

Portfolio Veronika Dräxler



Veronika Dräxler (*1986) is a German–Ecuadorian media and performance artist whose work explores intergenerational trauma and its imprints on bodies and landscapes. Living and working between Munich and Paris, she investigates the visible and invisible traces of historical violence, displacement and resilience within cultural and urban environments. Through a deeply research-based and interdisciplinary approach, her practice engages with themes of war, migration and memory—examining how histories of conflict shape identities, spaces and collective narratives.

Dräxler studied under Klaus vom Bruch and Andrea Fraser at the Academy of Fine Arts Munich and is a Meisterschülerin of Anna Anders from the Berlin University of the Arts. Her work has been showcased in prominent solo exhibitions, including *Traces of Life / How to Kill (Hunt)* (2022–23) at Kunstverein Grafschaft Bentheim, *Chapters of Violence: Power and Control* (2023) and *Beuys: Rückruf, Dringend!* (2021) at Kunst Raum Mitte Berlin, and *Post-Everything Ritualism & Hypernaturnality* (2019) at GEDOK Galerie in Munich. In addition her work has been presented internationally such as in Museo Pumapungo in Cuenca (Ecuador), a.topos Venice and Manifesta 11 in Zurich, among others.

Her work has been supported by prestigious institutions, including the Bavarian Ministry of Science and Art, the Steiner Foundation Munich, Stiftung Niedersachsen, the BBK Federal Association Berlin and the German Federal Government.

Currently, she is a PhD candidate in the SACRe program at ENS-PSL Paris, which integrates artistic practice with humanities-based research. Her dissertation project *Femme Sulfureuse* investigates invisible female diplomacy, cultures of memory, and resistant bodies at the intersection of art, history, and film.

Three female figures navigate the aftermath of war and loss, embodying the tensions between survival and grief. Part 1 (Hunt) follows a wisewoman hunting in the frozen forests of Finland, while Part 2 (Care) documents a war widow mourning the UN Genocide Convention under a camouflaged veil with patterns tied to war crimes in a spiralling stone garden in Germany. The final chapter (Ruin) transforms La Défense in Paris into a deserted, war-torn urban battlefield, where a warrior fights with memories of destruction and violence.

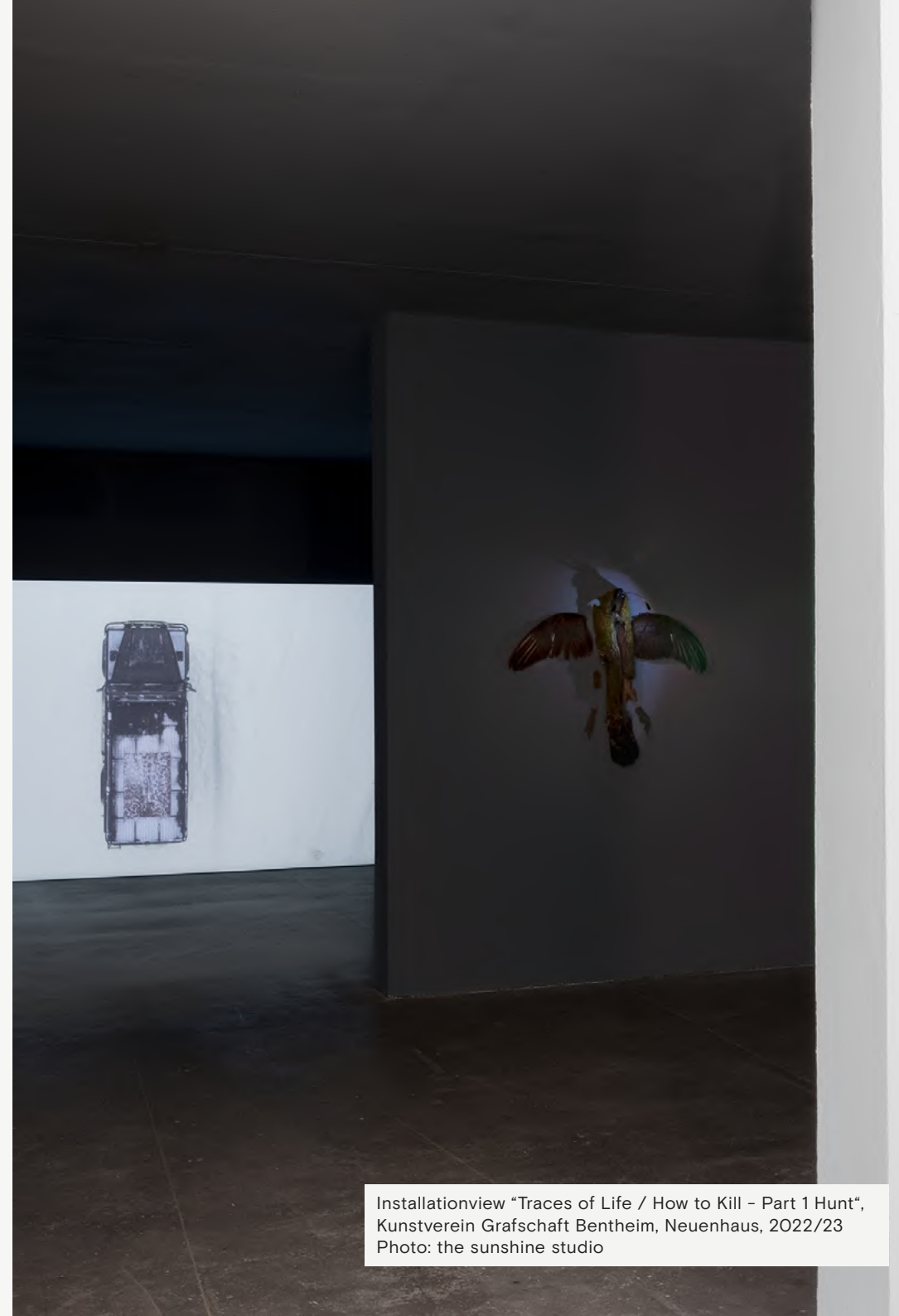
Traces of Life / How to Kill pushes the boundaries of documentary storytelling, weaving personal experience, historical trauma and site-specific performance into a raw, poetic reflection on what it means to survive violence.

