



Trautwein Herleth

Art Basel
June 16 – 21, 2026
Booth R14, Hall 2.1

Monika Baer
Olga Balema
Alexandra Bircken
Berta Fischer
Rebecca Morris
Kate Mosher Hall
Sung Tieu
Frieda Toranzo Jaeger
Stella Zhong

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, yielding 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.

Recent solo exhibitions include Kölnischer Kunstverein (2026); Kunsthalle Bern (2021); Neuer Berliner Kunstverein (2020); Kunstmuseum Bonn (2019); Museum Abteiberg, Mönchengladbach, which traveled to Kestnergesellschaft, Hanover (both 2016); and Art Institute of Chicago (2013), which traveled to Williams College Museum of Art, Williamstown, USA (2014).

Her work has been featured in recent group exhibitions at Museum Brandhorst, Munich (2025); Mudam, Luxembourg (2025); Ludwig Forum, Aachen (2024); Kunstsammlung und Archiv, Vienna (2024); Kunstmuseum Basel (2022); Fondazione Prada, Milan (2021); The Museum of Contemporary Art, Los Angeles (2019); mumok, Vienna (2018); WIELS, Brussels (2017); and Museum Ludwig, Cologne (2013); among others.

Paintings by Monika Baer are held in the collections of 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; and Kunstmuseum Bonn, among others. Baer was the winner of Berlin's Hannah Höch Prize for lifetime achievement in 2019.

A comprehensive monograph on Baer's practice will be published in 2026.

Trautwein Herleth



Monika Baer
Lavender wall (warrior, she), 2026
acrylic, pigments, and sand on canvas
230 x 160 cm | 90 1/2 x 63 in
EUR 125,000.00 (ex. VAT)

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Monika Baer
Lavender wall (warrior, she), 2026

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Monika Baer
Lavender wall (warrior, she), 2026 (detail)

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Monika Baer
Lavender wall (warrior, she), 2026 (detail)

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Monika Baer
Installation view
Defection, Kölnischer Kunstverein, Cologne
February 27 - May 3, 2026

Olga Balema (b. 1984, Ukraine) lives and works in New York. Her practice reconfigures material and form, testing tactility and ephemerality, expanding the boundaries of sculpture and its intervention into physical space.

Solo presentations of her work are held at Kunsthalle Friart Fribourg (2025); Kunstverein Hamburg (2025); Lismore Castle Arts, Ireland (2024); Camden Art Centre, London (2021), and the Swiss Institute, New York (2016), among others. Balema has participated in survey exhibitions at Kunstmuseum Basel, MUMOK, Vienna, Kunsthalle Basel, Moderna Museet, Stockholm and Sculpture Center, New York. Her work was featured in the New Museum Triennial in New York in 2015, the Baltic Triennial in Lithuania in 2018, the Whitney Biennial in 2019, the Abteiberg Museum in 2026 and the Zhi Foundation in 2026.

Balema's works are represented in numerous museum collections including the Hammer Museum, Los Angeles; Hamburger Kunsthalle, Hamburg; Whitney Museum, New York; Walker Art Center, Minneapolis; The Guggenheim, New York; the Stedelijk Museum, Amsterdam; Museum der Moderne, Salzburg; Musée d'Art Moderne de la Ville de Paris, Paris and Zhi Foundation, Beijing.



Olga Balema
Loop 12286, 2023
polycarbonate, acrylic paint, solvent
34 x 42 x 160 cm | 13 3/8 x 16 1/2 x 63 in
EUR 16,000.00 (ex. VAT)





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Olga Balema
Loop 12286, 2023 (detail)



Alexandra Bircken (b. 1967, Germany) lives and works in Berlin. Bircken's practice that explores the relationships between the body, technology, and social structures. Unfolding in an ambivalent universe – both cyborg and androgynous – her work interrogates human behavior and desire, as well as the vulnerability of bodies in their relationship to technology. Beginning her career in fashion in the mid-1990s, founding her own brand and living in London and Paris for more than a decade. Upon returning to Germany in the early 2000s, her artistic practice became her sole focus. Her sculptural work nonetheless retains a marked interest in textiles, materials and methods of assembly. In particular, her formal vocabulary draws equally on anatomy and engineering, industrial design and textile craftsmanship.

The hybrid forms she creates can be read as metaphors for bodies subjected to norms – whether aesthetic, productive, or gendered – or traversed by flows of information and power. Bircken gives form to states of tension: attraction and repulsion, protection and exposure, desire and violence. Her subversions of objects and equipment related to mobility evoke a speed, performance, and masculinity, which she fragments and reconfigures.

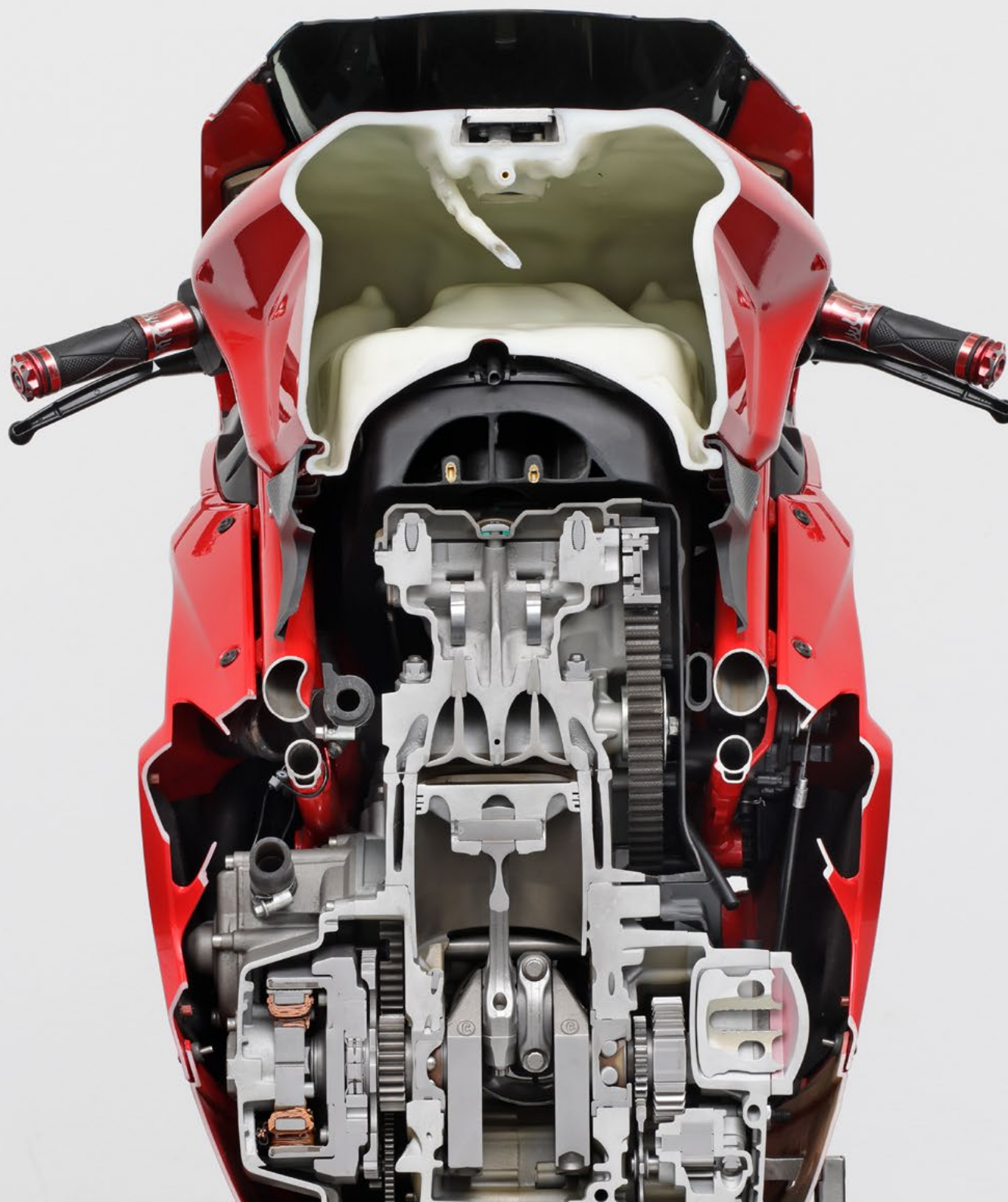
A survey of Bircken's work began at Culturgest, Lisbon in 2025, and has since traveled Kunsthau Biel Centre d'art Bienne and Capc Musée d'art contemporain de Bordeaux. Further solo presentations of her work have been held at Fondation Pernod Ricard, Paris (2022); Museum Brandhorst, Munich (2021); KINDL Centre for Contemporary Art, Berlin (2021); Fridericianum, Kassel (2020); Secession, Vienna (2019); Studio Voltaire, London (2018); Museum Abteiberg, Mönchengladbach, Germany (2017); and Museum Boijmans van Beuningen, Rotterdam (2014), amongst others.

