

MIGUEL ABREU GALLERY

FRIEZE NEW YORK

Stand A11

May 13 - 17, 2026

ALEX CARVER

NOUR MOBARAK

LIZ DESCHENES

ROCHELLE GOLDBERG

GRANT MOONEY

KATE MOSHER HALL

JEAN-LUC MOULÈNE

R. H. QUAYTMAN

EILEEN QUINLAN

PAMELA ROSENKRANZ

BLAKE RAYNE

SCOTT LYALL

RAHA RAISSNIA

PAUL PAGK

DANA LOK



ALEX CARVER
The Fragile Masculine Ideal (After Wound Man), 2026
Oil on linen
78 x 64 1/4 inches (198.1 x 163.2 cm)
[AC2169.26]







ALEX CARVER

The Folded Satyr, 2025

Oil on linen

55 7/8 x 78 3/4 inches (142 x 200 cm)

[AC2159.25]



In *The Folded Satyr*, Alex Carver revisits the myth of Marsyas—the satyr who dared to challenge Apollo to a musical contest and, upon losing, was flayed alive. Rather than depicting the act itself, Carver captures the moment when the body implodes under its own transformation. The figure appears doubled and contorted, its limbs collapsing inward as flesh merges with the surrounding ground. Lines, shadows, and veins weave through the surface, folding the body into its own undoing. The image feels compressed and turbulent, as if the skin of the painting were struggling to contain what it reveals.

Alex Carver's solo exhibition, The Knot, is on view at Miguel Abreu Gallery, New York through May 9.



ROCHELLE GOLDBERG

Intralocator: towards an attraction, 2020

Bronze, eyeshadow, and pillow

68 x 10 1/4 x 18 1/8 inches (172.7 x 26.7 x 46 cm)

Edition of 3 + 1 AP

[RG1256.20]



Intralocutor: towards an attraction, 2020 [detail]

In Goldberg's work, the idea of myth plays the central role of perpetually repeated and retold stories, providing a departure from the perceptual world and marking the threshold of the spiritual and the preternatural. Her series of *Intralocutor* statues takes this theme as a model for regenerative creation. Drawing from art historical sources as well as literary and religious texts, Goldberg gives shape to the idea of femininity developed over centuries. The *Intralocutors* are at once of this world and of another, a composite form bearing the scars of history while endowed with the persistence of the sacred and unknowable.



NOUR MOBARAK

Recto Verso 5.2 (Clear Cornflower), 2024/26

Epoxy resin and liquid pigment

36 x 30 x 1 inches (91.4 x 76.2 x 2.5 cm)

[NM1084.26]



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.

Nour Mobarak's work is on view at the Whitney Biennial, New York through August 23.



LIZ DESCHENES
Stereograph #35, 2019
Silver-toned photogram mounted on Dibond
Two parts, each: 84 x 5 inches (213.4 x 12.7 cm)
Overall dimensions: 84 x 7 x 4 7/8 inches (213.4 x 17.8 x 12.4 cm)
[LD1452.19]

Deschenes' *Stereographs* are sculptural objects produced by two narrow photograms conjoined in angular forms. Visually alluding to the bellows of a large-format camera, these works act as architectural interventions, reframing the spatial conditions in which they are installed. Drawing on stereoscopy—an outmoded image production technique that places two nearly identical pictures at equal distance from the eye, mixing mechanical and natural seeing to create the illusion of three-dimensionality—the *Stereographs* translate the planar nature of a photograph into the relational experience of a sculptural work.

Peter Hujar / Liz Deschenes: *Persistence of Vision* is on view at *Gropius Bau, Berlin*, through June 28.



