

ANDY DENZLER

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Fragmented
Identity

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OPERA GALLERY

INTRODUCTION

Born in 1965 in Switzerland, the painter has seen his international career flourish during the past several years. Why is Denzler recognized by both art institutions and private collectors as a major artist of today?

There are several reasons. The first and the most obvious is that a Denzler canvas is immediately recognizable; from the start, the artist found a singular artistic language, a visual signature, a style and a universe that are entirely his own. We know instantly and without hesitation that we are looking at one of his artworks.

Another reason is the fertile relationship that Denzler nourishes between image and substance. For him, there is a constant dialogue and mutual enrichment from these two poles constituting his painting. The painting's meanings or its experience never end with the image or with what is depicted; similarly, the act of painting as understanding the canvas is not reduced to a pure experience of the substance. And so the gaze wavers between pure abstraction and evocative portrayal. The choice of voluntarily neutral and muted tones further reinforces this experience.

With Denzler, there is also a reflection and a definition of the *pictorial medium* against the yardstick of new technologies and photography. Recall that Denzler combines a graphic designer's and photographer's experience with that of the painter. His culture of the image is not limited to iconographic or historical knowledge, but extends to concrete experiences of various modes of producing the visible. This is perceptible in the framing, the composition of paintings, the lighting and the drama – the artist makes use of his own photographs taken with a Leica –, but also in a more subtle manner, in his way of imaging the painting's status in a world saturated with digital screens.

The artist's "visual logic" allows us to experiment with a sort of disruption of the image, as if there were interference, as if the visual signals were scrambled. The presence of the painting is both manifest and incontestable, but the subject itself seems to resorb or absorb in the subject that

it reveals. Thus, it is a paradoxical experience of vision that Denzler presents to us: we see very clearly that it is blurred and imprecise. It is a little like the moment frozen by the pause button on an old VHS player. Striations in the image, furrows in the substance...

This leads us to mention by way of conclusion a final aspect of Denzler's work: the moment when the artist removes material from the canvas, streaking the image using a palette knife. In the domain of sculpture, it is common to compare two methods: subtractive and additive. The first consists of cutting away in order to "rediscover" a form buried within, such as Michelangelo discovering his figure within a block of marble. The second describes the method illustrated by Giacometti, in which the sculptor adds small quantities of wax that mass together piece by piece on a metal armature (a soul) revealing the contours of a silhouette. It is interesting to note here that these two techniques are one and the same for Denzler and that the addition of material always has as a corollary its elimination, as if he swept the image with his hand or gaze. Add or subtract: these two apparently contradictory acts, far from cancelling each other out, allow the artist's vision to manifest itself.

David Rosenberg
Art director
Opera Gallery Group



Suspended Reality—Elongated Into Frozen Eternities

Andy Denzler (born 1965, Zurich, Switzerland), is a painter that art enthusiasts around the world follow with great attention. Arousing the interest of international curators, collectors and art lovers is not an easy task. Artists like Andy Denzler, Peter Doig, Gerhard Richter and a select group of others are part of a small number of living painters attracting this kind of widespread attention in the art world on an ongoing basis. Denzler's work has excited the curiosity and interest of major art dealers, art collectors and artists and garnered significant praise from top writers and critics.

Denzler's paintings have a unique palette of ochres, browns, blacks, flesh tones and grays, that make them readable and naturalistic images infused with energy.

Over the past decade the international popularity of his work has grown to the point where he regularly shows in the best galleries and museums. Recently there have been surveys retrospectives of his work at institutions such as Ludwig Museum, Koblenz and Kunsthalle, Dresden, along with solo exhibitions at numerous galleries. In this way and with his schedule of regular exhibitions Denzler has been pressing forward with his career and is quickly securing a place in the story of art as one of his generation's foremost artists.

