

**Art|Basel**

**ART BASEL MIAMI BEACH  
PREVIEW**

**December 06 – December 10, 2023  
Galerie Nagel Draxler, Booth B 39**

**With works by**

**POUREA ALIMIRZAEI  
HILARY BALU  
ANNA FASSHAUER  
SAYRE GOMEZ  
MARTIN KIPPENBERGER  
KEN LUM  
STEFAN MÜLLER  
ZANDILE TSHABALALA  
PETER ZIMMERMANN**

**NAGEL GALERIE DRAXLER**

**POUREA  
ALIMIRZAEI**



**POUREA ALIMIRZAEI**

*Manipulation, 2023*

Mixed media on canvas

200 x 160 cm / 78.74 x 62.99 in

EUR 10.000,- (VAT excl.)

## POUREA ALIMIRZAE

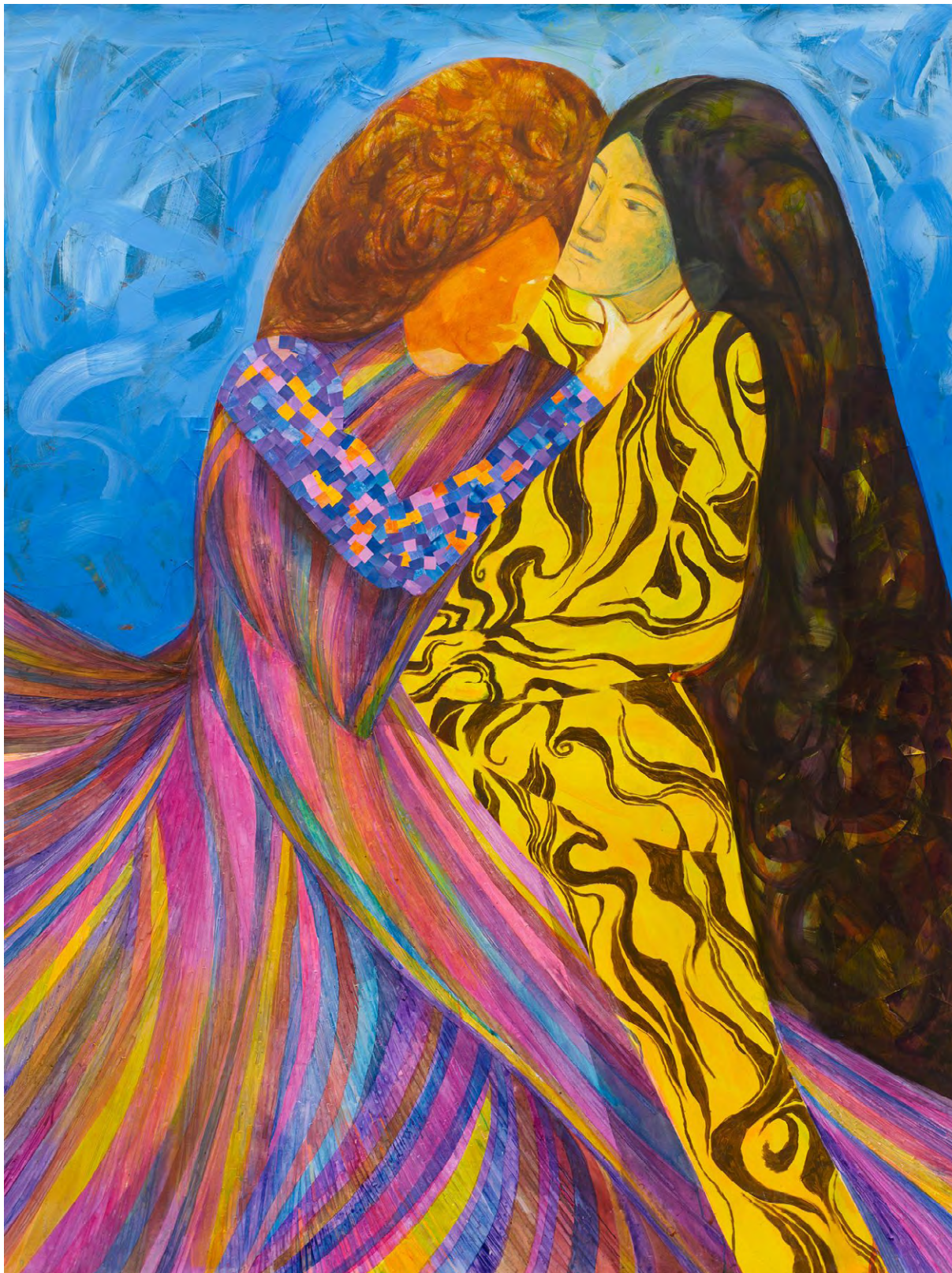
born 1988 in Teheran, Iran  
lives and works in Vienna, Austria

