

Art | Basel
Miami Beach

ART BASEL MIAMI BEACH
PREVIEW

December 4 – December 8, 2024
Galerie Nagel Draxler, Booth D 28

With works by

KADER ATTIA
MARK DION
EGAN FRANTZ
ABDULNASSER GHAREM
SAYRE GOMEZ
STEFAN MÜLLER
MARTHA ROSLER
ZANDILE TSHABALALA
CHRISTINE TIEN WANG
PETER ZIMMERMANN
HEIMO ZOBERNIG

NAGEL GALERIE **DRAXLER**

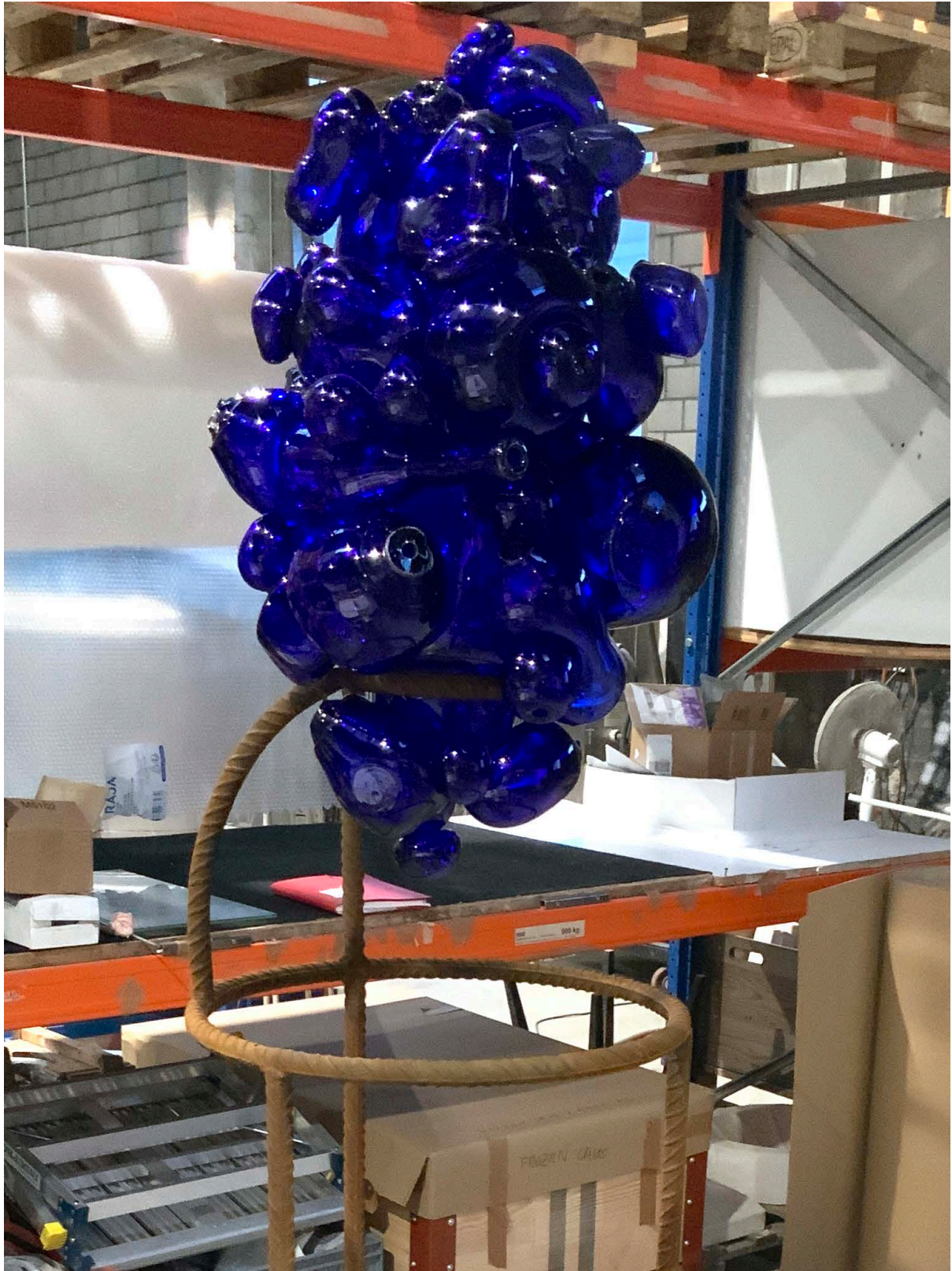
**KADER
ATTIA**



KADER ATTIA

Untitled, 2024
Blue glass, steel
210 x 40 x 50 cm

EUR 90.000,- (VAT excl.)



