

CHRISTINE ISTAD

VIDEO ART 2001 - 2020

CHRISTINE ISTAD

VIDEO WORKS 2001 - 2019

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 Bærum 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

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

Inner & Outer

Istad Art Portugal 2020

LENGTH: 01:20 min loop.

SOUND of the ocean

<https://vimeo.com/384377088>

SYNOPSIS:

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.

SCREENING:

Fundação Dom Luis in Cascais, Portugal 2020

Bærum Art Hall 2020



USA

Mojave

Istad Art 2019 California

LENGTH: 01:00 min loop.

SOUND of the car engine

<https://vimeo.com/359239852>

SYNOPSIS: Driving in the heat of the desert.

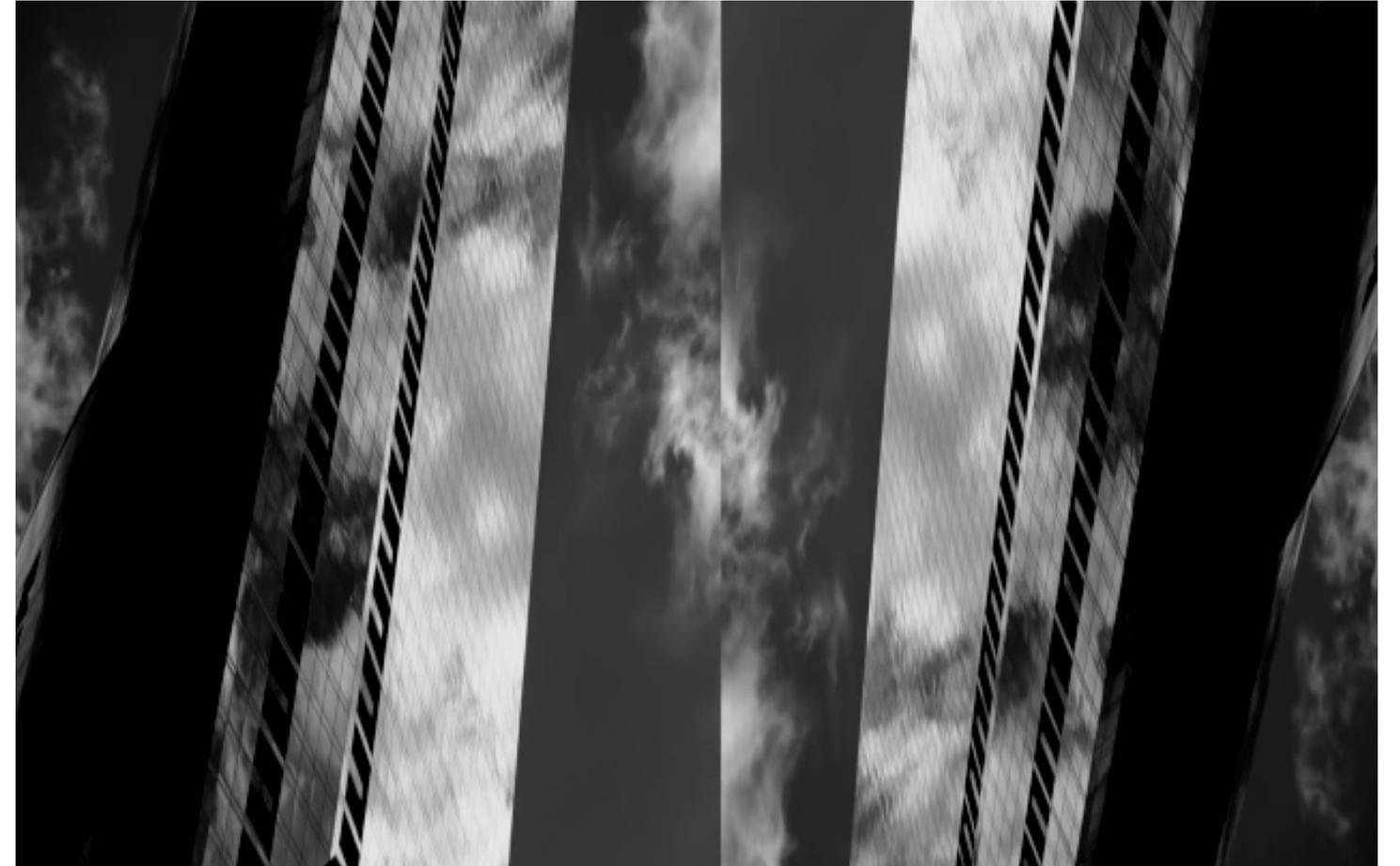
“Void of life, it never is, however dry the air
and villainous the soil.”