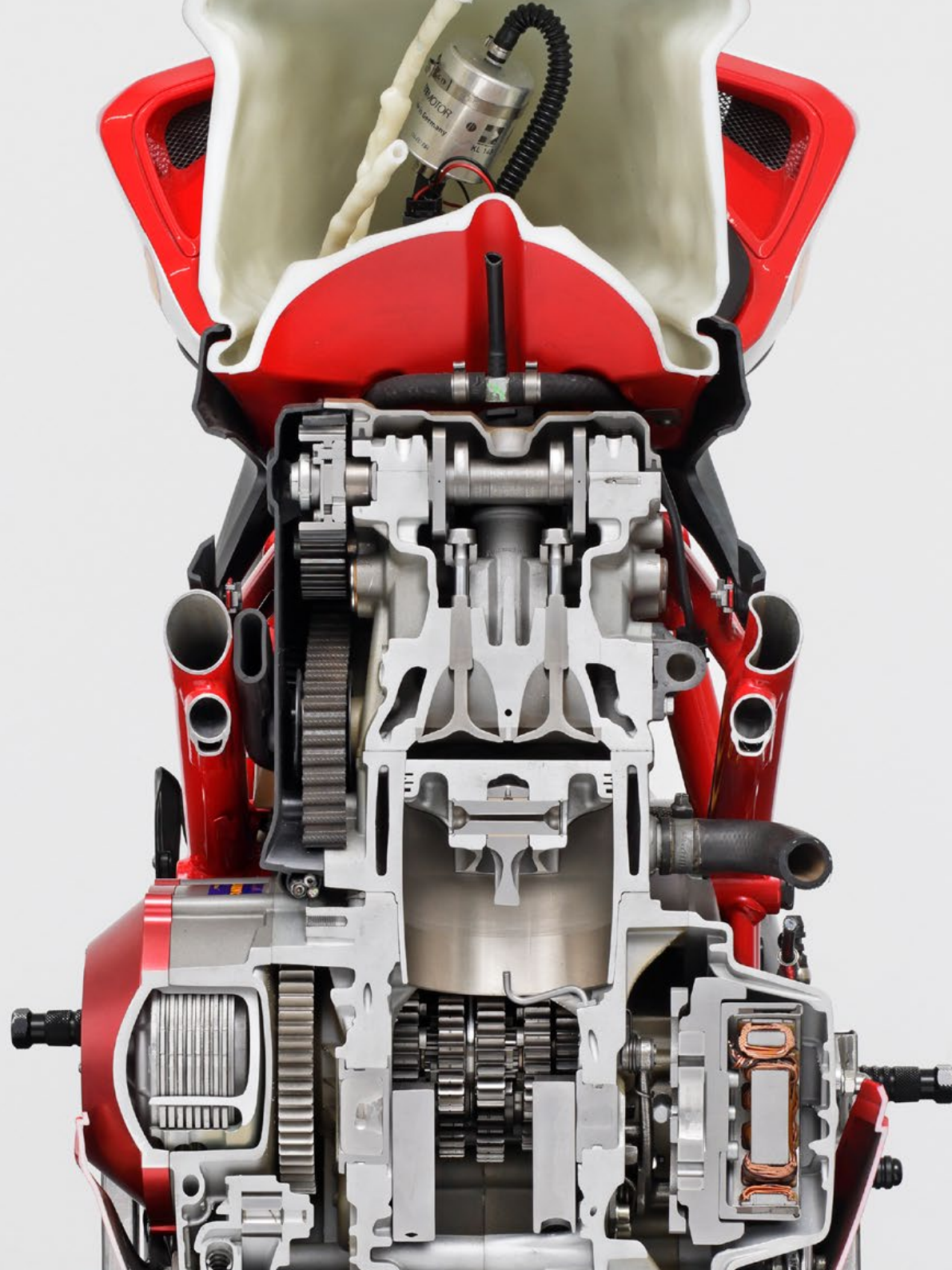
Her work is represented in institutional collections including Frac Lorraine, Metz; Hamburger Kunsthalle, Hamburg; Fondazione Arte Fiera, Bologna; Museum Brandhorst, Munich; Saatchi Collection, London; Sprengel Museum, Hannover; The Hunterian Museum, Glasgow; and Walker Art Center, Minneapolis.



