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**ANDY DENZLER**  
SEQUENCES

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# AVANT-PROPOS

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Réalisme et abstraction, immobilité et action, douceur et violence, maîtrise et abandon : c'est dans l'ambivalence et le paradoxe que réside le caractère esthétique et troublant de l'œuvre d'Andy Denzler, une œuvre qu'il produit à la manière d'une chorégraphie en plusieurs actes.

Andy Denzler exprime dans son art réalisme et immobilité car il travaille à partir de photographies qu'il réalise lui-même. Il utilise des photographies de paysages, des portraits de gens qui l'entourent, créant ainsi des miroirs de séquences de la vie quotidienne dans sa simplicité.

L'artiste exprime aussi la maîtrise car il commence par fidèlement utiliser ses photographies comme trame pour peindre sur toile ou sur papier avec des empâtements de peinture à l'huile. Il adoucit ensuite l'image obtenue en la floutant de manière délicate, grâce aux couleurs utilisées et à la justesse de son pinceau.

Enfin, son art est mouvement, violence et abandon, car Denzler vient finalement déranger, blesser et accidenter l'unité du support et de la matière par de grandes incisions ou rainures à la spatule ou au couteau. C'est alors au spectateur de redéfinir l'image qui effleure l'abstraction. Ce même cheminement est utilisé dans son travail sculptural en bronze.

Andy Denzler compare lui même son travail à des arrêts sur image d'un film lu à partir d'une cassette VHS : l'image n'est pas tout à fait nette car elle a été instantanément gelée alors qu'elle était encore en mouvement. Elle devient cinématographique, elle est déformée et brouillée, elle oscille légèrement, l'action devrait continuer mais l'artiste a appuyé sur « pause ». Ce n'est pas l'histoire du film dans son intégralité que dépeint l'artiste, mais seulement certaines séquences de celui-ci.

Andy Denzler est un artiste suisse né en 1965, qui vit et travaille à Zurich. Ses œuvres ont été exposées dans des galeries et musées en Europe, aux Etats-Unis et en Asie et font partie de prestigieuses collections privées et publiques dont le Ludwig Museum à Coblenz, le Crédit Suisse ou encore la Burger Collection à Hong Kong.

C'est avec un immense plaisir qu'Opera Gallery Genève invite le public à découvrir des œuvres à la fois fascinantes et troublantes de cet artiste hors normes.

Gilles Dyan  
**Fondateur et Président**  
**Opera Gallery Group**

Jordan Lahmi  
**Directeur**  
**Opera Gallery Genève**

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# FOREWORD

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Realism and abstraction, immobility and motion, softness and violence, control and abandonment: the aesthetic and unsettling nature of Andy Denzler's art lies in ambivalence and paradox, an art practiced like a choreography in several acts.

Denzler expresses realism and immobility as he works from photographs that he takes himself. He uses photos of landscapes, portraits of people he knows, mirroring sequences of everyday life in its simplicity.

The artist also expresses control as he starts by faithfully using his own photography as a draft to paint on canvas or on paper with impasto oil. He then softens the painting by delicately distorting the image, with the colours he uses and the precision of his paintbrush.

Lastly, his art is motion, violence and abandonment as he eventually disturbs and injures the unity of the medium and the paint texture with a palette knife or a spatula. It is then up to the viewer to redefine the image which grazes abstraction. He follows this same path to create his bronze sculptures.

Andy Denzler compares his work to a frozen image of a movie watched from a VHS tape: the image is not really clear because the tape was instantly stopped. It becomes cinematic, distorted and hazy, it slightly oscillates, the action should go on but the artist pressed the "pause" button. It is not the whole movie that the artist depicts but only a few sequences of the movie.

Andy Denzler is a Swiss artist born in 1965 who lives and works in Zurich. His work has been exhibited in galleries and museums in Europe, the United States and Asia. They are part of prestigious private and public collections such as the Ludwig Museum in Koblenz, the Credit Suisse or the Burger Collection in Hong Kong.

Opera Gallery Geneva is pleased to invite you to discover some fascinating and unsettling art pieces by this outstanding artist.

Gilles Dyan  
**Founder and Chairman**  
**Opera Gallery Group**

Jordan Lahmi  
**Director**  
**Opera Gallery Geneva**

# SEQUENCE I

6

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**Valle Verzasca I, 2013**

Oil on canvas  
120 × 140 cm - 47.2 × 55.1 in.



