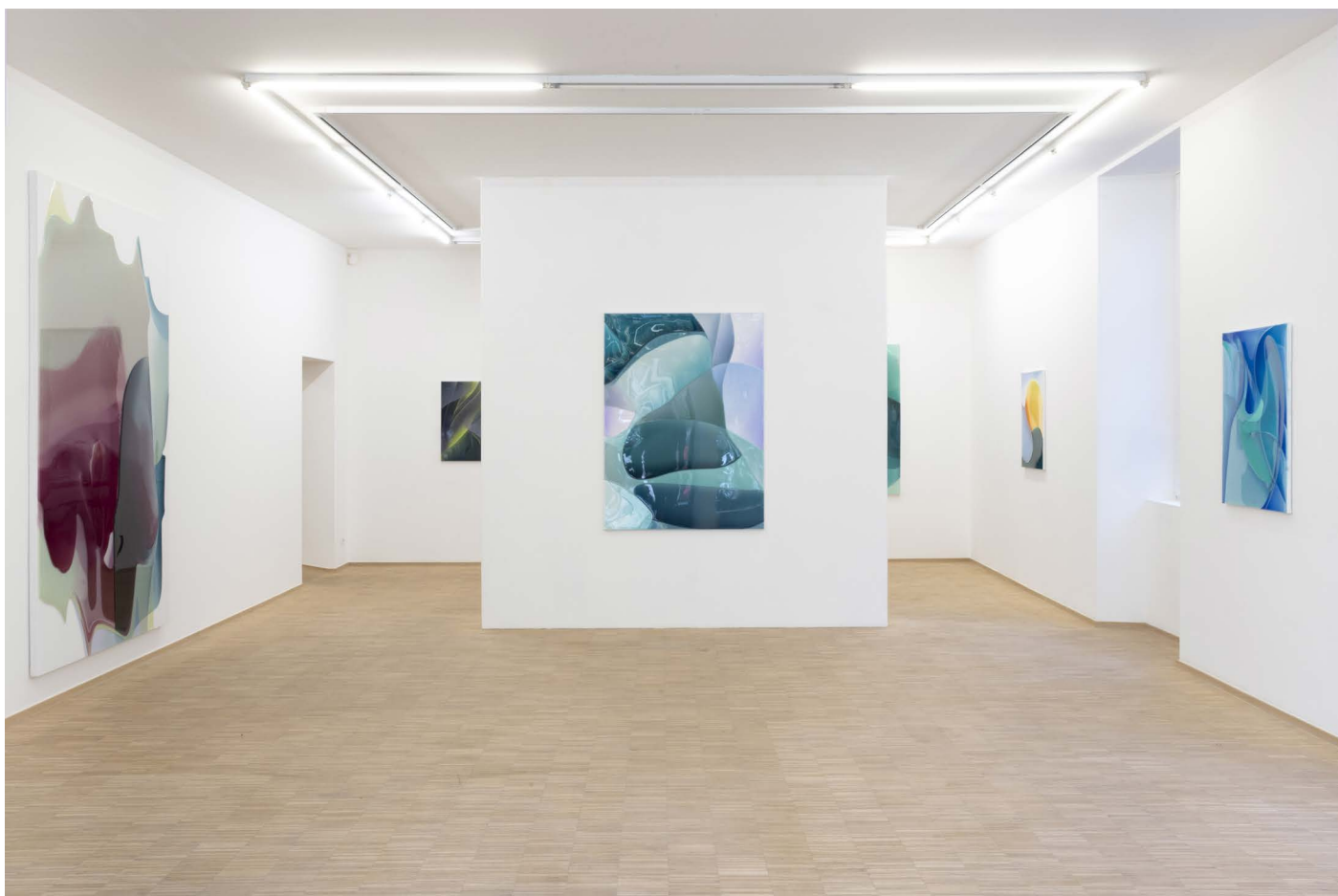


Nosbaum Reding | Luxembourg



Exhibition View, Peter Zimmermann: *Invisible*, 2026, Nosbaum Reding Luxembourg. Photo credit: © Louis Weber

PRESS KIT

EXHIBITION

Peter Zimmermann

Invisible

6 May to 13 June 2026

Peter Zimmermann

(1956, Freiburg im Breisgau) lives and works in Cologne.