Alexandra Bircken
1098, 2026
motorcycle, steel
111 x 74 x 235 cm | 44 x 29 x 93 in
EUR 175,000.00 (ex. VAT)







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Alexandra Bircken
Status Quo, 2025
bronze
60 x 40.5 x 3 cm | 23 5/8 x 16 x 1 1/8 in
Edition of 5 + 2 AP, Ed. 2/5
EUR 18,000.00 (ex. VAT)





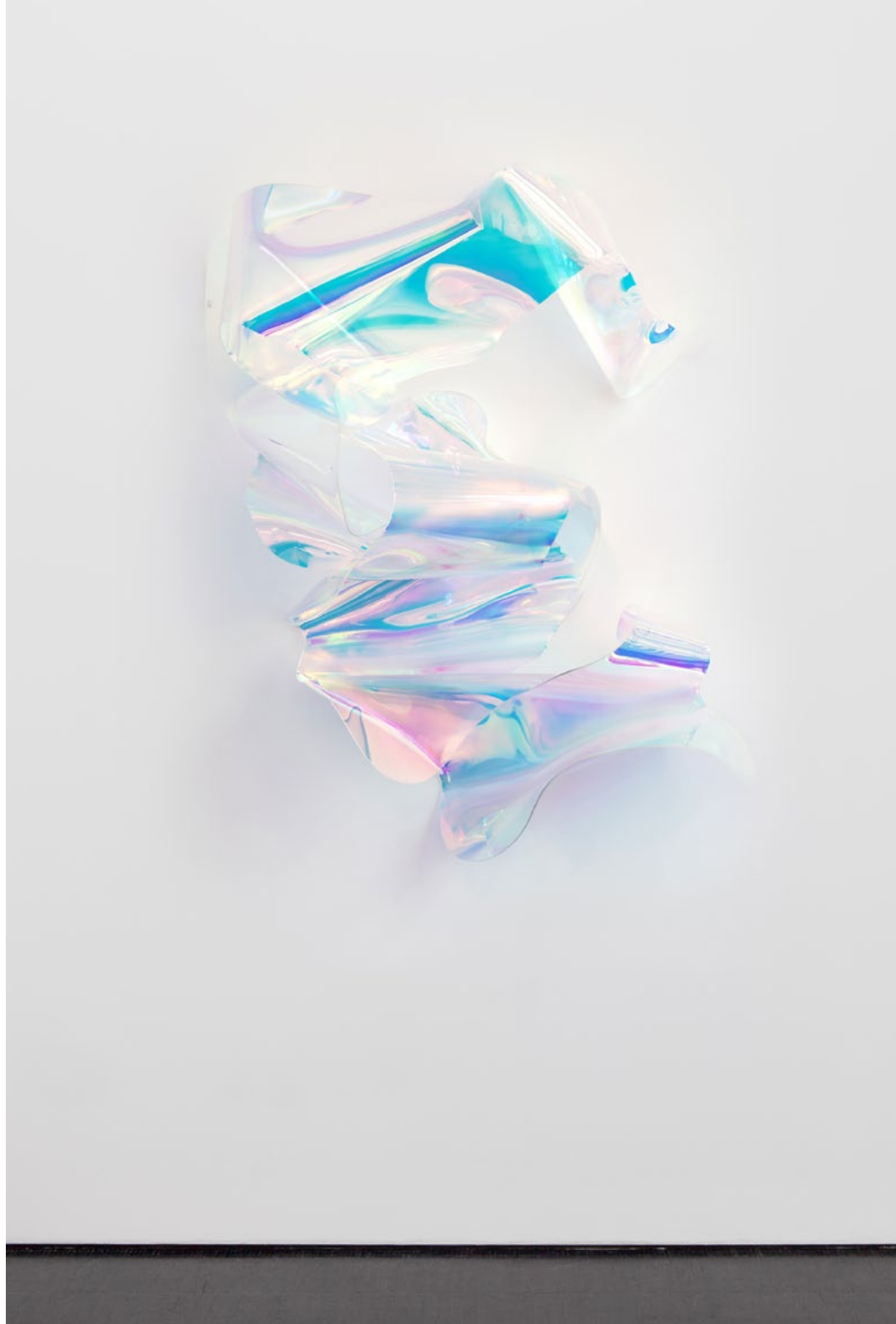
Berta Fischer (b. 1973, Germany) lives and works in Berlin. Her acrylic glass sculptures shift between biomorphic, crystalline, and fluid forms. Each work emerges through a layered process that begins with drawings, then computer-controlled laser cutting, followed by careful hand sculpting. Fischer's practice inhabits a space between structure and spontaneity, where intention and improvisation coexist.

Fischer has recently exhibited at the Museum gegenstandsfreier Kunst, Otterndorf (2025); Skulpturenpark Waldfrieden, Wuppertal; Migros Museum für Gegenwartskunst, Zurich; C/O Berlin; St. Matthäus Stiftung, Berlin; Haus am Waldsee, Berlin (all in 2024); Schirn Kunsthalle, Frankfurt (2023); Whitechapel Gallery, London (2022); SCAD Museum of Art, Savannah; ZKM – Center for Art and Media, Karlsruhe (both 2019); and Kunstmuseum Stuttgart (2013).

Her work is included in the collections of the Museum Ludwig, Cologne; Migros Museum für Gegenwartskunst, Zurich; and significant private collections across North America and Europe.

Trautwein Herleth

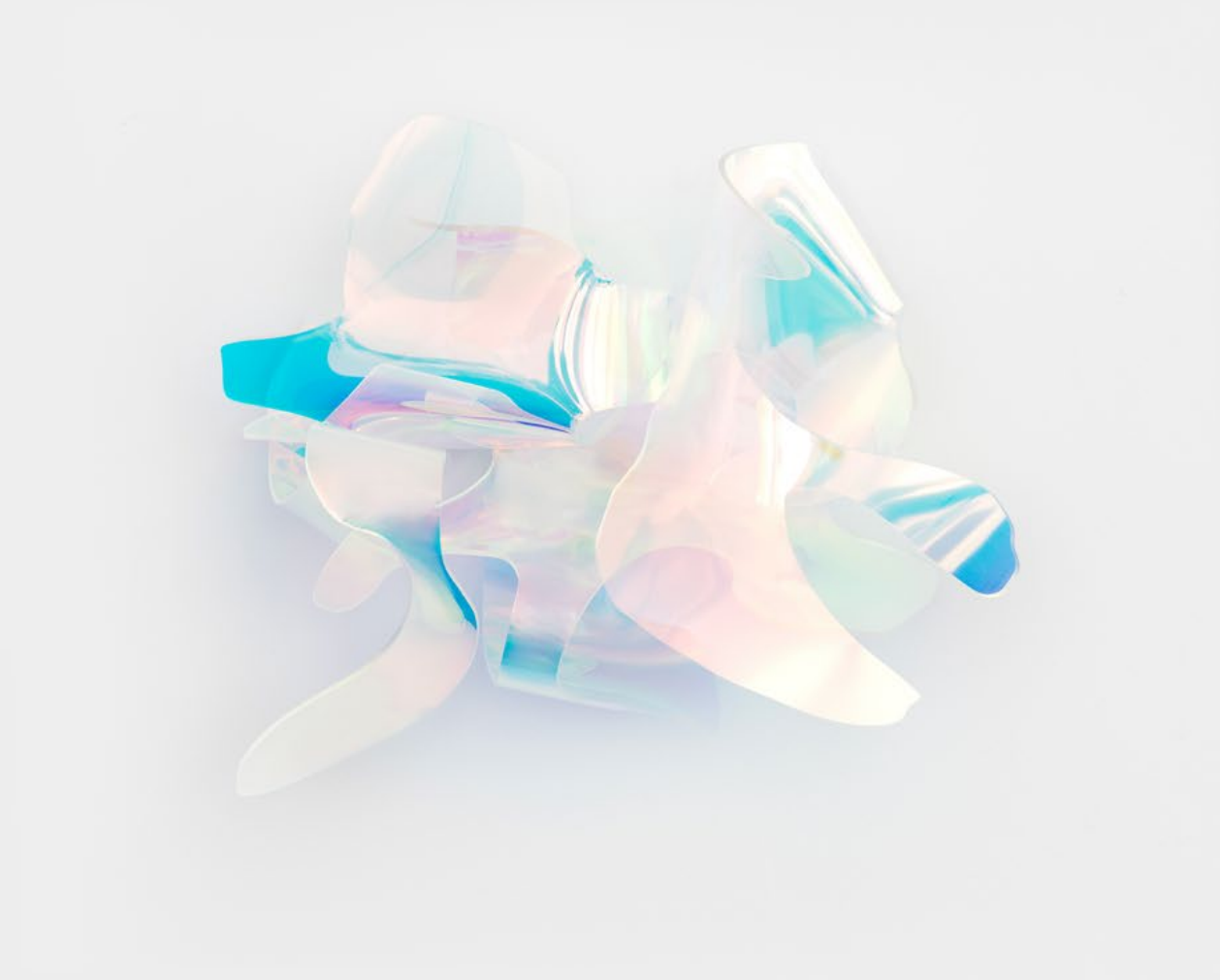
Berta Fischer
Tomyron, 2026
acrylic glass
32 x 38 x 20 cm | 12 5/8 x 15 x 7 7/8 in
EUR 25,000.00 (ex. VAT)



