

art

KARLSRUHE

ART. SPACE. EMOTION.



International Fair
for Classic Modern
and Contemporary Art

22 – 25 February 2018

art KARLSRUHE as a Time-Honoured Marketplace and a Venue for New Contacts and Projects

By the fair's managing director Britta Wirtz

Preparations for the upcoming art KARLSRUHE are running at full speed, and whenever I am asked how well satisfied I am with the evolution of this fair for Classic Modern and Contemporary art since its inception in 2004, I like to call the questioner's attention to the discussions I have had in recent months. After having visited the big exhibitions during the superlative art summer of 2017, countless experts reported about a peculiar situation. They explained that in a world which has already been drastically accelerated by digitization, scarcely any time remains to give due appreciation to creative achievements. It even seems as though art nowadays is suffering from a generation of young curators who are increasingly enthusiastic about their own theories. One often has the impression that today's art does nothing but serve to illustrate a global political situation that offers little cause for optimism.

Against the background of this starting position, art KARLSRUHE can look back on a steeply upward and successful trajectory. Ever since its beginning, this fair has relied on the power of art per se and has been conceived as both a marketplace and as a venue for new contacts and projects. The fair's success is not only distinguished

by enormously large numbers of visitors and ample revenues that spark admiration far and wide. I am especially pleased by the fact that we have seen the quality steadily improve with each successive year. From the selection of exhibitors to the expertise of the visitors, the 15th art KARLSRUHE from 22 to 25 February 2018 will again prove that we dedicate the utmost attention to this thriving fair.

In an increasingly competitive environment, it is clear that the unmistakable profile of art KARLSRUHE also has a great deal to do with the upcoming fair's motto and message: "Art. Space. Emotion." This means that we are primarily interested in the work of the painters and sculptors, and that we are also keenly aware of the mental and architectural spaces in which these artworks thrive. All this is communicated with the passion and emotion that we believe is indispensable whenever the subject is a free space for art. This approach may seem to have some conventional traits, but in uncertain times, individual works of visual art can perhaps provide the moorings that can ultimately enable us to look toward the future with hope. And that gives all the more reason for us to look forward to art KARLSRUHE 2018.



art KARLSRUHE had an impressive performance this summer: During the „Schlosslichtspiele 2017“ the front of the Karlsruhe Palace blazed in colours of the fair | Foto: Werner Bentz



Britta Wirtz, managing director of the fair | Photo: KMK / Jürgen Rösner



Ewald Karl Schrade, curator of art KARLSRUHE | Photo: KMK / Heidi Offterdinger

Third Dimension

art KARLSRUHE Is Also a Hub for Sculptures and Installations

By the fair's curator Ewald Karl Schrade

Art history teaches us: even the artists of Expressionism and Informalism, whose paintings influentially shaped and moved the art of the 20th century, repeatedly also conquered space and tested the validity of their vital, gestic ideas by creating three-dimensional artworks. Scarcely any well-known painter kept wholly aloof from sculpture; conversely, nearly all sculptors also create sketches and paintings. To know that this has continued into present day, we need only call to mind Georg Baselitz, Markus Lüpertz or Jonathan Meese.

It was accordingly clear when we first founded art KARLSRUHE that this fair should not offer only ubiquitously traded "flatware", as insiders refer to planar artworks, but should also display heavy sculptures and spacious installations. For less spacious rooms and more modest budgets, smaller sculptures and art objects are naturally available, also in the affordably priced genre of graphic art, which we have long exhibited in Hall 1.

That each ensuing art KARLSRUHE also features circa 20 sculpture plazas is not only a passionate affirmation

of the third dimension. These painstakingly selected presentations, which are installed directly adjacent to the booths of the galleries that represent their creators, also convey an impression of how sculptures can enable a private or public collection to present itself differently. They open spaces and often make the architecture seem to resound.

Now in 2018, when we confer the new Sculpture Award on one of these sculpture plazas, all of which are designed by gallerists and artists, this prize may also be an expression of the fact that many of our exhibitors have long lavished tremendous efforts on these special plazas at the fair. And thanks to the generosity of the L-Bank, the state bank for Baden-Württemberg, this new award grants an impressively large sum of 20,000 euros to its winner. We are deeply grateful that this bank, which has always numbered among the patrons of art KARLSRUHE, has now further expanded its commitment to our fair.

