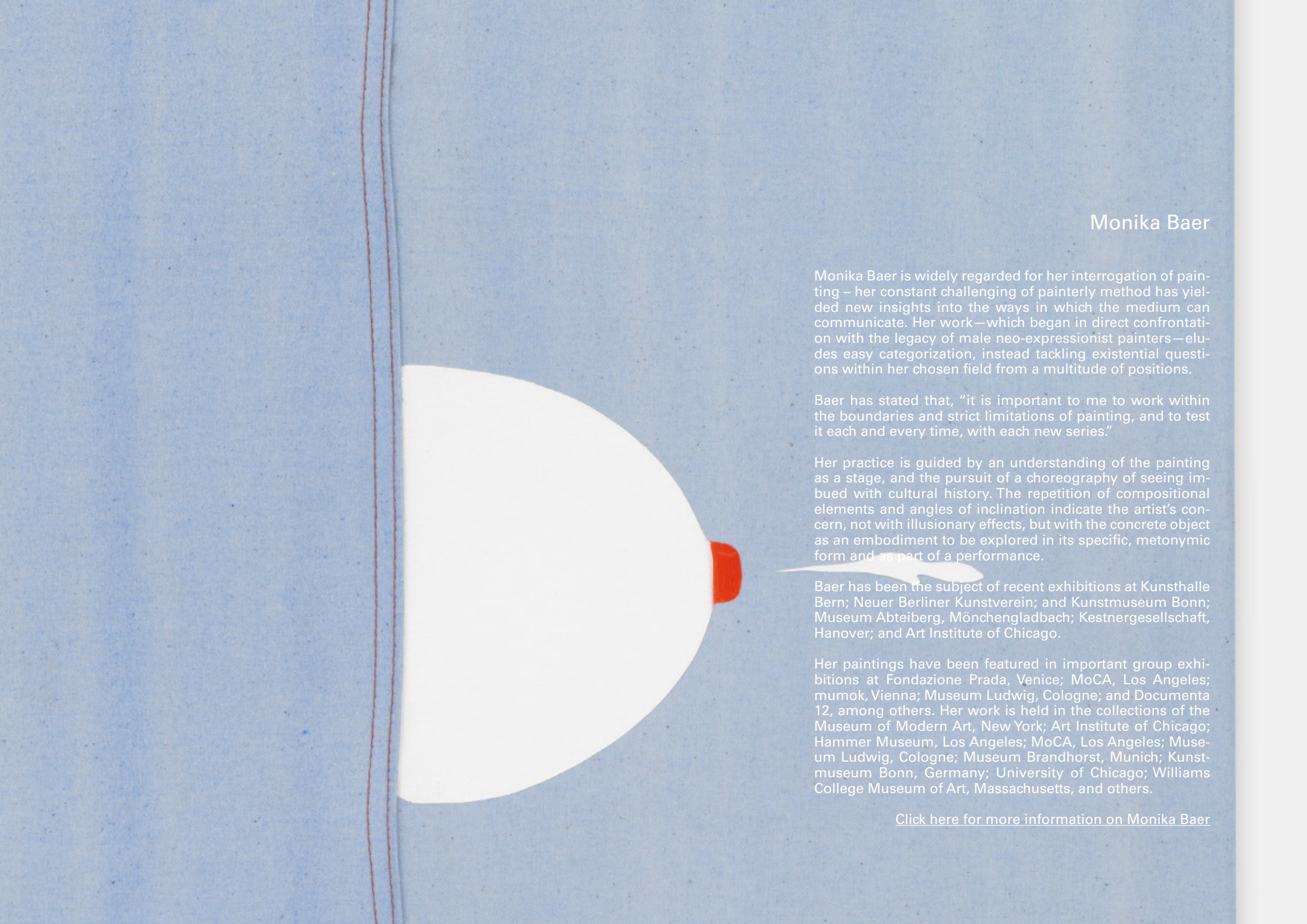


Art Basel
June 13–18, 2023
Booth N10, Halle 2.1

Monika Baer
Olga Balema
Cay Bahnmiller
Raoul De Keyser
Berta Fischer
Jannis Marwitz
Beaux Mendes
Rebecca Morris
Puppies Puppies (Jade Guanaro Kuriki-Olivo)
Mai-Thu Perret
Sung Tieu
Frieda Toranzo Jaeger



Monika Baer

Monika Baer is widely regarded for her interrogation of painting – her constant challenging of painterly method has yielded 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 has stated that, “it is important to me to work within the boundaries and strict limitations of painting, and to test it each and every time, with each new series.”

