

Media kit for the opening press conference of ART COLOGNE 2025



ART COLOGNE
06.11. - 09.11.2025
www.artcologne.com

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Remarks by Daniel Hug, Director of ART COLOGNE, at the opening press conference

ART COLOGNE 2025
11 a.m. on 6 November 2025, Koelnmesse Entrance South



ART COLOGNE
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Ladies and gentlemen,

Please allow me to wish you a warm welcome to **ART COLOGNE 2025**.

It's wonderful to see you all here!

This is now the **58th time** that Cologne has served as the key gathering place for the international art scene.

This year, **167 galleries from 25 countries** will demonstrate that the art world remains diverse, vibrant and curious - despite all the challenges around us. Especially in these troubled times, ART COLOGNE - the world's first art fair - is an example of how stability is possible when there is passion and conviction. For this, I would like to express my particular gratitude to our **exhibitors**, whose commitment and enthusiasm make this fair what it is. I'm very much looking forward to walking through the halls and discovering the great variety of art that they will be presenting to us over the next **four days**.

I would now like to give you a brief overview of this year's edition of ART COLOGNE.

Let's begin with the heart of our event: the **GALLERIES** sector.

Here, renowned galleries from around the world showcase modern and contemporary art of the highest calibre.

We're delighted to see many newcomers from Europe, North America and South America.

And we welcome back some familiar names, too. They include:

- the **Cristea Roberts Gallery** from London,
- **Richard Saltoun**, with locations in London, New York and Rome,
- **Galerie Buchmann** from Berlin
- and **Kraupa-Tuskany Zeidler**, also from Berlin.

This sector is synonymous with diversity: from blue-chip artists right through to the feminist avant-garde.

I'm especially happy about the continued growth of the **NEUMARKT** sector. There are **34 galleries** participating this year, which is seven more than last year.

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We see this as a clear sign that young galleries regard ART COLOGNE as an important place for dialogue, networking and doing business. This is where all the things can be found that breathe life into a fair - new ideas, fresh perspectives and plenty of energy.

This year's **exciting newcomers** include:

- **Sweetwater** from Berlin,
- **THE PILL** from Istanbul,
- **theSTABLE** from the Swiss Canton of the Grisons,
- **Clementin Seedorf and Cherry Hill** from Cologne
- and **zaza'** from Milan and Naples.

The installation exhibited by **zaza'** is particularly striking.

Consisting of an entirely vacuum-sealed trade fair stand, this institutional critique makes a powerful statement and offers an excellent example of the courage and willingness to experiment demonstrated by the young scene.

This frankness is also reflected in the next area, the **COLLABORATIONS** sector. Here, galleries realise jointly curated projects

and show how cooperation opens up new opportunities in challenging times.

Exciting collaborations in this sector include:

- **DIE GALERIE** from Frankfurt, working with Johannes Heisig and **Volker Stelzmann**, two artists from former East Germany.
- **Galería de las Misiones** from Montevideo, together with the **Sammer Gallery** from Miami Beach,
- **Zink** from Munich and **Galerie Bao** from Paris - with a focus on Vietnam,
- **JO VAN DE LOO** and **Sperling**, both also from Munich,
- and Munich's **Max Goelitz** gallery together with **Temnikova & Kasela** from Tallinn.

There's something I particularly like:

The **COLLABORATIONS** can be found everywhere this year - they're no longer confined to a separate area but rather spread throughout the entire fair.

This way, the theme of working together isn't simply on display - it can be actively experienced.

From stand to stand, from hall to hall.

The **ART + OBJECT** sector also connects worlds, linking art, design and history.

And it highlights the intensity of the dialogue between tradition and the present.

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The area is more compact this year, but that very fact makes it all the more powerful.

Among the highlights in this sector are:

- **Uitstalling** from Genk and Poznan,
- **KodlContemporary** from Prague,
- **VIVID** from Rotterdam,
- **10 A.M. ART** from Milan
- and **Kaune Contemporary Gallery** from Cologne.

In addition to the galleries taking part, there are again exciting **special exhibitions** to discover this year.

Of these, the first I'd like to recommend is the **LBBW** presentation.

Curated by **Barbara Thomann**, "**Klangwelten**", or Worlds of Sound, features over 40 works from the LBBW collection in which art and music enter into dialogue. It's an exhibition that can almost be heard as well as seen.

I would also urge you to visit the **ZADIK** stand.

This year's exhibition is dedicated to the **collector, gallery owner and museum founder Charlotte Zander**, who began collecting works of so-called "naive art" back in the 1960s. The result is a fascinating insight into passion, perseverance and vision.

I can also strongly recommend the **ARTtours, run in collaboration with ZADIK**. These guided tours of the fair offer special insights into selected galleries and works and tell the stories behind them. They are available in German and English; and there are also special tours for children.

Even before you stepped inside **Entrance South**, you will have seen an imposing sculpture. This **monumental bronze piece** by **Stefan Strumbel** is a genuinely eye-catching work and a powerful prelude to what awaits us in the halls.

Once inside the fair, it's worth stopping by the **pavilion shared by art associations from North Rhine-Westphalia**. This is where you can view the "Jahresgaben" - pieces offered for sale each year by artists to support both the work of their associations and other local artists. The strength of the art scene's network here in this region is clear to see.

This year, we are delighted to announce a premiere. In collaboration with Design Post Köln, eight manufacturers of high-end designer furnishings have been recruited to fit out passage 10/11 and the ART COLOGNE VIP Club in Hall 11.1.

The following companies are taking part:

- Arper,
- Ferm Living,
- Klöber,
- Misura,
- Secto,
- Tecta,
- Tom Dixon
- and Wagner Living

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Tomorrow, the award ceremony for the **ART COLOGNE Prize** will take place in Cologne City Hall. This year, **Dr Andrée Sfeir-Semler** will be recognised for her impressive achievements as a gallery owner, trailblazer and cultural ambassador.

The stand organised by the **German Association of Galleries and Art Dealers, or BVDG**, in **Hall 11.1 at ART COLOGNE** is dedicated to this year's prizewinner and will be exhibiting works from her gallery programme. In addition, the **NEW POSITIONS** sponsorship programme will be presenting 19 outstanding emerging artists in the sponsored booths this year. For 45 years, the programme has been enabling young artists to showcase their work to an international specialist audience. Funded by the German Federal Government's Commissioner for Culture and the Media, **NEW POSITIONS** provides sustained assistance to talented artists and facilitates their entry into the art market. We would like to thank everyone involved, especially the BVDG, for their dedication and their support of this important sponsorship programme.

A new satellite fair called **Neu Cöln** is enriching the programme of events connected with ART COLOGNE this year.

Organised by

- Cologne gallery **JUBG**,
- **Arjan Stockhausen**,
- **Cherry Hill** and
- **Nora Langen**,

this pop-up show at **Stoff-Pavillon Moeller** is located next door to the home of Cologne's art association, the **Kölnischer Kunstverein**. It brings together work from 45 artists from 35 galleries and offers a varied evening programme that includes concerts.

So, once again, the fair reaches into the city - and the city comes to the fair.

While **Neu Cöln** invigorates the city with fresh energy, our programme of panel discussions looks beyond Cologne and explores new avenues.

Our podcast series "**FAIR ENOUGH**" is hosted by **Micaela Dixon** and produced in collaboration with German contemporary art magazine **TEXTE ZUR KUNST**.

Micaela's conversations with a range of fascinating guests address topical issues in the international art world and are available on all popular podcast platforms. I'd encourage you to give them a listen!

