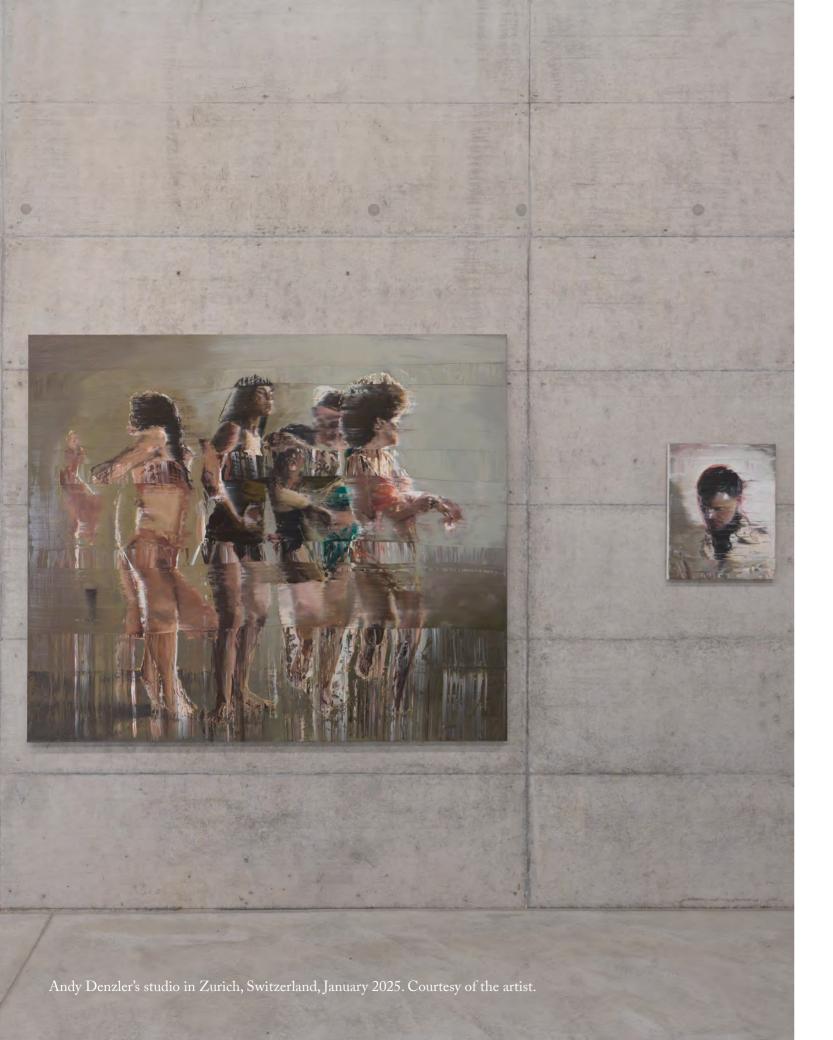


# Andy Denzler Hybrid Souls

March 20 - April 12, 2025



#### **FOREWORD**

Opera Gallery New York is proud to present 'Hybrid Souls', a solo exhibition by Swiss painter Andy Denzler. This new series of twenty paintings, created in his Zurich studio in 2024 and 2025, explores the intricate complexities of the human condition in the digital age, juxtaposing his series of intimate portraits in private interiors with newfound gestural paintings.

Drawing inspiration from his own photography, found imagery, and AI-generated prompts, Denzler creates layered compositions that challenge perceptions of reality.

In 'Hybrid Souls', Denzler addresses the dualities of the post-human era, offering both a reflection and critique of what it means to live in an age where the boundaries between humanity and technology increasingly blur. To examine the new generation living in the digital world, Denzler confronts two series of paintings: *Distorted* portraits representing individuals in the private sphere, while the *Collision* paintings focus on the public sphere and the collective.

In the private sphere, individuals are resting, reflecting on themselves, and reclining on sofas. They are depicted in calm environments at home, disconnected from the frenetic pace of the digital world. The earthy color palette creates a warm atmosphere suspended in time.

In stark contrast, the *Collision* paintings release an intense energy inspired by British expressionist painters. Denzler's dynamic brushwork, in line with neo-expressionism, infuses a sense of immediacy. Young figures are depicted in a space without a clear location, between the real and fictive. They seem to dance, run, scream, or freeze in motion. Despite being grouped together, they appear isolated, disconnected from one another, their eyes closed as though lost in a reverie. As the artist describes it, they are caught "in the act of becoming—part human, part digital echo".

This duality of breaking apart and coming together lies at the heart of 'Hybrid Souls', making it profoundly resonant with contemporary society. Far from focusing solely on disintegration, Denzler explores reconstruction. These works present a vision of humanity piecing itself back together in a world that continuously redefines what it means to be human.

Through these works, Denzler captures the zeitgeist of an era. 'Hybrid Souls' is an invitation to reflect on the trajectory of our individual and collective futures in a world surrounded by technologies.

Gilles Dyan
Founder and Chairman
Opera Gallery Group

Dan Halimi *Head of Private Sales* Opera Gallery New York

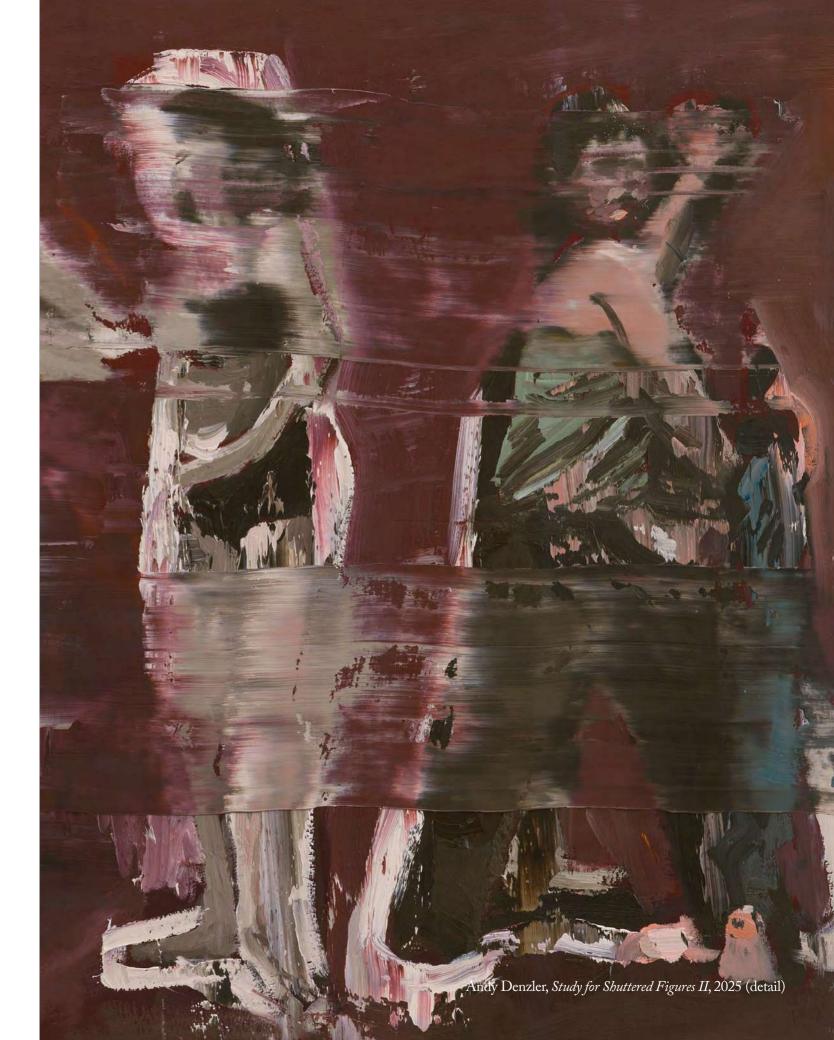
Victoria Mouraux Durand-Ruel *Art Advisor* Opera Gallery New York

# ANDY DENZLER'S HYBRID SOULS BY DONALD KUSPIT

Dialectically reconciling painting—sometimes ruthlessly, not to say recklessly painterly, as in Study for Shuttered Figures II, 2025—and photography, Andy Denzler overcomes the antagonism between them that has existed since the painter Paul Delaroche, on first seeing a photograph in 1840, declared "From today, painting is dead!". A few years later, Charles Baudelaire argued that photography "has done not a little in strengthening plain stupidity in its belief that art is nothing other and can be nothing other than the exact reproduction of nature... A vengeful God has heeded the voices of the crowd". A "natural alliance will grow up between photography and the crowd", bringing with it "a loathing for history and the divine art of painting". "If photography is allowed to supplement art in some of its functions, it will soon have supplanted or corrupted it altogether (...) let it be the secretary and clerk of whoever needs an absolute factual exactitude in his profession (...). But if it be allowed to encroach upon the domain of the impalpable and the imaginary, upon anything whose value depends solely upon the addition of something of a man's soul, then it will be so much the worse for us!". For Baudelaire, photography was emblematic—symptomatic—of "the great industrial madness of our times"1 an industrial madness that has climaxed in artificial intelligence. Denzler's starting point is photography, often his own, found photographs, and AIgenerated prompts, that is, AI-generated images. The AI Art Magazine, a 176page biannual publication which came out in December 2024 "focuses entirely on AI-generated art. It celebrates the fusion of human creativity and intelligent machines, a transformative moment in art history". Is the painterly aspect of Denzler's works regressive, the photographic aspect progressive, or, as I want to suggest, his works make the distinction passé, for the marriage of both modes afford a new sensation of the new, a fresh aesthetic frisson.

