

ART COLOGNE press kit for the opening press conference 07.11.2024 Cologne



ART COLOGNE
07.11. - 10.11.2024
www.artcologne.com

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Opening Press Conference

ART COLOGNE 2024
07.11.2024, 11:00 a.m.
Entrance South



ART COLOGNE
07.11. - 10.11.2024
www.artcologne.com

Keynote speakers

Daniel Hug

Koelnmesse GmbH / Director and Art Director ART COLOGNE

Anke Schmidt

Bundesverband deutsche Galerien und Kunsthändler e.V. (BVDG) /
Second Chairwoman

Host

Karen Schmithüsen
Koelnmesse / Public und Media Relations Manager

Stand: 05.11.2024
Kürzel: sen

Statement, Daniel Hug, art director, opening press conference

ART COLOGNE 2024
7th november, 11 am, Entrance South



ART COLOGNE
07.11. - 10.11.2024
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Dear Ladies and Gentlemen,

I warmly welcome you to the 57th ART COLOGNE. This year, there are around 170 galleries from 24 countries that will present a broad, international offering of art to us here in Cologne in the coming days. These figures show how lively and diverse the art scene still remains. It is always a special moment to experience the variety and creativity of the international art world at ART COLOGNE.

And ART COLOGNE is also in motion. We redesigned Hall 11.2 two years ago. It was our goal to provide young galleries more space and a more prominent platform. Today, two years later, we see that this decision has paid off: the demand for young galleries has increased enormously, and the interest in their art is greater than ever. We have therefore once again expanded the **NEUMARKT** section this year. From 20 to 26 galleries - from three to four plazas, which can be found in the upper corners of the hall. They are immediately recognisable to everyone with their white carpets.

Exciting and important newcomers will surely be there this year:

- **Alex Flick**, who is here with his gallery **Gathering** from London and is presenting an exciting programme of contemporary art,
- as well as the **Super Super Markt** gallery from Berlin, which was first founded in May of 2023.
- **Lucas Hirsch** from Düsseldorf and
- **Lehmann + Silva** from Porto will also be there.
- As will **Will Aballe Art Projects** from Canada,
- Galerie **Molitor** from Berlin
- **Silke Lindner** from New York
- and **F2** from Madrid.

When we are talking about young galleries, we also don't want to and may not leave unmentioned the young artists who are part of the **NEW POSITIONS** section.

Together with the **Bundesverband Deutscher Galerien und Kunsthändler** (German Association of Galleries and Art Dealers), ART COLOGNE has always been especially dedicated to supporting newcomers and their projects with the **sponsor booths** and providing them with such a prominent platform for their art.

Anke Schmidt, the second chairwoman of the BVDG, will surely discuss these talents later in more detail. Of course, we are once again pleased to this year welcome many **global players** and **important galleries** to ART COLOGNE.

Including

- **Sprüth Magers**; the largest gallery under female management, by the way
- **Karsten Greve**
- **Gisela Capitain**
- **Thaddaeus Ropac**
- and **Galerie Buchholz**.

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As well as

- **EIGEN + ART**
- **Nagel Draxler**
- **BASTIAN**
- **Wienerroither & Kohlbacher**
- and **Ludorff**.

To name but a few of the top galleries here.

Worthy of note here is that many of these galleries have their roots in Cologne and in the Rhineland. They are firmly anchored in the region, but have international charisma that extends well beyond Europe to the USA.

Once again mixed in with these great names this year is the **COLLABORATIONS** section with a total of 25 stands distributed throughout ART COLOGNE.

- An exciting combination here, for example, is **Max Mayer and Deborah Schamoni**, who will show, among others, works by Tobias Hohn, Stanton Taylor and Elizabeth Ravn. Their stand is located at almost exactly the same place where Max Mayer's father, Hans Mayer, used to have his stand.
- **Corbett vs. Dempsey** from Chicago, in cooperation with **Jubg** from Cologne, will show new works of the well-known jazz musician Roscoe Mitchell, together with works by Hedwig Eberle and Matthias Schaufler.
- Another highlight is **Max Goelitz** from Munich and Berlin, who is presenting the artist trio Troika.
- The galleries **Cosar** and **Gerhard Hoffland** are joining forces to show a solo presentation of the representational painter Philipp Krämer.

Also distributed through the art fair: the **ART + OBJECT** area. You will notice that the boundaries in this section blur in many respects. And this means that not only the boundaries between visual, functional and ritual art are set in motion here, but also the individual areas of the trade fair.

ART + OBJECT bursts the boundaries of the sections, adds itself to the mix in-between and can once again be found where you probably don't expect it. This section has thus developed further in a tangible way since its introduction. Marked in orange, the total of nine participating galleries and dealers are easy to recognise.

Here you should be sure to stop by

- **Bartha_contemporary** and **Joost van den Bergh** from London, who will exhibit a combination of contemporary art and Indian textile art.
- A visit to **THK** from Cape Town, which will present textile sculptures from Dutch wax fabric of the South African artist Samuel Nnorom, also pays.
- The gallery **DERDA BERLIN** has graphic design by Bauhaus artists with it, and
- **Smith Davidson** is showing aboriginal art from Australia.

New perspectives are also opened up by the **installation of the artist HGEsch** here in the hall of Entrance South, which you have surely already seen. His 360-degree panorama view of Pompeii should remind us that we can learn from the past, at the same time presenting us with a completely new art experience. Have a look at it directly right away.

Another highlight is the **sound performance "LSD: Ein Trip, ein Ritus des Übergangs und der Transformation"** (LSD: A trip, a rite of transition and of transformation) by Laura Sundermann and Krzysztof Honowski after a text by Kerim Seiler. The **sound performance** will be presented at ART COLOGNE and be broadcast live and worldwide by 674FM Radio. Here, sounds, ambient and industrial music combine to form a unique listening experience - an exciting and at the same time relaxing break in the hustle and bustle of the art fair. It can be found in the VIP lounge.

More highlights of our extensive programme of special events and talks surely include

- the "Transitions" collection presentation of the **LBBW**
- and the special event "The path to art. The Hamburg auction house Hauswedell & Nolte" of the **ZADIK**.

I would also like to draw your attention to the auction "Behind the Scenes. Meet the Art World", at which special cultural experiences that cannot otherwise be purchased can be bid for on behalf of ZADIK e.V. on Saturday at 2:00 p.m.

