앤디 댄즐러
단절된 순간, 균형의 언어

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Following the success met by solo exhibitions in Geneva, London, New York, Paris, Monaco and Zurich, we are delighted to welcome Andy Denzler for his first solo exhibition at Opera Gallery in Asia, showcasing a series of paintings inspired by the human figure, as seen through different lenses.

Denzler works in a traditional and timeless realm, where his work reminds us of the Renaissance Masters. He creates theatre-like settings using his personal photographs to assemble a collage which he then paints on canvas, alla prima, with multiple layers of impasto oil paint. Before the surface dries, he treats it with a spatula or a palette knife to reveal a distorted image, frozen in time, somewhere between abstraction and figuration.

Denzler developed his own visual language through the exploration of distortion and movement in the representation of the human figure. His paintings are reminiscent of images rendered by a paused VHS tape or other digital distortions for example, often depicting people in their intimacy all the while remaining anonymous.

Andy Denzler (born in 1965) lives and works in Zurich, Switzerland. In 2006, he received his Master of Fine Arts at the Chelsea College of Art and Design in London. He is considered one of the most recognised painters of today's international art scene. His works have been exhibited in numerous solo and group shows in Europe, the United States and Asia in private and public institutions including the Gwangju Museum of Art, the Ludwig Museum in Koblenz, the Ludwig Museum Schloss in Oberhausen, the Kunsthalle in Rostock, in Germany and he recently had a major retrospective at the Kunstforum in Vienna. In 2015, Denzler participated in the 6th Beijing international Biennale and in 2016, at the 6th Marrakech Biennale. His art is featured in major collections including the Hirshhorn Museum, in Washington DC, the Denver Art Museum, the Museum of Contemporary Art in Montreal, the David Roberts Art Foundation in London, the Tel Aviv Museum of Modern Art, the MOMA Moscow, as well as the Museum Würth in Schwäbisch Hall, in Germany, the Burger Collection in Hong Kong and the White Cube Collection in London. A monography was recently published by Damiani.

We look forward to introducing you to Andy Denzler's new work at his first solo exhibition at Opera Gallery in Asia.

Gilles Dyan
Founder & Chairman
Opera Gallery Group

Yoonju Kim
Director
Opera Gallery Seoul

서문

앤디 댄즐러의 전시는 제네바, 런던, 뉴욕, 파리, 모나코와 취리히 등 여러 도시에서 열띤 호응을 받아왔습니다. 오페라갤러리 서울에서 그의 첫 아시아 개인전을 열게 된 것은 저희에게 무척 큰 기쁨입니다.

인물화에서 영감을 받은 댄즐러의 작품은 전통을 따르면서도 영구불변한 가치들에 경의를 표합니다. 단적으로, 그의 회화를 감상하는 동안 우리는 위대한 르네상스 화가들의 인물화를 떠올리게 됩니다. 자신이 직접 찍은 사진에 콜라주 기법을 응용해 흡사 연극 무대와도 같은 이미지를 구성한 후, 임파스토 기법으로 유화물감을 여러 겹 쌓으면서 이미지를 그림으로 옮깁니다. 그는 단 한 번의 세션 안에 작품 하나를 완성하며, 여러 크기의 페인팅나이프를 사용해 아직 마르지 않은 유화의 표면 위에 왜곡된 이미지를 형성합니다. 추상과 재현의 중간에 위치한 그의 회화는 마치 정지된 시간과도 같습니다.

댄즐러는 재현적 인물화라는 소재에 왜곡과 운동성을 실험하면서 자신만의 시각언어를 완성했습니다. 비디오테이프에 녹화된 영상을 일시 정지한 듯한 그의 회화는 디지털 이미지에서 나타나는 다양한 왜곡을 연상시키며, 사적인 시간을 보내는 사람을 주로 그리면서도 등장인물들의 익명성을 보장합니다.앤디 댄즐러(1965 ~)는 2006년 첼시 칼리지 오브 아츠에서 예술전문석사(MFA)를 받았고, 현재 취리히에 거주하며 작가생활을 이어가고 있습니다. 그는 오늘날 국제무대에서 가장 주목받는 화가 중 하나입니다. 유럽, 미국, 아시아에 위치한 유수의 공립 및 사립 미술관에서 개인전과 단체전을 열었고, 여기에는 광주시립미술관, 코블렌츠 루드비히 박물관, 슐로스 오버하우젠 루트비히 미술관, 로스토크 쿤스트할레 박물관 등이 있으며, 최근에는 빈 쿤스트포럼에서 회고전을 가졌습니다. 2015년에는 제6회 베이징국제미술비엔날레에 참가했고, 2016년에는 제6회 마라케시비엔날레에 참가했습니다. 댄즐러의 작품은 워싱턴 DC 허쉬혼 박물관, 덴버 미술관, 몬트리올 현대미술관, 런던 데이비드 로버츠 예술재단, 텔아비브 현대미술관, 모스크바 MoMA, 슈베비슈 할 뷔르트 박물관, 홍콩 버거 컬렉션, 런던 화이트 큐브 컬렉션을 비롯한 주요 미술관 및 컬렉션에 소장되어 있습니다. 최근에는 다미아니 출판사에서 그의 작품집을 출간하기도 했습니다.

저희는 오페라갤러리 아시아에서 처음으로 열리는 앤디 댄즐러의 개인전을 통해 그의 신작들을 여러분께 소개하게 되어 큰 영광으로 생각합니다. 그의 작품 세계로 여러분을 정중히 초대 합니다.