GRANT MOONEY

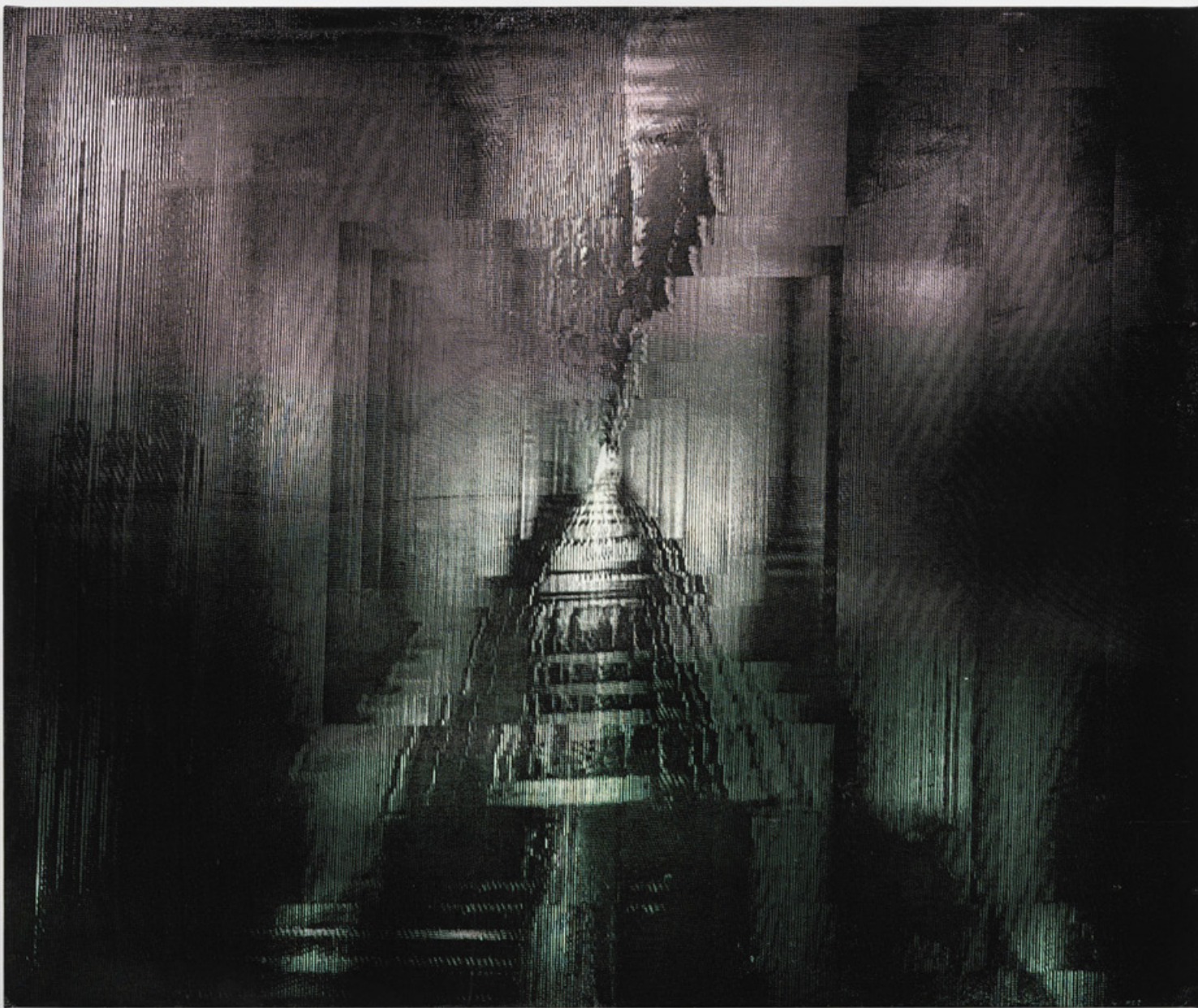
Cation c. (xiii), 2025

Electroplated steel, silver, brass, neodymium
8 1/2 x 12 1/2 x 2 inches (21.6 x 31.8 x 5.1 cm)
[GM1097.25]

