

MIGUEL ABREU GALLERY

ART BASEL HONG KONG

Booth 3D07

March 26 - 30, 2024

EILEEN QUINLAN

LIZ DESCHENES

RAHA RAISSNIA

FLORIAN PUMHÖSL

BLAKE RAYNE

JEAN-LUC MOULÈNE

DANA LOK

R. H. QUAYTMAN

ALEX CARVER

PAUL PAGK

SCOTT LYALL

K.R.M. MOONEY

PAMELA ROSENKRANZ

TISHAN HSU

HANS BELLMER



EILEEN QUINLAN
Shut-in Set (A Certain Person), 2023
UV-cured inkjet print on mirrored glass, aluminum artist frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1804.23]
\$20,000



EILEEN QUINLAN
Toca, 2023
UV-cured inkjet print on mirrored glass, aluminum artist frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1792.23]



Toca, 2023 [side view]



LIZ DESCHENES

Untitled (Gorilla Glass Orange 90), 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]



In her new body of work, 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. There is no information to be digested apart from the sheer presence of ultra-thin, mobile-like objects floating in space, positioned at a more or less short distance from the walls behind them.

The printed Gorilla Glass sheets, 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. There is no established recto and verso; one side of the plane is matte, the other simply glossy. Square shaped and with slightly rounded corners, the panels form a kind of silent and precise dance of outsized color pixels liberated from the surface of their native domain into three-dimensional space.



Liz Deschenes, *Gravity's Pull*, Miguel Abreu Gallery, New York, 2023-24
[Installation View]



LIZ DESCHENES

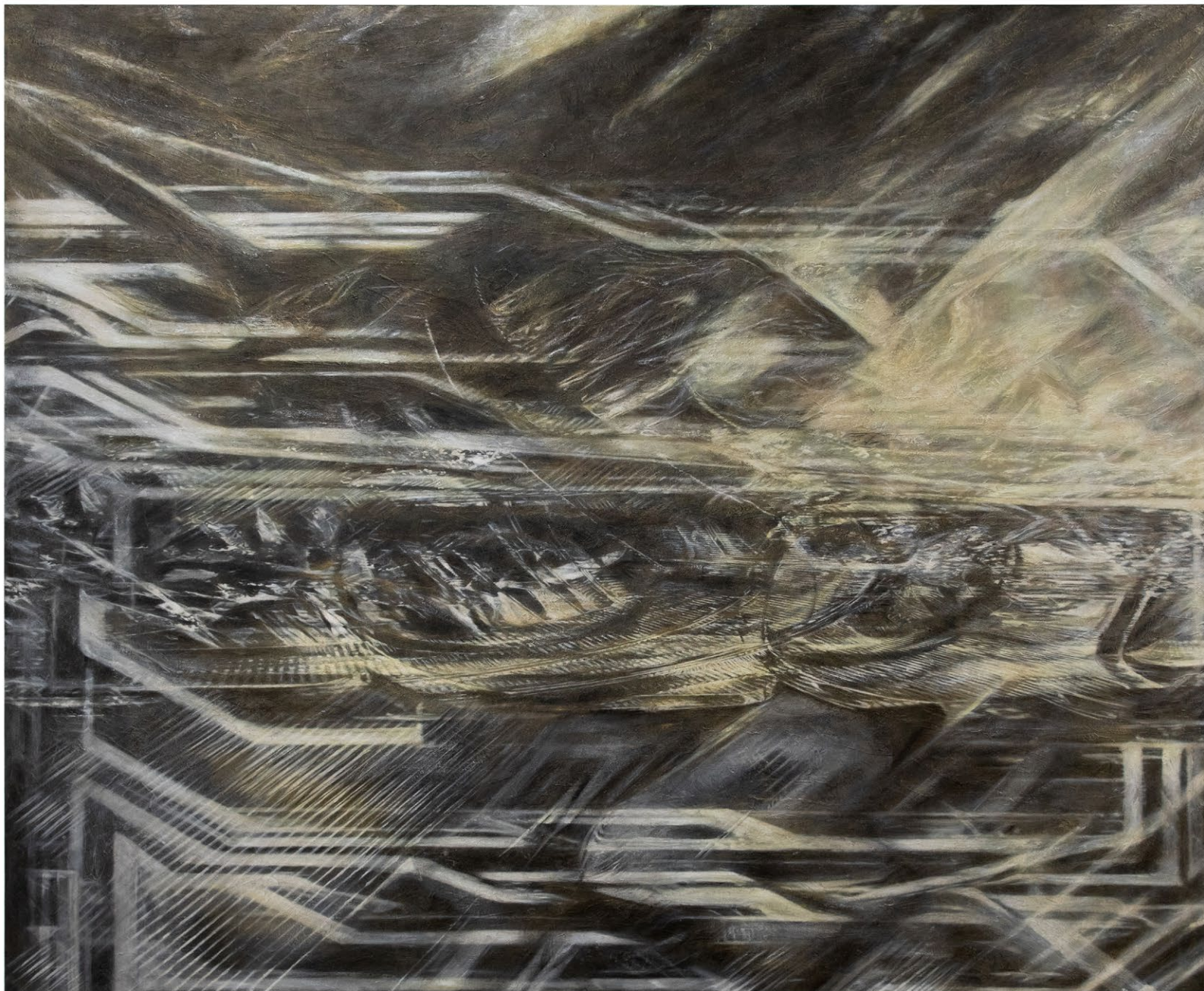
Untitled (Gorilla Glass Violet 75), 2023

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]

