

MIGUEL ABREU GALLERY

Exhibition: *Regroup Show*

Alex Carver, Liz Deschenes, Rochelle Goldberg, Sam Lewitt, Dana Lok, Scott Lyall, Beaux Mendes, Grant Mooney, Kate Mosher Hall, Jean-Luc Moulène, Paul Pagk, Florian Pumhösl, R. H. Quaytman, Eileen Quinlan, Raha Raissnia, Blake Rayne, Milton Resnick, Pamela Rosenkranz

Location: 88 Eldridge Street, New York, NY 10002

Dates: July 17 – August 28, 2026

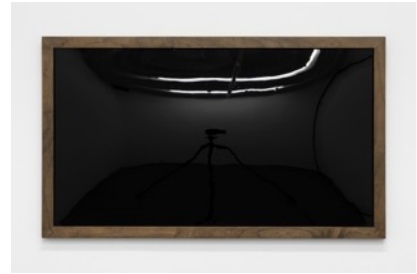
LIZ DESCHENES

Untitled (Claude Glass 3), 2023

Glass with wood artist frame

Framed: 21 1/2 x 36 3/4 x 1 1/8 inches (54.6 x 93.3 x 2.9 cm)

[LD1530.23]



Note:

This work 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.

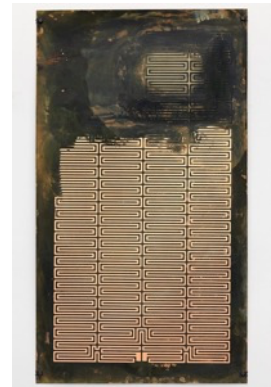
SAM LEWITT

Untitled (Too Little Heater), 2019

Etching on copper clad plastic, asphaltum, hardware

48 x 27 1/8 inches (121.9 x 68.9 cm)

[SL1301.19]



Note:

This series of Sam Lewitt's work follow 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 hand process of acid washing 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.

RAHA RAISSNIA

Untitled, 2016

Mixed media on canvas

40 x 58 3/8 in (101.6 x 148.3 cm)

[RR1370.16]

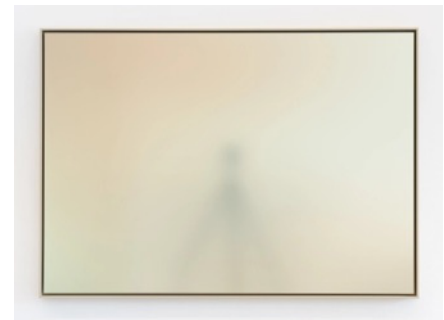
**SCOTT LYALL**

Talent 75, 2026

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

48 x 67 5/8 x 2 1/8 inches (121.9 x 171.8 x 5.4 cm)

[SL2342.26]



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.

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 two ghosts of contemporary art: the mirror and the monochrome.

BLAKE RAYNE

Relay Facies, 2026

Acrylic, spray paint, graphite powder, and fabric on canvas

47 1/4 x 34 inches (120 x 86.4 cm)

[BR1619.26]



Note:

Of course, painting no longer functions as a primary organizer of visual experience among the dominant systems of image production and circulation. Yet this displacement grants it another capacity. Painting is less inventive than combinatorial. It works by bringing disparate realities into relation. It assembles existing realities into new relations, organizing mediations between materials, procedures, histories, and forms of attention.

– Blake Rayne

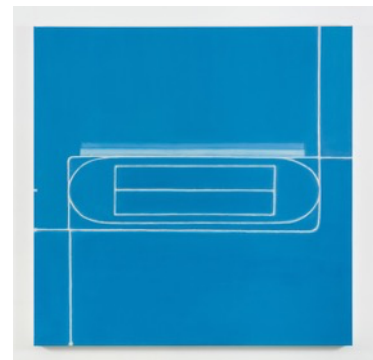
PAUL PAGK

The Offering, 2020

Oil on linen

70 x 70 inches (177.8 x 177.8 cm)

[PP1028.20]



Note:

I feel as though what I have in front of me is mental architecture seeking its place in space.

