

Karine Mimoun
VISUAL ARTIST

1-Cosmogony Collection
and small formats
(2022-2026)



ABOUT THE ARTIST

Karine Mimoun is a French mixed-media artist who has developed a practice entirely her own: large-format works that are simultaneously paintings and sculptures, built up in relief from hundreds of individually sculpted faces, each one distinct in form, expression and trompe-l'oeil treatment, assembled into fractal compositions where the individual dissolves into the collective and the fragment gives rise to the force of the symbol. Her work is immediately recognizable, technically demanding, and guided by a single founding conviction: that beneath the singularity of every human face, something holds us together.

At the foundation of her practice, Karine Mimoun has chosen the human face as her tesserae. Each face is sculpted by hand in clay, moulded, cast in plaster, then painted drawing directly from the natural world, the mineral, the organic, the elemental, as a reminder of our deep connection to the matter from which we are made.

Assembled on sculptural grounds whose textured reliefs radiate outward from the central figure, these faces give rise to symbols whose force far exceeds the sum of their parts. The experience of encountering these works is threefold: first hypnotic, as the eye moves from fragment to fragment, each face unique in its expression and surface; then seized by the power of the emerging symbol; finally meditative, held by the quiet continuous energy of the textured field that surrounds it.

What distinguishes this work is the convergence of the sculptural, the natural and the humanist into a single philosophical proposition. At a moment when questions of identity, belonging and collective memory are among the most urgent in contemporary culture, Karine Mimoun's practice offers something rare: a visual language of genuine originality that asks what it means to exist as an individual within a collective consciousness, and what we are building together as fragments of a shared humanity.



ARTISTIC JOURNEY

OCT 2025-JAN 2026: LAUNCH OF SMALL FORMATS

Six small sculptural paintings composed of dozens of faces hand-sculpted and painted in trompe-l'oeil to evoke semi-precious gems, elemental matter and cosmic energy.

2022-SEPT 2025: CREATION & LAUNCH OF THE 1-COSMOGONY COLLECTION

Return to the visual arts with the creation of five large-format works combining painting, sculpture and mosaic, exploring the founding myths of vanished civilisations.

2015-2023: COLLABORATIONS WITH LUXURY HOUSE

- Live artistic activities (drawing, calligraphy, engravings) for private events Louis Vuitton and Dior
- Design and production of custom wall frescoes and paintings for restaurants in Paris, Colmar and Strasbourg.

2010-2020: FOUNDER AND CREATOR OF MADAMEPOPANDKIDS.FR

an Innovative start-up transforming children's drawings into personalized art objects (canvases, paintings, household linen, lighting, etc.).

1998-2010: INDEPENDENT DIGITAL ART DIRECTOR

Digital visual communication for luxury houses (Elie Saab, Dior, Guerlain)

TRAINING

1992-1997: HEAD (HIGH SCHOOL OF ART AND DESIGN, GENEVA SWITZERLAND)

Higher diploma in visual communication, Summa Cum Laude

AWARD & DISCTINCTIONS

2010 ENTREPRENEUR AWARD (FRANCE) PRODUCT OF THE YEAR

for her startup madamepopandkids.fr

PRIZE FROM THE CANTONAL VISUAL ARTS FUND (SWITZERLAND), for her museographic work and digital scenography at the Baur Foundation, Geneva, Museum of Far Eastern Arts.

SELECTED EXHIBITIONS

2026 — SOLO EXHIBITION, Atelier Grogard, Rueil-Malmaison. 1-Cosmogony Collection & Small Formats.

2014 — SOLO EXHIBITION, Médiathèque Municipale de Vernon (Eure). Birds and Women.

2005 — SOLO EXHIBITION, Salle Wagram, Paris. Faces of Icons.

2004 — SOLO EXHIBITION, Palo Alto (Publicis Group), Paris.

2001 — GROUP EXHIBITION, Talent Brut, Paris Bercy.



Atelier Grogard, Rueil-Malmaison (Paris Aera)

A MOSAIC OF ORIGINS

Karine Mimoun develops a singular artistic approach in which every fragment becomes a carrier of memory. By combining painting, sculpture and mosaic, she elaborates a visual language that unites the rigour of detail with the force of collective symbol. Her universe, immediately recognisable, unfolds at several levels: first sensory, through material, relief and light; then aesthetic, in the subtle dialogue between colours and forms; finally symbolic, summoning the memory of civilisations, collective consciousness and the unity of the living.

At the heart of her practice, the artist evokes that ultimate touch which, after hundreds of hours of work, transforms a composition into a completed work. This gesture encapsulates the logic of her creation: not a simple fascination with the fragment, but a patient shaping that finds its full meaning in the revelation of a whole.

Karine Mimoun's works become an invitation to move from fragment to whole, from detail to ensemble, from visible to invisible. They bear witness to a constant search for texture. The backgrounds, worked as mineral surfaces, are enriched with metallic and sometimes phosphorescent pigments that extend the experience into darkness. The deep blues, turquoise greens, blazing reds and shimmering golds recall the brilliance of semi-precious stones such as lapis-lazuli, agate and turquoise, from which the artist draws her inspiration.