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Something else you won't want to miss is "**Cologne in the 1990s and now**", a live panel discussion taking place in the **Europasaal** between 11.30 a.m. and 1 p.m. on Friday.

Host **Hannes Loichinger** will guide a discussion between **Isabelle Graw, Diedrich Diederichsen and Christian Nagel** about how the local art and art-collecting scene has developed in comparison with the situation in the rest of Europe. **Monika Sprüth** will also be on the panel.

There's one more thing I'd like to say **before I finish**:

yes, the art market is changing.

But ART COLOGNE continues to be a place of stability.

A place where people come together to experience art, buy art, exchange ideas and find inspiration.

And today, that face-to-face contact is more important than ever.

Because art thrives on seeing, feeling and talking.

I would like to thank everyone who has made this fair possible:

galleries, partners, sponsors and our visitors.

And now I'm delighted to hand over to **Anke Schmidt**, Vice Chairwoman of the German Association of Galleries and Art Dealers, the BVDG.

I hope you will all have inspiring encounters, interesting conversations -

and a wonderful time at ART COLOGNE 2025!

Stand: 04.11.2025

Kürzel: wlf

No. 9 / October 2025, Cologne

ART COLOGNE 2025: Director Daniel Hug on highlights, new galleries and current developments on the art market

The 58th ART COLOGNE will open next week from 6 to 9 November 2025. Daniel Hug, Director and artistic director of the art fair, provides a first overview of the offering in the interview.

Mr Hug, what are the highlights of the current edition of ART COLOGNE? Let's start with the GALLERIES section, with art of the 20th and 21st centuries. Especially positive is that two galleries from the United Kingdom have once again applied. For one, the Cristea Roberts Gallery from London, which was most recently represented at ART COLOGNE prior to the pandemic. It is known for its top editions by artists like Georg Baselitz, Jim Dine, Richard Long, Paula Rego and Tom Wesselmann. Not all of the works are blue chip. There are also more affordable editions. The other gallery is Richard Saltoun, with locations in London, New York and Rome. It represents many feminist artists from the 1970s and 1980s, including Annegret Soltau. Other woman artists can also be seen at its stand: Toyen, Romany Everleigh, Simryn Gill, Greta Schodl and Bracha Ettinger.

Galerie Buchmann from Berlin is returning with artists like Tony Cragg, Wilhelm Mundt and Bettina Pousttchi. Also returning is Galerie Kraupa-Tuskany Zeidler from Berlin, which is presenting works by Guan Xia, Brett Ginsburg and Pieter Schoolwerth. Further new participants can also be found in the postwar art segment of the COLLABORATIONS section.

Another highlight in the GALLERIES section is Galerie Anita Beckers, whose founder recently passed away. It will present a dual exhibition with Annegret Soltau and Jürgen Klauke, two artists who were very active in the 1970s and 1980s.

And how do things look in the NEUMARKT section for current art?

In this sector we now have 34 galleries as opposed to 26 in the previous year. That was also a surprise for me. The quality of the participants is very high. I find it very important that the new generation sees ART COLOGNE as relevant. For me, the growth is a definitive sign that the fair is an important trading venue for young, international galleries.

Yehudi Hollander-Pappi is coming from São Paulo. The gallery will not be presenting its own booth, but instead a rear wall, in front of which it will set up a large-format, mechanical installation by Adriano Amaral.

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

New here is Sweetwater from Berlin. The six-year-old gallery has a highly conceptual



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programme and will present works by Friedemann Heckel and Christopher Aque for ART COLOGNE. An intelligent programme.

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Also at the fair for the first time are The Pill from Istanbul, with works by Nil Yalter and Özlem Altin, as well as The Stable from S-chanf in the Canton of Grisons, Switzerland, with works by Patrick Salutt and Yves Scherer.

Clementin Seedorf is also a newcomer. It is a young gallery located in a hidden basement in the Südstadt of Cologne. This is the first time that they have applied for an art fair. They have a very interesting programme. Works by Lukas Goersmeyer, Amelie Karweick and Max Sandfort will be shown.

Also represented for the first time at ART COLOGNE is the gallery zaza' with locations in Milan and Naples. The gallery is presenting works by Emanuele Marcuccio and Lydia Ourahmane. The entire stand will also be vacuum-packed in plastic like a product in the supermarket. I would call that an institutional critique. The build up will be quite complicated.

Also important are Kandelhofer from Vienna with artists like Acaye Kerunen, Marc Henry and Maximilian Prüfer, Galerie Koshba from Cologne with a solo presentation of Mitchell Kehe and LC Queisser from Cologne and Tiflis with works by Rafik Greiss, Karlo Kacharava and Anton Munar as well as Mountains from Berlin, who are back again after several years and will present two women artists, Lauren Coullard and Edi Dubien.

Will there also be a country focus this time? Last year there was a conspicuously large number of Turkish galleries represented at the art fair.

Dirimart and Seville Dolmaci will also once again be part of the GALLERIES section this year, and Anna Laudel is participating in the COLLABORATIONS section. New with us is The Pill in the NEUMARKT section.

Also participating more this year are galleries from Spain, including the F2 Galería from Madrid and the Galería Fermay from Palma. In the COLLABORATIONS section, there will also be a Majorcan pavilion shared by three galleries. Baró Galeria, LaBibi + Reus and Xavier Fiol from the Majorcan gallery association Art Palma Contemporani. This association is our partner for the new ART COLOGNE PALMA MALLORCA, which celebrates its premiere in April.

The COLLABORATIONS section has also been strengthened. What concepts are there, what interactions?

There is, for example, Die Galerie from Frankfurt. It will show the works of the two artists Johannes Heisig and Volker Stelzmann. Heisig is the son of the Informalist painter Bernard Heisig, while Stelzmann is referred to as the father of the Leipzig School. Both work mainly figuratively.

Also especially interesting in this section is the galería de las misiones from Montevideo. It is exhibiting together with the Sammer Gallery from Miami Beach. Both galleries concentrate on purely abstract painting and are particularly

specialised in Latin American Constructivism and concrete art. They will offer a solo presentation of Tomás Maldonado (1922-2018), an Argentinian painter and designer. Maldonado was an instructor at the Hochschule für Gestaltung (HfG) Ulm and brought the Bauhaus philosophy into the postwar era. It is very interesting to be able to show this at the art fair here in Germany, where this style was born. That will surely be of interest to institutions and one or the other collector. I am really looking forward to it.

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Galerie Zink is cooperating with Galerie Bao from Paris, which specialises in art from Vietnam. That also sounds very promising.

A+B Galerie and Rolando Anselmi will also stock a COLLABORATIONS stand. New here is Jo van de Loo from Munich, which is cooperating with Galerie Sperling.

Why are more and more galleries interested in the possibility of jointly presenting curated projects?

In economically difficult times, the COLLABORATIONS section allows galleries to save money by realising their presentation together. They can thus also show projects that wouldn't necessarily pay off financially. For example, an exciting collaboration between Max Goelitz from Munich and Temnikova & Kasela from Tallinn, who will show works by Lou Jaworski and Katja Novitskova.

I also believe that interest has grown because the section is no longer separated. The COLLABORATIONS are placed everywhere, including in the lower hall.

Has anything in the hall planning changed?

Of course we had to enlarge the NEUMARKT section. There are still the four plazas, but the plaza in the southwest corner of the hall has been enlarged. In this corner we will build a small bar, which should be very pleasant.

What is to be expected in the ART + OBJECT section?

The section is more compact this year. Worth mentioning here are Galerie Uitstalling from Genk and Poznan, which will present a solo show of the deceased artist Ado Hamelryck. The Belgian, who was born in 1941 and died in 2024, worked exclusively with the colour black. That will be a fine presentation. ART + OBJECT ultimately also refers to historical positions, and we find that this artist fits very well into this section.

