

MIGUEL ABREU GALLERY

Art | Basel Miami Beach

Booth B7
December 4 – 8, 2024

SCOTT LYALL

ALEX CARVER

PAMELA ROSENKRANZ

JEAN-LUC MOULÈNE

R. H. QUAYTMAN

BEAUX MENDES

LIZ DESCHENES

BLAKE RAYNE

GRANT MOONEY

DANA LOK

EILEEN QUINLAN

PAUL PAGK

REY AKDOGAN



SCOTT LYALL

Talent 48, 2023

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

58 3/4 x 162 1/2 x 2 inches (149.2 x 412.8 x 5.1 cm)

[SL2297.23]



Talent 48, 2023 [installation view]



Talent 48, 2023 [side view]



ALEX CARVER
Indifferent Eye, 2024
Oil on linen
79 x 79 inches (200.7 x 200.7 cm)
[AC2148.24]







PAMELA ROSENKRANZ

Anemine (Lactic Green), 2018

Acrylic paint and Anemine on aluminum composite
82 5/8 x 59 inches (210 x 150 cm)

[PR1305.18]



Anemine (Lactic Green), 2018 [detail view]

Anemine is a substance based on ancient and abundant natural properties found in the Amazon. The molecular structure of chlorocruorin (green blood), which comes from annelids found in the rainforest, was synthesized and has been turned into a lacteal green distillate. Pamela Rosenkranz produced this painting while under the influence of this allegedly perception enhancing substance.



PAMELA ROSENKRANZ

I Wish I Could Cry Blood (Hunt Drops), 2021

Acrylic paint, inkjet print, Plexiglas

13 3/4 x 59 7/8 inches (35 x 152 cm)

[PR1472.21]



JEAN-LUC MOULÈNE

Sans nom 1, 2020

Waxed reinforced concrete

10 5/8 x 29 1/2 x 15 3/4 inches (27 x 75 40 cm)

[JM1825.20]





In *Sans nom I* an inflatable, plastic sex doll is turned inside-out—interiorized—then filled with concrete to create an uncanny statue. The ensuing form is the immediate outcome of a solid and heavy material filling the empty shell of a figure—an incarnation of thin air.

This hand-crafted statue is an observer watching us from afar; it functions as a witness and sees its own interiority.



JEAN-LUC MOULÈNE

Upgraded (Le Buisson), 2022

Polyethylene and bronze

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

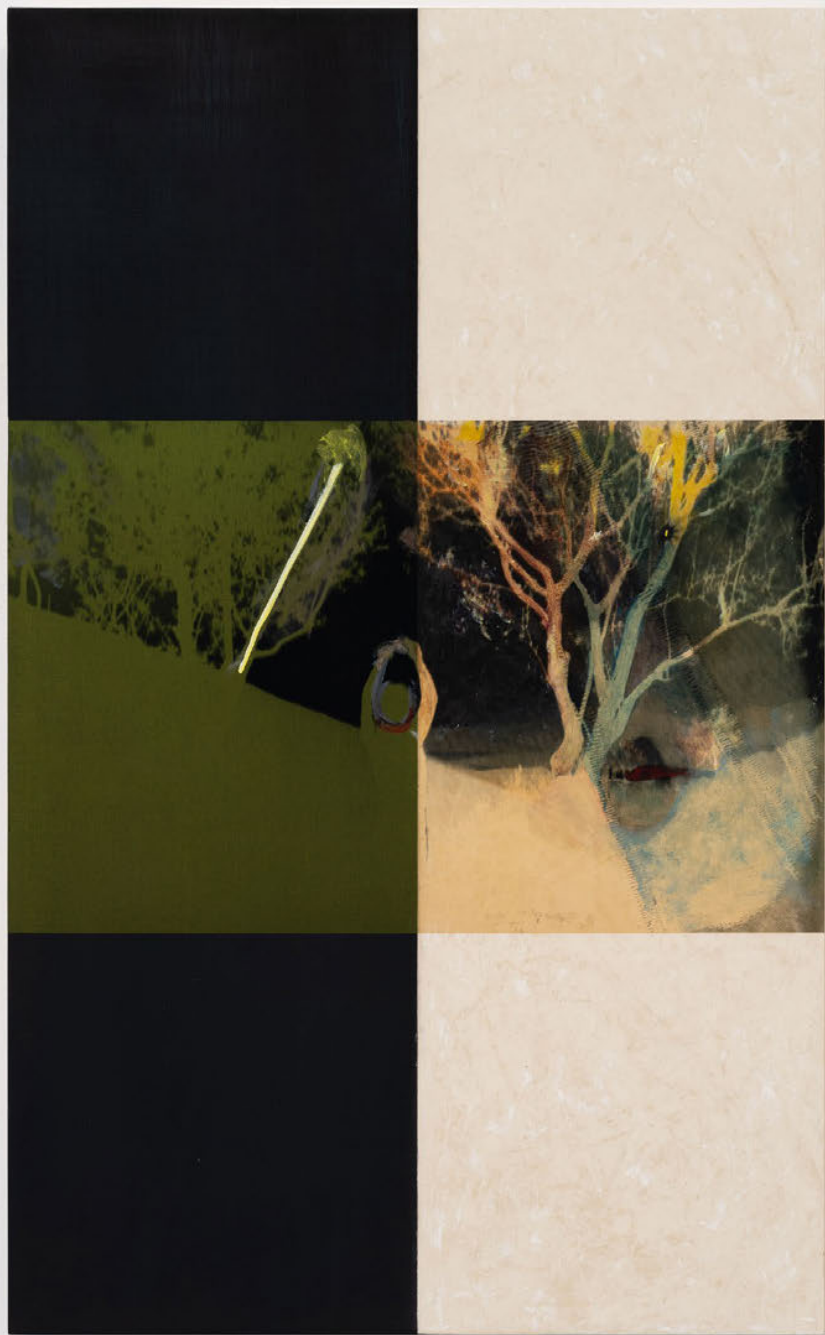
Edition of 3 + 2 APs

[JM1883.22]



The baby or the doll is an object of projection par excellence. It's almost rhetorical, purely efficient. Thinking about the doll as a very complex object in terms of psychological, psychoanalytical efficiency, I was thinking, yes, but the material problem is that the doll is made of plastic. So I told myself, since it's made of plastic, let's ennoble it! And to ennoble it, I altered it with a bronze element. How many times have we seen works such as skeletons made of glass, a plastic chair made of wood, etc. – the silly standards of contemporary art! Here there are two chosen materials. I did not make the doll exclusively out of bronze. Basically, what I did is upgrade things for the realm of collecting, while maintaining the realm for projection.

— Jean-Luc Moulène



R. H. QUAYTMAN

Parthian Shot, Chapter 31, 2017

Oil, silkscreen ink, gesso on wood

32 3/8 x 20 x 3/4 inches (82.2 x 50.8 x 1.9 cm)

[RQ1944.17]

R. H. Quaytman's *Parthian Shot, Chapter 31* emerged in 2016 during the artist's travels through Europe, where she conducted fieldwork for upcoming exhibitions and series, which she refers to as "chapters." Each chapter is developed in relation to a specific context, location, or exhibition opportunity. Certain elements from each chapter migrate to the next, creating interconnected narratives. Produced for Documenta 14 in Athens, *Chapter 31* explores the myths of the Amazons and Persians, as well as the Oracle of Delphi.

