

No. 8 / November 2022, Cologne
#artcologne

ART COLOGNE 2022: Successful art in Autumn

Successful mix of contemporary and classic art reaches a public in Cologne that is hungry for knowledge and eager to buy

Praise from all sides for the new hall layout

ART COLOGNE in November; that worked exceptionally well once again this year. Around 190 galleries and art dealers from 26 countries presented a successful and consistently ambitious mix of artworks over five days. This paid off: besides many collectors, the exhibiting galleries were able to welcome interested parties from the museum landscape, from institutions and art consultants at their stands. The regional anchoring of ART COLOGNE in the Rhineland, in the North Rhine-Westphalia metropolitan region and the Benelux countries was a complete success thanks to the autumn date. High quality guests, including from the USA, Austria and Switzerland came to Cologne to convince themselves with the carefully curated offering of contemporary, modern and post-war art. The new hall layout with spacious plazas, which created space for large scale sculptures, broad corridors and consistently realised visitor orientation convinced both exhibitors and visitors equally.

Those who followed the colourful stripes on the floor couldn't possibly miss a highlight, ART COLOGNE Director Daniel Hug announced in advance. And the new route guidance was in fact well-received, provided greater clarity and thus also more peace to absorb the works of art. The alternation of top, medium-sized and newcomer galleries underlined the wide variety of the offering, which varied between works valued in the millions and affordable surprises. "ART COLOGNE in November has its own charisma. Irrespective of the fact that the date fits well into the worldwide art fair calendar, it is nice to once again be able to tie in with the original November tradition", is how Hug describes the course of the art fair. "The response of the public was really positive, especially because so many high-quality art fair guests were in Cologne", Hug continued. A total of around 43,000 fair visitors came to the fair halls. The number of visitors in Hall 11.2, where the focus was on contemporary art, was large on all days.

The Galerie Thaddaeus Ropac (Salzburg/Paris/London) sold a monumental painting (950,000 Euro) and a smaller work by Alex Katz as well as a painting by Martha Jungwirt. "We look after our customers in the Rhineland at ART COLOGNE", says gallery director Arne Ehmman.



ART COLOGNE
16.11. - 20.11.2022
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The Galerie Karsten Greve (Cologne/Paris/St. Moritz), another global player among the galleries in Hall 11.2, was especially successful with its young artists. “We are pleased when we can expand the market”, said Greve, who sold more than 25 works to art collectors from Germany, France, Belgium and the Netherlands.

Sprüth Magers (Berlin/London/Los Angeles/New York) was highly successful. A work by John Baldessari (275,000 US dollars) and an oil painting by Anne Imhoff (120,000 Euro) were brokered to European private collections, as well as a tapestry by Thomas Ruff (100,000 Euro) and three paintings by Andreas Schulze (5,500 Euro). A photograph by Bernd & Hilla Becher (20,000 Euro) went to a private collector in the USA. A drawing by George Condo (150,000 US dollars) was secured by a Swiss collector.

The Galerie Eigen + Art (Berlin/Leipzig) also met with a positive response. “The first day was spectacular”, gallery director Christian Ehrentraut reported enthusiastically. Especially in demand were the wood sculptures of Maja Behrmann in the sponsor booth; works by David Schnell, Tim Eitel and Titus Schade were also sold. A collector also secured Raul Walch’s mobile of self-dyed fabrics. “We made regular sales and met with a great response at our stand”, Sabine Schiffer from Galerie Werner (Cologne/Berlin/London/New York) reported. It had outfitted its stand with well over 250 works on paper by Baselitz, Lüpertz, Penck, Immendorff and other artists of the gallery.

Galerie Gisela Capitain (Cologne) also did good business. Several of the works by Wade Guyton, produced specifically for the art fair, were sold (15,000 US dollars each), as well as two works by Charlene van Heyl (27,000 Euro each), monotypes by Laura Owens and works by Isabella Ducrot.

“We had many of our customers at the stand but were also able to acquire new ones”, Sascha Welchering from the international Galerie Max Hetzler (Berlin/Paris/London/Marfa) reported. Up to 200,000 Euro sold well, including works by Hans Hartung, André Butzer, Albert Oehlen and William Copley.

The Galerie Daniel Buchholz sold a large oil painting by Anne Imhoff (140,000 Euro) and a painting by Vera Palme.

