



GEIßLER BENTLER
Gallery

art.
miami

DECEMBER 2 - 7 | 2025

VIP PREVIEW DECEMBER 2

BOOTH NUMBER AM220

THOMAS BAUMGÄRTEL

MICHAEL CLEFF

OTTO PIENE

THOMAS RÖTHEL

ANDRÉ SCHWEERS

GÜNTHER UECKER

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Dear visitors to Art Miami,

we are delighted to be attending this highly successful art fair here in Miami for the first time this year. So here are a few words about us and the gallery. The Geißler Bentler Gallery looks back on a forty-four-year history. Over time, we have deliberately chosen two areas of focus: First, the modern post-war art of the ZERO artist group, which we are representing this year with two fire gouaches by Otto Piene and two embossings by Günther Uecker.

Otto Piene, who passed away in 2014 and whose fire gouaches are world-famous, was not only an artist esteemed on both sides of the Atlantic, but also a professor at MIT (Massachusetts Institute of Technology) in the USA because of his artistic visions (Sky Art), where he headed the Center for Advanced Visual Studies. He also initiated various "Sky Events" in the USA, including the "Citything Sky Ballet" in Pittsburgh, in which numerous schools and universities participated.

Günther Uecker is best known for his relief-like nail pictures, which he first created in 1957. The nails are positioned in such a way that the surface of the work appears to move. Due to the three-dimensional aspect, light and shadow vary depending on the viewer's perspective. Günther Uecker's artworks are part of public collections at the Museum of Modern Art, New York, and the Walker Art Center, Minneapolis, among others. His participation in the exhibition ZERO - Countdown to Tomorrow at the Guggenheim Museum, New York, in 2014 is legendary.

We also represent contemporary artists, such as sculptor André Schweers with his wonderful and unique paper casts, and ceramicist Michael Cleff, who interprets artistic ceramics in a completely new way. Michael Cleff's works can be found in various museums in the USA, including the Long Beach Museum, Long Beach, California, the Museum of Fine Arts, Houston, Texas, and the Newark Museum, Newark, New Jersey.

In addition, steel sculptor Thomas Röhrl, whose sculptures are made of solid steel under the influence of intense heat, belongs to the gallery's circle of artists and will be exhibited by us at this fair. All of his sculptures on display here, which lend the steel a wonderful lightness, are available for purchase in a wide range of sizes up to 19 feet.

For the first time in Miami, we are presenting street artist Thomas Baumgärtel, who spray-painted his Excellence Banana at the Leo Castelli Gallery in New York, among many other locations. Since 1983, the artist has used the spray-painted banana as his trademark in a wide variety of meanings, becoming Germany's most famous sprayer. In the broadest sense, his works can be classified as Pop Art.

Of course, we hope that you will find the artworks we are exhibiting interesting and that you will enjoy them.

Jenny Geißler-Bentler Bernd Bentler

Thomas Baumgärtel

uses his trademark banana to honor places of art, artists, and cult figures from international comics.

At our booth, we are displaying Baumgärtel's spray-painted bananas on Josef Beuys, Piet Mondrian, Gerhard Richter, Roy Lichtenstein and several others on billboard, cardboard, and canvas.

Baumgärtel's spray-painted bananas are also well known because they can be seen on the walls of many US galleries and museums, such as the Museum of Modern Art and the Guggenheim Museum, as well as the Gagosian Gallery, New York, the David Zwirner Gallery, New York, and many other locations.

In the broadest sense, his works can be classified as Pop Art.