Quaytman's practice encompasses three distinct stylistic modes: photo-based silkscreens, optical patterns such as moiré and scintillating grids, and hand-painted oil works. *Parthian Shot, Chapter 31*, which features oil, silkscreen ink, and gesso on wood, is one of the last works the artists created using silkscreen derived from Polaroids she took in Greece.



BEAUX MENDES

Untitled, 2024

Oil and charcoal on half chalk ground on linen
39 3/4 x 29 3/4 inches (101 x 75.6 cm)

[BM1144.24]



BEAUX MENDES

Untitled, 2024

Oil and charcoal on half chalk ground on muslin

26 x 23 1/4 inches (66 x 59.1 cm)

[BM1142.24]



BEAUX MENDES
Untitled, 2024
Oil on goatskin parchment
27 1/2 x 26 3/4 inches (69.8 x 67.9 cm)
[BM1170.24]



Untitled, 2024 [side view]



BEAUX MENDES

Untitled, 2024

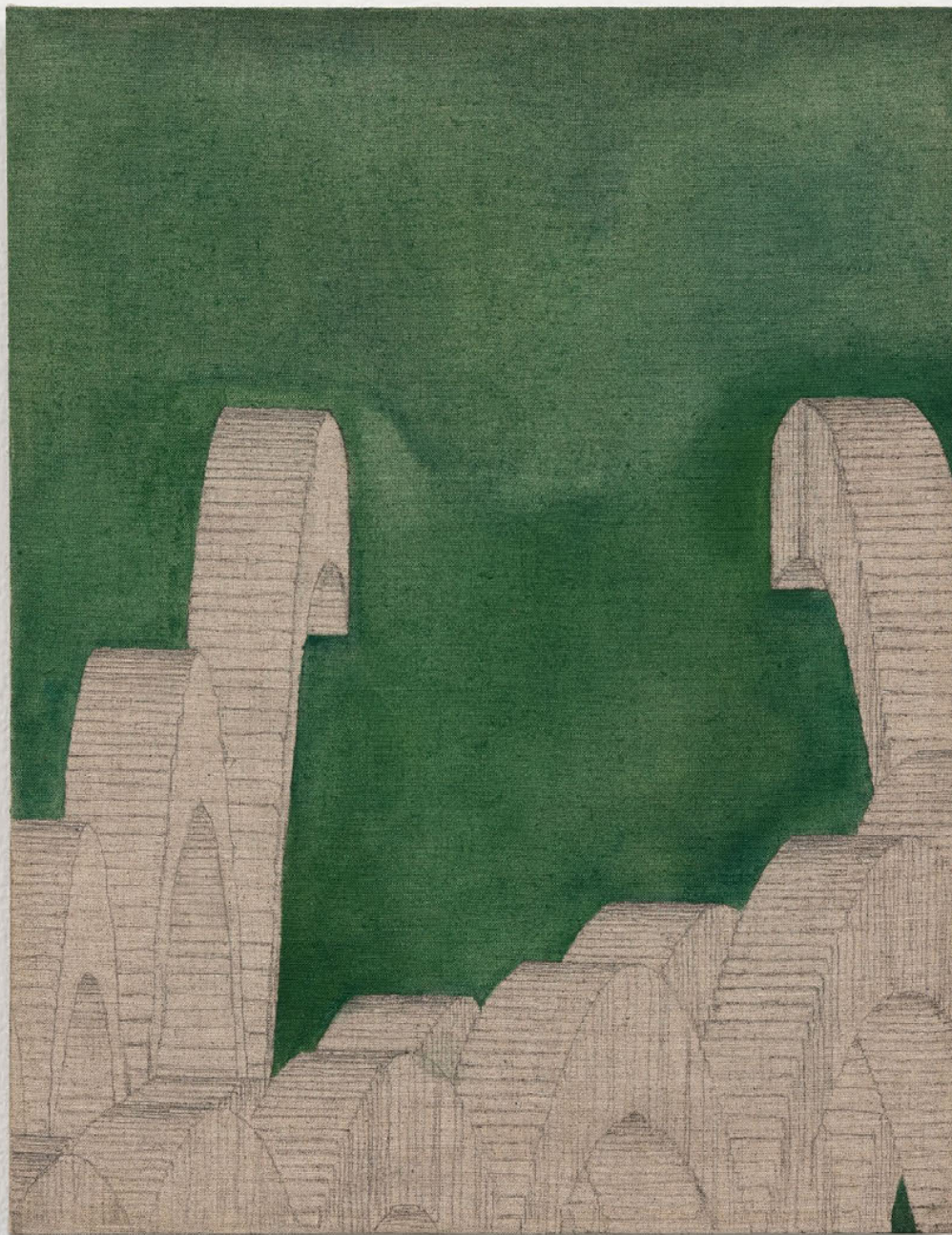
Charcoal on marble dust on panel
15 1/2 x 14 inches (39.4 x 35.6 cm)
[BM1153.24]

Beaux Mendes' 'neo-en-plein-air' observational paintings are mostly renderings of tree trunks and branches from which a figure might emerge. The works interact in a continuum of unusual materials, such as animal hide, wood, or marble dust on muslin. The materials used often coincide with the depicted subject matter.

The images at hand tend to remain in a state of formation; they constitute sensuous and evanescent moments of pure sensation.



BEAUX MENDES
Untitled, 2024
Charcoal on marble dust on panel
12 x 14 inches (30.5 x 35.6 cm)
[BM1148.24]



