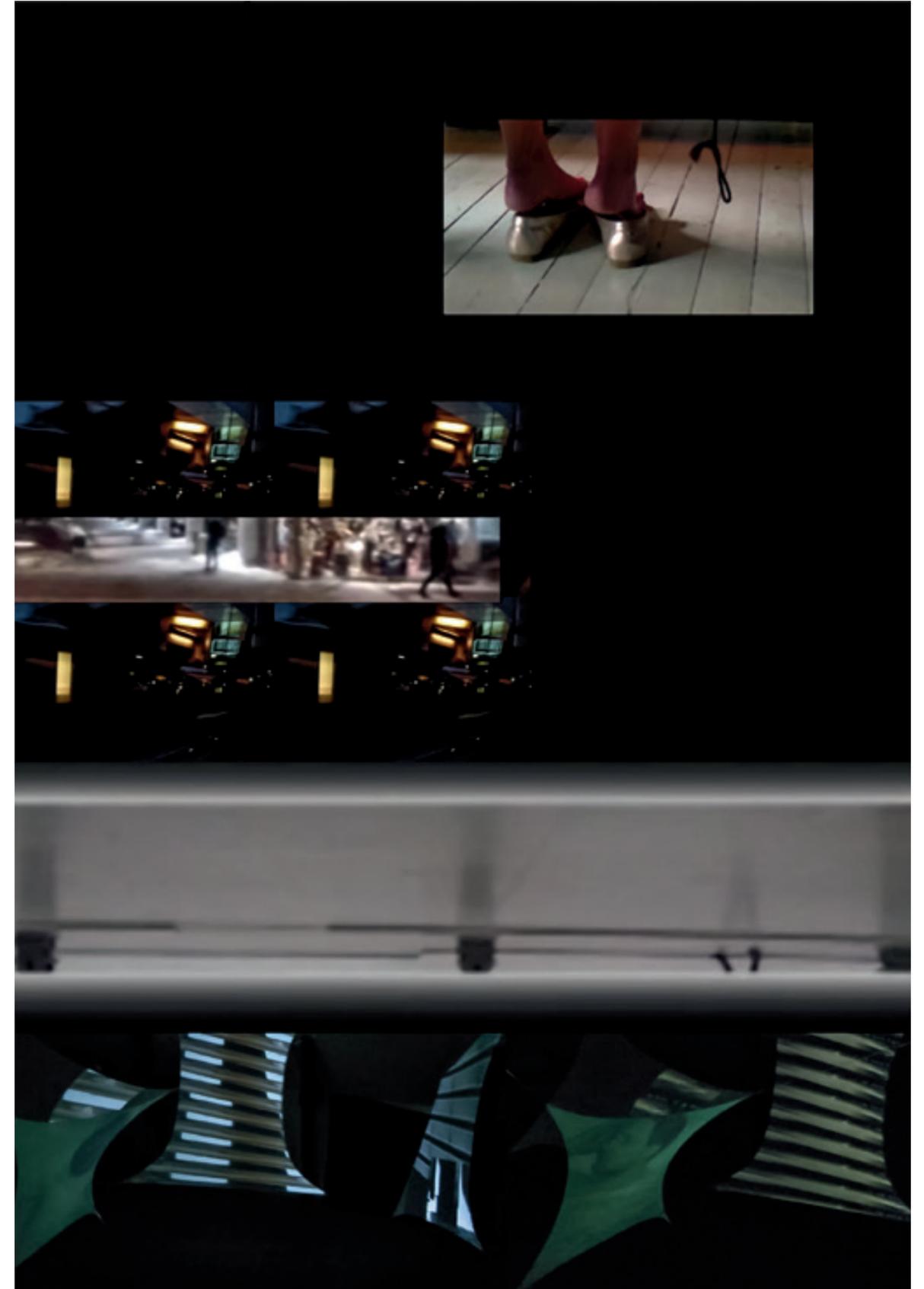
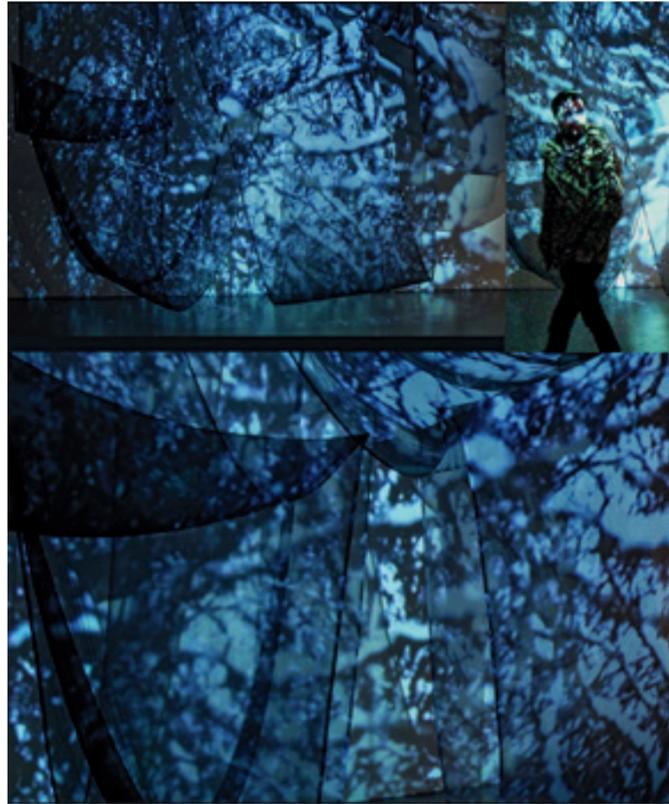