질 디앙
회장 & 설립자
오페라갤러리 그룹

김윤주
디렉터
오페라갤러리 서울

Here I see a photo taken in front of a gallery. The quickly moving viewers were captured as faint spectres. This photo mesmerises me, but not because of the visitors' ghostlike shadows. Rather, what fascinates me is the uncanny paintings behind those passers-by. The paintings look as if someone 'took videos of people and paused them at random moments', and they behold my gaze. At first glance, they look like Representational-Expressionist paintings based on photographs, stylised by powerful mark-making. But, with each passing moment, the paintings grow stranger and stranger. The image is as distorted as a shaky photo, out-of-focus as if it was obstructed by a veil, and no matter how hard you try to focus, it is impossible to read the expression on the people's faces. What was the painter trying to depict?

Were these done with an intention? Or is the painter trying to obscure something?

Swiss-born contemporary artist Andy Denzler is the one responsible for this unique painting style. He mostly works with oil painting and takes his source images from photos and new media. Most of them are people and surroundings he had encountered in daily life, but in some works he uses a collage-like process; he disassembles various images, picks out specific people and backgrounds, and puts them together in an context. The resulting image is unpredictable and unlikely, but undoubtedly mysterious and enticing. They are scenes of reality, but the sense of unreality prevails in them. Although he approaches his paintings from the angle of representation and sources his paintings from photo and video. His works are not dominated by the human figures in them; instead, his manner and process of depicting figures are what defines his œuvre. Denzler is a traditional portrait painter in the sense that he builds layers upon layers to sculpt out the face and the body, but his tactile and instant interventions adjust and recreate his people's identities. First, he illustrates his figure, and before the oil paint dries, he uses brush and knife to rub and push his image, blurring the outlines and boundaries. Then, he builds additional thick layers of paint to reinforce the painting's texture. Horizontal and vertical spaces are laid on top of each other; each addition further distorting the image.

Glitch is a digital phenomenon caused by video playback errors, but ironically, Denzler uses the effect to point to the painterly characteristics of his canvases. The more the glitch and his paintings become that much more painterly. Representational art does provide the foundation of his creative practice, but abstractive implications are what ultimately governs his paintings. Denzler's artistic expression is formed by these two opposing forces, representation and abstraction.

His creative process alone can attest to how his paintings extend far beyond the boundaries of Expressionism. This feat was possible because Denzler had constructed his artistic practice upon a meticulous aesthetic background. During interviews, he mentioned that he strives to overcome the 'slickness' found in JPEG images and everyday life. There is something counterintuitive in this statement, for 'slickness' is an undeniable part of modern aesthetics. Byung-Chul Han claimed that, by the era of early modern aesthetics, 'slickness' had already been promoted to a core aesthetic principle (Edmund Burke). The age of mechanical reproduction soon followed, and thanks to the rapid technological advancements, visual images are far more superior even in terms of 'slick visibility.' Photo and video are crisp and flawless

by nature, and while Denzler relies on them for his paintings, he sternly distances himself from their attributes. Slickness guarantees a certain level of aesthetic pleasure and satisfaction. But suppose, if all aesthetic experiences were slanted towards freedom of choice and fulfilling the needs of self-satisfaction, art would no longer have the chance to provide meaningful experiences. After all, an aesthetic experience is more often found in wounds, cracks, protuberances, and creases than in sleekness. In other words, invasion, trauma, and contradictory movement are essential to art. According to Martin Heidegger, art-language (image) originates from the act of puncturing and penetrating — or, 'making something visible' by opening a gap. Denzler's studio practice is quite close to this definition of art. He literally breaks into the surface of the painting, then pushes paint around to summon sleekness on his canvas. He carves out layers of paint as if he is making a woodcut, or builds thick coats of paint on top. Eventually, his entire painting is turned into a gap, an opening that leads to somewhere else. Numerous three-dimensional collisions are overlaid on the sleek photographic image, covering the canvas like a thin veil. As the thick paint and crude brushstrokes gradually rise to the surface, the images ebb away like lifting a veil.

An image marked by spatial collisions, or an image behind a veil; both phrases imply that the painting's surface is generating some three-dimensional space, and Denzler's 'concealment' is what creates this sense of distance. After all, concealed beauty is much more tempting than when it is exposed. The paintings arm themselves with both concealment and exposure, thoroughly imbued with suspense. In terms of strategy, they use concealment, delay, and confusion to fight their way through space time. His images are 'concealed yet hidden,' and they refuse to manifest any defined shapes. Hesitation is their only action, causing as much delay as possible, and they force the viewers to spend more time looking for the hidden shapes. While the visitors are preoccupied with this task, something suddenly pulls them into another direction. Just a moment before, they were trying to find something in the painting's shades — the smudged, faded, and obscure areas. Now they see stories unfolding from those dark corners, and the viewers watch in respectful silence. But Denzler's goal is anything but telling stories. Now, he challenges his audience with the provocative plot twist he had prepared all along. The figures finally show themselves on stage, visitors at last get to see how fragile and ephemeral they are, and they have no choice but to sympathise with those vulnerable beings. And here is another important milestone: take note of how Denzler treated the gazes of his figures. His figures pose themselves in the style of classical portraiture, but they try their best to not meet the viewers' eyes. Their gaze is seldom straight, and they are mostly looking at something else. Some simply turn their heads away. As they never look back at their audience, the viewers are afforded enough time to observe and scrutinise the figures. Then, an awkward silence fills the canvas, urging you to hold your breath and keep looking on, but the silence is not a soundless one — it is crowded with noises that are yet to reach the stage of language.

His images cannot be turned into information or knowledge, and yet they force you to listen to a silence. The experience could be rather disconcerting, but it certainly makes a solid, one-of-a-kind aesthetic journey. Viewers travel through the virtual world created by Denzler — the distortions in his canvas, the fragments of the paused video, the layers of paint exposed yet concealed — project their emotions, and empathy. The paintings are alienating, and the figures are complete strangers, but in the end, what the viewers encounter here is a tale of time, a story of the present moment they are living through right now. Denzler once said that time is his artistic practice as well as one of his subject matters.

