A man with dark hair, wearing a white short-sleeved button-down shirt and dark trousers, stands in shallow water. His reflection is visible in the water below, but it is heavily distorted with a wavy, rippling effect, creating a surreal, suspended reality. The background is a plain, light-colored wall.

ANDY DENZLER

Suspended Reality

ANDY DENZLER

Suspended Reality

PREFACE

"Suspended Reality", the title of Andy Denzler's new exhibition held at Opera Gallery New York could not summarize better his vision and his work. Denzler's paintings are images frozen in time, giving that perfect impression of the abstract and the figurative.

Distorted figures are the result of Denzler's unique technique using painting, printing and graphic design. His work moves between abstraction and reality, diverting the classical uses of oil painting to broach the shifting lines between fiction and reality.

Denzler's pieces are snap-shots of events that take place in the span of mere moments, distorted in their movements, their timeframe artificially smeared and elongated into frozen eternities.

People have tried to compare Denzler's work to many other artists, yet his style is unprecedented. He intends to reveal a topographic surface of valleys, fissures, craters, divots and explosions in oil that close return to the non-figurative. The resulting blurry images are created by the smearing of paint with a spatula, disfiguring the featured subjects' identities, speaking to both the distorted quality of memory and the physicality of paint textures.

Through "Suspended Reality", Denzler's paintings seem to be photographs of unidentified people from another time. They are like a breath of fresh air, far away from hyperrealism. "I'm principally concerned with addressing time and evoking a narrative through composition, light and motion", said the artist.

Born in 1965, Swiss artist Andy Denzler lives and works in Zurich. His works have been shown in galleries and museums over the world. They are part of prestigious private and public collections such as the Ludwig Museum in Koblenz in Germany, the Credit Suisse in Switzerland and the Burger Collection in Hong Kong.

Opera Gallery New York is delighted to invite you to share the artist's outstanding dynamism and talent for his first solo exhibition on Madison Avenue.

Gilles DYAN
Founder and Chairman
Opera Gallery Group

SUSPENDED REALITY

Andy Denzler (born in 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.

4 Denzler's paintings have a unique palette of ochers, 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 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 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 ones. 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 most 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 releases the paintings and sculptures 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 breathe new life into 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.

5 As the viewer of a Denzler painting, we feel somewhat like a voyeur or dreamer, floating through a situation. Denzler's distorted and motion activated scenarios challenge us to hold onto those elements we recognize as human or 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. Denzler scrambles our signals of recognition and leaves our perception in constant play.

One can almost hear conversations or sounds in his paintings like in the work "High Fidelity". It is because the motion, 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. They have the feeling of abstract expressionism but at the same time connect 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 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, Aug. 2016, New York



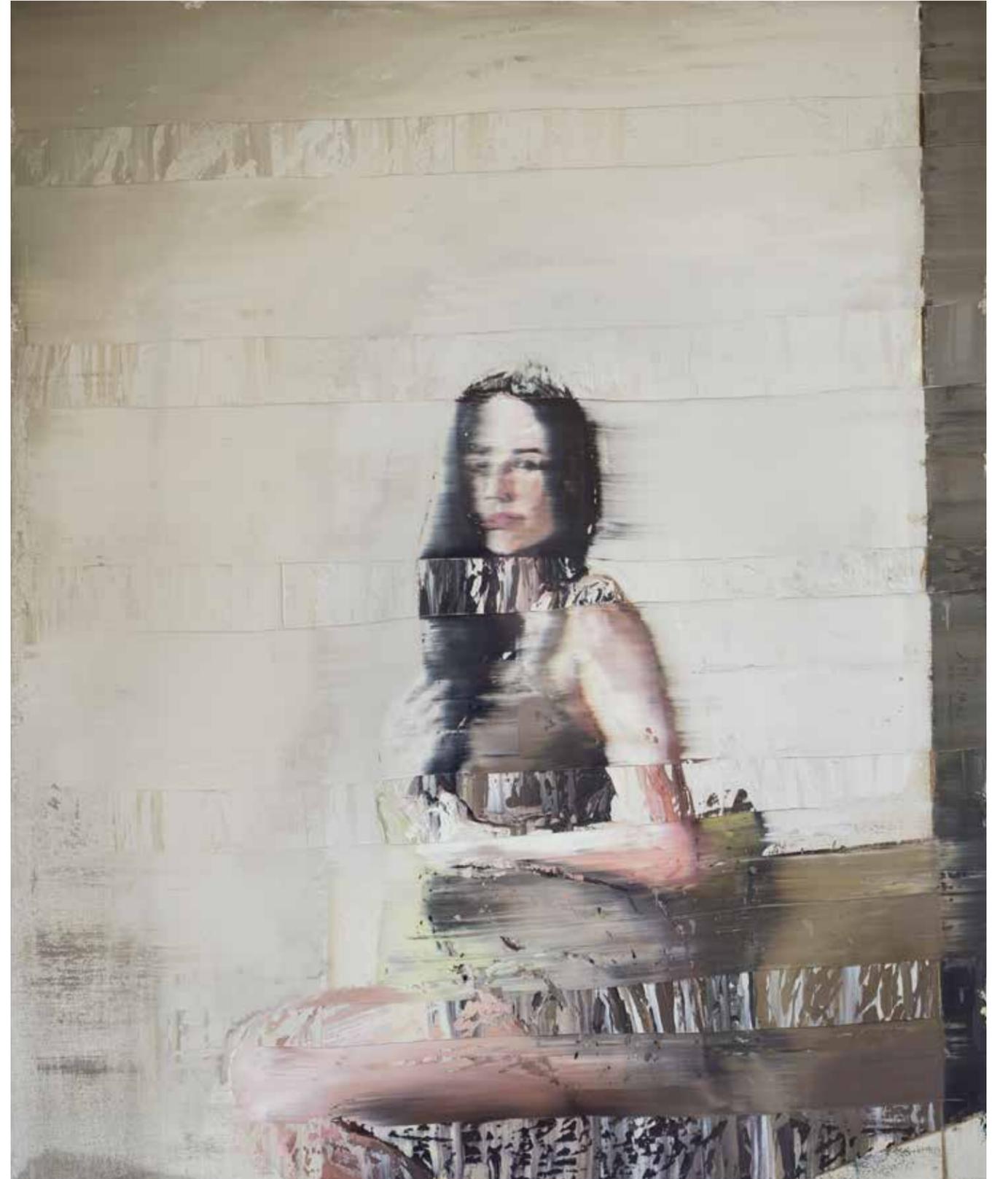
BLACK HANDS I, 2016
Oil on canvas
82.7 x 70.9 in. - 210 x 180 cm