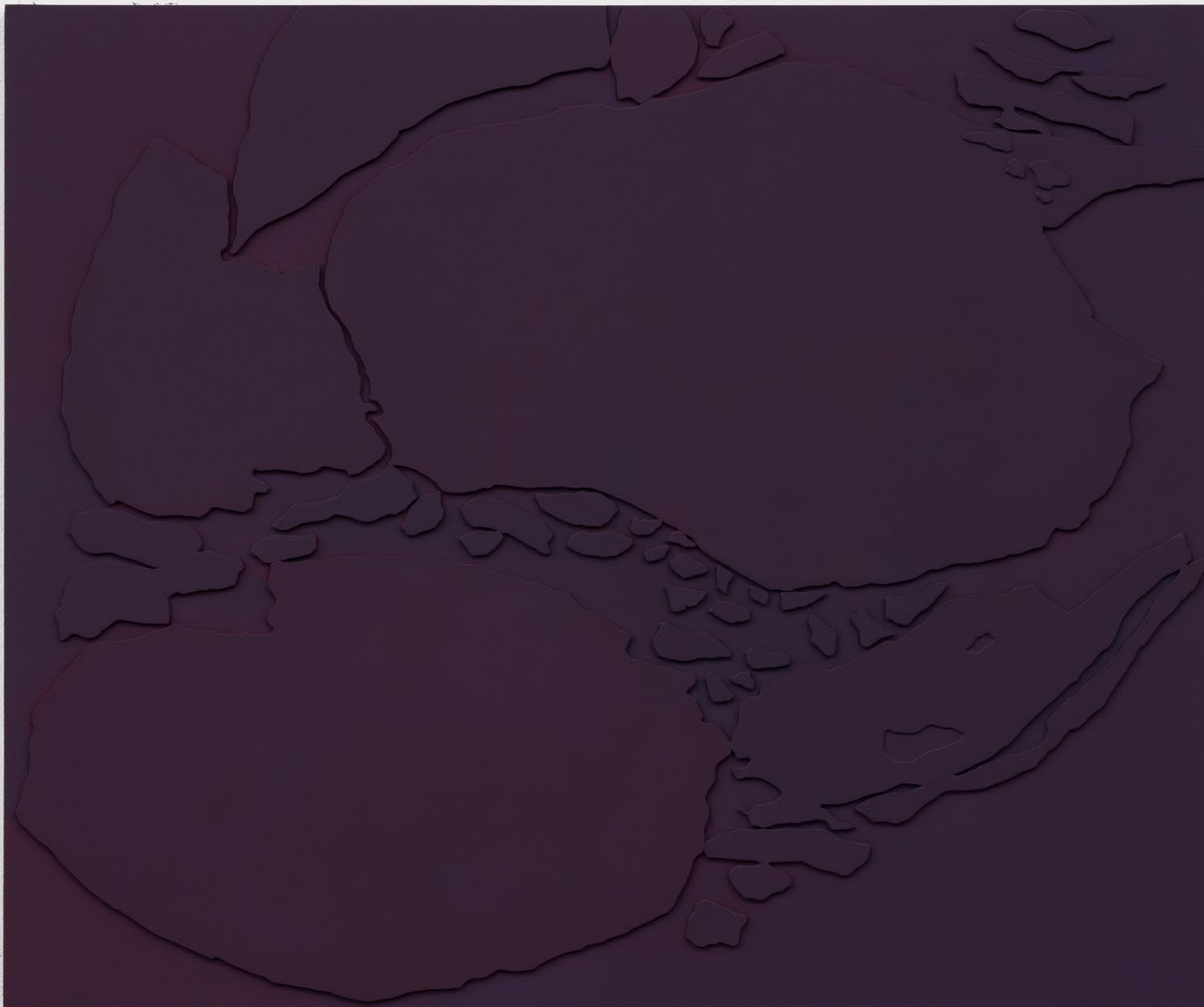


RAHA RAISSNIA

Scotopia, 2024

Oil and acrylic medium on linen
65 x 79 7/8 inches (165 x 203 cm)

[RR1396.24]



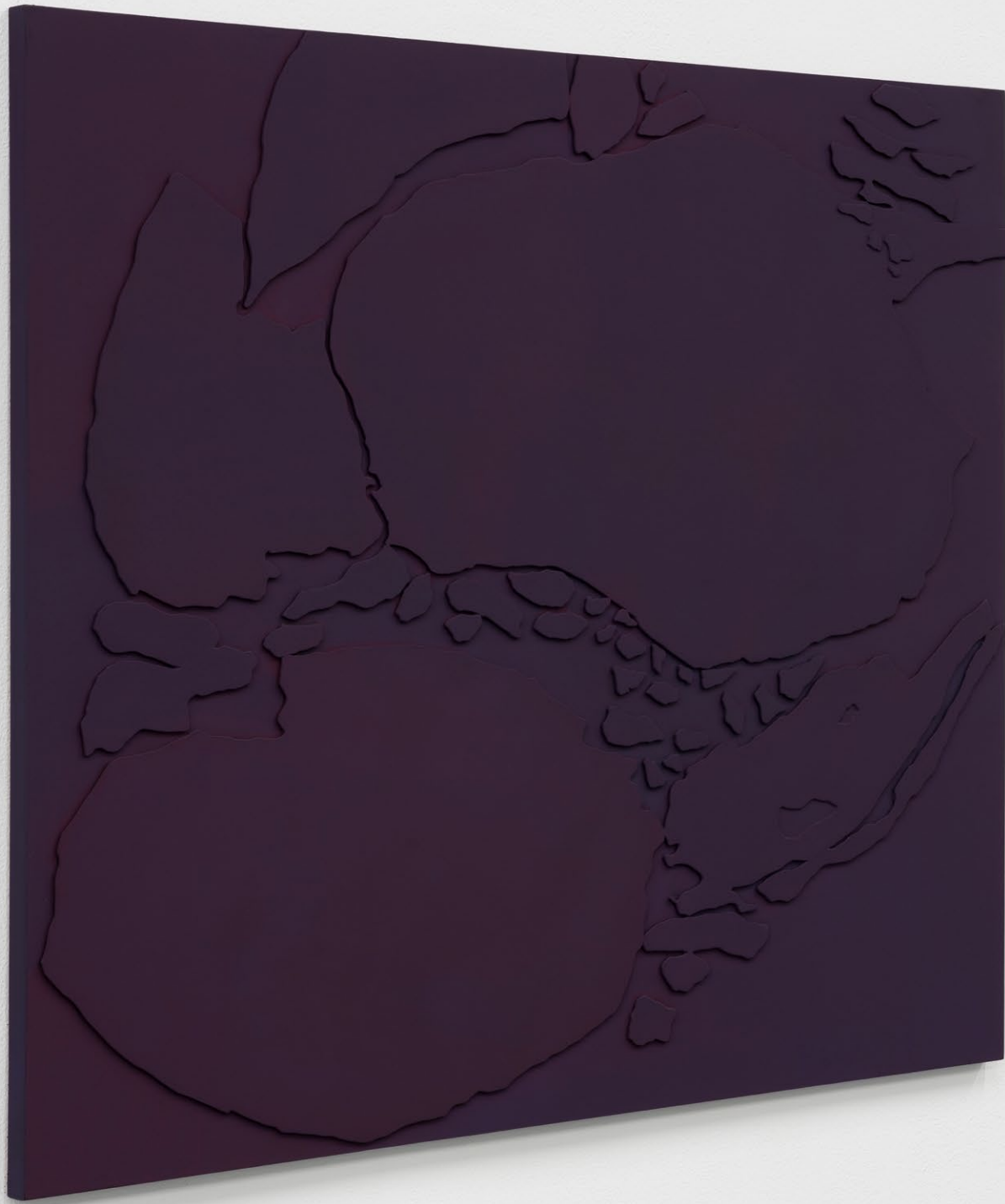
FLORIAN PUMHÖSL
Lithosphere (debris 2), 2023
Oil on Finnnappe, mounted on wood
30 x 36 5/8 inches (76.3 x 93 cm)
[FP1345.23]