Optimal Service for Exhibitors and Visitors

"Let's not rest on our laurels", says Britta Wirtz, the managing director of Karlsruher Messe- und Kongress GmbH. The 15th art KARLSRUHE will therefore also offer a series of additional improvements in the services available for visitors and exhibitors. The spectrum ranges from all sorts of measures that make life and work easier for participating gallerists to investments in better carpets and improvements in the harmony of the colour scheme of the separating curtains. New styling is planned from the VIP lounge, through the restaurant spaces, to the entry area. Innovations are also evident in the catering as a whole. And best of all: art KARLSRUHE will now open its gates one hour earlier and be accessible daily starting at 11 a.m.

Virtual Tour of art KARLSRUHE 2018

Like all art fairs, art KARLSRUHE naturally also serves as a marketplace. Purchasable items are everywhere: paintings, sculptures, graphics, photographs, serially produced objects. With prices from as little as 100 euros to as much as one million or more euros, the right artwork is available to make every collector's wish come true. But the fair does not present itself as a miscellaneous compilation, although it spans four halls and some 35,000 square meters of display area. In a marvellous way, this overwhelming selection of artworks, which range from Classic Modern art to the latest Contemporary art, is meticulously structured, almost as if a museum's curator had laboriously brought artworks from a time span of circa 120 years into their correct art-historical sequence.

Visitors who begin their tour of art KARLSRUHE 2018 in Hall 3, i.e. toward the right and toward the rear when viewed from the main entrance, will necessarily immerse themselves in the world of Classic Modern art. From German Expressionism as represented by galleries such as Henze & Ketterer (Wichtrach near Bern / Riehen near Basel), Ludorff (Düsseldorf) or Thole Rotermund (Hamburg), to International Abstraction à la Calder, Chillida, Corbusier, Feininger or Picasso: each style's pioneers are abundantly present. The exhibitors, including Koch-Westenhoff (Lübeck), Kunstkontor Möllers (Münster), Schlichtenmaier (Grafenau/Stuttgart) and Schwarzer (Düsseldorf) – some 70 exhibitors in Hall 3 alone – show a unique diversity that does not always seem possible, even in museums.

Seismogram of the Soul

Hall 3 also houses works by many artists of the postwar generation, who invented Informalism in the late 1940s and Fifties. Widely appreciated as seismograms of their artists' souls, the spontaneous, gestic paintings of this era will be offered for sale by galleries such as Maulberger (Munich)

and Zeller Mayer (Berlin). The presentation of nonfigurative artworks continues vis-à-vis in Hall 2, where its contents are extended into the present day. Galleries such as Baumgarten (Freiburg), Döbele (Mannheim / Dettelbach near Würzburg) and Nothelfer (Berlin) have long numbered among the participants at art KARLSRUHE.

Hall 2, which is dedicated to Classic Modern art, hosts over 70 additional exhibitors ranging from Michael Schultz (Berlin), through Ernst Hilger (Vienna), to Meyer Riegger (Karlsruhe). The broad spectrum of established Contemporary art on display here runs from Informalism, through the artworks of the Zero Movement and Pop Art, to various currents in the genre of Concrete Art. The presentation is equally delightful for interested laypeople and professional collectors, and all the more appealing because several gallerists display special positions (e.g. Realism or Neo-Expressionism) that are seldom seen elsewhere.

Fresh from the Ateliers

Visitors who afterwards view the artworks on display in Hall 1 can enjoy not only special exhibitions and the Museum Mile, but will also discover that some graphics, photographs and multiples can also be purchased at attractively affordable prices.

Some bargains can also be found in Hall 4 (dm-arena), where many newly created artworks await discovery under the heading of "Contemporary Art 21". Some of these creations have come so freshly from their ateliers that the paint has scarcely dried! Among the new exhibitors in Hall 1 is Galerie Schmidt + Schütte (Cologne), which presents artists like Evangelos Papadopoulos or Nina Brauhaus. Also new here: Gallery Meno Parkas (Kaunas, Lithuania), which has the two Lithuanian artists Česlovas Lukenskas and Jonas Gasiunas in its programme.



A view of Hall 3 | Photo: KMK / Jürgen Rösner



Patricia Kamp and Frieder Burda | Photo: Robin K., wunschbild.com

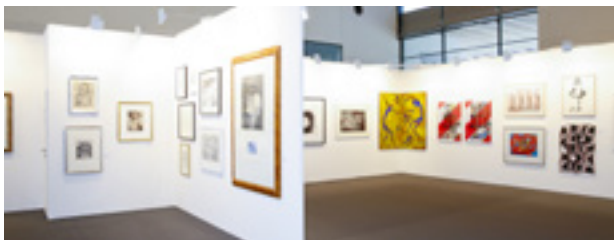
The Frieder Burda Collection as a Guest in Karlsruhe

With approximately 1,000 paintings, sculptures and artworks on paper, the Frieder Burda Collection ranks among the most important and qualitatively valuable private art collections in Europe. This collection brings together trailblazing positions in 20th- and 21st-century art. The fascination of colour and the emotionally expressive qualities of paintings and other artworks have always occupied the focal point of this collector's interest and are the definitive criterion of his choices. This passion is evident in high-carat artworks of German and American Abstract Expressionism, as well as in the modern, transcendently archaic aura of Pablo Picasso's later oeuvre, which this collection preserves in a concentration that's nearly incomparable in Germany.