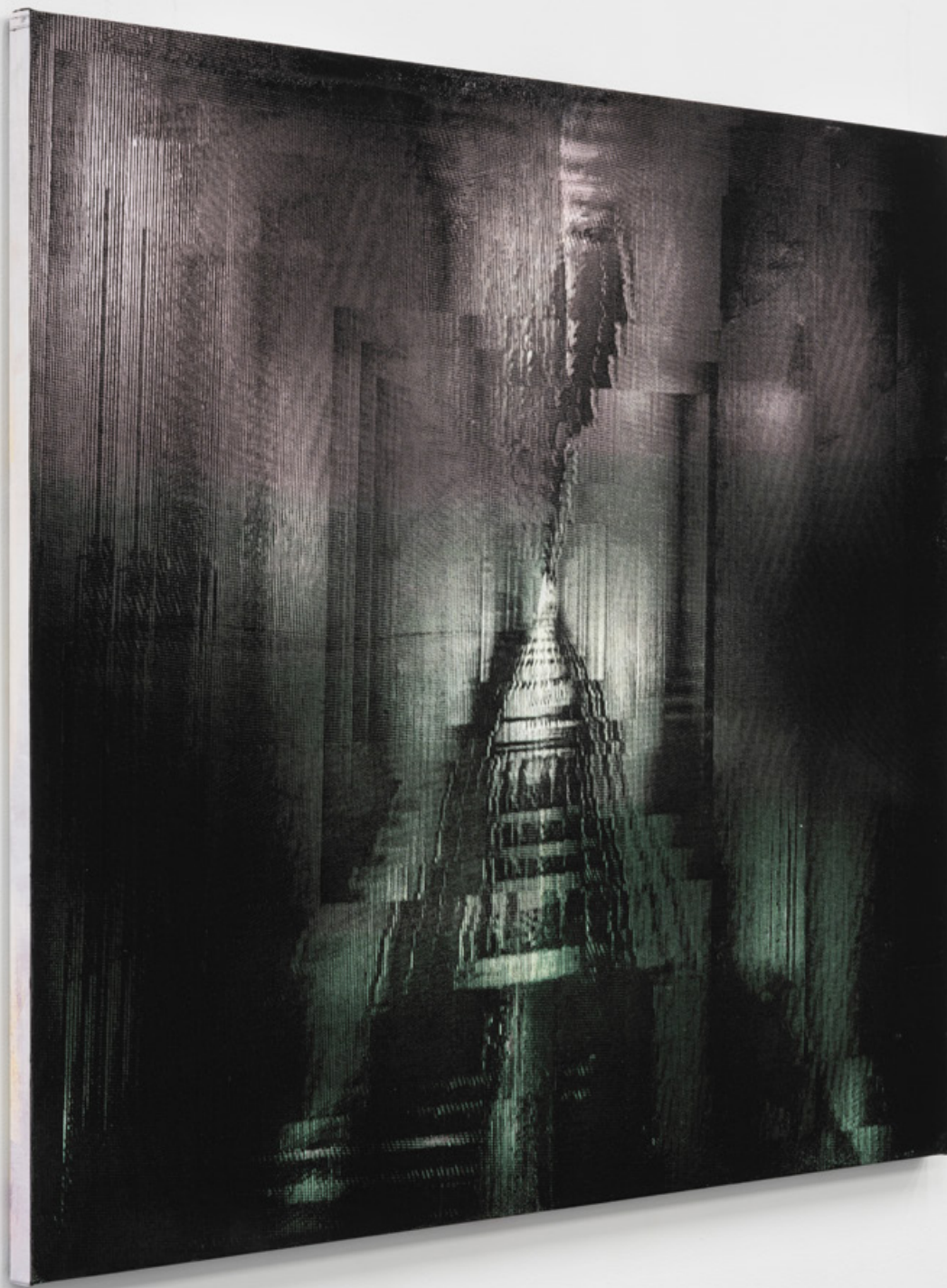


In electroplating, a metal coating is produced around a solid substrate by means of a direct electrical current that reduces the number of cations present in the metal. It is this positively charged ion—one with fewer electrons than protons—that gives Grant Mooney's new series of wall-mounted cation sculptures 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.

Grant Mooney's exhibition sum is on view at Museum Abteiberg, Mönchengladbach, Germany through September 20.



KATE MOSHER HALL
Lucky Numbers, 2026
Acrylic and flashe paint on canvas
50 x 60 inches (127 x 152.4 cm)
[KH1090.26]



Lucky Numbers, 2026 [side view]



Kate Mosher Hall's work inhabits the charged space of reciprocal looking, activating a locus of estrangement present in any shared visual encounter and amplifying it. Through an interplay of two primary modes of image production—silkscreen printing and painting—she manages to suspend the medium specificities of either address as a way of playfully exploiting the uncertainties inherent to any act of looking.

Kate Mosher Hall's solo exhibition Blast Beat will open at Miguel Abreu Gallery, New York on Friday, May 15.



JEAN-LUC MOULÈNE

Eclipse, 2025

Glass (CIRVA)

14 1/4 x 25 1/4 x 16 7/8 inches (36.2 x 64.1 x 42.9 cm)

[JM2095.25]



Eclipse, 2025 [detail]

“Without question,” says Moulène, “we are entering a period of darkness. It is also the task of this work to signal towards how I feel.

