

MIGUEL ABREU GALLERY

Art Basel

Hall 2.1 / Booth J2

June 17 – 22, 2025

ALEX CARVER

PAMELA ROSENKRANZ

SCOTT LYALL

R. H. QUAYTMAN

JEAN-LUC MOULÈNE

KATE MOSHER HALL

LIZ DESCHENES

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SAM LEWITT

BLAKE RAYNE

ROCHELLE GOLDBERG

PAUL PAGK

GRANT MOONEY

REY AKDOGAN

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ALEX CARVER

Towards a Progressive Architecture of Human Sacrifice, 2025

Oil on linen

60 1/2 x 78 inches (153.7 x 198.1 cm)

[AC2160.25]



The painting, *Towards A Progressive Architecture of Human Sacrifice*, marks both an extension of the works in my recent exhibition, *Effigy*, and a necessary rupture.

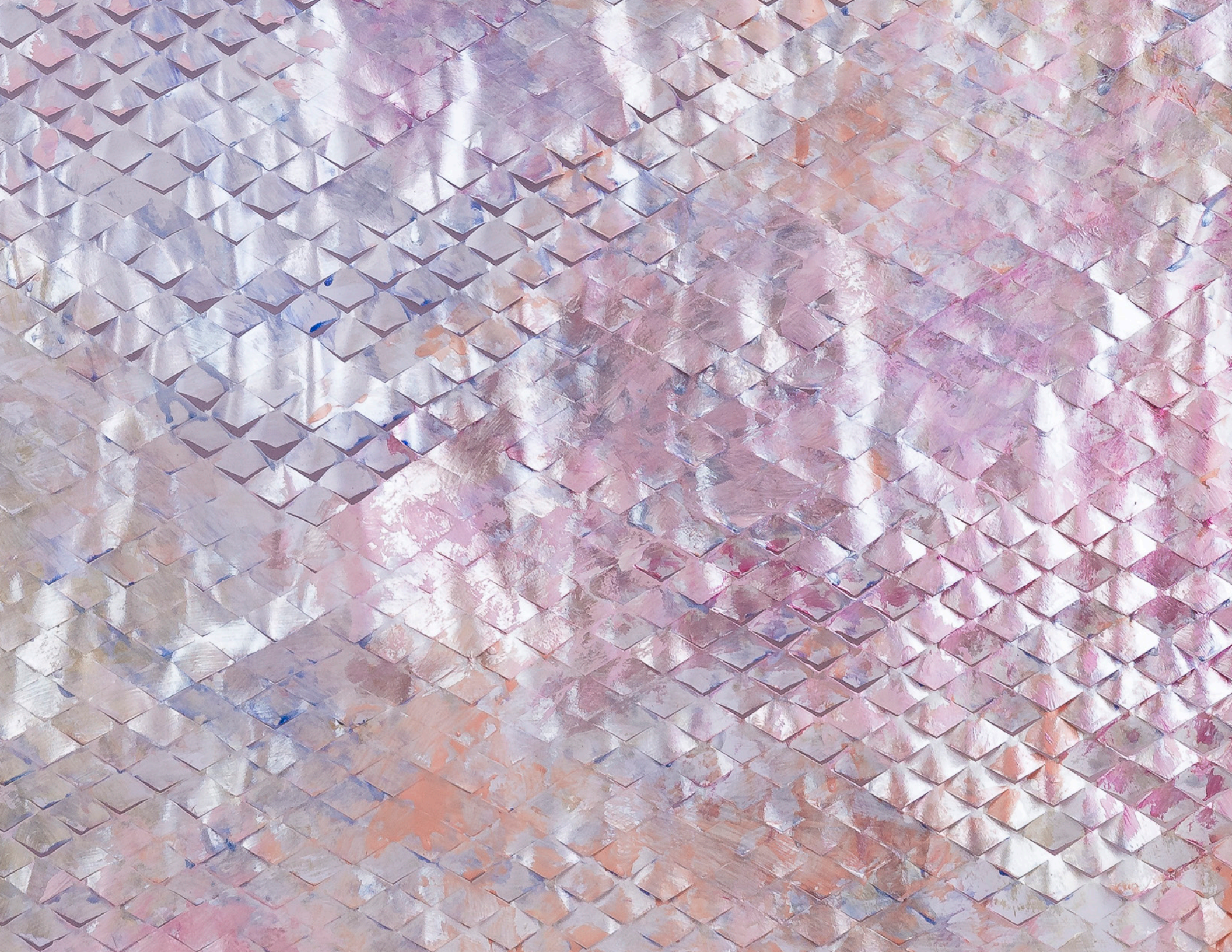
The patent diagram for the air flow control system which undergirds all of the airy landscapes in *Effigy*, appears again, but folds back onto itself as a cartographic space or architectural grid. The painting is decidedly flat and yet oddly dimensional in its spatial effects. From a fold that makes a sharp diagonal crease across the picture plane, human anatomy flickers between spectral traces and fleshy struggle. Two faces rest aside one another in the bottom right of the shadowy fold. An animal eye, likely a bull, stares directly at the viewer with an expression of shock or some other inscrutable emotion. The human face is a fragment, or an interpretation of *The Sacrifice of Isaac* by Caravaggio, which too dissolves.

From the upper edge of the central crease a luminous pink form emerges as a central compositional element. In truth, it's also born from human anatomy—it depicts a rib cage flayed of its skin and musculature opening up towards the horizon, but despite its anatomical reference, it resists easy classification. It is gesture, viscera, light and architecture simultaneously.

— Alex Carver



PAMELA ROSENKRANZ
Healer Scrolls (Armada), 2025
Kirigami cut membrane, tension, pigments, perspex frame
59 x 42 x 2 inches (150 x 106.7 x 5 cm)
[PR1551.25]



In Pamela Rosenkranz's series of *Healer Scrolls*, the substrate is cut in kirigami style and inked with fine brushstrokes. The resulting works have an elusive material quality, oscillating between opaque presence and subtle permeability.