10 LUBIE VII, 2016
Oil on canvas
82.7x70.9 in. - 210x180 cm



12 LIKE A SOURCE OF LIGHT II, 2016
Oil on canvas
70.9x59.1 in. - 180x150 cm



14 HIGH FIDELITY I, 2016
Oil on canvas
70.9 x 59.1 in. - 180 x 150 cm



16 GIRL IN THE STUDIO II, 2016
Oil on canvas
70.9x59.1 in. - 180x150 cm

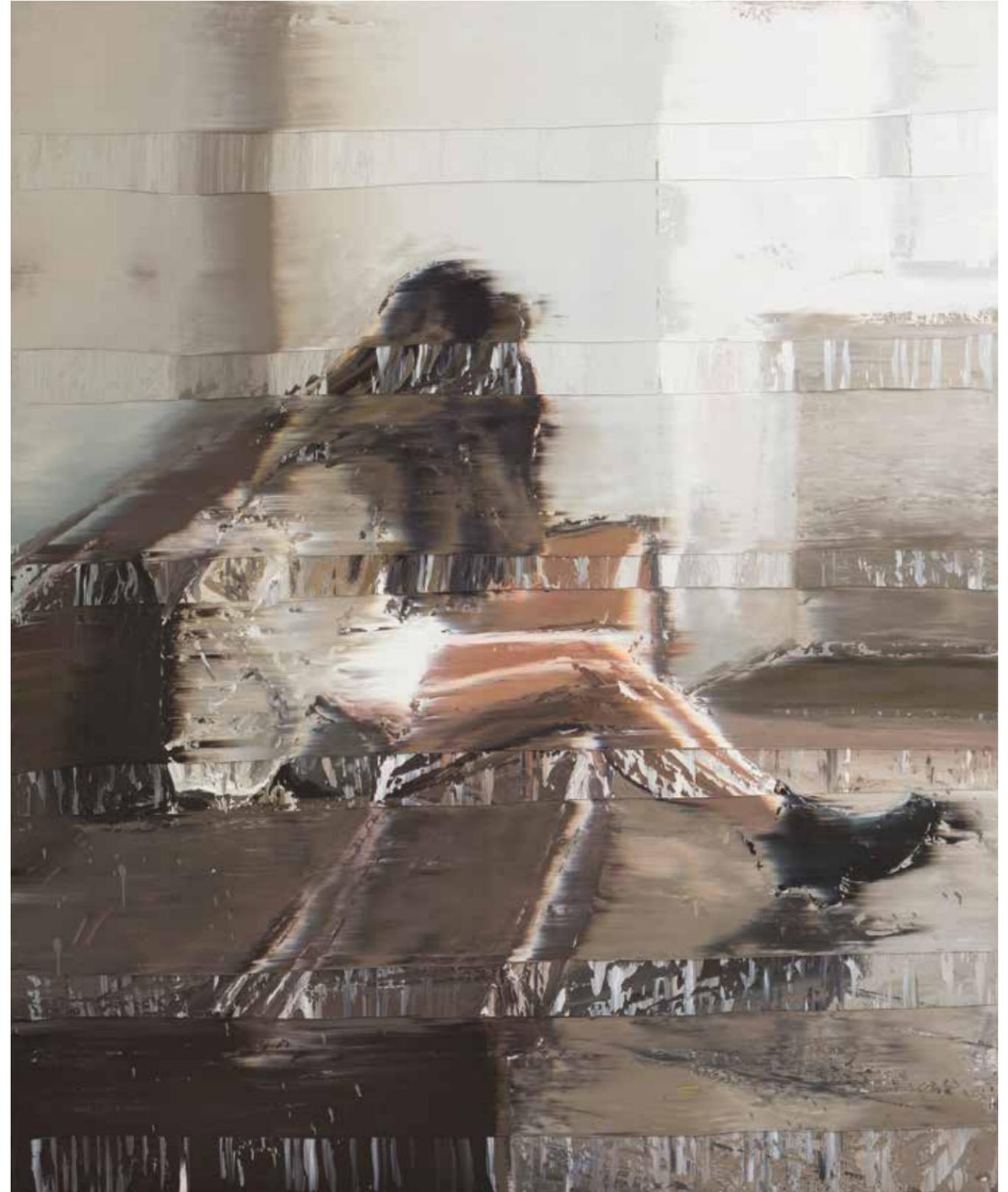


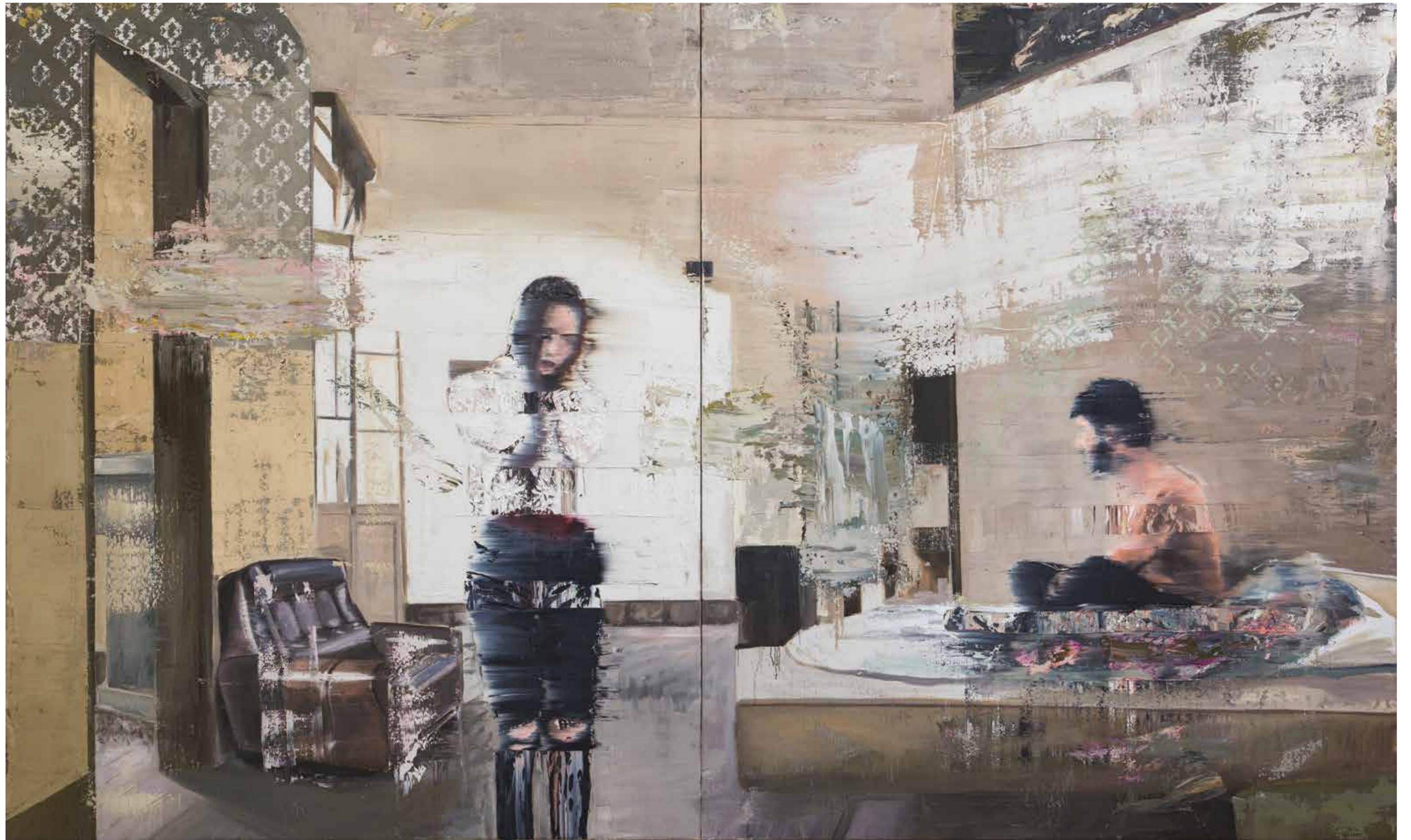
18 DOG DAYS OF SUMMER, 2016
Oil on canvas
70.9 x 59.1 in. - 180 x 150 cm



