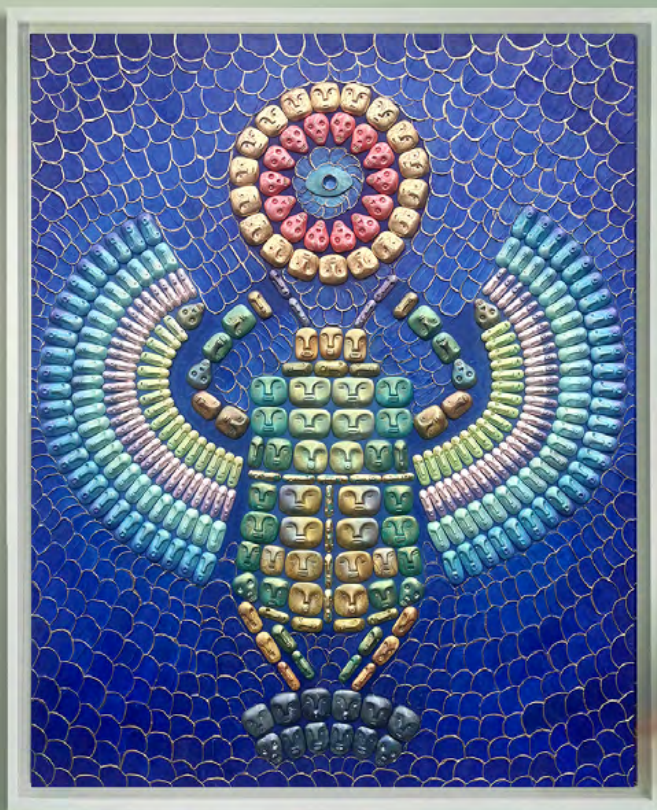


Karine Mimoun
VISUAL ARTIST



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1-COSMOGONY COLLECTION
(2022-2025)

BIOGRAPHY

Karine Mimoun is a visual artist based in Paris, trained at the Geneva University of Art and Design (HEAD, 1992 to 1997).

Two decades as an independent artistic director for luxury houses such as Dior, Guerlain and Elie Saab instilled in her a rigor and an attention to detail that carry through into her studio practice today, begun in 2022 with the creation of her inaugural collection, 1 Cosmogony.

Five works combining painting, sculpture and mosaic, each reinterpreting a deity from a vanished civilization.

Since this series, she has continued to explore this singular visual language through new themes and new formats, from the most intimate to the most monumental.

Her work has been exhibited at Atelier Grogard, Rueil Malmaison (solo exhibition, 2026) and recognized by the Fonds Cantonal des Arts Visuels, Switzerland. She lives and works in Rueil Malmaison, France.

STATEMENT

1- Cosmogony is a cycle of five works (one sculpture and four sculptural paintings) built on a system of fragmenting and assembling sculpted, painted faces.

Each work rests on the accumulation of hundreds of face fragments, each treated individually as an autonomous plastic unit. These fragments, painted in trompe l'oeil within a palette evoking mineral matter, are then assembled onto textured surfaces to produce composite visual ensembles.

The cycle is organized around figures that resonate with archetypes drawn from ancient narratives (Moai, Khepri, Lamassu, Quetzalcóatl, Viracocha), not as iconographic representations, but as formal anchor points within a system of recomposition.

Each work thus explores the tension between unity and multiplicity, between the fragment's disappearance into the whole and its persistence as an autonomous entity, giving rise to figures that resemble mythological forms without being fixed representations of them.

MOAÏ

This sculpture reinterprets an Easter Island Moai as a fragmented, ornamented surface, built on the tension between the global figure and its face fragments.

685 individually sculpted and painted faces cover the surface in places, forming a fragmented skin where each unit remains legible within the mass. The figure oscillates between presence and fragmentation, the overall form resonating with its components through a principle of echo between the whole and its parts.