Trautwein Herleth

Berta Fischer
TomyIron, 2026 (detail)



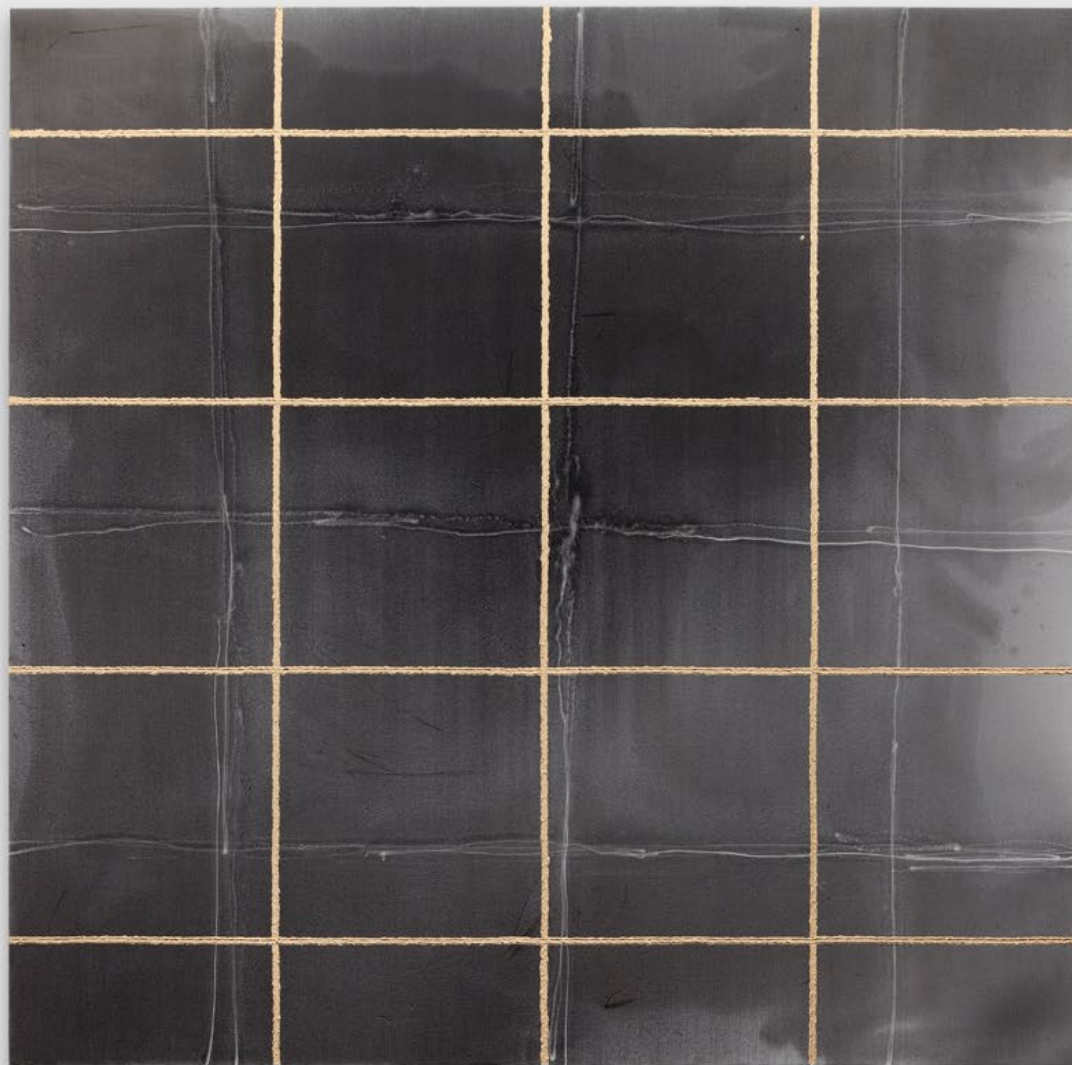


Berta Fischer
Bontani, 2025
acrylic glass
32 x 38 x 20 cm | 12 5/8 x 15 x 7 7/8 in
EUR 8,000.00 (ex. VAT)

Rebecca Morris (b.1969, USA) lives and works in Los Angeles. 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.