But the collection primarily focuses on the second half of the 20th century. Frieder Burda finds a quality and emotionality that stir the senses in the coolly aloof aesthetic of Gerhard Richter, in the imaginative cosmos of ideas of Sigmar Polke (which he expresses through playfully sensual mixes of materials), and also in the rawness of Georg Baselitz's expressive paintings. Their work is especially comprehensively represented here and comprises the essential core of this collection. Since the turn of the millennium, this collector has focused his activities on current positions in the younger generation of artists, as well as on photography. Recent works by Andreas Gursky and Rodney Graham have accordingly also found their places in the collection.

Museum Frieder Burda presents itself at art KARLSRUHE 2018 with a concentrated cross-section of its highlights, thus offering a view of the rich diversity of the collection.

A Great Staging for Graphic Prints



Premiere of the special exhibition of printed graphics at art KARLSRUHE 2016
Photo: KMK / Jürgen Rösner

Admiringly enthusiastic gazes were everywhere when an unprecedented special show of printed graphics debuted on 200 square meters of floor space at art KARLSRUHE 2017. The fair's exhibitors had been invited to make available high-carat examples of work in this genre. Over 120 gallerists responded with outstanding folios by renowned artists, most of which had created their graphic artworks in small editions. The show presented a bevy of the most beautiful graphics from Warhol to Picasso. Curated by a committee of experts, the upcoming overview features woodcuts, lithographs, etchings and silkscreen prints. These and other artworks will again be attractively staged at the 15th art KARLSRUHE in February 2018.

art KARLSRUHE Collection on View for the First Time



Winners of the 10th art KARLSRUHE-Prize: Gallerist Charlotte Smudajeschek (left) and artist Neringa Vasiliauskaite | Photo: KMK / Jürgen Rösner

After ten years, the time is now ripe for a small special show at art KARLSRUHE 2018 to present the art KARLSRUHE Collection, which consists of artworks purchased from past winners of the art KARLSRUHE Prize. Ever since its inception, this unusual collection has been cultivated by the Städtische Galerie Karlsruhe and its director Brigitte Baumstark. Needless to say, the expert jurors will also be onsite at the fair in February 2018 to select the two artists who will receive the latest art KARLSRUHE prize and to acquire their artworks for the public collection.



Ernst Hilger | Photo: Galerie Ernst Hilger

Ernst Hilger Galerie Hilger, Vienna

Ernst Hilger, who established his gallery in 1971, numbers among the first and longest-standing exhibitors at art KARLSRUHE, but all those who have the good fortune to be personally acquainted with this Viennese gallerist feel as though they are dealing with one of the youngest mediators of art. Hilger's enthusiasm is unique and his passionate urge to live with and in art is contagious. Crowds of eager listeners quickly accumulate whenever he begins to talk with visitors at his stand about the paintings on display there because he is one of the mediators of art who communicate with a compelling combination of competence and passion. Not only do his listeners tangibly feel the presence of the artists and the ideas, they also appreciate this gallerist's ability to build credible bridges of understanding between the creators of the artworks and the connoisseurs who might choose to collect these creations.

Ernst Hilger is undoubtedly a man who opens doors. He relies on his international network of first-rate contacts to enable private and public collections to acquire outstanding artworks, especially in the genre of Contemporary art. His stands at the trade fair span a programmatic arc from Austrian postwar Modernism (e.g. Christian Ludwig Attersee, Gunter Damisch, Franz Grabmayr, Oswald Oberhuber, Arnulf Rainer and Hans Staudacher) to Pop Art and thus to Allen Jones, Mel Ramos and Andy Warhol. Moreover, Hilger also repeatedly presents significant individual positions which have long since taken their rightful places in contemporary art history, e.g. Keith Haring or Éro, whose narrative figuration is currently enjoying strong interest among collectors.



