

Trautwein Herleth

Art Basel
June 19 – 22, 2025
Booth N03

Monika Baer
Berta Fischer
Carolyn Lazard
Jannis Marwitz
Rebecca Morris
Sung Tieu
Frieda Toranzo Jaeger

Monika Baer (b. 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.

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 (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 Ludwig Forum, Aachen (2024); Kunstsammlung und Archiv, Vienna; Kölner Kunstverein (2024); Kunstmuseum Basel (2022); Fondazione Prada, Milan (2021); Museum Brandhorst, Munich; 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.

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

Trautwein Herleth

Monika Baer
the sedimentalists, 2021
acrylic, quartz, ashes and oil on canvas
178 x 103 cm | 70 1/8 x 40 1/2 inches
EUR 90,000.00 (ex. VAT)



Trautwein Herleth



Monika Baer
the sedimentalists, 2021 (detail view)

Trautwein Herleth

*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.*

– Monika Baer



Monika Baer
Installation view
Am Rhein
Kunsthalle Bern, Switzerland

Berta Fischer (b. Germany) lives and works in Berlin.

Her acrylic glass sculptures shift fluidly between biomorphic, crystalline, and liquid-like forms. Each work emerges through a layered process that begins with CAD drawings and computer-controlled laser cutting, followed by careful hand modeling. Fischer's practice inhabits a space between structure and spontaneity, where logic and improvisation coexist. Precision meets indeterminacy. Boundaries are crossed and stable classifications suspended. These dynamic movements define both the ambition and the playful, exploratory spirit of her work—sculpture as joyful errancy.

Fischer has recently exhibited at the Museum gegenstandsfreier Kunst, Otterndorf (2025); Skulpturenpark Waldfrieden, Wuppertal; Museum für Gegenwartskunst; St. Matthäus Stiftung, Berlin; Haus am Waldsee, Berlin (all in 2024); SCAD Museum of Art, Savannah (2019); ZKM – Center for Art and Media, Karlsruhe (2019); Greene Naftali Gallery, New York (2025); Migros Museum für Gegenwartskunst, Zurich, and Kunstmuseum Stuttgart (both in 2013).

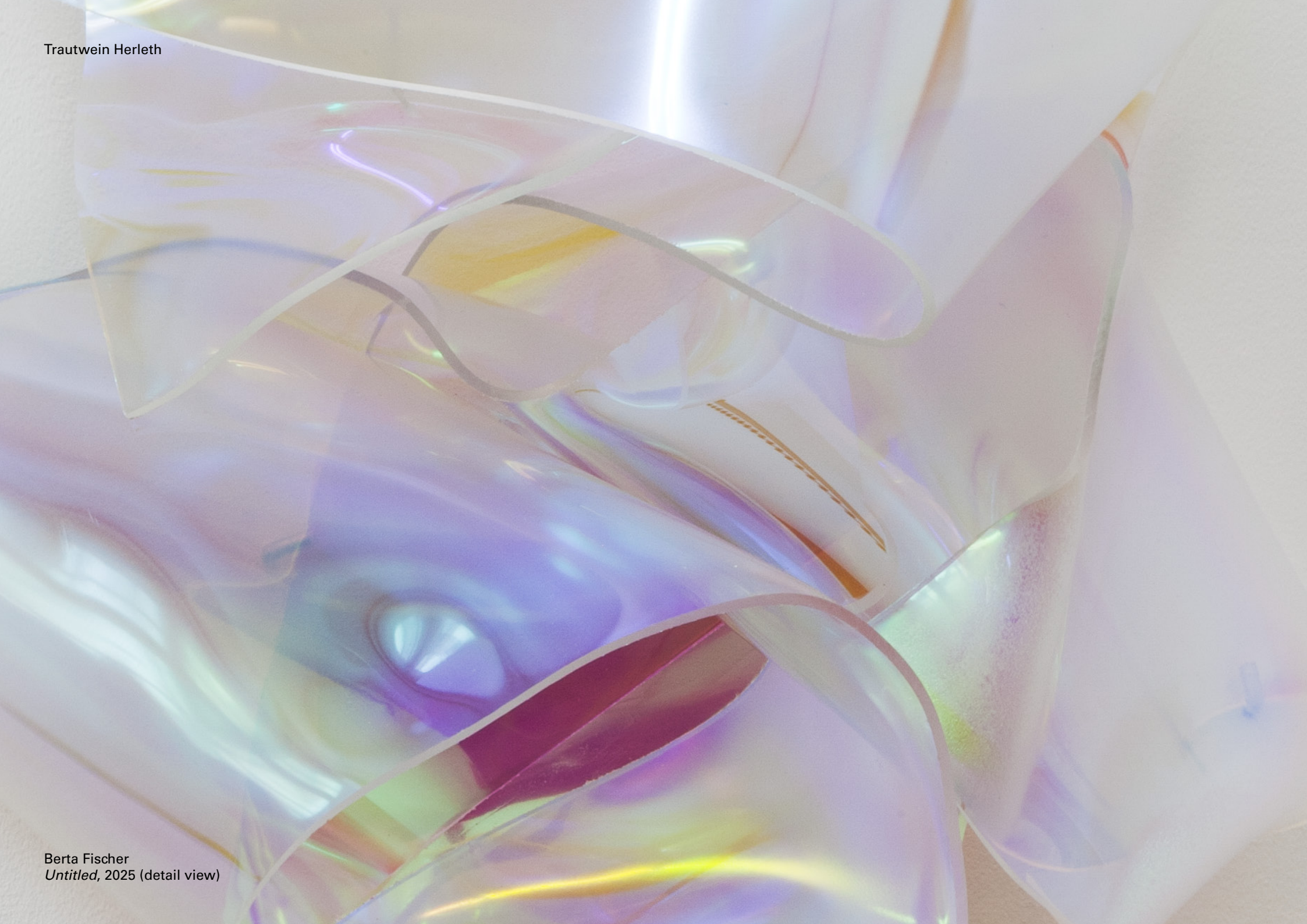
Her work is included in the collections of the Museum Ludwig, Cologne; Migros Museum für Gegenwartskunst, Zurich; and significant private collections across North America and Europe.