Something is submerged in the serenity of his images, something exposed yet concealed at the same time. Denzler's paintings take the viewers to a brief passing moment which reveals that something. "The scenes are familiar, but they take you to an uncharted universe." The experience is captivating and enchanting, and at the end of this exhilarating tour, the visitor's 'personal' history enters a new era. Thereby his works take seats in the time lived by the viewer, turned into timeless beings that fuel their own existences, living out every moment in full vigour.

앤디 댄즐러

바삐 걸음을 옮기는 관객들의 스쳐지나가는 모습이 유령처럼 희미하게 찍힌 갤러리 전경 사진이 있다. 그 사진이 눈을 사로잡는 것은 유령처럼 찍힌 관객 때문이 아니다. 오히려 그들 뒤에 있는 그림이 주는 이질감이다. '마치 인물이 등장한 영상의 한 장면이 불현 듯 정지된 듯'한 그림들이 전시된 공간에 시선이 멈춘다. 언뜻 보면 그것은 사진을 모티브로 그린 힘찬 붓질이 돋보이는 구상 표현주의 작품으로만 보인다. 하지만 점차 생경하게 느껴진다. 화면은 흔들린 사진처럼 어른거리고, 그 위에 뭔가 베일이 하나 더 있는 듯 선명하지 않을 뿐 아니라, 눈을 얇게 뜨고 보아도 인물의 표정은 읽히지 않는다. 도대체 무엇을 그리려 한 것인가.

의도적인가. 화가가 무언가를 감추려는 것이 있는 것인가.

이 독특한 화풍을 그린 사람이 바로 스위스 출신의 컨템포러리 아티스트 앤디 댄즐러(Andy Denzler)이다. 그는 유화물감을 주로 사용하는 회화 작업을 하면서, 이미지는 사진과 뉴미디어로부터 차용한다. 작품의 주제는 일상생활 속에서 주변 인물들과 풍경들이다. 일부 작품에서는 콜라주의 형식으로 다양한 이미지 속의 인물, 주변 풍경들을 분해하여, 동떨어진 장소에 공존 시킴으로써 전혀 다른 어떤 신비로운 분위기로 재탄생 시킨다. 현실이지만, 비현실이 공존하는 느낌을 준다. 뿐만 아니라, 그는 사진이나 영상 이미지를 기반으로 구상적인 측면에서 접근하지만, 그의 작품을 지배하는 것은 인물 자체가 아니라 인물을 표현하는 그의 프로세스다. 인물의 얼굴과 몸을 덧칠하듯 겹겹이 올리며 그리는 전통적인 초상화의 방식을 취하고 있지만, 그는 촉각적이고 즉각적인 방식으로 그들의 정체성을 화면 속에서 조정하며 재창조해 나간다. 그 방식은 인물을 그리고 나서 아직 물감이 채 마르기 전에, 붓과 페인팅 나이프를 사용하여 문지르듯 밀어내어 윤곽을 다시 희미하게 만드는 것이다. 그리고 질감을 살리기 위해서 두껍게 물감층을 다시 그 위에 올리는 방식으로 중첩 시킨다. 이렇게 가로와 세로의 공간이 겹겹이 쌓이면서 본래 이미지로부터의 변형은 심화된다. 영상기기의 오작동에서 유래된 글리치(glitch)한 효과가 오히려 그의 작업에서는 회화성을 드러내는 주도적 분위기로 고조된다. 이처럼 그의 작업은 구상의 방식을 기반으로 하지만, 여전히 지배적인 것은 추상적 함축이다. 이 두 극단적 속성이 표현의 축을 담당하고 있다.

댄즐러의 작업 방식만으로도 알 수 있듯이 그의 작품은 단순한 표현주의적 속성 그 이상의 요소들을 담아내고 있다. 이는 그가 치밀한 미학적 층위 위에서 작품을 구조화 했기 때문이다. 그는 인터뷰에서 JPEG의 이미지와 일상생활이 주는 '매끄러움(slickness)'으로 부터의 벗어나고자 노력한다고 밝힌 바 있다. 그런데 '매끄러움'은 현대적 아름다움의 부정할 수 없는 속성 중 하나다. 한병철은 근대 미학시기부터 '매끄러움'에 대한 감각이 이미 미의 본질적 특징으로(Edmund Burke) 격상되어 있었다고 본다. 그 후 기술복제 시대를 거치며 시각 이미지들은 테크놀로지의 급속한 발전을 발판삼아 이미 '매끄러운 가시성'의 측면에서도 우위를 선점했다. 그런데 댄즐러는 선명하고 매끄러운 사진과 영상을 기반으로 하면서도 과감히 이것으로부터 벗어남을 선택했다. 매끄러움은 확실한 미적 쾌, 만족을 준다. 그러나 모든 미적 경험이 주체성의 자율성과 자기만족의 충족으로 치우치면, 예술을 통한 본질적인 미적 경험의 기회는 점차 사라지고 만다. 본디 미적 경험은 매끄러움 보다는 오히려 상흔, 균열, 벌어진 틈새, 요철, 주름과 같은 부정성을 통해서 드러난다. 예술의 본질은 무언가로부터의 침입, 찢김 그리고 역방향의 운동성을 동반한다. 하이데거(M. Heidegger)는 찌르고 뚫는 운동을 통해 생겨난 틈새로 '어떤 것을 보이게 하는 것'이 근원적 의미의 예술-언어(이미지)라고 말한다. 댄즐러의 작업 프로세스 역시 이런 예술의 본질에 맞닿아 있다. 그는 표면층 자체에 균열, 물감을 이리저리 밀어내어 매끄러운 표면으로 들어선다.

