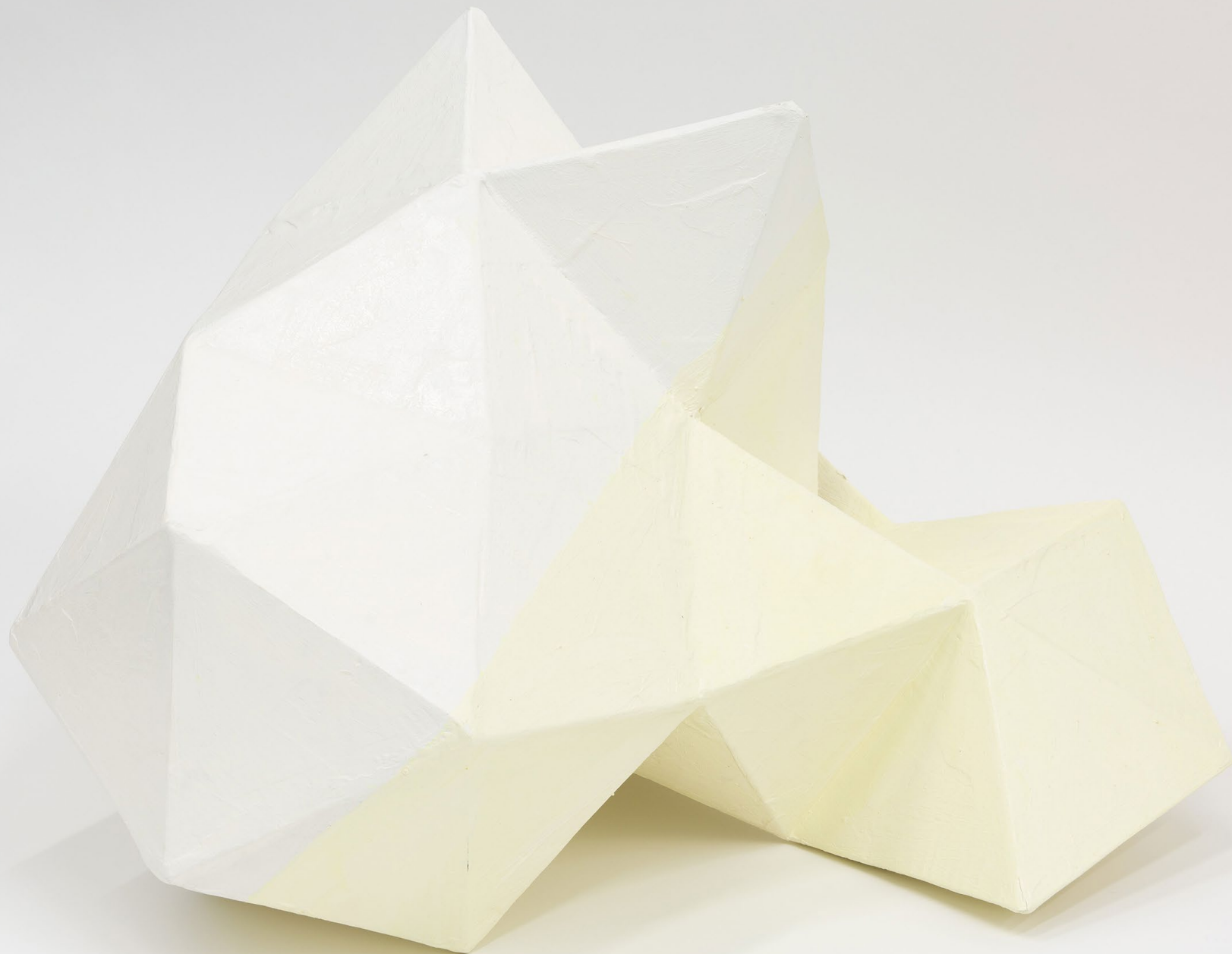




JEAN-LUC MOULÈNE
Model for Diving (Paris, August 2007), 2007
oil on cardboard
16 5/8 x 24 7/8 x 27 5/8 inches (42.1 x 63 x 70 cm)
[JM1308.07]

Furthering 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 engaged 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.





Model for Diving (Paris, August 2007), 2007



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R. H. QUAYTMAN
The Sun, Chapter 1 [Lodz train cattle car yellow], 2001/2019
silkscreen ink, gesso on wood
20 x 32 3/8 x 3/4 inches (51 x 82.2 x 2 cm)
[RQ2096.19]

For her retrospective exhibition *The Sun Does Not Move, Chapter 35*, Quaytman reworked and enhanced a group of paintings from *The Sun, Chapter 1*, executed originally almost twenty years earlier, emphasizing both the evolution of her artistic vernacular as well as the palimpsestic nature of her practice. The recurring re-engagement of an early painting constitutes a retrospective act in itself, manifesting the passage of time as a material event.

