

MIGUEL ABREU GALLERY

FRIEZE NEW YORK

Booth A12

May 7 – 11, 2025

JEAN-LUC MOULÈNE

BLAKE RAYNE

FLINT JAMISON

LIZ DESCHENES

EILEEN QUINLAN

KATE MOSHER HALL

SAM LEWITT

R. H. QUAYTMAN

SCOTT LYALL

PAUL PAGK

NOUR MOBARAK

DANA LOK

BEAUX MENDES

REY AKDOGAN



JEAN-LUC MOULÈNE

Figure et fond (tibia), 2023

Bronze, patina

26 3/8 x 4 x 4 3/8 inches (67 x 10 x 11 cm)

Edition of 3 + 2 APs

[JM1942.23]

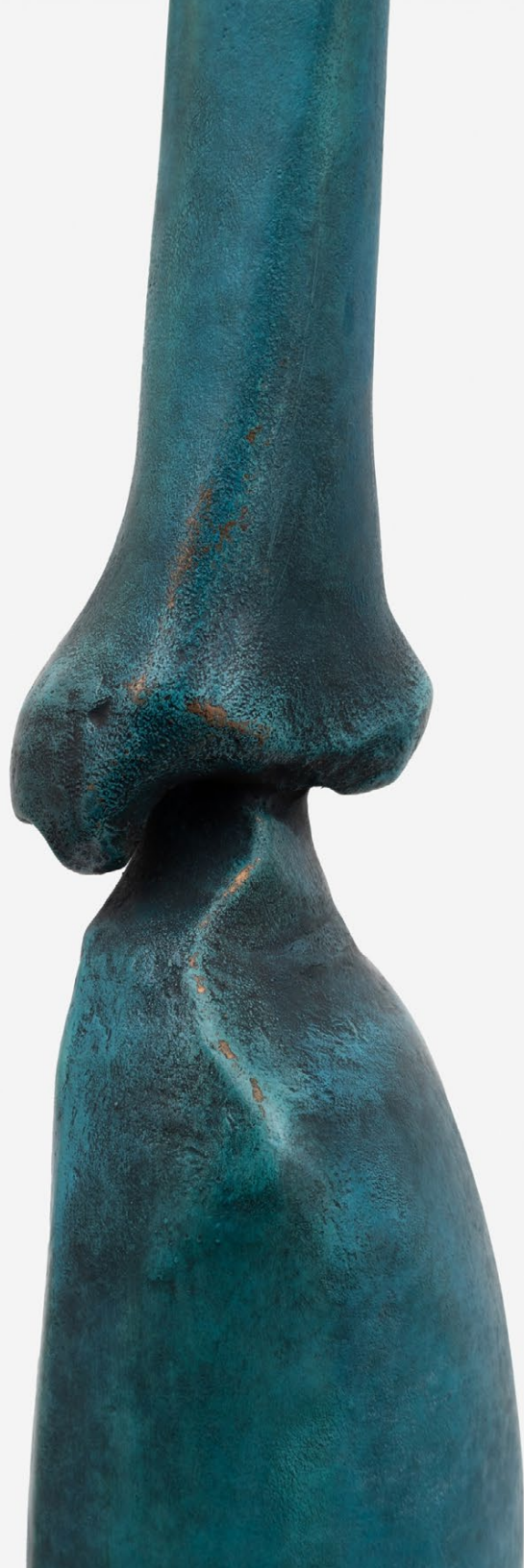


Figure et fond (tibia), 2023 [detail view]

Jean-Luc Moulène captures both the form of a human tibia and the negative space surrounding it, transforming an anatomical reference into a study of spatial tension. Through digital calculation, the unseen contours of absence are given shape, rendering what is typically immaterial into solid form. Its blue-green patina underscores Moulène's assertion that "the color could even be a fourth dimension," activating the work beyond its physical boundaries.



JEAN-LUC MOULÈNE

Tournée-Tournante [Turned-Turning] (Vierzon), 2022

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)

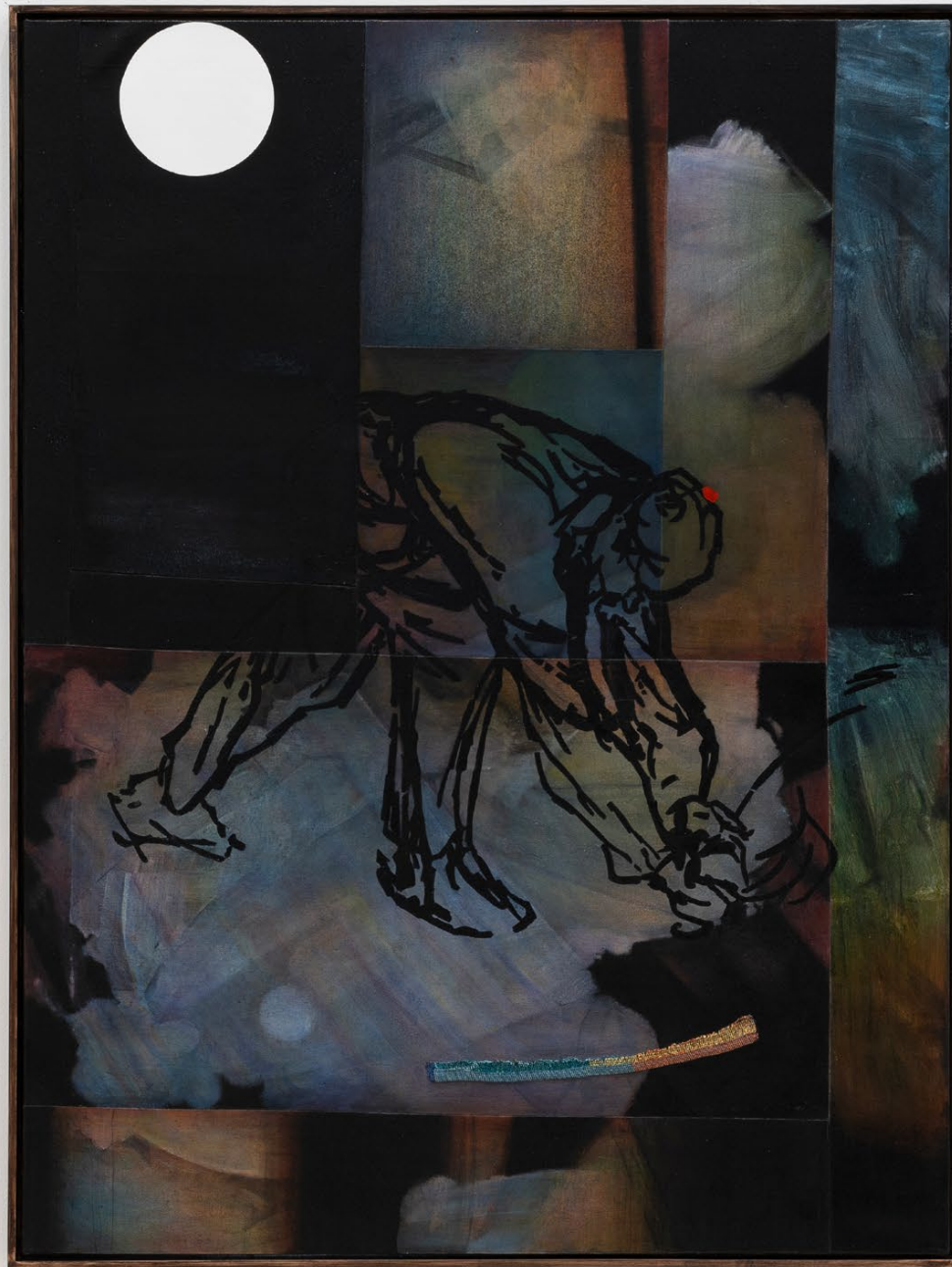
[JM1890.22]



