

MIGUEL ABREU GALLERY

Art Basel Miami Beach

Booth B19

December 6 - 10, 2023

R. H. QUAYTMAN

LIZ DESCHENES

BLAKE RAYNE

JEAN-LUC MOULÈNE

SAM LEWITT

SCOTT LYALL

KATE MOSHER HALL

K.R.M. MOONEY

DANA LOK

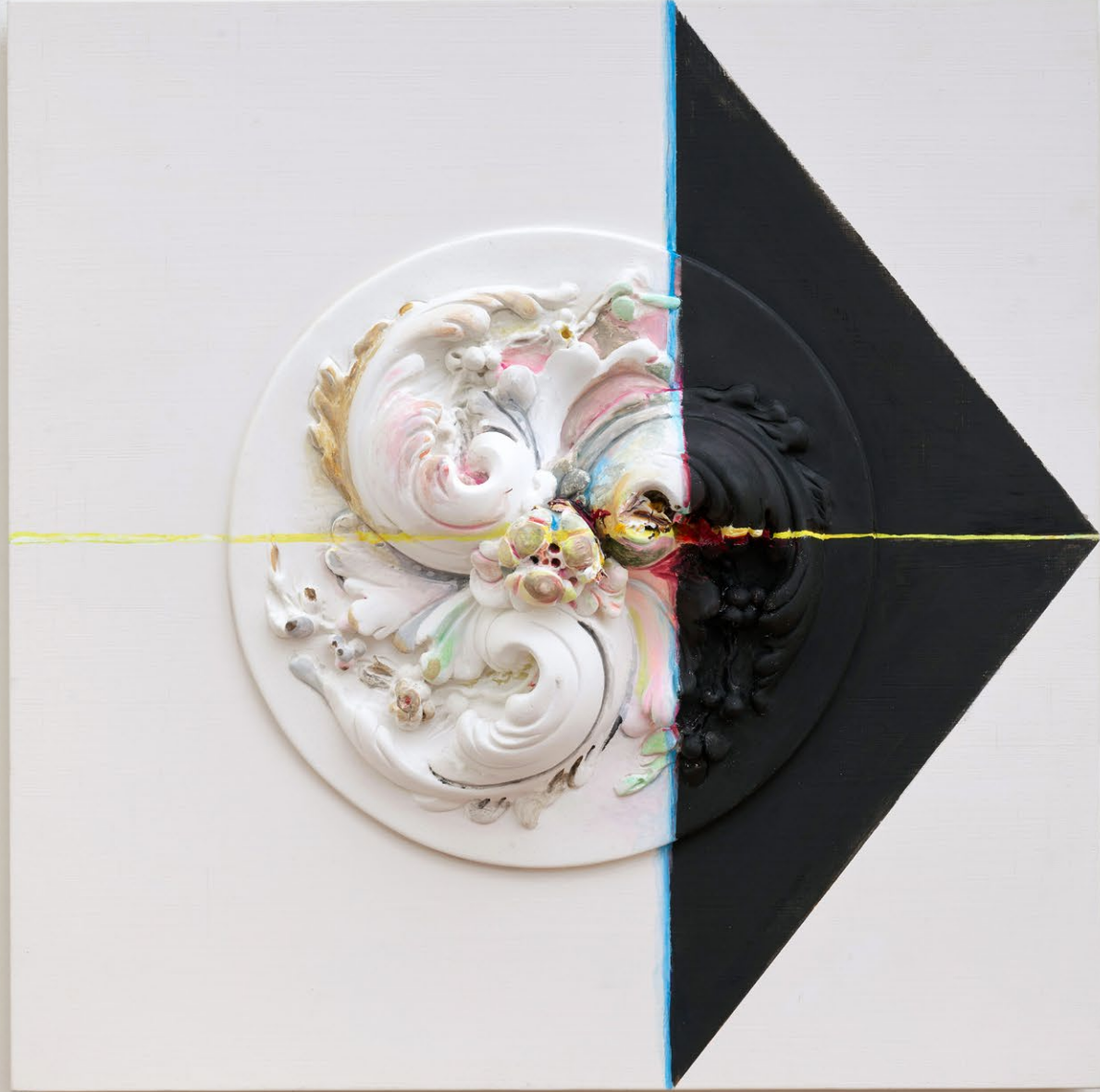
PAUL PAGK

ALEX CARVER

EILEEN QUINLAN

PAMELA ROSENKRANZ

For the 2023 edition of Art Basel Miami Beach, we are pleased to present new works by Liz Deschenes, whose sixth solo exhibition recently opened at the gallery, Kate Mosher Hall, K.R.M. Mooney, Blake Rayne, Dana Lok, Scott Lyall, Alex Carver, and Eileen Quinlan. Also featured will be important works by R. H. Quaytman, Sam Lewitt, Paul Pagk, Jean-Luc Moulène, and Pamela Rosenkranz.