The **ART COLOGNE Prize** will then be presented in the City Hall of Cologne tomorrow. The collector couple **Karen and Christian Boros** are being honoured this year. They have made a name for themselves through their impressive work as museum founders, exhibition organisers and book publishers.

They have been making parts of their impressive art collection accessible to a broad public in a former bunker in Berlin since 2008. In this way they contribute significantly to the mediation of contemporary visual art.

And now I will hand over to Anke Schmidt.

Thank you for your attention. I wish you a lot of fun at ART COLOGNE.

Stand: 05.11.2024

Kürzel: sen

No. 4 / September 2024, Cologne
#artcologne

ART COLOGNE 2024: Interview with Daniel Hug, Artistic Director of ART COLOGNE

The 57th ART COLOGNE (7 to 10 November) opens in a few weeks. Director and artistic director Daniel Hug provides a first overview of the offering in the interview.

What are the highlights of the current edition of ART COLOGNE?

Let's start with Modern and Postwar Art. Here we have two galleries returning after two years, Thomas Derda, a gallery from Berlin with a focus on Modern Art between the wars. Derda is bringing a small set of rare prints by Kandinsky with it to the art fair, although editions, these have become very hard to find. Also Galerie Valentien from Stuttgart is returning after a few years, bringing works by known names such as Ernst Barlach, Max Ernst, Oskar Schlemmer, Alexander Archipenko, Rudolf Belling and Aristide Mallol.

Another important gallery in the Modern Art segment is Wienerroither & Kohlbacher from Vienna. They are bringing works by Egon Schiele, Gustav Klimt and Ernst Ludwig Kirchner with them. Additionally they also started to deal with contemporary artists like Franz West, Arnulf Rainer and Ross Bleckner. Lahumière from Paris is very dear to me. Anne Lahumiere is no longer with us, but her daughter Diane has been continuing the gallery since Anne's passing with the same passion. They are bringing Jean Gorin, Auguste Herbin and Jean Dewasne, three important French representatives and pioneers of Modern Art and the Postwar era. Galerie Utermann is presenting works by Max Beckmann, Emil Nolde, Wassily Kandinsky and Fritz Winter.

Thole Rotermund will come to ART COLOGNE with important works on paper. Including by August Macke, Lyonel Feininger, Max Liebermann, Franz Marc and Alexej Jawlensky. One gallery I especially appreciate is Kunsthandel Hagemeier from Frankfurt. They always bring works by Josef Scharl 1896 - 1954, who is a very interesting figure. He dropped out of the academy, was largely self-taught, was a part of the New Seccessionist, emigrated to the USA in 1938 due to the political situation in Germany, was included in the Entartete Kunst exhibition, became close friends with Albert Einstein, he should be more famous. Malte Uekermann from Berlin is bringing important artists of the 1970s: Rupecht Geiger, Günther Uecker and Hermann Nitsch. Sina Stockebrand also will present works by Post-war artists Dadamaino, Vera Molnar and Kuno Gonschior.

And in contemporary art?

Dorothea van der Koelen from Mainz is returning to ART COLOGNE after almost a decade. She is one of Daniel Buren's longest galleries, and will of course bring works by Buren to the fair. Filomena Soares from Lisbon is also present this year, as is Neon Parc from Melbourne. Many galleries opt to do Art Cologne only every few years.



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Something I welcome, because it means more variety, and one doesn't always encounter the same exhibitors. Jari Lager will also participate this year again after several years, with galleries in Cologne, Seoul, and active in London, he started VTO an Artist-run space in London back in 1988. Lager will present traditional Korean moon vases by Minsoo Kang and abstract painting by Joon Baek Kim at his stand - this is a real highlight for me. Also exciting is the Galerie P420 from Bologna. It is showing its four German artists covering four different generations: Helene Appel, Irma Blank, Monika Stricker and Joachim Schmied. The oldest is Irma Blank, born in 1934 in Celle, who died in 2023 in Milan. The youngest is Monika Stricker, born in 1978, who lives and works in Brussels. That is sure to be very interesting. Kai Middendorf from Frankfurt and Sevil Dolmaci from Istanbul and Dubai are once again sharing a large stand and presenting works of the well-known American artist Ross Bleckner as well as works by Ekrem Yalcindag, one of the most well-known Turkish artists. I am extremely happy that both galleries are coming again. The fair last year was apparently a success.

Which major international galleries will be there this year?

Especially noteworthy here is Sprüth Magers, which has locations in London, Berlin and Los Angeles and offices in Cologne and New York. It is the largest gallery headed by women world wide. Perhaps this is the reason why they aren't mentioned as often as Hauser & Wirth or Pace Gallery, for example. Michael Werner will be with us again, along with works by Markus Lüpertz, Per Kirkeby and A.R. Penck. Karsten Greve is of course participating again, Greve who is the genesis of today's Mega Galleries. Also coming is Daniel Buchholz, who with galleries in Berlin; Cologne and New York is one of the most important destinations for contemporary art, with artists like Wolfgang Tilmans and Isa Genzken, represents artists who are also in David Zwirner's programme.

Galleries from Turkey are strongly represented this time. How do you explain the interest of Turkish galleries in ART COLOGNE?

I think this is in part due to Zilberman, which operates galleries in Berlin and Istanbul. Sales at ART COLOGNE have been quite good for him, and that influences the colleagues. One must exhibit at least two or three times at a fair before one has established contacts and sales begin to flow. In this respect, art fairs are always quite risky. There are always some galleries who don't sell much, others who cover their costs, and others who sell really well. We recently had more collectors from Turkey here, partly also due to Sevil Dolmaci and Anna Laudel, both which have good networks.

The NEUMARKT sector, in which galleries that are no more than 13 years old present themselves, was expanded from 20 to 26 galleries. Was there so much interest on the part of young galleries?

Many applied, and it was difficult to make a selection. Actually we wanted to include thirty galleries, but then agreed on 26. We couldn't include any more than that because the halls were full.

How are they placed?

We have added a fourth plaza in the corner of the hall, where the six new NEUMARKT galleries will present themselves. The plazas where the NEUMARKT Galleries are

located all have white Carpeting, which makes them easy to recognize. This year we have also distributed the galleries from the sector COLLABORATIONS throughout the fair, mixed amongst the established galleries.

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Can you name a few newcomers and tell us something about their programme?

Worthy of mentioning is Alex Flick, son of the collector Mick Flick, with the Gathering gallery from London. He has a very interesting programme of young contemporary art. The gallery has existed for two years now.