– Mary Austin, from *The Land of Little Rain*,
1903



The Fountainhead

Gail Wynand: *"Then he looked up, across the city, to the shapes of the great skyscrapers. He saw a string of lights rising unsupported in black space, a glowing pinnacle anchored to nothing, a small, brilliant square hanging detached in the sky. He knew the famous buildings to which these belonged, he could reconstruct their forms in space. He thought, you're my judges and witnesses. You rise, unhindered, above the sagging roofs. You shoot your gracious tension to the stars, out of slack, the tired, the accidental. The eyes one mile out on the ocean will see none of this and none of this matter, but you will be the presence and the city. As down the centuries, a few men stand in lonely recited that we may look and say, there is a human race behind us. One can't escape from you; the streets change, but one looks up and there you stand, unchanged. You have seen me walking through the streets tonight. You have seen all my steps and all my tears. It's you that I've betrayed. For I was born to be one of you".*



The Fountainhead

Istad Art Chicago 2017

LENGTH: 01:34min loop. SOUND of the city

<https://vimeo.com/222840288>

EVERYDAY SITUATIONS



Window Shopping

Istad Art Tokyo 2018

LENGTH: 3:19 min loop. SOUND of the city

<https://vimeo.com/300828955>

SYNOPSIS: The new Nissan Crossing is displayed in a store in Tokyo, Japan. Many people are interested in the new car and taking photos. A homeless man stands outside the window and considers the new car. Few people are noticing the homeless man, he is a non person. The film is about humans living in parallel worlds.



The Sky Comes with You

Istad Art Rome 2018

LENGTH: 06:25 min loop.

SOUND of the city and a man talking/singing.

<https://vimeo.com/270623098>

SYNOPSIS: The film is about exclusion from society. It is recorded in Rome near Piazza di Venezia during Christmas season. A man is shouting out his message and singing a tune. He expresses his frustration about people in general and his own beliefs. The imagery is abstract. Vivid colours and blinking lights behind a shop window. We can hear sounds from the street; people talking, traffic noise and a dog barking.

SCREENINGS:

2019: Bærum Art Hall, Oslo, Norway

2018: Great Lakes International Film Festival, USA



Hong Kong - Wan Chai

Istad Art 2014

LENGTH: 3:06 min loop. SOUND of the city.

<https://vimeo.com/111973955>

SYNOPSIS: A man is practising Tai 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: Kunstverein Ingan, Galleri Greusslich, Berlin, Germany

2015: Nordisk Panorama, Malmø, 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 Tai 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.



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.

<https://vimeo.com/16861113>

SCREENINGS:

2009: Galleri Trafo, Norway. 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



Herself

Istad Art 2014

LENGTH: 3:35 min loop. No sound

Projection on the wall in lifesize.

<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.

Car Crash

Istad Art 2013

LENGTH: 01:32 min

SOUND: vind/snow storm

<https://vimeo.com/72403157>

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.

SCHREENING:

2013: Minimalen Short Film Festival, Norway



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, Norway.