The project was informed by firsthand experiences in Kyiv, Ukraine during an EU-funded residency in 2024, as well as global echoes of conflict seen in Gaza, Western Europe and beyond. Combining performance, film, poetry, excerpts from the UN International Law Treaty and archival imagery, Veronika Dräxler creates a powerful artistic act of remembrance.

TRACES OF LIFE/HOW TO KILL 1-3

Runtime: 15 minutes 45 seconds
Completion Date: January 31, 2025
Countries of Filming: Finland, Germany, Ukraine, United Kingdom
Language: English, German
Aspect Ratio: 4K-Video in Split-Screen (16:9)
Film Color: Color
presentable as Video-Installation with Objects or Screening

Preview: <https://vimeo.com/1045839771>



Installationview "Traces of Life / How to Kill - Part 1 Hunt",
Kunstverein Grafschaft Bentheim, Neuenhaus, 2022/23
Photo: the sunshine studio



Installationview "Traces of Life / How to Kill - Part 1 Hunt",
Kunstverein Grafschaft Bentheim, Neuenhaus, 2022/23
Photo: the sunshine studio



Installationview "Traces of Life / How to Kill - Part 1 Hunt", Kunstverein Grafschaft Bentheim, Neuenhaus, 2022/23
Photo: the sunshine studio





Installationviews "Traces of Life / How to Kill - Part 2 Care", Galerie der Künstler, Munich, 2024
Photo: Dirk Bruniecki



Convention on the Prevention and
Punishment of the Crime of Genocide





Screenshot "Traces of Life / How to Kill: Ruin", Paris, 2024/25
Camera: Ekaterina Vorontsova

The video installation *Women's Room for Mely Joseph* addresses the historical invisibility of female artists through the work of the painter Mely Joseph (born 1886 in Pforzheim). Dräxler intertwines her own biography with Joseph's life and work, especially her expressive use of color. Central performative rituals filmed for the installation include the cutting away of ivy to uncover Joseph's grave inscription at the Jewish Cemetery in Pforzheim, as well as choreographies of cleaning and (re)poisoning, through which the implications of her suicide are reflected. The corset of the figure, quoting one of the dominant colors in Joseph's paintings, opens connections to societal boundaries and self-discipline, reaching into the present. The work is a critical examination of representations of women as well as paintings by women in art history, negotiating their forgetting and remembrance, invisibility, and reclaiming.