Then there is Super Super Markt from Berlin. This is the gallery of Julius Jacobi, the son of Georg Jacobi, the Cologne collector. The gallery has existed since May 2023, and I visited them at the Gallery Weekend Berlin. They opened with Ian Waelder, a very interesting Artist. Lucas Hirsch is also exhibiting for the first time at ART COLOGNE. This is a young and quite important gallery from Düsseldorf.

LC Queisser from Tbilisi, Georgia will be coming. I also really like Lehmann + Silva from Porto. The Galerie Molitor from Berlin will also be with us. Silke Lindner is a young German who opened a gallery in New York a few years ago. She is bringing Ang Qui Zang with her, a young Canadian artist who has an exhibition at the Neuer Essener Kunstverein at the end of this year.

How do things look for COLLABORATIONS? What concepts are there, what interactions?

There is no age limit for COLLABORATIONS, neither for the galleries themselves nor for the artists who will be exhibited. We also therefore have exhibitors from the COLLABORATIONS section in the lower hall with the modern and postwar art. There are young and established galleries carrying out projects together. The 25 stands are now spread out everywhere, which makes it more interesting. Max Mayer was long in the NEUMARKT section. This time he is participating in COLLABORATIONS and has a stand with Deborah Schamoni, almost at the same place where his father Hans Mayer used to be when he was still alive. He is showing Tobias Hohn, Stanton Taylor and Elizabeth Ravn. That is an absolute highlight. Another highlight for me is Corbett vs. Dempsey from Chicago, which will present a stand together with Jubg from Cologne and juxtapose new painting works by well-known jazz musician Roscoe Mitchell, from the band “Art Ensemble of Chicago”, one of the most popular groups of the jazz avant garde. Mitchell’s work will be presented together with works by the German artists Hedwig Eberle and Matthias Schaufler.

Max Goelitz from Munich and Berlin is presenting an exhibition of Troika, a German French artist trio based in London, which will have a parallel solo show at the Langen Foundation in Neuss. Another highlight is provided by the galleries Cosar from Düsseldorf and Gerhard Hoffland, Amsterdam, who will be jointly showing a solo presentation of Philipp Krämer, a representational painter.

Will there be synergy effects between the right and left banks of the Rhine due to the exhibitions in the Cologne museums, in the Kölnischer Kunstverein and in the galleries?

Unfortunately we don't really have this in Cologne. Museums in any big city generally tend to open exhibitions at the same time an art fair is taking place. You can then feel the fair everywhere in the city. Notable museum exhibitions attract more people interested in art and more collectors will come to the city. For some reason we simply lack this kind of energy in Cologne.

The world is in crisis mode, even more so than in the past year. Will that have an impact on sales?

There have always been crises. There are also market corrections that happen in all markets, whether financial, Housing, etc. Corrections are also sometimes good in the sense that prices fall. I have long emphasised that the German art market is very special and resilient. The collectors and the institutions are not that much influenced by art consultants or trends. The global art market, the big globalized fairs, where one always sees the same mega-galleries, is much more impacted by onslaught of speculation. The German art market is definitively more independent. The Armory Show in New York is around 70 to 80% American galleries, Frieze London is in essence a British fair. At Art Basel Basel, the largest block is made up of Americans, the second largest is German, and the rest is international. So, all art fairs function somehow on a regional level, including more recently with regard to visitors. Eighty percent of our visitors come from the region. Only a few hundred come from overseas and from other European countries. This is the case at any fair, meaning that ART COLOGNE is also more of a German art fair. And ART COLOGNE has a very long tradition - there are in the meantime grandchildren whose grandparents were at the fair as children. There are many collectors in the small regions in North Rhine-Westphalia and throughout Germany that come to ART COLOGNE once a year and purchase a work of art. I am convinced that this market will remain. That just keeps on going.

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No. 11 / November 2024, Cologne
#artcologne

These are the highlights of the Talks programme of ART COLOGNE 2024

Well-known guests like Maria Alekhina von Pussy Riot, Karen and Christian Boros, Hans-Georg Esch, Tobias Rehberger, Reinhard Ernst, Andra Lauffs-Wegner, Arno Morenz, Diedrich Diederichsen, Meron Mendel or Forensic Architecture in a dialogue about collector culture, art and societal themes.

Only a few days until ART COLOGNE opens its doors for the 57th time. From Friday, 8 to Sunday, 10 November, a total of 15 different talks with well-known experts in the ART COLOGNE TALKS LOUNGE (Hall 11.1, D 011) invite to inspiring discussions and encounters.

Select highlights on Friday, 8 November 2024

At 12:00 p.m., host Kathrin Luz welcomes, among others, Maria Alekhina from Pussy Riot, currently highly praised for the exhibition "Velvet Revolution" in the Munich Haus der Kunst, which she co-curated. Maria Aljochina is coming on behalf of Artists at Risk, a globally active organisation founded in 2013 to support persecuted artists. Its mission lies both in preserving artistic freedom and in assuring human rights. She will report on her experiences.

In the afternoon at 4:00 p.m., this year's ART COLOGNE Prize winners Karen und Christian Boros are coming to the talk "Collecting as uncompromising contemporaneity".

Following this, the artist Hans-Georg Esch (HGEsch) will talk at 5:00 p.m. with host Ranga Yogeshwar and art historian Raimund Stecker and Alfred Schäfer from the Romano-Germanic Museum in Cologne about his current photo-documentation project "Pompeii", which can be seen during the art fair in Entrance Hall South.

Select highlights on Saturday, 9 November 2024

Saturday starts with an artist talk. At 12:00 p.m., host Silke Hohmann from monopol speaks with Tobias Rehberger about his works in the "Transitions" exhibition of the LBBW.

Shortly following this, at 2:00 p.m., things then continue in an exciting way with the auctioning of special cultural experiences on behalf of ZADIK e. V.. Host will be Prof. Nadine Oberste-Hetbleck, Director of ZADIK (Central Archive of the International Art Trade).

Select highlights on Sunday, 10 November 2024

On the last day of ART COLOGNE, host Kathrin Luz will welcome her guests Reinhard



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Ernst (Reinhard Ernst Collection, Wiesbaden), Andra Lauffs-Wegner (KAT_A Collection, Bad Honnef) and Arno Morenz (EAM Collection, Berlin) to discuss "The collector as patron. What does sustainable, forward-looking art acquisition look like today?"