The figures in Pourea Alimirzae's paintings are usually depicted with long, flowing, slightly wavy hair, sometimes filling the canvas like a curtain, often towering over the frame. He created this figure, a person between a woman and a man with long hair, who represents many of the artist's own self-reflections. Hair plays an important role in the works, as it is one of the most important forms of human self-expression and the representation and evaluation of other people. It stands for certain traditional and stereotypical norms and is a signifier of culture, race, gender, social constraints and belonging. Hair is also performative and political. What it looks like or whether it is visible or not is never clear, the figures cannot be categorized.

Alimirzae observes the things around him and lets them flow into his pictures: from childhood memories to art-historical influences from the museums in Vienna, where he lives, to political debates that have accompanied him since his childhood and youth in Iran. The artist knows that diversity brings society together and unites different perspectives.

Pourea Alimirzaee was born in Tehran, Iran, in 1988. He studied computer engineering in Tehran and came to Vienna in 2014 to study music (bass guitar) at the Vienna City Conservatory. After one year at the Conservatory, he decided to apply to the Academy of Fine Arts Vienna, where he has been studying figurative painting since 2015.





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**NAGEL GALERIE DRAXLER**

**HILARY  
BALU**





**HILARY BALU**

*Ekongo Inzambi Kwandi Kanvila Muntu Nlenda Kungandako Evokundilisa 3, 2023*

Acrylic, CYMK ink and oil on canvas

215 x 280 cm / 84.65 x 110.24 in

EUR 72.000,- (excl. VAT)

## HILARY BALU

born 1992 in Kinshasa, DRC  
lives and works in Kinshasa, DRC

The paintings of Hilary Balu reveal an African society transformed by globalization and consumer society. The „brutal mutation“ that the Democratic Republic of the Congo has known in its cultural, political, economic and spiritual identity is represented through a symbolism of the object. The artist erects the object as a collective memory. So the leitmotif of Nkisi Mangaaka, an ancestral divinatory sculpture, comes back in its work in contrast with capitalism symbols.

“I am particularly interested in the transformation that Congolese society and Africa more generally are facing. This transformation is reflected in the appearance of new symbols of power that I call the ‘new gods’ of the consumerist imaginary, an imaginary itself conveyed by globalization. On this basis, I approach a process of reflection according to which the reappropriation and contextualization of the aesthetics and philosophy of the ancestral myths of the Kongo/Nkisi Mangaaka appear at the crossroads of the iconographies of the world and refer, among other things, to the symbolic languages of contemporary power, popular culture and art history elsewhere. Indeed, the West has provoked an influx of ‘new gods’ leading to a ‘capitalist chaos’, symbol of a consumer society. In my work, the visual representations are the result of a cultural hybridization between Kongo/Nkisi mangaaka divination and the global iconography of globalization.

These representations symbolize the struggles of power and identity generated by unequal cultural exchanges. Thus, I reinterpret historical narratives as the shock effects of colonization that affect the social, cultural and political constructions of contemporary African communities. Through my practice, I denounce the violence inflicted on African civilizations by colonization and neo-colonialism. I place myself at the boundaries of concepts, symbols, eras, narratives, cultures, images, myths, and even materials to explore their interconnections in order to illustrate changing identities and societies. My visual language attempts to bring together and dialogue between spirituality and industry on the one hand, tradition and modernity on the other.” (Hilary Balu)





**HILARY BALU**

*From Fantasy to Escape VII*, 2023  
Acrylic, oil and scratching on canvas  
190 x 220 cm / 74.80 x 86.61 in

EUR 60.000,- (excl. VAT)

**NAGEL GALERIE DRAXLER**

**ANNA  
FASSHAUER**





**Anna Fasshauer**

*Cobra Boomba*, 2023

Powder coated aluminum

150 x 130 x 95 cm / 59.06 x 51.18 x 37.40 in

EUR 38.000,- (excl. VAT)



## ANNA FASSHAUER

born 1975 in Cologne, Germany  
lives and works in Berlin, Germany

"In a process of destruction I work this material into sculptures. The destruction is taking place by ruining the original state of its flatness and straightness, by bending, bumping, denting, rolling."  
(Anna Fasshauer)

Anna Fasshauer (\*1975 in Cologne, Germany) 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'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 Squibb, *Black Jack or The Horror of Aluminum*, 2021.