Peter Zimmermann © Nunu Fine Arts

A graduate of the Academy of Fine Arts in Stuttgart, Peter Zimmermann taught painting at the Academy of Media Arts in Cologne from 2002 to 2007.

For some thirty years, Zimmermann has developed unique painting techniques that combine epoxy resin and oil paint. His abstract compositions—often serial in nature and modeled after digital prints—make him one of the leading figures in contemporary German painting. The transfer of a motif selected from his own photographic archive is achieved through a multi-layered process, in which each color is applied successively. The vibrant colors of his canvases mimic the smooth, dazzling surfaces of digital interfaces. While Zimmermann plays with the pictorial codes of Pop Art and the seductive iconography of the media, he adds the demanding austerity of abstraction.

His relationship to forms is literally plastic, expanded and stretched; the luminosity of the surface thus creates a tension between the surface's brilliance and the painting's lack of depth. The texture of his canvases, both tactile and melting, accentuated by pictorial blur, truly immerses the viewer.

Regularly exhibited at the Nosbaum-Reding Gallery. His work is held in numerous public and private collections, including the Fondation Cartier pour l'Art contemporain in Paris, the Musée d'Art moderne de la Ville de Paris, the Museum für Angewandte Kunst in Cologne, the Galerie für Zeitgenössische Kunst in Leipzig, the Kunsthalle Bremen in Bremen, the Museum of Fine Arts in Boston, and the Museum of Modern Art in New York.

Practical information:

Nosbaum Reding Luxembourg
4, rue Wiltheim
2733 Luxembourg (Luxembourg)

(+352) 28 11 25 1
www.nosbaumreding.com

OPENING ON WEDNESDAY, 6 MAY, 2026, AT 6 PM

Exhibition from 6 May to 13 June 2026
Open Tuesday to Saturday from 11 a.m. to 6 p.m.

All information about the exhibition can be found on the following website:
www.nosbaumreding.com



In Praise of the Surface

Zimmermann has developed a unique painting technique that combines epoxy resin and oil paint. His abstract compositions—often serial in nature and modeled after digital prints—make him one of the leading figures in contemporary German painting. The transfer of a motif selected from his own photographic archive is achieved through a multi-layered process, in which each color is applied successively. The vibrant colors of his canvases mimic the smooth, dazzling appearance of digital interfaces. While Zimmermann plays with the pictorial codes of Pop Art and the seductive iconography of the media, he adds the demanding austerity of abstraction.

His relationship to forms is literally plastic, expanded and stretched; the luminosity of the surface thus creates a tension between the surface's brilliance and the painting's lack of depth. The material of his canvases, both tactile and melting, accentuated by pictorial blurring, truly immerses the viewer's gaze. The exploration of the surface—or rather, where any illusion of depth has vanished—brings forth a field where space can unfold. The syntax of composition that would stem from a causal chain running from A to B does not hold Zimmermann back; the Color Field is not far off. Nothing better, perhaps, than the infinite possibilities of the surface: this space—just a space—to represent contingency without explaining it, and without stifling color.

Zimmermann conceives of paintings as the logical link between being and appearance. Wittgenstein, in one of his remarks on color, expresses this as an injunction: “Think of the fact that things can be reflected on a polished white surface and that their reflected images may seem to be behind the surface, and, in a certain sense, be seen through them.”^[1]

What can one say, except that Zimmermann finds here a way to understand the phenomenal world of painting by exploring it through its reflections. And it is through transparency that he attempts, in a certain way, to resolve the enigma of abstraction—its illusory power and its expressive force despite its lack of interiority. Flat and translucent, the open, almost three-dimensional forms of Zimmermann's canvases thus superimpose and overlap one another. Raya Lindberg, April 2026.