Images from various video installations 2014–15.



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All images courtesy: the artist.



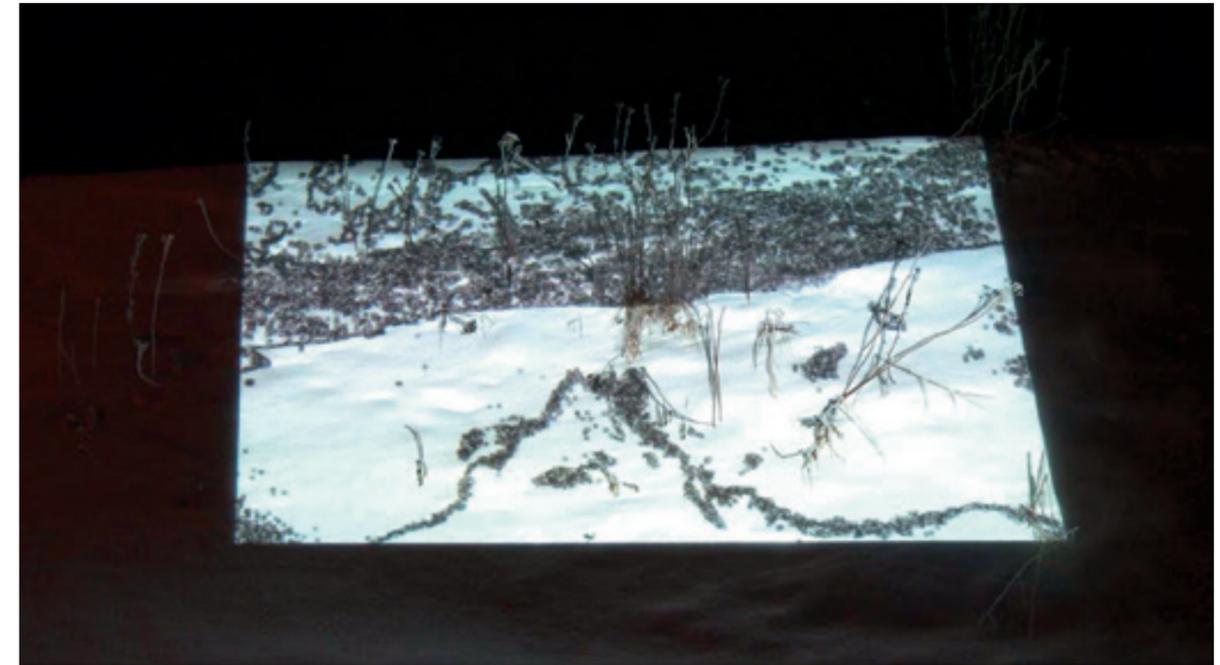
Betwixt I 2015, video projection on polyester chiffon, 300 x 260 x 205 cm. Photograph: Matilda Björkne and the artist.

