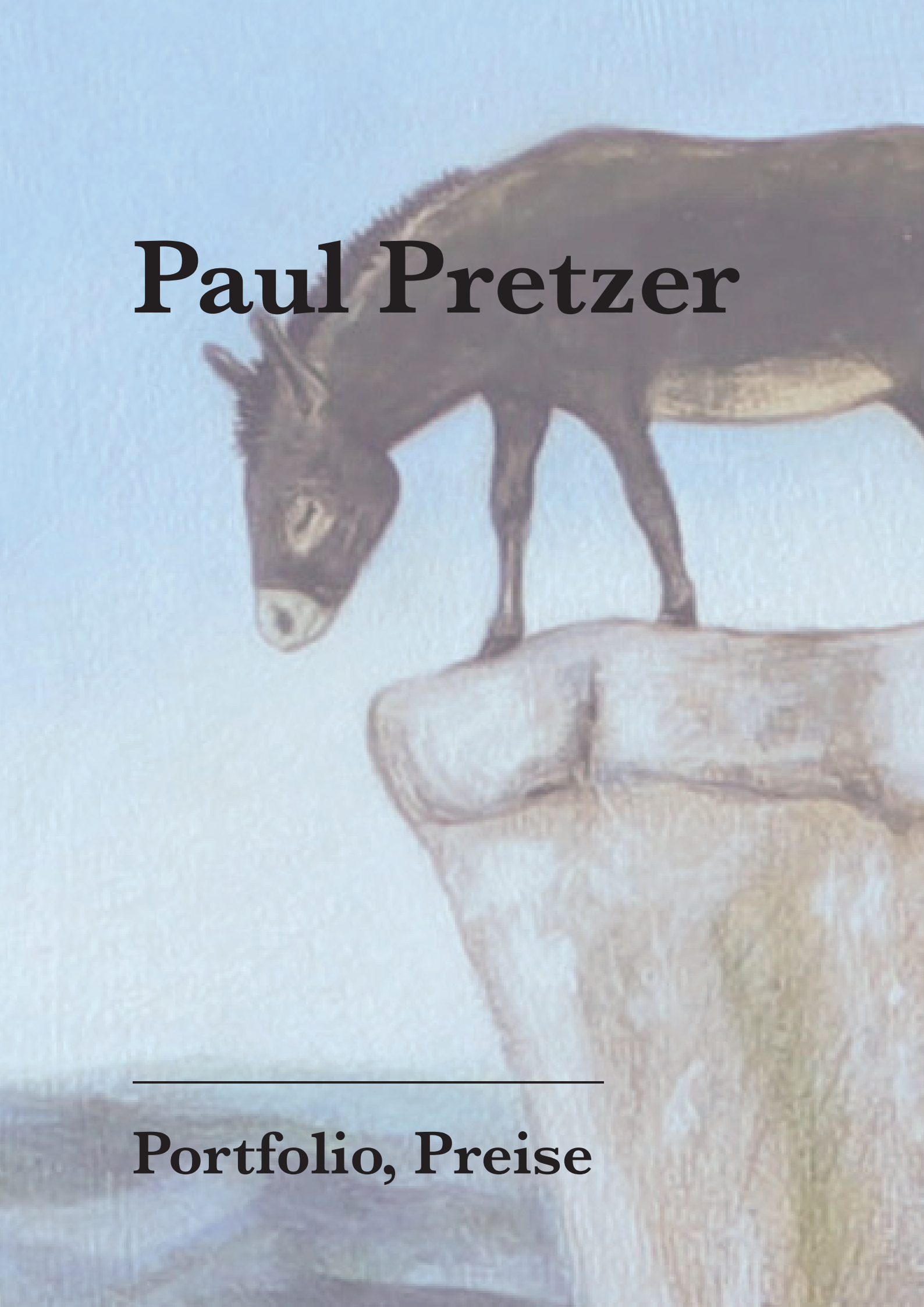


A painting of a dark brown donkey standing on a light-colored, textured rock formation against a pale blue sky. The donkey is facing left, with its head slightly lowered. The rock formation has a rough, layered texture. The sky is a soft, pale blue.