KodlContemporary from Prague is also represented for the first time at ART COLOGNE. It is showing works of the painter and glass artist Ira Svobodová. Also here again are Vivid from Rotterdam, 10 A.M. Art from Milan as well as Sgr. a Jörg Jung and Kaune Contemporary, both from Cologne.

With 167 galleries in comparison with 175 galleries in the past year, the current edition of ART COLOGNE is slightly smaller.

I think 167 participants is a good size. That's also how big the fair was in 1968, when ART COLOGNE was viewed as the most important art fair in the world.

What special events will there be?

The Landesbank Baden-Württemberg (LBBW) is once again presenting a special event. The theme this time is "Worlds of Sound". Curated by Barbara Thomann,

around 40 works by artists on the themes of music, sound and resonance will be shown. These will include works by Max Ackermann, E.W. Nay, Elizabeth Peyton, Martin Kippenberger, Isa Genzken and many others.

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The Central Archive for German and International Art Market Studies (ZADIK) will show a presentation from the collection of Charlotte Zander. From the mid-1960s on, she built up her collection with works of artists who had not studied at art college. At that time, her works were referred to as "naive art". The exhibition sheds light on the life situations of the collector, gallery owner and museum founder.

A giant bronze sculpture by Stefan Strumbel will be placed as a special event in front of Entrance South, presented by Galerie Ruttkowski 68.

The art associations from North Rhine-Westphalia will present their editions in a pavilion. Valerie Knoll from the Költnischer Kunstverein and Viktor Neumann from the Bonner Kunstverein approached me about this, and I found the idea of the group initiative good.

In addition to this, the Gesellschaft für Moderne Kunst will show its acquisition. The "Cologne Gallery Night" is also taking place in the supporting programme of the art fair. The Cologne galleries will remain open until 10:00 p.m. on Saturday, 8 November. From the art fair, one can then walk directly into the city and visit the galleries. I think that's fantastic.

The economic prospects are anything but good right now. Will that have an effect on ART COLOGNE turnover?

Certainly, the market has become more difficult, but that is of greater relevance for the global market. The national and the European markets are still doing quite well. It's not as bad here as in the USA, where the crisis is considerably more tangible and galleries are closing. Corrections on the market are normal. There are also advantages, because the prices are sinking or normalising. ART COLOGNE is quite stable and is impacted less than fairs like Frieze or Art Basel.

Here in Cologne, all the important galleries are once again with us, and the interest of young galleries in participating is increasing. In addition, more galleries are also moving to the city, like LC Queisser from Tiflis, which recently opened a branch in Cologne. That also has to do with the central location of the city, which is close to Paris and Belgium and thus lies in the heart of Europe.

You have said that the fair should be a place for exchange, inspiration and societal reflection. How should we understand that?

Especially today, where everything is defined by the mobile phone and the Internet, human interaction becomes all the more important. The personal exchange remains crucial.

That is one reason why there will also be art fairs in future. It is not only about the mediation of art here, although that is actually the most important role of an art fair, but is also about the personal, the physical encounter with the art and the exchange about the content with gallery owners, other collectors, curators and

museum people. That is the basis for a good art fair, and that will also play an important role in future.

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No. 3 / August 2025, Cologne

Andrée Sfeir-Semler receives the ART COLOGNE 2025 prize

Koelnmesse and the Bundesverband Deutscher Galerien und Kunsthändler (German association of galleries and art dealers) announce Dr Andrée Sfeir-Semler as this year's ART COLOGNE prize recipient.

Berlin/Cologne August 2025

As a gallery owner, Andrée Sfeir-Semler has rendered great services to intercultural mediation between contemporary art of the West and the Middle East. As an early discoverer and promoter of visual artists from the Arab world, she possesses outstanding expertise and is highly appreciated in the art scene. This year, she celebrates her 40th anniversary as a gallery owner in Hamburg and the 20th anniversary of her gallery in Beirut.

The beginnings

Andrée Sfeir-Semler (*1953) grew up in a liberal, francophone family in Beirut. Her father worked as an architect, building entrepreneur and urban planner. Interested in art, rebellious, politically active and engaged for women's rights on the street, she was known as a teenager, in her own words, as an "enfant terrible". She first studied Fine Arts at the American University and subsequently at the National TV and Film Center in Beirut before she moved to Munich in 1975 with a DAAD scholarship.

Her next station led to the University of Bielefeld, where Andrée Sfeir-Semler was influenced by Jürgen Kocka, the co-founder of Social History - and later by Pierre Bourdieu at the Sorbonne in Paris. The knowledge of the young art historian revolving around the significance of social history influences and her intensive involvement with the painters of the Paris Salon of the late 18th and 19th centuries led to a brilliant study that examined the societal, political, economic, geographic and competitive contexts of the French art business with all its facets.

Kiel

With a doctorate in her pocket, Andrée Sfeir-Semler had the opportunity to continue with her scholarship. However, "after years of research in the dust of the archives", she decided to open a gallery in Kiel in 1985. Life in the most extreme north of Germany had private reasons after she met a German journalist in 1973, with whom she is still married today.

Up to this point, Andrée Sfeir-Semler had had no practical experience whatsoever as an entrepreneur or with art education. The opening of a gallery in "the middle of nowhere was like jumping into cold water". The self-confident newcomer had a look around and simply called those she found interesting. For example, Ian Hamilton



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Finlay (†2006), to whom she dedicated her first exhibition and who still plays an important role in her programme today.

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He was followed by Lucebert, Robert Barry, Barbara Camilla Tucholski, Hans Haacke, Michelangelo Pistoletto and many others. This outlined where Sfeir-Semler's interest lies to the present day: primarily, but not exclusively, in Conceptual and Minimal Art; in political thought that takes a clear position with aesthetic means in relation to art itself, to society and to one's own efficacy.

Hamburg

In 1998, Andrée Sfeir-Semler moved with her gallery to Hamburg, where she continues to exhibit German and internationally known artists, starting with wax objects by Herbert Hamak, a scriptural installation by Robert Barry and isometric wall paintings by Sol LeWitt.

The "quality barometer" of the multilingual gallery owner is high, and the radius of her network in the institutional cultural sector has continually grown over the years. She describes the moment when she is successful in placing artworks in high-profile exhibitions, collections and museums - and that worldwide - as the best aspect of her work.

At around the turn of the millennium, a decisive reorientation took place resulting from an encounter with Walid Raad. The artist, born in Lebanon and living in New York, mobilised the self-conception of Andrée Sfeir-Semler to "rediscover her own homeland again: the Arabian region".

The trigger for this was the Atlas Group, an archive project on the history of Lebanon and of the civil war (1975-90), which Walid Raad had developed over several years. It encompasses authentic documents and materials he has created himself, which artistically process historical events. Excerpts of this extensive convolute consisting of letters, collages, photo albums, notebooks and journals were shown in numerous exhibitions. To the present day, the collection forms the foundation for the impressive works of this outstanding artist.

The collaboration with Walid Raad provided the beacon for Andrée Sfeir-Semler, prompting her to concentrate on cultural happenings in the Middle East. Before she commenced with her mission, there were "no galleries, no art business, no museums and no art schools akin to those of the West in the Arabian region". Since then, she has helped many artistic positions of this region find recognition. The artists she represents, like Etel Adnan, Aref el Rayess, Yto Barrada, Lawrence Abu Hamdan, Rabih Mroué, Marwan Rechmaoui, Akram Zaatari and Wael Shawky, have expanded the contemporary canon of the documenta, of biennials and of museums: "The art world became round".

