

Art | Basel
Basel

ART BASEL 2025
PREVIEW

June 17 – 22, 2025
Galerie Nagel Draxler, Hall 2.1 Booth R13

With works by
ANDREA FRASER
ANNA RIDLER
NADYA TOLOKONNIKOVA
ZANDILE TSHABALALA
HEIMO ZOBERNIG
KADER ATTIA
PETER ZIMMERMANN
ANNA FASSHAUER
STEFAN MÜLLER

ART BASEL KABINETT
MARTHA ROSLER

BASEL SOCIAL CLUB
ALEX WISSEL

NAGEL GALERIE DRAXLER

**ANDREA
FRASER**



ANDREA FRASER

Untitled (Object 1), 2024

Microcrystalline wax, aluminum and steel armatures

Sculpture: 15 x 90 x 40 cm

Pedestal: 85 x 120 x 60 cm

Plexiglas case: 50 x 120 x 60 cm

USD 90.000,- (VAT excl.)

[ANDREA FRASER](#)

Andrea Fraser (born 1965, Billings, Montana) currently lives and works in Los Angeles, California. Widely regarded as one of the most influential and provocative artists of her generation, Fraser's groundbreaking work in institutional critique has examined the social, financial, and emotional economies of cultural organizations, fields, and groups since the mid-1980s. She has used performance, video, text, and a range of other forms to explore the motivations of artists, collectors, gallerists, patrons, and art audiences – ranging from financial investment to the pursuit of prestige, sexual fantasy, and self-fulfillment. Combining the site-specific and research-based approaches of conceptualism with feminist investigations of subjectivity and desire, Fraser's work is infused with incisive analysis, humor, and pathos. The result was described by Pierre Bourdieu as "a sort of machine infernale whose operation causes the hidden truth of social reality to reveal itself."

Fraser's work has been exhibited worldwide, in solo shows at institutions such as the Hammer Museum in LA, Künstlerhaus Stuttgart, the Art Institute of Chicago, the Whitney Museum of American Art, and the Museum Moderner Kunst Stiftung Ludwig in Vienna, amongst many others. She has represented Austria at the 45th Venice Biennale and has participated in the Whitney Biennial, the Bienal de São Paulo, and the Shanghai Biennale.

Andrea Fraser's new work, *Untitled (Objects)* (2024), introduces five life-sized sculptures of toddlers modeled out of wax, marking Fraser's return to exploring the intersection of emotional and financial economies in art. With this series, Fraser revisits themes from her earlier works, such as the video *Untitled* (2003), which documented an intimate encounter between Fraser and an art collector, raising questions about the commodification of art and its financial transactions. Each sculpture in *Untitled (Objects)* might remind us of what it means for artists to sell their work and for collectors to buy it, with each piece representing one of the five editions of her 2003 video *Untitled*. Alternatively, these sculptures may represent the artist herself, reflecting a more primal desire to be valued and cared for in the same way that art objects are desired, valued, and preserved.



ANDREA FRASER

Untitled (Object 1), 2024 (detail)

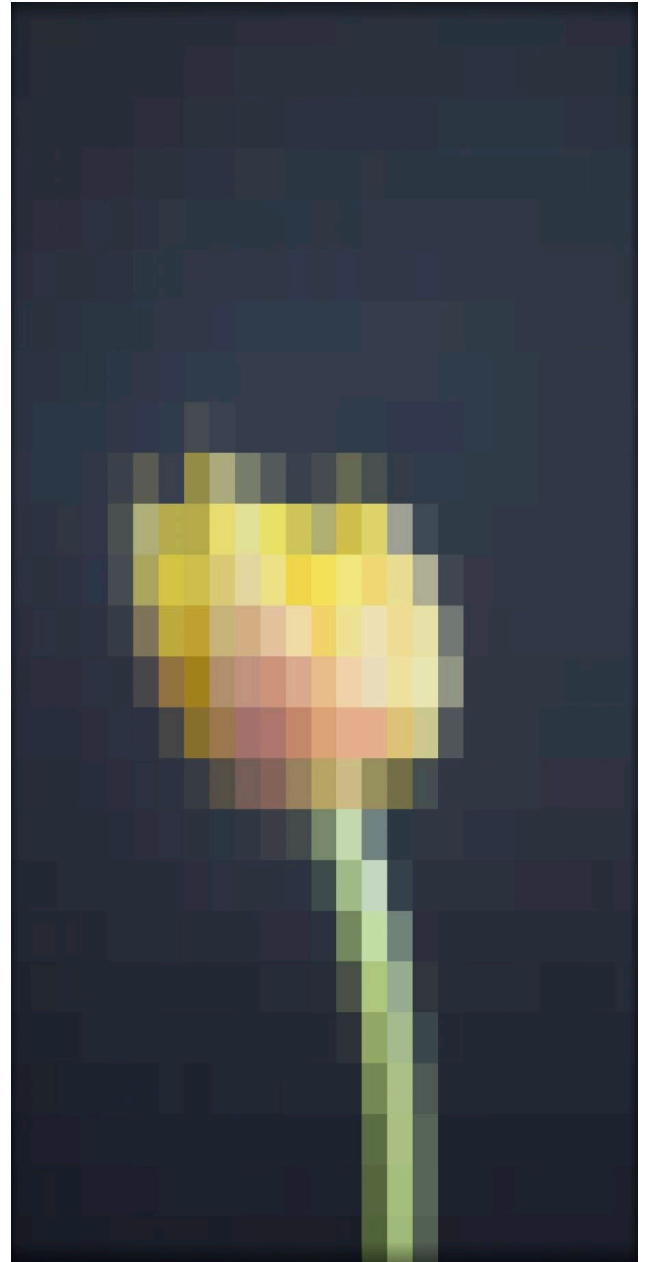
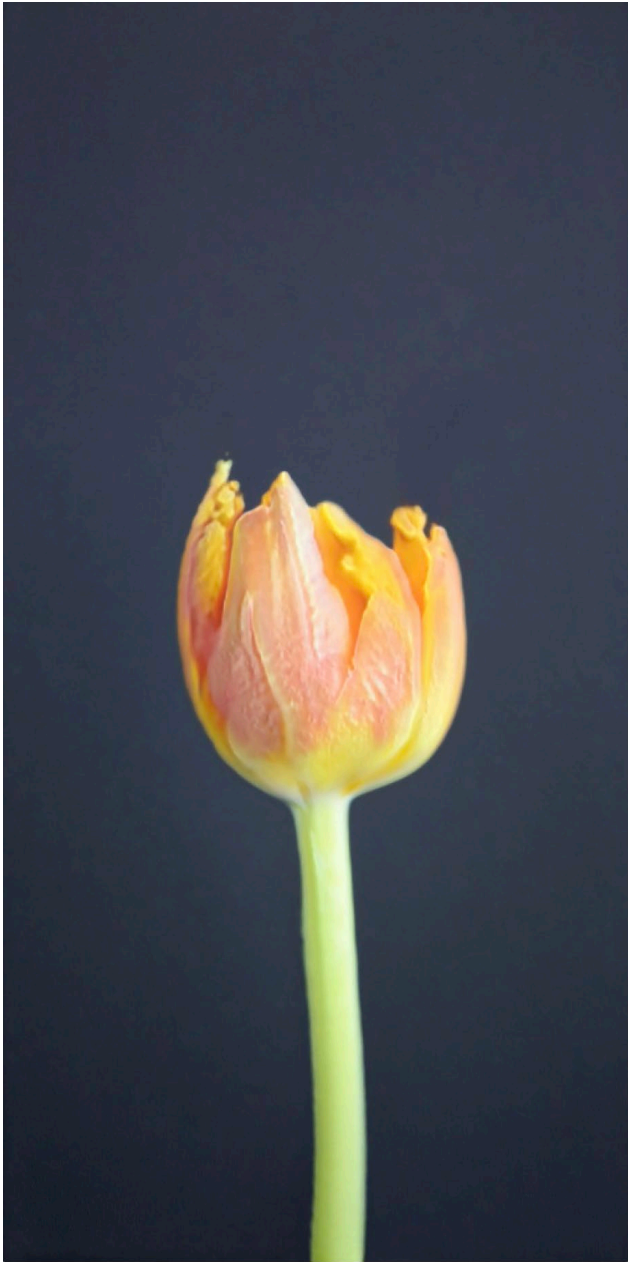