In this painting, the fragmented photographic source depicts the artist's arrival at the Lodz, Poland trainstation. *The Sun, Chapter 1* engages the force of images within memory as well as their disruption by traumatic events. The motif of the train appears throughout the chapter as a symbolic marker of trauma as well as a cipher for the structure of images moving between paintings. Quaytman visually conflates the Lodz train—where her grandfather lived prior to immigrating to the US and where trains are indelibly marked with the cultural memory of the Holocaust—with the trains of the Queens World's Fair. As the artist notes: "I used this project to remember what was lost or willfully forgotten... Thinking about trains, tracks, and schedules, I began applying ideas coming from film, montage, and book design to both single paintings and groupings of paintings. The paintings try to simultaneously depict a subject external to the space of the viewer and work symbolically or metaphorically for painting itself. My central concern was: What happens when the source of what is depicted disappears and is replaced by a painting?"



When the Sun Does Not Move
Chapter 35
Serralves Museum, Porto – survey exhibition, 2020



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When the Sun Does Not Move
Chapter 35
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BLAKE RAYNE
Dymaxion Dog Ear, 2020
Acrylic on canvas and linen
93 x 132 inches (236.2 x 335.3 cm)
[BR1531.20]

Since the late 1990s, Blake Rayne has variously engaged the production of abstract painting through the use of different iterations of the fold. In these new 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.







Dymaxion Dog Ear, 2020 [installation view]



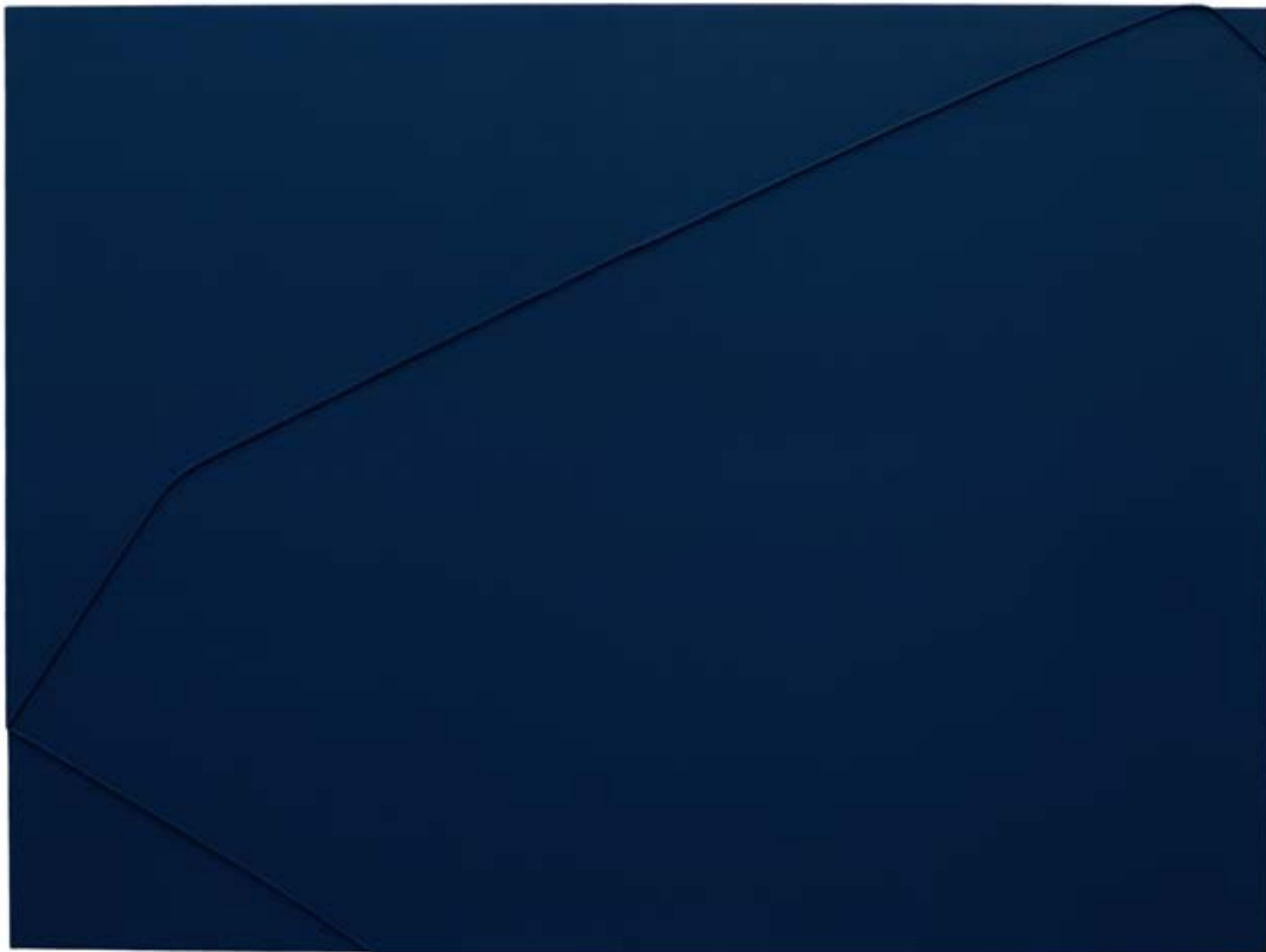
BLAKE RAYNE
Dog Ear 5, 2020
acrylic on canvas and linen
84 x 60 inches (213.4 x 152.4 cm)
[BR1530.20]