Dr Dorothea van der Koelen | Photo: Galerie Dorothea van der Koelen

Dr Dorothea van der Koelen Galerie Dr. Dorothea van der Koelen, Mainz/Venice

Dr Dorothea van der Koelen unites many roles in one individual: she's a gallerist, academician, curator, publicist, consultant, foundation founder and member of art KARLSRUHE's advisory board. The holder of a PhD in art history, Dr Dorothea van der Koelen of Mainz opened her first gallery at age 19 and now runs a total of three galleries, including one in Venice. Not solely through CADOROA, the centre for art and academic research that she opened three years ago in Mainz-Hechtsheim, she has repeatedly proven that the allegedly contrary disciplines of research and commerce can indeed be reciprocally fruitful.

An exhibitor at art KARLSRUHE since 2004, Dr Dorothea van der Koelen has always united diverse fields of business and disclosed the alliance of their various energies. These efforts express themselves as a logical and impressive programme in the gallery area. Galerie van der Koelen stands for construction, concrete tendencies and artistic positions distinguished by an uncompromising attitude. The list of her artists speaks for itself: from Daniel Buren and Heinz Gappmayr, through Francois Morellet, to Günther Uecker and Lawrence Weiner. She received the Max Slevogt Medal in 2015 in recognition of her commitment to the mediation of art.



Dr Marita Ruiter | Photo: Guy Jallay

Dr Marita Ruiter Galerie Clairefontaine, Luxemburg

Dr Marita Ruiter, an exhibitor at art KARLSRUHE who was born in Austria and has run Galerie Clairefontaine in Luxemburg since 1988, believes that academic thoroughness is self-explanatory in the confrontation with art. This collector, who also owns a trove of circa 200 photographs by Gisèle Freund, earned her doctorate in 2000 with a dissertation about this artist and photographer, who died in the year 2000. Photography naturally also plays a noteworthy role in the gallery programme of this gallerist, who initiated the "photomeetings": this is clearly shown by a look at the list of her artists, who range from Lucien Clergue, through Jürgen Klauke and Herlinde Koelbl, to Edward Steichen and Massimo Vitali.

In addition, one of her two exhibition spaces in Luxemburg highlights paintings and sculptures. After having begun with classics of Austrian Modernism from Gustav Klimt to Egon Schiele, Dr Marita Ruiter increasingly turned her attention to international contemporaries. Roland Schauls, who ranks among Luxemburg's most prominent painters, presently belongs to the coterie of the Clairefontaine artists. If one asks this gallerist which colleagues were role models during the early years of her career, she immediately mentions the legendary Annelly Juda from London: "Even at a very advanced age, she still carried the paintings in her own two hands."



Ingeborg Henze-Ketterer and Dr. Wolfgang Henze
Photo: KMK / Jürgen Rösner

**Ingeborg Henze-Ketterer,
Dr Wolfgang Henze**
Galerie Henze & Ketterer,
Wichtrach/Bern

The history of this gallery is inseparable from the history of the modern art trade. This art dealership was begun in 1946 by the legendary Roman Norbert Ketterer, who was the executor of Kirchner's legacy. The gallery is presently directed in the third generation: Ingeborg Henze-Ketterer and Dr Wolfgang Henze, the managing directors of Henze & Ketterer, are now assisted by their daughter Dr Alexandra Henze Triebold and their son-in-law Marc Triebold (Henze & Ketterer & Triebold, Riehen/Basel). The family members not only run Galerie Henze & Ketterer in Wichtrach near Bern, but also participate in countless international art fairs. They've been represented at every art KARLSRUHE since 2006, and Dr Wolfgang Henze is also a member of the fair's advisory board.

These specialists for German Expressionism, and above all Ernst Ludwig Kirchner, annually bring to Karlsruhe extraordinarily beautiful paintings by artists such as Erich Heckel, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff. Naturally, they also display paintings by other protagonists of Classic Modernism such as Karl Hofer and George Grosz. Connoisseurs who are looking for artworks by Daniel Spoerri or Fritz Winter will likewise find them here. Ingeborg Henze-Ketterer and Dr Wolfgang Henze accordingly number among the exhibitors at art KARLSRUHE whose stand is always thronged by countless visitors. Ingeborg Henze-Ketterer says: "Conversations bring people together."