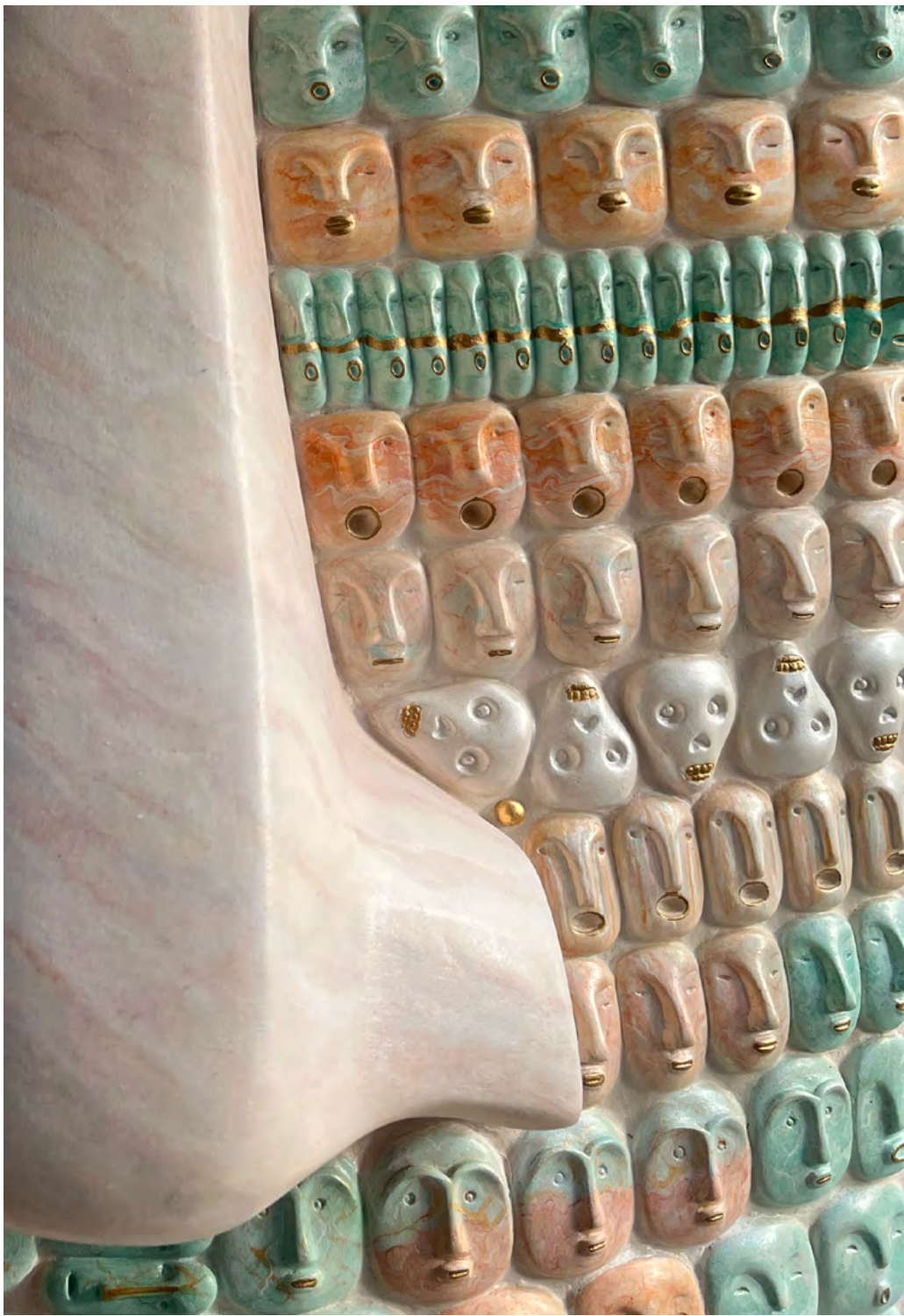
The whole is treated in trompe l'œil. The figure evokes pink marble, while the face fragments unfold in pastel mineral tones.

The piece engages the principle associated with the Moai: the weight of ancestors and accumulated memory, reinforced by the sculpture's backward tilt.

Plaster, polystyrene, ballast, 24K gold leaf
120 × 60 × 60 cm
2025









QUETZALCOATL

475 faces in green, red, and gold stone tones draw the figure of the Mesoamerican feathered serpent onto a textured, scaled ground heightened with gold. The arrangement of fragments produces a tension between matter and the emergence of a symbolic form in constant motion.

The piece engages the principle of transmutation associated with Quetzalcóatl.

Plaster, modeling paste, acrylic, metallic pigments, 24K gold leaf
90 × 160 cm
2025



LAMASSU

This composition evokes the Assyrian Lamassu, a hybrid guardian half man half bull, not through drawn precision but through the sheer force of evocation. 370 individually sculpted and painted faces build a recognizable presence without settling into representation.

The piece engages the principle of protection and passage associated with the Lamassu.

Plaster, modeling paste, acrylic, metallic pigments
80 × 98 cm
2023







KHEPRI

321 faces form the figure of the scarab Khepri pushing his solar disk, Egyptian god of perpetual renewal. The iridescent surfaces of its shell shift with the light, the indigo ground evoking the cosmos.

Plaster, modeling paste, acrylic, metallic pigments, 24K gold leaf
80 × 100 cm
2025



VIRACOCCHA

317 faces in gold and tiger's eye tones compose Viracocha, pre Inca Andean creator deity, a radiant figure associated with the origin of the world and the principle of creation.

Plaster, modeling paste, acrylic, metallic pigments
80 × 100 cm
2025







“ Karine Mimoun développe une démarche artistique singulière où chaque fragment devient porteur de mémoire. À la croisée de la peinture, de la sculpture et de la mosaïque, elle construit un langage plastique qui associe la précision du détail à la force du symbole. Son univers, immédiatement identifiable, se déploie sur plusieurs registres : sensoriel, esthétique et symbolique et puise dans la mémoire des civilisations, la conscience collective et l'unité du vivant. ”

Agathe Anglionin

Commissaire d'exposition, Curatrice, Critique d'art,
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