No Title

Istad Art 2003
LENGTH: 5:58 min.
SOUND: No sound.
<https://vimeo.com/107691467>

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

SCREENINGS:
2004: Høstutstillingen, Oslo Norway
2004: Bergen Art Hall, Landmark, Bergen Norway.

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; Venos 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.



FUSION EAST WEST

Ryoan-Ji

Istad Art 2007

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

<https://vimeo.com/120723944>

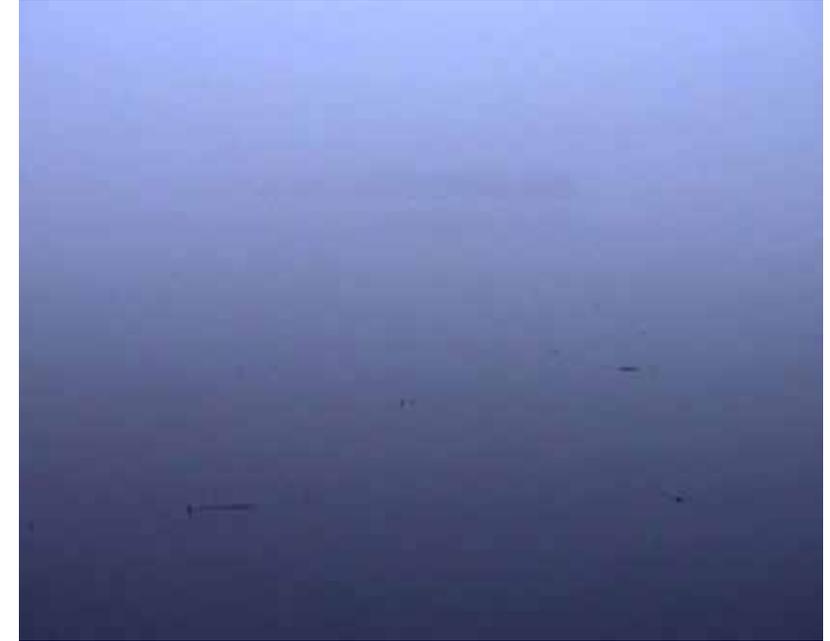
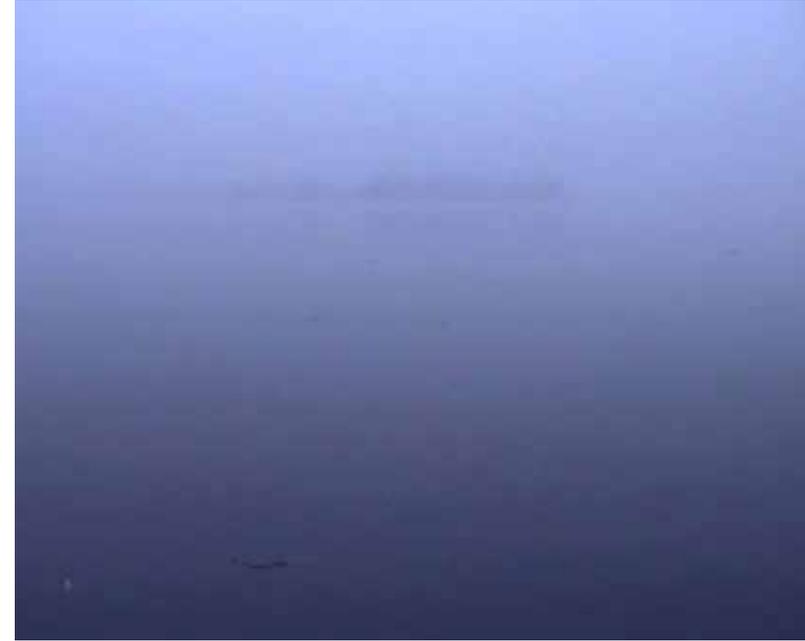
SYNOPSIS: The film is from a pond at the Ryoan-ji Temple in Koyoto. The audience must take off their shoes before entering the tatami mat. The intention is to bring the viewer to a state of calm and relaxed inward-looking state.

