

Every week we feature a series of one selected artist who was published in our printed magazine. This person is blogging during that time.



1 / 20 Rummelsburger Bucht, Berlin - 2012 - gelatin silver print - diptych 99 x 66 cm each



Lukas Hoffmann

February 9th, 2015 – Author: Nicholas Albrecht



Lately, maybe due to the conservative approach art galleries in the US have towards photography, I am rarely surprised when I go to a show. I came across the work of Lukas Hoffmann while walking around Paris Photo LA in 2014. I walked into the space curated by Galerie De Roussan and noticed these stunning prints on the wall. For me, that made Paris Photo worthwhile. It's an incredible experience when you find something unexpected. I'm so drawn to these images that I'm not really sure what words to use, but I'll try.

I'll start by saying that I initially saw these as prints, in frames, on a wall. I believe that is the way this work needs to be viewed. Even when you look for his online presence you'll notice that almost all the images you find are either shots of installations or of framed work, emphasizing the importance for that image to be experienced away from the screen. It makes sense that his images are analog. Not that digital doesn't have merit, but I find that in work of this type the material on which the image is recorded and eventually printed on is of crucial importance. Lukas prints all his work in his darkroom.

Secondly, there is a delicacy and elegance in the work that makes it stand out. Even if we look at some of the installation shots we can see a certain harmony between the images. Sizing, placement and the mixture of color with B&W all speak to the understanding Lukas has of his own work. The simplicity of his subject matter I think is what ultimately makes me so drawn to it. When viewing it I think of *The Pond* by John Gossage, Robert Adams' *The New West* and Richard Learoyd's *The Outside World*. What is so fascinating about Lukas' work is that the subject matter can seamlessly move from a building to a leaf and make complete sense. In this regard I find the work to be extremely current and complex.

I understand that in his work parallels can be drawn between nature and the urban environment. But what I think is most important here is the harmony with which everything falls into place. When speaking with Lukas he mentioned that he did not work in series, that every image was a new image. So that harmony I find in the work is not so much an attempt at narrative or the description of a specific subject matter, but the continuity of the search on behalf of the artist.

www.lukashoffmann.net