Dog Ear 5, 2020 [side view]



Dog Ear 5, 2020 [installation view]



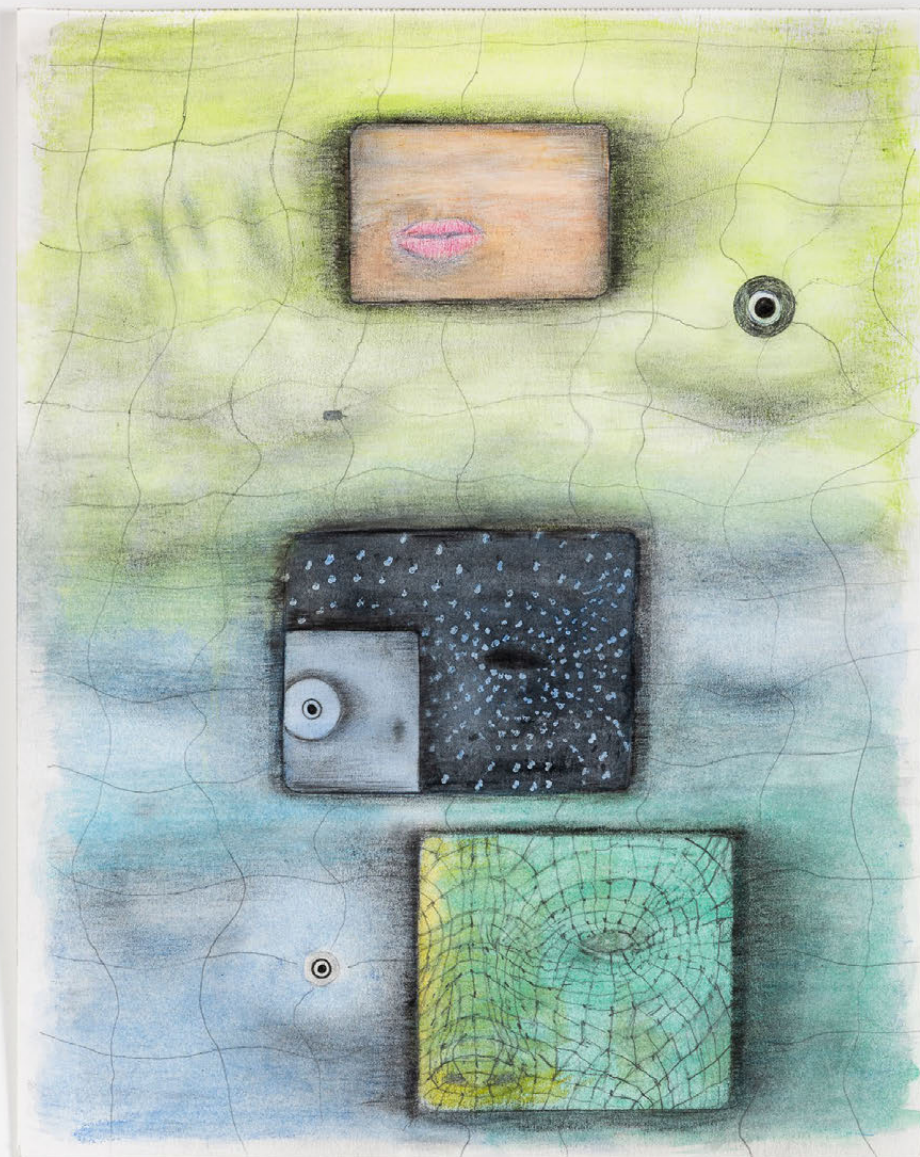
FLORIAN PUMHÖSL
Warped Relief (Cobalt/Prussian), 2020
Folded metal sheet, pigment on Dibond
47 1/4 x 63 inches (120 x 160 cm)
[FP1314.20]