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).

<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.

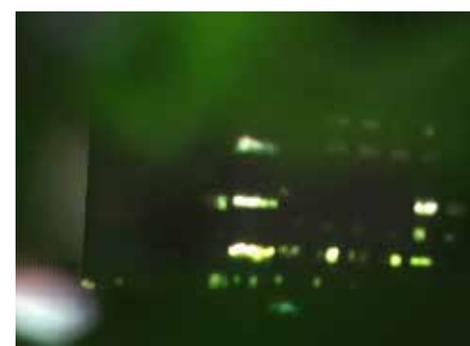
<https://vimeo.com/91495161>

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.

<https://vimeo.com/25123755>

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.

SCREENINGS:

2009: Tromsø International Filmfestival

2009: Raulandsutstillingen

2008: Høstutstillingen

2008: Kunstsenteret Møre & Romsdal; Festival exhibition Moldejazz



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

VIDEO INSTALLATIONS

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.

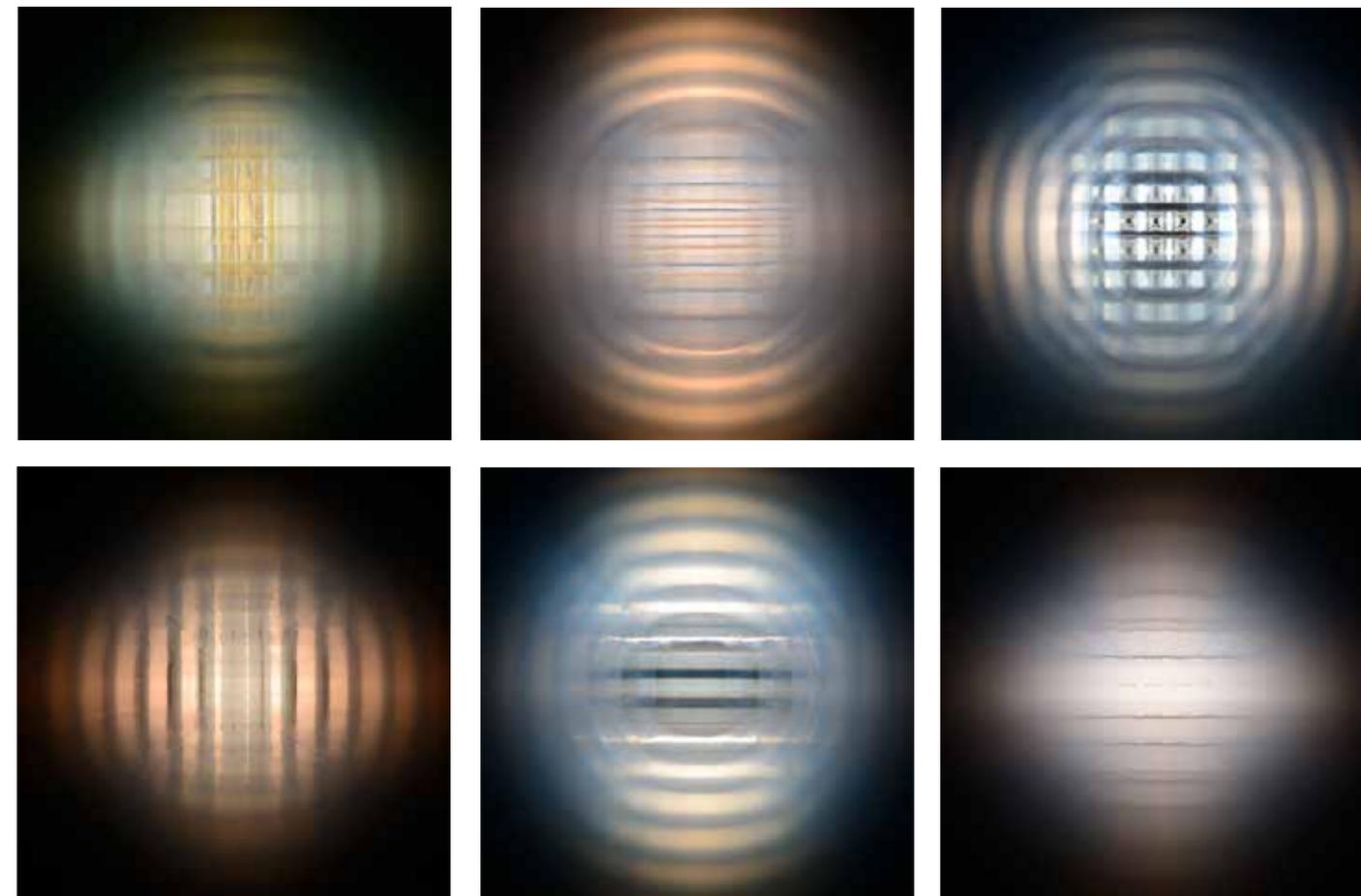
VIMEO: <https://vimeo.com/76276264>

SCREENINGS:

2019: Oslo S, kurator Xavier Barrios og Kulturbyrået Mesén.

2014: Kunst rett Vest, Berger Museum, Norway

2014: Kunstgalleriet, Stavanger, Norway





Speed Pulse

Istad Art 2010

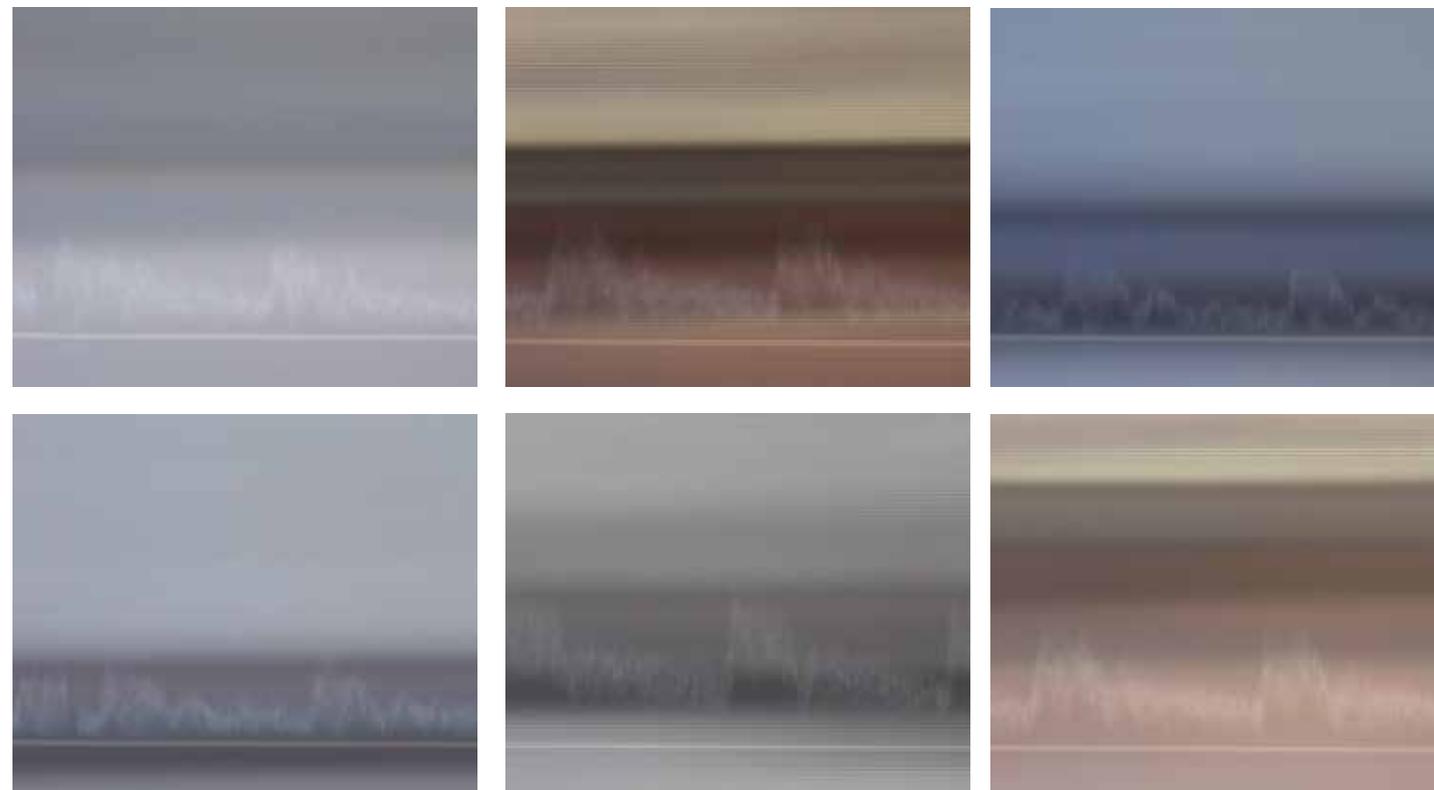
LENGTH: 3:10 min loop.

