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ART COLOGNE convinces with a stellar line-up of international galleries

ART COLOGNE has once again impressively underscored its top position. Both exhibitors and participants are satisfied following the conclusion of ART COLOGNE 2017. 204 galleries from 28 countries travelled to Cologne this year and presented works by around 2,000 modern, postwar and contemporary artists to around 52,000 visitors. "In consideration of the Gallery Weekend, this year we consciously decided to dispense with the strongly attended Sunday in order to enable international collectors and those interested in art to visit both events. In this way we were able to achieve a considerable increase in quality in terms of visitors, to which our high quality and international gallery programme also contributed", explains Daniel Hug, Director of ART COLOGNE. ART COLOGNE also set new standards with cutting-edge and experimental art in the NEUMARKT section. This means that especially young galleries had possibilities for presentation and international networking.

"The visitors are quite knowledgeable", determined Hannes Schroeder-Finckh from the gallery **Sprüth Magers** (Berlin, London, Los Angeles), which, among others, sold a work by Cindy Sherman and sculptures by Rosemarie Trockel to Cologne-based collections. "The atmosphere at the opening was fantastic; ART COLOGNE has once again improved in terms of quality. We had good discussions and were able to establish new contacts".

Also completely satisfied was the staff at the gallery **Thaddaeus Ropac** (Salzburg, Paris), where painting and sculpture were equally in demand. "ART COLOGNE has a big presence and belongs in the category of international trade fairs", finds Fred Jahn from the **Galerie Jahn und Jahn** (Munich); "everything makes a serious and professional impression, all contributions are of high quality". Ursula Gansfort from the **Schönewald** gallery (Düsseldorf) is also very satisfied: "We made good sales. The diversity and quality of the collectors are also very good." "The quality is super, I even bought works myself", the New York gallery owner **Carolina Nitsch** ascertained. The sales at the opening were "sensational". "There is a market for classic works in good condition", according to Nitsch, who also welcomed museum people to his stand.

"We are happy to be in Cologne", said Morten Korsgard from the Copenhagen gallery **Bo Bjergaard** (Copenhagen), which was able to acquire new customers. "Germany is a large market for us. We have good customers and do good business here", Korsgard reports. Works by Jonathan Meese fresh from the studio were sold, as were works by Per Kirkeby, Tal R and Brigitte Waldach.



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Jona Lueddeckens from **Gagosian** (London, New York), who had discussions with private collectors and museum people, was pleased about "great discussions and wonderful reactions to Chris Burden's installation "Buddha's Fingers". "We really like ART COLOGNE, it has interesting content and is well coordinated", was the opinion of the Vienna gallery owner Klaus **Thoman**, who sold a large painting by Herbert Brandl and one by Florian Kompatscher. **Daniel Templon**(Paris) was highly satisfied: "It's great to be back at ART COLOGNE again after 20 years. We were very excited about the opening. We made several good sales and established some very good contacts".

"It's a wonderful trade fair. We feel very comfortable here", the Dortmund gallery owner Wilfried **Utermann** (Dortmund) praised; "everyone we expected was already there at the opening. "Interest is even greater than usual this year", Alexandra Henze-Triebold from the **Galerie Henze & Ketterer** (Wichtrach / Bern) states with satisfaction, "all of our collectors were there".

"We received very good feedback at our stand, especially about the collages of Kurt Schwitters, and had intensive discussions with German collectors", ART COLOGNE-debutante Yves **Zlotowski** (Paris) reports. "We had many interesting collectors from the Benelux countries and France at the stand", the Cologne Pop Art expert **Klaus Benden** was pleased to say; "an extraordinary atmosphere prevails at the trade fair, and we were able to establish good contacts".

Galerie **Dierking** (Zurich) and Thomas **Salis** (Salzburg) are very satisfied with the course of the trade fair: "Our concept of a curated stand was a complete success, and we made some good sales", according to Dierk Dierking. "ART COLOGNE is very strong, we are positively surprised", was the enthusiastic opinion of the Berlin gallery owner Thomas **Derda**, who is represented for the first time in Cologne. "The trade fair is a good opportunity to meet representatives of important institutions. I'm happy and look forward to coming again". "The public is great and really knows its stuff", praises Alexandra Poireau-Konzett from the **Konzett Gallery** of Vienna, who sold objects from Franz West and works of Rudolf Polanszki.

Positive comments also came from Veronique Ansorge from the gallery **David Zwirner** (New York, London), who praised the "lovely atmosphere", and Sebastian Neusser from **Michael Werner Kunsthandel** (Cologne, London, New York), who made sales through the complete programme. "ART COLOGNE is set up very well; we are quite satisfied", was the judgment at the stand of the gallery **Max Hetzler** (Berlin, Paris). At **Sies und Höke** (Düsseldorf), they were pleased at the sale of an installation by Julius von Bismarck to the Bundeskunstsammlung (Federal Collection of Contemporary Art) (20,000 Euro net). Also in demand were the works of all other artists; the stand was already rehung twice by halftime.

