

CHRISTINE ISTAD

VIDEO ART 2001 - 2015

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VIDEO WORKS 2001 - 2015

To make the familiar strange, and the strange familiar

An everyday moment can have something picturesque about it, like a paintbrush gliding over the canvas of life. A moving image consists in effect of visual impressions drawn out in time and is well suited to capturing creation. Painterly elements of film as a medium can be light, space, depth, structure and colours, but also abstraction and simplification. In Christine Istad's video works we encounter the many nuances of the moment, captured by an artist who can be heartless, voyeuristic, attentive, poetic and probing.

Istad does not seek to beautify her subjects. Nevertheless, she manages to capture their inherent beauty, especially the ephemeral beauty of water and the effects of light. Surroundings are reflected or veiled, muffled by mist and haze, gentle waves on a pond or fragmented against a backdrop of futuristic architecture. What would be better at uniting surface and depth than reflections and transparency?

Several of Istad's works verge on the visually abstract, with a certain reserved detachment or proximity of detail. Birds and other silhouettes drift through a soft blue mist over the sea. We are reminded of the feeling of leaning our forehead against the cool glass of a train window while the tracks rush past outside, aware, too, of the rush of blood through our veins. The sensuality of the kitchen is portrayed through fluids of different colours poured into glass containers, viscous or runny, with swirling bubbles.

Even the optical works contain a human quality that can be both pensive and brutal. Sometimes, Istad's observations can be almost dispassionately matter-of-fact, as when the camera captures the death throes of a wasp in a glass of water, while nobody does anything to help. On a beach, a pair of lovers are filmed in the water for eight minutes as they kiss, totally oblivious to their surroundings, like an alien species absorbed in a mating ritual

The inspiration for several of Istad's more recent works has been the "journey" – as an end in itself or as a means. Perhaps best known is her itinerant installation of a shining solar disc on a trailer, transported to places that could do with some sun during the dark months; a journey that is captured on film and photographs. On her study trips to Eastern Asia, the artist has created low-key meditative works at the cutting edge between tradition, nature and hectic urbanity: hands carefully fold a martial art robe at the Aikido headquarters in Tokyo, swaying branches are reflected in the water of a pool at a temple in Kyoto, a skyscraper stretches up to the consumer heavens in Hong Kong, and through foliage in Tokyo flickers a wall of TV screens – depicting the shared vulnerability of nature and hyper-consumerism.

A number of Istad's works present unsentimental perspectives of illness and death. The absurdity of everyday life is portrayed by the man who runs to check if anybody is in need of help in a car that has crashed and who then urinates on the side of the road once the danger is over. Visions of eternity are evoked by the bald head of a woman placed in front of a Japanese film of a temple pool, now relegated to a mere backdrop. Her silhouette is a double exposure, partly flesh and blood, partly a torso-shaped shadow on the canvas – a powerful symbol of the void we will all leave behind us in this world.

Using a camera as a prism, Christine Istad presents us with a clear picture of everyday life. She focuses and defocuses, distorts and enlarges, lighting and framing us in unexpected ways. The result is reminiscent of a principle of cultural anthropology, where the aim is "to make the familiar strange and the strange familiar.

Oda Bhar
art critic

CHRISTINE ISTAD

is working with photography, video and installations.

She has participated in several solo and group exhibitions in both Norway and abroad. She has exhibited at a.o. KUBE Art Museum, Henie Onstad Art Center, Tromsø and Oslo Art Center, Bergen Art Hall, Marres Maastricht and Zoellner Art Center, PA USA.

She has participated at the regional exhibitions and her works have been purchased by a.o. KUBE Art Museum and LUAG Collection, PA USA, the Prime Minister's Office, the Ministry of Education, University of Oslo, St. Olavs Hospital, the Municipality of Baerum Art Collections, Gjensidige Insurance, The Norwegian Central Securities Depository and The REC Group. She has received her education from Strykejernet School of Art, Westerdals School of Communication and Parsons School of Design in New York.

Istad has received a series of project grants and artist support from the government of Norway.

Text: Oda Bhar

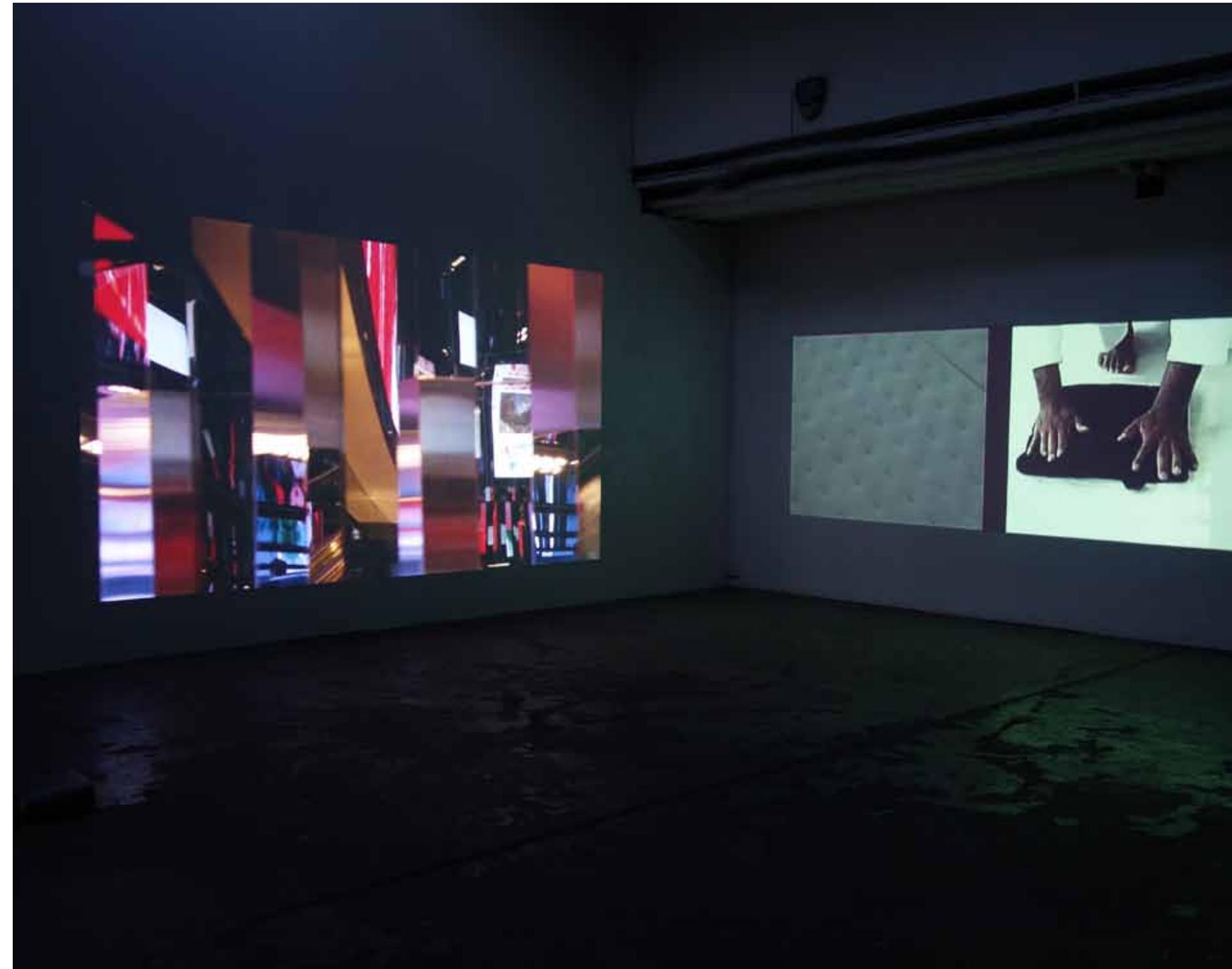
Translation: Deborah Ann Arnfinsen

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Hong Kong - I want I want

Istad Art 2014

LENGTH: 0:43 min loop. SOUND: No sound.

SYNOPSIS: From a Luxury Shopping Mall in Hong Kong.

Structures, light and colors pulsate in two-dimensional and three-dimensional space.

Vimeo: <https://vimeo.com/107688179>



Ito

Istad Art 2008

LENGTH: 3:10 min loop. SOUND: No sound.

SYNOPSIS: Ito folding a hakata at Aikikai Foundation, Aikido World Headquarters, Tokyo, Japan.