Denzler pushes and pulls, scrapes and manipulates his surfaces with ease. There is no contemporary painter artist currently moving paint around with his kind of ambition, fluidity and accuracy. Working passionate and consistent in his Zurich studio, Denzler paints pictures of faces and figures, still life arrangements, landscapes and interior scenes that can take your breath away, specifically by the way in which they are painted. He is not afraid of thick paint and knows when and how to bring his surfaces down to thin layers or up to thicker one. In addition, Denzler has given specific attention to detail when it comes to the quality of the materials he uses. This attention to the characteristics of craftsmanship makes seeing a Denzler work in the flesh a much different experience than viewing a photo of it. Specific weaves of linen, fine brushes and custom frames are used, keeping his studio practice at the highest level.

His colors are generally in the area of flesh tones, greens, umber and those colors that suggest the natural world – as opposed to the acid yellows and shocking pinks of the pop world which are not present in Denzler's paintings. Instead he focuses on the quiet colors of nature, gatherings of friends in a scene or an introspective moment shared.

In this sense his paintings have a feeling of longing and a documentarian aspect as opposed to the flash and glare of the Hollywood scene or the online chaos of social media. Andy Warhol was similarly interested in making the mundane aspects of daily life into something monumental. And yet he dived into the world of celebrity after engaging with the more ordinary aspects of life. If there is a parallel between Denzler and Warhol it is the filmic quality of Denzler's paintings and a connection to iconic photographic imagery. Denzler's paintings hover on the edge of painterly and cinematic recognition but transcend basic mimesis. The way in which he fractures, pulls and blurs imagery and brings life to the subjects of his work release the paintings and sculptures liberate from a mimetic approach to copying from the photograph and introduce them quickly into the painterly realm. In this sense it is almost as though Denzler was a filmmaker using oil paint to express the motion, edits and imperfections of the film medium. Denzler knows that the special treatment of images can transform the ordinary and give new life to otherwise familiar situations, much like a filmmaker would consider his craft in terms of time and space. There is also a connection to video work and vintage VHS electronics referenced in his sculptures and paintings.

As the viewer of a Denzler painting, we feel somewhat like a voyeur or dreamer, floating through a situation. His distorted and motion activated scenarios challenge us to hold onto those elements we recognize as human or recognize as stable aspects of what we perceive to be "real". It is a human tendency to gravitate towards recognition or visually attach to objects or things that relate to our basic perception of reality.

He scrambles our signals of recognition and leaves our perception in constant play. One can almost hear conversations or the sounds in his paintings like in the work *High Fidelity*. It is because the motion and the blurring and the fracturing of imagery bring out associations in our minds through accidental and instantaneous memories.

Denzler's paintings seem to get more ambitious with each show and this exhibition is no exception. His subjects are ordinary though and come from everyday life; a friend standing in a room, a vase of flowers on a table or a grouping of young professionals standing in eroded architecture. Through these figurative explorations, Denzler has found a seamless way of evoking the feeling of photography in painting without ever relying on photorealism to evoke the illusion of reality in two and three dimensions.



His works are on New York scale but also have a European aspect to them. His work has the feeling of abstract expressionism but at the same time connects to the tradition of painting from the Renaissance to the present. Denzler's new series of paintings and sculptures continue his groundbreaking interest in forms and materials and in how forms and figures glitch-out or exist within dramatic motion. In the paintings, movement is more of a concern to Denzler than gestures.

Negative space is important to the paintings and to the sculptures and what is interesting is how the figure remains throughout a composition, no matter what the level of distortion, glitch or motion is imposed on the subject. An extremely active environment is created in Andy Denzler's paintings, where scenarios and figures exist in stillness and motion.

Noah Becker



Fragmented Identity

The elusive imagery in Andy Denzler’s paintings is not so much the product of what is there, but what is not there. Denzler has developed a signature technique that injects his paintings with an instant subtext, a now-you-see-it, now-you-don’t narrative. “I am not interested in painting pretty pictures. I try to create a certain mood or ambience. It has a lot to do with color and lighting. It should look dark rather than nice,” he says. Hence men and women who appear pinned to the wall by an unseen centrifugal force; women sitting uneasily on the edges of chairs or on unmade beds; a man and a woman in a decomposing villa.