In her series entitled 1-Cosmogony, the artist directs her research toward founding myths. She brings together five monumental works, four paintings and one sculpture, reinterpreting figures from vanished civilisations. These works represent a Lamassu vibrating with turquoise water, a Moai breathing the breath of ancestors, a solar Khepri, a Quetzalcoatl ablaze with fire and a Viracocha the creator. Each embodies a founding element, earth, water, fire, air or cosmos, recalling the immemorial cycles of life, death and rebirth.

The ensemble is composed of hundreds of small stylised faces, barely a few centimetres tall. They evoke in turn primitive masks and miniature icons. Each of these faces possesses its own identity, a singular expression, sometimes even a ghostly aura. Taken in isolation, the faces appear as precious fragments, akin to cut gemstones. Assembled, they form monumental figures that connect past to present.

Beyond their appearance, these effigies also recall the fragments of humanity that each of us can recognise within ourselves. They invite an intimate identification, each one becoming a mirror in which one may find oneself. Their treatment as precious stones therefore refers not only to an aesthetic, but to the idea that all human beings possess a unique and sacred value, comparable to that of a rare gem.

It is in the passage from microcosm to macrocosm that the individual dissolves to unite with a vision of collective humanity inscribed in myth and shared memory. Thus, the art of Karine Mimoun asserts itself as a living mosaic where the intimate meets the universal, and where every fragment finds its place within a common heritage.

Agathe Anglionin

Exhibition Curator, Art Critic, Member of the CEA (French Association of Exhibition Curators)



1-Cosmogony Collection

The inaugural collection by Paris-based mixed-media artist Karine Mimoun: four large-scale paintings and one sculpture, each evoking a deity from a lost civilisation, composed of hundreds of small faces sculpted and painted like gems.