Frauenzimmer für Mely Joseph

(Woman's Chamber for Mely Joseph), 2024

Video 04:25 min, two paintings by Mely Joseph, washbasin, washbowl and jug, chairs, wardrobe, sewing tools, record needles, bed, carpet, wine decanter and glass, curtains

Preview: <https://vimeo.com/1033076129>



Details from the installation, Pforzheim Galerie, 2024
Photo: Paul Hoffer



The performance *Medea* (2021) addresses key themes and material concepts from Joseph Beuys' *Iason* (1963) and *Badewanne für eine Heldin* (1962), which are linked to myth, transformation, and energy. By replacing fat with olive oil and classic Beuys felt with recycled felt, the symbolism is updated:

Olive oil, a fluid, culturally charged substance, represents cleansing, ritual, healing, and economic and colonial entanglements. Recycled felt refers to sustainability and extends Beuys' idea of the "social organism."

Medea forms a feminist response to Beuys' male-dominated mythological world: While *Iason* tells of conquest and *Badewanne für eine Heldin* evokes an absent woman, Dräxler places Medea as an active, physically present force at the center. Her material transformation moves Beuys' concepts into a contemporary, ecological, and political perspective.

Medea

Video 07:08 min, Buzzard wings, wooden bed, hay sacks, fur, stone fragment from a concrete pillar of the Berlin Wall, jute ropes, branches, zinc bathtub, olive oil, 3 coyote stones (citrine), linen nightgown, 3 x 5-liter bottles of olive oil, recycled felt blankets, edited photo of Joseph Beuys and a quote from a séance with him on his 100th birthday on copier paper, desk, swivel chair, lamp, bowl with sticky notes, Eau de Cologne 411, recycled felt dabbers, parts of a bird's nest with wax on a branch, wire, jute string, roots, moss

Video of the performance: <https://vimeo.com/562354308>



Performance Documentation, Galerie Weisser Elefant, Berlin, 2021
Photos: Christian Kopp



Installation Views, Galerie Weisser Elefant, Berlin, 2021
Photos: Stefan Hobmaier













„Er ist da, er ist sehr nah. Ich spüre eine große Wärme.
Es geht ihm gut. Eine große Wärme, eine Erlösung.
Er ist Rot-Braun, also Geborgenheit und Energie.
Er ist ganz leicht, liebevoll. Sehr, sehr liebevoll.“

Ich sehe, er hat Probleme mit dem Nacken. Ihr habt beide Probleme mit dem Nacken. Er hat Nackenschläge erlebt. Ich spüre Tränen. Aber was er erlebt hat, das ist alles erlöst. Das ist vorbei. Er war sehr unterdrückt. Er hat auch eine Art Missbrauch erlebt. Ich sehe, dass er immer noch vorne gefallen ist, mit dem Kopf. Mit dem Kopf auf die Erde. Er konnte sich nicht aufrichten. Das verbindet euch. Wenn man noch vorne gebeugt ist, dann geht der Bauch zusammen, der Solarplexus, die innere Kraft. Die Mitte. Ich sehe, dass er, dass du, ihr hattet beide eure innere Mitte verloren.

Aber jetzt lacht er. Das ist vorbei. Er lacht. Er ist ganz aufgeregt. Ich sehe ihn ganz aufgerichtet, ganz groß. Ich habe ein Bild wie, wie Rio. Du sollst nach Rio gehen, zu dem Jesus. Das war sein Sehnsuchtsort. Da sollst du hingehen. Oder ein Bild nehmen oder dich mit der Energie beschäftigen. Er lacht. Er fühlt sich wie der Jesus in Rio. Wie diese Statue. Mit dem ausgebreiteten Armen.“

- Auszüge aus einem Jenseitskontakt mit Joseph Beuys am 12.05.2021 mit Ingrid Müller-Farny als Medium



Installation View, Galerie Weisser Elefant, Berlin, 2021
Photos: Stefan Hobmaier

The exhibition *Chapters of Violence* by Veronika Christine Dräxler and Patrick Alan Banfield at Galerie Weisser Elefant transforms the gallery into a domestic setting that juxtaposes homely intimacy with underlying violence, reflecting on a real incident of male power abuse within the gallery. Through immersive installations in nine rooms—including a “Man Cave”, and a “Trophy Wife Room”—the artists critically examine themes of gender roles, control, and institutional violence. The exhibition not only addresses personal trauma but also initiates a broader discourse on systemic abuse and accountability in cultural institutions.