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ART COLOGNE presents a broad international offering of international art for the 57th time in a few days. From 7 to 10 November, the art fair will show art from around 170 selected galleries and dealers.

You can view the entire Talks programme of ART COLOGNE 2024 [here](#).

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No. 2 / August 2024, Cologne
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Christian and Karen Boros - ART COLOGNE prizewinners 2024

Koelnmesse and the Bundesverband Deutscher Galerien und Kunsthändler (German association of galleries and art dealers) announce Christian und Karen Boros as this year's ART COLOGNE prizewinners.

The couple has rendered outstanding services in the mediation of contemporary visual arts and is being honoured with the prize for its achievements as museum founders, exhibition organisers and book publishers. Christian and Karen Boros have been making parts of their art collection accessible to the public through exhibitions in a former bunker in Berlin since 2008.

Christian and Karen Boros

"Collecting begins when the house is full and one nonetheless continues." This point in time came when Christian and Karen Boros acquired a ventilator from Olafur Eliasson, which floated through the dome of the Postfuhramt on the occasion of the Berlin Biennale. They opened their bunker ten years later with this object. The couple has retained this preference for articulated sculptures to the present day. In 2020, a buoy by Julius von Bismarck swung from the ceiling through the Berghain hall and provided the start for the unique exhibition organised by the Boros Foundation during the pandemic.

Christian Boros was already interested in fine arts as a schoolboy and preferably visited galleries in Cologne in the 1980s. He acquired his first work at the UNFAIR, a special fair of ART COLOGNE. It was a work by Damien Hirst. This was followed by a photograph by Wolfgang Tillmans for 300 Deutschmarks, entitled Lutz und Alex in den Bäumen (Lutz and Alex sitting in the trees), which is today considered one of the artist's key works.

Christian Boros had already founded his own agency in 1990 before completing his studies in Wuppertal with Bazon Brock, the original Action Teacher and inventor of art education. The start, with campaigns for the culture scene, for example, for the music broadcaster Viva, was so successful that film and music festivals, opera houses, museums, galleries and foundations remain key customers to the present day.

Profession and passion are also united in Karen Boros. She changed from a course of studies in psychology in Australia to art history and began to work for galleries in the Rhineland in the 1990s. It was thus an obvious step to one day meet Christian Boros at the Liste newcomer art fair in Basel and offer to sell him a work by Tobias



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Rehberger at the stand of the gallery she was working for there. "My wife radicalised me. She was the accelerant of a passion", says Christian about Karen Boros, together with whom he has since compiled a grandiose collection of international contemporary art.

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Bunker Berlin

Stimulated by the (un) places where the Berlin subculture was unfolding in the 1990s, where exhibitions took place, artists had their studios and something was always going on, Christian and Karen Boros began searching for a home for their collection at around the turn of the millennium. The decision in favour the bunker in the Reinhardstraße in Berlin was made in 2003. There was no alternative. The challenge of creating exhibition spaces with varying heights and depths, sometimes for large art objects, in a solid, reinforced concrete structure consisting of 120 uniform units, was immense.

The bunker is not just any building. It was constructed in 1941 by forced labourers as a refuge for residents from the area around the Friedrichstraße. With a roof slab three metres and outer walls nearly two metres thick, the bunker provided protection from the rain of bombs for up to 4,000 people and remained undestroyed. After 1945, the structure was used as a prison, then during the GDR era as storage for tropical fruit from Cuba ("banana bunker"). Following German reunification, it became the hotspot for unregulated techno and fetish parties and was known as the hardest club in the world. It was closed in the mid-1990s.

"Interest in a work of art is preceded by a borderline experience, a strangeness that should not be rejected." This maxim of Christian and Karen Boros is echoed in the form of the bunker. It is the legacy of a monstrous war initiated by National Socialism. This is not whitewashed by its transformation: the exterior damage caused by grenades has been preserved, as is the rough appearance of the interior. The perception of the architecture and the art objects exhibited within it is ambivalent: irritation alternates with fascination, trepidation with curiosity, attraction with repulsion.

Since its opening in 2008, exhibitions from collection holdings of more than 1,000 artworks by 183 international artists have been taking place with a quarterly rhythm in a total area of 3,000 m². In the context of more than 50,000 guided tours with the around 40 employees of the Boros Foundation also founded in 2008, 780,000 guests have to date been able to experience parts of the Boros Collection. These figures too speak in favour of a concept from which cultural life in Berlin as a whole profits - and which also harmonises well with monument protection regulations.

Boros Collection #4

27 artists with a total of 114 works are currently being shown in the fourth exhibition. The exhibits can be traced back to acquisitions since the 2000s; what they have in common is an examination of the human body. Few newer, but instead more classic media - painting, drawings, sculptures and installations from various, also everyday materials - can be seen. The Orthesen (Ortheses) of Berenice Olmedo evoke the image of impaired children; a tractor shovel lying on its own by Cyprien Gaillard transforms into a kind of larynx when looked at; the medial self-reference

of our times is expressed grotesquely in the obscenely fitted out dolls of Anna Uddenberg.

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"The materials used and the objects formed from them seem like objects that have been rinsed out of their original coordinate system and find themselves in a spin cycle." The objects have no desire to please, but perception intensifies in this place. One is irritated by the online game characters cast in bronze by Bunny Rogers. One puzzles over a brown heap that turns out to be the extract of tons of boiled down Coca Cola - with which the Chinese artist He Xiangyu has found his form of consumption critique. One encounters several of the positions here for the first time. Karen Boros on this: "We have many artists in the collection who hardly anyone talks about - but they are important for us." Victor Man, with his puzzling portraits, on the other hand recently had an exhibition in the Städel Museum in Frankfurt.

STUDIO BERLIN

During the pandemic, Christian and Karen Boros provided proof that they could realise good ideas not only for difficult spaces, but also in difficult times. When the Berlin club scene was suffering under the lockdown, they presented a breathtaking exhibition in the legendary Berghain techno club under the title STUDIO BERLIN as of September 2020. Yael Bartana, Tacita Dean, Alicja Kwade, Rirkrit Tiravanija, Anne Imhof, Isa Genzken, Klara Lidén, Wolfgang Tillmans and many others were invited to show their works across media originating during the corona period on the gigantic dance floor, in the corridors, bars and countless smaller rooms. One tour for small groups booked online followed another, and, in addition to the decreed protective measures, the prohibition against photography usual in the Berghain also prevailed.