THE MOAI

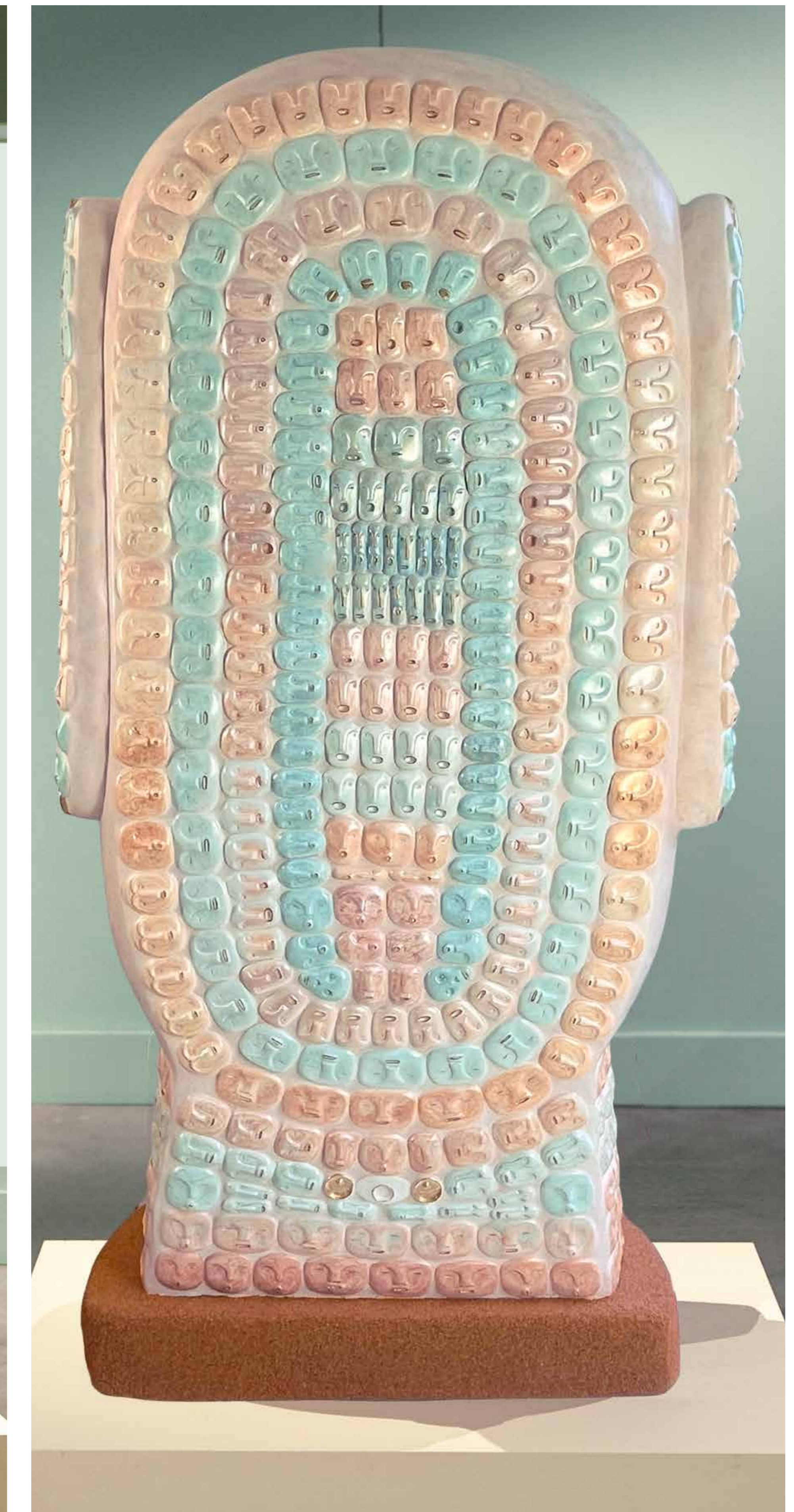
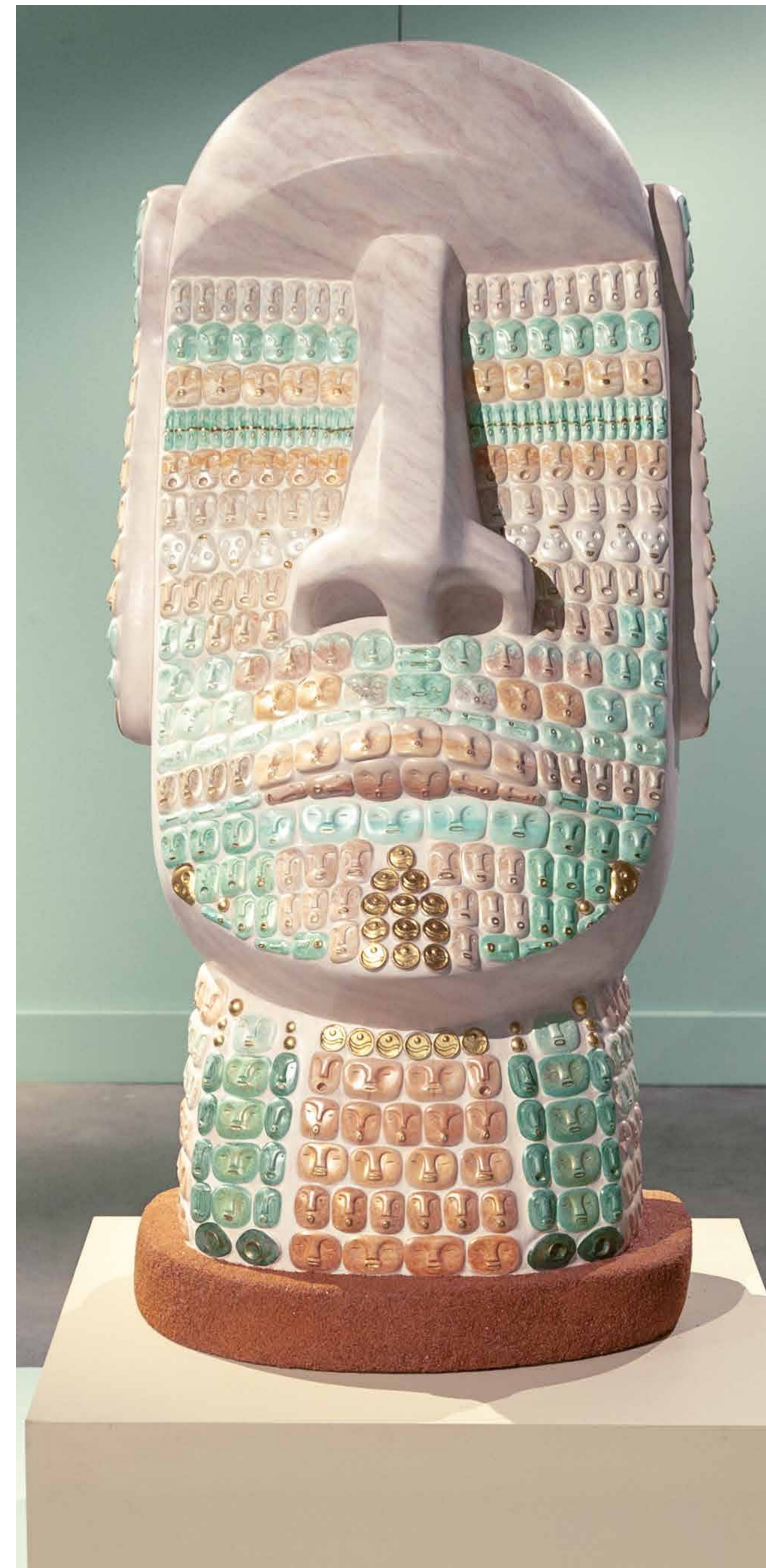
GOD OF THE ANCESTORS

Rising from the earth, the Moai bears the weight of its ancestors, leaning dangerously toward the ground yet defying gravity by remaining upright. The work exists entirely within the realm of illusion: 685 faces are embedded within a 686th that appears carved from pink marble, though nothing here is what it seems.