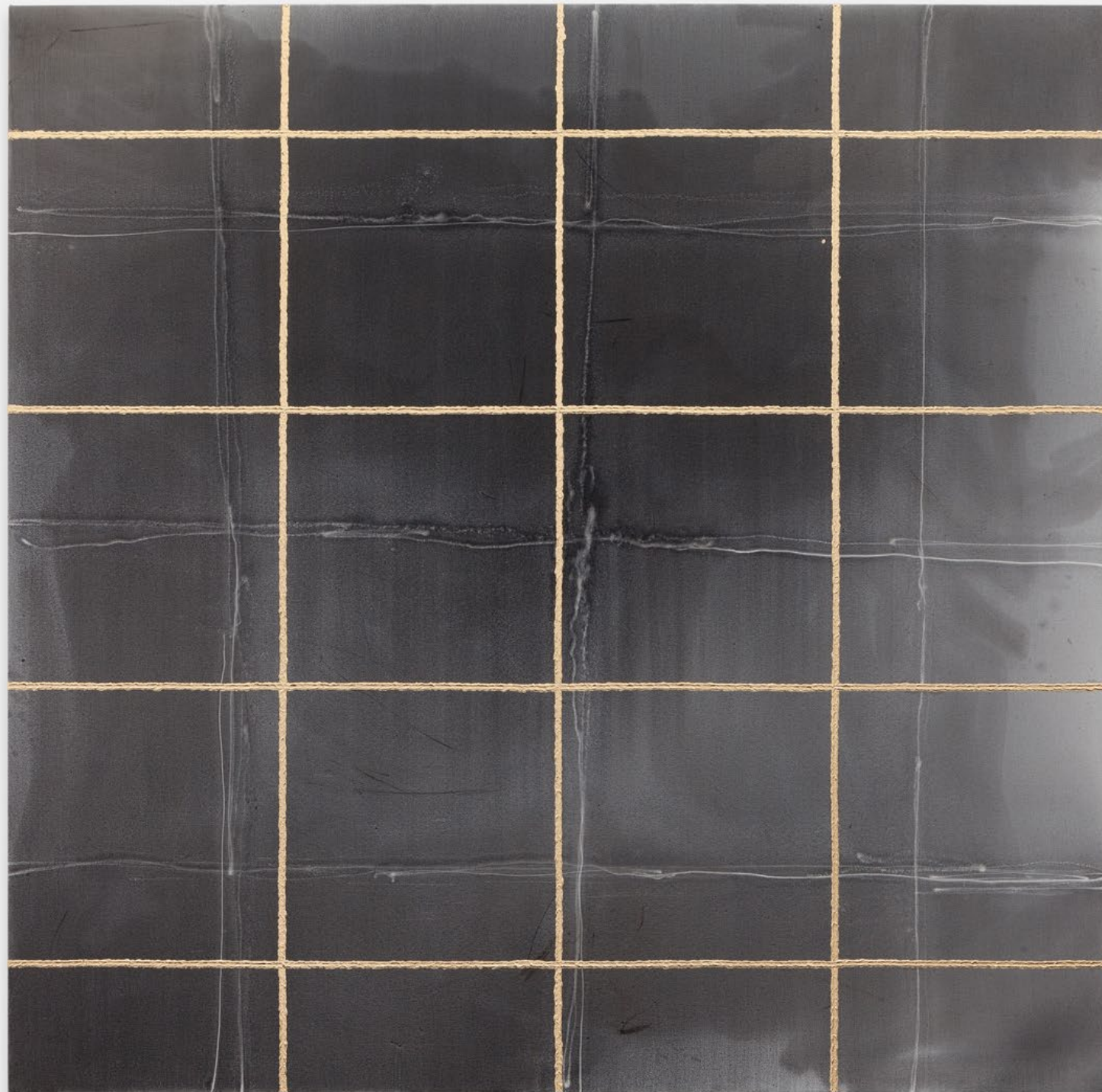
A mid-career survey including over 40 works was held at the Institute of Contemporary Art, Los Angeles and travelled to the Museum of Contemporary Art, Chicago in 2023. The exhibition was accompanied by a major monograph on Morris' work.

Morris' paintings are held in public collections including the Whitney Museum of Art, New York; Hirshhorn Museum, Washington D.C.; Hammer Museum, Los Angeles; The Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Chicago; Art Institute of Chicago; Aishti Foundation, Lebanon; Cleveland Art Museum; Speed Art Museum, Louisville; Sammlung Goetz, Munich; Bonnefanten Museum, Maastricht. She is the recipient fellowships from the Guggenheim Memorial Foundation (2008) and the Joan Mitchell Foundation (2024).



Rebecca Morris
Untitled (#18-24), 2024
oil and spray paint on canvas
203 x 205.7 cm | 80 x 81 in
USD 110,000.00 (ex. VAT)

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Rebecca Morris
Untitled (#18-24), 2024

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Rebecca Morris
Untitled (#18-24), 2024 (detail)



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Rebecca Morris
Untitled (#18-24), 2024 (detail)



Kate Mosher Hall (b. 1986, USA) lives and works in Los Angeles. Via her unique mode of juxtaposing multiple image-making regimes – photography, digital composition and printmaking – bringing multiple screens into one image, Hall upends a classical notion of the spectator's perspective as an audience to a virtual world. The viewer is instead implicated in a process of image creation and reading – caught between the digital screen and the physicality of paint and canvas. Each interface imposes its own logic to produce flickering moments of structural slippages.

„I am interested in the act of looking and often creating moments of misregistration or unrecognizability.“ — Kate Mosher Hall

Notable recent exhibitions include the Warehouse, Dallas (2026); Miguel Abreu, New York (2026); Okey Dokey Konrad Fischer, Los Angeles (2025); Hannah Hoffman, Los Angeles (2024); Audain Gallery, Simon Fraser University, Vancouver (2023); Nahmad Contemporary, New York (2022); Cirrus Gallery, Los Angeles (2018); and 356 S. Mission, Los Angeles (2014).

Her work is included in the permanent collections of Kistefos Museum, Norway; LACMA - Los Angeles County Museum of Art; MoCA, Los Angeles; Fondation Carmignac, France; and Rollins Museum of Art, Florida.

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Kate Mosher Hall
Sturtevant Falls, 2026
acrylic and flashe on canvas
127 x 152.4 cm | 50 x 60 in
USD 30,000.00 (ex. VAT)

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Kate Mosher Hall
Sturtevant Falls, 2026

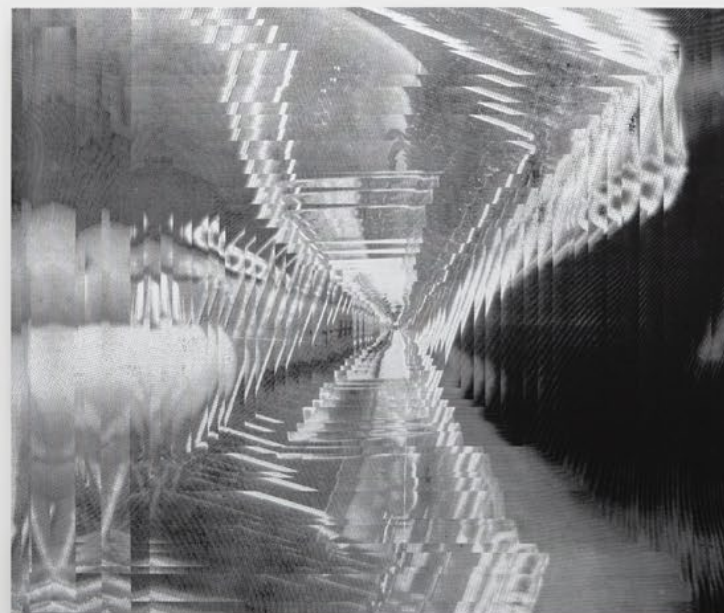
Troutwell Hedden

Kate Mosher Hall
Sturtevant Falls, 2026 (detail)

Trautwein Herleth

Kate Mosher Hall
Sturtevant Falls, 2026 (detail)