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Untitled, 2024
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210 x 40 x 50 cm

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“Some sites in the desert are out of time, either pre-human or post-human, or even both. It makes me think about how the blind race toward the destruction of our natural environment will end. As it looks so strongly like the result of a chaotic event. And at the same time, it looks like Earth a billion years ago, or another planet... A place from where everything could start again. The geological landscape of rocks and sand with scarce vegetation creates this ambivalent temporality. But there is something else that has caught my attention....

The wind...

The wind is the other significant inhabitant of these haunted places. Wind has carved the sides of the cliffs, as well as massive rocks with all kinds of niches. Some of them are deep, some large, some small, and all together they sing when the wind is blowing.

Walking alone through the rocks with an empty bottle of water in my hand, I witnessed a sound produced by the wind and echoing those whispers of the rocks several times. It made me feel peaceful to witness how the wind can extract from any shape, cultural and natural, a vibration that incarnates into a sound for us to hear. And has been doing so for ever... This inspired me to explore the meaning of such eternal experience and share it with others in the future...

With this work, my aim here is to create a dialogue with the future, but grounded in a present experience of the environment. From the medium used in it to the physical activation, the sculptures aim at involving the human subject in a natural environmental experience.

Necks of glass bottles emerge from the sculptures, open to the wind. Like the little bottle I had in my hand walking through the site, they whistle. The same way, metaphorically, whistleblowers are crucial for our planet, these multiple rocks produce a sound that converse with the haunted sound of the place, making the concern we should all have for Planet Earth louder...”

(Kader Attia, 2024)

KADER ATTIA

born 1970 in Dugny (Seine Saint-Denis)
lives and works in Berlin

Kader Attia is a visual artist and author, whose interdisciplinary and intercultural artistic approach is significantly influenced by his personal experiences with various cultures – having grown up in Paris and Algeria, Attia later lived in Spain, South America, and the Congo. Attia’s works examine the perspective that societies have on their own history – particularly regarding hardships and oppressions and the effect they have as part of a collective memory on nations and individuals alike. In his socio-cultural research, Attia has developed the concept of “Repair,” which he sees as a constant in nature, as an infinite process linked to healing and reappropriation.

For this year’s Desert X in Alula Attia created a series of sculptures called „Whistleblower“. These are blue hand-blown glass sculptures that the wind makes whisper.

NAGEL GALERIE **DRAXLER**

**MARK
DION**



MARK DION

Memory Box, 2019

Mixed Media

220 x 310 x 30 cm / 86.6 x 122.05 x 11.81 in

EUR 100.000,- (VAT excl.)



MARK DION

New Curiosities for the Green Vault. Ostrich Egg, 2014
Ostrich egg, engraved, plastick, metal, spray paint
46.30 x 16 x 15 cm / 18.23 x 6.30 x 5.91din

EUR 100.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**EGAN
FRANTZ**



EGAN FRANTZ

CP03, 2024

Synthetic polymer on canvas

180 x 135.2 cm / 70.87 x 53.23 in

USD 20.000,- (VAT excl.)



EGAN FRANTZ

AP04, 2023-2024

Synthetic polymer on tarnished aluminum

195 x 146 cm / 76.77 x 57.48 in

USD 24.000,- (VAT excl.)

EGAN FRANTZ

born 1986 in Norwalk, Connecticut
lives and works in Brooklyn, New York
and Connecticut

“Strictly formalist at first glance, his profusion of painterly methods refuse to settle into a staid formula, even with the persistence of their hard edge and his discrete separation of elements within a single picture plane and from canvas to canvas. Rather than a strict adherence to any style as better than any other, he employs his techniques both emotionally and at a distance; the styles are interchangeable, as if picked from a toolbox, but he demonstrates a sensitivity to the composition of a whole through the assemblage of these parts. Meticulous op art stripes contrast with strokes that drip, scuttle anxiously, or splatter at would-be random if not for the addition of a drop shadow that lends them a paradoxical fixity. [...] Composition is the real core of these works, a bridge between the two poles of form and content that adjudicates whether or not the artistic system functions. The question of an artwork’s success lies not in asking what or why something is done, but in how it is done. The proof of the painting is in the seeing. A word, a striking block of color, or an unpainted segment of canvas does not matter on its own terms, it matters in the context of the painting. That Frantz assembles his perpetually disparate elements into a cohesive whole is the vitality of his practice. Instead of aping a style from a simpler, bygone period, he deftly applies the breadth of the contemporary technical palate, an acrobatics of style that reflects the contemporary state of painting back at itself with grace and clarity.”

Excerpt from: Sean Tatol, press release for Frantz’ exhibition recent paintings with Galerie Nagel Draxler at Lempertz Brussels, 2022.

NAGEL GALERIE **DRAXLER**

**ABDULNASSER
GHAREM**



ABDULNASSER GHAREM

The Stamp Inshallah, 2008

Hand carved oversized wooden stamp with embossed rubber face

96 x 96 x 124 cm / 37.8 x 37.8 x 124 in

Edition of 8 + 4 AP

USD 100.000,- (VAT excl.)