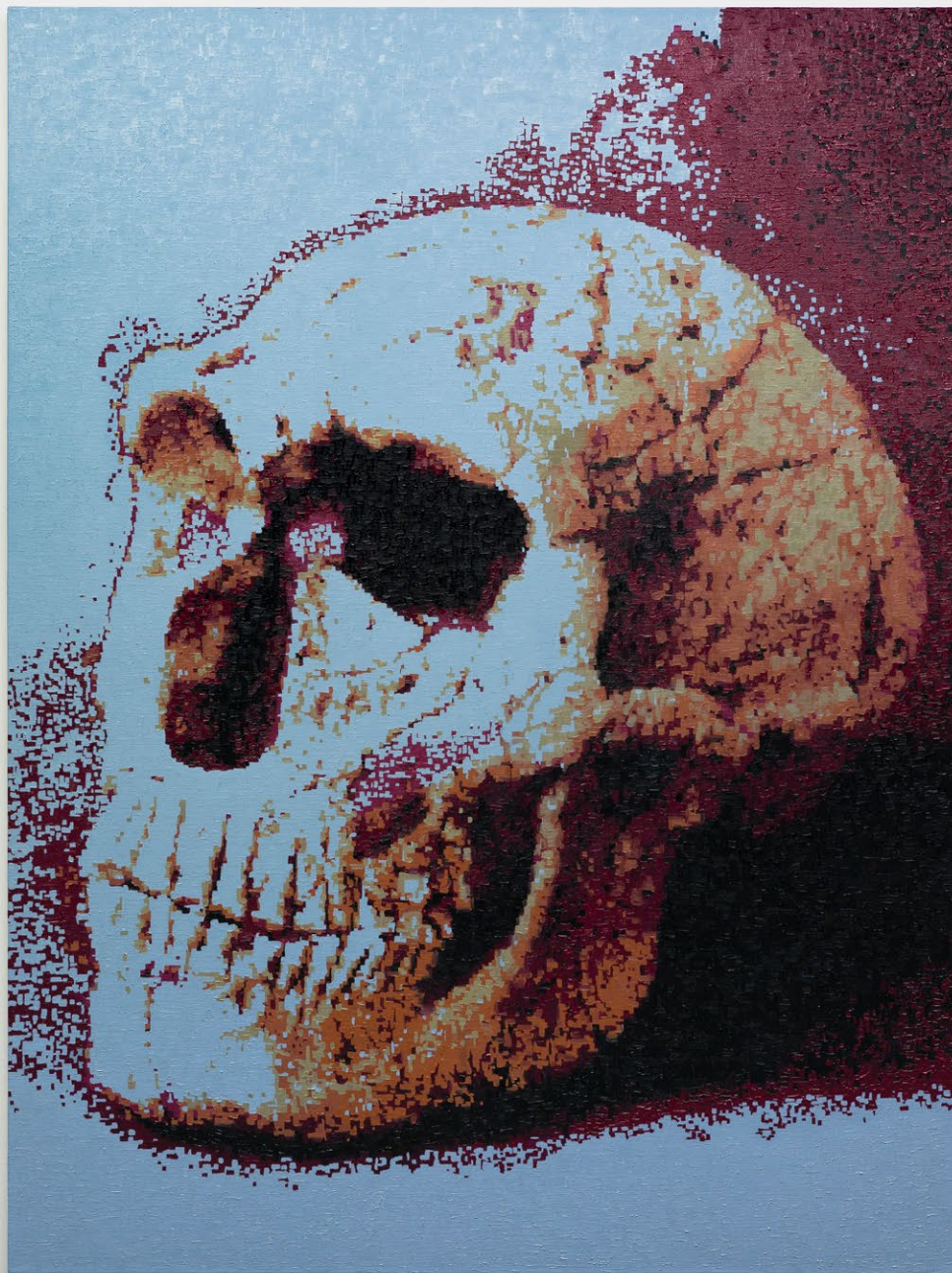
The *Lithosphere* series began as a set of preparatory drawings transposed into surface strata and then reassembled as layered reliefs. Recurrently interested in formal processes undergone in relation to terrain, Pumhösl's latest work departs from a longstanding involvement with human land-shaping above ground to derive forms emergent in subterranean zones. *Lithosphere*, designates the planet's outermost geological layer, existing in a state of constant, gradual transformation through subsumption of the Earth's crust. Adapted as an orientation for painting, these works are neither directly referential of nature nor composed by way of a developmental plot, instead emphasizing surface dispersion and discrepancy as a result of underlying structural events. Marking a distinct separation from Pumhösl's previous series, the paintings included here enact a significant transformation in the function of line.