"Everything is extremely gratifying", summarises **Thole Rotermund** (Hamburg) his impression. The Hamburg art dealer participated for the first time in ART COLOGNE. "It is a very lively and energetic trade fair; we received a great response to our

stand and had wonderful, detailed discussions with informed visitors that were prepared to buy". "All of the big collectors were there", the gallery **von Vertes** announced, which, among other works, sold an oil painting by Gabriele Münter (345,000 Euro). "There's something going on every day", according to **Linn Lühn**, who sold a large format painting by Christoph Schellberg to a Munich collection, and was successful with lamps from Carmen D´Appolonio. The Düsseldorf gallery owner was pleased at the discussions with curators from renowned institutions. "All of the important people were there", Daniela Steinfeld from the gallery **Van Horn** (Düsseldorf) also determined.

Good atmosphere in the "NEUMARKT" sector

Ginerva Gambino from Cologne sold out their solo booth of works by Alex Wissel, **Berthold Pott** also from Cologne, sold a wall work by Evan Robarts to London and a canvas by Colin Penno to the Netherlands, was "very happy". A painting by Max Frintrop went to a Cologne collector. "ART COLOGNE is the most important Art fair in Germany for us", was the opinion at the stand of the Berlin gallery **Soy Capitán**, where they were very pleased at the "strong institutional interest". **MIER Gallery** from Los Angeles which participated last year for the first time, sold this time numerous paintings by Jan Ole Schiemann and sculptures by Anna Fasshauer in its second participation, **PPC Philipp Pflug Contemporary** (Frankfurt) enjoyed much success with its solo show for the artist Bettina von Armin. It had already sold more than half of its works to collectors from Cologne and Frankfurt at the halfway point of the trade fair. An art consultant from Monte Carlo also showed interest. **Gisela Clement** from Bonn received a great response to the solo exhibition for the American painter Melissa Logan. The gallery owner was able to mediate the entire project for an exhibition in the Kunstmuseum Goch.

"We had unbelievably good discussions with collectors and curators", Chris Lünsmann from the Berlin gallery **Dittrich & Schlechtriem** reported, which registered an especially great degree of interest in the photographic works of Julian Charrière, who illuminates his photographs with radioactive sand. **Markus Lüttgen** from Cologne allowed the artist David Jablonowski a free hand at curating his stand. Especially in demand were paintings of the Dutch artist Marien Schouten (9,500 Euro). "It was a challenge to have the stand curated, but it was also a lot of fun", according to Lüttgen.

The gallery **Cosar HMT** (Düsseldorf) was highly satisfied with the collaboration with the Antwerp gallery **Sofie van de Velde**. "We sold works by all three artists and are both very pleased at the synergy effects created by the joint stand", according to Michael Cosar. "Collaborations is a great format and a "win-win situation" for both galleries, as they open up new contacts for each gallery. "We welcomed a much larger foreign public to the stand and sold almost exclusively to foreign collectors on the first day", Cosar reported. The "Collaborations" are a model for the future, which is also suitable for established galleries and should be practiced at all hall levels.

There was also a lot of attention for the stand of **Kate Werble** (New York), richly decorated with fried egg objects, which were also sold in large numbers (as of 425 Euro). "We were able to establish many new contacts", according to Olivia Stewart. The same applies to the gallery **Roberto Paradise** from Puerto Rico, which was successful with the crocheted wall figures of Caroline Wells Chandler. "We are very happy", says Alejandro Sacarello. The New York gallery **Lyles & King** (New York) also made sales with paintings by Chris Hood (13,500 Euro). Here they were also pleased at new contacts.

With Tobias Hoffknecht and Stephanie Stein, the gallery **Crone** presented two students of Rosemarie Trockel. Her yellow rubber cell "Marta" sold for around 30,000 Euro. The collaboration between the Berlin gallery **Guido Baudach** and the **Sommer Contemporary** gallery from Tel Aviv also proved successful. Two abstract paintings by Lihi Turjeman also changed owners, as did works by Tamina Amadyar (6,500 Euro) and sculptures by Philipp Modersohn (5,500).