ANDREA FRASER

Untitled (Object 1), 2024 (detail)

NAGEL GALERIE DRAXLER

**ANNA
RIDLER**



ANNA RIDLER

Bloemenveiling Archive Box #51, 2019

unique NFT with custom smart contract: 0xF10a09C41F395c01F9138b0CAf1b652A1A9042eC, Custom artist box comprising: unique video as mp4, 100 printed cards, book, 3 sketchbook prints (Innova White Matt 60,9 x 29,4 cm), 1 printed contract (GF Smith Colorplan, 21 x 58,4 cm)

EUR 32.000,- (VAT excl.)

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

"[Tulip Mania meant that] the order of the stock market was introduced into the order of nature. The tulip began to lose the properties and charms of a flower: it grew pale, lost its colours and shapes, became an abstraction, a name, a symbol interchangeable with a certain amount of money." - Zbigniew Herbert

An early piece of NFT art, *Bloemenveiling* was an online auction of short GAN generated videos of tulips; it used smart contracts on the Ethereum network to sell the work and bots to help drive speculative prices. The piece was made in collaboration with David Pfau, an artificial intelligence researcher, and is the third in a series of work that looks at the relationship of the tulip to speculation, hype and value. Through the use of these types of technologies, which are increasingly embedded across different types of markets, it interrogates the way technology drives human desire and economic dynamics through artificial scarcity.



NAGEL GALERIE DRAXLER

**MARTHA
ROSLER**



MARTHA ROSLER

Diaper Pattern, ca. 1973

Cloth diapers and text

380 x 330 cm / 149.6 x 129.9 in

USD 450.000,- (VAT excl.)

MARTHA ROSLER

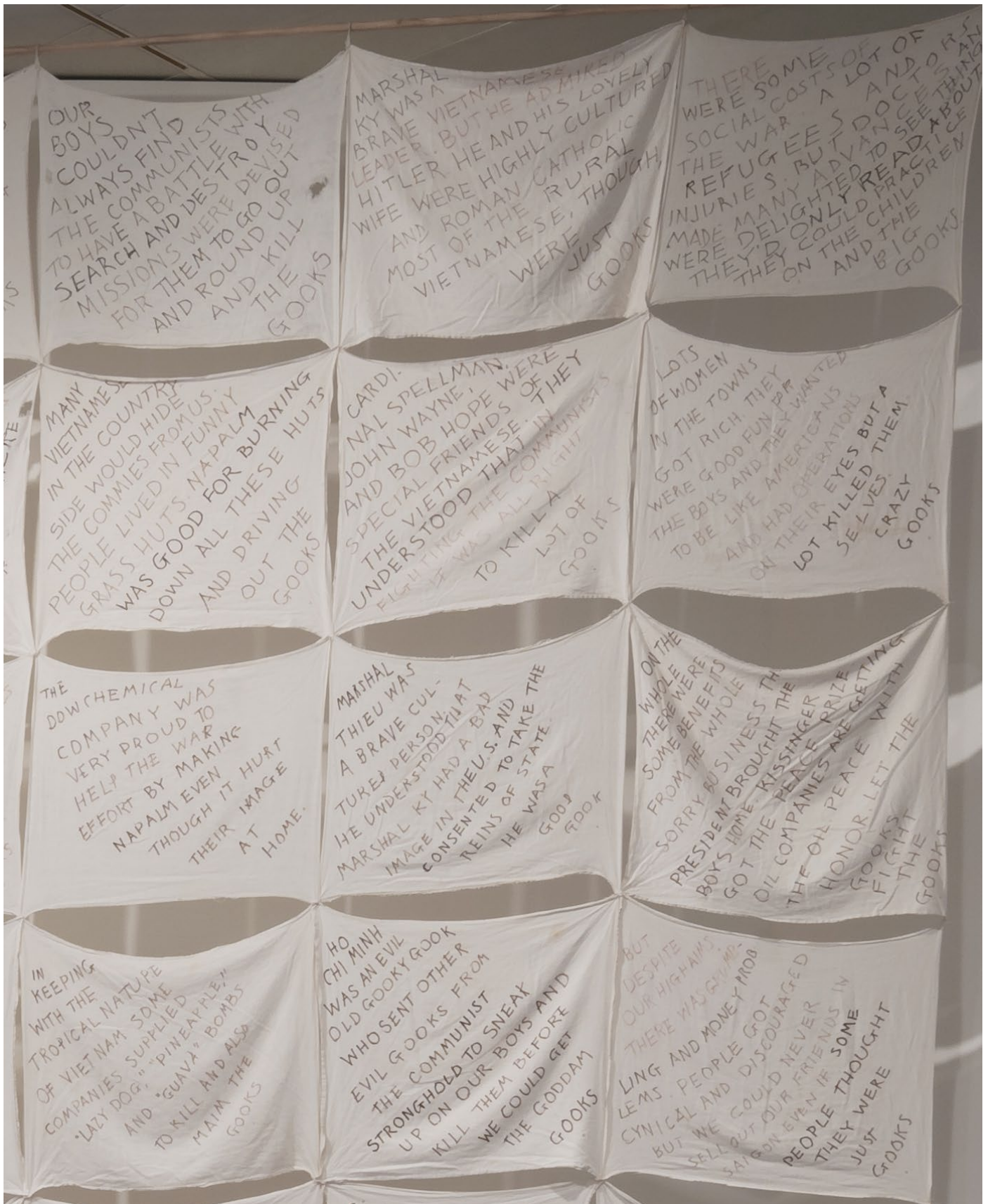
Martha Rosler is one of the most influential political artists of her generation. Known since the 1960s for her ground-breaking (political) conceptual art positions, the artist works in video, photo-text, installation and performance, and writes critically. Her early series of photomontages are iconic 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.

