

Art|Basel

ART BASEL 2024
PREVIEW

June 11 – 16, 2024
Galerie Nagel Draxler, Hall 2.1 Booth P13

With works by
KADER ATTIA
LUTZ BRAUN
MARK DION
ANNA FASSHAUER
SAYRE GOMEZ
HANS-JÖRG MAYER
STEFAN MÜLLER
ANNA RIDLER
ZANDILE TSHABALALA
CHRISTINE TIEN WANG
PETER ZIMMERMANN
HEIMO ZOBERNIG

ART BASEL UNLIMITED
KADER ATTIA

NAGEL GALERIE **DRAXLER**

**KADER
ATTIA**



Kader Attia

Whistleblower, 2024

Colored glass

ca. 140 x 140 x 130 cm / 55.1 x 55.1 x 51.2 in

“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**

**LUTZ
BRAUN**



LUTZ BRAUN

Anarchie 1990

Acrylic on canvas

300 x 300 cm / 118.11 x 118.11 in

EUR 25.000,- (VAT excl.)

LUTZ BRAUN

born 1976 in Schleswig
lives and works in Berlin

“These paintings are my largest formats on canvas to date. Originating from the painting „Affen monumental“ (300 x 300 cm, acrylic on canvas) which I made in 2006 during an artist residency in the Tongzhou district near Beijing and which dealt with a cliché of German male artists in China, I began three more large formats in June 2023 all of which are founded on personal history.

‘Anarchie 1990’ harks back to my own experience in the summer of 1990 when the GDR still existed in its final state of decay. I visited my relatives on the island of Rügen and tried to skateboard - something I was constantly trying to learn, originally to impress a girl - on what were arguably the roughest streets in the world. My uncle Karsten drove with me and my cousin on cobblestone streets to go swimming. The cassette player in the car wound the tape askew due to the vibrations, but still allowed us to listen to the much-copied Depeche Mode live album. As we fantasized about dinner, with still wet hair by the open window, where the wind carried the scent of grass, trees, and blossoms, I secretly thought about what it would be like to finally kiss someone. I have known that urgent feeling of expectation in my stomach, from that time. Streets and station squares were lined with dust- or rock-colored residential buildings, warehouses and factories that I never stopped dreaming of bringing to life.

In ‘Gloria Husum’ I illuminate the childlike experience of almost losing my brother, who lived in a boarding school in Husum, a long time ago.”

(Lutz Braun)