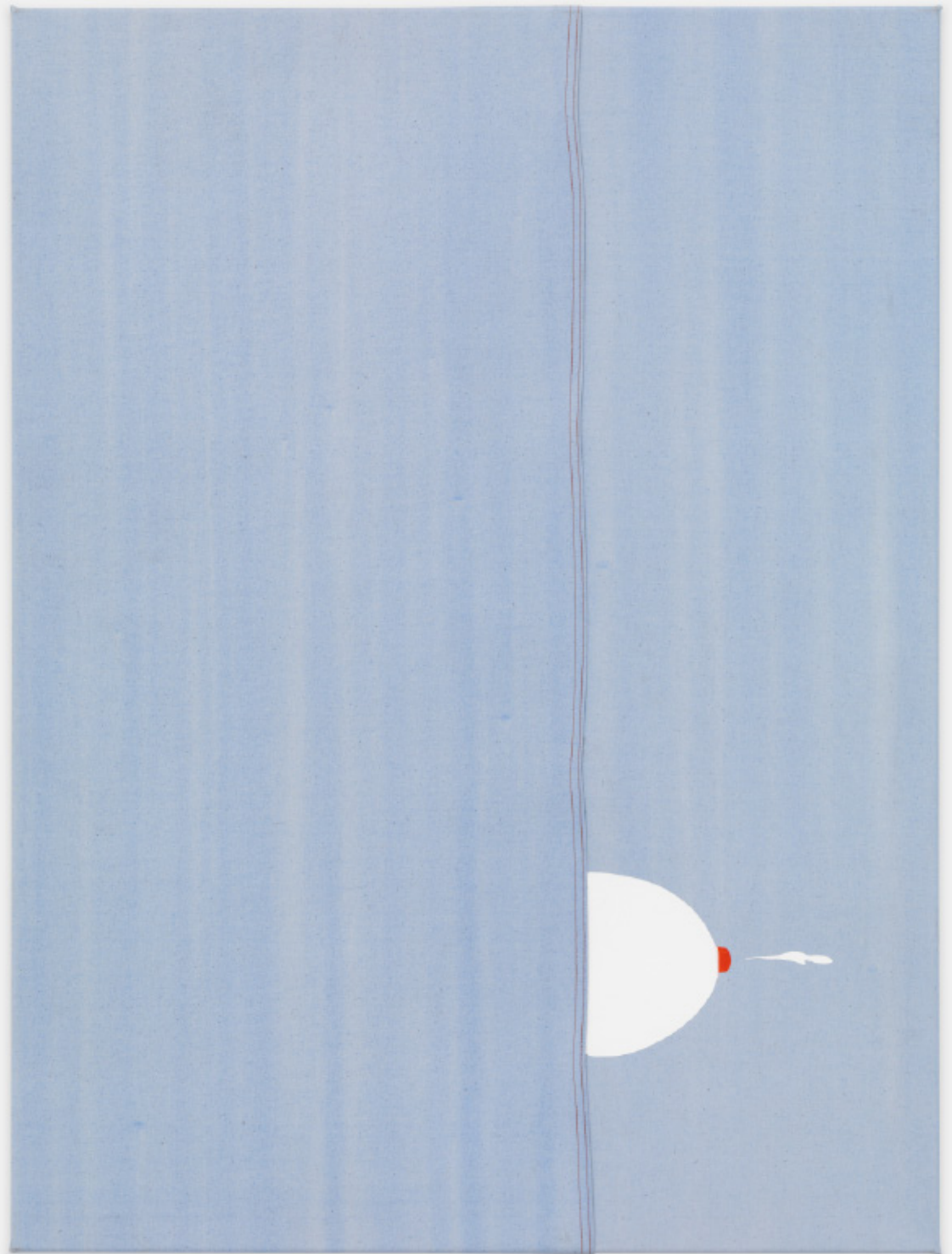
Her practice is guided by an understanding of the painting as a stage, and the pursuit of a choreography of seeing imbued with cultural history. The repetition of compositional elements and angles of inclination indicate the artist’s concern, not with illusionary effects, but with the concrete object as an embodiment to be explored in its specific, metonymic form and as part of a performance.

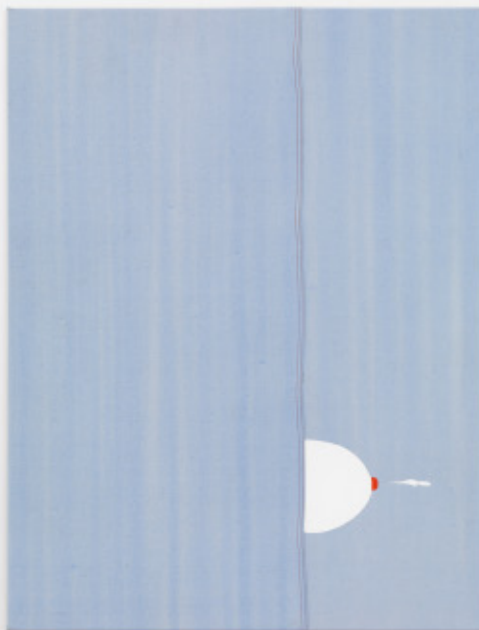
Baer has been the subject of recent exhibitions at Kunsthalle Bern; Neuer Berliner Kunstverein; and Kunstmuseum Bonn; Museum Abteiberg, Mönchengladbach; Kestnergesellschaft, Hanover; and Art Institute of Chicago.


Her paintings have been featured in important group exhibitions at Fondazione Prada, Venice; MoCA, Los Angeles; mumok, Vienna; Museum Ludwig, Cologne; and Documenta 12, among others. Her work is held in the collections of the Museum of Modern Art, New York; Art Institute of Chicago; Hammer Museum, Los Angeles; MoCA, Los Angeles; Museum Ludwig, Cologne; Museum Brandhorst, Munich; Kunstmuseum Bonn, Germany; University of Chicago; Williams College Museum of Art, Massachusetts, and others.

[Click here for more information on Monika Baer](#)

Monika Baer
Ohne Titel, 2009 - 2011
acrylic, oil and distemper on canvas, seam
117 x 87 cm | 46 x 34 1/4 in
EUR 65,000 (ex. VAT)







Olga Balema

Olga Balema's formal language is intuitive and seeking – showing an openness towards materials and a self-reflexivity in which visual themes recur across evolving bodies of work. Her practice is predominately sculptural, but equally informed by the passage of time. Permanence and ephemerality are weighed against one another. Her choice of materials evidence alterations and changes over time, remaining unfixed and reflecting the effect that context has on understanding. The temporal quality of her work is echoed in its relationship to space. Engaging with their environment, her sculptures bridge the juncture between wall and floor, finding form in boundaries and liminal spaces. Viewers experience her work by moving around, between and across it. And, like her work, which is often in a state of flux – so is the physical act of engaging with it.