“If you blow two glass bubbles, what can the first bubble do? It can expand, it can liquefy more or less. Glass is the only material whose liquefaction is not brutal, the liquefaction takes place gradually as you raise the temperature. There is no change of state of the material, like you have with water, for instance, which suddenly becomes solid, suddenly becomes vapor. With glass, it’s a continuous process; it’s the only material that reacts that way. It’s a material that is subject to gravity and temperature, but basically, it’s a material that resembles what happens in the stars, in the cosmos, as we are told: temperatures and gravities that hold together.”

— Jean-Luc Moulène



JEAN-LUC MOULÈNE

Outils Flous [Fuzzy Tools] (Le Buisson), 2022
Bronze and plastic
19 3/4 x 19 3/4 x 19 3/4 inches (50 x 50 x 50 cm)
Edition of 3 + 2 APs (#3/3)
[JM1828.22]

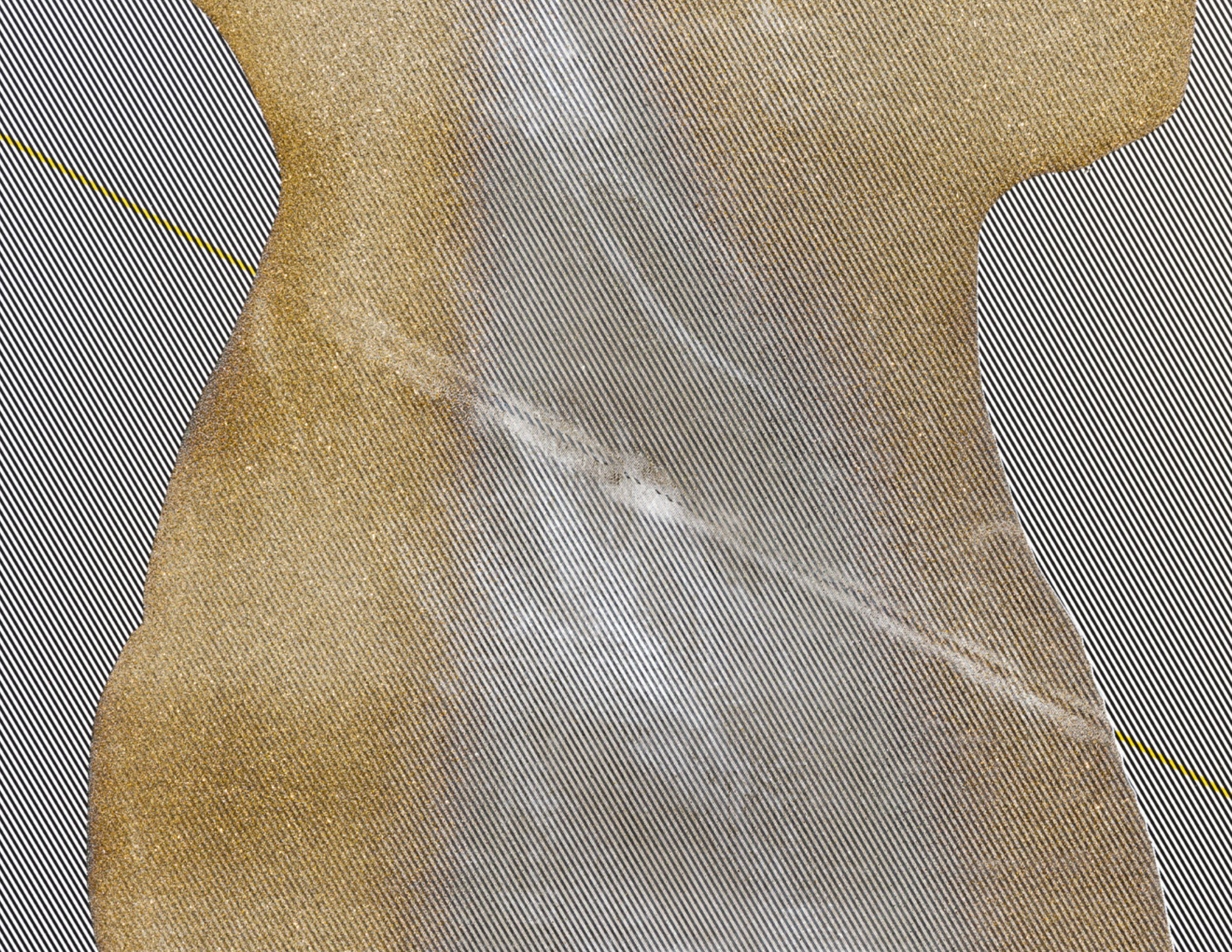
“The four tools I used are the hammer, the pliers, the ladle, and the knife. The hammer refers directly to the clenched fist, to the anthropological object too; the pliers point to the awareness that your thumb has an opposite, something that even apes don’t partake in, except for a few; the knife is the slice; and the ladle is very simply the cupped hand for drinking. In fact, they are the basic tools that are directly derived from the tasks the hand knows innately how to perform. One could have blurred the keys on your laptop, it’s a bit the same thing.