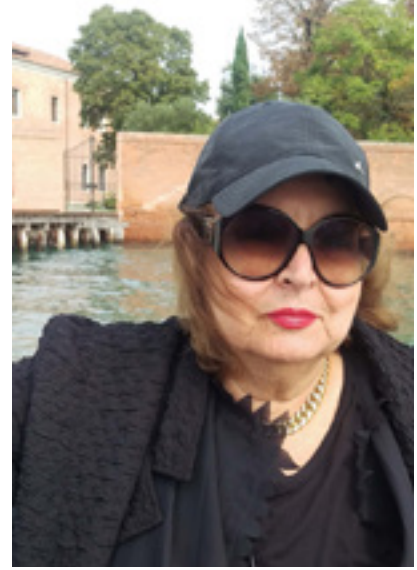


Klaus Schwarzer | Photo: Galerie Klaus Schwarzer

Klaus Schwarzer
Galerie Schwarzer, Düsseldorf

He already took part in the first art KARLSRUHE in 2004. "Of course", says the well-known Düsseldorf-based art dealer Klaus Schwarzer, for whom participation in art fairs is obligatory. For more than three decades, Schwarzer has mediated 20th-century art to private and public collections. Needless to say, he cultivates the best contacts in the auction business. It is important for him to be able to provide his clients with optimal service, also when they are looking for something unconventional. Schwarzer is a flexible gallerist who regularly fulfils exclusive requests.

Schwarzer's list of artists is full of stylistic contrasts, but the works of widely dissimilar artists are united by the fact that each artwork which he offers for sale is always of the finest quality. Willi Baumeister and Max Beckmann, Otto Dix and Joan Miro, Ernst Wilhelm Nay and Pablo Picasso, Hans Arp and Joseph Beuys: Schwarzer's portfolio seems to encompass the entirety of art history. Of course, Klaus Schwarzer also keeps a sharp eye on living artists. Works by artists such as Stefan Balkenhol, Georg Baselitz, Anselm Kiefer, Konrad Klapheck, Gerhard Richter or Günther Uecker frequently appear on his gallery's walls. Here's the art trade on its highest level.



Carsta Zeller Mayer | Photo: ZELLERMAYER Galerie

Carsta Zeller Mayer
Zeller Mayer Galerie, Berlin

It all began in the mid 1970s with Happening artists such as Allan Kaprow and Wolf Vostell. Carsta Zeller Mayer, the renowned Berliner gallerist, was soon able to also present other artists, many of whom were at the beginnings of their careers at the time, e.g. Antonius Höckelmann and Anselm Kiefer. Berlin-based painters such as Rolf Behm, Dieter Hacker and Thomas Lange soon joined her portfolio, and her gallery was the first in Berlin to show works by American artists of the 1980s such as James Brown and Keith Haring. In addition, she continues her long-established commitment to Informal painters such as Eugen Batz and Hubert Berke, as well as Bernard Schultze and Hann Trier.

She repeatedly provokes admiring astonishment from her colleagues, collectors and journalists at art KARLSRUHE, where Carsta Zeller Mayer has been a regular participant for the past ten years. She showed one highlight four years ago with her presentation of lesser-known works by the Bauhaus artist Petra Petitpierre. She followed this at art KARLSRUHE 2017 with architectural sketches by Günter Günschel, who died in 2008. Whether the painting is stringent or fluent, informal or savage: this gallerist believes that "art must have an erotic, exciting aura; it must get under one's skin."

INTRODUCED:
Six exhibiting galleries of
art KARLSRUHE 2018

art
KARLSRUHE
Klassisch
und Gegen
22. - 25. Feb





Publicize Art Together

How could one do more for art than to share experiences and reasons in face-to-face dialogues? Aren't personal encounters the alpha and the omega of the discussions that every aficionado and every gallerist must cultivate if they want to make well-informed decisions at such a large number of art fairs? This is why Karlsruher Messe- und Kongress GmbH (KMK) began some time ago to send representatives to other cities, where they advertise for art KARLSRUHE at exclusive art brunch events. The response is always rewardingly positive, regardless of whether the event is in Berlin, where KMK has already been a guest in the State Representation of Baden-Württemberg and in Hotel Adlon, or in Frankfurt, where the art fair's managing director Britta Wirtz and its curator Ewald Karl Schrade welcomed numerous artists, gallerists and collectors at the Museum für Moderne Kunst in September 2017.

Remembering an Important
Painter and Author

The Hans Platschek Prize for Art and Writing

Insiders were already whispering the rumour: expect to witness terrific theatre! That's exactly what ensued, unexpectedly, and not only once, but twice. Because the author and art dealer Florian Illies, who served as the juror of the Hans Platschek Prize in 2017, as well as the prize's recipient, the painter and performer Jonathan Meese, were both in superlative form during the festive awards ceremony at art KARLSRUHE. Illies pulled out all the stops and reaffirmed his reputation as a sterling lecturer, while Meese was so impassioned that his expression of gratitude to Hamburg's Hans Platschek Foundation took on a life of its own and morphed into pure art.