Olga Balema (b. 1984, Ukraine) is an artist living and working in New York City. She received an MFA from University of California, Los Angeles and subsequently completed further studies at the Rijksakademie, Amsterdam and Skowhegan School of Painting & Sculpture, Maine. Balema is the recipient of a 2023 Guggenheim Fellowship and the 2017 and 2021 recipient of a Pollock-Krasner Foundation Grant. She has participated in national and international group exhibitions at institutions including Haus der Kunst, Munich; Kunstmuseum St. Gallen; Moderna Museet, Stockholm; as well as the Whitney Biennial, New York (2019); Baltic Triennial 13, Vilnius (2018); and New Museum Triennial, New York (2015). Balema has had recent solo exhibitions at Camden Arts Center, London; Bridget Donahue, New York; Hannah Hoffman, Los Angeles; Croy Nielsen, Vienna, Swiss Institute, New York; and Kunstverein Nürnberg.

[Click here for more information about Olga Balema](#)



Olga Balema
To be titled, 2023
Polycarbonate sheeting, acrylic paint, solvent
22 x 35 x 57.5 cm | 8 2/3 x 13 3/4 x 22 2/3 in
\$ 12,500 USD (ex. VAT)



The background of the page is a large, dark, and complex abstract artwork. It features a dense accumulation of textures and colors, including deep blacks, greys, and whites, with occasional splashes of red, blue, and yellow. The composition is layered and fragmented, with various brushstrokes, paint splatters, and what appear to be fragments of other materials or images integrated into the overall form. The overall effect is one of depth and complexity, reflecting the artist's style of accumulation.

Cay Bahnmiller

Cay Bahnmiller (b. 1955; d. 2007, Detroit, 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. Galerie Barbara Weiss presented the first European exhibition of Bahnmiller's work earlier this year. The show was reviewed in *Artforum* and *Art Review*.

[Click here for more information about Cay Bahnmiller](#)



Installation view – Cay Bahnmiller
Galerie Barbara Weiss, Berlin, 2023



Cay Bahnmiller
Untitled (la reum), n.d.
oil, latex, adhesive tape, varnish on paper
31.7 x 35.9 cm | 12 1/2 x 14 1/4 in
\$ 5,000 USD (ex. VAT)



Cay Bahnmiller
Untitled, n.d.
watercolour, oil, acrylic and adhesive tape on book page
23.8 x 14.9 cm | 9 1/3 x 5 3/4 in
\$ 3,000 USD (ex VAT)



Cay Bahnmitter
Untitled, n.d.
oil, latex, adhesive tape, varnish, collage on paper
22.2 x 29.2 cm | 8 3/4 x 11 1/2 in
\$ 4,000 USD (ex. VAT)



Raoul De Keyser

Raoul De Keyser's 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. Raoul 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—anew 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 esteemed 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; Museum van Hedendaagse Kunst Antwerpen, Antwerp; Pinakothek der Moderne, Munich; San Francisco Museum of Modern Art; and the Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, among others.

[Click here for more information about Raoul De Keyser](#)




Raoul De Keyser
Stock Américain, 1966
oil on canvas
72 x 91.7 cm | 28 1/3 x 36 in
EUR 120,000 (ex. VAT)



Raoul De Keyser
Stock Américain, 1966



Raoul De Keyser
Stock Américain, 1966 (detail)

An abstract sculpture made of translucent, yellowish-green acrylic glass strips. The strips are layered and curved, creating a complex, organic form that resembles a stylized flower or a cluster of leaves. The sculpture is set against a plain, light-colored background.

Berta Fischer

Berta Fischer's acrylic glass sculptures move seamlessly between biomorphic, crystalline and fluid shapes. Each of her works emerges 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 been included in recent exhibitions at Haus am Waldsee, Berlin; SCAD Museum of Art, Savannah; ZKM, 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 the North America and Europe.

[Click here for more information about Berta Fischer](#)



Berta Fischer
Pritino, 2023
acrylic glass
85 x 67 x 35 cm | 33 1/2 x 26 1/3 x 13 3/4 in
EUR 20,000 (ex. VAT)