Vimeo: <https://vimeo.com/16861113>

SCREENINGS:

2009: Galleri Trafo; First prize winner Kunst rett Vest

2009: Galleri Semmingsen Oslo and Kunstgalleriet Stavanger, Norway

2008: Art Center Møre & Romsdal; Festival exhibition Moldejazz,

Aikido is a Japanese martial art created during the 1920s by Morihei Ueshiba (1883 ~ 1969) Aikido is performed by blending with the motion of the attacker and redirecting the force of the attack rather than opposing it head-on. Aikido is not a competition. The goal of Aikido training is not perfection of a step or skill, but rather improving one's character according to the rules of nature.

ai - joining, unifying, combining, fit. **ki** - spirit, energy, mood, morale. **do** - way, path



Hong Kong - High Rise

Istad Art 2014

LENGTH: 02:11 min loop. SOUND: No sound.

SYNOPSIS: A monumental concrete building illuminated in different colors with the black sky behind it.

Hong Kong's towering architecture and densely packed urbanity implicitly reveal Istad's interest in investigating mankind's capacity to confront and adapt to alienation. What happens to inherited traditions and fundamental values when high technology and efficiency become the defining powers in our lives?

VIMEO: <https://vimeo.com/107802371>

SCREENING: 2014 Gallery Semmingsen, Oslo Norway



Hong Kong - Wan Chai

Istad Art 2014

LENGTH: 3:06 min loop. No sound

SYNOPSIS: A man is practising Thai Chi in the street in Hong Kong with a fountain and the traffic jam behind him. A woman is occupied with her cellphone unaware of what's going on around her.

SCREENINGS:

2015: Den 27. Minimalen Kortfilmfestival, Trondheim, Norway.

2015: 6th International Videoart Festival of Camagüey, Cuba.

2015: The Ferry Gallery, Bangkok, Thailand.

2015: NoSPHERE Arts, New York, USA.

2014: Galleri Semmingsen, Oslo.

A man practising Thai Chi on the streets of Hong Kong with a fountain and traffic jam in the background. A woman is devoured by her mobile phone unaware of what is happening around her. People hurrying home from the day's work. The film says something about identity; relationship between people, society and modern cities. People's behaviour is a reflection of cities and communities of which we are part, and where personal identity is interacting with the society. In hypermodern cities where people live cramped, one must find small 'pockets' for physical activities. The contrasts between modern and traditional culture is reflected in the video work. Tai Chi symbolizes presence in body and mind.

Tai Chi Chuan can be translated as 'Supreme Ultimate Force'. The term "supreme ultimate" is often associated with the Chinese concept of yin-yang, the notion that one can see a dynamic duality in all things. A goal in Tai Chi is to create a calm and peaceful mind, focused on the precise execution of the exercises. It's all about balance, adjustment, fine-scale motor control, rhythm in motion, genesis by movement of the body's vital center.



Car Crash

Istad Art 2013

LENGTH: 01:32 min

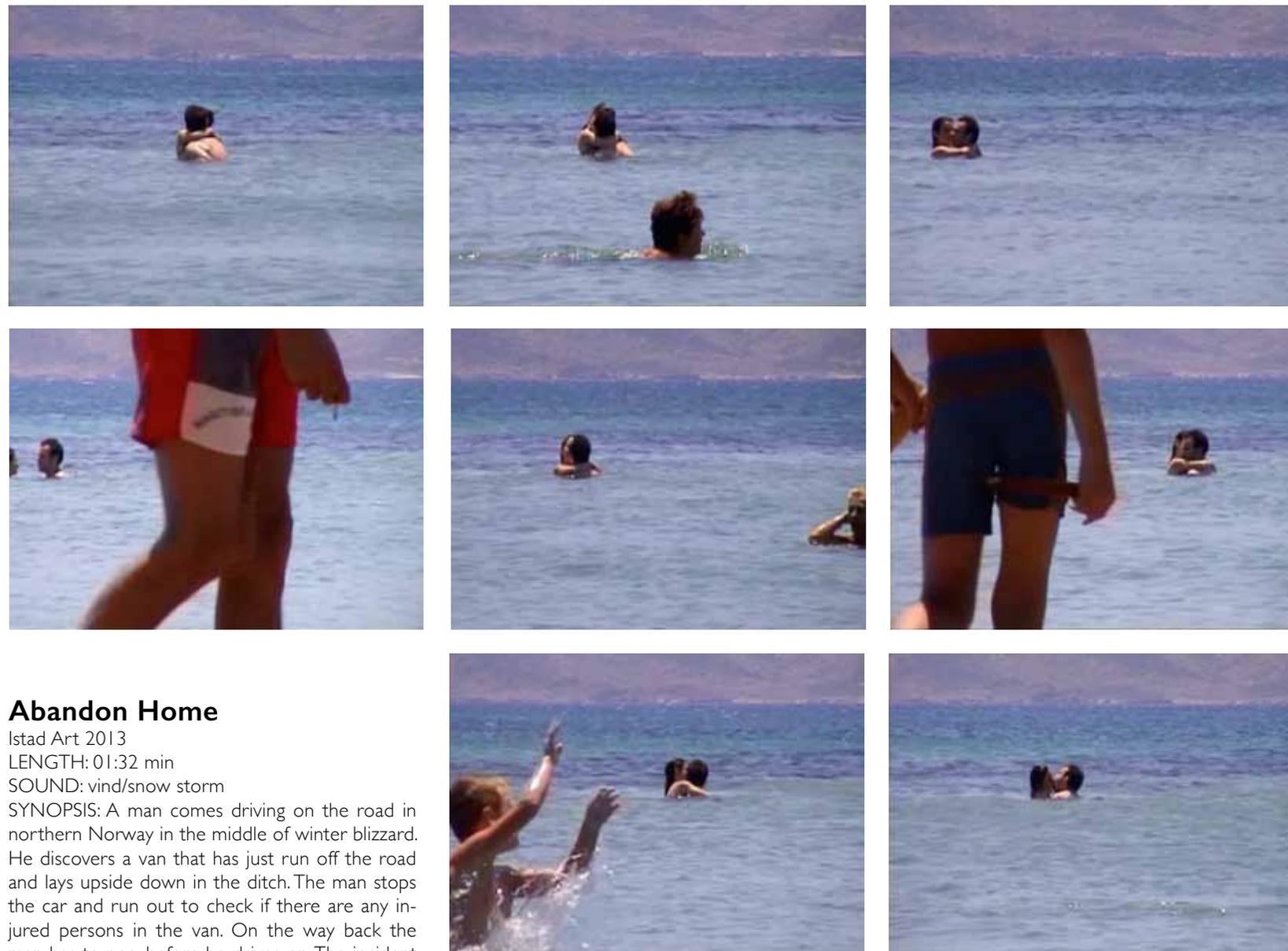
SOUND: vind/snow storm

SYNOPSIS: A man comes driving on the road in northern Norway in the middle of winter blizzard. He discovers a van that has just run off the road and lays upside down in the ditch. The man stops the car and run out to check if there are any injured persons in the van. On the way back the man has to pee, before he drives on. The incident is not arranged.

Vimeo: <https://vimeo.com/72403157>

SCHREENING:

2013: Minimalen Short Film Festival, Norway



Abandon Home

Istad Art 2013

LENGTH: 01:32 min

SOUND: vind/snow storm

SYNOPSIS: A man comes driving on the road in northern Norway in the middle of winter blizzard. He discovers a van that has just run off the road and lays upside down in the ditch. The man stops the car and run out to check if there are any injured persons in the van. On the way back the man has to pee, before he drives on. The incident is not arranged.

Vimeo: <https://vimeo.com/72403157>



From The Kitchen

Istad Art 2001

LENGTH: 9:22 min.

SOUND: Environmental sounds

Video projection on the wall. Lower margin at floor level, and upper margin at ceiling level.

SYNOPSIS: Different kind of fluids is being pored into different kind of containers.

SCREENINGS:

2004: Oslo Kunstforening

2001: Molde Kunstforening

No Title

Istad Art 2003

LENGTH: 5:58 min.

SOUND: No sound.

SYNOPSIS: A wasp struggling to survive in a decanter of water. The video is not arranged.

SCREENINGS:

2004: Høstutstillingen

2004: Bergen Art Hall, Landmark

The Kiss

Istad Art 2006

LENGTH: 8 min

SYNOPSIS: The film is from the island in Greece called Milos. The couple in love are kissing for a long time. Nobody notice what's going on in the water.