Trautwein Herleth



Kate Mosher Hall

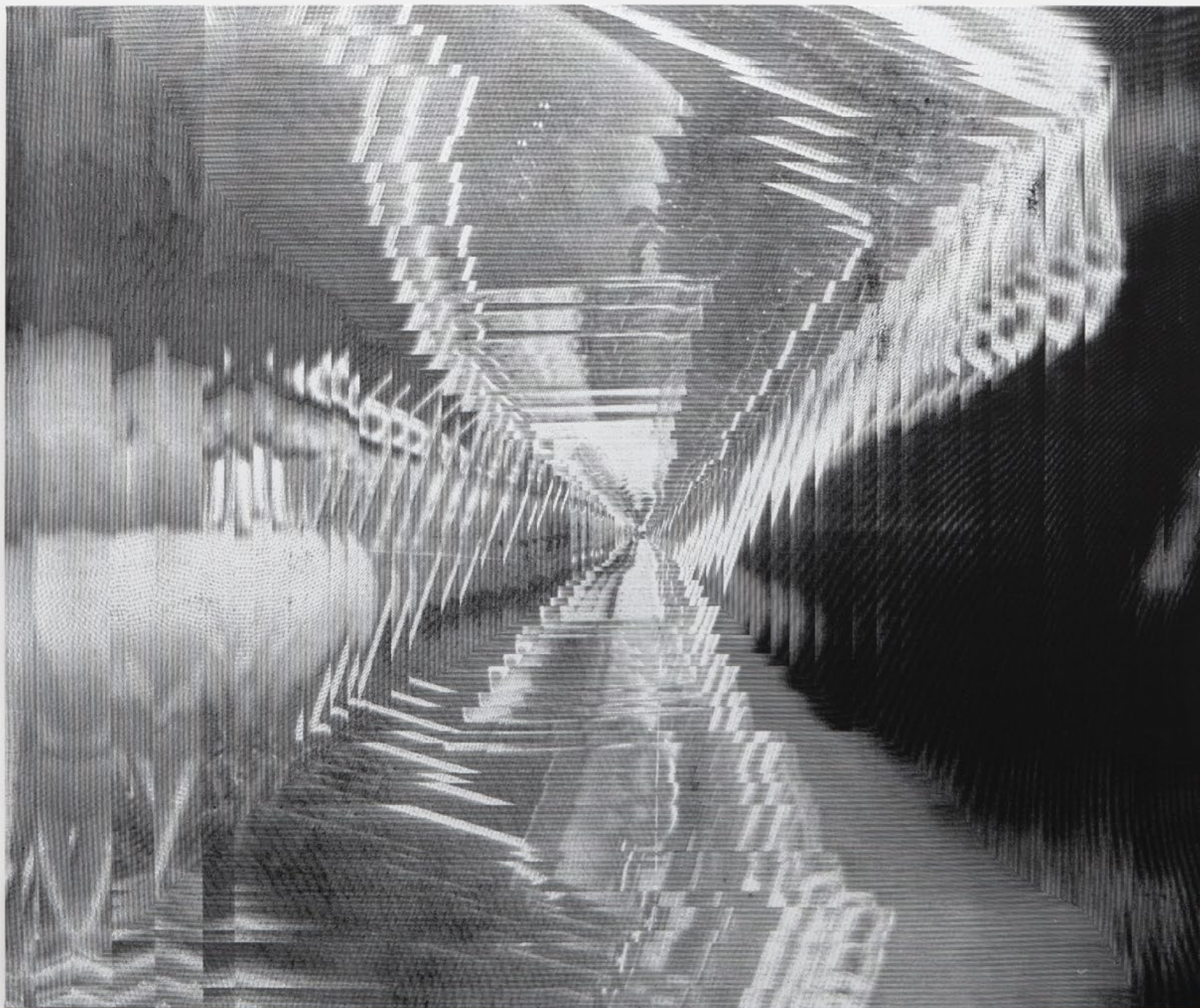
9:33pm, 2026

acrylic and flashe on canvas

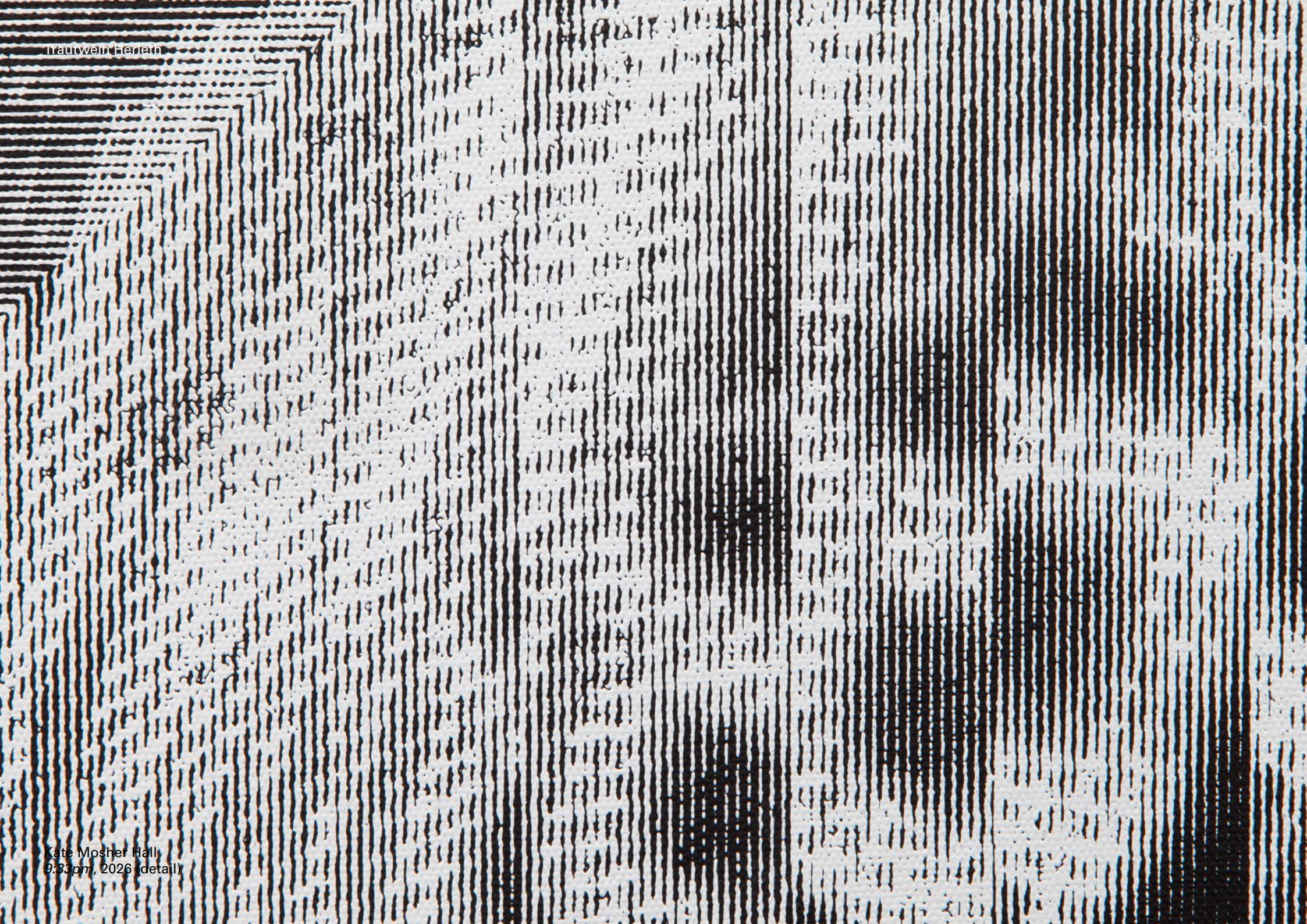
127 x 152.4 cm | 50 x 60 in

USD 30,000.00 (ex. VAT)

Trautwein Herleth



Kate Mosher Hall
9:33pm, 2026



Hauwien Herren

Kate Mosher Hall
9:33pm, 2026 (detail)

Trautwein Herleth

Kate Mosner Hall
9.38pm, 2026 (detail)

Sung Tieu (b. 1987, Vietnam) lives and works in Berlin. Working across media, Sung Tieu's practice melds 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. Extensive research is set in contrast with an autobiographical query which allows Tieu to simultaneously address the deeply personal as well as the institutionalized structures that frame individual expression and agency.