Diaper Pattern was created as the American war in Vietnam was winding down. Thirty well-worn cloth diapers are stitched together to compose a patchwork quilt. Written on each are comments—some real, some imaginary—elicited in public dialogue during the war. These phrases by United States observers and combatants expose the rampant racism and xenophobia underpinning the war. Conversely, by using a benign material typically associated with innocent infancy (but also excrement) as the canvas for this aggressive nationalistic rhetoric, the artist also underscores the politicized nature of childcare and other domestic labor typically performed by women.

Diaper Pattern has been featured in numerous exhibitions, including *Irrespective* at The Jewish Museum, New York (2018); *Homebodies* at the Museum of Contemporary Art, Chicago (2013); *AS IF* at GAM – Civic Gallery of Modern and Contemporary Art, Turin (2010); and *Positions in the Life World* at the New Museum, New York (2000), the Museu d'Art Contemporani de Barcelona (MACBA, 1999), the Generali Foundation, Vienna (under the title *Positionen in der Lebenswelt*, 1999), and the Institut d'Art Contemporain, Lyon-Villeurbanne (1999).

House Beautiful: Bringing the War Home, 1967-72

Rosler originally distributed photocopies of *House Beautiful: Bringing the War Home* at anti-Vietnam War demonstrations. "I saw House Beautiful not as art," she later reflected. "I wanted it to be agitation-al." The artist created these photomontages by combining news photographs of scorched battlefields in Vietnam with glossy advertisements for US homes; layering images of soldiers with empty silhouettes of men from polo-shirt advertisements; and splicing pictures of soldiers' burials with those of military marches. By tying the destruction abroad to untroubled affluence at home, Rosler gave visual form to the description of the conflict as "the living-room war"—so called because it was the first war to be televised.



Diaper Pattern, ca. 1973 (detail)



MARTHA ROSLER

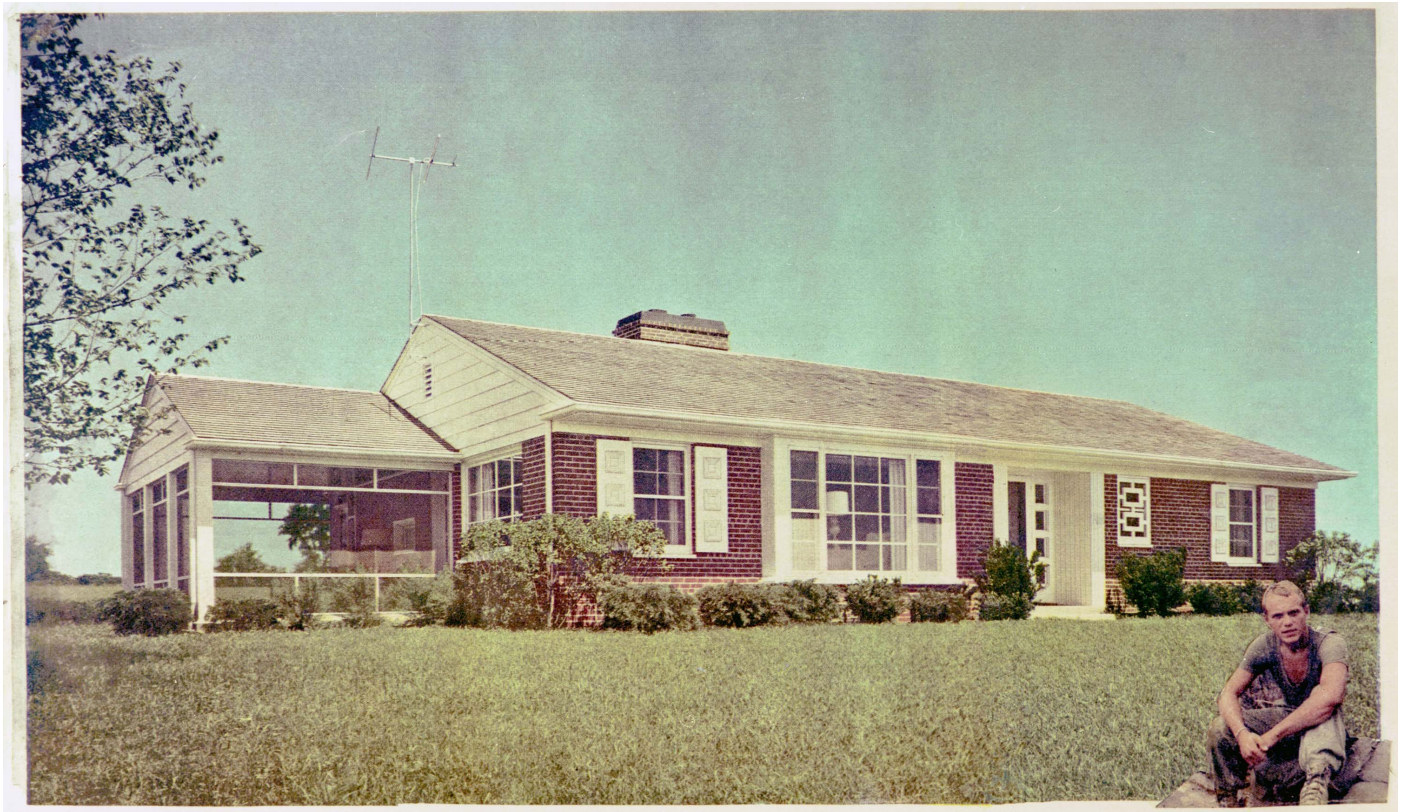
Playboy on View from the series *House Beautiful: Bringing the War Home*, 1967-72

Photomontage

50.8 x 60.96 cm / 20 x 24 in

Edition 9/10 + 2 AP

USD 90.000,- (VAT excl.)