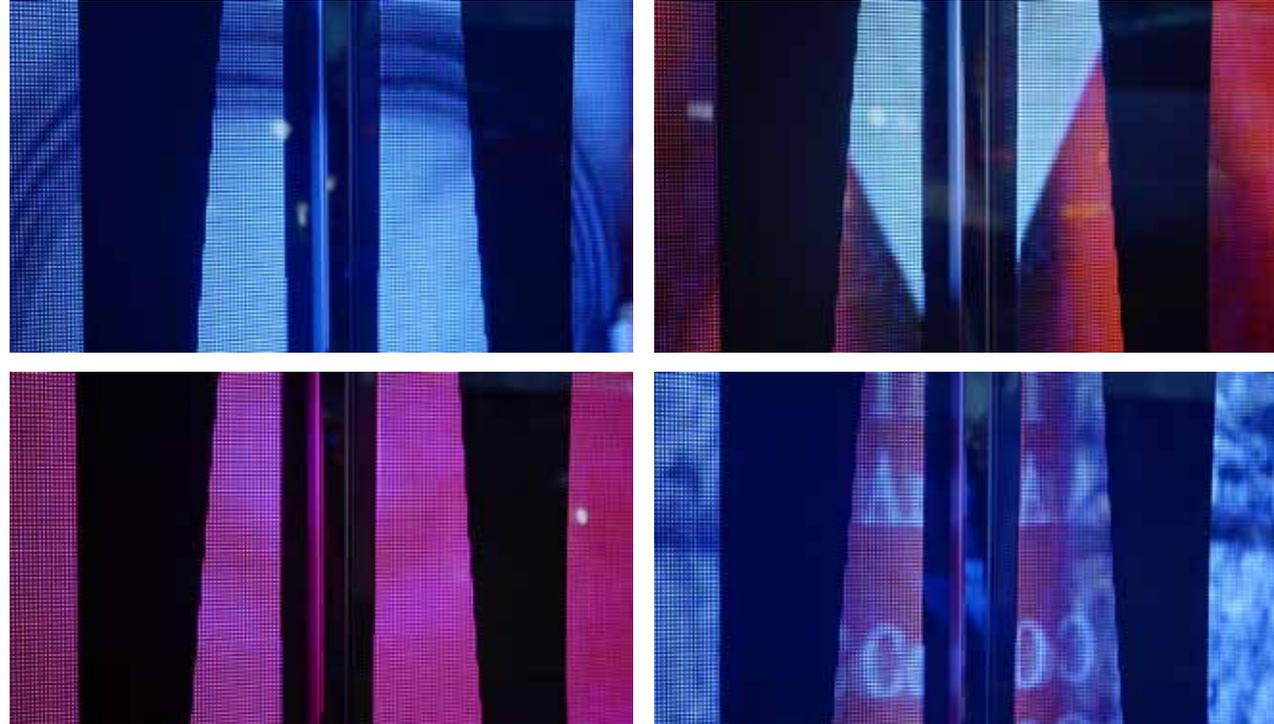
SOUND: Environmental sound.

SCREENINGS:

2009: Culture House in Bærum, Norway

During a travel to different islands in Greece I noticed all the couples kissing. I wanted to focus on the most passionate feelings in life that we all long for. I was filming many different couples. Milos is the island famous for the love goddess Venus; Venus of Milos. It is the most romantic of all Greek islands. There on the beach I noticed the couple in love. They are kissing for 7 minutes in the water not noticing the other people around.





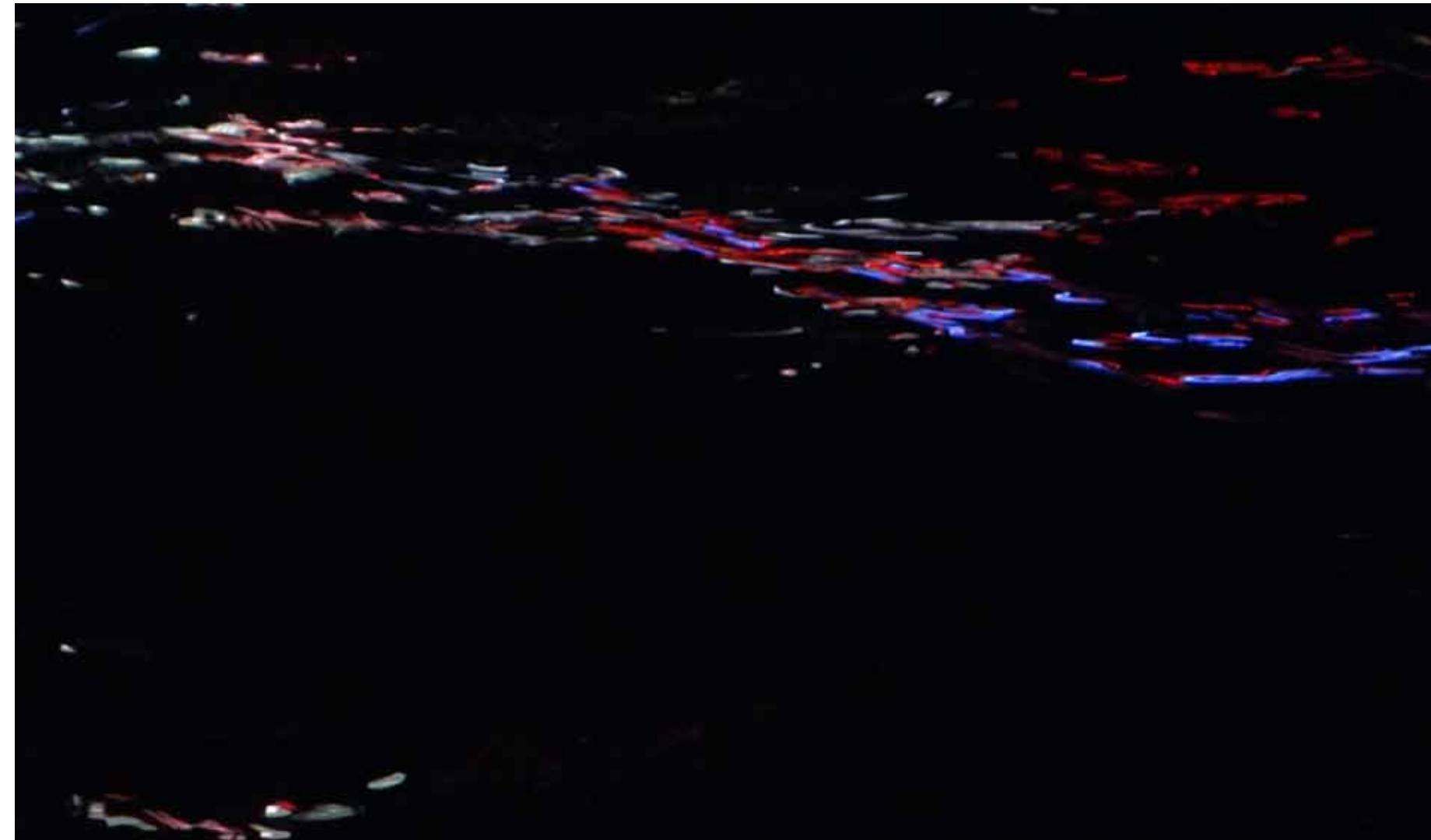
Hong Kong - Vertical Split

Istad Art 2014

LENGTH: 2:14 min loop. SOUND: No sound.

SYNOPSIS: Luxury Shopping Mall, Canton Road, Hong Kong.
Digital billboard. Flow of time in a billboard - moving image, constantly changing the information - from the static to the moving. Visual pollution. Consumerism.

Vimeo: <https://vimeo.com/107691467>



Hong Kong - Red Waters

Istad Art 2014

LENGTH: 2:40 min loop.

SOUND: No sound.

SYNOPSIS: The colored water seen from the Kowloon side in Hong Kong.

Vimeo: <https://vimeo.com/111974389>

SCREENING:

2014: Galleri Semmingsen



SHO-Ren-Ji

Istad Art 2008

LENGTH: 4:00 min loop.

