



The Status Quo In Medias Res – Scenario 3 2015,
five layered sound isolated glass sheets, 75 x 92 cm.



Rester og erfaringer / Reminiscence and Experiences
2014, MIG welding, tape, plastic wrap, aluminum foil,
60 x 160 x 60 cm.

My work is based on doubt. Doubt about how things are supposed to be and about the truths and rules that are widely accepted. To explore my doubts, I try to push myself into the personally uncertain and unpleasant. This mental state is profound not only on an individual level but also in my relation to art. I use art and the exhibition space as an opportunity to sum up experiments, ideas and contemplation about materiality. Here, I develop both temporary and permanent works based on a combination of the premises of the rooms and the alternative use of everyday materials. I integrate this practice with previously developed illustrations, objects and sculptures. By reusing my already-developed work as made-readys, I get to study how the content and the character changes in new spatial constellations. By doing this, I seek to counterbalance the doubt.

hÅkon gÅre

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The Status Quo in Medias Res – Scenario 1 2015, print on paper,
dimensions variable. All images
courtesy: the artist.

Made-Ready

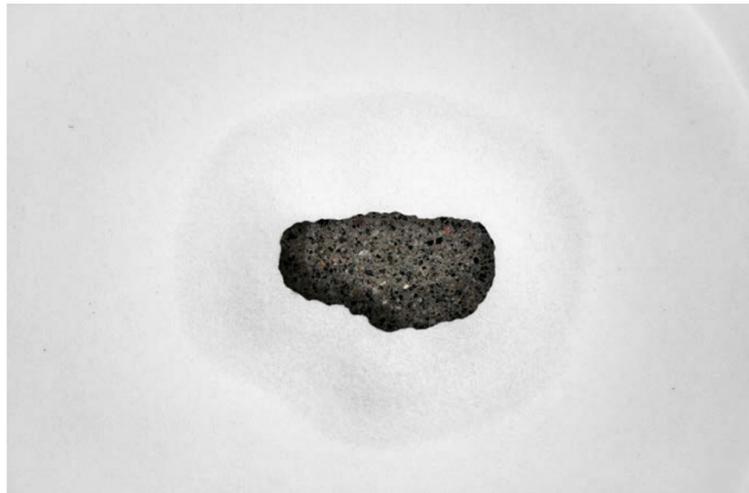
What is a »made-ready«? hÅkon gÅre came up with the neologism, which might be defined as a cross between the readymade and the relational. While gÅre uses found objects (aluminium foil, candle sticks, even the left-over materials from a fellow artist's project), he prefers non-planned and participatory works, which turn the audience and its surroundings into each work's most decisive medium. In short, the made-ready is not so much prefabricated as prepared to be shaped by a public in a specific place. *The Objectified Idea* (2014) – an airy sculpture made with metal wire and sealed in transparent plastic wrap – was unwrapped only after a casual vote among the viewers who were invited to test direct democracy in the white cube. Or perhaps to transform the virtual Likes of social media into the bodily actions of a group of people standing in the same place at the same time. Indeed, some of gÅre's mass-manufactured products – aluminium foil and plastic wrap as well as sandpaper and masking tape – suggest a kind of interface: a common flexible boundary that responds to the surface of an object and to the touch of a human hand. Since the artist tends to invite viewers to add the finishing touch to his works – and to debate their interventions as a work-in-progress – the results become the material records of accumulative collective actions. Moreover, gÅre may treat his own works as made-readys by remaking them all over again with a new audience in a new setting. The artist allows us to realise a novel scenario: what if clicking Like not only produced the statistics of hits but had all the possibilities of an on-going artistic process: made with a paintbrush, chisel or pen?

Jennifer Allen

hÅkon gÅre (1980, Oslo) is an Oslo-based artist who uses traditional techniques and new media to produce images, sculptures and installations which combine different materials. After finishing Text and Idea Development studies in 2005 at the Westerdals School of Communication, gÅre earned a BA from the Oslo National Academy of the Arts. While completing his MFA studies in Medium and Material Based Art at the same academy in 2015, he exhibited both inside and outside the institution and attended a workshop in Skoki, Poland.



The Status Quo in Medias Res – Scenario 2: Flink pica / Picalicious 2015, IKEA dining plate, 27 cm.



The Status Quo In Medias Res – Scenario 2: Flink pica / Picalicious 2015, detail, IKEA dinner plate, 27 cm.

hÅkon gÅre



The Objectified Idea 2014, steel wire, plastic wrap, dimensions variable.