LUTZ BRAUN

Gloria Husum

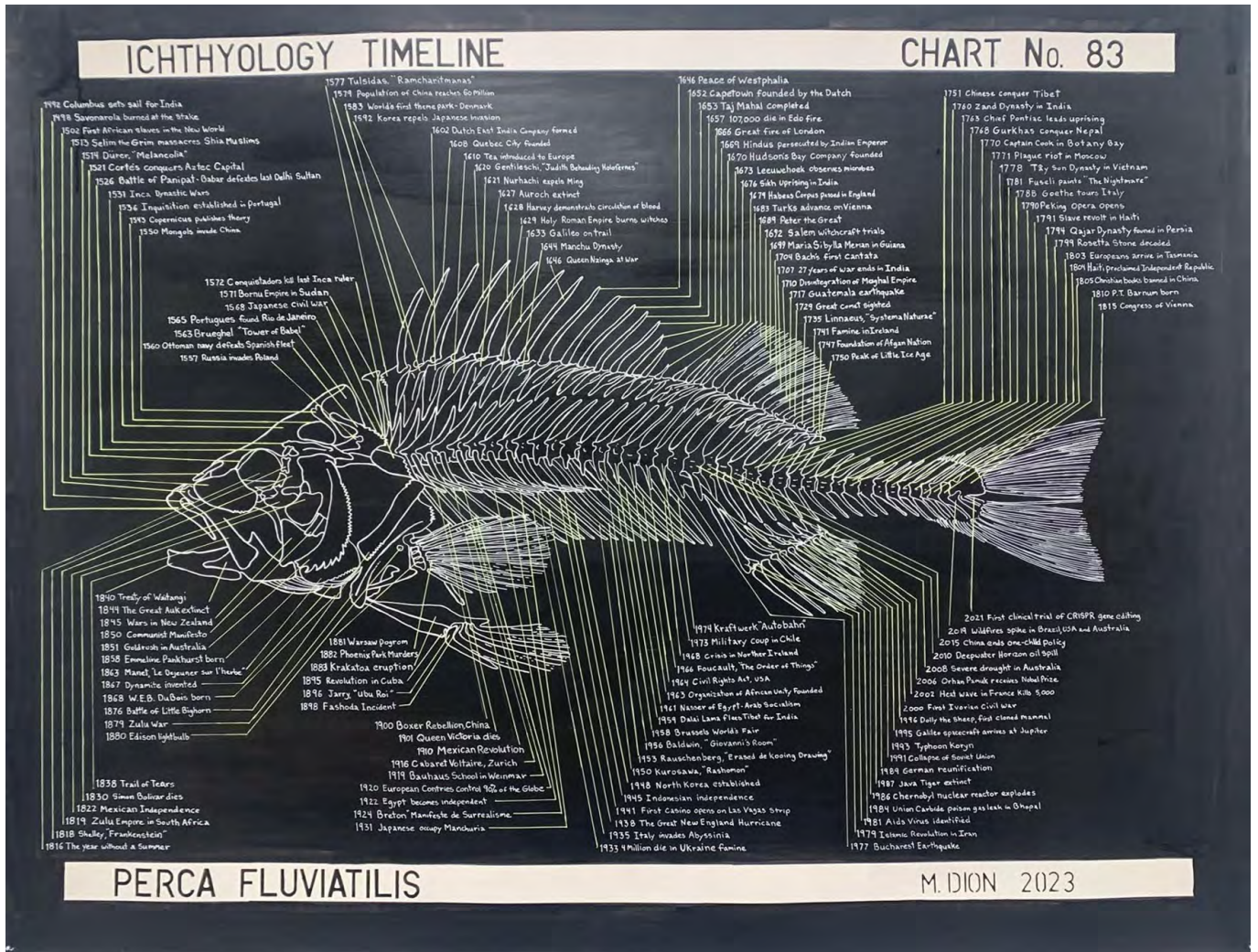
Acrylic on canvas

300 x 300 cm / 118.11 x 118.11 in

EUR 25.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

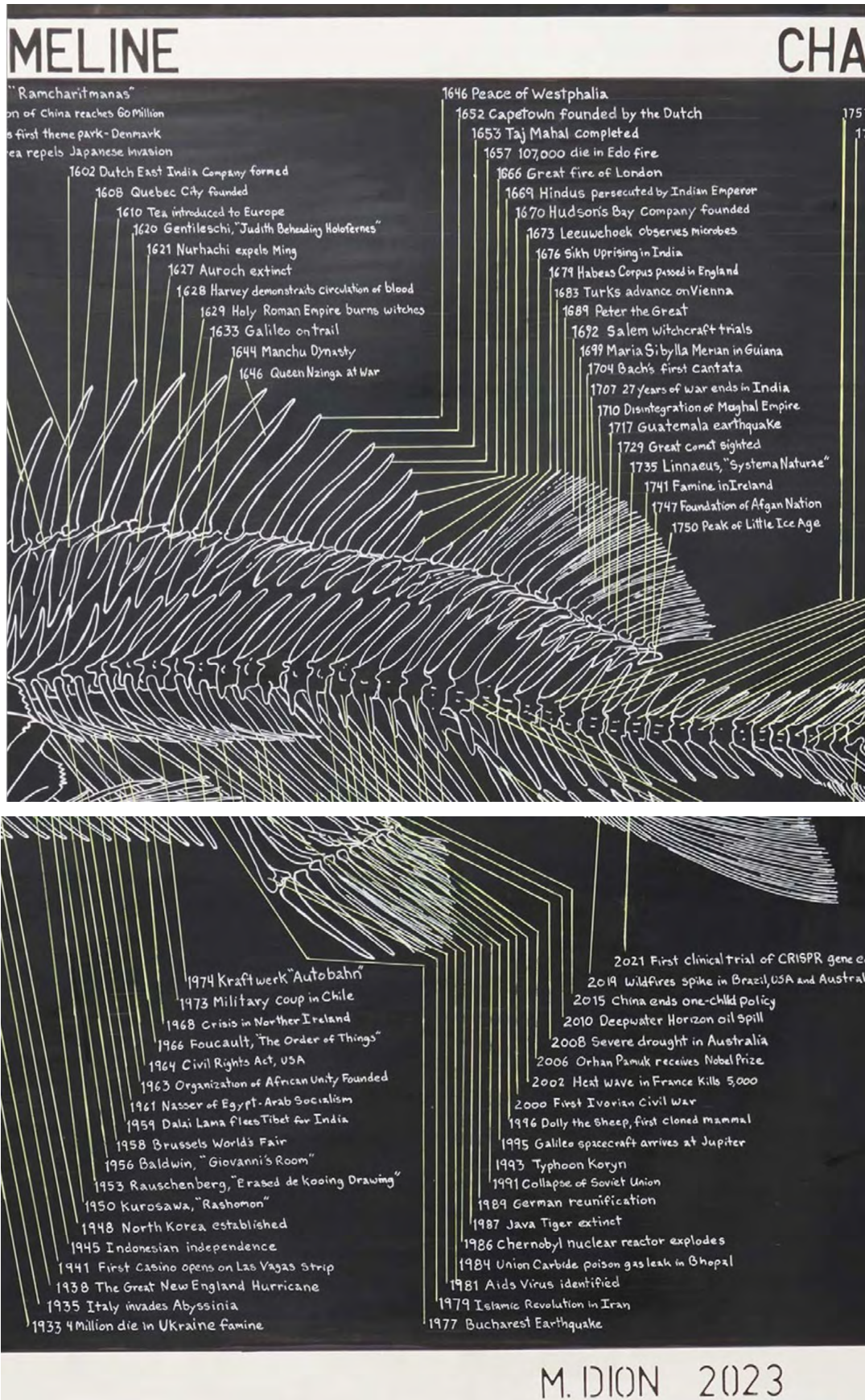
**MARK
DION**

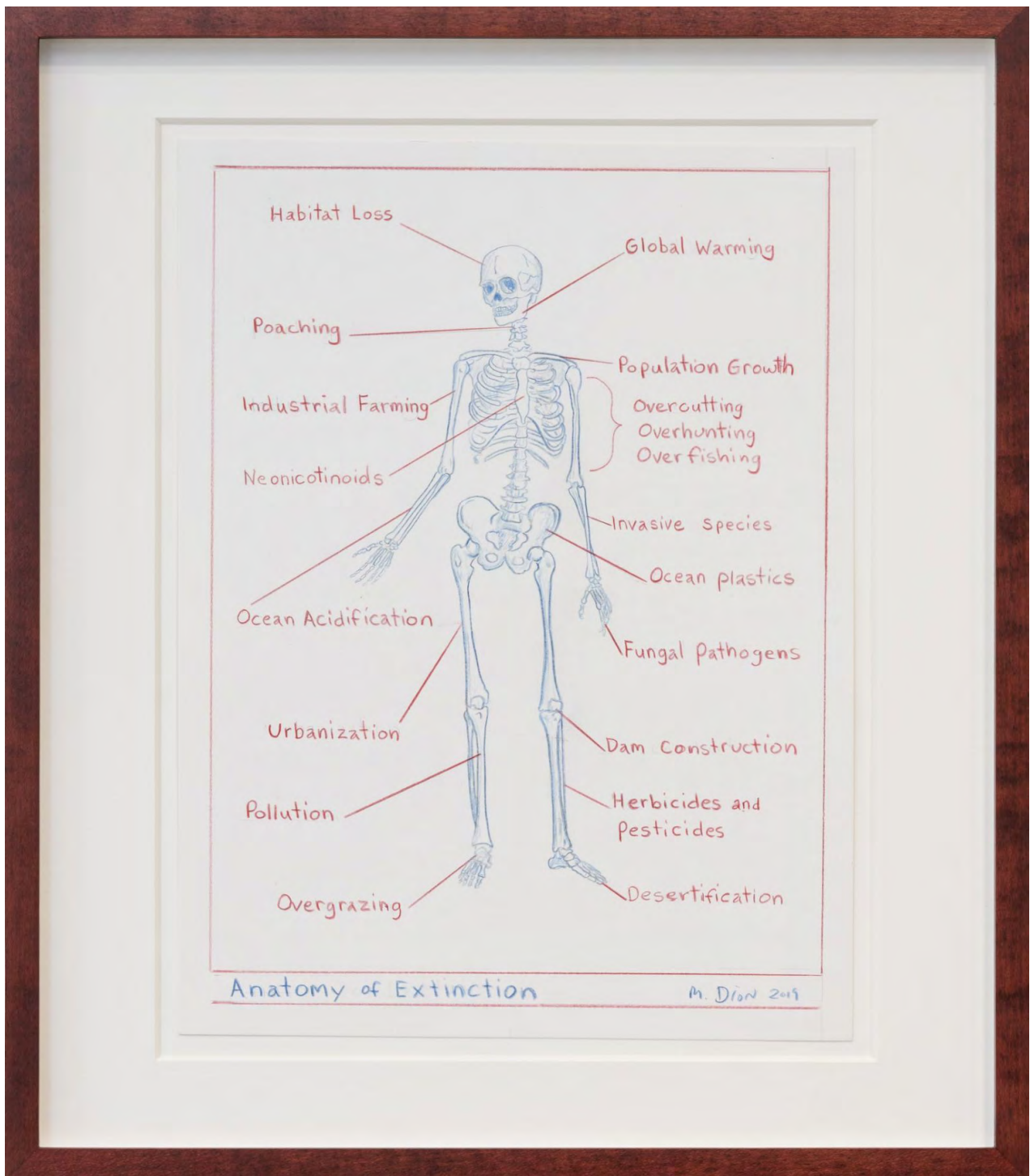


MARK DION

Perca Fluviatilis, 2023
 Black and white ink on paper
 100 x 130 cm / 39.37 x 51.18 in

EUR 25.000,- (VAT excl.)





MARK DION

Anatomy of Extinction, 2019
Color pencil on paper
40 x 34.5 cm / 15.8 x 13.58 in

EUR 4.000,- (VAT excl.)