Every surface, front, back and sides, is clothed in sculpted faces clustering in families of colour to form veins of turquoise, pearl, amber and gold. Their expressions span the full range of human emotion: serene faces with eyes closed in meditation, others open-mouthed as if singing a sacred hymn, while skulls slip among them as a reminder that death is inseparable from life.

Standing like an italicised «1», the Moai echoes the very title of the collection, where unity is the thread that binds each work, asking us to consider the fragile equilibrium that sustains our shared humanity, past, present and yet to come.

*On the island beaten by the winds, the Moai watches,
He turns his back on the sea to protect the living.
Standing, he maintains the balance of the world.
Leaning, he reminds us that our links to origins can
faller if we forget the memory of the ancients.*



Inspired by the Rapa Nui civilisation. 685 + 1 faces
120 x 60 x 60 cm / 47.2 x 23.6 x 23.6 in
2023-2024

VIRACOCHA

GOD OF THE CREATION

Long before the Inca Empire, Viracocha emerged as the supreme creator deity of the Andes: shaper of the cosmos, orderer of the stars, embodiment of both original chaos and creative harmony.

In this contemporary interpretation, he appears as a fractal entity composed of 317 sculpted faces, painted in gold and tiger's eye tonalities, radiating outward like a sacred sun. Textured rays structure the background around his figure as he holds his twin serpent lances, symbols of power, duality and transformation.

From the infinitely small to the infinitely vast, this fractal structure evokes the essence of creation itself: a pattern that reveals itself through the assembly of countless human faces. In this sacred figure, where every fragment composes the whole, our deepest nature perhaps reveals itself: that of perpetual creators of our own reality.

*In the heart of the Andes, Viracocha arises.
With his hands he shapes humanity,
and in the cycle of creation and flood,
it reminds us that nothing is fixed,
that everything dies and is reborn.*



Inspired by the pre-Incan Andean civilisation. 317 faces.
80 x 100 cm / 31.5 x 39.4 in (work)
87 x 107 cm / 34.3 x 42.1 in (framed)
2025



QUETZALCOATL

GOD OF TRANSMUTATION

Quetzalcoatl unfolds as a living form composed of 475 individually sculpted faces, assembled not as a crowd but as a single body traversed by one continuous energy, undulating against a textured red background of scaled relief edged in gold.

The faces, treated as gems, draw their tonalities from serpentine, malachite and peridot: deep, mineral, telluric greens that evoke the density of stone and the memory of the earth. Each face is a fragment of consciousness; together they give rise to an entity of mythic order.

Envisioned as a principle of transmutation, the serpent accepts elevation without denying its origins, while the feathers, suggested through sculpted skulls, mark the passage from raw energy to a higher form of consciousness. This transmutation implies necessary loss: the shedding of an identity that has run its course, so that energy may circulate anew.

The work does not illustrate an ancient myth; it makes it present. The feathered serpent is not a protective figure but a threshold, inscribing the disappearance of a former state as the condition of all renewal.

*From the flames springs the feathered serpent.
It unites heaven and earth, above and below.
Through his blood, he brings the bones back to life.*

Inspired by the Mesoamerican civilisation. 475 faces.
160 x 90 cm / 63 x 35.4 in (work)
167 x 97 cm / 65.7 x 38.2 in (framed)
2025



