

MIGUEL ABREU GALLERY

Exhibition: *SHAKE THE DUST*

Alex Carver, Liz Deschenes, Rochelle Goldberg, Scott Lyall, Beaux Mendes, Jean-Luc Moulène, Paul Pagk, Florian Pumhösl, R. H. Quaytman, Eileen Quinlan, Raha Raissnia, Jimmy Raskin, Blake Rayne, Milton Resnick, Pamela Rosenkranz

Location: 88 Eldridge Street, New York, NY 10002

Dates: July 10 – August 25, 2023

Reception: Wednesday, July 12, 6-8pm

Miguel Abreu Gallery is pleased to announce the opening, on Monday, July 10th, of *Shake the Dust*, a summer group exhibition featuring works by gallery artists. The reception for the show will take place on Wednesday, July 12th from 6 to 8 PM at 88 Eldridge Street.

Themes such as the cosmos, the monochrome, the representation of nature and the body, as well as the geometric impulse are imaginatively explored in the paintings, sculptures and drawings included in this dynamic arrangement of works.

ENTRANCE GALLERY & HALLWAY

SCOTT LYALL

Superstar 1, 2019

UV-cured ink on cotton canvas, casein, MDF support

76 x 54 x 2 3/8 inches (193 x 137 x 6 cm)

[SL2221.19]



Note:

Ink-printed onto large canvasses, Scott Lyall's *Superstars* are made by layering photographed flashes of color, the result of the viewer's retinal encounter from a particular angle with the silver surfaces of his *Nanofoil* (*SLStudio.clone*) engravings. The performances of light in each individual *Nanofoil* are impossible to capture, as they produce a blur of colored patches and flares. Nonetheless, these accidents are gathered and preserved as fragmentary information patterns. Then, by assembling them into layers, Lyall transfers them to another format in his work: the painting-object functioning as a screen or mask. As such, painting registers a final transformation; what was once sub-visual has been passed onto canvases as mists and clouds.

SCOTT LYALL

Nanofoil (SLStudio.clone __1/13/3), 2018

UV-engraved photonic structures in aluminum foil, polymer coating,
casein painted frame

3 5/8 x 2 11/16 inches (9.2 x 6.8 cm)

Framed: 13 x 12 inches (33 x 30.5 cm)

[SL2235.18]



Note:

In Scott Lyall's *Nanofoil*, an image of the cosmos is produced from nano-media, a process in which wafer-thin foils of cloned aluminum are altered at the level of their sub-visible particles, rendering structures that cannot be seen. But like certain plants and butterfly wings, these structures cause light to disperse and scatter. Whenever light encounters this exposed material, it shatters into billions of chromatic signals. The color is not derived from pigments or chemicals; it is the real-time appearance of the radiating light as it is scattered by the non-visible structures of the foil.

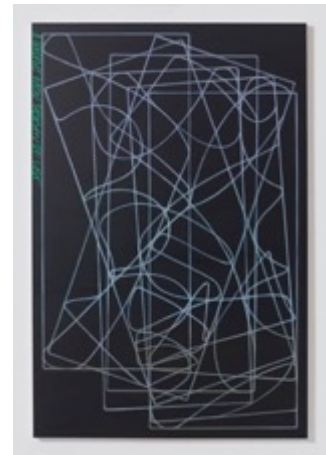
BLAKE RAYNE

RA: 15h 17m 31.222s DEC: 31° 17m 31.620s, 2014

Acrylic, silica, urethane, and oil on canvas, certificate

84 x 55 1/2 inches (213.4 x 141 cm)

[BR1359.14]



Note:

Each painting in this series by Blake Rayne is considered a “scene” and therefore is composed of a series of “shots”—which can be understood as a line that ends where it started. The seven rectangles, or cell phone screens, constitute containers for the drawings representing each day of the week.

The painted film of translucent color—a glaze—is an allover application of purple, green and orange urethane that establishes a protective film and a display surface of another material. The top left corner of each work is printed with an image of text in oil paint: “a whole new season of lost,” which points to the eponymous TV series.

