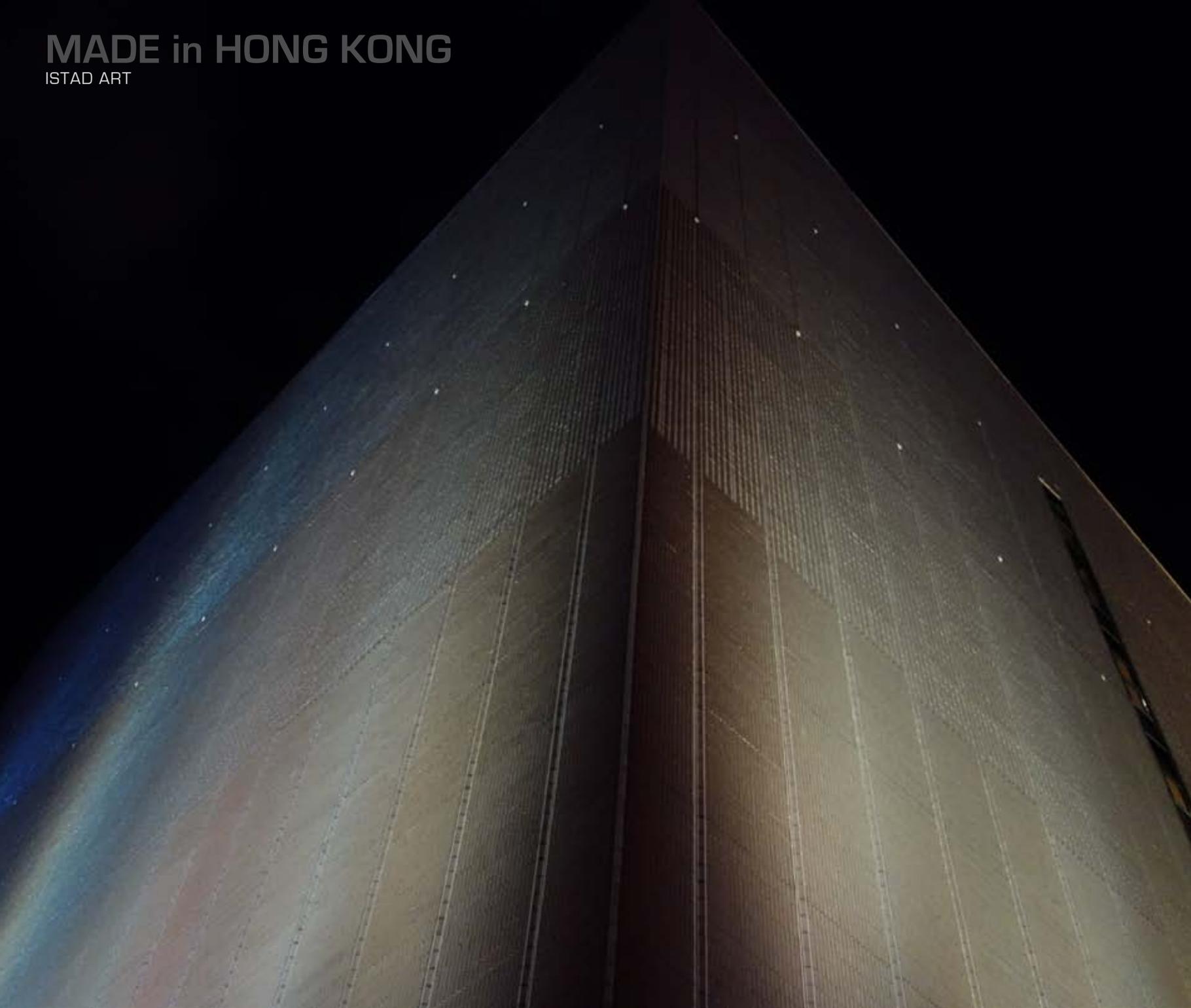


MADE in HONG KONG

ISTAD ART





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This exhibition presents Christine Istad's latest photographs and video works, which all derive from her long study trip to Hong Kong in 2014. The themes of the works focus on the contrasts currently found in some of Asia's most modern and innovative metropolises, where tradition and technology are thrown into sharp relief.

Istad's close-up photographic studies of Hong Kong's towering architecture and densely packed urbanity implicitly reveal her 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? And how is the balance between man and nature maintained when the individual is increasingly defined as a "mechanical figure"?

The contrasts between modern trends and traditions are also reflected in Istad's choice of technique. While the photographs refer to momentary incidents occurring in hypermodern and hectic city life, several of the video works are a harmonious counterbalance to this by depicting for example Tai Chi concentration exercises, symbolising the close contact between body and mind.

The exhibition comprises eight large-format C-print* photographs on aluminium and three new video works. Both the photographs and the video works are analogue and refer to the real time and place in which they were taken. The motifs are not manipulated, yet appear abstract in form due to their detailed sections and optical effects.

