

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.



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