The artist has described the compositional procedures here deployed as "transmissions from the interior." As such, the basis of the painting's discernment of form approximates 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 painting's status as relief. In geology, contour is accidental rather than essential, and yet still intrinsically structural; form is apprehensible via process rather than outcome. Pumhösl's line 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 zpartition, boundary, or delineation.

The relief construction realizes the interior of negative space by way of building-up loss, while the active visual element, light, makes a shifting play of depth apparent. In this way the work is an object of disclosure rather than manifestation, a subtle taking away visualizing a process that, ultimately, can't be shown.



Lithosphere (debris 2), 2023 [side view]



BLAKE RAYNE
Middlemarch Skull, 2020
Oil on linen
60 x 45 inches (152.4 x 114.3 cm)
[BR1533.20]



Middlemarch Skull, 2020 [detail view]

JEAN-LUC MOULÈNE

Noeud 0.1 Varia 01 (Paris, June 2010), 2010
Black patina and lost wax on bronze
59 x 7 7/8 x 5 7/8 inches (150 x 20 x 15 cm)
[JM1178.10]





Noeud 0.1 Varia 01 (Paris, June 2010), 2010 [detail view]

The mold for this bronze sculpture results from shaping crevices in a block of clay. Moulène starts with a loosely knotted cable that he then immerses in a cube of clay, before slowly tying the specific knot within the block. This action produces empty traces in the shape of the final object that can be described as the positive form of tying the knot.



Noeud 0.1 Varia 01 (Paris, June 2010), 2010 [detail view]



Noeud 0.1 Varia 01 (Paris, June 2010), 2010 [detail view]



JEAN-LUC MOULÈNE

Uranium Spring 3, Marseille, 2023

Glass and steel

13 3/4 x 13 3/4 x 13 3/4 inches (35 x 35 x 35 cm)

[JM1918.23]



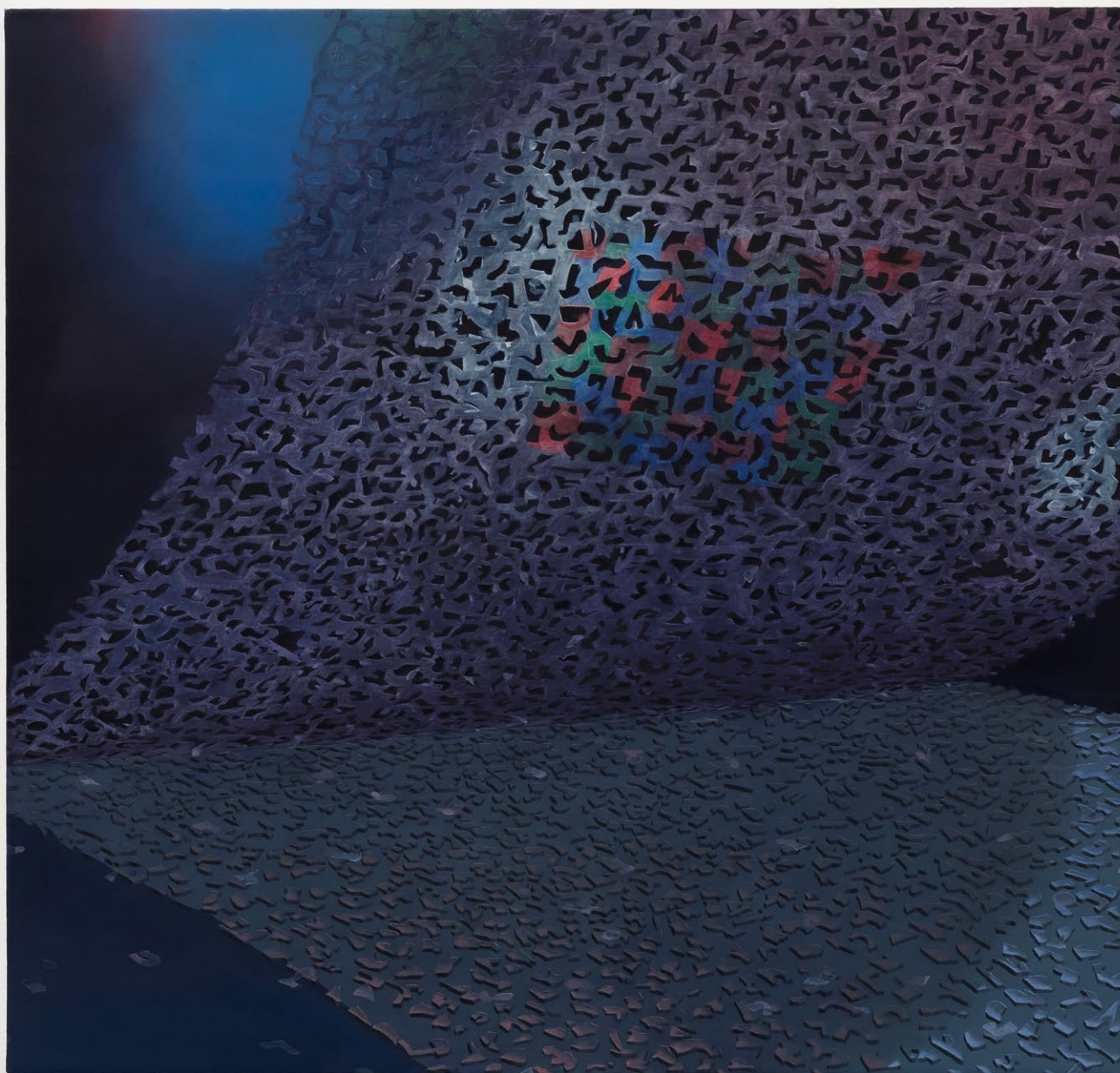


JEAN-LUC MOULÈNE
Tournée-Tournante [Turned-Turning] (Vierzon), 2023
Hard Foam and black soft touch coat
29 1/2 x 6 3/4 x 3 3/8 inches (74.9 x 17.1 x 8.6 cm)
[JM1890.22]