The Cologne gallery Brigitte Schenk sold three large-format paintings by Maria Zerres (120,000 Euro each), and several museums expressed interest in the historical video installation of Klaus vom Bruch. The 3D computer graphics installation “Penumbra” by Dennis Del Favero, which transports viewers to highly cinematic forest fire scenes, also received attention from institutions.

The Munich gallery Jahn und Jahn sold a painting by Hermann Nitsch (160,000 Euro) as well as works by Hedwig Eberle and Imi Knoebel. Museums showed interest in the works of the sponsored artist Soyon Jung.

“Well attended, good people”, was the summary of the Van Horn gallery (Düsseldorf). Gallery owner Daniela Steinfeld sold works by Anys Reimann to the Kunstmuseum Bonn and to private collectors, as well as works by Jan Albers. “The

autumn date is much better”, the Düsseldorf based gallery owner finds.

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New exhibitor Rodolphe Janssen from Belgium, who found a buyer for a large woodcut print by Gert and Uwe Tobias and sold seven ink drawings by Omar Manfoud and a large acrylic work by Cornelia Baltus, was also satisfied. “We are happy to be here”, according to the Brussels art dealer.

A good mood also prevailed at the joint stand of Anke Schmidt and Thomas Zander. Especially in demand were works by Joanna Piotroska, who is currently participating in the Biennale in Venice. Photographs by Henry Wessel and a painting by James White were also sold. “All collectors were there”, Zander confirmed with satisfaction.

“German Expressionists are the big hits”, Laszlo von Vertes determined, “there was a great demand and we made considerable sales”. Among others, the Zurich gallery brokered August Macke’s important oil painting “Schlucht am Tegernsee”. “Many major collectors were there, also from Belgium and France, and our expectations have already been exceeded”, according to Von Vertes, who was pleased at the considerable media interest his art fair stand met with due to the museum quality paintings of Claude Monet and Gerhard Richter. “Despite the crises, there is a great demand for art, which is in fact a solid investment”, the dealer, who showed high quality works of modern art, confirmed.

“We have a large share of new customers”, gallery owner Thole Rotermund was pleased to state, “and we were able to establish many new contacts, although we have already been participating in the Cologne art fairs for 20 years”. “The vernissage was very good, but the following days also saw satisfactory attendance”, according to the Hamburg art dealer with a focus on works of modern art on paper, who was successful with the “Merry Christmas” drawings and brokered additional works on paper by Lyonel Feininger and the large watercolour “Drei Bauern vor einem Holzhaus” by Ernst Ludwig Kirchner (5-figure price), as well as a drawing by August Macke to collections.

Things were “extremely lively” this year, Manuel Ludorff from the Düsseldorf gallery of the same name, who was able to welcome “relevant collectors” to his stand, found, and was pleased to encounter a public that was eager to buy. “People are happy to come, and the trade fair date in autumn is a blessing”, the ART COLOGNE participant of many years determined. Among others, the gallery was able to sell a work by Otto Mueller entitled “Sitzender weiblicher Akt” from approx. 1925 for 245,000 Euro.

Already on the evening of the vernissage, the Paris gallery Lelong sold a bronze by Markus Lüpertz (65,000 Euro), a painting by Konrad Klapheck and drawings by David Nash. “We are very pleased with our large stand and were able to welcome good collectors”, according to Nathalie Berghere-Compoin.

“Quality and selection at ART COLOGNE are fantastic”, new exhibitor SmithDavidson (Amsterdam), which showed aboriginal art and brokered an important work by Rover Thomas to a collection, praised. “We are very happy. Daniel Hug is doing an

excellent job”, says David Smith.

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“Die Galerie” from Frankfurt was pleased at the sale of the bronze “Oiseaux tete” (6-figure price) and the frottage “Foret” by Max Ernst. The Vienna gallery Wienerroither & Kohlbacher engaged in discussions concerning Egon Schiele’s watercolour “Kniender weiblicher Akt”. “The public is interested in the works we are exhibiting here, and we are happy with the art fair”, Lui Wienerroither shared.

“All collectors are there, and the Benelux countries are also represented”, Lukas Minssen from Galerie Utermann (Dortmund) reported. The art fair start of the gallery owner, who sold many sculptures and drawings by Norbert Kricke and paper objects by Angela Glajcar, was “very good”. “A positive basic mood prevails here and we are very optimistic”, according to Minssen.