In the 1966 Antonioni movie *Blow Up*, the photographer played by David Hemmings spontaneously snaps some pictures of a woman (Vanessa Redgrave) and a man who appears to be her lover, at a slight distance from him in a park. He keeps snapping even after the two part ways. When the woman realizes what he has done she comes after him for the film, even following him home, which leads him to blow up the negatives in order to see what so concerns her. It is only then that he perceives what the camera saw and captured, but that he had no idea he was shooting; a hand in the nearby bushes, holding a gun aimed at the couple. In the final shots, there is what appears to be the man’s body, lying on the ground. He later returns to the park, sees the corpse, and realizes that he has unwittingly, through the camera’s lens, witnessed a murder.

Denzler’s images have much the same effect. Looking at one of his large-scale, blown-up, paintings, you are not sure what you are seeing and what you are not seeing. Denzler, who started out as an abstract painter, and gradually moved towards duration, uses a Leica camera to take enigmatic pictures of men, women and men and women, in uncertain surroundings. The camera records crisp images, in the smooth, creamy, naturalistic palette that the artist favors.

But unlike many contemporary painters, Denzler doesn’t reproduce the photographic image onto a canvas to create a template for his work. Instead, he paints freehand, using the photograph as a reference, and building up layer upon layer of wet paint. Then, when he has a “perfect painting,” he deconstructs it, leaving in its wake traces of what was. The vestigial image, boldly striped with horizontal scrapes made by a spatula dragged across the canvas, has the effect of a video that has been permanently put on pause, giving the viewer a sense that something came before, and something will come after. But what remains in the present is a single transient—but captive--moment.

“I bring time and motion into the imagery, by using both time and motion. It’s an alla prima technique, painting wet-on-wet; I control the speed of the painting process, because there is a limited amount of time before the canvas dries.”

Denzler explains. “It’s a very radical process.” Also known as “direct painting,” because it involves no retouching, it has been used for centuries by everyone from Velasquez to De Kooning. Most painters use it to complete a permanent image, leaving the composition intact. In contrast, Denzler creates the image only to immediately morph it; the wet-on-wet method works just as well for erasing as applying the paint. At the same time, the heavy layering gives his paintings a visible— and tactile—texture. “I am trying to paint almost like a sculpture on the canvas,” he says. The dense wet-on-wet impasto enhances the realistic rendering. “I use a spatula to disrupt it. And that’s the crucial step. It takes courage to do that. Sometimes I have a painting that at least to me, looks great. And then I totally transform it”.

The resulting images in Denzler’s paintings are frequently referred to as “blurred.” But, in fact, they are not so much blurred as distorted, as if they have been immersed in a pool and are being seen through ripples of water. (Similar to photographic images emerging in developing fluid, or Polaroid pictures as they magically resolve.) “It’s more of a glitch, inspired by the new media that surrounds us in everyday life,” the artist says. It is also a nostalgic reference to the interference or ‘noise’ on the black- and-white tv images of his 1960s childhood. “I was inspired by that, but it’s also a way to keep the painting alive, spontaneous and fresh”.

Denzler usually photographs live models for his reference shots, posing them in various interiors, including his own studio, that contain props and furniture. “I am constantly searching for a particular situation, light and atmosphere,” he says. He has a specific mood rather than a particular narrative in mind, and he instructs the models accordingly.

For instance, the woman perched on the edge of his artist’s chair in the tense-looking painting, *Girl with Artist’s Chair II* (2016) was told to “look hopeless.” In a strapless black dress, her hands gripping the arms of the chair, her head thrown back, and her mouth slightly open, she could just as easily be perceived as ecstatic. The long, thick scrapes of paint that vividly intersect her throat, bust and thighs resemble restraining bonds. The image has a contained violence that is palpable, but it is unclear if that violence is causing pleasure or pain.