ABDULNASSER GHAREM

The Stamp (Inshallah), 2011

Silkscreen printed with 2 colours and 2 glazes on paper

149.9 x 119.4 cm / 59.02 x 47.01 in

Edition of 25 + 5 AP

USD 25.000,- (VAT excl.)

ABDULNASSER GHAREM

Abdulnasser Gharem is widely considered as one of Saudi Arabia's leading contemporary artists. Born in 1973 near Khamis Mushait, in southern Saudi Arabia, Gharem once was a Lieutenant Colonel in the Saudi Arabian Army. During the 1990s he spent his spare time working at the Al-Meftaha Arts Village, where he moved away from traditional painting and towards a performance-based and conceptually demanding practice. Gharem's socio-critical work adopts very subtle forms of critique in order not to play into the hands of a repressive system.

In 2008 Gharem had been made a Major. What did this mean in practical terms? A bigger salary, for one, more responsibility and many more hours behind a desk. He had more forms to plough through, more administration to deal with and generally more slips of paper to stamp.

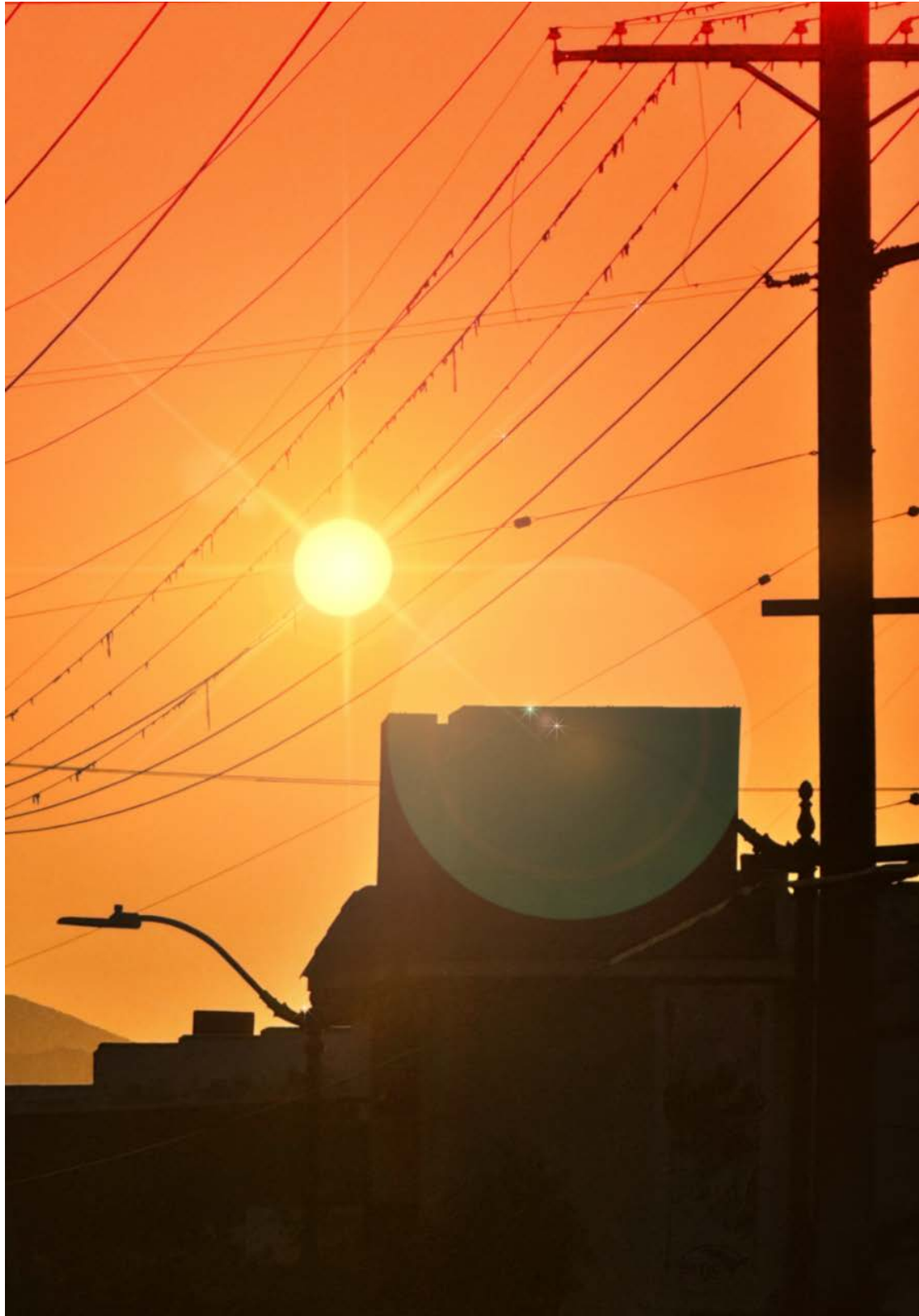
Gharem was interested in these stamps. No matter how complex or highfalutin the logic that informed the thinking behind his decision these stamps reduced it to a single stab, a binary 'stamp' or 'no-stamp'.