<sup>1</sup> Charles Baudelaire, "On Photography" in *Salon de 1859*, first published in the *Revue Française*, Paris, June 10-July 20, 1859

"Denzler's starting point is photography, often his own, found photographs, and AI-generated prompts"



Denzler's art does the same thing, painting emblematic of human creativity, photographs and AI generated images machine made, but he unites them for a romantic purpose, romanticism "situated neither in choice of subject nor in exact truth, but in a way of feeling", Baudelaire wrote. "It is characterized by intimacy, spirituality, color, and an aspiration towards the infinite". It is the feeling that is communicated by the faces and figures—some bizarrely, wildly intense, some more pensive and sober—in Denzler's works that makes them convincing. Surveying the range of Denzler's 'Distorted Paintings' and 'Collision Paintings', I came to realize that the "key" to all of them—including the morbidly expressionist, grotesquely distorted figures in Study for Shuttered Figures II, 2025—are the five realistic Study Portraits of a Woman (Homage to Ferdinand Hodler). Hodler (1853-1918) was a major Swiss painter, as Denzler is. Both are symbolists, concerned with conveying the psychological truth through physical forms, above all the body and face. While a number of Denzer's works are radically expressionist, not to say manically gestural— Hybrid Souls II is exemplary—most of them are unequivocally representational, profoundly realistic—empathically descriptive. Hodler's works, particularly his portraits, like Denzler's portraits—there are many of them—as distinct from his aggressively distorted, emotionally grotesque, expressionistic figures, are representations of ego, rather than raw enraged instinct. They are pensive and introspective rather than aggressively—manically—expressive, as in the Hybrid Souls works.

It may be strange to say so, but Denzler's five *Homage to Ferdinand Hodler* works have an emotional affinity with Hodler's portraits of his mistress on her sick bed. The faces in Denzler's portraits are as emotionally disturbed as the faces in Hodler's portraits. Denzler and Hodler are both exquisitely sensitive to the inner life of women, and with that respectful of their being. One might say they are feminist paintings, that is, they treat woman as an autonomous being. All of Denzler's many portraits of woman do; they are not the voyeuristic products of the so-called male gaze. I also suggest, perhaps all too speculatively, that the repetitiveness of Denzler's figures is indebted to Hodler's "parallelism", which involves the repetitive use of figures to make an existential point—death in *Eurythmy*, 1895. It is noteworthy that virtually all of Denzler's works—with the exception of the *Man With Black Scarf*—depict women, whether as all desirable body or all soulful face, suggesting that, like the anthropologist Ashley Montagu, Denzler believes in the natural superiority of woman.



Andy Denzler, Study Portrait of a Woman II (Homage to Ferdinand Hodler), 2025



Andy Denzler, Study Portrait of a Woman V (Homage to Ferdinand Hodler), 2025

"Denzler's five Homage to Ferdinand Hodler works have an emotional affinity with Hodler's portraits of his mistress on her sick bed. The faces in Denzler's portraits are as emotionally disturbed as the faces in Hodler's portraits. Denzler and Hodler are both exquisitely sensitive to the inner life of women, and with that respectful of their being."

s



#### HYBRID SOULS: A SHATTERED VISION OF TRANSFORMATION

In 'Hybrid Souls,' Andy Denzler embarks on a profound exploration of identity, societal evolution, and the human condition in the digital age. The exhibition marks a significant shift in Denzler's practice, intertwining his iconic earlier works with a newfound gestural freedom that leans into neo-expressionism. This fusion—both in form and concept—presents a hybrid, a bridge between past and present, the analog and the digital, the individual and the collective.

At the heart of these new works is a dialogue between mediums and materials, reflecting the complexity of a rapidly evolving world. Drawing from his own photography, found imagery, and AI-generated prompts, Denzler constructs layered compositions that blur the boundaries between reality and artifice. These hybrid sources converge on the canvas, creating fragmented yet cohesive figures that exist somewhere between the tangible and the imagined.

The gestural intensity of his brushwork introduces a dynamic energy, infusing the canvases with a sense of immediacy and emotion. Each piece feels alive, vibrating with tension, as though the figures are caught in the act of becoming—part human, part digital echo. Denzler's use of layering—both literal and conceptual—creates a collage-like effect, reinforcing the fractured, multifaceted nature of modern identity.

Themes of societal transformation and collective identity pulse through the work. The shattered compositions mirror a world grappling with rapid technological advancement and the existential questions it brings. In these figures, we see the struggle for connection, the merging of physical and digital selves, and the search for meaning in an age of overwhelming change.

Yet, amidst the fragmentation, there is unity. Denzler's compositions are not just about disintegration; they are about reconstruction. They offer a vision of humanity reassembling itself, piece by piece, in a world that is constantly redefining what it means to be human. This duality—of breaking apart and coming together—is what makes 'Hybrid Souls' so compelling.

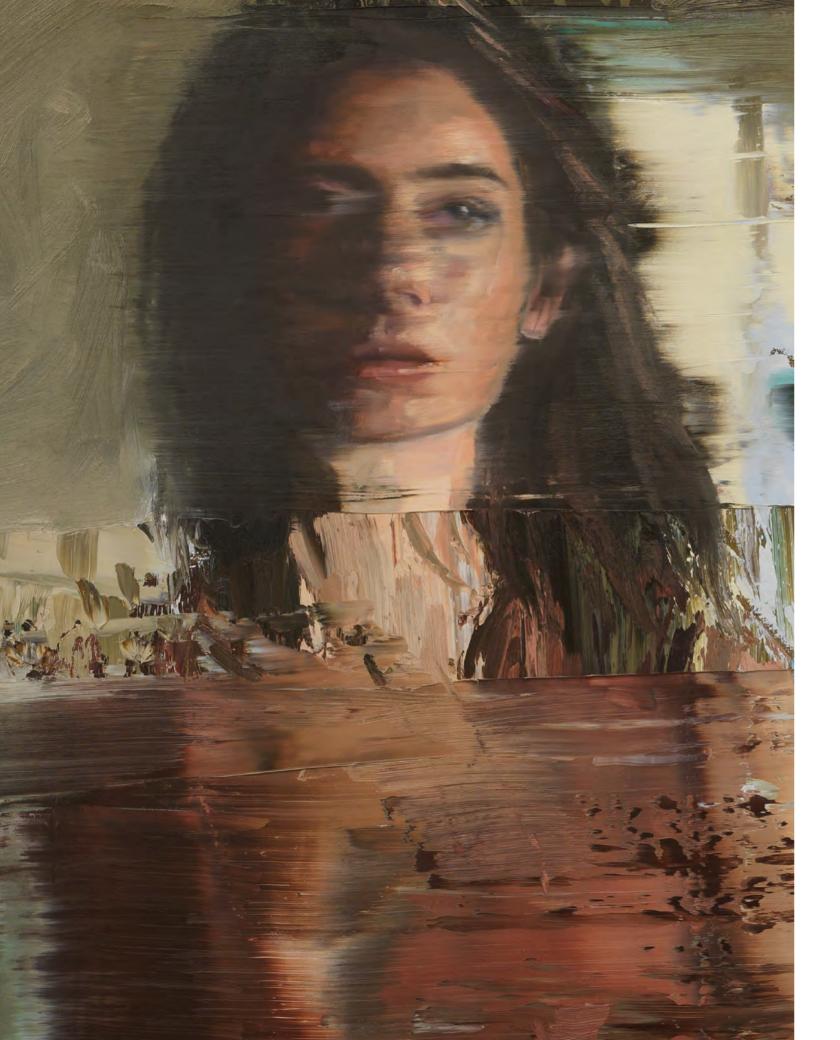
"Denzler constructs layered compositions that blur the boundaries between reality and artifice."



Denzler's unique visual language is central to his works. He builds layer upon layer in oil on canvas, using heavy impasto oils in an earthy colour palette, dominated by Naples Yellow, Ochres, Burnt Umbers and deep, dark backgrounds reminiscent of the Old Masters. Influenced by British painters like Lucian Freud, and Francis Bacon, his process combines classical sensibilities with a contemporary, visceral energy to paint motion and distortion.

After carefully applying the paint with brushes, Denzler introduces an element of risk: using time and pressure, he manipulates the layers with a spatula, scraping and blending to reveal fragmented, distorted figures. This bold act, akin to a photographic process in a darkroom, brings his compositions to life. Like a latent image emerging on emulsion, the painting develops through a delicate interplay of smooth and rough, contrast and colour, sharp lines and distorted fragments.

In this body of work, Denzler captures the zeitgeist of our time. The paintings are both a reflection and a critique of the post-human era, exploring what it means to live, create, and connect in an age where the lines between technology and humanity blur. 'Hybrid Souls' is not just an exhibition; it is an invitation to reflect on the direction we are heading as individuals and as a society.