“The blurred area at the center of the object is rendered using 3D software. The progressive blur effect is precisely calculated.”

— Jean-Luc Moulène



R. H. QUAYTMAN
Modern Subjects, Chapter Zero [A Scene in Hell I, Napoleon], 2021
Silver glitter, acrylic, silkscreen ink, gesso on wood
52 3/8 x 52 3/8 x 1 1/4 inches (133 x 133 x 3.2 cm)
[RQ2141.21]





As part of her research into the artistic history of Brussels, artist R. H. Quaytman visited the Wiertz Museum. Quaytman asked herself: Who was Antoine Wiertz (1806-1865), and why did he turn his studio into a museum? Why did he choose to paint remarkably emancipatory scenes of women in distress on a monumental scale, as well as other gruesome depictions of poverty, war, and suicide?

“The choice of [Antoine Wiertz’s] subject matter suggests a revolutionary ideological orientation supporting the emancipation of women and the poor, and placing the blame at the feet of the military, the state and the rich — although his works on these subjects are displayed to the side of his gargantuan attempts to attain La Gloire.”

– R. H. Quaytman



R. H. QUAYTMAN
The Hieroglyphic (The Judgment of Elizabeth), Chapter 0.4, 2025
Distemper, silkscreen ink, gesso on wood
20 x 32 3/8 inches (50.8 x 82.2 cm)
[RQ2259.25]



“One allegorical painting struck me deeply. It depicts Elizabeth in the role of Paris, about to select which of the three goddesses will win the golden apple. Would she choose Aphrodite and Eros, representing love? Or would she choose Hera, goddess of marriage, or Athena, goddess of wisdom? Luckily, Elizabeth always took her time choosing. After all, in *The Hieroglyphic (The Judgment of Elizabeth)*, Chapter 0.4, she holds not an apple but the globe.”

– R. H. Quaytman



EILEEN QUINLAN

Swipe Set (Egg Rock), 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)

[EQ1803.23]



Swipe Set (Egg Rock), 2023 [detail]



PAMELA ROSENKRANZ

Healer Scrolls (Solvent Pearl), 2025

Kirigami cut membrane, tension, pigments, perspex frame

59 x 42 x 2 inches (150 x 106.7 x 5 cm)

[PR1547.25]



In Pamela Rosenkranz's series of *Healer Scrolls*, the paper 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's work is currently on view in New Humans: Memories of the Future at New Museum, New York. Her work will also be on display at Fondazione Sandretto Re Rebaudengo's inaugural exhibition at Isola di San Giacomo, Venice, and in Shifting Waters at Fondazione ERES, Venice, both opening on May 7.



BLAKE RAYNE

Reserve (005. 11.13.2025), 2025
Oil, acrylic, spray paint, fabric on canvas
88 x 58 inches (223.5 x 147.3 cm)
[BR1608.25]

Blake Rayne's work emerges at the confluence of a decidedly materialist approach to painting – Robert Ryman, "Supports/Surfaces" – and a linguistic turn in which certain terms or words become pictorial operators.