– Olivier Kaepelin, “Paul Pagk: Rythmes & Structures,” Saint-Louis: Foundation Fernet-Branca, 2021

The pictorial rhythms inherent in the paintings and drawings of Pagk are unmistakable. While his compositional style communicates a minimalist approach to form, Pagk plays with the flatness of the picture plane through his use of freehand linework and gestural abstraction. The artist’s brushstrokes, both broad and finite, have a deliberateness that reflects 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

The Meeting Conjunction, 2023

Oil on linen

61 x 80 inches (154.9 x 203.2 cm)

[PP1366.23]



JEAN-LUC MOULÈNE

Indio Verde (Mexico City, 2017), 2017

Synthetic concrete (Rokam)

8 5/8 x 10 1/4 x 9 1/2 inches (22 x 26 x 24 cm)

[JM1395.17]



Note:

Moulène's *Tronche* series is comprised of synthetic concrete sculptures. These objects are made by filling inverted latex Halloween masks, and constitute another variation of the knot in its most condensed and simple form of a single loop surface. With this series, Moulène destabilizes and plays with the age-old artistic genres of portraiture and monuments by purchasing pop-culture caricatures and neutralizing their representations as the two active materials find a kind of uneasy equilibrium.

ALEX CARVER

Farewell Eclipse, 2025

oil on linen

35 1/2 x 35 1/2 inches (90.2 x 90.2 cm)

[AC2157.25]



BEAUX MENDES

Untitled, 2022

Charcoal, acrylic and marble dust on wood panel

18 x 19 inches (45.7 x 48.3 cm)

[BM1070.22]



Note:

My paintings contain a double negative: the surface works to undo itself and representation is obscured to reveal a subject that is not an image of the past, but an impression directly inscribed in it.

– Beaux Mendes

In Mendes' paintings, predominantly abstract and densely layered image-textures produce a shifting array of latent forms, many of which seem to be approaching the picture surface and receding at once, hesitant or subtle enough to evoke a figure momentarily perceived in the periphery but obscured among blind spots when studied directly. Situated within the different configurations proposed by these works lies the crux of Mendes' poetics: an image is a kind of transference, its nature is never wholly perceptible, let alone conceivable—apprehension is a balancing act on changing, uncertain ground.

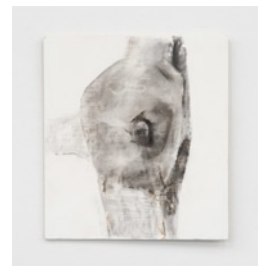
BEAUX MENDES

Untitled, 2024

Charcoal on marble dust on panel

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

[BM1153.24]



MILTON RESNICK

Straws, 1981

Oil on canvas

80 x 60 inches (203.2 x 152.4 cm)

[MR1109.81]



Note:

Resnick's transition from explicitly Abstract Expressionist modes to the dense and heavily impastoed canvases of his later years resulted in an intensive exploration of paint's materiality, leading to the dissolution of line and

contour into thick 'walls of paint.' In the late 1970s and 80s, he realized his artistic project in which AbEx painting is slowed down and subsumed by the stuff of paint itself. Achieving a unique point of equilibrium between gesture and material, his work reached a limit of this quintessential American idiom. Resnick's allegiance to the physical properties of paint, its viscosity and "actuality," was in turn predictive of younger painters like Cy Twombly, Robert Ryman and Frank Stella, and anticipated artistic movements such as New Materialism today.

MILTON RESNICK

Landscape, 1999

Acrylic on paper

39 1/2 x 25 7/8 inches (100.3 x 65.7 cm)

Framed: 41 1/2 x 27 13/16 inches (105.4 x 70.6 cm)

[MR1035.99]



Note:

Following his by now legendary thick and heavy 'walls of paint' works he achieved in the 1970's and early 1980's, Milton Resnick started producing a frenetic series of paintings on paper in which things such as figures, landscapes, and other representational subjects started to appear, not unlike mirages out of his restraining 'walls' of paint. During the last six years of his life, Resnick finally returned to various categories of abstraction.

PAMELA ROSENKRANZ

Healer Scrolls (Spectral Tear Drop), 2025

Kirigami cut paper, tension, pigments, perspex frame

16 1/2 x 23 3/8 inches (59.4 x 42 cm)

[PR1583.25]



Note:

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.