The painting of the young man in the white T-shirt, with gaze downward, his blackened hands, palms out, splayed against the wall, *Black Hands I* (2016) is similarly ambiguous. Here though, the spatula scrapes suggest suspended animation rather than violence. If anything, the isolated man, standing almost in a cruciform pose, appears penitent.

While most of Denzler’s paintings look contemporary, *Black Water VI* (2016), of a beautiful young girl in a long-sleeved black dress, her hands held gracefully by her sides, has an archaic feel, augmented by the spatula scrapes, which give it the air of a cracked and faded photograph. Denzler’s skill at suggesting an almost cinematic plot clearly comes across in the complex painting, *Wallpaper Falling Off the Wall* 2014. The setting is an abandoned Italian villa that once hosted the likes of Mussolini and Hemingway. A

young, bearded man with a sullen expression is seated in an armchair, looking at a semi-clad woman at the far end of the room, with its broken-down couch. She’s wearing only panties, and her head is hanging down, so that her long, dark hair obscures her face. Is she a victim, or a willing participant in whatever has taken place, or is about to take place in this haunted room?

In another painting, *Liquid Bedroom* (2016) the roles are reversed. Or are they? In this painting a clothed woman is standing near the foot of a bed. Behind her is an armchair. She is clasping both hands to her head. Facing her, a man, naked to the waist, is sitting on the bed. Once again, there is a feeling of immanent action forever put on hold. The story appears to be happening before us, but we will never know its beginning or end. The scraped-off paint here adds a layer of distress, both physical and metaphorical.

Denzler is adept at creating paintings that offer a *Rear Window* perspective onto private moments that we can only ever partly see; they are intercepted, as it were, by the abstract equivalent of a Venetian blind. (Vaguely reminiscent of, but viscerally completely unlike, Eric Fishl’s familiar trope of an intimate scene sliced by the shadows of a literal Venetian blind).

Denzler’s singular use of the alla prima technique interrupts our perception while at the same time creating a permanent fluidity to the arresting — and arrested—images we are viewing. His oeuvre offers a striking painted analog—in both senses of the word—to our pervasively instagram world.

Distorted Moments

“Planes cannot just disappear”, was the headline in *Die ZEIT* on 19 March 2014. When asked how you could even explain how such a large airplane like the missing MH 370 Malaysia Airlines was simply no longer locatable, Jörg Handweg answered: “An airplane cannot become invisible. We pilots have secondary radar, the transponder, on board. We can, of course, turn it off. Something like the electronic ACARS, the system sends the data of the aircraft to ground stations. Normally one does not switch it off. The pilot can do this. However, even if the pilot turned off the transponder and ACARS, there is still the primary radar, and it is completely independent from the pilot. You can only completely disappear if you fly under the radar.”

The plane has not been found to this day, and the question of its whereabouts also sets off the question of the credibility of technology and especially of the truth of digital data. We have long since become mentally dependent on the flood of data that flickers every day on millions of screens, on the Internet, which gives us intravenously the vital information of everyday life and the credibility of photos posted on line, which is often regarded as higher than the really lived reality. A life in cyberspace does not seem far off. Smartphones based on the digital world have already penetrated into the normative reality of existence of small children. A 'brave new world' is being foisted upon us. The world of cyber-life photos and the digital world have almost merged with the real world. The brutality of x-box games for the 12+ age group differs only gradually from the images which are transmitted daily on international TV channels from the crisis areas around Syria, Gaza and Kobane. Also, the fact that digital games simulate infections by dangerous viruses of entire states with the aim to successfully wipe out the whole world by viruses at the end seems to coincide in a frightening way with the actual world today. The closeness to the real Ebola threat is almost symmetrical here. Where does the truth begin and the where do the images remain fiction? Andy Denzler's paintings have something disturbing. They trigger unrest, uncertainty and especially give no evidence of being able to locate anything in them. Everything about them is owed to the principle of uncertainty. Faced with portraits and scenes, the observer guesses more than that he actually recognizes. The concrete escapes him because Denzler subordinates everything to energetic brushwork which covers up with wide swaths of paint the motifs; the paint sweeps horizontally across the canvas. More blurred than clearly visible, the image withdraws its presence.