R. H. QUAYTMAN
São Roque, 2020
Oil, watercolor, stucco, plaster, gesso on wood
20 x 20 inches (50.8 x 50.8 cm)
[RQ2112.20]



São Roque, 2020 [side view]

R. H. QUAYTMAN

São Roque, 2020

Oil, watercolor, stucco, plaster, gesso on wood

20 x 20 inches (50.8 x 50.8 cm)

Exhibited:

Footnote 14: Angel of History, curated by Barbara Piwowska, Casa São Roque, Porto, October 25, 2020 - May 6, 2021

In this painting, partly produced in Porto, Portugal on the occasion of an exhibition at Casa São Roque, Quaytman worked with a renowned stucco craftsman, whose artistry is prominently featured in the renovation of the 18th-century villa in which the painting was exhibited. The circular floral motif at the center of the composition is intertwined with a black triangular shape, suggesting an arrow and directing the eye towards the out of frame. A thin, yellow horizontal line traverses the entire relief and unifies the picture plane.



LIZ DESCHENES

Untitled (Gorilla Glass Violet 75), 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

[LD1517.23]



Untitled (Gorilla Glass Violet 75), 2023 [detail view]



Untitled (Gorilla Glass Violet 75), 2023



LIZ DESCHENES

Untitled (Gorilla Glass Green B 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

[LD1524.23]



LIZ DESCHENES

Untitled (Gorilla Glass Yellow B 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

[LD1523.23]



LIZ DESCHENES

Untitled (Gorilla Glass Blue B 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

[LD1531.23]



Untitled (Gorilla Glass Blue B 100), 2023 [detail view]



LIZ DESCHENES

Untitled (Mobile Square 2), 2023

UV cured inkjet on alkali-aluminosilicate glass, stainless steel

4 parts, each: 29 1/4 x 29 inches (74.3 x 73.7 cm)



BLAKE RAYNE
Swamp Sheaf 7, 2023
Acrylic, oil, and graphite on canvas and linen
60 x 45 inches (152.1 x 114.3 cm)
Framed: 61 1/2 x 46 1/2 x 2 inches (156.2 x 118.1 x 5.1 cm)
[BR1598.23]

While preparing for a residency in Arles, I come across *The Sheaf Binder* by Jean-Francois Millet, an etching depicting a farmer gathering materials referred to in this painting. Along with Courbet's *La rencontre (Bonjour Monsieur Courbet)* down the road in Montpellier, I wanted to see as much Matisse as possible. I was always interested in the turn and development of Matisse's work after his deep experiments with reductivist abstraction and his abandonment of color in the late teens, and then the explosion of color with his return to form after he packed up the family and moved to the South. While exploring the Matisse opportunities available to visit, I discovered a painting with a curious title, *The Sheaf*, from 1953. I learned that a sheaf is first understood as a tool used in agrarian culture for binding (delimitation and synthesis) typically of harvested material – hay, wheat, etc. I was interested in the suggestion in Matisse's work that the pictorial support, not the depicted squiggle, was a sheaf, that is the ground of drawing.

–Blake Rayne



Swamp Sheaf 7, 2023 [side view]



JEAN-LUC MOULÈNE

Uranium Porsche 2, 2023

Glass and steel

16 7/8 x 15 x 13 3/4 inches (43 x 38 x 35 cm)

[JM1919.23]