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



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 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 Wollo—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 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 ana-morphic 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,



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 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 make different color shapes on the walls.

SCREENING:

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



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

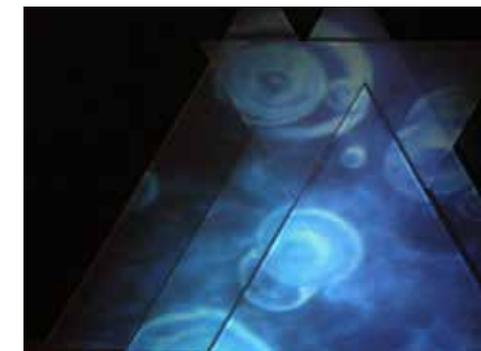
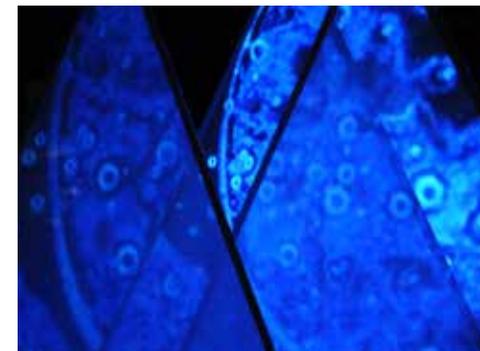
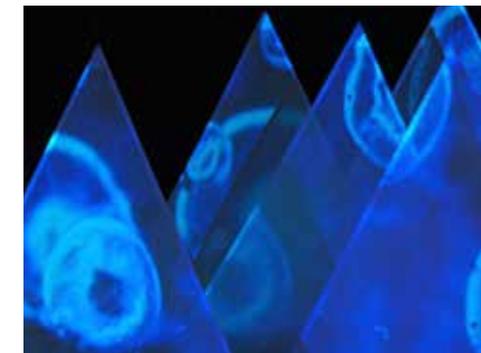
2008: Hamar Sagbladfabrikk

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



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 it's 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:

2020 FUNDAÇÃO D.LUÍS I, Cascais, Portugal

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 where-by 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