PAMELA ROSENKRANZ

Old Tree (Powers), 2025

3D printed nylon, acrylic paint, sandstone pedestal

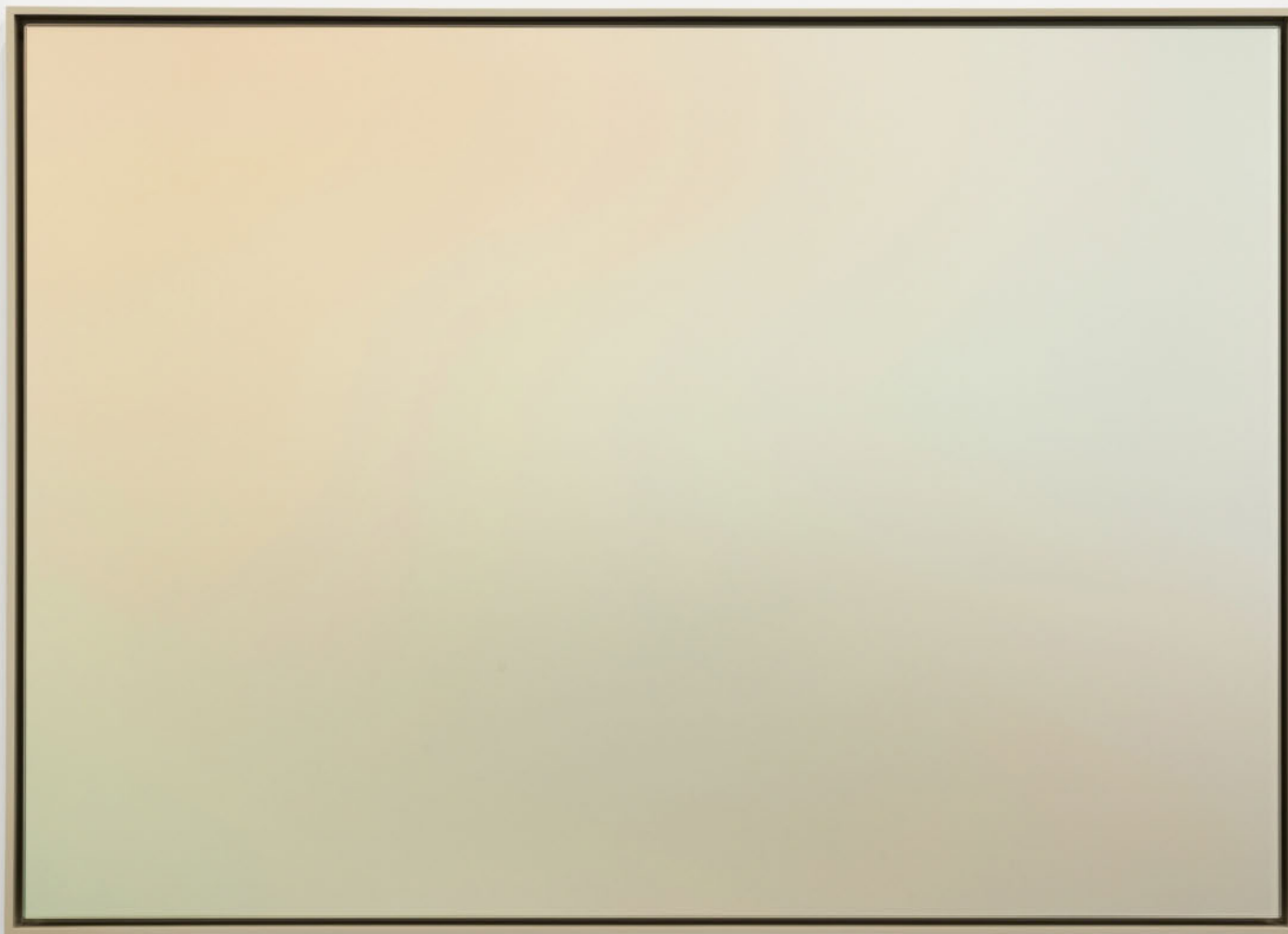
15 3/4 x 13 3/4 x 13 3/4 inches (40 x 35 x 35 cm)

[PR1543.25]



Pamela Rosenkranz's *Old Tree (Powers)* is a “bonsai” version of the artist's monumental *Old Tree*, which was on view on New York City's High Line from 2023–24.

This bright red and pink sculpture animates myriad historical archetypes of the tree of life connecting heaven and earth. The tree's color resembles the branching systems of human organs, blood vessels, and tissue, inviting viewers to consider the indivisible link between human and plant life.



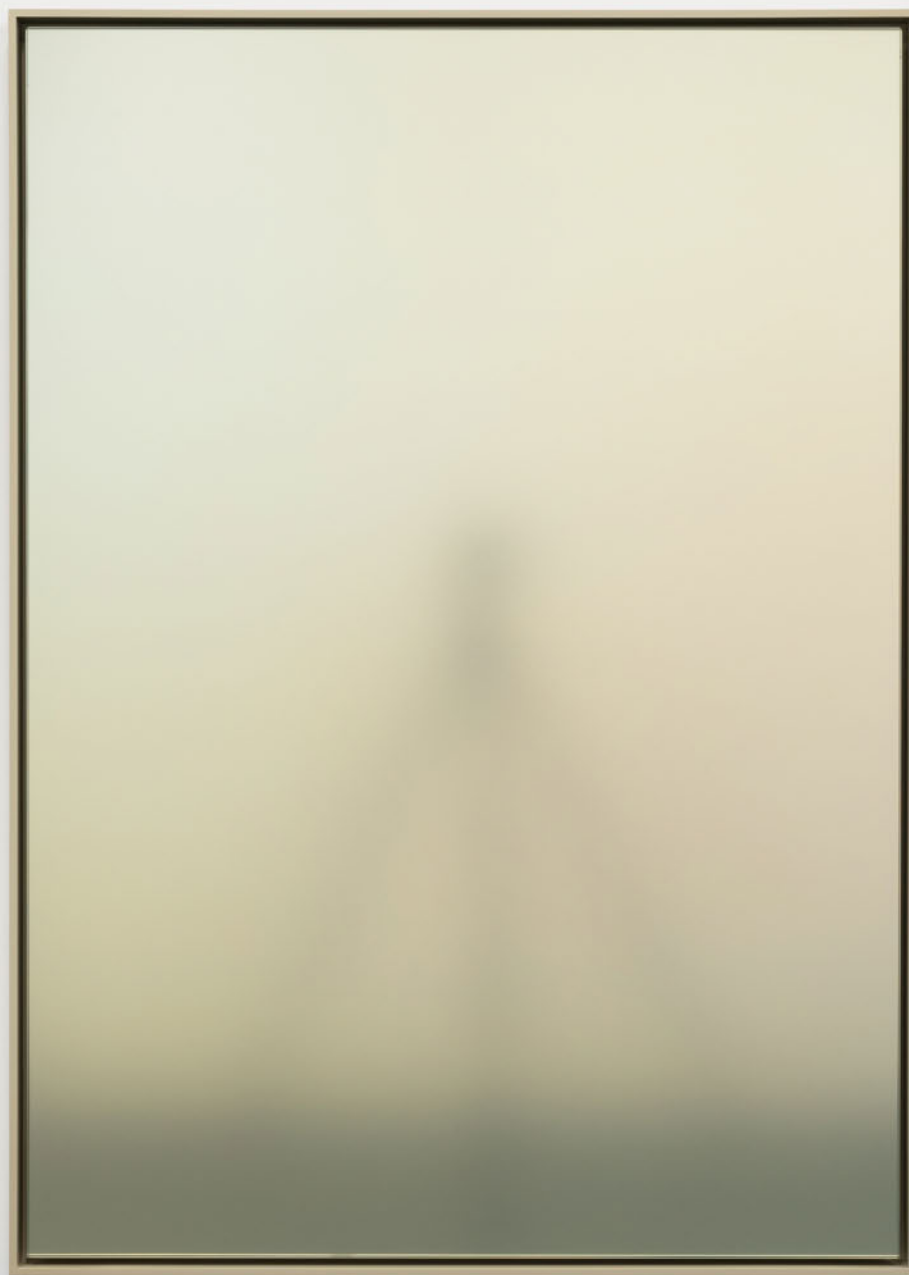
SCOTT LYALL

Talent 70, 2024

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

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

[SL2331.24]



