

ART COLOGNE IN NUMBERS 1967 - 2017

On 25th April Art Cologne will open its doors for the 51st time and, at the same time, art aficionados will pause to reflect on the fair's substantial 50 year history. Being that it is the first fair of its kind (the "Mother" of the art fairs), Art Cologne has defined contemporary art history.

In honor of this occasion, ArtFacts.Net has taken a closer look at the data surrounding galleries and artists who have participated in Art Cologne, and offer insights on inquiries such as: what is the correlation between female and male artist participants, and how has this relationship evolved historically? How often do galleries return to Art Cologne? Is there a marked difference between the number of galleries and number of artists shown, according to internationality? From this gathered data we organized 8 key visuals that offer a new way of understanding and analyzing the development and characteristics of Art Cologne over time.

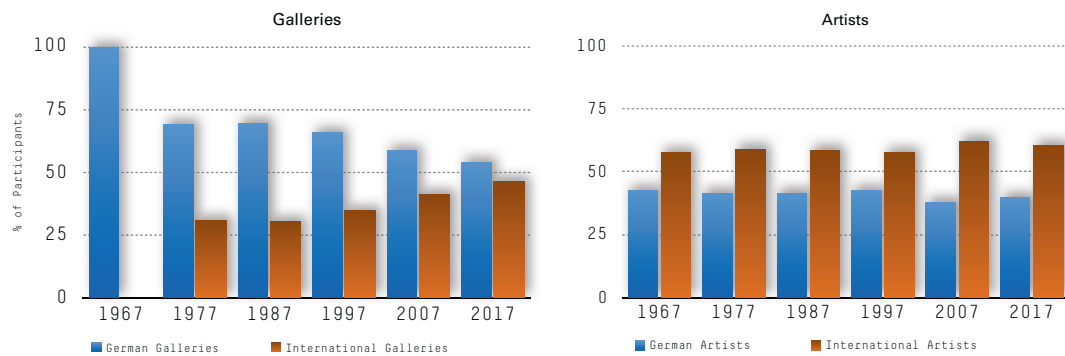
For over 15 years ArtFacts.Net has built the world's largest art database to become the industry standard ranking and data source for artists, galleries, collectors, academics and more. With over 37 million data points, ArtFacts.Net covers exhibitions from 192 countries dating from the mid-19th century up until today, bringing unique insights to the art market through deep structural and contextual analysis. ArtFacts.Net monitors over half a million contemporary artists, providing each with an algorithmically calculated rank. That delivers a trusted evaluation of an artist's career within the complex realities of today's cultural landscape and market trends. This makes it possible to compare artists where minimal or no sales data is available.

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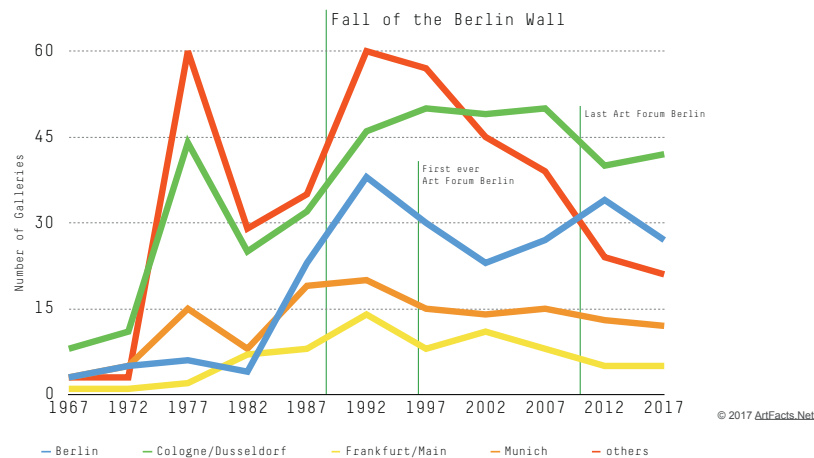
Art Cologne: German vs International Participation



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Graph 1: Comparing German vs international participation culminates in major differences in the early years of the fair. While more international artists exhibited from 1967 on, only German galleries participated in the first year. From this we can conclude that German galleries presented international artists. 50 years later, the relationship between galleries situated in Germany or abroad is 54% to 46% – almost balanced.

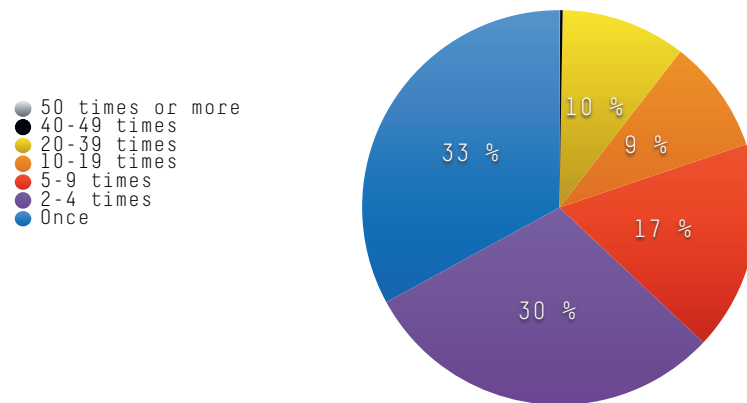
Art Cologne: German Gallery Representation by Capital