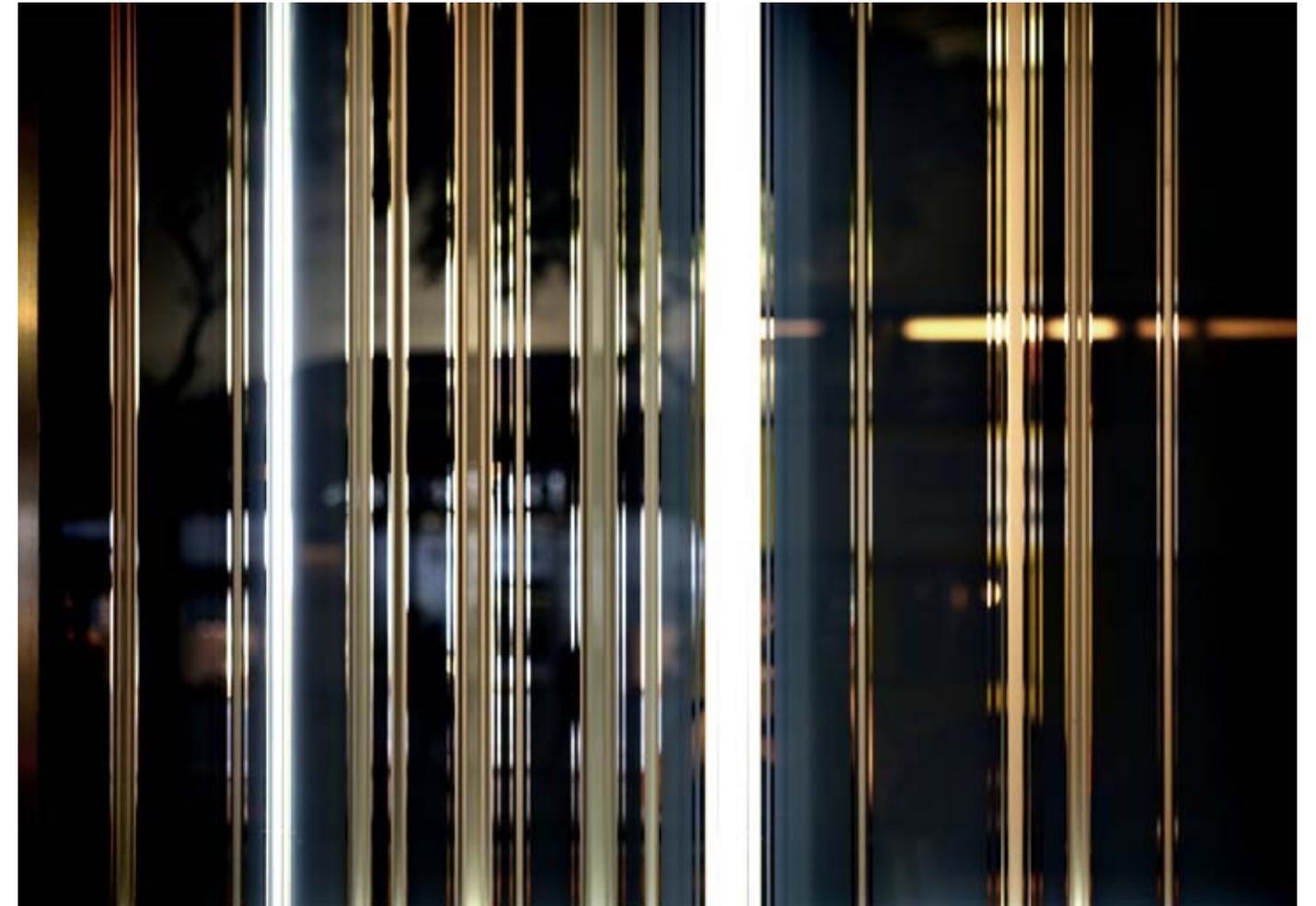
Janicke Iversen, art historian



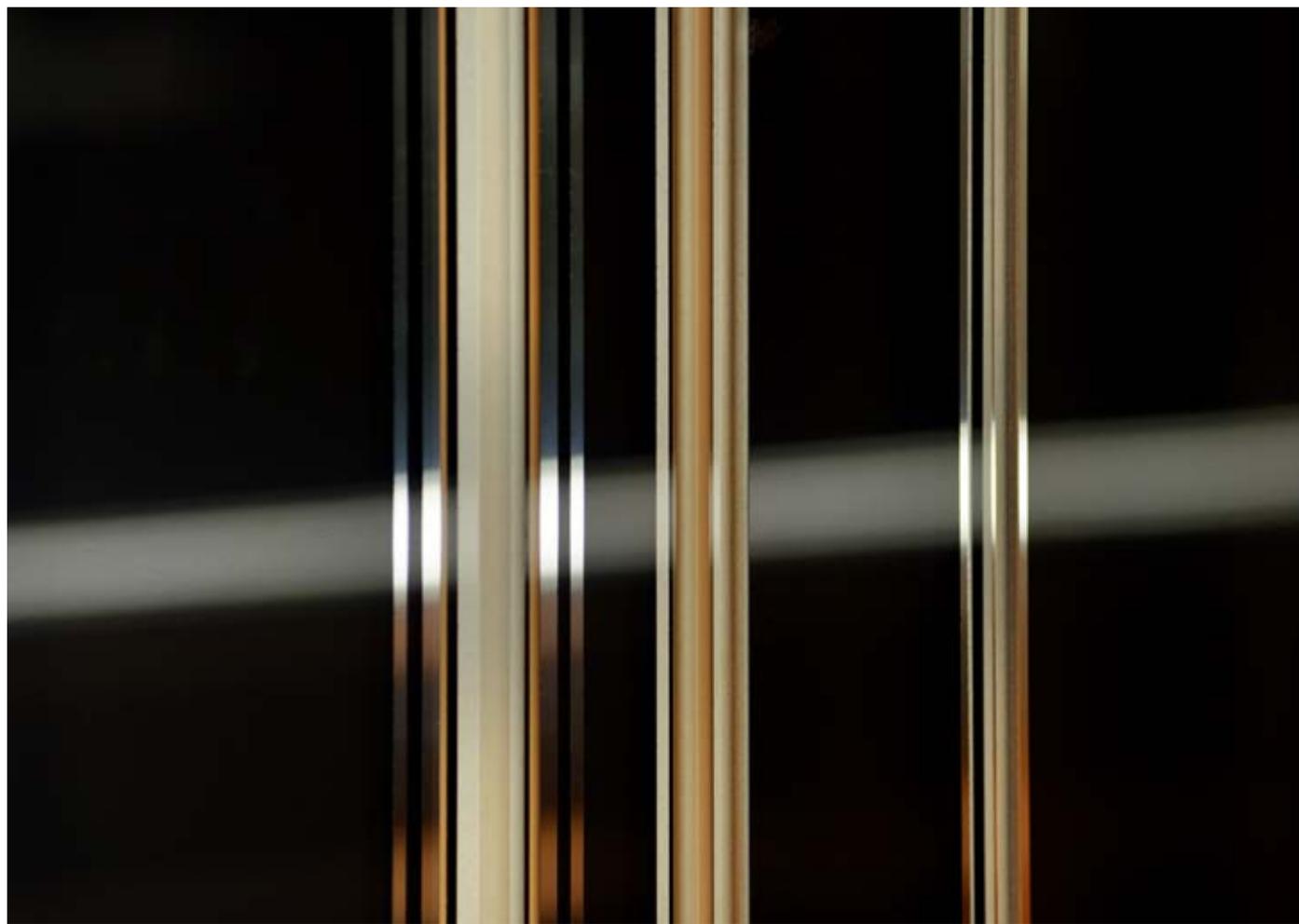
Hong Kong View, 52x240 cm, 2014

ISTAD PHOTOGRAPHY

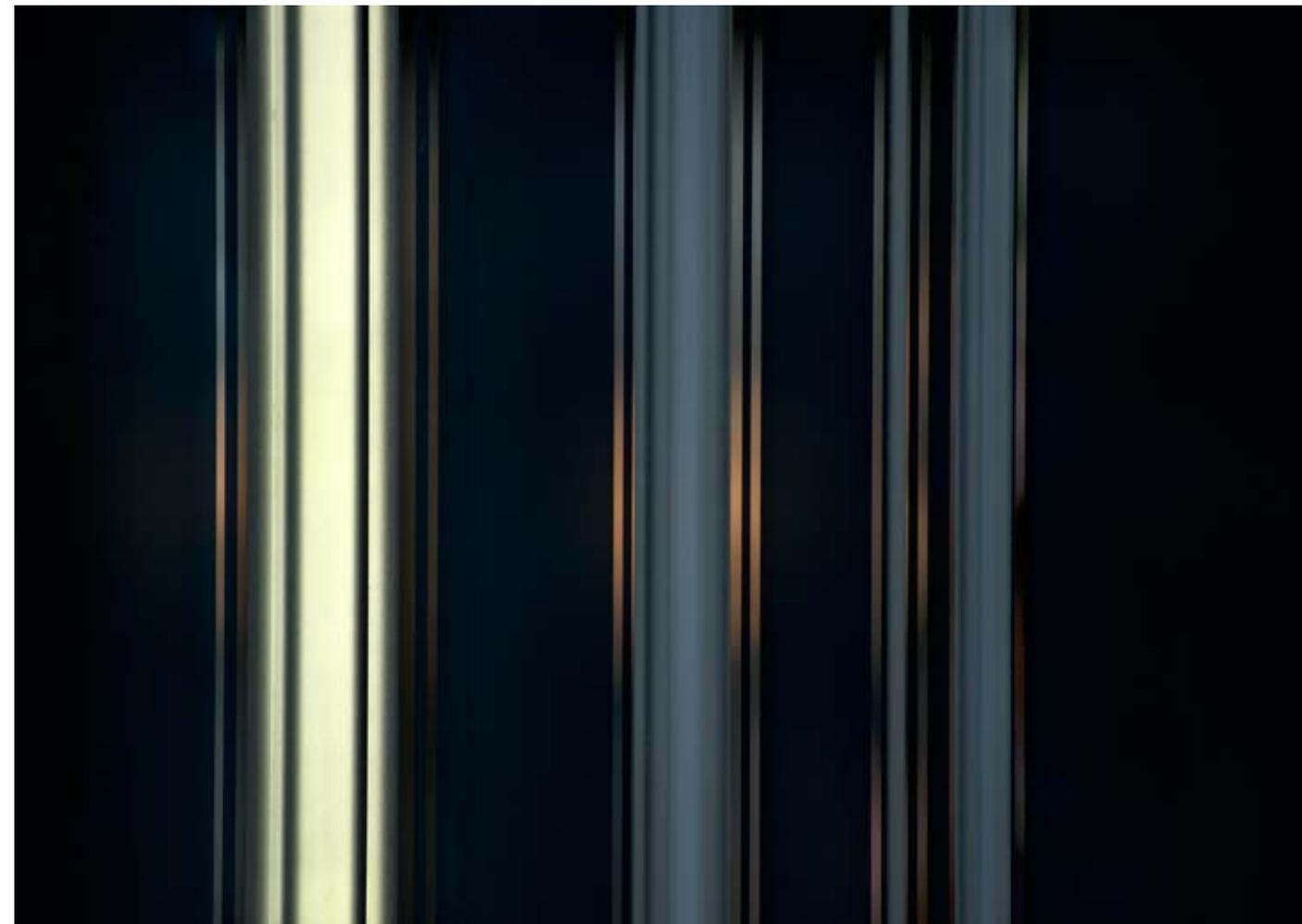
Christine Istad's repertoire can be described as multi-medialistic in the sense that painting, photography and video are used alternatively. Similarly, painterly characteristics can be found in Istad's abstract photographs, which underlines how Istad is inspired by the different media she uses and combines them into a unified and complex whole both thematically and technically. Built up layer by layer, the pictures contain subtle motifs that are hard to define. The works pose a perceptual challenge when it comes to discerning their hidden motifs, but the observer is thereby offered different possibilities of interpretation. The photographs are straight photography taken as you see them.