SCOTT LYALL

Talent 63, 2024

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)

[SL2329.24]





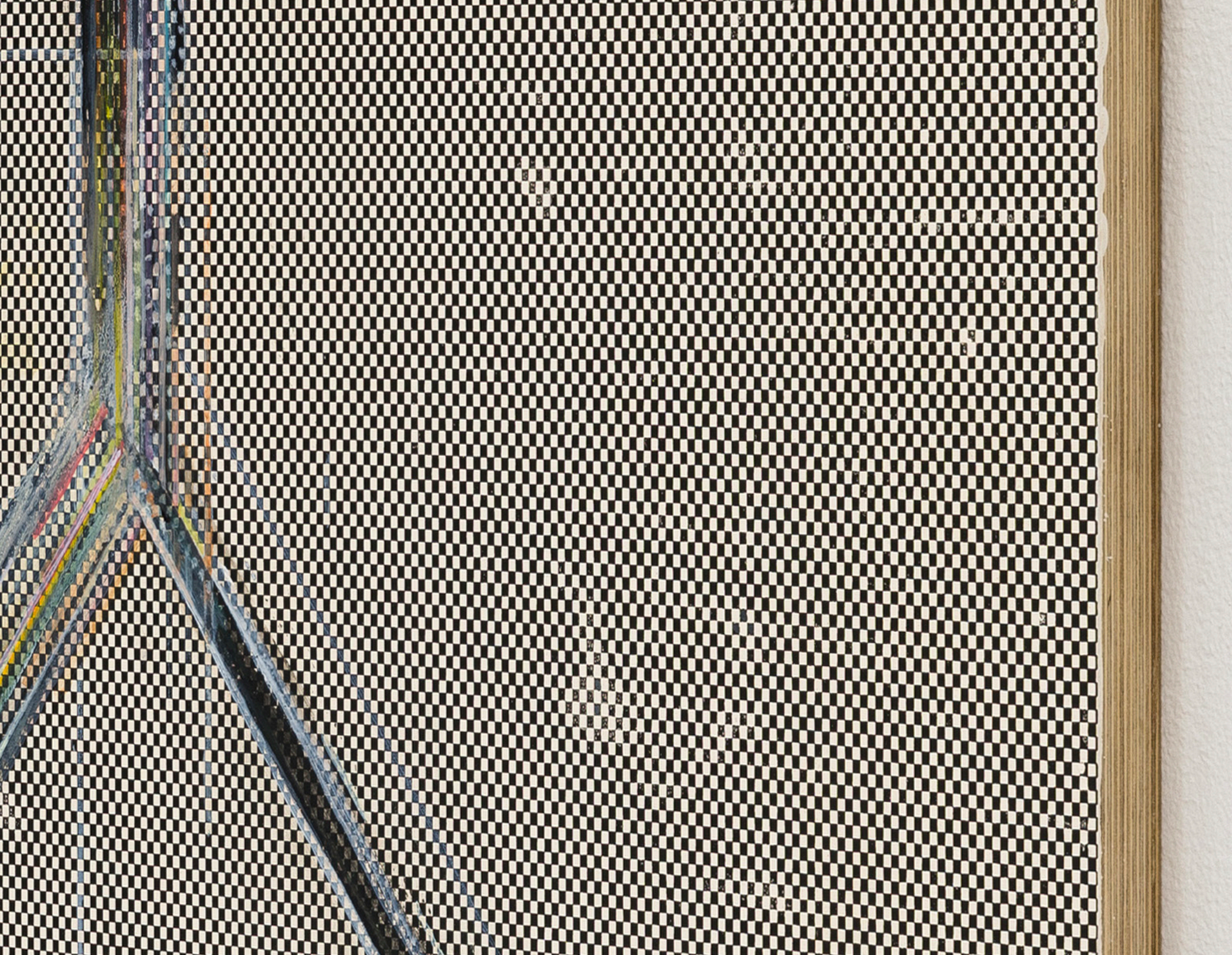
R. H. QUAYTMAN

Ones, Chapter 0.2, 2025

Oil, silkscreen ink, gesso on wood

32 3/8 x 32 3/8 x 1 inches (82.2 x 82.2 x 2.5 cm)

[RQ2191.25]



In this painting, Quaytman begins with a checkered optical screen which seems to have faded and lost some of its retinal efficacy. She proceeds to paint three iterations of her recurring “edge” motif with atypical painterly bravura, making this work akin to an act of painterly emancipation. The edges form either a peace sign or a “Y” shape, depending on which orientation the painting is installed.





R. H. QUAYTMAN

Ones, Chapter 0.2, 2025

Oil, distemper on wood

12 3/8 x 7 5/8 x 3/4 inches (31.4 x 19.4 x 1.9 cm)

[RQ2224.25]



R. H. QUAYTMAN

Ones, Chapter 0.2, 2025

Oil, distemper, gesso on wood

7 5/8 x 7 5/8 x 3/4 inches (19.4 x 19.4 x 1.9 cm)

[RQ2238.25]



JEAN-LUC MOULÈNE

Ténèbres, Marseille, August, 2024

Glass

13 3/8 x 26 3/4 x 16 7/8 inches (34 x 68 x 43 cm)

[JM1991.24]



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)