Berta Fischer

Zeprelis, 2023

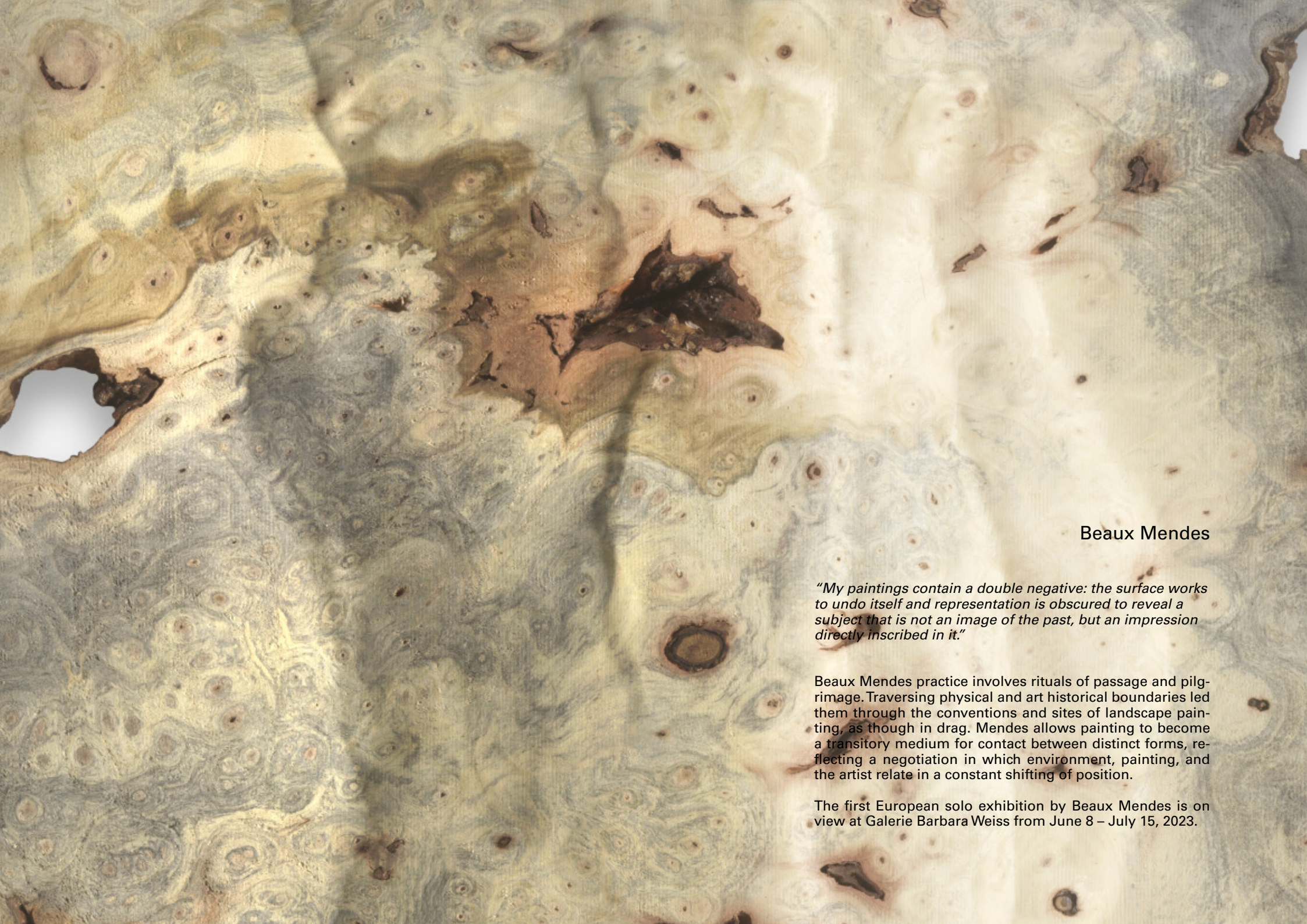
acrylic glass

190 x 130 x 58 cm | 74 3/4 x 51 1/4 x 22 3/4 in

EUR 35.000 (ex. VAT)



Berta Fischer
Zeprelis, 2023 (detail)



Beaux Mendes

"My paintings contain a double negative: the surface works to undo itself and representation is obscured to reveal a subject that is not an image of the past, but an impression directly inscribed in it."

Beaux Mendes practice involves rituals of passage and pilgrimage. Traversing physical and art historical boundaries led them through the conventions and sites of landscape painting, as though in drag. Mendes allows painting to become a transitory medium for contact between distinct forms, reflecting a negotiation in which environment, painting, and the artist relate in a constant shifting of position.

The first European solo exhibition by Beaux Mendes is on view at Galerie Barbara Weiss from June 8 – July 15, 2023.



Beaux Mendes
Untitled, 2023
CNC-milled buckeye burl
60 x 36 x 5 cm | 23 2/3 x 14 1/4 x 2 in
\$ 12,000 USD (ex. VAT)



Beaux Mendes
Untitled, 2023



Beaux Mendes
Untitled, 2023
oil and charcoal on half-chalk ground on linen
33 x 23 cm | 13 x 9 in
\$ 6,000 USD (ex. VAT)

Beaux Mendes
Untitled, 2023
hide tempera on linen
26.5 x 14 cm | 10 1/2 x 5 1/2 in
\$ 5,000 USD (ex. VAT)



An abstract painting by Rebecca Morris, featuring a complex composition of layered colors and textures. The top section has a white background with red splatters. Below this, there are various blocks of color including green, brown, light blue, and purple. A prominent red, wavy line runs vertically on the left side. The bottom left corner shows a pink area with white, thread-like patterns. The overall style is expressive and textured, with visible brushstrokes and layering.

Rebecca Morris

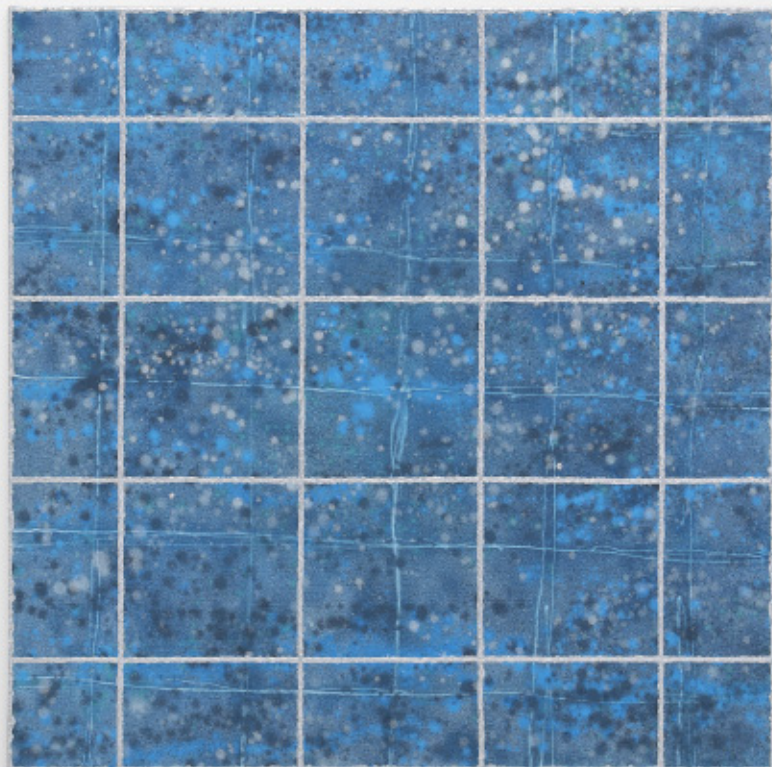
For over two decades, Rebecca Morris has reinvigorated abstract painting through her inventive visual language, envelope-pushing use of materials and steadfast questioning of the conventions of the medium. Morris's practice demonstrates a rigorous commitment to experimentation and abstraction. Her canvases are complex – simultaneously loose and expansive – yet also considered and controlled.