20 GIRL ON A BROWN LEATHER SOFA, 2016
Oil on canvas
70.9x59.1 in. - 180x150 cm

Next page: LIQUID BEDROOM, 2016
Oil on canvas
70.9x118.1 in. - 180x300 cm





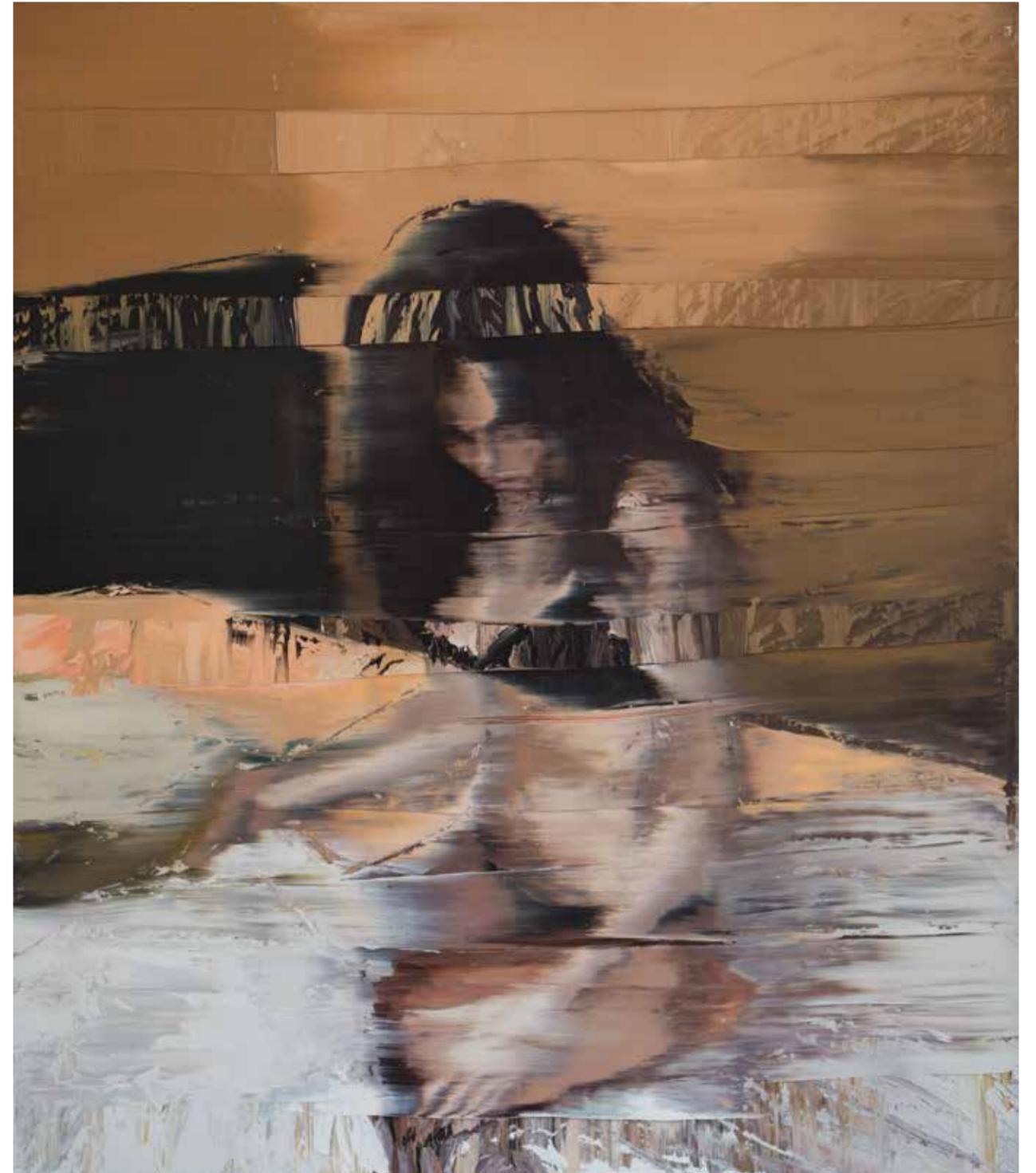
24 GIRL WITH ARTIST CHAIR I, 2016
Oil on canvas
70.9 x 59.1 in. - 180 x 150 cm