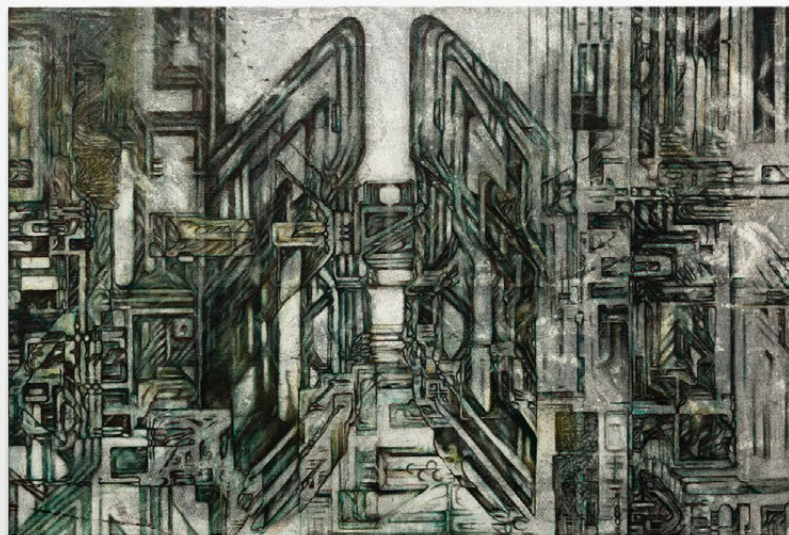
Warped Relief (Cobalt/Prussian), 2020 [detail]