**NAGEL GALERIE DRAXLER**

**SAYRE  
GOMEZ**



**SAYRE GOMEZ**

Untitled, 2023  
Acrylic on canvas  
50.8 x 76.2 / 20 x 30 in

USD 50,000.00 (excl. VAT)



## 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.

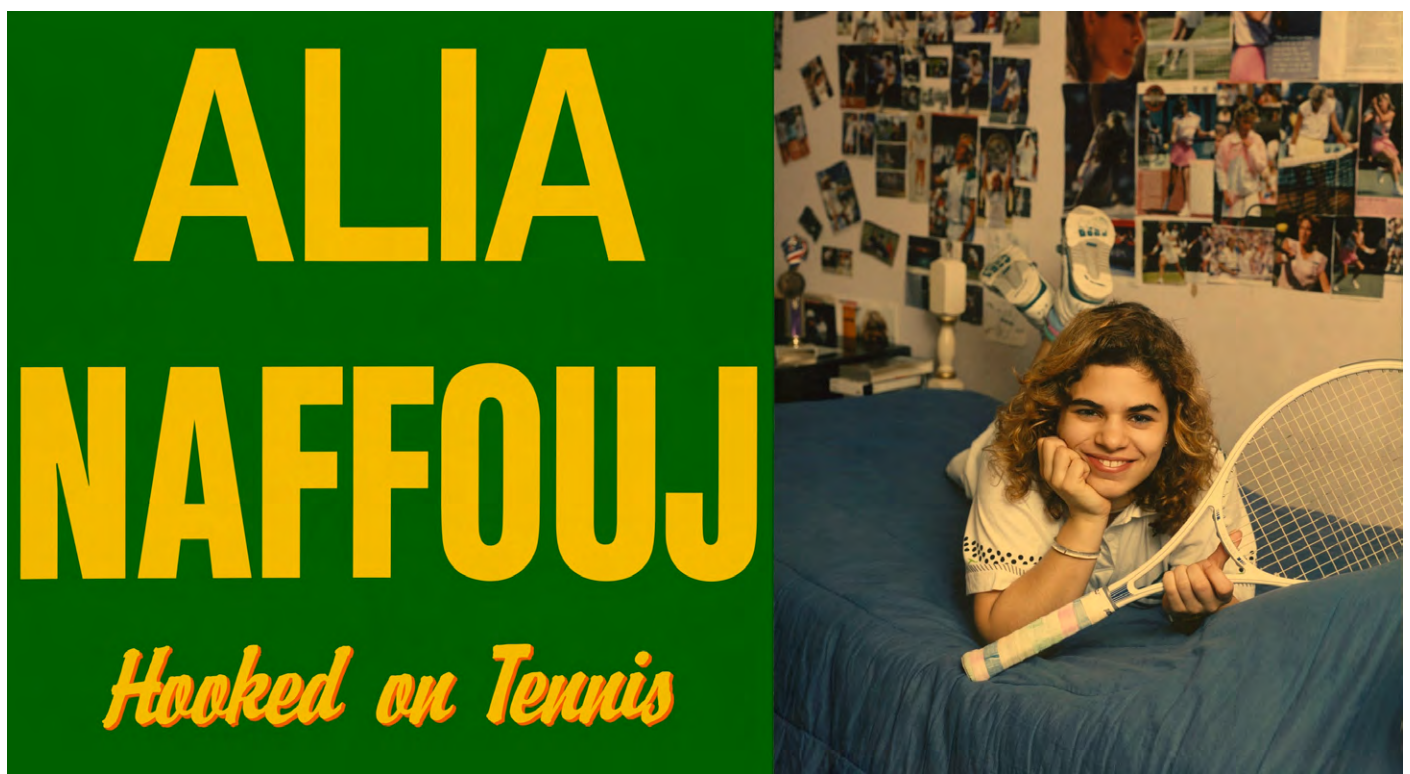
His photorealistic and at the same time imaginary works question the increasingly ambiguous boundaries of the real and fictional in an age of digital technology and accelerated image production. The shifts in focus and the flawless execution and luminescence of Gomez' paintings reflect the digital flattening 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's works are held in the public collections of the Los Angeles County Museum of Art, Los Angeles; Hammer Museum, Los Angeles; Whitney Museum of American Art, New York; Art Gallery of New South Wales, Sydney; Institute of Contemporary Art, Miami; mumok, Vienna; Moderna Museet Stockholm