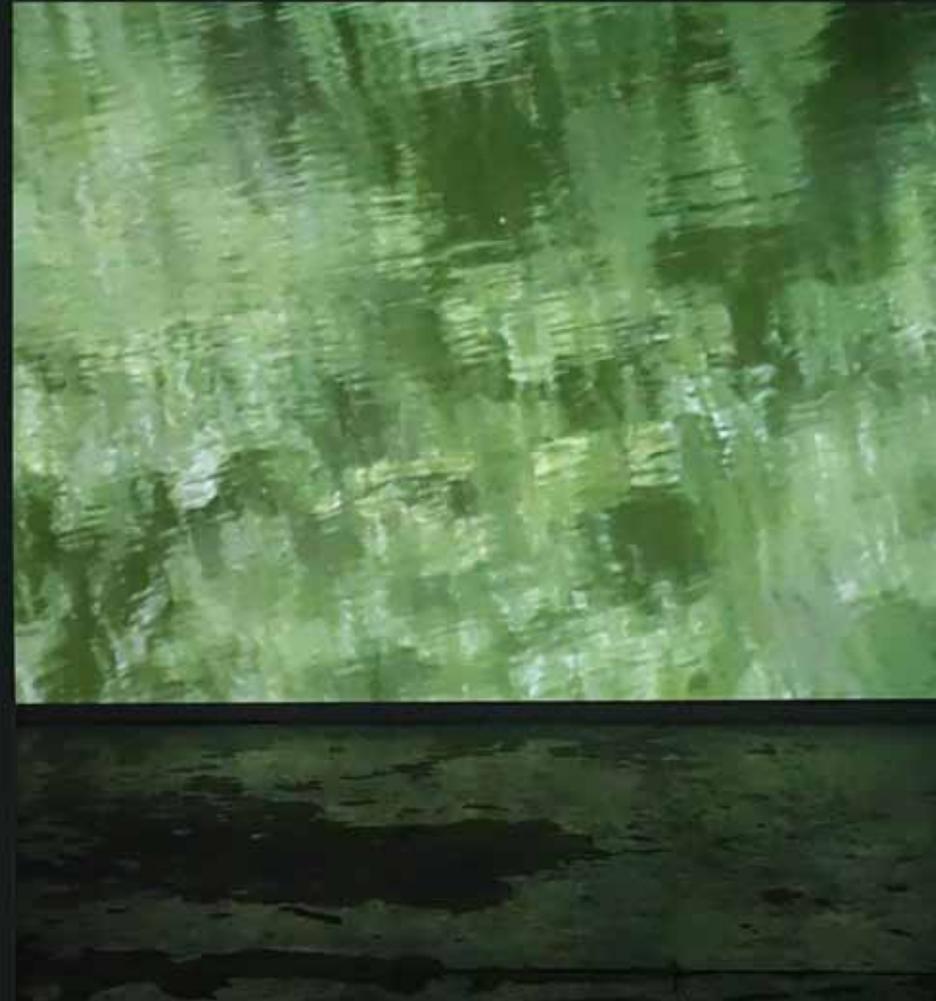
SYNOPSIS: Details from a temple pond in Koyoto in Japan.

MUSIC: Arve Henriksen

SCREENINGS:

2010 Galleri Trafo, Norway

2008: Chapel at The Folk Museum during Molde International Jazz Festival, Norway



Ryoan-Ji

Istad Art 2007

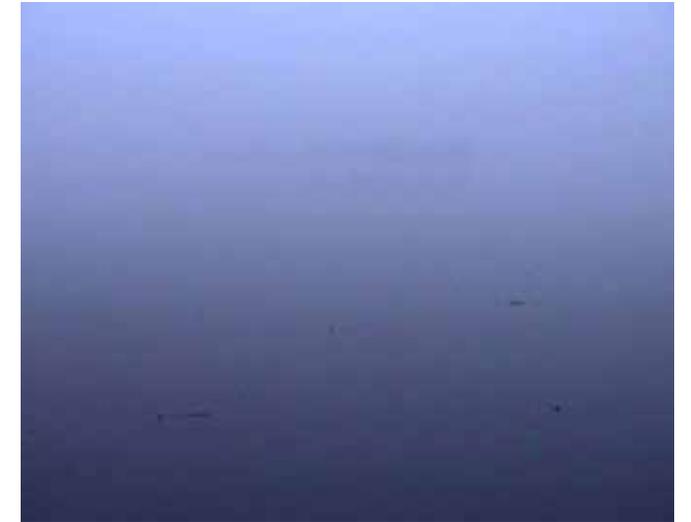
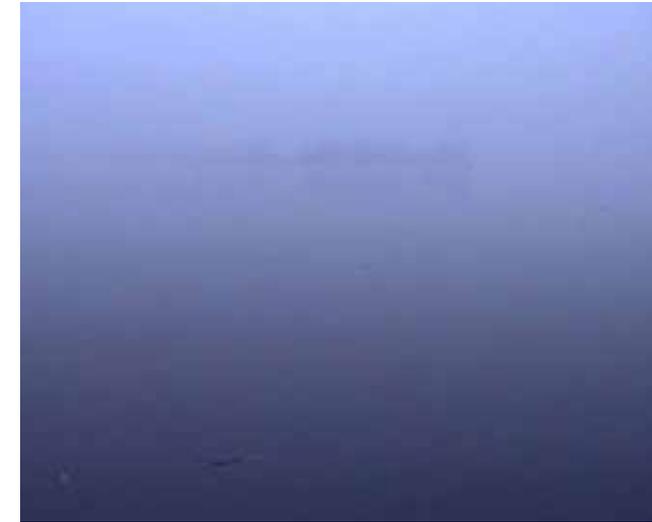
LENGTH: 2:25 min. loop. SOUND: No sound.

SYNOPSIS: The film is from a pond at the Ryoan-ji Temple in Kyoto. The audience must take off their shoes before entering the tatami mat. The intention is to bring the viewer to a state of calm and relaxed inward-looking state.

SCREENINGS:

2008: Art Center Møre & Romsdal; Festival exhibition Moldejazz.

2009: Galleri Semmingsen, Oslo



Mist

Istad Art 2007

LENGTH: 4:55 min loop. Videoprojection on the wall.

SYNOPSIS: The landscape has almost disappeared in fog. There are birds and small objects floating by, like life that is continuously floating by.

MUSIC: Special composition by Arve Henriksen (trumpet).

Vimeo: <https://vimeo.com/17028403>

SCREENINGS:

2009: Galleri Semmingsen, Oslo

2008: Art Center Møre & Romsdal; Festival exhibition Moldejazz

Behind Green

Istad Art 2008

LENGTH: app. 7:00 min.

SYNOPSIS: TV screen seen through green leaves at Rippongi Hills Tokyo, Japan.

MUSIC: Stewart Walker, Persona Records.

Vimeo: <https://vimeo.com/91495161>

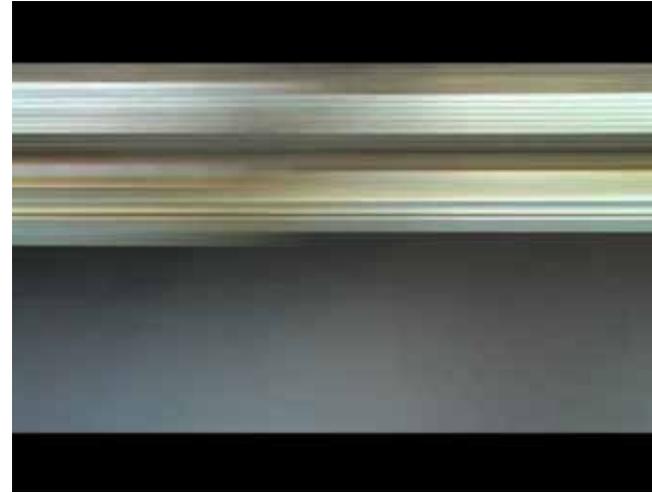
SCREENINGS:

2013: International Art Expo Bari, Italy.

2009: KUBE Art Museum, Ålesund, Norway

The television pictures show how much we are influenced by each others cultures all over the world. Urban environments, people, rules and limits are no more distinct realities, but they constantly modify and get mixed together, generating new connections and hybrid results, with undefined ethic, social, sexual and religious borders.





Kyoto to Tokyo

Istad Art 2008

LENGTH: 02:50 min loop. SOUND: No sound.

Projection on the wall.

SYNOPSIS: The pattern outside, seen from the train window.

Tokaido Shinkansen, also called the Japanese Bullet train is running at speeds of up to 320 km/h. The Shinkansen is a symbol of the Japanese modern society.