Tournée-Tourmente [Turned-Turning] (Vierzon), 2022 [detail view]

For starters, spinning stuff is always interesting to watch. In essence things that turn or spin are of two types. When I started this work, I was wondering what would happen if you took two columns, placed them side by side and rotated them against one another, so that they begin to wear out. I wanted to apply to columns the principle of wear and tear that I used in other sculptures. Then things like spiral surfaces came to mind, but we soon realized that nothing happens, that in the end, when you cut the two columns, they end up having a common point, nothing more, nothing less. When you make two objects intersect; you make them rotate on top of one another; in the end, it's just one point, and in between, you get cones. It's just like that. I've thought so much about shapes you can obtain by rotating one object against another, but in the end, in the logic of exhibitions in general, I realized that it might be more productive to reveal the problem itself, rather than try to solve it aesthetically, or to take advantage of it by becoming a sculptor of columns, for instance! What distinguishes these two columns – and the title says it clearly – is that one is rotated or spun – that is the symmetrical one is rotated – and the other column is rotating or spinning, which is not quite the same thing. They have in common their line of contact.

— Jean-Luc Moulène



BLAKE RAYNE

Untitled Painting, 2025

Oil, acrylic, spray paint, printed synthetic fabric
on canvas and linen, nylon thread, artist's frame
60 x 45 inches (152.4 x 114.3 cm)

Framed: 61 1/2 x 46 1/2 x 2 inches (156.2 x 118.1 x 5.1 cm)
[BR1605.25]



Untitled Painting, 2025 [detail view]



FLINT JAMISON

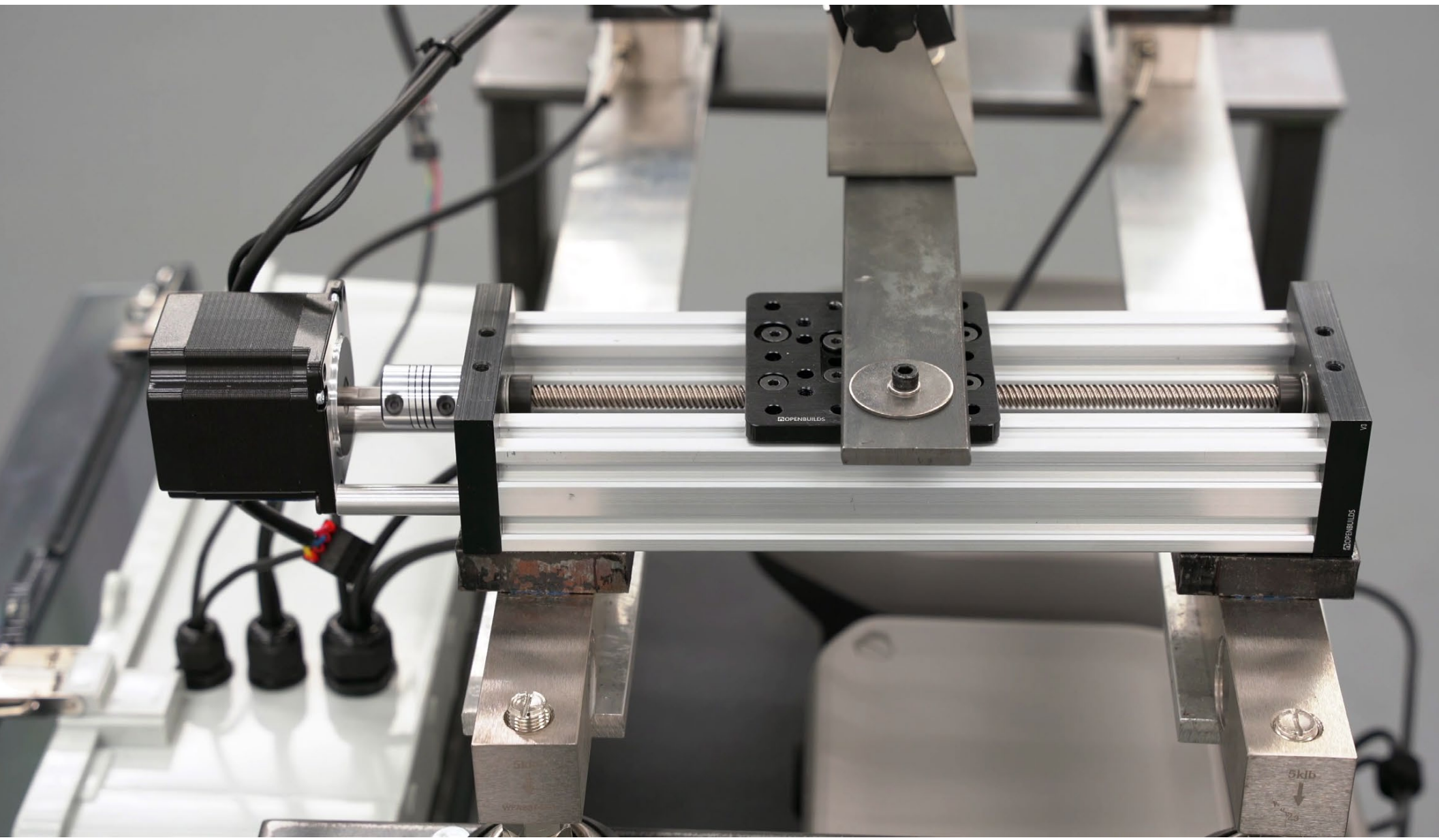
Class: Weight (inverted), 2025

Steel, aluminum, rubber, load cells, servo motors, portable
power stations, electronic components, purple heart, cables

