

MARA  
WIMBERGER

AT

ARTHUR  
COQUELIN

BETWEEN  
THE EYE

INAUGURAL  
EXHIBITION

ENGLISH

To put abstract art into words, to grasp it linguistically, contradicts its very essence. Colors that are not confined within forms create a free space of the non-objective. In their formlessness, they speak to a realm in our lives that lies beyond words. Where words no longer impose boundaries, where emotions prevail, colors speak in other languages. We all know the desperate search for an image, a word, or a gesture that arises from the impossibility of expressing a feeling. Writing about abstract art thus appears inadequate, for only through the eye, in the dialogue between subject and object, can the work unfold. This text therefore offers no interpretation of the works exhibited here, as this would constitute a violent intervention into the subjectivity of their meaning and a futile attempt to generalize feelings.

Mara Wimberger engages with the limits of human expression. Her works that appear monochrome from a distance unfold their complexity and richness of color in the time of viewing. A time, which in painting seems no longer to exist. Fixed within motionless objects, time stands still and dissolves into the infinity of possible interpretations. Yet Wimberger sets a counterpoint to this notion. Through shifts in light and due to the movement of the viewer, time alters the appearance of the works. In the depths of blue, bright spots of light suddenly emerge; the color unfolds before our eyes in manifold variations. Shadows of colors, forms, and figures appear. Traces of the known, that we try to recognize in order to make the incomprehensible comprehensible.

She works with different materials: pigment, oil, wax, and resin are repeatedly rearranged in her artistic process. Her practice extends from watercolor drawings and sandpaper works to transparent fabrics and traditional canvas. Across these different media, she engages with the specific properties of the materials, which complement one another and elevate process, chemical reactions, and

materials in transitional states into an artwork itself. Her watercolor drawings document the development of her work; here, she approaches forms that are later taken up again or discarded in the paintings. Sandpaper, typically used on canvas to abrade layers of paint, becomes in her work an independent piece—the Negative of her process.

In this investigation of surface and haptics, chance plays an essential role. Color and materiality develop a life of their own, withdrawing from the artist while simultaneously enclosing her. The painter follows her intuition, allowing herself to be guided by the materiality of the work, only to intervene again through color choice and brushstroke. Her canvases are sometimes slightly warped; they bulge under the pressure of paint, lines and cracks appear on the surfaces, which the artist deliberately integrates into the works. Her paintings reveal an emotional force and an intense presence as one approaches.

Now step closer, leave this text and language behind, and see with the naked eye. Search for the unknown, where much becomes visible, and yet nothing can be fully grasped.

— ELISABETH STEILEN

ARTIST BIO

Mara Wimberger (b. 2000, Berlin) lives and works between Berlin and Düsseldorf.

Recent exhibitions include *12th House, The White Ermine, Düsseldorf (2025)*, *Reverso, The White Ermine, Düsseldorf (2025)* and *twenty, Düsseldorf (2026)*.

She has been the recipient of the apoBank, K21

Kunstsammlung NRW Stipendium Prize in 2023.

Wimberger will graduate in the summer of 2026 from the Kunstakademie Düsseldorf, Class of Tomma Abts.

*Between the eye* is her first solo presentation in Paris.

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