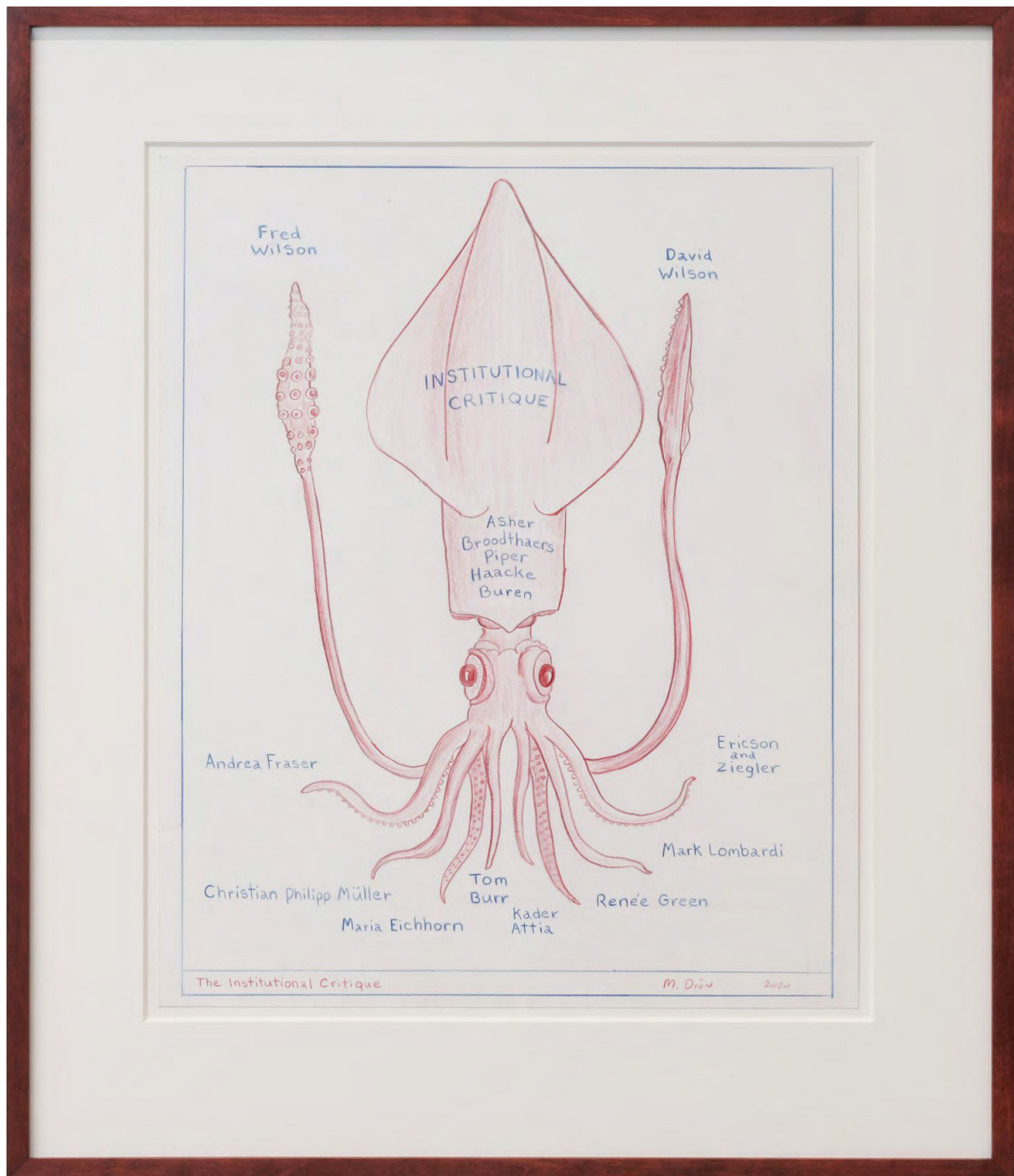
MARK DION

born 1961 in New Bedford, Massachusetts
Currently lives in Copake, NY and works worldwide

Mark Dion's work examines the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. The job of the artist, he says, is to go against the grain of dominant culture, to challenge perception and convention. Appropriating archaeological, field ecology and other scientific methods of collecting, ordering, and exhibiting objects, Dion creates works that question the distinctions between 'objective' ('rational') scientific methods and 'subjective' ('irrational') influences. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Dion questions the objectivity and authoritative role of the scientific voice in contemporary society, tracking how pseudo-science, social agendas and ideology creep into public discourse and knowledge production.

Initially, Dion's drawings served as preliminary studies or project plans for his works. Over time, however, they have developed a dynamic of their own and today form a significant part of his artistic oeuvre. This one is based on educational charts and humorously questions the scientific-didactic system of categorization.

Mark Dion has received numerous awards, including the ninth annual Larry Aldrich Foundation Award (2001), The Joan Mitchell Foundation Award (2007), and the Smithsonian American Art Museum's Lucida Art Award (2008). He has had major exhibitions at the Miami Art Museum (2006); Museum of Modern Art, New York (2004); Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (2003); Tate Gallery, London (1999), and the British Museum of Natural History in London (2007). "Neukom Vivarium" (2006), a permanent outdoor installation and learning lab for the Olympic Sculpture Park, was commissioned by the Seattle Art Museum. Dion produced a major permanent commission, 'OCEANOMANIA: Souvenirs of Mysterious Seas' for the Oceanographic Museum in Monaco. In 2016 Dion and his curatorial collaborator Sarina Basta produced the large scale exhibition, ExtraNaturel: Voyage initiatique dans la collection des Beaux-Arts de Paris, at the Palais des Beaux-Arts in Paris.