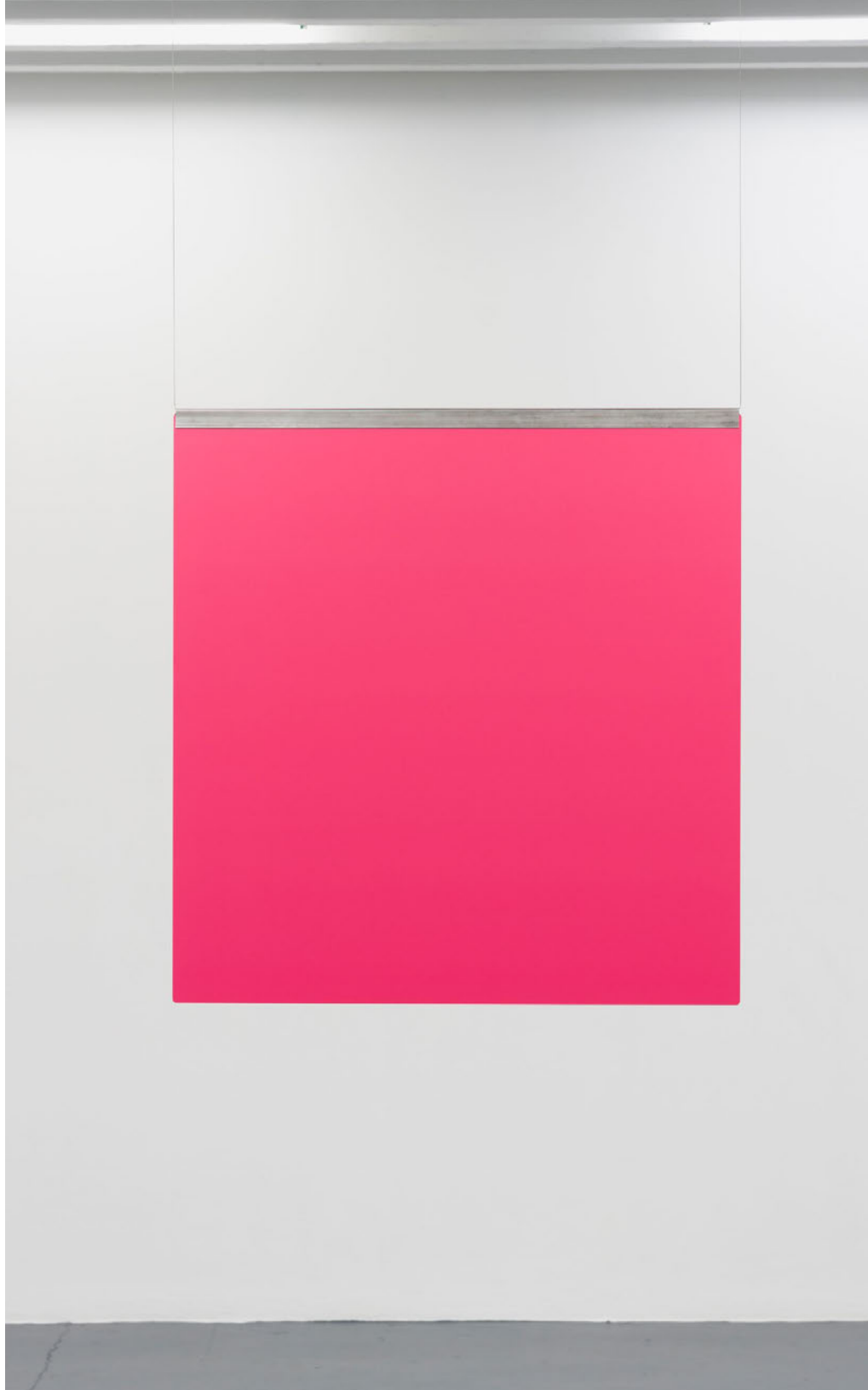
BEAUX MENDES
Untitled, 2024
Oil and charcoal on linen
14 3/4 x 11 1/4 inches (37.5 x 28.6 cm)
[BM1163.24]



BEAUX MENDES
Untitled, 2024
CNC-routed live edge Purpleheart wood
24 1/2 x 22 1/4 x 3 inches (62.3 x 56.6 x 7.6 cm)
[BM1136.24]



Untitled, 2024 [side view]



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)

with cable: 58 1/4 x 29 inches (149 x 73.7 cm)

Edition of 2 + 1 AP

[LD1509.23]

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





LIZ DESCHENES

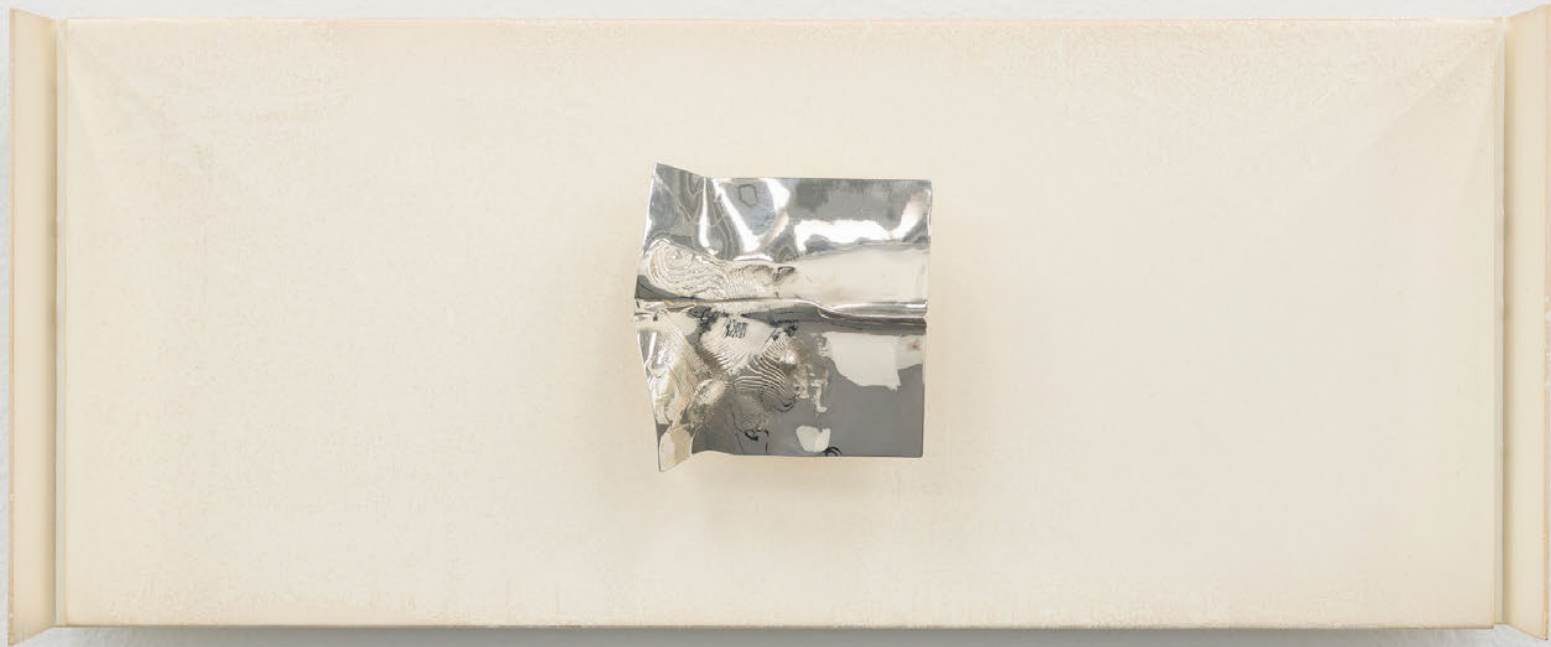
Untitled (Gorilla Glass Orange 100), 2023
UV cured inkjet on alkali-aluminosilicate glass,
stainless steel
29 1/4 x 29 inches (74.3 x 73.7 cm)
with cable: 58 1/4 x 29 inches (149 x 73.7 cm)
Edition of 2 + 1 AP
[LD1512.23]



BLAKE RAYNE
Dog Ear 2, 2020
Acrylic on canvas
84 x 60 inches (213.4 x 152.4 cm)
[BR1528.20]



Dog Ear 2, 2020 [detail view]



K.R.M. MOONEY
cation c. (i), 2024
Electroplated steel, silver, brass, neodymium
6 x 14 1/2 x 2 inches (15.2 x 36.8 x 5.1 cm)
[KM1079.24]





K.R.M. MOONEY

Deposition (c) iv, 2022

Electroplated steel, silver, cuttlebone, aluminum

10 5/8 x 2 1/8 x 3 inches (27 x 5.4 x 7.6 cm)

[KM1034.22]



