



Le douzième jour, oil on canvas, 195x130 cm, 2022
(photo François Séjourné)

Galerie Dix9 is pleased to introduce

DE NOUVEAUX JOURS BRILLAIENT

Karine Hoffman

March 18 - April 22. 2023

GALERIE DIX9 Hélène Lacharmoise

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DE NOUVEAUX JOURS BRILLAIENT

For her third solo exhibition at Galerie Dix9, Karine Hoffman continues her spiritual quest by drawing on Victor Hugo's epic poem "The End of Satan". First evidency, some sentences such as "Had taken the stars" or "Some new days were shining", are fragments of the famous text that become titles of several paintings. But if the title can give a reading track, the mystery remains in each of the canvases.

Each painting by Karine Hoffman is an enigma of which no one will really have the key. In these «huis clos» of which she has the secret, the eye and the spirit move, collide with objects, seek in the chiaroscuro an exit that in fact does not exist. In these never-named places, in this imaginary house continually re-visited by the artist, walls and floors as well as doors and windows are hidden- they are made interior. The outside and the inside interpenetrate, they dispute the pictorial space making unstable our vision, our certainties as to the exact nature of the dramas that are played. Because it is an introspective painting, made of ellipses, selective memory, missing links..

One could say that Karine Hoffman's work deals with the ups and downs of history. A very charged history, that of Europe, of its wars and its arts with a deadly taste, to which it is mixed. The references are precise, nourished as much by Slavic literature, the cinema of art and essay as by black paintings by Goya or Caravaggio. An inheritance assumed to the point of being able to inject a second degree, an incongruity all subjective.

In her recent canvases, the painting seems to become more unstable, the gesture in amplitude as the floors tilt. In some places the artist dares the unfinished, she remains vague. She purifies while blurring and drowning more. The noose tightens around certain twilight obsessions and certain objects of predilection. Speculative, domestic and treacherous objects, like the bathtub or the bed. They are her travelling companions. It now leads them into a sensual but certain fall. And it is as if all the elements of the scenery were still resisting a little in silence to this inevitable landslide, to this almost «goyesque» phenomenon of swallowing. As a last resort, objects cling, lashing. Thus the old armchair finds itself pinned to a flying tablet in the canvas entitled «A pris les étoiles» (Had taken the stars); in "De nouveaux jours brillaient (New days were shining), the bathtub filled to the brim weighs all its weight. Objects have a soul and they may survive us. Karine Hoffman knows that, and she insists on turning them into characters and giving them a tone of voice through her titles.

The yellow colour is very present, made in turn as fire, sunset, sacred glow, electricity, human heat, atomic bomb. It sets the tone. In "Le douzième jour" (The Twelfth Day), it burns the lascivious volutes and subjugates us, elsewhere it becomes acidulous or flavescent. It is always matter of a blaze, flames, small flames to extinguish - or not - in the reassuring darkness of this world.

The wood is made all at the same time tree, frame, easel, gallows. It burns or it rots. From puddles of water to carpets of ashes, on the brink of disaster, Karine Hoffman chose to paint rebirths.

This complex and elliptical work is evident in its small formats and paintings on paper. It's also that the artist works backwards. Because these are not sketches but works painted "after", like precious residues where Karine Hoffman translates the gestures of large formats. Everything about this painter produces a singular work that never ceases to question the essence of painting.

Géraldine Bloch, art critic



De nouveaux jours brillaient,
oil on canvas, 160x130 cm, 2022



Remains, oil on paper, 48x36 cm, 2022



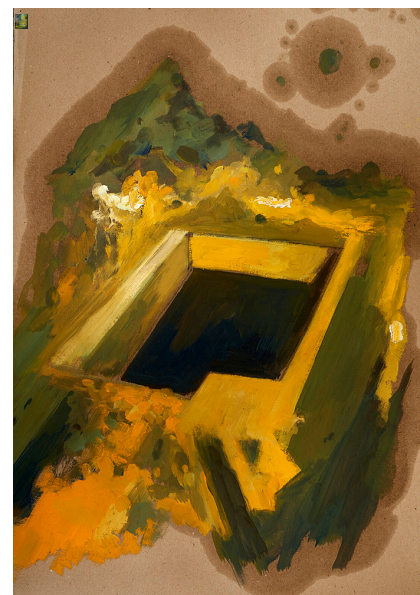
Small Apocalypse
oil on paper, 48x36 cm, 2022