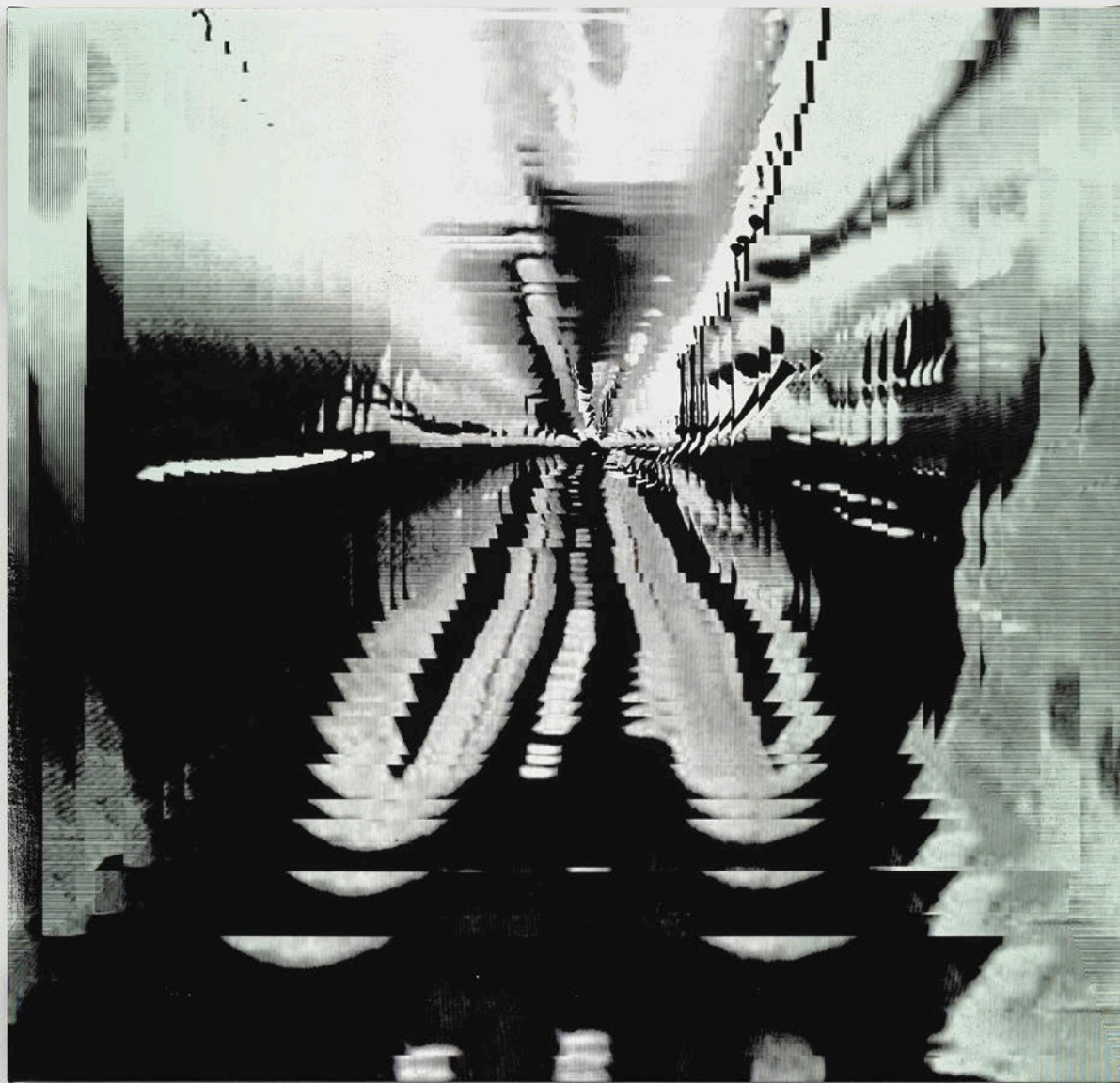
Edition of 3 + 2 APs

[JM1942.23]



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

In *Figure et fond (tibia)*, 2023, 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.



KATE MOSHER HALL

7 million, 2025
Acrylic and Flashe paint on canvas
52 x 50 inches (132.1 x 127 cm)
[KH1072.25]



© 1999 by [illegible]

In *7 million*, Kate Mosher Hall reflects on the instability of perception and memory, drawing on a curiosity about brain imaging and neuroplasticity. Though the source image is not anatomical, its mirrored composition evokes the structure of cranial hemispheres, inviting associative leaps rather than literal readings. The image hovers between impression and recollection, shaped as much by what is remembered as by what is seen. Over time, perception bends; memory loosens; what once felt clear becomes refracted through layers of projection and doubt. Exact repetition becomes impossible—each encounter shifts, generating something anew. In this porous space between recognition and invention, the painting unfolds like a recurring thought—familiar but never quite the same.





LIZ DESCHENES

Untitled (Gorilla Glass Orange 75), 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 in (149 x 73.7 cm)

Edition of 2 + 1 AP

[LD1500.23]





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)

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

Edition of 2 + 1 AP

[LD1517.23]



In this 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.



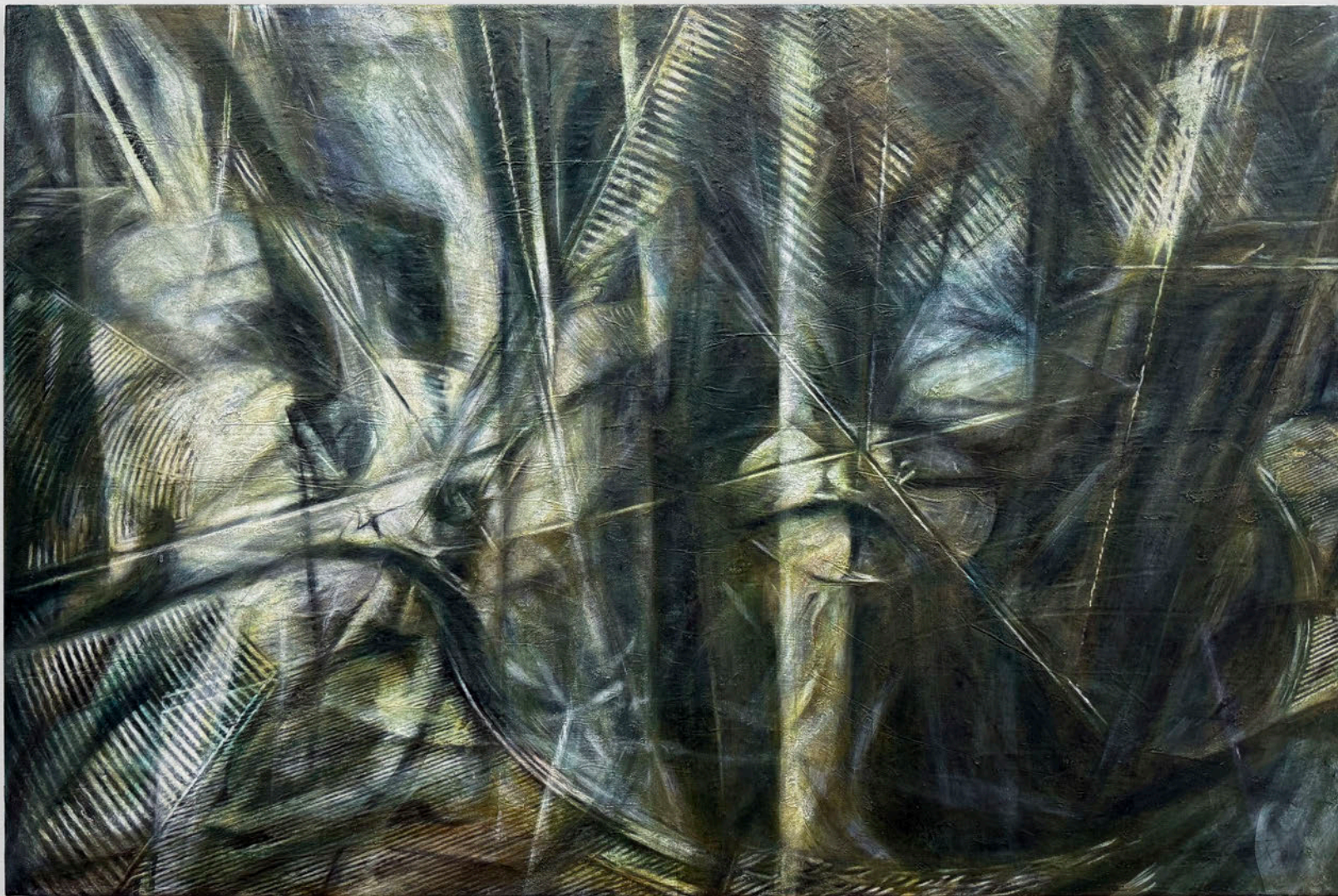
DANA LOK
Loom, 2024
Oil on canvas
70 x 90 inches (177.8 x 228.6 cm)
[DL1135.24]





In *Loom*, Dana Lok visualizes the entanglement of thought, speech, and cognition as they converge in a surreal interface. The painting stages a soft, architectural brainscape where syllables form from sound, and sound emerges from the body. Yellow steps, inscribed with looping text, rise and fold like neural pathways or vocal tracts—presented as a theater for the transmutation of sound into meaning.