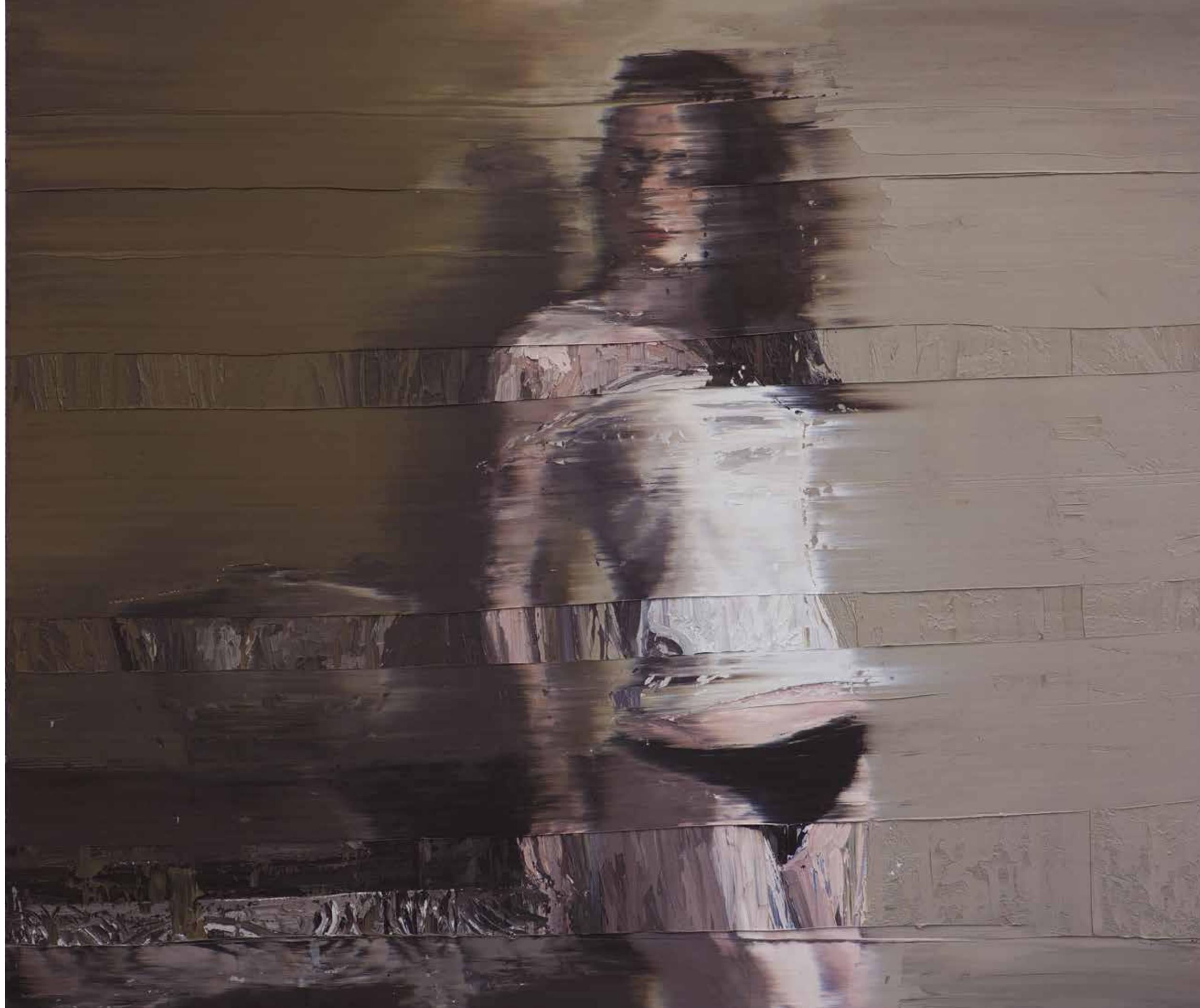


8

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**Istanbul I, 2013**

Oil on canvas  
120 × 140 cm - 47.2 × 55.1 in.



10

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**Like a Sound, 2015**

Oil on canvas

120 × 140 cm - 47.2 × 55.1 in.