BLAKE RAYNE

Reserve (001. 11.13.2025), 2025

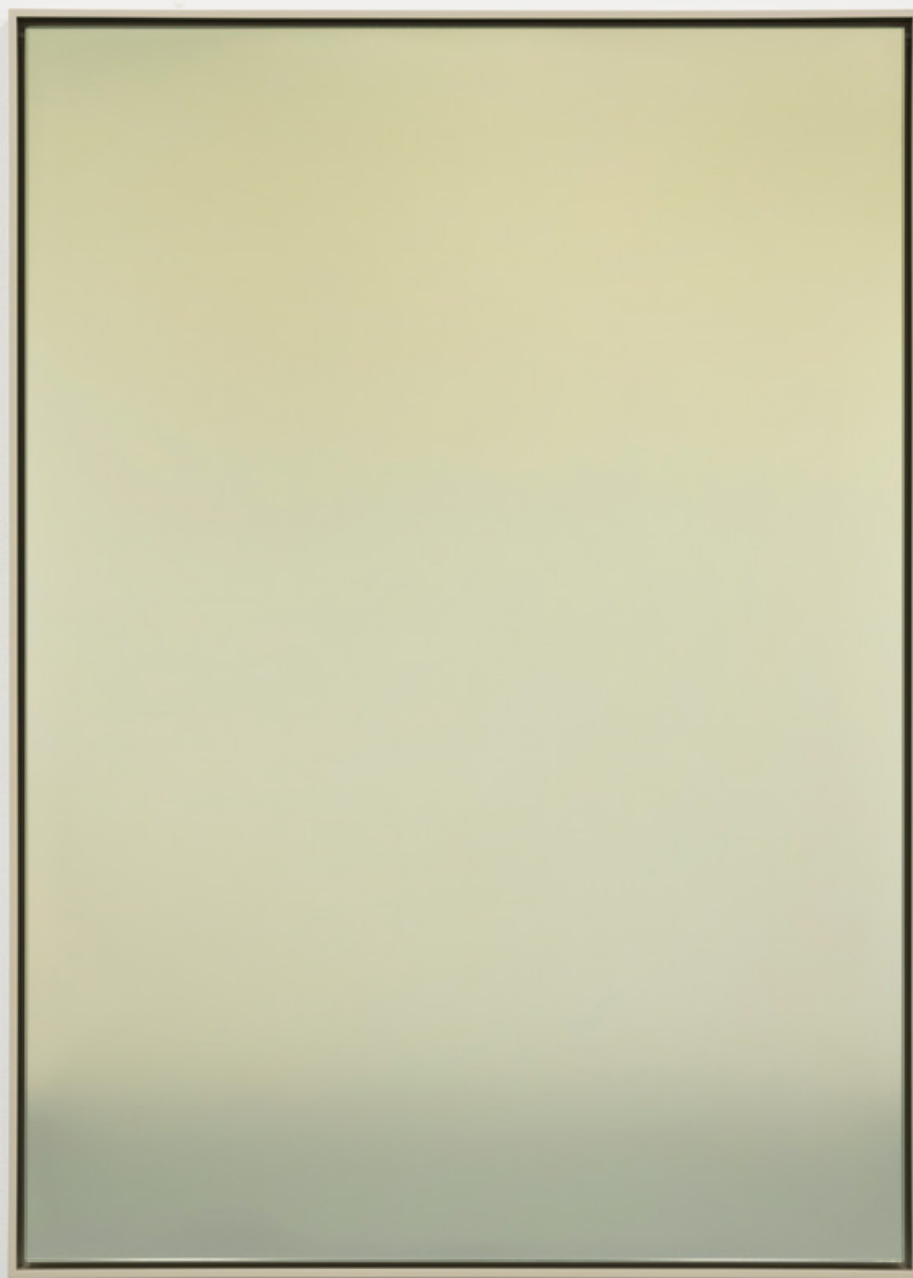
Oil, acrylic, spray paint, graphite powder, fabric on canvas

44 x 34 inches (111.8 x 86.4 cm)

[BR1615.25]



Reserve (001. 11.13.2025), 2025 [side view]



SCOTT LYALL

Talent 73, 2023-2025

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)

[SL2292.25]