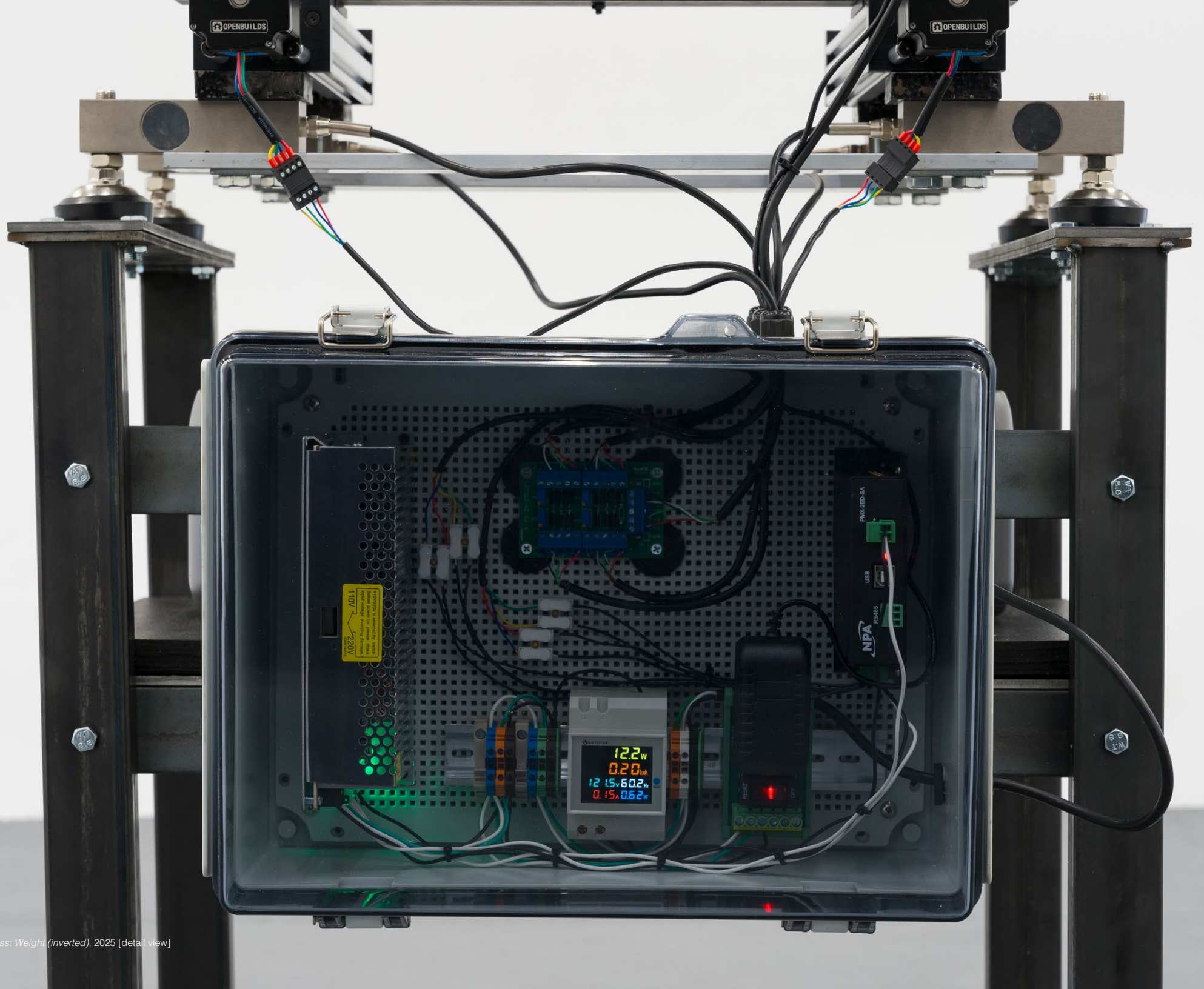
42 x 26 x 20 1/2 inches (106.7 x 66 x 52.1 cm)

143 lbs (64.9 kg)

[AJ1083.25]



Class: Weight (inverted), 2025 [detail view]



Class: Weight (inverted), 2025 [detail view]

On top of Flint Jamison's *Class: Weight (inverted)*, a welded steel stand that houses two portable power stations and an electronics control box, is an upside-down scale, which is in turn attached to a horizontal "Applicate" that shutters and shakes. As a result, the digital LED readout that sits upon it exists in a state of perpetual flux as its continuous attempts to calibrate the four corners of the scale are perpetually thwarted by the variable effects of gravity.



LIZ DESCHENES

Untitled (Claude Glass 3), 2023

Glass with wood artist frame

Framed: 21 1/2 x 36 3/4 x 1 1/8 inches (31.8 x 93.3 x 2.9 cm)

[LD1530.23]

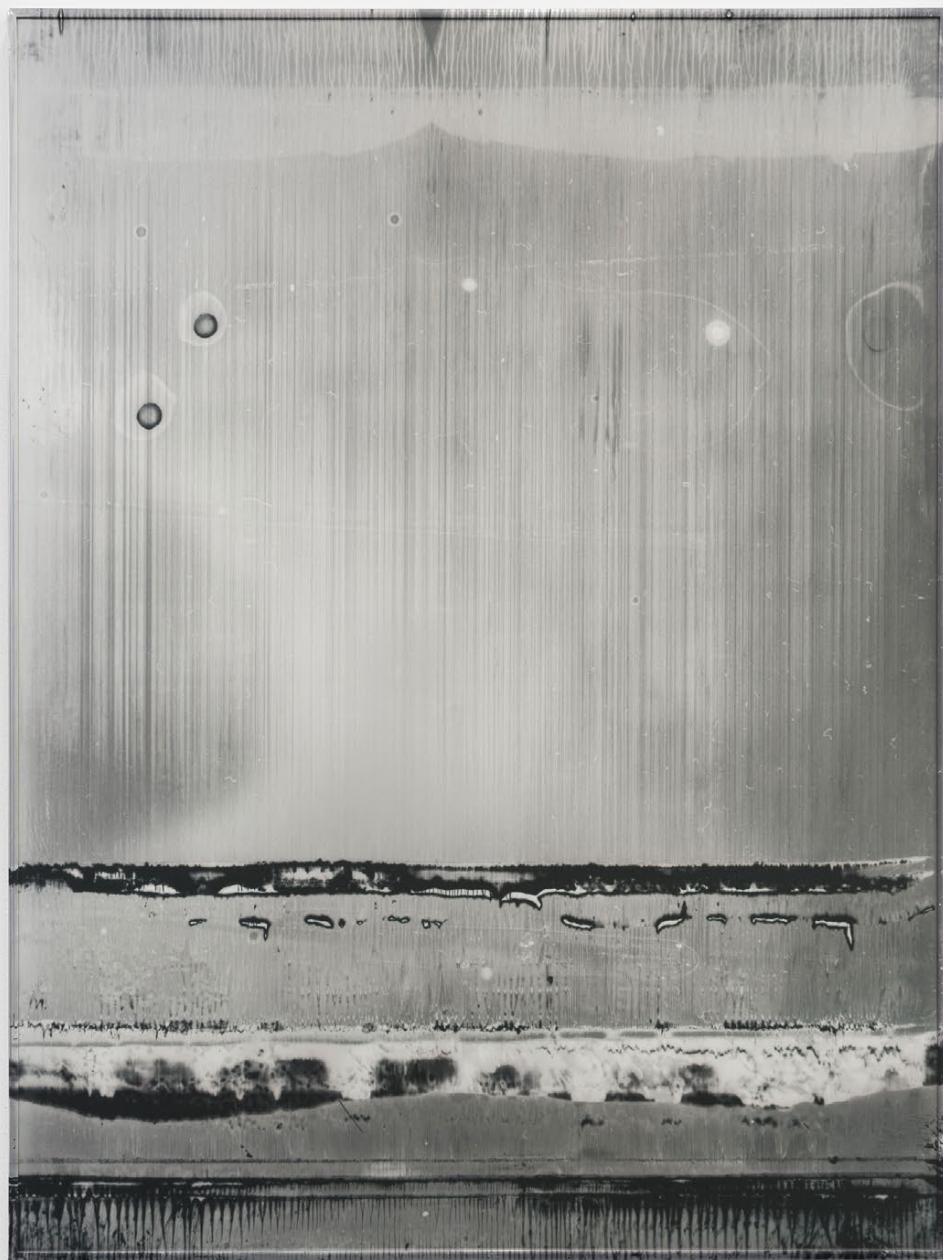


Untitled (Claude Glass 3), 2023

This work by Liz Deschenes made of black glass in an artist wood frame has a convex surface which brings to mind an enlarged Claude glass, the typically pocket-book size visual device used by artists, travelers and connoisseurs of landscape since the 18th-century. The users turned their back on the scene to observe the framed view through the tinted mirror—in a sort of pre-photographic lens—which added the picturesque aesthetic of a subtle gradation of tones.



