

MIGUEL ABREU GALLERY

ART BASEL PARIS

Stand B3
October 20 - 25, 2026

MILTON RESNICK

EILEEN QUINLAN

NOUR MOBARAK

JEAN-LUC MOULÈNE

PAUL PAGK

FLORIAN PUMHÖSL

R. H. QUAYTMAN

LIZ DESCHENES

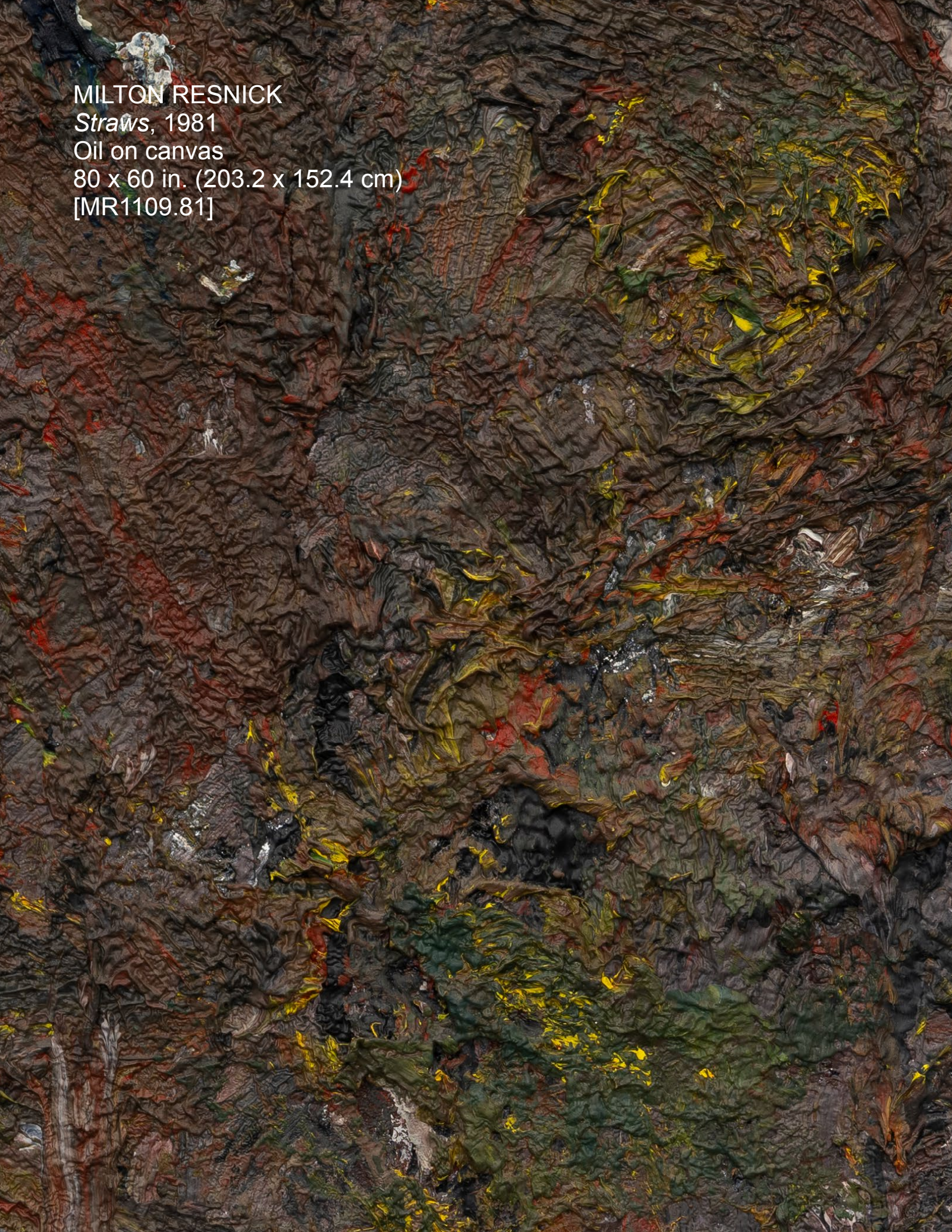
BEAUX MENDES

KATE MOSHER HALL

GRANT MOONEY

DANA LOK



An abstract oil painting on canvas by Milton Resnick, titled 'Straws'. The painting features a dense, textured surface with a complex interplay of colors, including dark browns, blacks, reds, yellows, and greens. The brushwork is highly visible, creating a sense of movement and depth. The overall effect is one of a chaotic, organic form, possibly representing a pile of straw or a similar natural material. The texture is very rough and uneven, with many small ridges and valleys.

MILTON RESNICK

Straws, 1981

Oil on canvas

80 x 60 in. (203.2 x 152.4 cm)

[MR1109.81]



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.



EILEEN QUINLAN

Survivor Moon (Hell's Kitchen), 2020/2026

UV-cured inkjet print on mirror and aluminum frame

40 1/4 x 30 1/4 x 1 1/2 in.

(102.2 x 76.8 x 3.8 cm)

[EQ1876.26]





EILEEN QUINLAN
Spectral Blooms, Pioneer Valley, 2020/2026
Chromogenic print mounted on Dibond
Framed: 40 1/4 x 30 1/4 x 1 1/2 in.
(102.2 x 76.8 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1845.26]



Survivor Moon (Hell's Kitchen)

The image source is a moon shot off the screen while watching the TV series *Survivor*...this one may be a setting sun, but it doesn't really matter. The B-roll of moons and suns is what tells the passage of time on the show.

...