The foundation, which annually confers its art prize at art KARLSRUHE, celebrates the memory of the painter and author Hans Platschek, who passed away in the year 2000 and undoubtedly ranked among the most significant visionary and reflective thinkers of Classic Modern and Contemporary art. A mere glance at the titles of his books, e.g. "On Stupidity in Painting", leaves no room for doubt: Platschek loved to poke his finger into the wounds of art production and to disclose, with equally strong intensity, the adversities of an art business where things don't always run harmoniously.

In the context of the conferral of the prize on the Platschek prize-winner for 2018, who will be selected this year by Kunsthalle Düsseldorf's director Gregor Jansen, Hall 1 will again be the venue for an exhibit featuring the prizewinning artist's works, which will be brought into dialogue with carefully selected paintings by Hans Platschek. (The prize will be conferred on 22 February 2018.) It's an honour of a very special sort, and one that always attracts the greatest attention.



Jonathan Meese at art KARLSRUHE | Photo: KMK / Jürgen Rösner

Insights and Confessions
about Art

The ARTIMA art meeting at art KARLSRUHE

ARTIMA, the art insurance of Mannheimer Versicherung AG, which is also represented as an exhibitor at art KARLSRUHE, has long sponsored the ARTIMA art meeting, which will offer four public discussions, each featuring a female artist or art mediator. Indeed, moderator Carl Friedrich Schröer will talk exclusively with women to "improve their quota in the cultural business", as Gabriele Lindinger from Lindinger + Schmid explains. The Büro für Kunst und Öffentlichkeit in Berlin has organized this forum since its inception in 2006.



At ARTIMA art meeting: Prof. Dr. Meinrad M. Grewenig, Andrea Brandt and Thomas Baumgärtel with their host Carl Friedrich Schröer discussing „Painting in Political Times“
Photo: KMK / Jürgen Rösner

Dialogues related to the question "How Did We Come to Art?" will take place at 1:00 p.m. and again at 3 p.m. on Thursday, 22 February 2018 and on Friday, 23 February 2018 in the fair's dm-arena (Hall 4). The open forum, which visitors can enter and leave whenever they wish, invites the audience to listen and to ask questions. This format enables visitors to gain insights into the motives that prompt people to become enthusiastic about art, to promote and patronize art, or to produce it themselves. "The moment of truth", says Carl Friedrich Schröer with a smile.



Art without Borders – Thanks to 215 Gallerists from 14 Countries

The Exhibitors of the 15th art KARLSRUHE

List of exhibitors (in German)

With art KARLSRUHE the art fair season begins | Photo: KMK / Jürgen Rösner

100 kubik-Raum für spanische Kunst,
Köln, D
20|21 Modern & Contemporary Art,
München, D

A
ABTART, Stuttgart, D
Galerie Susanne Albrecht, Berlin, D
Anquin's Galeria d'Art, Reus, Spanien
Galerie Appel, Frankfurt a. M., D
L'ARIEETE, Bologna, I
Galerie Arnoux, Paris, F
Art 28, Stuttgart, D
Galerie Art Affair für moderne Kunst,
Regensburg, D
art box berlin, Berlin, D
Art Edition-Fils, Düsseldorf, D
ART Galerie 7 - Meike Knüppe, Köln, D
ARTHUS Galerie für zeitgenössische
Kunst, Zell am Hamersbach, D
ART-isotope Galerie Schöber, Wertheim, D
ARTKELCH Robyn Kelch, Freiburg, D
Artmark Galerie, Wien, A
arToxin Galerie Angelika Donhärsl & Gottfried
Düren, München, D
Galerie artpark, Karlsruhe, D
artROOM Konstanz, Konstanz, D

B
Galerie Bagnato, Konstanz, D
Bailly Gallery, Genève, CH
Galerie Albert Baumgarten, Freiburg, D
galerie m beck, Homburg / Saar, D
BEGE Galerien, Ulm, D
Galerie Renate Bender, München, D
Galerie Bengelsträter, Düsseldorf, D
Galerie Andreas Binder, München, D
Boesso Art Gallery, Bozen, I
Galerie Werner Bommer, Zürich, CH
Galerie Born Berlin, Berlin, D
Galerie Borssenanger, Chemnitz, D
Galerie Klaus Braun, Stuttgart, D
Galerie von Braunbehrens, Stuttgart, D
BRENNECKE FINE ART, Berlin, D
Galerie Cyprian Brenner / SüdWestGalerie,
Hüttlingen-Niederalfingen, D
Brouwer Edition, Darmstadt, D
Editions Rémy Buccioli, Colmar, F
galerie burster, Berlin, D