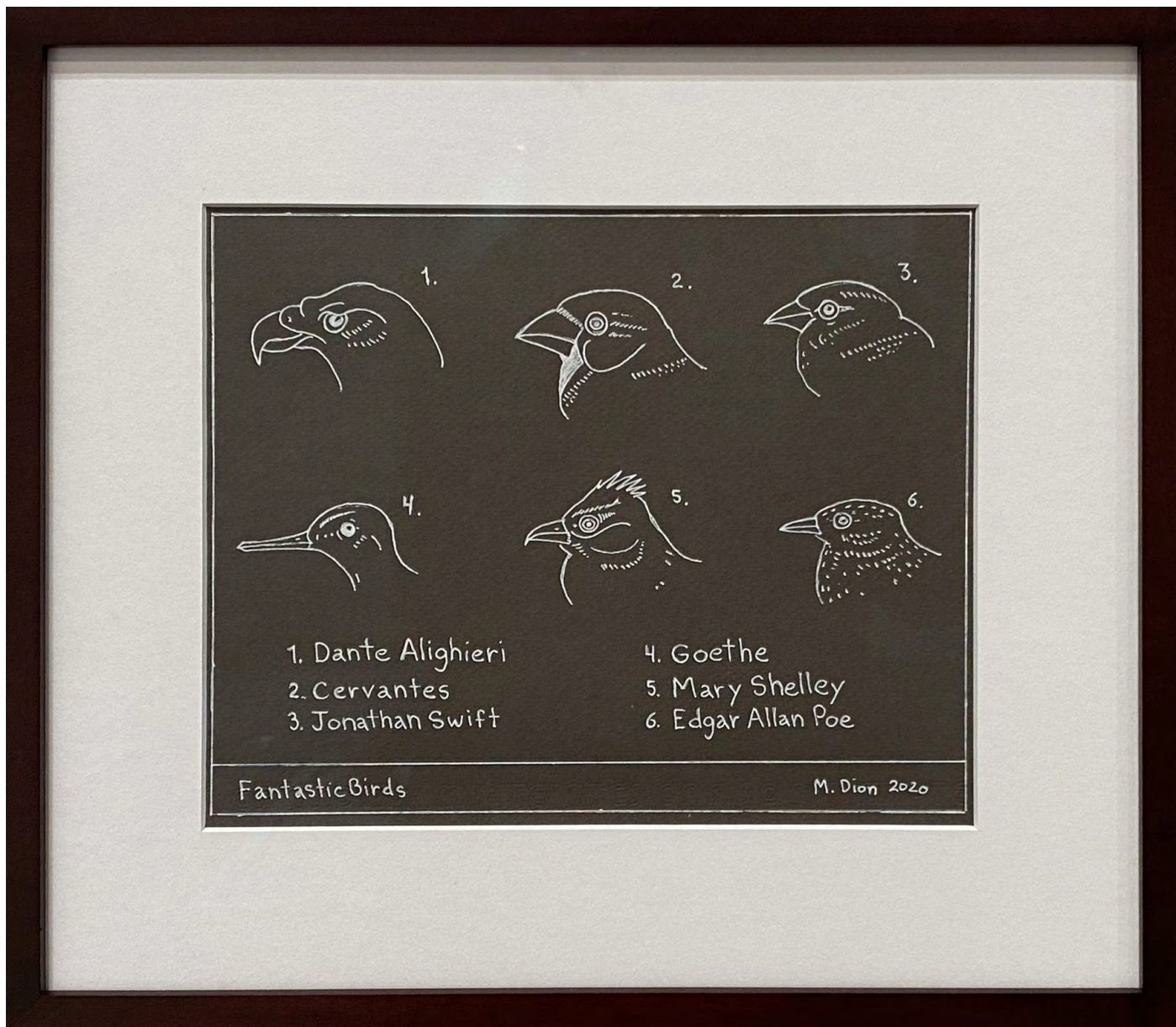
MARK DION

The Institutional Critique, 2020

Color pencil on paper

43h x 35.50w cm / 16.93h x 13.98w in

EUR 5.000,- (VAT excl.)



MARK DION

Fantastic Birds, 2021

White ink on color paper

17.78h x 22.86w cm / 7h x 9w in

EUR 3.500,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**ANNA
FASSHAUER**



ANNA FASSHAUER

[not yet titled], 2024

Powder-coated aluminum

220 x 110 x 85 cm / 86.61 x 43.31 x 33.46 in

EUR 50.000,- (VAT excl.)

ANNA FASSHAUER

„I work this material into sculptures. The destruction is taking place by running the original state of its flatness and straightness, by bending, bumping, denting, rolling.“ (Anna Fasshauer)

Anna Fasshauer (*1975 in Cologne) forms the material with her own physical strength into large sculptures, painted in color. Precisely expressed, she transforms material into forms that she places in space. She does not design or draw, does not commission the production. The artist produces herself, expending energy bending and flexing and reworking the large, heavy works. She improvises, the works ,emerge in the making'. The tension between light and heavy, solid and provisional, form and expression is unique. Yet works emerge that echo the tradition of abstract modernism as if it were a continuum.

Fasshauer graduated from the Chelsea School of Art and Design in London in 2001. She has exhibited her work in group and solo shows around the world, including venues such as Pilane, Sweden, the Jardin des Tuileries in Paris, Kunstverein Offenburg and Kunstverein Arnsberg in Germany, and the Goethe Institute in Beirut.

“Fasshauer’s aluminum sculptures look like aluminum. This feat is rarer than one might imagine, given that aluminum is the second most produced metal on earth, after iron. Jeff Koons used aluminum to look like playdoh. Liam Gillick uses it to look like steel. Claes Oldenburg uses it to look like whatever it was Oldenburg was thinking about that day. Each of these artists values aluminum the way we all do, as a substitute for heavier, less durable materials. Fasshauer [...] instead draws our attention to the metal itself, in its marvelous, ubiquitous pliability. [...] Here is the lumbering, aging spirit of metal as such, at once so much more useful and so much less dangerous than it used to be. The monumental tradition of sculpture itself is a kind of slapstick with its exaggerated body language, its crudeness, its fondness for types. Previously, artists – often male – found themselves locked in a struggle to the death with the decaying monuments of a previous age.

‘All revolutionaries,’ Camus quipped, ‘want to kill god and build a church.’ To destroy one monument is to set up another monument to its destruction. Fasshauer steps out of this cycle. Working alongside it so as to avoid prolonging it, she does not kill the monumental tradition: she lets it die by doing slapstick instead. ‘Be careful of battling monuments,’ Nietzsche might have said, ‘lest you become a monument.’

Fasshauer is that rare artist who can heed this warning and make art anyway.”

Excerpts from: Stephen Squib „Black Jack or The Horror of Aluminum“, 2021.



ANNA FASSHAUER

Extrem Provisorium, 2023

Powder-coated aluminum

192 x 160 x 90 cm / 75.59 x 62.99 x 35.43 in

EUR 60.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**SAYRE
GOMEZ**

NAGEL GALERIE DRAXLER



SAYRE GOMEZ

TBT, 2024

Mirage-print and oil on canvas

243.84 x 365.76 cm / 96 x 144 in

price on request

SAYRE GOMEZ

born 1982 in Chicago
lives and works in Los Angeles

Los Angeles-based artist Sayre Gomez is known for his „X-Scapes“, semi-fictional yet photorealistic paintings for which he uses a wide range of techniques including airbrushing, trompe-l'œil, and stenciling. Inspired by the urban landscape of Los Angeles, a city synonymous with both aspirations and shattered dreams, Gomez's paintings often feature elements emblematic of the cityscape: billboards, landmarks, road signs, vehicles and housing. By creating a realism that depicts economic devastation, his landscapes shift between haunting desolation and resilient beauty, revealing the dichotomy inherent in societies grappling with progress and its consequences.