Trautwein Herleth

Berta Fischer
Untitled, 2025
acrylic glass
60 x 45 x 25 cm | 23 5/8 x 17 3/4 x 9 7/8 inches
EUR 10,000.00 (ex. VAT)



Trautwein Herleth



Berta Fischer
Untitled, 2025 (detail view)

Trautwein Herleth

Berta Fischer
Untitled, 2023
acrylic glass
125 x 100 x 40 cm | 49 1/4 x 39 3/8 x 15 3/4 inches
EUR 25,000.00 (ex. VAT)

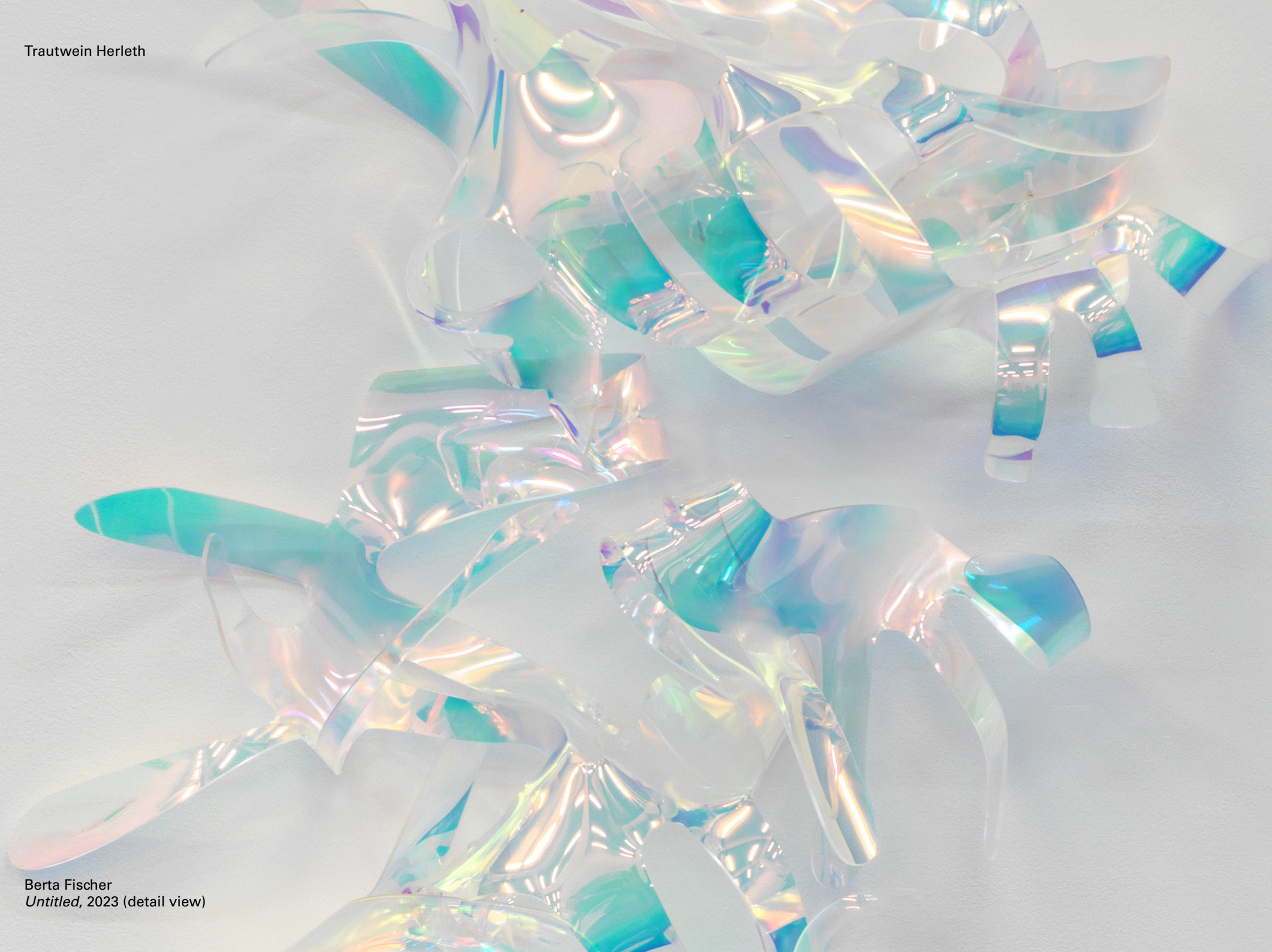


Trautwein Herleth

Berta Fischer
Untitled, 2023



Trautwein Herleth



Berta Fischer
Untitled, 2023 (detail view)

Carolyn Lazard (b. USA) is a multidisciplinary artist whose work delves into the lived experience of chronic illness, using it as a lens to examine themes of intimacy and dependency, care and labor.

Spanning sculpture, filmmaking, photography, sound and writing, Lazard's works often form intersectional consolations as installations, creating environments that encourage reflection on the body, social interaction and the boundary between public and private life. Their work not only interrogates the personal aspects of living with illness, but also critiques the ways in which healthcare and medicine are industrialized and commodified. This investigation prompts more broad reflection into the political, social and capitalistic frameworks that structure contemporary life. Lazard has said, „Chronic illness is often seen as a private matter or a hyper-personal misfortune. It is rarely viewed as an experience deeply embedded in structures of power and meaning. As such, documenting chronic illness destabilizes the separation of public and private spheres.”

Lazard has had solo exhibitions at Artists Space, New York (2025); Institute of Contemporary Art, Philadelphia (2023); Nottingham Contemporary (2023); Walker Art Center, Minneapolis (2022); and Kunstverein Braunschweig (2021). Lazard took part in the 2019 and 2024 Whitney Biennials, the 2022 Venice Biennale and have been included museum survey exhibitions across Europe and North America.