26 GIRL WITH ARTIST CHAIR II, 2016
Oil on canvas
70.9 x 59.1 in. - 180 x 150 cm



28 LATE AT NIGHT, 2016
Oil on canvas
55.1 x 47.2 in. - 140 x 120 cm





32 UNFINISHED CHAISE LOUNGE, 2016
Oil on canvas
47.2x55.1 in. - 120x140 cm



34 GIRL WITH OLIVE CHAIR, 2016
Oil on canvas
47.2x55.1 in. - 120x140 cm



36 WHITE DRESSED GIRL, 2016
Oil on canvas
47.2x55.1 in. - 120x140 cm



38 THINKING WOMAN, 2016
Oil on canvas
47.2x55.1 in. - 120x140 cm

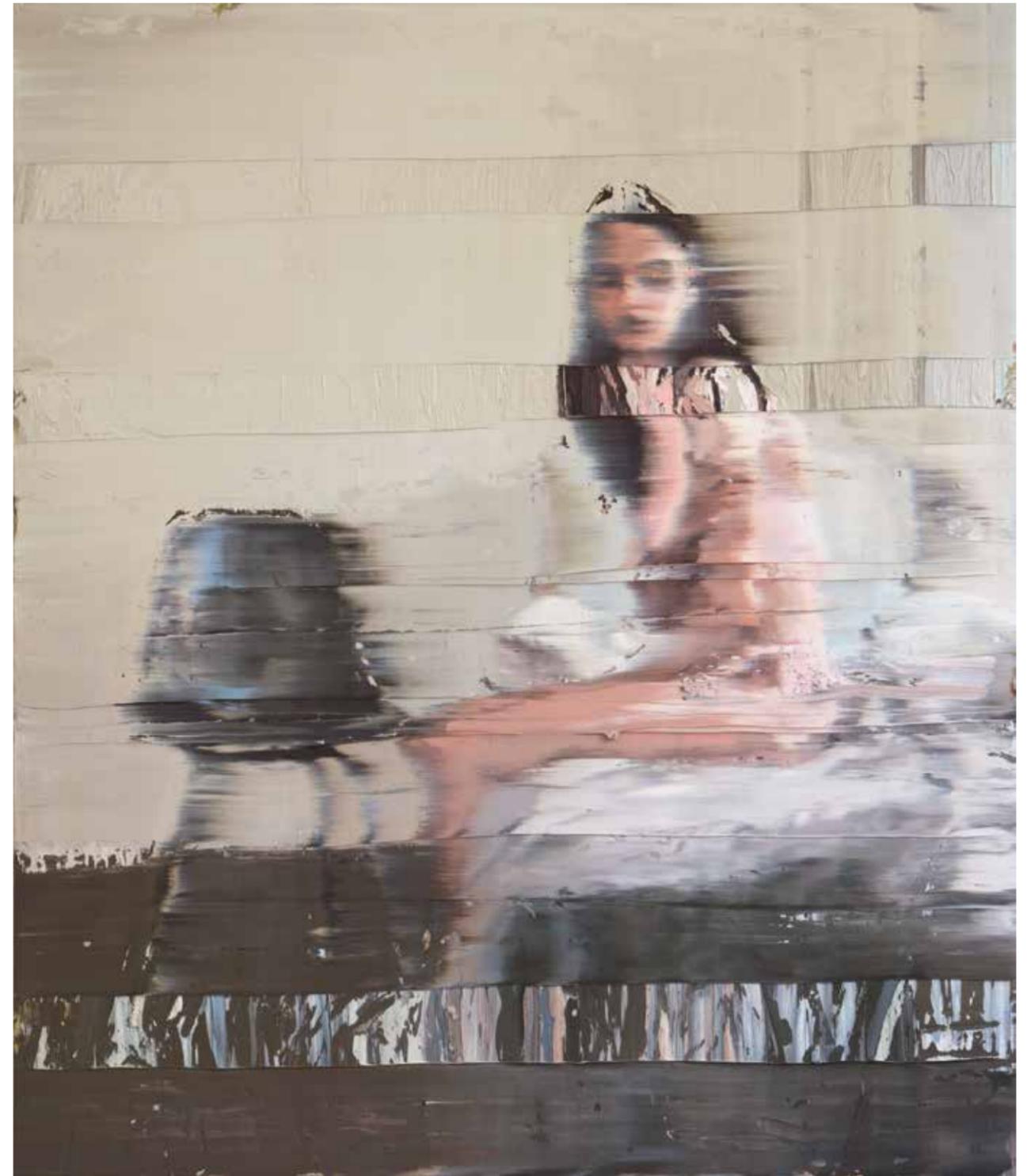




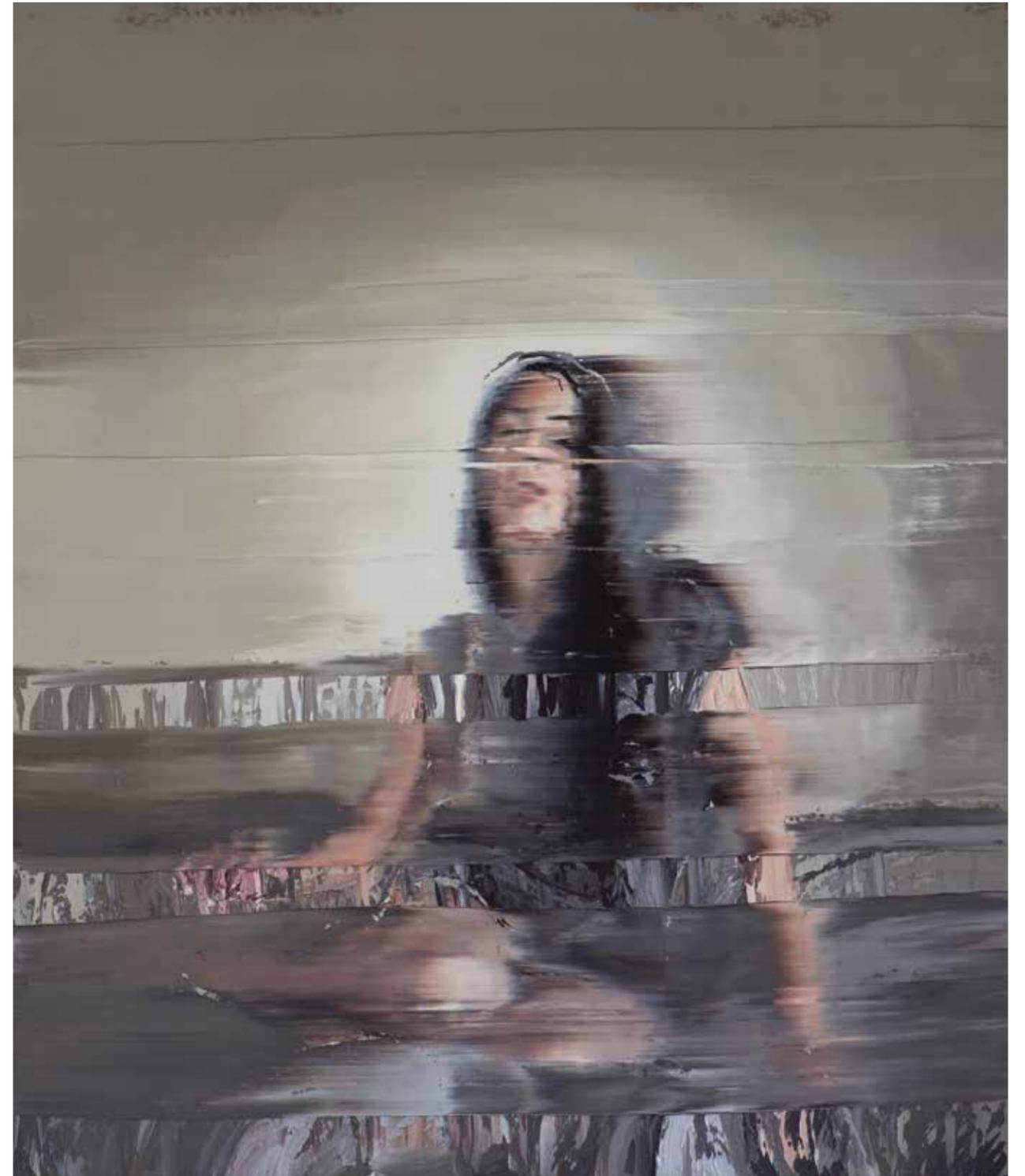
DISTORTED WINDOW IV, 2016 41
Oil on canvas
59.1x70.9 in. - 150x180 cm