Paul Pretzer

Portfolio, Preise

Paul Pretzer

Vita

1981	in Paide, EST
2002-2005	Muthesius Kunsthochschule, Kiel
2005-2007	Hochschule für Bildende Künste, Dresden
2007-2009	Meisterschüler bei Prof. Ralf Kerbach an der Hochschule für Bildende Künste, Dresden

Einzelausstellungen (Auswahl)

2025	Don't be afraid of Love, FeldbuschWiesnerRudolph, Berlin
2022	Früchte einer Freundschaft, FeldbuschWiesnerRudolph, Berlin
2021	Where there's smoke there's fire, Marc Straus Gallery, NY, USA
2021	Songs from Sugarhill, FeldbuschWiesnerRudolph, Berlin
2021	Too good to be true, Tatjana Pieters Gallery, Ghent, BEL
2020	I can see clearly now, Galeria Uxval Gochez, Barcelona, ESP
2019	Bluter, Brüter, Blender, Marc Straus Gallery, New York, USA
2017	All the pleasure and all the pain, FeldbuschWiesnerRudolph, Berlin
2016	New Works, Marc Straus Gallery, New York, USA
2013	PEANUTLOVENOSE, Städtische Galerie Dresden
2013	Paul Pretzer, Marc Straus Gallery, New York, USA
2012	Dr. Kloffkoloschs Rache, Hamish Morrison Galerie, Berlin
2011	The Seventh Skil, Marc Straus Gallery, New York, USA
2011	Musentümpel, Galerie Conrads, Düsseldorf
2010	Milch und Mortadella, Hamish Morrison Galerie, Berlin
2010	Soloprojekt, Volta NY, New York, USA
2009	Wild at heart, David Castillo Gallery, Miami, USA
2009	Ausstellung anlässlich des Robert Sterl Preis der Sammelstiftungen des Bezirkes Dresden, Senatssaal der Hochschule für Bildende Künste DD
2009	Afterhour, DAC Gallery, Genua, IT
2008	Fummeln für Fortgeschrittene, Hamish Morrison Galerie, Berlin
2007	SZ-Galerie im Haus der Presse, Dresden
2007	Spielhaus Morrison Galerie, Berlin
2005	Malereien, Kunstverein Linda, Hamburg

Paul Pretzer

Vita

Gruppenausstellungen (Auswahl)

2025	Wir irren des Nachts im Kreis umher und werden vom Feuer verzehrt (mit Fritz Bornstück und Bruno di Lecce)
2025	Horsing Around, Feinkunst Krüger
2025	Faces & Facades, The Grass is Greener Galerie, Leipzig
2024	Beim Martini schmeckt man immer ein bisschen den Tod mit (mit Nicolas Dupont, Andrey Klassen), The Grass is Greener Galerie, Leipzig
2024	Animal & Friends, Tokyo Art Museum, Tokio, JPN
2023	Human, Choi & Choi Gallery, Seoul, KOR
2023	New paintings of ordinary incidents, Timothy Hawkinson Gallery, L.A., USA
2022	Zumba, Zen & Zuckerwatte, Galerie Feinkunst Krüger, Hamburg
2021	Needful Things, Galeria Uxval Gochez, Barcelona, ESP
2018	Monster und Geister. Vom Mittelalter bis heute, Städtisches Museum Überlingen, Überlingen
2016	Vom Allmächtigen zum Leibhaftigen - Religiöse Motive in der SØR Rusche Sammlung Oelde/Berlin, Kunsthau Apolda, Apolda
2016	Made in Germany: Contemporary Art from the Rubell Family Collection, McNay Art Museum, San Antonio, USA
2015	Berlin Aleksanderfilet, Galleri Benoni, Kopenhagen, DNK
2015	Love: the First of the 7 Virtue, Hudson Valley Center for Contemporary Art, Peekskill, USA
2014	The Cambridge Rule, Galerie Jochen Hempel, Berlin
2014	Minnedienst am Schlüsselrei, Galerie Jarmuschek+Partner, Berlin
2012	Manuel Ocampo/Paul Pretzer/Joachim Weischer, Galerie Conrads, Düsseldorf
2011	Crossing Signs, National Gallery Jakarta/Taman Budaya, Yogyakarta, IDN
2010	U(DYS)TOPIA, Freies Museum Berlin
2009	Golden Agers & Silver Surfers – Das Bild des Alter(n)s in der zeitgenössischen Kunst, Kunsthau Baselland, Basel, CHE
2009	Menschenbilder – Zeitgenössische Bildnisse begegnen alten niederländischen Portraits, SØR Rusche-Sammlung im Museum Abtei Liesborn

Auszeichnungen und Residenzen

2023	Artist in Residence, CCA Andratx, ESP
2015	Artist in Residence, Espronceda Center for Art & Culture, Barcelona, ESP
2009	Artist in Residence, Bemis - Center for Contemporary Arts, Omaha, USA
2009	Robert Sterl Preis der Sammelstiftung des Bezirkes Dresden

FROM THE IDEA TO THE IMAGE

Paul Pretzer

Paul Pretzer interviewed by Esther Niebel, May 2025



Paul Pretzer, Sip, Smoke, Smile, 35 x 50 cm, oil on wood, 2024

Why do you paint? What motivates you? Why painting as a medium?