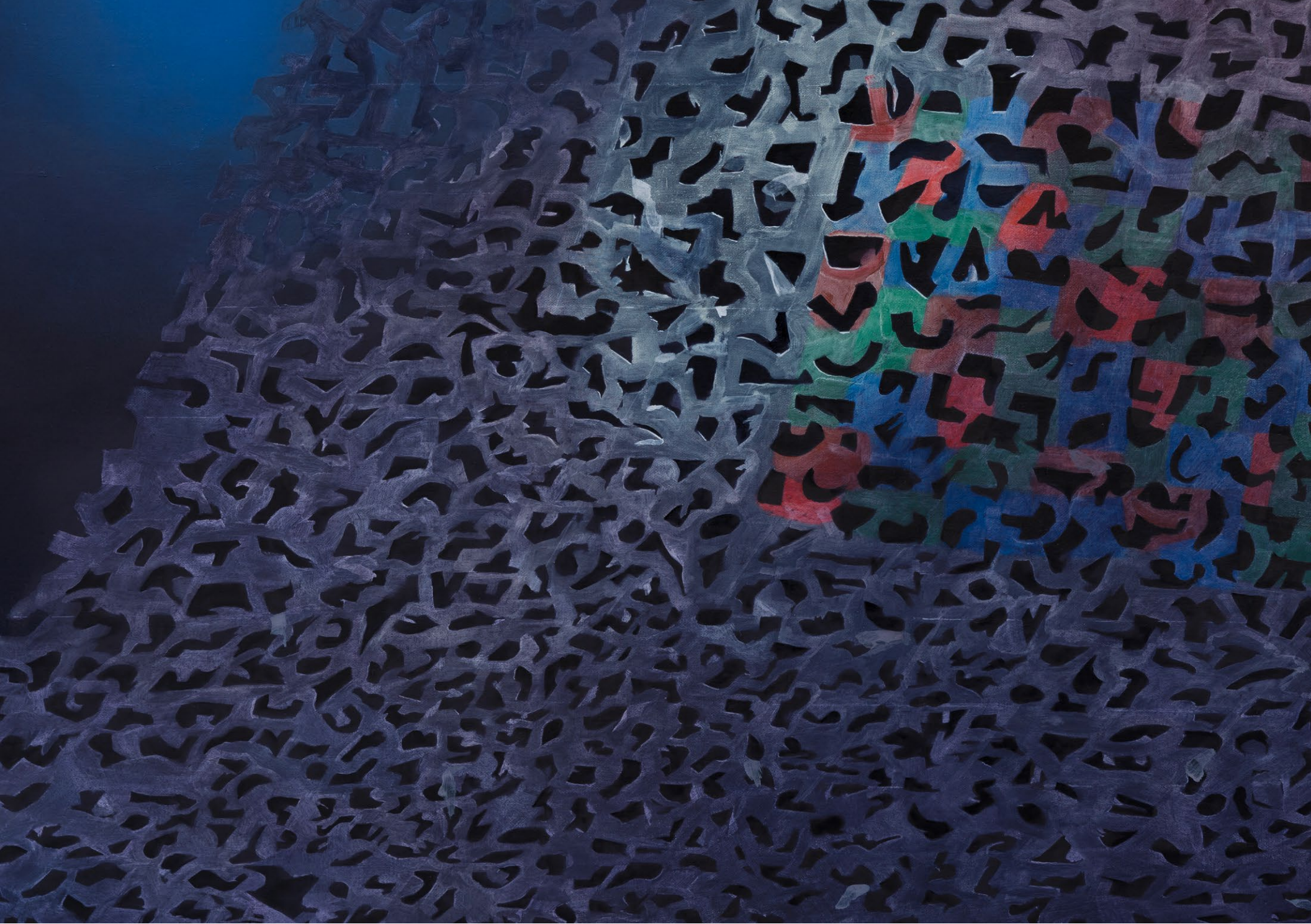


JEAN-LUC MOULÈNE
S.T. 035, 2018
Gold leaf and Bic ink on clayboard
24 x 18 1/8 x 2 inches (61 x 46 x 5.1 cm)
[JM1457.18]



DANA LOK
Syllable to Snow, 2024
Oil on canvas
40 x 42 inches (101.6 x 106.7 cm)
[DL1116.24]

In *Syllable to Snow*, Dana Lok furthers her leitmotif of rendering cause-and-effect relations within the arena of language, this time, however, exploring the physical origins of speech—how to speak, rather than what to speak. Here, Lok paints shapes that are cut out or peel off from two swathes of gossamer material creating a sign system that appears familiar, yet unable to be decoded. Two spotlights highlight the stalling of meaning in favor of glimpses into the mechanics of perception. In this sense, we can read the cutouts as the illegible signifiers of a proto-language or alphabet, with the painting's hinge-like structure suggesting a mouth or a book. These elements, in tandem, lead to a scene in which we encounter the impossible moment when speech is being produced by the bio-mechanics of the mouth, but before the moment it has achieved legibility.