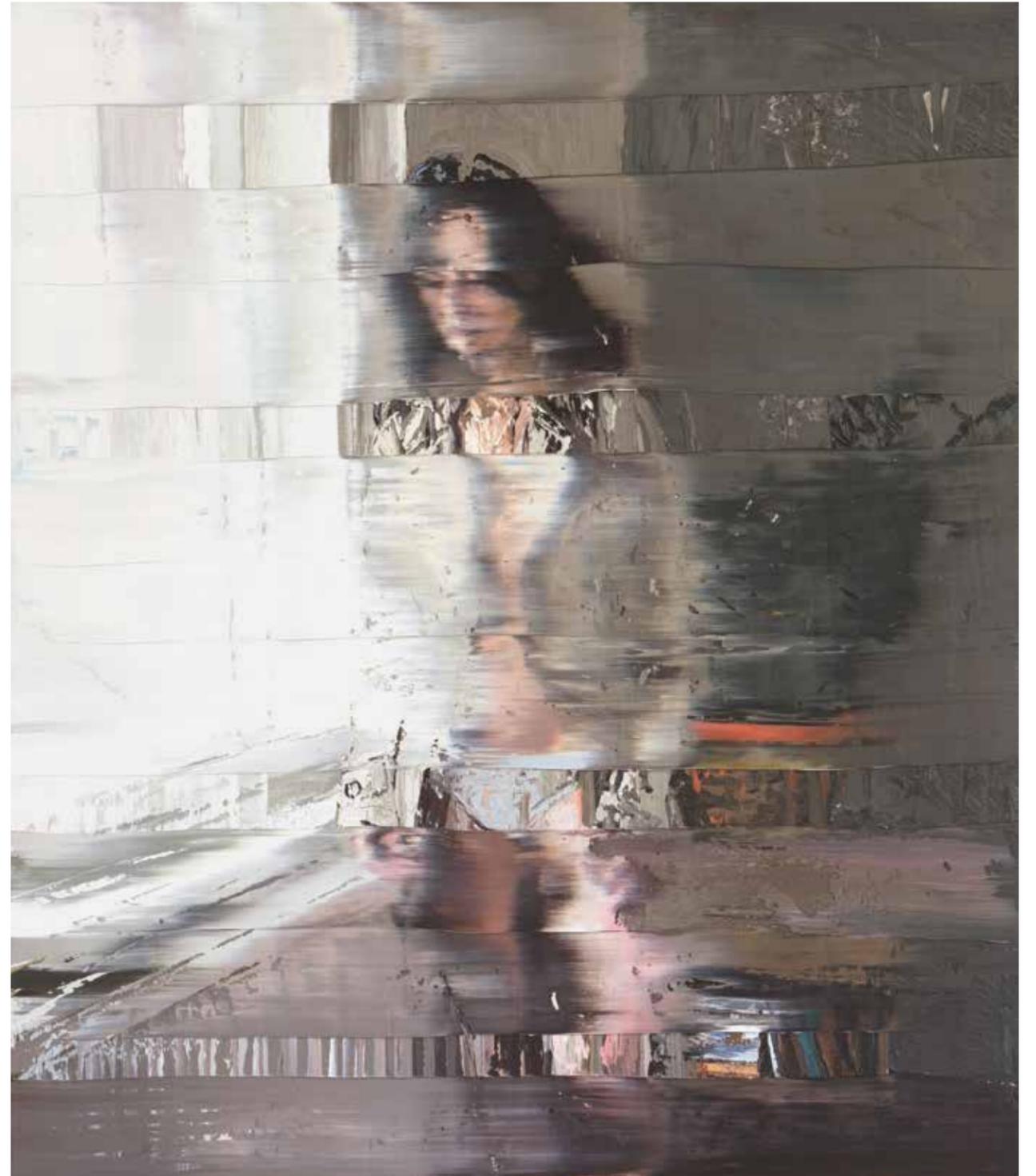


44 CREAM STUDIO, 2016
Oil on canvas
55.1 x 47.2 in. - 140 x 120 cm



46 HERE AND NOW, 2013
Oil on canvas
55.1 x 47.2 in. - 140 x 120 cm





50 SHIFTING PORTRAIT II, 2016
Oil on canvas
55.1 x 47.2 in. - 140 x 120 cm



52 IN FRONT OF THE HOUSE, 2016
Oil on canvas
27.6 x 31.5 in. - 70 x 80 cm



54 GIRL WITH BEIGE COAT, 2016
Oil on canvas
27.6 x 31.5 in. - 70 x 80 cm



56 NATURAL AFFECTION II, 2016
Oil on canvas
27.6 x 31.5 in. - 70 x 80 cm



58 DECISION, 2013
Oil on canvas
31.5x27.6 in. - 80x70 cm



60 FLOWER COMPOSITION IV, 2016
Oil on canvas
55.1 x 47.2 in. - 140 x 120 cm



62 FLOWER COMPOSITION V, 2016
Oil on canvas
31.5x27.6 in. - 80x70 cm



64 FLOWER COMPOSITION VI, 2016
Oil on canvas
47.2x55.1 in. - 120x140 cm





From left to right:
PEACH BACKGROUND PORTRAIT, 2016
Oil on canvas
19.7x23.6 in. - 50x60 cm