Vimeo: <https://vimeo.com/25123755>

SCREENINGS:

2009: Tromsø International Filmfestival

2009: Raulandsutstillingen

2008: Høstutstillingen

2008: Kunstsenteret Møre & Romsdal; Festival exhibition Moldejazz

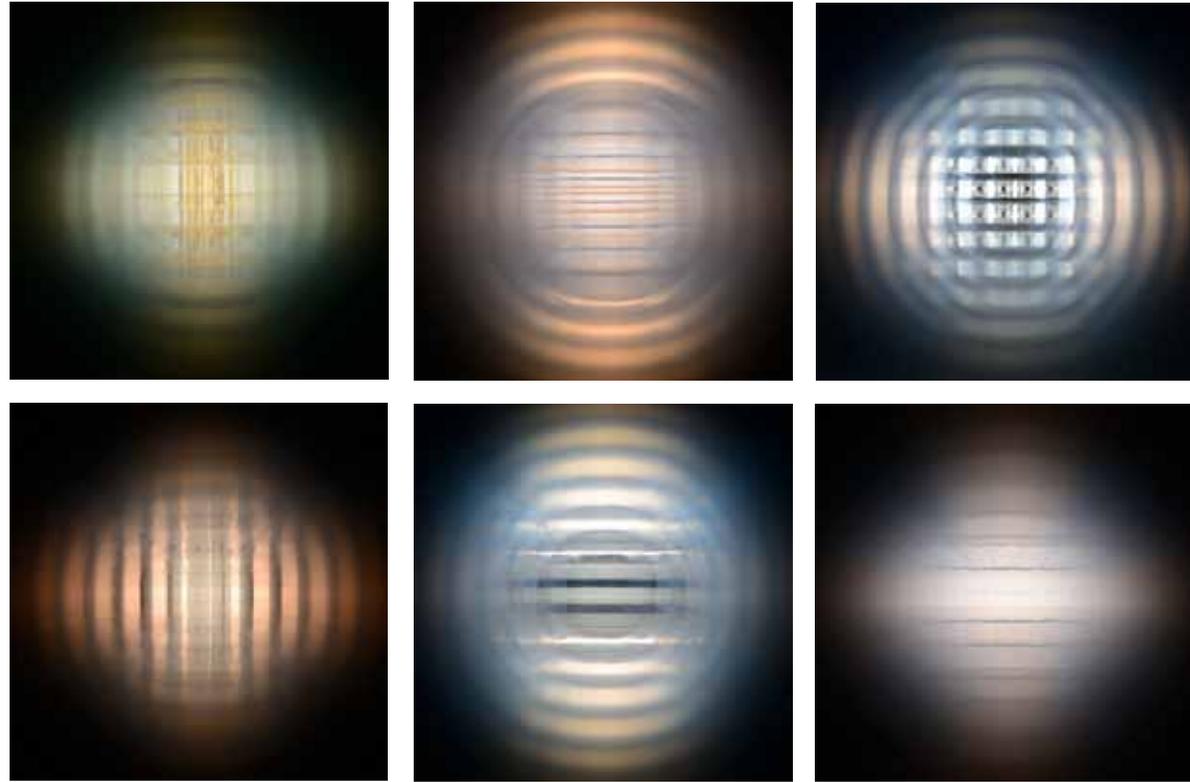


Abandoned Home

Istad Art 2015

07:00 minutes. 2015.

Who used to live in the house. Why did they leave it? What kind of people were they?



Solar

Istad Art 2014

LENGTH: 3:48 min loop.

SOUND: Bendik O. Storbekken

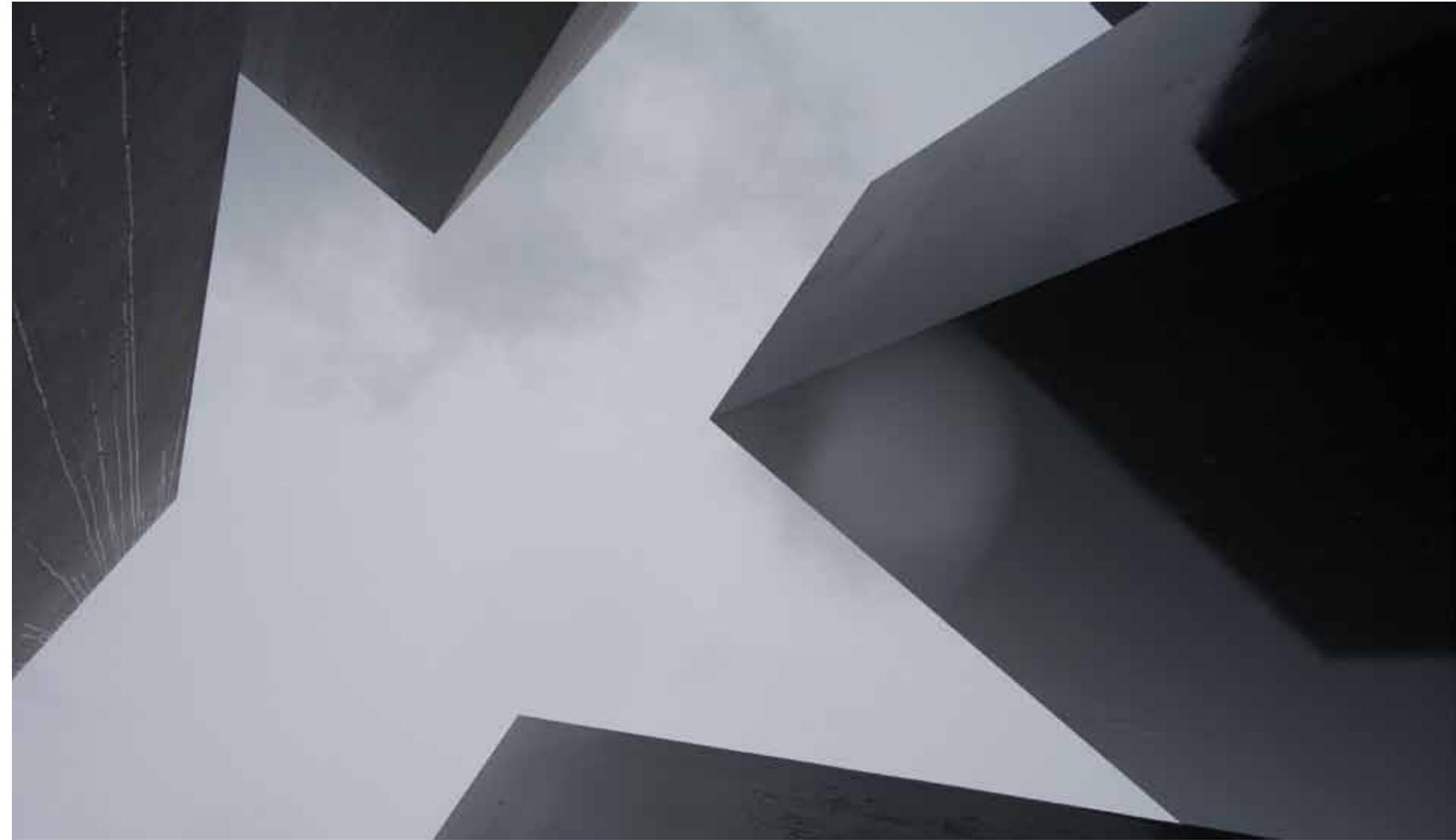
SYNOPSIS: Video based on a series of photographs shoot from the inside of aluminium pipes inside Palazzo Falier, Venice Italy.

VIMEO: <https://vimeo.com/76276264>

SCREENINGS:

2014: Kunst rett Vest, Berger Museum, Norway

2014: Kunstgalleriet, Stavanger, Norway



Grey Grey Tears

Istad Art 2015

05:09 minutes. 2015. No sound



Speed Pulse

Istad Art 2010

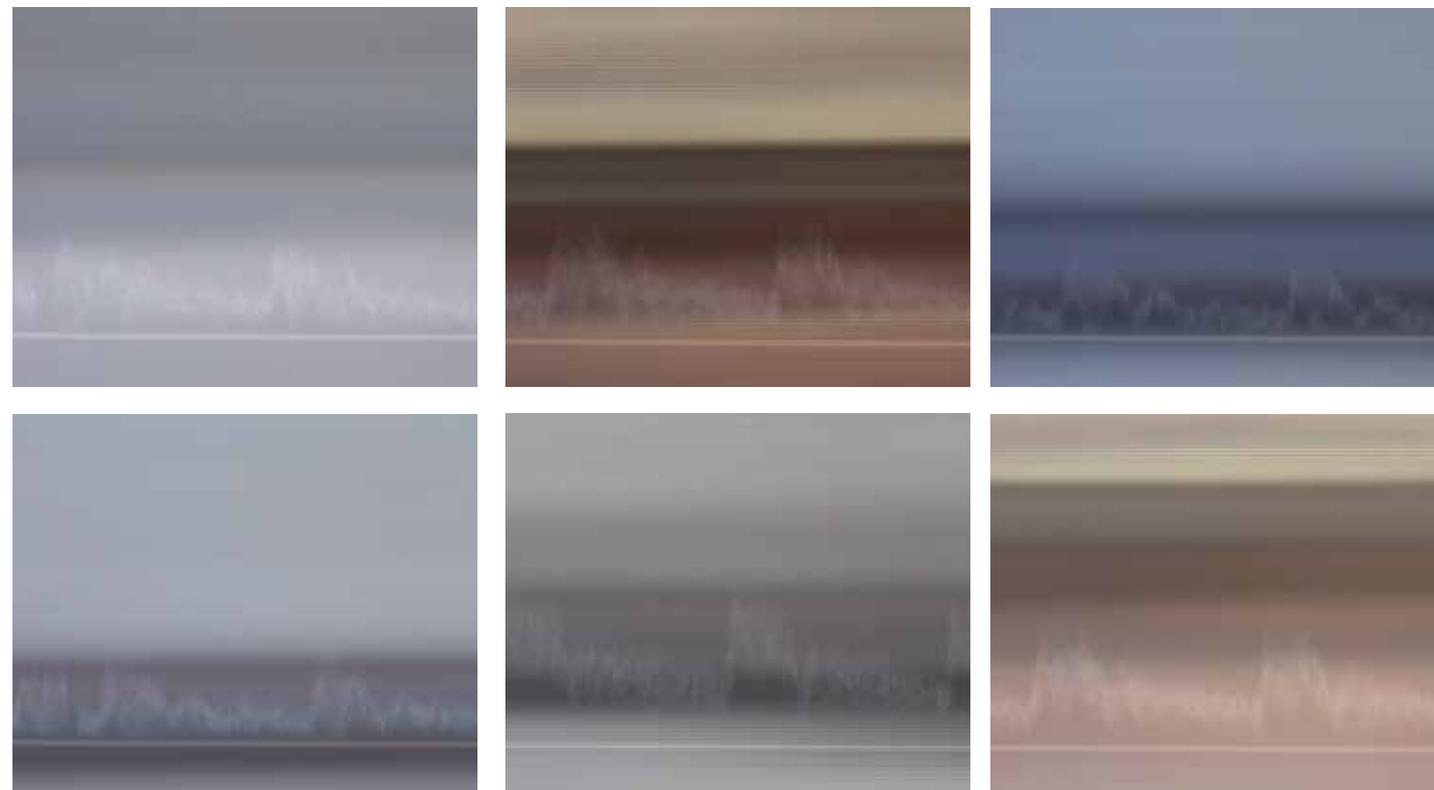
LENGTH: 3:10 min loop.

