

Press Release
April 16, 2024

With its sixth edition, Art Düsseldorf established itself as a permanent fixture in the Rhineland. The galleries reported very successful sales.

The positive responses from galleries and collectors, both in terms of sales and the fair's lively and positive atmosphere, confirm the sixth edition of Art Düsseldorf as a fixed date in the tightly packed international art fair calendar.

105 galleries „presented a strictly contemporary program that is well worth seeing“, according to Stefan Kobel in the Handelsblatt. The subdued expectations that were initially cited in advance were far exceeded: Despite a critical market situation, Art Düsseldorf successfully brought together collectors, institutions, and galleries. “We are proud that the galleries’ offerings, our VIP program, and the repertoire of the resident institutions were able to convince the collectors, and we look forward to enriching the art world with our fair in the future as well,” said Walter Gehlen, Director of Art Düsseldorf.

Max Goelitz was not the only one to offer a preview of the Biennale. Nil Yalter, who will be honored for her life's work at the Venice Biennale this week, was shown at the booth of the Green on Red Gallery from Dublin. Furthermore, in one of the prominent sculpture spaces, Galerie Meyer Riegger presented the work “Speech organ of Ema, a girl who eats stones” by Eva Kotátková who is also currently exhibiting in the Czech pavilion at the Venice Biennale. After Meyer Riegger's first time participating in the fair and a sold-out stand, Jochen Meyer was impressed with the commitment from the entire region to the fair location of Düsseldorf and the knowledgeable collector community.

Konrad Fischer Galerie is delighted to have sold the large floor-covering work “Rhine Driftwood” by Richard Long to an internationally renowned collection in the Rhineland. The boa-basedonart gallery sold numerous works by the painter Jutta Haeckel and the two Fluxus artists Ben Patterson and Takako Saito.

The Kunstsammlung Nordrhein-Westfalen acquired works worth a total of €140,000, including the aforementioned Takako Saito, Tamina Amadyar, Anna Boghiguan, and Niklas Taleb. Susanne Gaensheimer, director of the art collection, praised the quality and internationalization of the fair and, emphasizing the purchase of artworks by international and local artists.

Dennis W. Hochköppeler from DREI in Cologne also sold to “an important institutional collection in Düsseldorf.” The circle of patrons of the Friends of the Kunstpalast also acquired works for their photography collection by Astrid Klein (Produzentengalerie Hamburg), and works by Thorsten Brinkmann (Galerie Mathias Güntner, Hamburg / Berlin) and Daniela Comani (Galleria Sstudio G7 and Tatjana Pieters, Bologna), as part of their traditional acquisition tour. Galerie ASPN is particularly pleased with the “institutional interest in works by Harry Hachmeister and Katarína Dubovská“.

It wasn't only institutions that made extensive purchases at Art Düsseldorf; sales to private collectors from the region, as well as from Munich, Frankfurt am Main, the Netherlands, and Belgium were reported by, for example, PSM, Sperling, and Galerie Russi Klenner.

An analysis of the VIP trade fair data reveals numerous visits by collectors and curators from abroad. Many VIPs came from Belgium, the Netherlands, Switzerland, and Austria. Smaller groups traveled from the UK, USA, Italy, Japan, Luxembourg, Monaco, South Korea, Spain, the United Arab Emirates, and Turkey. Additionally, art experts from Scandinavian countries and different Asian and African countries made their way to the fair.

Gallery owner Johannes Sperling underscores the mediation of works to new col-

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lectors. For the first time this year, some significant collectors and curators from Korea and Japan made their way to Düsseldorf and were impressed by the fair's program and ambience. At Galerie van Horn's stand, an important Japanese private collector purchased a large-format work by Jan Albers for his private museum in Tokyo.

Art Düsseldorf functions as a platform for established and new connections. Galleries such as Gallery Ludorff, Buchmann Gallery, Beck & Eggeling, KOW, Artemis Gallery, PLUS-ONE and Linn Lühn contributed to the overall positive balance.

Packed exhibition halls and steady visitor numbers of 20,000 underline the importance and weight that the fair now has with the public. The fact that Art Düsseldorf is sharpening its profile and increasingly establishing itself as a platform for current discourse is demonstrated not only by the numerous curators and museum directors in attendance but also by the popular and well-attended talk program. One highlight was the first presentation of the new AICA Art Critics' Prize of €12,000, which was awarded to Sophia Roxane Rohwetter by a jury, consisting of Kathrin Röggl, Hanno Rauterberg, Danièle Perrier, Ellen Wagner, Julia Wirxel and Gerd Korinthenberg. The jury praised "the great literary joy of experimentation and associative openness" in Rohwetter's texts.

Art Düsseldorf has also found a constant regular digital audience: The live stream of the fairs' guided tours, which was broadcasted on Friday and Saturday, achieved a viewer reach of a further 5,000 online visitors.

Klaus Gerrit Friese from Galerie Friese summarizes: "The Rhineland is the best place for art in Germany. Here are determinedly knowledgeable collectors, thorough lovers of art, and open-minded museum directors who join us as galleries at Art Düsseldorf to engage intensively and successfully in a four-day dialogue about art. Art Düsseldorf has found a wonderful venue in the Areal Böhler and continues to work on its clear profile as a platform for young and established contemporary art."

The next Art Düsseldorf will take place from April 11-13, 2025.

MAIN PARTNER



More Information

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