MARTHA ROSLER

Tract House Soldier from the series *House Beautiful: Bringing the War Home*, 1967-72

Photomontage

50.8 x 60.96 cm / 20 x 24 in

Edition 5/10 + 2 AP

USD 50.000,- (VAT excl.)



MARTHA ROSLER

Runway from the series *House Beautiful: Bringing the War Home*, 1967-72

Photomontage

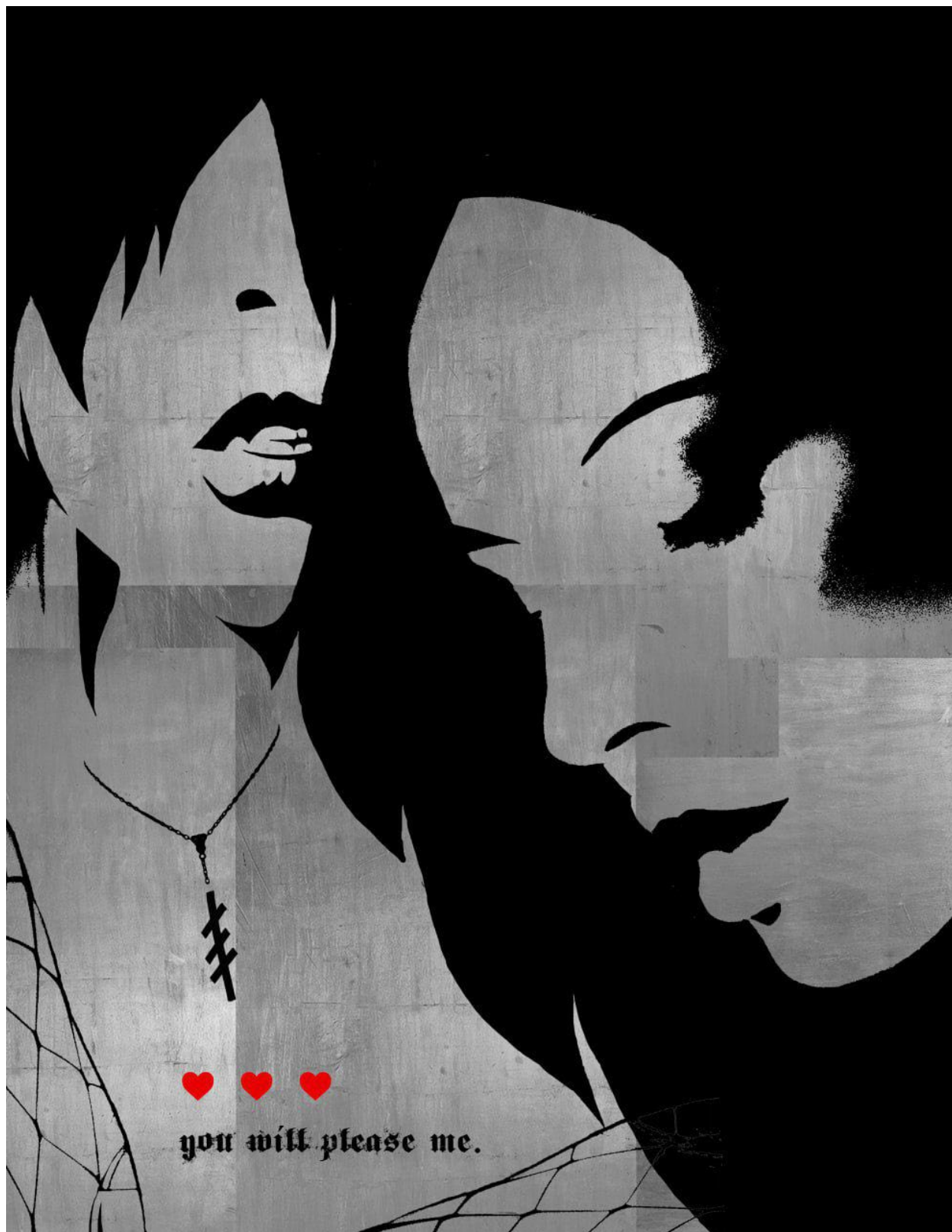
50.8 x 60.96 cm / 20 x 24 in

Edition 9/10 + 2 AP

USD 90.000,- (VAT excl.)

NAGEL GALERIE DRAXLER

**NADYA
TOLOKONNIKOVA**



NADYA TOLOKONNIKOVA

YOU WILL PLEASE ME / SILVER CANVAS, 2025

Imitation silver leaf, acrylic coating, cotton fine canvas, black oil based paint
195 x 156 cm / 76.77 x 61.42 in

USD 16.000,- (VAT excl.)

[NADYA TOLOKONNIKOVA](#)

As an artist, activist, and creator of the feminist collective Pussy Riot, Nadya Tolokonnikova has spent over a decade challenging authoritarianism through radical artistic expression. Persecuted for her conceptual performances, she gained international recognition with *Punk Prayer* (2012), a protest in Moscow's Cathedral of Christ the Saviour, which led to her imprisonment in a Russian penal colony. Since then, she has continued to use art as a weapon against oppression—through performative works, installations, objects, and music. Tolokonnikova has forged a visual language that rebels against conservative realities: anarchic, radical, yet deeply affecting. In 2024 the OK Linz museum held the first ever solo museum exhibition of the works of Nadya Tolokonnikova. Her solo exhibition *WANTED* is currently on view at Galerie Nagel Draxler, Berlin.

Tolokonnikova's work is in the collections of The Museum of Contemporary Art Los Angeles, The Brooklyn Museum, Dallas Museum of Art, Museum of Art and Design, American Folk Art Museum, Taschen, and Beth Rudin DeWoody, among others.