The biographies of nearly all her artists are shaped by the enduring history of violence of the Middle East. Although several of them have not been living in their countries of origin for years, this history of violence forms the lynchpin of their artistic work - sometimes more, sometimes less directly. It was thus only logical for Andrée Sfeir-Semler to show her colours at a central location of events.

Beirut

On 9 April 2005, she opened a gallery with 1,400 m² of exhibition space in a former factory in Beirut "at the edge of the city between the harbour, mountains of trash and the slaughterhouse. It was the first White Cube in the Arab world with an international programme. To be seen here are works of the Atlas Group, by Elger Esser, Alfredo Jaar, Emily Jacir, Till Krause, Michelangelo Pistoletto, Hiroyuki Masuyama and Akram Zaatari. The Prime Minister of Lebanon at the time, Rafiq al-Hariri, had been murdered only two months previously. This was followed by the gravest dislocations. The country once again fell into a state of instability.

However, Andrée Sfeir-Semler refuses to give up on her project - it is not the first and will not be the last to be achieved in a state of extreme tension. The gallery was bursting at the seams on its opening day - and even today has more visitors than her Hamburg gallery. The need to occupy herself with works of art that have "human rights and sociopolitical convulsions and struggles as their theme" is gigantic. Andrée Sfeir-Semler's gallery offers a space for this. It has become an "oasis for the spirit outside of politics and militia".

In 2010, Andrée Sfeir-Semler organised the first major exhibition for Etel Adnan in Beirut. Two years later, the at that time already 87-year-old artist became known to a broad public at dOCUMENTA 13. In 2021, the year of the death of the cosmopolitan poet and artist originating from Beirut, Sfeir-Semler published a wonderful catalogue raisonné of the tapestries of Etel Adnan. "The grand old lady" is a venerated fixed star of the gallery owner, a paradigm of a "subtle and universal political artist", who, although highly poetic, at the same time engaged in entirely real "struggles for women's rights and lived openly as a lesbian, when this was still frowned upon in Lebanon".

Andrée Sfeir-Semler has made it her mission to focus attention on the convulsions of the present with her exhibitions. Like her artists, she herself also works in an extreme field of tension between political chaos and artistic ideas, between East and West. The pioneer is thereby able to attract the greatest possible attention for her artists and to place their works in "the best collections and museums". In the past year alone, two artists of the Galerie Sfeir-Semler contributed to pavilions at the Biennale in Venice: Mounira Al Solh (Lebanon) and Wael Shawky (Egypt). Another handful - including the classic of Lebanese painting, Aref El Rayess (†2005) - were represented there in the main exhibition "Foreigners Everywhere".

Even under the most adverse circumstances - political unrest, war and chaos, disasters and obstacles of all kinds: Andrée Sfeir-Semler defies all boundaries. The charismatic and extremely courageous gallery owner is among the small circle of experts that are regularly invited to comment on the situation in the Middle East and its impact on culture. By facing the public, she also personally and perfectly does justice to her idea of the "gallery as a space for thought".

The Rise of Arab Art

In September 2025, the future standard work on the development and significance of contemporary Arab art will be published by Hatje Cantz. Andrée Sfeir-Semler is

the editor of the around 600-page anthology, which fills a major gap with its reflections on the art of the Orient.

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The authors of "The Rise of Arab Art" are internationally active and contribute their perspectives on both the Arabian and the Western art world - as museum people and curators like Richard Armstrong (Guggenheim Museum, NYC), Bilal Akouche (Tate Modern, London), Zeina Arida (Mathaf - Arab Museum of Modern Art, Doha), Sam Bardaouil (Hamburger Bahnhof, Berlin), Carolyn Christov-Bakargiev (DOCUMENTA 13), Hans Ulrich Obrist (Serpentine Gallery, London), Christine Thomé (Istanbul Biennale) and Sheikha Al-Mayassa Al Thani (Qatar Museum Authority).

With Antonia Carver (Art Dubai and Jameel Art Centre), Andrée Sfeir-Semler was able to attract a personality that has also contributed decisively to the establishing of an Arab art market. These are joined by many primarily multidisciplinary artists who are as much linked with the Arab world as with Europe or the USA, for example, the British-Lebanese artist Lawrence Abu Hamdan, the Algerian Kader Attia, the French-Moroccan artist Yto Barrada or the Saudi Arabian artist Dana Awartani. Last but not least, a contribution from Wael Shawky will appear in the publication. He has been one of Sfeir-Semler's most important artists for quite some time and was recently appointed head of the new Art Basel Qatar.

Upcoming

Andrée Sfeir-Semler's life's work manifests itself in the publication "The Rise of Arab Art". It is her gift to an art world that she has decisively "carried into the public eye". Her unique engagement is generating an especially positive response in this special year - not only through the ART COLOGNE Prize.

After Andrée Sfeir-Semler acknowledges her 40th anniversary in Beirut on 21 August with a big celebration, the "Ode to Care" will be completed in September: a monumental pyramid of steps made of marble europallets in the inner courtyard of the new building for the depots and workshops of the Staatliche Museen zu Berlin. Rayyane Tabet won the art in architecture competition with this design. The Lebanese artist has been represented since the beginnings of the Galerie Sfeir-Semler and was a participant in the sponsorship programme New Positions of ART COLOGNE in 2014.

In October, Andrée Sfeir-Semler will fulfil a heart's desire with an exhibition by MARWAN and Giacometti in the Fondation Giacometti in Paris. The artist originating from Damascus came to Berlin in 1957 to study painting with Hann Trier. In 1980, MARWAN himself became a professor at the now Berlin University of the Arts, but received far too little attention in the German art scene with his idiosyncratic painting. Andrée Sfeir-Semler, on the other hand, already exhibited his works in her Kiel gallery in 1987. Today she administers the artistic estate of MARWAN (†2016), who was also considered a builder of bridges between Oriental and Western art.

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, 7 November 2025 in the historic city hall of Cologne. The laudatory speech will be held by Mirjam Varadinis, Curator at Kunsthaus Zurich.

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), Gaby and Wilhelm Schürmann (2020), Monika Sprüth (2022), Walther König (2023) and Christian and Karen Boros (2024).

ART COLOGNE opens on Thursday, 6 November 2025 with the preview for invited guests. This is followed by the public days from 7 to 9 November 2025.

Text: Birgit Maria Sturm, BVVG

The quotes originate from conversations and the following sources:

"What kind of a life is that when one risks nothing?" Interview of Andrée Sfeir-Semler with Petra Schellen, taz, 19 December 2010

"Because for me it's about art." Interview of Andrée Sfeir-Semler with Karl Friedrich Schröer, Eiskellerberg.tv (February 2025)

RECOMMENDATIONS

Worth reading

The Rise of Arab Art. Ed. Andrée Sfeir-Semler, Berlin 2025 (Hatje Cantz Verlag). In cooperation with internationally renowned authors, Andrée Sfeir-Semler with this publication presents the first comprehensive synopsis of the development of the art scene in the Middle East since the 1990s. The Rise of Arab Art will appear in September 2025.

Worth listening to

The Lebanese-German gallery owner Andrée Sfeir-Semler. The conversation was broadcast in the Deutschlandfunk series "Mikrokosmos" on 6 August 2021 - on the first anniversary following the devastating explosion in the Beirut harbour, in the course of which the Galerie Sfeir-Semler was also seriously damaged (45 min.).