EILEEN QUINLAN

Shut-in Set (Bitch Builder), 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)

[EQ1806.23]



Note:

The *Shut-in Set* is a series of stills shot off of a flat screen TV using a digital camera while watching the film *The Lighthouse*. The blinds in my living room are reflecting off the TV while the film is playing. In this case, the digital picture was slightly manipulated with an image processing software and output as a UV-light-cured inkjet print on repurposed glass mirror and aluminum frame.

– Eileen Quinlan

In these works the traditional distinction between the photograph as a ‘window onto the world’ and modern photography’s contribution of the image as ‘mirror’ is collapsed once and for all.

LIZ DESCHENES

Indicator #6, 2022

Dye sublimation print on aluminum

50 x 40 inches (127 x 101.6 cm)

Framed: 54 1/4 x 44 1/4 x 3 inches (137.6 x 112.2 x 7.6 cm)

Edition of 2 + 1 AP

[LD1490.22]



Note:

Liz Deschenes has long explored the role of color in connection with processes ranging from video compositing to topographical mapping and art conservation, examining how each is used in the production and preservation of images. Her recent work, the *Indicator* series, references the cobalt chloride-based color scale used in art conservation to measure relative humidity in small spaces. While moisture-sensitive cobalt chloride indicator cards are designed to change from blue in low humidity to pale red in high—with a series of lilac colors in between—each of the nine dye-sublimation prints in Deschenes’s series corresponds to one of the colors on this scale. By contrast to the color variability inherent in the alluded to system of measurement, this dye sublimation print is as colorfast as it gets.

JIMMY RASKIN

LOW BANDWIDTH 03, 2023

UV-cured inkjet on paper mounted on aluminum

24 x 36 x 3/4 inches (61 x 91.4 x 1.9 cm)

[JR1243.23]



Note:

This new series of work by Jimmy Raskin engages the issue of “low bandwidth” and its significance in his exploration of “the elusive”—in this case, “unidentified light ships.” While searching for such images on Google, only the first image would load; the rest appeared as monochrome rectangles, presumably representing the dominant color in each image.

The tension in the work lies in the juxtaposition of a modernist wall and the eruption of the ambiguous, singular image. The rectangles are also reminiscent of a comic strip and appear somewhat ludicrous due to their inability to convey more information.

GALLERY 2**BEAUX MENDES**

Self-Portrait of Anna, 2006

Oil on canvas

22 x 18 x 1 5/8 inches (55.9 x 45.7 x 4.1 cm)

[BM1118.06]



Note:

This is an early self-portrait by Beaux Mendes at the age of 18.

BEAUX MENDES

Jacob's Ladder, 2023

Mappa burl wood

48 x 28 5/8 x 4 inches (121.9 x 72.7 x 10.2 cm)

[BM1081.23]



Note:

There is a central column on blonde wood. Blonde – think pale commercial spaces. The column is one of the symbolic pillars of Judeo-Christian thought. Architectural, central, and complete. But in this piece, the column is rendered from several angles which warp it. An upright figure on the left enters the column – this is the negative man. His body presses into the column, cuts into it and becomes it. Upon entering he is inverted. On the bottom right of the column, you see the inverted positive man – his body now made from the column – he becomes it or attempts to escape it. These male figures are inextricable from this column – their bodies are a kind of tautology. The negative and positive figures, taken together, impose an hourglass double helix form on the shape of the column. It's a simple and compressed metaphor that renders the column watery.

– Beaux Mendes

BEAUX MENDES

Untitled, 2023

Oil and acrylic on primed hardboard

9 x 11 inches (22.9 x 27.9 cm)

[BM1085.23]



Note:

“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

For this new landscape series, Beaux Mendes immersed themselves into the isolation of Germany's Black Forest, delving into their personal family history while contemplating the intricate history of the Jewish diaspora. These experiences provoked deep reflections into the artist's complex relationship with the problems of representation. In these *en plein air*, observational paintings, predominantly abstract and densely layered image-textures produce a shifting array of latent forms, many of which seem to be approaching the picture surface and receding at once, hesitant or subtle enough to evoke an object momentarily perceived in the periphery, but obscured among blind spots when studied directly.

