

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.



ART COLOGNE
07.11. - 10.11.2024
www.artcologne.com

Your contact:
Karen Schmithüsen
Tel.
+49 221 821-2231
e-mail
k.schmithuesen@koelnmesse.de

Koelnmesse GmbH
Messeplatz 1
50679 Köln
P.O. Box 21 07 60
50532 Köln
Germany
Tel. +49 221 821-0
Fax +49 221 821-2574
www.koelnmesse.com

Executive Board:
Gerald Böse (President and Chief Executive Officer)
Oliver Frese

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

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

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.

Page

3/4

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.

Note for editorial offices:

ART COLOGNE photos are available in our image database on the Internet at <https://www.artcologne.com/press/image-database/> in the "News" section.

Press information is available at: <https://www.artcologne.com/press/press-releases-of-art-cologne/>.

If you reprint this document, please send us a sample copy.

ART COLOGNE on Facebook:

<https://www.facebook.com/artcolognefair/>

ART COLOGNE on Instagram:

<https://www.instagram.com/artcolognefair/>

Your contact:

Karen Schmithüsen
Public Media Relations Manager

Koelnmesse GmbH
Messeplatz 1
50679 Cologne
Germany
Tel.: +49 221 821 2231
k.schmithuesen@koelnmesse.de
www.koelnmesse.com