Spectral Blooms

Spectral Blooms is an analog print from a medium format negative that was exposed multiple times. I shot it on my sister's land in Pioneer Valley, in western Massachusetts. The film was expired so it turned pink.

—Eileen Quinlan

Eileen Quinlan's [Line Call](#) is currently on view at Miguel Abreu Gallery. Her work is also included in Remember Me, a major exhibition marking the bicentenary of photography at the Bourse de Commerce, Pinault Collection, Paris.





NOUR MOBARAK

Recto Verso 3.4 (Mycelium Red), 2024/25

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

36 x 30 x 1 1/8 in. (91.4 x 76.2 x 2.9 cm)

[NM1039.25]

The result of impressing her body into the sensational, yet lifeless epoxy that won't decompose, these works by Mobarak 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 was recently included in the Whitney Biennial 2026.



JEAN-LUC MOULÈNE
Spleen, Le Buisson, 2026
Concrete, reinforcing steel
51 1/8 × 30 3/4 × 14 1/8 in.
(130 x 78 x 36 cm)
[JM2105.26]



A concrete ornamental garden sculpture of a dog with a severed head, replaced by a reinforcing steel grid, points to the classical mind-body dichotomy.



JEAN-LUC MOULÈNE

Fruits et légumes, Le Buisson, 2026

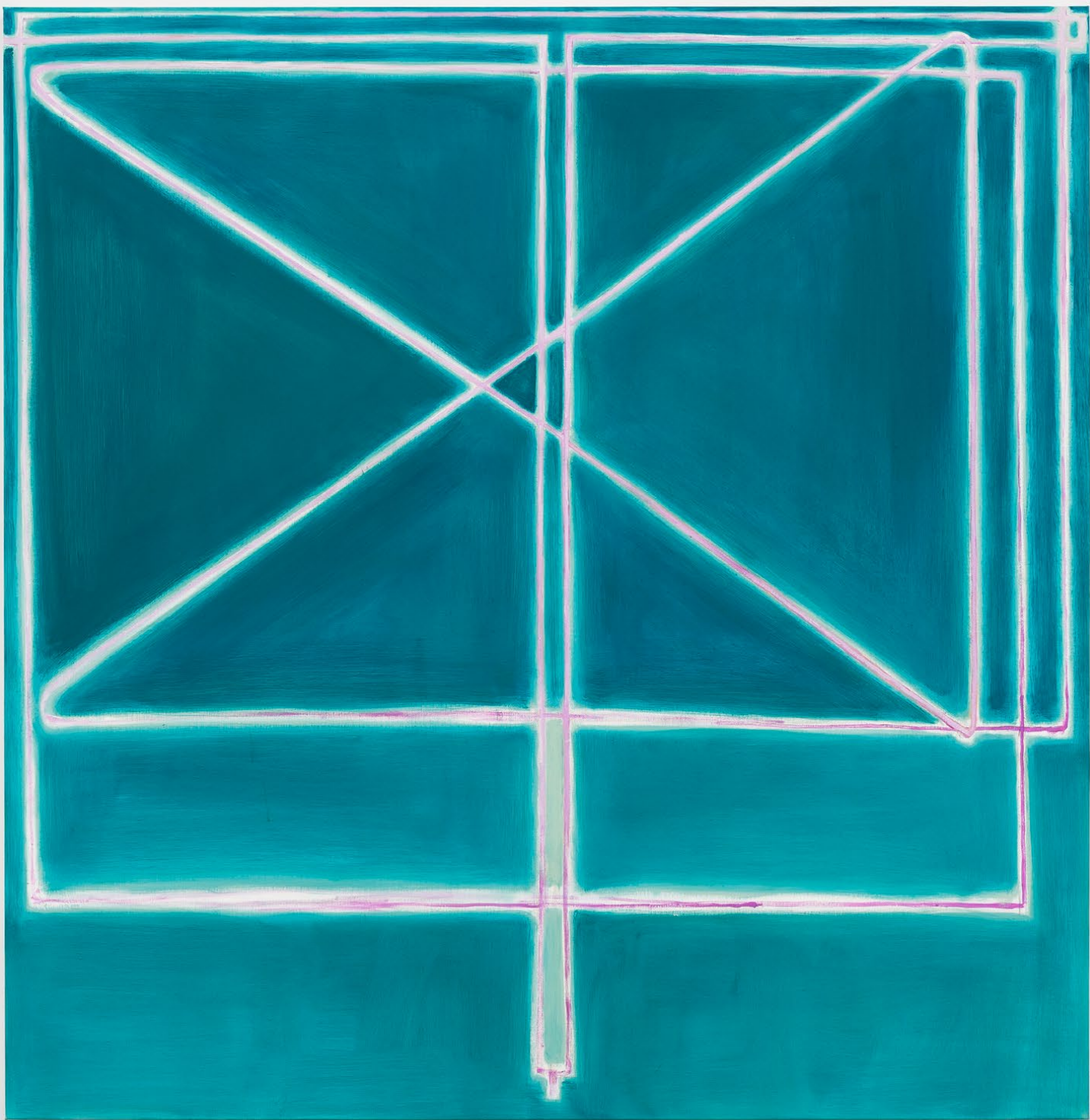
Glass (Cirva), concrete, metal leaf

13 × 21 5/8 × 11 3/4 in. (33 x 55 x 30 cm)

[JM2104.26]