KHEPRI

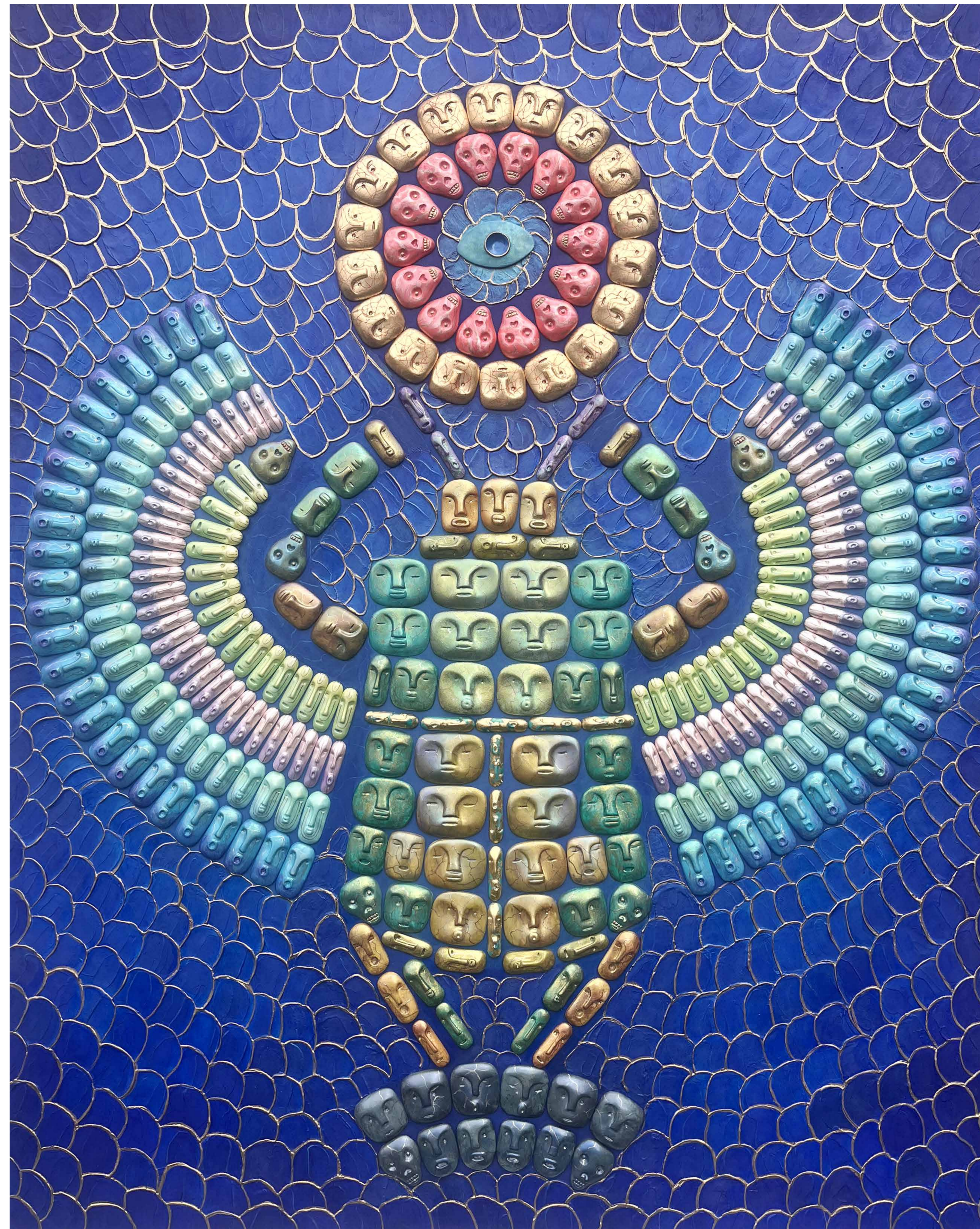
GOD OF REBIRTH

In ancient Egypt, Khepri embodied the solar cycle in its most immediate and intimate form: not the sun at its zenith, distant and commanding, but the sun at the moment of its rising, pushing its sphere upward from the darkness of the underworld into the light of a new day. This daily act of emergence, enacted without exception at every dawn, made Khepri the god not of power but of renewal, not of permanence but of perpetual becoming.