Nadya Tolokonnikova frequently incorporates religious symbols into her paintings, particularly the Orthodox cross, which she reimagines in new forms—creating a contemporary iconography. She does not subvert the icon - she writes a new one.

She places these symbols in provocative contexts, as seen in two recent works where she portrays herself alongside two well-known sex workers. In the painting *You Will Please Me*, she appears with Dainty Wilder.

In Russian society—as in many others—sex workers are relegated to the lowest rung of the social hierarchy. Tolokonnikova, however, challenges this view, writing: "To me, a sex worker is a divine erotic force." She also uses the platform OnlyFriends as a source of income next to her art. This is not mutually exclusive for her. For her, it's an expression of bodily autonomy and a form of resistance against social prejudice. Her new paintings reposition sex work as sacred labor and dominance as a form of ceremony.

NAGEL GALERIE DRAXLER

**ZANDILE
TSHABALALA**



ZANDILE TSHABALALA

Life of the Party, 2025

Acrylic, rhinestones, glitter on canvas

150 x 150 cm / 59.06 x 59.06 in

USD 28.500,- (VAT excl.)



ZANDILE TSHABALALA

Feel so good, 2025

Acrylic, rhinestones, glitter on canvas

150 x 150 cm / 59.06 x 59.06 in

USD 28.500,- (VAT excl.)



Feel so good, 2025 (detail)

ZANDILE TSHABALALA

Zandile Tshabalala, born in 1999 in Soweto, South Africa, currently lives and works in Johannesburg. Her work reclaims and reimagines the visual representation of Black womanhood, presenting self-assured, complex identities that defy racial and gender-based stereotypes. Drawing from personal experience, Tshabalala often uses herself as a model to portray Black women in intimate, everyday scenes—reading, relaxing, laughing, or simply being—moments rarely afforded space in dominant visual culture.

Her bold compositions, characterized by vibrant color contrasts and stylized, flat, dark-skinned figures, are inspired by artists such as Kerry James Marshall, Njideka Akunyili-Crosby, Cinga Samson, Nandipha Mntambo, and Henri Rousseau. By omitting traditional facial features and idealized forms, Tshabalala actively resists Western beauty standards, instead emphasizing presence, agency, and emotional complexity. As cultural theorist bell hooks wrote in *Art on My Mind* (1995), creating counter-hegemonic images of Blackness is a powerful, yet challenging, act—something Tshabalala achieves with strength and joy.

In an interview, Tshabalala emphasizes the importance of representation and self-acceptance: “For so long we have been seen only as stereotypes, but we are so many things: sometimes we stand alone, sometimes we are in a group, sometimes sad, sometimes happy. And before we can address broader issues, we have to be properly perceived.” Her paintings reflect this vision—centering Black women in moments of calm, desire, reflection, and empowerment.

Through her work, Tshabalala contributes to a broader cultural conversation around identity, intimacy, and visibility. Her figures seek to live on their own terms, beyond societal expectations, and her use of vibrant colors, textured décor, and emotionally resonant scenes underscores a longing for healing, autonomy, and joy.

Zandile Tshabalala’s paintings have been exhibited internationally, including in the group show *When We See Us* at Bozar in Brussels (2025), previously shown at Kunstmuseum Basel (2024) and Zeitz MOCAA, Cape Town (2022). Other recent exhibitions include *Africa Supernova* at Kunsthalle Kade, Amersfoort; *Dix und die Gegenwart* at Deichtorhallen Hamburg (2023); and *FEMME FATALE* at Hamburger Kunsthalle (2022). She has also held solo exhibitions at Kunstmuseum Kloster Unser Lieben Frauen, Magdeburg (2022), and Mönchehaus Museum, Goslar (2021). In 2021, Tshabalala was awarded the Goslar Kaiserring for young artists.

NAGEL GALERIE DRAXLER

**HEIMO
ZOBERNIG**



HEIMO ZOBERNIG

Untitled, 2018

Acrylic on canvas

200 x 200 cm / 78.74 x 78.74 in

EUR 120.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 2018

Acrylic on canvas

200 x 200 cm / 78.74 x 78.74 in

EUR 120.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 2012

Acrylic on canvas

100 x 100 cm / 39.37 x 39.37 in

EUR 60.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 1987

Resin varnish and cardbaord

125 x 42 x 42 cm / 49.21 x 16.54 x 16.54 in

The work has a color gradient from black to white

EUR 60.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 1987

Resin varnish and cardbaord

125 x 42 x 42 cm / 49.21 x 16.54 x 16.54 in



HEIMO ZOBERNIG

Untitled, 1987

Resin varnish and cardbaord

125 x 42 x 42 cm / 49.21 x 16.54 x 16.54 in



HEIMO ZOBERNIG

Untitled, 1987

Resin varnish and cardbaord

125 x 42 x 42 cm / 49.21 x 16.54 x 16.54 in



HEIMO ZOBERNIG

Untitled, 1987

Dispersion, pressboard

50 x 50 x 50 cm / 19.69 x 19.69 x 19.69 in

EUR 40.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 1987

Dispersion, pressboard

50 x 50 x 50 cm / 19.69 x 19.69 x 19.69 in

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 *Untitled* (2018) 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.

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, Kunsthau Graz, Museum Ludwig Cologne, to name just a few. In 2015, Heimo Zobernig represented Austria at the Venice Biennial.



HEIMO ZOBERNIG

Untitled, 2009
Acrylic on canvas
70 x 70 cm / 27.56 x 27.56 in

EUR 42.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 2021

Tape, acrylic, canvas

30 x 30 cm / 11.81 x 11.81 in

EUR 18.000,- (VAT excl.)



HEIMO ZOBERNIG

Untitled, 2020

Acrylic on canvas

30 x 30 cm / 11.81 x 11.81 in

EUR 18.000,- (VAT excl.)

NAGEL GALERIE DRAXLER

**KADER
ATTIA**



KADER ATTIA

Untitled (Melting, building), 2024

Blue glass, steel

210 x 40 x 50 cm / 82.7 x 15.7 x 19.7 in.

EUR 90.000,- (VAT excl.)