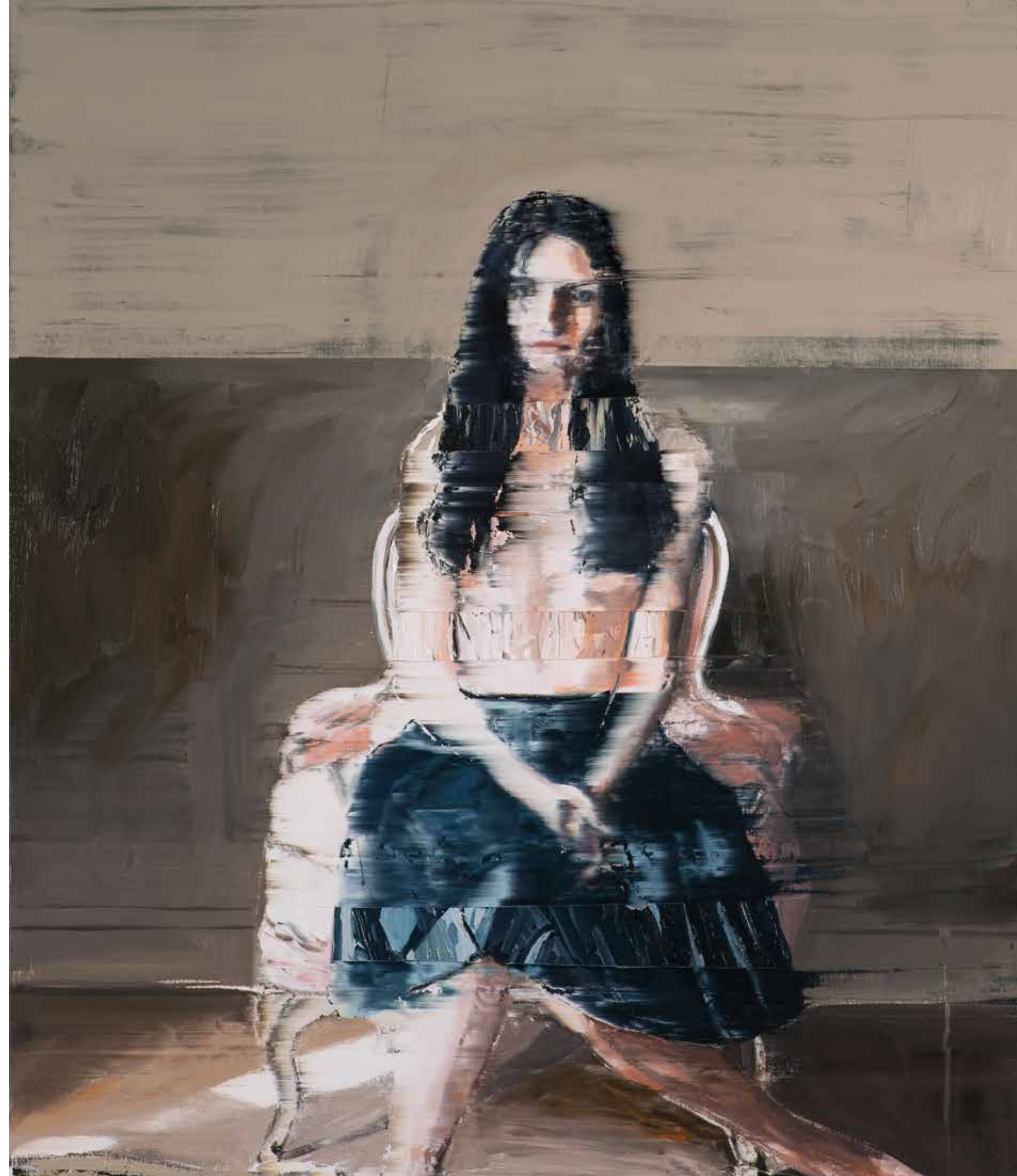
12

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**Girl with Blue Skirt, 2011**

Oil on canvas

120 × 100 cm - 47.2 × 39.4 in.