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Graph 2: This graph points out the consistently high representation of galleries based in the art centers of Cologne and Dusseldorf, indicating Art Cologne is highly regarded by and geared towards the local players. What is also interesting is the increase of participating Berlin galleries over time, which rose even before the wall came down, as well as the downward sloping Berlin curve during the existence of the Art Forum Berlin. After its last edition, Berlin galleries gradually return to Art Cologne. What's also significant is the strong presence of galleries not based in what are traditionally regarded as cultural centers. This serves as an indicator of Germany's decentralized federal structure.

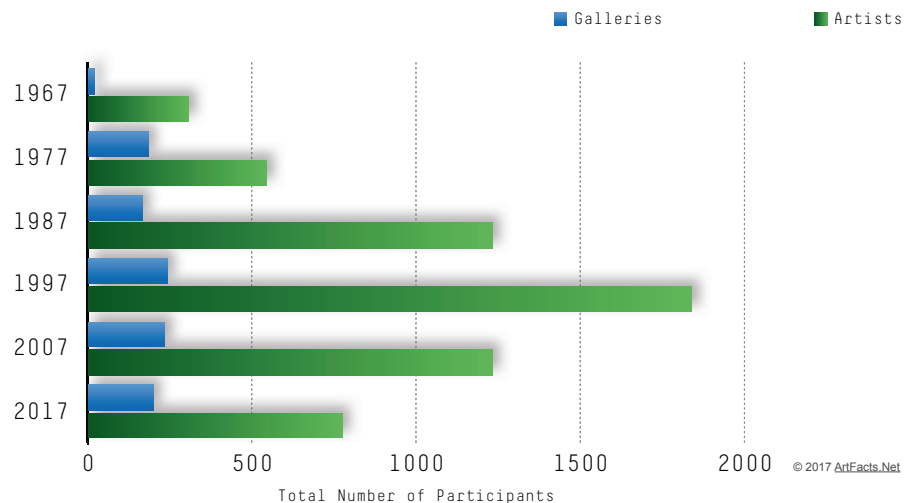
Art Cologne: Return Rate of Participating Galleries



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Graph 3: The percentage of returning galleries is a phenomenon that can be measured to determine an art fair's relevance and success. Why a gallery decides to return (or not) is often linked to the high financial risk that galleries undertake when deciding to enter an art fair. Nevertheless, Art Cologne has a high number of long-term participants, reflecting the durability of the fair.

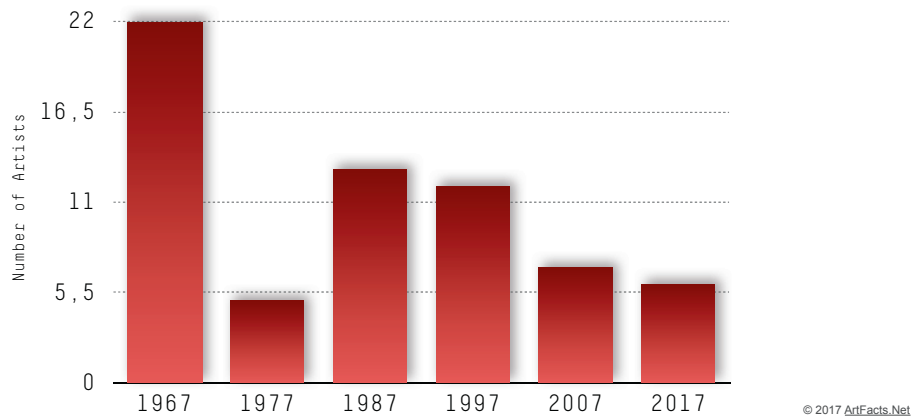
Art Cologne: Gallery vs Artist Participation



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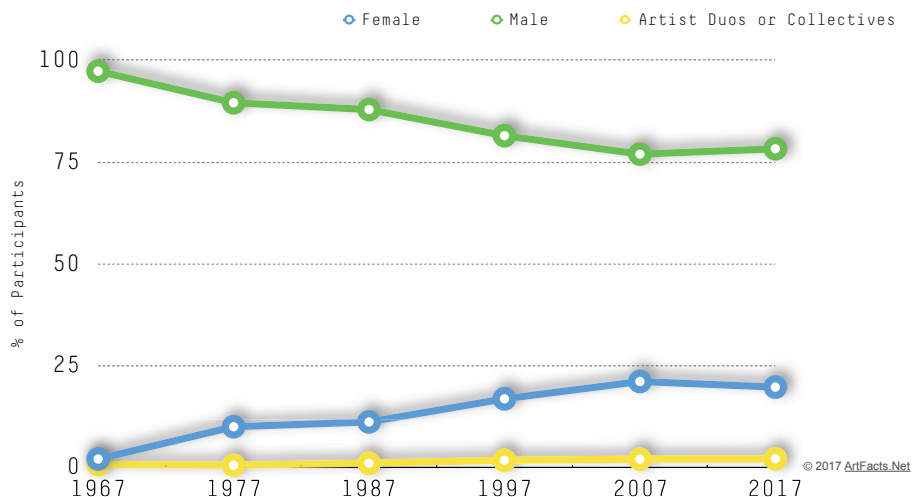
Graph 4: In 1967 Art Cologne opened as a small fair with 18 galleries. It grew to host nearly 350 at its peak in the mid-90s. As a consequence, the total number of artists exhibited at the fair rose significantly. This boost is also related to the increased average number of artists that were shown per gallery during these years (comp. Graph 5).