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

Swipe Set (Graves Light), 2023

UV-cured inkjet print on mirror and aluminum frame

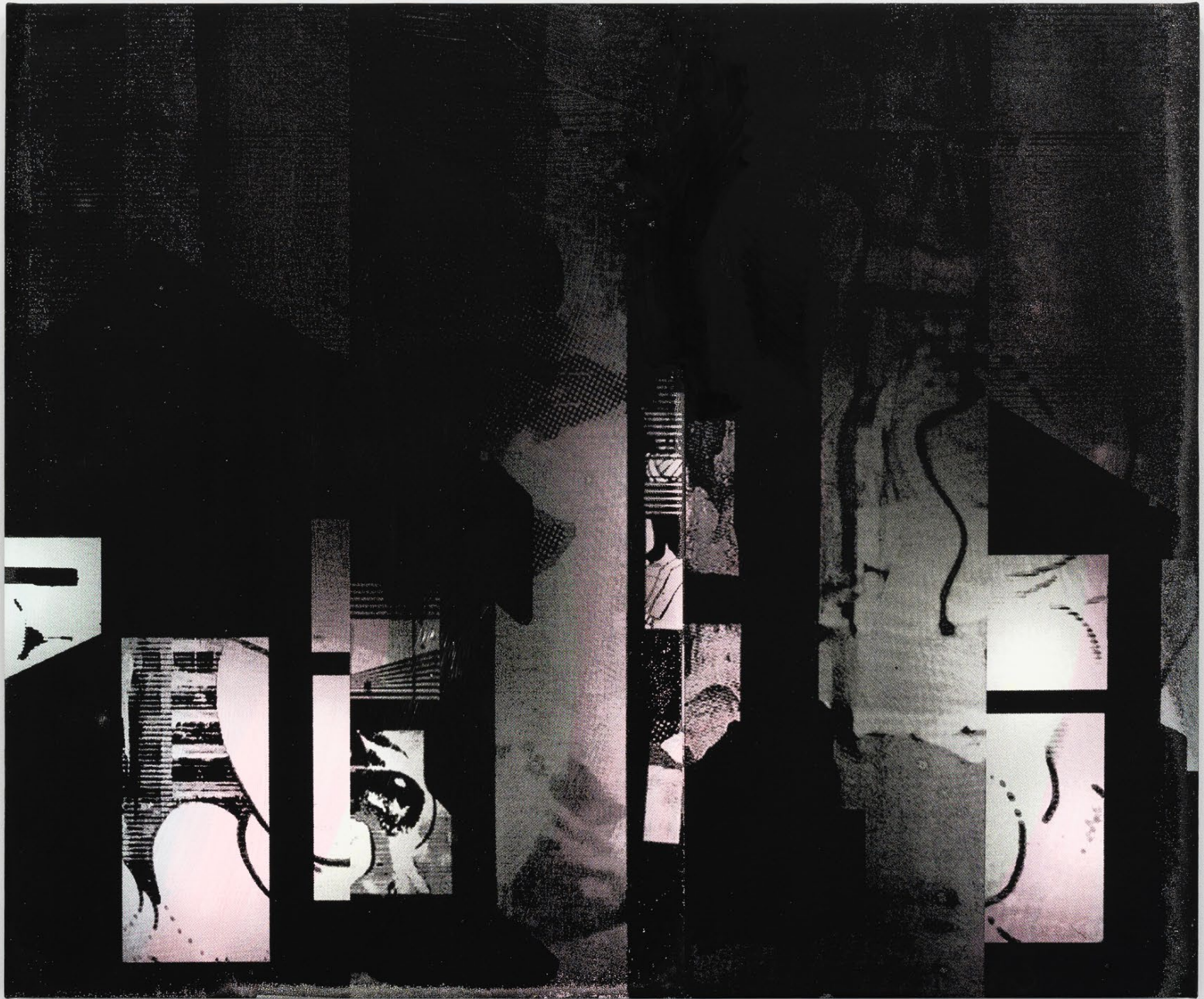
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)

[EQ1794.23]



Swipe Set (Graves Light), 2023 [side view]

At the level of form, the significant achievement in this recent series of works printed on mirror by Eileen Quinlan 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.



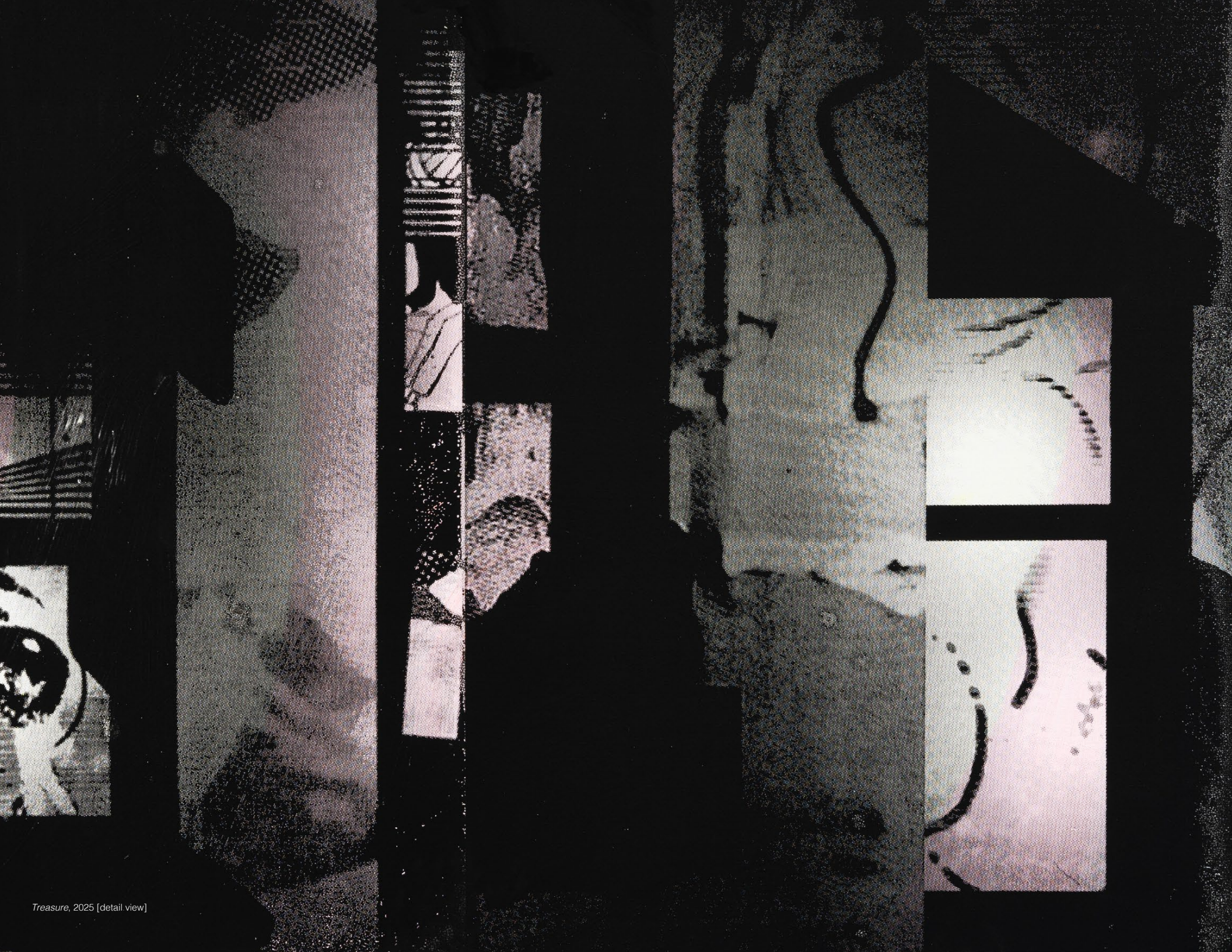
KATE MOSER HALL

Treasure, 2025

Acrylic and Flashe paint on canvas

50 x 60 x 1 1/2 inches (127 x 152.4 x 3.8 cm)

[KH1071.25]



Treasure, 2025 [detail view]

This new work by Kate Mosher Hall is an assemblage of fragments from paintings she produced in 2019. They depict a home filled with smoke.