Realistic in their execution and yet imaginary Gomez' paintings call into question the increasingly ambiguous boundaries of the real and fictional in an age of digital technology and accelerated image production.

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**

**HANS-JÖRG
MAYER**



HANS-JÖRG MAYER

CHANEL No. 5, 2007

Oil on canvas

190 x 250 cm / 74.80 x 98.43 in

EUR 30.000,- (VAT excl.)

HANS-JÖRG MAYER

born 1955 in Singen, Germany
lives and works in Berlin

In his paintings, Hans-Jörg Mayer references the visual language of advertising found in glossy magazines. The figures in his works are often engaged in a dynamic exchange of gazes, mirroring the influence of these visual codes. Mayer's compositions evoke a reflection on the semantic layers inherent in his art and challenge the viewer to reconsider the possibilities of painting as a form of artistic expression. But it is not merely the visual language of advertising that the artist manipulates; rather, he subverts its conventions, injecting his compositions with layers of meaning that challenge conventional interpretations. His work becomes a site of exploration, inviting to peel away the glossy veneer and confront the underlying tensions and contradictions embedded within.



HANS-JÖRG MAYER

2025, 2007

Oil on canvas

250 x 175 cm / 74.80 x 98.43 in

EUR 30.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**STEFAN
MÜLLER**



STEFAN MÜLLER

Not yet titled, 2024

Acrylic on canvas

190 x 160 cm / 74.80 x 62.99 in

EUR 18.000,- (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 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.



STEFAN MÜLLER

Not yet titled, 2024

Acrylic on canvas

190 x 160 cm / 74.80 x 62.99 in

EUR 18.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**ANNA
RIDLER**



ANNA RIDLER

Slowly Fading Quietly I, 2024

3x polaroids each 61 x 51 cm / 24.02 x 20.08 in

framed: 81.5 x 60 cm / 31.89 x 23.62 in

3 NFTs with custom smart contract

ANNA RIDLER

Anna Ridler is renowned for her unique juxtaposition of the speculative nature of cryptocurrencies and historical economic phenomena. Delving into the intricate interplay between natural rhythms, digital representations, and the dynamics of blockchain time and value, Ridler's work offers a captivating exploration of these complex concepts. The artist and researcher, born in 1985, is working with systems of knowledge and how technologies are created in order to better understand the world. She is particularly interested in ideas around measurement and quantification and how this relates to the natural world. Her process often involves working with collections of information or data, particularly datasets, to create new and unusual narratives in a variety of mediums and how new technologies, such as machine learning, can be used to translate them to an audience.

Ridler holds an MA in Information Experience Design from the Royal College of Art and a BA in English Literature and Language from Oxford University along with fellowships at the Creative Computing Institute at University of the Arts London (UAL). Her work has been exhibited at cultural institutions worldwide including the Victoria and Albert Museum, the Barbican Centre, Centre Pompidou, HeK Basel, the ZKM Karlsruhe, Ars Electronica, Sheffield Documentary Festival and the Leverhulme Centre for Future Intelligence. She was a European Union EMAP fellow and the winner of the 2018-2019 DARE Art Prize. Ridler has received commissions by Salford University, the Photographers Gallery, Opera North, and Impakt Festival. She was listed as one of the nine "pioneering artists" exploring AI's creative potential by Artnet and received an honorary mention in the 2019 Ars Electronica Golden Nica award for the category AI & Life Art. She was nominated for a "Beazley Designs of the Year" award in 2019 by the Design Museum for her work on datasets and categorisation.

NAGEL GALERIE **DRAXLER**



Details

NAGEL GALERIE **DRAXLER**



Details



Details

NAGEL GALERIE **DRAXLER**

**ZANDILE
TSHABALALA**



ZANDILE TSHABALALA

Poolside with red light reflections, 2021

Acrylic on canvas

200 x 300 cm / 78.74 x 118.11 in

USD 65,000.00 (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).



ZANDILE TSHABALALA

The conversation II, 2024

Acrylic on canvas

150 x 150 cm / 59.06 x 59.06 in

USD 28.500,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**CHRISTINE
TIEN WANG**



CHRISTINE TIEN WANG

Cow, 2024

Oil 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).