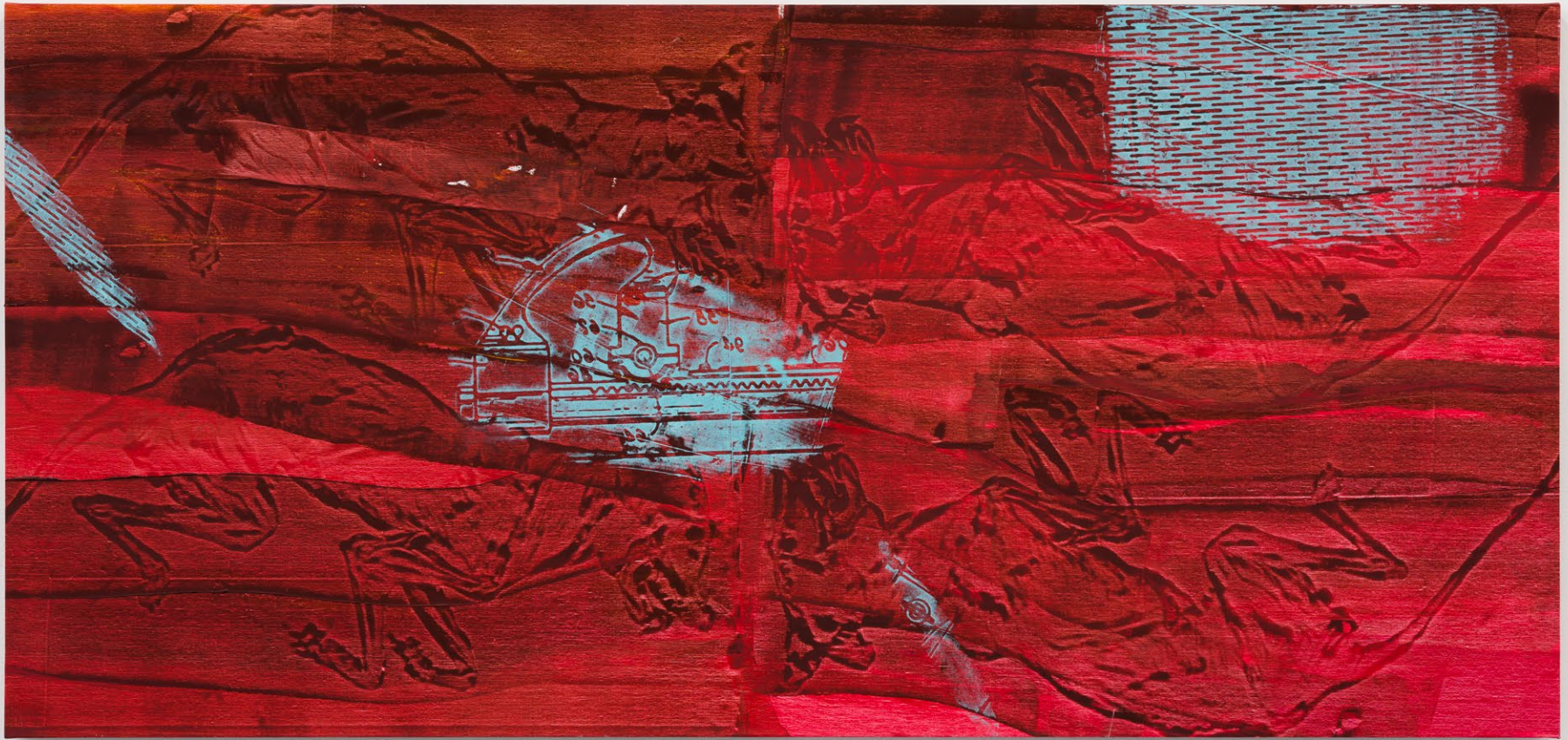
Syllable to Snow, 2024 [detail view]



R. H. QUAYTMAN
Ones, Chapter 0.1, 2022
Oil, distemper on wood
7 5/8 x 7 5/8 x 1/2 inches (19.3 x 19.3 x 1.2 cm)
[RQ2160.22]



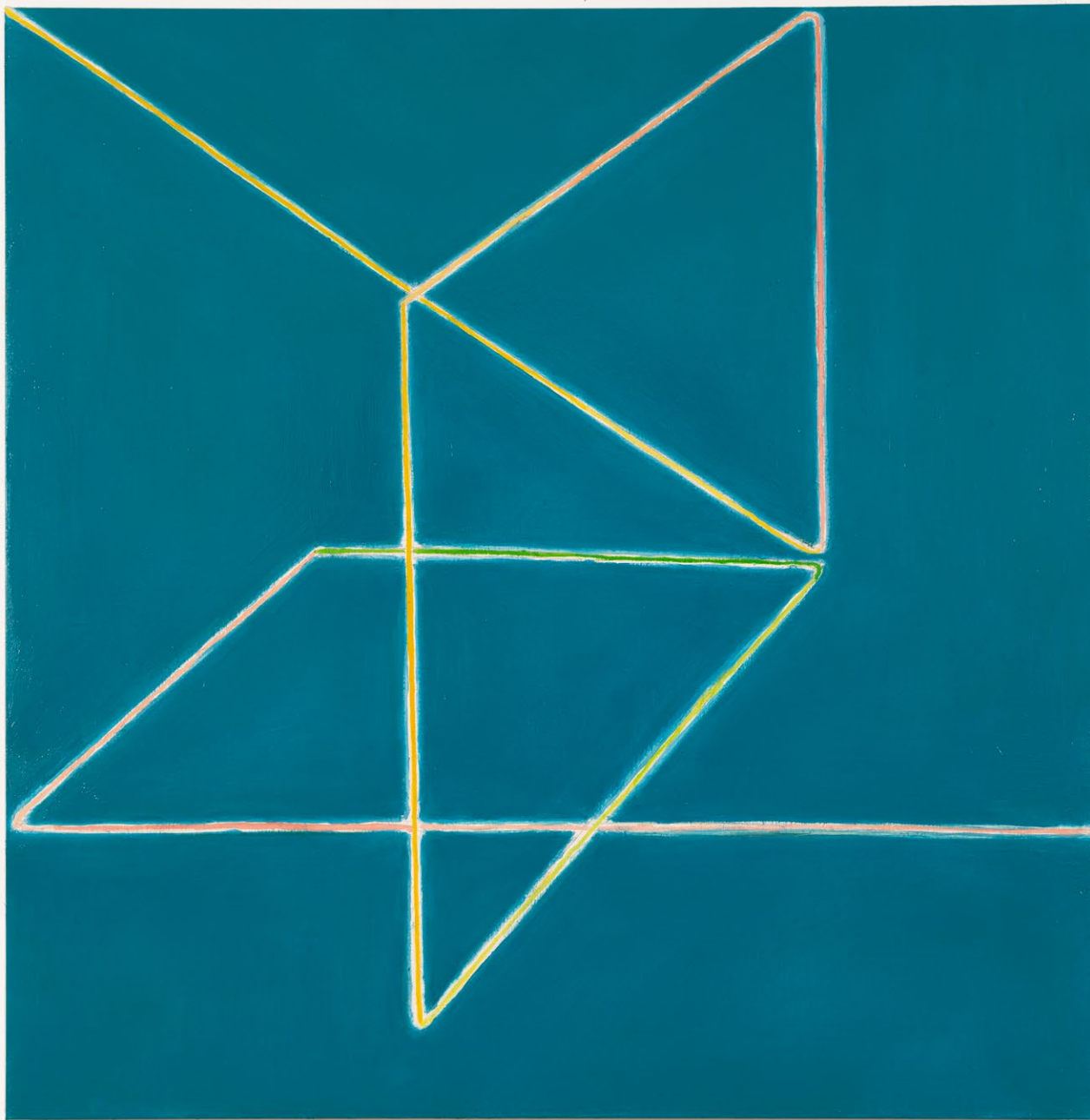
R. H. QUAYTMAN
Ones, Chapter 0.1, 2022-2023
Oil, distemper on wood
12 3/8 x 7 5/8 inches (31.4 x 19.4 cm)
[RQ2179.22]



