Title | Ole Hagen: Solo Exhibition ‘Orbitology’

Exhibition Overview 

- PERIOD : 2018. 4. 6 - 6. 2
- OPENING HOURS : Thur. Fri. Sat 1 - 6 pm
- PLACE : Hanmi Gallery Seoul, 608-12 Shinsa, Kangnam, Seoul
- HOST : Hanmi Gallery
- EXHIBITION : Moving Images, Sculptures and drawings
Hanmi Gallery Seoul presents a solo exhibition of London based, Norwegian born artist Ole Hagen, featuring two central moving image works, a small sculpture and a series of new, not previously exhibited drawings from the artist’s ongoing Manifesto series.

Ole Hagen’s work takes the form of video, drawings, sculpture and performance. His is a sculptural approach to the moving image. Creating theatrical tableaux from props, objects and stage sets, he presents uncanny and darkly comical other worlds not far from our own. These worlds are the testing grounds for what happens when the immaterial is presented as a series of physical objects. What is at stake is always the underlying nature of reality and the contrast between our reification of the real and the evasiveness of the transpersonal.

The orbital movement of planetary bodies or oculoplastic disorders of the ‘orbit’ or eye socket can both be subjects of orbitology. In the artist’s world it is the orbits of introspection and extrospection that meet. If you were to travel in orbit around the Earth, you would see that its surface always recedes. You fall over the horizon in a continuous loop that never reaches the end. To trace the origin of your own mind can be a similar free-fall. There is no stable point of arrival. Ole Hagen’s Orbitology explores an alternative narrative to the dominant trends of fashionably labeled orthodox realism and identity thinking. His work is informed by a worldview where consciousness is the driving force of an origami universe, an emanationism where form is the efflux of the formless. There is a performative contrast here between a notion of the non-local and the clumsiness of the body, between uniocity and plurality.

In The Origin of the Universe (HD video 2013), the artist employs the amateur theatrics of early cinema to give a mythological account of how the immaterial takes on a figurative disguise. Flatness and depth bring into play a series of sculptural tableaux. In Orbit (HD video 2010), the camera orbits a humanoid figure in one continuous take, as the faceless protagonist tries out a series of Platonic forms in an attempt to find one that can function as a face. The search for a fixed identity stands in contrast to a variation of sounds; voicing a series of possible worlds. Manifesto (ink, collage, gouache and acrylic on paper, 50cm x 40cm 2017) is an ongoing series of drawings. The drawings on display were all made as a series of triptychs in 2017. These drawings started as a response to what the artist perceives as a push for artists to contextualize their work according to systems of correspondence. In contrast, these drawings are the result of a fast and spontaneous process where the statements of an ongoing manifesto are embedded in a fluid visual philosophy. The Manifesto series perform like Yantra paintings a vitalism that dismembers reductionist materialism. Conehead (new version 2016) is a small totemic sculpture embodying the human drive for transcendence and the rupture of the head as an isolated space.

About Ole Hagen

Ole Hagen received a PhD at Goldsmiths College, an MA at Chelsea College of Art and Design and attended the National Academy of Fine Art, Oslo. and works in His work was awarded the BKH Art Photography Prize 2014, (Fotogalleriet, Oslo). Recent exhibitions include On Having No Head (solo at Oslo Prosjektrom 2017), The Return of the Nullifiers (Standpoint Gallery 2016), Horizons: Against Nature (Gallery OED, Kerala, India 2016), All There Was, fig2 (ICA, London 2015). He has previously curated the exhibitions Multiverse Expanded (Akershus Kunstenter 2011) and Multiverse, (Danielle Arnaud, 2009). Ole is a Senior Lecturer at the BA Fine Art Sculpture and MA Fine Art at the University of Brighton.