

Art Basel
June 11–16, 2024
Booth N10, Hall 2.1

Monika Baer
Cay Bahnmiller
Raoul De Keyser
Berta Fischer
Jannis Marwitz
Beaux Mendes
Rebecca Morris
Puppies Puppies (Jade Guanaro Kuriki-Olivo)
Sung Tieu
Frieda Toranzo Jaeger
Niele Toroni
Amelie von Wulffen

Monika Baer (b. 1964, Germany) lives and works in Berlin. She is widely regarded for her interrogation of painting through her constant challenging of painterly method. Her work yields new insights into the ways in which the medium can communicate. Her work – which began in direct confrontation with the legacy of male neo-expressionist painters – eludes easy categorization, instead tackling existential questions within her chosen field from a multitude of positions.

Baer was the winner of Berlin's Hannah Höch Prize for lifetime achievement in 2019. Recent solo exhibitions include Kunsthalle Bern (2021); Neuer Berliner Kunstverein (2020); Kunstmuseum Bonn, Germany (2019); Museum Abteiberg, Mönchengladbach, Germany, which traveled to Kestnergesellschaft, Hanover, Germany (both 2016); and Art Institute of Chicago (2013), which traveled to Williams College Museum of Art, Williamstown, Massachusetts (2014). Her work has been featured in recent group exhibitions at Kölnischer Kunstverein (2024); Kunstmuseum Basel (2022); Fondazione Prada, Milan (2021); Museum Brandhorst, Munich (2019); The Museum of Contemporary Art, Los Angeles (2019); mumok, Vienna (2018); WIELS, Brussels (2017); and Museum Ludwig, Cologne (2013); among others.

Her work is held in the collections of the The Museum of Modern Art, New York; Art Institute of Chicago; Hammer Museum, Los Angeles; The Museum of Contemporary Art, Los Angeles; Museum Ludwig, Cologne; Museum Brandhorst, Munich; Kunstmuseum Bonn, German, among others. A major monograph on Baer's work will be published in 2025.



Monika Baer
Untitled, 2024
Acrylic and oil on canvas
205 x 105 cm | 80 2/3 x 41 1/3 inches
EUR 120,000.00 excl. VAT



Monika Baer
Untitled, 2024

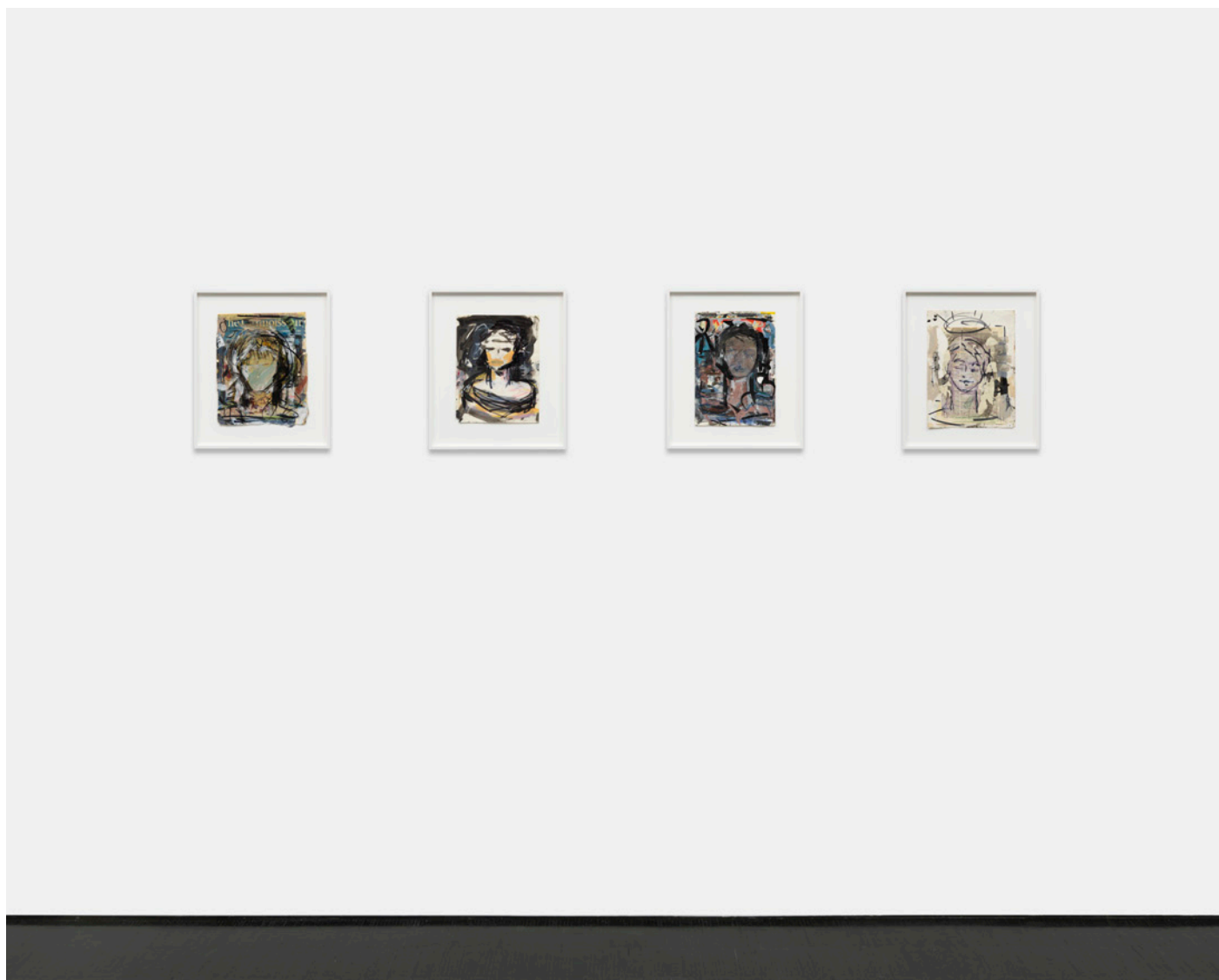


Monika Baer
Untitled, 2024 (detail)

Cay Bahnmiller (b. 1955; d. 2007, USA) was born in Wayne, Michigan. After spending part of her childhood in Argentina and Germany, Bahnmiller lived and worked in Detroit until her death.