Marvin Ackermann from the Cologne-Düsseldorf Galerie Benden & Ackermann was “very satisfied”. “We had a good opening with considerably more international visitors than in the previous year. The mood at the art fair is positive, and we determined that many people want to make life more beautiful with art in the current situation”. The sculptures and wall works of the artist Willi Siber were nearly sold out, and the Pop Art specialists also let Claes Oldenburg’s “London Knees” (125,000 Euro) go in the first days of the fair.

Quentin Grosjean from the Belgian gallery QG Gallery, which occupied a joint stand with the also Belgian Edouard Simoens Gallery, was also pleased at a good course of the fair. Several works were sold, including a painting by Georg Baselitz for around 100,000 Euro, a work by Andy Warhol for approx. 150,000 Euro and a Günther Förg (50,000 Euro).

Jochum Rodgers, which had organised a solo show for the artist Sofie Dawo, attracted the interest of institutions. A textile work from 1963 sold for 42,000 Euro.

The Galerie East from Strasbourg found a buyer for a tapestry by Roy Lichtenstein for 120,000 Euro. “Participation was a good experience for us, and we met many interesting people”, gallery owner Steven Riff reported.

List of reported sales

Benden & Ackermann

Sculptures and wall works by Willi Siber

Claes Oldenburg’s “London Knees” 125,000 Euro

Galerie Daniel Buchholz

Oil painting by Anne Imhoff (140,000 Euro)

Gisela Capitain

Works by Wade Guyton, which were produced specifically for the art fair (15,000 US dollars each), as well as two works by Charlene van Heyl (27,000 Euro each), monotypes by Laura Owens and works by Isabella Ducrot.

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Eigen + Art

Wood sculptures by Maja Behrmann, 1,200 to 9,000 Euro; works by David Schnell, Tim Eitel and Titus Schade.

Raul Walch's mobile from self-dyed fabrics, 22,000 Euro

Max Hetzler

Works by Hans Hartung, André Butzer, Albert Oehlen and William Copley.

Jahn und Jahn

Painting by Hermann Nitsch (160,000 Euro), as well as works by Hedwig Eberle and Imi Knoebel.

Works of the sponsored artist Soyon Jung

Rodolphe Janssen

Woodcut print by Gert and Uwe Tobias

Seven ink drawings by Omar Manfoud

Large acrylic work by Cornelia Baltes

Jochum Rodgers

A textile work by Sofie Dawo from 1963 for 42,000 Euro

Lelong

Bronze by Markus Lüpertz (65,000 Euro), paintings by Konrad Klapheck and drawings by David Nash

Ludorff

Charcoal drawing by Hans Hartung, 1960, 55,000 Euro

Otto Mueller, Sitzender weiblicher Akt, ca. 1925, 245,000 Euro

Colour serigraphs by Rupprecht Geiger, 1,650 Euro each

Colour etching by Karin Kneffel 3,400 Euro

Oil paintings by Christopher Lehmpfuhl, 12,000/ 22,000 Euro

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QG Gallery / Eduourd Simonens

Works by Georg Baselitz, Andy Warhol and Günter Förg between 50,000 Euro and 150,000 Euro

Brigitte Schenk

Three large paintings by Maria Zerres (120,000 Euro each)

Thole Rotermund

Lyonel Feininger, drawings “Merry Christmas”, watercolour, ink pen, gold paint, watercolour by Ernst Ludwig Kirchner “Drei Bauern vor einem Holzhaus” (5-figure price)

Drawing by August Macke

SmithDavidson

Important work of the aborigine Rover Thomas

Sprüth Magers

Work by John Baldessari (275,000 US dollars)

Photograph by Bernd & Hilla Becher (20,000 Euro)

Drawing by George Condo (150,000 US dollars)

Tapestry by Thomas Ruff (100,000 Euro)

Utermann

Many sculptures, a drawing by Norbert Kricke and paper objects by Angela Glajcar

Von Vertes

August Macke “Schlucht am Tegernsee”

Thomas Zander

Works by Joanna Piotroska, who is currently participating in the Biennale in Venice, photographs by Henry Wessel

Paintings by James White

The next ART COLOGNE will take place in November 2023.

Note for editorial offices:

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