ALEX CARVER
Surface Scatters (dog), 2023
Oil on linen
37 x 78 1/2 inches (94 x 199.4 cm)
[AC2133.23]



Surface Scatters (dog), 2023 [detail view]



PAUL PAGK
Le Flâneur, 2023
Oil on linen
65 x 64 inches (165.1 x 162.6 cm)
[PP1362.23]



SCOTT LYALL
Untitled (Ordinal), 2023
UV-cured inkjet on glass, mirror
24 3/4 x 21 x 2 inches (62.9 x 53.3 x 5.1 cm)
[SL2296.23]



Untitled (Ordinal), 2023 [side view]

K.R.M. MOONEY & WINONA SLOANE ODETTE
(Resile) c. i, 2023
Bronze, brass, steel, polyurethane
8 1/4 x 4 1/2 x 3 3/8 inches (21 x 11.4 x 8.6 cm)
[KM1065.23]

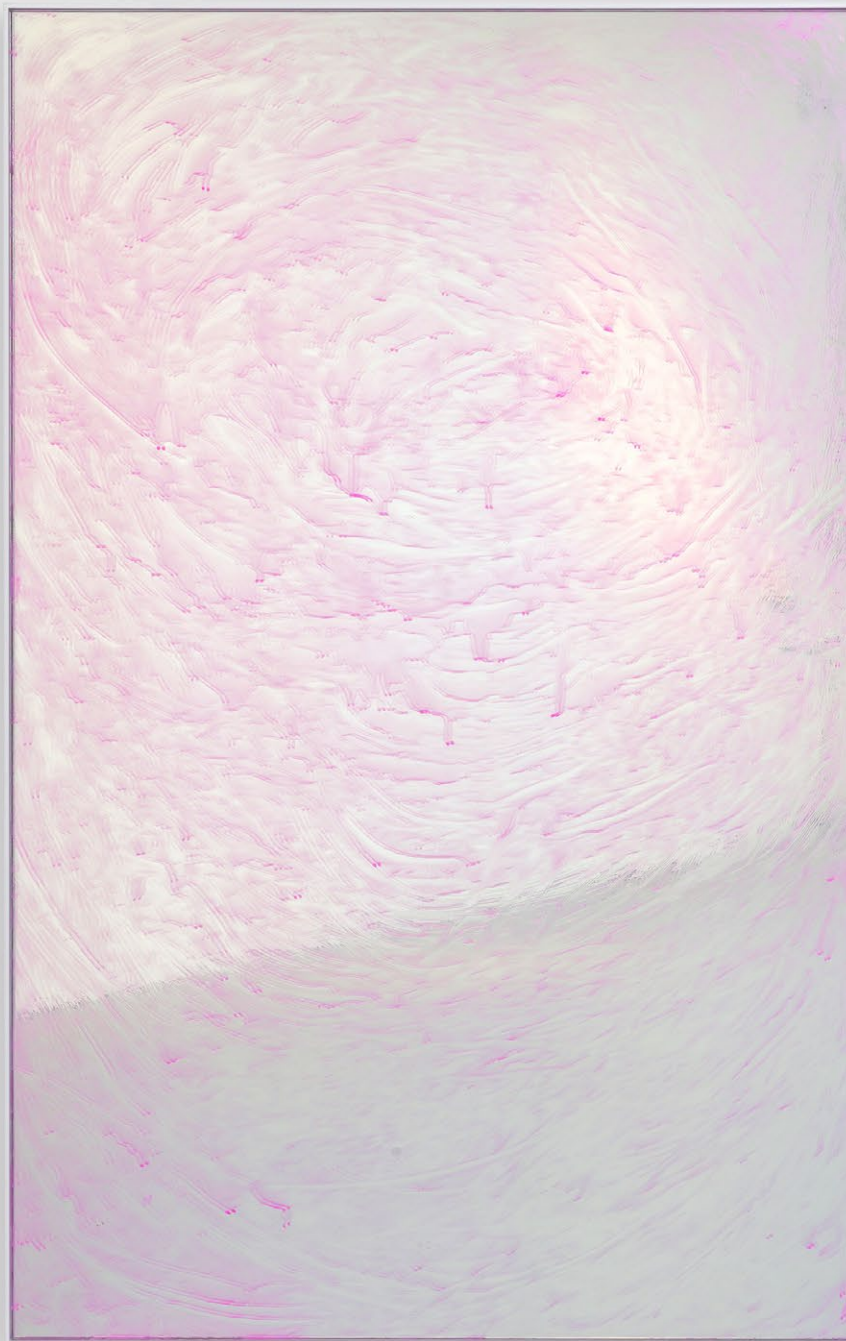


Silent sound is central to a collaboration between K.R.M. Mooney and Winona Sloane Odette, (*Resile*) c. i [...] Mooney confirms: the work incorporates a motorcycle “horn that’s been extracted from its cover which is the cast bronze form positioned above.[...] In what might be conceived as a hierarchy of materiality, sound ranks low,” Mooney says. He and Odette were, therefore, interested in making sensible the tactility of sound as physical matter — as wiggly air, with a particular weight, density, duration, and timbre. These qualities may have analogs in the visual domain — size, texture, location, color, and so on.

