

Nimtz began seriously painting later in life after she left her native country, Germany. As a child she loved art and did a lot of it at home. She would hold exhibitions with her sister where they would sell work to their parents for a dime. As she grew, she gradually stopped painting. As an adult, she only started working once again after she moved to Canada. There she began painting using a newly invented process and with a fresh eye. Finally, after settling in Woodstock, NY Nimtz has worked to perfect her method of painting. In it, she seeks to capture that special impulse that drives imagination and creativity revealing in these inventive abstractions both a narrative of the inner mind and a reflection of the world around her.

The works are an exploration of intuitive abstraction. Using her left, non-dominant hand to paint, she uses gestural strokes. Color, form and line emerge and coalesce; they come together in unique compositions. This automatic yet controlled process leads to interesting innovations. Her eye directs, and she paints in a way that purposely resists muscle memory. It is through this relative lack of control where the radiant tensions in her paintings begin. She does not control what she is doing but allows her right side of the brain to imagine what goes on the canvas when she paints. She works spontaneously and without limitation. This process allows her to explore true creativity without preconceived notions or predetermined characteristics. As a result, the works created are fresh and imaginative.

Although forms and strokes will naturally repeat, Nimtz reacts individually to each as they happen on canvas. Step by step she allows the image within to create its own ecology of shape and color.

Her paintings attempt to document what she calls visual diaries of her inner world.