Their work is represented in public collections including Museum of Modern Art, New York; Walker Art Center, Minneapolis; The Museum of Contemporary Art, Los Angeles; Art Institute of Chicago; and Museum Ludwig, Cologne, among others. They are a 2023 MacArthur Fellowship recipient.

Trautwein Herleth



Carolyn Lazard
CRIP TIME, 2018
HD video, color, sound, 10:00 min
Edition of 5 plus 2 AP, AP I
USD 32,000.00 (ex. VAT)
[Viewing link](#)



Carolyn Lazard
Installation view
CRIP TIME, 2018
Museum of Modern Art, New York, USA

The series *Institutional Seat*, 2022–ongoing, by Carolyn Lazard is an intervention made to furniture typically used in art viewing contexts. The artist takes existing museum benches and alters them for a more comfortable, ergonomic sitting experience – making them more suitable for longer stays and more welcoming for visitors with varying access needs. This is achieved by the addition of a plywood back, upholstered cushions and angled risers that tilt the bench slightly. Works from this series have been executed at the Nottingham Contemporary, UK; Institute of Contemporary Art, Philadelphia; and the Walker Art Center, Minneapolis, where they are currently included in the museum's collection exhibition. The bench modified here can be found in Art Basel Unlimited and throughout the fair.

Because of the way I work, it's challenging to make art that goes into institutions without considering what will happen afterwards. I hope that my work can also be considered as praxis, that it's more than just an object which is received and then let go of. I want it to fundamentally change something materially in the world.