During a time of massive restrictions on communication, the exhibition curated by Karen Boros once again provided one hundred artists living in Berlin with an audience - and this audience with a premium cultural event. A joy for all those who missed the Berghain and for those who hadn't dared enter it to date. The catalogue for STUDIO BERLIN, which documents the exhibition project in a state of emergency, has long since sold out. It appeared, like all catalogues revolving around the Boros Collection, with the DISTANZ publishing house.

DISTANZ Verlag

The wish to allow as many interested parties as possible to participate in art in general, led to the founding of the DISTANZ Verlag in 2010. In addition to publications on fine arts, architecture and design, exhibition catalogues are also published in cooperation with museums. Writing on art and cultural theory also appear in the DISTANZ series Fundus and Kontext.

The publishing house and the Berlin office of the Boros agency are located on the Landwehrkanal in a former waste water pump station from the 19th century. Here too, the present and the past collide. Eyecatchers in the elongated boiler hall, now a conference room, are a completely preserved cast-iron steam engine, a light object by Olafur Eliasson hanging from the ceiling and a several metres high sculpture of Hercules - a relic of the former lapidarium. This because the building was used for several decades for the storage of old Berlin monuments. Attached

behind the pump station is a minimalist extension for offices. The ensemble thus provides an example of a perfectly successful aesthetic linking of usage in keeping with the times and the preservation of a historical structure.

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The ART COLOGNE Prize

The ART COLOGNE Prize for art communication is endowed with 10,000 Euro and is presented annually by Koelnmesse and the German association of galleries and art dealers (BVDG). The prize will be awarded on Friday, 8 November 2024 at 10:00 a.m. in the historic city hall of Cologne.

Previous winners of the ART COLOGNE Prize (selection): Arnold Bode (1975), Ileana Sonnabend (1988), Harald Szeemann (1989), Annely Juda (1993), Rudolf Springer (1995), Otto van de Loo (1999), Frieder Burda (2002), Nicholas Serota (2004), Harald Falckenberg (2009), Michael Werner (2011), Fred Jahn (2013), Rosemarie Schwarzwälder (2014), Günter Herzog (2017), Christian Kaspar Schwarm (2019), Monika Sprüth (2022) and Walther König (2023).

Christian and Karen Boros will be present on Friday, 8 November 2024 at 4:00 p.m. for a public talk in the context of the ARTtalks at ART COLOGNE.

DISTANZ VERLAG will be represented at ART COLOGNE with a book stand.

ART COLOGNE opens on Thursday, 7 November 2024 with the preview for invited guests. This is followed by the public days from 8 to 10 November 2024.

RECOMMENDATIONS (from these, also the quotes from above)

Worth reading

The catalogues for the previous exhibitions in the Boros Bunker were published by DISTANZ Verlag. The most recent appeared in 2022: Boros Collection / Bunker Berlin. Texts by Timo Feldhaus and Raoul Zöllner, ed. Boros Collection.

Worth listening to

Podcast - Was mit Kunst. Interview with Christian and Karen Boros, Januar 2021

Worth seeing

Agentur Boros - ein unvergleichliches Büro. The clip provides insights into the redesigned Berlin pump station, in which DISTANZ Verlag and the Boros agency are located.

Boros Collection

Viewing of the Boros Collection is possible in the context of tours from Thursday to Sunday; tickets must be booked in a timely fashion in advance. Further Information here.

Bunker, Reinhardtstraße 20
10117 Berlin-Mitte

STUDIO BERLIN

The list of artists for the legendary exhibition of the Boros Foundation in the Berghain can be found [here](#).

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Text: Birgit Maria Sturm, BVDG

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No. 5 / September 2024, Cologne
#artcologne

ART + OBJECT at ART COLOGNE 2024

From Asian Indian, geometric, abstract textile art of the 15th century through contemporary textile sculptures from Africa to minimalist, historical ceramics - Nine galleries and dealers will present a curated crossover in the further-developed ART + OBJECT section at ART COLOGNE from 7 to 10 November 2024.

When ART COLOGNE takes place in November for the 57th time, Cologne will once again transform into the most important meeting point for galleries, art institutions and collectors from Germany and the world. Nine international galleries and dealers will build bridges between tradition and culture in the ART + OBJECT section this year.

"With the ART + OBJECT section, we show that the boundaries between fine art, functional art and ritual art have been increasingly set in motion and are opening up entirely new perspectives. Bartha_contemporary and Joost van den Bergh from London will present a combination of contemporary art and Indian textile art with us", says Daniel Hug, Director and Artistic Director of ART COLOGNE. Hug also emphasises the THK gallery from Cape Town, which will be presenting textile sculptures made of Dutch wax fabric by Nigerian artist Samuel Nnorom, or derdaberlin gallery, which is bringing graphic design by Bauhaus artists to Cologne, or Smith Davidson with Aboriginal art from Australia.

The ART + OBJECT sector has developed noticeably since its introduction and is slowly reaching maturity, says Hug: 'This is reflected, among other things, in the fact that ART + OBJECT is connecting galleries found in other sectors of the fair this year and is producing more and more interesting projects that are linked to one another. We are also pleased that not just five, but nine galleries are taking part this year.'

The international list of participants:

- 10 A.M. ART (Milan)
- Bartha_contemporary and Joost van den Bergh (London)
- derdaberlin (Berlin)
- Dierking (Zurich)
- Galerie VIVID (Rotterdam)
- Kaune Contemporary Gallery (Cologne)
- sgr a (Cologne)
- Smith Davidson (Amsterdam)
- THK Gallery (Cape Town/Cologne)

Note for editorial offices:



ART COLOGNE
07.11. - 10.11.2024
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No. 9 / October 2024, Cologne
#artcologne

Two exceptional special events at ART COLOGNE 2024

The immersive panorama installation "Pompeii" by HGEsch and the experimental audio book adaption "LSD" by Kerim Seiler, interpreted by Laura Sundermann and Krzysztof Honowski enrich the programme of this year's ART COLOGNE.

"Pompeii" - history as a foundation for the present

What was buried by ash fall after Vesuvius erupted almost 2,000 years ago is long since being excavated. One of the most important witnesses of our Western cultural history is being exposed there - the Roman city of Pompeii that was founded around 2,500 years ago.

In the scope of ART COLOGNE 2024, the artist HGEsch is presenting his installation entitled "Pompeii" at Entrance South of Koelnmesse.