C
Galerie Edition Camos, München, D
Capital Culture gallery, Norwich, GB
Alessandro Casciaro, Bozen, I
Galerie Charron, Paris, F
Chiefs & Spirits, Den Haag, NL
Christian Marx Galerie, Düsseldorf, D
Galerie Cerny und Partner, Wiesbaden, D
Circle Culture Gallery, Berlin, D
Galerie Claeys, Freiburg, D
Galerie Clairefontaine, Luxembourg, L
GALERIA CORTINA, Barcelona, E

D
DavisKlemmGallery, Wiesbaden, D
Galerie Depelmann Edition Verlag,
Langenhagen, D
DIE GALERIE, Frankfurt a. M., D
Galerie Horst Dietrich, Berlin, D
Döbele Kunst, Mannheim, D
Galerie Dr. Markus Döbele, Dettelbach, D
Galerie und Kunsthandel Draheim,
Eltville-Hattenheim, D
Dreipunkt Edition, München, D

E
LAURENCE ESNOL GALLERY, Paris, F

F
Galerie-F, Kranenburg, D
Galerie Fetzer, Sontheim a.d. Brenz, D
Filsler & Gräf Galerie für Kunst und
Design, München, D
Kunsthaus Fischer, Stuttgart, D
FIVE GALLERY, Lugano, CH
Galerie Floss & Schultz, Köln, D
Galleria Forni, Bologna, I
Galleria Stefano Forni, Bologna, I
Galerie Franzis Engels, Amsterdam, NL
Galerie Friedmann-Hahn, Berlin, D
Fritz-Winter-Haus, Ahlen, D
Galerie Pascale Froessel, Strasbourg, F
Galerie Thomas Fuchs, Stuttgart, D

G
G'3 Production / Galerie GNG, Paris, F
Galerie 99, Aschaffenburg, D
Galerie an der Pinakothek der Moderne,
München, D
Galerie Gans, Wien, A
Galerie Gaulin im Kunsthaus Lübeck,
Lübeck, D
Galerie Geiger, Konstanz, D
galerie.mühlfeld + stohrer, Frankfurt a. M., D
Galerie Ulrich Gering, Frankfurt a. M., D
Galerie Gimpel & Müller, Paris, F
Gilden's Arts, London, GB
GINZA GalleryG2, Tokyo, J
GALERIE Jean Greset, Etuz, F
Galerie STP, Greifswald, D

H
Kunsthandel Hagemeier, Frankfurt a. M., D
Galerie Stadtatelier Urban Hajek,
Stuttgart, D
Haus der Modernen Kunst (Galerie K),
Staufen, D
Galerie heissingsart, Lübeck, D
Joerg Heitsch Galerie, München, D
Michaela Helfrich Galerie, Berlin, D
Galerie Helle Coppi, Berlin, D
Galerie Henze & Ketterer, Wichtach/
Bern, CH
Kunst Herrmann, Neumarkt, D
Galerie Ernst Hilger, Wien, A
Galerie Stephen Hoffman, München, D
edition & galerie hoffmann, Friedberg, D
Kunsthandel Hubertus Hoffschild, Lübeck, D
Galerie Linde Hollinger, Ladenburg, D
Galerie Hosp, Nassereth, A
Galerie Hübner & Hübner, Frankfurt a. M., D

I
Immaginaria Arti Visive Gallery, Firenze, I
IMMAGIS FINE ART PHOTOGRAPHY,
München, D
in focus galerie, Köln, D

J
JANZEN Galerie, Düsseldorf, D
Galerie Jeanne, München, D

K
Galerie Martina Kaiser, Köln, D
anadid'arte di Afra Canali, Brescia, I
Galerie Kellermann, Düsseldorf, D
Galerie KK Klaus Kiefer, Essen, D
Galerie Klose contemporary tomorrow,
Essen, D

Galerie Knecht und Burster, Karlsruhe, D
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L
galerie ulf larsson, Köln, D
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GALERIE TRISTAN LORENZ, Frankfurt a. M., D
Galerie Ludorff GmbH, Düsseldorf, D
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M
Maab Gallery, Padua, I
Galerie Reinhold Maas, Reutlingen, D
Brigitte March International Contemporary
Art, Stuttgart, D
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Galerie Mottet, Chambéry, F
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N
Neue Kunst Gallery, Karlsruhe, D
Galerie Georg Nothelfer, Berlin, D