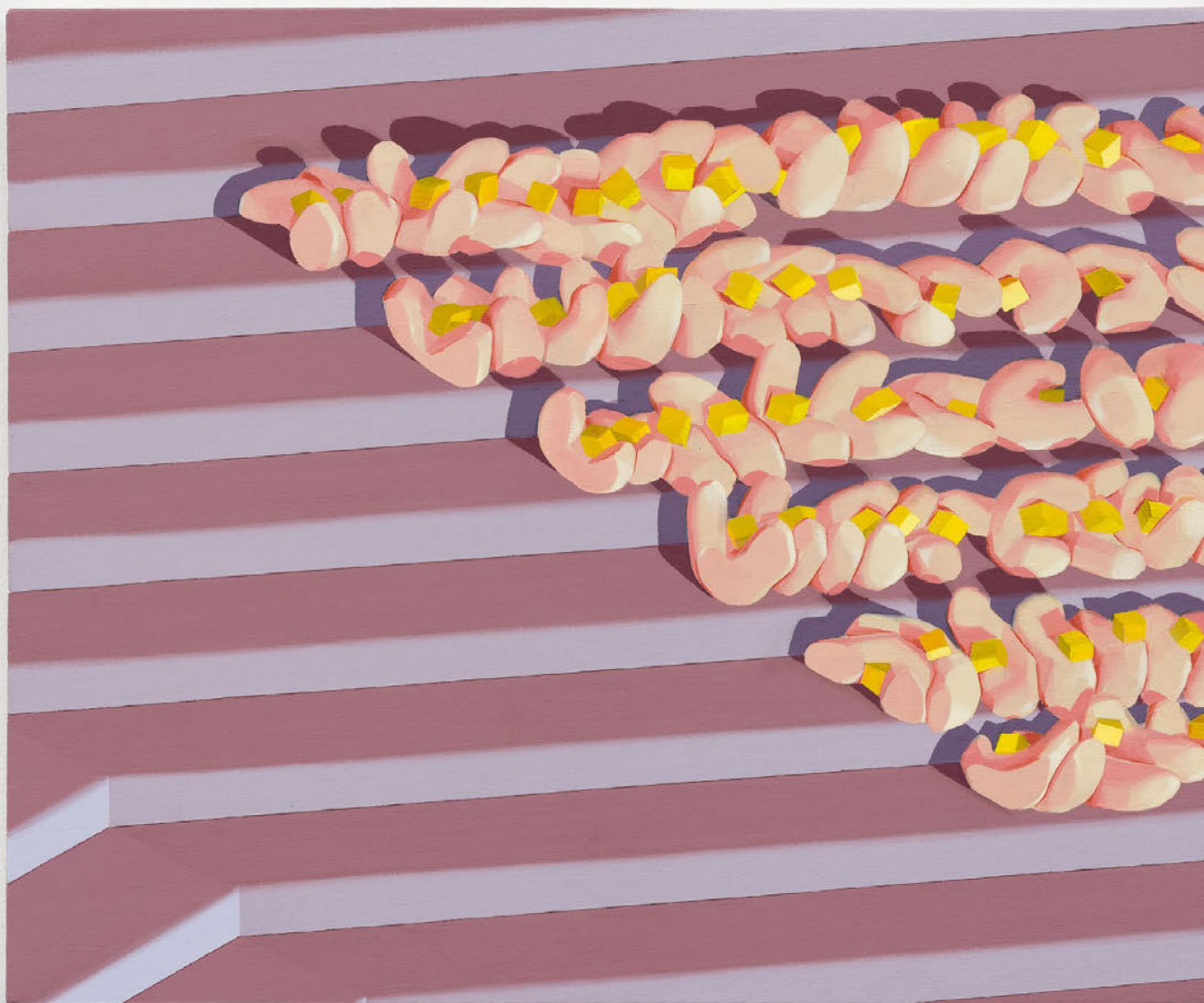
Deposition (c) iv, 2022 [side view]



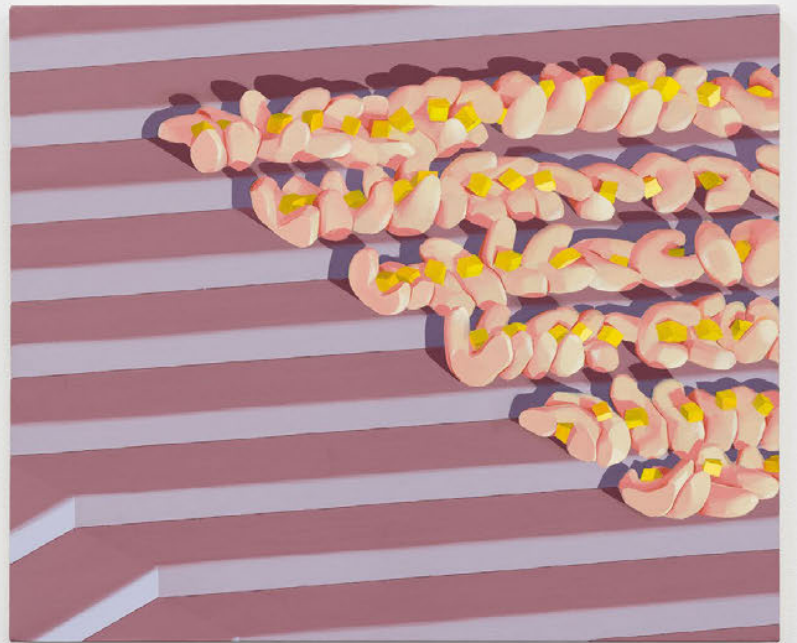
K.R.M. MOONEY
Housing (c.) ix, 2024
Steel, electroplated steel, silver, brass, neodymium, paint,
polymer resin, iron oxide
14 x 7 x 3 1/2 inches (35.6 x 17.8 x 8.9 cm)
[KM1069.24]



DANA LOK
Lemma Knit Left, 2024
Oil on canvas
24 x 29 inches (61 x 73.7 cm)
[DL1143.24]



DANA LOK
Lemma Knit Right, 2024
Oil on canvas
24 x 29 inches (61 x 73.7 cm)
[DL1142.24]



Dana Lok's newest paintings are playfully analytic. They quite literally say *Ah*, engulfing us in imagined mouths that study the architecture of human sound and vibrate with diagrammatic tiers of fleshy color. The paintings set a stage for the tongue—shown in numerous cross-sections and cutaways—or the tongue is staging painting, giving a performance that coaxes us toward attaching words to image.







EILEEN QUINLAN

Shut-in Set (Grapevine), 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)

[EQ1787.23]