After the Eaton Fire recently destroyed her house in Altadena, these earlier images take on new significance—what once felt coincidental now seems providential, reflecting the artist's ongoing engagement with non-linear time and memory.



SAM LEWITT
Untitled, 2017

Etching on copper-clad plastic, Asphaltum, steel brackets
Etching: 116 x 19 3/4 inches (294.6 x 50.2 cm)
Brackets: 5 x 22 1/4 x 6 1/4 inches (12.7 x 56.5 x 15.9 cm) each
[SL2131.17]

This series of Sam Lewitt's work follows the industrial production process for flexible heating circuits. A key conceptual underpinning of these etchings is their status as ciphers of environmental stability and the circulation of information. Evident in the work is the artist's process of acid washing by hand the surface of the copper foil bonded to a special plastic substrate to reveal the raw material beneath, as opposed to the normal use of an industrial acid bath to eliminate the resist and reveal the conductive copper.



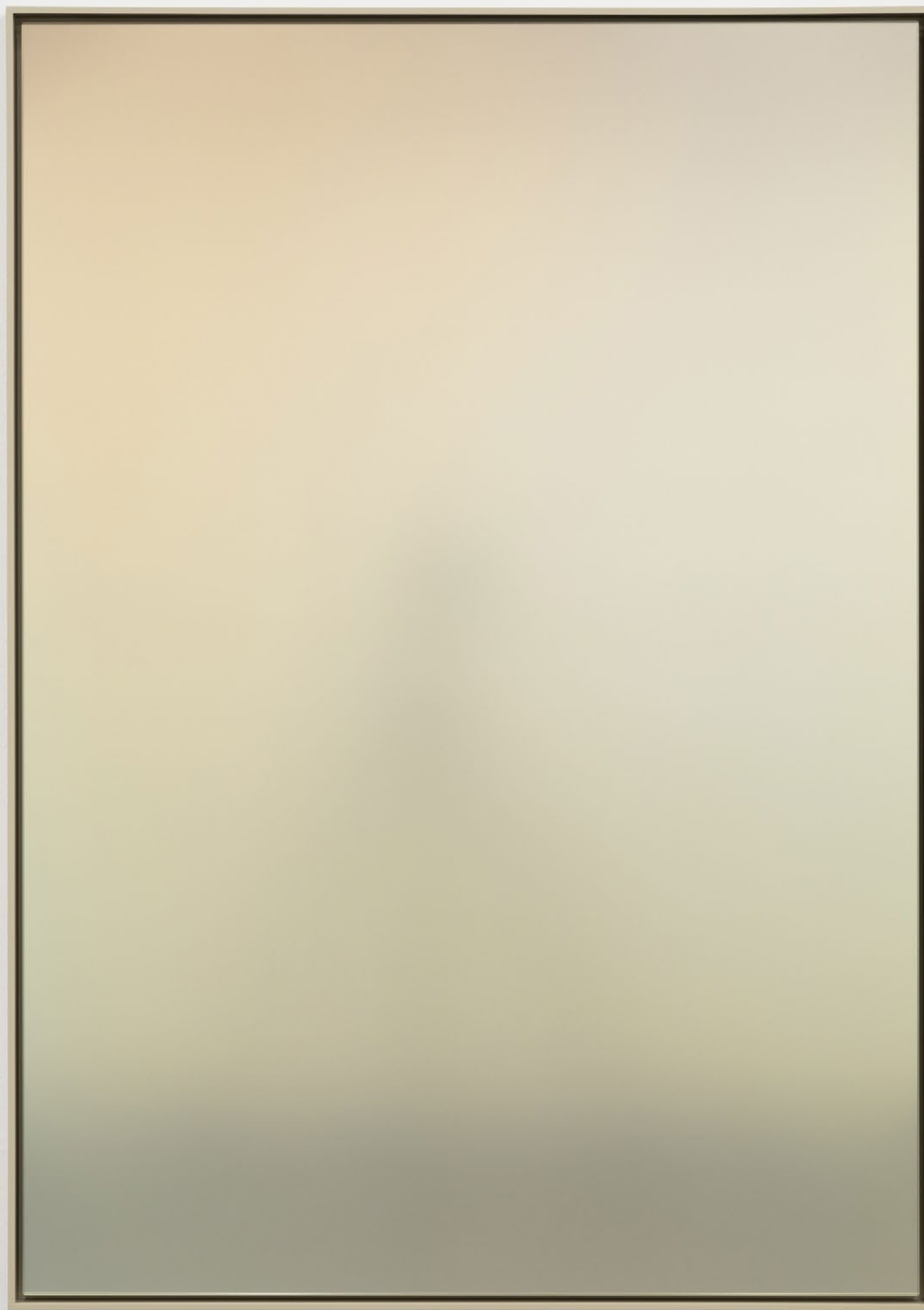
R. H. QUAYTMAN

Ones, Chapter 0.2, 2025

Oil, silkscreen ink, gesso on wood

32 3/8 x 32 3/8 inches (82.2 x 82.2 cm)

[RQ2191.25]