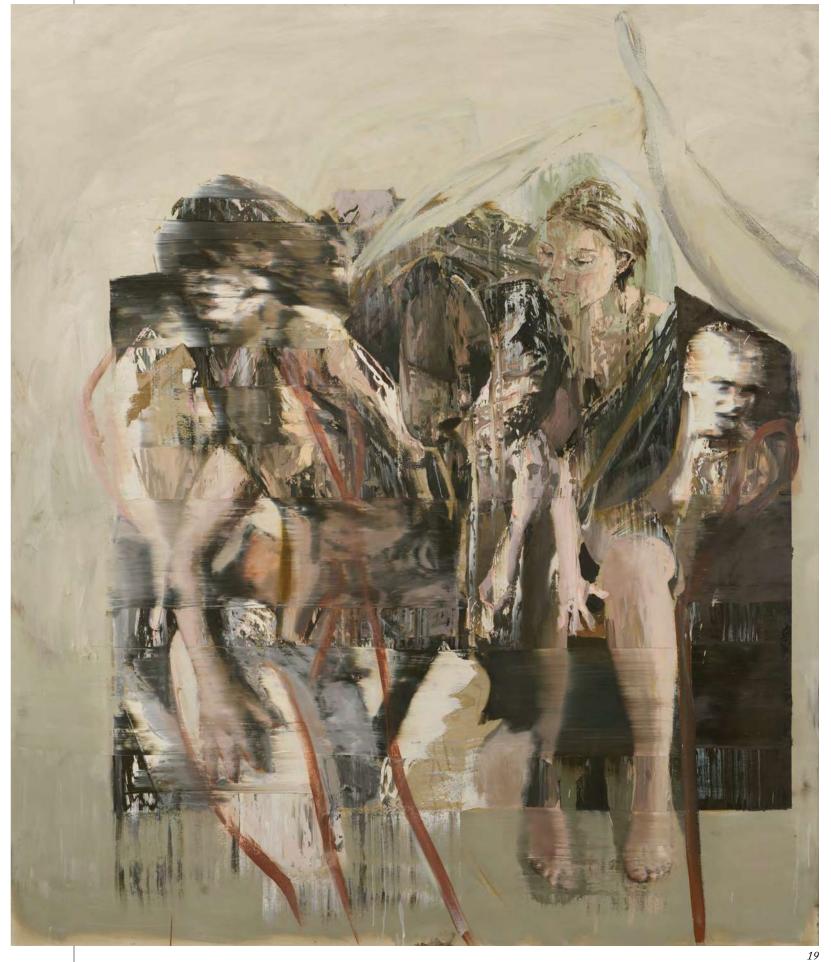


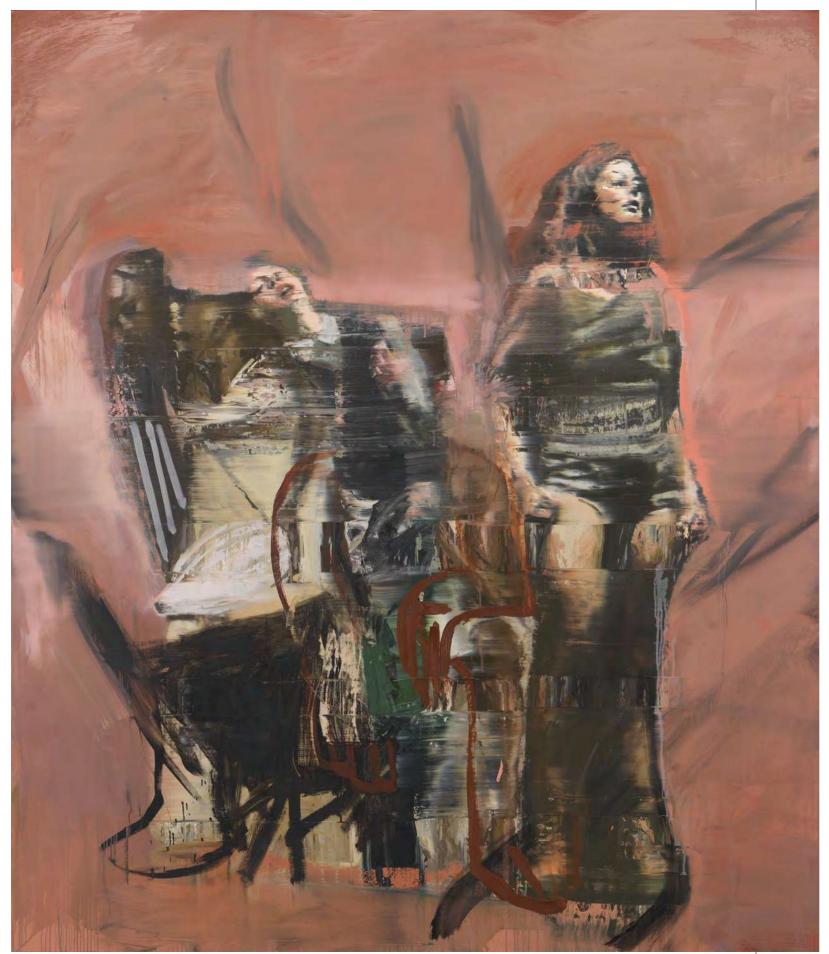
# ARTWORKS

Hybrid Souls I
2024
Oil on canvas
210 x 180 cm | 82.7 x 70.9 in



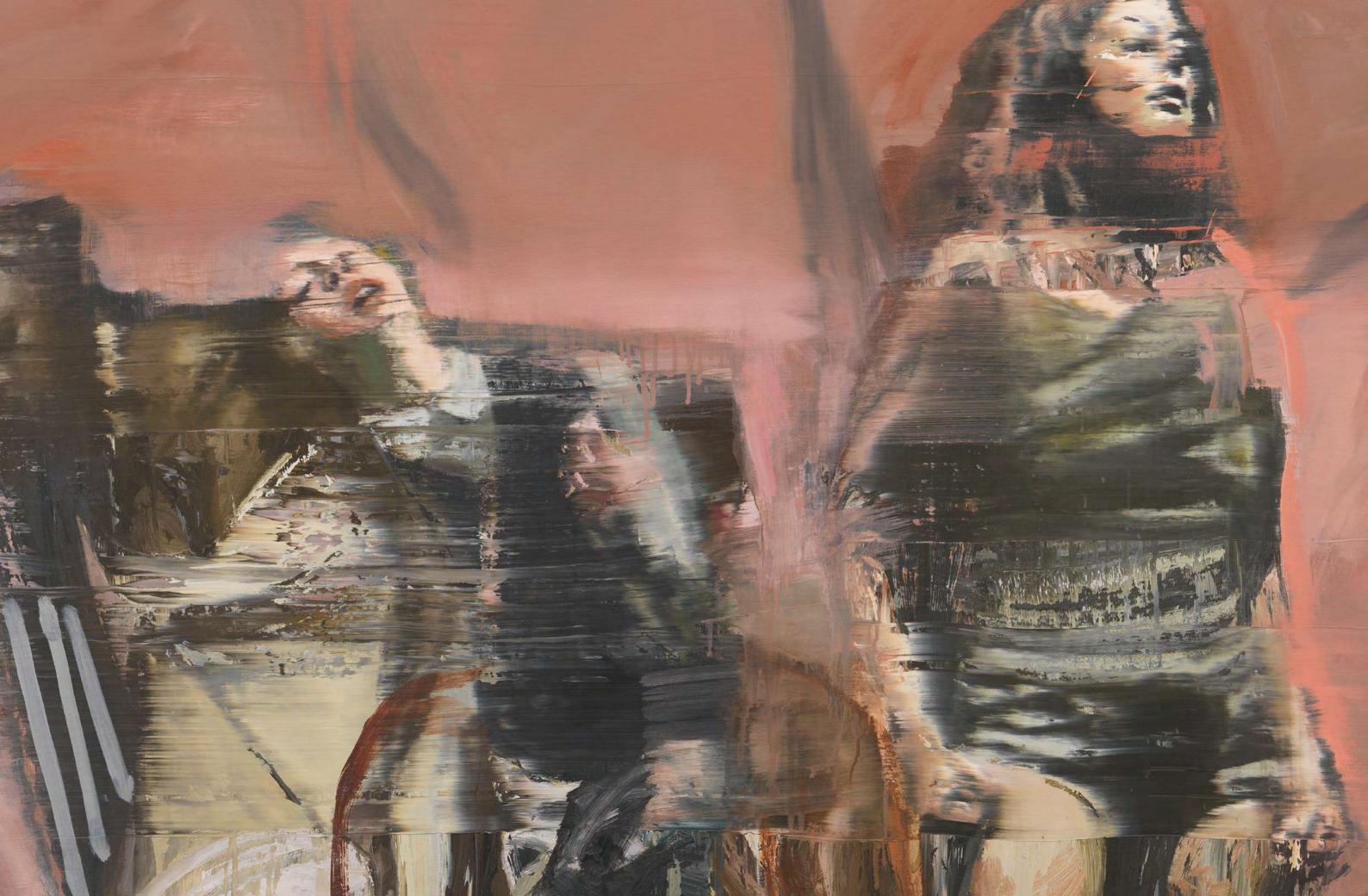
Hybrid Souls II
2025
Oil on canvas
210 x 180 cm | 82.7 x 70.9 in