Bahnmiller's art is marked by accumulation: of paint, found objects, texts, memories and even of time. Layered and sedimented, Bahnmiller collapsed temporality, allowing her work to reflect a profusion of experience – in all its facets – that can only be accumulated through life lived. She worked fluidly across mediums. Making no distinction between surfaces, she built compositions on street signs, books, pages torn from magazines and auction catalogs, found pieces of wood and toys. This openness was offset by her rigorous examination of her approach and subject matter. There is a clarity and intensity of vision that reveals how purposefully and carefully Bahnmiller crafted her dense work. She related occurrence through both abstract language and exacting detail.

Cay Bahnmiller is represented in the collections of the Detroit Institute of Arts, the Whitney Museum of American Art, and the University of Michigan Museum of Art. Her work has been written about in *Artforum* and *The New York Times*, among other periodicals. Since her death, solo shows have been organized at *What Pipeline*, Detroit and *White Columns*, New York, and in 2023, *Galerie Barbara Weiss* has organized the first European exhibition of Bahnmiller's work.



Cay Bahnmiller
Installation view
Galerie Barbara Weiss, Berlin, Germany
February 17–April 15, 2023



Cay Bahnmitter
Untitled, 1998
Oil, latex, marker, adhesive tape, varnish on magazine page
30.5 x 23.5 cm | 12 x 9 1/3 inches
USD 4,000.00 excl. VAT

Raoul De Keyser's (b. 1930; d. 2012, Belgium) transfixing paintings are at once forthright and deceptive, oscillating between abstraction and representation, offering up more questions than declarations. Made up of simple shapes and marks, they invoke spatial and figural allusions, yet remain elusive of any descriptive narrative. De Keyser's work sharpens our senses, our sensibilities towards shapes, colors, textures and size. Over the course of his five decades of artistic output, again and again, De Keyser reanimated motifs and approaches, suggesting a deep meditation on the act of painting. His works have the uncanny ability to instill this existential seeking in his audience, inspiring his viewers to look—just as he did—afresh at each of his works. Retrospectives of Raoul De Keyser's pathfinding work have been staged at Renaissance Society at the University of Chicago (2000); Whitechapel Gallery, London (2004); Kunstmuseum St. Gallen, Switzerland (2005); and most recently at Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent; the Pinakothek der Moderne, Munich (2019). Works by the De Keyser are held in institutional collections worldwide, including the Carnegie Museum of Art, Pittsburgh; Museum of Contemporary Art, Los Angeles; Museum Ludwig, Cologne; The Museum of Modern Art, New York; Pinakothek der Moderne, Munich; San Francisco Museum of Modern Art; and the Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, among others.



Raoul De Keyser
Untitled, 2012
Oil on canvas mounted on wood
21 x 28 cm | 8 1/4 x 11 inches
EUR 65,000.00 excl. VAT



Raoul De Keyser
Untitled, 2012



Raoul De Keyser
Untitled, 2012 (detail)

Berta Fischer (b. 1974, Germany) lives and works in Berlin, Germany. Her acrylic glass sculptures move seamlessly between biomorphic, crystalline and fluid shapes. Each emerging from a tiered process involving CAD drawings, computer-controlled laser cutting and careful modeling by hand. Straddling the division between systematic and lyrical, her sculptures utilize logic and improvisation in equal measure. Precision meets indeterminacy. Boundaries are criss-crossed. Stable classifications are suspended. These movements define the ambition of Fischer's work, as well as its ludic character: sculpture as a joyful errancy.

Fischer has a current solo exhibition at St. Matthäus Stiftung, Berlin. She has had recent exhibitions at Haus am Waldsee, Berlin; SCAD Museum of Art, Savannah; ZKM - Center for Art and Media, Karlsruhe; Migros Museum für Gegenwartskunst, Zurich and Kunstmuseum Stuttgart. Her work is included in the collections of the Museum Ludwig, Cologne; Migros Museum für Gegenwartskunst, Zurich; and important private collections across North America and Europe.



Berta Fischer
To be titled, 2024
Acrylic glass
140 x 98 x 38 cm | 55 x 38 2/3 x 15 inches
EUR 25,000.00 excl. VAT



Berta Fischer
To be titled, 2024 (detail)

Jannis Marwitz (b. 1985, Germany) lives and works in Brussels, Belgium. Marwitz crafts a distinctive and perplexing visual landscape. His works perform a contemporary Comedia dell'arte — where characters and settings bend and shift to equally shifting narratives. Dotted with citations from antiquity to the renaissance and beyond, Jannis Marwitz's overwhelming visuality corresponds to a world that, paradoxically, becomes harder to grasp through the overabundance of images we encounter daily. Marwitz's figures are malleable, his backdrops are undulating, and the moments he depicts seem to flicker and reconstitute themselves in an ever-changing flow. This openness prompts double takes and invites a continual reshuffling of understanding.

Marwitz had his first exhibition at Galerie Barbara Weiss in 2021. His work has since been exhibited at Fri Art Kunsthalle, Fribourg; Ludwig Forum, Aachen; Kantine, Brussels and Nahmad Contemporary, New York. He had a solo exhibition at Dortmunder Kunstverein in 2019. Marwitz's paintings have been shown in group exhibitions across Europe, North America and Asia, including MMK Museum für Moderne Kunst, Frankfurt; and ZKM Zentrum für Kunst und Medien, Karlsruhe.