**NAGEL GALERIE DRAXLER**

**KEN  
LUM**



KEN LUM

*Alia Naffouj Hooked on Tennis*, 1988

C-print on Acryl

124.3 x 225.9 cm / 48.94 x 88.94 x in

Edition of 2 + 1 AP

USD 60,000.00 (excl. VAT)



## KEN LUM

born 1956 in Vancouver, Canada  
lives and works in Philadelphia, USA

Since the late 1970s, Lum has explored expressions of cultural and subjective identity within the encoded parameters of economic, social, and political systems. Lum uses combinations of photographic images, sculptural components, and ideas about language to produce works that address contemporary life. Of Chinese ethnic origin and born in Vancouver, he often considers the individual's place in society while investigating race and class distinctions.

Lum is associated with Vancouver photo-conceptualism. His Portrait-Logo series from the mid-1980s is one of his earliest major projects, dealing with issues of identity and difference. Each portrait is paired with a logo, name, or descriptive text, using the typographic font as an expressive element that invites the viewer to ask questions about social issues and the visual world. His works comment on labor, immigration, the American Dream, and comparative representations of aspiring and achieved success. With an aesthetic reminiscent of both stock and family photography, some of the works in the Portrait-Logo series also comment on stereotypes of gender and ethnicity.

Ken Lum lives and works in Philadelphia, USA, where he is Chair of Fine Arts at the University of Pennsylvania's Weitzman School of Design. Over the past thirty years, his work was shown at the Venice Biennale, the Sao Paulo Biennale, the Shanghai Biennale, the Carnegie Triennial, the Sydney Biennale, the Busan Biennale, the Liverpool Biennale, Gwangju Biennale, Moscow Biennale, and the Whitney Biennale.

Ken Lum is the founder of Monument Lab, an organization dedicated to the historical study and contemporary creation of art in public space.