Morris' work, as well as her writings about art demonstrate her unique character – her witty sense of self-possession as well as her commitment to challenging the boundaries of painting. Morris is recognized for her contributions to the expanding dialogue around art making; she has been a featured lecturer at universities and museums across the United States, as well as a contributor to Artforum and other publications about art.

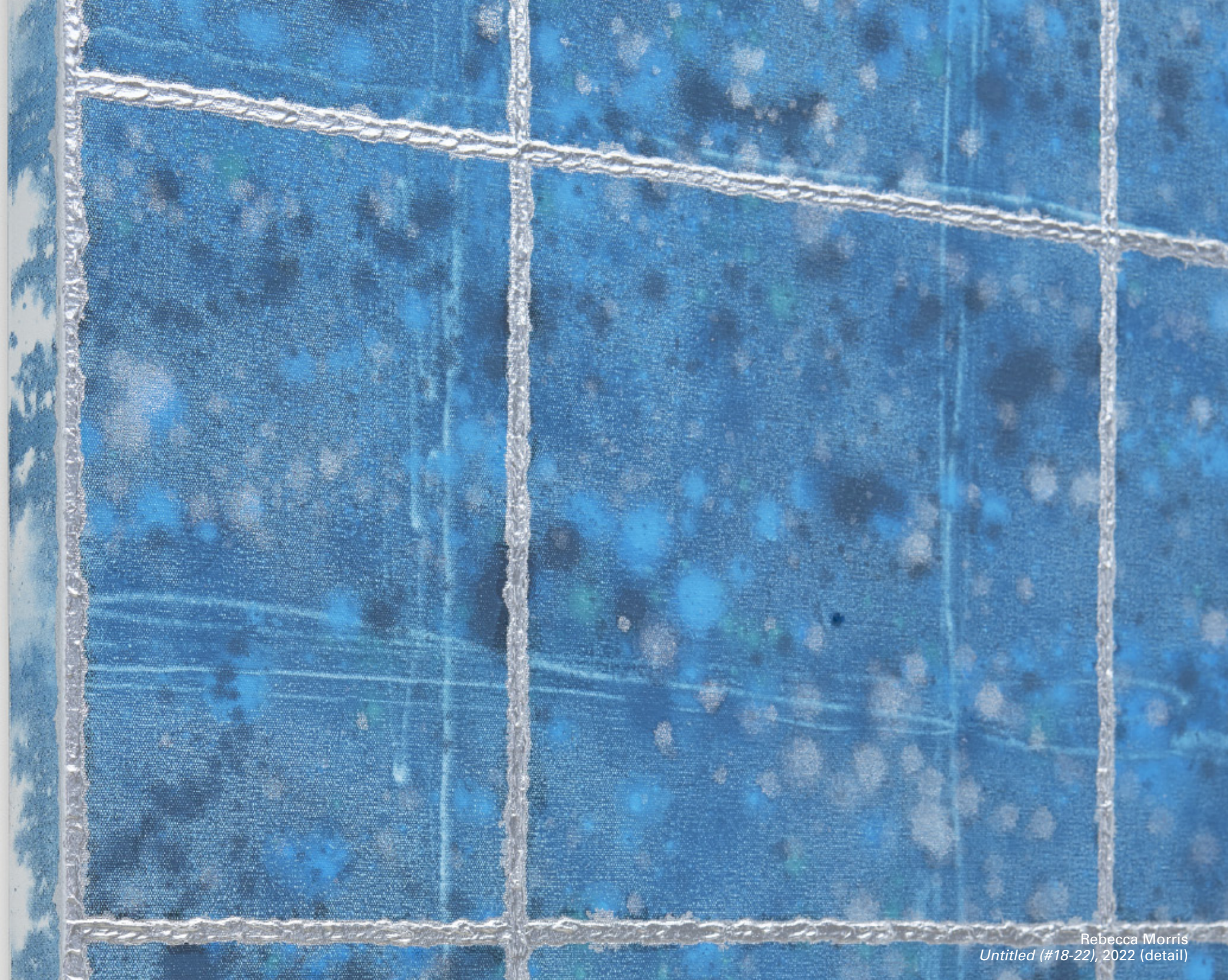
Rebecca Morris (b. 1969, Honolulu, USA) is the subject of a mid-career survey, which opened in 2022 at the Institute of Contemporary Art, Los Angeles and will travel to Museum of Contemporary Art, Chicago in September 2023. The exhibition is accompanied by a major monograph.