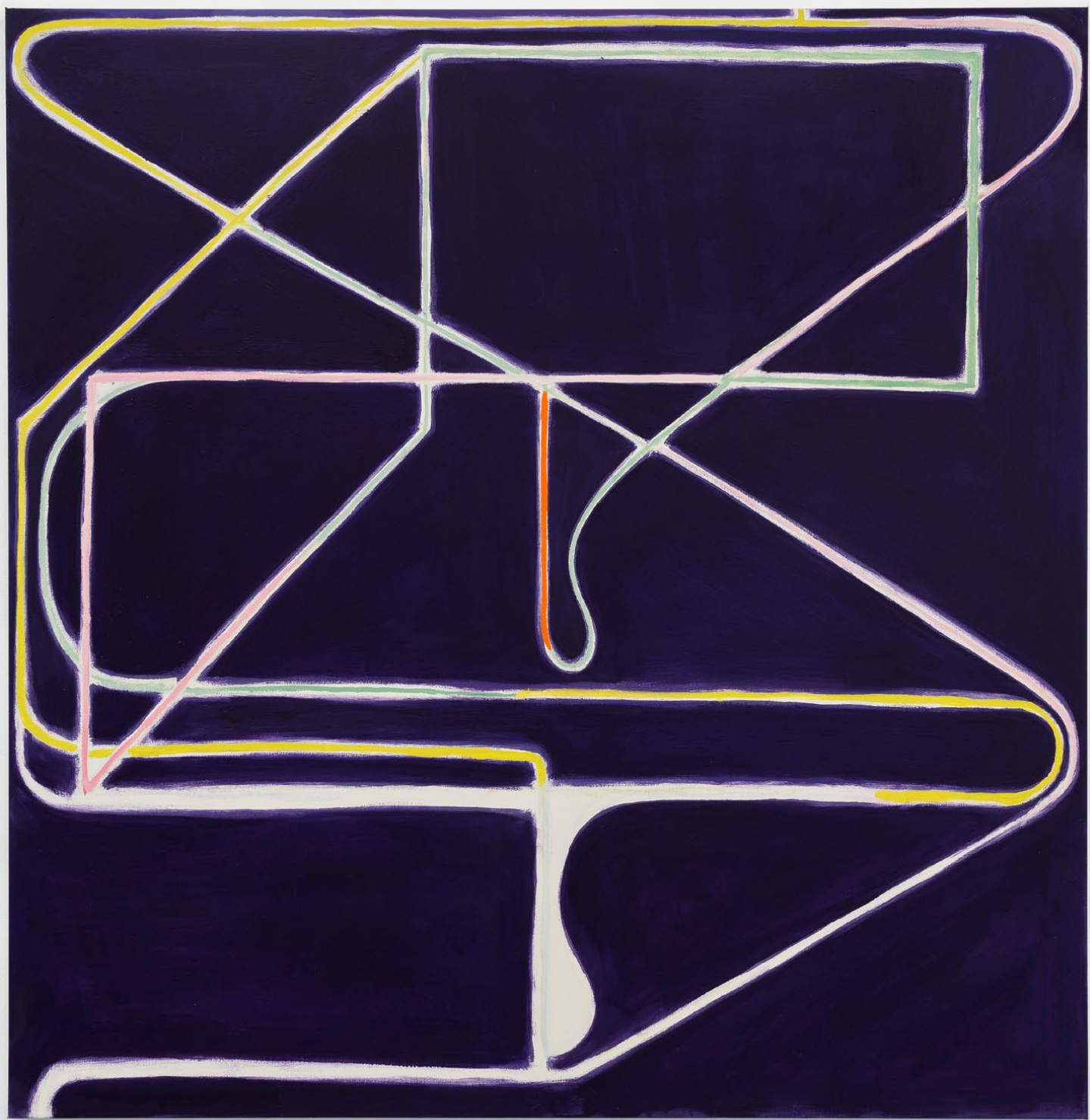


The exuberant, polychrome glass element of this two-part object is combined with a cast concrete cluster of silver-painted fruit and vegetable forms.



PAUL PAGK
Walkin', 2026
Oil on linen
76 x 74 in. (193 x 188 cm)
[PP1491.26]

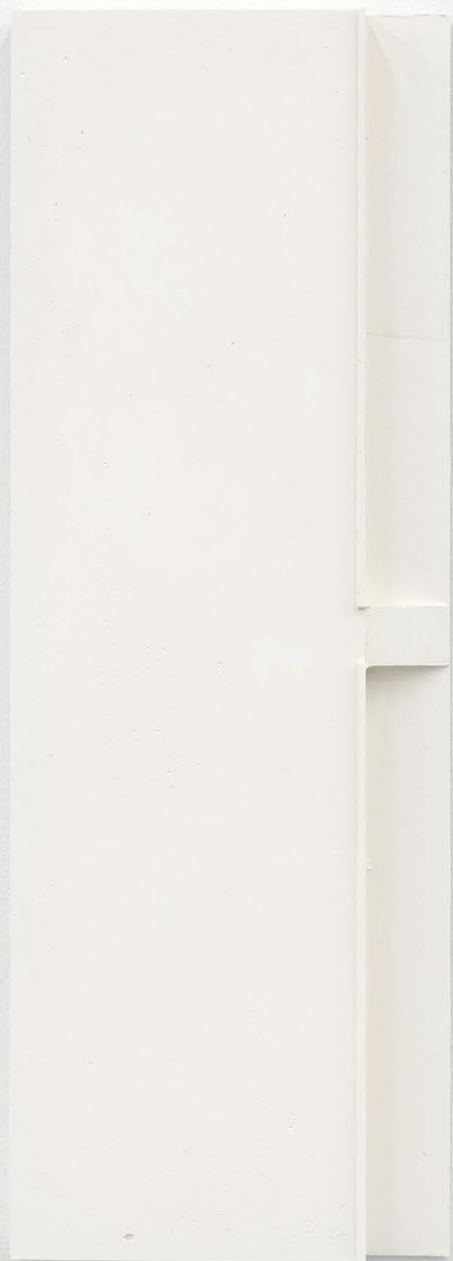






PAUL PAGK
Enitharmon, 2026
Oil on linen
76 x 74 in. (193 x 188 cm)
[PP1477.26]

Whatever illusions and sensations his canvases might produce, Pagk's stated intent is for viewers to "inhabit" his paintings and the spatial constructs therein.