Jannis Marwitz
2 Bags, 2024
Tempera and silver leaf on wood
40 x 30 cm | 15 3/4 x 11 3/4 inches
EUR 14,000.00 excl. VAT



Jannis Marwitz
2 Bags, 2024



Jannis Marwitz
2 Bags, 2024 (detail)

Beaux Mendes (b. 1987, USA) lives and works in Los Angeles, USA. Their practice approaches painting as a transitory medium. Their paintings consistently reveal the physical qualities of the support used. While firmly rooted in materials and direct observation, the resulting works are also enigmatically animated with superimposed layers of abstraction and latent apparitional figures. Recent solo exhibitions include *Black Forest* at Galerie Barbara Weiss, Berlin (2023) and *Capitol Reef* at Miguel Abreu Gallery, New York (2022). Mendes will be included in the upcoming 15th Gwangju Biennale (2024).



Beaux Mendes
Untitled, 2022
Charcoal and acrylic on marble dust on panel
37.5 x 39.5 cm | 14 3/4 x 15 1/2 inches
USD 8,000.00 excl. VAT



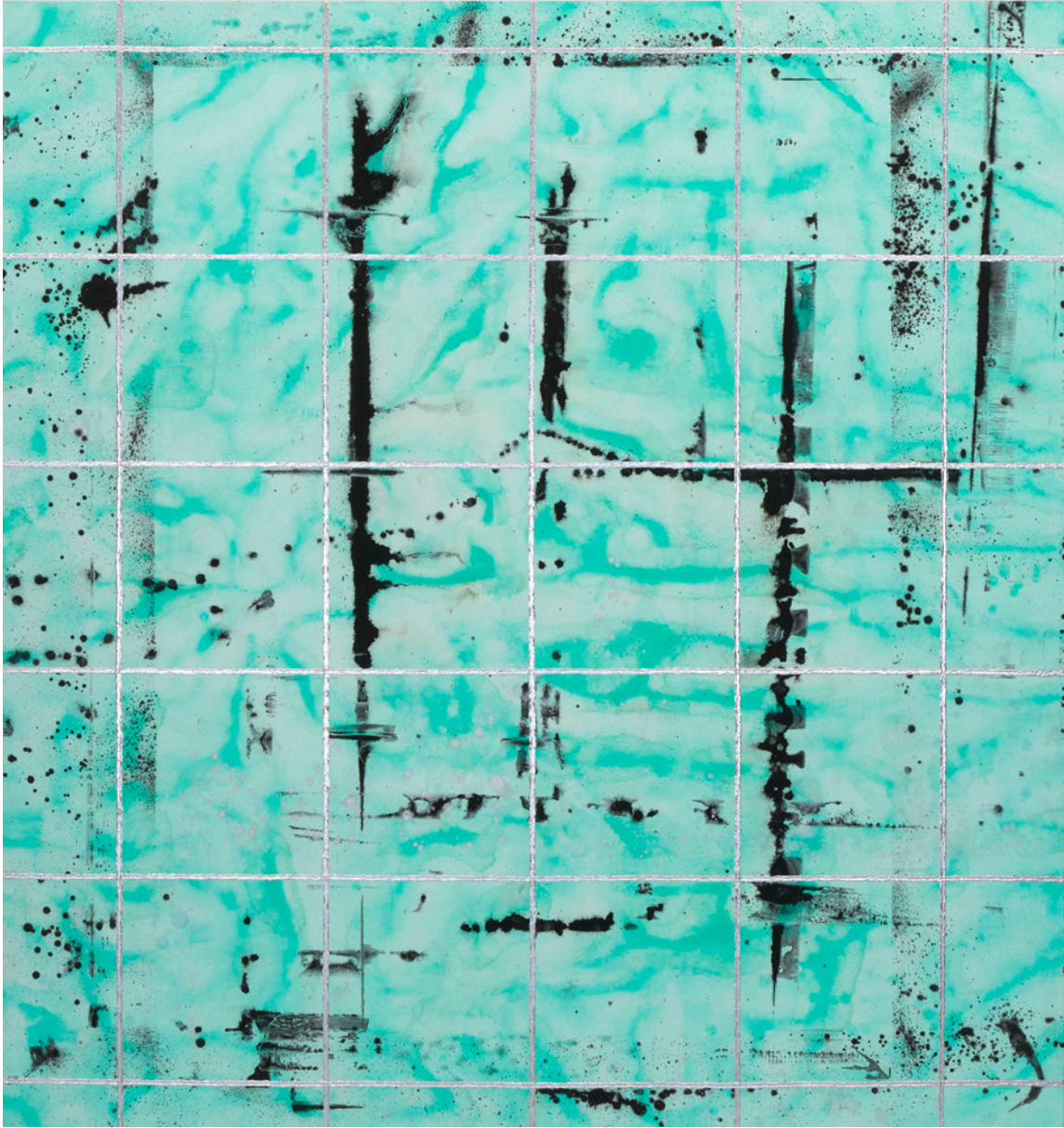
Beaux Mendes
Installation view
Black Forest, Galerie Barbara Weiss, Berlin, Germany
June 8–July 29, 2023