JEAN-LUC MOULÈNE

Figure intermédiaire excentrique Varia 2, noir (Marseille, 2019), 2019

Glass

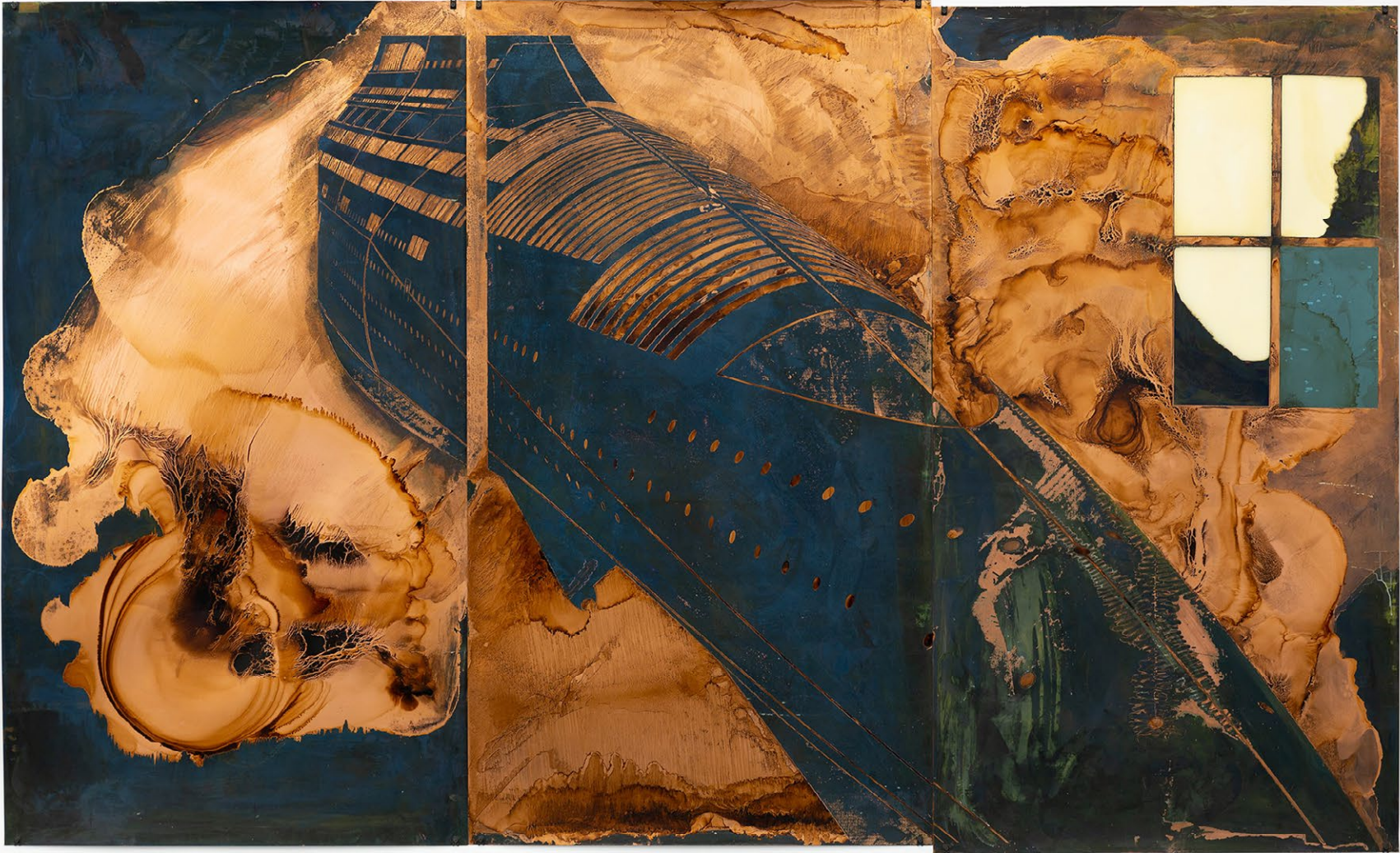
17 7/8 x 17 7/8 x 17 7/8 inches (45.5 x 45.5 x 45.5 cm)

[JM1637.19]



Figure intermédiaire excentrique Varia 2, noir (Marseille, 2019), 2019 [side view]

Figure intermédiaire is the result of calculating and combining, into a single form, the three most fundamental geometric shapes—the pyramid, the sphere, and the cube—through the medium of blown glass. In terms of craftsmanship, the project presented a complex technical challenge, which pushed the material of glass to the limit of its potential surface tension without shattering.



SAM LEWITT

DREAMBOAT (Model View 03), 2019

Three etchings in copper-clad plastic, asphaltum, Oramask, hardware
3 parts, overall dimensions: approx. 87 x 144 inches (221 x 365.8 cm)

[SL1295.19]

Each of Sam Lewitt's *Dreamboat (Model View)* etchings take their central motif from the 1930s design of a Norman Bel Geddes ocean liner, nicknamed "the Whale," which was itself the result of an attempt to imagine an optimally streamlined form for a watercraft.

As such it is exemplary of early 20th century dreams of frictionless development, optimized speed and leisure. For these etchings, images of the boat's form – derived from snapshots of a digital 3D scan of the only extant physical model produced of the boat – are output as large adhesive, liquid resistant stencils that are then applied to copper-clad plastic sheets and covered with a thinned black petroleum etch resist (asphaltum). The works themselves then result from allowing these materials involved in the etching of the unprotected copper to manifest into views of this very particular design for a boat.