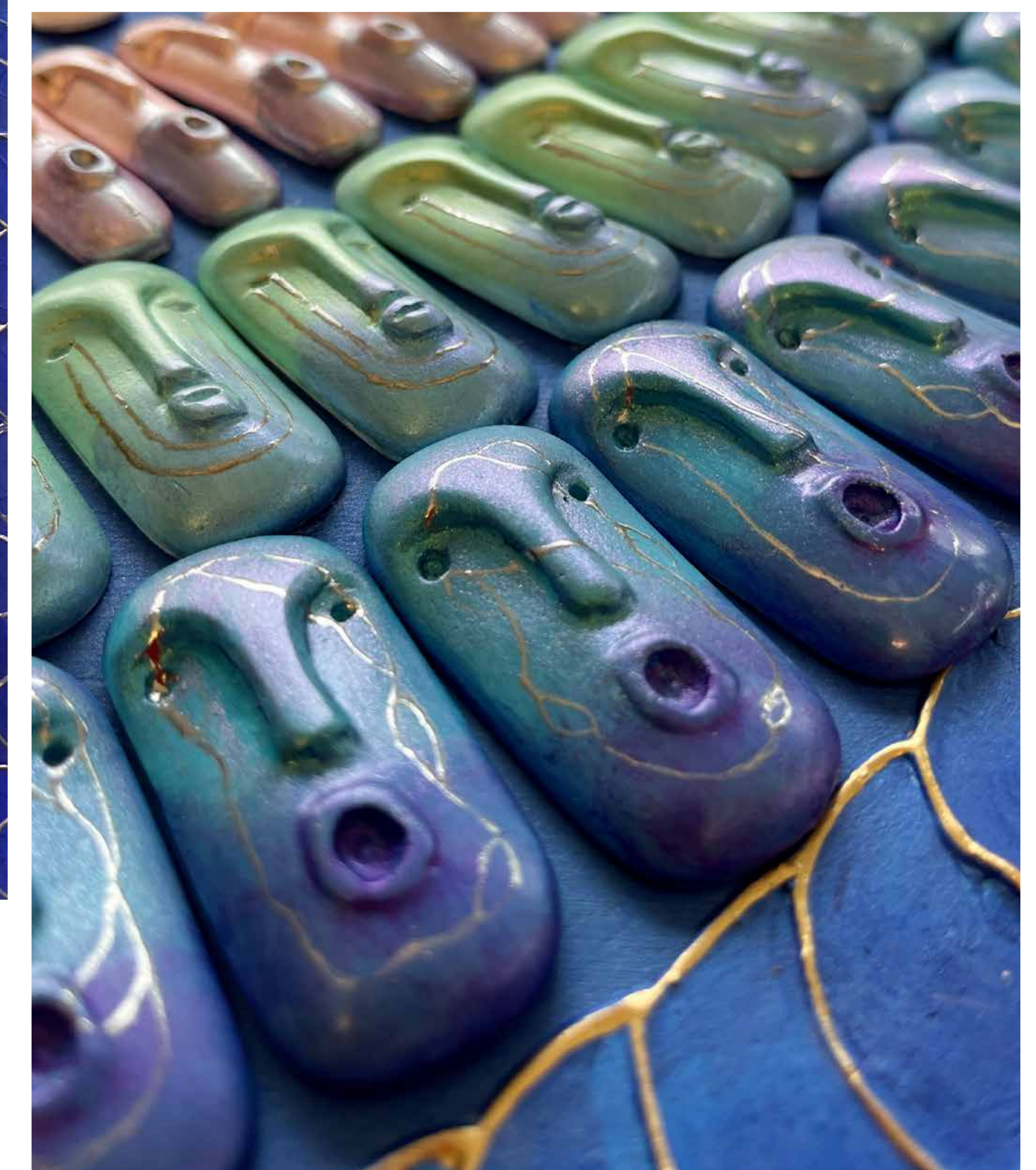
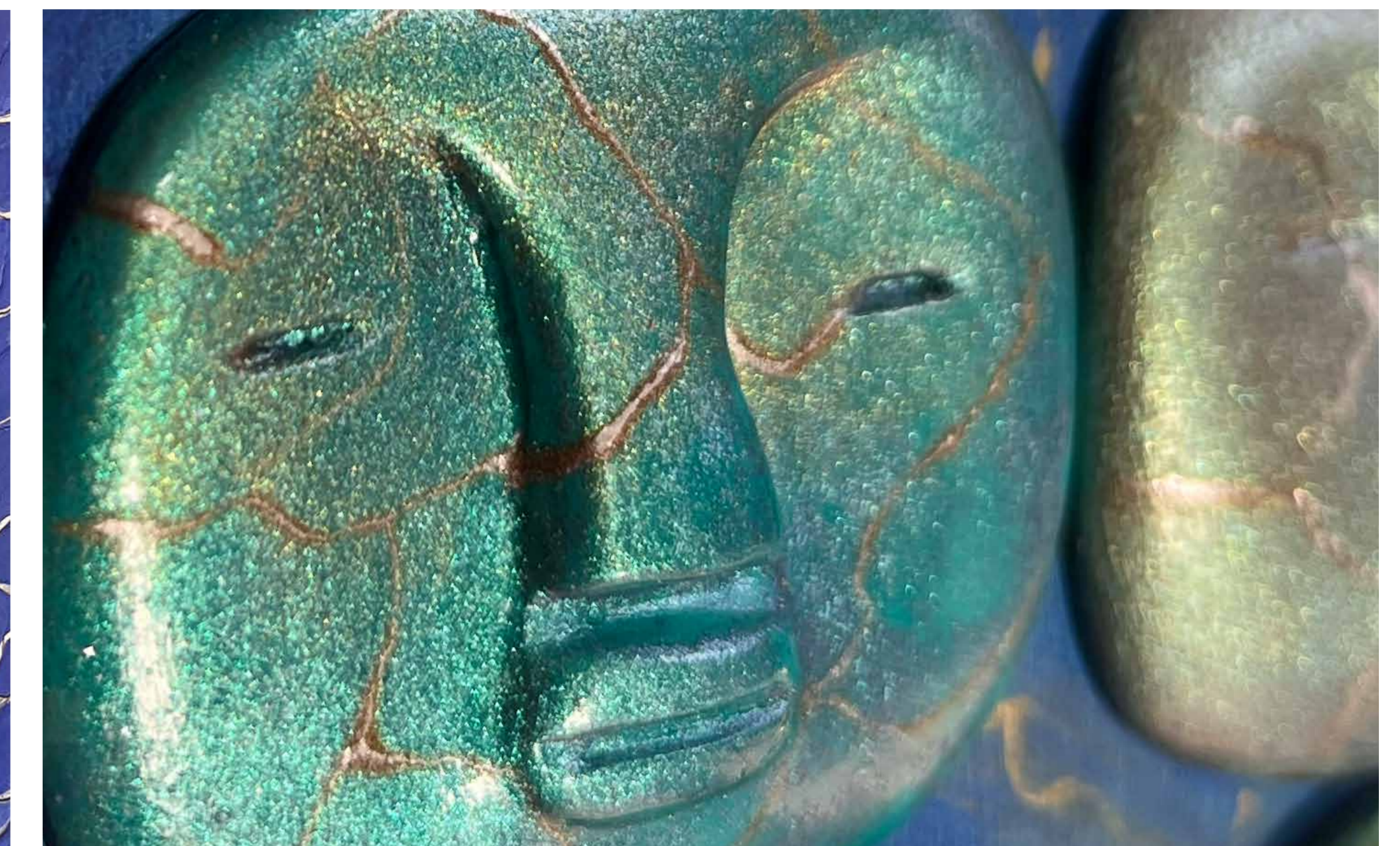
321 individually sculpted faces, moulded and painted in metallic pigments, form the scarab's shell once assembled, their iridescent surfaces shifting with the light as the work itself shifts with the hours of the day, performing the same daily renewal that the god performs in the sky.