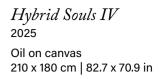


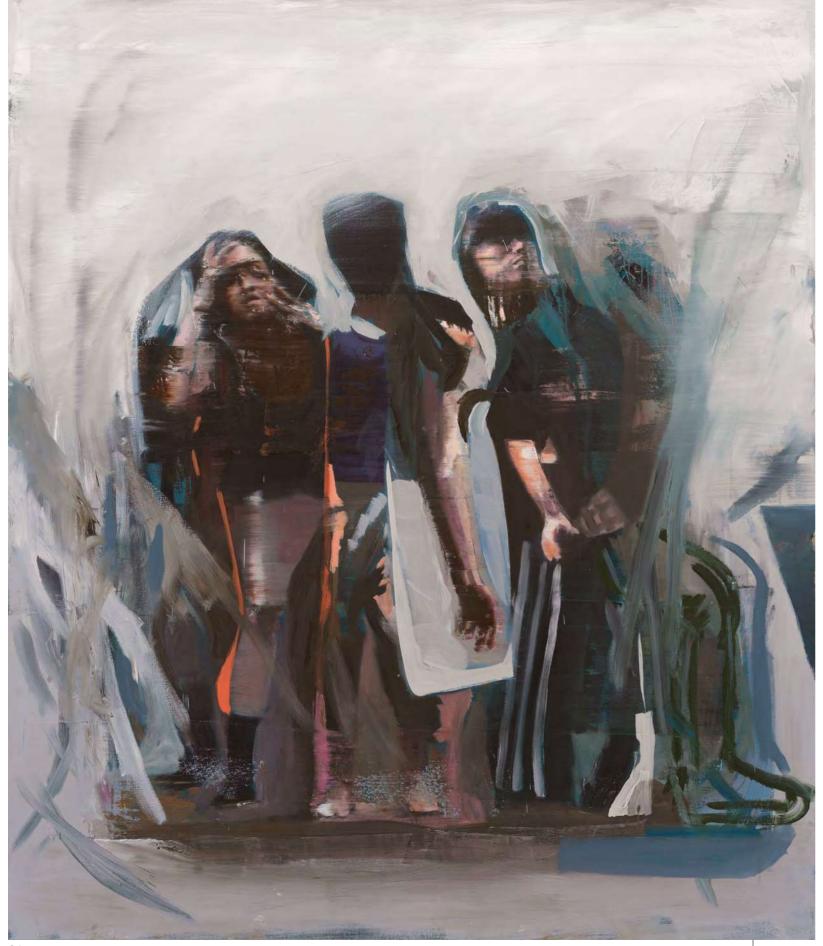


The Water Carriers (Hybrid Souls III) 2025

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





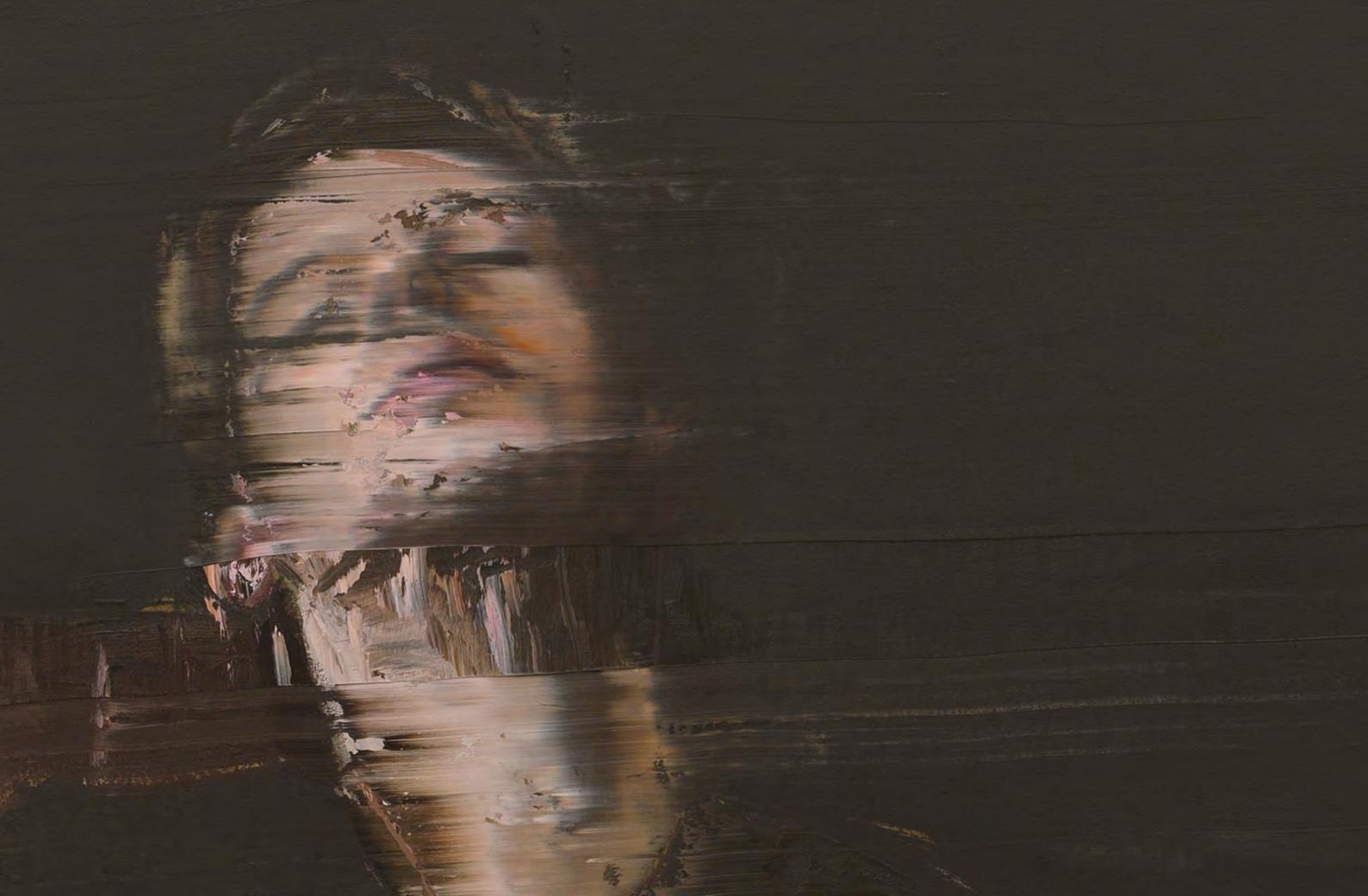


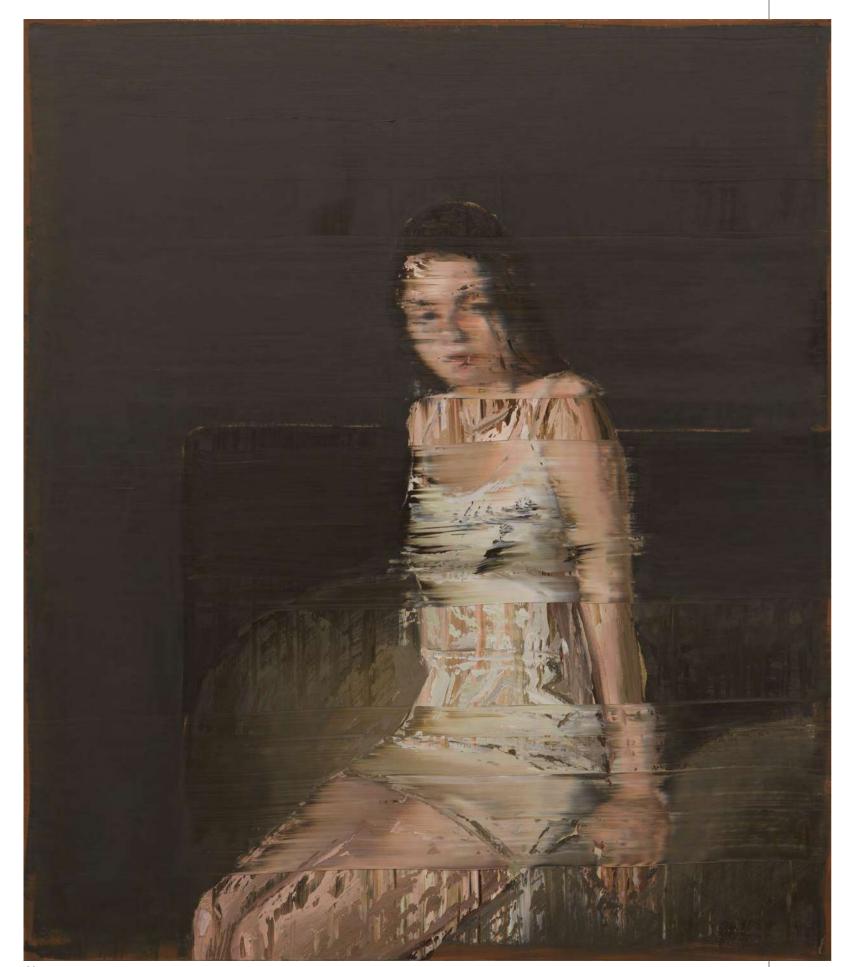
Woman With White Shirt on Olive 2024 Oil on canvas 50 x 40 cm | 19.7 x 15.7 in