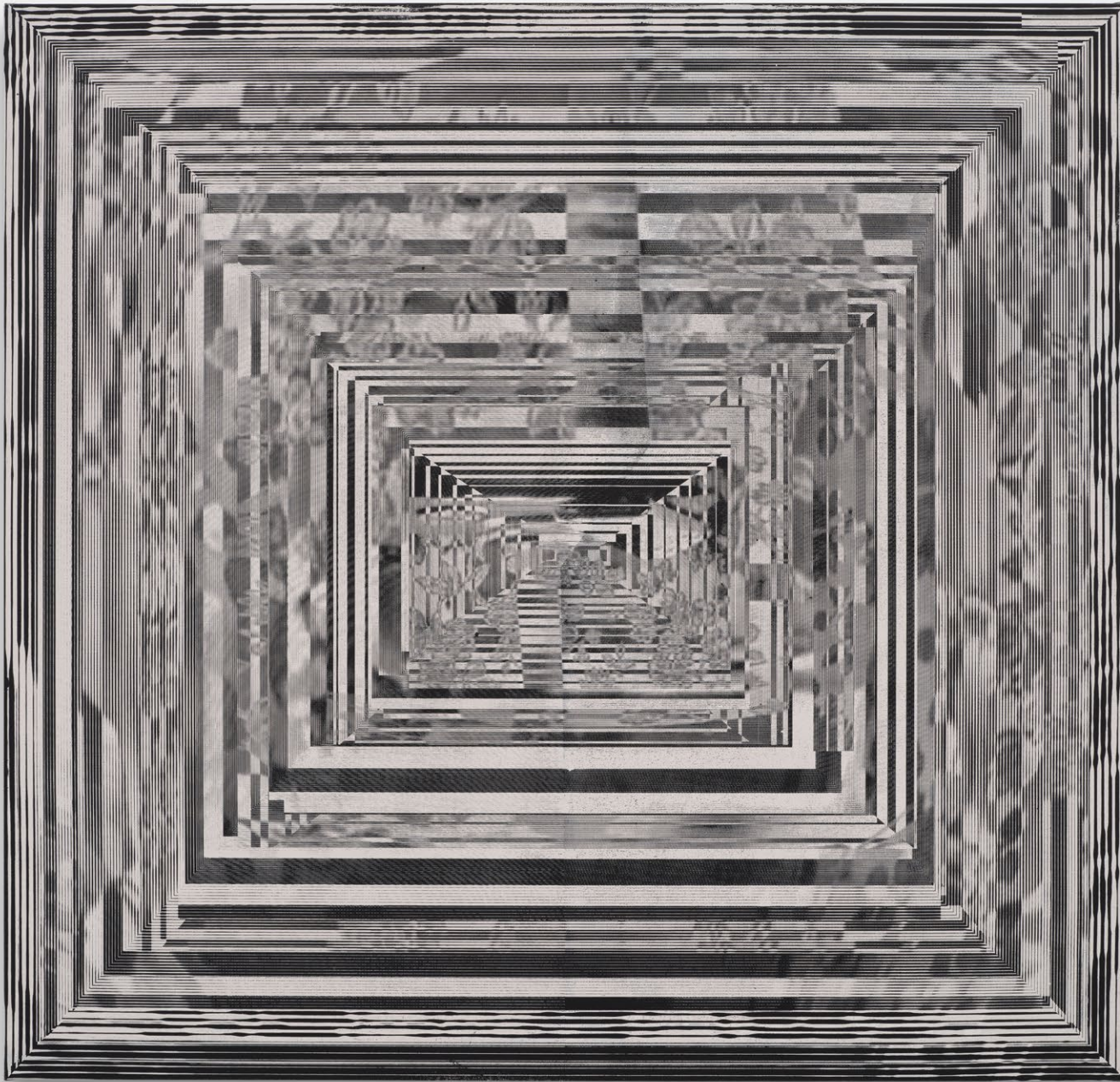
DREAMBOAT (Model View 03), 2019 [detail view]