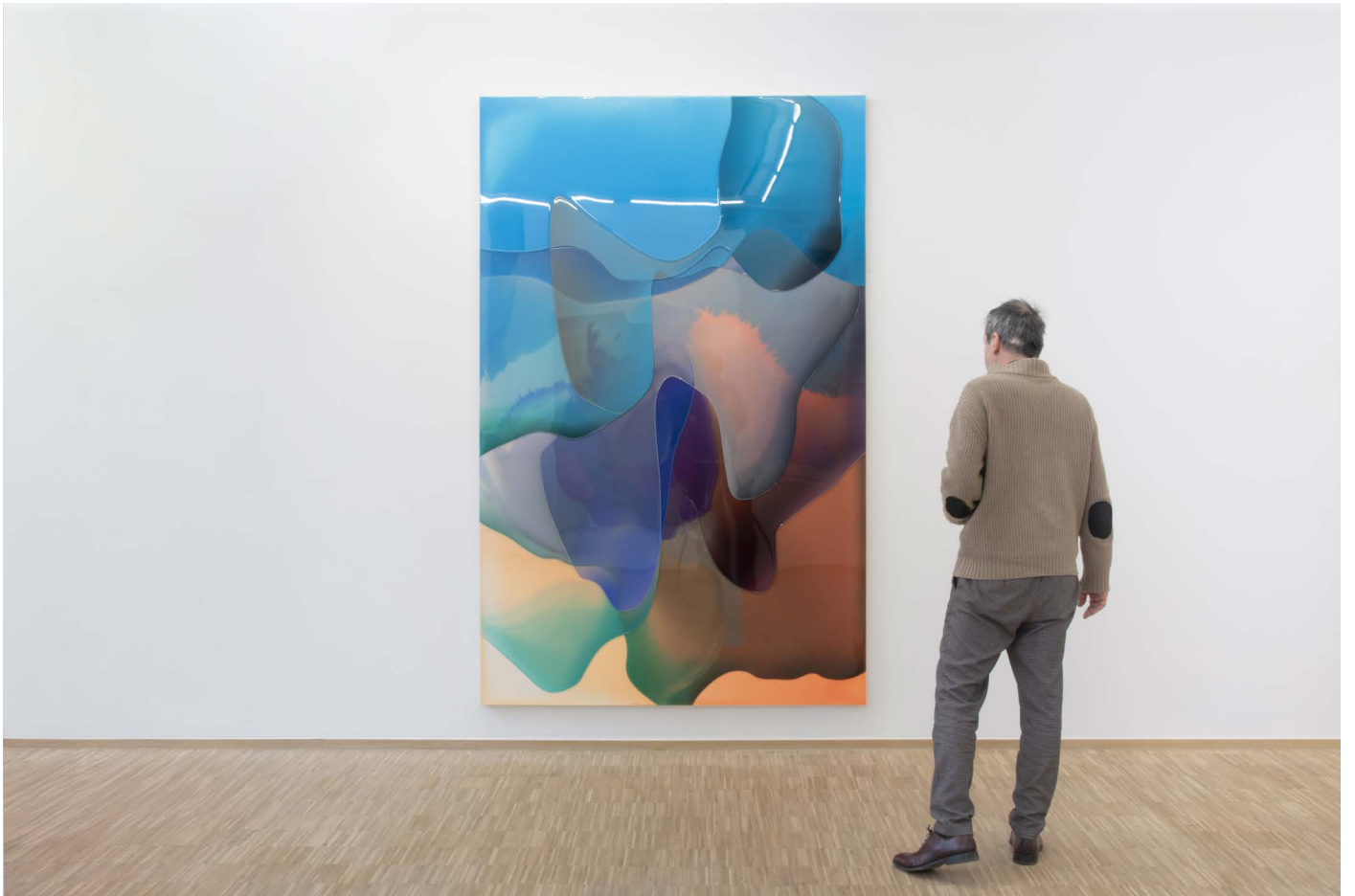
Raya Lindberg, April, 2026.

Previous page:
Peter Zimmermann, *blue space*, 2023
epoxy on canvas, 150 x 250 cm
Photo: © courtesy of the artist

