



Cosmic Studio, oil on canvas, 195x130 cm, 2021

Galerie Dix9 is pleased to introduce

BLAZING SUN

Karine Hoffman

March 20 - extended June 26. 2021

GALERIE DIX9 Hélène Lacharmoise

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BLAZING SUN

Text by Elora Weill-Engerer,
art critic

Translation by Jeremy Harrison

«She's destroying an imaginary universe,
overturning objects; looking at them inside out.»

Marguerite Duras, *Hiroshima mon amour*

Every true creator is a stutterer. There is surely a pleasure, when it comes to painting, in starting over again, in working one's way closer to the subject without ever capturing it. «One must imagine Sisyphus happy,» Albert Camus said. The intense pleasure of not quite getting there, that ecstatic feeling of (im-)perfecting something, underlies Karine Hoffman's approach to painting, which implies that any work she creates is, in part, done blind – an eminently romantic theme: you close your eyes in order to see your feelings, and then your creativity draws up a panoply of visual images from the depths of your consciousness. So what we get is epiphanic painting which allows of no interpretation, and, in a certain sense, provides nothing to see: it has to be felt, touched almost; it invites us into a tactile and fusional relationship with the matter. Scratched with a paintbrush handle, smoothed with a knife, rubbed, irregular, the painting transcribes a range of phenomena (soft or hard, constructed or vaporous) that embrace the eye like an enthralling spectacle. Heraclitean painting – inexhaustible, elusive even to itself.

The atmosphere of Karine Hoffman's paintings is disturbing, composed, as they are, of night fires and lantern-lit forests. With their light and shade, set aflame with false suns and Greek fire, they can only be approached through the sfumato smokescreen. Access is veiled, the image hermetic. It is a painting of absence, which dallies with the memories of memories, without heed to any form of logic. One notes contradictory shadows and multiple suns within a multi-focal scheme.

There is a disruptive element at work here, busily subverting a constructed, composed space. These unpeopled surfaces are miasmal antechambers, post-trauma locations still crackling after the storm; they give life to the painting without the distraction of a subject. The more devoid the painting is of subject, the more capable it is of mediating a quasi-mystical experience. The void is precisely where the foreseeable communicates with the unseeable, where the opacification of the medium of painting is an artistic means of evoking an infinite space that continues beyond the canvas so that the narrative is left open. Similarly, Karine Hoffman's chemical hues are not so much colours as dynamic elements that emerge from the painting: yellow/light, green/fluid, grey/earth, and orange/heliotrope breathe movement into this ecliptic painting. We find the same dynamism in the ceramics; solid fragments extracted like slag from the paintings. These sculptural works are clearly direct descendants of the two-dimensional work: both are intended to be set against each other and, in responding to each other, to close a loop.

In parallel to the visual vocabulary, there is a similar clash of materials: matt and gloss, glazed and unglazed, fired and unfired exist side by side in these ceramics assembled from scraps gleaned from the real world (bricks, tree trunks, building site trimmings). These objects in gestation, objects that are evidence of their own destruction, reveal a thought in transit, in a non finito that twists reality.

A bed, a glove, a bucket, a box, a mushroom, a wall, a plank: the few commonplace objects that figure in the whole body of work, paradoxical though it is, are generically abstracted from their role, diverted from their usual purpose to become symptoms of an insoluble equation. In the midst of chaos, the conspicuous presence of these objects does not escape notice, just as no human being can escape itself. Emmanuel Levinas wrote (in *De l'évasion* [On Escape], 1935): «What appears in shame, then, is precisely the fact of being tied to oneself, the radical impossibility of fleeing oneself in order to hide from oneself, the unforgivable presence of the self to oneself. Nakedness is shameful when it is a laying open of our being, of its ultimate intimacy.» How strange and human it is to have laid bare these isolated objects, which seem to be witnesses to the event. They, in and of themselves, exclude the strict divide between abstraction and figuration. The impulse is shifted to the interstice between those two poles. What has traditionally been in the background of painting has now become the artist's field of exploration, her initiation into this world being built.

Per esepa ad astra.

(Through hardships to the stars.)