SCOTT LYALL

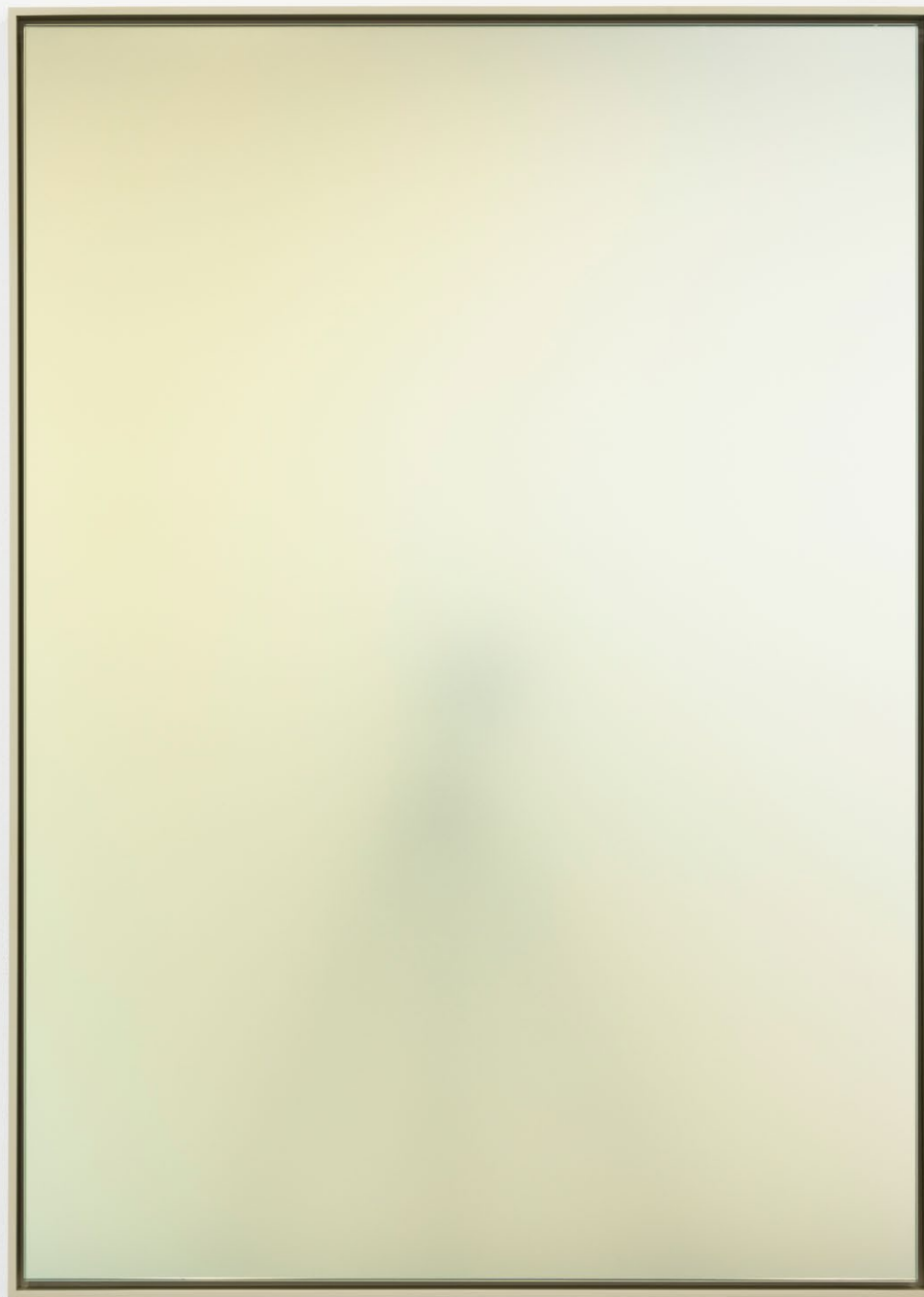
Talent 62, 2022

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

67 1/2 x 48 x 2 inches (171.5 x 121.9 x 5.1 cm)
[SL2328.24]



Talent 62, 2022 [side view]



SCOTT LYALL

Talent 28, 2022

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

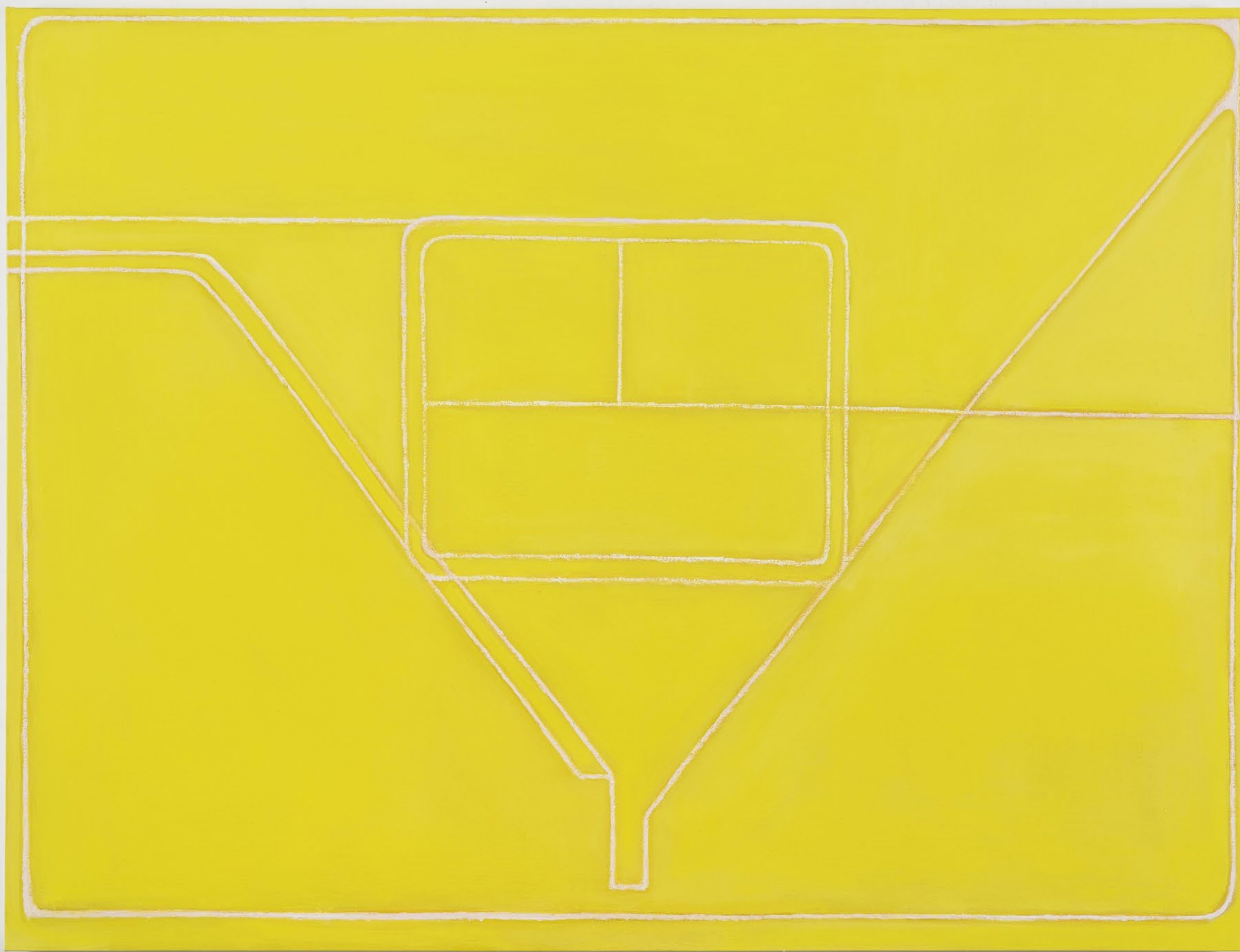
57 3/4 x 41 1/2 x 2 inches (146.7 x 105.4 x 5.1 cm)

[SL2267.22]