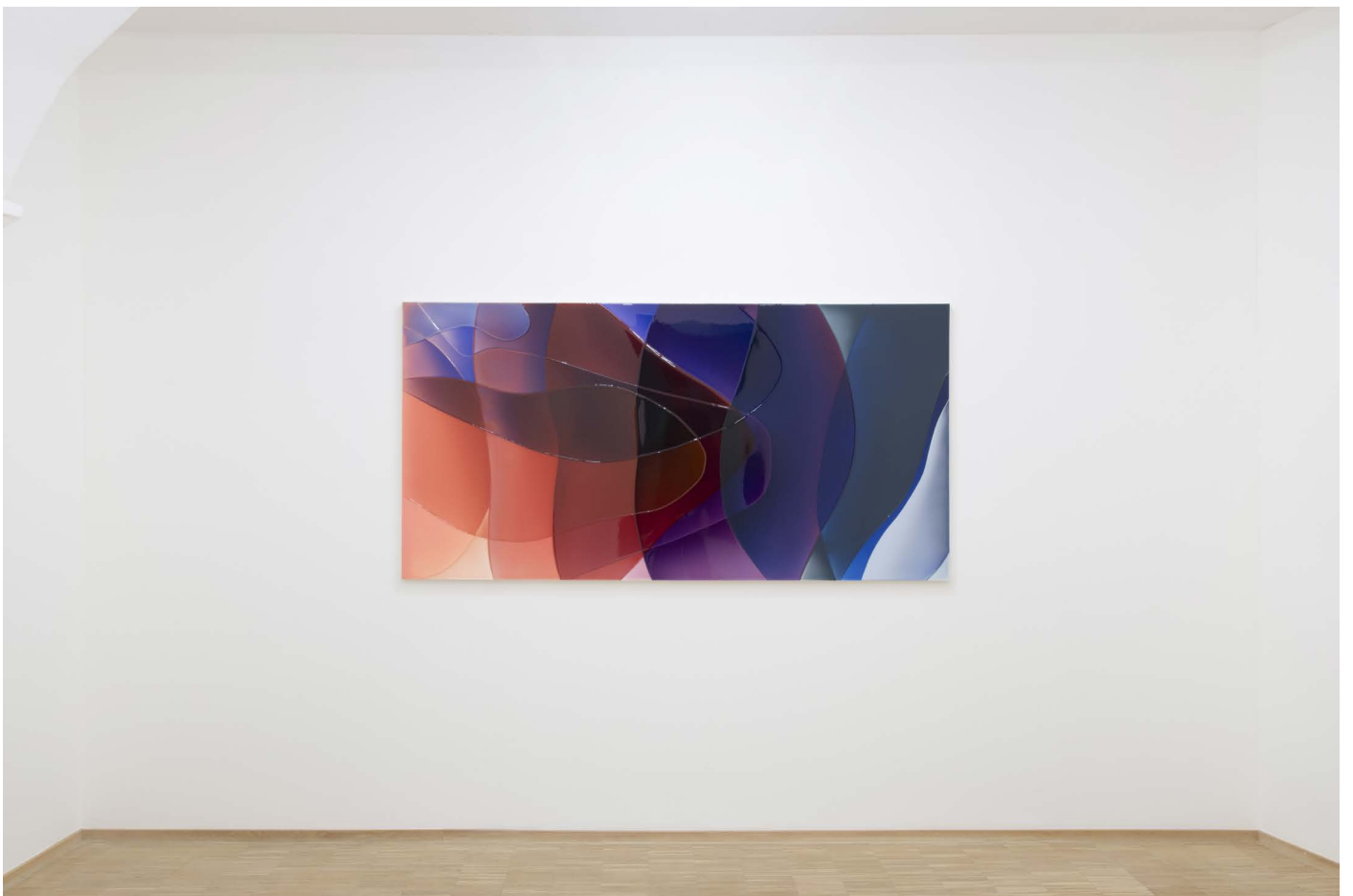
[1] Ludwig Wittgenstein, *Remarks on Colors*, translated from German by Gérard Granel, Trans-Europ-Repress, Mauvezin, 1983.



Exhibition Views, Peter Zimmermann: *Invisible*, 2026, Nosbaum Reding Luxembourg. Photo credit: © Louis Weber



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Exhibition Views, Peter Zimmermann: *Invisible*, 2026, Nosbaum Reding Luxembourg. Photo credit: © Louis Weber



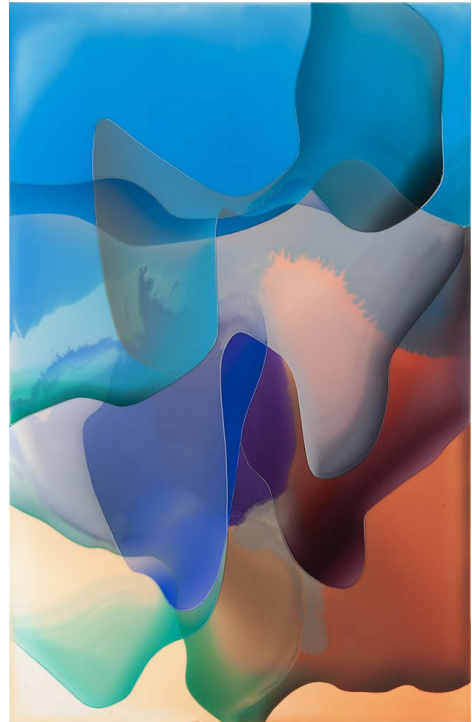
Exhibition Views, Peter Zimmermann: *Invisible*, 2026, Nosbaum Reding Luxembourg. Photo credit: © Louis Weber