The *Trophy Wife Room* (2023) is a solo installation with audio by Dräxler within the exhibition. It questions how patriarchal structures are stabilized through the representation of women as “hunnable” objects, but flips these structures by telling the story of a female hunter. The installation examines gender relations, power, and the staging of femininity in the domestic environment in relation to the hunting room as a classic symbol of male dominance.

Chapters of Violence: Power & Control

Details from the installation,
Galerie Weisser Elefant, 2023
Photo: Max Eicke
Screenshot from the video,
2023, Camera: Laylay Images

Video about the exhibition: <https://vimeo.com/823315831>

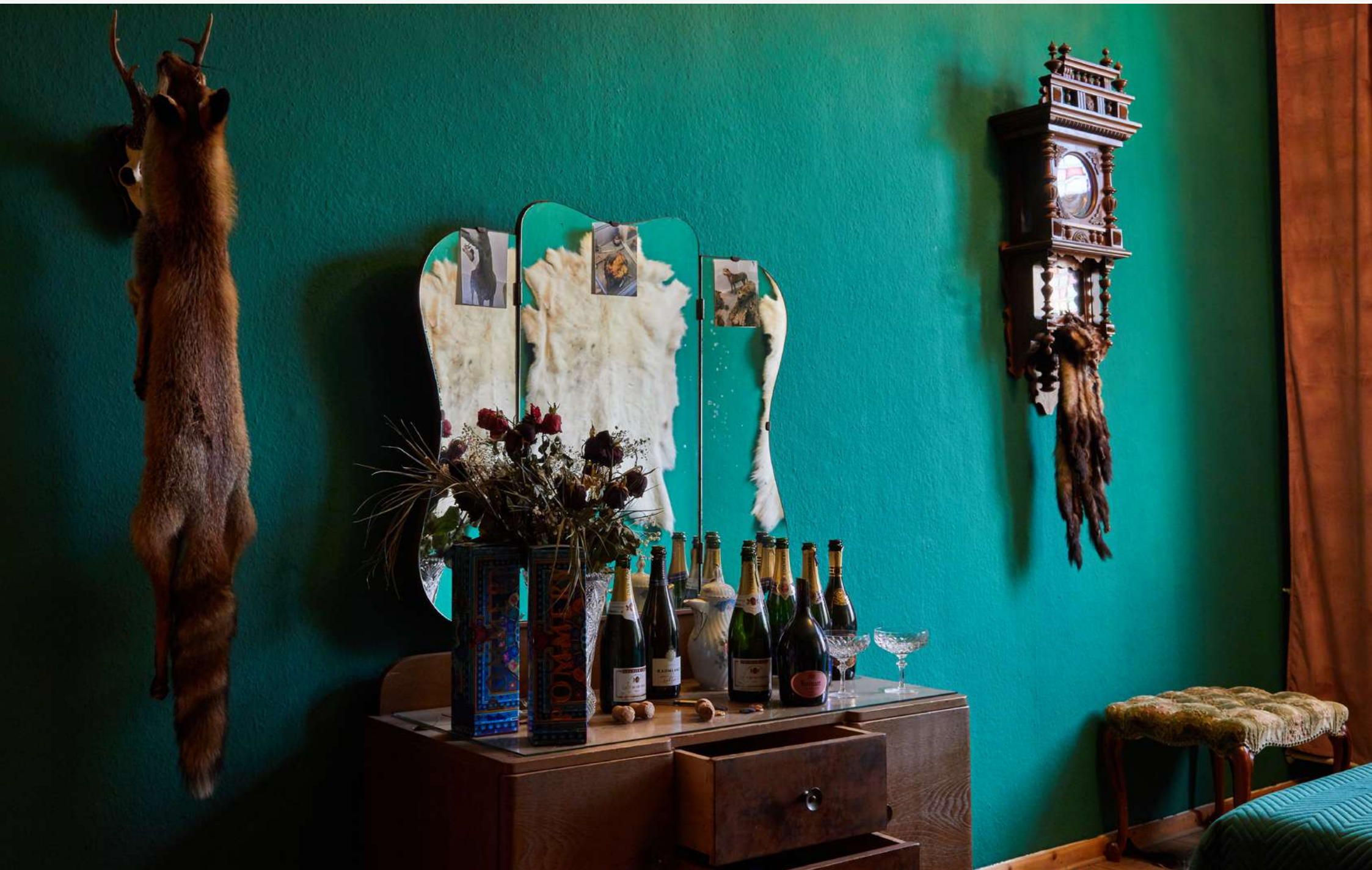




Installation View and Artist Portrait, Galerie Weisser Elefant, Berlin, 2023
Photos: Max Eicke, Stefan Hobmaier













Installation Views, Galerie Weisser Elefant, Berlin, 2023
Photos: Max Eicke

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EDUCATION**2022**

Meisterschülerin Art and Media under Anna Anders,
Berlin University of the Arts

2011 - 2017

Diploma & Studies in Media Art at the Academy of Fine Arts
Munich under Klaus vom Bruch, with project classes under
Martin Fengel (Photography) and Andrea Fraser (Performance)

2015

Guestyear at Karlsruhe University of Arts and Design

2009 - 2011

B.A. & Studies in Communication Design at Munich University
of Applied Sciences

2010

Guest Semester at Universidad Estatal, Facultad de Artes,
Cuenca (Ecuador)

SCREENINGS

Luminafest, OTH Amberg-Weiden (DE)
Activists Without Borders Film Festival, London (UK)
Int. Migration & Environmental Film Festival, Toronto (CA)
11th Edition on art Film Festival, Warsaw (PL)
Int. Video Poetry Festival, Athens (GR)
Queens Underground Intern. Film Festival, NY (US)