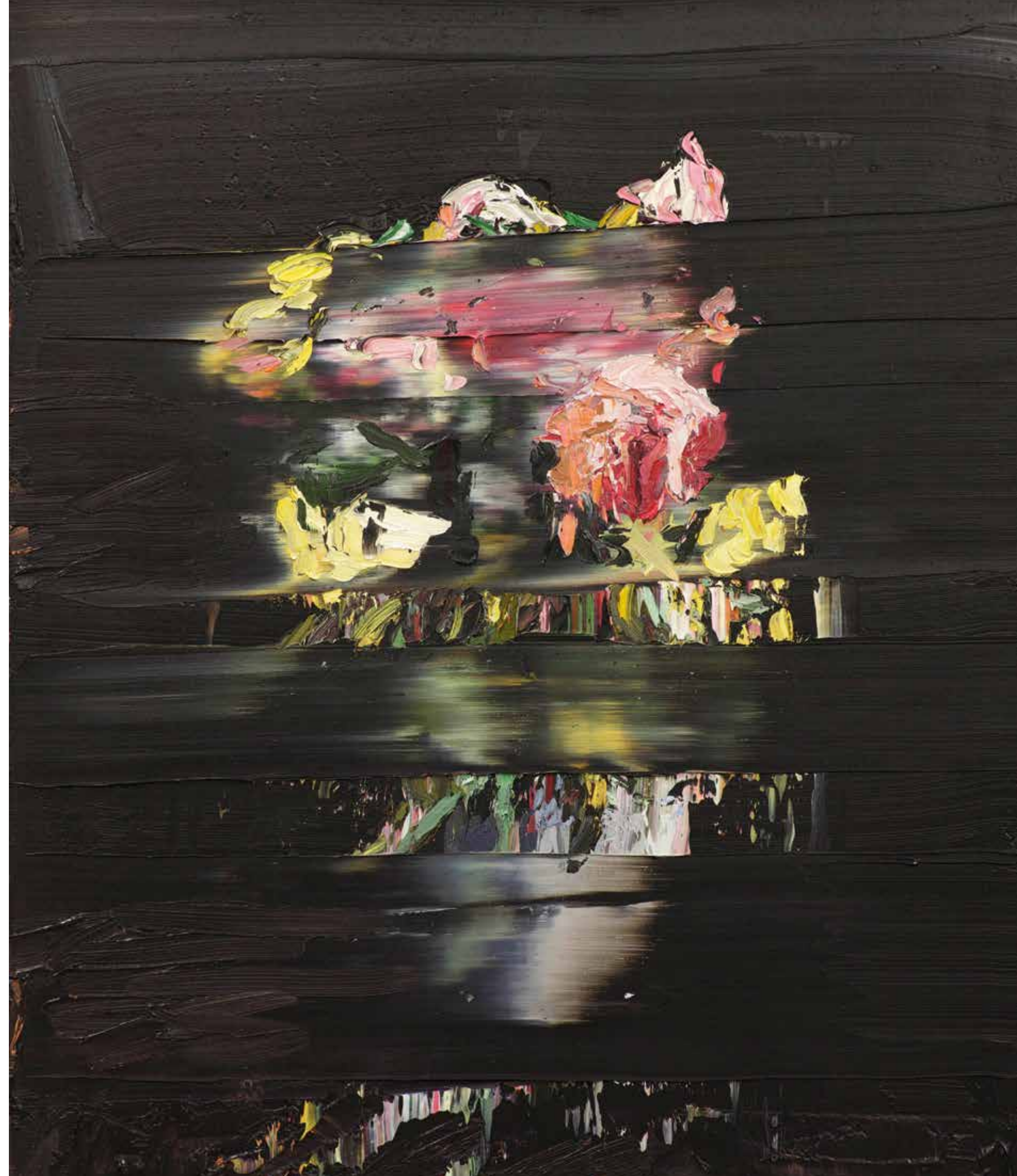
14

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**Flower Composition II, 2012**

Oil on canvas

80 × 70 cm - 31.5 × 27.6 in.



# SEQUENCE II



18

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**Study for Body Sequence #I, 2015**

Oil on paper  
52 × 66 cm - 20.5 × 26 in.





20

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**Study for Body Sequence #II, 2015**

Oil on paper  
52 × 66 cm - 20.5 × 26 in.





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**Study for Body Sequence #III, 2015**

Oil on paper  
52 × 66 cm - 20.5 × 26 in.





24

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**Study for Body Sequence #IV, 2015**

Oil on paper  
52 × 66 cm - 20.5 × 26 in.





# SEQUENCE III

28

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**Magnolia, 2008**

Acrylic and oil on canvas  
180 × 150 cm - 70.9 × 59.1 in.



30

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**Kate, Ten Most Wanted Models, 2010**

Acrylic on canvas  
200 × 150 cm - 78.7 × 59.1 in.





32

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**Anna I, 2010**

Oil on canvas

140 × 120 cm - 55.1 × 47.2 in.



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**Bust I, 2014**

Plaster, edition of 1 (+ Bronze, edition of 6)  
28 × 24 × 16 cm - 11 × 9.4 × 6.3 in.





36

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**White portrait II, 2012**

Oil on canvas

140 × 120 cm - 55.1 × 47.2 in.





38

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**Filmriss I, 2013**

Oil on canvas

180 × 150 cm - 70.9 × 59.1 in.



40

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**Filmriss II, 2013**

Oil on canvas

180 × 150 cm - 70.9 × 59.1 in.



# SEQUENCE IV



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**Serendipity, 2015**

Oil on canvas

120 × 140 cm - 47.2 × 55.1 in.



46

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**Standing Woman Casual, 2014**

Bronze, edition of 6 + 2 AP

37 × 10 × 6 cm - 14.6 × 3.9 × 2.4 in.





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**White Ocean, 2011**

Oil on canvas

180 × 150 cm - 70.9 × 59.1 in.