Each day in Saudi Arabia thousands of stamps are slammed down onto a mosaic of unrelated papers. These stamps tend to be gathered up in the pudgy palms of bureaucrats, officials, policemen, soldiers and others. They articulate an unconscious and collective imprimatur, pronouncing what is right, what is acceptable, and which is the right path.

Abdulnasser Gharem lives and works in Riyadh, Saudi Arabia, where he encourages new artistic talents. Gharem was feted in the magazine Rolling Stone as the "rock star" of Saudi contemporary art. Gharem has exhibited in Europe, the Gulf and the USA, including at Gropius-Bau Berlin, the LACMA, the British Museum, the Victoria and Albert Museum as also on the Venice, Sharjah and Berlin Biennales.

NAGEL GALERIE **DRAXLER**

**SAYRE
GOMEZ**



SAYRE GOMEZ

tbt, 2024

Acrylic on canvas

127 x 182.88 cm / 50 x 72 in

price on request



SAYRE GOMEZ

Burger Factory, 2024

Acrylic on canvas

304.8 x 213.36 cm / 120 x 84 in

price on request

SAYRE GOMEZ

born 1982 in Chicago, US
lives and works in Los Angeles, US

Sayre Gomez has become widely known for his "X-scapes": semi-fictionalized and photorealistic paintings which are executed in a broad range of techniques, including airbrushing, trompe l'oeil and stenciling.

His photorealistic and at the same time imaginary works question the increasingly ambiguous boundaries of the real and fictional in an age of digital technology and accelerated image production. The shifts in focus and the flawless execution and luminescence of Gomez' paintings reflect the digital flattening and blurring of life and culture through screenbased technology.

In his paintings Gomez captures our world in the moment of transition initiated by the 4th Industrial Revolution. When we look up from our phone and computer screens, we see the city scapes and environments that were designed in the 1980s and 1990s in decay. They become our cultural unconscious. Shops are closing, storefronts are empty, as a result of e-commerce. In times of the digital projection of permanent presence the physical world is still there, but it's ageing. When Denise Scott Brown and Robert Venturi predicted in their famous book „Learning from Las Vegas“ from 1972, that our urban landscapes turn into strips of signs and advertising billboards, like in Las Vegas, today these signs and billboards lose their function.

Recent solo exhibitions include Enterprise at Sifang Art Museum, Jiangsu, China (2022); and Renaissance Collection at Fondazione Sandretto Re Rebaudengo, Turin, Italy (2022), among others.

Gomez' works can be found in numerous renowned institutions including the permanent collections of Moderna Museet, Stockholm; mumok, Vienna; LACMA, Los Angeles; the Marciano Art Foundation, Los Angeles; Arsenal Contemporary, Montreal; and the Rubell Family Collection, Miami.

NAGEL GALERIE **DRAXLER**

**STEFAN
MÜLLER**



STEFAN MÜLLER

Kurzer Traum vom endlosen Schlaf, 2024

Acrylic on canvas

200 x 180 cm / 78.74 x 70.87 in

EUR 21.000,- (VAT excl.)



STEFAN MÜLLER

Es ist nicht leicht in Mond Gel zu schwimmen, 2024

Acrylic on canvas

200 x 180 cm / 78.74 x 70.87 in

EUR 21.000,- (VAT excl.)

STEFAN MÜLLER

born 1971 in Frankfurt am Main
lives and works in Berlin

„In over two decades of painting, Stefan Müller (*1971 in Frankfurt am Main) continues to reinvent the possibilities for abstract and figurative languages inside the medium. He is one of the most significant painters to emerge in Germany after the various swells of bad painting, nihilist formalism, and expanded practices in the 1980s. What separates Müller's work is the way in which he absorbs this genealogy of German painting – without refusal or outright negation – while simultaneously bringing something entirely new to the painted picture.“

Excerpt from the press release of his current exhibition „Frighten The Corners“ at Galerie Nagel Draxler, Cologne.

In his minimalist paintings, the artist Müller, who studied with Thomas Bayrle at the Städelschule in Frankfurt, searches for formal possibilities of contemporary painting which has already been confronted with the questions of conceptual art and minimal art.

For his large-format surfaces, the artist uses his own, often physically intense kind of preparation, like wiping the floor with his canvases. The subsequent treatment of the surface takes place with dirt and found objects such as confetti as well as with paints or chemical liquids such as bleach. In his reduced painting, Müller combines the seemingly noble with the seemingly inferior. Irregularities and coincidences meet with empty spaces, areas of color, or smaller painterly interventions.