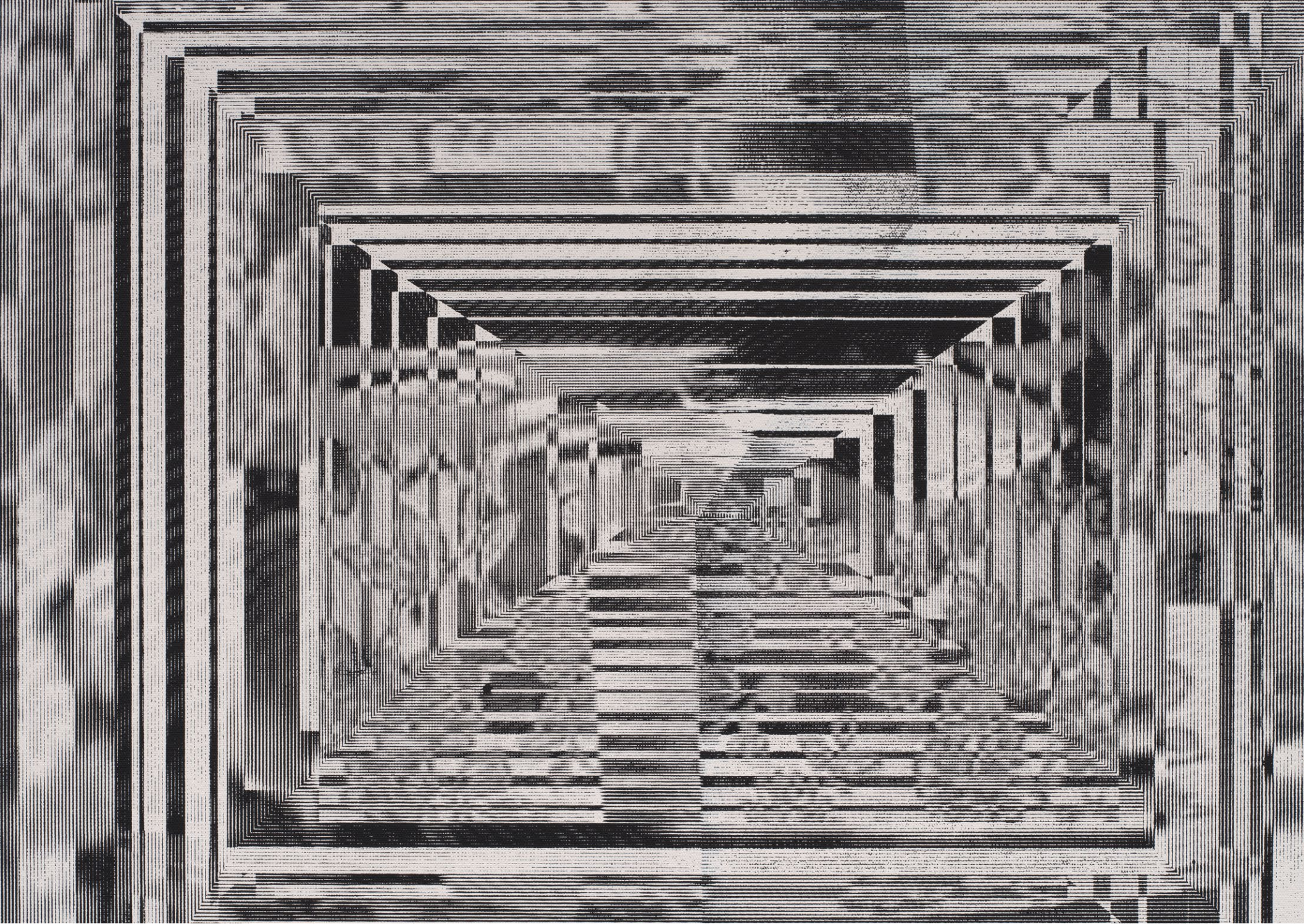
SCOTT LYALL
Talent 56, 2023
UV-cured inkjet on glass, mirror, acrylic gel medium and
gold nano particles
48 x 67 1/2 x 2 inches (121.9 x 171.5 x 5.1 cm)
[SL2282.23]



Talent 56, 2023 [side view]



KATE MOSHER HALL
Nightstand, 2023
Acrylic and Flashe on canvas
52 x 50 inches (132.1 x 127 cm)
[KH1048.23]



Nightstand, 2023 [detail view]



K.R.M. MOONEY

Housing (c.) iv, 2022

Steel, electroplated steel, silver, brass, neodymium, paint,
polymer resin, iron oxide

14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)

[KM1029.22]



Housing (c.) iv, 2022 [side view]