KADER ATTIA

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

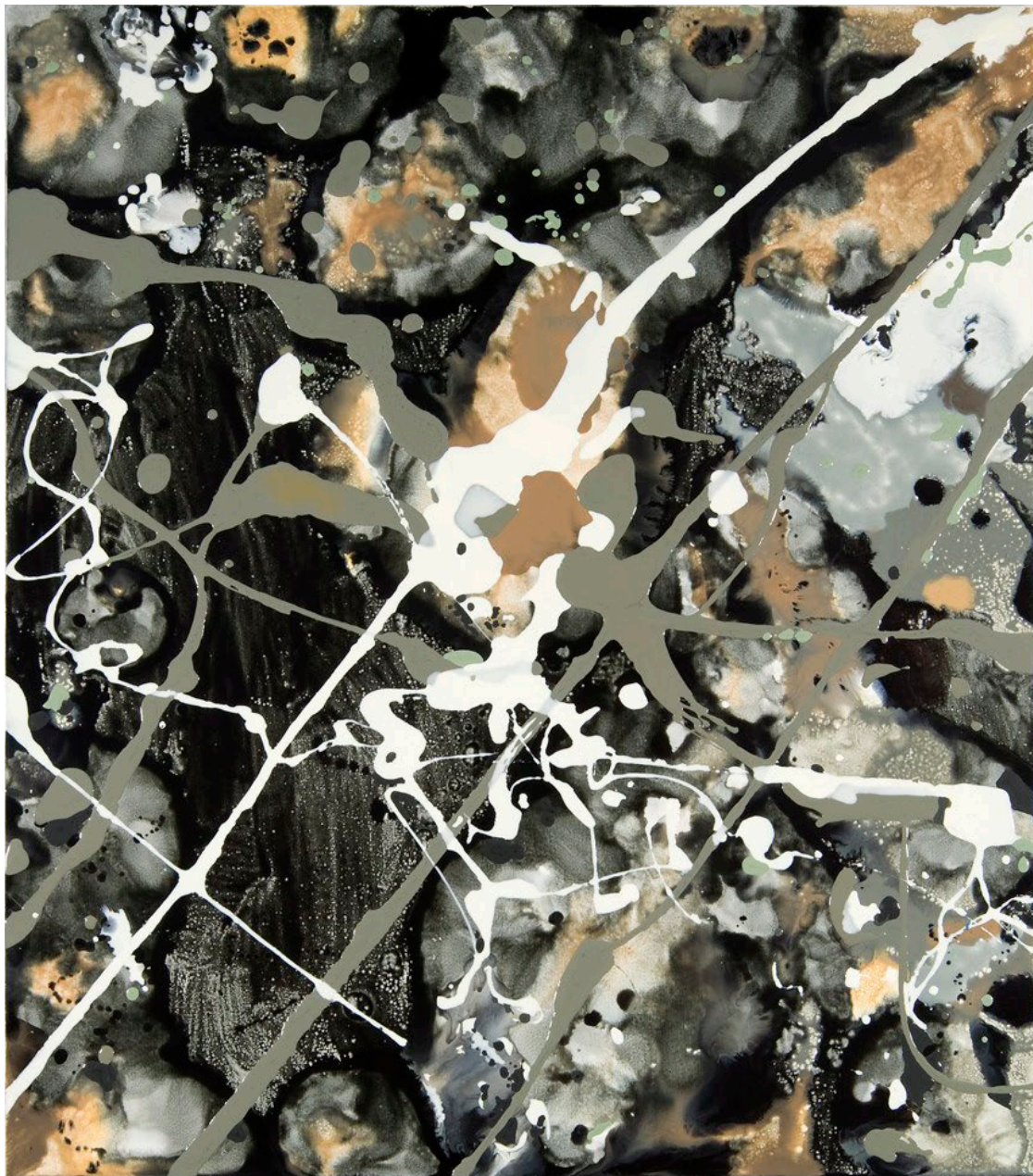
Kader Attia is a visual artist and author, whose interdisciplinary and intercultural artistic approach is significantly influenced by his personal experiences with various cultures – having grown up in Paris and Algeria, Attia later lived in Spain, South America, and the Congo. Attia's works examine 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.

Kader Attia's work has been shown in group shows and biennials such as the 12th Shanghai Biennial; the 12th Gwangju Biennial; the 12th Manifesta, Palermo; the 57th Venice Biennial; dOCUMENTA(13) in Kassel; Met Breuer, New York; Kunsthalle Wien; MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; and The Solomon R. Guggenheim Museum, New York – just to name a few. In 2016, Kader Attia was awarded with the Marcel Duchamp Prize, followed by the Prize of the Miró Foundation, Barcelona, and the Yanghyun Art Prize, Seoul, in 2017.

Notable solo exhibitions include *J'Accuse* at Berlinische Galerie, Berlin; *RepairReborn*, MAMBO, Bogotá; *Urgency of Existence*, The Jim Thompson Art Center, Bangkok; *Descent into Paradise*, MO.CO., Montpellier; *On Silence*, Mathaf: Arab Museum of Modern Art, Doha; *The Museum of Emotion*, Hayward Gallery, London; *Scars Remind Us that Our Past is Real*, Fundació Joan Miró, Barcelona; *Roots Also Grow in Concrete*, MAC VAL, Vitry-sur-Seine; *The Field of Emotion*, The Power Plant, Toronto; *Repairing the Invisible*, SMAK, Ghent; *Sacrifice and Harmony*, Museum für Moderne Kunst, Frankfurt/Main. For last year's *Desert X* in Al-Ula Attia created a series of sculptures called „Whistleblower“. These are blue hand-blown glass sculptures that the wind makes whisper.

NAGEL GALERIE DRAXLER

**PETER
ZIMMERMANN**



Jackson Pollock
Interviews, Articles, and Reviews

The Museum of Modern Art, New York

PETER ZIMMERMANN

Pollock Interviews, 1999
Epoxy resin on canvas
200 x 150 cm / 78.74 x 59.06 in

EUR 43.000,- (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

as if, 2025

Epoxy resin on canvas

150 x 110 cm / 59.06 x 43.31 in

EUR 32.000,- (VAT excl.)



PETER ZIMMERMANN

spelling, 2025

Epoxy resin on canvas

250 x 160 cm / 98.43 x 62.99 in

EUR 50.500,- (VAT excl.)

NAGEL GALERIE DRAXLER

**ANNA
FASSHAUER**



ANNA FASSHAUER

Astra Phoenix, 2025 (Wall sculpture)

Powder-coated aluminum

215 x 235 x 60 cm / 84.65 x 92.52 x 23.62 in

EUR 55.000,- (VAT excl.)