물감층에 흔적을 남기고, 마치 조각칼로 나무판을 파내듯이 두터운 물감을 덧바르는 방식으로 불규칙한 무늬로 화면 전체에 틈을 만들고 길을 낸다. 매끈한 사진 이미지의 변형 위에 공간적 층들이 중첩되면서 마치 베일(veil)을 씌운 것처럼 덮어 감춘다. 두터운 물감과 거친 붓질이 부상할수록, 이미지들은 점차 베일을 듯 뒤로 물러난다.

이처럼 공간적 층들의 중첩과 베일의 뒤에 감추어진 듯한 화면 표면층에서 생겨난 거리감은 댄즐러의 숨김의 효과에서 비롯된 것이다. 본래 아름다움이란 폭로되기 보다는 은폐될 때 그 힘이 강력하다. 숨김과 드러남의 동시적 연출을 획득한 화면의 긴장감은 이미 은폐, 지체, 우회라는 시공간적인 전략을 확보하게 된다. 댄즐러의 작품에서 '드러난 듯 감춰져 있는' 이미지들은 분명한 형태로 현현되지 않고, 망설이며 시간을 끈다. 관객으로 하여금 그 작품 앞에 서서 한동안 그 숨겨진 모습을 찾는데 시간을 보내게 만든다. 그렇게 시간을 보내던 이들은 어느 순간 전혀 다른 방향으로 이끌린다. 자신이 찾으려던 뭉개지고, 희미하고, 불분명한 어두운 부분들의 아래의 어느 틈새에서 이야기들을 발견하고 숨죽이며 지켜보게 된다. 그러나 그것은 작품이 본래 담고 있던 이미지들의 사연이 아니다. 이제 댄즐러가 의도한 도발적인 방향전환과 본격적으로 마주하게 된다. 작품 속의 인물들은 부서지기 쉽고, 덧없는 존재들로 관객의 눈앞에 모습을 드러낸다. 이제 관객은 이들과 감정적인 관계를 형성하게 된다. 이때 등장하는 인물들의 시선처리도 주목할 부분이다. 댄즐러의 초상화풍의 인물들은 대체로 관객의 눈과 시선을 마주하려 하지 않는다. 그들은 거의 정면을 직시하지 않으며 시선을 피하거나 고개를 돌리고 있다. 그들의 시선은 관객으로 하여금 인물을 유심히 관찰할 수 있는 시간을 확보해준다. 그리고 화면 안에는 묘한 정적이 흐른다. 숨을 함께 멈추고 응시하도록 분위기를 이끈다. 그것은 무음 상태의 침묵이 아니다. 그곳은 아직 언어화되지 않은 소음으로 가득 차 있다.

확실한 정보나 지식으로 전환되지 않는 이 불확실한 화면 속에서 들리는 침묵은 당혹스럽지만 그렇게 작품 앞에서 경험하는 시간은 색다른 미적 체험이 될 것이다. 댄즐러가 창조한 일종의 가상 실재 속에서, 화면 안에 배치된 왜곡된 요소들, 멈춰진 영상의 조각들, 인물들 그리고 감추어지면서 드러나는 화면의 물감층들과 마주하며 관객은 자신의 감정을 투사한다. 이렇게 관객은 낯선 그림 속 타자들 앞에서 자신이 서 있는, 지금 이 시간에 대한 이야기와 마주하는 경험을 하게 된다. 댄즐러는 바로 자신의 회화의 모든 과정이자, 내용은 시간이라고 말한바 있다.

댄즐러는 자신의 작품을 통해, 화면의 고요 속에 침잠하여 온전히 드러내주지 않고 감추어져 있는 어떤 것이 한 순간 드러나는 찰라의 경험에 관객을 초대한다. "친숙한 형상들 안의 낯선 세계와의 만남", 그것은 마음을 사로잡고 매혹시키는, '개인의' 새로운 역사가 시작되는 전율의 체험이다. 그의 작품도 이렇게 관객의 시간 체험 속에서 살아가며, 매 순간 생생하게, 스스로 존속할 수 있는 작품으로서 영원성(timeless)을 획득하게 될 것이다.

