

Andrew Denman



The
Modern Wild

Traveling Exhibition Produced by
David J. Wagner, L.L.C.

“Between the drudgery of illustration and the vacuity of decoration lies the evocative; that is the province of the artist, and that is the realm to which my work belongs,” says Andrew Denman of his edgy portrayals of the natural world.

In the overly crowded and often overly conservative wildlife art genre, “Andrew Denman stands out for his distinctive look in addition to his masterful painting skill,” writes veteran art writer and magazine editor Jennifer King in a 2008 editorial for CreatBetterPaintings.com. Denman’s cutting edge blend of hyper-realism with stylization and abstraction immediately distinguish him from his peers. The sense of fearless experimentation he brings to the easel expresses itself in a diversity of stylistic approaches and subjects, from birds to big cats, landscape, trompe le’oeil still life, the human figure, and even surrealism.

Denman possesses a deep and abiding love of animals and the wild places they inhabit, and his dedication to technical accuracy rivals that of any other living wildlife artist, but his true passion is a decidedly contemporary interpretation of nature, not a classical representation of it. While the artist often includes naturalistic settings in his work, he is just as likely to depict an animal subject in an entirely non-objective space. These contrasts vary from the subtle to the extreme, but always the blend is visually seamless and intellectually challenging.



Mine Is (detail) 24 x 48” Acrylic on Board, 2003: In “Mine Is,” the artist offers his modern reinterpretation of the trompe le’oeil still life, painstakingly describing ordinary objects that appear to be resting on the surface of an otherwise abstract painting peppered with stanzas of Denman’s own poetry. As in the tradition of such American masters as Harnett and Haberle, even the most ordinary of objects become potent metaphors for life, death, and the persistence of art and knowledge.

Cover, **Modern Dance, 35 x 24” Acrylic on Board, 2004:** Typical of his mature style, Denman uses the flamingos, as they shift musically between styles and stages of completion, as a vehicle for exploring the paint itself and the process of painting.

The artist often incorporates letters, numbers, and snatches of his own poetry to create intriguing and sometimes even humorous juxtapositions. Informed by an understanding of art history, poetry, nature, and science, Andrew's work embodies not only a mature visual expression beyond his years, but an intellectual depth and conceptual significance seldom found in "animal art."

Denman is the classic example of an "artist's artist." The continually evolving and often genre-defying originality Andrew brings to his work testifies to his true and unswerving focus. As Mary Nelson writes in the Nov/Dec 2004 issue of *Wildlife Art Magazine*, "In the end, it's not the mood, meaning, or method that Denman craves. It is the medium, art."



Simulacra (detail)



Simulacra, 18 x 26 " Acrylic on Cradled Birch, 2010: In "Simulacra," Denman explores the disassociation from nature through an over-reliance on technology. The central figure, patterned after Vermeer's "The Lacemaker" builds the animatronic creatures around him, while the right side of the painting degrades into a pixelated image.

Andrew Denman has been an artist for as long as he can remember. He organized his first solo exhibition at age thirteen, signed on with an internationally known gallery at the precocious age of sixteen, graduated summa cum laude with a BFA from Saint Mary's College in Moraga, California in 2000, and has been working as a full time artist ever since. Since those early years, he has proven himself a force to be reckoned with in the world of art, earning a place for his work in the collections of both the National Museum of Wildlife Art and the Leigh Yawkey Woodson Art Museum, signature status in the prestigious Society of Animal Artists, numerous awards and honors, and feature coverage in *Southwest Art*, *American Artist*, *The Artist's Magazine*, and *Western Art Collector*, to name a few.



Portrait of the artist by Troy Ziel

“I consider myself deeply fortunate,” says the artist, to have possessed such clarity as to my life’s purpose since childhood.” At just thirty-two years of age, it is that clarity of purpose, coupled with an adventurous spirit and unflagging dedication, that has already cemented Andrew Denman’s reputation amongst his peers and collectors, and which will no doubt propel him to a station of high regard amongst the next generation of great artists.



Third Time's the Charm, 18 x 31" Acrylic on Board, 2010: “Third Time's the Charm” is both a meditation on the contrast between objective and non-objective color usage and a playful study of repetition and pattern. See details below.





Glide, 18x36" Acrylic on Board, 2003: "Glide" typifies the artist's deft incorporation of typeface into a fine art context as well as his seamless blend of contemporary and traditional elements.

Critiques

"On first viewing, Andrew's innovative compositions and exceptional artistic skill were self-evident. I started following his work and soon saw a painting that 'spoke to me'. *The Answer* still speaks with each revisit." - **Bill Kerr, Founder of the National Museum of Wildlife Art, Jackson, WY**

"I've interviewed hundreds of artists in my capacity as senior editor of *Western Art Collector* magazine and Andrew is among the most articulate and organized painters I've had the pleasure to speak with....His unique combination of hyper-realism, stylization and abstraction compliment his subject matter, leaving viewers wanting more." - **Michelle Borgwardt, Senior Editor Western Art Collector Magazine**

"I... enjoy Andrew's approach to his subjects, which often challenges the viewer and that's a good thing. Andrew also brings a contemporary edginess to his artwork that differentiates him from his peers. He possesses an enviable mastery of his medium and also demonstrates a sophisticated and skillful drawing technique. I expect – and look forward to – continued good work from Andrew and an array of surprises, too." - **Kathy Kelsey Foley, Director Leigh Yawkey Woodson Art Museum, Wausau, WI**

"...[T]he study of Piet Mondrian, Robert Bateman, Ray Harris-Ching, William Harnett, John Haberle, August Rodin, Salvador Dali, and Hieronymus Bosch... fostered an eclectic mixture of the representational, the abstract and love of the natural, which meet, merge, and marry on Denman's canvases." - **Mary Nelson, former editor Wildlife Art Magazine**

"No great artist sees things as they really are; they interpret their observations and blend them with their thoughts and beliefs. When done well the result is something of immense beauty layered with narrative. Andrew Denman is such an artist, his work is contemporary, his chosen subject the natural world and at a time when so much contemporary art is preoccupied with ugliness his has a gentle beauty that resonates with the soul." - **Simon Gudgeon, one of Britain's foremost sculptors**

Andrew Denman: The Modern Wild consists of a retrospective range of signature-style paintings, drawings, and studies that showcase the aesthetic evolution that has placed him at the leading edge of a changing genre.

EXHIBITION SPECIFICATIONS

Contents: 35 works framed and ready for hanging, accompanied by preparatory drawings/sketches, photographs, poems, title panel and labels
Availability: Venues of 8 weeks or longer as schedule permits
Rental Fee: Pro-rated by duration; plus freight/insurance
Support: Education, Publicity, Registration information accompany the exhibition
Education: Lectures/Workshops available by the Artist and Curator
Website: www.andrewdenman.com/themodernwild

FOR FURTHER INFORMATION, CONTACT:

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“Down Gum Tree Lane” 24x36” Acrylic on Board, 2004: Denman’s early exploration of perspective in landscape prefigures his contemporary sensibilities.