Tina Lindvall (1976, Tromsø) is an Oslo-based artist working primarily with video-installations which focus on in-between states, movement and liminality. Her solo exhibitions include »WTF??« at HotDog Kulturkiosk in Tromsø in 2010 and »TIME« at the Swedish mobile gallery Maskinen in 2011. She was an artist-in-residence at the Performing Arts Forum (PAF) in St. Erme, France, in 2009 and created the scenography for the play »Utestemme« (Outside Voice) for the Forum Theatre Group Act2 at the Cafeteatret in the Nordic Black Theatre in Oslo in 2014. Lindvall received her BA from the Tromsø Academy of Contemporary Art in 2011. While completing her MFA studies at the Oslo National Academy of the Arts (2013–15), she attended workshops in Skoki (Poland), Berlin and Hamburg.

Neither Here, nor There

Tina Lindvall thrives on the threshold. It's not easy to occupy this position which implies stability and movement: both a border and its traversal. It is a seemingly empty frame – almost a no-man's land – but filled again and again with different individuals. Compare the threshold for pain with the threshold of success or even a common entrance way to a building. To combine this wide range of experiential realms – bodily, socio-symbolic and architectural – Lindvall has come up with an unexpected combination of artistic media: video and textile. She will often film people walking in public space, perhaps unaware of her camera, which tends to document their movements at peculiar angles: just their feet, in a reflection or through an unidentifiable barrier. These are not portraits of individual pedestrians but evoke an almost abstract scientific study of human movement: walking from here to there. The artist may also put her viewers on the move by projecting videos in installations which seem more architectural than filmic because they, too, possess the characteristics of passageways. The video itself might appear as a narrow, long band of moving light; the projection space might double as a corridor. And textiles? These may be used for the walls or the screen – a duty that emphasises not only the versatility of textiles but also the way they can be used as barriers and surfaces. In contrast to the passage or the entrance, textiles constitute not empty but »full« containing thresholds – our clothing being the most striking example. Indeed, Lindvall prefers how the British anthropologist Victor Turner expanded the definition of the liminal: from exclusively ethnographic rituals to broader cultural phenomena of being »betwixt and between.« Recently, she experimented with salt-encrusted textiles as projection screens; the countless crystal formations turn their surfaces into another liminal space which both refracts and absorbs light. It's a bit like projecting a video through hundreds of crystal balls – only the artist knows what will happen. *Jennifer Allen*

Tina Lindvall



A space in between.
 A moment of movement.
 A moment between spaces.
 A movement through spaces.
 A moment, not longer a moment,
 but a longer span of time.

A silence, an action, a withdrawal.

A notion of analogue versus digital.
 A body?
 Layers upon layers of movement and information.

Repetition.

A space in between.
 A space in time.
 A movement started, but not completed.

An event, started but refused to stop.
 Circularity, both visually and in sound.
 Should I, or am I even supposed to enter the "in-between space"?

A space in between.
 A place of meditation and an inside inside the initial space, commenting on the outside.
 An outside of the self as well as the outside of the exhibition space.

A clear tension between the layers,
 layers of inside and outside,
 analogue and digital,
 still and in motion.

An eeriness to the complete experience.
 A comment on communication and a gap between then and now.
 A development over time,
 happened but not told.

Digital Winterloop 2015, video projection on snow, 170 x 90 cm. Text by Thore Normann Andreassen.