JEAN-LUC MOULÈNE

S.T. 034, 2018

Silver leaf and ocean blue BIC ink on panel

24 x 18 inches (61 x 46 cm)

[JM1456.18]



Note:

This painting alludes to the tradition of icon painting and stages the tension between high and low materials, such as gold leaf and Bic ink, silver leaf and Stabilo. The picture plane is divided by a diagonal line as opposed to the more traditional horizontal division of the picture plane to affirm the objecthood of the picture.

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]



Note:

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.

R. H. QUAYTMAN

Modern Subjects, Chapter Zero (Lion of Waterloo), 2021

Oil, silkscreen ink, gesso on wood

52 3/8 x 52 3/8 x 1 1/4 inches (133 x 133 x 3.2 cm)

[RQ2147.21]



Note:

As part of her research into the artistic history of Brussels, artist R. H. Quaytman visited the Wiertz Museum. Quaytman asked herself: Who was Antoine Wiertz (1806-1865), and why did he turn his studio into a museum? Why did he choose to paint remarkably emancipatory scenes of women in distress on a monumental scale, as well as other gruesome depictions of poverty, war, and suicide?

“The choice of [Antoine Wiertz's] subject matter suggests a revolutionary ideological orientation supporting the emancipation of women and the poor, and placing the blame at the feet of the military, the state and the rich — although his works on these subjects are displayed to the side of his gargantuan attempts to attain La Gloire.”

– R. H. Quaytman

Quaytman reinvents the production of pictorial images in today's digital age, reinstating them within the context of art history and of painting in particular, reasserting their materiality and spiritual scope, and deconstructing prevailing narratives from a feminist and intersectional point of view. Her strategies are pictorial, photographic and conceptual, leading to the development of complex groups of works she titles as chapters. Composing each of her exhibitions in relation to a local reference, Quaytman builds her series as a narrative structure that shapes the overall organizational principle and the mode of execution of the individual works.

The installation scheme of the recent exhibition at WIELS consisted of building a long wall bisecting the gallery space and installing two sequences of paintings on both sides of the wall. The square painting at hand, which features a silkscreened detail of an Antoine Wiertz painting, was installed recessed into the wall in a circular crop.

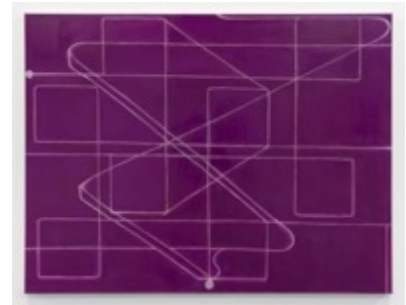
PAUL PAGK

8 Squares, 2023

Oil on linen

61 x 80 inches (154.9 x 203.2 cm)

[PP1332.23]



Note:

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

– Olivier Kaepelin

The pictorial rhythms inherent in Pagk’s paintings and drawings are unmistakable. The artist’s brushstrokes, both broad and finite, have a deliberateness that manifests a fluid mind and breathing hand at work. Like architectural blueprints that have shed their skin and rearranged themselves from within, Pagk’s offbeat graphic compositions are structurally sound, but not in any rigid or mechanical sense. Whatever illusions and sensations his canvases might produce, Pagk’s stated intent is for viewers to “inhabit” his paintings and the spatial constructs therein.

MAIN GALLERY

PAMELA ROSENKRANZ

Pattern Tension (Holimos), 2017

Acrylic paint, inkjet print, Plexiglas

43 1/4 x 61 inches (110 x 155 cm)

Framed: 44 1/2 x 62 1/4 inches (113 x 158.1 cm)

[PR1282.17]



Note:

Pamela Rosenkranz probes the sensory stimulations that have triggered “hard-wired” responses in humans since prehistoric times. In this series of new paintings, Rosenkranz starts with the tabby patterns of cats. Often evoking images of “sexiness” and sensual attraction, their stripes and patterns have emerged through complex evolutionary processes – the camouflaged surface of their fur simulates the light and shadows of their original habitat. Falling under the title of Pattern Tension, these paintings develop a method that Rosenkranz has used previously: she applies layers of transparent skin-tone acrylic paint to cutouts of photographs, covering the image with a three-dimensional and porous ‘skin’. The paint she uses replicates skin tones as well as the sand

and earth hues native to the sub-Saharan African landscape where cats first hunted men, and where human language and culture emerged.