Because I have always enjoyed the process of painting. Every child paints... and I just never gave it up. Philosophically speaking, everyone wants to be loved. And at some point, I realised that other people liked my paintings. In primary school, I sold drawings to my classmates and used the money to buy sweets. That motivated me to continue. Painting is an exciting medium. It is aesthetic and intellectual at the same time, it is music for the eyes and has no linear temporal dimension.

When you paint, do you think about painting or about God and the world?

Ideally, I don't think about anything at all when I paint. I start an album and after an hour it's finished, and I've just been painting and haven't noticed how time has passed – that's the ideal case. But often I get stuck. I get bogged down in a painterly quagmire and then have to think about the dilemma of being stuck on the painting and how to get out of it. Sometimes it's better

FROM THE IDEA TO THE IMAGE

to stop. Some days seem downright cursed, and you just make everything worse. But I also believe in the redeeming (divine) kiss of the muses, which comes to you from somewhere and saves the painting or the day.

The studio is essentially a lonely place. What does it mean to you to show your paintings to the public once they are finished? What impact does that have?

I paint my pictures for an audience. You paint something and put it up for discussion. At some point, you leave your solitude behind and invite people in. It's important to me to get input and feedback. Peace and quiet is good, but every now and then, an outside perspective can be very enriching.

Your subjects are often still lifes or portraits, which is rather unusual nowadays. Why this classical framework?

Because there are well-established views on these subjects. You can play with these expectations and use them for your own purposes. You can confuse the viewer by delivering something different than expected.



Paul Pretzer, Kreismeister, 18,5 x 23 cm, Öl auf Holz, 2023

You break with the classical form through what you depict. Fish heads serve as flower vases, still lifes with cleaning products are arranged appetisingly, yet they would cause an agonising death if you took a big gulp from the plastic bottle. Your portraits often feature hybrid creatures, somewhere between human, animal and cuddly toy. Loving and malicious, bizarre

FROM THE IDEA TO THE IMAGE

and classic, delicious and yet stinking, your images attract and repel at the same time, only to come together on the level of humour. Metaphors for the ambivalence of life. How do you manage to create this tension in your images? How much intention and how much coincidence is behind it?

It takes constant deliberation to find that state of limbo. That takes a lot of time. One aspect of an idea may be interesting, but it may not be enough; then you need a counterpart, the other piece of the puzzle, which together creates that certain uncertainty. It takes time to arrange the cocktail in the right mixture.

There are objects and people that appear again and again in your pictures. Shells, martini glasses, an androgynous creature with a Prince Valiant hairstyle. Are these your temporary companions? Do you have an emotional relationship with your picture characters? Do you invite them in, or do they just come uninvited?

They impose themselves on me. They want to appear, wander between the pictures, sometimes disappear and then make a comeback. I often have an emotional relationship with the objects. I grew up in the Soviet Union, where oranges were a highly sought-after rarity. To this day, oranges have something exotic about them for me. Shells are also exotic. Symbols of the big wide world or simply references to art history. But some objects also have a very personal connection. The barracudas, for example, I caught, killed and used myself... and then painted.

You repeatedly portray human torsos without heads. Why?