Stefan Müller's works have been shown in numerous solo exhibitions at renowned institutions such as Kunsthalle Baden-Baden, Kölnischer Kunstverein, and Kunsthalle Gießen. At KW Berlin, Institute for Contemporary Art or the Bundeskunsthalle, Bonn Müller was present in group exhibitions. Since 2002, the artist has been regularly shown at the Nagel Draxler Gallery.

NAGEL GALERIE **DRAXLER**

**MARTHA
ROSLE**



MARTHA ROSLER

Williamsburg Bridge from the series *Rights of Passage*, 1995-97

Color photograph

67.30 x 101.60 cm / 26.5 x 40 in

Edition of 6 + 1 AP

USD 20.000,- (VAT excl.)



MARTHA ROSLER

Accident, New Jersey Turnpike from the series *Rights of Passage*, 1995-97

Color photograph

67.30 x 101.60 cm / 26.5 x 40 in

Edition of 6 + 1 AP

USD 20.000,- (VAT excl.)



MARTHA ROSLER

Lounging Woman from the series *House Beautiful: Bringing the War Home*, new series, 2004

Photomontage as C-Print

61 x 51 cm / 24 x 20 in

Edition: 8/10 + 2 AP

USD 50.000,- (VAT excl.)

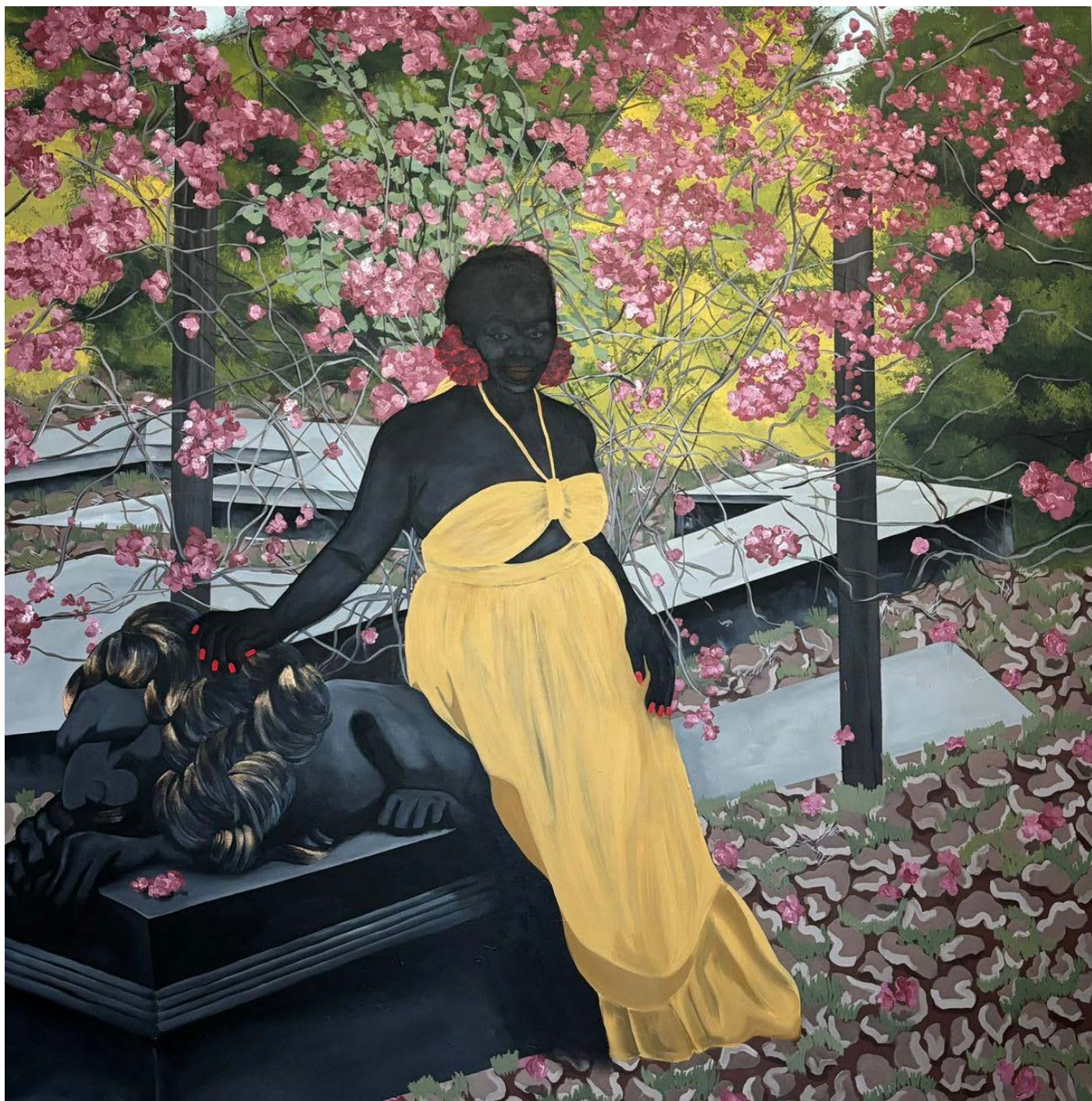
MARTHA ROSLER

Martha Rosler is one of the most influential political artists of her generation. Known since the 1960s for her ground-breaking (political) conceptual art positions, the artist works in video, photo-text, installation and performance and writes critically. Her early series of photomontages are iconic works of anti-war and feminist art history. When Rosler moved to California in 1968, the Women's Movement was in full swing and became hugely influential to her activism and artistic practice.