Hong Kong #09, 100x150 cm or 120x180 cm, 2014

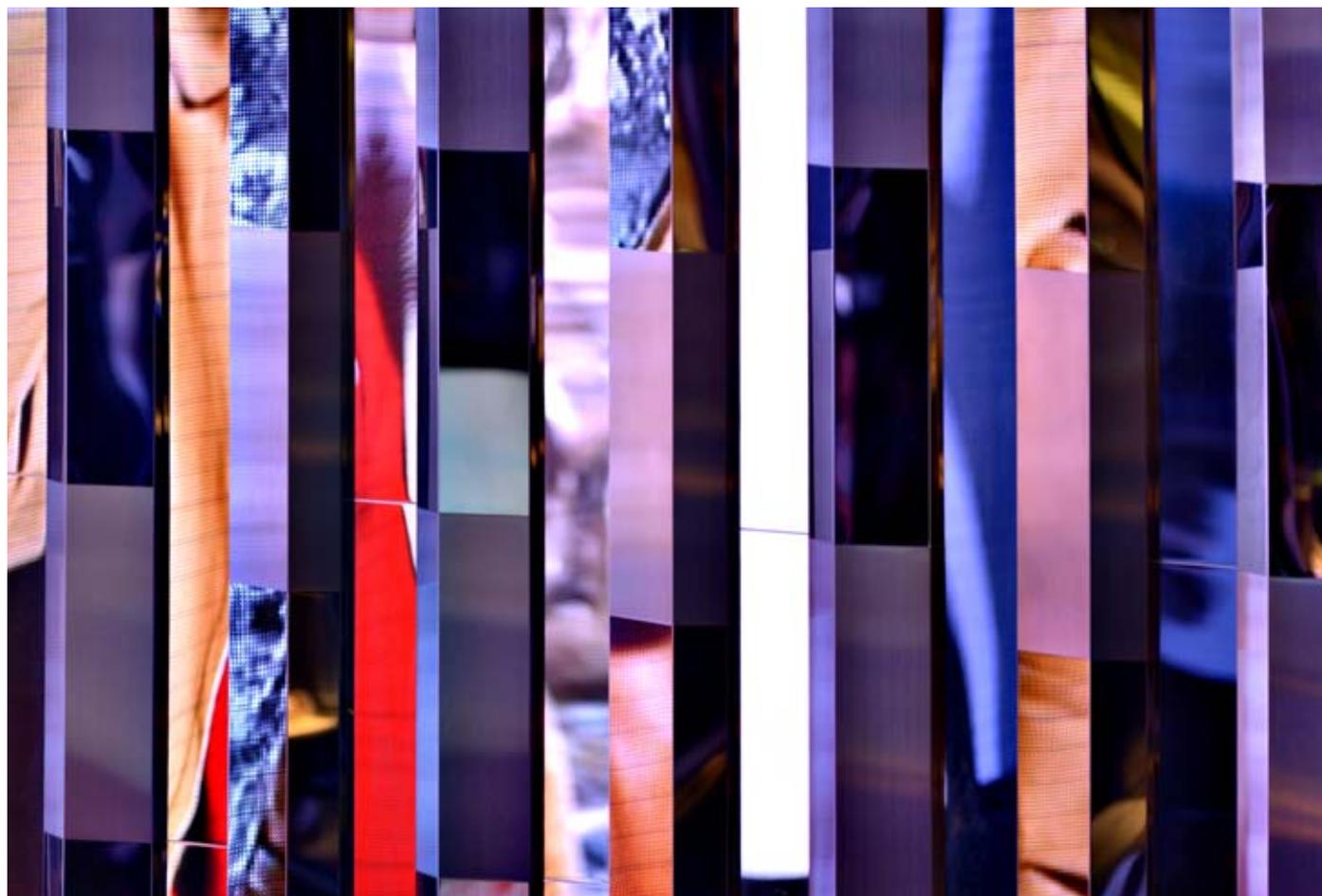


Hong Kong #10, 70x100 cm, 2014



Hong Kong #01, 70x100 cm, 2014



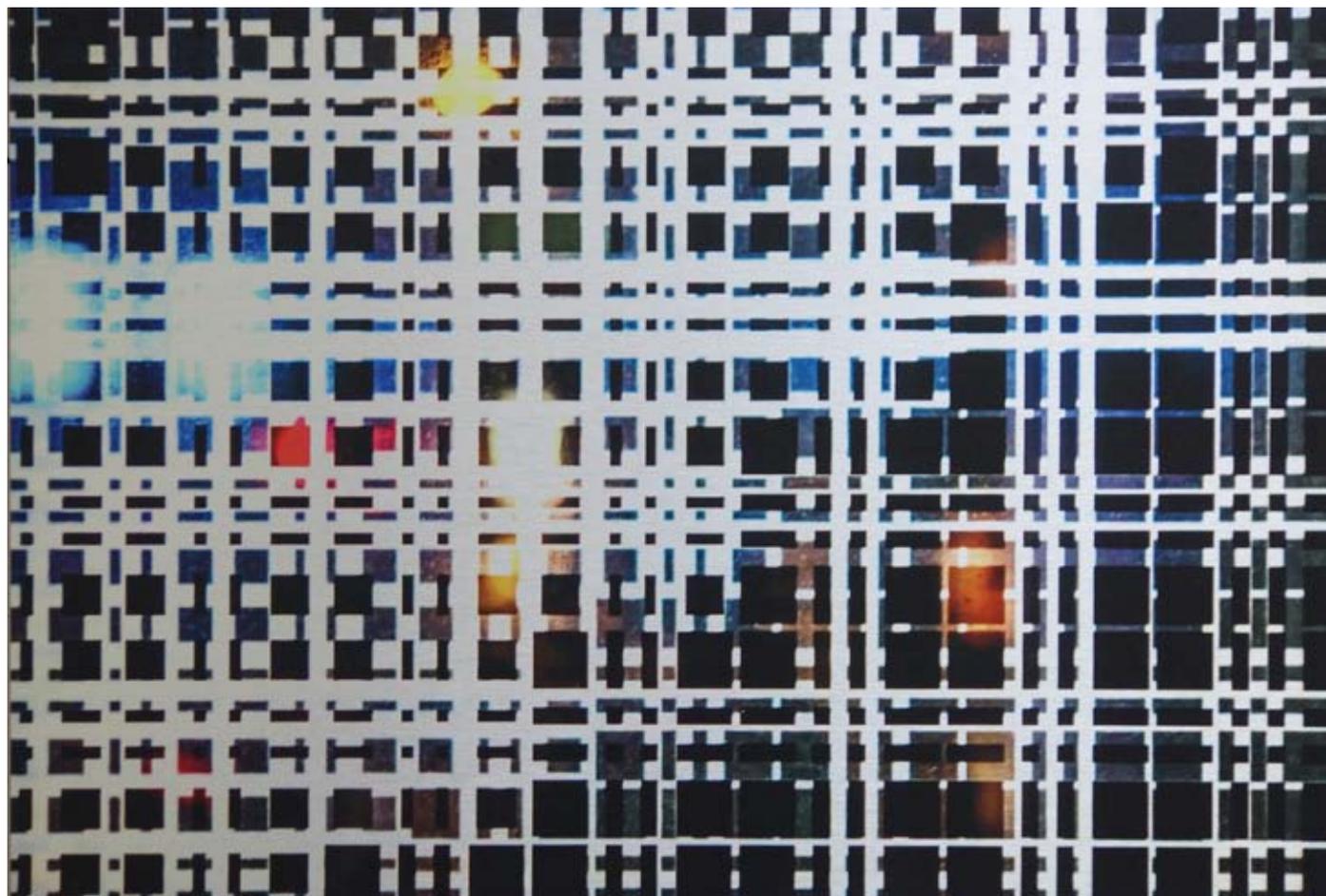


Hong Kong #15, 100x150 cm, 2014

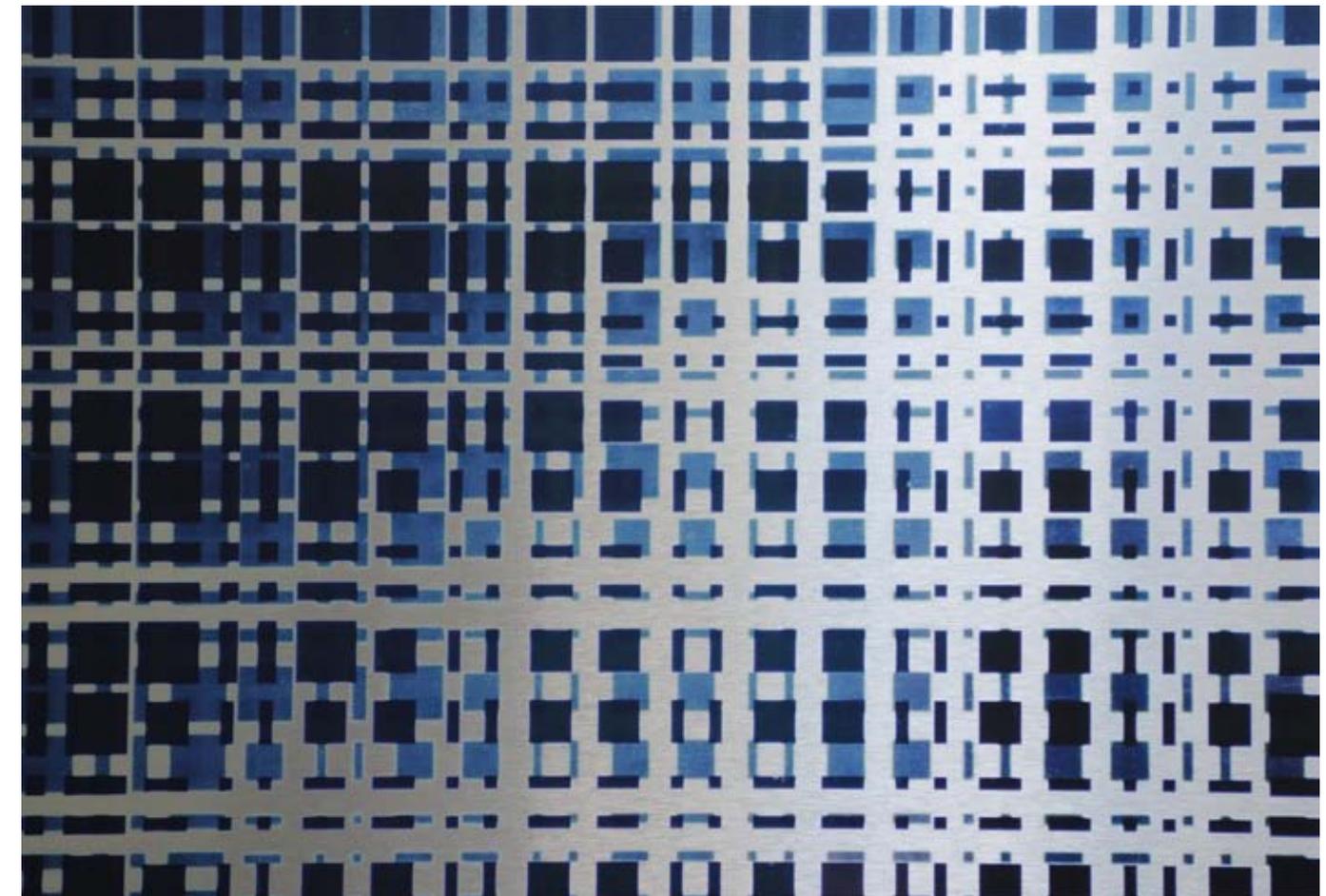


Hong Kong #04, 100x150 cm, 2014





Hong Kong Modernism #03, 100x150 cm, UV-print on brushed aluminium, 2015



Hong Kong Modernism #02, 100x150 cm, UV-print on brushed aluminium, 2015



HONG KONG - WAN CHAI

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.