HGEsch is using this unique panorama view of this intact, over two century-old city that was built following an intelligent and extremely liveable concept to show how necessary it is in the here and now to continue learning from the past. With this impressive, three-dimensional installation he conveys to us the visualisation of the well-known central statement "The future needs a heritage".

HGEsch is presenting this panorama in a "rotunda" he developed especially for the purpose. He is placing the person in the middle of the picture and thus symbolically in the centre of the range of sight.

'Sundermann Honowski drop Kerim Seilers LSD on 674FM' - An experimental sound performance

The experimental audio book adaption "LSD" is a further fascinating special event, which was developed by the artists Laura Sundermann and Krzysztof Honowski on the basis of a text by Kerim Seiler. In cooperation with the Cologne-based Internet radio channel, 674FM, the live performance of Sundermann and Honowski will be broadcast worldwide at ART COLOGNE (VIP Lounge, Hall 11.1, D16).

"LSD" is a trip, a week-long dérive of transformation and listening. To make this transformation explicit, Seiler asked the artists Laura Sundermann and Krzysztof Honowski to reinterpret the original text. "LSD" reflects Seiler's journey to South Africa in the year 2010 and his dispute with himself and his position within the postcolonial present. The adaption of the diary combines original passage of text with ambient and industrial music, which leads to a unique sound experience.

The 57th edition of ART COLOGNE is being staged from 7 to 10 November 2024 in Cologne and presents a broad international offering of art from around 170 galleries and dealers from 24 countries. The trade fair is rounded off by a multi-faceted and top-class event programme.



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No. 10 / November 2024, Cologne
#artcologne

ART COLOGNE 2024 shows 15 NEW POSITIONS

Jagoda Bednarsky, Enya Burger, Jakub Choma, Alyce Ford, Josephine Jannack, Tomas Kleiner, Fabian Knecht, Eden Naël Liedtke, Jens Pecho, Barbara Proschak, Aelita le Quément, Elliott Jamal Robbins, Madeleine Roger-Lacan, Lukas Städler, Prateek Vijan

About the artists

Jagoda Bednarsky

For the artist Jagoda Bednarsky, born in 1988 and presented by the Galerie Van Horn from Düsseldorf, the breasts embedded in hilly landscapes are quite simply the symbol of the origination, of the source of life. Greek mythology interpreted the galaxy, our 'Milky Way', visible in the nocturnal firmament, as a divine flow of milk from the breast of Hera, the wife of Zeus. Breasts providing milk are intimately linked with the act of giving birth and can also be seen as a symbol for the origin of inspiration and artistic creation. They appear as something absolutely desirable, as a mystic Fata Morgana, as something distantly unreachable, which one desires from a distance. The artist refers to her paintings as transcendent refuges. This somnambulist and dissolving is also reflected in the brushwork.

Enya Burger

Philipp von Rosen Galerie from Cologne presents the artist Enya Burger, born in 1996, who studied at the Kunstakademie Düsseldorf as a master pupil with Marcel Odenbach. Enya Burger's interdisciplinary practice encompasses video, immersive sculptures and installations, which deconstruct societal norms and power structures, at the same time establishing the concept of the "female gaze". Influenced by the natural sciences and theoretical discourses, her work critically examines societal themes and the global ideology of progress, whereby she connects analogue and digital realities with one another. Starting from her experiences as a queer woman, Burger examines gender and technology, especially with a view to digital inclusion and discriminatory practices within our digitalised everyday life and our use of media.

Jakub Choma

ZAHORIAN & VAN ESPEN from Bratislava present the artist Jakub Choma, born in 1995, who studied at the Academy of Arts, Architecture and Design in Prague. In his artistic work, he uses various media such as painting, assemblage, sculpture, sound and video, combines these, in the process creating complex installations taking human, physical existence within present digital infrastructures as their theme. These rampant, expansive and unbounded installations are distinguished by an unmistakable aesthetic - they appear to emerge from a thinking and seeing acting in the digital realm, but are at the same time physically present and tangible. Choma



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challenges the viewer to question the boundaries of the natural and the artificial, the individual media and our own body.

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Alyce Ford

The artist Alyce Ford, born in Frankfurt am Main in 1994, represented by fiebach, minninger, creates sculptural artworks, for which she primarily uses cardboard instead of traditional materials like wood, stone or metal. The everyday material cardboard provides the foundation for her objects, which are precisely constructed through layering, folding and interweaving. The result is imaginary, architectural structures, carton buildings, which, like labyrinths, only grant limited insights through small openings into the concealed, into the interior of the objects. In several works, fountains are hidden in the interior, or mirrors have been installed, which create a mysterious atmosphere and challenge the imagination of the viewer.

Josephine Jannack

The artist Josephine Jannack, born in 1986 and represented by KLEINDIENST, describes her artistic work as a step-by-step process driven by curiosity, while she works with paper, foil, canvas and various colorants. She begins with blind drawing in order to liberate herself from the canonising gaze of classic painting and drawing: the practiced hand moves intuitively while scanning the environment and producing unpredictable drawing elements that provide a starting point for the discovery of new forms and compositions. Her creative image process is an inner reflection and discovery of that which lies behind the figurative, visual and realistic world. In addition to paintings, 3D objects also originate from the drawings. These objects are transported back into the graphic world - a never-ending design process out of line into area, into space and viceversa commences.

Tomas Kleiner

Petra Rinck Galerie presents the artist Tomas Kleiner: with "SPRUNG IN DIE LEERE" (leap into the emptiness), the artist, together with a weeping fig, sounds out the field of tension between the existential "escape scenario" extending to the poetic pas-de-deux. Prepared meticulously, secured and recorded with a special high-speed camera, videographic moments of the lightness of human and vegetable bodies emerge, which alternate between the modes of ascending, flying and falling.

Fabian Knecht

Fabian Knecht with alexander levy from Berlin is a highly political artist. Born in Magdeburg in 1980, he was a master pupil of Olafur Eliasson at the Berlin University of the Arts (UdK) for several years and worked at its Institut für Raumexperimente (Institute for Spatial Experiments). Fabian Knecht transports museum spaces into the landscape by enclosing whole areas with white walls - an ambiguous commentary on our dealings with nature. And: he often travels to Ukraine - not only since the Russian invasion. His experiences with the destruction there flow directly into his installations, which he refers to as humanitarian sculptures.