EILEEN QUINLAN

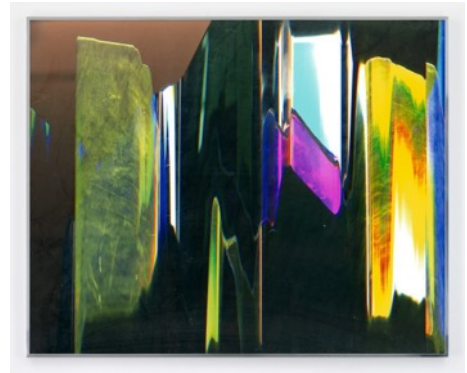
The Nite, 2018

Digital chromogenic print mounted on Dibond

48 x 60 inches (121.9 x 152.4 cm)

Edition of 3 + 2 APs

[EQ1703.18]



Note:

The scanner works are made by sliding materials – mostly elements from the photo studio, such as gels, mirrors, screens, plexiglass, fabric, and other flotsam – across a flatbed during the scanning process. They reflect an open-ended activity that resides in a zone of play and pushing up against the hard limits of a rigid system. The desktop scanner can only “see” a short distance before falling into blackness. It has a rigid logic of recording, slowly, from top to bottom. It’s a struggle to split the difference between too much movement (the dread cheese of “glitch” art) and not enough (a mute, brutally forensic recording of static scuffed objects). It is a largely accidental process where some composition takes place as little hacks and effects are gradually understood and mobilized with intent. These works – titled after the games our son plays or other references to digital culture – stand for the screen world I face with a mixture of wonder and horror. The scanner has become another camera to me. Each piece is part of a greater ponderous whole, ever in a process of forming and deforming.

— Eileen Quinlan

R. H. QUAYTMAN

The Hieroglyphic, Chapter 0.4, 2025

distemper, silkscreen ink, gesso on wood

20 x 20 inches (50.8 x 50.8 cm)

[RQ2263.25]



Note:

In 2001, I began to call my exhibitions “chapters” as a way to organize and bind, as if zoomed out over time. This shift in terms was accompanied by a uniformity in the paintings’ support: gessoed plywood panels that adhere to the nesting geometry of the golden section. This method enables a single painting to be understood as part of the overarching whole.

The Hieroglyphic, Chapter 0.4 is my 40th chapter and my first showing in London since 2008. For this new chapter, I pounced on my lifelong love and obsession with Queen Elizabeth I. Elizabeth both appreciated and

influenced the politics of her portraits. In 1560, she drafted a proclamation instructing her “portraiture sargent payntors” that no image of her was to be made unless it conformed to an official template to be approved by her and distributed throughout her realm.

Looking at hundreds of reproductions of her image in paintings and engravings, on coins and statues, I became interested in one recurring pattern—showing her face in three-quarter view. While clothes and background change dramatically from work to work, the face remains mask-like, with only the direction of her gaze shifting. Rarely does one have the feeling of knowing her from her image.

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

R. H. QUAYTMAN

The Hieroglyphic, Chapter 0.4, 2025

oil, silkscreen ink, gouache, gesso on wood

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

[RQ2257.25]



KATE MOSHER HALL

15-17 mph, 2026

Acrylic and Flashe paint on canvas

75 x 82 inches (190.5 x 208.3 cm)

[KH1100.26]



Note:

In Kate Mosher Hall’s *Recursion* series, a single image is repeated at progressively smaller scales, creating the effect of an endlessly receding tunnel. As Hall writes, “This idea is about quantity or quantifying an image. I’ll take something and when it’s spread out into space, it’s like the way one experiences time, or something

repeated into the abyss, again and again and again. It's a response to seeing images again and again and again."

The source image for *15–17 mph* is a still from a home video of Hall as a child going down a slide. Repeated recursively throughout the painting, the image transforms a fleeting personal memory into a meditation on repetition, perception, and the accumulation of images over time.

JEAN-LUC MOULÈNE

Quelque Chose Blanc (Knot 3.1 Color Spectrum) (Le Buisson), 2022

Oil paint on hard foam

18 1/2 x 28 3/4 x 28 3/4 inches (47 x 73 x 73 cm)

[JM1869.22]



Note:

The color spectrum is always presented on a flat plane. And we're told that by rotating it in light, combining all colors produces white. This is the starting point of reflecting upon what is designated as light color as opposed to material color. Take red, green, blue, project them together, you get a kind of white. That's basically what happens on your TV screen. Take the same colors and mix them materially, you'll get a brown. If you mix them optically, luminously, you get white. So, hence the question of something white? It's this type of white I'm addressing, the luminous white, the white of light. The thinking comes from the fact that every color is experienced as a surface. It's paint that you apply on top of things. Now, if you look at light, you see that light appears in blocks. You see that it appears in volumes. It's not simply light, it clings to things, it moves around, and it moves in volume. Alright, that's the first part of the reflection. I then posed the question: can one actually imagine a representation which would be as simple as the flat chromatic circle, but which would be a volume upon which this chromatic circle would be distributed in the same way? And so I chose the trefoil knot simply because it happens to be the simplest.