SYNOPSIS: Outside train window in winter and ultra sound monitor.

SOUND: The sound of the artists major artery recorded by doctor Ingvaldsen at Akershus Hospital. Video are presented on two monitors placed together. The cables are visual and give the audience associations to hospital environments.

SCREENING:

2010 Galleri Trafo, Norway





VIDEO INSTALLATIONS

Herself

Istad Art 2014

LENGTH: 3:35 min loop. No sound

Projection on the wall in lifesize.

Vimeo: <https://vimeo.com/87108907>

SCREENINGS:

2014: MORPHOS - Palazzo Albrizzi in Venice (Italy)

2014: MARTE - Arte Contemporáneo de Castellón (Spain)

2014: Museo de Almería, International ArtExpo (Spain)

A woman seen from behind is facing a white wall. The woman has bare shoulders and a bold head. The video projected is a previous recording of trees reflected in a water surface in a temple pond. The projection creates a shadow of a woman's silhouette on the wall. The shadow can be seen as a mirror image, or an image of the woman's other self. The shadow symbolizes at the same time the duality inherent in all of us. The shadow points to the basal, but also difficult ability it is to see oneself. The projection is a reflection of trees in a pond moving slowly. The goal is to produce a meditative mood that highlights the relationship between man and nature. The reason for the video is based on a thought and a theme that deals with human anxiety and fear of loss. The experience of helplessness is also implied. Man as a vulnerable individual is central, and the question of how to accept inability to change a situation constitutes the art works fundamental fulcrum.

Spectra Emotion

VIDEO: Christine Istad, OBJECTS: by Lisa Pacini, SOUND: Erik Wøllo

LENGTH: 3:36 min loop.

YEAR COMPLETED: 2010 - 2011

Synopsis: The video is recorded in a rod filled with water outside. The sun hits the water and reflects the colors of the rainbow.

SCREENING: 2011 Installation made for Zoellner Main Gallery, LUAG, Lehigh University Art Galleries, USA.

Vimeo: <https://vimeo.com/25125080>

In Plato's Allegory of the Cave, people chained in darkness glimpse the distorted shadows of real things cast by fire light against the wall in front them. One figure, the liberated philosopher, leaves the cave and comes to understand the difference between the real and the virtual.

In Christine Istad and Lisa Pacini's installation *Spectra Emotions*, things are not so simple. The installation—consisting of found and manufactured glass elements by Pacini, video projection by Istad and sound by Erik Wøllo—creates an environment in which categories of the real remain constantly in flux. None of the elements stabilize into just one reading. Light flickering on the walls is not just a synthetic rainbow; it is recorded light captured at another location inside the large water bottle which is now present in the room. But it is also a synthetic rainbow. The ambient sound which seems at first textural and abstract reveals itself, on closer listening, to be the sound of water running through the same vessel. But it is still abstract sonic texture. Even the obdurate glass bottle at the heart of the installation which seems to anchor reality as the starting point for these extrapolations, recedes into its own history of manufacture and use, other worlds and other rooms again not present in this one, but exerting pressure on it nonetheless.

It is in the buzz between these absent intellectual rooms and the present material one that the artists position us. This is not an unfamiliar dilemma. In an era when screenal spaces vie for our attention with actual ones—and win—and where signals travel rapidly and wirelessly between communities of people who have never met, the tension between contested hierarchies of experience is ever present. In the 1800s, when Emily Dickinson expressed her preference for listening to music from another room, this choice, if eccentric, was analog and acoustical. In 1948 the spaces Truman Capote describes

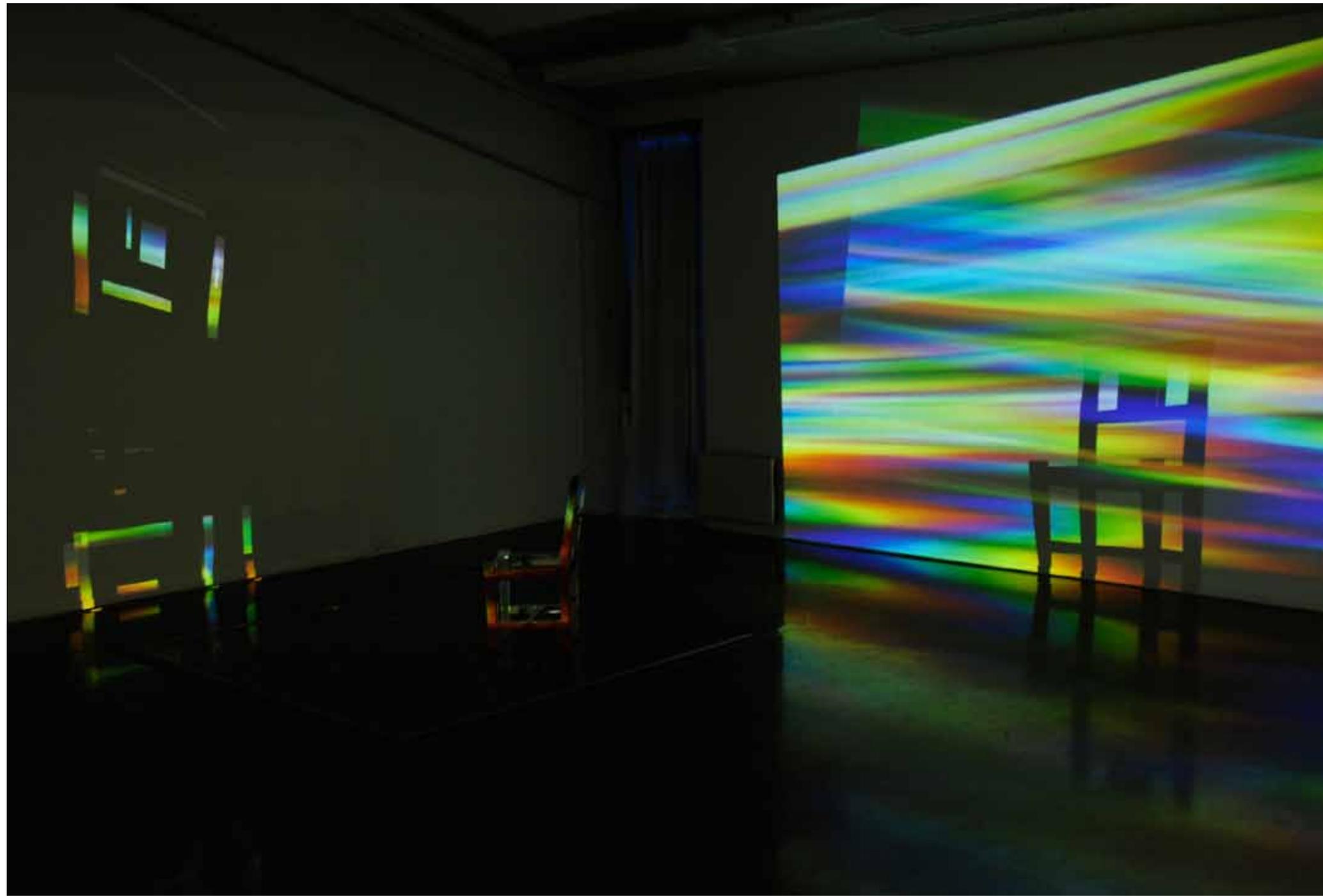
in *Other Voices, Other Rooms* were internal and psychological. Today we are confronted with “telecommuting” on the “information superhighway” via “personal” computers which are creeping from our laptops to our pockets into our social DNA. It is this equally real and elusive space that the authors of *Resisting the Virtual Life* have called an “obscure terrain.” (Brook & Boal, 1995)

Far from resisting this blurry territory, Istad and Pacini set in motion strategies which celebrate it and seek to enter its flow. Spectral video light is channeled back through the glass vessel in which it was first recorded, resulting not in a linear loop or short-circuit but in a prismatic and omnidirectional refraction into space and time, a flicker which fills the room as water fills the glass bottle. Versions and variations multiply themselves. The bottle recurs: first as two-dimensional cut-outs of itself in mirror and clear glass, enlarged and extruded from the projected shadow of the original. Bridging transparency and opacity, they both reflect large amorphous projections of the bottle shape onto the walls leaving the viewer to wander among and weigh the reality of each real/ideal form.