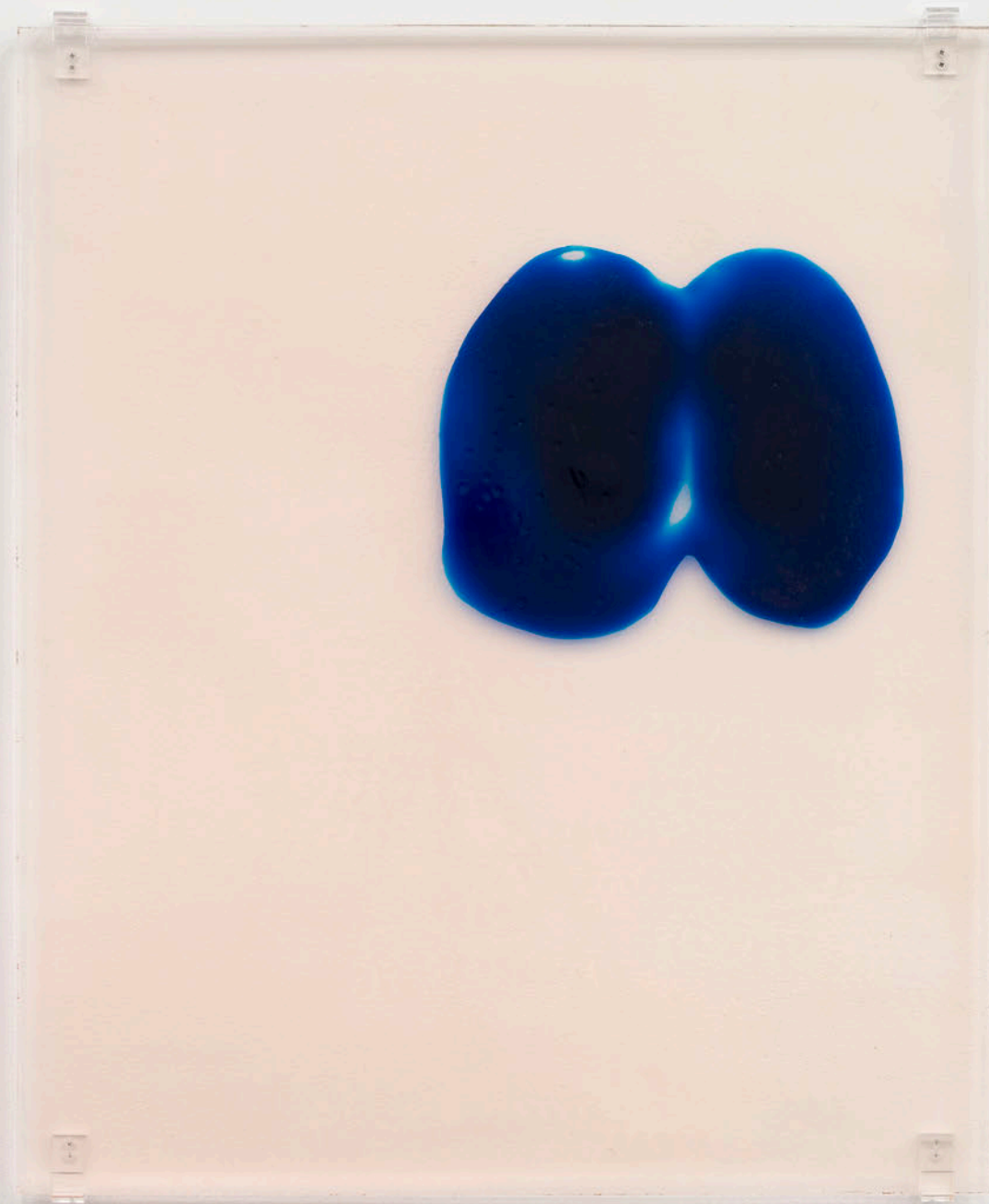
Lok teases the slippery gap between thought and articulation, conjuring the moment when an idea morphs into utterance, and muscle and mind collaborate toward intelligibility. Here, language is not linear but recursive, not transparent but enchanted. Our labyrinth of neural circuitry reverberate with a currency that transmutes private thought into public statement.



RAHA RAISSNIA
Black, Heavy Tresses, 2025
Oil and acrylic on linen
31 7/8 x 48 inches (81 x 122 cm)
[RR1405.25]



RAHA RAISSNIA
Yoreh, 2025
Oil and acrylic on linen
16 1/2 x 60 1/4 inches (42 x 153 cm)
[RR1404.25]