Eden Naël Liedtke

The young artist Eden Naël Liedtke, who is being presented by Thomas Rehbein Galerie, accompanies his transition process drawing, in the form of a journal-like occupation with beautiful and also horrible experiences, observations of his

environment and of his inner life. They document his cognitive process and pose questions about one's own, both internally and externally changing identity. They thus go beyond individual reflection of one's own ego and address essential themes of being human: the development of a human being from the child to the adult individual. Serious themes are always stylistically coupled with the grace of childhood memories or childlike unselfconsciousness. The bittersweet ambivalence flows through Liedtke's work and opens up a touching space of compassion, understanding and intimacy. The presentation for the sponsor booth bears the title "Alles wird gut, kleine Hexe" (All will be well, little witch). This is accompanied by a catalogue of the same name containing the series of drawings with an introduction by Elisa Mosch.

Jens Pecho

EBENSPERGER from Berlin presents "Things That Are Over" by Jens Pecho. With a broad spectrum of media, extending from sound, text and photography to light art, the artist contends with concepts, world views and personal memories of beloved people that are linked with one another by an aspect: their time has passed.

Barbara Proschak

Collecting and archiving provide the fundamental method of the artistic activity of Barbara Proschak with Galerie Jochen Hempel, Leipzig. In the process, she explores at the boundaries of the medium of photography with her arrangements and surveys nature, society, the human body and the related viewing and interpretation habits from various perspectives. Her pleasure in exploring and experimenting is evident in her serial works. She repeats, varies, orders and reorders and playfully pursues the concept of comparative seeing. The placing into a relationship of one's own body with the direct environment, with the objects to be examined represents an elementary aspect in Barbara Proschak's artistic practice.

Aelita le Quémant

Jahn und Jahn present Aelita le Quémant, the youngest of the sponsored artists. She was born in 1999 in France and completed her training at the Academy of Fine Arts, Munich with Markus Oehlen and Toulou Hassani in the spring of this year. She is part of Queer:raum, a collective of more than 30 Munich-based creatives, and works together with Veronica Burnuthian as the duo "Panty Paradise". The painter works with oil and acrylic paint and collage techniques and uses watercolours and gouache for her small-format works on paper. Her vividly coloured, predominantly figurative works reflect both private situations as well as current events with humour, pleasure in fabulating and retelling, with a sense for the absurd, but also for the ominous, dark and dramatic.

Elliott Jamal Robbins

The works of Elliott Jamal Robbins, who is being presented by Galerie Nagel Draxler, occupy themselves with polarities, especially with active seeing and being looked at. The numerous watercolour and ink drawings created in recent years thereby refer to the daily practice of "thinking on the page". Inner thought processes, triggered by the contention with the visual culture that surrounds Elliott Jamal Robbins, initiate the interplay of pigment, brush and paper.

Madeleine Roger-Lacan

Galerie EIGEN + ART presents the artist Madeleine Roger-Lacan, born in 1993, who studied with Tim Eitel at the Ecole Nationale Supérieure des Beaux Arts and lives in Paris. The world in Roger-Lacan's works fluctuates between sickly-sweet and revolting, with bodies that merge with landscapes, while she in turn plays with the tensions between the familiar and the strange or surreal. In her paintings, she pays special attention to female sexuality, especially with a view to the complex power imbalance and misinterpretations inherent in the relationship between the sexes.

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Lukas Städler

DITTRICH & SCHLECHTRIEM are showing a new work cycle by Lukas Städler from his continuing Cruising series as well as new works that document friends, strangers, animals and landscapes. The artist had his first solo exhibition with the gallery in Berlin in the summer of 2024 with works that explored themes like intimacy, community and identity. This was immediately followed by his first institutional solo exhibition HAIN in Fotografiska Berlin. Städler's photographs convey the impression of anonymity and universality, whereby each figure and scene at the same time has both a personal and a universal impact. A soft focus, subdued hues and concealed natural spaces define the mood of his paintings. The larger grid format of his new works combines abstraction and figuration. In his operatic narrative style, Städler captures dramatic moods, the impact of which is amplified by opulence and contrast.

Prateek Vijan

The Produzentengalerie Hamburg presents works of the artist Prateek Vijan, who was born in New Delhi, India in 1991. They originate from the THEY TOLD ME, AND I BELIEVED IT continuing series, which is conceived in several chapters. Equipped with a travel scholarship, Prateek Vijan spent some time in London in 2023 and occupied himself there with the wood sculpture Tipus Tiger. Created at the end of the 18th century as a mechanical music automat, the sculpture shows the attack of a royal tiger on a European soldier lying on the ground. It was plundered by British soldiers in the course of the 4th Anglo-Mysore War of 1799 and is today part of the permanent exhibition of the Victoria & Albert Museum and a crowd puller. In the process, several narratives originate from the Tipus Tiger: that of resistance against the occupiers and the triumph over the British Empire and that of the plundering and subsequent appropriation by the colonialists. Prateek Vijan adds a further narrative through his occupation with the subject. Under a pseudonym, provided with different identities, he gained access to the closed system of the museum and, like a spy, gathered information for a fictitious abduction of the sculpture. The works resulting from this research encompass sculpture, engraving, printing and video.

The 15 sponsor booths are located in Hall 11.2

- Jagoda Bednarsky, VAN HORN, Hall 11.2, stand A210
- Enya Burger, Philipp von Rosen Galerie, Hall 11.2, stand B300
- Jakub Choma, ZAHORIAN & VAN ESPEN, Hall 11.2, stand B124
- Alyce Ford, fiebach, minninger, Hall 11.2, stand A222
- Josephine Jannack, KLEINDIENST, Hall 11.2, stand A328
- Tomas Kleiner, Petra Rinck Galerie, Hall 11.2, stand B310

- Fabian Knecht, alexander levy, Hall 11.2, stand A119
- Eden Naël Liedtke, Thomas Rehbein Galerie, Hall 11.2, stand A311
- Jens Pecho, EBENSBERGER, hall 11.2, stand A310
- Barbara Proschak, Galerie Jochen Hempel, Hall 11.2, stand B308
- Aelita le Quément, Jahn und Jahn, Hall 11.2, stand A424
- Elliott Jamal Robbins, Galerie Nagel Draxler GmbH, Hall 11.2, stand B129
- Madeleine Roger-Lacan, Galerie EIGEN + ART, Hall 11.2, stand A100
- Lukas Städler, DITTRICH & SCHLECHTRIEM. Hall 11.2, stand A329
- Prateek Vijan, Produzentengalerie Hamburg, Hall 11.2, stand A215

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About NEW POSITIONS

Since 1980, the Bundesverband Deutscher Galerien und Kunsthändler (German association of galleries and art dealers) has been organising the sponsorship programme NEW POSITIONS with support provided by the Federal Government Commissioner for Culture and the Media, the federal state of North Rhine-Westphalia and Koelnmesse.