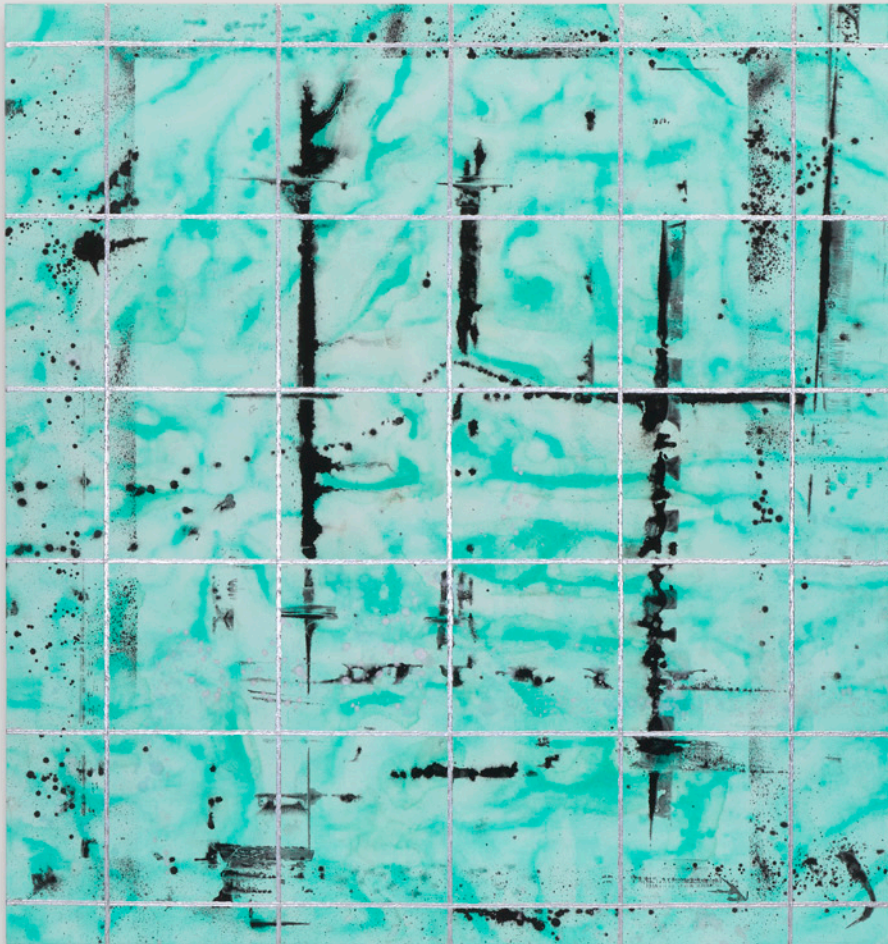
Beaux Mendes
Untitled, 2022
Charcoal on marble dust on panel
36.5 x 42.5 cm | 15 2/3 x 17 inches
USD 8,000.00 excl. VAT

Rebecca Morris (b. 1969, USA) lives and works in Los Angeles, USA. Over the past 20 years, she has reinvigorated abstract painting through her inventive visual language, envelope-pushing use of materials and steadfast questioning of the conventions of the medium. Morris's practice demonstrates a rigorous commitment to experimentation and abstraction. Her canvases are complex – simultaneously loose and expansive – yet also considered and controlled. Her work, as well as her writings about art demonstrate Morris' unique character – a witty sense of self-possession and commitment to challenging the boundaries of painting. A midcareer survey including over 40 works was held at the Institute of Contemporary Art, Los Angeles and travelled to the Museum of Contemporary Art, Chicago last year.

Morris' work is held in public collections including The Hirshhorn Museum, Washington D.C.; The Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Chicago; The Art Institute of Chicago, Chicago; The Cleveland Art Museum, Cleveland; Sammlung Goetz, Munich, Germany; Bonnefanten Museum, Maastricht, Netherlands. She is the recipient of awards and fellowships from The John Simon Guggenheim Memorial Foundation, Louis Comfort Tiffany Foundation, California Community Foundation Fellowship for Visual Art, and Art Matters Inc., among others.



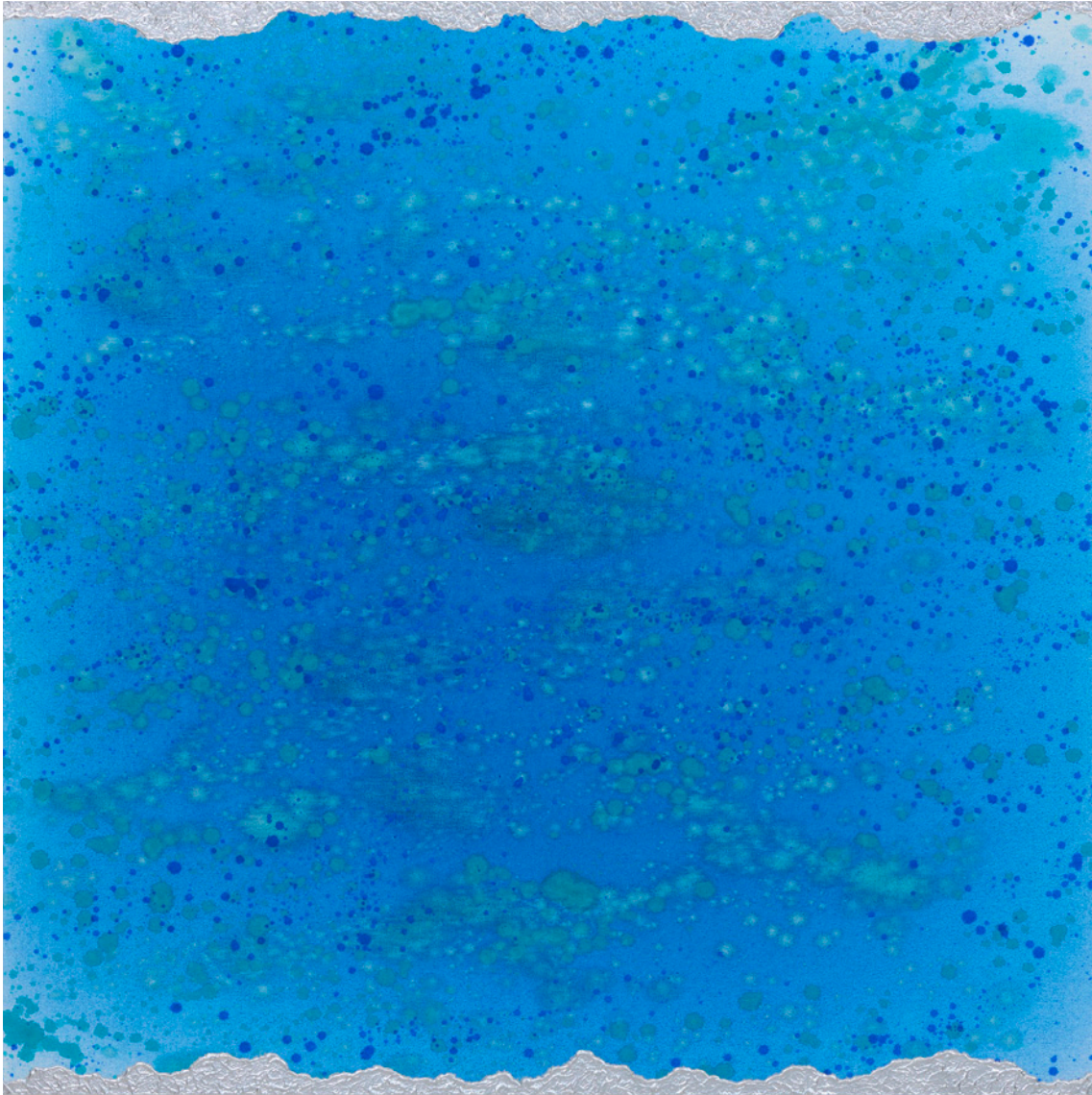
Rebecca Morris
Untitled (#06-24), 2024
Oil and spray paint on canvas
223.5 x 211 cm | 88 x 83 inches
USD 100,000.00 excl. VAT