– Carolyn Lazard

Carolyn Lazard
Installation view
Institutional seat, 2022
Institute of Contemporary Art, Pennsylvania, USA

Jannis Marwitz (b. Germany) lives and works in Brussels. 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 will present his second solo exhibition with the gallery in June 2025

Following his debut at Trautwein Herleth in 2021, Marwitz's work has been included in exhibitions at S.M.A.K., Ghent (2025); Museum Dhondt-Dhaenens, Deurle (2024); Museum Leuven (2024); Nahmad Contemporary, New York (2023); Fri Art Kunsthalle, Fribourg (2022); Ludwig Forum, Aachen (2021). Additional exhibition history includes ZKM | Center for Art and Media, Karlsruhe (2020 and 2016); Dortmunder Kunstverein (2019) and MMK Museum für Moderne Kunst, Frankfurt (2013).

Trautwein Herleth

Jannis Marwitz
Untitled, 2025
Tempera and wax on canvas
40 x 30 cm | 15 3/4 x 11 3/4 inches
EUR 14,000.00 (ex. VAT)



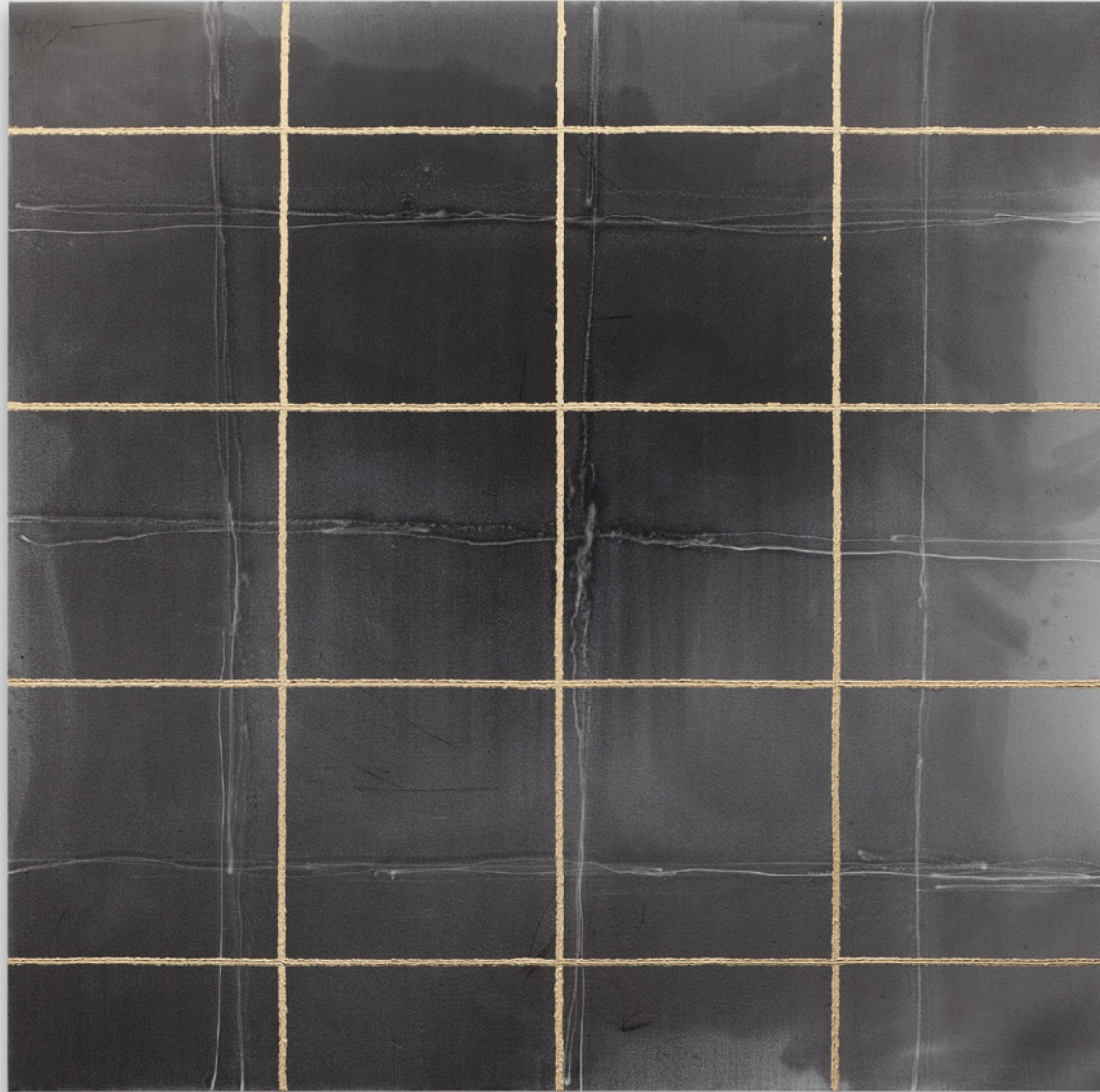
Rebecca Morris (b. USA) lives and works in Los Angeles.