Art Cologne: Mean Number of Artists Shown per Gallery



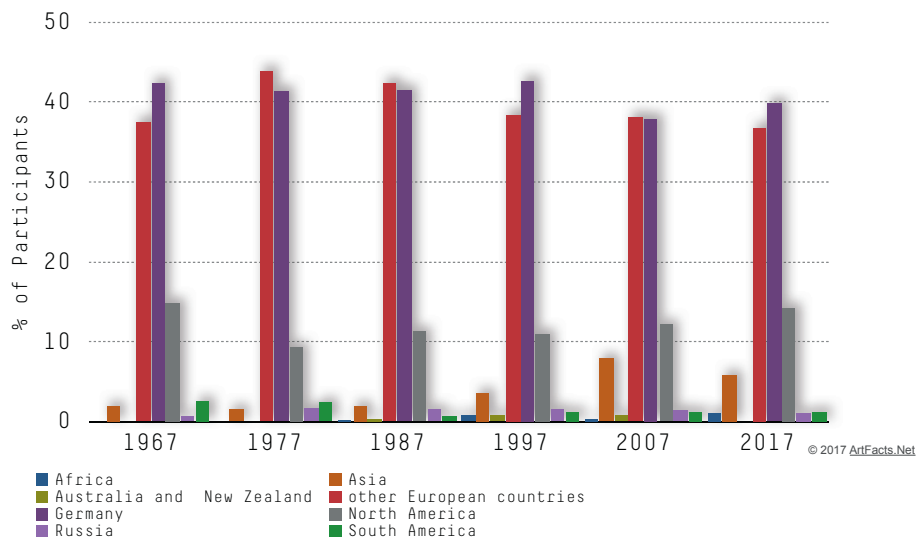
Graph 5: The average number of artists exhibited per gallery was subject to various variables over the five decades. Starting with an average of 22 artists per booth and mostly exhibiting only one piece per artist, today's galleries present a select few artists at the booth – presumably with considerably more works per artist.

Art Cologne: Distribution of Artist Demographics



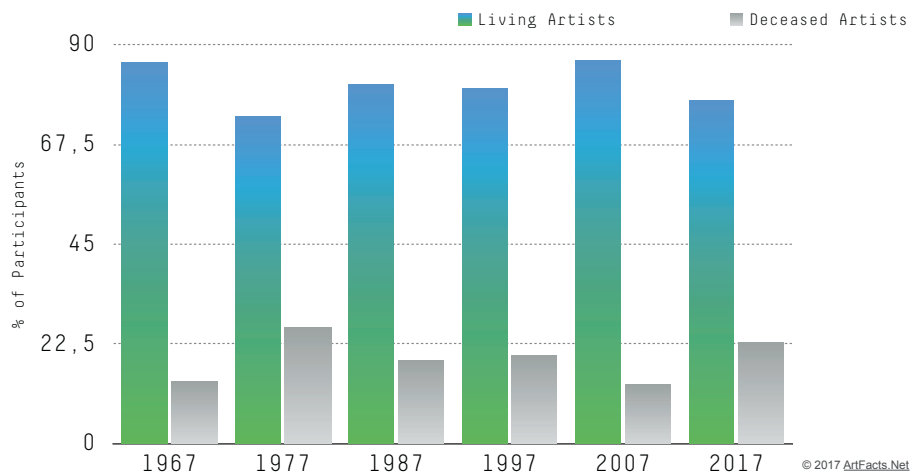
Graph 6: Participants in the first Art Cologne were almost entirely made up of men – 97% to 2% female artists, as well as 1% who were artist duos or collectives. Today there remains an enormous gender gap concerning the artist representation at the fair.

Art Cologne: Origin of Exhibited Artists



Graph 7: German and other European artists still make up the majority of contributors to the fair. American artists have increased their presence at the fair over the last few years - presumably due to fair director Daniel Hug, who stepped in in 2008, and the cooperation with the American art fair NADA from 2012 to 2016. Non-Western cultures still play a role at the fair, but they are consistently under-represented. Asian artist participation peaked at 8% 10 years ago.

Art Cologne: Primary vs Secondary Market Participants



Graph 8: The ratio of living vs deceased artists serves as an indicator for primary vs secondary market relationships. It can be concluded that Art Cologne has a strong focus on the primary market section.