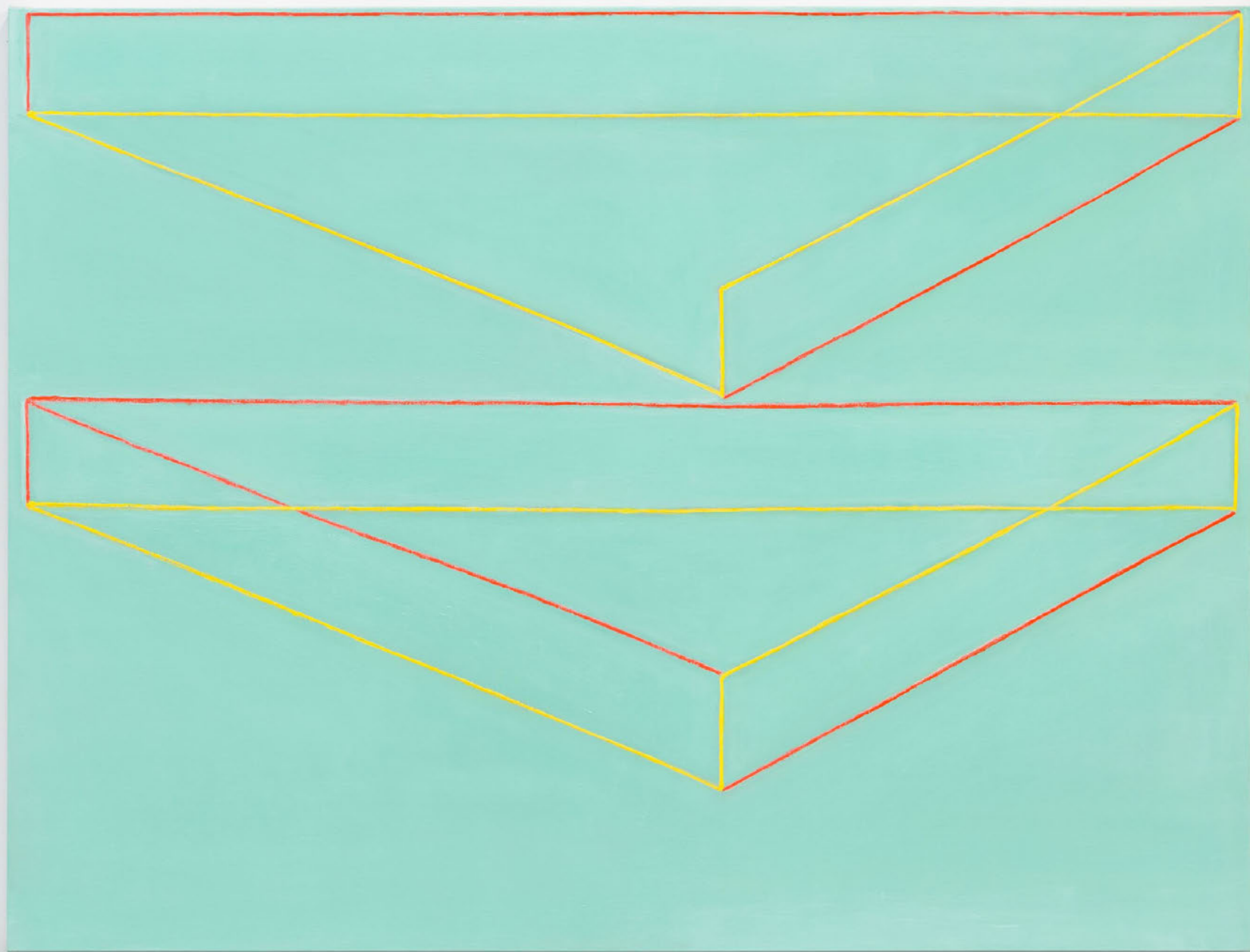


EILEEN QUINLAN

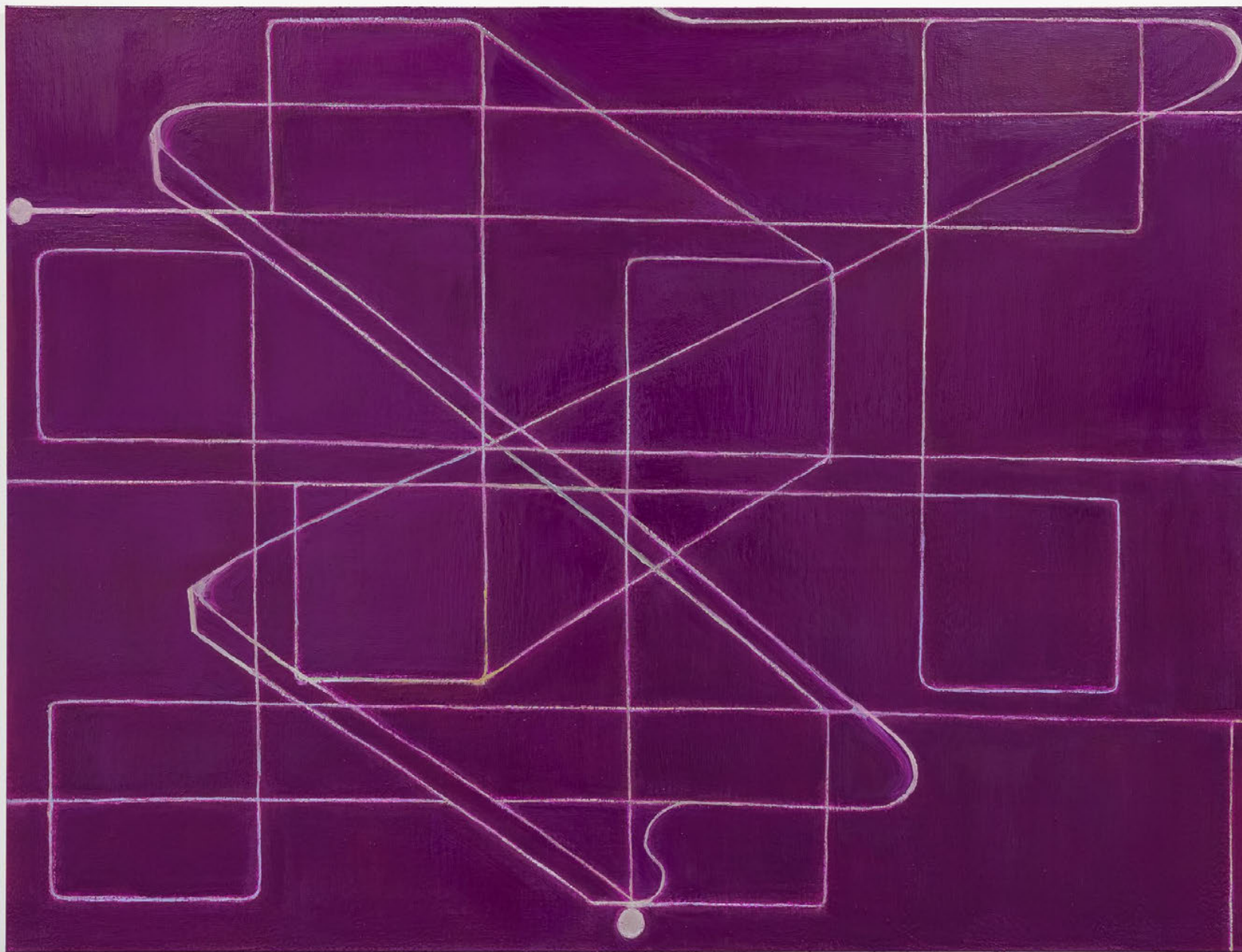
Survivor Moon (Ex-factor), 2024

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]