LIFE IS ... · 2023 · Stickers and spray paint on billboard · 158 × 106 × 18,5 cm



JEDER MENSCH IST BANANE · 2023
Spray paint on billboard · 84,5 x 60 cm



RICHTERBANANE · 2025
Oil and spray paint on canvas · 100 x 70 x 3 cm



WARHOL · 2024 · 84,5 x 60 cm



5,9 MILLIONEN DOLLAR · 2024 · 56 x 42,5 cm



SUN FARMS · 2024 · 60 x 47 cm



SPRAYBANANE · 2024 · 82 x 63 cm



STONESBANANE · 2025 · 84 x 60 cm

Spray paint on printed cardboard

Spray paint on billboard



LILIENBANANE · 2023 · 45 x 41 cm

Spray paint on billboard



BEUYSBANANE · 2025 · 24 x 17 cm



CHRISTOBANANE · 2025 · 50 x 40 cm



MONDIRANBANANE · 2025 · 50,5 x 40 cm

Spray paint on billboard



UECKERBANANE · 2025 · 50 x 40 cm



ORIGINALBANANE · 2024



CHRISTOBANANE · 2025



BEUYSBANANE · 2025



MONDRIANBANANE · 2024



HERZBANANE · 2024



TAPEBANANE (Cattelan) · 2025



UECKERBANANE · 2025



TOM & DOGGI · 2024



LICHTENSTEINBANANE · 2025

SERIES METAMORPHOSIS · Spray paint on canvas · each 50 x 40 cm

SERIES METAMORPHOSIS · Spray paint on canvas · each 50 x 40 cm

Michael Cleff

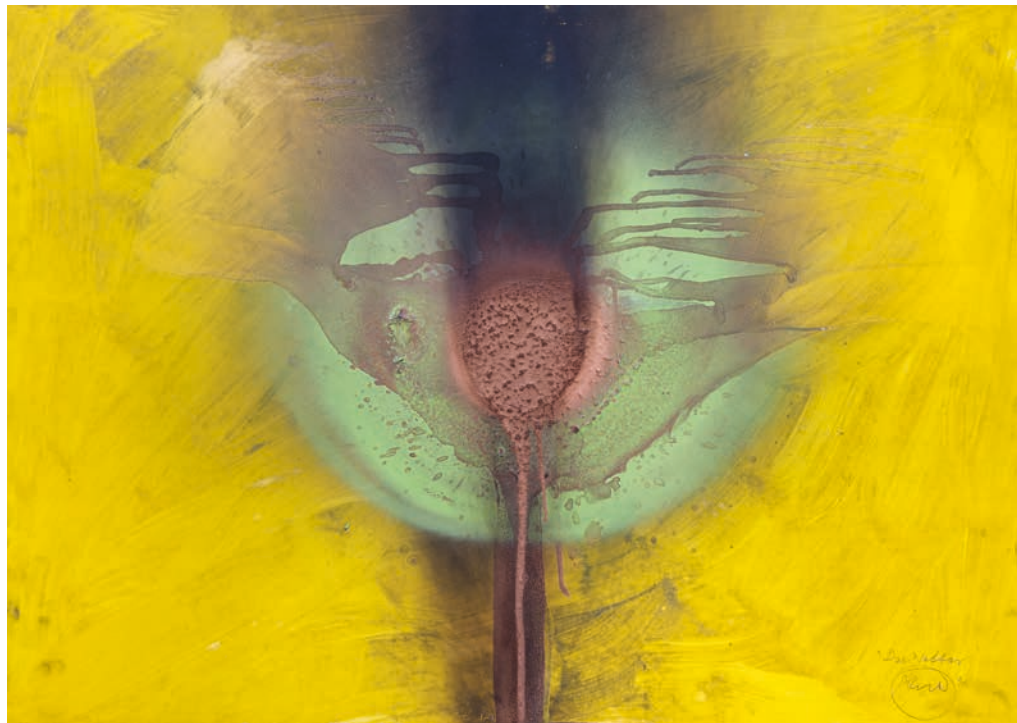
Inspiration and realization can be very close together, but they can also produce completely different results. Michael Cleff draws inspiration for his three-dimensional ceramics from concrete art and minimal art.

But while concrete art is often designed on the architect's table with precise straight lines and right angles, there are no real straight lines or exact right angles in Michael Cleff's ceramics: All of Michael Cleff's geometric shapes are slightly "off." Nothing is really straight, nothing is really at right angles. A completely new feature in his work is his turn to strong colors, inspired by Minimal Art, in the matte engobe surfaces.

Since color can change significantly during firing, many experiments were necessary to achieve these convincing results. This creative search has yielded impressive results that lend the ceramics a whole new intensity.