CHRISTINE TIEN WANG

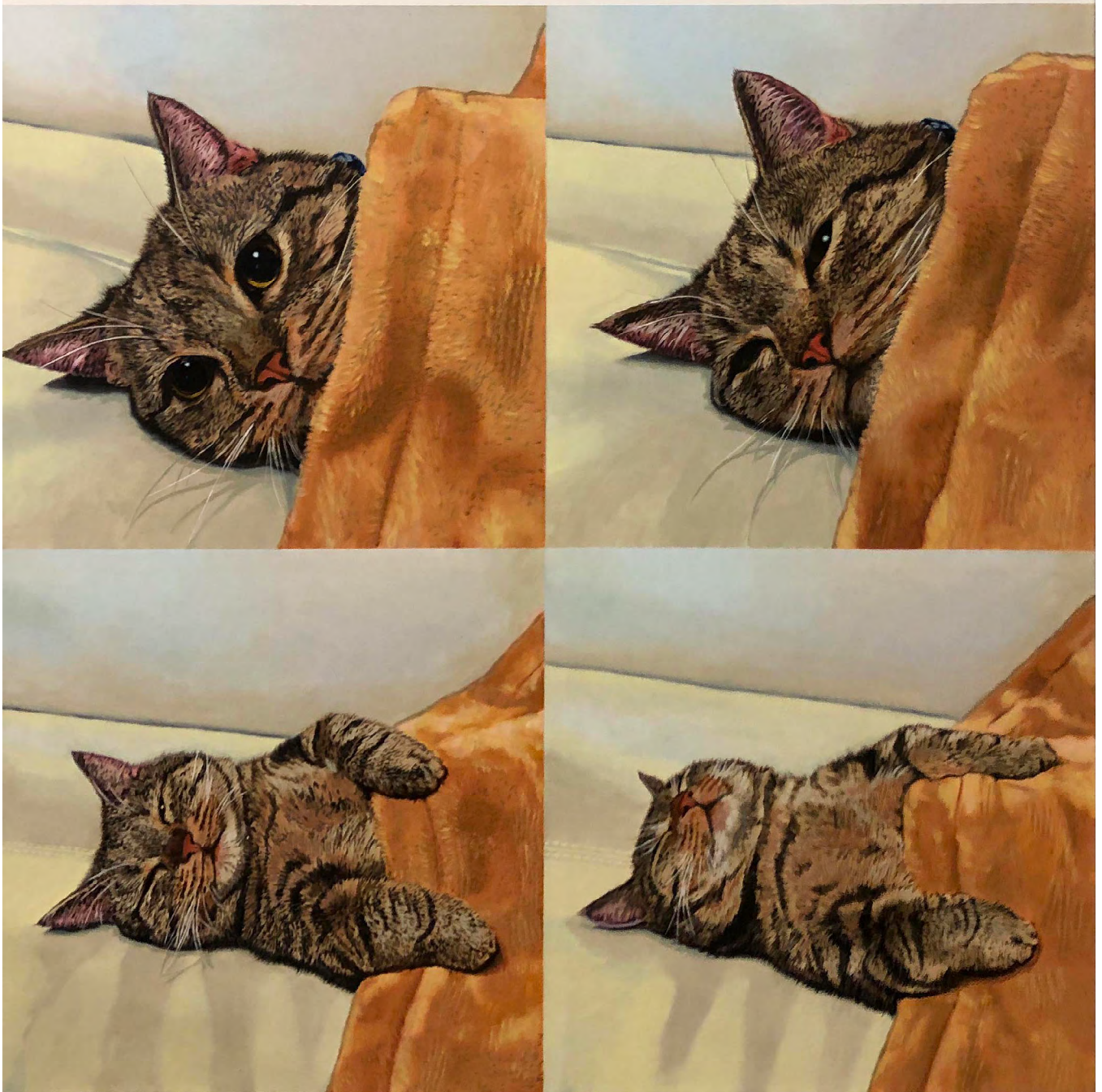
Goat, 2024

Oil on canvas

121.92 x 121.92 cm / 48 x 48 in

EUR 12.000,- (VAT excl.)