— Jean-Luc Moulène

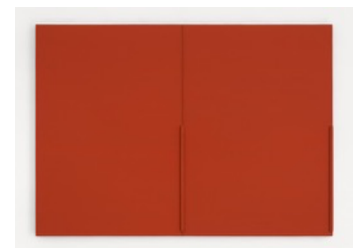
FLORIAN PUMHÖSL

Relief 7, 2016

Casein paint on plaster

20 7/8 x 29 1/2 x 1 5/8 inches (53 x 74.8 x 4 cm)

[FP1169.16]



Note:

This plaster relief is coated with red casein paint in a tone which at once can evoke architectural (brick,

terracotta), geographical (soil, red earth), and political (flag, revolution) contexts. Pumhösl's reliefs can be described as proto-mechanical: they are made by pouring plaster into silicone molds; however, the initial forms are hand-constructed, and the final works hand-painted. This mode of production triggers the relationship between the positive and the negative space, as both visual elements are already part of a single cast object.

FLORIAN PUMHÖSL

Study Sequence for Relief II, 2016

plaster

21 1/4 x 7 3/4 x 1 1/2 inches (54 x 19.7 x 3.8 cm)

[FP1191.16]



Note:

This group of reliefs is based on drawings by the artist which incorporate a range of architectural motifs including signs designating beams and openings as well as compositional definitions of borders. Another reference for the series is musical notation, wherein vertical “objects” punctuate the passage of time on the horizontal succession of the bars. Read in the context of a physical space, they bring to mind a horizontal formation or a series of hanging objects. The field between formal abstraction and signifying potential has long been a major preoccupation for Florian, and in these works he has been increasingly interested in the notions of innuendo and insinuation, especially in the context of “defamiliarization,” a literary strategy coined by Russian formalist Wiktor Schklowski, proposing a point where meaning ends and seeing begins, or where signs morph into poetics.

FLORIAN PUMHÖSL

Study Sequence for Relief II, 2016

plaster

21 x 7 1/2 x 1 1/2 inches (53.3 x 19.1 x 3.8 cm)

[FP1192.16]



GRANT MOONEY

Fe.(ii), 2025

Cuttlebone, cast iron, steel, nickel, casting grain, electroplated silver

2 3/4 x 18 1/8 x 2 3/4 inches (7 x 46 x 7 cm)

[GM1106.25]



Note:

Originating from Grant Mooney's recent solo exhibition at Chisenhale Gallery in London, *Fe (ii)* takes the form of a cast iron ingot, one that holds a carved piece of cuttlebone, itself a material often employed in jewelry making as a mold for casting metal. Like many of Mooney's wall-based sculptures, the cast iron was then electroplated, producing a mirror-like silver-plated surface that changes over time in response to atmospheric conditions, indexing contingent interactions with its surroundings and the viewers who encounter it.

JIMMY RASKIN

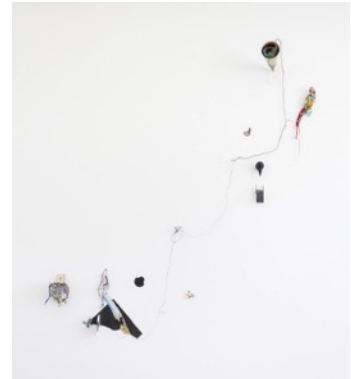
POLYPHONE EEE, 2013-2017

Brass French horn, string, painted wood, cardboard, acrylic paint, feathers, plastic, wire netting, metal pins, inkjet prints on paper

90 x 65 x 10 inches (228.6 x 165.1 x 25.4 cm)

Dimensions Variable

[JR1147.17]



DANA LOK

Stump, 2025

Oil on canvas

18 x 21 inches (45.7 x 53.3 cm)

[DL1163.25]



Note:

In "Stump" and "Slip", I imagine sound waves of speech knitting together the space between two mouths. A field of material noise grounds a more rhythmic, knotted net of language. I think about the structure embedded within language itself—the way a word or sentence is a kind of knot, its beginning integrated with its end, wrapping back upon itself. The clear sequence of each mark in the net traces the temporal unfolding of phonemes—a process of knitting.

— Dana Lok