In formal terms, this is first based on the painting technique, in the way Denzler works against the moist oil paint, applying layer upon layer, then partially removing them with a oil paint, applying layer upon layer, then partially removing them with a squeegee and then putting what was on the bottom on top. His technique is designed to deliver the initially seemingly recognizable motif to the realm of non-recognition by relegating his painting to a blur. “In doing this, the artist aims to visualize the process of 'becoming', by making the process of creation tangible.¹ The “blurred” sometimes seems as if captured “on the move”, in moments that appear as frozen, such as a video still, which demands artistic persistence and, at the same time allows movement to be visible. The observer is faced with a situation in which the movement is faster than his own perception. This leads to uncertainty. In the painting, the viewer manages to see a self-contradiction in which that viewed is experienced as immobile moved. This too is an important constant in Denzler's work, which almost programmatically brings out the contradictions and a central theme in the works. They repeatedly trigger the targeted by asking what the viewer actually sees and experiences.

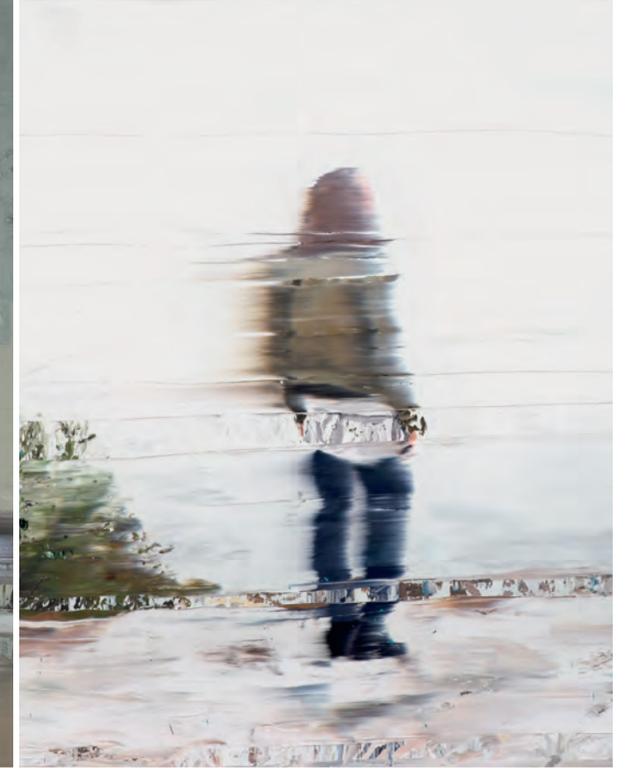
Andy Denzler creates his own images from film and camera shots, and he often uses archaic Polaroids. He remains close and personal to what would basically be more attributable to painting than to photography. The very fact that many of his designs are indeed generated from photos but turn to balanced laws of painterly or pictorial composition makes this clear. The painterly act as such underpins the desire to remain entirely in the painterly medium. This includes the intense, yet fast and therefore very physical painting itself. These are the broad brush strokes and the materiality of the paint, which remain dominant, as does as the scraped-off paint, as if to tear wounds in the surface and touch the physical presence of the sitter. Although these are significantly close to the works by Gerhard Richter, in which he experimentally plumbed the veiling of motifs in the early 1960s, these works testify to a very personal confrontation and discovery of form. This includes the materiality of paint, more strongly emphasizes “the expressive” of painting than the smooth areas of paint in Richter's works. It seems also to be noted defiantly in the physical presence of the person depicted; even if these threaten to disappear in the paint smears. The presence of the image and the negation of human existence seem to be constantly fighting each other here. In this respect,



Hurricane, 2010 (detail)
Oil on canvas, 170 x 180 cm



Boeing 707, 2016 (detail)
Oil on canvas, 70 x 80 cm



Across the Shallow Stream, 2010 (detail)
Oil on canvas, 140 x 120 cm

the images in two senses prove to be questioning the credibility of pictures and the real presence of the sitter.