Sung Tieu is currently representing Germany at the 61st Venice Biennale alongside Henrike Naumann. The German Pavilion is titled *Ruin* and is curated by Kathleen Reinhardt.

Recent solo exhibitions have been held at Kunsthalle Bern; KW Institute for Contemporary Art, Berlin (both 2025); Museum für Gegenwartskunst Siegen, Germany (2024); Kunst Museum Winterthur, Switzerland; Amant, New York; MIT List Visual Arts Center, Cambridge; n.b.k., Berlin (all 2023); Mudam, Luxembourg (2022); Kunstmuseum Bonn; GfZK Museum for Contemporary Art, Leipzig (both 2021); Preis der Nationalgalerie, Hamburger Bahnhof - Museum für Gegenwart, Berlin, DE (2021); Nottingham Contemporary, UK; and Haus der Kunst, Munich (both 2020)

Her work is included in the permanent collections of Lehnbachhaus, Munich; Kunstmuseum Bern; Migros Museum für Gegenwartskunst, Zurich; Art Institute of Chicago; German National Art Collection; Capc Musée d'art contemporain, Bordeaux; Galerie der Gegenwart Hamburg; GfZK - Museum of Contemporary Art, Leipzig; Harvard Art Museums, Cambridge; Hessel Museum of Art, Annandale-on-Hudson; Kunst Museum Winterthur; Lafayette Anticipations – Fondation Galeries Lafayette, Paris; Mudam – Musée d'art moderne Grand-Duc Jean, Luxembourg; Museion Bolzano, Italy; Museum of Modern Art, Warsaw; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; and Tate, London.

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Sung Tieu
Untitled (Echo), 2023
wall mounted stainless steel stool
47.5 x 36 x 51 cm | 18 3/4 x 14 1/8 x 20 1/8 in
EUR 10,000.00 (ex. VAT)

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Sung Tieu
Untitled (Echo), 2023

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Sung Tieu
Installation view
Ruin, German Pavilion, 61st Biennale di Venezia, Venice
May 9 - November 22, 2026

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Sung Tieu
Object of Suspicion, (Rum Pralinen), 2025
chocolate packaging, GDR cigarettes, stainless steel, glass
151 x 41 x 41 cm | 59 1/2 x 16 1/8 x 16 1/8 in
EUR 25,000.00 (ex. VAT)





One commercially manufactured chocolate packaging unit, internally altered to accommodate a GDR-origin tobacco product encased in aluminum foil

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Sung Tieu
Installation view
1992, 2025, KW Institute for Contemporary Art, Berlin,
February 15 – March 4, 2025

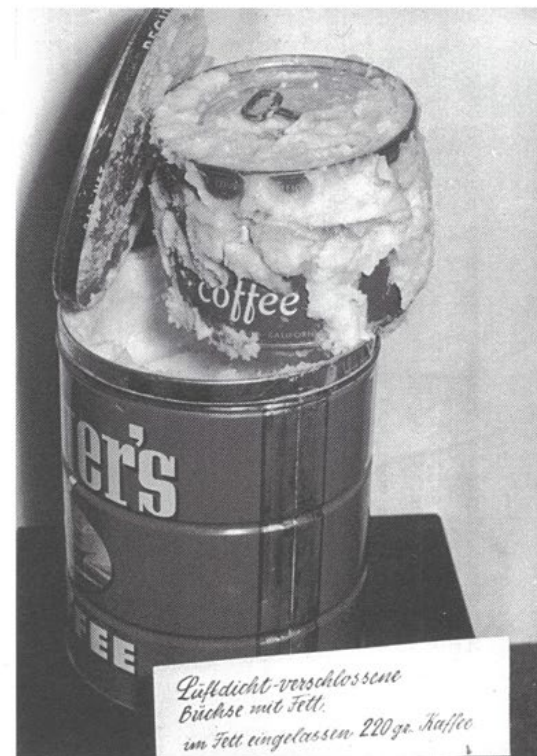
After the fall of the Berlin Wall and reunification of Germany in 1989-90, the sale of untaxed cigarettes became one of the limited ways in which former Vietnamese contract workers were able to support their families.

In the work *Object of Suspicion, (Rum Pralinen)*, 2025, Sung Tieu points to the historical continuity of cigarette smuggling between the West Germany and the GDR: cigarettes manufactured by brands like Marlboro and West that could not be obtained legally in the East were smuggled in throughout the more than four decades that the GDR existed.

In this work, Tieu presents a box of chocolates filled with Casino cigarettes – an East German brand – in a manner similar to how GDR customs presented their finds, pointing to the continuity of this unstable means of making a living, even after the reunification of Germany. *Object of Suspicion, (Rum Pralinen)* invokes the reality that former Vietnamese contract workers were marginalized to the fringes of gainful employment in Germany and even lawful residence in the country.



Goods confiscated by GDR Customs, 1989
Hàng hóa bị hải quan CHDC Đức tịch thu, 1989
Vom DDR-Zoll konfiszierte Waren, 1989



Goods confiscated by GDR Customs, 1954
Hàng hóa bị hải quan CHDC Đức tịch thu, 1954
Vom DDR-Zoll konfiszierte Waren, 1954

Basel | Basel Exclusive

We are pleased to take part in the inaugural year of:
Basel Exclusive at Art Basel

Frieda Toranzo Jaeger's large scale installation has been reserved from our preview and pre-sales communications.

Please visit us at Booth N16 from 11am on Tuesday, June 16 or contact the gallery for further details after this date.

Frieda Toranzo Jaeger (b. 1988, Mexico) lives and works in Mexico City and Berlin. Toranzo Jaeger paints under the influence of art history while projecting into an uncertain future. These historical references are reimagined in her works, which are adorned with elaborate embellishments, including embroidery made by the artist's family. Through this process, she redefines queer desire, free from colonial constraints. Automobiles appear alongside spaceships, machinery is woven into her compositions. Toranzo Jaeger's paintings are often modular, with interconnected canvases that invite not only observation but physical engagement.