Visuals available for the press

For high-definition images, please contact : contact@nosbaumreding.com



Peter Zimmermann, *blue space*, 2023,
epoxy on canvas, 250 x 150 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *see see*, 2026,
epoxy on canvas, 250 x 160 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *nowhere*, 2026,
epoxy on canvas, 250 x 160 cm,
courtesy of Nosbaum Reding



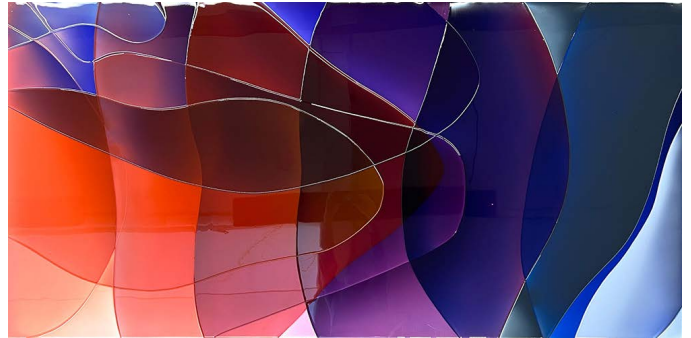
Peter Zimmermann, *intensified*, 2026,
epoxy on canvas, 250 x 145 cm,
courtesy of Nosbaum Reding

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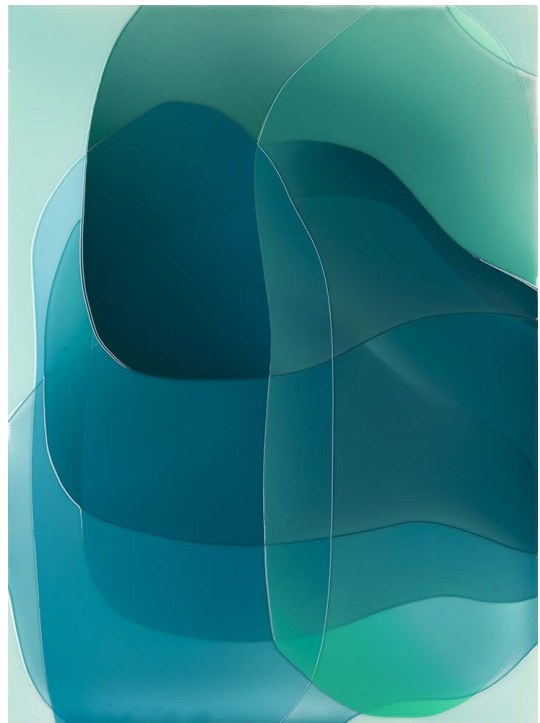
Peter Zimmermann, *all in one*, 2026,
epoxy on canvas, 180 x 130 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *untitled*, 2026,
epoxy on canvas, 100 x 200 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *go solo*, 2026,
epoxy on canvas, 150 x 110 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *solar jade*, 2022,
epoxy on canvas, 150 x 110 cm,
courtesy of Nosbaum Reding

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Peter Zimmermann, *forest*, 2003,
epoxy on canvas, 120 x 100 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *top blue*, 2025,
epoxy on canvas, 90 x 70 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *untitled*, 2024,
epoxy on canvas, 80 x 60 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *slow*, 2026,
epoxy on canvas, 80 x 60 cm,
courtesy of Nosbaum Reding