Reverse the sun, ceramics, brick,
oil on plaster, 33x15x8cmn, 2021



Cibarius - clay, enamel, plaster,
22x19x212cm, 2021



Blazing Sun
oil on canvas 230 x 195 cm, 2021



When the moon is red...like your blood
45x37 cm, oil on canvas, 2020

BIOGRAPHY

Born in Paris in 1974, Karine Hoffman lives and works in Paris.

Education

Ecole Nationale Supérieure des Beaux Arts,
Paris, France

Casa de Velazquez, Madrid, Spain (2002-
2004

Awards

Colas Foundation award, France (2006)

Spécial prize of the jury, Saint Grégoire,
France (2005)

Prize of painting Georges Wildenstein(2004)

Casa de Velasquez, Madrid, Spain (2002)

Solo shows

2020

Blazing Sun, Galerie Dix9 Paris

2018

Untitled Miami, presented by Galerie Dix9

Kosmos, Galerie Dix9 Hélène Lacharmoise,
Paris

2016

Mémorial de Caen, collaboration with

Didier Durmarque, philosopher

University Ruckstande, Leipzig, DE

2015

Les Absents, curator Jean-Michel Marchais,

Le Loft, Ivry sur Seine, France

2013

Beneath the blue, Phantom Projects

Contemporary, Troye, France

2011

Jacob's ladder, gallery Françoise Besson,
Lyon, France

2009

Fantasmagorie, Iragui gallery, Moscow

2008

Die berauschten Kampagnen, gallery Maud
Piquion, Berlin, DE

Colas Foundation for contemporary art

Boulogne, France

2006

One Day, St Grégoire art center, France

2005

Stop Madrid, Maison des Arts et de la

Culture, Créteil, France

Galerie JTN, Ministère of Culture, Paris

2004

Périple des illusions, French Institute,

Madrid, Spain

Memoria Viva, French Institut Valence, Spain

Group shows

2021

Shadow Theater, Galerie Dix9 Paris

2020

La Fabrique du Temps, Galerie Dix9, Paris

2019

Chants d'amour, Galerie Dix9, Paris

Hotel Europa, Open Space of Experimental

Art, Tbilisi, Georgia, curators Théo-Mario

Coppola and Livia Tarsia in Curia.

2018

Code art fair, Copenhagen, Galerie Dix9

Continent des anecdotes, *Hotel Europa*,

curator Théo-Mario Coppola, Felix Frachon

gallery, Brussels, Belgium

2017

Les secrets du Docteur F, curator Théo-

Mario Coppola, gallery Underconstruction

Hotel Europa, Art Vilnius, curator Théo-

Mario Coppola, Lituania

Peindre, Fine Art Museum, Bourbonne les

Bains, curator Viviane Zenner

2016

Lodz in Translation, gallery Pracownia

Portretu, Poland

Collections, regards sur la planète, curator

Anne Malherbes, DDevents, Paris

2014

Tremendous dynamite/ Salon

Huhnenbergen, Berlin, gallery PPC

2013

Ligeia, gallery PPC, Troye, France

Extravaganza, gallery PPC, Troye France

2012

Tout s'éteindra, curateur Gwillerm Perthuis,

gallery Françoise Besson, Lyon

2010

Collection III, Salomon Art Foundation,

Alex, France

2009

Art Moscow, gallery Iragui

Regard retrospectif, French Institut, Madrid

2008

SOFF, gallery Iragui London, UK

Les Malheurs de Sophie, gallery Nivet

Carzon, Paris

Génération 70, gallery Iragui, Moscow

Salon de Montrouge, France

2007

Girls Insights, gallery Defrost, Paris

Voyages, Contemporary art center, Meymac,

France

Sichuan Art Museum, China

2006

Colas Foundation, France

Les nouveaux romantiques français, Museum

of Irkoutsk, Moscow

2005

10 Peintres, gallery JTN, Paris

2004

Villa Lemot, Contemporary art center Gétiné,

France

Casa de Velazquez, Paris, France

Casa de Velazquez, Madrid, Spain

2003

Anniversario, Casa Velazquez, Madrid

Salon de Montrouge, France

Monastere de San Cugat del Vallès, Spain

Museo de Amedeo da Suzat, Portugal

2001

SIAP in Valogne, Drac Haute Normandie,

France

2000

Fine Art Museum, Boulogne sur Mer, France