Rebecca Morris
Untitled (#06-24), 2024



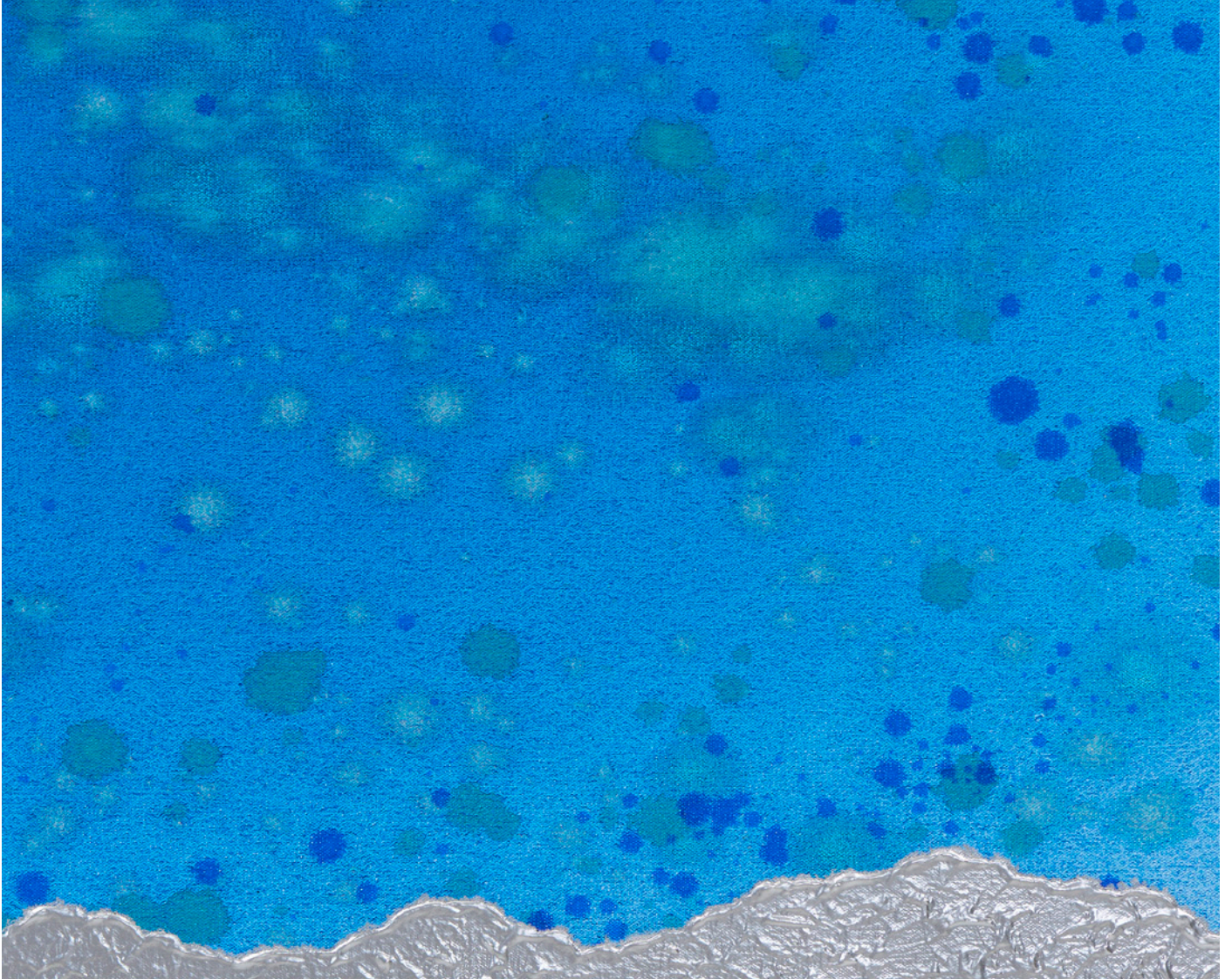
Rebecca Morris
Untitled (#06-24), 2024 (detail)