FLORIAN PUMHÖSL

Study Sequence for Relief 11, 2016

Plaster

21 1/4 x 7 3/4 x 1 1/2 in.

(54 x 19.7 x 3.8 cm)

[FP1191.16]



This relief work by Florian Pumhösl is based on the artist's drawings, which incorporate a range of architectural motifs including signs designating beams and openings as well as compositional definitions of borders.

The field between formal abstraction and signifying potential has long been a major preoccupation for Pumhösl, and in this work, 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.



R. H. QUAYTMAN

Ones, Chapter 0.2, 2025

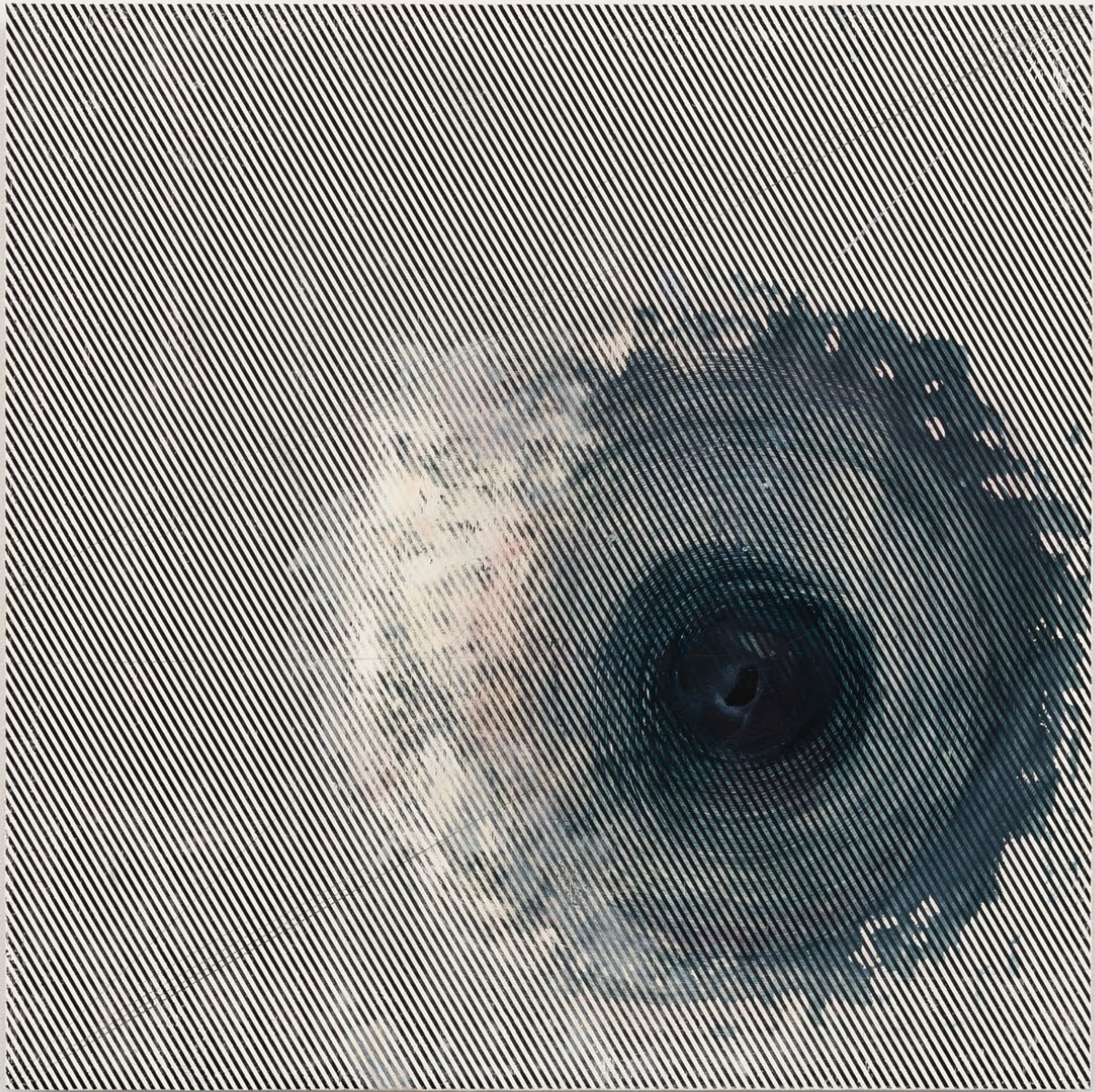
Oil, pigmented gesso on wood

32 3/8 x 20 in.