Her works are held in the collections of the Hirshhorn Museum, Washington D.C.; Hammer Museum, Los Angeles; Museum of Contemporary Art, Los Angeles; Museum of Contemporary Art, Chicago; The Art Institute of Chicago; DePaul Art Museum, Chicago; Cleveland Art Museum; Sammlung Goetz, Munich, Germany; Bonnefanten Museum, Maastricht, Netherlands; among others. She has been the recipient of awards and fellowships from the Guggenheim Foundation; Louis Comfort Tiffany Foundation, and others.

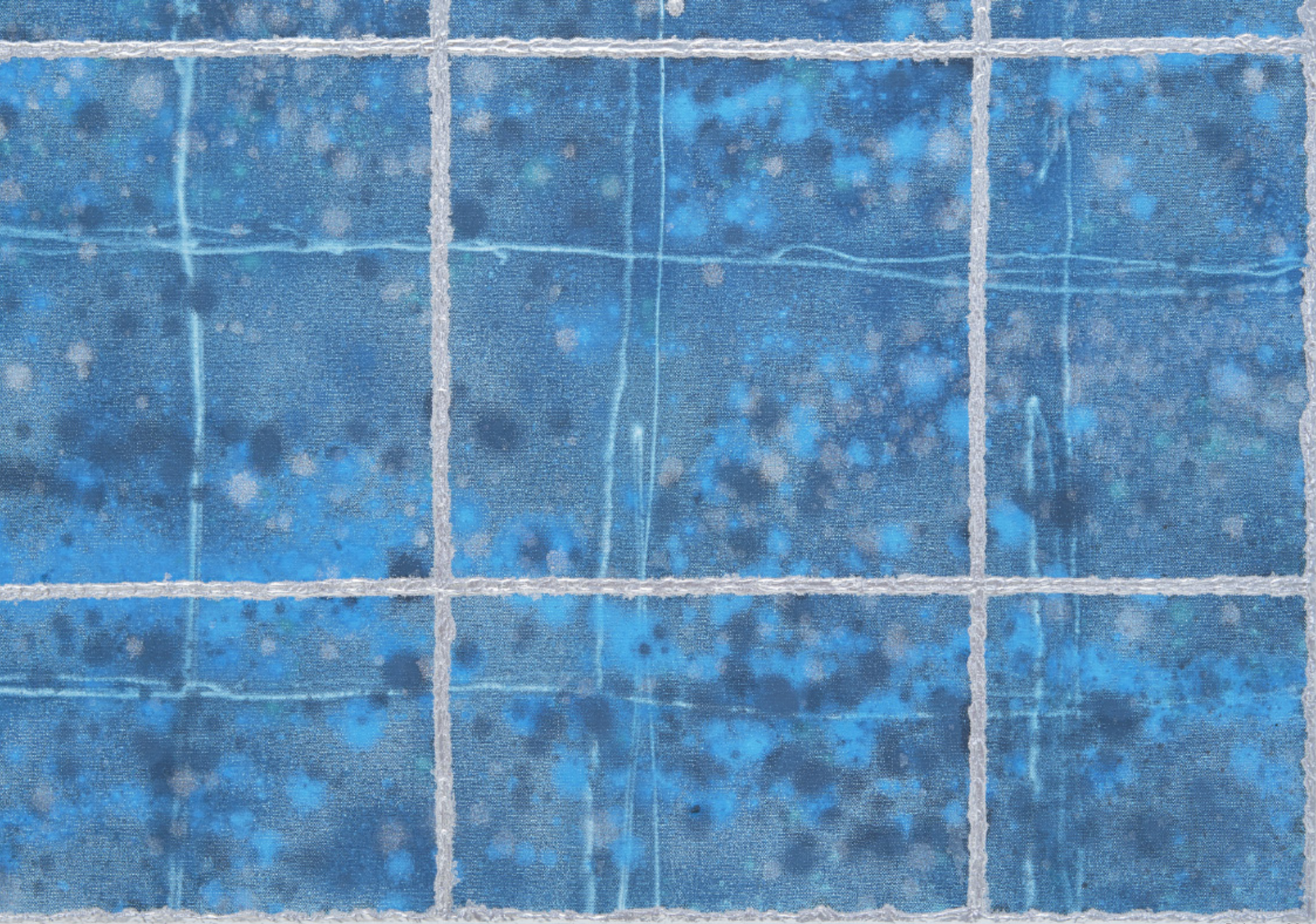
[Click here for more information about Rebecca Morris](#)



Rebecca Morris
Untitled (#18-22), 2022
oil and spray paint on canvas
142.2 x 142.2 cm | 56 x 56 in
\$ 75,000 USD (ex. VAT)



Rebecca Morris
Untitled (#18-22), 2022 (detail)



Rebecca Morris
Untitled (#18-22), 2022 (detail)



Rebecca Morris
Untitled (#06-23), 2023
oil on canvas
190.5 x 190.5 cm | 75 x 75 in
\$ 90,000 USD (ex. VAT)



Rebecca Morris
Untitled (#06-23), 2023 (detail)



Puppies Puppies (Jade Guanaro Kuriki-Olivo)

Puppies Puppies (Jade Guanaro Kuriki-Olivo) is a conceptual, performance and installation artist. Her work often draws on the emotional resonance of found objects and shared experiences, exploring love, mortality, power relations and states of being.

Until 2018 her works were created anonymously – the name Puppies Puppies revealed neither gender or 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 has 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 Performance Space, New York; moCa Cleveland; Kunsthaus Glarus, Switzerland; Remai Modern, Saskatoon; and Halle für Kunst, Lüneburg, among others. Her work was included in the 2017 Whitney Biennial, and the 9th Berlin Biennale. She will have a solo exhibition at New Museum, New York in September 2023.

