

DIRIMART

Peter Zimmermann's *still flowing* at Dirimart London

still flowing

Peter Zimmermann

Opening: 8 October 2026, 6pm

Venue: Dirimart London

The exhibition can be visited from 8 October to 7 November 2026

(Mondays by appointment; Tuesday – Saturday, 10am – 6pm)

LONDON, 22 SEPTEMBER 2026 – Dirimart presents *still flowing*, Peter Zimmermann's first solo exhibition in London with the gallery. In a new series of epoxy-on-canvas works, the artist captures movement in the moment it stops – leaving it suspended, and still flowing at the same time.

Dirimart presents Peter Zimmermann's solo exhibition *still flowing*, the artist's first solo show in London. Presenting a new body of epoxy-on-canvas works, *still flowing* will be on view at Dirimart London from 8 October to 7 November 2026.

Over the course of three decades, Zimmermann has mastered the unique properties of epoxy resin, producing works that sit at the intersection of digital aesthetics and material physicality. Approaching painting as a series of experiments, and in response to the digital culture that increasingly shapes our lives, the artist prioritises manual labour. Working with a material that is viscous, neither solid nor liquid, Zimmermann creates through a series of gestures, not imposing form but negotiating with the material within the narrow window of time before the resin solidifies. What ultimately appears on the canvas is the result of a conversation whose second participant does not speak but has very definite views.

The exhibition title reflects the nature of the material Zimmermann works with, holding this double movement in two words. *still* does two things at once: it means *still* as in motionless, halted, at rest, and *still* as in yet, even now, continuing. *still flowing* is therefore both a standstill and a persistence in a single breath. That is precisely where these paintings exist. They capture the moment in which something has not yet found its form and has already stopped losing it; in which the flowing has come to rest and nonetheless continues.

The paintings show colour that has moved and whose movement has come to a halt: bubbles that seem to rise through blue, beads clustering into bunches on a red ground, and green drops running down a violet field as if the pane had been fogged over.

At first glance, they are works of great beauty: glossy, deep, almost ornamental. Look closer, however, and the formations begin to recall cells, secretions, or something that grows without having asked. Attraction and unease exist side by side. Here, beauty is not smooth nor straightforward.



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The sheen of the resin further complicates the surface. Reflected in it, viewers see themselves and the surrounding room, blurred among the drops. The surface mirrors what is happening in front of it while simultaneously drawing the eye inward, into layers that lie one above another like sediment. The canvas beneath is no longer a painting ground, but the bed of a shallow body of water. One looks at the picture and into it simultaneously.

In this tension between movement and stillness, surface and depth, attraction and unease, the paintings remain suspended between states. Though the resin has hardened, the movement that shaped it continues to register across the surface. *still flowing* ultimately describes this paradox: a painting can hold a moment still without bringing its movement to an end.

Peter Zimmermann (b. 1956, Freiburg), received his art education at the Staatlichen Akademie der Bildenden Künste Stuttgart. His selected solo exhibitions include *still flowing*, Dirimart London (2026); *Painting Rules*, Metropolitan Museum of Manila, Taguig (2026), *Contact*, Dirimart, Istanbul (2024); *Vis-à-Vis*, Kienbaum, Cologne (2023); *Sticker*, Dirimart, Istanbul (2023); *abstractness*, Leopold Hoesch Museum, Düren (2019); *Re: Einladungskarte*, Kunststiftung Baden-Württemberg, Stuttgart (2017) and *may be may*, Dirimart, Istanbul (2017). His selected group exhibitions include *Bis die Bude brummt*, Museum für Neue Kunst, Freiburg (2023); *What I like!*, Glaerie der Stadt, Sindelfingen (2022); *Bibliomania – Das Buch in der Kunst*, Städt. Galerie Villa Zanders, Bergisch Gladbach (2022); *Grenzenlos. Einblicke in eine unbekannte Privatsammlung*, Kunsthaus Zofingen (2022) and *Resonanzen. 40 Jahre Kunststiftung Baden-Württemberg*, ZKM, Karlsruhe (2017). Zimmermann's work was featured at numerous biennials, including but not limited to the Biennial of the South in Panama, Panama City (2013); 2nd Moscow Biennial, Moscow (2007); Liverpool Biennial of Contemporary Art, Liverpool (1999) and Biennale di Venezia, Venice (1993). Zimmermann's works are included in the collections of the Centre Pompidou, Paris; Museum of Modern Art, New York; Staatsgalerie Stuttgart and Museum Moderner Kunst, Frankfurt am Main. Peter Zimmermann lives and works in Cologne.