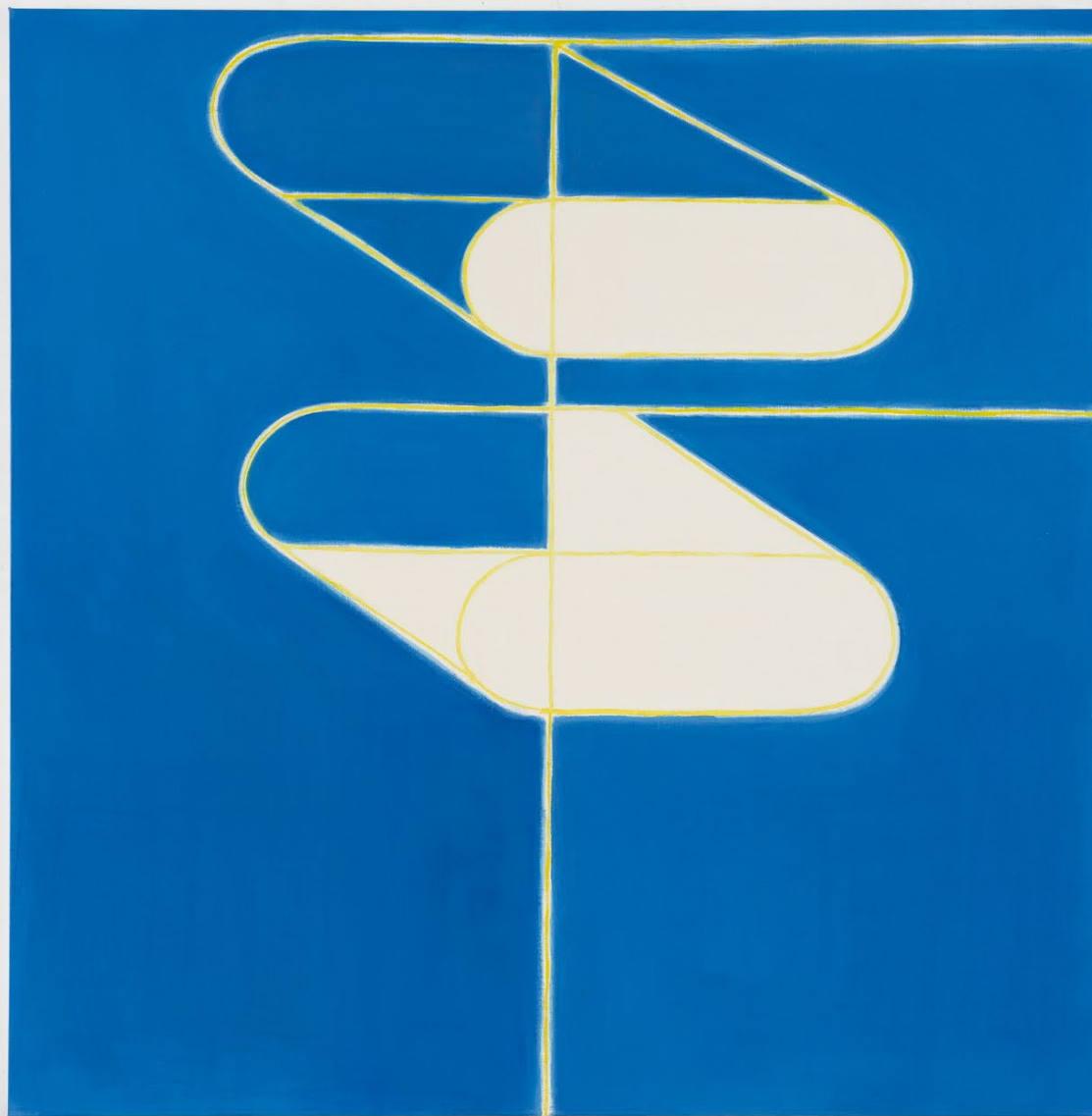


Talent 28, 2022 [side view]

As essentially split-objects, Scott Lyall's *Talents* first exist as immaterial files awaiting output, or their uncertain moment of incarnation onto a sheet of glass, 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 two ghosts of contemporary art: the mirror and the monochrome.



PAUL PAGK
The Meeting Conjunction, 2023
Oil on linen
61 x 80 inches (154.9 x 203.2 cm)
[PP1366.23]



PAUL PAGK
Satis, 2020
Oil on linen
65 x 64 inches (165.1 x 162.6 cm)
[PP1047.20]



NOUR MOBARAK

Recto Verso 3.2 (Yellow Red), 2024/25
Epoxy resin and liquid pigment
36 x 30 x 1/2 inches (91.4 x 76.2 x 1.3 cm)
[NM1030.25]



NOUR MOBARAK

Recto Verso 1.4 (Mycelium Azure), 2024/25

Epoxy resin, liquid pigment, and *Trametes versicolor* mycelium

36 x 30 x 1 3/4 inches (91.4 x 76.2 x 4.4 cm)

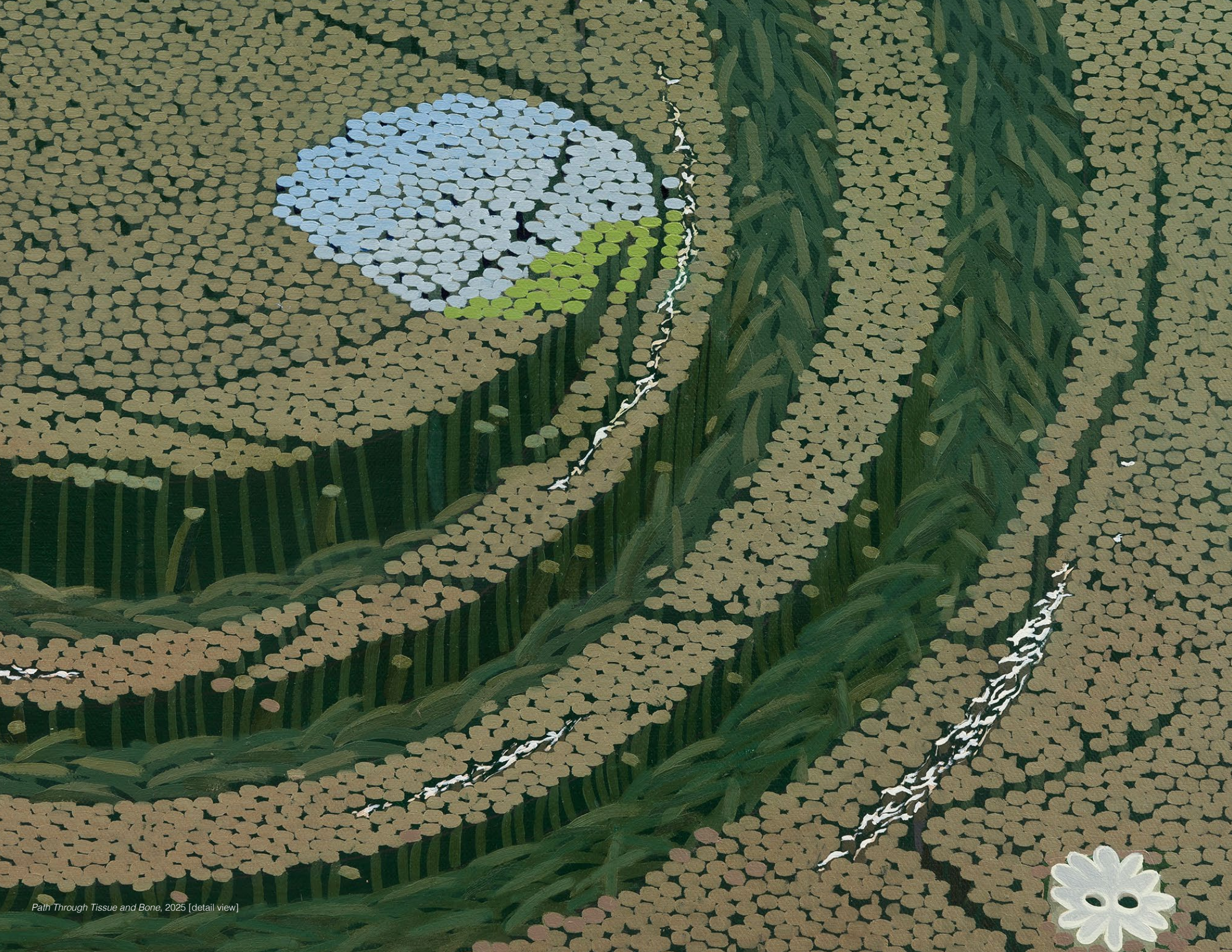
[NM1038.25]

The vibrant liquid pigments Nour Mobarak pours into the translucent resin she shapes into tablets contribute to manifest the raw attributes of the used materials as they mix. The transparency component reveals recto verso the varied thicknesses of the rectangular relief objects installed at a slight remove from the wall.