Appearance and reality are pitted against each other. Denzler questions the normative existence of images, but also that of the sitter himself. All this testifies to a deep analysis of the subject.

Thematically, Andy Denzler deals with people, with their life circumstances, circumstances that often seem defined by narrowness, by social problems and fringe areas. His portraits are rarely pure portraits, but develop, from the power of the image, their own presence of truthfulness, a veracity required by the individual only as a trigger for image identification. Denzler, on the other hand, examines “the expressive”; he examines what is below the surface, the hidden, and shows a world beyond all the glamour and bright lights. A profound melancholy attaches to his paintings, like a veil which cannot be lifted or torn away. There is the other side in people who are always alone, where everyone is fighting alone, where everyone is on his own. Sometimes he turns even the individual portrait into a vague image of man as pars pro toto. This appears in his works as a closeup from a distance. As in film and photography, Denzler chooses the closeup, the zoomed-in close-up which promises immediate access to the

sitter. The popular press is full of such images, but artists such as Chuck Close and Andy Warhol also became famous with it.

Proximity, however, is frequently broken by Denzler, it sinks into the non-color black-grey-white, in many streaks, and in ruptures which result from using the squeegee. There are traces of the work that make these works so interesting and provide material for discussion. For Denzler, using photos or film has a different angle. He is interested in using these media to clarify what is reality and what is depiction, and how depiction can reconstruct reality. Unlike in classic portraits, where the objective is to reproduce as accurately as possible a life-like representation of the person portrayed, Denzler sees it as a radical experiment. He juxtaposes the reality of real life as well as to question the apparent authenticity of digital recordings and artificial worlds. Time and time again construction and deconstruction manifest themselves in the image itself; in the frequently arranged scenes that provide a pretext for the photograph, in the photos that suggest movement but inherently freeze them, in a kind of painting, which entrusts itself to the digital world, rather than to reality, even though the photo suggests this and in the end destroys that credibility by the blurring and tearing of surfaces. This favors what lies beneath, in search of a truth that can only be delivered

by painting. “Planes cannot just disappear.” Yes, they can, if we transfer power to an increasingly digitized world, which lets us forget that, beyond the possibilities of technology it is man, who creates pictures.

Denzler sees it as a radical experiment. He juxtaposes the reality of real life as well as to question the apparent authenticity of digital recordings and artificial worlds. Time and time again construction and deconstruction manifest themselves in the image itself; in the frequently arranged scenes that provide a pretext for the photograph, in the photos that suggest movement but inherently freeze them, in a kind of painting, which entrusts itself to the digital world, rather than to reality, even though the photo suggests this and in the end destroys that credibility by the blurring and tearing of surfaces. This favors what lies beneath, in search of a truth that can only be delivered by painting. “Planes cannot just disappear.” – Yes, they can, if we transfer power to an increasingly digitized world, which lets us forget that, beyond the possibilities of technology it is man, who creates pictures.

¹ Andy Denzler Paintings/ The Human Nature Project published by Hatje Cantz, Ost Idern 2011, P.8, 55 & 57

RECENT WORKS

Kurt, 57th Street, 2016
Oil on canvas
180 × 150 cm - 70.9 × 59.1 in.



The Wave, 2017
Oil on canvas
210 × 180 cm - 82.7 × 70.9 in.



Transition II, 2017
Oil on canvas
180 × 150 cm - 70.9 × 59.1 in.