Visuals available for the press

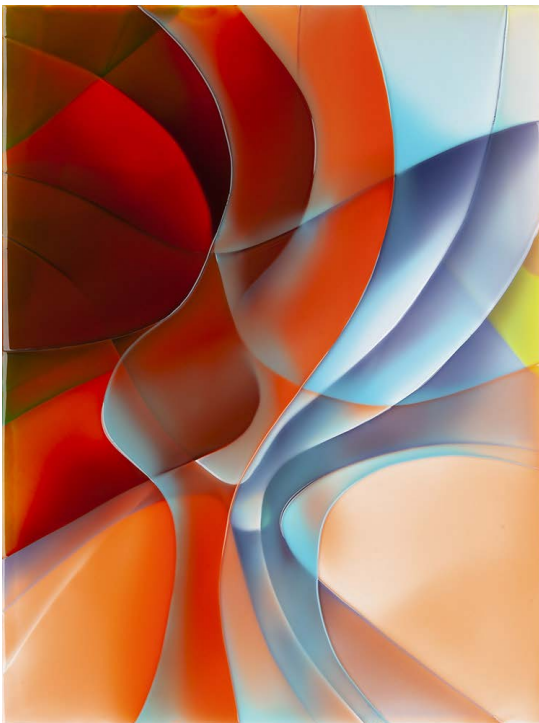
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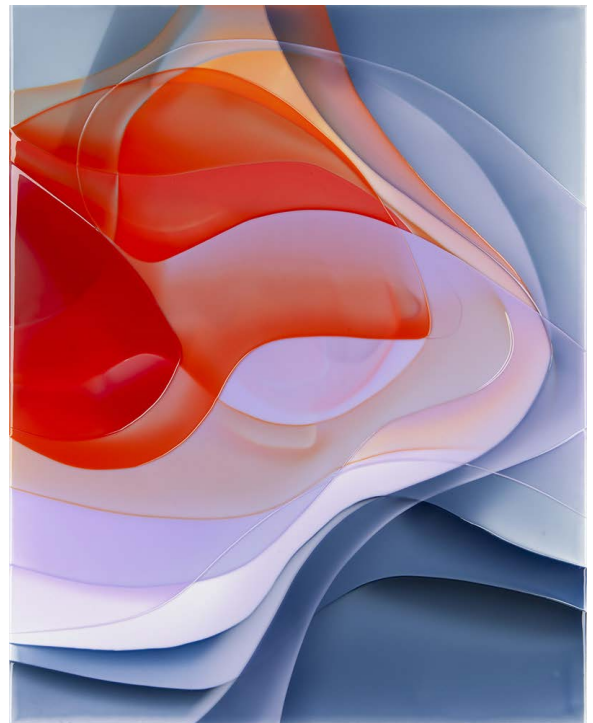
Peter Zimmermann, *walk the line*, 2025,
epoxy on canvas, 80 x 60 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *capsule*, 2025,
epoxy on canvas, 80 x 60 cm,
courtesy of Nosbaum Reding



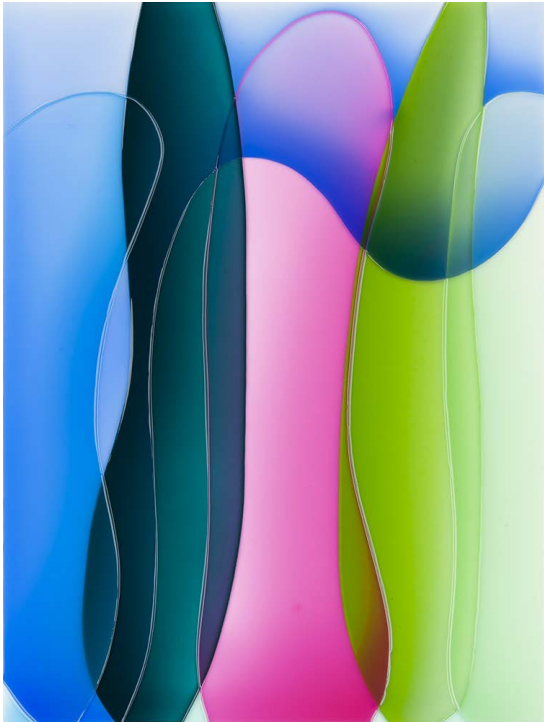
Peter Zimmermann, *untitled*, 2025,
epoxy on canvas, 80 x 60 cm,
courtesy of Nosbaum Reding



Peter Zimmermann, *untitled*, 2025,
epoxy on canvas, 100 x 80 cm,
courtesy of Nosbaum Reding

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Peter Zimmermann, *untitled*, 2025,
epoxy on canvas, 80 x 60 cm,
courtesy of Nosbaum Reding

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