ANNA FASSHAUER

El Patron, 2025

Powder-coated aluminum

195 x 70 x 40 cm / 76.77 x 27.56 x 15.75 in

EUR 40.000,- (VAT excl.)



ANNA FASSHAUER

El Patron, 2025

Powder-coated aluminum

195 x 70 x 40 cm / 76.77 x 27.56 x 15.75 in

EUR 40.000,- (VAT excl.)



ANNA FASSHAUER

Gordion, 2025

Powder-coated aluminum

216 x 70 x 40 cm / 85.04 x 27.56 x 15.75 in

EUR 40.000,- (VAT excl.)



ANNA FASSHAUER

Mistral, 2024

Powder-coated aluminum

230 x 100 x 110 cm / 90.55 x 39.37 x 43.31 in

EUR 45.000,- (VAT excl.)



ANNA FASSHAUER

Rumble Snuff, 2023

Powder-coated aluminum

268 x 230 x 150 cm / 105.51 x 90.55 x 59.06 in

EUR 60.000,- (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 (b. 1975, Cologne; lives and works in Berlin) creates sculptures through processes that are defined by her own physical limitations – strength, height, and weight – as she relies only on her body and a rivet gun. As such, her works, constructed with aluminum and industrial paint, become a direct embodiment of her physical presence. Fasshauer transforms rigid, industrial materials into forms that appear fluid, pliable, and human through sheer physical effort. Her work maintains a playful, celebratory tone, often infused with humor and anthropological character through the use of bright colors and evocative titles. 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 with an MFA from Chelsea School of Art and Design, London in 2001. She has exhibited her work in numerous group and solo exhibitions at institutions worldwide, including Pilane, Sweden; Jardin des Tuileries, Paris; Kunstverein, Offenburg; Kunstverein, Arnsberg; Orient- Institut Beirut, Lebanon; and London Barbican Centre.

“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. 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)

NAGEL GALERIE DRAXLER

**STEFAN
MÜLLER**



STEFAN MÜLLER

Aus dem Gehirn soll mal einer schlau werden, 2013

Fabric paint, acrylic, bleach on canvas

180 x 165 cm / 70.87 x 64.96 in

EUR 19.000,- (VAT excl.)



STEFAN MÜLLER

Die Luft um uns errötet, 2020
Acrylic, fabric paint on nettle
205 x 190 cm / 80.71 x 74.80 in

EUR 22.000,- (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.

NAGEL GALERIE DRAXLER

**ALEX
WISSEL**

Basel Social Club



ALEX WISSEL

Habermas, 2025

Colored pencil, gouache on woodchip wallpaper on dibond
200 x 200 cm / 78.74 x 78.74 in

EUR 14.000,- (VAT excl.)

ALEX WISSEL

Alex Wissel (*1983 in Aschaffenburg) is a German painter, sculptor, performance artist, actor, and film director who lives and works in Düsseldorf. Wissel's multifaceted practice spans a wide range of media and formats – from mockumentaries and web series to stage designs, club events, drawings, and a critical engagement with history, often offering alternative narratives to established cultural memory.

Wissel's work has been presented in numerous solo exhibitions at leading institutions including Kunstverein Bielefeld, Kunstverein Siegen, Kunstverein Harburger Bahnhof, Sammlung Philara, and the Kunstverein für die Rheinlande und Westfalen. He has also participated in group exhibitions at venues such as the Kestnergesellschaft, the Julia Stoschek Collection, and the Museum Morsbroich in Leverkusen. His contributions to contemporary art have been recognised with several awards, including the Kulturförderpreis des Landes Nordrhein-Westfalen (2017), the Förderpreis der Stadt Düsseldorf (2019), and the Landsberg-Preis (2022).

In his most recent exhibition, *Der Zwanglose Zwang* at Kunstverein Bielefeld, Wissel delves into the roots of anti-democratic, identity-driven politics associated with right-wing populism. At the heart of the exhibition stands philosopher Jürgen Habermas, whose Theory of Communicative Action has profoundly shaped public discourse and Germany's cultural self-understanding since 1945.

His drawings, frequently rendered in colored pencil, form the core of his artistic approach, serving as a platform for examining themes such as identity, power structures, and socio-political discourse. In particular, Wissel reflects on the precarious realities of artistic labor, a theme made explicit in his series of works on invoices and payment reminders the artist received. Here, he playfully addresses the economic instability many artists face, while also questioning the role of the artist in contemporary society.

Schuldenart: Säumnis-/Verspätungszuschlag

Fällig am	Forderungsart	Zahlungsdatum	Bezugszeitraum	Betrag €	Betrag offen €
24.02.2011	Säumniszuschlag		01.01.2011 - 31.01.2011	18,00 €	3,60 €
24.03.2011	Säumniszuschlag		01.02.2011 - 28.02.2011	35,50 €	7,10 €
27.04.2011	Säumniszuschlag		01.03.2011 - 31.03.2011	50,50 €	10,10 €
25.05.2011	Säumniszuschlag		01.04.2011 - 30.04.2011	68,00 €	13,60 €
24.06.2011	Säumniszuschlag		01.05.2011 - 31.05.2011	85,50 €	17,10 €
26.07.2011	Säumniszuschlag		01.06.2011 - 30.06.2011	100,50 €	20,10 €
24.08.2011	Säumniszuschlag		01.07.2011 - 31.07.2011	118,00 €	23,60 €
26.09.2011	Säumniszuschlag		01.08.2011 - 31.08.2011	133,00 €	26,60 €
25.10.2011	Säumniszuschlag		01.09.2011 - 30.09.2011	150,50 €	30,10 €
16.11.2011	Säumniszuschlag		01.02.2011 - 28.02.2011	15,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.03.2011 - 31.03.2011	15,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.05.2011 - 31.05.2011	15,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.06.2011 - 30.06.2011	15,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.08.2011 - 31.08.2011	15,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.10.2011 - 31.10.2011	3,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.01.2011 - 31.01.2011	15,00 €	3,00 €
16.11.2011	Säumniszuschlag		01.07.2011 - 31.07.2011	15,00 €	3,00 €
17.11.2011	Säumniszuschlag		01.04.2011 - 30.04.2011	15,00 €	3,00 €
18.11.2011	Säumniszuschlag		01.09.2011 - 30.09.2011	15,00 €	3,00 €
18.11.2011	Säumniszuschlag		01.12.2010 - 31.12.2010	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.02.2011 - 28.02.2011	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.03.2011 - 31.03.2011	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.05.2011 - 31.05.2011	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.06.2011 - 30.06.2011	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.08.2011 - 31.08.2011	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.10.2011 - 31.10.2011	15,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.11.2011 - 30.11.2011	3,00 €	3,00 €
16.12.2011	Säumniszuschlag		01.01.2011 - 31.01.2011	12,50 €	2,50 €
16.12.2011	Säumniszuschlag		01.07.2011 - 31.07.2011	15,00 €	3,00 €
19.12.2011	Säumniszuschlag		01.04.2011 - 30.04.2011	15,00 €	3,00 €