O
Galerie Obrist, Essen, D
Galerie Oniris - Florent Paumelle, Rennes, F
Kunsthandlung Osper, Köln, D

P
Axel Pairon CONTEMPORARY ART,
Knokke-Het Zoute, B
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Galerie - Edition Purrmann, Nettetal, D

R
Radial Art Contemporain, Strasbourg, F
Galerie Raphael, Frankfurt a. M., D
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Galerie ROOT, Berlin, D
Thole Rotermund Kunsthandel, Hamburg, D
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Erfurt, D
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Galerie Rudolf, Kampen / Sylt, D

S
Galerie Sandau & Leo, Berlin, D
galerie luzia sassen, Köln, D
Schacher - Raum für Kunst, Stuttgart, D
Galerie Scheffel, Bad Homburg, D
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Galerie Schwarzer, Düsseldorf, D
Galerie Roy Sfeir, Paris, F
Galerie Sievi, Berlin, D
SMUDAJESCHECK, München, D
Snapshot Archive Gallery, München, D
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a. M., D
Steinberger Galerien, Weikersheim/
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T
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V
Galerie Valentien, Stuttgart, D
Várfok Galéria, Budapest, H
Victor Lope Arte Contemporaneo,
Barcelona, E
Villa del Arte Galleries, Barcelona, E
Heinrich Eggert - Visulex Gallery for
Photography, Hamburg, D
Galerie Von & Von, Nürnberg, D

W
Galerie Wagner + Partner, Berlin, D
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Werkstatt Galerie, Nürnberg, D
Kunsthaus Wiesinger, Wels, A
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Thalheim, D

Z
Galerie Zaiß, Aalen, D
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Galerie Zimmermann Kratochwill, Graz, A
zs art Galerie, Wien, A

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KARLSRUHE 2018

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International Fair
for Classic Modern
and Contemporary Art
22 - 25 February 2018

New opening hours:

Daily from 11 a.m. to 7 p.m.

Preview and vernissage:

(For invited guests only):

Wednesday, 21 February 2018, 3 p.m. to 9 p.m.
(VIP preview and admission for representatives of the press starts at 11 a.m.)

Admission prices

One-day ticket	22 euros
Reduced rate	18 euros
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Reduced rate	32 euros
Groups of 10 or more people per person	18 euros
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Pre-purchased one-day ticket	18 euros

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www.art-karlsruhe.de

Catalogue:

25 euros

ARTIMA art meeting:

Thursday, 22 February and Friday, 23 February,
starts at 2 p.m., dm-arena/Hall 4

Special exhibits:

Museum Frieder Burda, Hall 1; Exhibition of
graphic prints – curated contributions from the
programmes of the exhibitors, Hall 1; Special
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10 years of the art KARLSRUHE-Prize, dm-
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Hans Platschek Prize for Art and Writing, on
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Forum in the dm-arena/Hall 4); art KARLS-
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February 2018, 11:30 a.m. (ARTIMA art Forum
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positions and the structure of the fair.
Further information is available at
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Children's painting workshop:

Creative projects for children aged 5 and
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Veranstalter:

Karlsruher Messe- und Kongress GmbH
Messeallee 1
D-76287 Rheinstetten
Tel. +49 721 3720-5000
Fax +49 721 3720-99-5000
info@messe-karlsruhe.de
www.messe-karlsruhe.de

Imprint:

This printed publication is disseminated
free of charge and provides information
about the art KARLSRUHE art fair.

Responsible in the sense of the press law:
Maren Mehlis, Karlsruher Messe-
und Kongress GmbH

Project director: Gabriele Lindinger,
Lindinger + Schmid

Text editor: Karlheinz Schmid
Picture editor: Claudia Hoyer
Coordination: Marieke Ender

Cover photo: Martin C Herbst: „Kugel V20“,
Kugel V37“, „Schädel 1“ and „Kugel Lena 14“;
Sonderschau „KOPF | PROFIL | GESICHT“;
drafted by DIE GALERIE, Skulpturenplatz
A27 | Photo: KMK / Jürgen Rösner

Double page 8/9: Henning Schacht, Berlin
Other photos: KMK, Jürgen Rösner

Layout: Sinah Bäcker, KMK,
and Mike Burkart
Translation: Howard Fine

Publisher:
Karlsruher Messe- und Kongress GmbH,
Postfach 1208, D-76002 Karlsruhe

Lindinger + Schmid
Büro für Kunst und Öffentlichkeit
Schmargendorfer Str. 29
D-12159 Berlin
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Status as of: October 2017
Subject to possible errors and changes.

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