Male Figure on a Leather Chair 2025
Oil on canvas
140 x 120 cm | 55.1 x 47.2 in

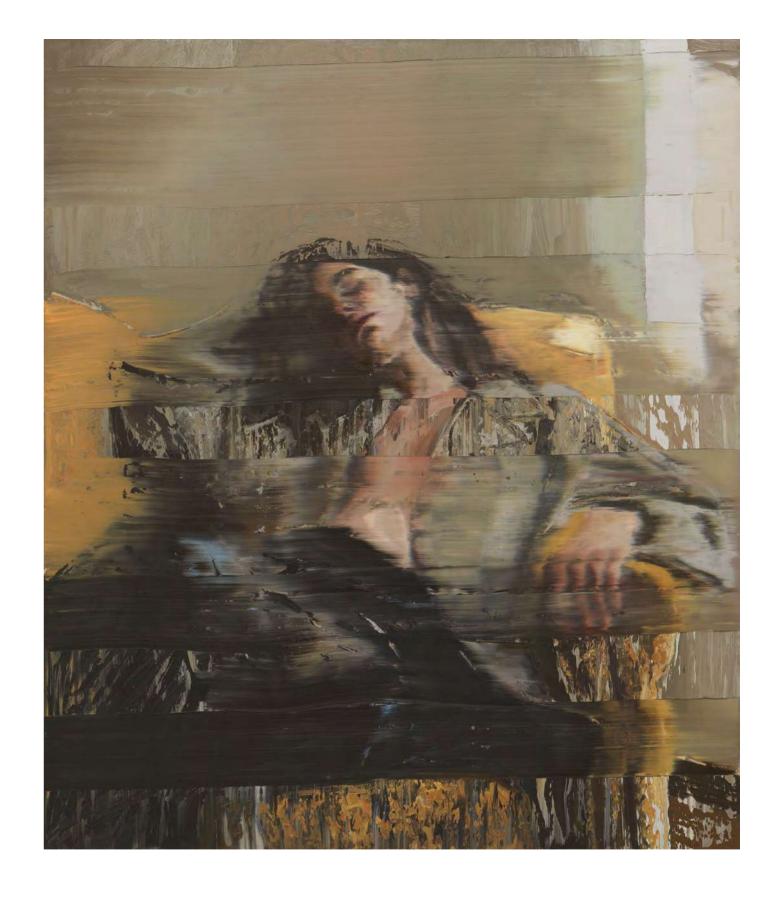






Woman on a Grey Bed 2025 Oil on canvas 140 x 120 cm | 55.1 x 47.2 in

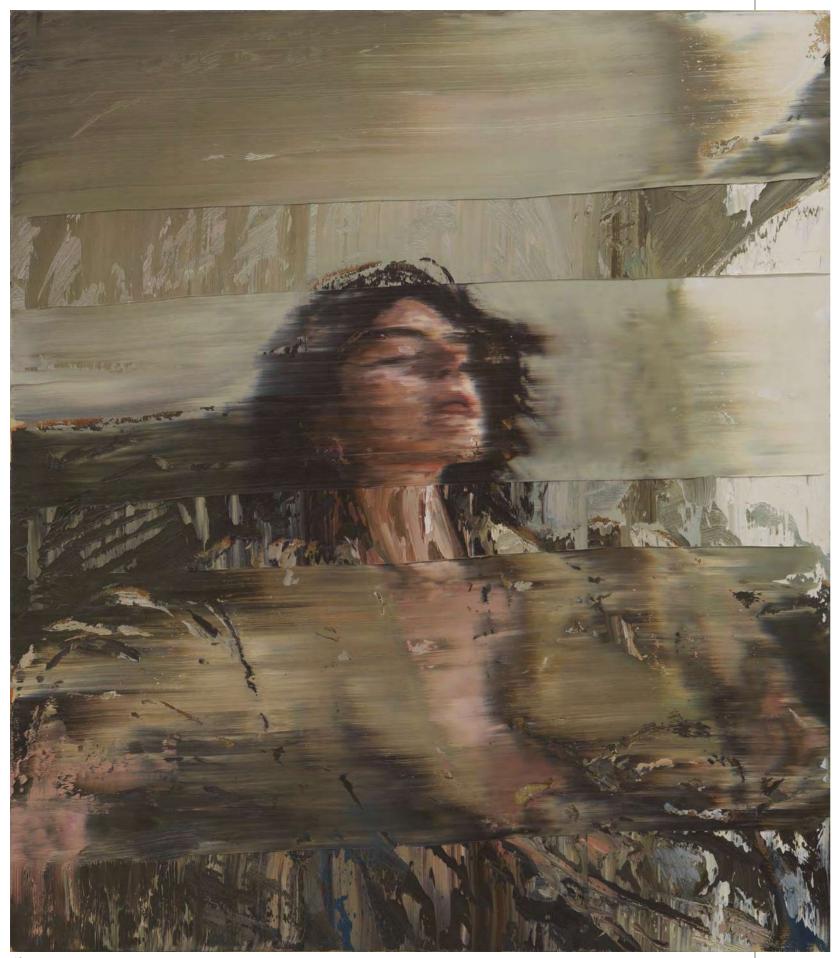
Figure on a Yellow Sofa 2025
Oil on canvas 140 x 120 cm | 55.1 x 47.2 in



Doing Something 2025 Oil on canvas 120 x 140 cm | 47.2 x 55.1 in





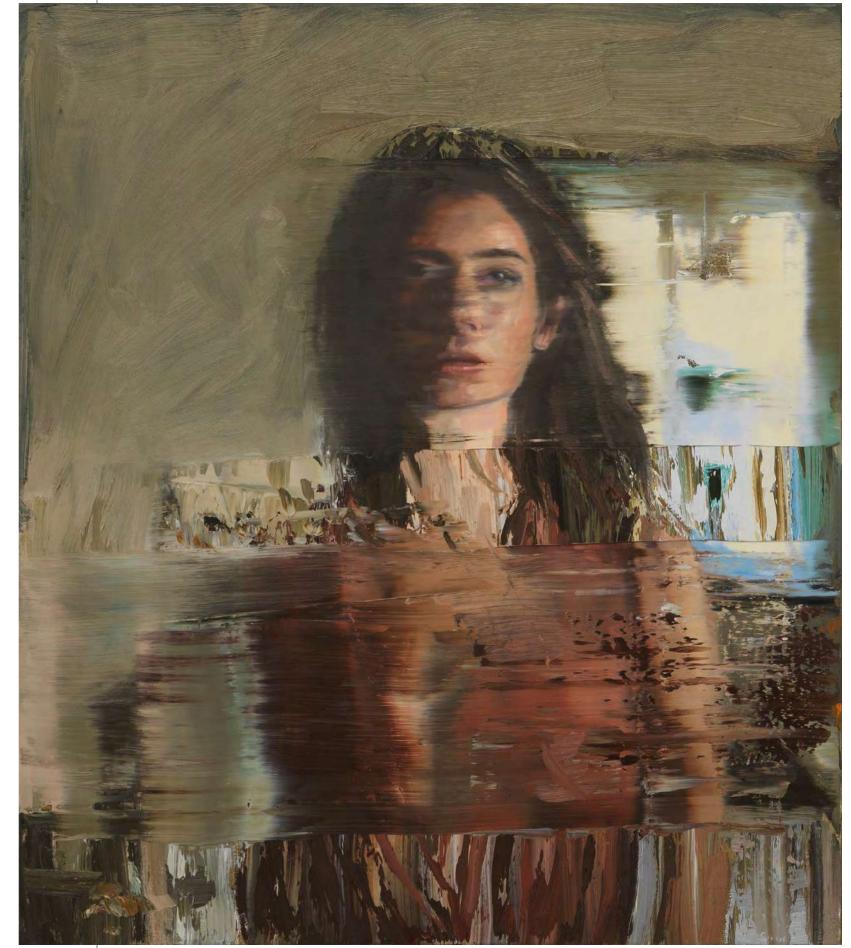


Woman Portrait on Grey Olive 2025

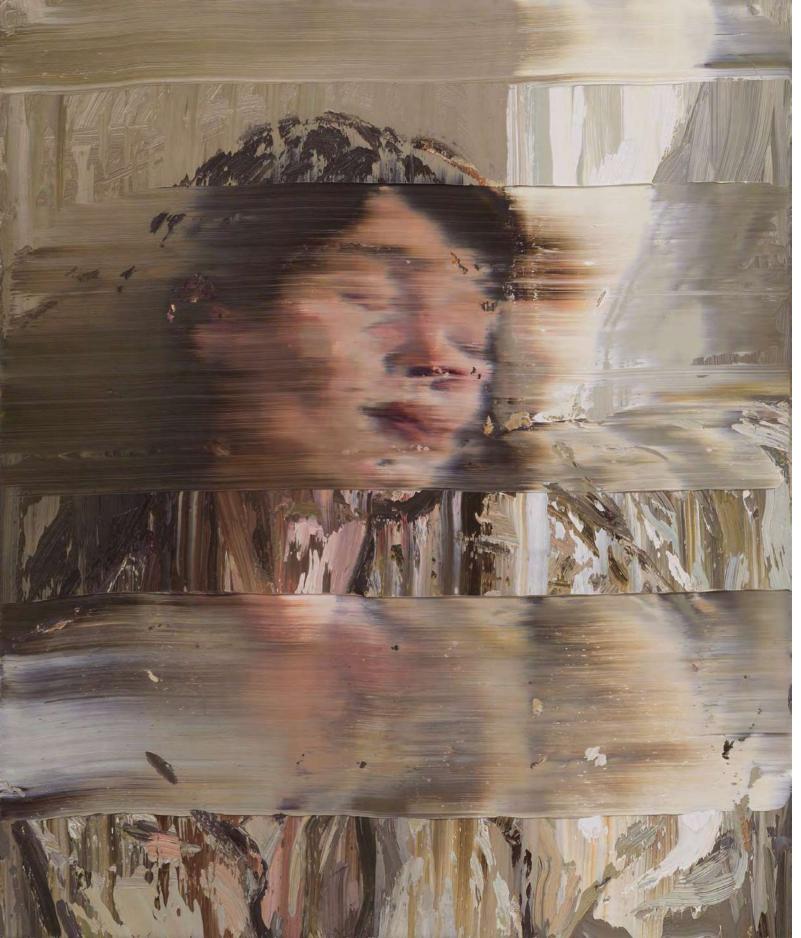
Oil on canvas 80 x 70 cm | 31.5 x 27.6 in

 $\downarrow$  41

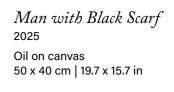
Woman in front of a Window 2025
Oil on canvas
80 x 70 cm | 31.5 x 27.6 in