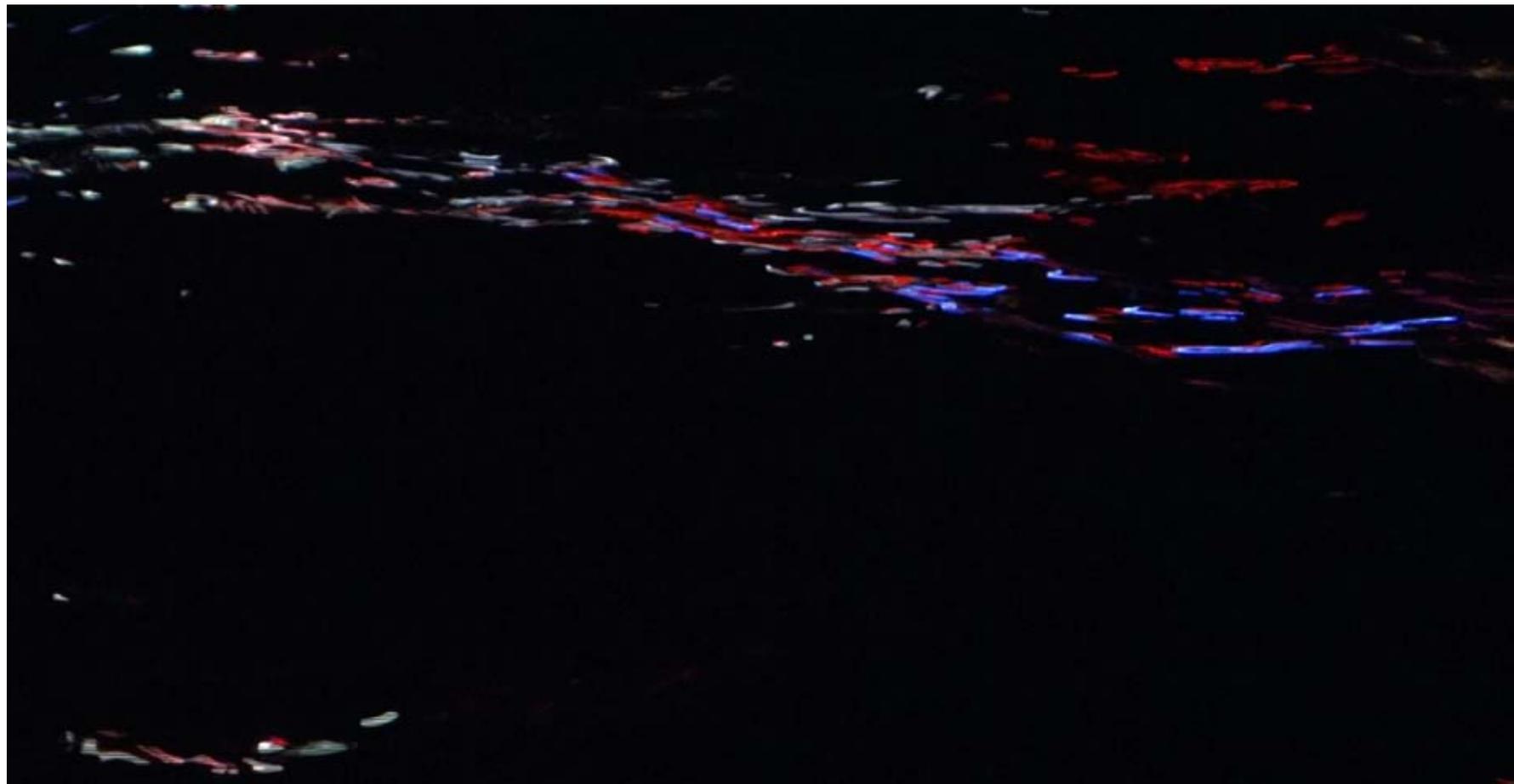
SCREENINGS:

2015: Gallery Greusslich Contemporary, Berlin, Germany
2015: Nordisk Platform, Malmö, Sweden.
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.





HONG KONG - RED WATERS

Istad Art 2014

Length: 2:40 min loop.