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 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 in 2023. The exhibition was accompanied by a major monograph on Morris' work.

Morris' paintings are held in public collections including the 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, Chicago; Cleveland Art Museum; Sammlung Goetz, Munich; Bonnefanten Museum, Maastricht.

She is the recipient of awards and fellowships from the Guggenheim Memorial Foundation, Louis Comfort Tiffany Foundation, and she is a 2024 recipient of the Joan Mitchell Foundation Fellowship.

Trautwein Herleth



Rebecca Morris
Untitled (#18-24), 2024
Oil and spray paint on canvas
203.2 x 203.2 cm | 80 x 80 inches
USD 100,000.00 (ex. VAT)

Trautwein Herleth

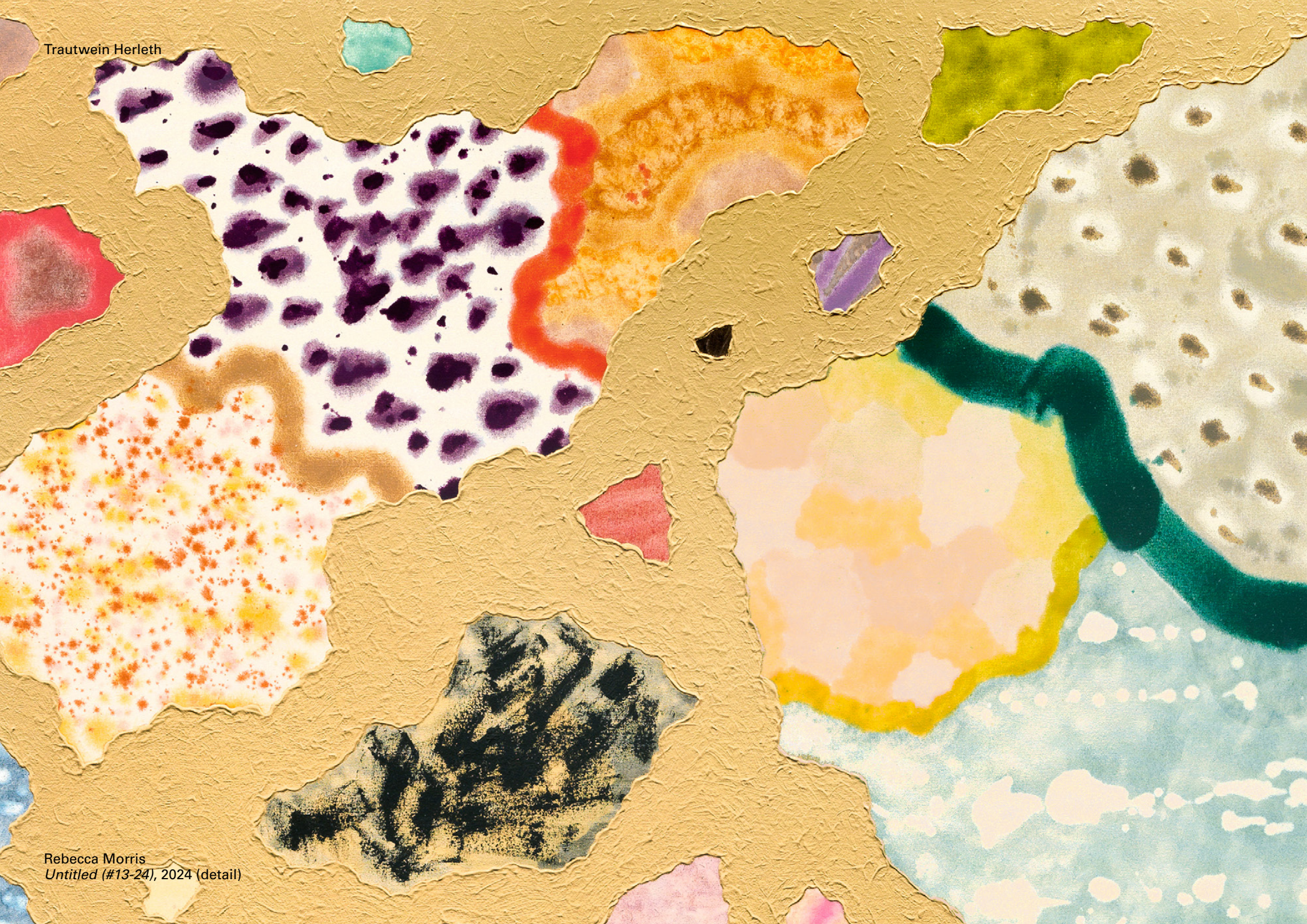
Rebecca Morris
Untitled (#18-24), 2024 (detail)