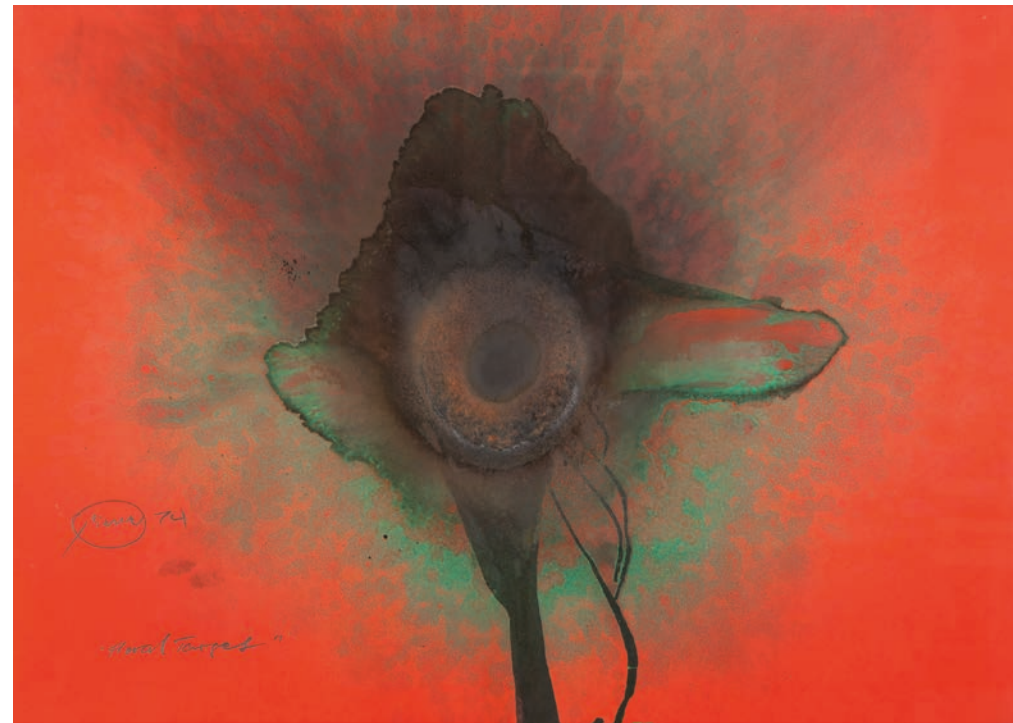




Otto Piene

Light, in all its manifestations, which was to shape the image, was and still is the major theme of the ZERO movement, founded in 1959, and its artists. For Otto

Piene, who died in 2014, fire was always light as well. For his fire gouaches, Piene sprayed the colors of his paintings with fixative and set them alight, so that the image burned brightly. The heat of the fire caused the



colors to boil and form bubbles, the smoke turned the cardboard or canvas gray, and delicate structures and veils formed. With each repetition, this process intensified, and the artist then had no further influence on

it. The light in the form of fire had painted the picture. Powerful, three-dimensional works of art of timeless beauty were created, which are still valid to this day

Thomas Röhrl

Of course, solid steel is hard, unyielding, and weighs tons. But when you see Thomas Röhrl's sculptures, you would never believe it. The artist handles steel as if it were rubber or had some other easily malleable consistency.

Using long levers and considerable force, he is only able to do this when the material is red-hot, as even at 1100°C it develops extremely strong forces of inertia.

The result of this intensive engagement with steel as a material is impressive: the two bands of "Dynamik" move elegantly and energetically around each other, the centerpiece of 'Drehung' carries the upper part of the sculpture lightly and suspended, and, balanced in a new, fragile equilibrium, the divided "Ring" appears to us to be caught in mid-fall and still.

This artistic way of working with steel is highly recognizable and sets Thomas Röhrl apart from all other sculptors.

DREHUNG · 2024

113 x 31 x 29 cm · Steel with a natural surface



DREHUNG BREIT · 2025 · 74 x 26 x 19 cm · blackened Steel





DREHUNG · 2025
57,2 x 15 x 17 cm



DREHUNG · 2025
58 x 14 x 11 cm



DREHUNG · 2025
41 x 9 x 7 cm



DREHUNG · 2025
36 x 12 x 10 cm



DREHUNG · 2025
42,5 x 15 x 17 cm



DREHUNG · 2025
40 x 10 x 7 cm

Steel with a natural surface / blackened Steel

Steel with a natural surface / blackened Steel



VERTIKALE ENTWICKLUNG · 2021
38,5 x 16 x 7 cm



DREHUNG · 2025
43 x 13 x 10 cm



DREHUNG · 2021
38 x 10 x 8 cm

Steel with a natural surface / blackened Steel



Thomas Röhrl Exhibition – 360°

Sculpture trail at the Post Tower
to the Rhine in Bonn

Geißler Bentler Gallery in cooperation with
Deutsche Post DHL Group, the Federal City of Bonn
and the Federal Agency for Real Estate Tasks

Exhibition extended until the end of October 2026



André Schweers | Politicians and society are calling for greater trust in and adherence to science. This is certainly good advice in many situations. But there is knowledge that has little or nothing to do with science. In his symbolic books, his “foliants,” and his “Bibliotheca conservata,” André Schweers deals with knowledge that he intuitively tracks down in ancient places where the knowledge of many generations has been layered and condensed. He wants to see