ALEX CARVER

Temporary Composition (Hand Attached to Broken Leg), 2019

Oil and acrylic on canvas

72 x 79 x 1 1/4 inches (182.9 x 200.7 x 3.2 cm)

[AC2033.19]



Note:

In this series, Alex Carver organizes the works around different themes of the human body and surgical operations, with the formal and conceptual problems of contemporary painting considered as symptoms of a body in various states of transformation. *Temporary Composition (Hand Attached to Broken Leg)* places the viewer among the apparatuses of robotic surgery. Carver lifts the unique green wall color of current operating rooms for the painting's ground; the robotic arms that conduct the painting's actions stand in as a substitute for the artist, a sly nod to the privileged category of gesture and conceptual trends toward increasingly subjectless paintings. Resembling the textured surface of expressive abstraction, the yellow-brown biomorphic forms are placed in relation to each other and held in place by trompe l'oeil green artist's tape, one of the few directly painted elements in the work. Tenuously constituted, *Temporary Composition (Hand Attached to Broken Leg)* appears like a suspended moment in a larger animatronic choreography repairing and generating new situations in painting.

BLAKE RAYNE

Arete Skull, 2018–19

Oil on linen

92 x 77 inches (233.7 x 195.6 cm)

[BR1500.19]



Note:

Depicting images sourced from widely circulated archaeological reconstructions of Neanderthal and early human skulls, this series is constructed from twelve layers of screen projections, each painting in a singular tone. Seen from above, this particular image of the skull is an object of discovery, provoking confrontations between minimal gestures of paint application and pixelated image production. The blueish tonality of the work might infer an Archipelago; the expansiveness of the canvas brings to mind being lost at sea.

JEAN-LUC MOULÈNE

TransBébu (Le Buisson, 2021), 2021

Celluloid, glass

7 7/8 x 15 3/4 x 21 5/8 inches (20 x 40 x 55 cm)

[JM1840.21]



Note:

For Jean-Luc Moulène, the object is an event of perception. “The artwork is a place of conflict – the viewer has to find his own way and position.”

In *TransBébu*, a transformed plastic doll is fastened by a glass-blown head. While the doll is a very complex object in terms of psychological, psychoanalytical efficiency, the material problem is that it is made of plastic. Because so, Moulène alters the doll with the glass-blown head entering it into the realm of collecting, meanwhile maintaining spaces for projection.

RAHA RAISSNIA

Floridus, 2020

Oil, acrylic medium and gesso on canvas

59 1/2 x 88 1/2 inches (151.1 x 224.8 cm)

[RR1342.20]



Note:

This large-scale painting is the result of a multi-layered and multimedia process that begins with the artist superimposing a found imagery with scanned segments of her own drawings. Colors derived from painting on clear celluloid were added using image processing software. The title refers to the blooming of flowers and an early term for natural red, ruddy, here invoking the environmental regeneration and reclamation that surrounds neglected manmade spaces.

ROCHELLE GOLDBERG

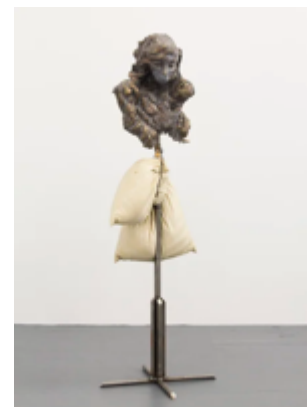
Intralocator: While watching the grass grow and die and grow again, thinking it was green,
2018

bronze, pillow, steel

68 x 26 x 24 inches (172.7 x 66 x 61 cm)

Edition of 3 + 2APs

[RG1175.18]



Note:

In Rochelle Goldberg's work, the idea of myth plays the central role of perpetually repeated and retold stories, providing a departure from the perceptual world and marking the threshold of the spiritual and the preternatural. Her series of *Intralocutor* statues takes this theme as a model for regenerative creation. Drawing from art historical sources as well as literary and religious texts, Goldberg gives shape to the idea of femininity developed over centuries. *The Intralocutors* are at once of this world and of another, a composite form bearing the scars of history while endowed with the persistence of the sacred and unknowable.