List of reported sales

Klaus Benden (Cologne)

- Drawing by Tom Wesselmann "Beautiful Caste", 1995, € 70,000
- "Brush Stroke" by Roy Lichtenstein, € 36,000
- Robert Rauschenberg "Pages and Fuses", silkscreen print, € 18,000

Buchholz Gallery (Cologne, Berlin, New York)

- Two monumental works by Anna Imhof, who supplied the German pavilion at the Biennale, automotive paint on aluminium
- Work by Lucy McKenzie € 20.000; work by Josef Strau in the Bundeskunstsammlung (Federal Collection of Contemporary Art) 15,000 dollars
- Sold relief by Florian Pumhösl

Derda (Berlin)

- August Heitmüller, "Untitled", oil on canvas, € 45,000
- Works by Bauhaus-students
- Watercolour lithograph by Paul Klee, 1919, € 26,000

Eigen + Art (Berlin, Leipzig)

- Paintings by Tim Eitel € 190,000 and David Schnell € 110,000
- Sculpture by Stella Hamberg, "Trance", 2016, bronze, € 62,000
- All canvasses by Titus Schade, € 4,000 each; works by Karl-Heinz Adler

Johannes Faber (Vienna)

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- Photographs by Alfred Seiland from the FAZ campaign "Dahinter steckt ein kluger Kopf (There's a shrewd mind behind this)", 1995-2006, € 4,400 each

Jahn und Jahn (Munich)

- Works on paper by Hedwig Eberle, Gerhard Richter, Karl Bohrmann, Imi Knoebel

Hauser & Wirth (Zurich, London, New York, Los Angeles)

- Works by Phyllida Barlow and Philipp Vandenberg

Max Hetzler (Berlin, Paris)

- Work by Günther Förg € 180,000
- Work by Jeff Ellrod

Klemm's (Berlin)

- Painting by Bernard Piffaretti for € 25,000
- Body Print by Keltie Ferris for € 12,500
- Sculpture by Alexej Meschtschanow for € 14,000
- Multiple works by Sven Johne each at € 8,000

König Galerie (Berlin)

- Elmgreen & Dragset "Reversed Crucifix" € 150,000
- All works by Jorinde Voigt, € 20,000 each
- Wall work by Anselm Reyle

Christian Lethert (Cologne)

- Large work by Imi Knoebel

Maulberger (Munich)

- Object collages by Herbert Zangs; works by Karl Otto Götz and Conrad Westphal

Nächst St. Stephan (Vienna)

- Painting by Katharina Grosse at € 119,000
- Three works by Daniel Knorr for a total of € 70,000

Nagel/Draxler (Cologne, Berlin)Page
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- Three sculptures by Anna Fasshauer at 17,000 Euro each
- Works by Heimo Zobernig

Carolina Nitsch (New York)

- Edition works by Gerhard Richter € 50,000
- Bruce Nauman "Studies for Holograms", 1970, € 40,000
- Etching series by Christopher Wool
- Several portfolios by Thomas Schütte

Thaddeus Ropac (Salzburg, Paris)

- Sculpture by Tony Cragg, € 250,000
- Sculpture by Antony Gormley, steel, 2015, 350,000 pounds
- Work on paper by Georg Baselitz
- Painting by Daniel Richter

Schlichtenmaier (Grafenau)

- Graphic work by Horst Antes. Painting by Eckart Hahn
- Serigraphs by Georg Kaul
- Work by Julian Bisset

Gabrielle Senn (Vienna)

- Numerous works by Michael Riedel

Sies + Höke (Düsseldorf)

- Installation by Julius von Bismarck in the Bundeskunstsammlung (Federal Collection of Contemporary Art), € 20,000

Sprüth Magers (Berlin, London, Los Angeles)

- Photo work by Cindy Sherman, 375,000 US dollars
- Two sculptures by Rosemarie Trockel, € 90,000 each
- Sculptures by Michael Pirgelis, € 20,000
- Collages by John Bock

Thole Rotermund (Hamburg)

- Works by Lyonel Feininger, Karl Schmidt-Rottluff and Ernst-Ludwig Kirchner
- Sold works from the special show with Expressionist artist postcards

Utermann (Dortmund)Page
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- Gouache works by Emil Schumacher
- Works by Horst Antes

von Vertes (Zurich)

- Gabriele Münter "Tauwetter im Dorf" (Thaw in the village), 1948, oil on canvas, € 345,000

Wentrup (Berlin)

- Three works by Nevin Aldag's „Music Room“ series at € 48,000 in total
- Multiple works by Louisa Clement from her series „Head“ and „Fractures“ series for between € 2,800 to € 6,000

Michael Werner (Cologne, London, New York)

- A.R. Penck "Untitled" 1968, very rare
- Photographic works by Jeff Cowen
- Works by Sigmar Polke and Per Kirkeby

David Zwirner (New York, London)

- Works by Thomas Ruff
- Yayoi Kusama, new work of the 94-year old, € 350,000
- Canvas by Oscar Murillo

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