Portrait of a Head Day Dreaming 2025
Oil on canvas
60 x 50 cm | 23.6 x 19.7 in







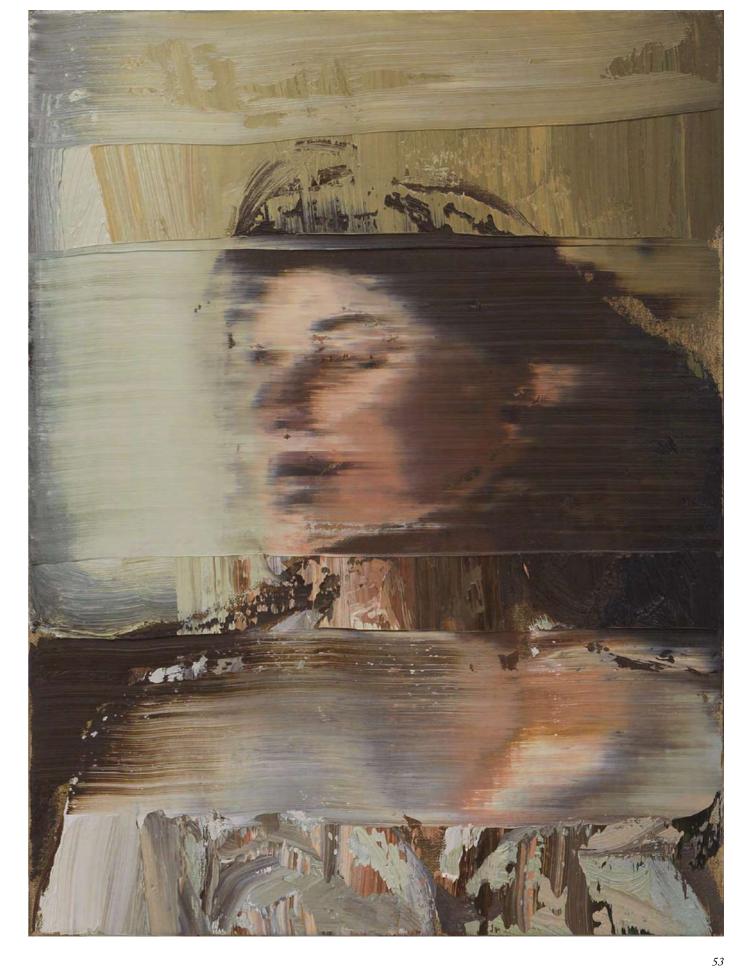


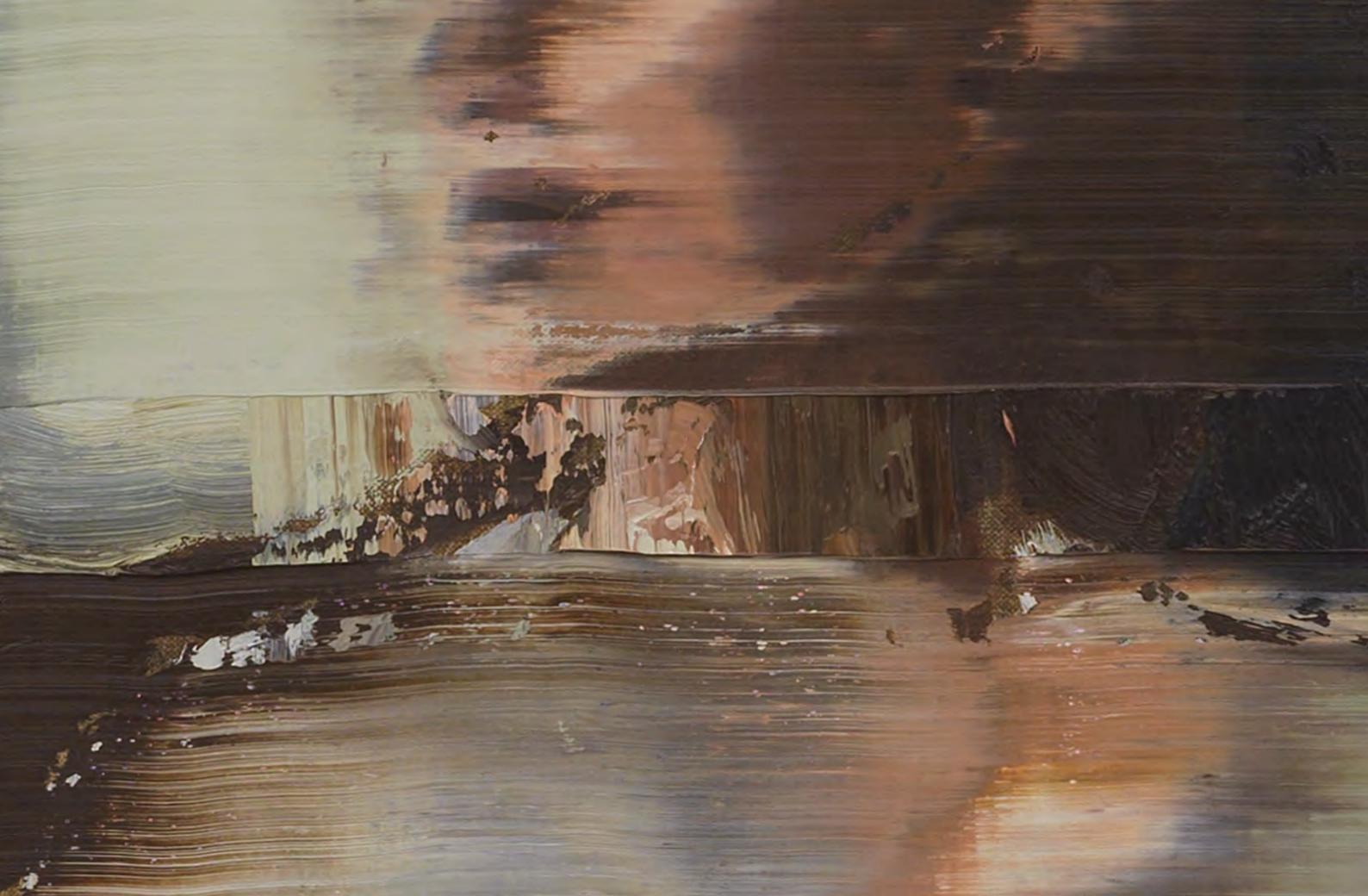


Shattered Figures I 2025

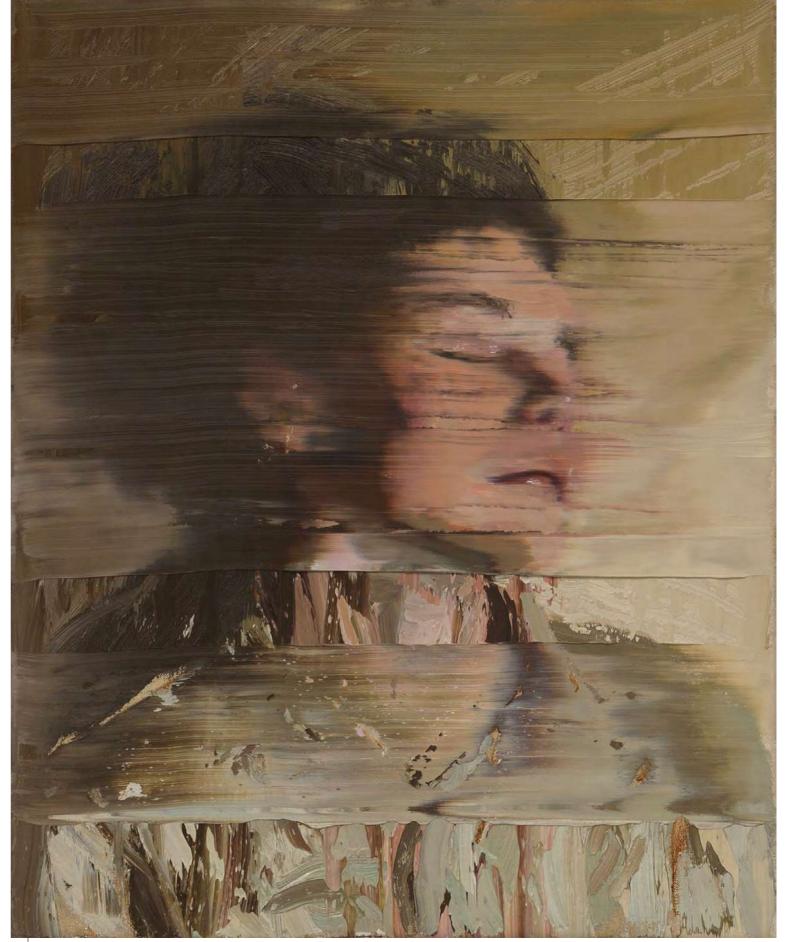
Oil on canvas 150 x 180 cm | 59.1 x 70.9 in