**NAGEL GALERIE DRAXLER**

**STEFAN  
MÜLLER**





**STEFAN MÜLLER**

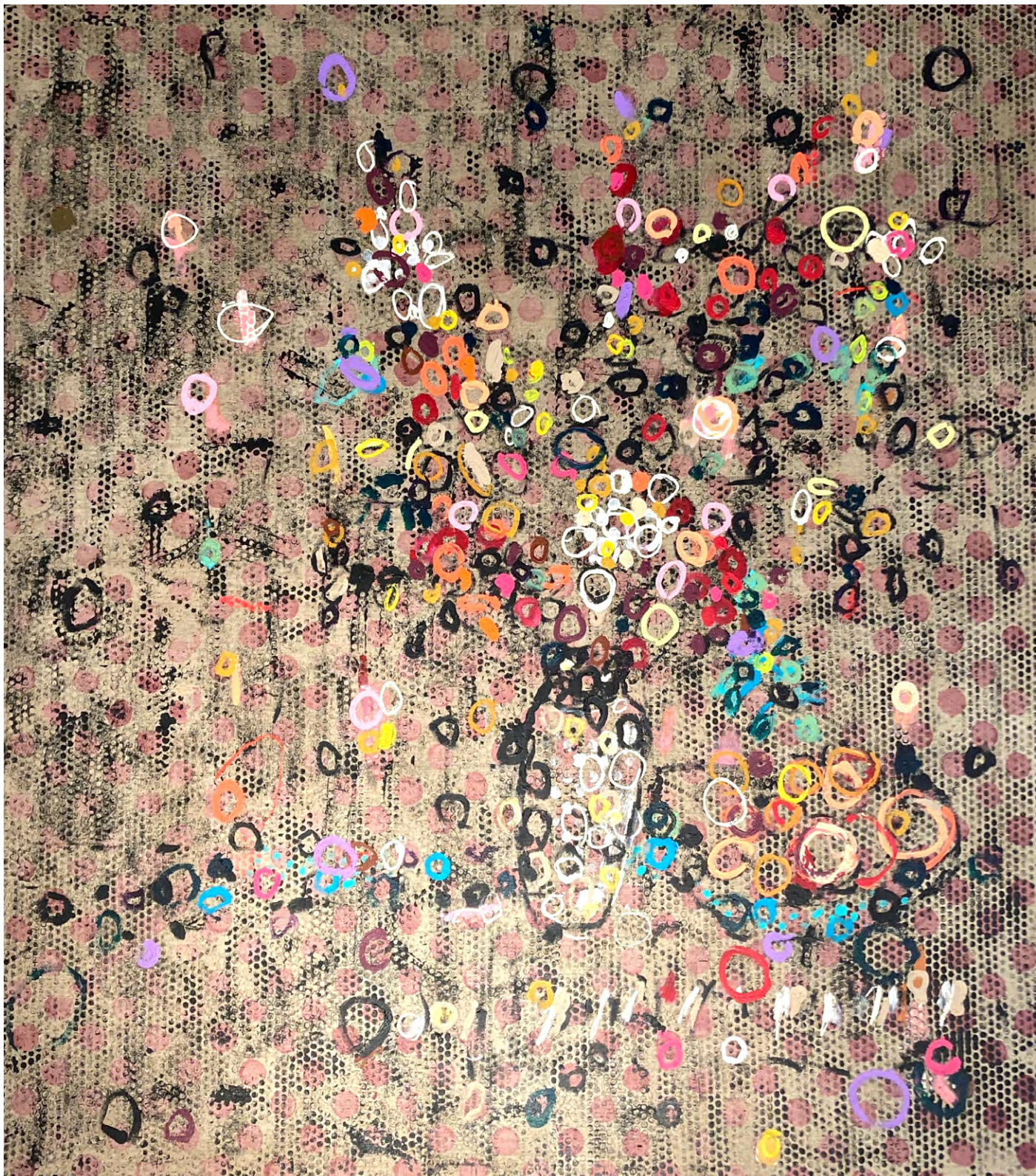
[not yet titled], 2023

Acrylic and oil on canvas

155 x 140 cm / 61.02 x 55.12 in

EUR 16.500,- (VAT excl.)





**STEFAN MÜLLER**

[not yet titled], 2023

Acrylic on canvas

180 x 160 cm / 70.87 x 62.99 in

EUR 19.000,- (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**

**ZANDILE  
TSHABALALA**



**ZANDILE TSHABALALA**

[not yet titled], 2023

Acrylic on canvas

150 x 150 cm / 59.06 x 59.06 in

USD 28,500.00 (VAT excl.)





**ZANDILE TSHABALALA**

[not yet titled], 2023

Acrylic on canvas

150 x 150 cm / 59.06 x 59.06 in

USD 28,500.00 (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.