50

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**Walking Woman With Bag & Scarf, 2014**

Bronze, edition of 6 + 2 AP

37 × 10 × 6 cm - 14.6 × 3.9 × 2.4 in.





52

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**Miles Away, 2011**

Oil on canvas

150 × 150 cm - 59.1 × 59.1 in.



# SEQUENCE V



56

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**The Waste Land III, 2014**

Oil on canvas

120 × 140 cm - 47.2 × 55.1 in.



58

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**Untitled Sculpture, 2008**

Bronze, edition of 6 + 1 AP

63 × 22 × 18 cm - 24.8 × 8.7 × 7.1 in.





60

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**The Waste Land I, 2014**  
Oil on canvas  
150 × 180 cm - 59.1 × 70.9 in.





62

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**The Waste Land II, 2014**

Oil on canvas

150 × 170 cm - 59.1 × 66.9 in.





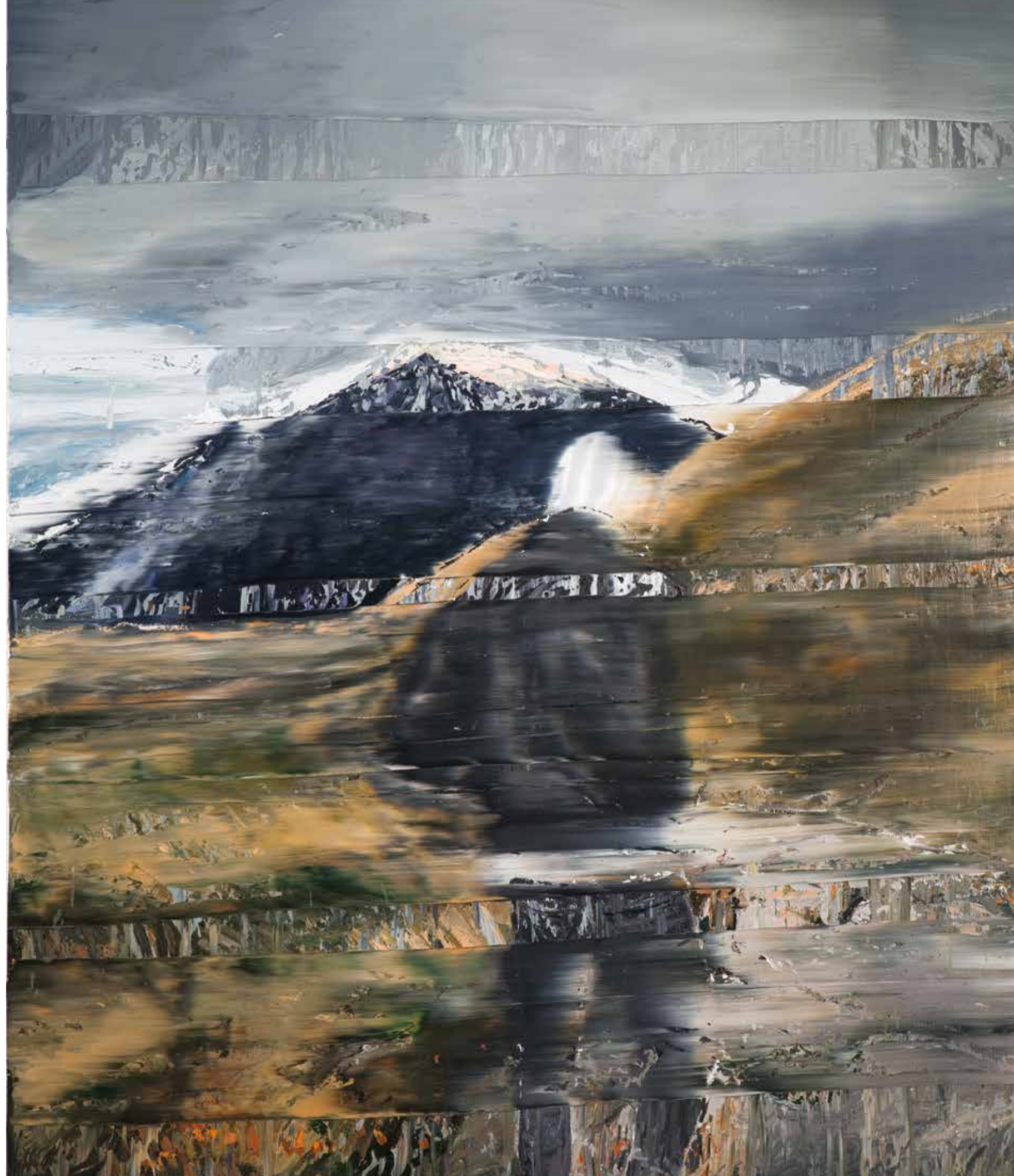
64

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**The Straight Path of Braveness, 2011**

Oil on canvas

180 × 150 cm - 70.9 × 59.1 in.