GOLD BACKGROUND PORTRAIT, 2016
Oil on canvas
19.7x23.6 in. - 50x60 cm

BLACK BACKGROUND PORTRAIT, 2016
Oil on canvas
19.7x23.6 in. - 50x60 cm



70 BLACK WATER VI, 2016
Oil on canvas
70.9 x 59.1 in. - 180 x 150 cm



72 FASHION NURSE, 2016
Oil on canvas
70.9 x 59.1 in. - 180 x 150 cm





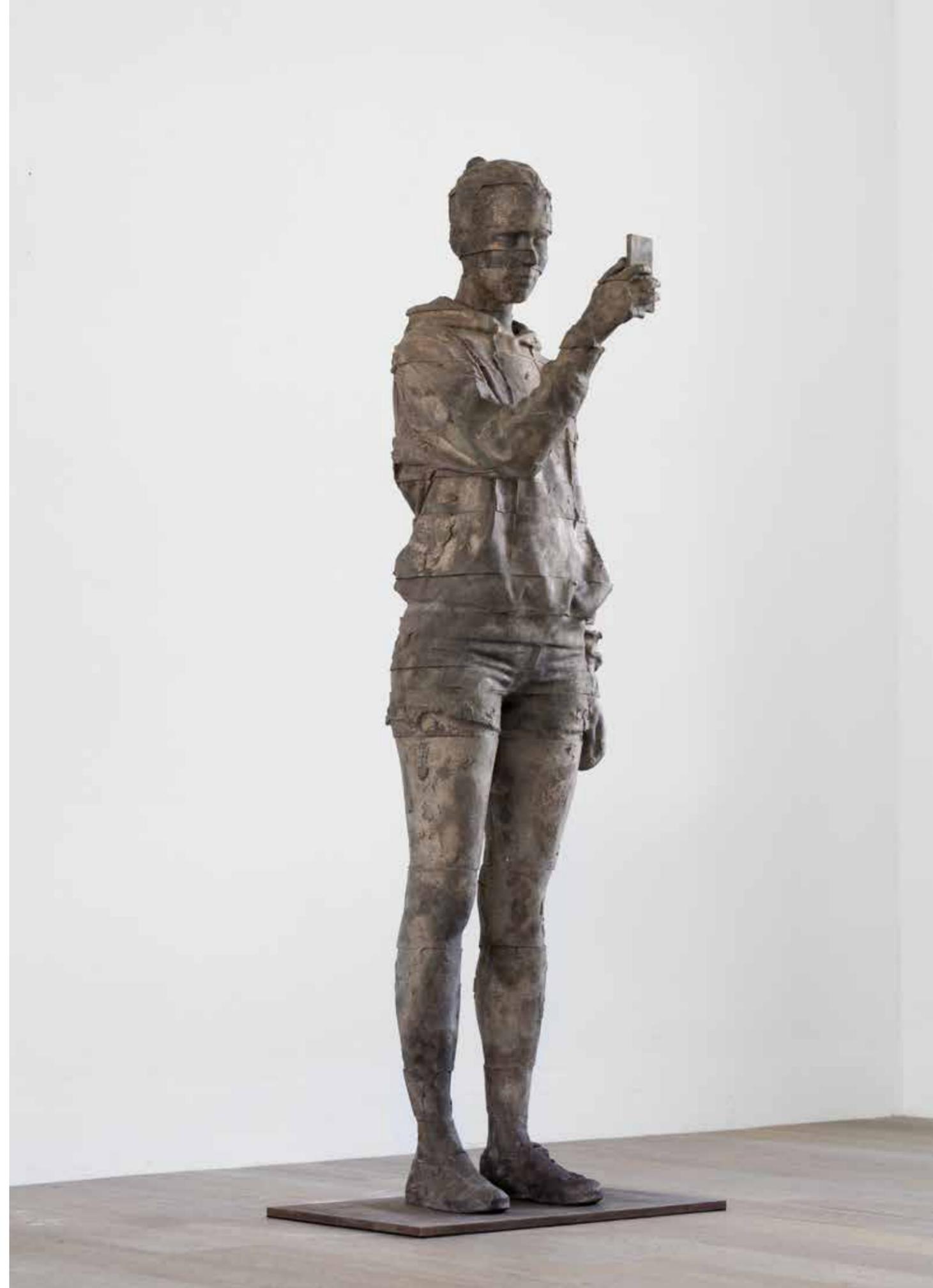
DARK ILLUMINATION, 2016
Oil on canvas
55.1x47.2 in. - 140x120 cm



DEEP BLACK PORTRAIT I, 2016
Oil on canvas
27.6x31.5 in. - 70x80 cm

SCULPTURES

78 SELFIE, 2016
Bronze, edition of 3 + 2 AP
78.7 x 27.2 x 22.4 in. - 200 x 69 x 57 cm



80 DEVOTIONAL GIRL, 2016
Brass, edition of 6 + 2 AP
31.5x15.3x11.8 in. - 80x39x30 cm



82 BLACK SELFIE, 2016
Bronze, edition of 6 + 2 AP
51.2 x 15.7 x 10.6 in. - 130 x 40 x 27 cm



84 LIQUID WALKING WOMAN, 2016
Bronze, edition of 3 + 2 AP
78.7 x 30.7 x 28.3 in. - 200 x 78 x 72 cm





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

SELECTED SOLO EXHIBITIONS

2016 Suspended Reality, Opera Gallery, New York
Between Here and There, Opera Gallery, London
2015 Breakfast with Velázquez, Schultz Contemporary, Berlin
Just Another Day in Paradise, Brotkunsthalle, Vienna
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 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

2016 Something, Berry Campbell, New York
2015 Dancer in the Dark, Schultz Contemporary, Berlin
2014 WildHeart: Exhibition of German Neo-Expressionism since the 1960s, China Art Museum, Shanghai
In|Outsource, Art Museum of Nanjing, University of the Arts, Nanjing
2013 Obscure, Fabian & Claude Walter Galerie, Villa Renata, Basel
Salondergegenwart, Hamburg
Bosporus Brake, BAP Galleri, Istanbul
o.T., World Art Museum, Beijing
Infinity - Neo-Expressionism / 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
2010 Silly Gooses Live in The Dark, UF 6 Projects, Berlin
The Big World, Fabian + Claude Walter Galerie, Zurich
2009 Nursery Rhymes, Flowers East, London
The Beautiful Painting Show, Fabian & Claude Walter Galerie, Zurich
The Lure and The Seducer, Christoffer Egelund Gallery, Copenhagen
White Show, Ruth Bachofner Gallery, Los Angeles
2008 Future50, PSL Project Space, Leeds
Kapellmeister Pulls A Doozy, Seven Seven, London
Unnatural Habitats, Flowers East, London
2007 Kindheit, Museum Rohnerhaus, Lauterach
Dorian Gray Projects, John Jones, London
Anticipation, One One One, London
2005 Summer Exhibition, Ruth Bachofner Gallery, Los Angeles