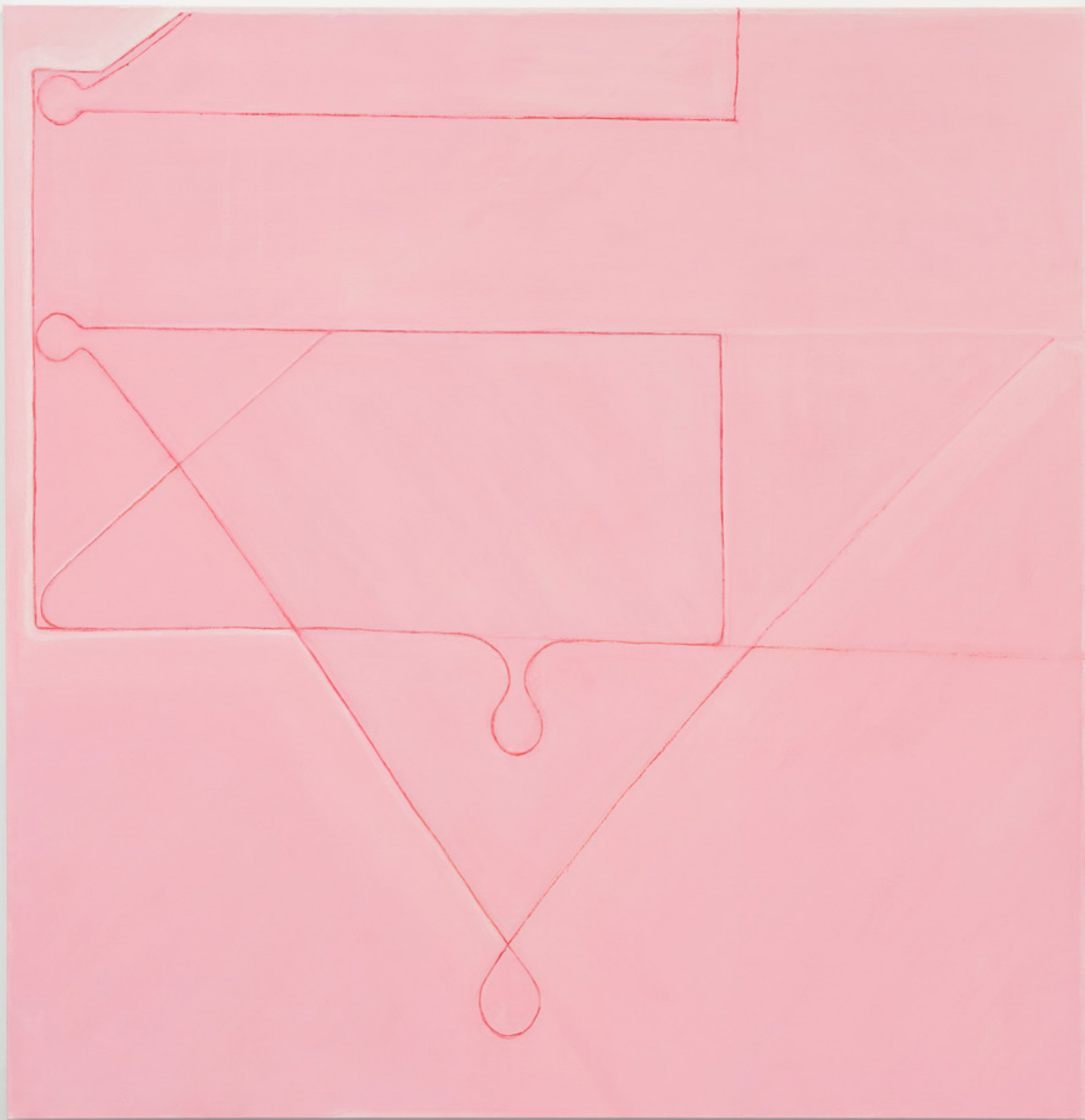
DANA LOK
Cavity, 2024
Oil on canvas
12 x 10 inches (30.5 x 25.4 cm)
[DL1151.24]