NOUR MOBARAK

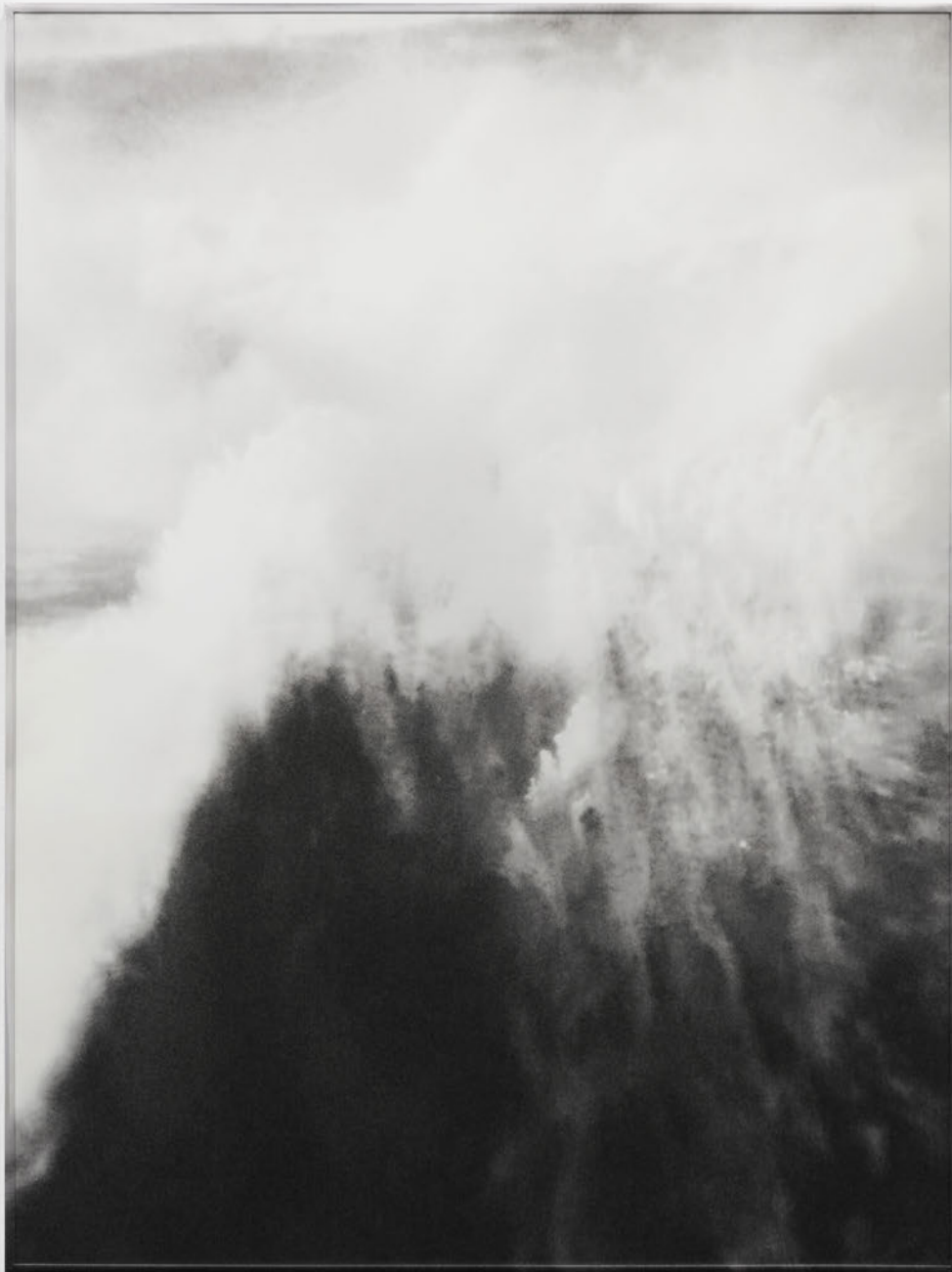
Recto Verso 2.1 (Blue Pink), 2024/25

Epoxy resin and liquid pigment

36 x 30 x 7/8 inches (91.4 x 76.2 x 2.2 cm)

[NM1035.25]





EILEEN QUINLAN

Shut-in Set (Sour Times), 2025

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)

[EQ1832.25]



Shut-in Set (Sour Times), 2025 [side view]

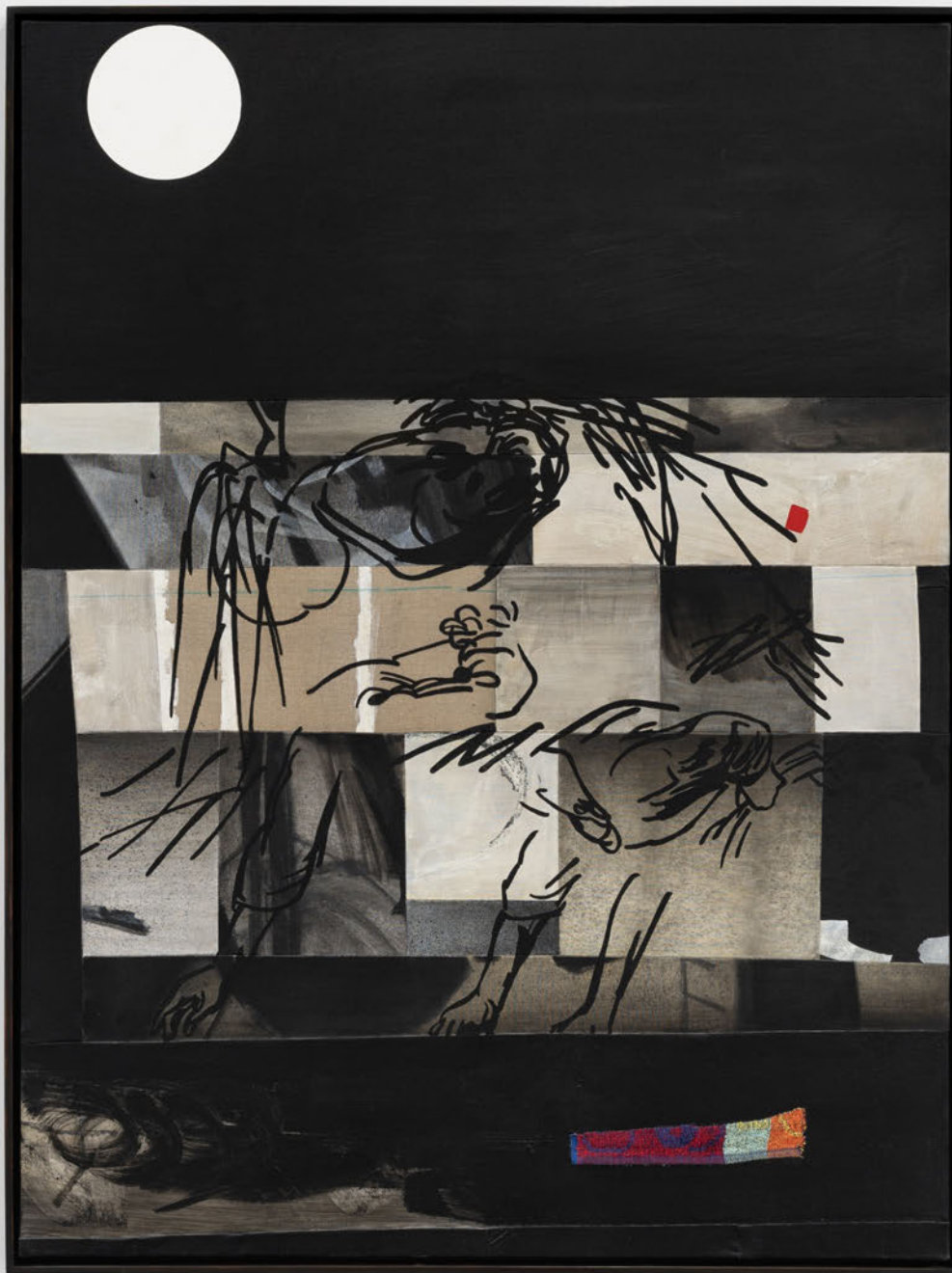
“The *Shut-in Set* is a series of stills shot off a flat-screen TV using a digital camera while watching the film *The Lighthouse*. The blinds in my living room are reflecting off the TV while the film is playing. In this case, the digital picture was slightly manipulated with an image processing software 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.



