

GALERIE DIX9 Hélène Lacharmoise

UNTITLED, ART,
Miami Beach, 2018.

Ocean Drive
& 12th street

December 5–9
VIP Preview December 4

stand D 25

solo show Karine Hoffman

Figure singulière de la scène picturale française, Karine Hoffman nourrit son oeuvre de traces de mémoires fantômes qu'elle traduit sur la toile dans un élan presque mystique. Ses peintures sont construites telles des équations impossibles à résoudre, des énigmes, des fragments d'enquête, faisant référence à des lieux, à des vies oubliées, de Varsovie à Vilnius. Karine Hoffman définit sa peinture comme un filtre qui révèle ce qui est tombé dans l'oubli, un endroit étranger à elle-même où surgissent des fragments narratifs et des obsessions personnelles...la peinture comme monde et comme lieu d'une quête perpétuelle où l'action est relayée à la marge, faisant place à la fantasmagorie et au jeu.

Diplômée de l'Ecole Nationale Supérieure des Beaux-Arts de Paris, Karine Hoffman a passé deux ans en résidence à la Casa Velazquez à Madrid. Ses oeuvres ont été exposées dans plusieurs institutions en France (Musée des Beaux-Arts de Boulogne sur mer, Musée d'Art Moderne de Ceret, Fondation Salomon, Fondation Colas.) et à l'étranger (centre d'art Irkoutsk, Musée de Moscou, Sichuan Art Museum, Chine).

A singular figure in the French pictorial scene, Karine Hoffman feeds her work with traces of ghostly memories, which she translates on the canvas in an almost mystical outburst. Her paintings are constructed like impossible-to-solve equations, riddles, fragments of investigation, referring to places, forgotten lives, from Warsaw to Vilnius. The artist defines her own painting as a filter that reveals what has fallen into oblivion, a place distant to herself where narrative fragments and personal obsessions arise ... painting as a world and as a place for a perpetual quest where action is relayed at the margin, giving way to phantasmagoria and play.

Graduate from the Ecole Nationale Supérieure des Beaux Arts in Paris, Karine Hoffman spent two years as an artist resident at Casa Velazquez in Madrid. She has been exhibited in various institutions in France (Museum of Fine Arts, Boulogne, Museum of Modern Art, Ceret, Salomon Foundation, Colas Foundation,) and abroad (Irkoutsk Art Center, Museum of Moscow, Sichuan Art Museum, China).

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How are you Banana?, 2018
oil on canvas, 195x130 cm, 76.7x51.2 in

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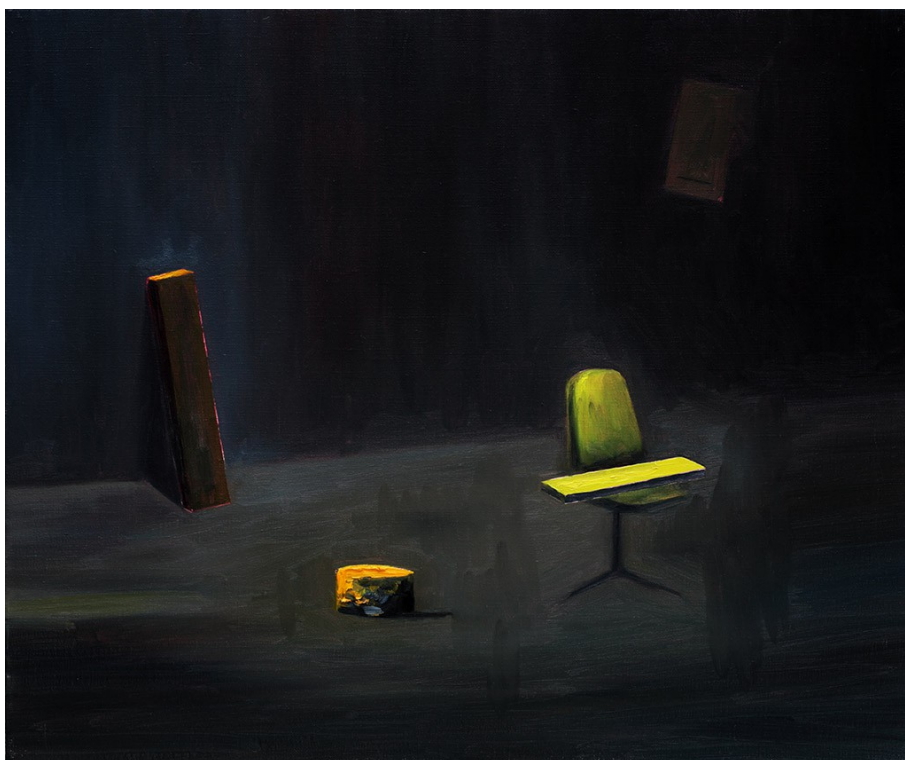
Sunbathing in Warsaw, 2018
oil on canvas, 160x130 cm, 63x52.2 in