Recent solo exhibitions include Fondazione Bonollo, Vicenza, Italy (2026); Den Frie, Copenhagen (2025); Modern Art Oxford, UK (2024); MoMA PS1, New York (2023); HFBK, Hamburg (2022); and Baltimore Museum of Art (2021). Toranzo Jaeger's work has been included in recent group exhibitions, notably the 60th Venice Biennale: Stranieri Ovunque – Foreigners Everywhere, curated by Adriano Pedrosa (2024); as well as exhibitions at the New Museum, New York (2026); Museo Jumex, Mexico City; Den Frie, Copenhagen (2024); Antenna Space, Shanghai (2023); FRAC Lorraine, Metz (2020); Baltic Art Centre, Gateshead (2020); and KW, Berlin (2019), among others.

Her work is held in private and public collections worldwide, including the Hammer Museum, Los Angeles; Museo Jumex, Mexico City; Inhotim Museum, Brazil; National Galleries of Scotland; Bronx Museum, New York; Detroit Museum of Art; San Antonio Museum of Art, Texas; The German National Art Collection; and the National Gallery of Victoria, Melbourne.

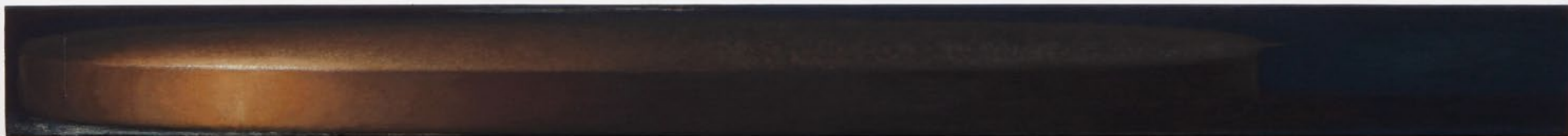
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Stella Zhong (b. 1993, China) lives and works in New York City. Zhong crafts environments that oscillate vastly in scale, material and approachability, making the distance between perception and comprehension felt. Her elemental forms have gravitational pull but in many cases cannot be accessed. Seen forensically, Zhong's enveloping volumes are infiltrated by endearing objects – but following them can lead one into ontologically frightening territory.

In her way of magnifying the gap between the infinitesimal and infinite, Zhong's work calibrates decidedly incommensurable relations on the same plane. Withdrawing from human scale, her practice instead presses for a new mathematics, new power structures. But this heady side is offset by tactility, uncanniness, and an existential humor that is deeply human, reflecting contemporary conditions – with their frictions between solitude and connectivity, expansion and opacity, and the simultaneous and indeterminate.

She has been included in recent exhibitions at Para Site, Hong Kong; The Power Station, Dallas; Leeum Museum of Art, Seoul; and SculptureCenter, New York, as well as holding solo exhibitions across Europe, North America and Asia.

Trautwein Herleth



Stella Zhong
Button 022, 2026
oil on canvas
12.9 x 152.4 x 4.1 cm | 5 1/8 x 60 x 1 5/8 in
USD 14,000.00 (ex. VAT)

Trautwein Herleth



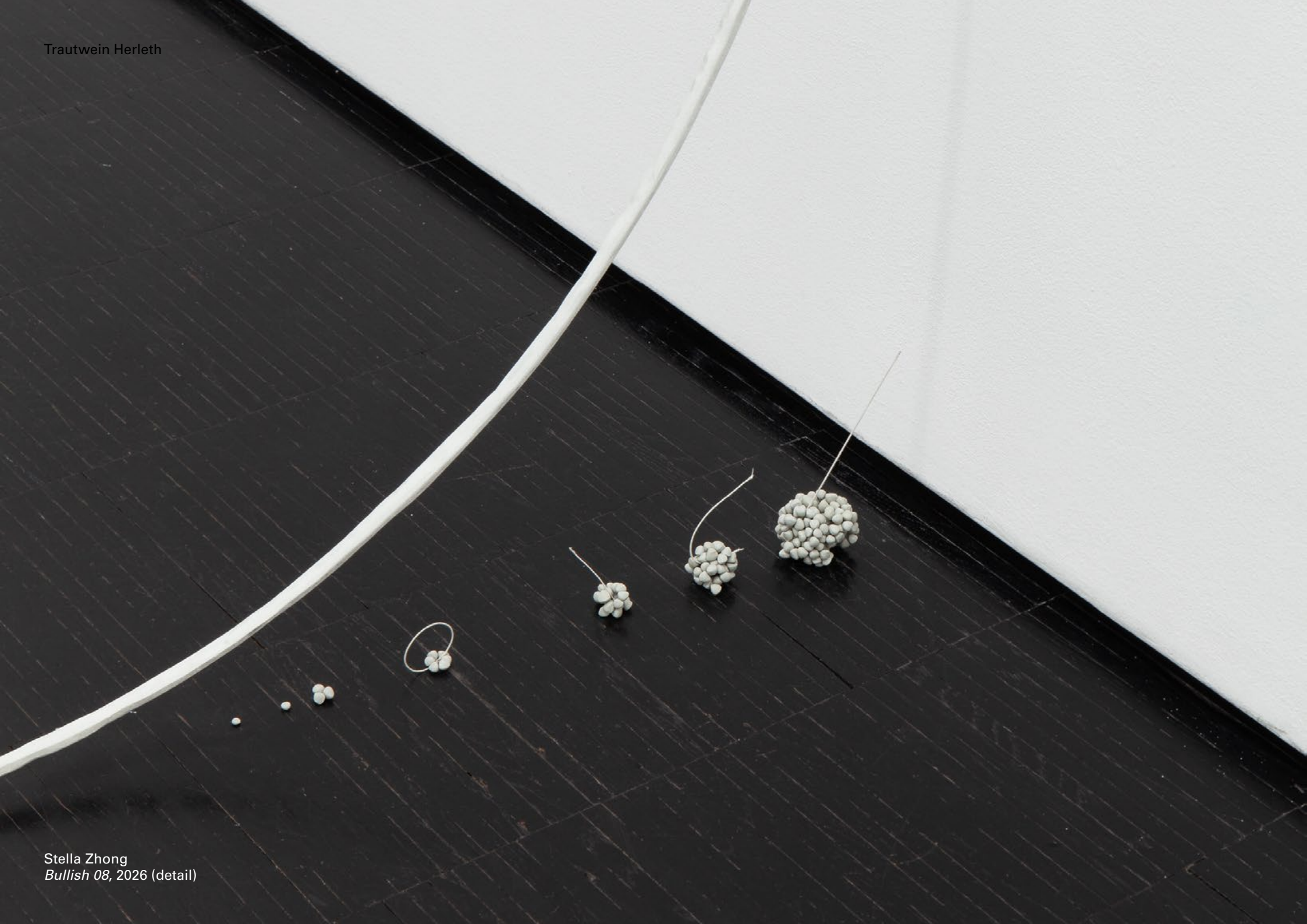
Stella Zhong
Button 022, 2026 (detail)

Trautwein Herleth

Stella Zhong
Bullish 08, 2026
epoxy clay, wire, string, magnet
132 x 25.4 x 61 cm | 52 x 10 x 24 in
USD 12,000.00 (ex. VAT)



Trautwein Herleth



Stella Zhong
Bullish 08, 2026 (detail)

For further information please contact the gallery:
mail@trautweinherleth.de
Tel. +49 30 262 42 84