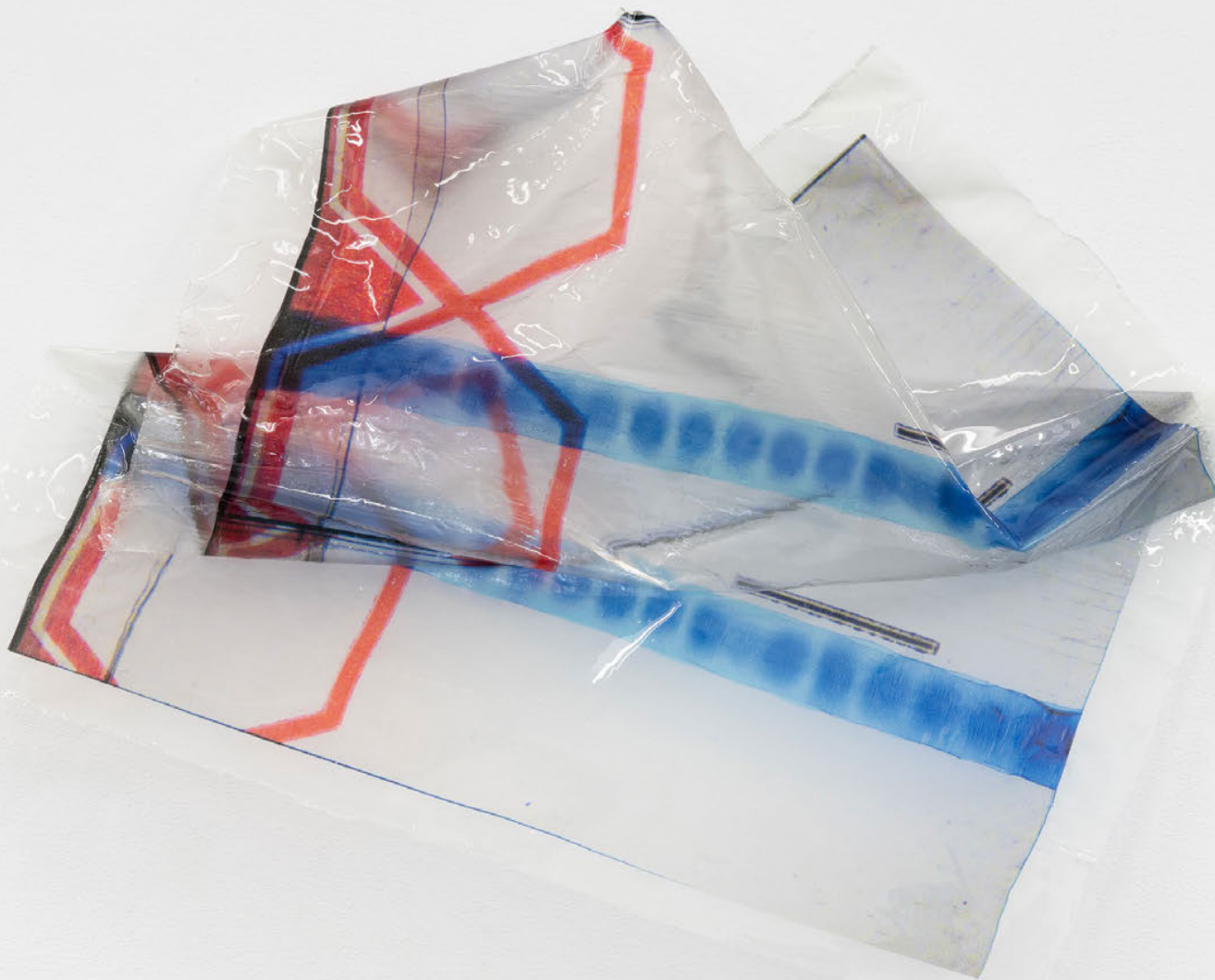
PAUL PAGK
Refraction, 2022
Oil on linen
61 x 80 inches (154.9 x 203.2 cm)
[PP1060.22]



PAUL PAGK
8 Squares, 2023
Oil on linen
61 x 80 inches (154.9 x 203.2 cm)
[PP1332.23]

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”



REY AKDOGAN

Subtraction #69, 2024

Fiberglass, acrylic, epoxy resin

31 x 36 inches (78.7 x 91.4 cm)

[RA1299.24]



ART BASEL MIAMI BEACH

Booth B7

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SCOTT LYALL

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

58 3/4 x 162 1/2 x 2 inches (149.2 x 412.8 x 5.1 cm)

[SL2297.23]



Note:

Scott Lyall's *Talents* are made of two compressed sheets of glass. The back sheet is a mirror; the front pane is printed on the inside with a unique, yet potentially infinite progression of colored pixels to constitute a polychrome surface which brings to mind a monochrome. 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.

Activated by the mirror's reflective play of light, the pixels produce a diffused hue or golden aura. In containing gold, the mixture recalls the etymology of talent (in Latin, the amount of metal in a coin). Akin to the 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.

As essentially split-objects, the *Talents* first exist as immaterial files awaiting output, or their uncertain moment of incarnation onto one substrate or another, which is indeed not guaranteed. At their core, each of these identical (same process), yet unique (singular field of color) works both engage and subvert the four major inventions and ghosts of contemporary art: the mirror, the readymade, the monochrome, and the lens.

ALEX CARVER

Indifferent Eye, 2024

Oil on linen

79 x 79 inches (200.7 x 200.7 cm)

[AC2148.24]



Note:

"The highly rhetorical works in my earlier series, 'Expanded Skin,' which featured the 'cut' as the primary pictorial and allegorical intervention, have given way to light as rupture. This shift marks a further regression toward a primitive form of representing the body, fluctuating between figural icons and fleshy apparitions. Light in the painting appears to both

exist within the image as part of the scene (as sculptural flames fused with figures) and as a rupture in the form of points that reproduce the image, as well as an atmospheric effect that implies a higher spatial dimension.”

– Alex Carver

The large-scale, beast-like creature spanning the bottom half of Carver’s “Indifferent Eye,” draws from an anonymous 13th-century illustration of Hellmouth—a medieval rendering of Hell’s entrance as the fiery, gaping mouth of a monster. The rest of the scene—where burning bodies dissolve into abstraction—is imagined and produced through layering techniques of relief work, frottage, and brushwork. Light in the composition operates on multiple levels and can be seen as a *mise en scène* reminiscent of a layer of the Inferno.

PAMELA ROSENKRANZ

Anemine (Lactic Green), 2018

acrylic paint and Anemine on aluminum composite

82 5/8 x 59 inches (210 x 150 cm)

[PR1305.18]



Note:

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I Wish I Could Cry Blood (Hunt Drops), 2021

Acrylic paint, inkjet print, Plexiglas

13 3/4 x 59 7/8 inches (35 x 152 cm)

[PR1472.21]



Note:

First presented in Rosenkranz’s recent exhibition *House of Meme* at the Kunsthau Bregenz, this series of paintings activates watermarked stock images of eyes. Interested in how our eyes turn red if we spend too much time looking at a screen, as the blood vessels in the conjunctiva dilate to increase oxygen flow, Rosenkranz painted the images with a rose-like hue that is reminiscent of human tissue and complements the RGB green of much of her recent work.

JEAN-LUC MOULÈNE

Sans nom 1, 2020

Waxed reinforced concrete

10 5/8 x 29 1/2 x 15 3/4 in (27 x 75 x 40 cm)

[JM1825.20]



Note:

In *Sans nom 1* an inflatable, plastic sex doll is turned inside-out—interiorized—then filled with concrete to create an uncanny statue. The ensuing form is the immediate outcome of a solid and heavy material filling the empty shell of a figure—an incarnation of thin air.

This hand-crafted statue is an observer watching us from afar; it functions as a witness and sees its own interiority.

