

# *Althuis Hofland Fine Arts*

## ***The eyes a paper***

### **Waldemar Zimbelmann**

A female figure bending in the central axis, a body bending backwards beyond all measure, light-footed figures losing the ground under their feet, heads, faces and silhouettes piling up into veritable towers, overlapping limbs that in their dynamics appear as a consensual human sculpture.

In the genre of painting that is generally considered classical, the exhibition presents the works of Waldemar Zimbelmann, who was born in Kazakhstan in the 1980s. In terms of content, the artist often uses personal experiences and combines them with literary set pieces, political discourses, and social structures, which he either combines or competitively juxtaposes.

His works articulate themselves in a multi-layered painting style that always reveals his drawing origins, which include the technique of scratching, scribing, and scraping. In doing so, Waldemar Zimbelmann always attempts to immerse the viewer in the world he creates. His works force the viewer to perceive these imaginary worlds as allegories for human experience and emotion.

In the thought space created by the loosely yet tightly woven subject matter of the works, the individual becomes physically and psychologically what he or she could potentially represent or be. On a pictorial level, the relationship between real physicality and abstract psyche is taken up and varied as a motif. Waldemar Zimbelmann thematizes corporeality as a changeable experience of permanent tension and serenity, as an oscillation back and forth between attraction and repression, closeness and distance, pleasure and burden. The poles are the individual portraits and the family as a - perhaps utopian - place of longing, in which the individual figure strives to merge into a larger whole.

For Waldemar Zimbelmann, art is a permanent self-attempt that should not be further analyzed, not theoretically weighed. The artist does not see anything general or final in his art, but tries to give space for deep psychological approaches and narratives like the search for interpersonal relationship networks. The relationship to the human counterpart is possibility and restriction in one, freedom and submission, matter and mind.

*Waldemar Zimbelmann (1984, Agadyr, Kazachstan) lives and works in Karlsruhe, Germany.*

*Studied at the staatlichen Akademie der bildenen Künste Karlsruhe, Germany (2004-2010).*

*Recent exhibitions include: Mammoth, London (2023), Garten Gallery, Como (2023), Wespace, Shanghai (2023), Stav Art, NYC (2023), annarumma gallery, Napoli (2022), Matthew Brown Gallery, LA (2020), Wilhelm Hack Museum, Frankfurt (2020)*