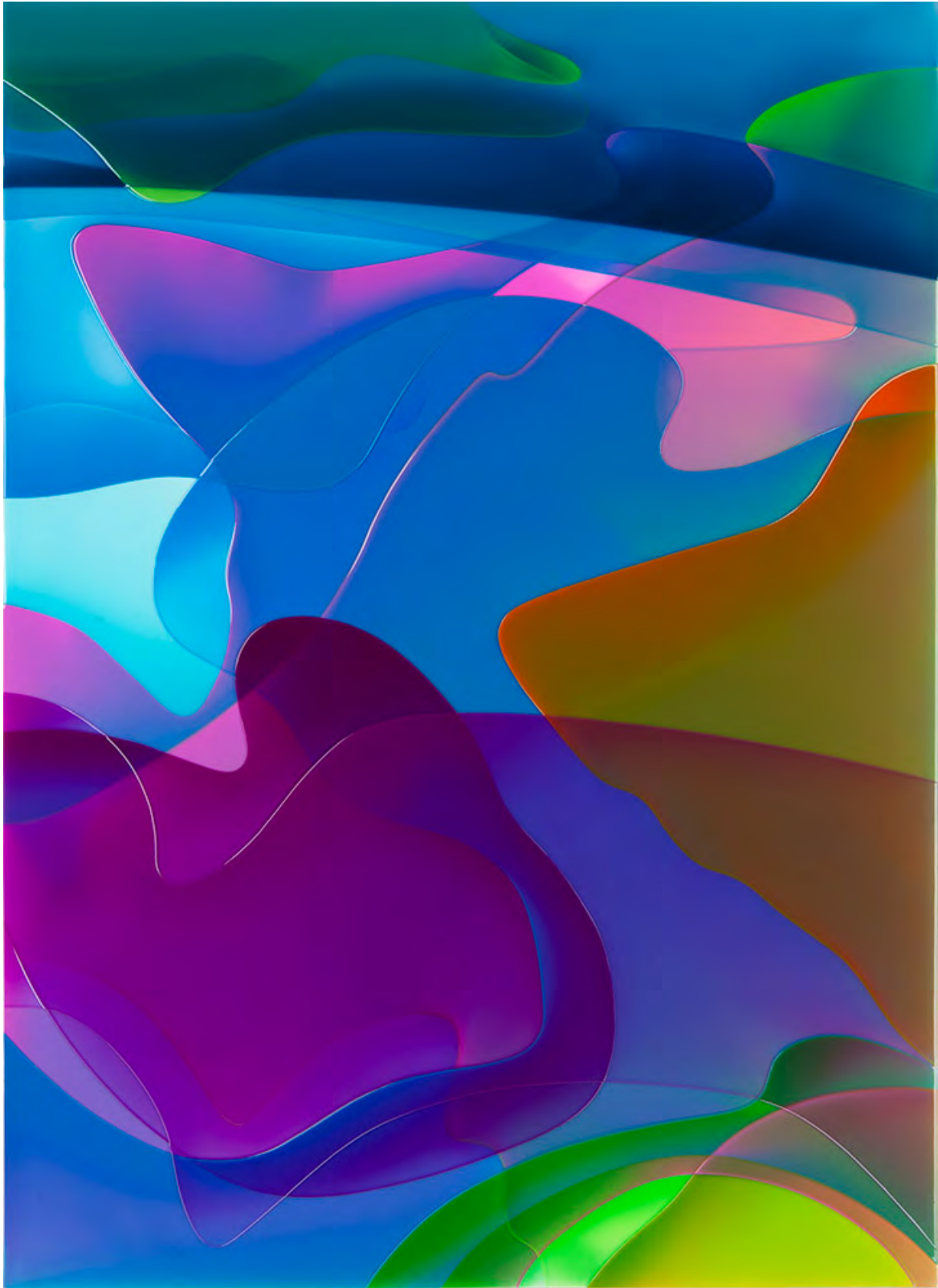
Her characters - Black women, including herself - defy racist and sexist stereotypes that have been invented in order to pigeonhole Black female identity in narrow boxes. They do not subscribe to one-dimensional, superficial and disparaging role attributions. Thus they assert themselves against the representation 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 featured in institutional group and solo exhibitions internationally. In 2021 she won the Goslar Kaiser Ring Award for young artists.

**NAGEL GALERIE DRAXLER**

**PETER  
ZIMMERMANN**



**PETER ZIMMERMANN**

*wonderland*, 2023

Epoxy on canvas

200 x 145 cm / 78.74 x 57.09 in

EUR 42.000,- (VAT excl.)





**PETER ZIMMERMANN**

Untitled, 2023  
Epoxy on canvas  
200 x 145 cm / 78.74 x 57.09 in

EUR 42.000,- (VAT excl.)