JEAN-LUC MOULÈNE

Upgraded (Le Buisson), 2022

Polyethylene and bronze

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

Edition of 3 + 2 APs

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Note:

“The baby or the doll is an object of projection par excellence. It’s almost rhetorical, purely efficient. Thinking about the doll as a very complex object in terms of psychological, psychoanalytical efficiency, I was thinking, yes, but the material problem is that the doll is made of plastic. So I told myself, since it’s made of plastic, let’s ennoble it! And to ennoble it, I altered it with a bronze element. How many times have we seen works such as skeletons made of glass, a plastic chair made of wood, etc. – the silly standards of contemporary art! Here there are two chosen materials. I did not make the doll exclusively out of bronze. Basically, what I did is upgrade things for the realm of collecting, while maintaining the realm for projection. One can still dress the doll, one may still style her, etc. And this is why I used a Petitcollin model, which is a French, upper class brand created in the 1950s. It is still produced today. So, when I speak about projection, the doll exists with blue eyes, as well as with brown eyes. But the version with blue eyes is sold out! I can’t find it anywhere... This particular example has blue eyes. I’m convinced that in terms of the purchase decision, it changes things significantly.

— Jean-Luc Moulène

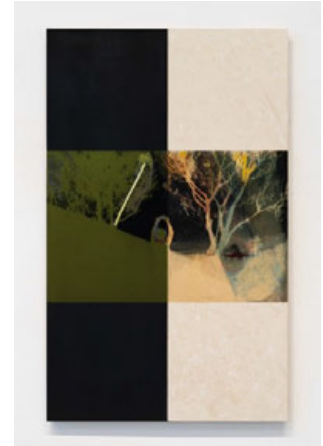
R. H. QUAYTMAN

Parthian Shot, Chapter 31, 2017

Oil, silkscreen ink, gesso on wood

32 3/8 x 20 x 3/4 inches (82.2 x 50.8 x 1.9 cm)

[RQ1944.17]



Note:

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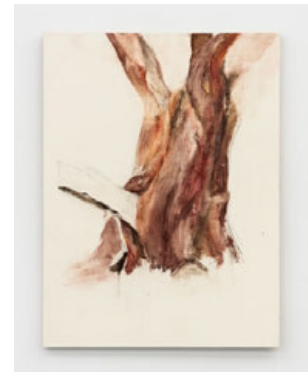
BEAUX MENDES

Untitled, 2024

Oil and charcoal on half chalk ground on linen

39 3/4 x 29 3/4 inches (101 x 75.6 cm)

[BM1144.24]



Note:

Beaux Mendes' 'neo-en-plein-air' observational paintings are mostly renderings of tree trunks and branches from which a figure might emerge. The works interact in a continuum of unusual materials, such as animal hide, wood, or marble dust on muslin. The materials used often coincide with the depicted subject matter.

The images at hand remain in a state of formation; they constitute sensuous and evanescent moments of pure sensation.

BEAUX MENDES

Untitled, 2024

Oil, pastel and charcoal on half chalk ground on muslin

26 x 23 1/4 inches (66 x 59.1 cm)

[BM1142.24]



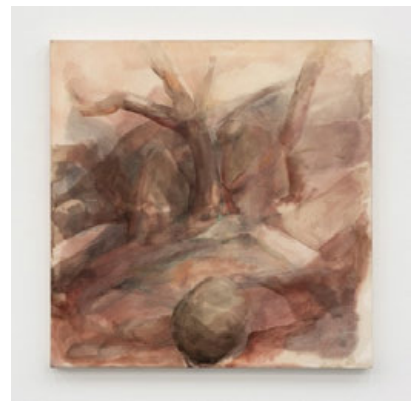
BEAUX MENDES

Untitled, 2024

Oil on goatskin parchment

27 1/2 x 26 3/4 inches (69.8 x 67.9 cm)

[BM1170.24]



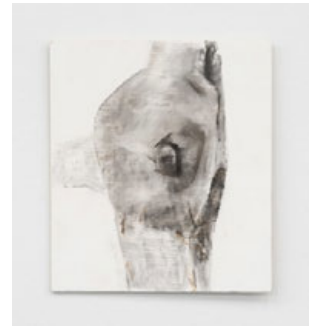
BEAUX MENDES

Untitled, 2024

Charcoal on marble dust on panel

15 1/2 x 14 inches (39.4 x 35.6 cm)

[BM1153.24]



BEAUX MENDES

Untitled, 2024

Charcoal on marble dust on panel

12 x 14 inches (30.5 x 35.6 cm)

[BM1148.24]



BEAUX MENDES

Untitled, 2024

Oil and charcoal on linen

14 3/4 x 11 1/4 inches (37.5 x 28.6 cm)

[BM1163.24]



BEAUX MENDES

Untitled, 2024

Ink on half chalk ground on muslin

13 1/4 x 13 3/4 inches (33.7 x 34.9 cm)

[BM1166.24]



BEAUX MENDES

Untitled, 2024

CNC-routed live edge Purpleheart wood

24 1/2 x 22 1/4 x 3 inches (62.3 x 56.6 x 7.6 cm)

[BM1136.24]



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)

with cable: 58 1/4 x 29 inches (149 x 73.7 cm)

Edition of 2 + 1 AP

[LD1509.23]



Note:

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

Untitled (Gorilla Glass Orange 100), 2023

UV cured inkjet on alkali-aluminosilicate glass, stainless steel

29 1/4 x 29 inches (74.3 x 73.7 cm)

with cable: 58 1/4 x 29 inches (149 x 73.7 cm)

Edition of 2 + 1 AP

[LD1512.23]

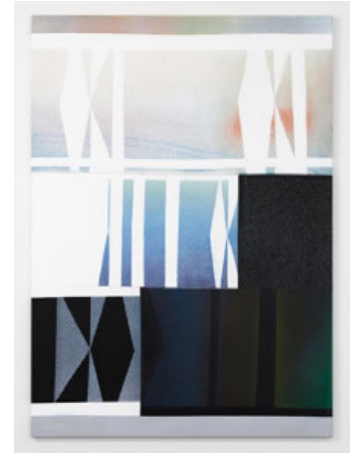


BLAKE RAYNE*Dog Ear 2, 2020*

Acrylic on canvas

84 x 60 inches (213.4 x 152.4 cm)

[BR1528.20]

Note:

Since the 1990s, Rayne has variously engaged the production of abstract painting through the use of different iterations of the fold. In this painting, strips of canvas are folded, 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.

K.R.M. MOONEY*cation c. (i), 2024*

Electroplated steel, silver, brass, neodymium

6 x 14 1/2 x 2 inches (15.2 x 36.8 x 5.1 cm)

[KM1079.24]

Exhibited:*reserves*, Midway Contemporary Art, Minneapolis, MN, August 1 – October 5, 2024Note:

In electroplating, a metal coating is produced around a solid substrate by means of a direct electrical current that reduces the number of cations present in the metal. It is this positively charged ion—one with fewer electrons than protons—that gives K.R.M. Mooney's new series of wall-mounted sculptures, "cation c. (i-xii)," their titles. While previous works incorporated cuttlebone (a material often used in small-scale metallurgy, including jewelry fabrication), here it is present only by way of its imprint, as a set of unique cast silver topologies resting with steel channels that have been electroplated to varying degrees of silver-to-amber. As a result of a material dispute between these ferrous (containing iron) and non-ferrous compounds, the work's coated metal surfaces reveal their volatility when they come into contact with air, binding with free particles and oxidizing in response to their environment, leading to changes in their coloration over time.