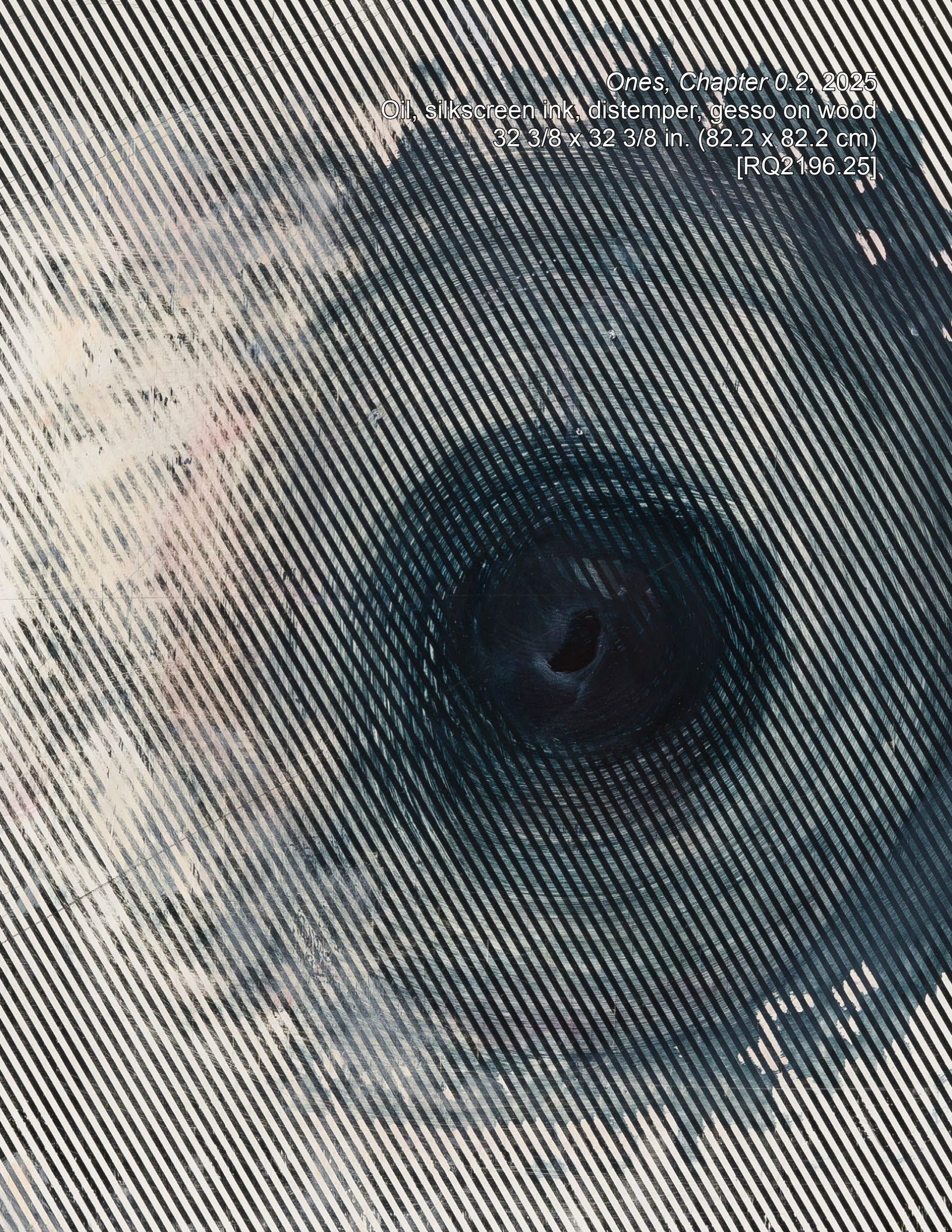
(82.2 x 50.8 cm)

[RQ2208.25]





Ones, Chapter 0.2, 2025
Oil, silkscreen ink, distemper, gesso on wood
32 3/8 x 32 3/8 in. (82.2 x 82.2 cm)
[RQ2196.25]



With a renewed focus on painting, *Ones* is a starting from and staying with the elementary, the question of initial gestures and the germinal emergence of figure and form, and the way that each new painting carries the capacity to entirely change how we look, as though learning to see again. Painting without a destination in mind—without a particular site or history to build from—Quaytman returns to the foundation of her method: geometrically-related plywood panels with beveled edges, carefully gessoed surfaces, and optical patterns.



LIZ DESCHENES

Untitled (Claude Glass 1), 2023

Glass with wood artist frame

Framed: 21 1/2 x 36 3/4 x 1 1/8 in.

(54.6 x 93.3 x 2.9 cm)

[LD1526.23]



Deschenes' *Claude Glass* works are inspired by a historical optical device. Typically made from polished black stone, the Claude glass was a tool used by landscape painters from the 18th century onwards. By reflecting the surrounding scenery in its curved surface, the device simplified color and tonal range. She transforms this tool into a cast glass sculpture that no longer serves to reflect nature, but instead explores surface, perception and abstraction. Her practice highlights the concept of aesthetic transformation by the continual disruption of established photographic conventions.

— Eva Respini

The two-person exhibition Peter Hujar / Liz Deschenes: Persistence of Vision, curated by Eva Respini, was on view at Gropius Bau, Berlin in 2026.