This movement of the viewer is critical. As one navigates the space, one's body begins to do exactly what the other elements in the installation are doing: casting shadows, interrupting light, making noise and participating in reflection. This absorption of the living figure within the event horizon, implicates the viewer not only as observer but partial maker of the work he or she is experiencing. That this dual status never resolves itself into a manageable answer is the strength of the work. Potential binaries—of subject and object, digital and analog, absence and presence, virtual and material—multiply their realities as prismatic permutational questions.

Text by: Mark Wonsidler and Jeffrey W. Ludwig,
LUAG, Lehigh University Art Galleries





Spectra Emotion

VIDEO: Istad Art 2012

OBJECT: Mirror chair by Lisa Pacini

SOUND: Erik Wøllo

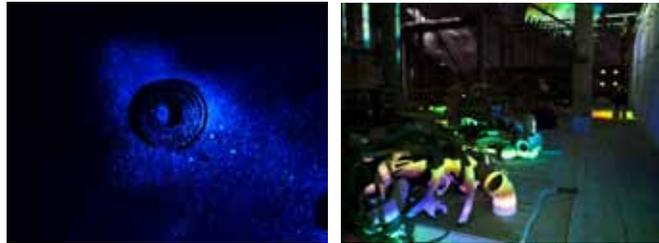
LENGTH: 3:36 min loop.

SYNOPSIS: The video is recorded in a rod filled with water outside. The sun hits the water and reflects the colors of the rainbow. Trees swaying in the wind create the movement.

The video projection hits the mirror chair and makes different color shapes on the walls.

SCREENING:

2012: Art Museum in North of Trøndelag, Namsos, Norway.



Spectra Emotion Factory Light Festival, Slemmestad Norway 2015

Video installation by: Christine Istad and Lisa Pacini, Sound: Erik Wøllo.

With the movie Spectra Emotion showing the sunlight that hits the water and reflects the colors of the rainbow, we want to bring the water element and the light into the room. We use objects found in the warehouse and in this way we create a link between the work, the building and its identity. The physical relationship between the factory and the sea is an important part of the project. We use fluorescent dust; pigments that absorb different frequencies of light (visible and invisible to the human eye) emits them and produces intense colors that glow. www.factorylightfestival.no

The ambient soundscape created by Erik Wollo provides various associations with nature, running water sounds from the interior space in a factory or ship. The sound has an abstract sonic texture.



Frozen Landscape

Video installation 2008

Christine Istad (video) Vigdis Storsveen (installation) and Mathilde Grooss Viddal (audio)

SYNOPSIS: Interactive outdoor installation consisting of: 5 canvases 450 cm x2, 350 cm x1, 300 cm x2. 9 speakers, 5 sensors, video projector.

SCREENINGS:

2009: St. Vicente Church, Evora, Portugal

2008: Henie Onstad Art Center

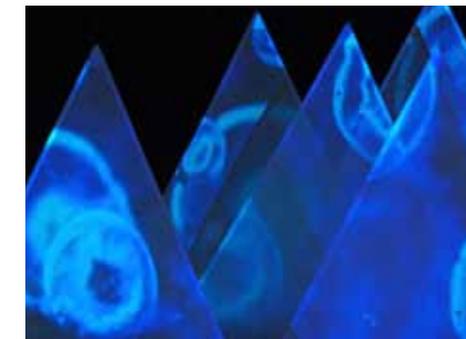
2008: Hamar Sagbladfabrikk

Mountains and the nearby Kolsås Heights were the inspiration for the outdoor installation "Frozen Landscape", which will be on show during the whole of the Henie Onstad Art Centre's winter festival "Art Encounters" ("Kunstløpet"). In the foyer of the Art Centre, the public will be met with an interplay of abstract sounds, fanciful videos and dreamlike mountain formations.

The mountain formations, which are stretched onto canvases of

different sizes, are by artist Vigdis Storsveen. Projected onto the installation are Christine Istad's photo-based videos, which consist of close-up studies of the lakes around the Kolsås Heights and evoke associations to the universe and to micro and macro landscapes. The musician Mathilde Grooss Viddal has created a special audio backdrop for the work consisting of several different, ready-made compositions of varying lengths. The different pieces of music are triggered by sensors as members of the public move around between the "mountain formations"; the music is therefore constantly changing. In other words, at any given moment the public plays an active role in creating the composition and the artwork.

The installation "Frozen Landscape" is transformed from hour to hour as the conditions of light change from morning to evening and as the public affects the different sound tracks. In this way, the installation alludes to the ephemerality and vulnerability of nature in the face of human encroachments. Two key interpretations of "Frozen Landscape" are as a comment on how important mountains are for our water supply, which is so essential to us, and on how our management of natural resources renders them vulnerable.



Traveling Sun

A roadmovie and site specific art project, 2012 - 2015

by Lisa Pacini and Christine Istad

VIDEO DOCUMENTARY: Christine Istad

LENGTH: app. 11 min.

SYNOPSIS: The starting point for this project was to take the 'SUN' to the darkest part of Norway in the winter months.

In 2012 Christine Istad and Lisa Pacini - embarked on a project to drive the SUN from Oslo to northern Norway, Tromsø where the sun is below the horizon line for 2 months. The 'SUN' sculpture was transported on an open flatbed trailer on its 1623 km journey to the north. The journey was documented with film and photography. Istad-Pacini's intention with this project is to evoke a discussion about the importance of the sun and or the lack of it, document the exotic nature of the travel and share it with the general public with our blog. The distance the SUN has traveled is: Oslo-Tromsø-Kirkenes-Bergen-London-Rjukan - Oslo - 7000 km (4295 miles)

Video: <https://vimeo.com/75599122>

www.artubeart.blogspot.no

SCREENINGS:

2014-15 Henie Onstad Art Center, Norway

2014 Phillips Collection Washington DC, USA

2014 Marres, House for Contemporary Culture Maastricht in The Netherlands.

2013 100% Norway, The Tent London, UK.

2012-13 Tromsø Contemporary Art Center

A promethean act of great good will, community-mindedness, and not a little whimsical humor, Sun is the inspired product of Lisa Pacini and Christine Istad. Responding to the Norwegian winter when some areas of the country are without natural sunlight for as long as three months, they conceived a project to restore at least a semblance of the sun's presence. The result is a light sculpture, three meters in diameter, that shifts between a range of warm colors. Once crafted, they took it on tour by flatbed and ship, with temporary installations on the facades of public buildings. A stand in for the missing sun, the sculpture reaffirms the fact of heliocentrism, though not without protesting this reminder of human dependence. Since the age of Copernicus we have known that the earth and every other planet in this solar system revolves around the sun. It is the source of life. Its absence has long signified ignorance, irrationality, mystery, and death. Louis 14, the Sun King, transformed this fact of nature in to political metaphor in the seventeenth century. His palace at Versailles was testament not only to an outsized ego, but also to the subservience of artists to their

royal patrons. Within this context artistic creativity was understood as a function of the monarch's reflected glory. Subsequently cast in the role of individual operators, modern artists found that their task was to seek out audiences and experiences whereby the terrain of contemporary life might be mapped in fashions new and revelatory. Still the sun retained its awesome sovereignty. Think of van Gogh's landscapes with their promise of radiant community under a warming orb. It's an ideal not easily forgotten once encountered. And it is a reminder that although human power is profoundly limited before the sublimity of nature, imagination and technological know-how can push back against the night, even if only momentarily. To call their work Sun is to protest the limits of human reach while insisting that light itself can be generated and spread; indeed that it can be transported and shared. Happily, the theft of fire remains a necessary prerogative.