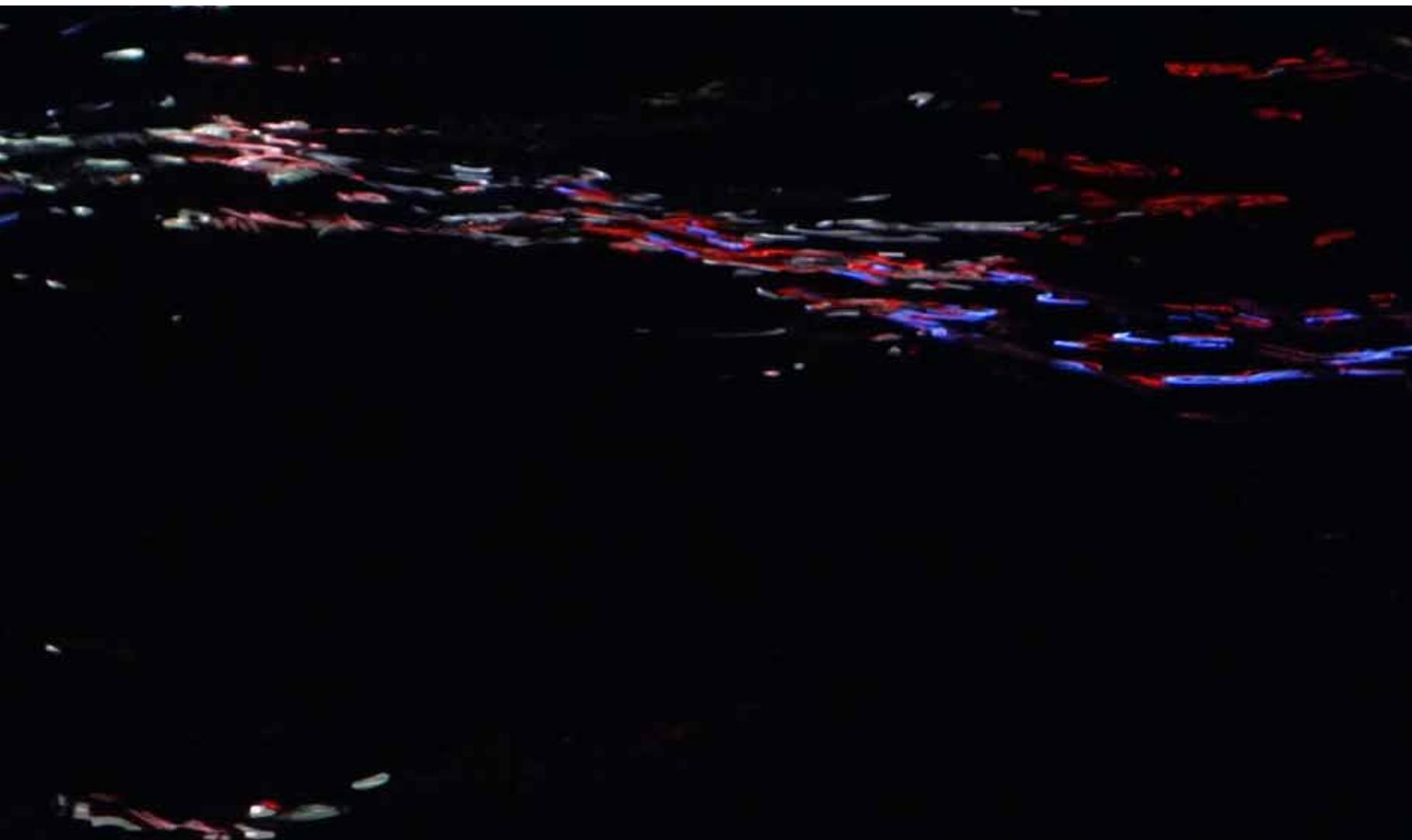
Hong Kong - I want I want

Istad Art 2014

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

<https://vimeo.com/107688179>

SYNOPSIS: From a Luxury Shopping Mall in Hong Kong.
Structures, light and colors pulsate in two-dimensional and three-dimensional space.



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.

<https://vimeo.com/111974389>

SCREENING:

2014: Galleri Semmingsen, Oslo, Norway.