Rebecca Morris
Untitled (#03-24), 2024
Oil and spray paint on canvas
150 x 150 cm | 59 x 59 inches
USD 75,000.00 excl. VAT



Rebecca Morris
Untitled (#03-24), 2024



Rebecca Morris
Untitled (#03-24), 2024 (detail)

Puppies Puppies (Jade Guanaro Kuriki-Olivo) (b. 1989, USA) lives and works in New York. Until 2018 her works were created anonymously – the name Puppies Puppies revealed neither gender or geographic origin, nor whether a group or just a single individual was behind the pseudonym. Stepping away from this veiled identity became part of a series of works beginning in 2018 that were overlaid with the artist's transition to Jade Guanaro Kuriki-Olivo. Her activist practice and commitment to the rights of BIPOC transgender, gender non-conforming, two spirit + minorities have become steadily more important as she continues her transition and now constitutes a major focus in her work.

Puppies Puppies (Jade Guanaro Kuriki-Olivo) has had recent solo exhibitions at New Museum, New York; Performance Space, New York; moCa Cleveland; Kunsthaus Glarus, Switzerland; Remail Modern, Saskatoon; and Halle für Kunst, Lüneburg, among others. Her work has been included in the 2017 Whitney Biennial and the 9th Berlin Biennial, and is currently part of the 60th International Art Exhibition *Stranieri Ovunque – Foreigners Everywhere*, curated by Adriano Pedrosa at La Biennale di Venezia 2024.



Puppies Puppies (Jade Guanaro Kuriki-Olivo)
Self Defense Kit, 2024
20 x 14 x 12 cm | 7 3/4 x 5 1/2 x 4 3/4 inches
USD 8,000.00 excl. VAT



Puppies Puppies (Jade Guanaro Kuriki-Olivo)
Self Defense Kits, 2024

Sung Tieu (b. 1987, Vietnam) lives and works in Berlin. Working across media, her enveloping exhibitions meld sculpture, drawing, text, sound and video to investigate the evolving structures and mechanisms of control. Her practice raises questions around equality, belonging and individual sovereignty – often revealing the psychological effects of ideological systems and the politics they engender. She has examined how social or political control can be imposed through design – be it of office furniture, household goods or bureaucratic paperwork. Mimicking and exploring the present legacy of Modernism – both art historically and more broadly – Tieu reveals it as an organizing force that processes and filters information, often favoring sameness over difference and order over invention.

Tieu has had recent solo exhibitions at Kunsthalle Nürnberg (2024); Kunst Museum Winterthur, Switzerland; MIT List Visual Arts Center, Cambridge; Amant, New York; Neuer Berliner Kunstverein, Berlin (all 2023); Mudam, Luxembourg (2022), Kunstmuseum Bonn; Galerie für Zeitgenössische Kunst, Leipzig (2021); Nottingham Contemporary; and Haus der Kunst, Munich (2020). Her work was included in the 14th Shanghai Biennale, the 34th Bienal de São Paulo and has been exhibited at Lafayette Anticipations, Paris (2024); CAPC – musée d'art contemporain de Bordeaux, Bordeaux; Portikus, Frankfurt (2023); Astrup Fearnley Museum of Modern Art, Oslo; Stedelijk Museum, Amsterdam (2022); Museion, Bolzano; Kunsthalle Basel (2021); and Hamburger Bahnhof, Berlin (2020).

Tieu is the recipient of the Schering Stiftung Award for Artistic Research 2024 – which is accompanied by a solo exhibition at KW Institute for Contemporary Art, Berlin in 2025. She was the recipient of the 2021 Frieze Artist Award and the 2021 ars viva Prize. Her exhibition Perfect Standard is currently on view at Trautwein Herleth, Berlin.



Sung Tieu
Installation view
Perfect Standard, Trautwein Herleth, Berlin, Germany
April 27–June 8, 2024



SungTieu

The Ruling (Profits and Salaries for Five Companies), 2024

47 cm and 40 cm rulers, two different woods, engraved and varnished, brackets

4.35 x 235 x 2.35 cm | 1 x 92 1/2 x 1 in

EUR 9,000.00 excl. VAT



Sung Tieu
The Ruling (Profits and Salaries for Five Companies), 2024 (detail)