Worth seeing

A Passionate Advocate for Artists. In this online lecture at the invitation of the Barjeel Art Foundation (UAE, Sharjah), Andrée Sfeir-Semler provides insight into her personal biography and her work as a gallery owner. The presentation can be found with a great deal of image material and short clips about the exhibitions of Galerie Sfeir-Semler both in Hamburg and in Beirut. (Autumn 2020, 60 min.)

Further information about Galerie Sfeir-Semler in Hamburg / Beirut: [here](#). Please find attached images of the prizewinner, Dr Andrée Sfeir-Semler.

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No. 2 / June 2025, Cologne

ADKV-ART COLOGNE Prize for Kunstvereine 2025

14 art associations nominated ++ 17 direct applications received from Kunstvereine

Berlin/Cologne, 26.06.2025

The Working Group of German Art Associations (ADKV) and ART COLOGNE are conferring the Prize for Kunstvereine once again this year. The prize has been jointly awarded since 2006 to celebrate innovative exhibition practice and outstanding mediation work. It also honours the cultural-political aspects and the on-site open discourse generated by these Kunstvereine.

The ongoing interest in this traditional nation-wide prize, which supports the work of the 308 associations organised within the ADKV and sets a signal for dedicated, democratic, civic commitment, underlines its continual relevance within the German art landscape.

The prize winners are selected by an independent jury comprised of five members of the ADKV, and are selected from nominations and applications. This year 17 direct applications were submitted by ADKV member associations.

As every year 16 nominators - personalities from the exhibition industry, artists, freelance curators and theorists - were invited to nominate art associations for the prize. Due to double nominations, 14 associations were nominated in total.

This year the ADKV has further developed the prize procedure and has, for the first time, placing emphasis on regions with lower density of Kunstvereine, inviting experts familiar with these regions to nominate spaces. Furthermore, three cartes blanches were issued, which were allowed to freely nominate all of the art associations throughout Germany organised in the ADKV as well as five associations from Austria.

Regardless of the geographical location, size or media presence of the art associations, it was thus to be guaranteed that all member associations of the ADKV potentially had a chance of being nominated.

The following art associations have been nominated: (In alphabetical order acc. to town)

nGbK, Berlin
Kunstverein Tiergarten/ Galerie Nord, Berlin



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06.11. - 09.11.2025
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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



Neuer Essener Kunstverein
riesa efau, Dresden
Kunstverein Freiburg
Kunstverein Langenhagen
Kunsthalle Lingen
Kunstverein Ludwigshafen
Overbeck Gesellschaft, Lübeck
DG Kunstraum Diskurs und Gegenwart, Munich
kunstraum Munich
Kunstverein Siegen
Württembergischer Kunstverein, Stuttgart
Kunstverein Freunde aktueller Kunst, Zwickau

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The prize winner will be announced in September. The prize money of EUR 8,000 is donated by ART COLOGNE. The first art trade fair in the world is thus honouring the dedicated work of the art associations in mediating contemporary art.

The art association institutions, which are still supported by civic commitment today, look back on an over 200-year history in Germany. Founded in 1980, in its capacity as the umbrella and trade association, the Working Group of German Art Associations currently unites around 300 art associations (Kunstvereine). In the year 2021, the German UNESCO Commission included the art association institution in the nationwide directory of intangible cultural heritage.

The criteria for awarding the prize encompass the following points:

- Promotion of contemporary art in the regional and international context
- Continual presentation of modern art in exhibitions as well as temporary projects outside of established art institutions
- Discovery of experimental artistic approaches
- Development of new presentation and exhibition formats
- Visualisation of the traditions of current art
- Innovative art mediation through guided tours, discussions, supporting programmes and the likes.
- Addressing current, socially relevant themes
- Development of interdisciplinary networks at regional and national level
- Cultural-political work and discourse on-site

Prize winners of the ADKV-ART COLOGNE prize for art associations to-date:

Global Forest (2024), Dortmunder Kunstverein (2023), Bonner Kunstverein (2022), Halle für Kunst in Lüneburg (2020), KV-Verein für zeitgenössische Kunst, Leipzig (2019), Temporary Gallery, Cologne (2018), Hartware MedienKunstVerein, Dortmund (2017), Kunstverein Arnsberg und Kunstverein Harburger Bahnhof, Hamburg (2016); Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2015); Bielefelder Kunstverein (2014); Neuer Berliner Kunstverein (n.b.k.) (2013), Badischer Kunstverein, Karlsruhe (2012); Kunstverein Nürnberg - Albrecht Dürer Gesellschaft (2011); Kölnischer Kunstverein (2010); Heidelberger Kunstverein (2009); Salzburger Kunstverein & Westfälischer Kunstverein, Münster (2008); Kunstverein Wolfsburg (2007); ACC Galerie Weimar (2006).

Further information is available on the [website of the ADKV](#).

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No. 6 / October 2025, Cologne

NEW POSITIONS at ART COLOGNE 2025

19 outstanding artistic positions in the sponsorship booths at ART COLOGNE 2025

The NEW POSITIONS sponsorship programme has already been one of the central pillars of ART COLOGNE for 45 years. Initiated in 1980 by the German Association of Galleries and Art Dealers (BVDG) and realised to the present day in close cooperation with ART COLOGNE, the programme offers outstanding young artists the possibility to present themselves to an international trade public.

This year, 19 galleries will present artistic positions, selected by a high-quality jury, at ART COLOGNE from 6 to 9 November 2025 in Hall 11.2: **Maurin Dietrich**, Director of Kunstverein München; **Maurice Funken**, Director of NAK - Neuer Aachener Kunstverein; **Lisa Klosterkötter**, Artistic Director of Temporary Gallery// Center for Contemporary Art, Cologne; **Ursula Schöndeling**, First Chair of the ADKV, Berlin and **Dr Marc Wellmann**, Artistic Director of Haus am Lützowplatz - Förderkreis Kulturzentrum Berlin e.V.

Sponsored by the Federal Government Commissioner for Culture and the Media (BKM) with a project grant of 35,000 Euro, the programme is aimed at the sustained promotion of young talent. The goal is to ease the entry of artists creating exceptional work into the art market and to increase their visibility with collectors, museums and institutions.

19 NEW POSITIONS at ART COLOGNE 2025 (in alphabetical order of artists)

Arhun Aksakal, with **EBENSPERGER**, Berlin, grew up between Istanbul and Frankfurt and also moves in the field of tension between Orient and Occident in his artistic works. His grandparents, with whom Arhun Aksakal has a very close relationship, came as Gastarbeiter (guest workers) to Germany in the 1960s. They experienced the transformation from a country marked by war into a modern industrial nation and influenced Aksakal's perspective on societal structures with their stories, contributing to his developing a fine sense for ruptures, transitions and social tensions. His artistic work encompasses video, photography, sculpture and performance. His works at the interface of urban psychogeography, artefact and collective memory move between high-tech and ruin, decay and rebirth. Influenced from an early age by the diverse practices of recycling - collecting, repairing and passing on - dealings with remains are a guiding principle of his work. Aksakal develops narratives for the usually invisible, for that which is overlooked, forgotten or supplanted. His works are at the same time poetic and inquiring, analytical and speculative.

Noémi Barbaglia is being presented by the **Produzentengalerie Hamburg**. The artist examines the boundaries between the visible and the invisible in her sculptures and



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installations. Her works are more than simply physical objects; they reflect psychological and social conventions that shape our perception of space and identity. At the heart of Barbaglia's artistic practice is the veil as a multifaceted metaphor. It serves as a tool for redefining spaces and establishing relationships between the hidden and the obvious. Architectural elements like windows and corridors are deconstructed and reassembled to place the boundaries between inside and outside, private and public in question. In times of increasing polarisation and national seclusion, Barbaglia creates intermediate spaces with her works that make ambiguity and transitions experienceable. Her works remind us that clear boundaries are often illusions and that true insight originates in an involvement with the unfamiliar.