Daily resurrection, infinite metamorphosis. In transposing this ancient principle into a contemporary mixed-media work, Karine Mimoun asks whether we too carry the capacity to begin again each day, to shed what no longer serves, and to offer something new to our own existence and to the collective whole we are part of. From detail to deity, from fragment to totality, Khepri invites us to consider our place within a humanity in perpetual transformation, ever expanding, like the cosmos itself.

*In the starry dawn, the beetle advances.
It pushes the sun across the sky,
and each day is reborn by itself.
It is becoming, infinite metamorphosis,
eternity in motion.*



Inspired by the Ancien Egypt. 321 sculpted faces.
80 x 100 cm / 31.5 x 39.4 in (work)
87 x 107 cm / 34.3 x 42.1 in (framed)
2025



LAMASSU

GOD OF PROTECTION

Five thousand years ago, at the heart of Mesopotamia, a magnificent guardian was born: part human, part bull, part celestial being, standing watch over the gates of palaces as keeper of the threshold between the visible and invisible worlds. This work was inspired by the Khorsabad Palace room at the Louvre in Paris, where the monumental presence of the Lamassu first revealed itself.

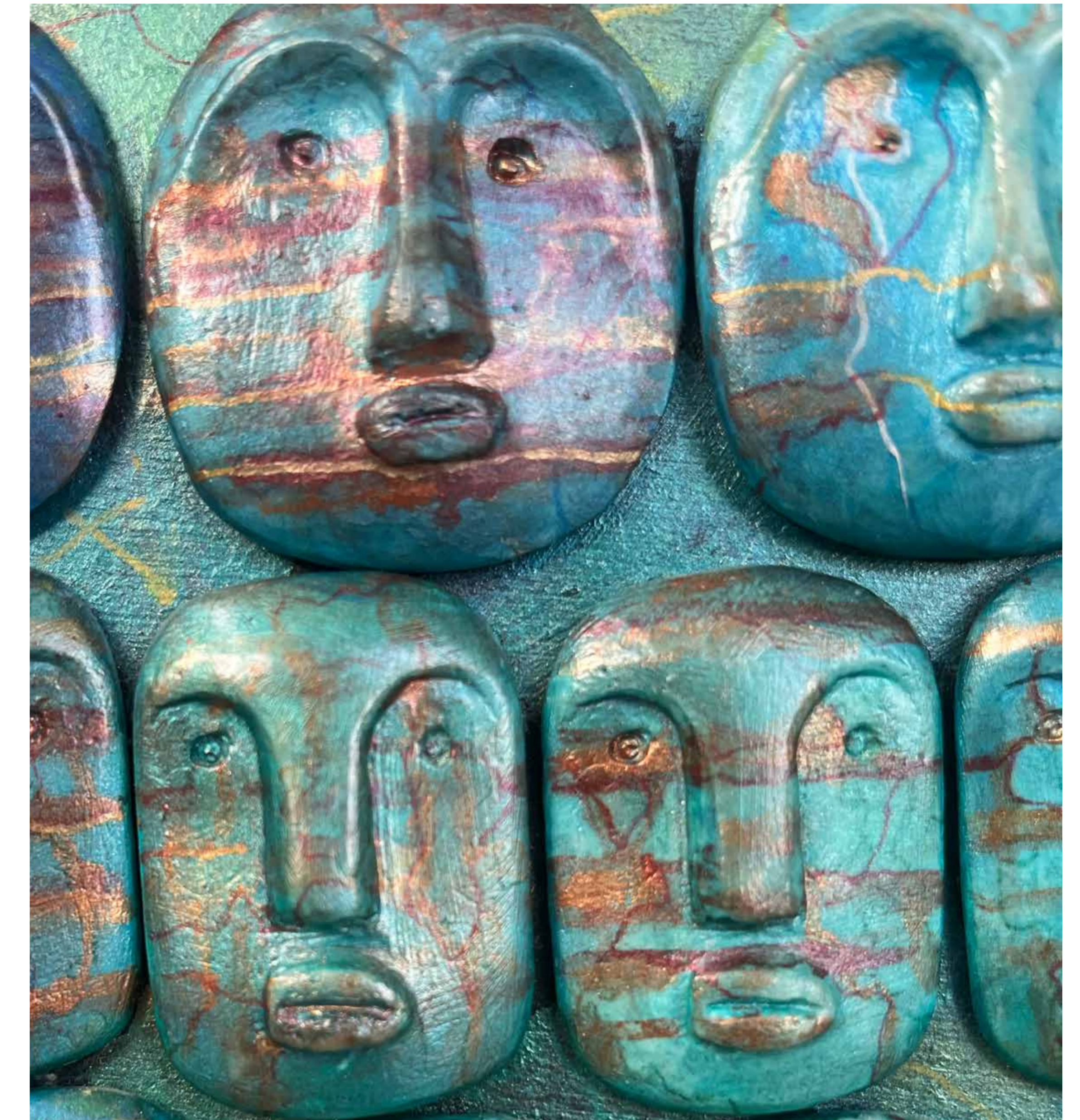
In this contemporary interpretation, the Lamassu is woven from 380 sculpted faces, painted in turquoise and lapis-lazuli tonalities, appearing to emerge from the depths of the sea. Hundreds of small waves radiate from the central motif, echoing the relief of the faces in a dialogue between surface and depth.