Rosler's work in the public sphere ranges from everyday life — often with an eye to women's experience — and the media to architecture and the built environment. She lectures extensively nationally and internationally and has published several books of photographs, texts, and commentary on public space, ranging from airports and roads to housing and homelessness. Her work has been seen in the „Documenta“ exhibition in Kassel, Germany; several Whitney biennials; the Institute of Contemporary Art in London; the Museum of Modern Art in New York; the Dia Center for the Arts in New York; The New Museum in New York and many other international venues.

NAGEL GALERIE **DRAXLER**

**ZANDILE
TSHABALALA**



ZANDILE TSHABALALA

tbt, 2024

Acrylic on canvas

200 x 200 cm / 78.74 x 78.74 in

USD 42.000,- (VAT excl.)



ZANDILE TSHABALALA

tbt, 2024

Acrylic on canvas

200 x 200 cm / 78.74 x 78.74 in

USD 42.000,- (VAT excl.)

ZANDILE TSHABALALA

born 1999 in Soweto (Gauteng, South Africa)
lives and works in Johannesburg

Zandile Tshabalala is the star and the female voice of a young South African urban and self-confident generation of black artists.

Her characters - Black women, including herself - defy racist and sexist stereotypes that have been invented in order to pigeonhole Black female identity in narrow boxes. They do not subscribe to one-dimensional, superficial and disparaging role attributions. Thus they assert themselves against the representation of the Black woman within Western-influenced art history.

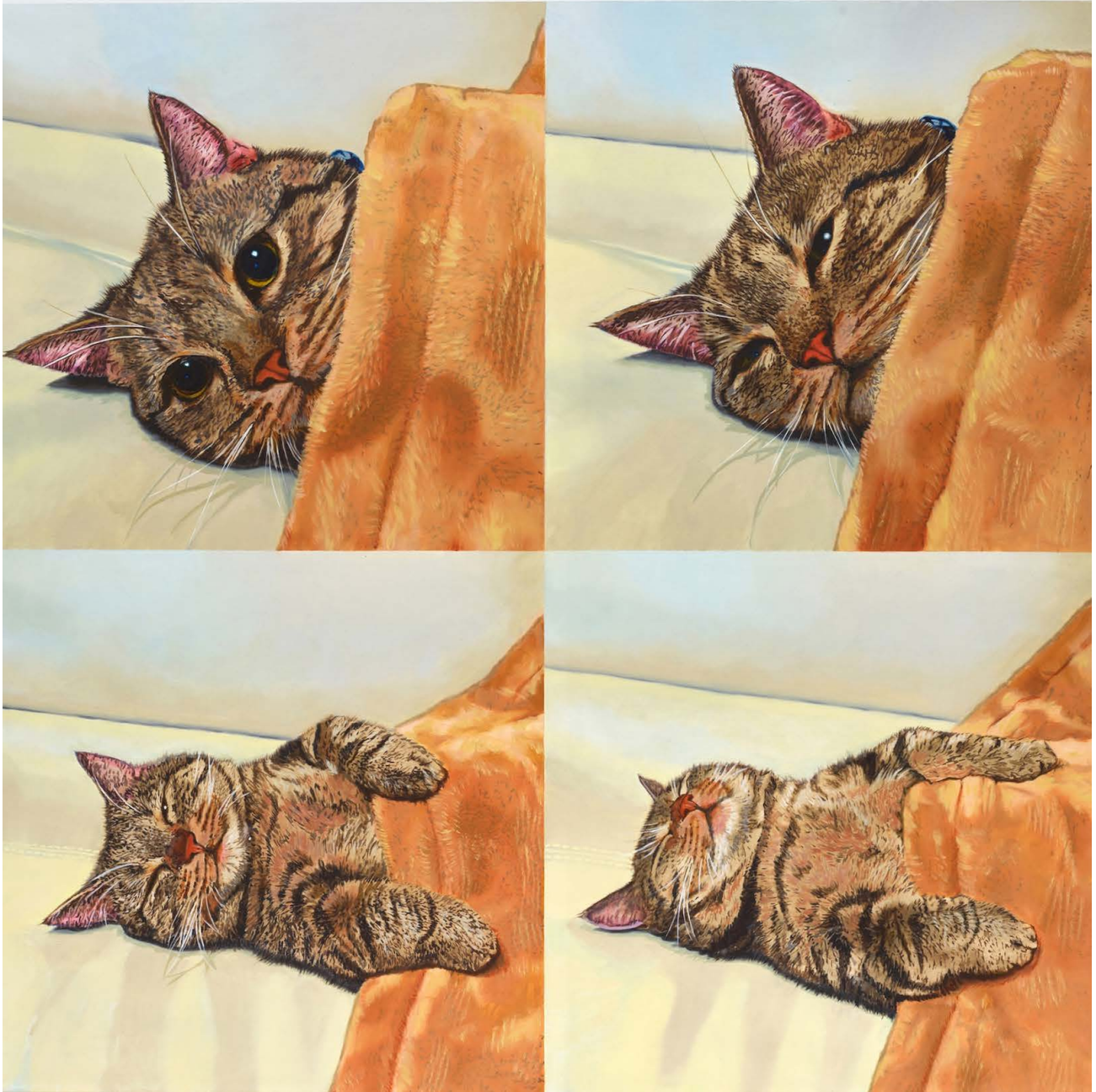
In her book "Art on my mind. Visual Politics" (1995), American cultural critic, writer, artist, and feminist theorist Bell Hooks addresses the revolutionary power that the art of black artists can have on the black community in North America. She states: "Creating counter-hegemonic images of blackness that resist the stereotypes and challenge the artistic imagination is not a simple task." Tshabalala's paintings are demonstrations of how this task can be achieved in the most powerful and cheerful way.