SAM LEWITT
*Heater Scheme (all things exchanged for fire and fire for all
things like wares exchanged for gold and gold for wares), 2016*
Etching on copperclad plastic, asphaltum, blind assembly nuts
72 x 48 inches (183 x 122 cm)
[SL1337.16]



BLAKE RAYNE

Untitled Painting, 2025

Oil, acrylic, spray paint, printed synthetic fabric on canvas
and linen, nylon thread, artist's frame

Framed: 61 1/2 x 46 1/2 x 2 inches (156.2 x 118.1 x 5.1 cm)
[BR1606.25]



In his latest series of works, which Blake Rayne refers to as “composite paintings,” the artist sews together sections of preexisting painted canvas into newly constructed pictures. In *Untitled Painting* (2025), a black monochrome rectangle with a white disk on the upper left of the composition reads as a geometric absolute—a divine abstraction—while a loose and shifting line of cloth at the bottom offers a sample of perpetual transformation positioned below a seemingly exploded figure inspired by a Jean-François Millet sketch for his painting, *The Gleaners*. This renowned realist painting from the 19th century can be considered an allegory of contemporary painting itself. Drawn in pencil, undated and removed from his notebook, framed and in the Louvre collection, it was later utilized as an orthogonal structure by Van Gogh in his painting, *The Reaper (after Millet)*.

The constructivist aim of Rayne’s work is faded by an overall layer of darkening varnish, which brings an effect of dusk to the viewing experience. The gleaner, painted in black strokes, intensifies the distinctive shadowy atmosphere of the work.