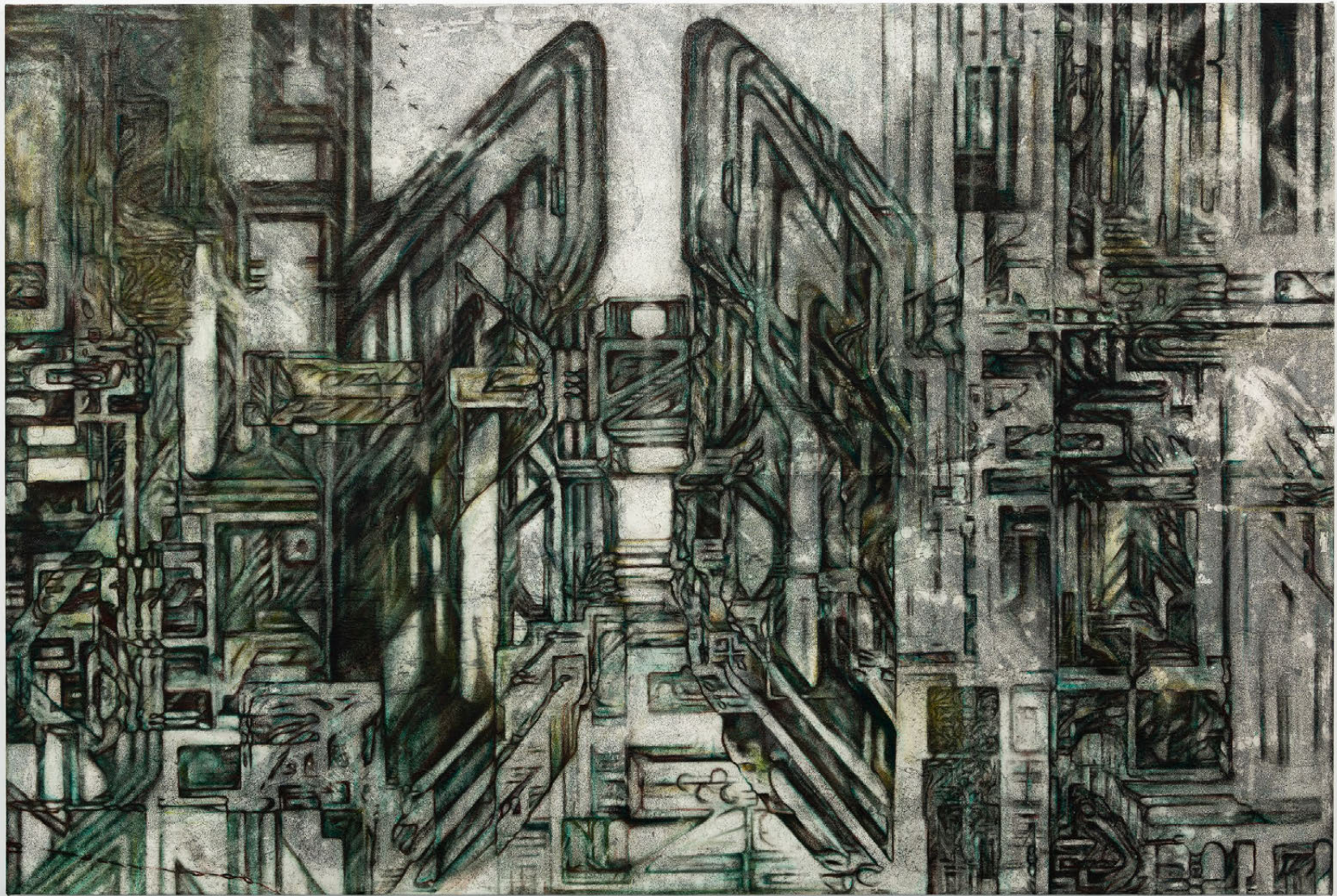
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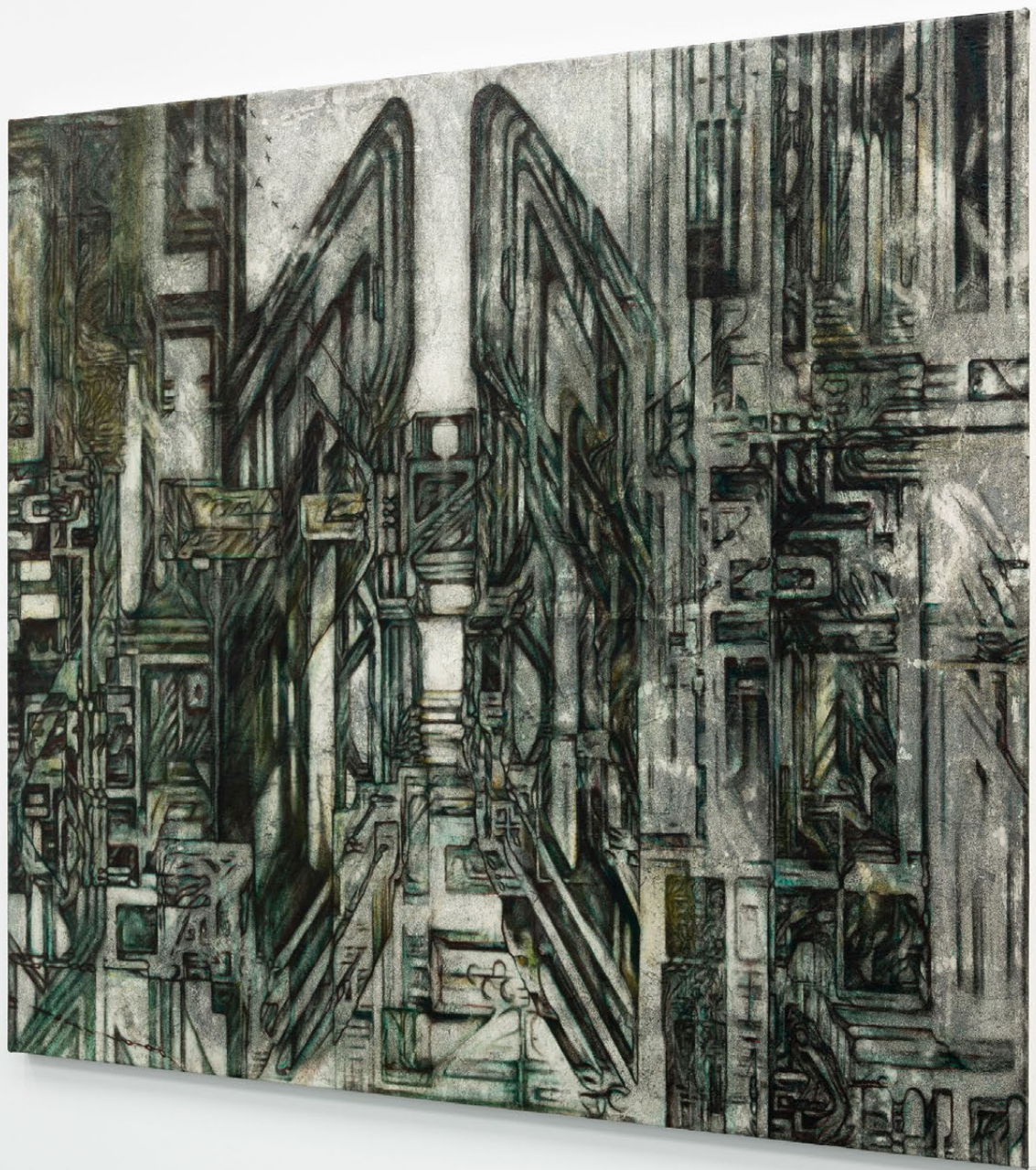
TISHAN HSU
Gray Zone-4, 2020
pencil on paper
14 x 11 inches (35.6 x 27.9 cm)
[TH1193.20]