– manuel arturo abreu, *Materializing process: on AUGUST 2023*

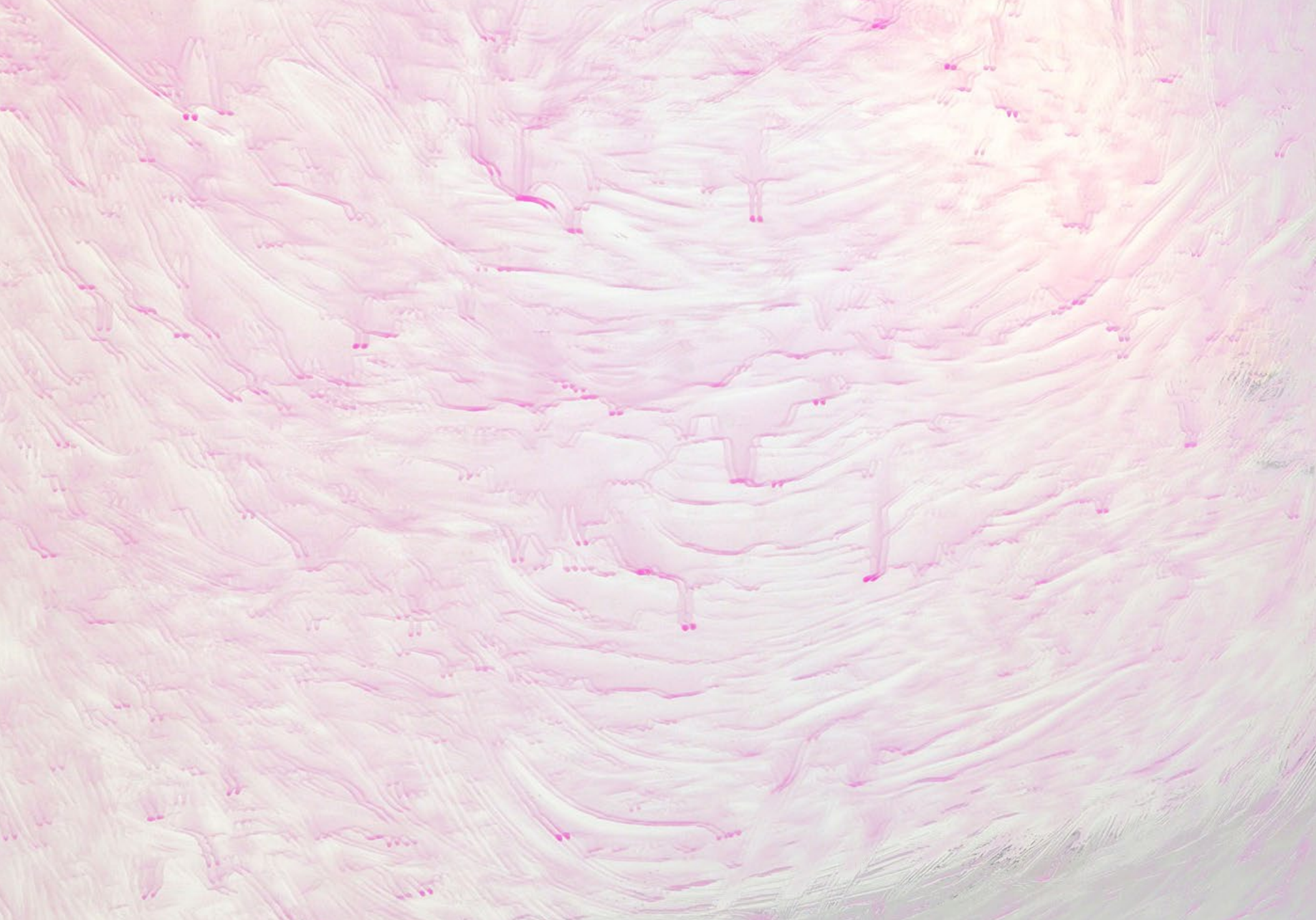


(Resile) c. i, 2023 [side view]



PAMELA ROSENKRANZ
Anamazon (Mouth Feel), 2023
Acrylic medium, pigments on mirror
59 x 37 3/8 inches (150 x 95 cm)
[PR1480.23]

In Rosenkranz's paintings on mirrors, as Simon Baier writes, the "dissolution of the boundaries of experience of the conscious individual continues in the actual mirror image, in which the body can only appear deindividualized: as a fuzzy schema, merged both with the materiality of the tableau and with the surrounding space of color and light that is reflected in it." Here the human takes shape as a trace.



Anamazon (Mouth Feel), 2023 [detail view]



PAMELA ROSENKRANZ

Anamazon (Mouth Feel), 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]



TISHAN HSU
Gray-Zone 16, 2023
Pencil, acrylic and ink on Dura-Lar
16 x 12 inches (40.6 x 30.5 cm)
[TH1285.23]



TISHAN HSU
preliminary compositional study - 1, 1982
Graphite and color pencil on paper
11 x 14 inches (27.9 x 35.6 cm)
Framed: 13 x 16 inches (33 x 40.6 cm)
[TH1292.82]



TISHAN HSU
preliminary color study - 1, 1982
Graphite and color pencil on paper
11 x 14 inches (27.9 x 35.6 cm)
Framed: 13 x 16 inches (33 x 40.6 cm)
[TH1293.82]



HANS BELLMER

La Poupée, 1949

Vintage hand-colored gelatin silver print

5 3/8 x 5 3/8 inches (13.7 x 13.7 cm)

Framed: 14 x 14 inches (35.6 x 35.6 cm)

[HB1011.49]