66

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**Selfportrait, 2009**

Bronze, edition of 6 + 1 AP

63 × 22 × 18 cm - 24.8 × 8.7 × 7.1 in.



# SEQUENCE VI

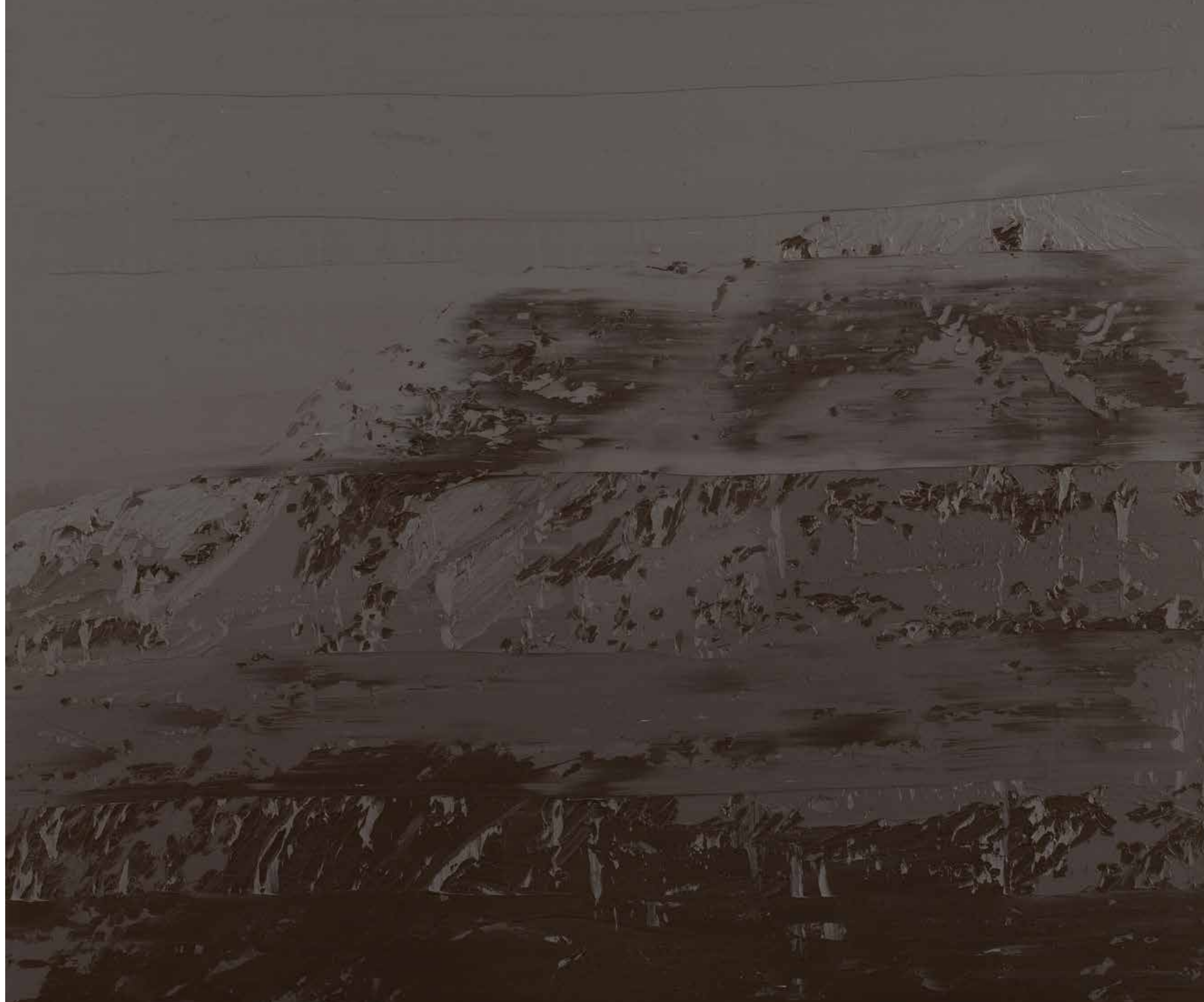
70

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**Black Mountain #I, 2015**

Oil on canvas

120 × 140 cm - 47.2 × 55.1 in.