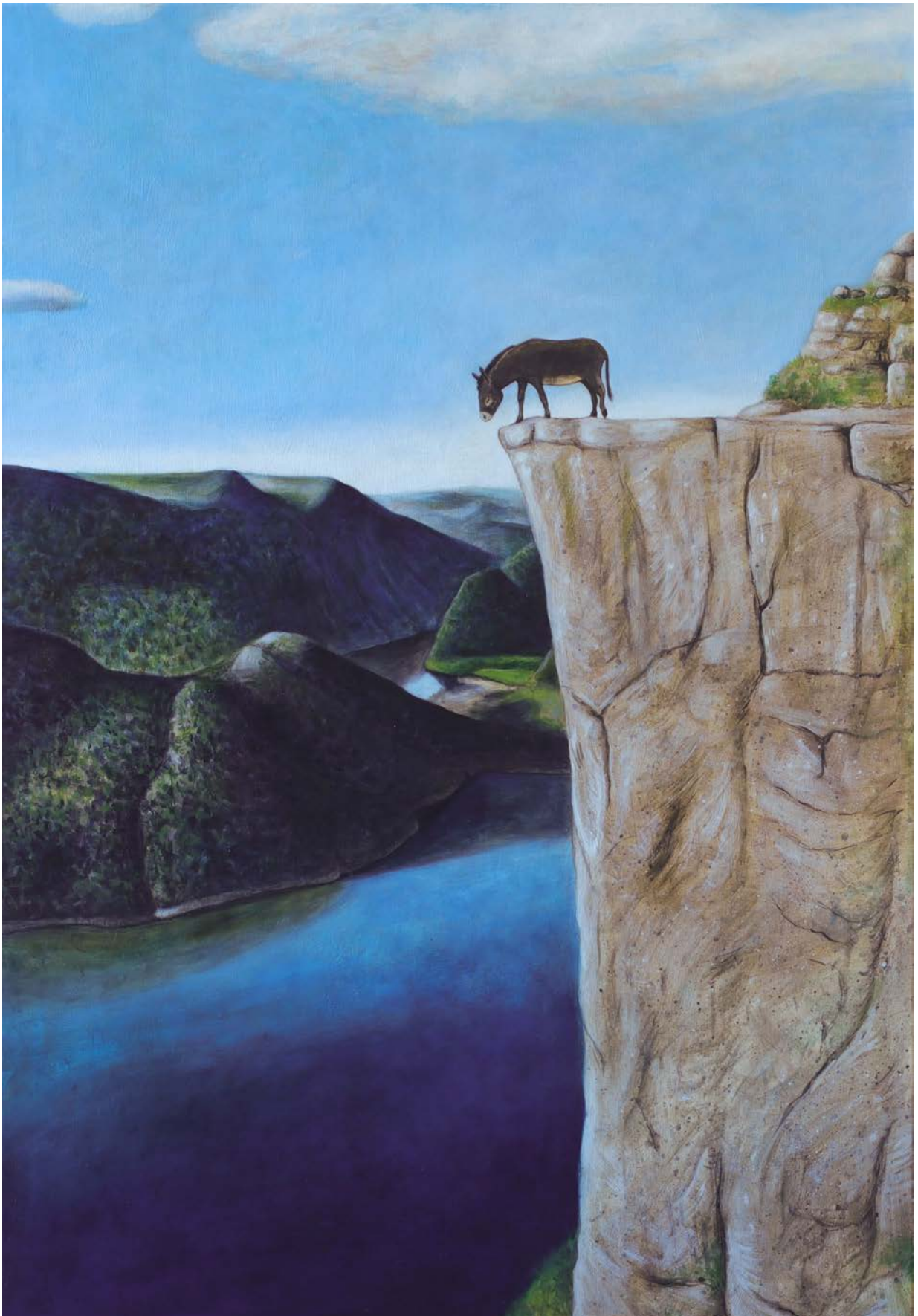


I used to do that more often. They were more like comic figures. I create an extreme situation. This is a means of generating compassion. It's also exciting from a compositional point of view, because you can place the head somewhere else in the picture.

Do you prefer to exhibit alone or with other artists? What added value does each form offer, or what do you find lacking in each?

If I had to choose one, I would opt for a solo exhibition, as it is more complex and compact. However, dialogue with others is always stimulating, and you can create synergies with other positions that would otherwise be unthinkable.

Paul Pretzer, *Summen*, 59 x 59,5 cm, oil on wood, 2024



Don't be afraid of Love, 150 x 100 cm, Öl auf Leinwand, 2025



Tiger Track, 146 x 75 cm, Öl auf Leinwand, 2023



Stallstück, 39,8 x 31,3 cm, Öl auf Holz, 2025



Rainbow Road, 30 x 42,3 cm, Öl auf Holz, 2015



Granny Smith - Leben, Lieben, Leiden, 43 x 33 cm, Öl auf Holz, 2015



Sip, Smoke, Smile, 35 x 50 cm, Öl auf Holz, 2024



Zierzunge, 60 x 42 cm, Öl auf Holz, 2023



Still Standing, 29,5 x 20 cm, Öl auf Holz, 2023



Summen, 59 x 59,5 cm, Öl auf Holz, 2024



Hold, 60 x 42,7 cm, Öl auf Holz, 2024



Just Looking, 35 x 41 cm, Öl auf Holz, 2024



The Base, 35 x 52,5 cm, Öl auf Holz, 2023



Isn't she Lovely (The Admiration), 43,5 x 50 cm, Öl auf Holz, 2024



Walk this way, 38,8 x 43,5 cm, Öl auf Holz, 2021



Brüter, 80 x 56 cm, Öl auf Holz, 2018

Paul Pretzer

Preise

Don't be afraid of Love

150 x 100 cm

2025

€ 13.000

THE GRASS IS GREENER

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Öffnungszeiten: Di – Fr 13.00 – 18.00 Uhr | Sa 11.00 – 18.00 Uhr