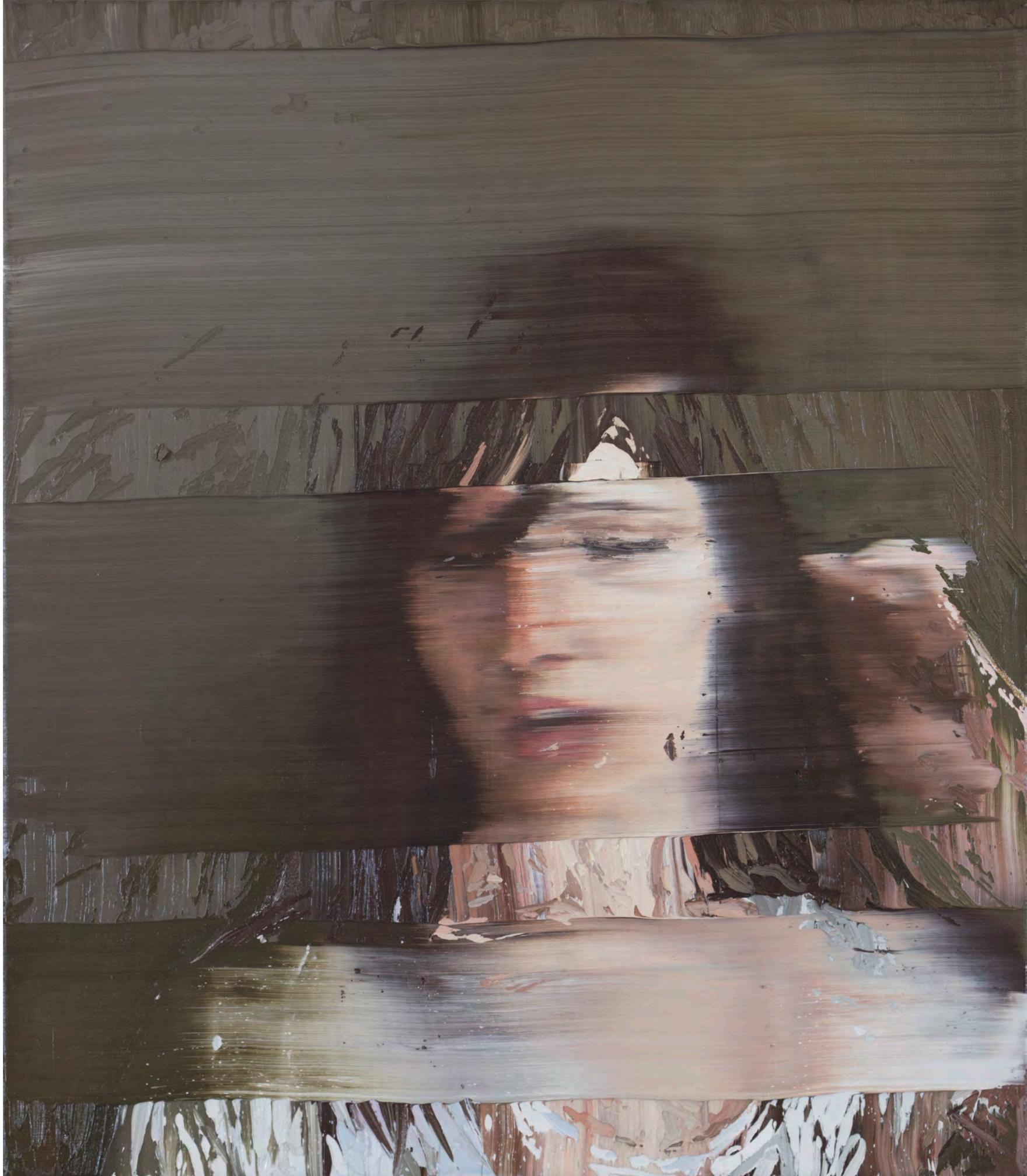
The Backyard Apartment, 2017
Oil on canvas
70 × 80 cm - 27.6 × 31.5 in.