Trautwein Herleth

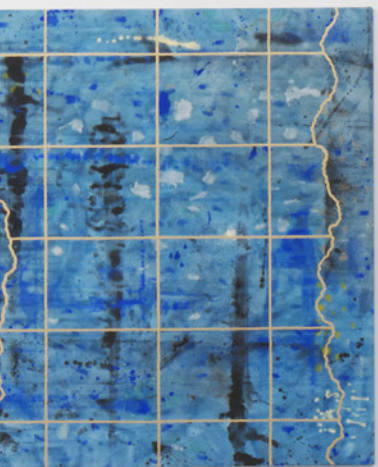


Rebecca Morris
Untitled (#13-24), 2024
Oil on canvas
190.5 x 200.5 cm | 75 x 79 inches
USD 100,000.00 (ex. VAT)

Trautwein Herleth



Rebecca Morris
Untitled (#13-24), 2024 (detail)



...Painting involves a sense of what one wants in their internal world and how they come about putting whatever that is out there. I can have a sense of what I want, but it's never overtly crystallized when it's still in my head. Once it emerges, I give myself plenty of room to accept how it may be different from what I had initially thought I wanted.

– Rebecca Morris



Sung Tieu (b. Vietnam) is a Berlin-based artist whose multidisciplinary practice encompasses sculpture, drawing, text, sound, and video. Her exhibitions critically examine the evolving structures and mechanisms of control, addressing questions of equality, belonging, and individual sovereignty while exposing the psychological impacts of ideological systems and the politics they produce. By interweaving extensive research with autobiographical elements, Tieu bridges the personal and the institutional, investigating how power operates through the design of objects, spaces, and bureaucratic processes. Her work interrogates how contemporary systems of governance and globalization shape individual agency, often highlighting the tension between conformity and resistance within these frameworks.

Recent solo exhibitions include KW Institute for Contemporary Art, Berlin (2025); Museum für Gegenwartskunst Siegen (2024); Kunsthalle Nürnberg (2024); Kunst Museum Winterthur; MIT List Visual Arts Center, Cambridge; Amant, New York; Neuer Berliner Kunstverein, Berlin (all 2023). Her work has also been featured in major international exhibitions, including the 15th Gwangju Biennale (2024), the 14th Shanghai Biennale (2023), and the 34th Bienal de São Paulo (2021). Tieu is preparing a major solo exhibition at Kunsthalle Bern in 2025.

Tieu is the recipient of the Schering Stiftung Award for Artistic Research 2024, the 2021 Frieze Artist Award and the 2021 ars viva Prize.

Her work is included in the permanent collections of the Lenbachhaus, Munich; Kunsthalle Hamburg; Cnap Centre national des arts plastiques, Paris; Art Institute of Chicago; the Federal Collection of Contemporary Art (Bundeskunstsammlung); CAPC Musée d'Art Contemporain, Bordeaux; Harvard Art Museums, Cambridge; the Hessel Museum of Art, Annandale-on-Hudson; KADIST, San Francisco / Paris; Kunst Museum Winterthur; Lafayette Anticipations – Fondation Galeries Lafayette, Paris; MGK – Museum für Gegenwartskunst, Siegen; MIT List Visual Arts Center, Cambridge; Mudam – Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Museion, Bolzano; Museum of Modern Art, Warsaw; the Nationalgalerie, Berlin; Neuer Berliner Kunstverein; the Stedelijk Museum, Amsterdam and Tate, London.

Sung Tieu and Henrike Naumann have been announced as the artists for the German Pavilion at the 61st Venice Art Biennale, for which ifa – Institut für Auslandsbeziehungen serves as commissioner. The exhibition at the German Pavilion will open on May 9, 2026.