72

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**The House by the Sea, 2009**

Oil on canvas

70 × 100 cm - 27.6 × 39.4 in.





74

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**The Pony, 2012**

Oil on canvas

140 × 120 cm - 55.1 × 47.2 in.





76

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**The Hunted Garden, 2010**

Oil on canvas

60 × 60 cm - 23.6 × 23.6 in.



78

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**Hunted Garden III, 2013**

Oil on canvas

180 × 150 cm - 70.9 × 59.1 in.





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# BIOGRAPHY

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1965 Born in Zurich  
Lives and works in Zurich

## Education

1981 Kunstgewerbeschule, Zurich  
1999 F&F Schule für Gestaltung, Zurich  
University of California, Los Angeles  
2000 Art Center of Design, Pasadena  
2006 Master of Fine Arts, Chelsea College of Art  
and Design, London

## Selected Solo Exhibitions

2014 *Distorted Moments*, Ludwig Museum, Koblenz  
*The Forgotten Palace*, Budapest Art Factory,  
Budapest  
*Under my Skin*, Fabian & Claude Walter  
Galerie, Zurich  
*Between the Fragments*, Claire Oliver Gallery,  
New York  
2013 *Empire Inc.*, Kunsthalle Rostock, Rostock  
2012 *Interior/Exterior*, Michael Schultz Gallery,  
Berlin  
*The Sounds of Silence and Distortion*,  
Claire Oliver Gallery, New York  
*Shifting Landscapes*, Kunsthalle Dresden,  
Dresden  
*Disturbia*, Michael Schultz Gallery, Seoul  
*Developing Landscapes*, Gwangju Museum  
of Art, Gwangju  
2011 *Dissonance & Contemplation*, Claire Oliver  
Gallery, New York  
*Freeze Frame*, Michael Schultz Gallery, Seoul

*Interiors*, Fabian & Claude Walter Galerie,  
Zurich  
2010 *The Human Nature Project*, Schultz  
Contemporary, Berlin  
*Distorted Fragments*, Art + Art Gallery,  
Moscow  
2008 *Shortcuts*, Fabian & Claude Walter Galerie,  
Zurich  
*A Day at the Shore*, Ruth Bachofner Gallery,  
Los Angeles  
*Insomnia*, Galeria Filomena Soares, Lisbon  
2006 *Fusion Paintings*, Ruth Bachofner Gallery,  
Los Angeles  
*Moon Safari*, Chelsea College, University of  
the Arts, London  
2005 *American Paintings*, Kashya Hildebrand,  
New York  
2004 *Blur Motion Abstracts*, Ruth Bachofner  
Gallery, Los Angeles  
2002 *White Paintings*, Ruth Bachofner Gallery,  
Los Angeles

## Selected Group Exhibitions

2014 *WildHeart: Exhibition of German  
Neo-Expressionism Since the 1960s*,  
China Art Museum, Shanghai  
*IN&OUTsource*, Art Museum of Nanjing,  
University of the Arts, Nanjing  
2013 *Obscure*, Fabian & Claude Walter Galerie,  
Villa Renata, Basel  
*Salondergegenwart*, Hamburg  
*Bosporus Brake*, BAP Galleri, Istanbul

*o. T.*, World Art Museum, Beijing  
*Infinity - Neoexpressionism / Contemporary  
Art*, Zhan Zhou International Cultural and  
Creative Industry Park, Beijing  
2012 *Beyond Bling*, Claire Oliver Gallery, New York  
*Abgrund und Pathos*, Gallery schultz  
contemporary, Berlin  
*Beyond the Paramount*, Galerie Michael  
Janssen, Berlin  
2011 *10-20-10*, Claire Oliver Gallery, New York  
2010 *Silly Gooses Live in The Dark*, UF 6 Projects,  
Berlin  
*The Big World*, Fabian + Claude Walter  
Galerie, Zurich  
2009 *Nursery Rhymes*, Flowers East, London  
*The Beautiful Painting Show*, Fabian &  
Claude Walter Galerie, Zurich  
*The Lure and The Seducer*, Christoffer  
Egelund Gallery, Copenhagen  
*White Show*, Ruth Bachofner Gallery,  
Los Angeles  
2008 *Future50*, PSL Project Space, Leeds  
*Kapellmeister Pulls A Doozy*, Seven Seven,  
London  
*Unnatural Habitats*, Flowers East, London  
2007 *Kindheit*, Museum Rohnerhaus, Lauterach  
*Anticipation*, One One One, London  
Flora Fairbairn Projects  
*Dorian Gray Projects*, John Jones, London  
2005 *Summer Exhibition*, Ruth Bachofner Gallery,  
Los Angeles