Kea Bolenz, with KLEMM'S, Berlin, explores surreal realms in her drawings, in which the fascination with the occult and the subconscious, with sexuality and fetish as well as with the uncanniness of an increasingly unbounded present are interwoven with one another. Created in a concentrated format, these 'wimmelpictures', at first glance both exuberant and precisely positioned down to the most minute detail, set free a visual and poetic power that appears to depict the amalgam of the present *conditio humana* - the forces of our time, in every respect dissolving, and the perseverance of the physical. Kea Bolenz has developed an irritating, unmistakable aesthetic in her works that owes much to a large reservoir of predecessors from the history of culture and images as well as to the visual pool of off and pop culture.

The **Walter Storms Galerie, Munich/ Berlin** is showing **Natalie Brehmer** - a German-Polish artist who lives in Berlin and Stuttgart. The themes in her transdisciplinary, conceptual works deal with aspects of capitalism theory, gender studies and nature. She thereby works with the media of photography, installation and experimental works in glass. Brehmer's history to date is reflected in her works. She initially studied communication and urban design and then fine arts at the State Academy of Fine Arts in Stuttgart and in Nuremberg. She completed her studies as a master pupil with Jorinde Voigt and Ricarda Roggan in 2023. Brehmer has already exhibited in the Staatsgalerie Stuttgart, in the ZK/U Center for Art and Urbanistics, Berlin, the Württembergischer Kunstverein, the Baumwollspinnerei Leipzig and the Goethe Institute in Israel. Her work has been supported with numerous scholarships, including the Alexander Tutsek Stiftung scholarship for glass at the Summer Academy of Bildwerk-Frauenau and the "Junge Kunst und neue Wege" scholarship of the Bavarian State Ministry for Science and Art.

Cihan Çakmak is being shown by **EIGEN+ART, Berlin/ Leipzig**. She studied photography at the University of Applied Sciences and Arts Dortmund and continued her training at the Academy of Fine Arts Leipzig (HGB), where she graduated in 2023 as a master pupil of Tina Bara. In her works, Çakmak addresses questions of identity, trauma, self-image and collective memory. Her *em fraktal* series (2021) combines photographs, videos and sound to explore the interplay between individual and collective experiences. With *Tenseness* (2023/24), she created a series of photographs that enter into a dialogue with the collection of the Museum of Fine Arts Leipzig (MdbK) and deal with questions of physicality and pictorial representations in the field of tension between showing and concealing. Çakmak has

been distinguished for her works multiple times, including with the Paula Modersohn-Becker Prize for Young Talent (2020) as well as with the ein-blicke-Preis of the blicke Film Festival in Bochum (2023). Her works have been presented in numerous institutions, including in the Kunsthalle Erfurt, the Künstlerhaus Bethanien in Berlin and the Art and Exhibition Hall of the Federal Republic of Germany (Bundeskunsthalle) in Bonn. The Museum Morsbroich in Leverkusen will show works by Cihan Çakamk in a solo exhibition in 2026.

KROBATH from Vienna is presenting **Melanie Ender**. She works with conventional, industrial materials like sheetrock, copper pipe, brass rods or steel plate, which she subjects to a poetic transformation. The marginal substances are precisely processed and given a frame of reference with one another. Her sensitive handling of the material, the playful permutation and recombination of the elements, her clever game of deception with references and allusions also corresponds with her use of language and her sounding out of meanings and attributions. The artist understands her works as temporary constellations, as compositions that retain a great degree of openness in their arrangement and their fragmentary character. It is a cautious testing of relations, a tenacious sounding out of boundaries, where form becomes symbol and ultimately a bearer of meaning.

Sarah Friend, with **Galerie Nagel Draxler, Cologne/ Berlin**, is one of the especially innovative, committed and critical voices in the field of new digital art and its discourses. As artist, technologist and software developer, she moves at the multi-layered interfaces of art, finance and blockchain technology. Her work can be ascribed to the avant-garde of a generation of artists that examines cultures and technologies influencing the digital present - especially with regard to blockchain, metaverse and Web3. In 2022, Friend had her "Terraforming" solo exhibition in the Crypto Kiosk project space of Galerie Nagel Draxler in Berlin. Prior to this she was part of the group exhibition "Breadcrumbs" in the Galerie Nagel Draxler in Cologne.

Nicholas Grafia will be presented by **Christine König Galerie, Vienna**. In Grafia's works, masquerades, fragmented body images, subcultural codes and non-linear narrative structures function as means for the deconstruction of hegemonial classification systems. With a sense for the absurd and the theatrical, the monstrous and the uncanny, he develops a pictorial language that destabilises in a targeted fashion and makes alternative narratives visible. His works reject clear interpretations and create fluid spaces. Complex themes like cultural hybridity, queer identity and gender fluidity unfurl, inspired by Japanese manga and the Lady Oscar - The Rose of Versailles anime series based on it. Grafia's understanding of gender, power and social order were shaped by this romantic historical drama from 1979 - it conveyed European ideals and built an imaginative bridge between Southeast Asia and the West. His migration to Germany provided Grafia with the possibility to take up these defining influences in a different cultural context against the background of new auspices.

The **Galerie Christian Lethert, Cologne** is showing the American painter **Tony Huynh**. "I know we spend most of our lives behind a screen, the entrance into a digital world, and have access to what seems like the library of Alexandria in our pocket, but the images online will never do justice to a physical work like a

painting." Tony Huynh turned to painting after studying illustration. He creates memorable images of everyday experiences in a seemingly familiar world. One finds echoes of the American modernist Milton Avery, of the interiors of the French Nabi artist Édouard Vuillard, of landscape sceneries from Japanese woodblock prints as well as of the naive freedom of folk art. Huynh is not primarily interested in realistic depiction, but rather in the feeling that arises from an everyday look out the window, at the sight of a bird gliding through the air. He consciously seeks an unobstructed view full of curiosity in his painting. His works have a strong presence that decelerates the 'real' world, shows it in a resting state.

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The **KORNFELD Galerie, Berlin** introduces the Persian artist **Simin Jalilian**, who lives in Hamburg. In Iran she exclusively created images of women that have repression by the regime as their theme. Since Simin Jalilian has been working in Germany, the thematic focus of her art and her perspective on Iran have changed. In her current works, she primarily sketches men in their various typecast modes of expression and in their positions of power, perceived as usual. Subversive government operations or arbitrary street violence here provide the plot background for the staged representations. Simin Jalilian has expressed that the change of subject in her paintings is the result of a suppressed inner tension in the face of the normality of patriarchal, misogynistic structures. The artistic work in Germany without censorship and prohibition allows her to freely select and process relevant themes and motifs from current events.

The South Korean artist **Jeewi Lee**, who lives in Berlin and is presented there by **SEXAUER**, works with performative or everyday events that are only visible as traces in her room installations, actions and painting series. Her works attempt to make the societal and historical events visible that have become inscribed in the most varied materials. In the context of **NEW POSITIONS**, Jeewi Lee will show sculptures and pictures made of sand. Sand is an important resource, the immense, worldwide mining of which repeatedly causes damage to the environment and leads to the destruction of entire ecosystems. Concrete, cement or glass are manufactured with sand. Without sand there would be no streets, cities or microchips. However, sand is also a form of storage for drinking water and a habitat for many types of animals and plants. Sand consists of elements of sedimentary rock that has been pushed to the surface by tectonic shifts and then washed by rivers into the sea. Each individual element, no matter how tiny, is polished and shaped in the process. There are incomprehensibly long spans of time and distance enclosed in every grain of sand; each one tells of geological eras as well as of everyday consumption, capitalism and migration. Each one is an "embodiment of memories".