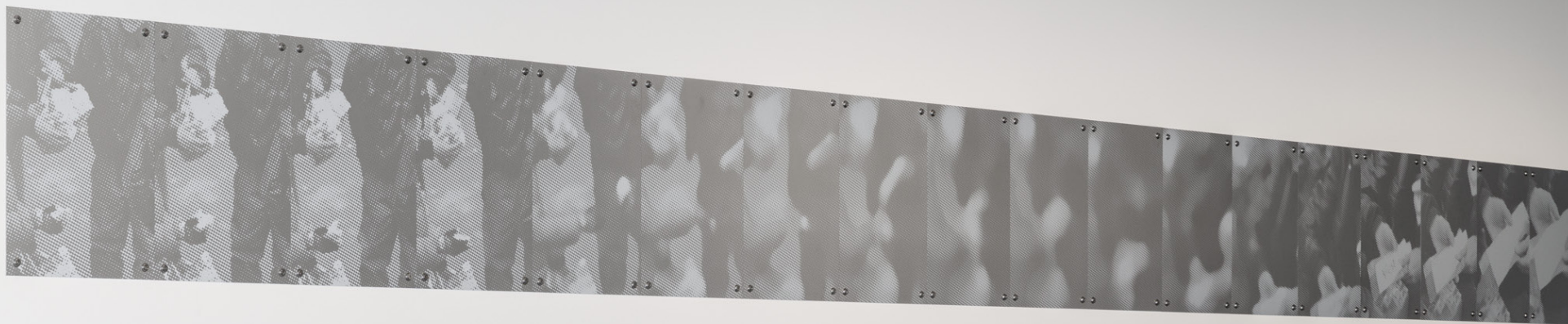
Trautwein Herleth



Sung Tieu
Unspeakable Compromise #2, 2025
Silkscreen on stainless steel, screws, washers
In 18 parts, overall: 29.7 x 534.6 x 0.2 cm | 11 3/4 x 210 1/2 x 1/8 inches
Edition of 1 plus 1 AP
EUR 25,000.00 (ex. VAT)

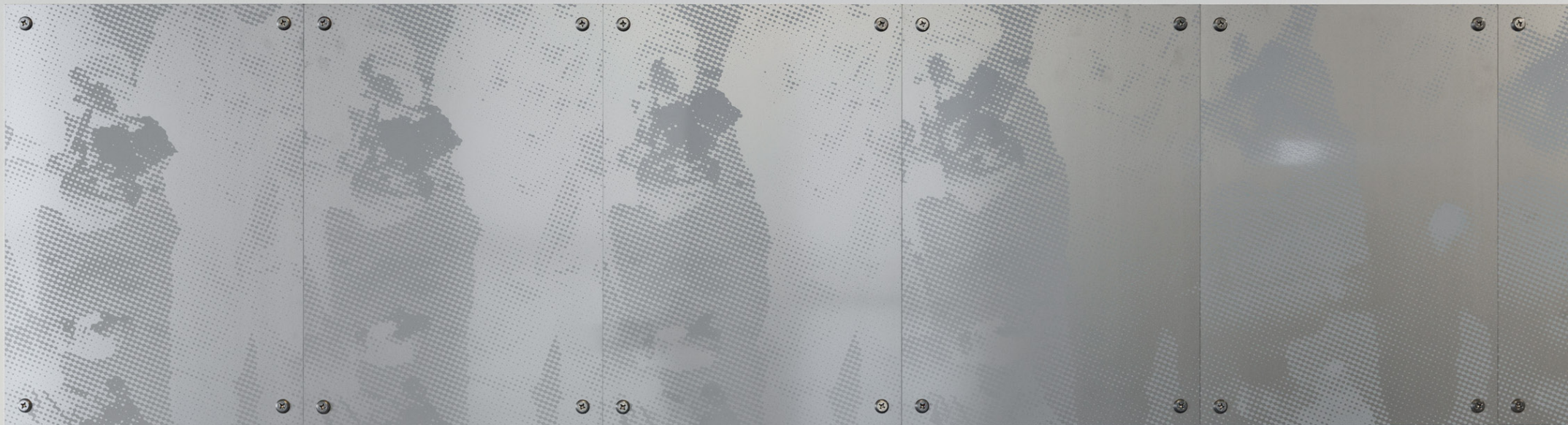


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Sung Tieu
Unspeakable Compromise #2, 2025

Trautwein Herleth



Sung Tieu
Unspeakable Compromise #2, 2025 (detail view)

Trautwein Herleth



Sung Tieu
Untitled (1992, 2025), 2025
Wall mounted stainless steel stool
47.5 x 36 x 51 cm | 18 3/4 x 14 1/8 x 20 1/8 inches
EUR 8,000.00 (ex. VAT)

For me, the term 'material' encompasses two aspects. First, it reflects the depth of research I delve into. Second, it signifies the materialization of the artwork within the exhibition space. I strive to derive inspiration from my extensive research, often gravitating towards materials I possess intimate familiarity with due to previous encounters.

– Sung Tieu

Trautwein Herleth

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 | 17 3/4 x 11 3/4 x 1/4 inches
Edition of 1 plus 1 AP
EUR 12,000.00 (ex. VAT)



Frieda Toranzo Jaeger (b. 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, and 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 Modern Art Oxford, UK (2024); MoMA PS1, New York (2023); HFBK, Hamburg (2022); and Baltimore Museum of Art (2021). Toranzo Jaeger will have a solo exhibition at Den Frie, Copenhagen in fall 2025.