K.R.M. MOONEY

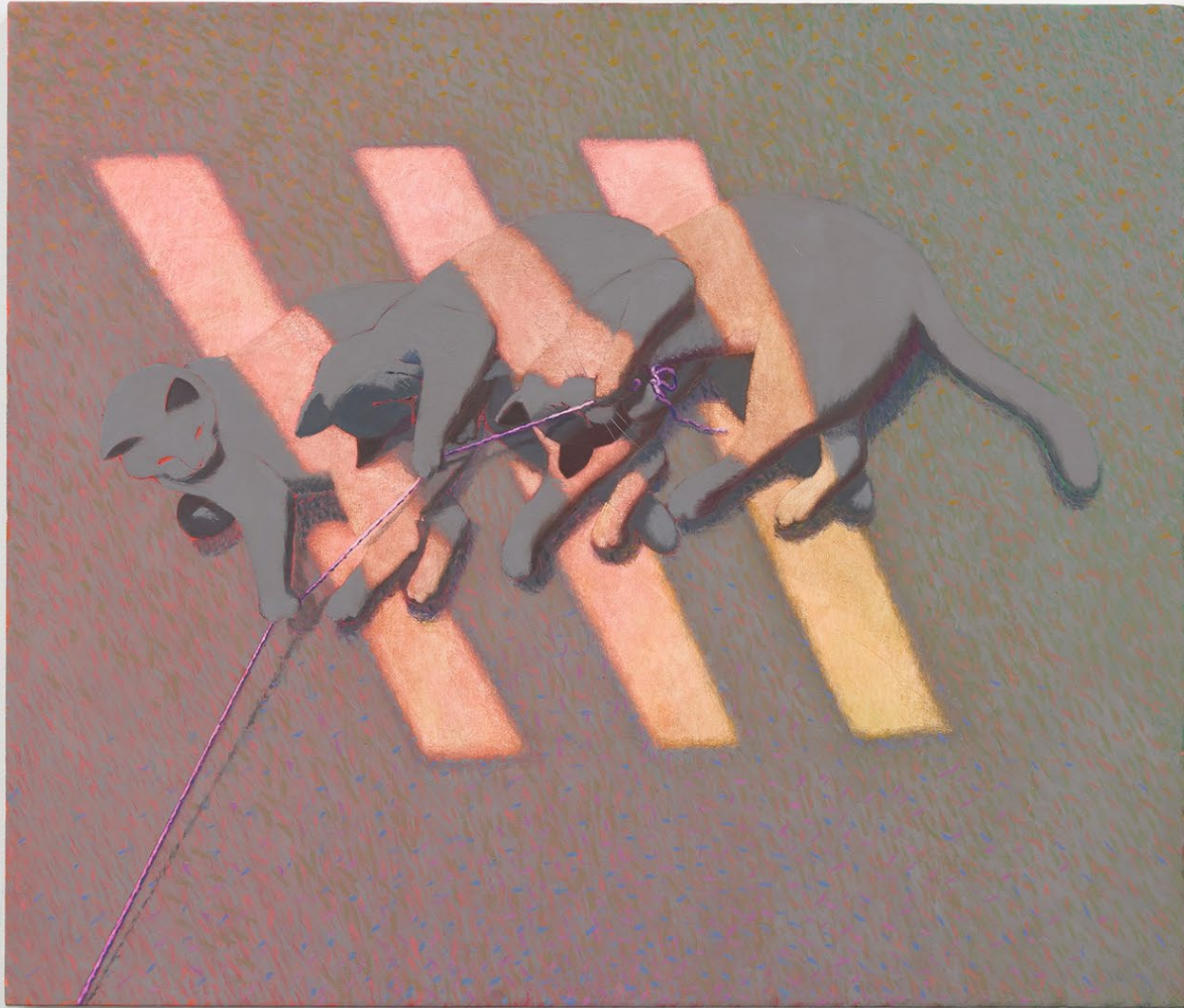
Housing (c.) 1, 2022

Steel, electroplated steel, silver, brass, neodymium, paint,
polymer resin, iron oxide

14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)

[KM1030.22]