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Residual Trails, 2018
oil on canvas, 195x130cm, 76.8x51.1 in

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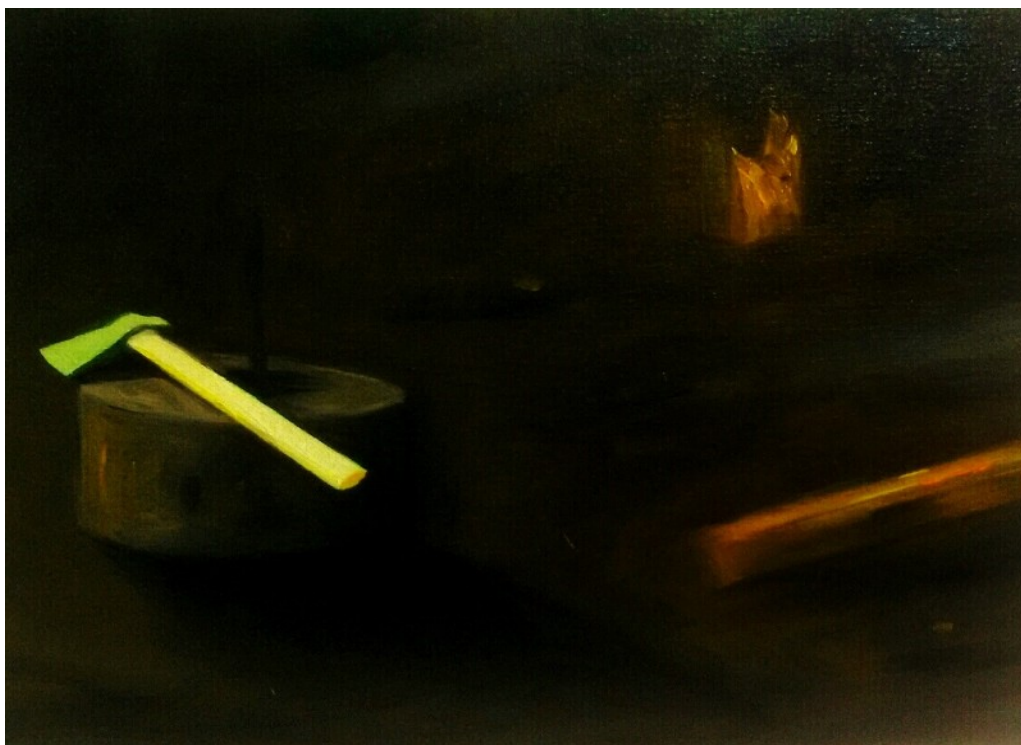
Les Absents Joseph, 2015
oil on canvas, 60x50 cm, 23.6x19.6 in

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Blue Room, 2017
oil on canvas, 46x33 cm, 18.1x13 in

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Residual Trails, 2018
oil on canvas, 33x46 cm, 18.1x13 in

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The Power of Love, 2018
oil on canvas, 35x27 cm, 13.8x10.6 in

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Lodz, 2018
oil on canvas, 35x27 cm, 13.8x10.6 in

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Moscow, 2018
oil on canvas, 35x27 cm, 13.8x10.6 in

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To the East, 2018
oil on canvas, 27x22 cm, 10.6x8.7 in

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After Storm, 2018
oil on canvas, 35x27 cm, 13.6x10.6 in

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Text by Theo-Mario Coppola

Rare figure in European painting, Karine Hoffman develops her work through traces of ghost memory. For *Untitled Miami*, a group of recent paintings is presented, each piece constructed as an impossible equation, referring to forgotten places or lives, from Lodz to Vilnius. Karine Hoffman defines her own painting as a filter that reveals what has fallen into oblivion, a place distant to herself where narrative fragments and personal obsessions arise ... painting as a world and as a place for a perpetual quest where action is relayed at the margin, giving way to phantasmagoria and play.