아트노이드178, 박겸숙
국립현대미술관, 고승혜

WORKS

Lines of Life, 2019

Oil onw canvas
120 x 140 cm | 47.2 x 55.1 in

Greyhorse in Black, 2019

Oil on canvas
250 x 190 cm | 98.4 x 74.8 in

Young Man's Head Down, 2019

Oil on canvas
50 x 60 cm | 19.7 x 23.6 in
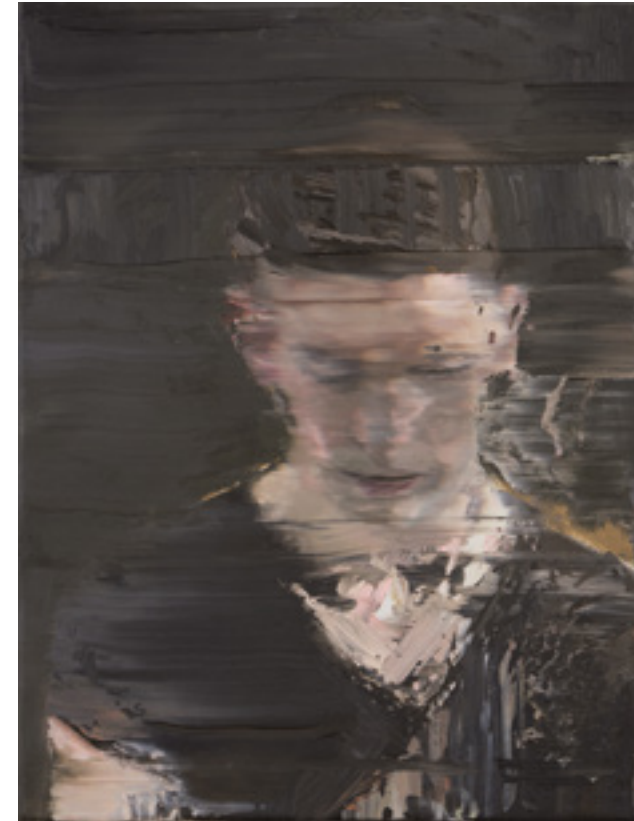
Selfreflection I, 2019
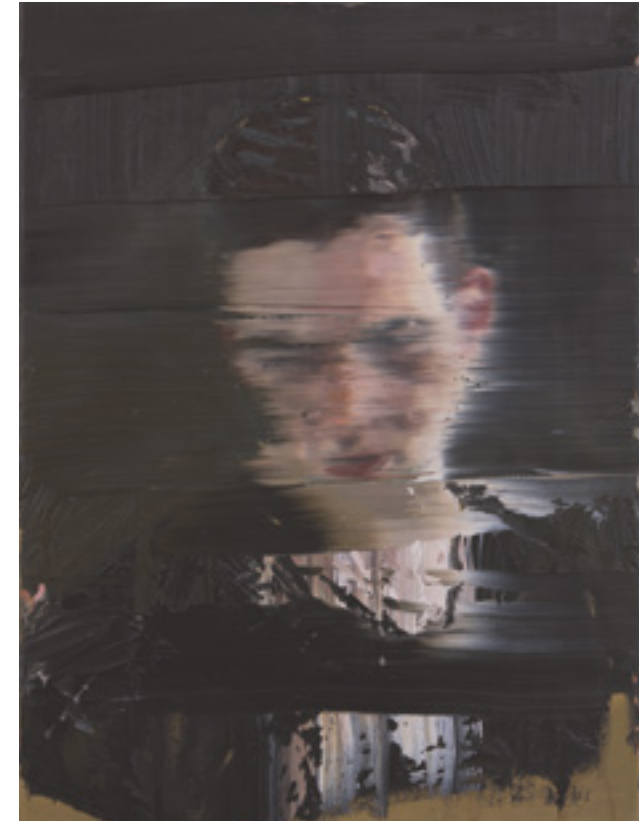
Oil on canvas
210 x 180 cm | 82.7 x 70.9 in

Head Study for Black Hands on Black I, 2019

Oil on canvas
40 x 30 cm | 15.7 x 11.8 in

Reclining Figure with Chair II, 2019

Oil on canvas
180 x 150 cm | 70.9 x 59.1 in

Woman in Cream White Interior, 2019

Oil on canvas
140 x 120 cm | 55.1 x 47.2 in

The Dark Side of the Room I, 2019

Oil on canvas
80 x 70 cm | 31.5 x 27.6 in

Oil on canvas
40 x 30 cm | 15.7 x 11.8 in

Head Study for Black Hands on Black II, 2019

Oil on canvas
40 x 30 cm | 15.7 x 11.8 in

Selfreflection II, 2019

Oil on canvas
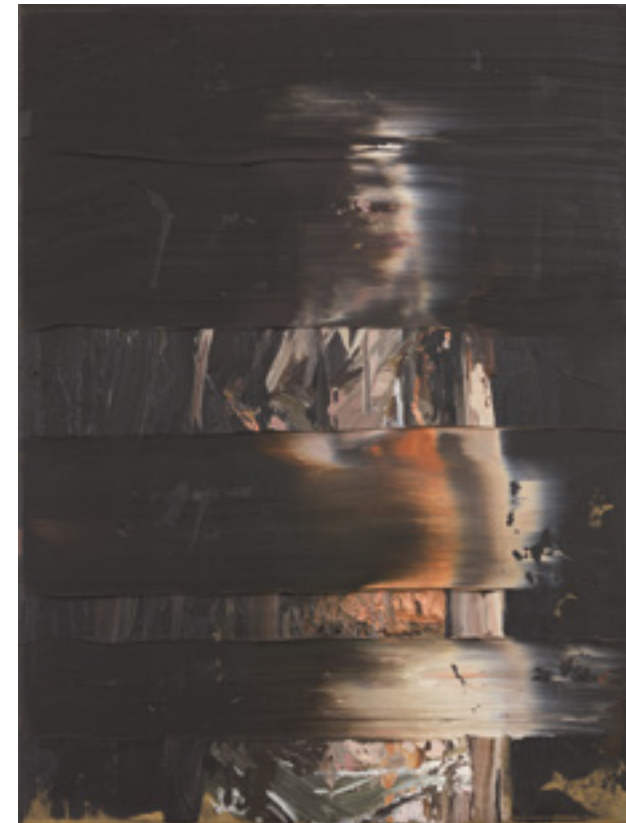210 x 180 cm | 82.7 x 70.9 in

