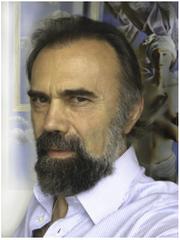




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# Victor Hagea

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## THE PICTORIAL SPACE CHÔRA OF VICTOR HAGEA – A HOSPITABLE SPACE OF CREATION AND IMAGINATION

Dreamy, pneumatic bodies, wrapped in opaline, iridescent folds projected onto wide un-perspectival shores – these are the fascinating pictorial visions of Victor Hagea. Reflexions of the imaginative aspiration of Man towards the Flight, towards Eternity, his dreams metaphorically contain and make visible the un-stained body in its original transparent light – the primordial space, lost and now solely visible as in a dream, as in a mirror.

Donner à voir: to make visible the in-visible, the imaginable – this is the titanic task of the artist, his sacrosanct “offering” to the viewer: to make dream shine forth again. Yet the dream must be un-veiled and re-discovered by the beholder in a rite de passage, a graceful play of initiation. This is the ritual performance proposed by the artist to his viewers: a magic tableau vivant set up as a “theatre of enchantment” whose director is the artist himself.

But what kind of space could that be this space that is and it is not?

This dream space is the chôra space, the only space that could contain the uncontainable body of the dream, that airy spatial motion that makes bodies mystically move upwardly in a paradoxical manner: moving by themselves, and as if being carried out by some cosmic a-spiration of the invisible spirit.

Chôra space is, according to Plato’s Timaeus, the primordial space, the matrix (ekmageion), the womb and the receptacle in which the original creation takes place. She is a third kind of reality (trítion génos), a space-in-the-making, and in-between, which is and it is not, visible and in-visible: the space of imagination! Chôra is anything but a cosmic mirror in which perpetual being would be reflected, the memory-image of the primordial cosmos, the antidote (pharmakon) against oblivion. But the ground offered by chôra is abyssal, because chôra’s reality could be grasped only through a “bastard thinking,” as in a dream. Therefore, said Plato, to look at chôra is as if “we look at it as in a dream.” (52b) To look at Hagea’s images is as if to look into a huge cosmic mirror, an intriguing specular and spectacular image, reflecting the exquisitely rich surface of the folds, the deceitful textures of the Play. Dreaming is, according to Socrates, mistaking an image for its original (Republic 476c). But if the dream confounds the image with the original, it also discloses that which one dreams, the hidden sacrosanct Image, and this is a great reward for the viewer, the invaluable

gift offered to him by the artist. Therefore, Victor Hagea’s chôra is such a hospitable space.

Nicoletta Isar, 8th January 2009



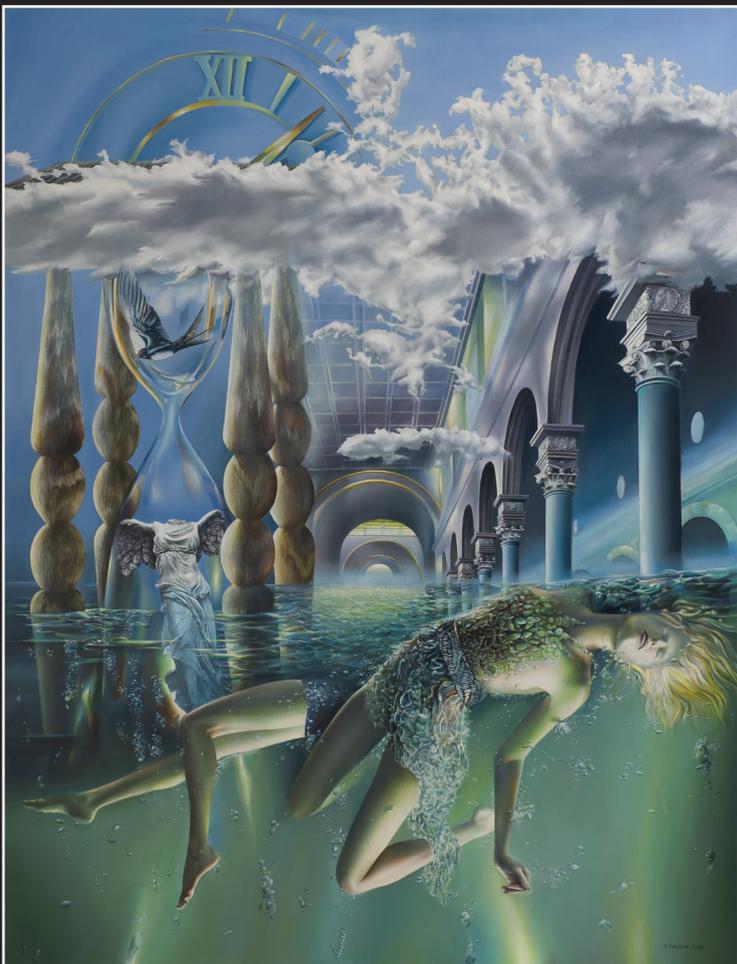
Summer Clouds - Oil on canvas - 80x60



Escape - Oil on canvas - 100x80



The Children Of Cronus - Oil on canvas - 100x85



Between The Lines - Oil on canvas - 130x100



The Chosen One - Oil on canvas - 130x100



The Mirror - Oil on canvas - 90x76



Rebus - Oil on canvas - 100x80



The mystery of shadows - Oil on canvas - 100x80



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