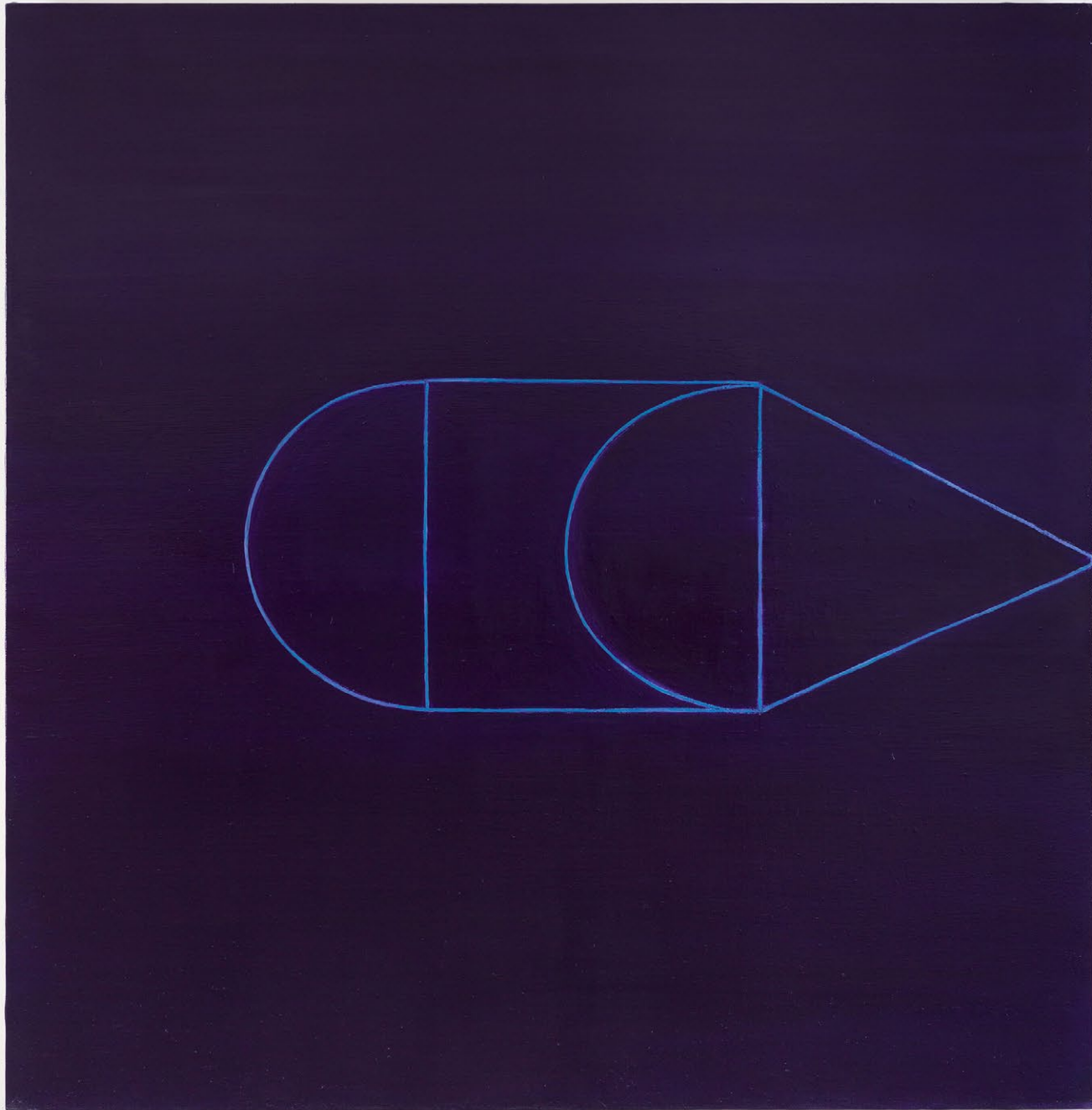


DANA LOK
Gray Cat, 2023
Oil on canvas
34 x 40 inches (86.3 x 101.6 cm)
[DL1115.23]



Gray Cat, 2023 [detail view]

In *Gray Cat*, Lok's tripling of the central figure offers multiple points of view in time and space. Three cats unfurl as one caught at three different moments in time. A triad of spotlights, like flashes of a camera, direct your attention towards or away from the main motif of the composition. Like much of her work, these repetitions suggest a passage of time, sequential in form, akin to frames from an animation. What does it mean for them to tug on the same string? What captivates us in Lok's paintings is their subtle ability to question the clarity of our perception, casting doubt that invites wonder rather than suspicion.



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



ALEX CARVER
Patient Experience (Study II), 2023
Oil on linen
64 x 78 1/2 inches (162.6 x 199.4 cm)
[AC2137.23]



Patient Experience (Study II), 2023 [detail view]

