

SASKIA NEUMAN GALLERY

Matti Hoffner

En dörr leder till ett öga // A door leads to an eye

05.11 – 18.12.2026

A constellation of objects unfolds — found, displaced, shaped and brought into relation throughout Matti Hoffner's exhibition *A Door Leads to an Eye*. Hoffner explores how things are transformed through time, environment and encounters, and how the meaning of an object can be, and often is reconfigured as it enters a new context.

Collecting is a way of directing attention towards what might otherwise remain unnoticed. The act of searching for objects is driven by a curiosity towards the unfamiliar and the elusive, as well as a desire to confer new meanings upon what already exists. This manner of looking lies at the heart of Hoffner's practice. Stones, fossils and objects washed ashore are brought into dialogue with ceramic forms, dislodged from their original contexts and reconstituted within new relationships. Objects that once served a specific function may, through the gradual effects of erosion, fading, sunlight and water, become something else entirely.

Hoffner's practice is situated within a tradition of material inquiry, in which the properties of the work are explored through its physical presence. His work resonates with Eva Hesse's engagement with fragility and instability, as well as Hans Josephsohn's investigation of the corporeality and weight of sculpture. In Hoffner's practice, these concerns converge in an intuitive and distinctly personal approach to material and form, in which the overlooked and seemingly insignificant are accorded a presence of their own.

Ceramics embody a similar duality to the found objects. They are fragile yet resistant, malleable although never entirely subject to control. Several works are made from clay that Hoffner has collected himself in the Stockholm archipelago, a material whose geological history precedes that of the artist. Within his process, two temporalities intersect: the slow geological formation of the material and the intuitive gesture through which the sculpture emerges. Firing arrests this process, fixing the form while preserving traces of contingency and the unforeseen.

This sense of unpredictability extends to the compositional logic of the sculptures. Hoffner's work frequently inhabits a precarious state of equilibrium. Their constituent parts lean against and support one another, while the relationships between them remain seemingly tenuous. Through gestures that recall choreography, the

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sculptures are arranged in space, establishing an open-ended dramaturgy in which each work is contingent upon the others as well as its surrounding environment. Form and material give rise to an abstract poetics in which sensation often precedes thought.

The exhibition's title, *A Door Leads to an Eye*, foregrounds the relationship between representation and meaning. By bringing together two seemingly unrelated forms, the title establishes a logic grounded in the associative capacity to produce connections. Meaning shifts from the individual motif to the space of relation between them, destabilising the boundary between the imagined and the recognisable. *A Door Leads to an Eye* suggests that seeing is not simply a matter of identifying what lies before us, but of establishing connections between things that have no inherent or predetermined relation.

Matti Hoffner (b. 1999) was born in Karlshamn, Sweden, and received his BFA from Konstfack in 2025. *The Sea Is Busy on the Phone* was his first presentation at the gallery, a smaller-scale exhibition in the souterrain project space at Saskia Neuman Gallery. In 2026, the gallery introduced Hoffner's work to a wider audience at Market Art Fair, in a duo presentation alongside Swedish painter Kasper Nordenström. *A Door Leads to an Eye* marks Hoffner's first solo exhibition at the gallery.