K.R.M. MOONEY

Deposition (c.) iv, 2022

Electroplated steel, silver, cuttlebone, aluminum

10 5/8 x 2 1/8 x 3 inches (27 x 5.4 x 7.6 cm)

[KM1034.22]



Exhibited:

Whitney Biennial 2024: Even Better Than the Real Thing, organized by Chrissie Iles and Meg Onli, Whitney Museum of American Art, New York, March 20 – September 29, 2024.

Note:

“Cuttlebone as an integrated material takes a central position in this series of works, a series of vertical forms installed to act as an environment or partial enclosure consisting of cold-rolled steel that is electroplated with silver. The result is an iteration of forms that indexes the multiple histories of their production while still sensitive to the future conditions of their display. Atmospheric qualities, the forms’ assembly, handling, exposure to light, air and moisture, subtly and continuously affect the unfolding of each surface. The dimensions of the channel are taken from vertical lighting ballasts. Silver electroplating is a large part of the energy and power distribution industries, which rely on plated surfaces to improve corrosion protection and surface conductivity, lubricity and solderability between forms and circuits. The channel, clip and cleats have been machined and fabricated to be plated as all one piece — ensuring its total primacy, its assembly makes no distinction between sculptural form and the supports required for its display.

The integration of cuttlebone itself is derived from its use as a mold and formalizes the material as a diagram of flows, evidenced by metal throughways including notches and marks made for each dependent counterpart. Registration lines and keys, pouring channels and scaffolding all engage the natural structure of the form, just as breaking off shapes and fragments with a certain guide uses the inherited behavior of the soft, brittle, foam line nature of the cuttlebone, which contrasts with its rigid and stable backing.”

—K.R.M. Mooney

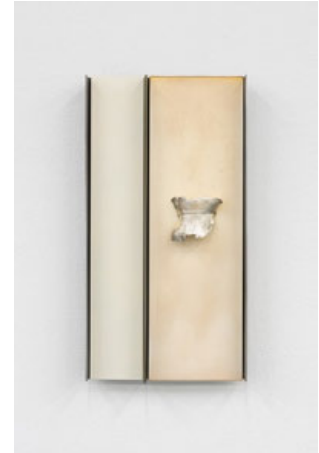
K.R.M. MOONEY

Housing (c.) ix, 2024

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)

[KM1069.24]



Exhibited:

Whitney Biennial 2024: Even Better Than the Real Thing, organized by Chrissie Iles and Meg Onli, Whitney Museum of American Art, New York, March 20 – September 29, 2024.

Note:

"Housing (c.) is a series of works composed of metal alloys in various states of surface effects. The sculptures pursue a heightened relationship to the immediate atmosphere by integrating "live," gaseous absorbing, anti-corrosion film and silver-plated elements. By way of a dispute between material properties in the electroplating process, a thin layer of silver densifies over steel, as the ferrous compounds move slowly to its surface. The works hold the ability to care for themselves by integrating a preferential corrosion site, a plastic substrate infused with copper molecules that acts as an intermediary and sacrificial anode, much like the process of electroplating itself.

The silver-plated surfaces will oxidize and yellow. Further, iron will form, the result of interaction between metal alloys and their proximal materials.

Casting is an application of force, it manifests the limit between the unruliness of metalwork and the pursuit of exacting reproduction. The cast silver parts are made from impressions taken from the cuttlebone surfaces of the sibling *Deposition (c.)* works.

The various frames, panels and cleat constructions are affixed through magnetic force, allowing the work to support itself through the physical properties of neodymium elemental nature."

– K.R.M. Mooney

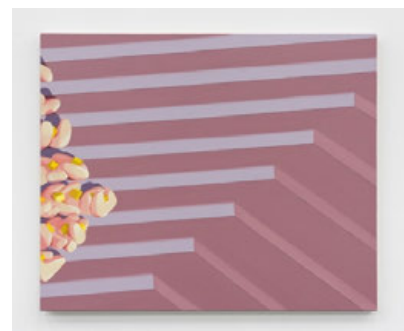
DANA LOK

Lemma Knit Left, 2024

Oil on canvas

24 x 29 inches (61 x 73.7 cm)

[DL1143.24]



Note:

Dana Lok's newest paintings are playfully analytic. They quite literally say *Ah*, engulfing us in imagined mouths that study the architecture of human sound and vibrate with diagrammatic tiers of fleshy color. The paintings set a stage for the tongue—shown in numerous cross-sections and cutaways—or the tongue is staging painting, giving a performance that coaxes us toward attaching words to image.

DANA LOK

Lemma Knit Right, 2024

Oil on canvas

24 x 29 inches (61 x 73.7 cm)

[DL1142.24]



DANA LOK

Packed Tapestry III, 2024

Pastel on paper

18 x 21 1/2 inches (45.7 x 54.6 cm)

[DL1156.24]



DANA LOK

Knotted, 2024

Colored pencil, charcoal and pastel on paper

14 x 11 inches (35.6 x 27.9 cm)

Framed: 17 1/4 x 14 1/4 x 1 3/4 inches (43.8 x 36.2 x 4.4 cm)

[DL1131.24]



EILEEN QUINLAN

Shut-in Set (Grapevine), 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)

[EQ1787.23]



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 rolling. In this case, the digital picture was manipulated in Photoshop and output as a UV-light-cured inkjet print on repurposed glass mirror and aluminum frame."

— Eileen Quinlan

At the level of form, the significant achievement of this recent series of 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.

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]



Note:

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.

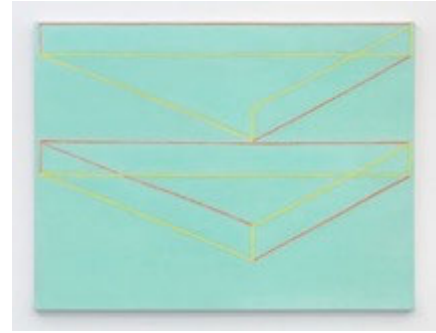
PAUL PAGK

Refraction, 2022

Oil on linen

61 x 80 inches (154.9 x 203.2 cm)

[PP1060.22]



Literature:

Craig Love, *Untangling Straight Lines: The Paintings of Paul Pagk*, *Border Crossings - Painting*, August 2023, vol. 42, no. 162, illustrated in color, pp.65.

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.

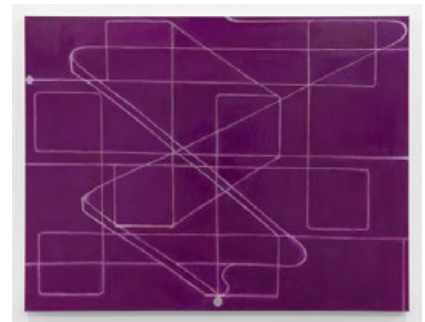
PAUL PAGK

8 Squares, 2023

Oil on linen

61 x 80 inches (154.9 x 203.2 cm)

[PP1332.23]

**REY AKDOGAN**

Subtraction #69, 2024

Fiberglass, acrylic, epoxy resin

31 x 36 inches (78.7 x 91.4 cm)

[RA1299.24]