Avait pris les étoiles
oil on canvas, 200x160 cm, 2023



Mon âme
oil on wood 22x16 cm, 2022



Black Tears
oil on paper, 48x36 cm, 2022

BIOGRAPHY

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

Education

Ecole Nationale Supérieure des Beaux Arts,
Paris

Casa de Velazquez, Madrid (2002-2004)

Awards

Prize of Fondation Colas, France (2006)

Jury Special Prize Saint Grégoire (2005)

Prize of painting Georges Wildenstein(2004)

Casa de Velasquez, Madrid (2002)

Solo Exhibitions

2023

De nouveaux jours brillaient Galerie Dix9, Paris

2020

Blazing Sun, Galerie Dix9, Paris

2018

Untitled Miami, presented by Galerie Dix9

Kosmos, Galerie Dix9 Hélène Lacharmoise

2016

Mémorial de Caen, collaboration with Didier

Durmarque, philosopher

Université Ruckstande, Leipzig, DE

2015

Les Absents, curator Jean-Michel

Marchais, Le Loft, Ivry sur Seine, France

Beneath the blue, Phantom Projects

Contemporary, Troyes, France

2013

Beneath the blue, Phantom Projects

Contemporary, Troyes, France

2011

Jacob's ladder, gal Françoise Besson, Lyon

2009

Fantasmagorie, galerie Iragui, Moscow

2008

Die berauschten Kampagnen, galerie Maud

Piquion, Berlin

Fondation Colas pour l'art contemporain,

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 de la Culture, Paris

2004

Périple des illusions, Institut Français,

Madrid, Spain

Memoria Viva, Institut Français, Valence

Group exhibitions (selection)

2023

Immortelle, MOCO, Montpellier, , curator

Amélie Adamo

Art Paris, presented by Galerie Dix9

2022

Beauty, I've alwas missed you, art center A

cent mètres du monde, Perpignan, France

2021

L'enfer, curator Olivier Masmonteil, Galerie

Sabine Bayasli, Paris

2020

La Fabrique du Temps, Galerie Dix9, Paris

Hotel Europa, Open Space of Experimental

Art, Tbilisi, Georgie, curators Théo-Mario

Coppola and Livia Tarsia in Curia.

2019

Chants d'amour, Galerie Dix9, Paris

2018

Code art fair, Copenhagen, DK presented by

Galerie Dix9

Continent des anecdotes, *Hotel Europa*,

curator Théo-Mario Coppola, galerie Felix

Frachon, Brussels, BE

2017

Les secrets du Docteur F, curator Théo-

Mario Coppola, galerie Underconstruction

Hotel Europa, Art Vilnius, curateo Théo-

Mario Coppola, Lituanie

Peindre, Musée des Beaux-Arts, Bourbonne

les Bains, curator Viviane Zenner

2016

Lodz in Translation, galerie Pracownia

Portretu, Poland

Collections, regards sur la planète, curator

Anne Malherbes, DDevents, Paris

2014

Tremendous dynamite/ Salon

Huhnenbergen, Berlin, galerie PPC

2013

Ligeia, galerie PPC, Troyes, France

Extravaganza, galerie PPC, Troyes France

2012

Tout s'éteindra, curator Gwillerm Perthuis,

galerie Françoise Besson, Lyon

2010

Collection III, Fondation Salomon pour

l'Art Contemporain, Alex, France

2009

Art Moscow, galerie Iragui

2008

SOFF, galerie Iragui London UK

Les Malheurs de Sophie, galerie Nivet

Carzon, Paris

Génération 70, galerie Iragui, Moscow

Salon de Montrouge, France

2007

Girls Insights, galerie Defrost, Paris

Voyages, Centre d'art Contemporain,

Meymac, France

Musée d'art du Sichuan, China

2006

Fondation Colas, France

Les nouveaux romantiques français, Musée

de Irkoutsk, Moscow

2005

10 Peintres, galerie du JTN, Paris

2004

Villa Lemot, Centre d'Art Contemporain,

Gétiné, France

Casa de Velazquez, Paris

Casa de Velazquez, Madrid

2003

Anniversario, Casa Velazquez, Madrid

Salon de Montrouge, France

Monastère de San Cugat del Vallès, Spain

Museo de Amédéo da Suzat, Portugal

2001

SIAP de Valogne, Drac Haute Normandie

2000

Musée des Beaux-Arts, Boulogne sur Mer