RAHA RAISSNIA
Iridium, 2020
Oil, acrylic medium and gesso on canvas
59 1/2 x 88 1/2 inches (151.1 x 224.8 cm)
[RR1341.20]



Iridium, 2020



Iridium, 2020 [side view]



YUJI AGEMATSU
zip: 09.01.18 . . . 09.30.18, 2018
mixed media in cigarette pack cellophane wrappers (30 units)
on wood backed acrylic shelf, latex paint
wrappers, each approx.: 2 1/2 x 2 1/8 x 1 inches (6.3 x 5.3 x 2.5 cm)
shelving unit: 31 3/4 x 34 1/4 x 5 1/4 inches (80.6 x 87 x 13.3 cm)
[YA1344.18]



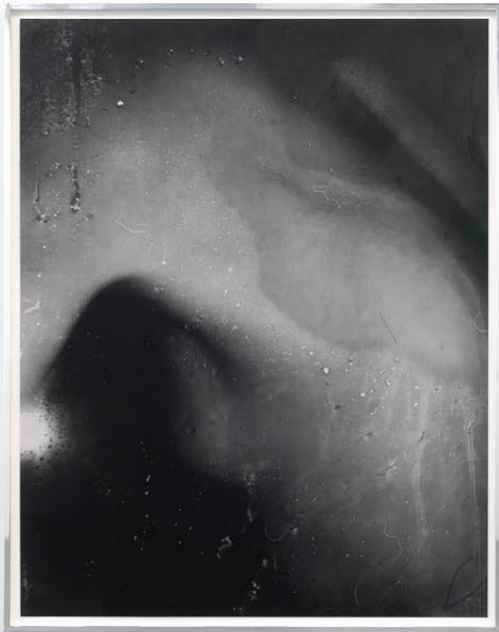








EILEEN QUINLAN
Distance Learning, 2020
Gelatin silver print
46 x 36 inches (116.8 x 91.4 cm)
Framed dimensions: 48 3/8 x 38 3/8 inches (122.9 x 97.5 cm)
Edition of 2 + 2 APs
[EQ1749.20]





ROCHELLE GOLDBERG
Corpse Kitty: towards a friendly fatality, 2020
bronze, eyeshadow
19 3/4 x 40 1/8 x 12 5/8 inches (50 x 102 x 32 cm)
[RG1251.20]



Corpse Kitty: towards a friendly fatality, 2020 [detail]