Panama Plus Festival Munich (DE)
Kinemathek Karlsruhe (DE)
Int. Filmfest Bremen (DE)
Neumeister III (AQ)
ZKM Karlsruhe (DE)
Turicine (EC)

SOLO EXHIBITIONS**2025**

Fluxus Dialogs,
Apartamento, Marseille

2023

Chapters of Violence: Power & Control, - in dialogue with
Patrick Alan Banfield, Galerie Weisser Elefant, Berlin

2022 - 2023

Traces of Life / How to Kill (Hunt), Kunstverein Grafschaft
Bentheim, Neuenhaus

2021

Beuys, Rückruf: Dringend!, Galerie Weisser Elefant, Berlin

2019

Post-Everything Ritualism & Hypernatrality,
Galerie GEDOKmuc, Munich

GROUP EXHIBITIONS (SELECTION)**2025**

UPCOMING: Brecht's Carthage, Kunstpavillon Munich
A-Z, Kulturwerkstatt Haus 10, FFB
Look at Me, Galerie GEDOK, München

2024

<10 Percent, Pforzheim Galerie, Pforzheim
Arte Laguna Prize Finalists, Venedig (IT)
The Face, Galerie Verein Berliner Künstler
100 Years of the Artists' Association FFB,
Kulturwerkstatt Haus 10, FFB
The Early Years of Professionalism, Galerie der Künstler,
Munich

2023

The Small Format, Kunstverein Aichach
Tacker, Galerie der Künstler, Munich
Nominees of the Berlin Art Award, University of the Arts Berlin
Beyond the Spectacle, Platform München
Let nothing disturb you, Saloon, Schwere Reiter, München

2022

Retrotopia, a.topos, Venice (IT)
Open Studios, Künstlerhof Frohnau, Berlin
Vaster than empires, Halle50, Domagk Ateliers, Munich

2021

Appointment X - with artist collective FAIL Institut,
Galerie für zeitgenössische Kunst, Leipzig
Winner of the 2019 Art Award of the LKR FFB, Haus 10, FFB

2020

Finding Balance, Projektraum Uqbar, Berlin
Action Space 2, Kunstverein Ebersberg
Art Project Thallwitz, FAIL - Fine Arts Institute Leipzig, Thallwitz

2019

Sayable, Motorenhalle, Dresden
19th Art Exhibition of the LKR FFB, Kunsthaus FFB
No time to be young, no time to grow, Stellwerk Kassel