When you wake up and it's still capitalism



CHRISTINE TIEN WANG

Soviet union, 2023

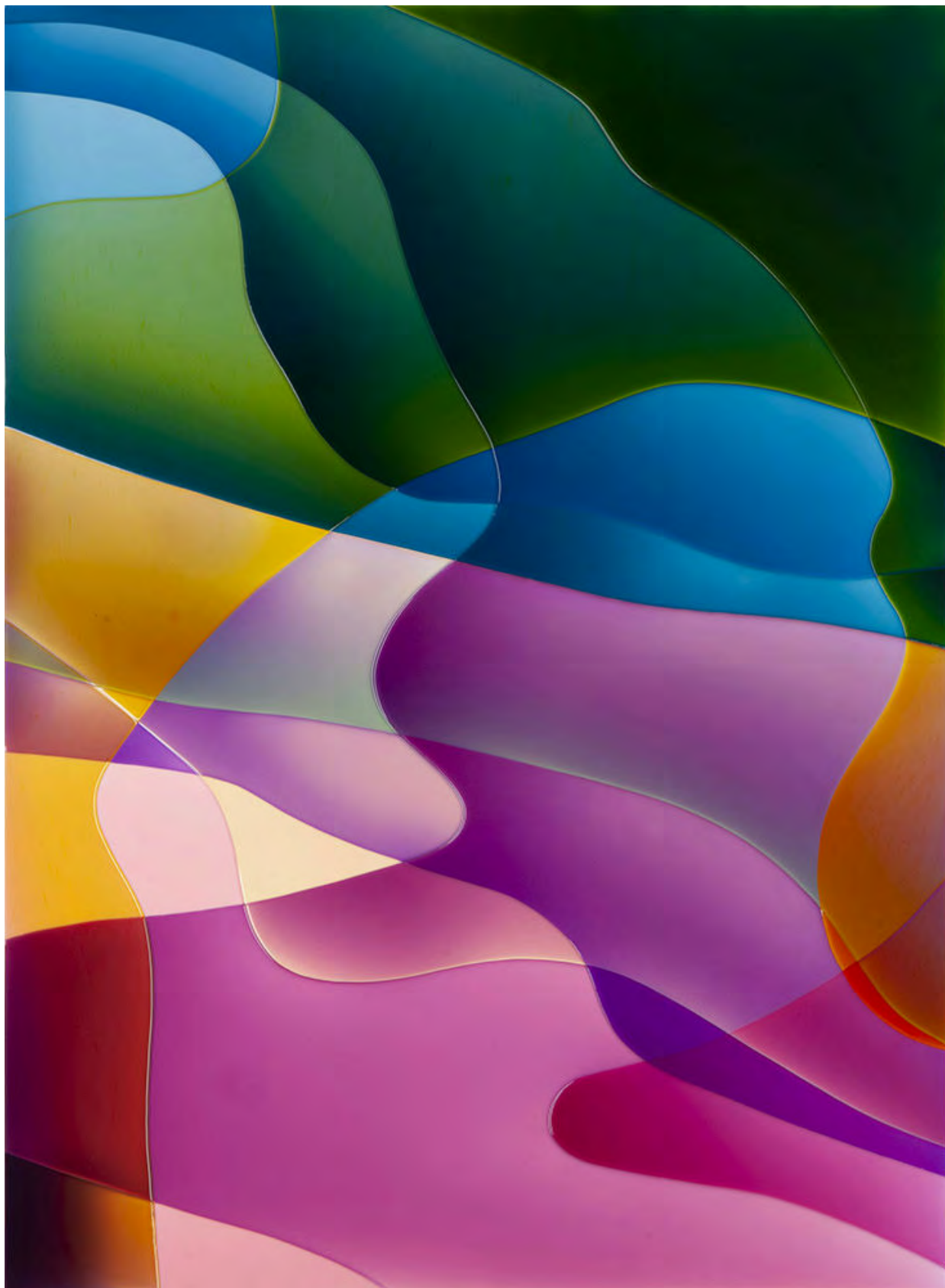
Oil and acrylic on canvas

152.40 x 121.92 cm / 60 x 48 in

EUR 14.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**PETER
ZIMMERMANN**



PETER ZIMMERMANN

Untitled, 2024
Epoxy resin on canvas
150 x 110 cm / 59.06 x 43.31 in

EUR 30.000,- (VAT excl.)



PETER ZIMMERMANN

Untitled, 2024

Epoxy resin on canvas

250 x 160 cm / 98.43 x 462.99 in

EUR 42.000,- (VAT excl.)

PETER ZIMMERMANN

born 1956 in Freiburg im Breisgau
lives and works in Cologne

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 graduated from the Staatliche Akademieder Bildenden Künstein Stuttgart in 1984. Recent solo exhibitions include Museum für neue Kunst, Freiburg, Germany; Museum gegenstandsfreier Kunst, Otterndorf, Germany; and Hartlepool Art Gallery, Hartlepool, UK. Zimmermann's work is included in the collections of the Museum of Modern Art in New York; the Neue Galerie Graz in Austria; the Museum of Fine Arts in Boston; the Cartier Foundation for Contemporary Art in Paris; and the New Orleans Museum of Modern Art, among others.



PETER ZIMMERMANN

ticket to, 2024

Epoxy resin on canvas

250 x 160 cm / 98.43 x 462.99 in

EUR 42.000,- (VAT excl.)



PETER ZIMMERMANN

cobalt, 2024

Epoxy resin on canvas

200 x 145 cm / 78.74 x 457.09 in

EUR 40.000,- (VAT excl.)

NAGEL GALERIE **DRAXLER**

**HEIMO
ZOBERNIG**



HEIMO ZOBERNIG

Untitled, 1987

Resin, cardboard

150 x 45 x 41 cm / 59.06 x 17.72 x 16.14 in

EUR 65.000,- (VAT excl.)



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
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. His oeuvre encompasses a variety of media, from architectural interventions and installations to performance, film and video, sculpture, and painting. Central to his work is the engagement with modernist principles, such as monochrome and grids, but also with constructivism, color theory and geometric abstraction. In doing so, Zobernig undermines the ultra-modern ideal of monochromy by compromising its aesthetic purity in various ways, such as the introduction of the decorative or the functional. Color is so important to him that he developed his own color theory.

The painting belongs to a series where the "image" presents the word "REAL" in a visually arresting way, forcing the observer to grapple with a multitude of meanings: true, royal, real. As articulated by Helmut Draxler, these works serve as poignant reflections of reality without necessarily solving it. As the series evolves, Zobernig expands the color palette and introduces the word "EGAL," intertwining its significance with that of "REAL." The resulting interplay creates a web of interpretation and creates a new, interpretative point zero of a complex, constructive nature.

Zobernig's cardboard sculptures refer to the Minimal Art paradigm "What you see is what you see". The artist questioned and disavowed this claim in the early 1980s by building sculptures with ephemeral materials such as cardboard or pressboard, painting them by hand and thus creating the impression that they were heavy classical sculptures, but they actually have more of a stage-set, backdrop-like character. In contrast to Minimal sculpture, Zobernig's sculptures are not industrially produced, but handmade and even signed.

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. Zobernig's paintings, sculptures and installations have been presented in numerous international exhibitions, including documenta X and documenta XI, Venice Biennial 2001, MUMOK Vienna, Kunsthalle Basel, K21 Dusseldorf, Tate St Ives, Museo Del Arte Reina Sofia Madrid, Kunsthaus Graz, Museum Ludwig Cologne, to name just a few. In 2015, Heimo Zobernig represented Austria at the Venice Biennial.



HEIMO ZOBERNIG

Untitled, 1988

Synthetic resin, cardboard

100 x 100 x 8 cm / 39.37 x 39.37 x 3.15 in

EUR 75.000,- (VAT excl.)