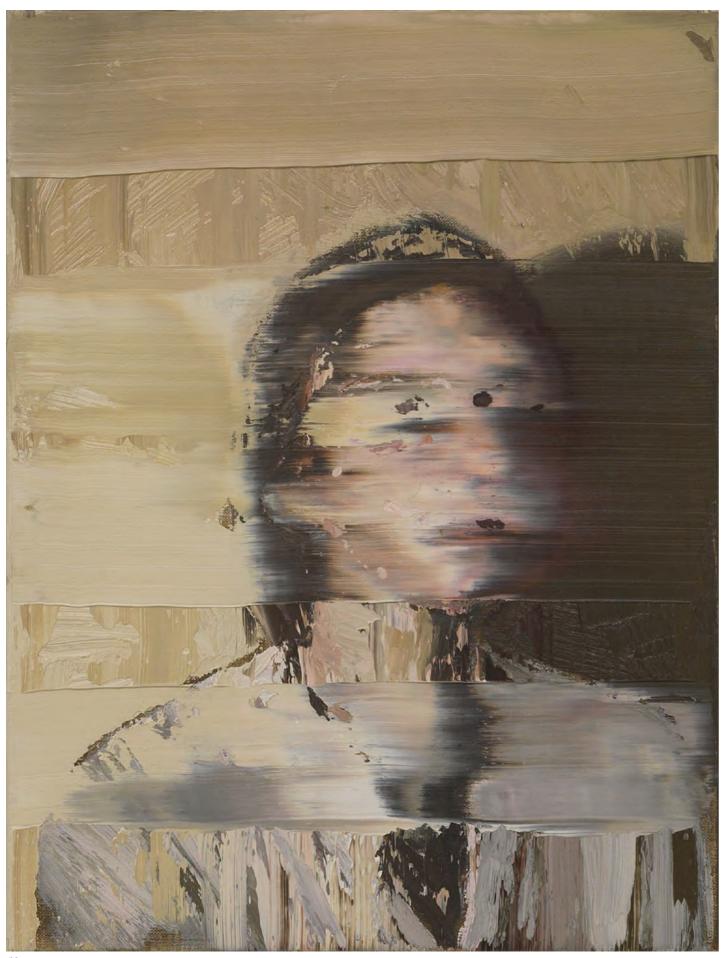
Study Portrait of a Woman I
(Homage to Ferdinand Hodler)
2025
Oil on canvas
40 x 30 cm | 15.7 x 11.8 in



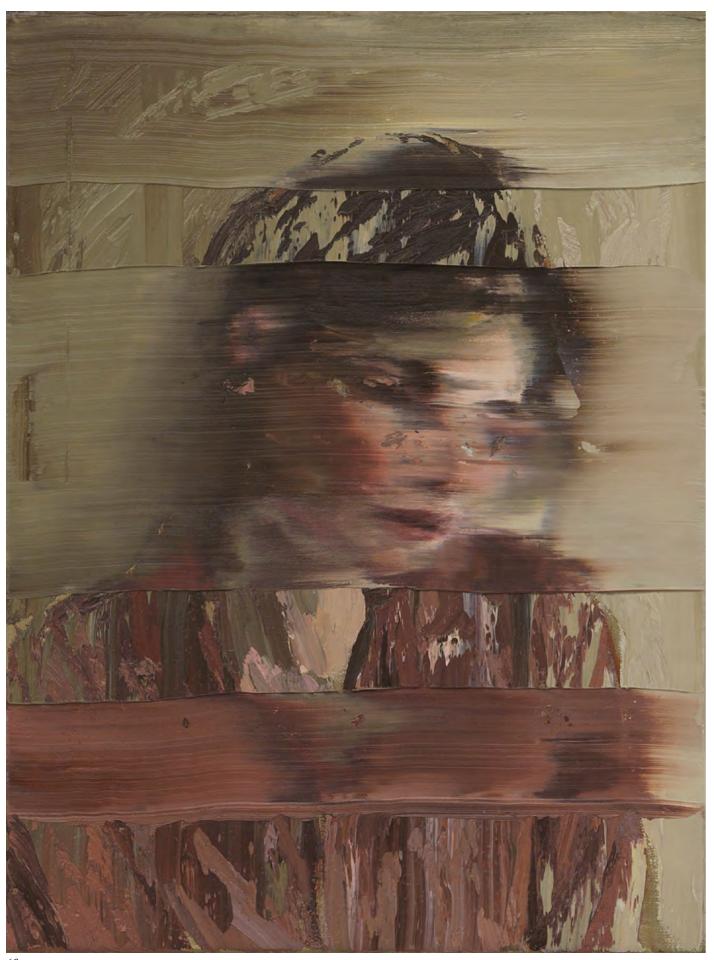


Study Portrait of a Woman II (Homage to Ferdinand Hodler) 2025 Oil on canvas 50 x 40 cm | 19.7 x 15.7 in





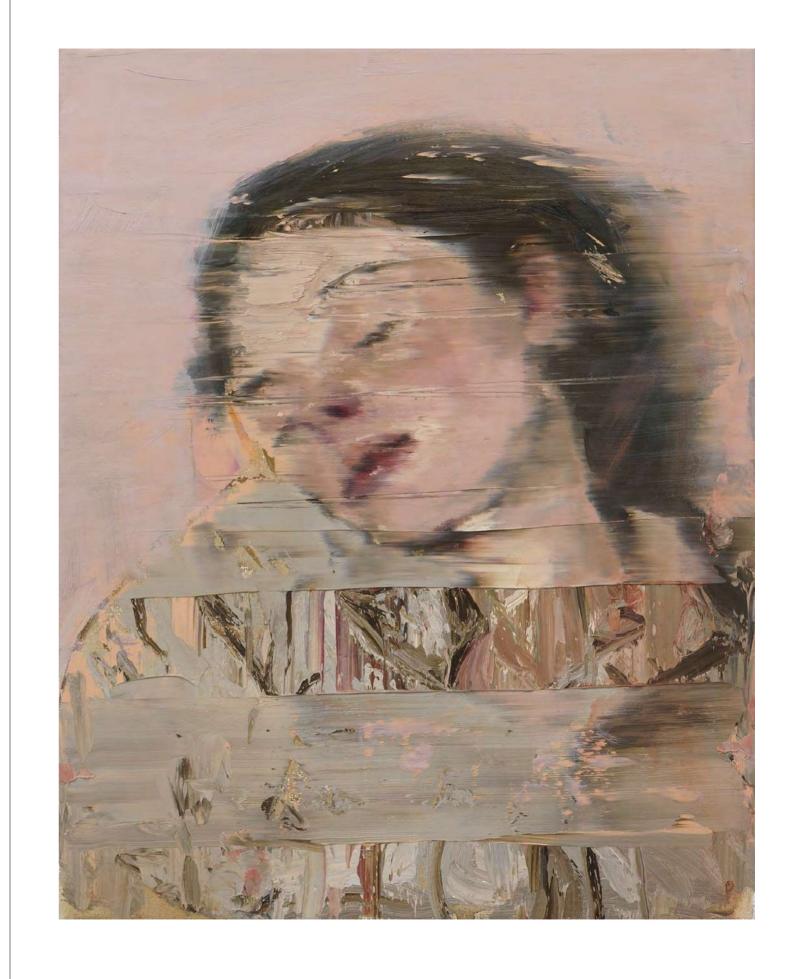
Study Portrait of a Woman III (Homage to Ferdinand Hodler) 2025 Oil on canvas 40 x 30 cm | 15.7 x 11.8 in



Study Portrait of a Woman IV
(Homage to Ferdinand Hodler)
2025
Oil on canvas
40 x 30 cm | 15.7 x 11.8 in



Study Portrait of a Woman V
(Homage to Ferdinand Hodler)
2025
Oil on canvas
50 x 40 cm | 19.7 x 15.7 in





Study for Shuttered Figures II 2025

Oil on cardboard 40 x 55 cm | 15.7 x 21.7 in



#### BIOGRAPHY

Andy Denzler was born in 1965 in Zurich, Switzerland. He completed his Master of Fine Arts degree from the Chelsea College of Art and Design in London in 2006.

Denzler is known for his unique style that incorporates alternating bands of pigment, ranging from solid and bold marks to blurred and flowing strokes. His artwork often focuses on the human figure, evoking nostalgic memories and leaving a sense that there is something beneath the surface. Perception and distortion play significant roles in Denzler's artistic process.

While photography was always present in Denzler's practice, he discovered in his late twenties that painting was his preferred medium for expressing the complex layers of visual and sensory elements associated with the emotional, spiritual, and social issues he aimed to convey. This realization led him to shift his artistic focus from photography to painting, combining the two disciplines. He used various sources as the foundation of his work, including his own photographs, images of urban and street scenes, vintage photographs, and images from classic movies. This combination resulted in his distinctive distorted style, which creates an atmosphere of intimacy and nostalgia.

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 Ludwiggalerie Schloss Oberhausen, the Kunsthalle in Rostock, in Germany and he 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 Roberts Institute of Art, UK, Kistefos Museum, Norway, Kunstwerk Sammlung Klein, Germany, Kunsthalle Rostock, Germany, the Moscow MOMA, as well as the Museum Würth in Schwäbisch Hall in Germany, the Burger Collection in Hong Kong and the White Cube Collection in London. In 2017, a monography was published by Damiani.

Andy Denzler currently lives and works in Zurich.