SCOTT LYALL

Talent 45, 2023

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

57 3/4 x 81 1/2 x 2 inches (146.7 x 207 x 5.1 cm)

[SL2288.23]



Note:

Scott Lyall's *Talents* are made of two compressed sheets of glass. The back sheet is a mirror; the translucent front sheet is imprinted on its inside surface with a unique and potentially infinite progression of colors. An admixture of gel medium and nanoparticles of gold is applied by the artist's hand to the outside surface to complete the work – the painter as window cleaner, if you will.

The *Talents*, when we view them one by one, is a fourfold locus of devices we recall from the time of the avant-gardes: readymades, mirror, lens, and monochrome. However, when these are superposed, they convoke a new quadriptych surface that escapes and exceeds its antecedents. Instead, a spectral glow appears both on and under—or within—the glass. Space is bathed by light and color as a slivered section of suspended value. Here, there is very little need to direct the viewer to a theory-based review of painting, sculpture or photography's expanded fields.

BACK HALLWAY

FLORIAN PUMHÖSL

Untitled, 2016

Oil-based paint on paper

12 7/16 x 12 inches (31.6 x 30.5 cm)

Framed: 20 5/8 x 20 5/8 inches (52.4 x 52.4 cm)

[FP1178.16]



Note:

Florian Pumhösl's stamp drawings are arrangements of elementary linear fragments and rectangular progressions, which can be seen as representations of borders and volumes.

Pumhösl's use of geometric abstraction insists on a kind of topology of modernism, which goes beyond the gestalt of his works, and in a sense, at once suspends and reactivates some of its achievements.

FLORIAN PUMHÖSL

Untitled, 2016

Oil-based paint on paper

12 x 6 7/16 inches (30.5 x 16.2 cm)

Framed: 20 5/8 x 14 13/16 inches (52.4 x 37.6 cm)

[FP1175.16]



JEAN-LUC MOULÈNE

Nuage cathédrale (Barneville, 2012), 2012

Felt pen and watercolor on paper

10 1/8 x 14 1/4 inches (25.6 x 36.3 cm)

Framed: 11 3/4 x 16 1/8 inches (30 x 41 cm)

[JM1674.12]



Note:

Nuage cathédrale plays with empty space, movement, and architecture, depicting a cloud traversing the nave of a cathedral.

JEAN-LUC MOULÈNE

L'ascension des Phrères Moho (Paris, 1991), 1991

pencil, ink, and watercolor on paper

11 1/2 x 8 1/4 inches (29.4 x 20.9 cm)

Framed: 13 1/4 x 10 inches (33.6 x 25.4 cm)

[JM1652.91]



Note:

Following a dream Moulène had envisioning a story by Rene Daumal, this drawing depicts the parable of twin brothers who climb a mountain to pick the flower of eternity. Like cave paintings, the forms of human beings are carved into the mountain as negative space. If the climber's pickaxe strikes the negative space, his soul is absorbed into the mountain. In Daumal's story, one brother retrieves the flower while the other is lost.

MILTON RESNICK

U + Me, 1989

Gouache on paper

18 1/8 x 24 3/8 inches (46 x 61.9 cm)

Framed: 19 1/2 x 25 3/4 inches (49.5 x 65.4 cm)

[MR1019.89]



Note:

Following his now legendary thick and heavy paintings of the 1970s and 80s, Milton Resnick started producing a frenetic series of paintings on paper in which things such as figures, landscapes, and other representational subjects started to appear, not unlike mirages out of his restraining “walls of paint.” During the last six years of his life, Resnick finally returned to various categories of abstract painting.