Amano III, 2017
Oil on canvas
120 × 140 cm - 47.2 × 55.1 in.



Girl from Palazzo Reale, 2017
Oil on canvas
80 × 70 cm - 31.5 × 27.6 in.



You Never Can Tell, 2017
Oil on canvas
120 × 140 cm - 47.2 × 55.1 in.



Distorted Curtain II, 2017
Oil on canvas
140 × 120 cm - 55.1 × 47.2 in.



Liquid Living Room, 2017
Oil on canvas
150 × 180 cm - 59.1 × 70.9 in.



Holding Dry Flowers, 2017
Oil on canvas
140 × 120 cm - 55.1 × 47.2 in.



Behind the Shades, 2016
Oil on canvas
120 × 140 cm - 47.2 × 55.1 in.





BIOGRAPHY

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

GRANTS/AWARDS

1997 Ernst Göhner Stiftung, Zug
1996 Cassinelli-Vogel-Stiftung, Zurich
Erziehungsdirektion des Kantons Zurich

BIENNALES

2016 Not New Now, Marrakech Biennale 6, Marrakech
2015 Memory and Dream, 6th Beijing International Art Biennale, Beijing

SELECTED SOLO EXHIBITIONS

2016 Random Noise, Fabian & Claude Walter, Zurich
Suspended Reality, Opera Gallery, New York
Between Here and There, Opera Gallery, London
2015 Breakfast with Velázquez, Michael Schultz Gallery, Berlin
Just Another Day in Paradise, Brot-kunsthalle, Wien
Sequences, Opera Gallery, Geneva
Figures & Interiors, Ludwiggalerie Schloss Oberhausen
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 Disolution & Resolution, Kunstraum Osper, Cologne

2012 Empire Inc., Kunsthalle Rostock, Rostock
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

2016 Creative Frenzy, schultz contemporary, Berlin
Thirty Year Anniversary, Fabian & Claude Walter Galerie Zurich
Something, Berry Campbell, New York
2015 Dancer in the Dark, schultz contemporary
2014 Wunderkammer, Fabian & Claude Walter Galerie, Zurich
The Weekly Show, schultz contemporary, Berlin
In|Outsource, Amnua Museum, Nanjing
Wild Heart: Art Exhibition of German Neo Expressionism Since the 1960s, China Art Museum, Shanghai
2013 Obscure, Galerie Fabian & Claude Walter, 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, schultz contemporary, Berlin
Beyond the Paramount, Galerie Michael Janssen, Berlin
2011 10-20-10, Claire Oliver Gallery, New York
Surface, Claire Oliver Gallery, New York
2010 Silly Gooses Live in The Dark, UF 6 Projects/ Berlin

2009 The Big World, Fabian + Claude Walter Galerie, Zurich
 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, Flora Fairbairn Projects, London
 Dorian Gray Projects, John Jones Project Space, London

2005 Summer Exhibition, Ruth Bachofner Gallery, Los Angeles

GRANTS/AWARDS

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

PROJECTS

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

Juliane Hinz: Zeitgenössische Kunst dreimal anders, Norddeutsche Neuste Nachrichten, May
 Lin Urman: Interview, hDL Magazine, March
 Ulrich Ptak: Glitch Paintings, Kunsthalle Rostock, (cataogue), March
 P.L. Grand: Empire Inc., Kunsthalle Rostock, (catalogue), March
 Emanuela Amato: Sacrifice, Line Virtual Magazine, February
 Christsine Gorve: Interview, Liveoutloud Magazine, January

2012 Kim Min-Kyeong: Hypnotized, Gwangju Museum of Art
 Sabin Bors: Intermediate Framings, Gwangju Museum of Art, (cataogue), April
 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, Hatje Cantz, (monograph), 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
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