KANJE VI · 2025

60 x 50 x 5 cm · Paper casting, pigments



KANJE V · 2025

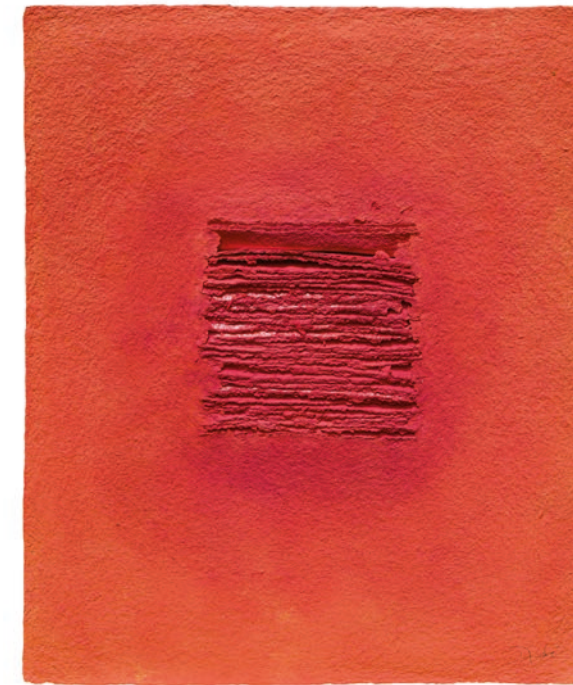
60 x 50 x 5 cm · Paper casting, pigments



this ancient knowledge inscribed in his symbolic books and preserved for the future. This is knowledge that does not require academic education, knowledge that every human being can have, or better still, should have. It is about the knowledge of basic trust in life, the knowledge that life is worth living and worthwhile, that it can be mastered, even if we all have our burdens to bear. Because only in this way will we make decisions for our future that also have a future.

BARAJAS VI · 2025

60 x 50 x 5 cm · Paper casting, pigments



KANJE VII · 2025

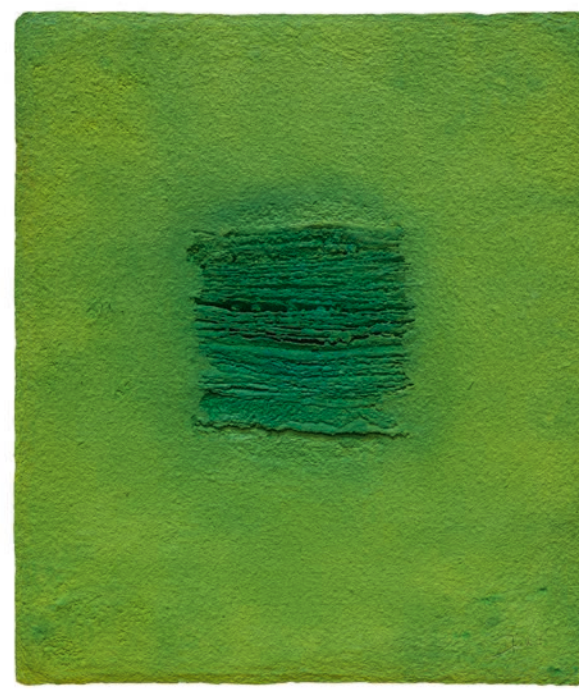
60 x 50 x 5 cm · Paper casting, pigments



FORT · 2025
60 x 50 x 5 cm · Paper casting, pigments



BARAJAS V · 2025
60 x 50 x 5 cm · Paper casting, pigments



CISE I · 2025
60 x 50 x 5 cm · Paper casting, pigments



ALBUFERA V · 2025
60 x 50 x 5 cm · Paper casting, pigments

Günther Uecker

With “**Kathedrale**,” the artist uses his powerful nail relief to create a spatial dimension, an intense imagination of a Gothic cathedral whose skyward-reaching architecture transports the viewer into a state of lightness, a perception of ascension, a connection with the heavenly and the divine.

A work of art that goes far beyond the materiality of the embossing.

“**Strömung I**” (Current I) is characterized by wonderful, multiple swings, perhaps evoking associations with air currents or water whirlpools.

But Günther Uecker may well have been inspired by streams of thought that are focused and creative, that take on different perspectives, for such a complex work

STRÖMUNG I • 2005

Embossed printing • 80 x 63 cm • 100 copies e.a.

KATHEDRALE • 2000

Embossed printing • 120 x 80 cm • 100 copies >>





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Gallery

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(For the represented artists) All works are available for purchase.



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