The Dark Side of the Room III, 2019

Oil on canvas
140 x 120 cm | 55.1 x 47.2 in

Out of the Dark, 2019

Oil on canvas
40 x 30 cm | 15.7 x 11.8 in

The Dark Side of the Room II, 2019

Oil on canvas
180 x 150 cm | 70.9 x 59.1 in
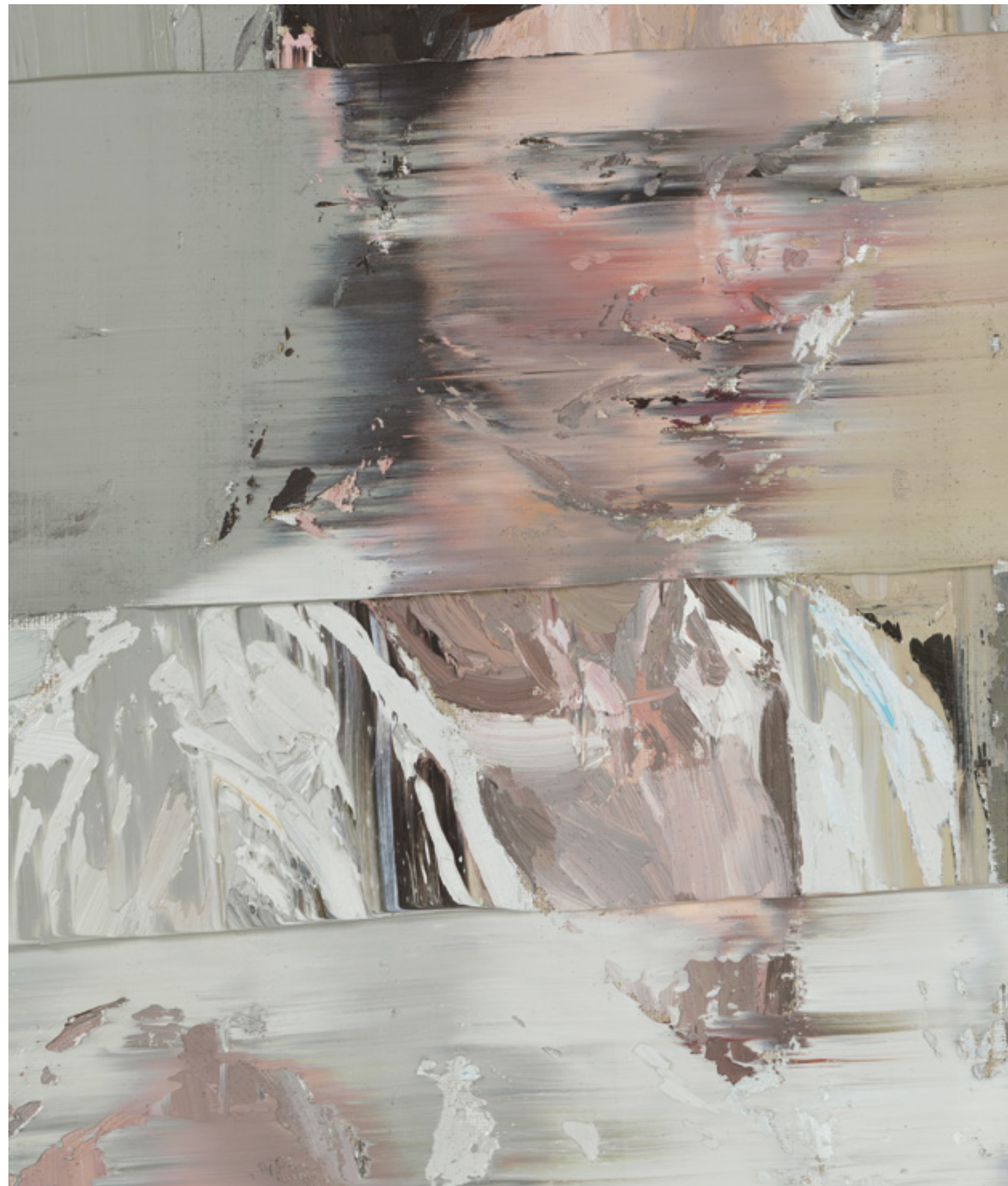
Vanishing Interior, 2019