From isolated fragment to unified symbol, the Lamassu rises like a rock from the ocean, guardian of a mystery that transcends us and asks us to consider our place within a greater whole.

*At the entrance, stands the Lamassu.
It is the water that separates and connects,
the transparent wave that washes and protects.
He guards the passage between the visible and the invisible,
and invites us to cross the threshold.*



Inspired by the Assyrian Empire. 380 faces
80 x 98 cm / 31.5 x 38.6 in (work)
87 x 105 cm / 34.3 x 41.3 in (framed)
(2022-2023)



Small formats

Six small-format works that distil the founding gesture of the practice into an intimate scale. Each is built from dozens of hand-sculpted faces, painted to evoke mineral matter, precious stone or cosmic energy depending on the work.

TALISMAN



Talisman brings together forty-six individually sculpted faces, painted in trompe-l'oeil to evoke howlite, jade, tiger's eye and ancient turquoise, assembled into a diamond constellation against a richly textured green ground whose overlapping scales shift from pale celadon to deep forest.

Each face is a world unto itself: some serene, some astonished, some open-mouthed as if caught mid-song. Together they form a figure at once protective and enigmatic. The baroque frame does not contain the work so much as consecrate it, transforming the composition into an object of private devotion.

Dimensions : 32 x 40 cm / 12.6 x 15.7 in (work)
40 x 49 cm / 15.7 x 19.3 in (framed)
Technique: 46 faces - 2025

GEMETRIC



Gemetric is a meditation on order and multiplicity. Sixty-seven individually sculpted faces, painted in trompe-l'oeil to evoke unpolished jasper and blue calcite, are arranged in a strict square grid: outer faces open-mouthed as though mid-chant, each veining unique; three central faces wider, eyes closed, silent at the heart of the gathering.

The ground recedes inward in layered curtains of nacreous white, warm grey and silver, drawing the eye progressively deeper. Where geometry meets gem, form meets mineral, structure meets matter.

40 x 40 cm / 15.7 x 15.7 in (work) ,
48 x 48 cm / 18.9 x 18.9 in (framed)
67 faces - 2025

FROM JUPITER



From Jupiter is a question without an answer. Sixty-one faces compose a figure of uncertain nature: a being, a deity, or something for which no human language has a name. The human face is the only form we know with certainty to carry consciousness. Karine Mimoun uses it to ask: what if consciousness, wherever it exists, leaves a similar trace?

The ground descends in terraced layers of orange, as though the composition generates its own gravitational pull. From Jupiter asks only one thing: to accept that the universe contains more forms of life than we have yet imagined.

40 x 40 cm / 15.7 x 15.7 in (work) ,
48 x 48 cm / 18.9 x 18.9 in (framed)
61 faces - 2025

COSMIC DAWN



Cosmic Dawn is an origin. Before the mineral, before the stone, before the gem, there is energy.

Fifty-four faces fan outward from a single point in alternating waves of burnt orange and turquoise blue, pulsing like frequencies in deep space. In the cosmos, the hottest stars burn blue; between each pulse, the orange returns, matter and energy answering each other across the void. At the precise centre, a single nacreous point holds still: the silence before the burst.

The ground radiates from within, deep blues shading to midnight at its edges, its surface breathing with the composition rather than framing it. The mineral will come. But first, there is light.

40 x 40 cm / 15.7 x 15.7 in (work) ,
48 x 48 cm / 18.9 x 18.9 in (framed)
54 faces - 2026

GAIA



Gaia assembles twenty-six faces into the form of an earth goddess, in the greens and pinks of malachite, amazonite and rhodochrosite. Her form is symmetrical, ceremonial, alive. The deep malachite ground vibrates behind her like the earth itself breathing. She does not represent the earth: she is the earth, looking back. The baroque gilded frame crowns the work.

Dimensions : 20 x 26 cm / 7.9 x 10.2 in (work)
23 x 33 cm / 9.1 x 13 in (framed)
26 faces - 2025

STRENGTH



Strength assembles twenty-two faces into a figure that is massive, dense, elemental. In tones of deep green and striated beige, they evoke jade and fossil stone, materials that have endured. The ground behind them, worked in flaming reds and deep oranges, radiates outward as though their gathering creates a shockwave. Like Gaia, the baroque gilded frame crowns the work.

Dimensions : 20 x 26 cm / 7.9 x 10.2 in (work)
23 x 33 cm / 9.1 x 13 in (framed)
22 faces - 2026



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