2018

And Thus Spoke the Internet, Haus 10, FFB
El Nudo at „César Davila Andrade: Maestro de la poesía“,
Museo Municipal Remigio Crespo Toral, Cuenca and Casa de
la Cultura Nucleo del Guayas, Guayaquil (EC)
Art Chill, COMA München

2017

Touch Totem, Diploma Exhibition, AdBK München

2016

Manifesta 11, Zurich (CH)

AWARDS/GRANTS**2025**

Verbindungslinien, BBK Oberbayern und München

2024

Artistst Without Borders Residency, EU Delegation to Ukraine, Kyiv

2023

Nominee of the UdK Berlin Art Awards

2022/23

Exhibition and Catalog Grant, Foundation Niedersachsen and the Lower Saxony Ministry of Science and Culture

2022

Project Grant, Steiner Foundation, Munich

2021

Scholarship for Young Art and New Paths, Bavarian State Ministry for Science, Research, and the Arts
Neustart Kultur Modul A, BBK Federal Association, Berlin

2020

Scholarship for the Summer School Maastricht – Tilburg, The Artist and the Others and Platform Munich

2019

Debutant Support, Bavarian State Ministry for Science, Research, and the Arts
with Catalog Grant, LFA Förderbank
Art Promotion Prize of the District of FFB

2018

Project Grant, Sparkasse Fürstenfeldbruck Foundation
Scholarship for the International Summer Academy
Dresden, riesa efau, Dresden
Artist Residency at the MFA Project Space, Cuenca (EC)

2017/18

Artist Residency at Schloss Preußnitz, Preußnitz

2016

Artist Residency at at the Studio of Nora Renaud, Bogotá (Colombia)

2015

Scholarship for a Guest Year at HfG Karlsruhe from the AdBK Munich
Cultural & Creative Pilot – for Selbstdarstellungssucht.de, German Federal Government

2014

Prize of the Academy Association for “Wackeln im Dunkeln” by Class Klaus vom Bruch

2013

Bavarian Constitution Prize “Youth for Bavaria” for the team of Junge Leute editorial office of the Süddeutsche Zeitung

2012/13

Mentee of the International Press Club Munich

2010/11

DAAD Scholarship for Academic Education and Further Training at the Universidad de Cuenca, Ecuador

PUBLICATIONS**2024**

The Early Years of Professionalism #43, Galerie der Künstler, Munich
The Face, Verein Berliner Künstler

2023

Traces of Life / How to Kill (Hunt), Kunstverein Grafschaft Bentheim, Neuenhaus

2021

Art Exhibition Reviews 2021, London

2019

Munich for Women Only, Brandstätter Verlag, München
Posteverything–Ritualism & Hypernaturnality, GEDOK München and Hamman von Mier

2018/19

Permeable Subjects, Column with Lene Vollhardt, ReflektorM and Arts of the Working Class, Munich and Berlin

2009 – 2017

Selbstdarstellungssucht.de (Founder and Editor), Blog for Young Art and Culture, Munich

2016

About Nature, About Life, Monograph with Drawings and Poems, 100for10, Munich

2015

Immersive Installations and performative Objects, Reciprocal Turn – Journal for artistic practice and theory, Karlsruhe
Only Living Rooms, HFG Karlsruhe

ARTIST TALKS**2025**

Turning to violence - about my work Traces of Life / How to Kill, Seminar Traces de guerre et de conflits, Pantheon Sorbonne 1, Paris

2024

Art, War & Revolution, Q&A Panels and the Young Security Conference, Munich

2023

Nature, ritual and metaphysical presence of the body, Beyond the Spectacle, Platform München

2022

Killing, Art and Hunt, Kunstverein Grafschaft Bentheim, Neuenhaus

2020

City Machine Art, Falling Walls, Science Week Berlin, Max Delbrück Center for Molecular Medicine, Berlin
ArtScience Monthly, Curious Minds, State Studio, Berlin

2018

De la adoración a la doración: Contemporary Artistic Practices Based on Ritual, Museo Pumapungo, Cuenca (EC)

ART EDUCATION**2012 - 2013**

Freelance Museum Educator, @ Home - Our Society in the Digital Age, Deutsches Museum Munich

2009 - 2010

Freelance Museum Educator, Visual Jockey Workshops, Haus der Kunst Munich