Investigation

Contradictions animate Karine Hoffman painting process. Each paradox echoes existentialist philosophy, carried by the breath of a dark empiricism: flesh without shadow is a corpse without desire. Inaccuracies sign the possible construction of a story, as they leave ample margins in the hollow of which flow fantasies, jokes, puns, grotesque ideas. Karine Hoffman proceeds by investigations; research built by experience and inaccuracies, by accumulation of ideas and situations. Each painting is part of a journey, a step in this global investigation. Each title marks a certain confusion between languages, the impossibility of translation, the emotional dimension of words. Painting preserves its primordial ontology; the hidden meaning is the crucial element to define it. Not the necessary revelation or forced explanation.

Split in the East

Before knowing Poland, Karine Hoffman has delivered a romanticized vision of it by using scattered elements. Scenes with no main action, suspended in an uncertain time, carry objects and words. Each of these elements are indications of an investigation of both her personal destiny and the past of Poland. To Karine Hoffman, painting is the possible split of the individual; by creating a fiction of another herself, living the oddness of painting, the all-powerfulness of sensation. By existing in a different way in her paintings, she creates a distance between herself and her own story. Painting allows her to live a second time, as in an invention or a dream. This personal methodology assets painting is a work of lies and secrecy. She proceeds in the same way on her return from Vilnius, with a series of works that reinterprets a journey that has become a fantasy.

World-landscapes

Horizons obstructed by the presence of a wall, impossible breakthrough to the light, deep smoke disturbing the vision. Anything that restricts the view increases the complexity of the landscape. Encrypted, inclusive, secret, kabalistic, Karine Hoffman's world-landscapes contain alchemical processes. The translation from one world to another, from one landscape to another, from one state to another, announces a moment of change. The representation must not be truthful or authentic. On the contrary, each painting is an autonomous world, made up of fantasies and aporia. With the *KOSMOS* series, the horizon seems to open up, but it is mainly to stretch the distance and multiply pictorial gestures and textures, the effects of matter by which certain details of the works tend to an occult abstraction.

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What we owe to Witold Gombrowicz

Witold Gombrowicz is a key author to seize Karine Hoffman's work. Like him, she rejects the idea of purity, the very idea that can exist a floating and intact state of thoughts, totally detached from reality. On the contrary, contamination of terms, perpetual disruption and sacred moribund enigmas reign together. The form is unceasingly the same and constantly strange is unprecedented. A contradiction which is the only possible expression of our condition. A polymorphic obsession, certain, inexorable. Neither modern nor traditional, *Cosmos* is a singular work that defies the avant-gardes as the defenders of a return to classicism. It escapes categorization. The lively and withdrawn style brutalizes the understanding, causing an acceleration of the understanding of the very real. The scenes are written with a vigor that oscillates between extravagant scenery and demonic symbolism, between the search for a state and the impossible prescience of the real.

Literary resonances

Karine Hoffman's work is crossed by a literary narrative tradition, a textual mental space in which we meet Franz Kafka, Bruno Schulz, Jorge Luis Borges and Philip K. Dick and Witold Gombrowicz. Each one of them follows a writing by investigations without solutions, pursuing unfinished quests, constructing stories that jostle one another in dead ends. The impossible is not a complication but a method of work, a way of constructing a reflection on the world. Answering an interrogation by another interrogation continually prolongs the energy of questioning. The present exists only to the extent that it retains a set of enigmas, a series of clues.

History, territory of the abyss

The scenes seem to escape the characterization of the place: absence of architectural elements and cartographic landmark. The indices of time can capture part of the investigation. The titles (in relation to clues and anecdotes) activate this unconventional narration, breaking with the chronology or the veracity of the facts. A worn-out glove, a luminescent tree, a murderous ice ax, a bent palisade are imposed in index of an enigma, a territory of the abyss. While in previous series, the object remained related to the human measure and was still a simple tool, the series Kosmos demonstrates the excess, the distortion, the delusional presence of it. The objects shape the inner dramaturgy. The world submerges space, ruling out the possible human presence. It is no longer an abandoned action, the scene without the presence of its actors who dominate, but the strange embrace of objects. These scenes are the continuation of a dream, a torment, a trauma: they mark the impossible quietness of personal destinies traversed by history.

Theo-Mario Coppola is an art critic and independent curator