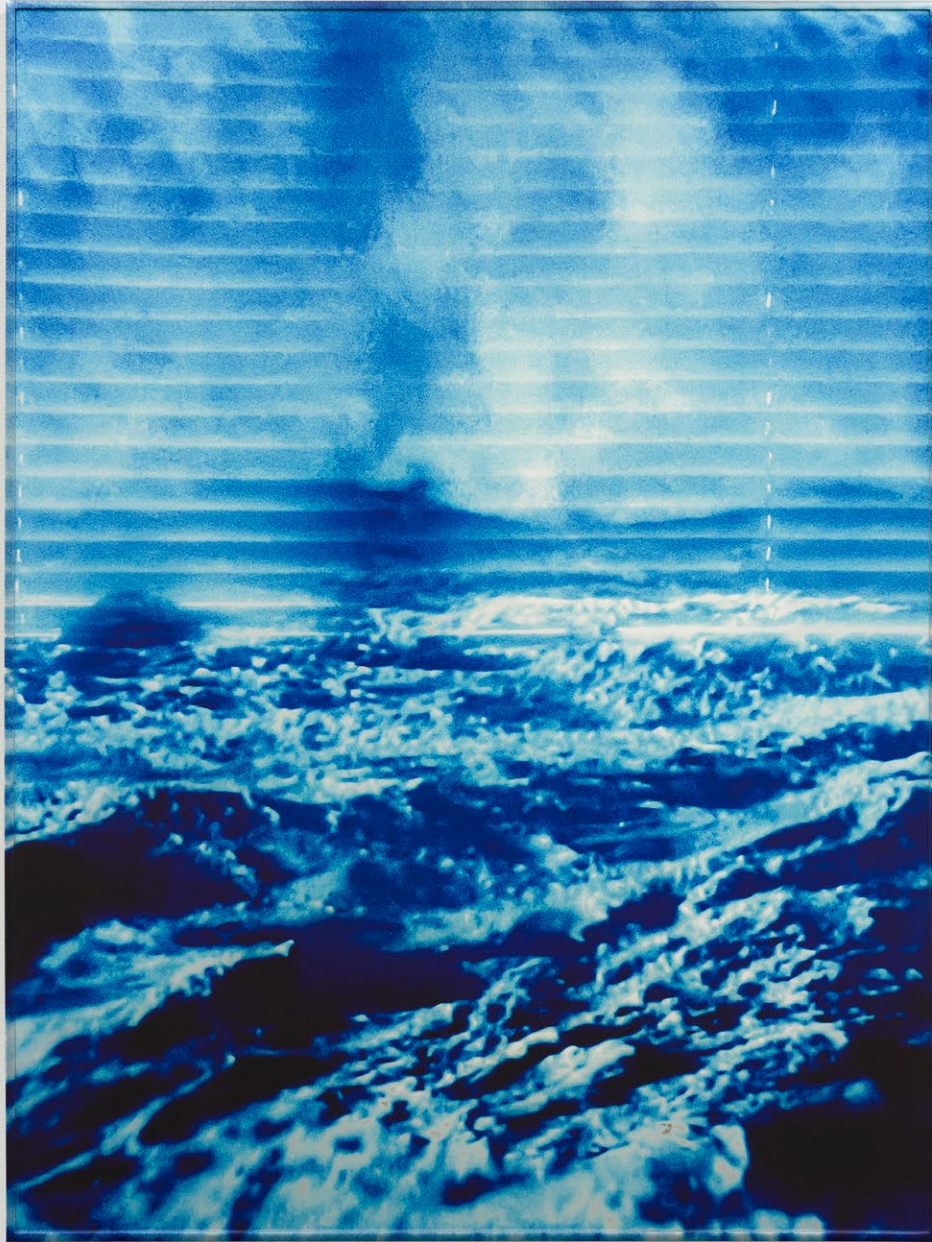
Patient Experience (Study II) draws its source from Botticelli's eighth circle of Hell in an illustrated manuscript of Dante's *Inferno*. The scene is reproduced by Carver into a kind of figural negative image, made by hand from a relief sculpture the artist produced for the series.

In Dante's version of Hell, punishments for sins are categorized into different circles; the eighth circle of Hell is divided into ten concentric circular trenches or ditches. Similarly curvilinear in form, Carver further overlays concentric circles sourced from diagrammatic fragments of visual analyses and consulting group work on the 'patient experience' at a public hospital.

Through his layering of relief work, machine and hand-stenciled screens, frottage and brush work, along with the combining of scientific precision with the fantastical, Carver's paintings offer an elusive world of imagery in which dense layers are splintered with negative images, set against a sweeping gesso ground that gathers and binds together the painting's diverse materials.



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]



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]



Shut-in Set (Bitch Builder), 2023 [side view]

In Eileen Quinlan's *Shut-In Set* works, 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. What Quinlan achieves is not simply a collapse of modernist photography's figurative bounds, the mirror and the window, but an ecstatic rendition: photography experienced as a confluence of bodies (human, environmental, and otherwise) in moments of shared drift.



PAMELA ROSENKRANZ

Healer Scrolls (Pearl Coast), 2023

Pigment print, watercolor on kirigami cut paper, perspex frame

16 1/2 x 23 3/8 inches (42 x 59.4 cm)

[PR1512.23]