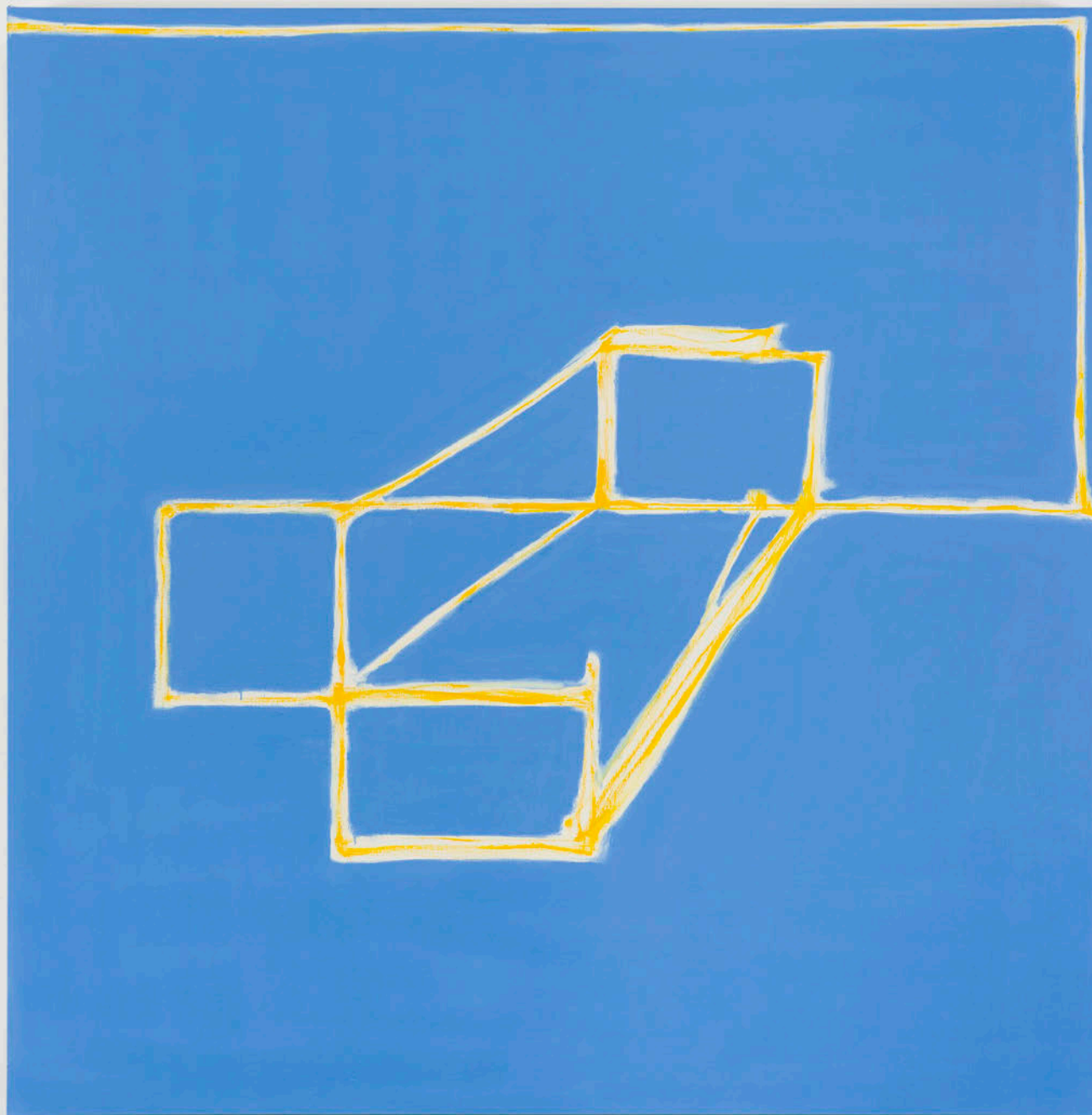
ROCHELLE GOLDBERG

Icon, is (IX), 2025

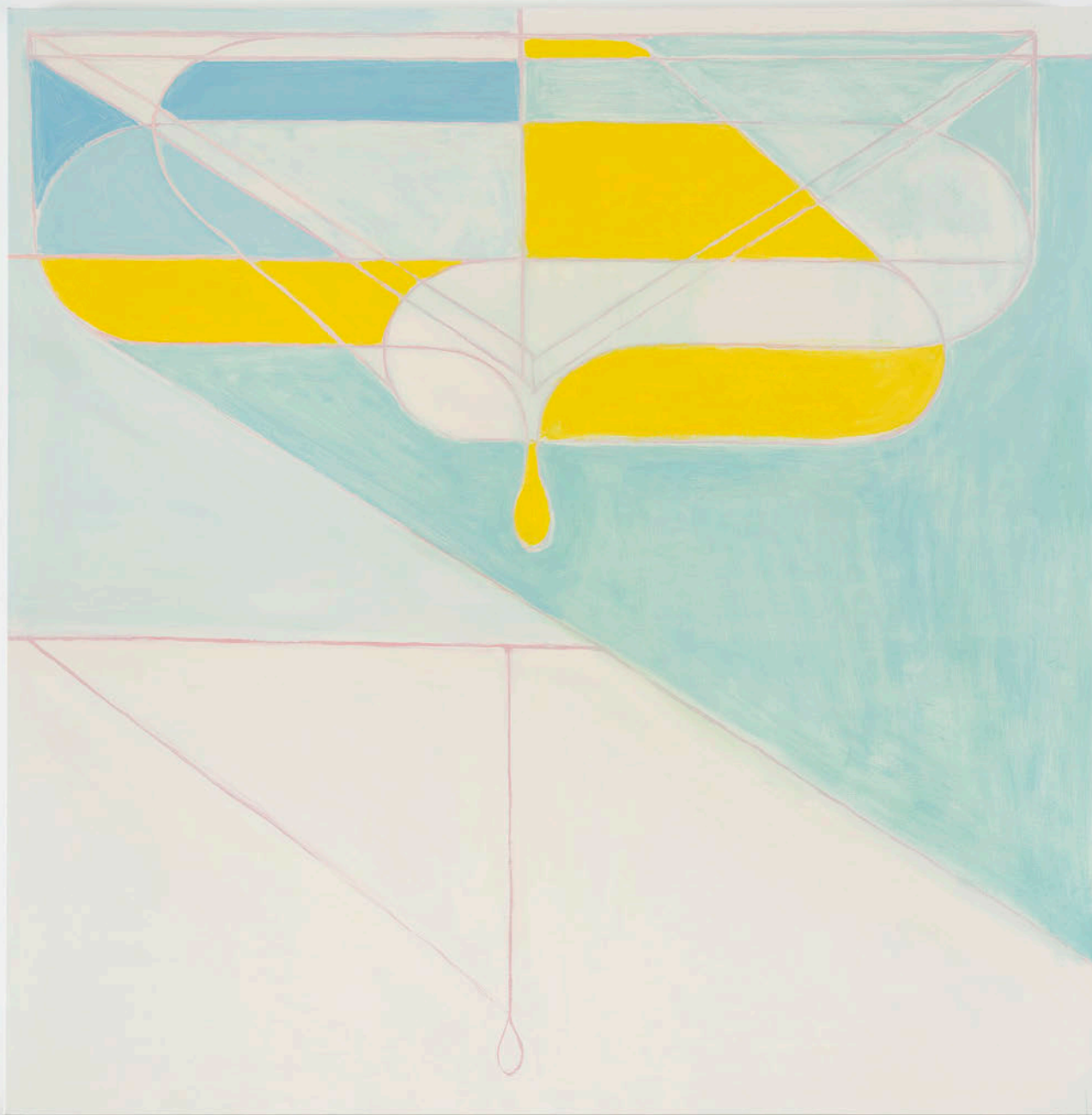
Glazed ceramic

10 5/8 x 11 x 9 inches (27 x 28 x 23 cm)

[RG1367.25]

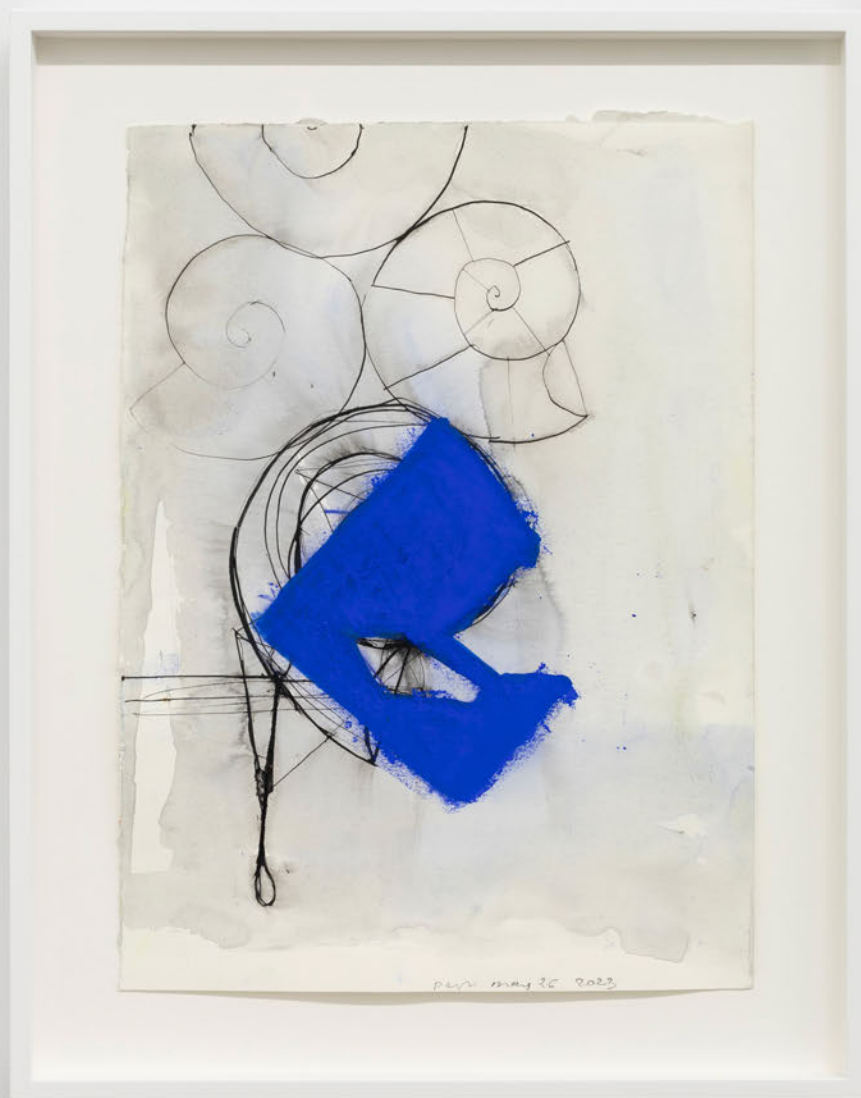


PAUL PAGK
The Pier, 2021
Oil on linen
65 x 64 inches (165.1 x 162.6 cm)
[PP1048.21]



PAUL PAGK
Let's In The Road, 2020
Oil on linen
65 x 64 inches (165.1 x 162.6 cm)
[PP1051.20]

The pictorial rhythms inherent in Paul 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

Untitled, 2023

Ink, gouache, and dry pastel on paper
15 x 11 inches (38.1 x 27.9 cm)

Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)
[PP1357.23]



PAUL PAGK

Untitled, 2023

Watercolor, dry pastel, and pencil on paper
15 x 11 inches (38.1 x 27.9 cm)

Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)
[PP1344.23]



PAUL PAGK
Untitled, 2022
Oil and dry pastel, watercolor, and pencil on paper
15 x 11 inches (38.1 x 27.9 cm)
Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)
[PP1134.22]



PAUL PAGK
Untitled, 2023
Watercolor, gouache, dry pastel, and pencil on paper
15 x 11 inches (38.1 x 27.9 cm)
Framed: 18 3/4 x 14 3/4 inches (47.6 x 37.5 cm)
[PP1359.23]



GRANT MOONEY

cation c. (ix), 2024

Electroplated steel, silver, brass, neodymium

8 1/2 x 12 1/2 x 2 inches (21.6 x 31.8 x 5.1 cm)

[GM1087.24]





REY AKDOGAN
Subtraction #78, 2025
Fiberglass, acrylic, resin on wood
16 3/4 x 3 1/2 inches (42.5 x 8.9 cm)
[RA1313.25]

On View

R. H. QUAYTMAN

Ones, Chapter 0.2

May 8 — June 28, 2025

88 Eldridge Street, New York

Sequence 10: one work, one week

BLAKE RAYNE

April 1 — June 14, 2025

36 Orchard Street, New York