Oil on canvas
120 x 140 cm | 47.2 x 55.1 in

Oil on canvas
140 x 120 cm | 55.1 x 47.2 in

Under the Roof, 2019

Oil on canvas
120 x 140 cm | 47.2 x 55.1 in

The Probe, 2019

Oil on canvas
150 x 180 cm | 59.1 x 70.9 in

Head Study of Polina, 2019

Oil on canvas
50 x 40 cm | 19.7 x 15.7 in

Disruption, 2019

Oil on canvas
80 x 70 cm | 31.5 x 27.6 in

Overexposed, 2019

Oil on canvas
140 x 120 cm | 55.1 x 47.2 in

Sleepwalker II, 2019

Oil on canvas
120 x 140 cm | 47.2 x 55.1 in

Double Exposure, 2019

Oil on canvas
200 x 150 cm | 78.7 x 59.1 in

Equilibrate two Spoons, 2019

Oil on canvas
180 x 150 cm | 70.9 x 59.1 in

Woman's Head in Dusty Pink, 2019

Oil on canvas
80 x 70 cm | 31.5 x 27.6 in

The Dark Side of the Room II, 2019

Oil on canvas
180 x 150 cm | 70.9 x 59.1 in

Averted, 2019

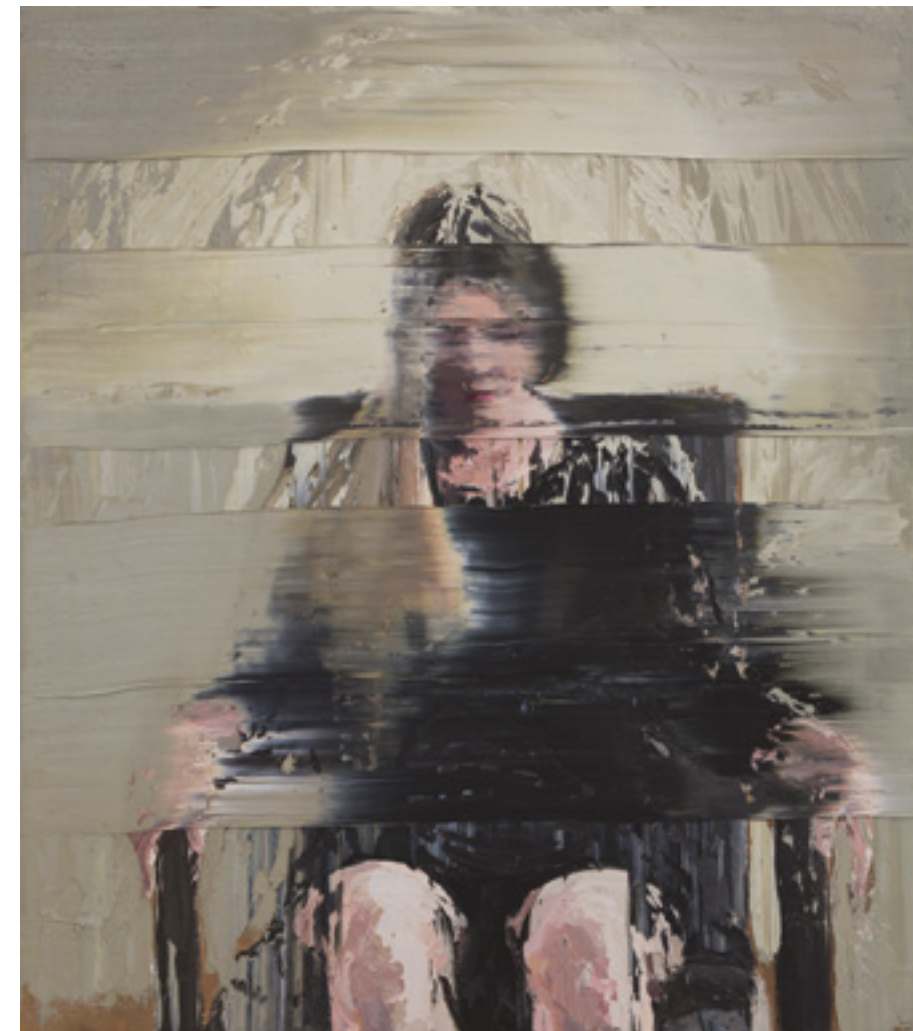Oil on canvas
120 x 140 cm | 47.2 x 55.1 in

Her Houseplant, 2019

Oil on canvas
150 x 200 cm | 59.1 x 78.7 in

Private collection

An Intimate of Night, 2019

Oil on canvas
80 x 70 cm | 31.5 x 27.6 in

The Dark Side of the Room IV, 2019

Oil on canvas
120 x 140 cm | 47.2 x 55.1 in

Rock Dust Light Star, 2019

Oil on canvas
120 x 140 cm | 47.2 x 55.1 in

Head Study II, 2019

Oil on paper
32 x 24 cm | 13 x 9.5 in

Head Study XII, 2019

Oil on paper
32 x 24 cm | 13 x 9.5 in

Head Study III, 2019

Oil on paper
32 x 24 cm | 13 x 9.5 in
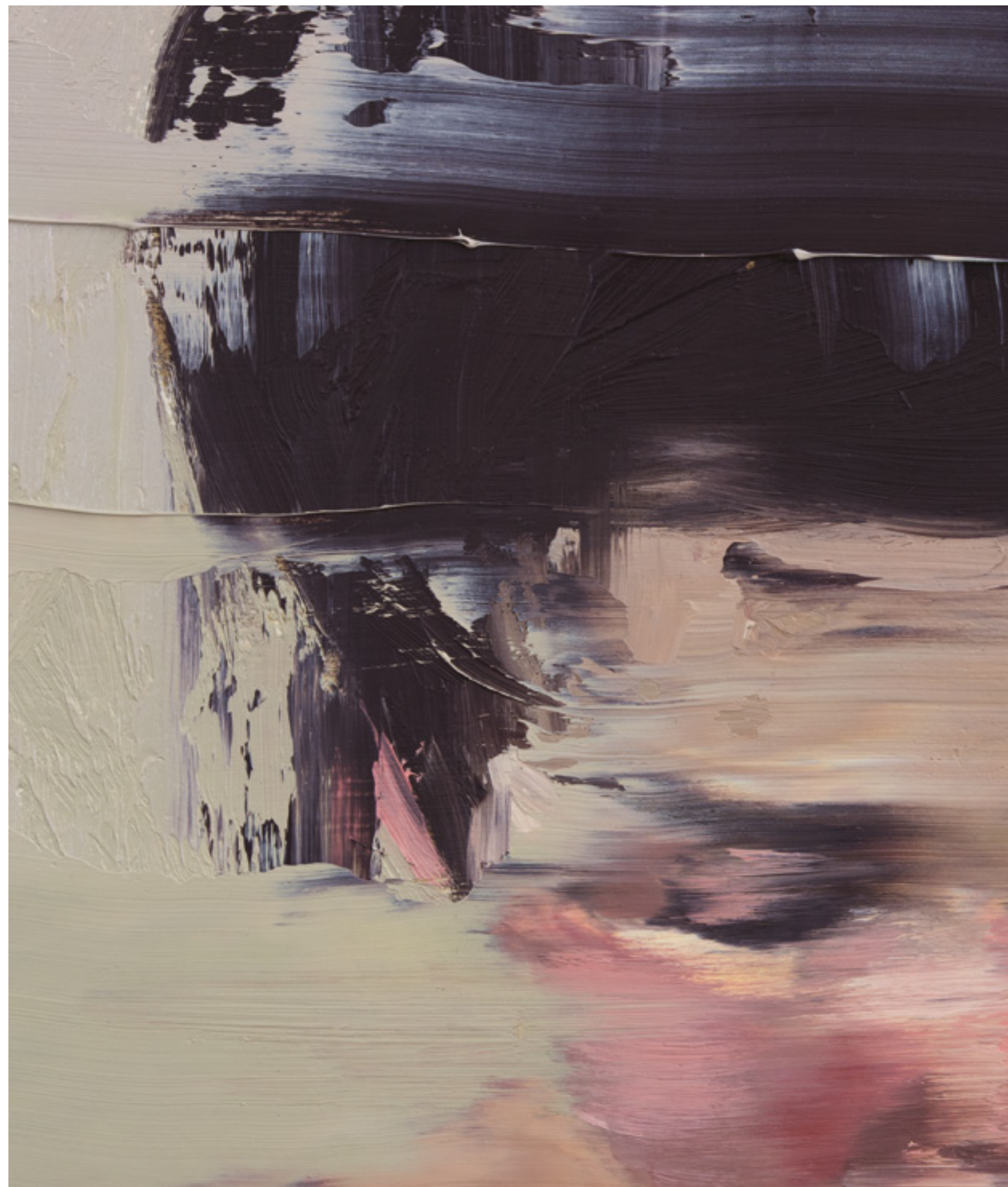
Head Study I, 2019