Corpse Kitty: towards a friendly fatality, 2020



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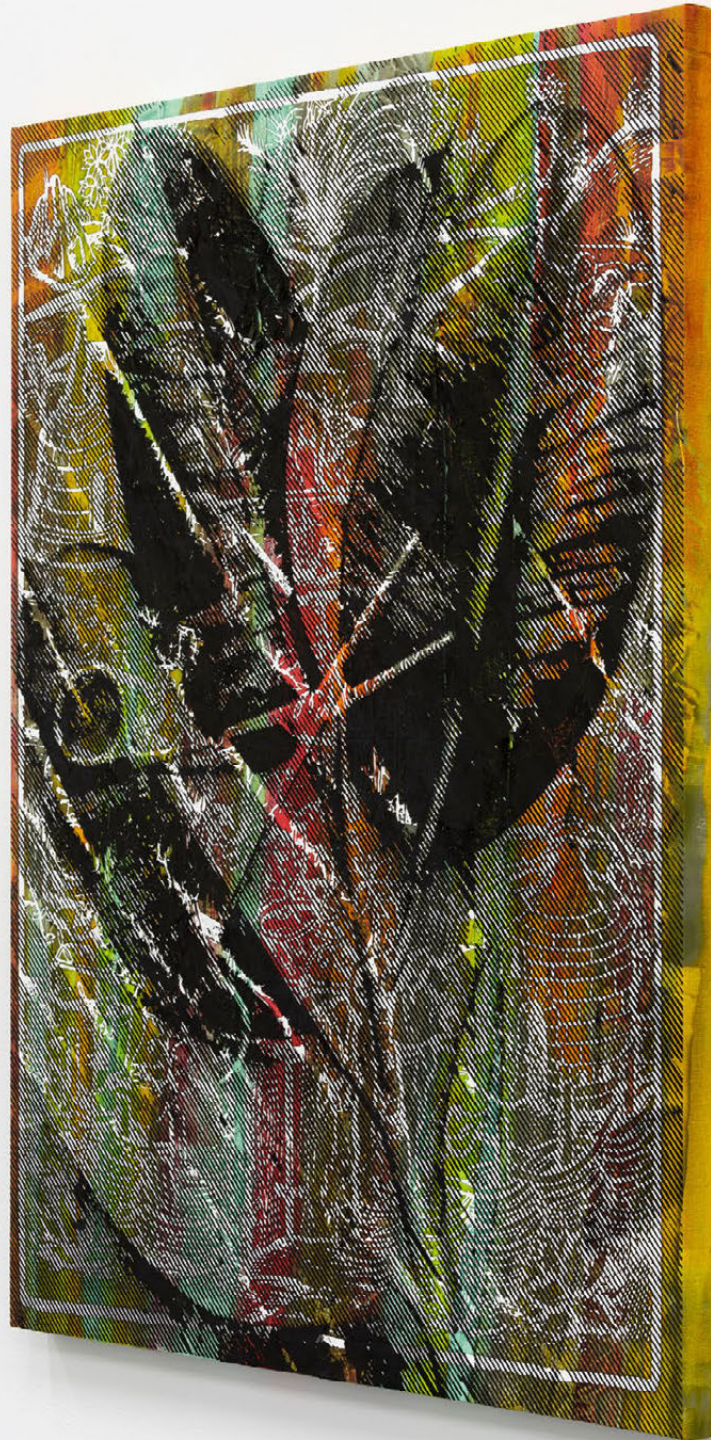
SCOTT LYALL
Talent, 2020
Gold nano particles and acrylic gel medium on ink printed glass, mirror
58 1/4 x 41 1/2 inches (148 x 105.4 cm)
[SL2254.20]







ALEX CARVER
Pharmakon, 2020
Oil on linen
45 1/2 x 36 1/2 inches (115.6 x 92.7 cm)
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Pharmakon, 2020 [side view]



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Exhibited:

The Sun Does Not Move, Chapter 35, Serralves Museum, Porto, Portugal, October 16, 2020 – February 21, 2021.

The Sun Does Not Move, Chapter 35, curated by Jarosław Suchan, Muzeum Sztuki, Łódź, Poland, November 8, 2019 - February 23, 2020.

The Sun, Spencer Brownstone Gallery, New York, NY, June 2 - July 14, 2001. (earlier version of the work).

Literature:

Curiger, Bice, ed. *Parkett*. No. 90. Spring 2012. p. 183. (earlier version of the work).

Quaytman, R. H. *Spine*. Berlin/New York: Sternberg and Sequence Press, 2011. p. 184. (earlier version of the work).

Note:

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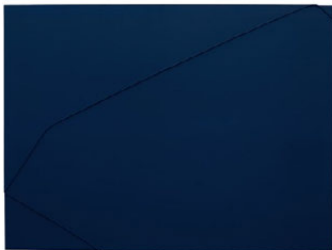
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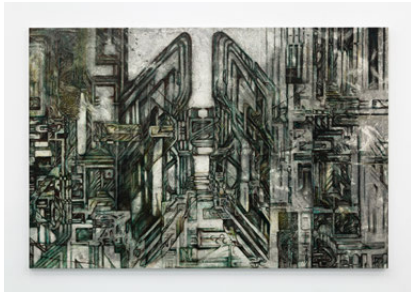
This new folded metal sheet relief is an advancement of Florian Pumhösl's work with this material. He furthers his interest in abstract structures, which now bring to mind containers rather than graphic composition. The exquisite cobalt blue pigment mixed by the artist can be seen as invoking a seascape crossed by field lines, such as the geographic formations of a coast. This aesthetic vocabulary marks a formal engagement with the nature of boundaries through the core interaction of the line and the basin.