Since then, around 1,000 young artists have been presented with a 25 m2 booth directly next to their galleries at the Kölner Kunstmarkt (Cologne art market).

The 57th edition of ART COLOGNE starts on 07.11.2024 in the Cologne exhibition halls.

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No. 6 / October 2024, Cologne
#artcologne

"Transitions" - LBBW special event at ART COLOGNE 2024

**++ Collection presentation curated by Birgit Wiesenhütter ++
Positions on 240 m² ++ LBBW Art Talks with Monopol ++**

For the 57th edition of ART COLOGNE, which is taking place from 7 to 10 November 2024, the Landesbank Baden-Württemberg is once again showing a selection from its corporate collection of modern and contemporary art. The "Transitions" collection presentation, curated by Birgit Wiesenhütter, promises a fascinating journey through the world of transition.

In an area of 240 m², positions from the LBBW Collection will be exhibited that not only create transitions between artistic genres and media, but also refer in terms of form and content to diverse transitions in space, time, society and culture.

"'Transitions' reflects processes of change. Transitions accompany the transgression of boundaries and at the same time create connections", explains Birgit Wiesenhütter, who curated the collection presentation as a freelance curator.

"Nature, every human being, every society finds itself in a process of enduring change and transition. Transitions are thus something we experience continually." Part of the exhibition (Hall 11.2, B-305) is, for example, a special presentation of the works of Tim Berresheim (*1975), with a wall tapestry that can be viewed in 3D through 3D glasses. The works of the artist, who, as an "Early Bird" (the title of a series by the artist), has been using the computer for more than 20 years as a malleable tool for his pictorial invention, illustrate the transition to a digital world. Some of the works are augmented and can be experienced in their digital expansion with the help of an app.

List of the 16 participating artists:

Nevin Aladag (*1972 in Van, Turkey)
Mona Ardeleanu (*1984 in Lörrach)
Tim Berresheim (*1975 in Heinsberg)
Alexandra Bircken (*1967 in Cologne)
Matthias Bitzer (*1975 in Stuttgart)
Kerstin Brätsch (*1979 in Hamburg)
Carina Brandes (*1982 in Braunschweig)
Slawomir Elsner (*1976 in Wodzislaw Slaski, Poland)
Andreas Greiner (*1979 in Aachen)
Martin Honert (*1953 in Bottrop)
Mary-Audrey Ramirez (*1990 in Luxemburg)
Tobias Rehberger (*1966 in Esslingen)
Jörg Sasse (*1962 in Bad Salzflen)



ART COLOGNE
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Thomas Schütte (*1954 in Oldenburg)
Wolfgang Tillmans (*1968 in Remscheid)
Haegue Yang (*1971 in Seoul, South Korea)

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In addition to the collection presentation, there will be two different LBBW Art Talks with Monopol on Saturday.

Saturday, 9 November 2024, 12:00 p.m.

"Transitions" - artist talk: Tobias Rehberger in the LBBW Collection

Saturday, 9 November 2024, 1:00 p.m.

"Transitions" - The LBBW Collection

Talk participants:

Birgit Wiesenhütter, curator,

Barbara Thomann and Dr Marie-Luise Zielonka, LBBW Collection

Location: Talks Lounge ART COLOGNE

Host: Silke Hohmann, monopol

The LBBW Collection

With more than 3,000 works, the Landesbank Baden-Württemberg possesses one of the largest German corporate collections of modern and contemporary art in Germany. The LBBW Collection is based on a more than fifty-year collection history and unites both nationally and internationally recognised artistic positions. Today the focus is on works that have been produced in Germany or by German artists within the last decade. With an approach open across media, all artistic media are represented in it.

To learn more about the event, visit <https://www.lbbw.de/lbbw-collection>

Note for editorial offices:

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#artcologne

ZADIK special event at ART COLOGNE 2024: "The path to art. The Hamburg auction house Hauswedell & Nolte"

In its special event at ART COLOGNE, the ZADIK (Central Archive for German and International Art Market Studies) provides exciting insights into the activities, history and development of the Hamburg auction house Hauswedell & Nolte.

The company archive of an important auction house, founded prior to the Second World War and existing until 2016, found its way into the possession of a publicly accessible German archive for the first time when the Hamburg auction house Hauswedell & Nolte closed its doors in 2015 and handed over its business documents to the ZADIK. These documents bear witness to the almost 80-year history of the auction house, which has auctioned books and autographs, modern art, Old Masters and non-European art and cultural assets in 466 auctions. Countless objects thus found their way from Hamburg to collectors, dealers, museums and libraries throughout nearly the entire world.

The exhibition (Hall 11.1, D-19) illuminates the activities, history and development of one of the most important German auction houses of the second half of the 20th century, from its first to its last auction. On the basis of select examples, it traces the path of sold objects, examines who collected what and why, which varied participants can be involved in collecting and what traces collecting have left in the ZADIK.

These traces are of great importance for many questions in the research of the art market and provenance. Business documents from auction houses seldom become publicly accessible. However, the information contained within them offers potential for providing essential data for many fields of research, as files of the art trade are often the only surviving sources documenting change of ownership, especially in the case of private sales. The making visible of the sources and their importance is also a goal of the exhibition.

A digital guide is available for the exhibition that contains further information for visitors and can be called up with the Freshmuseum app on one's own smartphone before, during and after a visit to the exhibition.

In addition to the special event, an auction of exclusive cultural experiences will take place on 9 November at 2:00 p.m. in the ART COLOGNE TALKS LOUNGE on behalf of the ZADIK e.V. These experiences enable a look behind the scenes of the art world.



ART COLOGNE
07.11. - 10.11.2024
www.artcologne.com

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Oliver Frese

Chairwoman of the Supervisory Board:
Mayor of the City of Cologne
Henriette Reker

Headquarters and place of jurisdiction:
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District Court Cologne, HRB 952

The 57th edition of ART COLOGNE presents a broad international offering of art and an eclectic, premium supporting programme between 7 and 10 November.

Note for editorial offices:

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