Oil on paper
32 x 24 cm | 13 x 9.5 in

Head Study VII, 2019

Oil on paper
32 x 24 cm | 13 x 9.5 in

Head Study VIII, 2019

Oil on paper
32 x 24 cm | 13 x 9.5 in

Oil on paper
32 x 24 cm | 13 x 9.5 in

1965   Born in Zurich
            Lives and works in Zurich

EDUCATION

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

GRANTS/AWARDS

2014   International Artist Residency, Art Factory, Budapest
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

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

SELECTED SOLO EXHIBITIONS

2019   Painting of Disruption, Opera Gallery, Seoul
            Introspection, Opera Gallery, New York
2018   Human Perspectives, Opera Gallery, Zurich, December
            The Dark Corner of the Human Mind, Kunstforum Wien, Vienna
            The Painter's Room, Opera Gallery, Paris
2017   Fragmented Identity, Opera Gallery, Monaco
            Fragmented Figures, Schultz Contemporary, Berlin
2016   Random Noise, Fabian & Claude Walter Galerie, 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, Brotkunsthalle, Vienna
            Sequences, Opera Gallery, Geneva
            Figures & Interiors, Ludwig Galerie Schloss Oberhausen, 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	Dissolution & Resolution, Kunstraum Osper, Cologne
	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

2019	Final Painting Now, Michael Schultz Gallery, Berlin
	The Monaco Masters Show, Opera Gallery, Monaco
2018	Abstracting the Real, Opera Gallery, Geneva
	Masters Unveiled, Opera Gallery, Zurich
	Painted Images, Sanatorium, Istanbul
	The Monaco Masters Show, Opera Gallery, Monaco
	Portrait, Opera Gallery, New York
2017	Painting, Leahn Gallery, Daegu
	Autumn Leaves, Michael Schultz Gallery, Berlin
	Transit, Michael Schultz Gallery, Berlin
	The Monaco Masters Show, Opera Gallery, Monaco
2016	Creative Frenzy, Schultz Contemporary, Berlin
	Monochromaniac, Opera Gallery, New York
	Thirty Year Anniversary, Fabian & Claude Walter Galerie, Zurich
	Addicted to Painting, Michael Schultz Gallery, Berlin
	Something, Berry Campbell, New York
2015	Imago Mundi, Luciano Benetton Collection,
	Fondazione Giorgi Cini, Venice
	Dancer in the Dark, Schultz Contemporary, Berlin
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, 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, 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, UF6 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, Flora Fairbairn Projects, London
	Dorian Gray Projects, John Jones Project Space, London
2005	Summer Exhibition, Ruth Bachofner Gallery, Los Angeles

BIBLIOGRAPHY

2019	Park Kyum Sook: Painting of Disruption, Opera Gallery, Seoul, (catalogue), November
2018	David Rosenberg: Human Perspectives, Opera Gallery, Zurich, (catalogue), December
	Enguerrand Lascols: The Painter's Room, Opera Gallery, Paris, (catalogue), May
2017	Christian Longchamp: Masques et Spectres Notes pour une Dramaturgie, Opera National de Paris, December
	Danièle Perrier: Fragmented Figures, schultz contemporary, November
	Phoebe Hoban: Distorted Fragments, Damiani, June
	Katie Shuff: Reality Glitch, Schön Magazine, February
2016	Noah Becker: Suspended Reality, Opera Gallery NY, (catalogue), October
	Sohei Oshiro: Motion & Distortion, Them Magazine, June
	Noah Becker: Between Here and There, White Hot Magazine, May
	Noah Becker: Between Here and There, Opera Gallery, London, (catalogue), May
2015	Christoph Tannert: The Granular Surfaces of Painting, Schultz Contemporary, Berlin, (catalogue), November
	Andreas Reusch: Figures & Interiors: Die Störung des Klaren Blickes, Schraege-O, June
	Andrea Micke: Bildstörung in der Ludwiggalerie Neue Kunstverein Ausstellung, WAZ, May
	Jordan Lahmi: Sequences, Opera Gallery, Geneva, (catalogue), May
	Sasha Graybosh: Risk is Central to the Concept of Adventure, Canteen, May
	May Karin Dubert: Verzerrte Momente, Wochen Anzeiger Oberhausen, May

Daniele Giustolisi: Andy Denzler in der Ludwiggalerie im Schloss Oberhausen, May

Susanne Braun: Distorted Moments, Portal Kunstgeschichte, January

2014   Ildegarda Scheidegger: The Power of the Painted Image, Ludwig Museum, (monograph), December

Beate Reifenscheid: Distorted Moments, Ludwig Museum, (monograph), December

Kristell Pfeifer: 100 Miradas, Arte Al Límite Art Magazin, November

Fernando Galan: The Forgotten Palace, art.es Project 50, September

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, (catalogue), March

P.L. Grand: Empire Inc., Kunsthalle Rostock, (catalogue), March

Emanuela Amato: Sacrifice, Line Virtual Magazine, February

Chritsine Gorve: Interview, Liveoutloud Magazine, January

2012   Kim Min-Kyeong: Hypnotized, Gwangju Museum of Art, April

Sabin Bors: Intermediate Framings, Gwangju Museum of Art, (catalogue), 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, July

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 Magazine, 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, Filomena Soraes, (catalogue), March

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