



(Doro Hofmann)

(statement)

From the very beginning, I always strived to create a narrative within my paintings, collages, frottages (Monotypes), drawings or installations. I decided early on to reflect certain aspects of our lives and constantly developing societies in my work. My goal has been to evoke the sense of a subtle message in people, one that is revelatory of where our society is at that particular moment in time, seen through my personal filter. And further for people to realize that products we buy or images we see in the media, that may seem "normal" or pedestrian at first glance, upon closer inspection and juxtaposed, may suddenly appear controversial. I want people to feel like a detective when observing my work, initially finding themselves drawn in by a sleek surface, yet then finding themselves momentarily lost in it, and hopefully discovering deeper, more profound meaning within.

Often the political or social commentary evolves out of juxtapositions drawn from the glamorous, glitzy world of advertising, the media onslaught, celebrity gossip, fashion and the "branding" of the world, versus the imagery found in National Geographic or Time magazine.

I combine these divergent stories in collage-like oil paintings, referring to a thought process of Hannah Hoeh, a dada-ist, when she built her collages from cut-outs, using strikingly contrasting images in order to open up peoples eyes and their minds.

"Lost Icons" is a study of iconic structures found in our contemporary times' (the Madonna-type icon worship); using similar strategies like icons from throughout the millennia and the unique, ancient status symbols of Byzantine times.

The "holy" figures of today are the stars and celebrities that Fortune 500 companies use to sell their products. Their ad campaigns apply the same fundamental strategies once adopted by the great religions, namely exploiting every human's fundamental longing to be happy, and deep-needed desire to be apart of something bigger, or at the least be connected to someone or something of import.

(press quote)

Text by Dorothea Hoefert, Germany 2006; English version by Christian Gudegast, 2007.

Doro Hofmann draws inspiration for her high-esthetic luscious paintings and installations from the perfect, glamorous and glittering imagery found in today's press, advertising, fashion- and lifestyle-magazines – as well as in Daily Press and TV-News.

Aware of the true impetus hidden behind these idealized worlds, she undercuts the obsessive fixation on these striking perfections.

In her work, she combines the familiar elements of iconically posed models, diamonds and pearls with migrating birds and lip-stick.



(**Doro Hofmann**)

Pieced together like collages, her paintings contain grotesque coherences and often produce conflicting encounters, ones that present the ubiquitous Pop-Icon-Consumer-Cult at its zenith, subsequently revealing it's repetitive, tiring character.

In her show "Lost Icons", Doro Hofmann plays with the strategies behind the composition of images, ones that are evident in the holy imagery of icons as far back as the Byzantine era, as well as the Roman Catholic Church throughout the millennia. Identical strategies you now find hidden within the image-world of today's advertising – the seduction so prevalent in the marketing of any luxurious brand, athlete, stars or politician.