[Click here for more information on Puppies Puppies \(Jade Guanaro Kuriki-Olivo\)](#)



Puppies Puppies (Jade Guanaro Kuriki-Olivo)
Two Bulletproof Vests, 2023
two bulletproof vests
Dimensions variable
\$ 10,000 USD (ex. VAT)



Mai-Thu Perret

Mai-Thu Perret is known for her multidisciplinary practice that engages feminist politics, literary texts and homemade crafts, alongside a range of 20th century avant-garde and radical art movements, from Constructivism and Dada to Bauhaus design. These movements are viewed not as objects of melancholic elegy or the targets of relentless criticism – Perret's investigation instead asks questions about their vanished, unredeemed visions. If our present is the revenge of a modernity terribly gone astray, then Perret's practice excavates other beginnings possibly still latent in this very history: tales never told.

Perret has described her practice as 'more like a symphony than a single voice', a notion supported by her fictional narrative, *The Crystal Frontier*. Begun in 1999, *The Crystal Frontier* documents the actions of a group of feminist militants that exiled themselves from patriarchal society to found an utopian community. Over the last two decades, it has underwritten Perret's work across a variety of media as well as her engagement with different literary and theoretical sources.

Mai-Thu Perret has had recent solo exhibitions at Istituto Svizzero, Rome; Centre Régional d'Art Contemporain du Havre, Le Havre, France; MAMCO, Geneva and Nasher Sculpture Center, Dallas. Her work belongs in the collections of Kunsthaus Zurich; Fond National d'Art Contemporain (FNAC), Paris; Bonnefanten Museum, Maastricht; SFMOMA, San Francisco; Rubell Family Collection, Miami; and Marciano Art Foundation, Los Angeles, among others.

[Click here for more information on Mai-Thu Perret](#)



Mai-Thu Perret
Untitled, 2023 (rendering)
neon tubes
184 x 120 x 15 cm | 72 1/2 x 47 1/4 x 6 in
Edition of 2 + 1 AP
EUR 38,000 (ex. VAT)



On view at
Art Basel Unlimited – Booth U8

Mai-Thu Perret
Untitled, 2021/23
neon tubes, 29 parts
400 x 1500 x 15 cm | 157 1/2 x 590 1/2 x 6 in
EUR 150,000 (ex. VAT)



Jannis Marwitz

Jannis 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.

[Click here for more information about Jannis Marwitz](#)

Jannis Marwitz
Self-Portrait 2017, 2023
tempera on wood
30 x 20 cm | 11 3/4 x 7 3/4 in
EUR 10,000 (ex. VAT)



Sung Tieu

Working across media, Sung Tieu's 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. 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 such individual expression and agency. 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 chaos.

Sung Tieu's solo exhibition, *Infra-Specter*, at Amant, New York is on view now until September 2023. A traveling exhibition, titled *Civic Floor*, which debuted at Mudam, Luxembourg, is now on view at MIT List Visual Arts Center, Cambridge, USA and will travel to Southern Alberta Art Gallery, Canada. Tieu will have a solo exhibition this fall at Kunstmuseum Winterthur.

Tieu has had recent solo exhibitions at Neuer Berliner Kunstverein; Kunstmuseum Bonn; Galerie für Zeitgenössische Kunst, Leipzig; Nottingham Contemporary; and Haus der Kunst, Munich. Her work was included in the 34th Bienal de São Paulo and has been exhibited at Museion, Bolzano; Kunsthalle Basel; GAMeC Museum, Bergamo; and Hamburger Bahnhof, Berlin. Tieu is the recipient of the Frieze Artist Award 2021 and the 2021 ars viva Prize. She also received the audience award for the 2021 Preis der Nationalgalerie, Berlin. Tieu is currently a guest professor at Städelschule, Frankfurt.

[Click here for more information on Sung Tieu](#)





SungTieu
Anti-Vandal Clock, (Paris), 2022
polyester powder coated steel casing, polycarbonate anti-vandal LED screen, tamper resistant screws, battery
45.4 x 83 x 8 cm | 17 3/4 x 32 2/3 x 3 1/4 in
EUR 15,000 (ex. VAT)



Sung Tieu
*Exposure To Havana Syndrome, Brain
Anatomy, Axial Plane, (Sample 10), 2023*
engraving on stainless steel mirror
45 x 29.8 x 0.6 cm
Edition of 1 + 1 AP (1/1)
EUR 12.000 (ex. VAT)