DITTRICH & SCHLECHTRIEM, Berlin, introduces the Israeli artist **Navot Miller**, who lives and works in Berlin and New York. Navot Miller portrays scenes from his life. Intimacy and intense emotions, interwoven with people and places, are at the heart of his work. He captures fragments of travels, experiences and moments that have been important to him in his painting. The colours of his paintings are intense and brilliant, but his motifs bear a feeling of melancholic longing within them. Miller strives for authenticity and the individuality of emotional moments in his works, in the process creating relevant and universally valid scenes of human existence.

Philipp Naujoks is being shown by the **Galerie Rupert Pfab from Düsseldorf**. The works of Philipp Naujoks are distinguished by a special multifacetedness of artistic means. Painting, drawing and engraving achieved through the effect of a specially developed laser condense to form an autonomous pictorial language. The heterogeneous materiality generates a poetic tension between precision and ephemerality. Fine lines cross the surface, create layers, vibrate, dissolve. The result is structures that only seem implied - traces of movement as a sedimented action. The eye of the beholder wanders between networks of lines, empty spaces and concentrations. Forms remain unspoken, motifs appear to only show themselves briefly before disappearing again. The reserved colourfulness thereby plays a central role. Delicate tonal values allow the ground to become visible. The works seem fragile and permeated by a subtle rhythm, as if they were negotiating a hesitant conversation between material, process, gaze and insight.

Kraupa-Tuskany Zeidler, Berlin, introduces the South Korean artist **Rim Park**, who lives in Seoul. The works of Rim Park document her encounters with untouched, often remote landscapes. She interprets the forms of nature in multifaceted compositions. In that she incorporates found organic elements like moss, the roots of trees and natural pigments, the artist explores the existence of beings that are seemingly detached from human interventions and appear to float in a timeless realm. She combines traditional Korean materials and pigments from nature to establish a dialogue between organic decomposition and synthetic conservation. Her works deal with the apparently indestructible nature of these beings, which seem to exist self-sufficiently and passively and are subjected to elementary forces in the stream of time. Rim Park deconstructs, disassembles, dissects and reassembles - whereby she allows imperfection as principle.

The **Galerie VAN HORN, Düsseldorf**, is presenting **Anys Reimann**, who decided to study art at the Düsseldorf Academy with Thomas Grünfeld and Ellen Gallagher in her mid-40s - full of experiences, with a focused gaze on the world and the wish to make her own urgent questions visible. Her works tell of identity, history and vulnerability - and at the same time of resistance, self-empowerment and beauty. Her broad knowledge of art history and pop culture is never merely citation or reference. She deploys it to find her own pictorial language. Her works originate from different materials and media - painting, collage, photography, sculpture, textiles. She combines these layers intuitively and individually, neither purely figurative nor abstract, but instead open, fragmented and ambiguous. Her compositions deal with the human body and are also inspired by, in addition to the European pictorial tradition, theatre, fashion and music. The artist understands herself as an archivist of the body and its (hi)stories; her artistic work is both young and mature, absolutely contemporary and politically relevant.

The Belgian textile artist **Thomas Renwart** is being presented by the **Rehbein Galerie, Cologne**. Renwart's wall works are woven, partly embroidered and present ambivalent subjects. The genre of wall tapestries has a long tradition in Belgium. They are part of the cultural heritage. Renwart's grandparents owned a weaving mill and his grandmother taught him embroidery there. He weaves his works himself on a loom in his studio in an old monastery in Ghent. He takes individual thoughts and feelings as his theme in the context the content of contemporary literature,

science, history or pop culture. In his textile works, he links the seemingly contradictory stylistic devices of poetry and realism, whereby a preference for the mythological, the mystical and the enchanted is expressed in the manifestations of flora and fauna. His textile works, which combine beauty and drama, are headstrong and unusual to the core.

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Su Yu Hsin, with **Alexander Levy, Berlin**, is a Berlin-based artist and filmmaker whose works deal with the field of tension between ecology and technology. Her artistic practice is based on intensive research and fieldwork, with a particular focus on the political ecologies of water. Through the analysis of site-specific data and ecological infrastructures, she shows how human and non-human systems interlock and influence our understanding of geography, territory and agency. With an analytical and at the same time "hydropoetic" approach, she creates multi-channel video installations that integrate operative and technical images in order to reveal the hidden mechanisms of the origination of geographical knowledge. Su continues to pursue this thematic field in newer works, which focus on the production of semiconductors in her homeland of Taiwan. In the process, she sheds light on the effects of resource mining - especially the use of ultra-pure water, which is indispensable for the cooling and purification of silicon plates - and questions the interrelations of technology, work, geopolitics and global economy.

Rutkowski68, **Cologne/ Düsseldorf/ Bochum/ New York/ Paris**, is showing the Darmstadt/Cologne-based sculptor **Mathias Weinfurter**. In his installations, Weinfurter examines spatial systems of order, social structures and Remembrance Cultures. He works with industrial materials like exposed aggregate concrete, double rod mats or concrete recycling, the formal stringency of which he breaks up through modular placements and subtle interventions. Repetition and standardisation become means for making power relations, boundaries and their symbolic charge visible. A special quality of his work lies in the precise observation of spatial ordering - for example, in *Stören* (2023), where he placed the separation of public and private space in question with the minimal shifting of fenceposts. In other works, the focus shifts to collective forms of memory. The combination of sculptural clarity with poetic charging and his remarkable dealings with material and space enable the coming into being of visually strong, conceptually well-founded installations with depth and relevance.

The **Galerie Polansky from Prague** introduces the Czech artist **Stanislav Záborský**. His artistic practice is distinguished by an innovative approach with ceramics and concrete. Záborský is interested in the interaction between geological processes and the human perception of time. His works reflect his deep fascination with the transformation of materials under extreme conditions, whereby parallels between natural phenomena and artistic interventions are evident. Presented in a specific aesthetic of collecting, the viewer is invited to think about the life cycle of objects, selective appreciation and the respective inherent histories of objects. These newly created "fossils" - technological products like cultural artefacts - become relics of the Industrial Revolution and attempt in a time jump to arouse a consciousness that we live in futuristic geological layers and formations.

The online catalogue of ART COLOGNE, including all participating galleries and

the New Positions presentations, is now available online.
The 58th edition of ART COLOGNE starts on 6 November 2025 in the Cologne exhibition halls.

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No. 7 / October 2025, Cologne

"Worlds of Sound" - LBBW special event at ART COLOGNE 2025

On the occasion of the 58th edition of ART COLOGNE, which is taking place from 6 to 9 November 2025, the Landesbank Baden-Württemberg will present an exhibition conceived of especially for this occasion. The "Worlds of Sound" collection presentation curated by Barbara Thomann will show around 40 works from the LBBW Collection that are associated with sounds, noises or music culture in totally different ways. The exhibits thereby range from painting of the 1930's to contemporary art.

Whether a bang, a whisper or a melody - sounds accompany us everywhere. They make us sit up and take notice or immerse ourselves into something. They can store feelings and memories or underline actions with a unique sound. They don't even need to be audible to do so. Sometimes merely a gesture, an object or an image suffices to evoke sound associations and trigger an inner resonance. Art offers countless examples of this.