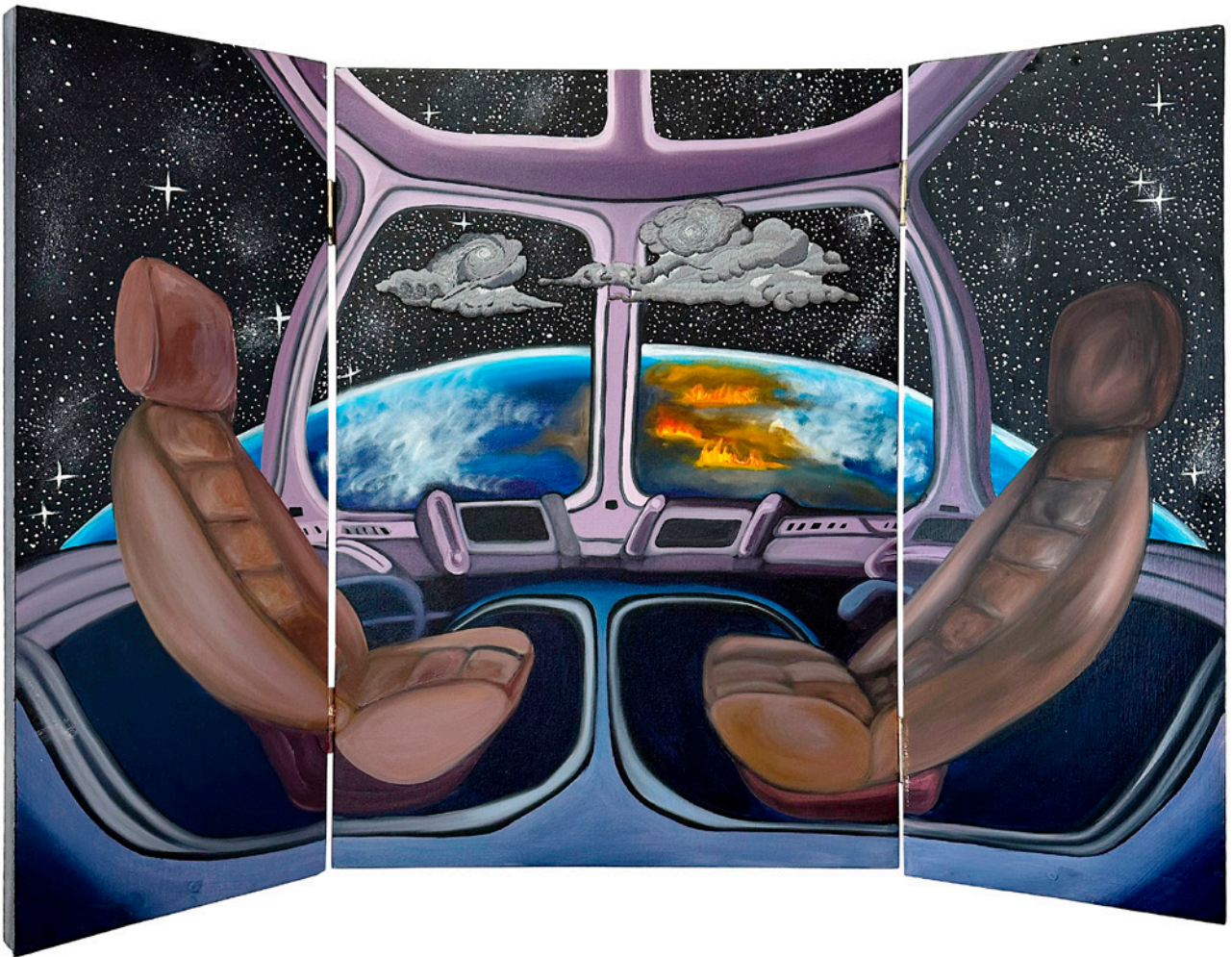
Sung Tieu
Greens and Crimson (After Rothko), 2023
Sewn fabric on stretcher frame
40 x 45 cm | 17 3/4 x 15 3/4 inches
EUR 7,500.00 excl. VAT

Frieda Toranzo Jaeger (b. 1988, Mexico) lives and works between Mexico City and Berlin. Her paintings subvert masculine narratives embedded in history and question their place in the future. Often using embroidery stitches to puncture her canvases, she sets the medium on a collision course with craft, domesticity, and alternative histories. Recent solo exhibitions include Modern Art Oxford, UK (2024); MoMA PS1, New York, US (2023); and HFBK, Hamburg, DE (2022).

Her work is held in institutional collections worldwide, including the Hammer Museum, Los Angeles, USA; Museo Jumex, CDMX, Mexico; Collection of the German National Gallery, Bonn; and the National Gallery of Victoria, Melbourne, Australia. Toranzo Jaeger is included in the 60th International Art Exhibition *Stranieri Ovunque – Foreigners Everywhere*, curated by Adriano Pedrosa at La Biennale di Venezia 2024. Her monumental installation was commissioned by the Biennale and is installed in the first rooms of the Arsenale.



Frieda Toranzo Jaeger
To be titled, 2024
Oil and embroidery on canvas, rhinestones
65 x 90 x 6 cm | 25 2/3 x 35 1/2 x 2 1/3 inches
EUR 20,000.00 excl. VAT



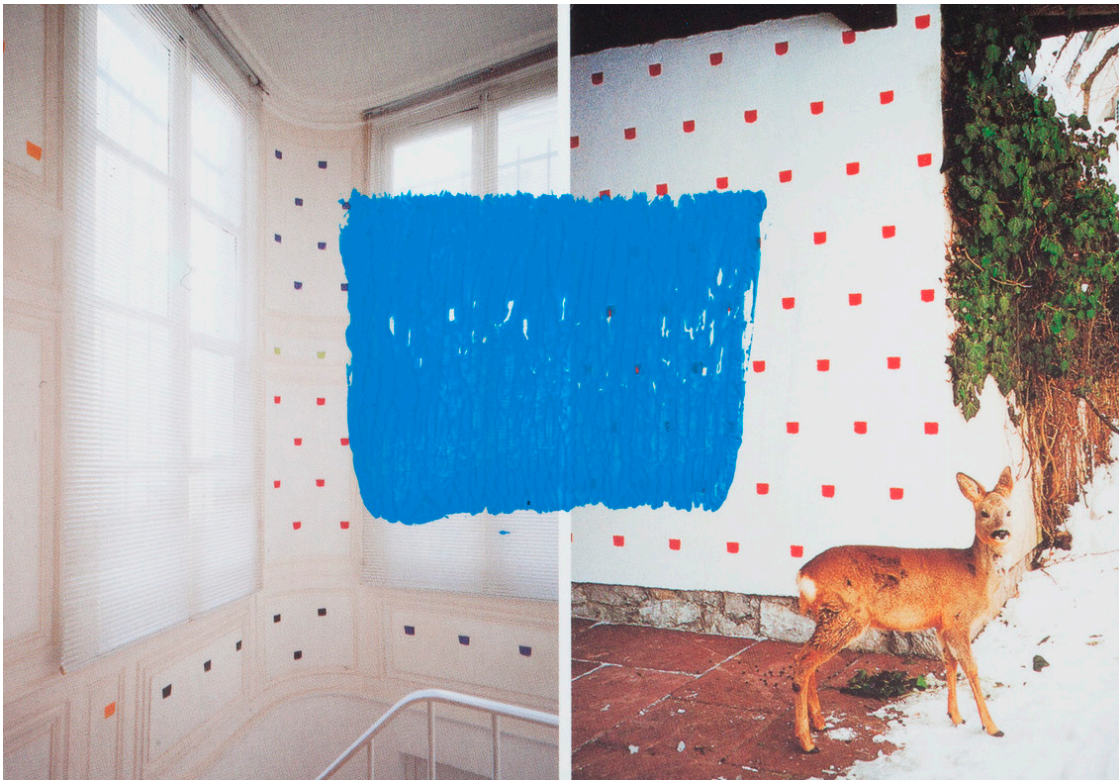
Frieda Toranzo Jaeger
To be titled, 2024