## Grants/Awards

1996 Cassinelli-Vogel-Stiftung, Zurich  
Erziehungsdirektion des Kantons, Zurich  
1997 Ernst Göhner Stiftung, Zug  
2014 International Artist Residency, Art Factory  
Budapest

## Projects

2008 *Future50 PSL Project Space*, Leeds,  
curated by Ceri Hand and Liz Aston  
2007 *Dorian Gray Project: Happy Days* at John  
Jones Project Space, London  
*Anticipation*, One One One, London, curated  
by Flora Fairbairn, Kay Saatchi and Catriona  
Warren

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- 2014 Marc Valli and Margherita Dessanay: *A Brush with the Real: Figurative Painting Today*, Laurence King Publishing Ltd., March
- 2013 Naoto Miyazaki: *Interview* Montem Magazin, December  
Nichelle Cole: *Fetish for Andy Denzler*, Rough Italia Magazine  
Billy Rood: *Terrestrial Transmission, Glitch Paintings by Andy Denzler*, FIFTY8 Magazine, December  
Ulrich Ptak: *Interview*, Dontpostme Magazine, October  
Michael Meyer: *Serien des Menschlichen*, Ostsee Zeitung, May  
Juliane Hinz: *Zeitgenössische Kunst dreimal anders*, Norddeutsche Neuste Nachrichten, May  
Lin Urman: *Interview*, hDL Magazine, March  
Ulrich Ptak: *Glitch Paintings*, Kunsthalle Rostock, March  
Emanuela Amato: *Sacrifice*, Line Virtual Magazine, February  
Chritsine Gorve: *Interview*, Liveoutloud Magazine, January
- 2012 Ingeborg Ruthe: *Die Unnahbare* Berliner Zeitung, December  
Motion Pictures, Art Investor Magazine, September  
Anne C. Holmes: *We Can Never Stake a Claim on Another Body*, Dapper Dan Magazine, Fall
- Margherita Visentini: *Interview*, Trendland, September  
JL Schnabel: *The Art of Andy Denzler*, HI Fructose Magazine, January
- 2011 *Der Kunstmaler*, FELD100 Magazine, December  
Violet Shuraka: *Interview Cheap & Plastic*, November  
Margherita Dessanay: *Cinematic Paintings*, Elephant Magazine No. 6  
Jolijn Snijders: *Interview*, ILOVEFAKE Magazine, September  
Richard Warren: *Interview and Trends Scope*, Identity Magazine, September  
Book Review: Mensch, *The Human Nature Project*, artensuite, August  
Simone Toellner: *Interview*, Untitled Magazine, July  
Nadine Brüggebors: *The Human Nature Project*, Monograph, Hatje Cantz, March
- 2010 Russian Esquire Magazine, November  
*Neue Maler bei Michael Schultz*, Berliner Woche, August  
Gerhard Charles Rump: *Erzählt, gemalt, verwischt: Andy Denzler in Berlin*, Die Welt, 31.7.  
Florence Ritter: *Distorted Fragments*, Kinki Magazine No. 27
- 2009 Leonie Schilling: *Brush strokes of movements*, Art Global Allimite, No. 38
- 2008 PSL (Project Space Leeds) and Axis by curator Ceri Hand and Liz Aston: *Future50 the most interesting and significant UK artists of 2008*  
Noah Becker: *Interview*, White Hot Magazin Vol. 1  
Claudia Porchet: *Entrückte Figuren in einer flüchtigen Welt*, Tages Anzeiger  
Dr. Ulrike Fuchs: *Short Cuts*, Art Profil, No. 5  
Trevor Guthrie: *Interview*, White Hot Magazine Online  
Dr. Ulrike Fuchs: *People in Motion*, Palette, No. 4
- 2007 João Silvério: *Insomnia*, Hans-Joachim Müller: *Letting it appear* Galerie von Braunbehrens (catalogue) NYARTS Magazine, January  
Art Scene: "A Day at the Shore"
- 2006 Douglas Lewis (curator): *Space Between*, University of the Arts London, Autumn Edition  
Lewis H. Lapham: "The case for impeachment, why we can not longer afford George W. Bush", Harper's, US Magazine, March, 2nd print in October (illustrated by A. Denzler)  
Tages-Anzeiger, Zueritipp, Ausstellungen, 15. February
- 2005 Anni Dore: *Culture culture*, Cream Magazine, September  
Martin Kraft: *American Paintings*, Gallery Kashya Hildebrand (catalogue)
- 2004 Philip Meier: *Kultur*, Neue Zürcher Zeitung, 3. September
- 2003 Barbara Handke: *Tages Anzeiger*, 10. February





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