Therefore, exhibited in an area of 140 m² (Hall 11.2, stand B305) will be works by, among others: Max Ackermann, Ernst Wilhelm Nay, Elizabeth Peyton, Martin Kippenberger, Raphaela Vogel, Rebekka Benzenberg, Isa Genzken, Gregor Hildebrandt, Annika Kahrs, Gerhard Richter and Anna Virnich.

Regardless of the era and medium, the thing all works have in common is that they create a resonant space that transforms the relationship between the viewer and the work of art into a reciprocal experience. The exhibition invites visitors to explore this multi-voiced network of references that make sound visible and art audible.

"The LBBW Collection is extremely versatile. With our curated exhibitions, we present artistic positions in ever new and sometimes also surprising combinations. "Worlds of Sound" takes a look at the artistic traces of music and sound", states Barbara Thomann, Curator of the LBBW Collection.

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. 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.



ART COLOGNE
06.11. - 09.11.2025
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The company uses various formats to make works from the collection accessible to the public. The LBBW thus maintains partnerships of many years with the Kunstmuseum Stuttgart and with the Kunsthalle Mannheim. Extensive exhibitions, such as in the ZKM in Karlsruhe or in the Kunstmuseum Stuttgart, provide insight into the heart of the collection.

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It provides its partners and other institutions with works on loan from its collection.

Based on thematically conceived fair presentations, the bank hopes to actively engage in a dialogue with the public - and at the same time make a social contribution to cultural education.

More information at [The LBBW Collection](#)

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No. 8 / October 2025, Cologne

ZADIK special event at ART COLOGNE 2025

"Charlotte Zander: collector, gallery owner, museum founder"

ZADIK (Central Archive for German and International Art Market Studies) sheds light on stations in the life of the collector, gallery owner, museum founder and ART COLOGNE Prize winner of 1997, Charlotte Zander. The exhibition can be seen from 10 October 2025 to 25 September 2026 in the ZADIK and will be presented in an adapted form from 6 to 9 November 2025 at ART COLOGNE as a special event.

Charlotte Zander (1930-2014) initially began her journey in the art business as a collector. From the mid-1960s on, she built up her collection with works of artists who had not studied at any art college - at that time, so-called "naïve art". On this foundation, she founded the gallery "Charlotte Galerie für naive Kunst" in Munich in 1971, which existed until 1995. She then opened her private museum in Castle Bönningheim in 1996, presented her collection here, organised exhibitions and pursued cooperation projects with international cultural institutions.

The special exhibiton (Hall 11.1, Stand D19) is dedicated to Zander's varied impact ranging between collecting, mediation and the advancement of art. How did Charlotte Zander fill out the various roles she assumed over the course of her life? How did she proceed in achieving visibility for the artistic positions she treasured? How did her network of artists and other participants in the art trade function? What joint projects, exchange relationships and discourses took place?

Embedded in the 58th ART COLOGNE, which will provide a broad offering of international art and a high quality supporting programme from 6 to 9 November 2025, the exhibition at the same time inspires a critical contention with historical, often stigmatising terminology and shows how the Zander collection is carrying her legacy into the future.

About ZADIK

ZADIK | Central Archive for German and International Art Market Studies is a scientific institute of the University of Cologne and concentrates on the archiving, preparation, critical and reflective research and mediation of the history, structures, contexts and developments of international art systems. Today the central archive comprises more than 200 holdings of gallery owners, art dealers, auction houses, art critics, curators, specialised photographers and other participants in the art market, with a focus on the period from the beginning of the 20th century to the present. ZADIK was founded in 1992 as the world's first special archive for the history of the art trade and was transferred to the Faculty of Arts and Humanities of the University of Cologne in 2020.

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No. 4 / August 2025, Cologne

From São Paulo to Tokyo: these are the galleries of ART COLOGNE 2025

**165 galleries from 25 countries from 6 to 9 November in Cologne
++ Strong mix of established positions and young talents ++
NEUMARKT and COLLABORATIONS expanding**

The international art trade will gather in Cologne from 6 to 9 November 2025 for the 58th edition of ART COLOGNE. Around 165 galleries and dealers from 25 countries will then present a diverse and high quality programme.

As the most important meeting point for galleries, collectors and art institutions in Germany, the world's first art fair provides not only a broad offering of modern and contemporary art, but also a place for exchange, inspiration and social reflection. Art here is the starting point for conversations about the environment, identity, politics and values - and ART COLOGNE thus a provider of impulses for the future.

"ART COLOGNE stands for quality, variety and conceptual strength. And that is also once again demonstrated this year in all four sections of the fair", says Daniel Hug, Director and Artistic Head of ART COLOGNE. "With exciting new participants and innovative collaborations, we are experiencing a fair in 2025 that reflects the entire bandwidth of the current art market."

Four sections, one goal: art in all its diversity

GALLERIES

In the GALLERIES section (art of the 20th and 21st centuries), renowned galleries from around the world present modern and contemporary art at the highest level. Many new participants from Europe as well as from North and South America underline the international relevance of the central segment of ART COLOGNE. New exhibitors include Buchmann Galerie (Berlin), Bene Taschen (Cologne), Cristea Roberts (London), Delaive (Amsterdam), Gebr. Lehmann (Dresden), Gnyp (Berlin/Antwerp), KOW (Berlin), Kraupa-Tuskany Zeidler (Berlin), Mizoe (Tokyo), Piero Atchugarry (Miami/Garzón), Polansky (Prague), Richard Saltoun (London/Rome/New York), Sfeir-Semler (Hamburg/Beirut), Slewe (Amsterdam) and Zink (Waldkirchen).

NEUMARKT

With 34 participating galleries, seven more than in the previous year, the NEUMARKT section, which already showed strong growth last year, is once again showing how attractive ART COLOGNE is for young galleries with international ambitions. Among this year's new participants are Bold (Prague), Cherry Hill (Cologne), Clementin Seedorf (Cologne), Intershop (Leipzig), Nouveaux Deuxdeux (Munich), Robert Grunenberg (Berlin), Russi Klenner (Berlin), Sakhile & Me (Frankfurt), Shahin Zarinbal (Berlin), Sweetwater (Berlin), The Pill (Istanbul/Paris), The Stable (Scanfs),



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Tütar (Tallinn), Yehudi Hollander-Pappi (São Paulo) and Zaza (Milan/Naples).

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COLLABORATIONS

Ever more galleries are using the COLLABORATIONS section to present jointly curated projects - a trend with an increasing dynamic in 2025. Represented this year, among others, are A+B (Brescia) and Rolando Anselmi (Rome), DEP Art (Milan) and Taguchi (Tokyo), Galeria de las Misiones (Montevideo/Maó) and Sammer (Miami) as well as Philipp von Rosen (Cologne) and Petra Seiser (Attersee).

The selection is made by a jury of members of the nine-member advisory council of ART COLOGNE, which pays special attention in this area to conceptual strength and curatorial quality. COLLABORATIONS is thus a place for artistic exchange, cooperation across borders and dialogue-based presentations.

ART + OBJECT

The ART + OBJECT section brings functional art, design and applied arts positions into a dialogue with the visual arts of the 20th and 21st centuries. It reinforces the profile of the fair at the interface between object art, aesthetics and material culture.

In 2025, ART COLOGNE welcomes new exhibitors like Ammann//Gallery (Cologne), KODLcontemporary (Prague) and Uitstalling (Genk/Warsaw/Poznan) to this section. Participating once again are 10 A.M. Art (Milan), Dierking (Zurich) and Vivid (Rotterdam), among others.

You can find the complete exhibitor list of ART COLOGNE 2025 [here](#).

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