LIZ DESCHENES
Untitled (1881) #4, 2025
Silver-toned photogram mounted
on aluminum
62 x 42 in. (157.5 x 106.7 cm)
[LD1579.25]



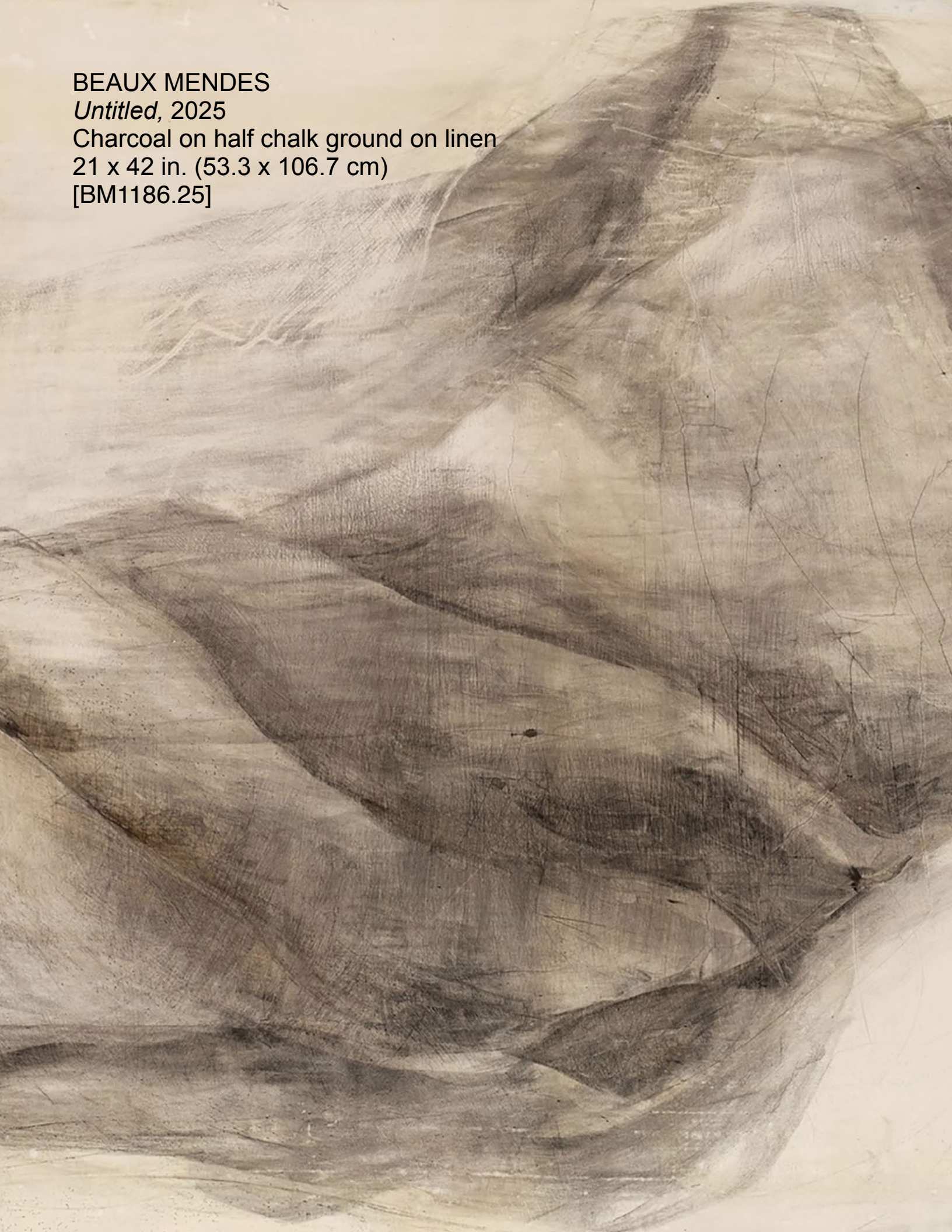
BEAUX MENDES

Untitled, 2025

Charcoal on half chalk ground on linen

21 x 42 in. (53.3 x 106.7 cm)

[BM1186.25]





BEAUX MENDES

Untitled, 2024

Oil on goatskin parchment

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

[BM1170.24]





BEAUX MENDES

Untitled, 2024

Oil, pastel and charcoal on half chalk
ground on muslin

26 x 23 1/4 in. (66 x 59.1 cm)

[BM1142.24]





BEAUX MENDES

Untitled, 2020

Oil and acrylic on marble dust on panel

15 5/8 x 14 in. (39.7 x 35.6 cm)

[BM1156.20]





An abstract oil painting on a panel, featuring a dense, textured composition. The color palette is dominated by dark, earthy tones such as deep browns, blacks, and greys, with some lighter, muted green and yellowish-green accents. The brushwork is highly visible and expressive, with thick, impasto strokes and fine, linear marks creating a complex, layered surface. The overall effect is one of raw, gestural energy and organic form.