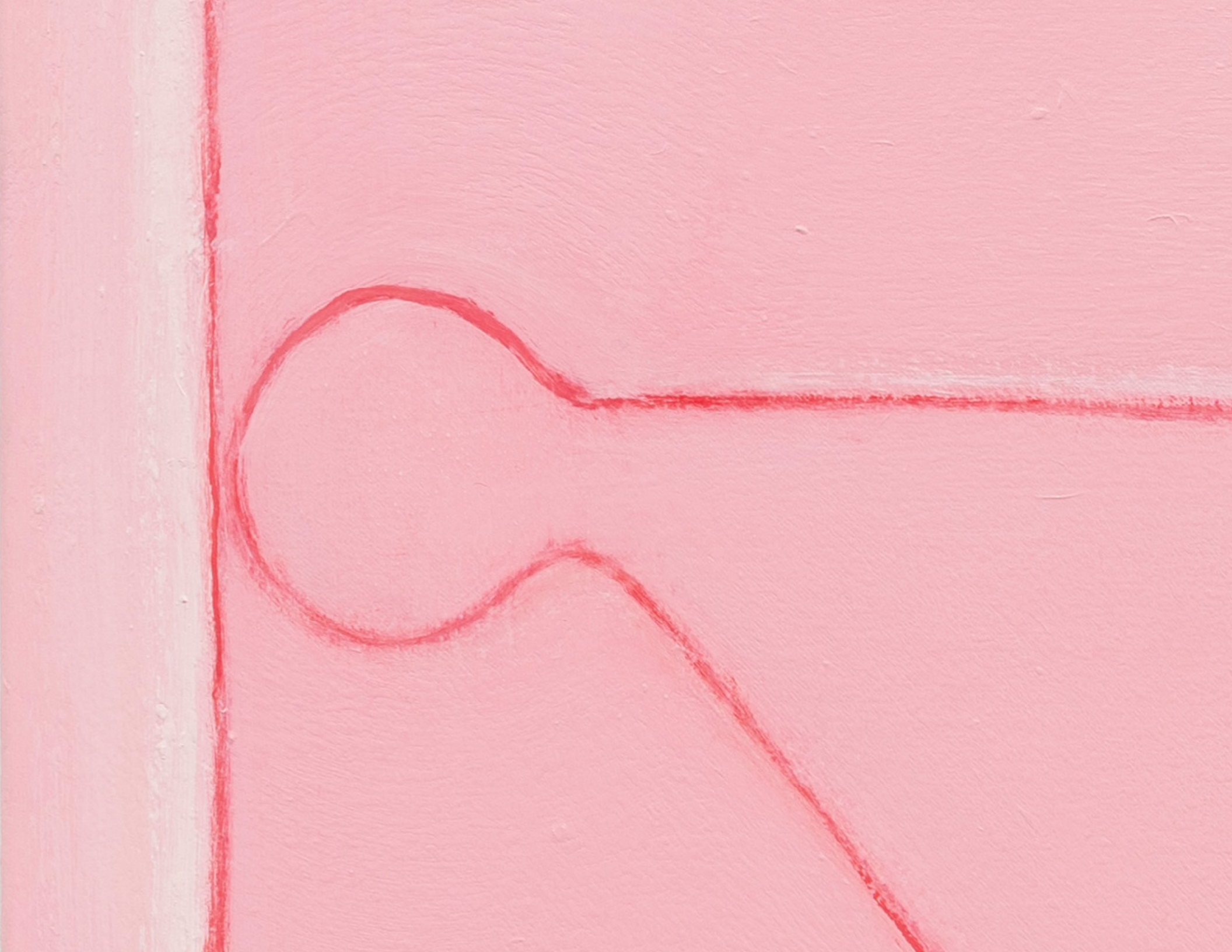
RAHA RAISSNIA
Dark pool of buried memories, 2026
Oil and acrylic on canvas
40 x 58 1/2 inches (102 x 148.5 cm)
[RR1409.26]



Raissnia's densely textured work draws in equal measure on the gestural and photographic, the figurative and abstract. As her films render these boundaries ambiguous through layers of manipulation and reference, so too does her two-dimensional work present a world that contains aspects of both but belongs properly to neither. It features passageways to indeterminate locations and irrational architectures. "My paintings brought abstraction to the vision I captured from the world on film and now the films are bringing elements of reality into my paintings," Raissnia says. Her viewer is left with the (impossible) task of excavating the two.



PAUL PAGK
Tete-à-Tete, 2023-25
Oil on linen
76 x 74 inches (193 x 188 cm)
[PP1426.25]



Works on Paper



PAUL PAGK

November 8, 2023, 2023

Pencil, 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)

[PP1461.23]



PAUL PAGK

November 2, 2022, 2022

Pencil, ink wash and gouache 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)

[PP1372.22]



PAUL PAGK

March 18, 2023, 2023

Ink 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)

[PP1352.23]



PAUL PAGK

April 25, 2020, 2020

Gouache, ink and oil 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)

[PP1146.20]