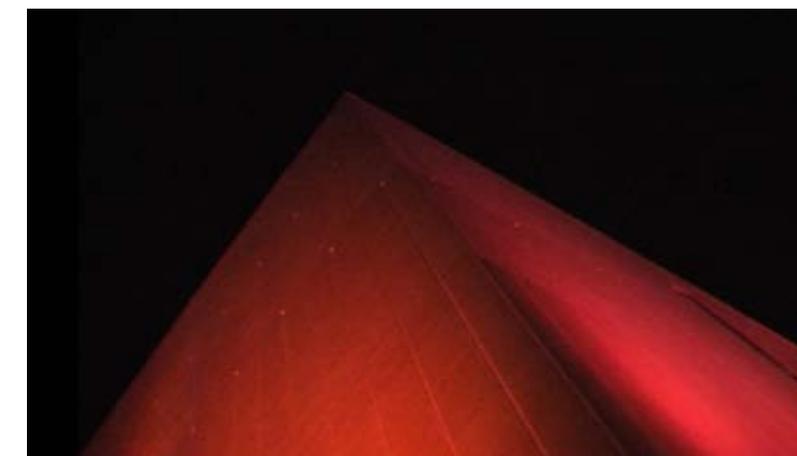
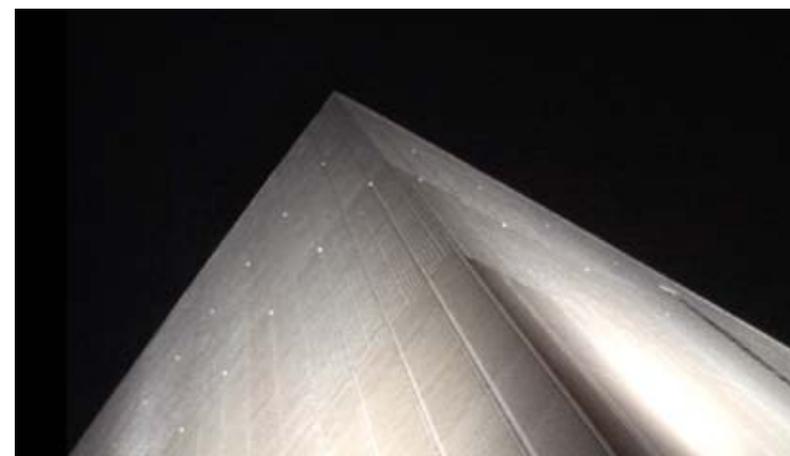
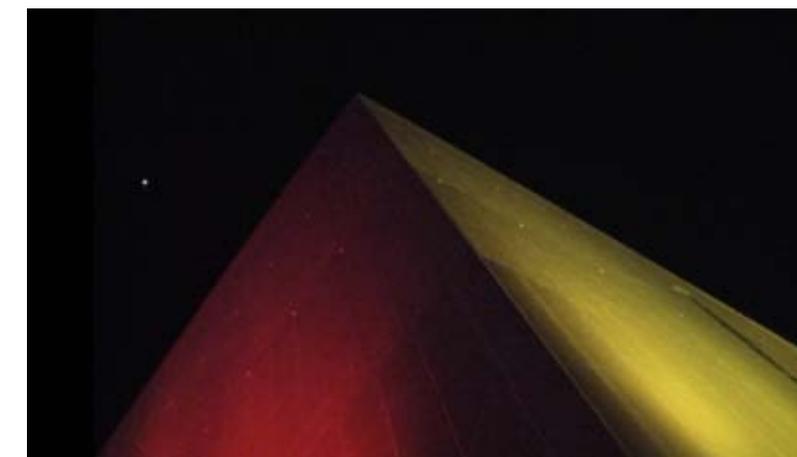
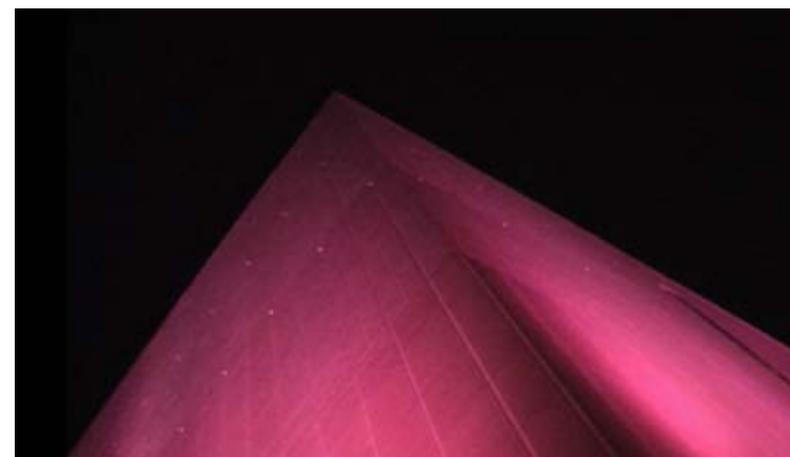
SOUND: No sound.

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

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

SCREENING:

2014: Gallery Semmingsen



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

CHRISTINE ISTAD

is working with photography, video art 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 Association of Art, 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.

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