BEAUX MENDES

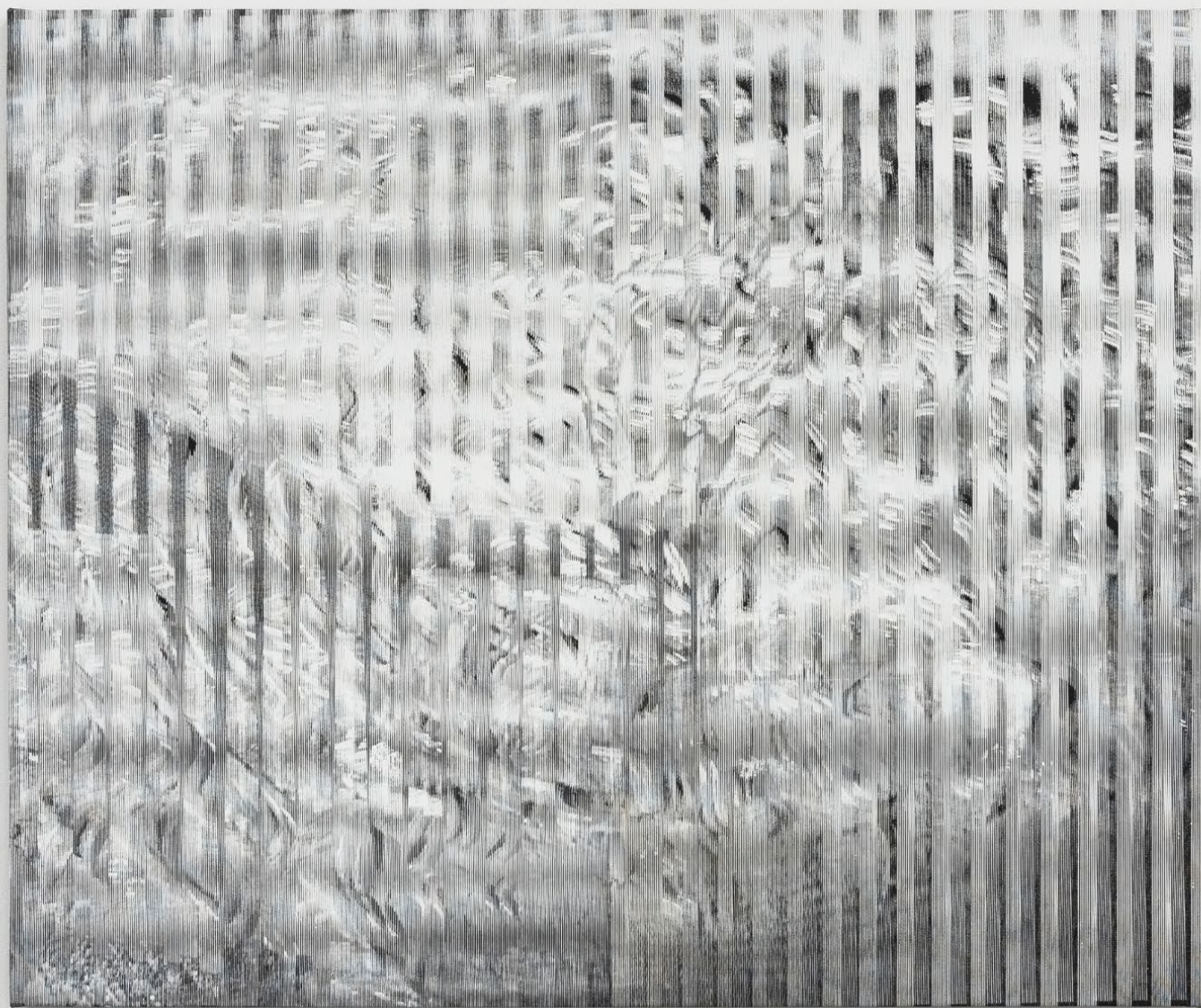
Untitled, 2024

Oil on marble dust on panel

17 x 18 3/4 in. (43.2 x 47.6 cm)

[BM1152.24]

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 evanescent moments of pure sensation.



KATE MOSHER HALL

Spinner, 2026

Acrylic and Flashe paint on canvas

50 x 60 in. (127 x 152.4 cm)

[KH1089.26]



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.





GRANT MOONEY

Housing (c.) xxi, 2026

Steel, electroplated steel, silver,
brass, neodymium, copper
coated polyethylene, paint,
polymer resin, iron oxide

14 x 7 x 3 1/2 in. (35.6 x 17.8 x 8.9 cm)

[GM1126.26]

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.