Recent group exhibitions include the 60th Venice Biennale: *Stranieri Ovunque – Foreigners Everywhere*, curated by Adriano Pedrosa; Museo Jumex, CDMX; Den Frie, Copenhagen (all in 2024); Antenna Space, Shanghai (2023); FRAC Lorraine, Metz (2020); Baltic Art Centre, Gateshead (2020); KW, Berlin (2019), among others.

Toranzo Jaeger is the winner of the HISCOX Art Prize 2016 and the Finkenwerder Art Prize 2022.

Her work is held in private and public collections worldwide, including the Hammer Museum, Los Angeles; Museo Jumex, CDMX; Sammlung der Bundesrepublik Deutschland; and the National Gallery of Victoria, Melbourne.

ART BASEL KABINETT 2025
Frieda Toranzo Jaeger

Aby Warburg's concept of *Automobile Bilderfahrzeuge* describes how images travel through time and space, with the artwork acting as vehicle. For the 2025 edition of Kabinett at Art Basel, Trautwein Herleth expands on this idea through the work of Frieda Toranzo Jaeger. Toranzo Jaeger uses triptychs to explore autonomy and transform male-dominated spaces into poetic, futuristic landscapes, decorated with embroidery, a craft traditionally associated with women. Her work will be presented in a Wunderkammer-inspired display, reflecting the early modern tradition of collecting objects. Toranzo Jaeger studies the history of painting, but focuses on its form and colonial impact rather than its iconology. She draws from 15th-century altarpieces to show how religious imagery played a role in colonial expansion and the erasure of indigenous cultures in South America. However, in her work, these "vehicles" do not take us back in time, instead, they lead us toward a reimagined, decolonized future.



Frieda Toranzo Jaeger
He who investigates history is the same that makes history, 2025
oil on canvas, hand embroidery
64 x 134 cm | 25 1/4 x 52 3/4 inches
EUR 24,000.00 (ex. VAT)



Trautwein Herleth

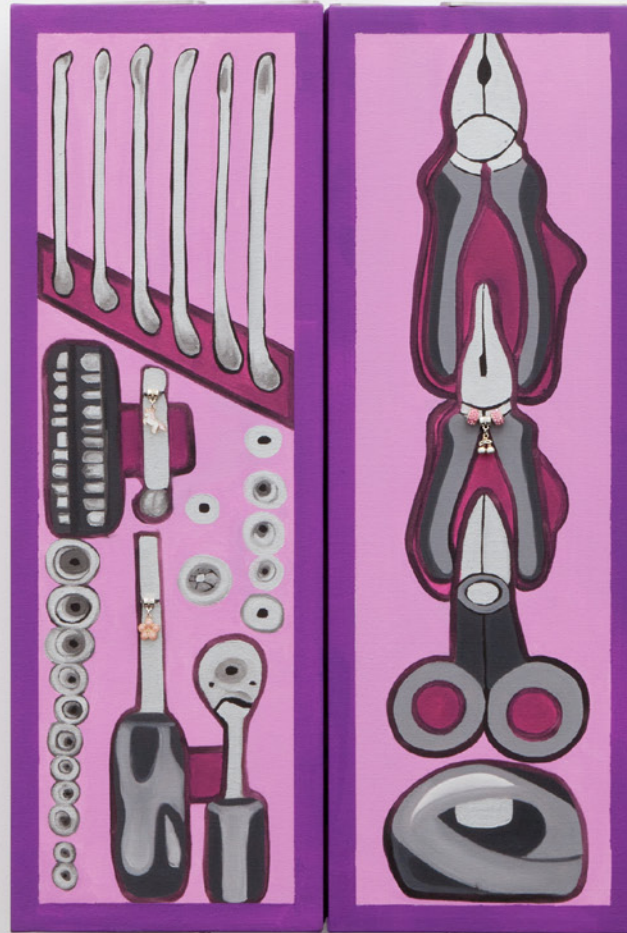


Frieda Toranzo Jaeger
He who investigates history is the same that makes history, 2025



Frieda Toranzo Jaeger
The neutralization of critic, 2025
oil on canvas, hand embroidery
65 x 135 cm | 25 5/8 x 53 1/8 inches
EUR 24,000.00 (ex. VAT)





Trautwein Herleth



Frieda Toranzo Jaeger
Schwärmerei, 2025
oil on canvas
86 x 64 cm | 33 7/8 x 25 1/4 inches
EUR 16,000.00 (ex. VAT)



Trautwein Herleth



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