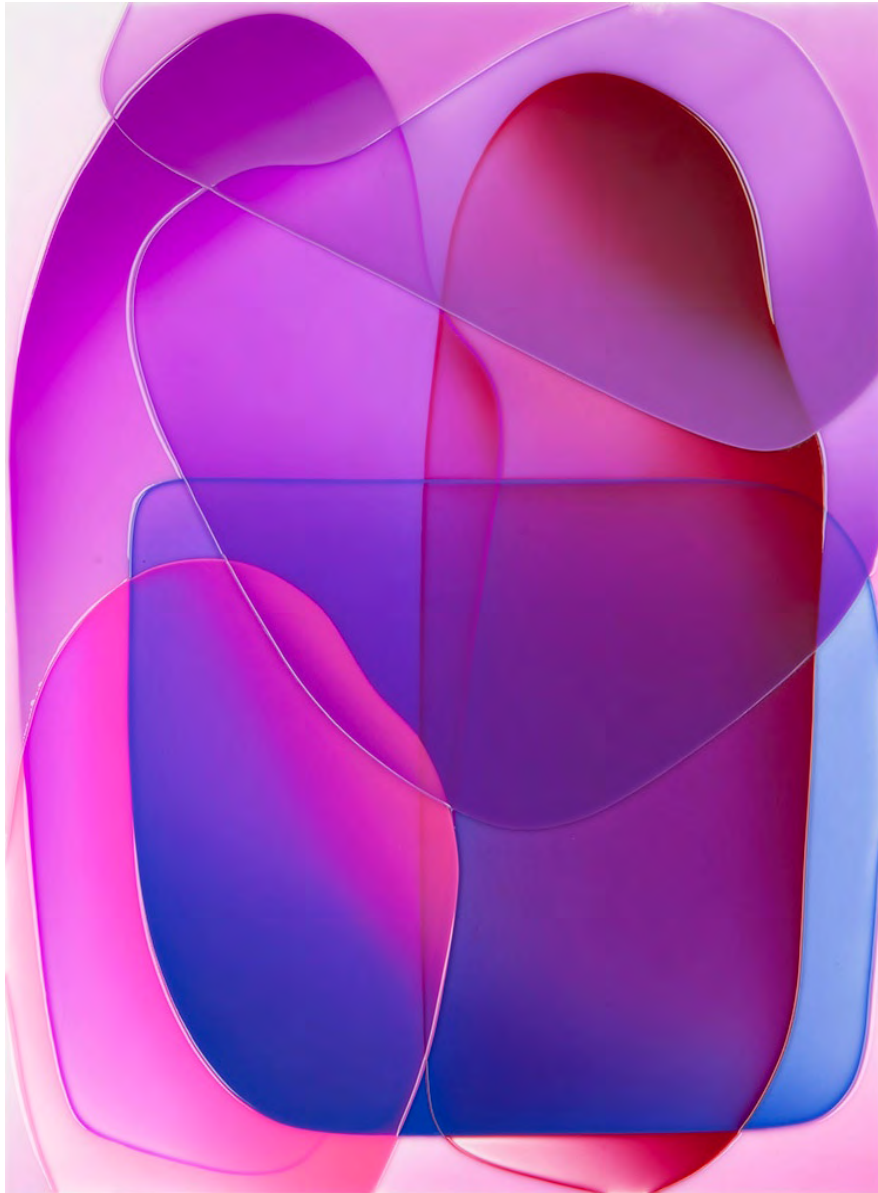
## PETER ZIMMERMANN

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

The modern world is characterized by technologies that „age“ at ever-shorter intervals. They are digital, largely immaterial, and their development is rapidly accelerating. The respectively fast pace of life shapes our perception and produces a maelstrom that carries art with it. Painting is an anachronistic medium: at no time since the publication of Walter Benjamin's essay „The Work of Art in the Age of Mechanical Reproduction“ has painting been at the height of the discourse of art theory. Nevertheless, it is widely seen as the standard for what constitutes art.

Peter Zimmermann's conceptual research began in the late 1980s with his „Book Cover Paintings“, in which he applied covers of atlases, art books, travel guides, and dictionaries to canvas in large formats using epoxy resin. In the course of the context art of the 1990s, he recreated for example the layout of product packaging and advertising posters but replaced their lettering with art theoretical texts. At a very early state he became interested in digitalization and its processes of representation. Zimmermann's signature works include multicolored epoxy resin images taken from digital originals, such as photographs, film stills or diagrams, which he deconstructs and alienates using graphic algorithms and transfers to the canvas in numerous transparent layers.

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).



**PETER ZIMMERMANN**

*twice*, 2022

Epoxy resin on canvas

80h x 60 cm / 31.50 x 23.62 in

EUR 16.500,- (VAT excl.)



**PETER ZIMMERMANN**

Untitled, 2023  
Epoxy resin on canvas  
80 x 60 cm / 31.50 x 23.62 in

EUR 16.500,- (VAT excl.)