TISHAN HSU



Gray Zone-4, 2020
pencil on paper
14 x 11 inches (35.6 x 27.9 cm)
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RAHA RAISSNIA



Iridium, 2020
Oil, acrylic medium and gesso on canvas
59 1/2 x 88 1/2 inches (151.1 x 224.8 cm)
[RR1341.20]

Note:

This new, large-scale painting is the result of a multi-layered and multimedia process that begins with the artist superimposing scanned segments of her own drawings. Colors derived from painting on clear celluloid were added using image processing software. These initial compositions were then printed and transferred to the painting's gesso layer, resulting in a range of misregistrations. Thus, the digitally produced images are only residually present in the actual painting, which is a kind of material expansion and reinvention of the decayed digital elements. The title refers to one of the earth's rarest metals, which is composed of salts that give off an iridescent glow, much like the effect of the painting's subtle colors. Iridescence can often be perceived in the atmosphere following dramatic weather events such as fire or hard rain.

Note:

One of the distinguishing features of the singular art that Agematsu has been creating in New York for over 30 years is that within his work the distance separating the activity of collecting things abandoned in the urban landscape from that of making art has collapsed once and for all. What brings the two together, what makes one equal to the other, if you will, is the primacy of focused and sustained observation.

In the *Zip* series, Agematsu collects urban detritus every day and arranges what he collects in cigarette cellophane wrapper pieces that he organizes in a calendar formation on shelving units.

YUJI AGEMATSU



zip: 09.01.18... 09.30.18, 2018
mixed media in cigarette pack cellophane
wrappers (30 units)
on wood backed acrylic shelf, latex paint wrappers,
each approx.:
2 1/2 x 2 1/8 x 1 inches (6.3 x 5.3 x 2.5 cm)
shelving unit:
31 3/4 x 34 1/4 x 5 1/4 inches (80.6 x 87 x 13.3 cm)
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Framed dimensions:
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[EQ1749.20]

Quinlan began her ongoing series of nudes after the birth of her second child in 2014, primarily photographing herself in the shower. Cloistered away from her regular studio, the shower became a surrogate one, providing a solitary space for contemplation. The glass wall of the shower in turn came to represent a kind of limit, to designate Quinlan's "Studio Time." Much like the Type 55 Polaroid positive/negative black and white film that Quinlan employs, a material that is out of production and is expired, transformed by its age such that it fails in unexpected ways, the bodies she depicts here are undergoing the impacts of time, of childbirth, and even surgery. While the resulting photographs seem to meditate on the classical nude, Quinlan's series of works are energetic, messy, angry, funny, and candid, exploring the erotics of the middle-aged woman as both a desiring and desired subject, from within and without. Some of the images in this series were included in the 2017 Venice Biennale.

ROCHELLE GOLDBERG



Corpse Kitty: towards a friendly fatality, 2020
bronze, eyeshadow
19 3/4 x 40 1/8 x 12 5/8 inches (50 x 102 x 32 cm)
[RG1251.20]

Note:
In Goldberg's work, ecological and post-human scenarios overtake our presumption of a work's given subject. Environments, animals, and human bodies intermix so that fusion and transcendence become sculpturally defined.

SCOTT LYALL



Talent, 2020
Gold nano particles and acrylic gel medium on ink
printed glass, mirror
58 1/4 x 41 1/2 inches (148 x 105.4 cm)
[SL2254.20]

Note:
Lyall's *Talents* are comprised of two compressed sheets of glass. The back sheet is a mirror; the front sheet is printed on the inside with an unique progression of colored pixels. A mixture of wax and gold Nano-particles is applied to the outside by hand. Activated by the mirror's reflective play of light, the pixels produce a diffused hue or colored aura. In containing gold, the mixture also recalls the etymology of talent (in Latin, the amount of metal in a coin). Akin to golden backgrounds in Cimabue paintings, the gold creates an effect of groundlessness, the fundamental reality of abstraction itself. Simultaneously reflective and absorbing, the painted Talent oscillates between a world-reflecting image and an adventure of embodiment.

ALEX CARVER



Pharmakon, 2020

Oil on linen

45 1/2 x 36 1/2 inches (115.6 x 92.7 cm)

[AC2041.20]

Note:

This new work continues Carver's interest in treating the painting as a membrane in which different image production techniques and seemingly irreconcilable forms can be grafted together. The image combines a Medieval woodblock engraving of a medical garden with frottaged plant material and a photograph of surgical pincers, making reference to current biomedical research into the use of plants fibers to structure the growth of human organs in laboratories. As the artist notes, "It's also interesting to think about how pre-modern or medieval artworks that blurred animal, previously thought to be naïve metaphors, can now be viewed retrospectively as prescient of future scientific advancements."