David McCarthy
*Prof. David McCarthy is Professor of Art History
at Rhodes College, Memphis, TN.*



TIME - In hundred years everything is forgotten

Video installation at Oslo Central Station 2011

By: Christine Istad

Producer/curator: Kulturbyrået Mesén

LENGTH: 2:50 min loop.

SYNOPSIS: TIME - In hundred years everything is forgotten.

The video is shown on two screens located in the departure hall of Oslo Central Station.

The sayings about time refer to how we conceive "time". Is time linear, with a beginning and an end. Or is time circular with fixed continuous cycles? Do we have little or much time, shortage or plenty of time? Istad puts sayings of time into context and makes us reflect on how we refer to time.

"TID – Om hundre år er allting glemt".

Tidsuttrykkene i vår dagligtale sier noe om hvordan vi oppfatter tiden.

Er tiden lineær, med en begynnelse og slutt? Eller er tiden sirkulær, med faste sykluser som hele tiden kommer på nytt? Har vi lite tid eller mye tid, har vi dårlig tid eller god tid? Istad setter tidsuttrykkene inn i en sammenheng, og får oss til å reflektere over måten vi snakker om tid på.

SCHREENING:

2011: Oslo Central Station

Vi har ingen tid å miste

Tid er penger

Å slå ihjel tiden

Tiden leger alle sår

Biography

Education:

1985-1987 Westerdals School of Communication, Norway

1983-1984 Parsons School of Design, New York

Selected Solo Exhibitions:

2014 'Made in Hong Kong' Gallery Semmingsen Oslo, Norway

2014 'Insight Outsight' Kunstgalleriet, Stavanger, Norway

2010 'Speed pulse/City Pulse', Gallery Trafo, Norway

2009 'Something Between', Art Museum KUBE, Norway

2009 'Moments', Kunstgalleriet, Norway

2008 'TOKI', Molde International Jazz Festival, festival artist

2005 'Elevator', Henie Onstad Art Center, Norway

Selected Group Exhibitions:

2014 'Winter Anti Depression Show' Marres Maastricht, Nederland

2013 'Liquid Borders' Bari 2013, Italy,

2014 International Art Expo, Museo Almeira, Spain

2013 'Minimalen Short Film Festival', Trondheim, Norway

2013 'LNM without paint', Oslo Norway

2013 'Open Space' Tromsø Kunstforening, Norway

2012 'Open Space' Nord-Trøndelag Art Center

2011 'Open Space' at Zoellner Arts Center, PA, USA

2005 'Identity', KUBE, Art Museum, Ålesund, Norway

2004 'Video 2004', Bergen Art Hall, Norway

Selected Juried Exhibitions:

2008, 2004 Statens Høstutstilling

2013, 10, 09, 07, 06, 01, 98 Østlandsutstillingen

2004, 2001 Vestlandsutstillingen

Selected Installation work:

2012-15 'Traveling SUN' site specific installation, IstadPacini ArtLab

Tromsø Kunstforening, UFS Verftet, 100% Norway London,

Rjukan, Henie Onstad Art Center

2012-13 'DeFence', Oslo Norway, Istad/Storsveen, www.defenceoslo.org

2012 'Lost Garden', Istad/Hals, Henie Onstad Art Center; Norway

2008 'Frozen Landscape', Istad/Storsveen, Henie Onstad Art Center;

2009 'Frozen Landscape', Istad/Storsveen, St.Vicente Portugal

2008 '50-50-50' landscape project at Henie Onstad Art Center;

Selected Collections:

2014 Gjensidige Insurance Company

2013 University of Oslo

2011 The Prime Ministers Office, Norway, LUAG Collection, USA

2011, 02 Bærum Kommunes Art Collection, Norway

2010 Art Museum KUBE, Norway

Selected Commissions:

2014 St. Olavs Hospital, KORO

2013 Bærum Sports Arena, Norway

2012 Department for Education, SuperOffice, Antibac, Kluge Lawyers

2010 Molde Public Bath, Rica Seilet Hotel

2009 Stokke Furniture, Hotel Continental

2008 REC Group, Krogsveen, BW Offshore, Gjøvik School

2004 National Foundation for Art in Public Buildings, KORO

Grants:

2001-14 Several grants from the Norwegian Government

and private Foundations

Awards:

2010 Award from The American-Scandinavian Foundation

2010 '04 Bærum Municipal Art Prize

Study trips:

2014 Hong Kong (one period)

2006-08 Japan (six periods)

Videography

2015

Video:"Hong Kong - Wan Chai":

- 27. Minimalen Short Film Festival, Trondheim, Norway

- 6th International Videoart Festival of Camagüey, Cuba

- NOoSPHERE Arts, New York, USA

Video:"Behind Green" - Trippeldans, Bærum Culture House, Norway

2014

Roadmovie "Traveling SUN" - Henie Onstad Art Center, Norway

Video:"Hong Kong video x 3" - Gallery Semmingsen, Oslo, Norway

Video:"Solar" - Kunst rett Vest, Norway

Video:"Breath Out" - Bærum Art Association, Norway

Video:"Herself" - MORPHOS, Palazzo Albrizzi in Venice, Italy

Video:"Herself" - MARTE - Feria de Arte Contemporáneo de Castellón, Spain

Video:"Solar" - Kunstgalleriet Stavanger, Norway

Video:"Herself" - Museo de Almería, Spain, International ArtExpo

Roadmovie "Traveling SUN" - Phillips Collection, Wachington DC, USA

Roadmovie "Traveling SUN" - Marres, Culture House Maastricht, Nederland

2013

Video: "Car Crash" - Minimalen Short Film Festival, Trondheim, Norway

Video: "Behind Green" - International ArtExpo, Bari, Italy

Roadmovie "Traveling SUN" - 100% Norway, The Tent London, UK

2012

Video:"Light&Dark, roadmovie "Traveling SUN" - Tromsø Art Assosiation

Video: "Identity" - Verdensteateret, Tromsø, Norway

Video installation: "Cold Blood" - Bærum Art Association, Norway

Video installations: "Spectra Emotions" and "Falls" - Nord-Trøndelag Region

Gallery, Norway

2011

Video installation: "Spectra Emotions" - Zoellner Arts Center, PA, USA

Video:"TIME" - Oslo Central Station; Rom for Kunst

2010

Video:"Speed Pulse,"Spectra Emotions,"Shoren-ji" - Gallery Trafo, Norway

2009

Video: "Burning Crane,"Behind Green" - KUBE Art Museum, Norway

Video: "Sibir" and "Ito" - Kunstgalleriet, Stavanger, Norway

Video: "Ito" - Gallery Trafo, Norway

Video: "Kyoto - Tokyo" - Raulandsutstillinga 2009, Art Video Exchange, Norway

Video installation: "Frozen Landscape" - Igreja de São Vicente, Évora, Portugal

Video: "Ito", "MIST" and "Ryoan-ji" - Gallery Semmingsen, Oslo, Norway

Video: "Frozen Landscape" - Sagbladfabrikken, Hamar, Norway

2008

Video:"Kyoto - Tokyo" - Høstutstillingen 2008, Oslo, Stavanger

Video:"Kyoto - Tokyo" - Tromsø International Film Festival

Video: "Sibir" - Bærum Art Association, Norway

Video:"ITO", and "Mist" - Art Center Møre & Romsdal, Moldejazz

Video: "Shoren-ji" - Folk Museum, Moldejazz, Norway

Video installation: "Frozen Landscape" - Henie Onstad Art Center, Norway

2006

Video: "The Kiss" and "No title" - Gallery Statskleiv, Bø, Norway

2005

Video installation: "Volte" - Bærum Art Association, Norway

2004

Video: "No Title" - Bergen Art Hall, Landmark

Video: "No Title" - Høstutstillingen, Oslo, Norway

Video: "From The Kitchen" - Oslo Art Association, Oslo, Norway

2003

Video: "The Kiss" - Art Center Møre & Romsdal, Norway

Video: "The Kiss" - Bærum Culture House, Norway

Video: "From Tunisia" - BOA Gallery, Oslo, Norway

Video: "Closed Doors" - Lommedalen Church, Norway

2002

Video: "Fritjof" and "Portrait of 9 dogs" - Tønsberg Art Association, Norway

2001

Video: "From The Kitchen" - Molde Art Association, Norway

Video: "Closed Doors" - Museum of Hamar, Norway

Video: "Closed Doors" - Museum, Trondheim, Norway

1999

Video: "Maria" - Telemark Regional Gallery, Notodden, Norway

1998

Video: "Maria" - Art Center Møre & Romsdal, Norway