Zandile Tshabalala's work has been exhibited in international exhibitions and institutions. Recent exhibitions include "Dix und die Gegenwart" at Deichtorhallen, Hamburg (2023), and "FEMME FATALE" at Hamburger Kunsthalle, Hamburg (2022), a solo show at Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg (2022), and a solo show at Mönchehaus Museum, Goslar (2021). Currently she is part of the exhibition "When We See Us" at Kunstmuseum Basel, which was also shown at Zeitz MOCAA, Cape Town (2022).

NAGEL GALERIE **DRAXLER**

CHRISTINE TIEN
WANG

When you wake up and it's still capitalism



CHRISTINE TIEN WANG

Capitalism cat, 2024

Oil and acrylic on canvas

152.4 x 121.92 cm / 60 x 48 in

EUR 14.000,- (VAT excl.)



CHRISTINE TIEN WANG

Goat, 2024

Oil and acrylic on canvas

121.92 x 121.92 cm / 48 x 48 in

EUR 12.000,- (VAT excl.)

CHRISTINE TIEN WANG

born 1985 in Washington, D.C.
lives and works in San Francisco, CA.

Christine Wang's canvases manifest fleeting outbursts of collective creativity. In her works she deals with cyberculture, internet phenomena and digital imagery. The meme (from the Greek mimeme) is itself an imitation, its reproduction is part of the narration. Images are overlaid with texts, in humorous provocation they strive for lulz, the merciful malicious joy of the user. Supposedly simplified, these pictorial worlds of Web 2.0 are placed in ever new contexts, appropriating the most up-to-date narratives and developing their own complexity under the speed of a blink of an eye. Away from scrolling, swiping and typing, Christine Wang allows us to take a closer look at this memplex.

She generates a snapshot, enlarges it and, through the act of painting, transforms it into a historical moment, a testimony to short-lived reactions. Contrary to the viewing habits that usually accompany memes, the viewers find themselves in front of life-size, sometimes even cinematic motifs and have to relocate their own position.

The artist evokes a shift in perspective and gives the subjects of her paintings a form to which the viewers react not least physically: „The viewer also contemplates my time-consuming photorealist paint layers. The large scale, contemplative, and overwhelming quality of viewing the paintings is a contrast to the handheld, fast and joyful quality of viewing memes.“

Christine Wang is an American artist whose paintings can be immediately recognized for their pointedness and humor.

She received her BFA from Cooper Union and her MFA from UCLA and completed residencies at Chashama North and Skowhegan. Since 2017, she is assistant professor of painting at the California College of Art. Wang has received several prestigious awards, including the Alex Katz Fellowship, Skowhegan School of Painting and Sculpture (2007), The Sara Cooper Hewitt Fund Prize for Excellence in Art, The Cooper Union (2008), the Van Lier Fellowship, Jamaica Center For Arts and Learning, Studio LLC (2010), the Edna and Yu-Shan Han Award, University of California (2012), the Toby Devan Lewis Fellowship, University of California (2013). Further, she has been nominated for the Paulo Cunha E Silva Art Prize (2017) and the SECA Art Award, SFMoMA (2019).