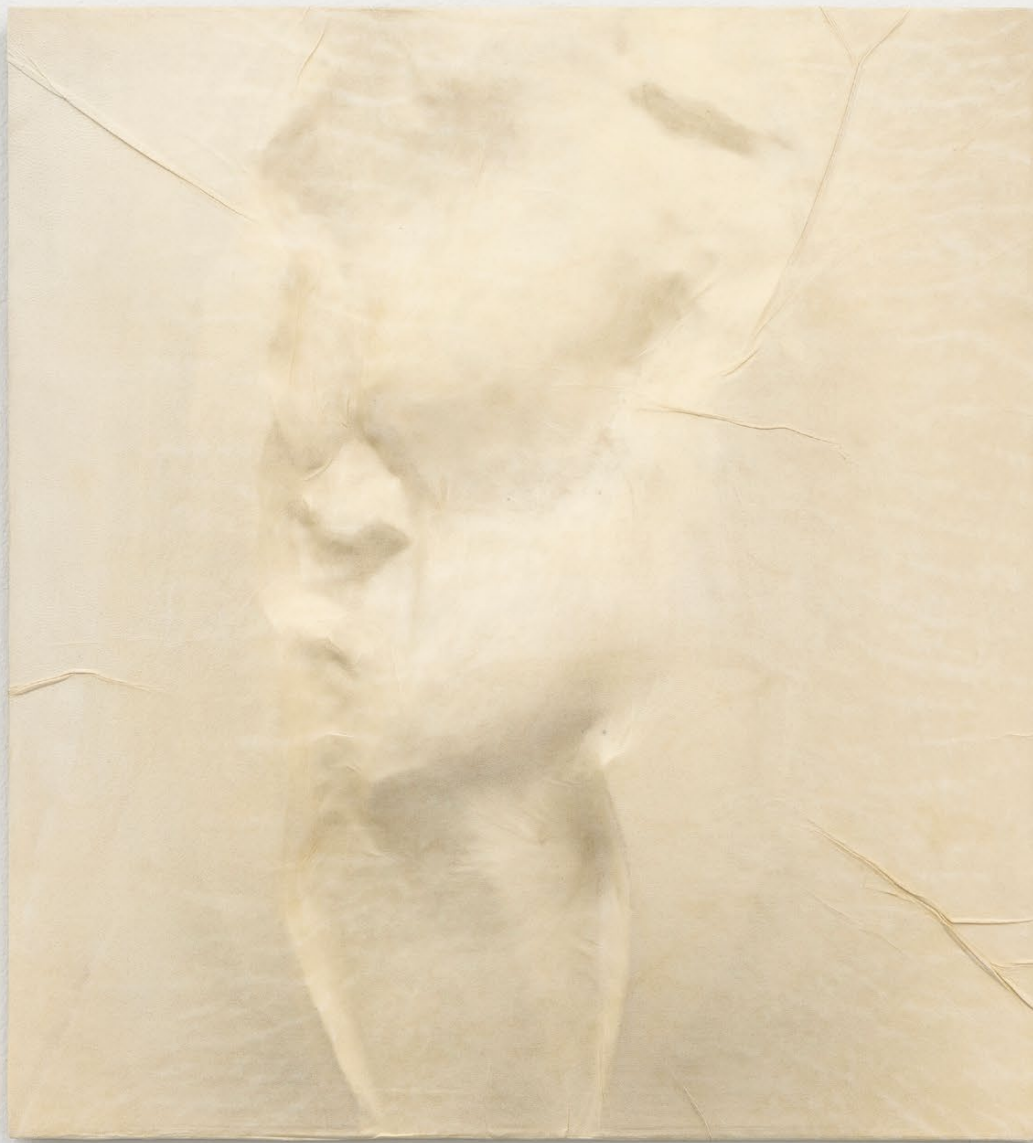
The result of impressing her body into the sensational, yet lifeless epoxy that won't decompose, these works stand in striking contrast to their biotic, mycelium sculpture counterparts. There is a kind of joyous, exuberant immediacy emanating from these colorful pictures, something in the order of the irresistible.



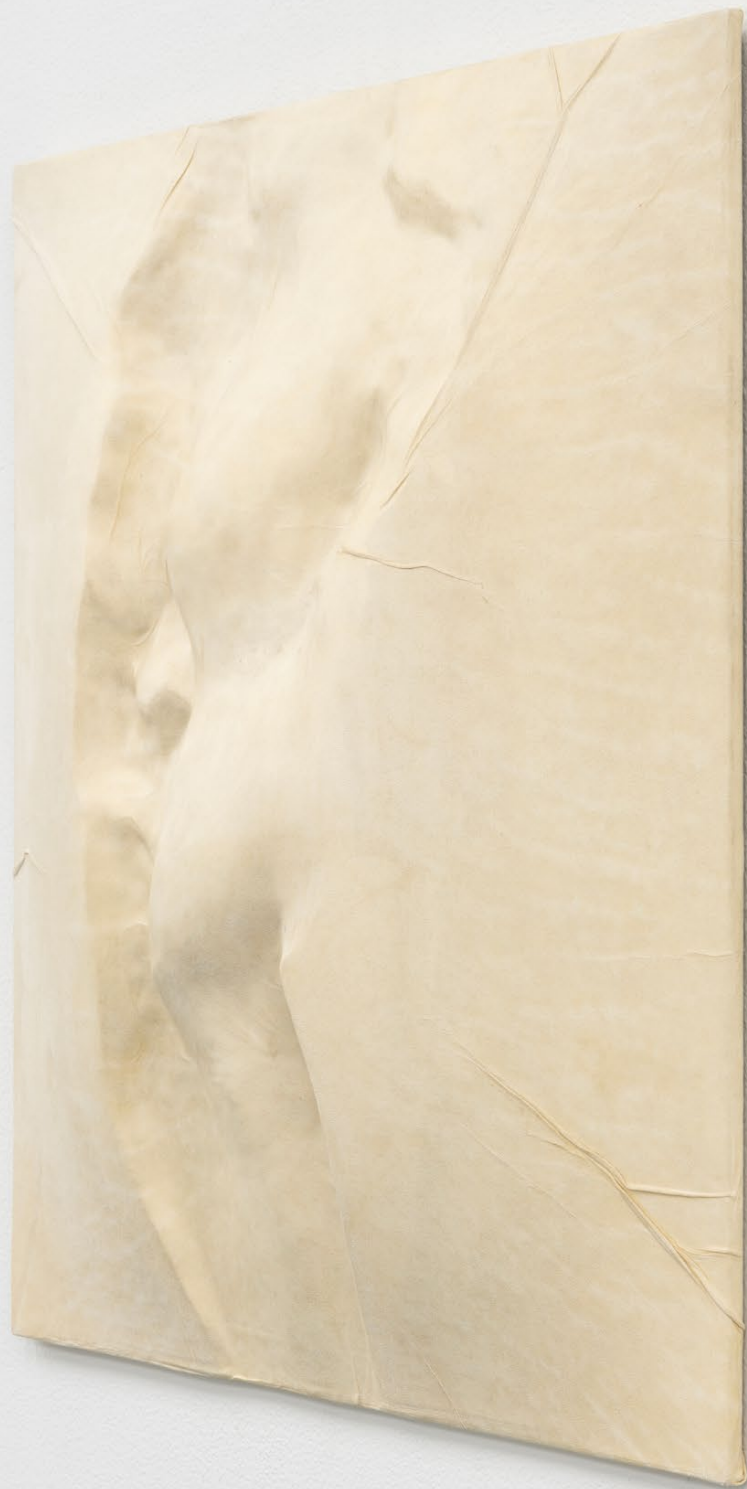
DANA LOK
Path Through Tissue and Bone, 2025
Oil on canvas
21 x 25 inches (53.3 x 63.5 cm)
[DL1160.25]



Path Through Tissue and Bone, 2025 [detail view]



BEAUX MENDES
Untitled, 2024
Sheepskin parchment on CNC-routed MDF
22 x 20 x 2 3/4 inches (55.9 x 50.8 x 6.8 cm)
[BM1178.24]



Untitled, 2024 [side view]



REY AKDOGAN
Subtraction #76, 2025
Fiberglass on wood
16 3/4 x 3 1/2 inches (42.5 x 8.9 cm)
[RA1311.25]



Subtraction #76, 2025 [side view]