89

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 Projects, John Jones, London
Anticipation, One One One, London
Curated by Flora Fairbairn, Kay Saatchi and Catriona Warren

BIBLIOGRAPHY

- 2016 Sohei Oshiro: Motion & Distortion, Them Magazine, June
Noah Becker: Between Here and There, White Hot Magazine, May
- 2015 Christoph Tannert: The Granular Surfaces of Painting, Schultz Contemporary, Berlin, November
Andreas Reusch: Figures & Interiors: Die Störung des klaren Blickes, Schraege-O.de, June
Andrea Micke: Bildstörung in der Ludwiggalerie Neue Kunstverein Ausstellung, WAZ, May
Sasha Graybosh: Risk is Central to the Concept of Adventure, Canteen, 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: Distorted Moments, Ludwig Museum, December
Carola Hartlieb-Kühn: Andy Denzler Distorted Moments, art-in.de, November
Marcus Schwarze: Die Ichs auf der Suche nach dem Wir, Rhein-Zeitung, November
Kristell Pfeifer: 100 Miradas, Arte Al Límite Art Magazine, November
Fernando Galan: The Forgotten Palace, art.es Project 50, September
Jennifer Walker: Swiss Painter Steps into Light for Residency, Budapest Times, May
Marc Valli and Margherita Dessanay: A Brush with the Real: Figurative Painting Today, Laurence King Publishing Ltd., March
- 2013 Nick Cain: Interview, Rough Italia, November
Naoto Miyazaki: Interview, Montem Magazin, December
Nichelle Cole: Fetish for Andy Denzler, Rough Italia Magazine
Billy Rood: Terrestrial Transmission, Glitch Paintings by Andy Denzler, FIFTY8 Magazine, December
Ulrich Ptak: Interview, Dontpostme Magazine, October
Michael Meyer: Serien des Menschlichen, Ostsee Zeitung, May
Juliane Hinz: Zeitgenössische Kunst dreimal anders, Norddeutsche Neuste Nachrichten, May
Lin Urman: Interview, hDL Magazine, March
Ulrich Ptak: Glitch Paintings, Kunsthalle Rostock, March
Emanuela Amato: Sacrifice, Line Virtual Magazine, February
Chritsine Gorve: Interview, Liveoutloud Magazine, January
- 2012 Ingeborg Ruthe: Die Unnahbare, Berliner Zeitung, December
Motion Pictures, Art Investor Magazine, September
Anne C. Holmes: We Can Never Stake a Claim on Another Body, Dapper Dan Magazine, Fall
Margherita Visentini: Interview, Trendland, September
JL Schnabel: The Art of Andy Denzler, Hi-Fructose Magazine, January
- 2011 Der Kunstmaler, FELD100 Magazine, December
Violet Shuraka: Interview Cheap & Plastic, November
Margherita Dessanay: Cinematic Paintings, Elephant Magazine No. 6
Jolijn Snijders: Interview, ILOVEFAKE Magazine, September
Richard Warren: Interview and Trends Scope, Identity Magazine, September
Book Review: Mensch, The Human Nature Project, artensuite, August
Simone Toellner: Interview, Untitled Magazine, July
Nadine Brüggelbors: The Human Nature Project, Monograph, Hatje Cantz, March
- 2010 Russian , Esquire Magazine, November
Neue Maler bei Michael Schultz, Berliner Woche, August
Gerhard Charles Rump: Erzählt, gemalt, verwischt: Andy Denzler in Berlin, Die Welt, 31.7.
Florence Ritter: Distorted Fragments, Kinki Magazine No. 27
- 2009 Leonie Schilling: Brush Strokes of Movements, Art Global Allimite, No. 38
- 2008 PSL (Project Space Leeds) and Axis by curator Ceri Hand and Liz Aston: Future50 the Most Interesting and Significant UK Artists of 2008
Noah Becker: Interview, White Hot Magazin Vol. 1
Claudia Porchet: Entrückte Figuren in einer flüchtigen Welt, Tages Anzeiger
Dr. Ulrike Fuchs: Short Cuts, Art Profil, No. 5
Trevor Guthrie: Interview, White Hot Magazine Online
Dr. Ulrike Fuchs: People in Motion, Palette, No. 4
- 2007 João Silvério: Insomnia
Hans-Joachim Müller: Letting it appear
Galerie von Braunbehrens (catalogue) NYARTS Magazine, January
Art Scene: A Day at the Shore
- 2006 Douglas Lewis (curator): Space Between , University of the Arts London, Autumn Edition Lewis H. Lapham: "The case for impeachment, why we can no longer afford George W. Bush", Harper's, US Magazine, March, 2nd print in October (illustrated by A. Denzler)
Tages-Anzeiger, Zueritipp, Ausstellungen, February
- 2005 Anni Dore: Culture Vulture , Cream Magazine, September
Martin Kraft: American Paintings , Gallery Kashya Hildebrand (catalogue)
- 2004 Philip Meier: Kultur, Neue Zürcher Zeitung, September
- 2003 Barbara Handke: Tages Anzeiger, February

Coordinators: Jordan Lahmi, Aurélie Heuzard, Anne Pierrot-Plénard

Author: Noah Becker

Designer: Élisabeth Chardin

Photography: Lukas Maeder

Printer: Relais Graphique

OPERA GALLERY

791 Madison Avenue, New York, NY 10065 - T. +1 (646) 707 3299 - nyc@operagallery.com - operagallery.com

OPERA GALLERY