Wang's work has been presented at international institutions and museums including MOCA, Los Angeles (2024), PTT Space, Taipei (2023), Long Beach Museum of Art, Long Beach (2022) and Kunsthaus Zürich, Zurich (2022).

NAGEL GALERIE **DRAXLER**

**PETER
ZIMMERMANN**



PETER ZIMMERMANN

slate, 2024

Epoxy resin on canvas

200 x 145 cm / 78.74 x 57.09 in

EUR 42.000,- (VAT excl.)



PETER ZIMMERMANN

minting, 2024

Epoxy resin on canvas

150 x 110 cm / 59.06 x 43.31 in

EUR 32.000,- (VAT excl.)

PETER ZIMMERMANN

born 1956 in Freiburg im Breisgau, Germany
lives and works in Cologne, Germany

Peter Zimmermann's journey into the realm of epoxy resin art began as a conceptual exploration in the late 1980s, marked by his pioneering series known as the "Book Cover Paintings." In this innovative approach, Zimmermann seamlessly fused elements of everyday publications—atlasses, art books, travel guides, and dictionaries—with the medium of epoxy resin, creating striking compositions on large canvases.

As the artistic landscape evolved through the context art movement of the 1990s, Zimmermann continued to push boundaries. At a very early state he became interested in digitalization and its processes of representation. Derived from digital source materials such as photographs, film stills, or diagrams, which he deconstructs and alienates using graphic algorithms and transfers to the canvas in numerous transparent layers. Each layer of epoxy resin adds a dimension of transparency, allowing light to interact with the painting in dynamic ways.

Peter Zimmermann's works can be found in various renowned public and private collections (including the Bundeskunstsammlung in Bonn, the Centre Georges Pompidou, Paris, the Fondation Cartier, Paris, the Prada Collection, Milan, and the Museum of Modern Art, New York) and have been honored in various solo and group exhibitions in galleries and museums since the early 1980s (recently, among others at the Leopold-Hoesch-Museum, Düren, the Galerie Stadt Sindelfingen, the ZKM, Karlsruhe and the Kunststiftung Baden-Württemberg, Stuttgart, among others).

NAGEL GALERIE **DRAXLER**

**HEIMO
ZOBERNIG**



HEIMO ZOBERNIG

Untitled, 2021

Acrylic on canvas

100 x 100 cm / 39.37 x 39.37 in

EUR 60.000,- (VAT excl.)

HEIMO ZOBERNIG

born 1958 in Mauthen, Austria
lives and works in Vienna

Heimo Zobernig is one of the best-known, most versatile and award-winning contemporary Austrian artists. He is a painter, sculptor, performance and film artist. After professorships in Hamburg and at the Städelschule, Frankfurt, he is now Professor of Sculpture at the Academy of Fine Arts Vienna.

Zobernig's oeuvre encompasses a variety of media, from architectural interventions and installations to performance, film and video, sculpture and painting. What they all have in common is an engagement with modernism, with monochrome and grids, but also with constructivism, colour theory and geometric abstraction. In doing so, Zobernig undermines the ultra-modern ideal of monochromy, compromising its aesthetic purity in various ways, such as the introduction of the decorative or the functional. Colour is so important to him that he developed his own colour theory.

In Untitled (REAL/EGAL) the artist subverts the 20th century traditions of grid and monochrome painting, by introducing the words "real" and "egal" (meaning irrelevant in German) into the work. Here, the geometric areas almost outstrip the meaning of the words whose legibility becomes difficult. Yet, the definition of the words conveys a self-reflective riff on their own implications.

Heimo Zobernig has been awarded numerous prizes. His works are represented in public spaces as well as in museums, galleries and biennials - among other things, he redesigned the interior of the Mariendom in Linz in 2017, played in the Austrian Pavilion at the Venice Biennale in 2015 and had solo exhibitions at the mumok, Vienna, MARE, Budapest, Albertinum, Dresden State Art Collection, Sharjah Art Museum, Sharjah, the Museum Ludwig, Cologne, the MUDAM Luxembourg, Musée d'Art Moderne Grand-Duc Jean, Luxembourg, the Austrian Cultural Forum, New York, the Kunsthaus Graz, Graz, the Palacio de Velázquez, Museo Reina Sofia, Madrid, the Kunsthalle Zürich, the Essl Museum, Vienna, the Centre Pompidou, Paris, the CAPC, Musée d'Art Contemporain, Bordeaux, the MAK, Vienna, the Museum Moderner Kunst Stiftung Ludwig Wien; the Kunsthalle Basel; the K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, to name but a few.

Zobernig has been exhibiting at the Nagel Draxler Gallery since 1990, most recently in 2023 with „Why I Have Not Done More Particle Board Works“.