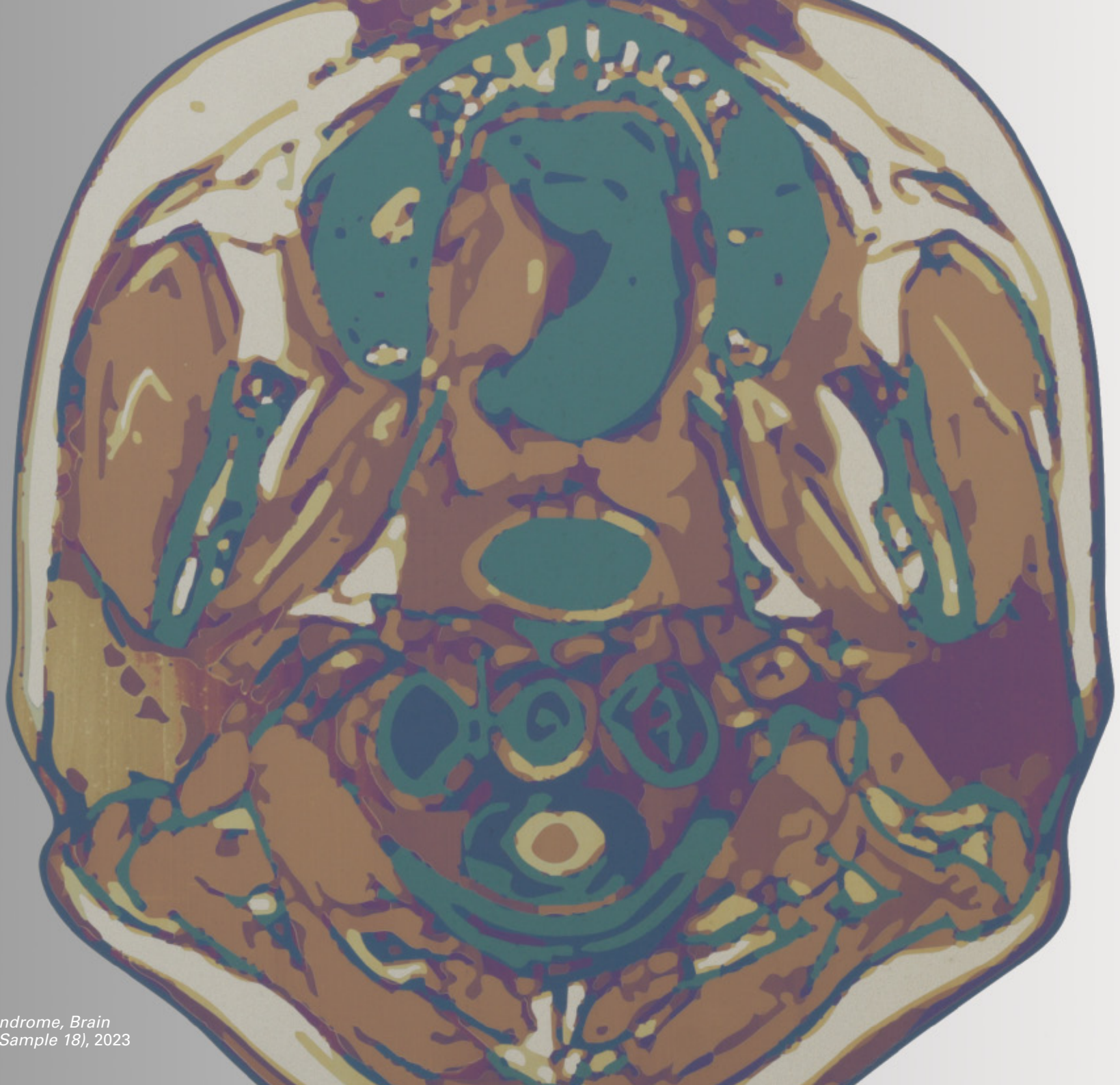
Sung Tieu
*Exposure To Havana Syndrome, Brain
Anatomy, Axial Plane, (Sample 14), 2023*
engraving on stainless steel mirror
45 x 29.8 x 0.6 cm
Edition of 1 + 1 AP (1/1)
EUR 12.000 (ex. VAT)





Sung Tieu
*Exposure To Havana Syndrome, Brain
Anatomy, Axial Plane, (Sample 18), 2023*
engraving on stainless steel mirror
45 x 29.8 x 0.6 cm
Edition of 1 + 1 AP (1/1)
EUR 12.000 (ex. VAT)





SungTieu
*Exposure To Havana Syndrome, Brain
Anatomy, Axial Plane, (Sample 18), 2023
(detail)*

Frieda Toranzo Jaeger

At the center of Frieda Toranzo Jaeger's painterly investigation is the car interior, which she thematizes on two different levels. Iconographically, the artist interrogates the experience of driving as an incarnated fantasy of male control and a euphemism for the climate change to which this kind of motor-powered fantasy has contributed.

Painting and desire are both mental engines, setting things in motion, allowing change to the course of events. One is reflective, communicative, and the other, irrational, and occasionally destructive. In Jaeger's work, the car motif has a second, yet more reflective dimension. In allegorical fashion, the space of the car comes to stand for the space of painting itself. It is a carefully chosen comparison, underlining that the field of painting is – still – a masculine field, that a female painter has to develop her language in and against a male vocabulary.

Toranzo Jaeger' has had recent solo exhibitions at MoMA PS1, Queens; Galerie Barbara Weiss, Berlin; HFBK, Hamburg; Baltimore Museum of Art; Arcadia Missa, London; High Art, Paris; and Reena Spaulings, New York. Her work has recently been included in exhibitions at the National Gallery of Victoria, Melbourne; BALTIC, Gateshead, United Kingdom; Frac Lorraine, Metz, France; KW Institute for Contemporary Art, Berlin; and MoMA Warsaw, Poland. A major installation by Toranzo Jaeger was recently acquired by the Hammer Museum, Los Angeles.

[Click here for more information on Frieda Toranzo Jaeger](#)



Frieda Toranzo Jaeger
Future Foreigner, 2023
oil and embroidery on canvas
30 x 90 cm | 11 3/4 x 35 1/2 in
EUR 15.000 (ex. VAT)



Artists Represented:

Monika Baer

Olga Balema

Heike Baranowsky

Raoul De Keyser

Maria Eichhorn

Ayse Erkmen

Harun Farocki

Friederike Feldmann

Peter Fend

Berta Fischer

Christine & Irene Hohenbüchler

Laura Horelli

Jonathan Horowitz

Jannis Marwitz

Boris Mikhailov

John Miller

Beaux Mendes

Rebecca Morris

Deimantas Narkevicius

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

For further information please contact:
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or
Telephone: +49 30 26 24 284