— Grant Mooney

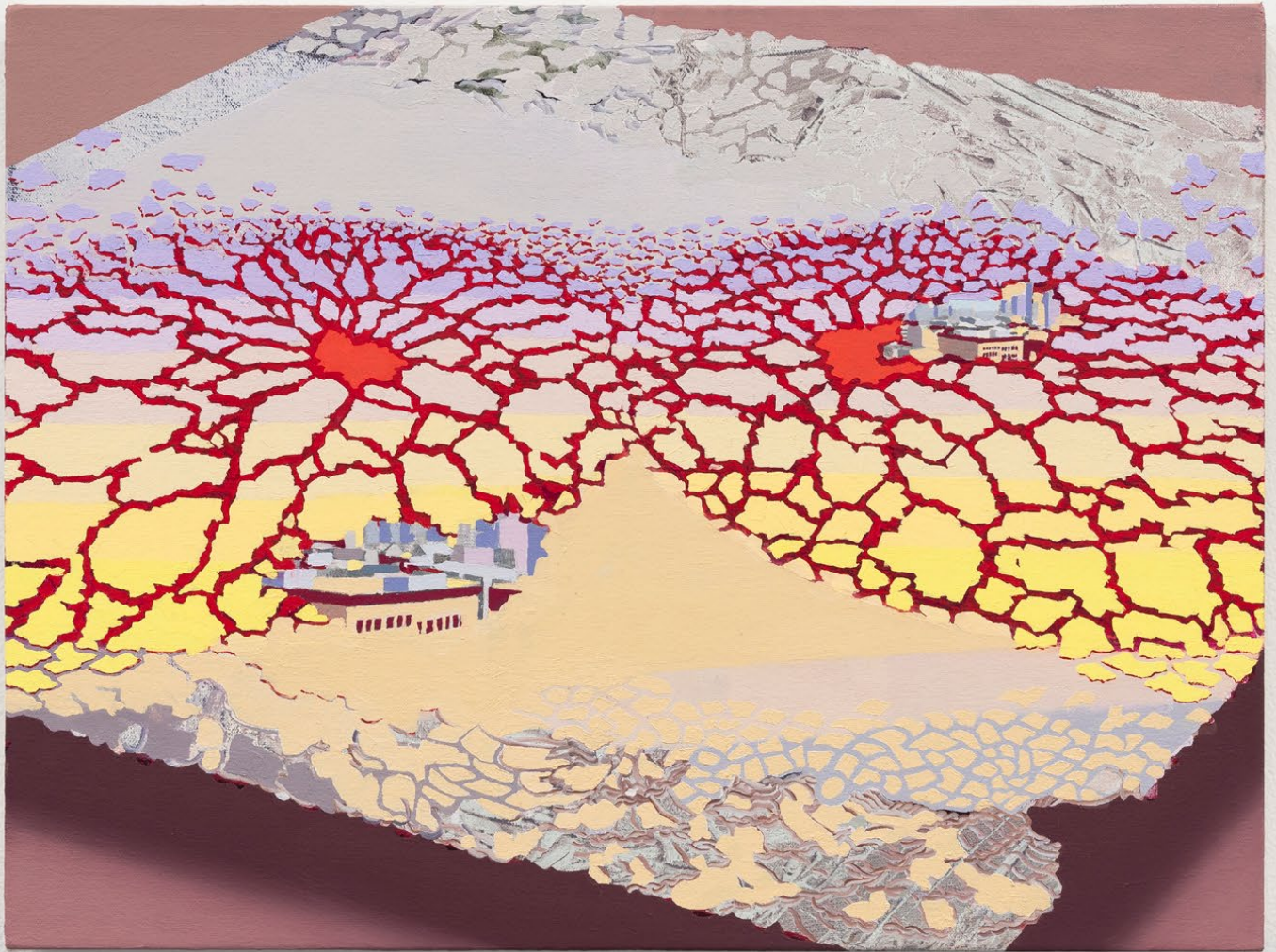


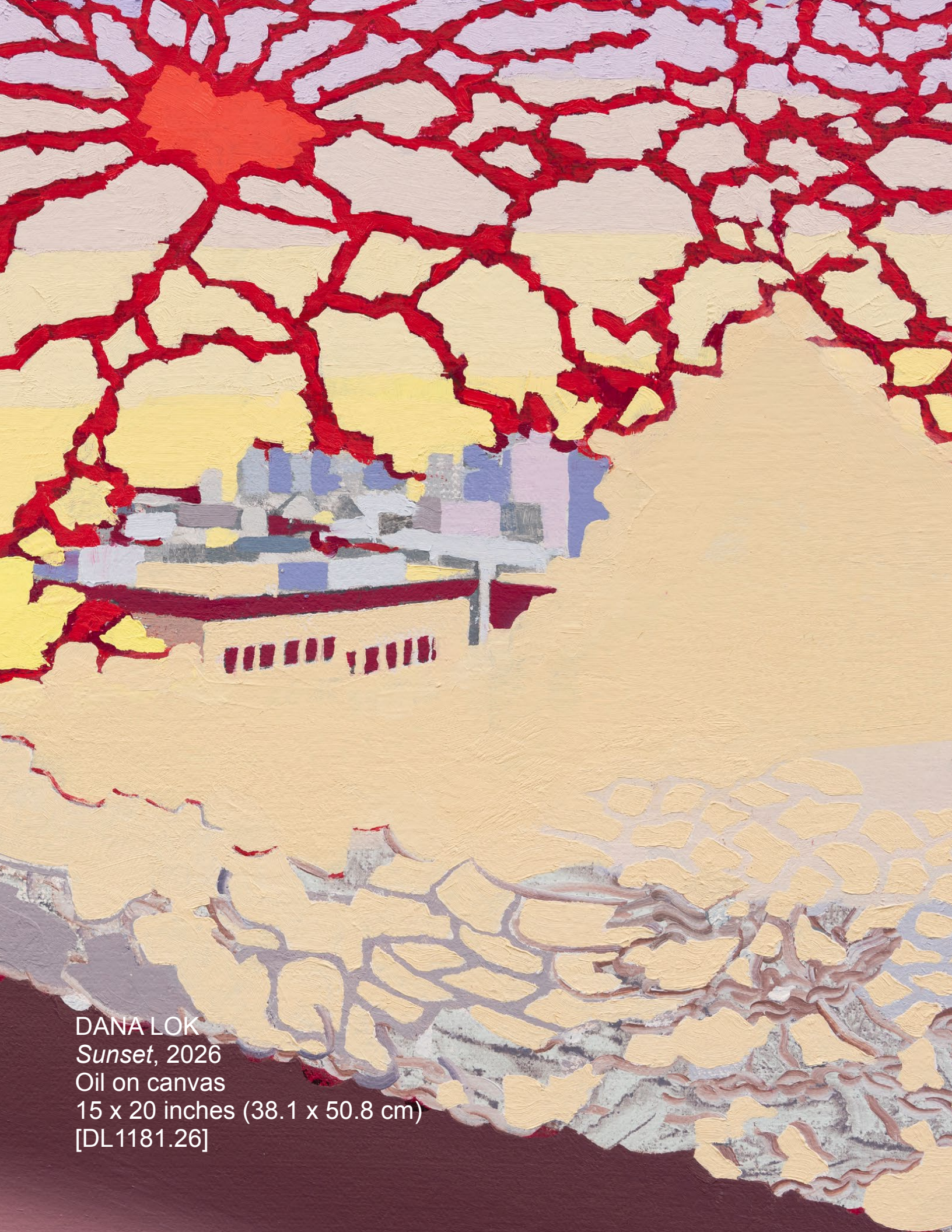


DANA LOK
Stump, 2025
Oil on canvas
18 x 21 in. (45.7 x 53.3 cm)
[DL1163.25]

In *Stump*, 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





DANA LOK
Sunset, 2026
Oil on canvas
15 x 20 inches (38.1 x 50.8 cm)
[DL1181.26]