# **SELECTED SOLO EXHIBITIONS**

70

2025	'Hybrid Souls', Opera Gallery, New York, USA
2024	'The Goya Project', König Galerie, Munich, Germany 'Portraits & Perspectives', Opera Gallery, Dubai, UAE
2023	'Spectral Paintings', Galerie Peter Kilchmann, Zurich, Switzerland 'The Drift', Opera Gallery, Geneva, Switzerland
2022	'Between the Shadows', Opera Gallery Singapore 'Paintings of Disruption', Gallery Bisunjae, Seoul, South Korea 'Out of the Dark', Opera Gallery, Paris, France
2021	'Anatomy of the Mind', Opera Gallery, London, UK
2020	'Fractured', Opera Gallery, Geneva, Switzerland 'A Moment of Reflection', Opera Gallery, Online
2019	'Paintings of Disruption', Opera Gallery, Seoul, South Korea 'Introspection', Opera Gallery, New York, USA
2018	'Human Perspectives', Opera Gallery, Zurich, Switzerland 'The Dark Corner of the Human Mind', Kunstforum Wien, Vienna, Austria 'The Painter's Room', Opera Gallery, Paris, France
2017	'Fragmented Figures', Michael Schultz Gallery, Berlin, Germany 'Fragmented Identity', Opera Gallery, Monaco
2016	'Random Noise', Fabian & Claude Walter, Zurich, Switzerland 'Suspended Reality', Opera Gallery, New York, USA 'Between Here and There', Opera Gallery, London, UK
2015	'Breakfast with Velázquez', Michael Schultz Gallery, Berlin, Germany 'Just Another Day in Paradise', Brot Kunsthalle, Wien, Austria 'Sequences', Opera Gallery, Geneva, Switzerland 'Figures & Interiors', Ludwiggalerie Schloss Oberhausen, Oberhausen, Germany

2014	'Distorted Moments', Ludwig Museum, Koblenz, Germany 'The Forgotten Palace', Budapest Art Factory, Budapest, Hungary 'Under my Skin', Fabian & Claude Walter Galerie, Zurich, Switzerland 'Between the Fragments', Claire Oliver Gallery, New York, USA
2013	'Dissolution & Resolution', Kunstraum Osper, Cologne, Germany 'Empire Inc.', Kunsthalle Rostock, Rostock, Germany
2012	'Interior/Exterior', Michael Schultz Gallery, Berlin, Germany 'The Sounds of Silence and Distortion', Claire Oliver Gallery, New York, USA 'Shifting Landscapes', Kunsthalle Dresden, Dresden, Germany 'Disturbia', Michael Schultz Gallery, Seoul, South Korea 'Developing Landscapes', Gwangju Museum of Art, Gwangju, South Korea
2011	'Dissonance & Contemplation', Claire Oliver Gallery, New York, USA 'Freeze Frame', Michael Schultz Gallery, Seoul, South Korea 'Interiors', Fabian & Claude Walter Galerie, Zürich, Switzerland
2010	'The Human Nature Project', Schultz Contemporary, Berlin,

'Distorted Fragments', Art + Art Gallery, Moscow, Russia

2008 'Shortcuts', Fabian & Claude Walter Galerie, Zürich, Switzerland

'Insomnia', Galeria Filomena Soares, Lisbon, Portugal

2006 'Fusion Paintings', Ruth Bachofner Gallery, Los Angeles, USA 'Moon Safari', Chelsea College, University of the Arts, London, UK

2005 'American Paintings', Kashya Hildebrand Gallery, New York, USA

'Blur Motion Abstracts', Ruth Bachofner Gallery, Los Angeles, USA

'White Paintings', Ruth Bachofner Gallery, Los Angeles, USA

71

'A Day at the Shore', Ruth Bachofner Gallery, Los Angeles, USA

#### SELECTED GROUP EXHIBITIONS

2024 'Body Collisions', König Galerie, Berlin, Gern	nany
---	------

- 'Loving Picasso', Opera Gallery, Madrid, Spain
   'Pose', Centro de Arte Contemporânea de Coimbra, Coimbra, Portugal
- 2022 'Frame of Mind', VCRB Gallery, Antwerp, Belgium
- 2021 'Flux & Metamorphosis', Centro de Artes Contemporanea de Coimbra, Coimbra, Portugal
   'MISA', Van Ham Kunst Halle, Wesseling, Germany
   'Zwischenzeit', Kunstwerk Sammlung Klein, Eberdingen, Germany
- 2020 'The Monaco Masters Show', Opera Gallery, Monaco
- 2019 'The Monaco Masters Show', Opera Gallery, Monaco
- 'Abstracting the Real', Opera Gallery, Geneva, Switzerland 'Masters Unveiled', Opera Gallery, Zurich, Switzerland 'Painted Images', Sanatorium, Istanbul, Turkey 'The Monaco Masters Show', Opera Gallery, Monaco 'Portrait', Opera Gallery, New York, USA
- 'Painting', Leeahn Gallery, Daegu, South Korea 'Autumn Leaves', Michael Schultz Gallery, Berlin, Germany 'Transit', Michael Schultz Gallery, Berlin, Germany 'The Monaco Masters Show', Opera Gallery, Monaco
- 'Under One Sky', Dianxi Science & Technology Normal University, Lincang, China
  'Creative Frenzy', Schultz Contemporary, Berlin, Germany
  'Monochormaniac', Opera Gallery, New York, USA
  'Thirty Year Anniversary', Fabian & Claude Walter Galerie, Zurich, Switzerland
  'Addicted to Painting', Galerie Michael Schultz, Berlin, Germany
  'Something', Berry Campbell, New York, USA
  'Not New Now', Marrakech Biennale 6, Marrakech, Morocco
- 'Imago Mundi', Luciano Benetton Collection, Fondazione
  Giorgio Cini, Venice, Italy
   'Dancer in the Dark', Schultz Contemporary, Berlin, Germany
   'Memory and Dream', 6th Beijing International Art Biennale,
  Beijing, China

- 'Wunderkammer', Fabian & Claude Walter Galerie, Zurich, Switzerland 'The Weekly Show', Schultz Contemporary, Berlin, Germany 'In|Outsource', Amnua Museum, Nanjing, China 'Wild Heart: Art Exhibition of German Neo Expressionism Since the 1960s', China Art Museum, Shanghai, China
- 'Obscure', Galerie Fabian & Claude Walter, Villa Renata, Basel, Switzerland
   'Bosporus Brake', salondergegenwart, Hamburg, Germany
   'o.T.', World Art Museum, Beijing, China
   'Infinity Neoexpressionism / Contemporary Art', Zhan Zhou International Cultural and Creative Industry Park, Beijing, China
- 'Beyond Bling', Claire Oliver Gallery, New York, USA
   'Abgrund und Pathos', Schultz Contemporary, Berlin, Germany
   'Beyond the Paramount', Galerie Michael Janssen, Berlin, Germany
- 2011 '10-20-10', Claire Oliver Gallery, New York, USA 'Surface', Claire Oliver Gallery, New York, USA
- 2010 'Silly Gooses Live in The Dark', UF 6 Projects, Berlin, Germany 'The Big World', Fabian + Claude Walter Galerie, Zürich, Switzerland
- 2009 'Nursery Rhymes', Flowers East, London, UK
  'The Beautiful Painting Show', Fabian & Claude Walter
  Galerie, Zurich, Switzerland
  'The Lure and The Seducer', Galleri Christoffer Egelund,
  Copenhagen, Denmark
  'White Show', Ruth Bachofner Gallery, Los Angeles, USA
- 2008 'Future 50', PSL Project Space, Leeds, UK 'Kapellmeister Pulls A Doozy', Seven Seven, London, UK 'Unnatural Habitats', Flowers East, London, UK
- 'Kindheit', Museum Kunst im Rohnerhaus, Lauterach, Austria 'Dorian Gray Projects', John Jones Project Space, London, UK 'Anticipation', One One One, Flora Fairbairn Projects, London, UK
- 2005 'Summer Exhibition', Ruth Bachofner Gallery, Los Angeles, USA

73

# **PROJECTS**

- 2008 'Future 50 PSL Project Space' curated by Ceri Hand and Liz Aston, Leeds, UK
- 2007 'Dorian Gray Project', John Jones Project Space, London, UK 'Anticipation', One One One, Flora Fairbairn Projects, curated by Flora Fairbairn, Kay Saatchi and Catriona Warren, London, UK

## **GRANTS & AWARDS**

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

## **REWIEWS & PUBLICATIONS**

- 2025 Donald Kuspit; Hybrid Souls, Opera Gallery, New York, March
- 2024 Bodo Klaus Eidmann; The Goya Project, Süddeutsche Zeitung, Munich, October
- 2023 Thomas Ruettimann; *Spectral Paintings*, Galerie Peter Kilchmann, Zurich, October
- 2022 Douglas Lewis; *The Threat of the Present*, Winnipeg, November David Montalba; *Place & Space*, In conversation, Los Angeles, October



# INDEX



Hybrid Souls I 2024

16 - 17



Hybrid Souls II 2025

18 - 19



The Water Carriers (Hybrid Souls III) 2025

20 - 21



Hybrid Souls IV 2025

24 - 25



Woman With White Shirt on Olive 2024

26 - 27



Male Figure on a Leather Chair 2025

28 - 29



Woman on a Grey Bed 2025

32 - 33



Figure on a Yellow Sofa 2025

34 - 35



Doing Something 2025

36 - 37



Woman Portrait on Grey Olive 2025

40 - 41



Woman in front of a Window 2025

42 - 43



Portrait of a Head Day Dreaming 2025

44 - 45



Man with Black Scarf 2025

48 - 49



Shattered Figures I 2025

50 - 51



Study Portrait of a Woman I (Homage to Ferdinand Hodler) 2025

52 - 53



Study Portrait of a Woman II (Homage to Ferdinand Hodler) 2025

56 - 57



Study Portrait of a Woman III (Homage to Ferdinand Hodler) 2025

58 - 59



Study Portrait of a Woman IV (Homage to Ferdinand Hodler) 2025

60 - 61



Study Portrait of a Woman V (Homage to Ferdinand Hodler) 2025

64 - 65



Study for Shuttered Figures II 2025

66 - 67

# **CREDITS**

This publication was created for the exhibition Andy Denzler, 'Hybrid Souls'

Presented by Opera Gallery New York from March 20 to April 12, 2025

CURATOR

Dan Halimi

Victoria Mouraux Durand-Ruel

**AUTHORS** 

Donald Kuspit

COORDINATION

Anne Pampin

**GRAPHIC DESIGN** 

Anne-Laure Trezeguet

RESEARCH

Anaïs Chombar

Anne Pampin

PROOFREADING

Louise Bassou

Anaïs Chombar

Victoria Mouraux Durand-Ruel

Anne Pampin

COVER

Andy Denzler, Shattered Figures I, 2025

All rights reserved. Except for the purpose of review, no part of this book should be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the publishers.