000000005100000422500007

F_123-200/06.12

ALEX WISSEL

Seite 5, 2024
Colored pencil on paper
29.7 x 21 cm / 11.69 x 8.27 in

EUR 1.300,- (VAT excl.)

Hauptzollamt
- Vollstreckungsstelle -

Düsseldorf

Abschrift für den
Vollstreckungsschuldner

Geschäftszeichen
RK -0000-050132-03-2014-
(Bei Zahlungen oder Schreiben bitte angeben)

40231 Düsseldorf, 01.12.2014
Elektrather Str. 343

Bearbeiter(in)

Fr. Parensen/Hr. Zilger
Telefon: 0211/7330-109/111
Telefax: 0211/7330-190

**Pfändungsverfügung und
Einziehungsverfügung**

Bankverbindungen

Deutsche Bundesbank -Filiale Düsseldorf-
IBAN: DE803000000000030001000
BIC: MARKDEF1300

Rechtsprechzeiten:
Mo.-Do.: 9.00 - 12.00 Uhr
Fr.: 9.00 - 12.00 Uhr

Mit Postzustellungsurkunde - Gegen Empfangsbekanntnis

Künstlersozialkasse
Gökerstr. 14
26384 Wilhelmshaven

(Drittschulder)
Schuldgrund
(Diese Angaben wurden
von der Vollstreckungsstelle
geprüft)

DAK Gesundheit
Bescheid
AZ.: 49066

geboren am
27.08.1983

(im Folgenden als Vollstreckungsschuldner bezeichnet) ist mit den folgenden Beträgen im Rückstand:

Betrag	Forderung
1036,51 EUR	
20,00 EUR	
3,45 EUR	
1059,96 EUR	Gesamtbetrag

Wegen dieses Gesamtbetrages werden im Wege des Verwaltungsverfahren folgende Forderungen/Ansprüche/Rechte gepfändet, die der Vollstreckungsschuldner gegenwärtig und künftig gegen Sie geltend machen kann:
Die Ansprüche auf Zahlung von Arbeitslohn und Entgelt, die der Vollstreckungsschuldner gegenwärtig und künftig gegen Sie geltend machen kann, sind nach Maßgabe besonderer Abrechnung an den Vollstreckungsschuldner herauszugeben.

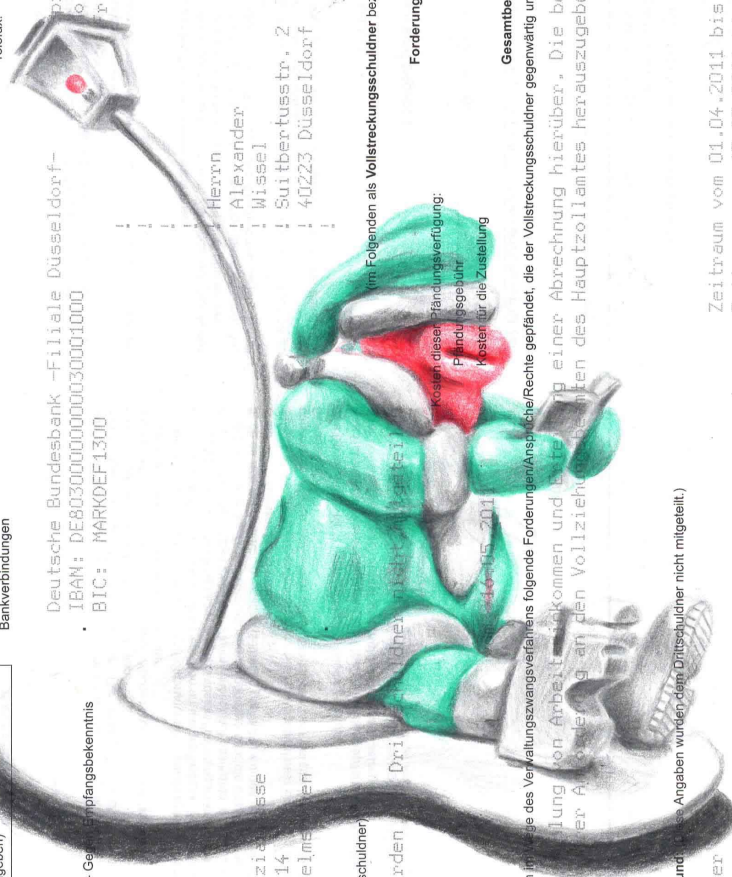
Ergänzende Angaben zum Schuldgrund: Diese Angaben wurden dem Drittschuldner nicht mitgeteilt.

Zeitraum	von	bis
Beitragsmitglied	01.04.2011	30.04.2011
Saumniszuschlag	17.05.2011	16.11.2014
Beitragsmitglied	01.05.2011	31.05.2011
Saumniszuschlag	16.06.2011	15.11.2014
Mahngebühr	01.04.2011	29.02.2012
Mahngebühr	01.06.2012	30.06.2012

ZU
vskx2 + 1x Pfdg

7509 Verfügung über die Pfändung und Einziehung von Forderungen, sonstigen Ansprüchen und anderen Rechten (2010)

Bitte wenden!



ALEX WISSEL

1059,96 EUR, 2024
Colored pencil on paper
29.7 x 21 cm / 11.69 x 8.27 in

EUR 1.300,- (VAT excl.)

[illegible]

Kontoinhaber: Wissel, Alexander
Ordnungsbegriff: 0966859006

ALEX WISSEL

Seite 3 von 5, 2024
Colored pencil on paper
29.7 x 21 cm / 11.69 x 8.27 in

EUR 1.300,- (VAT excl.)