Frieda Toranzo Jaeger
To be titled, 2024 (detail)

Niele Toroni (b. 1937, Switzerland) lives and works in Paris, France. He belongs to the first generation of European minimalist painters active since the 1960s. From 1966–67, Toroni was part of the artist group BMPT – Daniel Buren, Olivier Mosset, Michel Parmentier and Niele Toroni – which opposed the established pictorial tradition while asserting rigorous abstraction. After the group disbanded in 1967, Toroni was the only member to remain absolutely faithful to his initial working method.

Toroni was awarded the Rubenspreis in 2016; the Meret-Oppenheim Prize in 2012; the Wolfgang-Hahn Prize by the Museum Ludwig Cologne in 2003; and the French Vermeil Medal by the City of Paris in 2001. His work has been exhibited widely around the world including at: Foundation CAB, Saint-Paul de Vence, France (2023); Musée d'Art Moderne de la ville de Paris, France; Swiss Institute, New York (both 2015); Bagnolo di Lonigo, Venice, Italy (2012); Museo Belle Arti, Lugano, Switzerland (2005); Museum Kurhaus Kleve, Germany (2002); L'école des Beaux-Arts de Nîmes, France (2001); CAPC Musée d'Art Contemporain de Bordeaux, France (1997); the Stedelijk Museum, Amsterdam, Netherlands (1994); the Centre Georges Pompidou, Paris, France (1991); and the Renaissance Society, Chicago, Illinois (1990). Permanent interventions include Villa Pisani Bonetti, Bagnolo di Lonigo, Italy; Ludwig Museum, Köln, Germany; Musée d'Art Moderne de la Ville de Paris, Paris, France; Musée des Beaux-Arts, Lyon, France; Furkapass, Switzerland; Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, Germany; Gemeentemuseum, The Hague, The Netherlands; Le Réservoir d'eau, Martigny, Switzerland.



Niele Toroni

Abdrücke eines Pinsels Nr. 50, wiederholt in regelmäßigen Abständen von 30 cm, 1999

Acrylic on printed postcard

10.5 x 14.8 cm | 4 1/4 x 5 3/4 inches

EUR 6,000.00 excl. VAT

Amelie von Wulffen (b. 1966, Germany) lives and works in Berlin, Germany. Since the early 1990s, von Wulffen has developed a unique body of work that explores the historical, economic, and social aspects of painting, often fusing herself and her family history with broader national and existential themes, questioning Germany's cultural heritage in her art. Von Wulffen's work deliberately juxtaposes aesthetic incongruities, combining various painting styles from art history and amateur art to repurpose their associative weight, creating a meta-reflection on the aesthetic contradictions of post-war Germany and contemporary culture.

Amelie von Wulffen has been the subject of recent solo exhibitions at Galerie Barbara Weiss, Berlin (2024); KW Institute for Contemporary Art, Berlin (2021); Kunsthalle Bern (2019); Studio Voltaire, London (2017); Pinakothek der Moderne, Munich (2015); and Portikus, Frankfurt am Main (2013). An upcoming institutional solo exhibition will take place in Germany in 2025. Her work has been featured in group exhibitions at Centre Pompidou, Paris; MAMCO, Geneva; Kunstverein München, Munich; Städel Museum, Frankfurt am Main; Museum of Modern Art, New York; National Museum of Contemporary Art, Athens; Nasjonalmuseet, Oslo; Wexner Center for the Arts, Ohio; the Berlin Biennial for Contemporary Art; and the Venice Biennale.

Her work is held in private and public collections worldwide, including The Museum of Modern Art, New York; Centre Pompidou, Paris; Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Collection of the German National Gallery, Bonn; State Museum of Prints and Drawings, Berlin; Museum für Neue Kunst, Freiburg; Städel Museum, Frankfurt; and Pinakothek der Moderne, Munich, among others.



Amelie von Wulffen
I Think We Did A Great Job, 2024
Oil on canvas
60 x 80 cm | 23 2/3 x 31 1/2 in
EUR 20,000.00 excl. VAT



Amelie von Wulffen
Installation view
I Think We Did A Great Job, Galerie Barbara Weiss, Berlin, Germany
March 9–April 13, 2024

Artists Represented:

Monika Baer

Olga Balema

Raoul De Keyser

Maria Eichhorn

Ayşe Erkmen

Harun Farocki

Friederike Feldmann

Peter Fend

Berta Fischer

Jonathan Horowitz

Jannis Marwitz

Boris Mikhailov

John Miller

Beaux Mendes

Rebecca Morris

Susanne Paesler

Mai-Thu Perret

Puppies Puppies (Jade Guanaro Kuriki-Olivo)

Andreas Siekmann

Roman Signer

SungTieu

Frieda Toranzo Jaeger

Niele Toroni

Amelie von Wulffen

Suse Weber

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